

RECORD WORLD

Who In The World: Crosby, Stills & Nash

HITS OF THE WEEK

SINGLES

RITA COOLIDGE, "WE'RE ALL ALONE" (prod. by David Anderle) (writer: Boz Scaggs) (Boz Scaggs, ASCAP) (3:38). This superb Scaggs ballad was never a single for the writer, but should be Coolidge's second straight pop hit. She sings it with feeling and restraint. With her album in the top 20, top 40 should react quickly. A&M 1965.

JIMMY BUFFETT, "CHANGES IN LATITUDES, CHANGES IN ATTITUDES" (prod. by Norbert Putnam) (writer: Jimmy Buffett) (Coral Reefer / Outer Banks, BMI) (3:15). Buffett's follow-up to "Margaritaville" should enjoy similar success—it's lighthearted and ironic and makes a fine commentary on Buffett's new-found pop stardom. ABC 12305.

HEART, "LITTLE QUEEN" (prod. by Mike Flicker) (writers: group) (Wilsongs/Know/Play My/Rosebud/Primal Energy, BMI/Fozbass, ASCAP) (3:29). Heart seems to provide the rock ingredients pop programmers are looking for, and with group lp sales still strong this "Barracuda" successor should continue their success. Portrait 6-70008 (CBS).

ALICE COOPER, "(NO MORE) LOVE AT YOUR CONVENIENCE" (prod. by Bob Ezrin) (writers: Alice Cooper-Dick Wagner-Bob Ezrin) (Ezra/Early Frost/All By Myself, BMI) (2:48). Just when we thought Alice had gone MOR, he comes up with this tongue-in-cheek r&b tune that could almost be a Spinners record. Whew. Warner Bros. 8448.

ALAN O'DAY, "STARTED OUT DANCING, ENDED UP MAKING LOVE" (prod. by Steve Barri) (writer: O'Day) (WB, ASCAP) (3:21). "Undercover Angel" brought O'Day to number one with his first record, and this disco-oriented follow-up has the same playful eroticism and hook-filled structure. Look for a speedy chart return. Pacific 002 (Atlantic).

ART GARFUNKEL, "CRYING IN MY SLEEP" (prod. by Art Garfunkel & Barry Beckett) (writer: Jimmy Webb) (Canopy, ASCAP) (4:00). The first offering from Garfunkel's forthcoming lp of Webb songs is a fully-produced, dramatic ballad with some catchy phone effects. The artist's voice does justice to a likely hit song. Columbia 3-10608.

DEAN FRIEDMAN, "WOMAN OF MINE" (prod. by Rob Stevens) (writer: Dean Friedman) (Blendingwell, ASCAP) (2:57). "Ariel" was a hit for Friedman on both sides of the Hudson, and this follow-up from his first lp should benefit from the credibility he has built with pop programmers. His unique phrasing again stands out. Lifesong 8 1756 (CBS).

RINGO STARR, "WINGS" (prod. by Arif Mardin) (writers: Richard Starkey-Vini Poncia) (Zweibel/Mad Vincent, BMI) (3:03). This preview of a new Ringo lp finds him in a more thoughtful mood than usual, but the thumping drums and added horns help build the song's energy to a powerful finish. His voice responds well, too. Atlantic 3429.

ALBUMS

LINDA RONSTADT, "SIMPLE DREAMS." From the album artwork to the record contained within, this is Ronstadt's finest achievement to date. She is in classic form with Roy Orbison's "Blue Bayou," Buddy Holly's "It's So Easy" and the Stones' "Tumbling Dice" while the ballads reflect an introspective side with a sparse arrangement underpinning her voice. Asylum 6E-104 (7.98).

DARYL HALL AND JOHN OATES, "BEAUTY ON A BACKSTREET." The group continues to ride the peak of their success with this strong follow-up to "Bigger Than The Both Of Us." The emphasis is on rock with songs like "You Must Be Good For Something" while "Why Do Lovers Break Each Other's Heart" has a classic hit single quality. RCA AFL1-2300 (7.98).

THIN LIZZY, "BAD REPUTATION." The guitars of Scott Gorham and Brian Robertson and the evocative lyrics and vocals of Phil Lynott give the group a distinction which has never been more clearly defined than it is here. "Dancing In The Moonlight" is a possible single while "Soldier Of Fortune" and "Killer Without A Cause" are solid rockers. Mercury SRM-1-1186 (7.98).

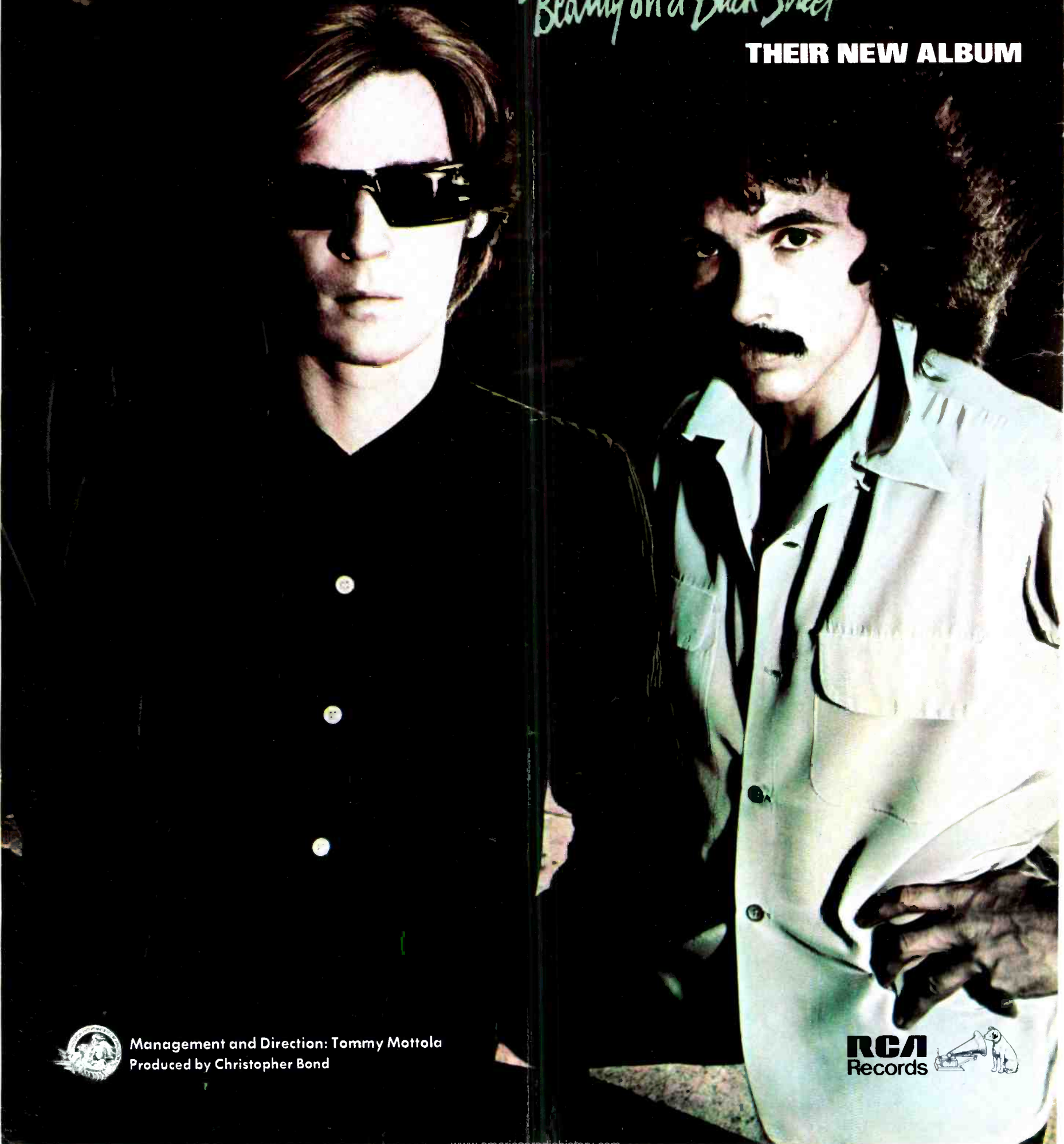
PIPER, "CAN'T WAIT." The Boston group's first album offered the promise which has been realized here with the Sean Delaney/Chris Kimsey produced set. The title track is a standout and points to the direction which should be pursued with its punchy, rhythmic hook and melodic flavor sounding like a natural for both AM and FM acceptance. A&M SP 4654 (6.98).



ROCK TURNS A NEW CORNER

Daryl Hall and John Oates
Beauty on a Back Street

THEIR NEW ALBUM



Management and Direction: Tommy Mottola
Produced by Christopher Bond



RECORD WORLD

Capitol Meet Stresses Total Involvement

■ LOS ANGELES — Highlighting the most progressive period of growth and development in the history of Capitol Records, the company's 1977 "Take It To The People" Conference brought Capitol employees together.

The week-long conference, which was held in mid-August at the Hotel del Coronado in San Diego, California, was attended by every key staff member and is considered the most

successful and important meeting of its kind in the label's entire history.

"At the conference there was a crystalization of spirit within the company," says Don Zimmermann, CRI executive vice president and chief operating officer. "We're much more than a bunch of individuals who happen to take home a paycheck from the same company. Capitol is a team working together with every individual sensitive to other staff member's purposes and needs. Everyone has a complete overview of the entire operation. We've got the enthusiasm, the dedication and the talent to take Capitol to the

(Continued on page 20)

Fleetwood Mac Nears Album Chart Milestone

By LENNY BEER

■ Fleetwood Mac (WB) easily outdistanced the field again and recorded its fifteenth week at the top, only two weeks from the all-time chart-topping record of 17 weeks by "Frampton Comes Alive" (A&M). The Fleetwood album is outselling its competitors by

Chart Analysis more than 30,000 copies a week, and the only potential

serious contender, "Moody Blue" by Elvis Presley (RCA), is suffering from stock problems in about half of the accounts surveyed. Stock problems on Elvis

(Continued on page 6)

Pickwick Gathering 'Has It Together'

By MIKE FALCON

■ LAKE GENEVA, WISC.—The acquisition of Pickwick International by American Can and the inclusion of stores other than Musicland operations and the annual Pickwick Retail Division convention served to underscore the theme of the 1977 gathering, "We Have It Together," held August 28 through September 1.

In line with the theme, major

U.S. Manufacturers Are Looking Closely At The Bumper Crop of New Wave Acts

By SAM SUTHERLAND and ALAN WOLMARK

■ LOS ANGELES—The final quarter of 1977 is shaping up as a major test of the commercial potential for the new wave of punk rock acts viewed with general skepticism as recently as six months ago. An RW survey of label executives, retailers and radio programmers reflects the industry's increasing awareness of the product and possible challenges in adapting punk's sneering image in the U.K., clearly one prototype for the style, to the U.S. marketplace.

This week, RW reviews the commentary of manufacturers, whose talent acquisitions in the

field in recent months have brought nominal punk acts into an increasing number of label rosters. With those deals now yielding single and lp releases, retailers and programmers face the most extensive spread of artists and titles to date; their reactions to the product, as well as current retail and radio behavior, will be covered in next week's RW.

Highlighting the manufacturers' current stance on the potential for new wave acts is the number of labels currently investing in the phenomenon through signings. ABC, A&M, Atlantic, Arista, Capitol, Columbia, Elektra/Asylum, Island, MCA, Mercury, RCA, Polydor and Warner Bros. are all currently bankrolling acts being considered in the punk vein, either through distribution deals (as in Warners' recent pact with Sire) or direct acquisitions. Most other labels are seriously eyeing the phenomenon, and many of them are already actively bidding for unsigned acts. Perhaps more telling is the marketing emphasis beginning to develop behind the product, with many labels now committing more marketing and promotion dollars to their punk artists.

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thrusts of the seminars and regional meetings, where over 650 personnel management gathered, were an emphasis on including all types of stores and leased locations in future problem solving, the effects of the American Can umbrella on operations, the introduction of new products and programs, and strong moves toward decentralization and relatively independent store operation.

Supervisory Personnel

Although this was the first convention where Musicland stores were joined by managers and supervisory personnel from Discount Records and Aura Sound, as well as their counterparts from

(Continued on page 60)

■ In response to requests from the field, Record World this week starts a new bi-weekly section on the new wave phenomenon. See page 37.

FCC Chairman To Resign This Week?

By MICHAEL SHAIN

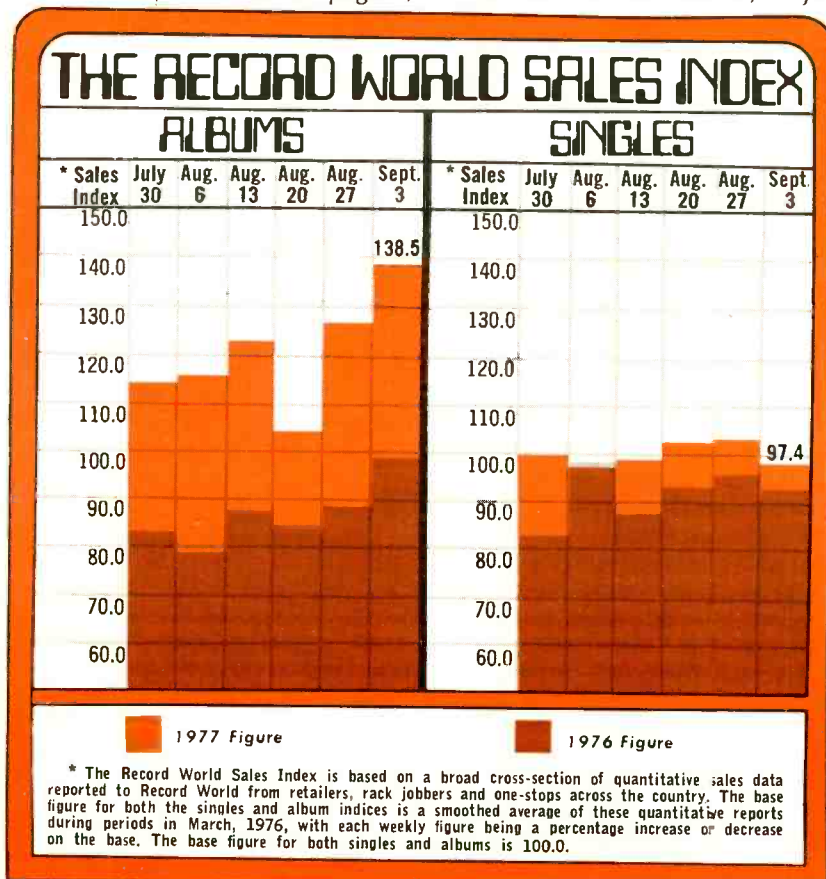
■ WASHINGTON—Federal Communications Commission Chairman Richard Wiley says he can't wait around any longer for a replacement from the White House. Wiley's resignation, he says, is "imminent . . . perhaps by the end of the week."

Wiley's term on the FCC expired last June 30, but last month the White House asked him to delay his departure as long as Oct. 1 to give the Administration time to find a successor. Wiley agreed to stay on though he told Carter staffers he would prefer to be back in private life soon after Labor Day. Wiley did harbor

some hope that Carter might re-appoint him as chairman, despite the fact that he is a Republican. The former Nixon campaign official and Chicago attorney has had strong support from broadcasters during his chairmanship.

"It is obvious," Wiley said last week, "that the Democrats in Congress and a Democratic White House would prefer to have their own man at the FCC."

Current speculation over Wiley's resignation says the FCC chairman must be free of FCC connection before he can begin to negotiate (Continued on page 37)



Chappell Names Robinson President; Irwin Schuster Joins Firm as Senior VP

■ NEW YORK—Irwin Z. Robinson has been named president of Chappell and Intersong music companies and Irwin Schuster has been appointed senior vice president, creative. The announcement was made jointly by Irwin H. Steinberg, executive vice president of Polygram Corporation, and Georges Meyerstein-Maigret, president of the International Publishing Division of the Polygram Group.



Irwin Z. Robinson

Prior to his new appointments, Robinson was vice president and general manager of Screen Gems-EMI Music Inc. He was also an elected member of the board of directors for that company.

Background

Associated with Screen Gems-Columbia Music for over thirteen years, Robinson held several positions during that time. After joining the company in 1964 as

(Continued on page 61)



Irwin Schuster

Butler Joins Columbia

■ NEW YORK—Dr. George Butler has been appointed vice president of progressive and jazz music, a&r, Columbia Records, according to an announcement made by Bruce Lundvall, president CBS Records Division. He will be based in the company's New York headquarters and re-



Dr. George Butler

port to Don Ellis, national vice president, a&r, Columbia, and will work closely with Mickey Eichner, vice president, Columbia a&r, east coast, and the a&r staffs in New York and Los Angeles.

In his new position, Butler will be responsible for all jazz and

(Continued on page 61)

Direct Disc Firm Seeking 'Name' Artists

By LUKE LEWIS

■ NASHVILLE — Joe Overholt, president of Direct Disc, a Nashville based label specializing in direct-to-disc recordings, told *RW* last week that the label is now actively seeking established name artists for the roster in order to penetrate the regular record retail marketplace. At present, the expensive, limited edition recordings are moved primarily by audio hardware outlets according to Overholt.

Audiophiles are hungry for new direct-to-disc recordings, and the boom has inspired the creation of more than ten new labels across the country over the past year and a half. Prior to that time, Sheffield Lab Records had the

Motown Taps Smith As Vice President

■ LOS ANGELES — Barney Ales, president of Motown Records, has announced the appointment of Otis Smith to the newly created position of assistant to the president, vice president, Motown Records.



From left: Mike Lushka, Barney Ales, Otis Smith.

Prior to the appointment, Smith, a 15-year industry veteran, served as vice president at ABC Records where he was responsible for the signing, establishing, and/or promotion of such artists as Joe Walsh, Tommy Roe, Bobby Bland, The Crusad-

(Continued on page 48)

RCA Promotes Portnow, Schatz to A&R VPs

■ NEW YORK—In a restructuring of its artist and repertoire function, RCA Records has appointed

field to itself.

Direct Disc, which entered the field early-on, was created as a result of a team-up between Overholt and Masterphonics, a local mastering lab which had expressed interest in the process and needed someone to market the product. Their first effort was an album entitled "Audio Directions Presents the Grab Bag," a collection of jazz pieces which was introduced at last year's Consumer Electronics Show in Chicago.

Direct Disc recently released two new limited edition albums, "Rosie O'Grady's Good Time Jazz Band," which features a Florida-

(Continued on page 48)

Neil Portnow to the new position of division vice president, west coast a&r, and Warren Schatz to the new position of division vice president, east coast a&r.

The announcement was made by Mel Ilberman, division vice president, creative affairs, to whom they report.

Initial plans to provide support for the transfer of the a&r emphasis to the west coast have been implemented, with additional expansion due in the coming months. A business affairs activity has been in operation for months under Martin Olinick, manager of business affairs, west coast, and Mort Weiner, newly appointed director of pop product

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RECORD WORLD SEPTEMBER 10, 1977

Powerhouse Picks

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

Debby Boone (Warner/Curb) "You Light Up My Life."

Lighting up radio switchboards instantly along with incredible reaction at the sales level. #1 in Houston and now off and running in top-level markets coast-to-coast.



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FOR A NEW
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"HOLD ON" 8-50401

REALLY LETTING GO ON CKLW, WPEZ,
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Are You Boogieing Around On Your Caddy
Hot To Trot/It's All Up To You



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Gibb, Fleetwood Mac Again Top Charts

Debby Boone Single Sizzles

By LENNY BEER

■ Andy Gibb (RSO) scored again with the week's best sales reports and maintained its position atop The Singles Chart for the fifth week, which makes it the biggest single of 1977. The record, which is Gibb's first release, is now crossing over big to the r&b marketplace, where it is picking up the extra sales that give it the potential to be a platinum single. The single is now #58 with a bullet on the r&b singles list.

No new records entered the top 10 this week, and the two records behind Gibb—Emotions (Columbia) and Rita Coolidge (A&M)—remained in the number 2 and 3 positions respectively. The Floaters (ABC) moved to 4 with a bullet, just ahead of the latest Fleetwood Mac (WB) smash at 5 bullet. The only other bulleting hit in contention was ELO (Jet).

Outside the top 10, the charge was made by Meco (Millennium), which is streaking now and picking up multiple #1 reports; Stephen Bishop (ABC), breaking now in the major sales cities; Foreigner (Atlantic), which may be a bigger sales item than their first top 10 record; KC & the Sunshine Band (TK), which is exploding on the pop side in sales and airplay but not doing as well on the r&b side; Carly Simon (Elektra), which is exploding along with the new "James Bond" movie and proving to be a potential Academy Award nominee; and Elvis Presley (RCA), which is selling far in excess of the airplay which it is finally picking up.

Also moving well this week in its quest for top 10 activity was Heatwave (Epic), a former Power-

house Pick that is one of the fastest breaking records of the year. The Heatwave single took quite a few weeks to burst out of the secondaries, but with the quick move it took to #1 in Miami the spread has been swift with only a few stragglers remaining on this smash. Shaun Cassidy (Warner/Curb), which is now #1 in Boston and spreading rapidly, is another record that is a proven smash.

Also, Donna Summer (Casablanca) is showing the legs to make a run at a successful venture into the top 5; Commodores (Motown) is scoring impressive gains while waiting for the rotation to call on their previous hit, "Easy," before recording its best sales; Paul Nicholas (RSO), an airplay superstar at this early date in its development, is starting to turn in some good sales areas; and Debby Boone (Warner/Curb) is absolutely the hottest breaking record of the week and winner of Powerhouse Pick honors. The Boone single is one of the hottest early reaction records of the year. It jumped to the top of the charts in Houston in only three weeks and is now repeating the feat in Seattle and other markets. It was the most added record of the week at radio and appears that it may enter the three-way battle for biggest single of the summer with Alan O'Day (Pacific), Andy Gibb (RSO) and the Emotions (Columbia).

15 Presley LPs Charted

(Continued from page 3)

product exist everywhere, but whenever any album in the Presley catalogue comes into stock it sells out immediately. Hence, there are 15 albums on this week's chart from the Presley catalogue, highlighted by "Moody Blue" at #5 and "Welcome To My World," which exploded from 83 to 17.

Of the 15 Presley albums which are charted, four are in the top 100, with this week's new entries being "Elvis Presley Boulevard" at 92 and "Golden Records Vol. 1" at 100, both with bullets. Two other Presley albums are bulleting, "Golden Vol. 3" at 118 and "Legendary Performer Vol. 1" at 135. The other nine albums are listed between 151 and 200.

The top 10 had a little shake-up this week for the first time in quite a while with four new bulleting items and three albums entering the list. CSN (Atlantic) is resurging and with a solid spread of sales depth moved back up to #3 with a bullet, while the Commodores (Motown) is also exploding again behind two hit singles, and jumped from 17 to 8 with a bullet, ahead of Shaun Cassidy (Warner/Curb) at 9 bullet and Foreigner at 10 bullet. The Foreigner album (Atlantic) is also seeing a resurgence thanks to the reaction to its second hit single.

Other good movement gains

in the top 100 were reported for Firefall (Atlantic); Grateful Dead (Arista); Meco (Millennium), with the second big hit album spawned from the "Star Wars" movie; ELO (Jet), another resurging behind a hit single; Rose Royce (Whitfield), with their follow-up to the tremendously successful "Car Wash" soundtrack; and Eric Carmen (Arista).

This was also a week for a lot of strong top 100 debuts, headed by the Doobie Brothers (WB) as Chartmaker; Foghat (Bearsville); Stanley Turrentine (Fantasy); Brick (Bang), Crawler (Epic); Ram Jam (Epic); Kenny Rogers (UA); Supertramp (A&M), with their catalogue "Crime of the Century" album picking up strong sales support; the Animals (Jet); and the Sanford-Townsend Band (WB).

Redwood Music Appeals English Court Ruling

■ NEW YORK—Redwood Music Limited has appealed an English High Court ruling that denied the music publisher the rights to thousands of songs whose copyrights have been assigned to Redwood by the estates of numerous composers.

The appeal is expected to be heard during the summer of 1978. The basis of the case is a section of the 1911 British copyright law which states that songs written "collectively" remain with the publisher for the duration of the copyright term, as opposed to songs written individually, which revert to the estate of the writer 25 years after his death.

Mr. Justice Goff of High Court ruled that songs with music by one writer and lyrics by another qualify as "collective works," and thus remain with their publishers instead of reverting to estates which have in turn assigned rights in them to Redwood.

Larry Cohn Joins Soutlastic/Dortch

■ MEMPHIS—Soutlastic Productions, Inc. board chairman Rick Taylor and Don Dortch International topper Don Dortch have jointly announced the appointment of Larry Cohn as vice chairman of both companies.

Most recently director of a&r for ABC Records, Cohn spent two years as executive vice president of Playboy Records and prior to that, three years as vice president of a&r at Epic.

REGIONAL BREAKOUTS

Singles

East:

Peter Frampton (A&M)
George Benson (Arista)
Commodores (Motown)

South:

Crystal Gayle (UA)
Dorothy Moore (Malaco)

Midwest:

Commodores (Motown)
Peter Frampton (A&M)
Firefall (Atlantic)
Crystal Gayle (UA)
Debby Boone (Warner/Curb)

West:

Peter Frampton (A&M)
Commodores (Motown)

Albums

East:

Doobie Brothers (Warner Bros.)
Barry White (20th Century)
Stanley Turrentine (Fantasy)
Crawler (Epic)
Dennis Wilson (Caribou)

South:

Doobie Brothers (Warner Bros.)
Eric Carmen (Arista)
Brick (Bang)

Midwest:

Doobie Brothers (Warner Bros.)
Eric Carmen (Arista)
Ram Jam (Epic)
Foghat (Bearsville)
Crawler (Epic)

West:

Doobie Brothers (Warner Bros.)
Ram Jam (Epic)
Foghat (Bearsville)
Eric Carmen (Arista)
Barry White (20th Century)
Utopia (Bearsville)

Magnet, EMI Pact



Magnet Records has signed a long-term manufacturing, distribution and sales agreement with EMI for the U.K. The company expects to release eight albums in September and October. Pictured the signing are, from left: L.G. Wood, stant MD and group director, music, Michael Levy, MD of Magnet, and Kaupé, director, licensed labels division, EMI.

The New Deal!



SANDY BARON

"How I Found God, Zen, Yoga, Col. Arlene Huff,
Selenology, TM...and my life **STILL SUCKS!**"

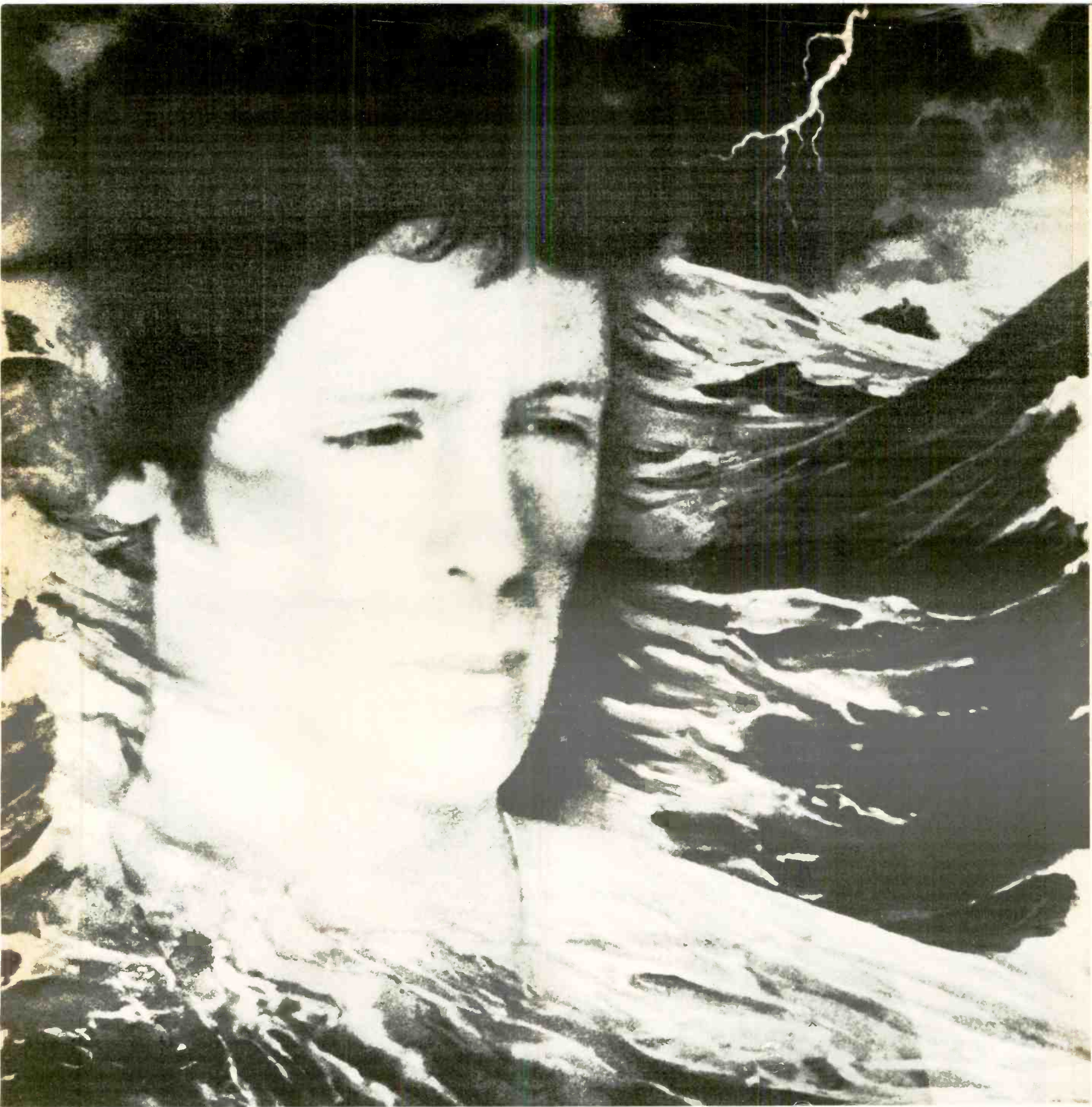
(A Life Lived as Entertainment)
Created by Sandy Baron & Paul Krauss

20th Century-Fox Records



T-537

T-545



Eric Carmen takes the country by storm.

“Boats Against the Current” is that album every performer wants to achieve. An album without compromise. With every dream left in, only better. Eric’s 2nd album is exactly as he saw it, heard it, and ultimately produced it.

It isn’t easy to go against the

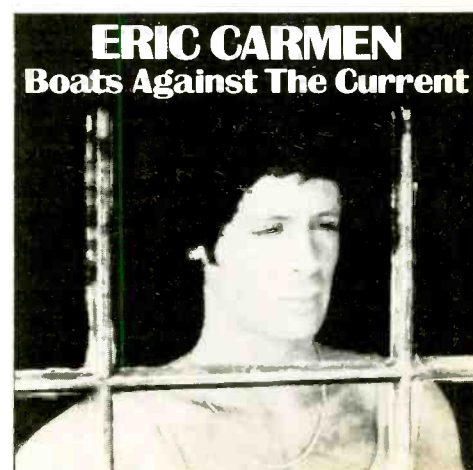


current, but when you finally reach the other side, what a story you have to tell. Eric Carmen rocks his way through 8 original songs that are so wildly beautiful and real, they're going to rock up a storm from coast to coast.

ON ARISTA RECORDS

ERIC CARMEN ALBUM

- 80 BILLBOARD
 - 78 CASHBOX
 - 76 RECORD WORLD
- ERIC CARMEN SINGLE "SHE DID IT"**
- 54 BILLBOARD
 - 43 CASHBOX
 - 59 RECORD WORLD



Arista Unveils New Signings At Convention

By SAM SUTHERLAND

■ SAN DIEGO—A volley of surprise artist signings and two label distribution deals, along with nearly 20 hours of music by label acts presented onstage and in product presentations, climaxed the third annual Arista worldwide convention, which concluded Saturday (27) night at the Hotel del Coronado in Coronado, Calif. With several of the deals literally signed at the convention, Arista's talent pool has expanded to include a new distribution pact with Buddah Records (see separate story), an exclusive production arrangement with Jeff Lane, distribution rights to the Passport label, and newly-signed artists Al Stewart and Richard Kerr.

While the scope of talent acquisitions and forthcoming releases dominated the four day convention of national, local and international label and licensee staff, key business topics included the label's overseas performance during the past year, the implementation of the new label deals and the decision to terminate Arista's prior tape manufacturing and distribution arrangement with GRT and launch the company's own tape distribution effort as of October 1.

By the opening of Saturday morning's final preview of forthcoming albums and singles, president Clive Davis was emphasizing Arista's current industry position, consolidated in his view by the new signings unveiled at the convention, as an alternative to the majors. "When you look at all the labels leaving independent distribution today," Davis told the convention audience, "at the artist level, we are the alternative to CBS and Warners." As he would throughout the gathering, Davis asserted that Arista's ability to draw talent has continued to strengthen to the point where, with those majors excepted, "there is no other label attracting this kind of talent."

Fourth Quarter Talent

With most of the regional and national staff sessions scheduled for Wednesday and Thursday, as reported in last week's **RW**, the second half of the meeting was devoted almost entirely to showcasing forthcoming product, both through the actual daytime product presentations and the three evening showcases.

Thursday (25) saw three new label arrivals performing in the hotel's main ballroom. Between

appearances by Mandrill, the New Commander Cody Band and Aalon, Clive Davis announced the label's production agreement with Jeff Lane, whose first project for the label is Mandrill's Arista debut album. As later detailed to **RW** by Elliot Goldman, executive vice president and general manager, the exclusive arrangement will still allow Lane to continue existing production relationships with Brass Construction and B. T. Express for outside labels; Lane will produce certain label acts, as yet undisclosed, on a mutual approval basis, as well as bring new acts to the Arista roster. According to Goldman, Lane also retains the freedom to place any acts declined by the label with another company.

Product Presentations

The following morning, the product presentations began with a five-and-a-half hour session of listening. Finished albums and selections from works in progress were previewed, including current label releases by Happy The Man, Eric Carmen, and Donovan, and forthcoming titles by Stomu Yamashta, Gil Scott-Heron, Point Blank and Mike Mainieri. Clive Davis, who conducted the presentation and slide show with commentary on the artists and projected release plans, then announced the label's new agreement to distribute Passport Records in the U.S.

The deal, Arista's first label agreement since its reformation, follows the four-year old progressive rock label's prior arrangement with Sire and ABC, and includes roster acts Synergy, Pezband, Anthony Phillips and Brand X, along with a new science fiction concept album, "The Intergalactic Touring Band," featuring a supporting cast including Rod Argent, Dave

(Continued on page 59)

Jack Levy Named Festival President

■ LOS ANGELES—Jack Levy has assumed the presidency of Festival Records under a realignment of corporate structure. Under the arrangement, all internal operations will report to Levy.



Jack Levy

Calliope Records will remain a production arm of the firm under the continuing leadership of Heyward Collins.

ASKAPRO Sessions Set

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

Music industry professionals who will be fielding questions from lyricists and composers will be Jim Kronides of Murbo Productions on September 1; Ellie Greenwich, lyricist and singer on September 8; Steve Herman, president of Glori Records on September 15 and on September 29 there will be a Lyric Writing Forum featuring Otis Blackwell, Norman Dolph and Bobby Weinstein. There will be no ASKAPRO session on September 22 because of Yom Kippur.

The ASKAPRO seminars which are free and open to all writers are held every Thursday from 12-2 p.m. at AGAC, 40 West 57 Street, New York.

Arista, Buddah Pact



Arista Records will take over the marketing and distribution of Buddah Records from RCA in mid-September, Arista president Clive Davis announced at the Arista convention in San Diego two weeks ago. The first record to be released under the deal will be the new Gladys Knight and the Pips single, "Sorry Doesn't Always Make It Right." Pictured are Gladys Knight and the Pips with Davis and Buddah president Art Kass at the convention.



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Lifesong, With CBS, To Promote Croce LPs

By MARC KIRKEBY

■ NEW YORK — Phil Kurnit, executive vice president of Lifesong Records, says the Terry Cashman-Tommy West label is pleased with its new distribution pact with CBS Records, but makes it clear why the company initially preferred independence to custom label status.

"I think we're going to have a sensational relationship with CBS," Kurnit said last week. "I don't know if we would have been receptive if for the past two years we had had the benefit of the Jim Croce catalogue."

The legal battle with ABC Records that kept the Croce masters out of the hands of Cashwest Productions and Lifesong until a few months ago also left the label short of the steady cash flow Kurnit called necessary "to even out the sporadic nature of getting product from singer-songwriters." Several Lifesong artists, most notably Henry Gross, Dean Friedman and Crack The Sky, have done well for the company without generating the steady catalogue volume that the Croce records would have provided.

With Lifesong prepared to inaugurate its new association with a new Friedman single and Crack The Sky album, the label's breach of contract lawsuit against

ABC continues. A court injunction brought the masters from ABC and stopped that company's sale of remaining Croce albums. Still to be resolved is Lifesong's suit for a) back royalties allegedly owed the company for Croce record sales through June, 1974; b) additional revenues accrued between the expiration of ABC's license and the actual return of the masters; and c) the termination of ABC's co-publishing agreement on Croce's songs. Kurnit put the total restitution sought at about \$6 million.

Croce's estate, and the estates of the five other persons who were killed with him in a charter-plane crash in 1973, have just won their suit against the charter company in Texas that operated the plane. A Texas court ruled that the accident was due to negligence, and that those estates are entitled to damages. The amount of those damages is scheduled to be set in November.

Fall Releases

CBS and Lifesong will repack the Croce albums for release for the Christmas season. Kurnit said he believes "we will sell a lot more units than we ourselves would be able to sell through independent distribution." Lifesong, meanwhile, will expand its activities to r&b with a new band, The Voltage Brothers, whom Kurnit likened to a "black Chicago." And the label will turn its a&r attention to signing established artists, he said, who might benefit from a small label environment and the production talents of Cashman and West. Also in development, he said, are a film based on Croce's life and a television pilot built around the character "Bad, Bad Leroy Brown" from Croce's hit song.

Communications Act Rewrite in Jeopardy

By MICHAEL SHAIN

■ WASHINGTON — There was ample proof last week that a House subcommittee's attempts to completely rewrite the Communications Act is headed for a bad stall. The Communications Act rewrite, which would extensively revamp the legal ground rules of commercial broadcasting in the U.S., is being pushed by Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee. But observers of the broadcasting scene, both on and off Capital Hill, believe the rewrite will come to little or nothing because the Senate counterpart subcommittee so far refuses to support the revision effort. As well, Van Deerlin's right-hand man on the House subcommittee, chief counsel Chip Shooshan, is out trying to get a new job with the Carter Administration.

Shooshan, it was learned last week, is a leading contender for head of a new federal telecommunications office to be set up within the Department of Commerce. The new office will be created when Carter finalizes already announced plans to reorganize the White House Office of Telecommunications Policy out of existence and place its functions under the existing telecommunications office within Commerce.

The new agency is tentatively titled the National Telecommunications and Information Administration and its new director, once selected, will be given the status of assistant secretary, with a \$40,000-\$50,000 salary range. Shooshan said last week, upon reports that his name had been submitted to the White House office for personnel for the position, that he'd "be interested in the job."

Shooshan's ambitions for public office higher than that of subcommittee staffer have been poorly veiled since the late Rep. Torbert Macdonald (D-Mass.), Van Deerlin's predecessor as Communications Subcommittee chairman, switched the 32-year-old Shooshan from his own office staff to the subcommittee counsel's spot more than three years ago. Several staff members who have left the subcommittee since that time have cited conflicts with him as their reason for departing. Despite confrontations with other staffers, Shooshan was kept on by Van Deerlin when Macdonald died two years ago. All during a recent set of round-table hearings on the Communications Act rewrite, Shooshan played a major role, both in witness selection and questioning.

The departure of Shooshan for the Commerce Department post—the White House would neither confirm nor deny that he was the front-runner for the new telecommunications job—could mean a major slow-down for the rewrite effort, a task that could prove even more complicated and protracted than the revision of the copyright statutes. Copyright law took more than 15 years of Congressional wrangling reform. Interests involved in the Communications Act revision—broadcasters, cable-casters, telephone and satellite companies—are more visible and government-wise than copyright interests, as well.

Chrysalis Launches New Babys Campaign

■ LOS ANGELES — Terry Ellis, president of Chrysalis Records, has announced an international unveiling of the new Babys album, "Broken Heart." The album, produced by Ron Nevison, will be presented to radio, press, retailers and Chrysalis distributors simultaneously in 12 locations throughout the U.S. and Europe on Monday, Sept. 12.

Hosted by Chrysalis executives, listening parties will take place in Philadelphia, New York, Los Angeles, Chicago, San Francisco, Washington, Detroit, Cleveland, Atlanta, Dallas, London and Hamburg. Regardless of time differences, the record will be played at exactly the same time at all locations.

The Babys recorded the new album at Hidden Valley Ranch in Westlake, Calif. and mixed at the record Plant, L.A. The album and first single, "Isn't It Time," will be released Sept. 14, supported by a major marketing campaign.

Sire Names Montgomery Promotion Vice Pres.

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the appointment of John Montgomery to the newly created position of vice president, promotion for Sire.



John Montgomery

Montgomery, who will be based on the west coast operating out of the Sire office at Warner Brothers in Burbank, will be coordinating Sire's promotion staff with Warner's regional and national promotional staff.

Montgomery was most recently national FM promotion director for Warner Brothers. He held that position for two years. Prior to that he was a WEA salesman in San Francisco for four and a half years.

Backstage with Sedaka



Neil Sedaka (Elektra) recently completed a sold-out, four night engagement at the Universal Amphitheatre in Los Angeles. Following the opening night show, August 25, Elektra/Asylum chairman Joe Smith and his wife, Dione (celebrating their 20th wedding anniversary at the show) joined Sedaka and his wife, Leba, backstage. Pictured (from left) are Dione and Joe Smith, Leba and Neil Sedaka.

Thanks to Clive Davis and Arista Records for inviting Bigboro Records Corp. and myself to join a great organization like yours. We have accepted with pride and are proud to stamp our  logo on your great label. We look forward to working hard together in the coming years.

Jeff Lane
President

Shot Lee
Assistant to the President

Claire Cavallaro
Executive Secretary

Diane Giff
Comptroller

Bruce Weiner
Promotion

Sherri Valentine
Director, Disco Music

Mike Sukin
Business Affairs

Arthur Bell
Director, Artist Management



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TOM DURDEN—Westbound 55405
(Atlantic)

ELVIS (prod. by Mike Theodore) (writer: Durden)
(Bridgeport, BMI) (2:50)

This spoken tribute to the King by the co-author of "Heartbreak Hotel" is already a hot retail item in some areas, and airplay should follow this week.

KENNY NOLAN—20th Century 2352

MY EYES GET BLURRY (prod. by Kenny Nolan)
(writer: Nolan) (Kenny Nolan, ASCAP) (3:28)

Nolan goes for the smoothest of sounds, and here offers another lushly-produced love ballad of the sort that adult audiences respond to with enthusiasm.

RHYTHM HERITAGE—ABC 12273

THEME FROM STARKY & HUTCH (prod. by Steve Barri & Michael Omartian) (writer: Scott) (Spellgold, BMI) (2:56)

That Rhythm Heritage has hit before with similar records must be obvious; the driving dance beat and the show's continuing popularity could combine for a hit.

MARTIN MULL—ABC 12304

GET UP, GET DOWN (prod. by Michael Cuscuna)
(writers: Mull-Wise) (Used Furniture, ASCAP) (3:30)

Martin Mull's time seems to have arrived, and this disco parody could bring him his first broad radio exposure since "Dueling Tubas." Puddle of consciousness.

THE PERSUADERS—Calla 8 3007 (CBS)

THE QUICKEST WAY OUT (prod. by Robert Currington & Norman Harris) (writers: Drayton-Turner-Bellman-Aiken) (Blackwood/JAMF/Six Strings/Writers, BMI) (4:15)

The tempo of this latest Persuaders effort suits the title perfectly—it's dance music with a good hook, and should make r&b and disco inroads.

LARRY PAGE ORCH.—London 259

EROTIC SOUL (prod. by Larry Page)
(writer: C. Blackwell) (Page Full Of Hits, ASCAP) (3:14)

With those thundering drums, this could almost be an updated Sandy Nelson record. Discos are the prime target, but the percussive hooks could lure stations.

SHERBET—MCA 40785

MIDSUMMER MADNESS (prod. by group & Richard Lush) (writers: James-Porter-Mitchell) (Razzele, BMI) (3:26)

The "Howzat" group from Australia could find a fall hit with a summer song, dominated by keyboards and unison vocals that are a pure pop touch.

PERRY BOTKIN, JR.—A&M 1967

THE LOVERS (prod. by Perry Botkin & Charles H. Stern) (writer: Alpert) (Almo, ASCAP) (3:06)

Instrumentals of this sort—lush, fully-produced, and reliant on a pretty, soothing melody—must catch with adult stations first, and Botkin's chances are good.

SONG OF THE WEEK

HEY YOU SHOULD BE DANCING

(writers: C. Warren-G. Farrow)
(Campbell Connelly, ASCAP)

GENE FARROW—United Artists 1057
(prod. by Hudson-Warren-Farrow) (3:14)

HOT BUTTER—Dynamo 603 (prod. by Jerry Williams Jr.) (3:00)

Not to be confused with any other "You Should Be . . ." song, this composition is both pop and disco, and should please both. Both versions lean heavily on bass effects, with Farrow's tending a bit more to the pop side and Hot Butter's more to r&b.

KING FLOYD—Chimneyville 10218 (T.K.)

TROUBLE (prod. by Couch-Stephenson-Stroud)
(writers: Knight-Varnell) (Low-Bam/East-Memphis, BMI) (3:15)

Few r&b records this year have been as distinctive as this lighthearted, amusing study of people's problems. And who's that guy with Rudy?

STRAWBS—Oyster 705 (Polydor)

HEARTBREAKER (prod. by Jeffrey Lesser)
(writer: Lambert) (Arnakata, ASCAP) (3:36)

Dave Lambert sings lead on this latest single, and his voice may be a more workable pop vehicle than that of group leader Dave Cousins. The song rocks well.

ASHFORD & SIMPSON—Warner Bros.
8453

SEND IT (prod. by Nickolas Ashford & Valerie Simpson) (writers: same as prod.)
(Nick-O-Val, ASCAP) (3:38)

Ashford & Simpson, who seem to edge closer to the top with each record, could make great progress with this emotive, rhythm-oriented ballad.

ELKIE BROOKS—A&M 1968

HONEY, CAN I PUT ON YOUR CLOTHES
(prod. by Jerry Leiber & Mike Stoller)
(writer: Ray) (Hudson Bay, BMI) (3:22)

This rather kinky torch song could be Brooks' American solo breakthrough—it's slow-paced, fervent, and sparked by her typically expressive vocal.

JOHNNY "GUITAR" WATSON—

Big Town 714

THOSE LONELY LONELY NIGHTS (prod. not given) (writers: Watson-Davis)
(Modern, BMI) (2:45)

This single from early in Watson's career sounds little like his current style, but is fine, traditional r&b nonetheless and should receive some attention.

DANNY KIRWAN—DJM 1025

LET IT BE (prod. by Clifford Davis)
(writers: Lennon-McCartney) (Maclen, BMI) (2:29)

Kirwan, once lead guitarist and chief songwriter for Fleetwood Mac, offers a light-hearted reggae treatment of the Beatles hit. Pop should take notice.

JOHNNIE TAYLOR—Columbia 3-10610

DISCO 9000 (prod. by Johnnie Taylor & Jackie Avery) (writers: same as prod.)
(pub. not given) (3:58)

This theme from an upcoming action-mystery film could bring Taylor back to the r&b and pop charts. A steamy dance tune, it's the style he knows best.

SPLINTER—Dark Horse 8439 (WB)

ROUND & ROUND (prod. by Norbert Putnam)
(writer: Parker McGee) (Dawnbreaker, BMI) (3:04)

George Harrison's pop discoveries could have their greatest pop impact with this bright, melodic pop song, with a unison vocal sound right for radio.

GARLAND JEFFREYS—A&M 1952

COOL DOWN BOY (prod. by David Spinozza & Garland Jeffreys) (writer: Jeffreys) (Garland Jeffreys, ASCAP) (3:08)

Jeffreys' story of passionate youth rocks infectiously, and when the song itself cools down toward the end, it makes his statement more complete.

JOE SIMON—Spring 176 (Polydor)

ONE STEP AT A TIME (prod. by Teddy Randazzo)
(writer: Randazzo) (Teddy Randazzo, BMI) (3:39)

This hard-edged, fast-paced single is definitely in the Simon mold—its driving tempo is underscored by the urgency in the artist's voice.

TALKING HEADS—Sire 1002 (WB)

UH-OH, LOVE COMES TO TOWN (prod. by Tony Bongiovi, Lance Quinn & group)
(writer: Byrne) (Index/Bleu Disque, ASCAP) (2:48)

One of the most promising of the new art-rock bands, Talking Heads offers on its second single an r&b-based song with interesting steel drum work.

LUCIO BATTISTI—RCA 11079

SONG TO FEEL ALIVE (prod. by Battisti-Howe-Reisman) (writers: Battisti-Mogol-Powell)
(Acqua Azzurra/Sunbury, ASCAP) (4:08)

Battisti has already had a hit with this song in Europe, and its restrained, hopeful nature could bring him to the attention of MOR and pop audiences here.

RODNEY BINGENHEIMER—Razor 102

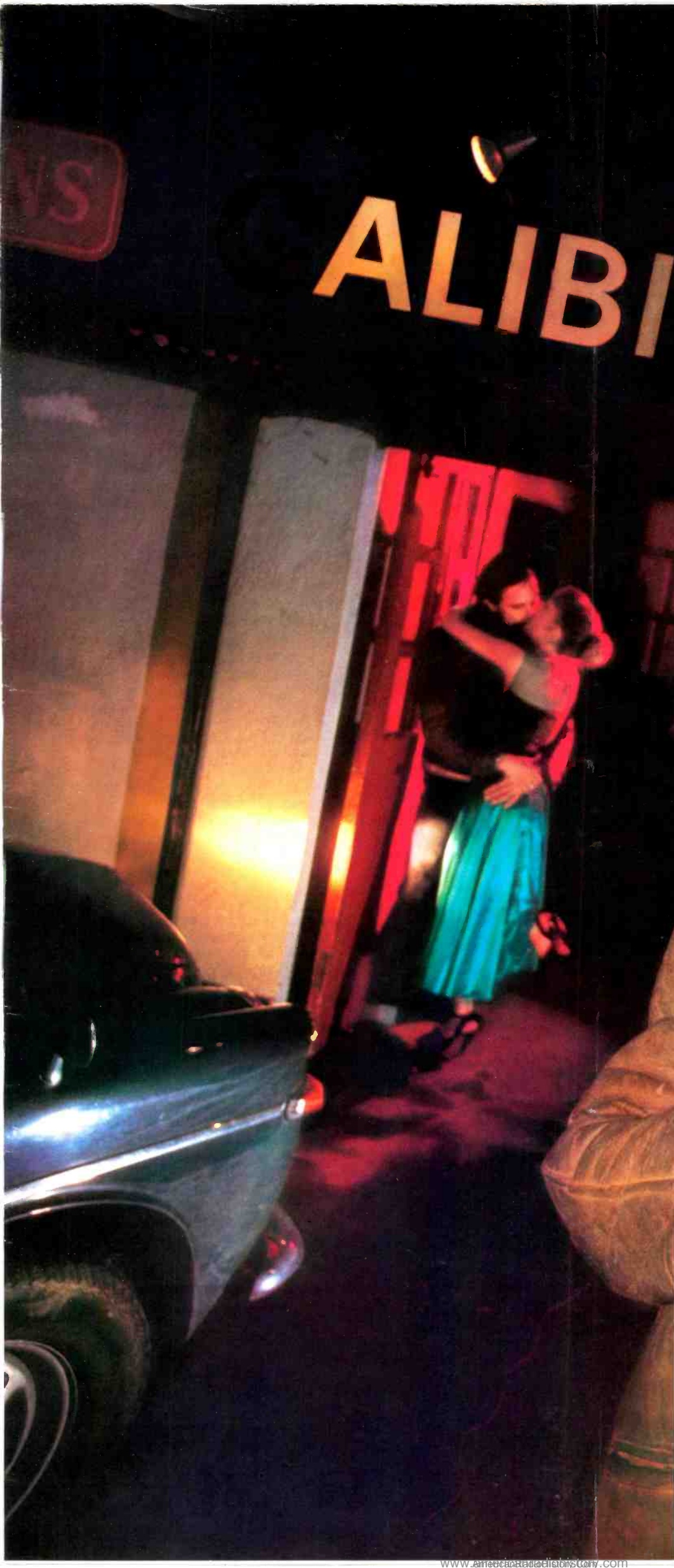
LET'S MAKE THE SCENE (prod. by Dan & David Kessel) (writers: Kessel-Bingenheimer-Kessel) (Arosa, ASCAP) (2:36)

L.A.'s quintessential scene-maker offers his own record now, a screaming rock 'n' roll number lauding the New Wave. Collectors should take note.

FRANKIE AVALON—De-Lite 1595

ROSES GROW BEYOND THE WALL (prod. not given)
(writers: Wooley-Terrell) (Delightful, BMI)

Not since "Rock and Roll Heaven" has this hot-time-in-the-hereafter theme been mined so thoroughly, with early r&b artists in the spotlight.



Suspicious Confirmed.

Dr. Feelgood proves that everything you've always felt about British rock is true.

Produced by Bert deCoteaux, "Sneakin' Suspicion" presents the fabulous Feelgoods in a frenzied set. It's a hearty dose of rhythm and blues, in the best tradition of their legendary live shows.

"Sneakin' Suspicion."† Another of Dr. Feelgood's home remedies.

**On Columbia Records
and Tapes.**

† PC 34806

Produced by Bert deCoteaux at
Rockfield Studios, Monmouth.

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A FAREWELL TO KINGS

RUSH—Mercury SRM-1-1184 (6.98)

The hard rocking Canadian trio has journeyed to England's famed Rockfield studio to record their sixth lp and the change of scenery suits them well. Guitarist Alex Lifeson in particular emerges as an effective and forceful musician who can propel the group to peaks or create a soft, compelling backdrop.



MIRAGE

RICHIE HAVENS—A&M SP 4641 (6.98)

Havens' gruff sounding vocal is still his calling card but the blistering acoustic guitar has been replaced by a band capable of making a forceful statement with Allen Toussaint's "We All Wanna Boogie," the Alessis' "Avalon" or producer Christopher Bond's "Billy John."



NEW RAGS

JACK DEJOHNETTE'S DIRECTIONS—ECM 1-1103 (7.98)

DeJohnette and his band (John Abercrombie, guitar; Alex Foster, saxophones; Mike Richmond, bass) offers a well-rounded program with the redoubtable styles of the drummer and guitarist at the helm. Foster is an invaluable addition, as he has contributed two of the five tracks.



SNEAKIN' SUSPICION

DR. FEELGOOD—Columbia PC 34806 (6.98)

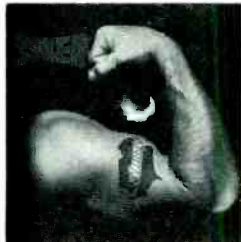
The final album recorded by the group with guitarist Wilko Johnson signals a change in musical direction with in-house producer (and veteran of many blues sessions), Bert de Coteaux giving them a broader base. The title track and "Lucky Seven" should please their fans.



ABSOLUTELY

BOXER—Epic PE 34812 (6.98)

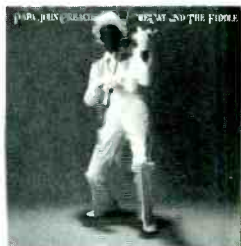
The band has gone through a major personnel change since its last lp with only Mike Patto remaining from the original line-up. Joining him are Chris Stainton and Tim Bogert among others, with Kansas producer Jeff Glixman steering the band toward AOR inroads with "Fool In Love" and "I Can't Stand What You Do."



THE CAT AND THE FIDDLE

PAPA JOHN CREACH—DMJ DJLPA-11 (6.98)

The "fiddle man" has been integrated into this group and as a result has come up with one of his most musical efforts to date. Group members Steve Haberman and Brian Tilford supply the bulk of the material while the Jack Richardson production maintains a brisk pace.



TOULOUSE

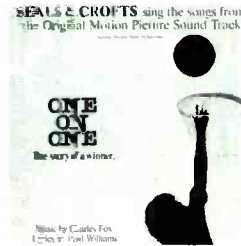
Heather Gauthier, Judi Richards and Lorri Zimmerman are the three ladies that comprise this group. Backed by the very capable Muscle Shoals Swampers, who once again prove they can be comfortable in any musical idiom, the group has geared its material for disco play, alternating ballads with high energy rockers.



OOPS! WRONG PLANET

UTOPIA—Bearsville BR 6970 (6.98)

The free form side of the group which has surfaced on recent lps now takes a back seat to the decidedly commercial side which sees each member of the quartet taking a turn at a lead vocal. The songs are more deliberate and melodic with several standing out as possible singles: "Trapped," "Love Is The Answer."



ONE ON ONE (ORIGINAL SOUNDTRACK)

SEALS & CROFTS—Warner Bros. BS 3076 (6.98)

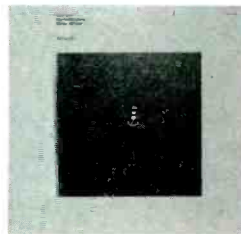
The music to this new movie starring Robby Benson has been written by Charles Fox with lyrics by Paul Williams. Add to that the vocals of Seals and Crofts and the box office success should contribute to its fast break to the top.



BERT SOMMER

BERT SOMMER—Capitol ST 11684 (6.98)

A regular on the New York scene for some time now, Sommer has changed labels and his sound, coming across here as something of a cross between Eric Carmen and Boz Scaggs. Ten new songs penned by the artist himself suggests a bright new outlook with "Give It To Me," "She's A Woman" and "We Sail Tonite."



AZIMUTH

JOHN TAYLOR, NORMA WINSTONE, KENNY WHEELER—ECM 1-1099 (7.98)

Taylor (piano, synthesizer), Winstone (voice) and Wheeler (trumpet, flugelhorn) have combined on an album of subdued brilliance. Winstone's voice instills a haunting charm to the ethereal instrumental work of the duo. "Sirens' Song" and "The Tunnel" are both worth a listen.



A HARD CORE PACKAGE

JOHN MAYALL—ABC 1039 (6.98)

Mayall has been known to assemble some outstanding groups in his day and this current line-up (Steve Thompson, James Quill Smith, Soko Richardson) is no exception. Exploring the blues idiom to the fullest, he turns in fine performances with "Rock and Roll Hobo," and "Disconnected Line," sounding not unlike the Band.



PRISM

PRISM—Ariola America ST 50020 (6.98)

This sextet from Vancouver demonstrates considerable poise with its debut, mixing hard rock sounds driven by strong riffing with delicate ballads. Lead singer Ron Tabak has a distinctive voice which could be the ingredient to put the group on top with "Take Me To The Kaptin."



IT WAS ALMOST LIKE A SONG

RONNIE MILSAP—RCA APL1-2439 (6.98)

Milsap has already reaped many country awards for his numerous hits, but with his current "It Was Almost Like A Song," he has achieved his biggest pop hit to date. This could be the album to cross him over for good with stirring performances like "What A Difference You've Made In My Life" and "Here In Love."



COUNTRY MUSIC

The Sounds Heard 'Round The World

Record World Presents
A Country Music Spectacular
In Conjunction With
WSM's Grand Ole Opry Birthday Celebration

Long a leader in the field, Record World proudly salutes the sounds of country music and the people who make it go. Featuring news, information, specially prepared chart breakdowns and analyses, along with the coveted Record World Country Music Awards, this unique issue will be distributed throughout the industry during the week-long Country Music Celebration.

ISSUE DATE: October 15, 1977

AD DEADLINE: September 30, 1977

For further information, contact one of our marketing specialists:

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(615) 329-1111

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Spence Berland
(213) 465-6126

Gregg Speer

Legal Notice

Regarding the Scepter-Wand-Hob Catalogue

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----x
In the Matter : In Bankruptcy No. 76 B 2188
-of- : NOTICE OF HEARING TO CONSIDER
SCEPTER RECORDS, INC., : OFFER TO PURCHASE "SCEPTER-
WAND-HOB CATALOGUE" MASTER
TAPES, ETC.
Bankrupt. :
-----x

S I R S :

NOTICE is hereby given that CONRAD B. DUBERSTEIN, Trustee, has made an Application for a hearing in the Bankruptcy Court to consider the offer of ROULETTE RECORDS, INC. to pay the sum of \$100,000 for the Trustee's right, title and interest in and to the master recording tapes and related rights of the Bankrupt, commonly referred to as the "SCEPTER-WAND-HOB Catalogue", subject to all of the terms and conditions of the Phonograph Record Trust Agreement and the Phonograph Record Manufacturers' Special Payments Fund Agreement and any and all other agreements relating to the use of the said masters affecting the above-captioned Bankrupt, including but not limited to the agreements entered into between the Bankrupt and various recording artists and publishing companies for the payment of royalties and other related costs. The said offer is also for the Trustee's right, title and interest in and to all of the physical record albums and eight-track tape recordings produced by Scepter Records, Inc. prior to the time it was adjudicated a Bankrupt, which physical inventory is located at the Bankrupt's former premises at 250 West 54th Street, New York, New York.

PLEASE TAKE FURTHER NOTICE that a hearing will be held before HONORABLE JOHN J. GALGAY, Bankruptcy Judge, in Room 234 of the United States Courthouse, Foley Square, New York, New York, on September 28, 1977 at 2:00 P.M. to consider ROULETTE RECORDS' offer or any other higher or better offer which may then and there be made.

PLEASE TAKE FURTHER NOTICE, that the Trustee's Application and the Order thereon, together with the aforesaid offer, and a listing of the master recording tapes, has been filed with the Bankruptcy Court. Interested parties may inspect these documents at the office of the Clerk of this Court, or may obtain copies thereof from the attorneys for the Trustee whose address is listed below.

DATED: New York, New York
September 10, 1977

OTTERBOURG, STEINDLER, HOUSTON & ROSEN,
P.C.
Attorneys for Trustee
230 Park Avenue
New York, New York 10017
Tel. No. (212) 661-9100

Who In The World:

CSN Come Back Strong

■ As one of the earliest super-groups, eight years ago Crosby, Stills and Nash hit the scene. It was the heyday for the Woodstock Nation and the group, much like the event, symbolized a culmination of the best of the '60s. Buffalo Springfield, the Byrds and the Hollies combined, in a year of heavy metal, to produce a largely acoustic lp of close harmonies and delicate arrangements. Nothing before sounded like them and although many tried to fill the gap when the group disbanded in 1971, nothing still quite sounds like them.

At The Top

Once again Crosby, Stills and Nash are at the top of the charts. After a very successful tour, which for many was as much a nostalgia trip as a wonderful musical experience, they are a bulleted #3 amongst albums; "Just A Song Before I Go" is #22 on The Singles Chart; and they are enjoying their 9th week with the most played album, "CSN" (Atlantic), on FM stations throughout the country.

Soon after many popular groups break up, rumors and hopes of a reunion spread like wildfire. Most often nothing comes of such speculation but in December, 1976, the three regrouped under a low profile. Stephen Stills had shown up at a number of David Crosby/Graham Nash performances and finally as a final encore at the Greek Theatre in Los Angeles, Crosby, Stills and Nash per-

formed "Teach Your Children."

A decision to re-form came to fruition and "CSN" was recorded with bassist George Perry, Craig Doerge on keyboards, and drummer Joe Vitale. Speaking about their initial sessions, Graham Nash said, "We played each other our newest songs and talked seriously about it. As soon as we sang together, though, we realized that we were going to be able to sing . . . real three-part again. We figured we'd get together and record immediately, keeping the tracks as sparse as possible . . . The intention was to retain the basic magic of the first album."

With some of the rock masterpieces of the '60s like "Suite: Judy Blue Eyes," "Wooden Ships" and "Long Time Gone" under their belts, Crosby, Stills and Nash seem headed to make some of the new lp like "Cathedral," "Dark Star" and "Just A Song Before I Go" classics of the '70s.

Legacy

They are happy to have continued the legacy they never finished in 1969. "It was important," says Crosby, "not to be too intimidated by work we'd already done. Every time the subject came up during the sessions, one of us would end it with a firm 'No History!'"

"The final result, I'm not ashamed to say, is that this album stands right there with the best work we've done. It's exciting. It feels like we're a new group . . . and great to be back at the same time."

Helm Hosts Heavies



ABC Records artist Levon Helm threw an all-day picnic at his Woodstock home recently to celebrate the association of his RCO Woodstock company and ABC and to showcase the material from his new album, "Levon Helm and the RCO All-Stars." The outing included barbecued lunch and dinner, an hour-long fireworks display and a performance by the RCO All-Stars. Among the more than 100 guests were ABC executives, local Woodstock performers and press representatives. Pictured here are, from left, back row: Mark Meyerson, vice president, a&r, ABC Records; Tom Corcoran, director of the London TV show "Old Grey Whistle Test;" Mike Appleton, producer of "OGWT;" Elaine Corlett, ABC International director of artist development; Bob Harris, MC of "OGWT;" Barbara Harris, eastern director of artist relations; Shelly Selover, national director of publicity, ABC; Barry Grieff, vice president of creative services, ABC; Levon Helm, and Marion Somerstein, eastern manager of publicity. Front row, from left: Marylou Capes, eastern director of publicity, ABC; Caroline Prutzman, tour publicist, ABC; Nancy Cooper, ABC Records, N.Y.; Shelly Rudin, New York/Boston branch manager; Howard Smith, buyer for ABC Records; Jackie Smollens, merchandising, ABC; Tex Weiner, N.Y. sales manager, ABC, and John Brown, national r&b promotion director, ABC.

"JUST FOR YOUR LOVE"

PB-11064

The new single by

THE MEMPHIS HORNS

A ballad in brass
blown through the warmth of love.



From their hit album



Produced by Alan Abrahams
and Clarence McDonald



Capitol Convention (Continued from page 3)

top."

The conference was attended by more than 300 employees of Capitol Records, Inc., Capitol Magnetic Products Division, Capitol Industries-EMI, Inc., EMI Records-U.K., and, for the first time at one of Capitol's annual conferences, Capitol Records-Canada. Included were those employees who meet every year such as chief executives, vice presidents, national directors and managers, district sales managers and promotion managers. However, this year, attendees also included all salespersons, promotion personnel and customer service representatives as well as key people from a&r, business affairs, creative services, credit, international market research, merchandising & advertising, personnel, and press & artist relations.

This year's conference was carefully planned and executed. Two days were filled with seminars, one day with departmental meetings, another day with sporting activities and two nights with artist showcases in addition to an awards banquet.

"The company is in a completely different position than it was when we held the last big convention like this," explains Zimmermann. "Capitol has been on a continual upswing in every way from profits to personnel. As far as effectiveness and delivery power, we can match any company in the business. Now we're looking for an even larger market share. As we increase and diversify our artist roster and staff our market share is going to explode."

Expansion

In the past year, Capitol has restructured and expanded its a&r department, press & artist relations department, r&b division, country division, international department (now with a European office) and special markets division. Last year Capitol formed an AOR promotion department for the first time. It was also a banner year in innovative merchandising. In addition, Capitol moved into the field of jazz-rock in a big way.

"The time was right for Capitol to have a large-scale conference like this," Zimmermann adds. "We have a lot of new things going on and with the incredible growth we've shown, the next step was to bring everyone together and cement our relationship as a team."

The conference started on a Sunday night when everyone was flown into Hollywood for the Carole King and Navarro

concert at the Greek Theatre. The next day the group met at the Palladium in Hollywood for Capitol's annual employee meeting which included a video show prepared by the company's creative services department under the direction of Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations. Also, Bhaskar Menon announced the company's fiscal financial results and introduced a performance by Helen Reddy. That afternoon most of the conference-goers were bussed to San Diego.

Tuesday morning began with welcoming remarks from Don Zimmermann followed by a speech from Bhaskar Menon, Capitol's chairman, president and chief executive officer, who in turn introduced Sir John Read, chairman of EMI, Limited. A video presentation (once again prepared by the creative services department) was made

by the a&r department.

Tuesday and Wednesday were devoted to six different seminars with several of them covering more than one area. The entire a&r staff sat as a panel in their seminar while individuals outlined and played some new product. The panel was led by Rupert Perry, vice president, a&r, along with Larkin Arnold, vice president and general manager, soul division, and Frank Jones, vice president, country division. Another seminar covered administration, personnel and credit. It was given by Pete Goyak, vice president, administration, along with Bob Franz, vice president, personnel & industrial relations, and Jay Faulkner, national credit manager. The press & artist relations seminar was presented by Dan Davis and Bruce Garfield, director, press & artist relations. The promotion seminar covered pop, r&b, AOR and c&w. Bruce Wendell, vice president, promotion,

was assisted by his national managers—Steve Meyer, national promotion manager, Paul Johnson, national promotion manager, black product, and Ray Tusken, national AOR promotion manager. The sales and merchandising seminar was handled by Dennis White, vice president, sales; Walter Lee, national sales manager; Don Grierson, director, merchandising & advertising; and Kirk Melloy, national marketing coordination manager. The special products and international seminar had Renny Martini, director, special markets, explaining his field, while Joe Petrone, director, international marketing (and his two assistants), discussed Capitol's growth around the world.

According to Zimmermann, "The reasons for the seminars were to familiarize the entire staff with Capitol's main departments, to broaden everyone's expertise and to set growth goals.

(Continued on page 51)

Menon Cites Capitol's 'Strategic Objectives'

(The following are excerpts from the prepared text of the speech given by Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., at the company's 1977 "Take It To The People" National Conference in San Diego. It was given Tuesday morning, August 16, prior to the beginning of the seminars.)

This is the first national conference which we have held since I came to work for Capitol in 1971. It is important that I explain why we have waited so long. A conference like this is an occasion for reappraisal and reaffirmation. Behind the style of its events and the enjoyment of its camaraderie, an effective conference always needs serious purpose, relevant objectives, dynamic leadership, and, above all, confident participation by attendees which only comes from self-assured professional credibility. Today we have all those necessary ingredients—we have the purpose, the objectives, the leadership and the credibility to take our music to the people. It is, therefore with profound personal pleasure that I welcome every one of you to this 1977 National Conference in San Diego and thank each of you individually for what you have done to bring Capitol here.

The first of these strategic objectives is increasing our market share in the record industry. From 1971 to 1976, Capitol Records concentrated its energies fully upon developing

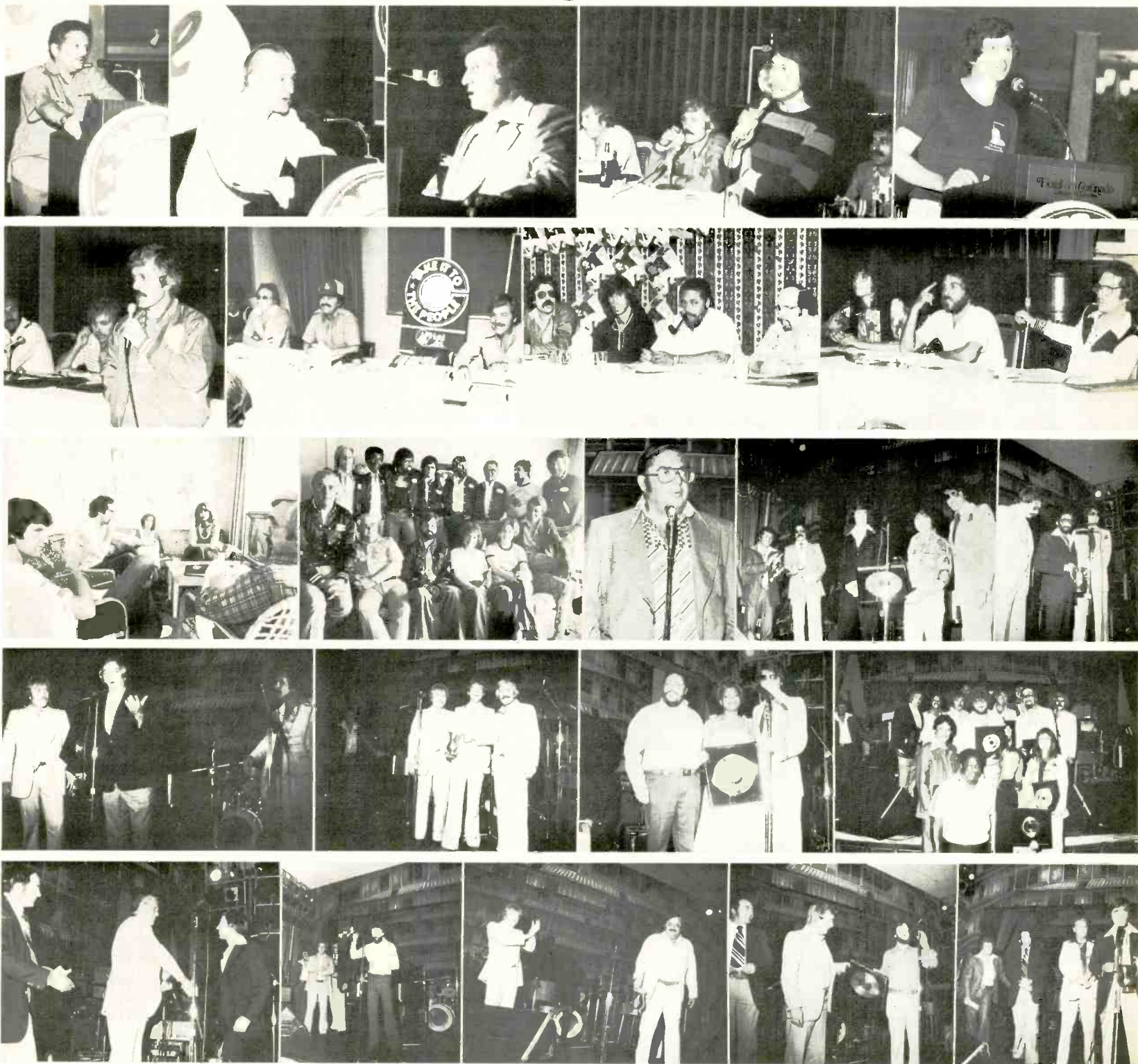
management, organization and an artist roster which would secure profitable sales volume in the future. During that period, our interest in market share was of secondary importance. Today, I believe that we have a framework of inspired people, superlative talent and stable systems to double our present market share in a reasonable period of time without prejudicing the profitability of our business. Accordingly, during the current fiscal year, Capitol will move forward aggressively in the industry with a broader and higher-profile artist roster, strengthening our marketing presence and commitment to every viable repertoire area.

Another strategic objective is to achieve optimum utilization of our corporate resources without tolerating overheads or other expenses that are surplus to our legitimate professional needs. Capitol's manufacturing agreement with Warner Communications is a fine example of gaining full use of our plant facilities with significant cost and profit advantages to both corporations. With the completion this fall of our reconstructed and newly equipped Studio B in the Tower, Capitol will offer incomparably superior recording and cutting facilities to serve the needs of our own and the industry's talent. We believe that our national distribution and sales network can cope with substantially increased output without diluting, in any way, our concentra-

tion on Capitol product. Discussions are currently in progress with certain outside labels to explore the possibilities of Capitol handling their sales and distribution functions on a basis which could profitably enhance the utilization of our physical capabilities without diverting any creative marketing skills away from our own artists and repertoire.

A third strategic objective is to widen Capitol's participation in different technical, commercial and artistic segments of the music and entertainment industries in order to secure a better balance to our overall business interests and provide broader career opportunities for the development of our employees. Capitol already contributes widespread inputs to a variety of competitive industry products and services. A number of hit albums, like the latest Barbra Streisand release, are recorded in our Hollywood Studios; we press Warner Bros. discs and duplicate Warner, Electra/Asylum and Atlantic tapes at our three record plants; in addition to the WEA Group, a large number of labels use Capitol-manufactured base tape in their eight-track and cassette product; professional mastering tape, sound film and acetate discs made in our Glenbrook and Winchester factories dominate studios and cutting rooms throughout the world; and our own blank Capitol I and Music Tape find increasing shelf space.

Capitol Convention Highlights . . .



Pictured at the recent Capitol Records annual convention are, first row, from left: Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, shown giving opening day speech; Sir John Read, chairman of EMI Ltd.; Don Zimmermann, Capitol's executive vice president and chief operating officer; Jim Mazza, vice president of marketing shown answering question at the sales and merchandising seminar, and Leslie Hill, managing director, EMI Records-U.K. Second row, from left: Dennis White, vice president of sales; pictured at the international and special markets seminar are Gilles "Frenchy" Gauthier, international promotion manager, resident director of European marketing Brian Shepherd, international marketing director Joe Petrone and director of special markets Renny Martini; pictured at the promotion seminar are national promotion manager Steve Meyer, national AOR promotion manager Ray Tusken; national promotion manager, black product, Paul Johnson and national country promotion manager Ed Kelley; Bruce E. Garfield (center), director of press and artist relations, answers questions at the press and artist relations seminar, assisted by Dan Davis, vice president creative services/merchandising and advertising/press and artist relations, and Kathy Schenker, east coast manager, press and artist relations. Third row, from left: members of Capitol's merchandising and advertising department Don Grierson, director of merchandising and advertising, Dan Davis, merchandising coordinator Laurette Murray, advertising manager Mickey Diage and creative director of merchandising Var Smith; Capitol's a&r staff (standing) Ben Edmonds, director of talent acquisition, west coast, vice president and general manager of the soul division Larkin Arnold, director of international a&r John Dixon, director talent acquisition east coast Richard Landis, Capitol-Canada a&r director Dean Cameron, a&r recording director John Palladino, director of talent acquisition, country, Chuck Flood; Capitol-Canada a&r director Paul White, (seated) Vince Cosgrove, director of country a&r/marketing, divisional vice president of a&r David Cavanaugh, vice president of a&r Rupert Perry, director of talent acquisition John Carter, a&r coordinator of components and special projects Tracy Steele, and Frank Jones, vice

president, country division; Jay Lasker, president of Ariola-America Records at his label's product presentation; Bruce Ravid, Midwest regional AOR promotion coordinator, is shown receiving his award for "AOR Promotion Representative of the Year" with Don Zimmermann, Steve Meyer, Ray Tusken and Bruce Wendell, vice president of promotion, looking on; Arthur Field (center) of Philadelphia receives award for "Promotion Manager of the Year" with Bruce Wendell and Steve Meyer. Fourth row, from left: Ray Hopper of Atlanta receives his award for "No. 1 Salesman—performance to quota" with vice president of sales Dennis White and national sales manager Walter Lee; Jerry Brackenridge from Atlanta gets "District Manager of the Year" award from Dennis White, vice president of sales and Walter Lee; Vivian Fant of Detroit gets "R&B Promotion Manager of the Year" award from Bruce Wendell and Paul Johnson; the Atlanta district is pictured receiving its award for "#1 District, Performance to Quota" bottom row Bill Earley, salesman, r&b promotion manager southeastern region Bob Riley, Nashville promotion manager Michelle Peacock, customer service representative Pat Godlewski, (back row) salesmen Ray Hopper and Charles Murdock, Walter Lee, Charlotte, N.C. promotion manager Dave Anderson, Atlanta promotion manager Gene Ruple, Jerry Brackenridge, salesmen John Lanford and Ralph Black and Dennis White, Don Zimmermann is pictured at far left; Danny Bertsch (right) receives Capitol-Canada's "Salesman of the Year" award from Canadian executives J. D. Evans, vice president of marketing (left) and Bob Rowe, director of sales; Bob Roper (right) receives Capitol-Canada's "AOR Promotion Manager of the Year" award with Don Zimmermann, Capitol-Canada's director of promotion Bill Bannon and J. D. Evans; Allan West of Dallas receives the "Salesman of the Year" award from Walter Lee; Capitol-Canada's Rick Nickerson (right) receives "Pop Promotion Manager of the Year" award from J. D. Evans and Bill Bannon; Barry Stafford (right) receives Capitol-Canada's "Regional Manager of the Year" award from Don Zimmermann, J. D. Evans and Bob Rowe, Capitol-Canada's director of sales.



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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ HOW WE SPENT OUR SUMMER CONVENTION: Even another numbing week dodging stray fire in the COAST trenches couldn't dull our enthusiasm at extending the work week to include the Arista convention in Coronado. For starters, there was the site itself, the scenic Hotel del Coronado, whose turreted, wood-frame bulk made it seem less like Southern California, if you discounted the palm trees and the guests' leisure suits.

Then, too, there was the first-hand glimpse of a convention style developed by label president Clive Davis and memorialized by the convention staff, whose T-shirts read "Camp Davis." Even Friday morning equipment problems—leading some of the veterans of earlier sessions to mutter ominous warnings of a solid state curse—couldn't stop a virtual onslaught of new releases. For the bright-eyed and well-rested, an aural feast, but for some of the survivors of the hospitality suite, there was some disagreement as to whether it was Davis' eagle eye, the overly efficient air conditioning, or the sheer decibel level that kept them upright.

If some of the staff's New York gourmards were noncommittal about the chicken Kiev, enthusiasm was uniformly high for the live showcases, with the concert debut for Rick Danko as a soloist, the first performance in over a year by Dwight Twilley and Phil Seymour, and the rough-edged promise of first-timer Danny Peck offering new counterpoint to strong sets by the Alpha Band and Commander Cody.

Norman Epstein spent the better part of the weekend convinced that he was actually Steve Martin, while Betsy Volck tried to save a young Wherehouse clerk from heartbreak when his date wandered off in pursuit of label acts, taking the practical route and explaining it was just rock 'n' roll.

It was indeed.

NOT EXACTLY "LONG HARD RIDE": Doug Gray, lead singer of the Marshall Tucker Band, is one of the members of that band who has found an interesting alternative to the endless limo rides they have to take when on tour: seems that Doug is an avid drag racer. He was recently a big winner at the IHRA U.S. Open Drag Championship held in Rockingham, North Carolina, where he was clocked at 126.7 mph for a quarter mile . . . A couple of weeks ago, COAST reported that Elvin Bishop would be making his first trip to Chicago since his days with Paul Butterfield when the Bishop band gigged at the Ivanhoe theatre there; turns out the trip was a rousing success, and Elvin kept himself busy when his own band wasn't playing by jamming around town with the like of John Mayall, Canned Heat and Sam Lay, Butterfield's original drummer.

BLUE MOVES: It's impossible to be in the record business in L.A. and not know Charlie Blue, the proud owner of the biggest collection of rock n' roll paraphernalia on this planet. Charlie likes his promo

records, to be sure, but he's also been known to (heaven forbid) actually lay out cold, hard cash for his discs. Tower Records, obviously aware that without Blue their annual profits might easily be diminished by a good 50%, recently acknowledged Charlie's birthday with the billboard you see pictured here, located in front of Tower's store on the Strip. This guy has got to be a heavy: he shared the billboard with Fleetwood Mac ("They got the bad side," said Charlie).

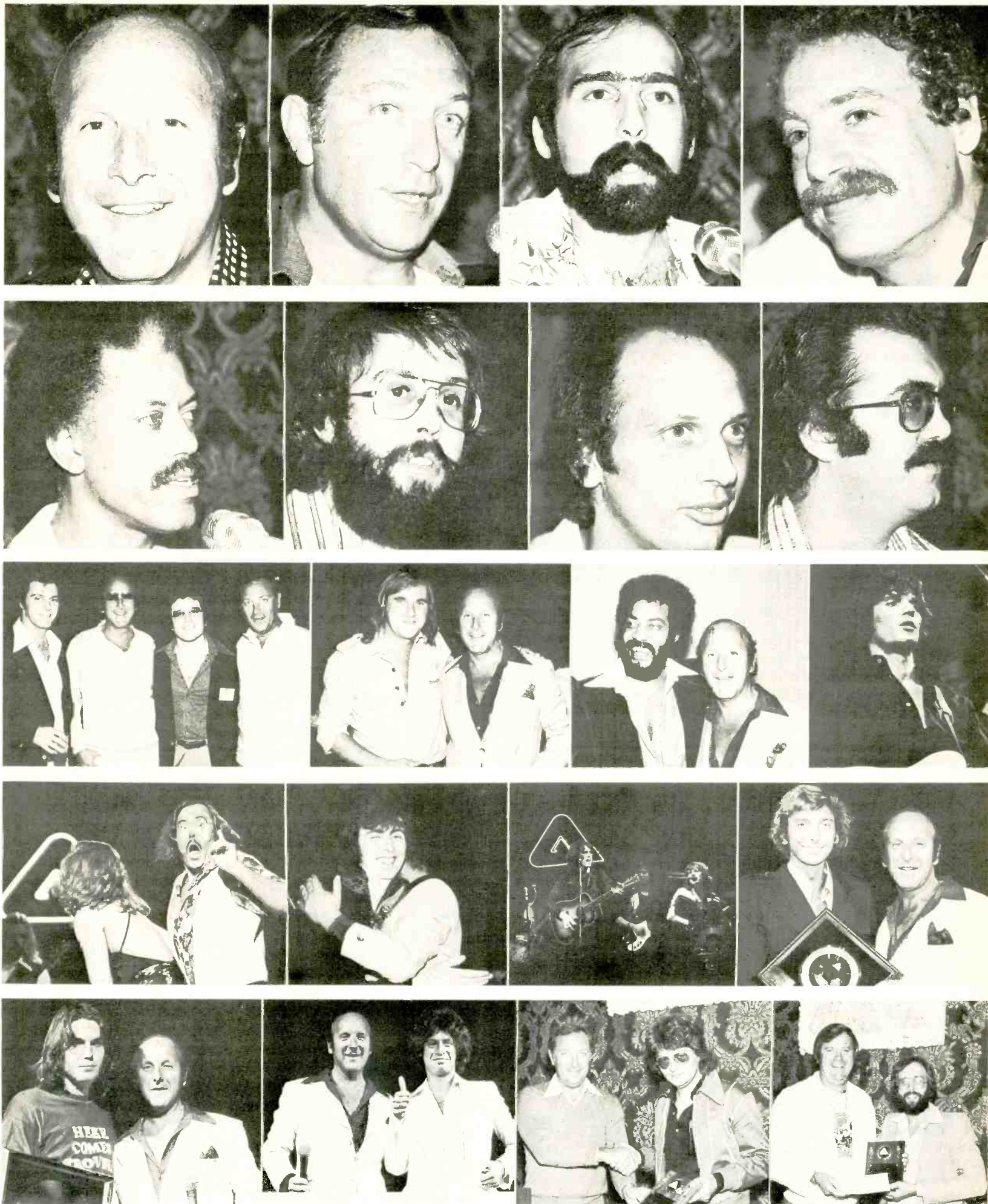


DEATH LIVES: They're calling it "a landmark in recording history," which is dubious, but nevertheless we're interested to note that a Long Island-based label by the name of Death Records has released "Death to Disco"/"Death to Disco Boogie," the debut record by Jimi Lalumia and the Psychotic Frogs. Lalumia calls himself "the father of the death to disco movement," and the record is dedicated to Van McCoy . . . but we wonder if these guys know that the label headed by the Paul Williams character in "Phantom of the Paradise" was also called Death?

HOT ITEM: We try not to make a habit of hyping club dates in this or any other town, but there's one coming up at the Boarding House in San Francisco that's too good to go without mention: The Neville Brothers (featuring Cyril, Charles and Aaron "Tell It Like It Is" Neville), the amazing Wild Tchoupitoulas and the venerable Professor

(Continued on page 50)

At The Arista Convention



Pictured at the annual Arista Records convention held recently in San Diego are, top row, from left: Clive Davis, president of Arista Records; Elliot Goldman, executive vice president and general manager; Rick Dobbis, vice president of artist development; Judd Siegel, vice president of sales and distribution. Second row, from left: Hank Talbert, vice president of r&b product; Richard Palmese, vice president of national promotion; Scot Jackson, vice president of national promotion, and Dennis Fine, director of national publicity. Third row, from left: Ed Grassi, executive vice president, Passport, Davis, Marty Scott, president of Passport, and Goldman; singer-composer

Richard Kerr ("Mandy") with Davis; producer Jeff Lane with Davis and Rick Danko in his first solo appearance. Fourth row, from left: Commander Cody with Charra Penny during the group's performance; Al Stewart with Davis; Dwight Twilley Band; Barry Manilow with Davis. Fifth row, from left: Charlie Brusca, manager of the Outlaws with Davis; Eric Carmen with Davis; Goldman making an international award to Walter Puetz, EMI-Electrola, France; Bill Lemmons, Arista southern regional promotion manager, receiving the promotion "Man of the Year" award from Richard Palmese.

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ WE GOT CONTESTS, WE GOT WINNERS: So you thought we were just kidding with last week's photo contest. Well, somebody took us seriously when they identified the back of **Barry Goodman's** head, and two tickets to Great Adventure are currently in the mail to **Carry Levine** of Forest Hills. This week's contest involves Mercury Records, bad jokes and 100 dead rats. If you haven't made the connection yet, it involves a promotion for the forthcoming release of the debut album by the **Boomtown Rats**. Mercury has gone to great lengths to acquire the services of the dead rats which are now in plastic bags in the Chicago office of **Mike Bone**. To win your very own dead rat, which will be sent to you through the mail (sealed with absorbent material so the drippings will not leak through the wrapping), all you must do is come up with a bad rat joke. Winners must claim their prize with a telephone call to **Jules Abramson** at Mercury's office: (312) 645-6206.

SIGNINGS, SIGNINGS, SIGNINGS: **Al Stewart** to Arista? **Frank Zappa** to Phonogram?? With **Elvis Costello's** "My Aim Is True" album shaping up as the country's hottest import, Stiff mentors **Dave Robinson** and **Jake Riviera** were in town last week, on the verge of finally making a U.S. deal.

OUTTA HERE: **Bob Marley's** North American tour has been completely cancelled following the removal of a tumor on the big toe of his right foot (part of the toe was also removed). Marley, who had an operation two weeks ago at the Royal London Homoeopathic Hospital due to a soccer injury, flew from England to a Miami hospital last Wednesday and was operated on by Dr. **William Bacon** on Friday, August 26th. The operation was reported to be a success, and Marley is resting comfortably now. There was no speculation as to when Marley might tour again.

FYI: As a public service to our readers we reprint the following editorial which appeared in a recent issue of Forbes magazine. Suck on this one, Rupert. "San Francisco was sore and New York's spirits soared a bit when **Jan** (sic) **Wenner**, 31-year-old Rolling Stone creator and genius, recently came East reversing the usual trend of the trendies. He was a luncheon guest of Forbes' editors recently and, by the time coffee was over and his long gray limo delivered him back to his spanking new New York headquarters, we could understand better why this dynamo has Made It Big in publishing.

"Frinstance, he explained his thinking behind their just-launched Outside. The old outdoor magazines are still on hunting and guns and big fishing. To the new generation, outdoors is open sky, "digging" rain and trees and wind; backpacking, soaring, sailing and van-touring.

"And when such a right, bright young guy says, 'The Big Apple's where it's at for the solvent Intelligent,' it helps more than Con Ed to relight a city too often blackened by those occupying the spaces between New York and the Pacific."

NOTES FROM THE UNDERGROUND: Our gal **Linda Meier**, seldom seen or heard from since departing **RW** after setting the standard for all future receptionists, emerged recently with the following note to your beloved columnists: "For anyone who has followed the N. Y. underground music scene for any period of time, the name **Sylvain Sylvain** is certainly a familiar one, as are the names **Bobby Brain** and **Tony Machine** . . . all former New York Dolls who have joined forces with a California import, **Mike Page**, to form a hot new band—the **Criminals**. With a sound and style quite distinctive from the Dolls and a growing reputation for showing people a rockin' good time, the Criminals are virtually stealing the heart of all who see them." Okay Linda, we hear you. Now take a walk.

JOCKEY SHORTS: **George Burns** has been cast as Mr. Kite in the **Robert Stigwood** production of "Sgt. Pepper" . . . Sha Na Na's **Denny Greene** has finished a solo album that will be released by Midsong International later this month. Greene will continue as a member of the group and will be seen on its new TV show . . . The Texas Rangers are using **Maynard Ferguson's** version of "Rocky" as a rally cry between innings . . . Dore label artist **Lisa Carol** reportedly playing to packed houses at the Playboy Club here. Her current single is "Singing Star."

MORE JOCKEY SHORTS: Is **Genesis** guitarist **Steve Hackett** leaving the group? . . . Daily News columnist **Pete Hammill** starting a weekly Sunday column, "On Jazz." . . . Congrats to the **Beach Boys** and WNEW-FM on last week's successful free concert in Central Park, drawing about 100,000 on a miserably humid day.

E/A Names Schneider Merchandising Director

■ LOS ANGELES—Lynn Schneider has been appointed director of merchandising at Elektra/Asylum Records, it was announced by George Steele, vice president/marketing. Schneider, who will report directly to Steele, will be responsible for coordinating and fabricating merchandising tools.

Ms. Schneider has worked at E/A for two years in the merchandising and publicity departments. She has also worked for several other record companies, including Capitol and Liberty Records.

Cathy Pine is the latest addition to the E/A merchandising department. Previously a media buyer for ABC Records, Pine has joined E/A as merchandising and advertising assistant.

Motown Taps Greenberg

■ LOS ANGELES—Bruce Greenberg has been named east coast album promotion manager for Motown Records. He will report directly to Joe Isgro, national pop promotion coordinator.

Greenberg will be responsible for the promotion of album product to all radio stations east of Chicago. He will be based in his hometown of Philadelphia.

Prior to joining Motown, Greenberg was director of national promotion for Salsoul Records. Before that, he was general manager for WMOT Records in Philadelphia. He was also director of artist relations for MGM Records from 1971-1974.

Sisilli Joins RCA

■ NEW YORK—The appointment of Barbara Sisilli as manager, advertising media, has been announced by Jack Chudnoff, director, creative services, RCA Records.

Ms. Sisilli joins RCA Records from Grey Advertising, where she had been employed the past three years. In the past year and a half, she had bought and planned radio, television and print media purchases for the RCA Records account. While there, she also was associated with such clients as General Foods, Canada Dry, Proctor and Gamble, Revlon, Renfield and Block Drug.

Prior to joining Grey, she had been associated with BBD&O Advertising for a year.

Atlanta Office Opened by MWA

■ ATLANTA — Lana N. Weber, formerly corporate director of public relations of the Nehi Corporation, owners of Peaches Records and Tapes, has announced the opening of Malone Weber & Associates Public Relations/Advertising of Atlanta.

Ms. Weber, president of MWA has held positions at Warner Bros. and London Records, Album Art Corp. and the American Restaurant Corp. While at Nehi, Ms. Weber was responsible for the opening of new Peaches stores and for all store promotions.

MWA's offices are located in the Buckhead area of Atlanta; phone: (404) 237-9090.

Portnow, Schatz RCA VPs

(Continued from page 4)

merchandising, will maintain a Los Angeles office as well as one in New York. Don Burkheimer, division vice president, west coast operations, will handle administrative functions and play a prominent role in the further development of RCA's west coast activities.

Portnow joined RCA Records in

October, 1976, as an a&r producer, and was promoted to executive producer, popular artists & repertoire in May of this year.

Schatz

Schatz joined the company's publishing arm, Sunbury/Dunbar, in December, 1974, as manager, music publishing and creative productions.



Neil Portnow

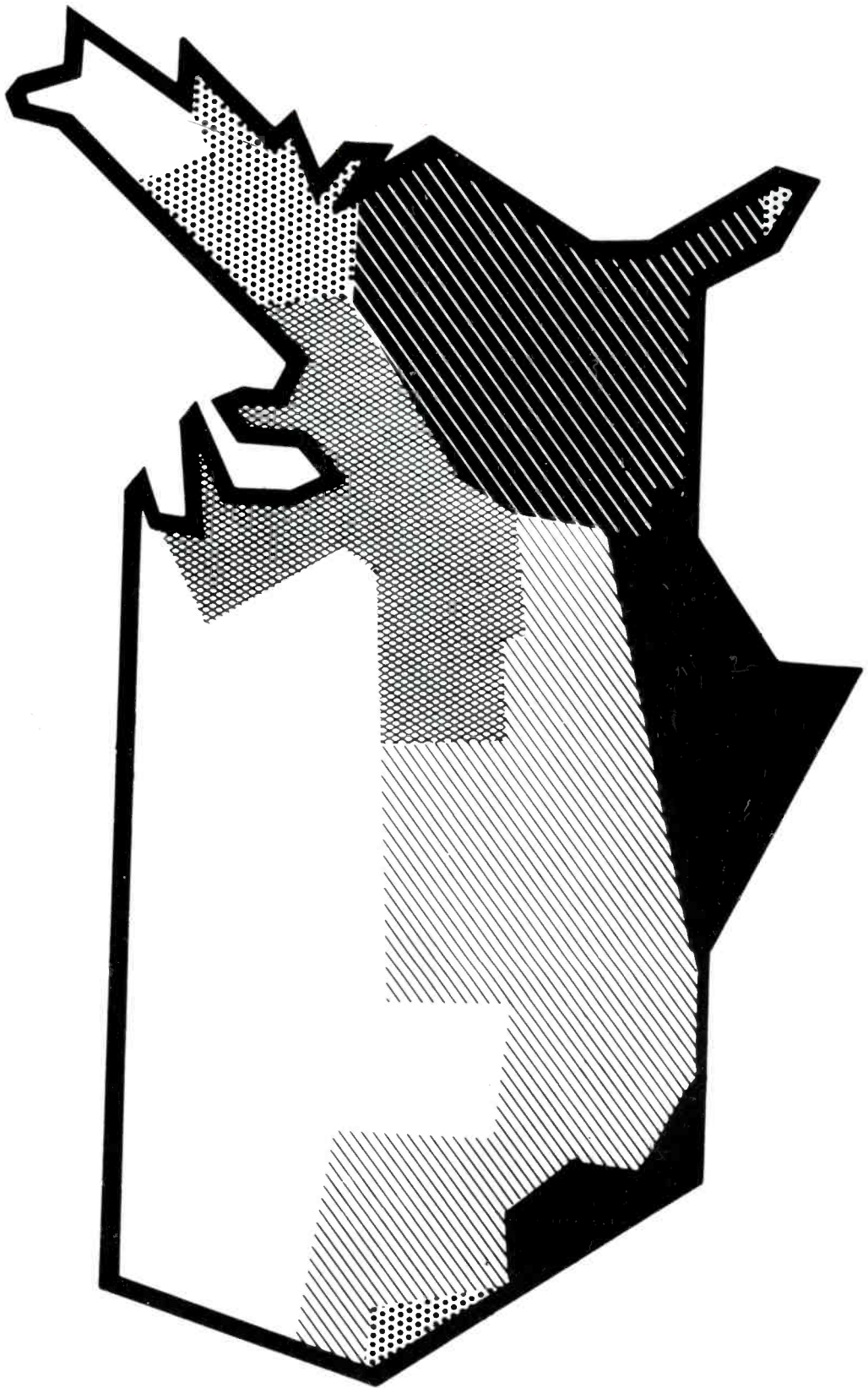


Warren Schatz

September 10, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO WVBF KDON KFRC KYA
KYN0 Y100 13Q 14ZYQ 96X 99X

RW II

WAAY WABB WAIR WAKY WAUG WBBQ
WBSR WFLB WFLI WGLF WGSV WHBQ
WHHY WISE WJDX WKIX WLAC WMAK
WORD WQXI WRFC WRJZ WSGA BJ105
CK101 98Q Z93 KXX/106

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Ted Nugent
Commodores

Extras: Dorothy Moore
B.J. Thomas
Debbie Boone
Paul Nicholas

LP Cuts: None

Also Possible: Eric Carmen
Stevie Wonder
Seals & Crofts
Leif Garrett

Last Week: This Week:

2	1	Floater
9	2	KC & The Sunshine Band
8	3	Star Wars (Meco)
5	4	Brothers Johnson
11	5	Heatwave
6	6	ELO
17	7	Elvis Presley
1	8	Emotions
3	9	Andy Gibb
18	10	Carly Simon
4	11	Commodores (old)
7	12	Fleetwood Mac
10	13	Sanford-Townsend
20	14	Donna Summer
19	15	Commodores
12	16	James Taylor
21	17	Peter Frampton
13	18	Rita Coolidge
14	19	Stephen Bishop
22	20	B.J. Thomas
25	21	Foreigner
8	22	Star Wars (Original)
26	23	Shaun Cassidy
15	24	Alan O'Day
27	25	Kenny Rogers
28	26	Johnny Rivers
16	27	Pablo Cruise
23	28	Leó Sayer
Ex	29	Ronnie Milsap
A	30	Paul Nicholas

Adds: Steve Miller
Crystal Gayle

Extras: Dorothy Moore
Brick
Debbie Boone
Ted Nugent

LP Cuts: Dave Mason (We)
Jimmy Buffett (Changes)

Also Possible: Paul Davis
Eric Carmen
Ronnie McDowell
Mother's Finest

Last Week: This Week:

1	1	Andy Gibb
3	2	Rita Coolidge
2	3	Emotions
4	4	ELO
5	5	Fleetwood Mac
7	6	James Taylor
6	7	Alan O'Day
16	8	KC & The Sunshine Band
8	9	Shaun Cassidy (old)
12	10	Foreigner
9	11	Brothers Johnson
10	12	Peter Frampton (old)
11	13	Heart
13	14	Crosby, Stills & Nash
14	15	Ram Jam
15	16	Commodores (old)
26	17	Shaun Cassidy
19	18	Floater
28	19	Peter Frampton
24	20	Star Wars (Meco)
21	21	Star Wars (Original)
22	22	Sanford-Townsend
25	23	Carly Simon
27	24	Donna Summer
29	25	Johnny Rivers
A	26	Steve Miller (new)
A	27	Heatwave
30	28	Ted Nugent
17	29	Leo Sayer
A	30	B.J. Thomas

Adds: Debbie Boone
George Benson

Extras: Commodores
Stevie Wonder
Alan Parsons

LP Cuts: Dave Mason (We)
Heart (Little)

Also Possible: Wild Cherry
Eric Carmen
Paul Nicholas
Peter Brown

Hottest:

Rock 'n' Roll:

Peter Frampton

Adult:

Debbie Boone

R&B Crossovers:

Commodores

WE RELEASED THE DINGOES ALBUM WITHOUT A WORD. BUT WITH ALL THAT'S HAPPENING WITH IT NOW, WE CAN'T KEEP QUIET ANY MORE.

Last month we released The Dingoes first album with no ad. No bio. No hype. The idea was to just release the album and let the music do the rest.

It worked. "Five Times The Sun" just became one of Billboard's National Break-

out albums. It's getting extremely strong airplay in every part of the country. Sales are up. The single, "Smooth Sailing," is being forced from the album by popular demand. The tour has just begun. And that's all we have to say. For now.



"FIVE TIMES THE SUN" ON A&M RECORDS & TAPES

Includes the single, "Smooth Sailing" SP 4636
AM 1975

Produced by Elliot F. Mazer - Occasional Management: Rudge



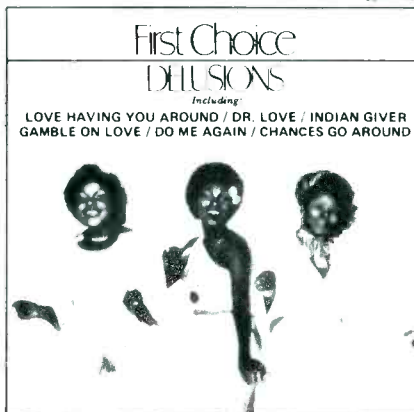
THE DINGOES ON TOUR:

- | | | | | |
|---|--|---|----------------------------------|--|
| AUGUST 26/27
THE PALACE,
Baltimore, Md. | SEPTEMBER 3
SUNY,
Albany, N.Y. | SEPTEMBER 10
COMMUNITY COLLEGE,
Morrisville, N.Y. | SEPTEMBER 18
St. Louis, Mo. | SEPTEMBER 28
Chicago, Ill. |
| AUGUST 28
FINNEGAN'S RAINBOW,
Ocean City, Md. | SEPTEMBER 4
HUDSON VALLEY WINERY,
Highland, New York | SEPTEMBER 11
SUNY AT OSWEGO,
Oswego, N.Y. | SEPTEMBER 19
Cincinnati, Ohio | SEPTEMBER 29
Madison, Wisc. |
| AUGUST 29/30
CELLAR DOOR,
Wash., D.C. | SEPTEMBER 8
ROXY,
North Hampton, Pa. | SEPTEMBER 12
Columbus, Ohio | SEPTEMBER 21
Atlanta, Ga. | SEPTEMBER 30-31
Milwaukee, Wisc. |
| SEPTEMBER 2
SUNY,
Binghamton, N.Y. | SEPTEMBER 9
ST. JOHN'S UNIV.,
Queens, N.Y. | SEPTEMBER 15/17
RITZ,
Memphis, Tenn. | SEPTEMBER 23
Miami, Fla. | OCTOBER 2-10
Seattle, Wash.
Portland, Ore.
San Francisco, Ca.
Los Angeles, Ca. |
| | | | SEPTEMBER 24
Tampa, Fla. | |

UNBELIEVABLE BUT TRUE.

“Dr. Love”
the new hit from
First Choice

#1—THREE WEEKS IN A ROW.—WWRL, NEW YORK
116,000 SOLD IN NEW YORK ALONE.



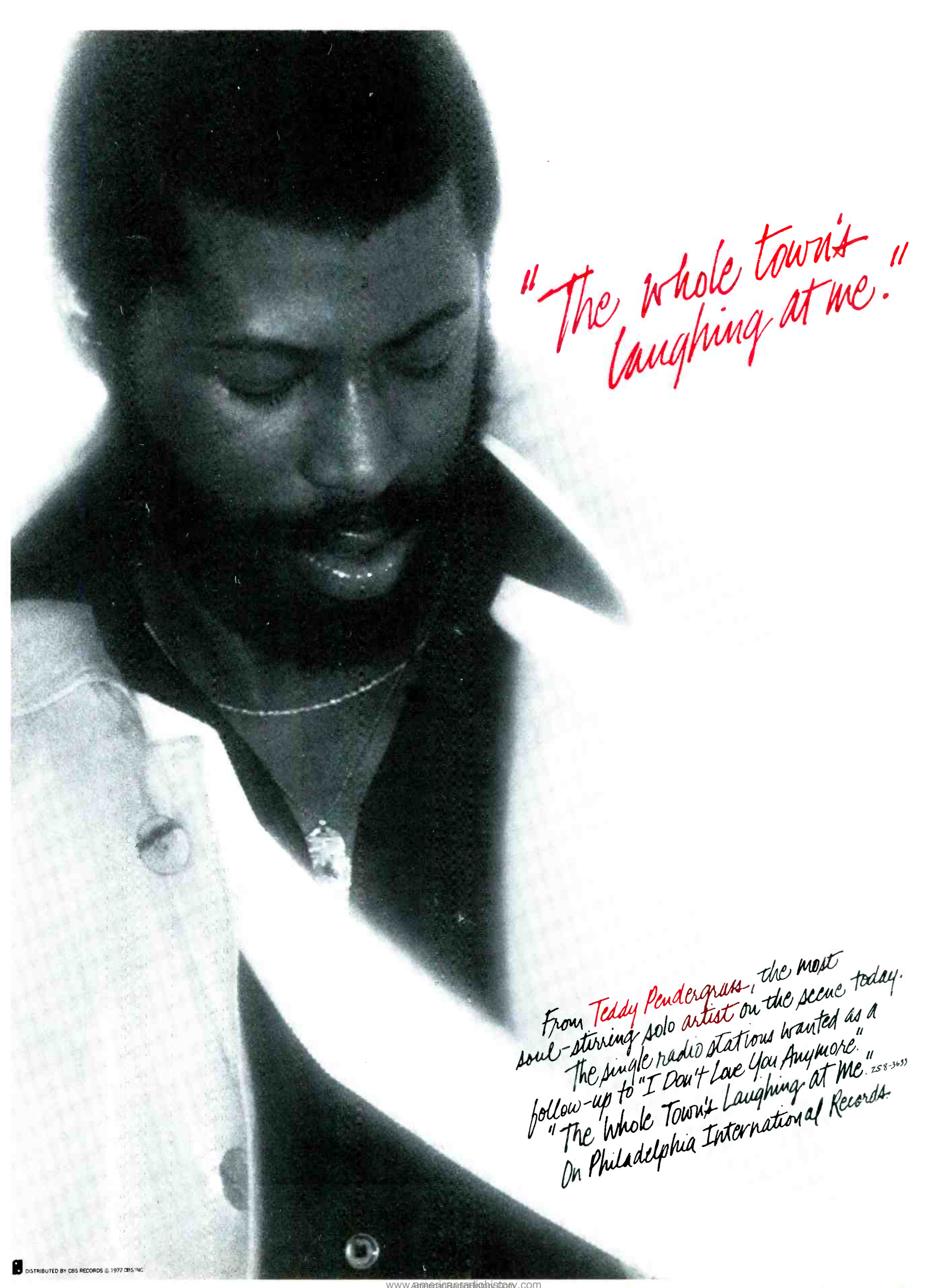
The Album: DELUSIONS GZS 7501
The Single: “DR. LOVE” GM 4004
The Giant “45”: “DR. LOVE” 12 G 4004

Produced by BAKER-HARRIS-YOUNG Productions.



PERSONAL MANAGEMENT: STAN WATSON Nassau Productions, 401 North Broad Street, Philadelphia, Pa. 19108 (215) 922-5599

Gold Mind Records o Manufactured and Distributed by Salsoul Record Corporation o A Cayre Industries Company, 240 Madison Avenue, New York, N. Y. 10016



*"The whole town's
laughing at me."*

*From **Teddy Pendergrass**, the most
soul-stirring solo artist on the scene today.
The single radio stations wanted as a
follow-up to "I Don't Love You Anymore."
"The Whole Town's Laughing at Me."
On Philadelphia International Records.*



MOTOWN
SINGLES

"Another Star"

STEVIE WONDER
T 54286F

"Brick House"

COMMODORES
M 1425F

"Theme From Big Time"

SMOKEY ROBINSON
T 54288F

**"You Can't Turn Me Off
(In The Middle of
Turning Me On)"**

HIGH ENERGY
G 7155F

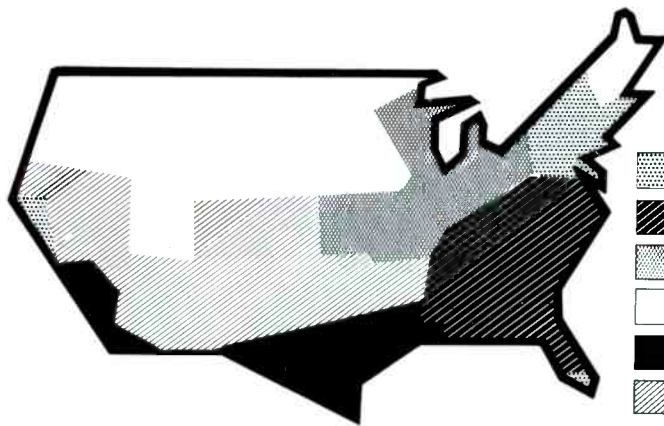


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**Three out of four M.D.'s recommend Motown Singles
over any other leading brand.**

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Debby Boone

Extras: Alan Parsons
Elvis Presley
Rita Coolidge

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

Also Possible: Jane Olivor
Ted Nugent
Eric Carmen
Firefall
Poco

Last Week: This Week:

1	1	Emotions
12	2	Star Wars (Meco)
2	3	Andy Gibb
3	4	James Taylor
5	5	Commodores (old)
4	6	Rita Coolidge
6	7	Fleetwood Mac
10	8	Floater
7	9	Peter Frampton (old)
11	10	ELO
8	11	Alan O'Day
21	12	KC & The Sunshine Band
9	13	Alice Cooper
20	14	Stephen Bishop
18	15	Commodores (Brick)
16	16	Leo Sayer
13	17	Barbra Streisand
24	18	Foreigner
19	19	Brothers Johnson
17	20	Sanford-Townsend
Add	21	Shaun Cassidy
AP	22	Carly Simon
25	23	Peter Frampton (Signed)
A	24	Donna Summer
A	25	Steve Miller

Adds: B.J. Thomas
Heatwave
Johnny Rivers
Debby Boone

Extras: Linda Ronstadt

LP Cuts: None

Also Possible: Elvis Presley

Last Week: This Week:

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

Adds: KC & The Sunshine Band
Peter Frampton

Extras: Floater
Steve Miller

LP Cuts: Commodores (Brick)
Ted Nugent (Cat)

Also Possible: Heatwave
Crystal Gayle
Shaun Cassidy

Hottest:

Country Crossovers:

Crystal Gayle

Teen:

Paul Nicholas

LP Cuts:

Heart (Little)

101 THE SINGLES CHART 150

SEPTEMBER 10, 1977

SEPT. 10	SEPT. 3	
101	101	I'M BABY LOVE MOTHER'S FINEST/Epic 8 50407 (Satsong, ASCAP)
102	108	DR. LOVE FIRST CHOICE/Gold Mind 4004 (Salsoul) (Lucky Three, Six Strings, BMI)
103	104	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
104	106	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)
105	107	SOME ENCHANTED EVENING JANE OLIVOR/Columbia 3 10527 (Williamson, ASCAP)
106	105	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)
107	109	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
108	120	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)
109	111	C'EST LA VIE GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)
110	102	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8192 (WB, ASCAP/El Patricia, BMI)
111	—	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)
112	112	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)
113	103	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)
114	114	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)
115	—	COME SAIL AWAY STYX/A&M 1977 (Almo, Stygian, ASCAP)
116	119	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1402F (Charles Kipps, BMI)
117	135	DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB) (May Twelfth/Warner-Tamerlane, BMI)
118	122	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocord, ASCAP)
119	—	SHAKE IT WELL DRAMATICS/ABC 12299 (Groovesville, BMI/Conquistador, ASCAP)
120	—	YOU CAN DO IT ARTHUR PRY SOCK/Old Town 1002 (Every Little Tune/Evie Sounds/Blen/American Dream, BMI)
121	113	IF I HAVE TO GO AWAY JIGSAW/20th Century TC 2347 (Bellsizes, ASCAP)
122	123	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/Elektra 45422 (Unichappell/Begonia/Red Bullet, BMI)
123	124	GOODNIGHT MY LOVE TAVARES/Capitol P 4453 (Belinda/Quintet/Trio, BMI)
124	126	OH LET ME KNOW (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)
125	127	TURNING TO YOU CHARLIE/Janus 270 (Nereus, PRS)
126	115	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)
127	128	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushtunes, BMI)
128	129	NOTHING A LITTLE LOVE WON'T CURE RUBINOOS/Beserkley ZS8 5810 (CBS) (Eau d'Yeah)
129	130	FEEL SO GOOD (SLOW DANCING) JOHN TRAVOLTA/Midsong Intl. 10977 (RCA) (Primus Artists/Olga, ASCAP)
130	—	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown) (Jobete, ASCAP)
131	136	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
132	116	EXODUS BOB MARLEY & THE WAILERS/Island 089 (Bob Marley/Almo, ASCAP)
133	118	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)
134	131	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)
135	132	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum) (Unichappell/Begonia/Fedora, BMI)
136	144	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3419 (Springtime, BMI)
137	133	HEAVEN IS ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)
138	137	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
139	140	THANK YOU BABY PAKALAMERIDITH/Elektra 45408 (Pakalameridith)
140	138	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)
141	139	YOU'RE THE ONLY ONE GEILS/Atlantic 3411 (Juke Joint/Walden, ASCAP)
142	141	IT'S UNCANNY DARYL HALL & JOHN OATES/Atlantic 3397 (Unichappell, BMI)
143	142	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
144	—	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)
145	143	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
146	145	TOMORROW Cissy HOUSTON/Private Stock 153 (Charles Strouse/E. H. Morris, ASCAP)
147	—	THE REAL THING SERGIO MENDES & BRAZIL '77/Elektra 45416 (Jobete/Black Bull, ASCAP)
148	147	THEME FROM STAR WARS DAVID MATHEWS/CTI 39 (Fox Fanfare, BMI)
149	—	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Gendes 1743 (TK) (Trice, BMI)
150	—	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP) 64	KNOWING ME, KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI) 69
A REAL MOTHER FOR YA J.G. Watson (Vir-Jon, BMI) 55	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP) 57
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP) 16	LET'S CLEAN UP THE GHETTO Kenneth Gamble & Leon Huff (Mighty Three, BMI) 95
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP) 2	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI) 53
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI) 28	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI) 67
BOOGIE NIGHTS Barry Blue (Rondor/Almo ASCAP) 23	LOOK WHAT YOU'VE DONE TO MY HEART Frank E. Wilson (Screen Gems-EMI, BMI/Traco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP) 61
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP) 40	LOVE ME ONE MORE TIME (JUST FOR OLD TIMES SAKE) Jim Ed Norman and Ron Kramer (New York Times, BMI) 99
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP) 37	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki-Koppelman Bandier, BMI) 63
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP) 38	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI) 18
COLD AS ICE John Sinclair, Gary Lyons Mick Jones & Ian McDonald (Somerset/ Evansongs/Warner Bros., ASCAP) 14	NOTHING BUT A BREEZE Brian Ahern (Fourth Floor, ASCAP) 75
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI) 47	O-H-I-O Prod. by group (Play One/Unichappell, BMI) 91
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI) 41	OH LORI Bones Howe (Alessi, BMI) 100
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI) 76	ON AND ON Henry Lewy (Stephen Bishop, BMI) 12
DOG DAYS Buddy Buie (Low-Sal, BMI) 90	RED HOT Richard Gottrehr (Hi Lo, BMI) 94
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP) 46	SAIL AWAY David Malloy (Tree, BMI) 98
DON'T IT MAK EMY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP) 58	SHE DID IT Eric Carmen (C.A.M., BMI) 59
DON'T STOP Fleetwood Mac (Gentoo, BMI) 5	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI) 31
DON'T WORRY BABY Chris Christian (Irving, BMI) 27	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP) 93
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decibel, BMI) 77	SLIDE Jeff Dixon (Spurtree, BMI) 62
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP) 71	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI) 13
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP) 9	SO YOU WIN AGAIN Mickey Most (Island, BMI) 37
EDGE OF THE UNIVERSE Group Karl Richardson & Albhy Galuten (Casserole/Flamm/Unichappell, BMI) 42	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI) 11
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI) 4	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI) 7
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP) 34	SURFIN' USA Michael Lloyd (Arc, BMI) 73
GOOD MORNING JUDGE Prod. by group (Man-Ken, BMI) 79	SUNFLOWER Gary Klein (Stonebridge, ASCAP) 54
HANDY MAN Peter Asher (Unart, BMI) 6	SUNSHINE Michael Stokes (Desert Moon/Willow Girl, BMI) 84
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/BMI, ASCAP) 45	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP) 21
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP) 43	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI) 8
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI) 50	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Casteridge, BMI) 29
HOLD ON (WITH STRINGS) Robert Parrisi & Carl Maduri (BEMA/RWP, ASCAP) 56	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI) 24
HOUD DOG MAN (PLAY IT AGAIN) Pete Carr (Chrysalis, Fancy That, ASCAP) 74	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI) 30
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP) 36	THE KING IS GONE (Brim, SESAC) 81
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnosnos/Threesome, ASCAP) 68	THE LOVE THEME FROM "ONE TO ONE" (MY FAIR SHARE) Lovie Shelton & Charles Fox (WB, ASCAP/Warner-Tamerlane, BMI) 87
I BELIEVE YOU Couch-Stroud-Stevenson (Adrisi, BMI) 49	THE MARTIAN BOOGIE Eddie Kramer (Alma) 80
I FEEL LOVE Georgio Moroder & Peter Bellotte (Rick's, BMI/Sunday) 25	THE WHOLE TOWN'S LAUGHING AT ME Sherman Marshall (Mighty Three, BMI) 96
I GO CRAZY Paul Davis (Web IV, BMI) 72	THEME FROM STAR WARE/CANTINA BAND George Lucas (Fox Fanfare, BMI) 20
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Strigwood-Unichappell, BMI) 1	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros. ASCAP) 10
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI) 78	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI) 26
I'M DREAMING Jim Ed Norman (Almo, ASCAP/Irving, BMI) 83	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI) 19
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP) 35	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP) 86
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP) 60	WE JUST DISAGREE Dave Mason & R. Nevison (Manitowoc, BMI) 82
IT'S SAD TO BELONG Kyle Lehnig (Famous, Ironside, ASCAP) 65	WE NEVER DANCED TO A LOVE SONG Manhattan & Bobby Martin (Manhattan Co./Blackwood, BMI) 85
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI) 66	WHEN I THINK OF YOU Pat Cusimano & James L. Williams (Shepherd's Fold, BMI) 92
IT'S IN HIS KISS (THE SHOOP SHOOP SONG) James Taylor & Lew Hahn (Hudson Bay, BMI) 89	WORK ON ME Kenneth Gamble & Leon Huff (Mighty Three, BMI) 88
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP) 44	YOU AND ME Bob Erzin (Ezra/Early Frost, BMI) 17
I WOULDN'T LIKE TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI) 48	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP) 52
JUNGLE LOVE Steve Miller (Sailor, ASCAP) 33	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP) 51
JUST A SONG BEFORE I GO Crosby-Still-Nash-R. Albert-H. Albert (Tnln Ice, ASCAP) 22	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI) 3
JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI) 70	YOU'RE MY WORLD Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP) 39
KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI) 15	YOU'VE GOT ME DANCING ON A STRING Brian Holland (Gold Forever, BMI) 97

THE SINGLES CHART

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

SEPT. 10	SEPT. 3		WKS. ON CHART
1	1	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB RSO RS 872 (Polydor) (5th Week)	21
2	2	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	13
3	3	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	19
4	5	FLOAT ON FLOATERS ABC 12284	12
5	6	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	10
6	4	HANDY MAN JAMES TAYLOR/Columbia 3 10557	13
7	8	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	10
8	10	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	13
9	7	EASY COMMODORES/Motown M 1418F	16
10	9	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	21
11	19	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	7
12	15	ON AND ON STEPHEN BISHOP/ABC 12269	12
13	13	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	12
14	18	COLD AS ICE FOREIGNER/Atlantic 3410	8
15	22	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	12
16	11	BARRACUDA HEART/Portrait 6 70004	16
17	17	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	20
18	26	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	8
19	24	WAY DOWN ELVIS PRESLEY/RCA PB 10998	11
20	20	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	9
21	25	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	12
22	12	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/Atlantic 3401	15
23	32	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	7
24	29	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	7
25	30	I FEEL LOVE DONNA SUMMER/Casablanca 884	6
26	14	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	19
27	33	DON'T WORRY BABY B. J. THOMAS/MCA 40735	9
28	16	BLACK BETTY RAM JAM/Epic 8 50357	15
29	27	TELEPHONE MAN MERI WILSON/GRT 127	15
30	34	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	8
31	40	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	3
32	37	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	7
33	38	JUNGLE LOVE STEVE MILLER/Capitol P 4466	6
34	21	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	16
35	28	I'M IN YOU PETER FRAMPTON/A&M 1941	16
36	23	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	10
37	39	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	11
38	31	CHRISTINE SIXTEEN KISS/Casablanca NB 889	9
39	35	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	18
40	52	BRICK HOUSE COMMODORES/Motown M 1425F	3
41	44	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	7
42	42	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	8
43	62	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/RSO RS 878 (Polydor)	4
44	50	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	8
45	45	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	7
46	36	DO YOU WANNA MAKE LOVE PETER McCANN/20th Century 2335	20
47	46	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)	18
48	53	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS/Arista 0260	5
49	55	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	7
50	57	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	7
51	41	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/Arista 0256	15



52	76	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8446 (WB)	3
53	56	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/Warner Bros. WBS 8408	7
54	43	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	9
55	54	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024	9
56	60	HOLD ON WILD CHERRY /Sweet City/Epic 8 50401	7
57	59	L.A. SUNSHINE WAR/Blue Note 1009 (UA)	7
58	67	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/United Artists XW1016	7
59	69	SHE DID IT ERIC CARMEN/Arista 0266	3
60	66	INDIAN SUMMER POCO/ABC 12295	7
61	63	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	5
62	51	SLIDE SLAVE /Cotillion 44218 (Atlantic)	14
63	47	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	17
64	73	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	5
65	61	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	12
66	77	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	2
67	48	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	19
68	72	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	7
69	49	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	18
70	82	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	2
71	81	DUSIC BRICK /Bang 734	2
72	79	I GO CRAZY PAUL DAVIS/Bang 733	3
73	83	SURFIN' USA LEIF GARRETT/Atlantic 3423	3
74	80	HOUND DOG MAN (PLAY IT AGAIN) LENNY LeBLANC/Big Tree BT 16062 (Atlantic)	2
75	78	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)	6
76	84	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	6
77	86	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)	2
78	87	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/Bearsville BSS 0319 (WB)	3
79	89	GOOD MORNING JUDGE 10cc/Mercury 73943	5
80	85	THE MARTIAN BOOGIE BROWNSVILLE STATION/Private Stock 167	3

CHARTMAKER OF THE WEEK

81	—	THE KING IS GONE RONNIE McDOWELL Scorpion SC 0543	1
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82	92	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	2
83	71	I'M DREAMING JENNIFER WARNES/Arista 0252	8
84	90	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	11
85	88	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586	3
86	—	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	1
87	—	THE LOVE THEME FROM "ONE TO ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	1
88	94	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	5
89	—	ITS IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/Columbia 3 10596	1
90	95	DOG DAYS ATLANTA RHYTHM SECTION/Polydor 14411	3
91	93	O-H-I-O OHIO PLAYERS/Mercury 73932	5
92	97	WHEN I THINK OF YOU JAMES & MICHAEL/London 5N 257	2
93	—	SILVER LADY DAVID SOUL/Private Stock 163	1
94	—	RED HOT ROBERT GORDON WITH LINK WRAY/Private Stock 156	1
95	100	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)	6
96	—	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. ZS8 3633 (CBS)	1
96	—	YOU'VE GOT ME DANCING ON A STRING DONNY OSMOND/Polydor PD 14417	1
98	—	SAIL AWAY SAM NEELY/Elektra 45419	1
99	98	LOVE ME ONE MORE TIME (JUST FOR OLD TIMES SAKE) KAREN NELSON AND BILLY T/Amherst 724	2
100	—	OH LORI ALESSI/A&M 1955	1

FLASHMAKER



BEAUTY ON A BACK STREET
HALL & OATES
RCA

MOST ADDED:

- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- MAGAZINE—Heart—Mushroom
- YOUNG MEN GONE WEST—City Boy—Mercury
- CRAWLER—Epic
- OOPS! WRONG PLANET—Utopia—Bearsville
- CLEAR SAILIN'—Chris Hillman—Asylum
- THUNDER ISLAND—Jay Ferguson—Asylum
- FOGHAT LIVE—Bearsville
- CAN'T WAIT—Piper—A&M

WNEW-FM/NEW YORK

- ADDS:**
- CAN'T WAIT—Piper—A&M
 - OXYGENE—Jean Michel Jarre—Polydor
 - PRISM—Ariola America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - THE CAT & THE FIDDLE—Papa John Creach—DJM
- HEAVY ACTION (airplay in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - MONKEY ISLAND—Geils—Atlantic
 - BORN TO RUN—Bruce Springsteen—Col
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - OLD FRIENDS—Mary McCaslin—Philo
 - CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol

WBCN-FM/BOSTON

- ADDS:**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CAN'T WAIT—Piper—A&M
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - FOLLOW THE MUSIC—Chuck McDermott & Wheatstraw—Back Door
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - MAGAZINE—Heart—Mushroom
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - PRISM—Ariola America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay in descending order):

- LIVIN' ON THE FAULT LINE—Doobie Brothers—EB
- CRAWLER—Epic
- STEVE WINWOOD—Island
- LITTLE QUEEN—Heart—Portrait
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- CSN—Crosby, Stills and Nash—Atlantic
- JT—James Taylor—Col
- NIGHT MOVES—Bob Seger—Capitol
- TERRAPIN STATION—Grateful Dead—Arista

WLIR-FM/LONG ISLAND

- ADDS:**
- A HARD CORE PACKAGE—John Mayall—ABC
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BLOW IT OUT—Tom Scott—Ode
 - KARLA BONOFF—Col
 - CAN'T WAIT—Piper—A&M
 - OUT IN THE SUN—Patrick Moraz—Import
 - OXYGENE—Jean Michel Jarre—Polydor
 - RAM JAM—Epic
 - THUNDER ISLAND—Jay Ferguson—Asylum
 - VISITORS—Automatic Man—Island

HEAVY ACTION (airplay in descending order):

- OOPS! WRONG PLANET—Utopia—Bearsville
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- TERRAPIN STATION—Grateful Dead—Arista
- BOOK OF DREAMS—Steve Miller Band—Capitol
- MY AIM IS TRUE—Elvis Costello—Stiff (import)
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- RAISIN' HELL—Elvin Bishop—Capricorn
- LUNA SEA—Firefall—Atlantic
- TAKIN' THE STAGE—Pure Prairie League—RCA

WCOZ-FM/BOSTON

- ADDS:**
- CAN'T WAIT—Piper—A&M
 - EMPEROR—Private Stock
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- HEAVY ACTION (airplay in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - LITTLE QUEEN—Heart—Portrait
 - CSN—Crosby, Stills and Nash—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - STEVE WINWOOD—Island
 - MONKEY ISLAND—Geils—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet

WPLR-FM/NEW HAVEN

- ADDS:**
- ABSOLUTELY—Boxer—Epic
 - ALREADY FREE—Nick Jameson—Bearsville
 - AT THE END OF A PERFECT DAY—Chris De Burgh—A&M
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - TERENCE BOYLAN—Asylum
 - CAN'T WAIT—Piper—A&M

- IN COLOR—Cheap Trick—Epic
- MAGAZINE—Heart—Mushroom
- OOPS! WRONG PLANET—Utopia—Bearsville
- TAKIN' THE STAGE—Pure Prairie League—RCA

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

- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- NETHER LANDS—Dan Fogelberg—Full Moon
- RUMOURS—Fleetwood Mac—WB
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- FOGHAT LIVE—Bearsville
- RAISIN' HELL—Elvin Bishop—Capricorn
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- STILLWATER—Capricorn
- JT—James Taylor—Col

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALREADY FREE—Nick Jameson—Bearsville
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - KARLA BONOFF—Col
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - LUST FOR LIFE—Iggy Pop—RCA
 - MAGAZINE—Heart—Mushroom
 - OXYGENE—Jean Michel Jarre—Polydor
 - PRISM—Ariola America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - YOU KNOW WHO YOU ARE—Nick Gilder—Chrysalis

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

- STEVE WINWOOD—Island
- I ROBOT—Alan Parsons Project—Arista
- GRAND ILLUSION—Styx—A&M
- LAKE—Col
- YOUNG MEN GONE WEST—City Boy—Mercury
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- DETECTIVE—Swan Song
- LUNA SEA—Firefall—Atlantic
- GETTING LUCKY—Head East—A&M
- CRAWLER—Epic

WKLS-FM/ATLANTA

- ADDS:**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BLUE BAYOU (single)—Linda Ronstadt—Asylum
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - FOGHAT LIVE—Bearsville
 - MAGAZINE—Heart—Mushroom
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - WHERE DO WE GO FROM HERE—Rex—Col
 - YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LITTLE QUEEN—Heart—Portrait
 - I'M IN YOU—Peter Frampton—A&M
 - FOREIGNER—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - CSN—Crosby, Stills and Nash—Atlantic
 - WEAK AT THE KNEES—Mylon LeFevre—WB

WORJ-FM/ORLANDO

- ADDS:**
- CRAWLER—Epic
 - DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ONE OF THE BOYS—Roger Daltrey—MCA
 - CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - I'M IN YOU—Peter Frampton—A&M
 - FOREIGNER—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - I ROBOT—Alan Parsons Project—Arista
 - GOING FOR THE ONE—Yes—Atlantic

WQSR-FM/TAMPA

- ADDS:**
- KARLA BONOFF—Col
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - CTI SUMMER JAZZ—Various Artists—CTI
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - DONOVAN—Arista
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - LET THERE BE ROCK—AC/DC—Atlantic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - THUNDER ISLAND—Jay Ferguson—Asylum

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

- TERRAPIN STATION—Grateful Dead—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- JT—James Taylor—Col
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- SIMPLE THINGS—Carole King—Avatar
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- RAISIN' HELL—Elvin Bishop—Capricorn
- CABRETTA—Mink DeVille—Capitol
- LITTLE QUEEN—Heart—Portrait

WMMS-FM/CLEVELAND

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BLUE BAYOU (single)—Linda Ronstadt—Asylum
 - FAREWELL TO KINGS—Rush—Mercury
 - KNOCK 'EM DEAD KID—Trooper—MCA
 - MAGAZINE—Heart—Mushroom
 - RAM JAM—Epic
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - MONKEY ISLAND—Geils—Atlantic
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - SPRINGBOARD—Alex Bevan—Springboard
 - CSN—Crosby, Stills and Nash—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - THE DEMO TAPES—Jerry Busch—Dema
 - STEVE WINWOOD—Island
 - LAKE—Col
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor

WEBN-FM/CINCINNATI

- ADDS:**
- CRAWLER—Epic
 - OXYGENE—Jean Michel Jarre—Polydor
 - YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay in descending order):**
- CELEBRATE ME HOME—Kenny Loggins—Col
 - JT—James Taylor—Col
 - RUMOURS—Fleetwood Mac—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - I ROBOT—Alan Parsons Project—Arista
 - A PLACE IN THE SUN—Pablo Cruise—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - FOREIGNER—Atlantic
 - A NEW WORLD RECORD—ELO—Jet

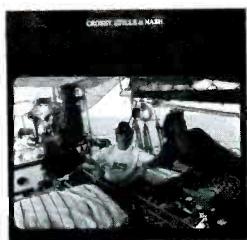
WCOL-FM/COLUMBUS

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - FOGHAT LIVE—Bearsville
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - MAGAZINE—Heart—Mushroom
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - PRISM—Ariola America
 - YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay, sales):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - I ROBOT—Alan Parsons Project—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - LET THERE BE ROCK—AC/DC—Atlantic
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

WABX-FM/DETROIT

- ADDS:**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - DO ANYTHING YOU WANNA DO (single)—Eddie & the Hot Rods—Island
 - FAREWELL TO KINGS—Rush—Mercury
 - MAGAZINE—Heart—Mercury
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - VISITORS—Automatic Man—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - MONKEY ISLAND—Geils—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - FULL HOUSE—Frankie Miller—Chrysalis

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY:

- CSN—Crosby, Stills and Nash Atlantic
- RUMOURS—Fleetwood Mac—WB
- I ROBOT—Alan Parsons Project—Arista
- TERRAPIN STATION—Grateful Dead—Arista
- BOOK OF DREAMS—Steve Miller Band—Capitol
- JT—James Taylor—Col
- GOING FOR THE ONE—Yes—Atlantic
- STEVE WINWOOD—Island
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LITTLE QUEEN—Heart—Portrait

WXRT-FM/CHICAGO

- ADDS:**
DONOVAN—Arista
FOGHAT LIVE—Bearsville
IV RATTUS NORVEGICUS—The Stranglers—A&M
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
LUST FOR LIFE—Iggy Pop—RCA
OOPS! WRONG PLANET—Utopia—Bearsville
OUT IN THE SUN—Patrick Moraz—Import
RAM JAM—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
STEVE WINWOOD—Island
CSN—Crosby, Stills and Nash—Atlantic
GOING FOR THE ONE—Yes—Atlantic
RUMOURS—Fleetwood Mac—WB
I ROBOT—Alan Parsons Project—Arista
CABRETTA—Mink DeVille—Capitol
GRAND ILLUSION—Styx—A&M
TERRAPIN STATION—Grateful Dead—Arista
LUNA SEA—Firefall—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
CLEAR SAILIN'—Chris Hillman—Asylum
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MAGAZINE—Heart—Mushroom
OOPS! WRONG PLANET—Utopia—Bearsville
THUNDER ISLAND—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
GOING FOR THE ONE—Yes—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
I ROBOT—Alan Parsons Project—Arista
ONE OF THE BOYS—Roger Daltrey—MCA

- GRAND ILLUSION—Styx—A&M
LIGHTS OUT—UFO—Chrysalis
DIAMANTINA COCKTAIL—Little River Band—Harvest
CRAWLER—Epic
STEVE WINWOOD—Island
STILLWATER—Capricorn

WKDF-FM/NASHVILLE

- ADDS:**
BEAUTY ON A BACK STREET—Hall & Oates—RCA
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
CAPTURED—Target—A&M
CRAWLER—Epic
FOGHAT LIVE—Bearsville
HAPPY THE MAN—Arista
JAGUAR—RCA
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MAGAZINE—Heart—Mushroom
YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
I ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Col
CSN—Crosby, Stills and Nash—Atlantic
CELEBRATE ME HOME—Kenny Loggins—Col
A PLACE IN THE SUN—Pablo Cruise—A&M
RUMOURS—Fleetwood Mac—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
LITTLE QUEEN—Heart—Portrait
ONE OF THE BOYS—Roger Daltrey—MCA
GOING FOR THE ONE—Yes—Atlantic

WQFM-FM/MILWAUKEE

- ADDS:**
CAN'T WAIT—Piper—A&M
CLEAR SAILIN'—Chris Hillman—Asylum
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MAGAZINE—Heart—Mushroom
MATRIX IX—RCA
NO ACCIDENT—Driver—A&M
OUT IN THE SUN—Patrick Moraz—Import
TAKIN' THE STAGE—Pure Prairie League—RCA
THUNDER ISLAND—Jay Ferguson—Asylum
VISITORS—Automatic Man—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
MAGAZINE—Heart—Mushroom
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
TERRAPIN STATION—Grateful Dead—Arista
I ROBOT—Alan Parsons Project—Arista
CSN—Crosby, Stills and Nash—Atlantic
LUNA SEA—Firefall—Atlantic
BOOK OF DREAMS—Steve Miller Band—Capitol
GOING FOR THE ONE—Yes—Atlantic
RUMOURS—Fleetwood Mac—WB
FOREIGNER—Atlantic

CHUM-FM/TORONTO

- ADDS:**
CRAWLER—Epic
DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
DONOVAN—Arista
FIVE TIMES THE SUN—The Dingoes—A&M
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
LONGER FUSE—Dan Hill—20th Century
MAGAZINE—Heart—Mushroom
OOPS! WRONG PLANET—Utopia—Bearsville
WEAK AT THE KNEES—Mylon LeFevre—WB
YOUNG MEN GONE WEST—City Boy—Mercury

- HEAVY ACTION (airplay):**
CSN—Crosby, Stills and Nash—Atlantic
DIAMANTINA COCKTAIL—Little River Band—Harvest
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
EXODUS—Bob Marley and the Wailers—Island
FAREWELL TO KINGS—Rush—Mercury
GOING FOR THE ONE—Yes—Atlantic
I ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Col
RUMOURS—Fleetwood Mac—WB
TERRAPIN STATION—Grateful Dead—Arista

KLOL-FM/HOUSTON

- ADDS:**
ANOTHER NIGHT TIME FLIGHT—Blue—MCA
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
TERENCE BOYLAN—Asylum
CLEAR SAILIN'—Chris Hillman—Asylum
ROBERT GORDON WITH LINK WRAY—Private Stock
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
GARY OGAN—Paradise
TAKIN' THE STAGE—Pure Prairie League—RCA
WEAK AT THE KNEES—Mylon LeFevre—WB
YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay in descending order):**
CSN—Crosby, Stills and Nash—Atlantic
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
NETHER LANDS—Dan Fogelberg—Full Moon
LITTLE QUEEN—Heart—Portrait
CAROLINA DREAMS—Marshall Tucker Band—Capricorn
I ROBOT—Alan Parsons Project—Arista
RUMOURS—Fleetwood Mac—WB
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
STEVE WINWOOD—Island
A NEW WORLD RECORD—ELO—Jet

KZEW-FM/DALLAS

- ADDS:**
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Hall & Oates—RCA
CRYING IN MY SLEEP (single)—Art Garfunkel—Col
OXYGEN—Jean Michel Jarre—Polydor
ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
CSN—Crosby, Stills and Nash—Atlantic
JT—James Taylor—Col
GOING FOR THE ONE—Yes—Atlantic
I ROBOT—Alan Parsons Project—Arista
TERRAPIN STATION—Grateful Dead—Arista
SIMPLE THINGS—Carole King—Avatar
LUNA SEA—Firefall—Atlantic
STEVE WINWOOD—Island
GRAND ILLUSION—Styx—A&M
BOATS AGAINST THE CURRENT—Eric Carmen—Arista

KGB-FM/SAN DIEGO

- ADDS:**
BOATS AGAINST THE CURRENT—Eric Carmen—Arista

- CRAWLER—Epic
FOGHAT LIVE—Bearsville
IV RATTUS NORVEGICUS—The Stranglers—A&M
ROBERT GORDON WITH LINK WRAY—Private Stock
IN COLOR—Cheap Trick—Epic
MAX—The Rumour—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
RUMOURS—Fleetwood Mac—WB
STAR WARS (soundtrack)—20th Century
FOREIGNER—Atlantic
CAT SCRATCH FEVER—Ted Nugent—Epic
CELEBRATE ME HOME—Kenny Loggins—Col
CSN—Crosby, Stills and Nash—Atlantic
I'M IN YOU—Peter Frampton—A&M
LOVE GUN—Kiss—Casablanca
LITTLE QUEEN—Heart—Portrait
JT—James Taylor—Col

KWST-FM/LOS ANGELES

- ADDS:**
BEAUTY ON A BACK STREET—Hall & Oates—RCA
FAREWELL TO KINGS—Rush—Mercury
HELTER SKELTER (single)—Don Harrison—Mercury
IN COLOR—Cheap Trick—Epic
SIMPLE DREAMS—Linda Ronstadt—Asylum
SWEET WINE OF LOVE (single)—Robin Trower—Chrysalis
THUNDER ISLAND—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
TERRAPIN STATION—Grateful Dead—Arista
STEVE WINWOOD—Island
FOGHAT LIVE—Bearsville
CSN—Crosby, Stills and Nash—Atlantic
MAGAZINE—Heart—Mushroom
DIAMANTINA COCKTAIL—Little River Band—Harvest
PRISM—Ariola America
BOOK OF DREAMS—Steve Miller Band—Capitol
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
NO SECOND CHANCE—Charlie—Janus

KMET-FM/LOS ANGELES

- ADDS:**
BEAUTY ON A BACK STREET—Hall & Oates—RCA
CRAWLER—Epic
FOGHAT LIVE—Bearsville
IN COLOR—Cheap Trick—Epic
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
MR. LUCKY—Fool's Gold—Col
PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
SIMPLE DREAMS—Linda Ronstadt—Asylum
WINGS (single)—Ringo Starr—Atlantic
- HEAVY ACTION (airplay in descending order):**
RUMOURS—Fleetwood Mac—WB
TERRAPIN STATION—Grateful Dead—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
FOREIGNER—Atlantic
NIGHT MOVES—Bob Seger—Capitol
CRAWLER—Epic
AMERICAN STARS 'N BARS—Neil Young—Reprise
GRAND ILLUSION—Styx—A&M
I ROBOT—Alan Parsons Project—Arista

KZAP-FM/SACRAMENTO

- ADDS:**
BEAUTY ON A BACK STREET—Hall & Oates—RCA

- BLUE BAYOU (single)—Linda Ronstadt—Asylum
CATE BROS. BAND—Asylum
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
LUST FOR LIFE—Iggy Pop—RCA
OOPS! WRONG PLANET—Utopia—Bearsville
TONY RICE—Rounder
SKY ISLANDS—Caldera—Capitol
THUNDER ISLAND—Jay Ferguson—Asylum
YOUNG MEN GONE WEST—City Boy—Mercury

- HEAVY ACTION (airplay in descending order):**
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
CSN—Crosby, Stills and Nash—Atlantic
TERRAPIN STATION—Grateful Dead—Arista
LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
AMERICAN STARS 'N BARS—Neil Young—Reprise
CRAWLER—Epic
I ROBOT—Alan Parsons Project—Arista
GREG KIHN AGAIN—Greg Kihn—Beserkley
CABRETTA—Mink DeVille—Capitol
LUNA SEA—Firefall—Atlantic

KSAN-FM/ SAN FRANCISCO

- ADDS:**
BAD REPUTATION—Thin Lizzy—Mercury
BEAUTY ON A BACK STREET—Hall & Oates—RCA
CLEAR SAILIN'—Chris Hillman—Asylum
GEORGE THOROGOOD & THE DESTROYERS—Rounder
- HEAVY ACTION (airplay in descending order):**
OOPS! WRONG PLANET—Utopia—Bearsville
LUST FOR LIFE—Iggy Pop—RCA
CABRETTA—Mink DeVille—Capitol
CRAWLER—Epic
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
ROBERT GORDON WITH LINK WRAY—Private Stock
GREG KIHN AGAIN—Greg Kihn—Beserkley
BAD REPUTATION—Thin Lizzy—Mercury
TERRAPIN STATION—Grateful Dead—Arista
LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KZAM-FM/SEATTLE

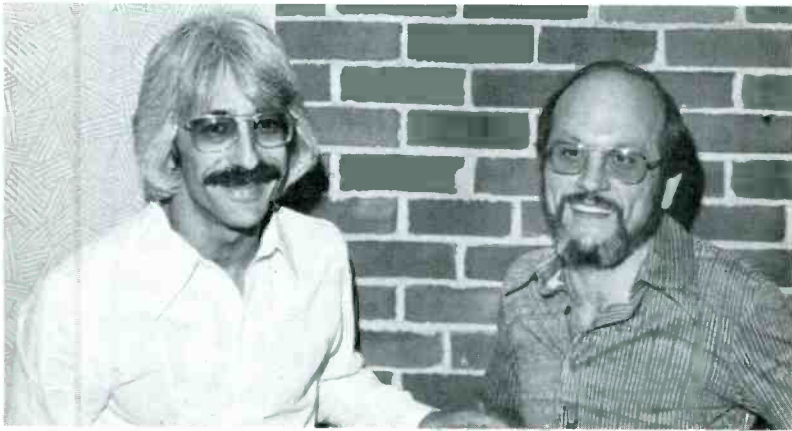
- ADDS:**
AFTER DINNER MINTS—Woody Harris—Kicking Mule
AT THE END OF A PERFECT DAY—Chris De Burgh—A&M
BEAUTY ON A BACK STREET—Hall & Oates—RCA
KARLA BONOFF—Col
CATE BROS. BAND—Asylum
CRAWLER—Epic
GRAZING DREAMS—Collin Walcott—ECM
OUT IN THE SUN—Patrick Moraz—Import
TALES OF ANOTHER—Gary Peacock—ECM
TRAVELS WITH BROUDY—Saul Broudy—Adelphi
- HEAVY ACTION (airplay):**
TERENCE BOYLAN—Asylum
CLEAR SAILIN'—Chris Hillman—Asylum
CSN—Crosby, Stills and Nash—Atlantic
IT TAKES A YEAR—William Ackerman—Windham Hill
JT—James Taylor—Col
LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
NETHER LANDS—Dan Fogelberg—Full Moon
GARY OGAN—Paradise
SHOW TIME—Ry Cooder—WB
TERRAPIN STATION—Grateful Dead—Arista

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Anti/Muscolo: Working The Smaller Markets

By LENNY BEER



Tony Muscolo (left), Don Anti

■ *Anti/Muscolo promotions* was formed in August of 1975 by Don Anti, former national promotion executive for Chelsea, Playboy, Anthem and MCA, and Tony Muscolo, an independent promotion man who had also worked for Chalice Productions. The company quickly burst onto the scene with hit records for many different companies, and in 1976 began a series of Secondary Radio Conferences around the country, which have been well-received by the industry. In the following Dialogue, they discuss independent promotion, the purposes for the conferences, and the state of radio today.

Record World: How do you view your company's role in the industry?

Tony Muscolo: It fills a void where no one has ever filled it effectively before in dealing with the smaller market, dealing with the medium market, and just covering and blanketing the secondaries completely. We deal with darn near every reporting station in the country. We fill every hole, don't leave anything to chance.

Don Anti: Yeah, what Tony is saying is really true too. The fact is that we do talk to these same people every week, 300 or 350 stations, every week. And wherever there is a problem and we can help them out, we do. We definitely take care of everybody that we talk to. Personally, every week, we have the incoming WATS lines, we are really in contact. So that we fulfill a need sometimes that these people don't get. And that's service, problems. We generally kind of watch out after everybody to make sure everybody is well taken care of. Whether it's our product or somebody else's product, it really doesn't matter. They need some help, we'll help them get it. Whatever it might be.

RW: How many companies are you currently working for?

Anti: Now this could be a kind of combination of all various kinds of companies. I'd say fifteen. Fifteen is a good consistent figure. I think it varies at times. It could go up depending upon a heavy release schedule, or smaller labels.

RW: Do you work for both labels and management groups?

Muscolo: And publishers, and producers, and artists sometimes.

Anti: As long as there are no conflicts of interest going on.

RW: What about the conferences you guys have been handling? What need do you think they fulfill?

Muscolo: I think they give everybody in the region the realization that there are other people out there with similar problems as theirs. And some people in the region who have learned more by another place in time, or being at a larger station. It gives them that contact, and then it gives people a chance to meet with both national radio people and obviously national record people. It seems to put a lot of people together and we kind of try to keep a very flowing kind of thing happening, you know, where the vibes just seem to run generally very, very well.

Anti: I'd like to say one thing. I think it does give the people who can't afford to go to the large conferences a chance to come. The rates are kept very low. That's the primary function. If the rates

were equal to some of the other national conferences, I do not think you would get the same kind of attendance. But since it's low, someone who couldn't afford to pay out of their own pocket, can afford to go. So it affords some one the chance to go to a conference that otherwise they would never be able to attend. It's like bringing the conference to their doorstep. I didn't realize what six or eight dollars means until you go to a small radio station and realize how it is important.

RW: How many of these have you been doing a year, and how many will you be doing?

Muscolo: Well we're into three right now. One that was established last year in Framingham, which is now being moved to Providence.

Anti: As for the reasons behind the specific regions, I think they're obvious more than anything else. Basically the northeast and the south because those 2 areas are really united. The midwest conference was trying to go into an area and promote unity where none exists.

RW: What do you feel about the support from the industry itself? From the record companies and the non-radio attendance at your convention?

Muscolo: I think it's been healthy.

Anti: Very good.

Anti: If I'm not really mistaken, I think we had more record people in Wichita or record company representatives in Wichita than we had in Birmingham—I know that.

“ (Our conferences) give the people who can't afford to go to the large conferences a chance to come. ”

Muscolo: Most of the conferences that I see—what always happens is the first year or two they get a good spattering of radio people there and then the next 3 or 4 years down the road, it gets deluged by record people and the radio people stay away. So what we try to do the hardest is to keep the radio people very involved in the actual putting together of it so that insures that level. And then keep working that end of it really hard because if you don't keep that end up, the other end is going to overpower it and you're going to blow it.

Anti: I think like Tony said the comfortableness of the attitude and the feeling is really good. And that's because, you have to realize this—there's no subsidizing. It basically pays for itself. So I think that's one of the good feelings, nobody is getting ripped off. And I think that kind of makes everybody feel very comfortable. Everybody pays the same price, it's a low price, you've got the poor along with the wealthy and it's just a good mixture of people.

RW: Do you think that the unity among the states who attended your Wichita convention will improve at all?

Anti: Oh I think so. Fantastically so.

Muscolo: To a reasonable degree. The first time around, you know. I find a very interesting thing happening. The northeast conference last year—a couple of very interesting things came out of there. Dundas came out of there, Boston came out of there, and that's not to say that they would not have happened without that. Rather they happened to be the catalyst at that point. And now with the movement of a couple of situations like Ryder going to WBBF now, and him being basically reasonably tied up with WJBQ, you know. He's not as loose as Bob Savage was before him, so that slows that process up a little bit. JBQ is tighter than when Rider was there. And WORC has gone by the wayside now, because of Honest Dick Smith leaving. So in that area in the last 2 months, the unity has kind of fallen apart a little bit. And there is some other infusion of some other elements in there now. It's a very interesting thing that just happened now and—I'm keeping my fingers crossed that the northeast conference will get it back on some kind of steady even running keel again.

RW: Do you think that the south will remain the lead region in

(Continued on page 53)

NEW WAVE TOP 20

SEPTEMBER 10, 1977

1. **PRETTY VACANT**
SEX PISTOLS/Virgin (import)
2. **GOD SAVE THE QUEEN**
SEX PISTOLS/Virgin (import)
3. **SHEENA IS A PUNK ROCKER**
RAMONES/Sire
4. **ANARCHY IN THE U.K.**
SEX PISTOLS/EMI (import)
5. **CHINESE ROCKS**
HEARTBREAKERS/Track (12" import)
6. **ALL AROUND THE WORLD**
THE JAM/Polydor (import)
7. **UH OH, LOVE COMES TO TOWN**
TALKING HEADS/Sire
8. **THE SUMMER SUN**
CHRIS STAMEY/Ork
9. **LOVE COMES IN SPURTS**
RICHARD HELL & THE VOID OIDS/
Vertigo (import lp cut)
10. **RED HOT**
ROBERT GORDON/Private Stock
11. **DO ANYTHING YOU WANTA DO**
THE RODS/Island (import)
12. **BOWI**
NICK LOWE/Stiff (import ep)
13. **POGO DANCING**
CHRIS SPEDDING & THE VIBRATORS/
RAK (import)
14. **YOUNG SAVAGE**
ULTRAVOX!/Island (import)
15. **I GOT A RIGHT**
IGGY POP & JAMES WILLIAMSON/
Siamese
16. **LUST FOR LIFE**
IGGY POP/RCA
17. **MONY, MONY**
CELIA AND THE MUTATIONS/UA (import)
18. **AT THE SOUND OF SPEED**
EDDIE AND THE HOT RODS/Island
(import ep)
19. **REMOTE CONTROL**
CLASH/CBS (import)
20. **FIRST TIME**
THE BOYS/Nems (import)

FCC Head Resigning

(Continued from page 3)

for himself a position with a Washington law firm.

Wiley's most likely successor will be Charles Ferris, an aide to House Speaker Thomas "Tip" O'Neill (D-Mass.). Ferris' appointment, it was also learned last week, has encountered some opposition from White House staffers formerly with public interest and consumer groups. The "public interest" faction within the White House—which has been successful in placing a record number of non-business representatives on regulatory commissions—apparently wanted someone with a more proven record of broadcast activism, such as Aspen Institute fellow and former FCC general counsel Henry Geller. Those opposing Ferris—who met with Carter in Plains, Ga. recently—may have dropped their opposition to him in exchange for the promise that consumer types would be appointed to key staff positions within the FCC. For instance, there was much speculation around Washington last week that Frank Lloyd, formerly of the Citizen Committee for Broadcasting, might be the new general counsel under Ferris.

NEW WAVE NEWS

■ **SPOTS BEFORE THEIR EYES:** With the Sex Pistols still barred from performing anywhere in London, the group recently did a few dates under the name, **The Spots** (an acronym for Sex Pistols On Tour). The group plans to do more dates in the U.K., changing their name from week to week. Meanwhile, JEM Records is awaiting the imminent release of the group's first album and expects it to be their biggest selling debut import album ever. JEM also reports the new release by the **Adverts**, "Gary Gilmore's Eyes" b/w "Bored Teenagers" (Anchor) is a major improvement over their "One Chord Wonders" . . . **The Creation** was called a "poor man's Who" when they emerged during the power pop wave of 1967—1968, but their energy is even more vital today in the context of the contemporary music scene. Raw Records in the U.K. has recognized that and has obtained the rights to re-release "Making Time" b/w "Painter Man."

SIGNINGS: The **Buzzcocks** to UA . . . **Slaughter and the Dogs** to Decca U.K. . . . **XCT** to Virgin.

DIAL-A-PUNK?: The new wave now has its own hotline. By dialing (212) 354-4196 at any time of the day, one will hear approximately three minutes of Trouser Press news, reviews, charts and possibly excerpts from new releases. The tape will be updated or changed completely at 5:00 P.M. on Monday, Wednesday, and Friday.

WAVES OF RELEASES: Sire Records, a New York label almost entirely dedicated to the punk scene will have debut albums by **Talking Heads**, **Dead Boys**, **Saints** (from Australia), and **Richard Hell & the Void Oids** out in mid-September . . . Just recorded for **Greg Shaw's** Bomp Records in L.A. are a single from the **Zeros** and a maxi-single from the **Weirdos** (who were recently featured in a Time magazine story). Both discs were produced by **Craig Leon** who will also produce Boston's **Willie Alexander**, just signed to MCA.

PUNKS ON THE PROWL: **Sylvain & the Criminals** played last weekend at Max's Kansas City in New York with guesting musicians, **Robert Gordon** (ex-Tuff Darts) and **Jerry Nolan** (ex-Dolls now with the **Heartbreakers**). The energy was high and with the guest artists and a burgeoning scene, the club felt like something out of the mid-60s . . . **The Nerves**, L.A.'s most despised band, decided they would have to break themselves; so they loaded up a van and did their own tour

(Continued on page 59)

New Wave Hit Parade

BOMP RECORDS/HOLLYWOOD

- ANARCHY IN THE U.K.**—Sex Pistols—EMI (import)
I GOT A RIGHT—Iggy Pop & James Williamson—Siamese
PRETTY VACANT—Sex Pistols—Virgin (import)
GOD SAVE THE QUEEN—Sex Pistols—Virgin (import)
ALL AROUND THE WORLD—The Jam—Polydor (import)
SHEENA IS A PUNK ROCKER—Ramones—Sire
BOWI—Nick Lowe—Stiff (import ep)
THE SUMMER SUN—Chris Stamey—Ork
CHINESE ROCKS—Heartbreakers—Track (import)
DOWN ON THE BOULEVARD—Pop—Back Door Man

SOUNDS GOOD/CHICAGO

- GOD SAVE THE QUEEN**—Sex Pistols—Virgin (import)
ANARCHY IN THE U.K.—Sex Pistols—EMI (import)
POGO DANCING—Chris Spedding & the Vibrators—RAK (import)
SHEENA IS A PUNK ROCKER—Ramones—Sire
LUST FOR LIFE/SIXTEEN/SOME WEIRD SIN—Iggy Pop—RCA (lp cuts)
RIP HER TO SHREDS/KUNG FU GIRLS/X-OFFENDER—Blondie—Private Stock (lp cuts)
PUMPING/ASK THE ANGELS—Patti Smith—Arista (lp cuts)
RED HOT/FLYING SAUCERS ROCK 'N ROLL—Robert Gordon—Private Stock (lp cuts)
PRETTY VACANT—Sex Pistols—Virgin (import)
CHINESE ROCKS—Heartbreakers—Track (12" import)

DISCOPHILE/NEW YORK CITY

- UH OH, LOVE COMES TO TOWN**—Talking Heads—Sire
ALISON—Elvis Costello—Stiff (import)
PRETTY VACANT—Sex Pistols—Virgin (import)
CHINESE ROCKS—Heartbreakers—Track (12" import)
FISS FACTORY—Patti Smith—Mer
LOVE COMES IN SPURTS—Richard Hell & the Void Oids—Vertigo (import lp cut)
SONIC REDUCER—Dead Boys—Vertigo (import lp cut)
SHEENA IS A PUNK ROCKER—Ramones—Sire
RED HOT—Robert Gordon—Private Stock
PROVE IT—Television—Elektra (12" import)

PANTASIA/NEW YORK CITY

- YOUNG SAVAGE**—Ultravox!—Island (import)
ALL AROUND THE WORLD—The Jam—Polydor (import)
FIRST TIME—The Boys—Nems (import ep)
SOMETHING BETTER CHANGE—Stranglers—UA (import)
PACKET OF THREE—Squeeze—Deptford Fun City (import ep)
BERMUDA—Roky Erikson—Virgin (import)
PRETTY VACANT—Sex Pistols—Virgin (import)
LOVE COMES IN SPURTS—Richard Hell & the Void Oids—Vertigo (import lp cut)
THE SUMMER SUN—Chris Stamey—Ork
GOD SAVE THE QUEEN—Sex Pistols—Virgin (import)

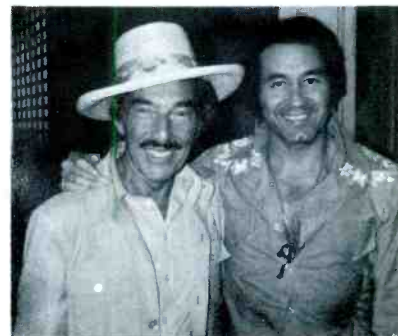
Arista To Distribute Passport Records

■ **SAN DIEGO** — Clive Davis, Arista Records president, announced at the company's 1977 Worldwide Convention that Arista has signed an agreement to distribute Passport Records. The long-term arrangement, the first of such a nature for Arista, applies to the United States.

Passport is owned by Jem Records. Passport started as the label arm of Jem in 1973 and has since had success with acts like Larry Fast's Synergy, Brand X, Nektar and the Pezband.

The first albums to be released under the Arista-Passport deal will be a live Brand X lp called "Live-stock," and a science-fiction concept lp, "The Intergalactic Touring Band." The Intergalactic album, packaged with an illustrated 12 page color booklet, features the talents of Rod Argent, Dave Cousins, Status Quo, Annie Haslam, Clarence Clemons, Ben E. King, Arthur Brown and Larry Fast. Future Arista-distributed Passport product will include lps by Synergy, ex-Genesis guitarist Anthony Phillips and Pezband.

Visit from Trini



Trini Lopez dropped into the New York office of Record World to announce his release on a new label deal with **Marianne Records**, a subsidiary of the **Farr** label. The first release is "You Say Something Nice." From left, Record World publisher **Bob Austin** and **Trini Lopez**.

Almo Taps Schiff

■ **LOS ANGELES** — Ronny Schiff has been named education manager in charge of educational music product for **Almo Publications**. The appointment to this newly created position was made by **Almo Publications** director **Joe Carlton**.

Polydor Ups Salmonsohn

■ **NEW YORK** — David Shein, vice president of finance for **Polydor Incorporated**, has announced the promotion of **Steven Salmonsohn** to the position of controller, a post previously held by Shein.

Salmonsohn has been with **Polydor** since June of 1976 in the position of assistant controller.



Linda Ronstadt

Simple Dreams

Produced by Peter Asher



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6E-104

Awards Presented At Pickwick Meet

By MIKE FALCON

■ LAKE GENEVA, WISC. — Pickwick's Retail Division awards presentations were highlighted by the salesperson, manager and supervisor of the year awards.

Both clerks and managers were eligible for the sales awards, which were broken into categories based on store volume. Salesperson Archie Benike from Duluth, Minnesota, won the class A (largest) store award, with Musicland manager James Walton from Brea, California, winning the award for class B stores.

In the last year for separate awards for Recco and Musicland supervisors there were awards presented for supervisor of the year and runner-up, and manager of the year and runner-up.

The Recco organization supervisor of the year went to Jim Halderman of Ann Arbor, Michigan. Runner-up was April Schiessl of West Allis, Wisconsin. Recco's manager of the year was Carol Klees, of West Allis' Treasure Island. Runner-up was Rick Terry of Nashville's Discount Records.

Supervisor of the year for Musicland was Steve Demarais, regional supervisor for Los Angeles. He was the only regional supervisor who won an award, although runner-up district supervisor Stan Denne will be promoted to Chicago regional supervisor.

CBS Promotes Friedman

■ NEW YORK—Eugene P. Friedman has been appointed vice president, customer financial relations, CBS Records Division, according to an announcement made by Bruce Lundvall, president, CBS Records Division.

In his new position, Friedman will have full responsibility for financial relationships with the customers of all profit centers in the Division. He will continue to report to William P. Fox, vice president, finance and administration.

Friedman joined the CBS Television Stations Division in 1960 and transferred to the CBS Records Division in 1967 as assistant director, credit and sales accounting. Most recently, he had been director accounts receivable, credit and collections.

CONCERT REVIEW

AC/DC Electrifies the Palladium

■ NEW YORK — An energetic, hard-rock band with consistently good material and a powerful visual hook — the elements of AC/DC's (Atco) appeal don't differ much from those of many other rock groups, past or present. The Australian quintet that opened a recent Palladium bill made its impact on those merits, certainly, but is likely to benefit just as much from the current scarcity of bands of similar quality and similar inclinations.

Hard and Raunchy

If pop music is entering a middle-of-the-road era, someone has forgotten to tell Angus Young. In size and costume an English schoolboy, Young (who is 18) could be a fifth-former with a hormone imbalance. His

W-W-W-W-Wakeman



Rick Wakeman, A&M Recording artist, took over the afternoon drive slot as guest DJ at WWWW Detroit. Pictured from left Steve Dahl (6-10 a.m. DJ) Art Walsh (general manager); Lee Abrams (Burkhardt-Abrams); Stephen Dunn (midwest regional promotion man for A&M); Jim Johnson (PD) and seated, Rick Wakeman.

guitar playing is hard and satisfyingly raunchy if not particularly innovative, but the way he skips, runs, drools, leers and generally creates mayhem around the stage makes it almost impossible for the audience to take its eyes away from him. This is manic energy of the sort associated with Peter Townshend — constant, unpredictable in the forms it will take, and more than a little dangerous. AC/DC makes excessive, rebellious music for kids who know what's at stake and don't care; Angus, like Malcolm McDowell in "If," makes a smoldering, riveting leader for the rebellion.

Bon Scott, the lead singer, cuts a Daltrey-like figure in contrast to Young's Townshend, and provides his own diverting stage

movement (some is necessary, admittedly, just to stay out of Angus's way). In concert his voice sounded somewhat thinner than on either of the group's records, but it is a good rock instrument. In a better situation (the half-empty Palladium sounded like an aircraft hangar) he might well do more than hold his own against the din of guitar and rhythm.

Gift of Rock

About the material — most of it is familiar in structure, three- or four-chord blues and rock 'n' roll. AC/DC's gift — a gift which has extended through two well-written albums — is its ability to convey the impression that for these musicians this is fresh territory, and this ingeniousness makes it more faithful to the untamed urgency of rock than any of the tongue-in-cheek punk bands can hope to be. "Problem Child" and "High Voltage Rock 'n' Roll" roar through basic lyrics and tight arrangements. "She's Got The Jack," a naughty blues about gonorrhoea, revels in its own bad taste and clearly scores points with the teens at whom it is directed.

Rock Know-How

AC/DC's members are not likely to come up with songs that are lyrically complicated or any more politically conscious than "Summertime Blues," but their genre and their audience don't demand such things from them. They do know how to rock, though, and they are the sort of opening act that sends headliners' managers scurrying for the houselights as soon as the set is over.

Marc Kirkeby

Capricorn Signs McClinton



Don Schmitzerle, vice president and general manager of Capricorn Records, has announced the signing of Delbert McClinton to a long-term recording contract. McClinton will begin recording his first Capricorn album in the next few months, with a scheduled release in early 1978. Pictured from left: Don Light, Delbert McClinton's manager; Delbert McClinton; Capricorn president Phil Walden; and Don Schmitzerle.

The Hit at CES '77 Show!

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RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Heatwave** (Epic). Burning up the airwaves, holding at #1 again Y100 and 96X and shooting 6-1 at Z93. Several more heavies hit it this week, including WKBW, WHBQ, WZZP, KJR, KLIF (LP), WTIK, KILT, KJRB, WPEZ, B100, KSLY, WICC and KAAV. The radio chart jumps tell an explosive story everywhere: 20-13 WFIL, 17-7 WCOL, 13-2 KXOK, 15-9 WPGC, 30-20 WDRQ, 27-20 WRKO, 33-25 WQAM, 25-20 KSLQ, HB-30 KHJ, HB-30 CKLW, extra-39 WLAC, 23-13 WIFI, 22-14 CK101, 25-15 KBEQ, 25-15 WAIR, 28-15 WBBF, 24-13 WBBQ, #1 BJ105 and #1 WLOF.

Shaun Cassidy (Warner/Curb). Maintains the top slot at WRKO and all indications are that will be the case in other locations as well. 26-6 WDRQ, 9-2 WOKY, 4-3 Y100, 18-10 WQXI, 22-14 KFRC, 26-14 KRBE, HB-25 KJR, 27-22 WHBQ, #6 WCOL, #13 KHJ, extra-WFIL, 29-17 KSLY, 13-2 KTOQ, 23-18 KILT, 21-11 WNDE, HB-16 WZUU, 11-1 WAVZ, 26-19 KAAV, 22-17 WBBQ, 12-8 WISE. New on WCAO, WPGC, WZZP, CKLW, KXOK and KTLK.



Dave Mason

Paul Nicholas (RSO). A great week of powerhouse adds to develop the story here further. WRKO, KJR, KHJ, WCOL, KCPX, WFLI, WPRO, WAAY, WDRG, WAVZ, KYNO, KAKC and KAAV get on the case now. Moves at Y100 (6-4), 96X (14-11), WQXI (30-27), Z93 (26-24), WOKY (32-31), KSLQ (32-30), KTOQ (28-22), WAIR (32-25) plus more. Still a powerful phone item!

KC & the Sunshine Band (TK). Exhibiting signs of a #1 national record, flying up charts at peak velocity coast-to-coast: 24-17 KFRC, 21-10 KLIF, 8-2 KSLQ, 16-10 WOKY, 28-19 WDRQ, 6-3 WQXI, 8-5 WRKO, 30-24 13Q, 28-22 WKBW, extra-25 WFIL, 18-12 WHBQ, 7-6 Z93, 29-15 KDWB, HB-24 KSTP, 23-16 KJR, 33-23 WNOE, 17-12 WTIK, 15-5 KRBE, 27-21 KHJ, 17-12 99X, 19-9 KRIZ, 11-6 WNDE, 12-2 KBEQ, 20-12 10Q, 7-3 KEWI, 26-18 14ZYQ, 30-22 WBBQ, 10-4 WAIR, 20-6 KILT, 7-5 WZUU, 20-13 KLEO, among others.



Rita Coolidge

Dave Mason (Columbia). Using St. Louis as a base again (the last single went top 5 there), the story at the majors is starting to take shape now with WQXI, Z93, WNOE and WZUU making their moves this week and adding the record. Also new on 10Q, KEWI, CK101 and WICC. Some moves include 31-28 KSLQ, 36-33 KXOK, 11-9 WRJZ, 22-17 KTOQ, 6-3 WRDC, 16-14 KSLY, 29-25 WAUG, HB-24 WBBQ and HB-20 WFLI.

Debby Boone (Warner/Curb). Riding on the current wave of movie soundtrack successes is this current release with the title name of the film. Breaking record sales at accounts in Houston, it goes 4-1 KRBE, 4-2 KILT, 20-8 KING, HB-27 KJRB, 17-11 KJR, HB-29 WAIR. Hits radio charts at WRKO, WFIL, WPGC, WCOL, WDRQ, WOKY, WMET, WTIK, WPRO-FM, WCAO, WBBQ, WHHY, KFYZ, WORD, WDRG, WBBF, KNOE and WRFC.

NEW ACTION

Ronnie McDowell (Scorpion) "The King Is Gone."
(Continued on page 42)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **Eric Foxx** of WOW thanks everyone for sending tapes for their recent opening (he received 300 tapes). Foxx decided on **Rodger Davis** from KCRG/Cedar Rapids to do afternoon drive at WOW . . . **Steve Carter** of KAKC is now doing afternoon drive at KOMA/Oklahoma City. The changes at KAKC are that **Dr. Don** will be MD and afternoon drive, and **Ben Kane** switches from afternoon drive to 12-2 p.m. There is an opening for an evening man at KAKC. Contract Ben Kane at P.O. Box 970 Tulsa, Oklahoma, 74101; tapes and resumes please, no calls . . . Opening for a 6-10 p.m. person at WIFI, exciting and reliable. Also, a female newsperson requested. Contact **Steve Rivers** at 1 Bala Cynwyd Plaza, Philadelphia, Penn. 19004.

Latest changes at WIFI are: **Kelly McCann** from WDAK/Columbus to middays 10 a.m.-2 p.m., and **Bill Gamble** from KIRL/St. Louis as production director . . . **Steve Wade**, formerly of WPGC, joins 14-ZYQ to do middays . . . **Jason Douglas** is the new MD at CK-101. **Chris O'Neil** has left to work for **Tom West** at WLOF . . . Y-102 had a free concert last week with local bands and Dixie Dregs. They also had a gelatin jump where 300 people jumped in 600 gallons of gelatin, one at a time of course . . . On Sunday, August 21st WISE had their 38th birthday party to which the world was invited. Among the festivities were free fun, a portable disco, games, and the whole party was held at a public lake. Everyone at the party cleaned up so well that the city told the station that they were welcome to use it next year. Keep it up America.

Gary Drake of WAAY has moved over to the sales dept. of the station; therefore there is an opening at WAAY for a PD. Contact **Bob Baron** at (205) 533-9190 . . . **John Tobin** takes the midday shift at KSLY. He's back in the swing of things . . . New changes at WAUG: **Jack Gregory** is the new operations PD from WAXY; **Steve York** was promoted to asst. PD and is maintaining his MD position; **Chuck Whittaker** promoted to production director; **Mark Beall** promoted to



MCA RECORDS
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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- CIRCLES**—The Captain & Tennille—A&M
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb
BLUE BAYOU—Linda Ronstadt—Asylum
IT'S IN HIS KISS—Kate Taylor—Col
SHE DID IT—Eric Carmen—Arista

Most Active

- HANDY MAN**—James Taylor—Col
STAR WARS THEME/CANTINA BAND—Meco—Millennium
DON'T WORRY BABY—B.J. Thomas—MCA
NOBODY DOES IT BETTER—Carly Simon—Elektra

WIP/PHILADELPHIA Adds

- HEAVEN ON EARTH**—Spinners—Atlantic
INDIAN SUMMER—Poco—ABC
SHE DID IT—Eric Carmen—Arista
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

Active

- HEAVEN ON THE SEVENTH FLOOR**—Paul Nicholas—RSO
I BELIEVE YOU—Dorothy Moore—Malaco
KEEP IT COMING LOVE—KC & The Sunshine Band—TK

WBAL/BALTIMORE Adds

- BLUE BAYOU**—Linda Ronstadt—Asylum
CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
I GO CRAZY—Paul Davis—Bang
ONE MORE RIDE ON THE MERRY-GO-ROUND—Jane Olivor—Col
ROSES GROW BEYOND THE WALL—Frankie Avalon—De-Lite
TEN TO EIGHT—David Castle—Parachute
THE LOVERS—Perry Botkin Jr.—A&M

WJBO/BATON ROUGE Adds

- CIRCLES**—Captain & Tennille—A&M
HEAVEN ON EARTH—Spinners—Atlantic
LIGHT OF MY LIFE—Starland Vocal Band—Windsong
ONE OF THEM IS ME—Andrew Gold—Asylum
TAKE FIVE—Al Jarreau—WB

Active

- DAYTIME FRIENDS**—Kenny Rogers—UA
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
HANDY MAN—James Taylor—Col
HARD ROCK CAFE—Carole King—Avatar
I'M DREAMING—Jennifer Warnes—Arista
ON AND ON—Stephen Bishop—ABC
STAR WARS THEME/CANTINA BAND—Meco—Millennium (#1)

WLW/CINCINNATI Adds

- CIRCLES**—Captain & Tennille—A&M
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB

WCCO/MINNEAPOLIS Adds

- BLUE BAYOU**—Linda Ronstadt—Asylum
CIRCLES—Captain & Tennille—A&M
HE AIN'T YOU—Lynn Anderson—Col
OH, LORI—Alessi—A&M
SHE DID IT—Eric Carmen—Arista

KMBZ/KANSAS CITY Adds

- BOND '77**—Marvin Hamlisch—UA
CIRCLES—Captain & Tennille—A&M
DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
DAYBREAK—Barry Manilow—Arista
HOUND DOG MAN—Lenny LaBlanc—Big Tree
IT'S IN HIS KISS—Kate Taylor—Col
LOVE IS JUST A GAME—Larry Gatlin—Mercury
PERFECT STRANGERS—Jack Jones—RCA
SOME ENCHANTED EVENING—Jane Olivor—Col

Active

- ALONE AT LAST**—Neil Sedaka—Elektra
C'EST LA VIE—Greg Lake—Atlantic
DON'T WORRY BABY—B.J. Thomas—MCA
HARD ROCK CAFE—Carole King—Avatar
IT'S A CRAZY WORLD—Mac McAnally—Ariola America
NOBODY DOES IT BETTER—Carly Simon—Elektra
SUNFLOWER—Glen Campbell—Capitol

KULF/HOUSTON Adds

- BRICK HOUSE**—Commodores—Motown

Active

- DON'T IT MAKE MY BROWN EYES BLUE**—Crystal Gayle—UA (ex-17)
DON'T STOP—Fleetwood Mac—WB
STAR WARS THEME/CANTINA BAND—Meco—Millennium (ex-7)
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb (ex-3)

KSFO/SAN FRANCISCO Adds

- C'EST LA VIE**—Greg Lake—Atlantic
WE JUST DISAGREE—Dave Mason—Col
IT'S IN HIS KISS—Kate Taylor—Col
YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb

Also reporting this week: WCCO-FM, WGAR, WIOD, WGN, WNEW, WBZ, WSM, WSB, WMPS, WKBC-FM, WFTL, KMOX, KOY, KIIS.

Import Albums

TRIPLE ECHO

SOFT MACHINE—Harvest SHTW 300 (U.K.)

A veritable avalanche of photos and information accompanies this three record set which chronicles the evolution of the group through ten years and fifteen incarnations. Included are the requisite unreleased tracks and highlights of their recorded career. Kevin Ayers and Robert Wyatt, two graduates, are featured.



EL-AHRAIRAH

BO HANSSON—YTF 50350

The Swedish keyboardist has finally chosen to attempt a more adventurous project after several smooth but lackluster lps. The "Watership Down" theme does not get in the way of the music which sounds like it has been influenced by Jean Michel Jarre's "Oxygene," the difference being the use of percussion, flutes and guitars.



DIVIDED WE STAND

KING HARRY—EMI EMC 3188 (U.K.)

Drums are credited to Harold King (a rhythm machine), hence the name of this new group formed by three newcomers: Al Bowers, John Dickenson and Tino Li-cino. The songs have a simple, basic appeal with an underlying complexity owing to numerous vocal and guitar overdubs. An extremely ambitious and musical debut with many standout songs.



THE DANCER

GARY BOYLE—Gull GULP 1020 (U.K.)

Boyle has served an apprenticeship with various British jazz ensembles before the formation of his own fusion group, Iso-tope. With his first solo lp, the guitarist is joined by Rod Argent and Brand X among others as he stretches out with a self-described "synthesis of the most positive elements of both body and head music."



MOTORHEAD

Chiswick WLK 2 (U.K.)

The best evidence on record for the re-birth of the power trio comes via this group fronted by Lemmy, a former member of Hawkwind. Producer Speedy Keen has kept all the dials in the red area of the meters as the group thunders through songs like "Motorhead," "Vibrator" and the classic "Train Kept A Rollin'."



NEW WAVE

VARIOUS ARTISTS—Vertigo 6300 902 (U.K.)

While the "New Wave" title is uncomfortable with groups like Skyhooks, the Run-aways, Little Bob Story and the Flamin' Groovies, the 16 track lp does live up to its name with tracks from the Dead Boys, the Ramones, Richard Hell and the New York Dolls. The Boomtown Rats track is the highlight.



AM Action (Continued from page 41)

Indeed! Stirring audiences at 293 (#1 request and second in sales behind Elvis' single in Atlanta), KSLQ, WPGC, WLAC, KNUS, KFI, WORD and WHHY.

Rita Coolidge (A&M) "Were All Alone." With "Higher and Higher" still top 5 for many and #1 WFIL, activity on this new one is popping anyway. Picked this week at KXOK, KJR, WNOE, WTIK (LP), KVOX, KCPX, KXX/106, WHHY and WORD.

SALESMAKER OF THE WEEK

The Doobie Brothers



Livin' On The Fault Line

LIVIN' ON THE FAULT LINE
DOOBIE BROTHERS
WB

TOP SALES

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUSIC—Brick—Bang
- FOGHAT LIVE—Bearsville

CAMELOT/NATIONAL

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CRAWLER—Col
- IN FULL BLOOM—Rose Royce—Whitfield
- IT'S A GAME—Bay City Rollers—Arista
- KEANE BROTHERS—20th Century
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE GUN—Kiss—Casablanca
- MOODY BLUE—Elvis Presley—RCA
- REJOICE—Emotions—Col
- SHAUN CASSIDY—Warner/Curb

KORVETTES/NATIONAL

- BEE GEES LIVE—RSO
- FLOWING RIVERS—Andy Gibb—RSO
- IN FULL BLOOM—Rose Royce—Whitfield
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SHAUN CASSIDY—Warner/Curb
- STAR WARS—Meco—Millennium
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

MUSICLAND/NATIONAL

- DAVID SOUL—Private Stock
- ELVIS' GOLDEN RECORDS VOL. I—Elvis Presley—RCA
- FRANKIE & JOHNNY—Elvis Presley—RCA (Soundtrack)
- KENNY ROGERS—UA
- MOODY BLUE—Elvis Presley—RCA
- PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista
- WELCOME TO MY WORLD—Elvis Presley—RCA

RECORD BAR/NATIONAL

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUSIC—Brick—Bang
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- ROLLIN'—Stephen Bishop—MCA
- STAR WARS—Meco—Millennium
- TAKIN' THE STAGE—Pure Prairie League—RCA
- TROPICAL NIGHTS—Liza Minnelli—Col
- TURN THIS MUTHA OUT—Idris Muhammad—Kudu

KING KAROL/NEW YORK

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—Barry White—20th Century

- DELUSIONS—First Choice—Gold Mind
- IN FULL BLOOM—Rose Royce—Whitfield
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- NEW YORK, NEW YORK—UA (Soundtrack)
- OPEN UP YOUR LOVE—Whispers—Soul Train
- PETER McCANN—20th Century
- RIGHT ON TIME—Brothers Johnson—A&M

SAM GOODY/EAST COAST

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- FOGHAT LIVE—Bearsville
- FOREIGNER—Atlantic
- LITTLE QUEEN—Heart—Portrait
- MOODY BLUE—Elvis Presley—RCA
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- RIGHT ON TIME—Brothers Johnson—A&M
- SIMPLE THINGS—Carole King—Avatar
- TAKIN' THE STAGE—Pure Prairie League—RCA
- THE GRAND ILLUSION—Styx—A&M

TWO GUYS/EAST COAST

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CRAWLER—Epic
- MOODY BLUE—Elvis Presley—RCA
- NATURAL PROGRESSIONS—Bernie Leadon—Michael Georgiades—Asylum
- NEW YORK, NEW YORK—UA (Soundtrack)
- NIGHTWINGS—Stanley Turrentine—Fantasy
- SIMPLE THINGS—Carole King—Avatar
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista
- THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC

STRAWBERRIES/BOSTON

- CHOOSING YOU—Lenny Williams—ABC
- COCO MOTION—El Coco—AVI
- DUSIC—Brick—Bang
- EXTENSIONS—Ralph Graham—RCA
- IN FULL BLOOM—Rose Royce—Whitfield
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SERGIO MENDES & THE NEW BRASIL '77—Elektra
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- SUNSHINE—Roulette

FOR THE RECORD/BALTIMORE

- COMING THROUGH—Eddie Henderson—Capitol
- DUSIC—Brick—Bang
- FEELIN' BITCHY—Millie Jackson—Spring
- GOIN' PLACES—Michael Henderson—Buddah
- IN FULL BLOOM—Rose Royce—Whitfield
- INTO SOMETHING—O.V. Wright—Hi
- NIGHTWINGS—Stanley Turrentine—Fantasy
- PATTI LABELLE—Epic
- SERGIO MENDES & THE NEW BRASIL '77—Elektra
- STAR WARS—Meco—Millennium

WAXIE MAXIE/WASH., D.C.

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BELIEVE—Mass Production—Cotillion
- B. J. THOMAS—MCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUSIC—Brick—Bang
- GOIN' PLACES—Michael Henderson—Buddah

- GOING FOR THE ONE—Yes—Atlantic
- IN FULL BLOOM—Rose Royce—Whitfield
- NIGHTWINGS—Stanley Turrentine—Fantasy
- PATTI LABELLE—Epic

PLATTERS/PHILADELPHIA

- CRAWLER—Epic
- DONOVAN—Arista
- JONATHAN RICHMAN—Berserkeley
- MANDRE—Motown
- ODYSSEY—RCA
- OOPS! WRONG PLANET—Utopia—Bearsville
- RAISIN' HELL—Elvin Bishop—Capricorn
- THE BITCH IS BAD—Denise LaSalle—ABC
- THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC
- TROPICAL NIGHTS—Liza Minnelli—Col

RADIO 437/PHILADELPHIA

- COMING THROUGH—Eddie Henderson—Capitol
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- JAYWALKIN'—Neils-Hennings—Orsterd Pederson—Inner City
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- SIDE POCKET SHOT—Nighthawks—Adelphi
- SKY ISLANDS—Caldera—Capitol
- TROPICAL NIGHTS—Liza Minnelli—Col

FLO'S RECORDS/PITTSBURGH

- BLOW IT OUT—Tom Scott—Ode
- GAMES, DAMES & GUITAR THANGS—Eddie Hazel—WB
- GOIN' PLACES—Michael Henderson—Buddah
- IN FULL BLOOM—Rose Royce—Whitfield
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- PATTI LABELLE—Epic
- RAM JAM—Epic
- SERGIO MENDES & THE NEW BRASIL '77—Elektra
- SKY ISLANDS—Caldera—Capitol
- TOO HOT TO HANDLE—Heatwave—Epic

RECORD REVOLUTION/CLEVELAND

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- BYBLUE—Keith Jarrett—ABC Impulse
- CLEAR SAILIN'—Chris Hillman—Asylum
- INSIDE THE GREAT PYRAMID—Paul Horn—Mushroom
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- NIGHTWINGS—Stanley Turrentine—Fantasy
- OOPS! WRONG PLANET—Utopia—Bearsville
- YOUNG MEN GONE WEST—City Boy—Mercury

ONE OCTAVE HIGHER/CHICAGO

- A PLACE IN THE SUN—Pablo Cruise—A&M
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- LOOK TO THE RAINBOW—Al Jarreau—WB
- RAISIN' HELL—Elvin Bishop—Capricorn
- RIGHT ON TIME—Brothers Johnson—A&M
- SHAUN CASSIDY—Warner/Curb
- STAR WARS—20th Century (Soundtrack)
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

1812 OVERTURE/MILWAUKEE

- DUSIC—Brick—Bang
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RAM JAM—Epic
- ROLLIN'—Stephen Bishop—MCA
- SECRETS—Con Funk Shun—Mercury
- SIMPLE THINGS—Carole King—Avatar
- TERRAPIN STATION—Grateful Dead—Arista

RADIO DOCTORS/MILWAUKEE

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CRAWLER—Epic
- DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
- DUSIC—Brick—Bang
- FOGHAT LIVE—Bearsville
- HARDCORE PACKAGE—John Mayall—ABC
- LAKE—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- ONE OF THE BOYS—Roger Daltrey—MCA
- OOPS! WRONG PLANET—Utopia—Bearsville

POPLAR TUNES/MEMPHIS

- BEAUTY ON THE BACK STREETS—Daryl Hall & John Oates—RCA
- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUSIC—Brick—Bang
- FEELIN' BITCHY—Millie Jackson—Spring
- IN FULL BLOOM—Rose Royce—Whitfield
- NIGHTWINGS—Stanley Turrentine—Fantasy
- RAM JAM—Epic
- SECRETS—Con Funk Shun—Mercury
- STILLWATER—Capricorn

RECORDLAND/TEXAS

- BURNING FOR YOU—Strawbs—Oyster
- HARDCORE PACKAGE—John Mayall—ABC
- IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
- LIBBY TITUS—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RAM JAM—Epic
- TERRAPIN STATION—Grateful Dead—Arista
- THE RUMOUR—Mercury
- THE SPY WHO LOVED ME—UA (Soundtrack)
- TIM WEISBERG BAND—UA

SOUND TOWN/DALLAS

- A PLACE IN THE SUN—Pablo Cruise—A&M
- IN FULL BLOOM—Rose Royce—Whitfield
- IZITSO—Car Stevens—A&M
- LACE & WHISKEY—Alice Cooper—WB
- LUNA SEA—Firefall—Atlantic
- OOPS! WRONG PLANET—Utopia—Bearsville
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- SANFORD-TOWNSEND BAND—WB
- SMOKEY & THE BANDIT—MCA (Soundtrack)
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

DAN JAY/DENVER

- BLOW IT OUT—Tom Scott—Ode
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- FOGHAT LIVE—Bearsville
- I ROBOT—Alan Parsons Project—Arista
- KALAPANA III—Kalapana—Abattoir

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- RAM JAM—Epic
- TAKIN' THE STAGE—Pure Prairie League—RCA
- TOO HOT TO HANDLE—Heatwave—Epic

WORLD RECORD & TAPE/PHOENIX

- A PLACE IN THE SUN—Pablo Cruise—A&M
- CELEBRATE ME HOME—Kenny Loggins—Col
- CLASSICS—Paul Williams—A&M
- FLOATERS—ABC
- I ROBOT—Alan Parsons Project—Arista
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- STUFF II—WB
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

LICORICE PIZZA/LOS ANGELES

- BEAUTY ON THE BACK STREETS—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- ROBERT GORDON WITH LINK WRAY—Private Stock
- STAR WARS—Meco—Millennium
- THE GRAND ILLUSION—Styx—A&M
- TOM PETTY & THE HEARTBREAKERS—Shelter
- YOUNG MEN GONE WEST—City Boy—Mercury

MUSIC PLUS/LOS ANGELES

- CRAWLER—Epic
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- NIGHTWINGS—Stanley Turrentine—Fantasy
- OOPS! WRONG PLANET—Utopia—Bearsville
- PATTI LABELLE—Epic
- SKY ISLANDS—Caldera—Capitol
- UDU, WUDU—Magma—Tomato
- YOUNG MEN GONE WEST—City Boy—Mercury

TOWER/LOS ANGELES

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHOOSING YOU—Lenny Williams—ABC
- KALAPANA III—Abattoir
- KNILLSSONN—Harry Nilsson—RCA
- LET'S CLEAN UP THE GHETTO—Phila. Intl. All-Stars—Phila. Intl.
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- OOPS! WRONG PLANET—Utopia—Bearsville
- OPEN UP YOUR LOVE—Whispers—Soul Train

EVERYBODY'S RECORDS/NORTHWEST

- BLOW IT OUT—Tom Scott—Ode
- BYBLUE—Keith Jarrett—ABC Impulse
- DR. CORN'S BLUEGRASS REMEDY—Grassroots
- GARY OGAN—Paradise
- IN COLOR—Cheap Trick—Epic
- KALAPANA III—Abattoir
- KNOCK 'EM DEAD, KID—Trooper—MCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RAISIN' HELL—Elvin Bishop—Capricorn
- RAM JAM—Epic

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. 10 SEPT. 3

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (15th Week)	29	G
2	2	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541 13	13	X
3	5	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	10	G
4	4	JT JAMES TAYLOR/Columbia JC 34811	10	G
5	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	9	G
6	3	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	11	G
7	8	LITTLE QUEEN HEART/Portrait JR 34799	16	G
8	17	COMMODORES/Motown M7 884R1	24	G
9	12	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	11	F
10	15	FOREIGNER/Atlantic SD 18215	24	G
11	10	I'M IN YOU PETER FRAMPTON/A&M SP 4704	12	G
12	11	BARRY MANILOW LIVE/Arista 8500	15	I
13	13	FLOATERS/ABC AB 1030	11	F
14	14	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	17	F
15	16	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	19	F
16	7	REJOICE THE EMOTIONS/Columbia PG 34762	12	F
17	83	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	2	F
18	19	CAT SCRATCH FEVER TED NUGENT/Epic 34700	13	G
19	9	GOING FOR THE ONE YES/Atlantic SD 19106	7	G
20	18	LOVE GUN KISS/Casablanca 7057	10	G
21	22	I ROBOT ALAN PARSONS PROJECT/Arista 7002	10	G
22	26	LUNA SEA FIREFALL/Atlantic SD 19101	5	F
23	20	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	16	G
24	21	BOSTON/Epic JE 34188	50	G
25	24	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	15	I
26	27	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	40	X
27	23	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	30	F
28	30	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	15	F
29	34	TERRAPIN STATION GRATEFUL DEAD/Arista 7001	5	G
30	31	IT'S A GAME BAY CITY ROLLERS/Arista 7004	8	G
31	32	THE GRAND ILLUSION STYX/A&M SP 4637	7	F
32	35	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	24	F
33	33	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	38	G
34	36	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498	14	F
35	33	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703	85	X
36	29	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634	21	F
37	37	SIMPLE THINGS CAROLE KING/Avatar SMAS 11667 (Capitol)	6	G
38	42	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	9	F
39	28	STEVE WINWOOD/Island ILPS 9494	9	F
40	41	ONE OF THE BOYS ROGER DALTRY/MCA 2271	8	F
41	43	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	80	G
42	45	SOMETHING TO LOVE LTD/A&M SP 4646	6	G
43	44	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	56	G
44	59	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	3	F
45	46	FLEETWOOD MAC/Reprise MSK 2281 (WB)	7	G
46	47	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	70	F
47	54	FLOWING RIVERS ANDY GIBB/RSO 1 3019 (Polydor)	4	G
48	40	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	18	F
49	25	PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)	8	H
50	52	PART 3 KC AND THE SUNSHINE BAND/T.K. 605	18	F
51	57	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest SKB 11666 (Capitol)	4	G
52	50	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	24	F
53	53	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34423 (CBS)	23	F
54	49	LIGHTS OUT UFO/Chrysalis CHR 1127	14	F
55	62	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	5	F



WKS. ON CHART

29 **G**

56	66	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ Jet LA679 G (UA)	34	F
57	48	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	48	K
58	60	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	36	F

CHARTMAKER OF THE WEEK

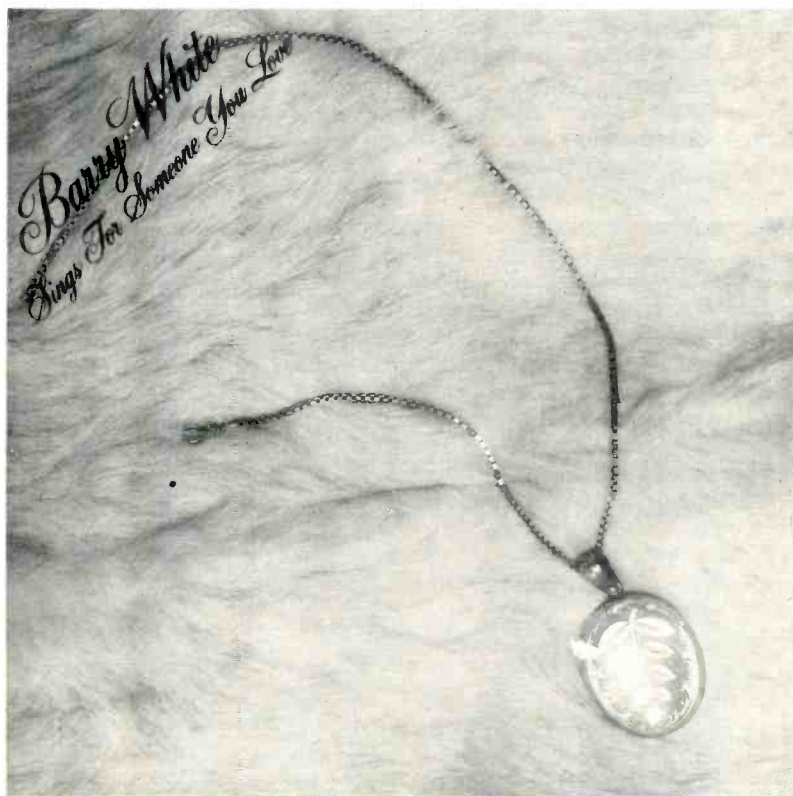
59 — **LIVIN' ON THE FAULT LINE**
DOOBIE BROTHERS
Warner Bros. BSK 3045



1 **G**

60	39	AMERICAN STARS 'N' BARS NEIL YOUNG/Reprise MSK 2661 (WB)	11	G
61	55	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	19	F
62	61	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)	22	G
63	51	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)	29	G
64	71	RAISIN' HELL ELVIN BISHOP/Capricorn 2CP 0185 (WB)	3	F
65	67	THE TWO OF US MARILYN MCCOO & BILLY DAVIS, JR./ABC 1026	5	F
66	56	IZITSO CAT STEVENS/A&M SP 4702	17	G
67	65	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	14	G
68	64	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	28	G
69	85	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	3	F
70	74	KISS ALIVE KISS/Casablanca NBLP 7020	101	G
71	73	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	69	F
72	75	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)/United Artists LA750	7	G
73	58	NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL GEORGIADES/Asylum 7E 1107	5	F
74	79	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	43	G
75	80	GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693	4	F
76	91	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB 4124	2	G
77	81	FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS)	4	F
78	87	CARELESS STEPHEN BISHOP/ABC ABCD 954	2	G
79	82	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112	43	G
80	68	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/Atlantic SD 19105	8	F
81	63	SLAVE/Cotillion SD 9914 (Atlantic)	24	G
82	69	LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE) AL JARREAU/Warner Bros. 2BZ 3052	11	X
83	—	FOGHAT, LIVE FOGHAT/Bearsville BRK 6971 (WB)	1	G
84	88	MAX THE RUMOUR/Mercury SRM 1 1174	3	F
85	70	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	26	G
86	118	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534	1	F
87	78	SILK DEGREES BOZ SCAGGS/Columbia JC 33920	78	G
88	128	DUSIC BRICK/Bang BLP 409	1	F
89	84	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	9	F
90	77	DESTROYER KISS/Casablanca NBLP 7025	62	G
91	72	SO EARLY IN THE SPRING, THE FIRST 15 YEARS JUDY COLLINS/Elektra 8E 6002	6	H
92	—	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506	1	G
93	133	CRAWLER/Epic PE 34900	1	F
94	138	RAM JAM/Epic PE 34858	1	F
95	119	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	1	F
96	107	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	1	F
97	76	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029	14	F
98	109	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS/Jet JT LA790 H (UA)	1	G
99	122	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966	1	F
100	136	ELVIS' GOLDEN RECORDS, VOL. 1 ELVIS PRESLEY/RCA LSP 1707	1	F

It's Ecstasy.
When you play this L.P.



Barry White
Sings For Someone You Love

Includes his hit single
"It's Ecstasy When You Lay Down Next To Me"

TC-2350

20th Century-Fox Records



T-543

101 THE ALBUM CHART 150

SEPTEMBER 10, 1977

SEPT. 10	SEPT. 3	
101	102	OPEN UP YOUR LOVE WHISPERS/Soul Train BUL1 2270 (RCA)
102	103	FIREFALL/Atlantic SD 18174
103	105	TIM WEISBERG BAND TIM WEISBERG/United Artists LA773 G
104	90	SHAKE IT WELL THE DRAMATICS/ABC AB 1010
105	86	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
106	92	LEFTOVERTURE KANSAS/Kirshner JZ 34224 (CBS)
107	131	PACIFIC OCEAN BLUE DENNIS WILSON/Caribou PZ 34354 (CBS)
108	89	MORE STUFF STUFF/Warner Bros. BS 3061
109	120	B. J. THOMAS/MCA 2286
110	121	DUNE DAVID MATHEWS/CTI 7 5005
111	—	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543
112	113	INDIAN SUMMER POCO/ABC AB 789
113	112	KENNY ROGERS/United Artists LA689 G
114	97	ROCK AND ROLL OVER KISS/Casablanca NBLP 7017
115	130	IN COLOR CHEAP TRICK/Epic PE 34884
116	94	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
117	96	TEDDY PENDERGRASS/Phila. Intl. PZ 34390
118	129	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765
119	117	LET IT FLOW DAVE MASON/Columbia PC 34680
120	93	KNNILLSSONN NILSSON/RCA AFL1 2276
121	101	LIVE LONNIE LISTON SMITH/RCA APL1 2433
122	111	CARDIAC ARREST CAMEO/Chocolate City CCLP 2803 (Casablanca)
123	—	OOPS! WRONG PLANET UTOPIA/Bearsville BR 6970 (WB)
124	134	PLAYING TO AN AUDIENCE OF ONE DAVID SOUL/Private Stock PS 7001
125	126	BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
126	135	BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS)
127	139	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G
128	—	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL 2 2404
129	132	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H
130	123	DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS)
131	100	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108
132	137	ROCK 'N ROLL AGAIN COMMANDER CODY/Arista 4125
133	98	ON STAGE RAINBOW/Oyster OY 2 1801 (Polydor)
134	—	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341
135	—	ELVIS TODAY ELVIS PRESLEY/RCA APL1 1039
136	104	DEVIL'S GUN C. J. & COMPANY/Westbound WB 301 (Atlantic)
137	99	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080
138	—	PATTI LABELLE/Epic PE 34847
139	95	ARRIVAL ABBA/Atlantic SD 18207
140	143	SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443 (Atlantic)
141	116	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/Phila. Intl. PZ 34684 (CBS)
142	—	LAKE/Columbia PC 34763
143	141	GREATEST HITS LINDA RONSTADT/Asylum 6E 106
144	147	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607
145	140	PETER McCANN/20th Century T 544
146	—	SKY ISLANDS CALDERA/Capitol ST 11658
147	124	NO SECOND CHANCE CHARLIE/Janus JS 7032
148	149	FIREFLY JEREMY STEIG/CTI 7075
149	108	HURRY SUNDOWN OUTLAWS/Arista 4135
150	127	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699

151-200 ALBUM CHART

151	COMING THROUGH EDDIE HENDERSON/Capitol ST 11671	174	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA APL1 2274
152	SERGIO MENDES & BRAZIL '77/ Elektra 7E 1102	175	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
153	RARE EARTH/Prodigal P6 10019S1 (Motown)	176	ELVIS—ALOHA FROM HAWAII VIA SATELLITE/RCA VPSX 6089
154	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/CTI 7077	177	MANDRE/Motown M6 886S1
155	ELVIS' WORLD WIDE 50 GOLD AWARD HITS, VOL. 1 ELVIS PRESLEY/RCA LPM 6401	178	LED ZEPPELIN IV/Atlantic SD 19129
156	CHOOSING YOU LENNY WILLIAMS/ABC AB 1023	179	ENCHANTMENT/Roadshow LA682 G (UA)
157	LUST FOR LIFE IGGY POP/RCA AFL1 2488	180	NOTHIN' BUT THE BLUES JOHNNY WINTER/Blue Sky PZ 34813 (CBS)
158	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)	181	FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H (UA)
159	SHOW TIME RY COODER/Warner Bros. BS 3059	182	DONOVAN/Arista AB 4143
160	ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030	183	BACK TOGETHER AGAIN LARRY CORYELL & ALPHONSE MOUZON/Atlantic SD 18220
161	FRANKIE & JOHNNY ELVIS PRESLEY/Camden ACL1 7007	184	TED NUGENT/Epic PE 33692
162	LOVE & KISSES/Casablanca NBLP 7063	185	WEAK AT THE KNEES MYLON LEFEVRE/Warner Bros. BS 3070
163	DANCE BAND ON THE TITANIC HARRY CHAPIN/Elektra 9E 301	186	A HARD CORE PACKAGE JOHN MAYALL/ABC AB 1039
164	DONALD CLARKE OSMOND/Polydor PD 1 6109	187	DEJA VU CROSBY, STILLS & NASH/Atlantic SD 19118
165	TROPICAL NIGHTS LIZA MINNELLI/Columbia PC 34887	188	FREE FOR ALL TED NUGENT/Epic PE 34121
166	MUTHA'S NATURE JAMES BROWN/Polydor PD 1 6111	189	FINGER PAINTING EARL KLUGH/Blue Note BN LA737 H (UA)
167	LET THERE BE ROCK AC/DC/Atco SD 36 151	190	GAMES, DAMES & GUITAR THINGS EDDIE HAZEL/Warner Bros. BS 3058
168	PURE GOLD ELVIS PRESLEY/RCA 0971	191	GOLD VOL. II/ELVIS ELVIS PRESLEY/RCA LSP 2075
169	DOUBLE DYNAMITE ELVIS PRESLEY/Camden DL2 5001	192	COCO MOTION EL COCO/AVI 6012
170	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)	193	LIBBY TITUS/Columbia PC 34152
171	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11308	194	DAVID SOUL/Private Stock PS 2019
172	CLEAR SAILIN' CHRIS HILLMAN/Asylum 7E 1104	195	SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099
173	YOUNG MEN GONE WEST CITY BOY/Mercury SRM 1 1182	196	KALAPANA III/Abattoir KALA 0004
		197	REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong BHL 1 2239
		198	VILLAGE PEOPLE/Casablanca NBLP 7064
		199	CLASSICS PAUL WILLIAMS/A&M SP 4701
		200	THE SUN SESSIONS ELVIS PRESLEY/RCA APM 10675

ALBUM CROSS REFERENCE

ABBA	139	DAVE MASON	119
ATLANTA RHYTHM SECTION	137	MASS PRODUCTION	125
AVERAGE WHITE BAND & BEN E. KING	80	DAVID MATHEWS	110
ROY AYERS UBIQUITY	131	MAZE	144
BAY CITY ROLLERS	30	PETER McCANN	145
BE BOP DELUXE	51	MARILYN McCOO & BILLY DAVIS, JR.	65
BEE GEES	25	MECO	44
ELVIN BISHOP	64, 78	STEVE MILLER BAND	23, 71
BOSTON	24	MOTHER'S FINEST	150
BRICK	88	OLIVIA NEWTON-JOHN	38
BROTHERS JOHNSON	14	NILSSON	120
JIMMY BUFFETT	27	TED NUGENT	18
CALDERA	146	O'JAYS	141
CAMEO	122	ORIGINAL ANIMALS	98
ERIC CARMEN	76	ORIGINAL SOUNDTRACK:	
SHAUN CASSIDY	9	A STAR IS BORN	26
CHARLIE	147	NEW YORK, NEW YORK	72
CHEAP TRICK	115	ROCKY	52
C.J. & COMPANY	136	STAR WARS	2
JUDY COLLINS	91	THE SPY WHO LOVED ME	129
COMMANDER CODY	132	OUTLAWS	149
COMMODORES	8	ALAN PARSONS PROJECT	21
RITA COOLIDGE	15	TEDDY PENDERGRASS	117
CRAWLER	93	PHILA. INTL. ALL STARS	116
CROSBY, STILLS & NASH	3	POCO	112
PABLO CRUISE	32	ANDY PRATT	140
CRUSADERS	97	ELVIS PRESLEY	5, 17, 92, 100, 118, 134, 135
ROGER DALTRY	40	PURE PRAIRIE LEAGUE	128
DERRINGER	130	RAINBOW	133
DOOBIE BROTHERS	59, 79	RAM JAM	94
DRAMATICS	104	REO SPEEDWAGON	85
EAGLES	33, 41	KENNY ROGERS	95, 113
ELECTRIC LIGHT ORCHESTRA	56	LINDA RONSTADT	143
EMOTIONS	16	ROSE ROYCE	69
FIREFALL	22, 102	RUMOUR	84
FLEETWOOD MAC	1, 45	SANFORD-TOWNSEND	99
FLOATERS	13	LEO SAYER	58
DAN FOGELBERG	28	BOZ SCAGGS	87
FOGHAT	83	TOM SCOTT	126
FOREIGNER	10	BOB SEGER & THE SILVER BULLET BAND	74
PETER FRAMPTON	11, 35	SLAVE	81
CRYSTAL GAYLE	127	DAVID SOUL	124
MARVIN GAYE	62	JEREMY STEIG	148
ANDY GIBB	47	CAT STEVENS	66
GRATEFUL DEAD	29	BARBRA STREISAND	6
HEART	7, 46	STUFF	108
HEATWAVE	55	STYX	31
MICHAEL HENDERSON	75	DONNA SUMMER	67
ISLEY BROTHERS	53, 77	SUPERTRAMP	36, 96
AL JARREAU	82	JAMES TAYLOR	4
WAYLON JENNINGS	48	B.J. THOMAS	109
KANSAS	106	STANLEY TURRENTINE	86
KC & THE SUNSHINE BAND	50	UFO	54
CAROLE KING	37	UTOPIA	123
KISS	20, 70, 90, 114	WAR	49
PATTI LABELLE	138	JOHNNY GUITAR WATSON	105
LAKE	142	TIM WEISBERG	103
BERNIE LEADON/MICHAEL GEORGIADES	73	WHISPERS	101
LITTLE RIVER BAND	89	BARRY WHITE	111
KENNY LOGGINS	61	DENNIS WILSON	107
LONNIE LISTON SMITH	121	STEVE WINWOOD	39
LTD	42	STEVIE WONDER	57
BARRY MANILOW	12, 43, 68	YES	19
BOB MARLEY & THE WAILERS	34	NEIL YOUNG	60
MARSHALL TUCKER BAND	63		

CLASSICAL RETAIL REPORT

SEPTEMBER 10, 1977

CLASSIC OF THE WEEK



TITO GOBBI
GIANNI SCHICCHI
In Puccini's One-Act Opera
ILEANA COTRUBAS
PLACIDO DOMINGO
 London Symphony Orchestra
LORIN MAAZEL
 Conductor
 Columbia

BEST SELLERS OF THE WEEK

PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Baker—Angel
BEETHOVEN: SONATAS—Horowitz—Columbia
BERLIOZ: TE DEUM—Barenboim—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
COUSINS: POLKAS AND OTHER PIECES FOR CORNET—Schwarz—Nonesuch
GERSHWIN: PORGY AND BESS—Dale, Albert, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London
MAHLER: SYMPHONY NO. 1—Horenstein—Nonesuch
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia

TOWER RECORDS/ SAN FRANCISCO

BEETHOVEN: SYMPHONIES NOS. 8, 9—Haitink—Philips
DVORAK: SYMPHONY NO. 9—Horenstein—Quintessence
DVORAK: SYMPHONIC POEMS—Kubelik—DG
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—London
MAHLER: DES KNABEN WUNDERHORN—Norman, Shirley-Quirk, Haitink—Philips
MAHLER: SYMPHONY NO. 2—Horne, Abbado—DG
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Vasary, Abramovich—DG
SYLVIA SASS SINGS ITALIAN OPERA ARIAS—London

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: PIANO CONCERTO NO. 4—Pollini, Boehm—DG
BERLIOZ: TE DEUM—Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GIORDANO: ANDREA CHENIER—Scotto, Domingo, Levine—RCA
MOZART: EINE KLEINE NACHTMUSIK—Marriner—Angel
OFFENBACH: LA GRANDE-DUCHESSE DE GEROLSTEIN—Crespin, Plasson—Columbia
PACHELBEL: KANON—Paillard—RCA
RAVEL: BOLERO—Solti—London
TCHAIKOVSKY: ELECTRONIC 1812 OVERTURE—Kraft, Alexander—London
TCHAIKOVSKY: SWAN LAKE—Previn—Angel

RECORD AND TAPE COLLECTORS/BALTIMORE

BACH, J.C.: SINFONIAS—Zinman—Philips
BRAHMS: LIEDER—Ludwig, Bernstein—Columbia
COUSINS: POLKAS AND OTHER PIECES FOR CORNET—Schwarz—Nonesuch
DVORAK: PIANO QUARTET—Ax, Cleveland Quartet—RCA
ROCCO FLUTE CONCERTOS—Debost—Seraphim
GRANADOS: GOYESCAS—De Larrocha—London
THE ART OF LOTTE LEHMANN—Seraphim
MAHLER: SYMPHONY NO. 2—Horne, Abbado—DG
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
WEBER: SYMPHONIES AND CONCERTOS—Bertini—RCA

VOGUE RECORDS/LOS ANGELES

BLOCH: SCHMEL—Rostropovich, Bernstein—Angel
ELGAR: CARACTACUS—Groves—EMI (Import)
ELGAR: CORONATION ODE—Gibson—RCA (Import)
GO FOR BAROQUE—Victrola
THE ART OF LOTTE LEHMANN—Seraphim
MAHLER: SYMPHONY NO. 9—Giulini—DG
MUSSORGSKY: PICTURES AT AN EXHIBITION—Giulini—DG
OFFENBACH: LA GRANDE-DUCHESSE DE GEROLSTEIN—Crespin, Plasson—Columbia
WAGNER: DER FLIEGENDE HOLLAENDER—Martin, Bailey, Solti—London
WALTON: TROILUS AND CRESSIDA—Baker, Foster—EMI (Import)

ODYSSEY RECORDS/ SAN FRANCISCO

ELGAR: CELLO CONCERTOS—Du Pre, Barenboim—Columbia
GOUNOD: FAUST—Caballe, Aragall, Plishka, Lombard—RCA
MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM—Previn—Angel
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
RACHMANINOFF: PIANO CONCERTO NO. 3—Vasary, Abramovich—DG
STOKOWSKI TRANSCRIPTIONS—Columbia
STRAUSS, J.: WALTZES—Fiedler—DG
TCHAIKOVSKY: SYMPHONY NO. 6—Karajan—DG

A Feast of Brahms—and Rubinstein

By SPEIGHT JENKINS

NEW YORK — Two important Brahms discs have just appeared on two different labels: James Levine conducting the Chicago Symphony Orchestra in Brahms' Third Symphony on RCA, and an album of Lieder with Christa Ludwig, accompanied by Leonard Bernstein on Columbia. The Levine reading of the Brahms' Third is of unusual interest, because the young maestro made such a big success with his version of the First Symphony last year, for which among other awards he won the RW award for Best Standard Orchestral Performance of the year.

His Third is no disappointment. The Symphony is treated throughout as though it is a love song, which historically it may well have been. Brahms was enamored of a young mezzo-soprano who was specializing in presenting his songs, and the symphony was written in 1883 while he was in the grips of that passion. Levine launches into the work with his

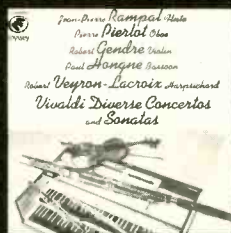
usual buoyancy—an excited, taut and very intense opening. But from the very beginning one can hear the different instruments of the orchestra phrase with great clarity. Granted, that the conductor has in the Chicago Symphony one of the two or three finest orchestral instruments in the world, on this recording the detail of orchestral sound and individual performers are particularly fine. This is in no regards meat-and-potatoes Brahms; in fact it is the opposite: very young, fresh and ardent.

The third movement, one grand development of a rich, singing theme, gives the orchestra a chance to shine: first the rich, clear cellos, then violins, later the marvelous horns (and no symphony orchestra in the world has more expressive and consistently well-played brass), finally the oboe, all together make a compelling statement. The fourth movement seems a shade harsh:

(Continued on page 59)

More Royal Bargains From THE KING OF THE FLUTE Jean-Pierre Rampal on Odyssey Records

NEW!



Y 34614

NEW!



Y 34615

Rampal's Bestsellers on Odyssey

<p>Y2 31925</p>	<p>Y 32890</p>	<p>Y 33200</p>	<p>321 60218</p>
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AND MORE!



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Disco 9000" — Johnnie Taylor (Columbia). Disco 9000 is a very well known disco in Los Angeles. Explosive excitement is evident throughout the single, which was written by Taylor. His execution is superb.

DEDE'S DITTIES TO WATCH: "Don't Take Her For Granted" — Ron Henderson & Choice Of Colour (Chelsea); "Get Into Your Life" — Beloyd (20th Century); "Invitation To The World" — Jimmy Brisco and The Beavers (Wanderick).

Mel-O'-Davis of Bastrop, Louisiana, formerly with radio station KTRY-AM & FM, has decided on a new endeavor. She is going into independent promotion. Ms. Davis will be handling promotion throughout the areas of Arkansas, Louisiana and Mississippi. If you are interested in an indie, please contact Ms. Davis after 6 p.m. at (318) 281-9142.

It has been announced that Otis Smith has left ABC Records to join Motown Records. Smith will be heading the promotion department.

For the record! Harold Melvin's next release won't come until October. It is also reported that Sharon Paige's lp has been finished.

Mike Payne has been promoted from music director to program director at WABQ-AM (Cleveland). Payne will retain his MD duties.

A new theatre that has been on the horizon in Philadelphia is the Tower Theatre, located in Upper Darby. This theatre holds close to 3500 patrons who go to see such acts as Deniece Williams, Stanley Clark and others. There has been a need in that city for such a venue. Both young and old have moved on to this theatre with no serious repercussions. Our hats go off for the owners of the Tower Theatre for their insight in creating a house for all those patrons hungering to view their favorite recording groups.

ABC Names Carter Gospel A&R Dir.

■ LOS ANGELES—Mark Myerson, vice president of a&r, ABC Records, has announced that Sonny Carter has been promoted to the position of director of gospel a&r. Carter will also continue his responsibilities as singles coordinator for the a&r department.

Carter came to ABC Records

five years ago. He was formally a general manager at radio station WGPR in Detroit and host of a TV show on CKLW in Windsor, Ontario. Carter also was a featured vocalist in both the Earl Bostic and Jimmy Wilkins Orchestras.

Carter will report directly to Myerson.

Direct Disc (Continued from page 4)

based Dixieland band, and "Buddy Spicher and Friends/ Yesterday and Today," featuring the renowned fiddle player and Nashville's hottest session pickers. Included on the Spicher lp are Bucky Barrett, Charlie Daniels, Buddy Emmons, Shane Reister, Kenny Malone, Charlie McCoy, Lenny Breau, Charles Dungey, Johnny Gimble, Mike Leach, Bob Mater, Farrell Morris and Bobby Thompson.

"We want to provide the people who are interested in high quality recordings with a variety of musical forms," said Overholt. Most of the direct-to-disc product available up to this point has been classical. "The releases are limited editions by necessity," Overholt points out, "because one laquer is only good for about 40,000 pressings.

"Most albums have a controlled, packaged sound these days," said Overholt. "I think recording quality is becoming more and more important to the consumer. I attribute a lot of the sales on albums like Stevie Wonder's and Boston's to the fact that the sound quality is higher and cleaner. Our product is selling primarily because it is direct-to-disc, without much regard to artist or musical form at this point, but eventually we will see a lot of competition and then artist recognition will be a more important factor. That's why we are looking for established artists now."

The direct-to-disc process is essentially a live recording which eliminates the use of tape. The sound passes from the microphones, through the mixing board and directly on to the laquer. It is commonly referred to as a first generation recording. Overholt elaborated, "Each step in the recording process pulls off quality. This is more of a performance set-up, which adds excitement and realism. It's not that difficult to do, it's just extremely difficult to do right. Not only is there a limited market, but there are a

limited number of musicians capable of pulling it off. It takes a combination of a good disc cutter, a good engineer and good musicians. You don't enjoy the ability to splice or overdub and it is much more difficult to instill special effects. Anyone who relies on overdubbing, splicing and punching-in can't be effective. If it is done right, it sounds like there is a group set up in your living room."

The disc cutting stage of the process can be critical because no limiting or compression is used and the cutting heads in the mastering plant can be burnt out easily. "Those guys not only have to have their act together but also have to have balls because those things run into thousands of dollars and it is real easy to burn one out," said Overholt.

Pressing and plating are also critical and it is necessary to have a press mechanic right on top of it. Direct Disc pays a premium and puts a serial number on each record to check pressing quality.

Besides Overholt, the staff of Direct Disc includes Tom Semmes, vice president and producer of both new albums, Paul Wyatt, director of artists relations, and John Boyle, sales director.

"I think our operation is especially good for Nashville, in that it proves that when it comes down to technical quality, on all levels, we don't play second fiddle to anyone," Overholt concluded.

Smith To Motown

(Continued from page 4)

ers, The Dramatics, Marilyn McCoo and Billy Davis, Jr., Rufus featuring Chaka Khan, and The Floaters.

Between 1970 and '73, Smith was vice president, operations for the Invictus and Hot Wax labels. There he was instrumental in the gold record careers of such new groups and artists as the Honey Cone, Chairman Of The Board, Freda Paye, the 8th Day, and One Hundred Proof.

R&B PICKS OF THE WEEK

SINGLE

ROSE ROYCE, "DO YOUR DANCE — PART I" (May Twelfth/Warner-Tamlerlane, BMI). A tastefully executed side extracted from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of r&b. Not only does the infectious beat hit home but the vocals give it the uplift for heavy disco action. Its sweeping melody is enough to garner much chart action. Whitfield 8440 (WB).

SLEEPER

THE PERSUADERS, "THE QUICKEST WAY OUT" (Blackwood Music, Inc./JAMF Music Corp./Six Strings Music/Writers Music Pub., BMI). Exciting and motivating, this single is extracted from their recent lp, "It's All About Love." Producer Bob Curington and Norman Harris have handled their chores well, and this shows off the group's versatility quite well. An uptempo tune that should do very well with discos and, of course, radio stations both pop and r&b. Calla ZS8 3007 (CBS).

FIRST CHOICE, "DELUSIONS." Three beauties who hail from Philadelphia harmonize so well that they need no introduction. A Baker/Harris/Young production, this classy lp contains their recent single, "Dr. Love," which is doing very well chart-wise. This beauty of a package deal should get the same reaction. Rochelle, Annette and Ursula handle all the tunes well. Gold Mind GZS 7501.



Our Ad of Aug. 19th
“All In The Game”

DK4563

Should Have Been
The Flip Side!

(Where The Action Is!)

“Where Lovers
Meet”

(At The Dark End Of The Street)

TYRONE DAVIS

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

SEPTEMBER 10, 1977

SEPT. 10	SEPT. 3	
1	1	FLOAT ON FLOATERS /ABC 12284 (5th Week)
2	2	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
3	3	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
4	4	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
5	14	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
6	11	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
7	7	SUNSHINE ENCHANTMENT /Roadshow XW991 (UA)
8	8	WORK ON ME O'JAYS/Phila. Intl. ZSB 3631 (CBS)
9	5	EASY COMMODORES/Motown M 1418F
10	10	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZSB 3627 (CBS)

11	12	O-H-I-O OHIO PLAYERS/Mercury 73932
12	9	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
13	6	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
14	22	BOOGIE NIGHTS HEATWAVE/epic 8 50370
15	16	MAKE IT WITH YOU WHISKEYS/Soul Train 10996 (RCA)
16	13	SLIDE SLAVE/Cotillion 44128 (Atlantic)
17	26	WE NEVER DANCED TO A LOVE SONG MANNA/FANS/Columbia 3 10586
18	17	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
19	15	A REAL MOTHER FOR YA JOHNNY GUITAR WALSON/DJM 1024 (Amherst)
20	24	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
21	21	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
22	23	OH LET ME KNOW IT, PT. 1 SPECIAL DELIVERY/Sheid oJuz (T.K.)
23	29	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFIN/Motown M 1420F
24	30	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
25	27	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
26	31	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578
27	28	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ Hill/Columbia 3 10552
28	36	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
29	18	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZSB 2267 (CBS)
30	19	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
31	20	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. Zsb 3623 (CBS)
32	35	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
33	35	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
34	37	GIVE ME SOME SKIN JAMES BROWN & THE J.B. s/Polydor 14409
35	56	BRICK HOUSE COMMODORES/Motown M 1425F
36	40	LADY OF MAGIC MAZE/Capitol P 4456
37	41	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
38	32	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum)
39	43	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
40	44	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
41	50	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS JR./ABC 12298
42	51	CREAM CITY AALON/Arista 0249

43	45	THE REAL THING HOT CHOCOLATE/Big Free 16096 (Atlantic)
44	49	THE REAL THING SERGIO MENDES & BRASIL '77/Elektra 45416
45	46	CHALK IT UP JERRY BUTLER/Motown M 1421F
46	52	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
47	54	SHAKE IT WELL DRAMATICS/Abc 12299
48	55	DUSIC BRICK/Bang 734
49	60	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)
50	58	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)
51	59	YOU CAN DO IT ARTHUR PRYSOCK/Old Town OT 1002
52	63	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
53	53	FANTASY IS REALITY PARLIAMENT/Casablanca 892
54	65	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
55	61	RUNNING AWAY ROY AYERS/UBIQUITY/Polydor 14415
56	62	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413
57	64	SHOO DOO FU FU OOH! LENNY WILLIAMS/ABC 12300
58	66	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)
59	33	EXODUS BOB MARLEY & THE WAILERS/Island 089
60	69	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
61	70	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
62	68	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
63	72	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. ZSB 3633 (CBS)
64	—	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
65	38	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
66	34	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
67	—	A STAR IN THE GHETTO BEN E. KING & AWB/Atlantic 3427
68	75	BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLS/Mercury 73901
69	42	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown)
70	—	I'M AFRAID TO LET YOU INTO MY LIFE FREDDIE WATERS/October 1011
71	—	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
72	71	TELEPHONE MAN MERI WILSON/GRT 127
73	74	LOVE MUSIC THE REGAL DEWEY/Millennium MN 603 (Casablanca)
74	—	LEAVING YOU IS KILLING ME VERNON BURCH/Columbia 3 10564
75	—	WHY MUST WE SAY GOODBYE AL HUDSON & THE SOUL PARTNERS/ABC 12294

RCA Fetes Silver Convention



Pictured at the recent RCA Records party for Silver Convention are (from left): Norby Walters, the group's manager; Ramona Wolf of Silver Convention; Record World publisher Bob Austin; Rhonda Heath and Zenda Jacks of Silver Convention; and Daily News columnist Ace Adams.

The Coast (Continued from page 22)

Longhair are venturing out of New Orleans for a stint that lasts from September 20-25. Ought to be worth it just to hear the Tchoupitoulas, in full Indian garb, tell us how they're gonna "stomp some rump."

PLAINSMEN: Kansas has completed its fifth album, "Point of Know Return," and it's due for a Sept. 26 release. The bulk of the record was done at Woodland Sound in Nashville, where the band, produced by Jeff Glixman, put down such tracks as "Closet Chronicles" and "Hopelessly Human" . . . Scott Boyer and Tommy Talton have reformed Cowboy. They've got a band together, and have finished an as yet unnamed album produced by Sam Whiteside (guys named Sam always make this column).

STUDIO WORK: At Quadrafonic in Nashville: Addrissi Brothers, Lonnie Mack and Donna Fargo . . . At Wally Heider in San Francisco: Linda Tillery, the Nuns, Mingo Lewis, Hot Tuna and the Hot Knives (the makings of a meal with that pair) . . . at Secret Sound in New York: Tom Chapin, Paul Glanz (pianist with Garland Jeffreys) and the Pezband . . . Budgie recording at Springfield Sound near Toronto . . . Albert King joined by The Rockets (Detroit band with former Detroit Wheels Jim McCarty and Johnny "Bee" Badanjek) for sessions at United Sound Systems in the Motor City . . . Kenny Kerner and Richie Wise at Cherokee cutting the first album for Kerner's band Virgin . . . World Jazz Records has recorded a ragtime album eleven members of the Phoenix Symphony. It was recorded live at the Center for the Arts in Scottsdale.

R&B REGIONAL BREAKOUTS

Singles

East:
Brick (Bang)
Rose Royce (Whitfield)
LTD (A&M)
Lenny Williams (ABC)

South:
Commodores (Motown)
Rose Royce (Whitfield)
LTD (A&M)
Lenny Williams (ABC)
High Inergy (Gordy)
Teddy Pendergrass (Phila. Intl.)

Midwest:
Commodores (Motown)
Brick (Bang)
Stevie Wonder (Tamla)
LTD (A&M)
Andy Gibb (RSO)
Teddy Pendergrass (Phila. Intl.)

West:
Sergio Mendes & Brazil '77 (Elektra)
Rose Royce (Whitfield)
LTD (A&M)

Albums

East:
Barry White (20th Century)
Millie Jackson (Spring)
Patti LaBelle (Epic)
Sergio Mendes & Brazil '77 (Elektra)
Con Funk Shun (Mercury)

South:
Barry White (20th Century)
Stanley Turrentine (Fantasy)

Midwest:
Barry White (20th Century)
Stanley Turrentine (Fantasy)
Sergio Mendes & Brazil '77 (Elektra)
Con Funk Shun (Mercury)

West:
Barry White (20th Century)
Millie Jackson (Spring)

SEPTEMBER 10, 1977

1. **COMMODORES**
Motown M7 884R1
2. **FLOATERS**
ABC AB 1030
3. **REJOICE**
EMOTIONS/Columbia PG 34762
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
5. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
6. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
7. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
8. **SOMETHING TO LOVE**
LTD/A&M SP 4646
9. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
10. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
11. **SLAVE**
Cotillion SD 9914 (Atlantic)
12. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
13. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
14. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
15. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
16. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
17. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
18. **LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
19. **DUSIC**
BRICK/Bang BLP 409
20. **BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
21. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
22. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 949B
23. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
24. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
25. **ENCHANTMENT**
Roadshow LA682 G (UA)
26. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
27. **FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452 (CBS)
28. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
29. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
30. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
31. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
32. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
33. **THE TWO OF US**
MARILYN McCOO & BILLY DAVIS, Jr./ABC 1026
34. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
35. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
36. **THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
37. **PATTI LA BELLE**
Epic PE 34847
38. **SERGIO MENDEZ AND BRAZIL '77**
Elektra 7E 1102
39. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
40. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180

Capitol Convention

(Continued from page 20)

We asked for questions, opinions and recommendations. The response was fantastic and it looks like a period of more open communications has begun. We don't want our people to wear blinders, but to be interested, informed, involved and grow with every aspect of the company."

The ideas and suggestions that arose were discussed more fully in Thursday's departmental meetings and several were implemented immediately. One example was the awareness of the need for customer service representatives in various districts to be coordinated on a national basis. During the conference, executives decided to broaden the responsibilities of Kirk Melloy to include the coordination of all CSR's with a weekly field check concerning the supply and use of merchandising tools.

On Wednesday there was a lunchtime EMI product presentation. Leslie Hill, managing director, EMI Records-U.K., discussed the ever-growing cooperation between the U.S. and the U.K. Bob Mercer, director of the group repertoire division, EMI Records-U.K., said, "Repertoire knows no boundaries as to when and where it appears" and claimed that England is enjoying an upsurge of new talent. They also showed a film featuring acts such as Be-Bop Deluxe, Steve Harley, Andy Bown, Berni Flint, No Dice and King Harry—The Rhead Brothers, Gonzalez, all of which either have albums or will soon have albums released in the U.S.

Thursday's luncheon product presentation was made by executives of the Ariola-America label which Capitol manufactures and distributes. Mac Mc-

Anally performed.

Friday was a free day for rest and relaxation. There were fishing, golfing and tennis tournaments (with prizes) in the morning and softball games in the afternoon. Some people went to the world-famous San Diego Zoo.

Two nights in the middle of the week conference attendees met for dinner in the Grand Ballroom followed by a three-act artist showcase organized by Rupert Perry. First night performers were Richard Torrance, Maze (featuring Frankie Beverly) and Dr. Hook with Ray Sawyer and Dennis Locorriere of Dr. Hook acting as emcees. The next evening Bert Sommer, Caldera and Little River Band appeared.

At the awards ceremony Thursday evening, Dennis White and Walter Lee named Jerry Brackenridge (who works out of Atlanta) district manager of the year; Allan Werst (who works out of Dallas) salesman of the year; Ray Hopper (who works out of Atlanta) No. 1 salesman, performance to quota; and the Atlanta team the No. 1 district, performance to quota.

Bruce Wendell and Steve Meyer, national promotion manager, presented Arthur Field (Philadelphia) with the award for promotion manager of the year. Ray Tusken, national AOR promotion manager, awarded Bruce Ravid, who is the midwest regional AOR promotion coordinator, the plaque for AOR promotion representative of the year. Paul Johnson, national promotion manager, black product, handed Vivian Fant (who works out of Detroit) the award for r&b promotion manager of the year.

Polydor Signs Jolis & Simone



Executives of Polydor Incorporated have announced the signing of James Jolis and John Simone to the label. The artists won honorable mention for two compositions in the 1976 American Song Festival, and James Jolis is known for his work as lead singer for Sea Train. Shown (from left, standing) are: Rick Stevens, vice president, a&r east; James Jolis; John Simone; Stephen Johnson, Jolis & Simone's manager; (seated) Irwin Steinberg, president, Polygram Record Group & Polydor Incorporated; and Ron Dante, producer.

SEPTEMBER 10, 1977

1. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
2. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
3. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
4. **MORE STUFF**
STUFF/Warner Bros. BS 3061
5. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
6. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
7. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
8. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
9. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
10. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
11. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
12. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
13. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
14. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
15. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
16. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
17. **PHANTAZIA**
NOEL POINTER/Blue Note LA736 H (UA)
18. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
19. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
20. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
21. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
22. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
23. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
24. **DUNE**
DAVID MATHEWS/CTI 7 5005
25. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
26. **BACK TOGETHER AGAIN**
LARRY CORYELL & ALPHONSE MOUZON/Atlantic SD 18228
27. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
28. **SERGIO MENDES & BRAZIL '77**
Elektra 7E 1102
29. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
30. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
31. **THREE OR FOUR SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1700
32. **FIREFLY**
JEREMY STEIG/CTI 7075
33. **BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
34. **PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
35. **SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
36. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 3**
CTI 7078
37. **SEAWIND**
CTI 5002
38. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004 (AFE)
39. **V. S. O. P.**
HERBIE HANCOCK/Columbia PG 34688
40. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696

Boz at The Greek



Columbia recording artist Boz Scaggs recently played six SRO nights at Los Angeles' Greek Theatre as his international tour drew to a close. Backstage after one of the shows, Boz, with his son Oscar, greeted radio and press and chatted with Columbia representatives. Pictured from left: Don Ellis, national vice president, a&r, Columbia Records; Irving Azoff, president, Front Line Management; Boz with Oscar, Ron Oberman, director, product development, west coast, Columbia Records; Jimmy Fox, program director, KTNQ.

Capitol-Canada Elects Evans Vice Chairman

■ TORONTO — Bhaskar Menon, chairman of the board and chief executive officer of Capitol Records-EMI of Canada, Limited, has announced the election of J. David Evans as vice chairman and chief operating officer of the company. Evans replaces Arnold Gosewich as chief operating officer and will report directly to Menon.

Reporting to Evans are Arnold Gosewich, president; Brian Josling, vice president and general manager, retail division; Hans Klopfer, vice president, manufacturing and distribution; Glen Lane, vice president, personnel and administration; John Macleod, vice president and legal counsel; Malcolm Perlman, vice president, finance.

E/A Sets Plans For Crewe Feature

■ LOS ANGELES — Elektra/Asylum Records has set the Videoriginals division of International Home Entertainment, Inc. to create and produce a special 10-minute feature tracing the career of label artist Bob Crewe.

The short, "Bob Crewe/Motivation," is being designed especially for airings via cable systems and similar closed-circuit TV situations, in key with the overall IHE production and marketing operation.

Now in production, the video film plays off a special song collage of Crewe-written hits over the years, titles such as "Big Girls Don't Cry," "Walk Like A Man," "Rag Doll," "Can't Take My Eyes Off You," "Lady Marmalade," and "Swearin' to God," as well as tunes from his first, recently-released album for Elektra/Asylum.

Mercury Promotes Two

■ CHICAGO — Jules Abramson, senior vice president/marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Al Privett to the post of national singles promotion manager, pop product, and Joanie Lawrence to the position of national secondary promotion manager.

Privett and Ms. Lawrence both come from the local staff of Phonogram/Mercury and join, in the Chicago office, recently named national promotion director Jim Taylor.

In his new capacity, Privett will be maintaining a liaison with all top 40 and pop adult stations, as well as the field staff of Phonogram/Mercury and its distributor, Phonodisc, Inc. Ms. Lawrence's main responsibility will be to maintain daily contact with secondary market pop radio stations.

Privett joined Mercury two years ago as local promotion manager for the Southern Texas Louisiana. Prior to that he was regional promotion manager for ABC/Dunhill in Houston, and also spent six years with Warner Bros.

Ms. Lawrence has been with Phonogram/Mercury for three years as local promotion manager for the Southern Kentucky, Tennessee, Mississippi and Alabama territories.

Musso Bows Firm

■ NEW YORK — Johnny Musso has announced plans to open his own indie promotion company, handling the Pittsburgh and Cleveland areas.

Musso, a native of Cleveland, returns to his hometown immediately from duties as vice president and general manager of Sound Bird and Shadybrook Records.

Zalkind's Zodiac Institute Offers Insight into Music Business

By ALAN WOLMARK

■ NEW YORK — On September 26 the Zodiac Institute for Practical Learning, a school dedicated to offering a practical education about the music business, will begin a series of nine specialized courses taught by experienced instructors from a wide range of music related businesses.

Ronald Zalkind, the school's 28 year-old founder, emphasizes that ZIPL will be an experience in "pragmatic learning" with courses concentrating on contracts, record production, lawsuits, concert production, record retailing and career opportunities. Zalkind, who formerly taught music business courses at the New School, New York University, the Philadelphia Musical Academy, Temple University and The University of Tulsa, has structured the school's curriculum to allow a comprehensive understanding of music business specifics, something he feels no other institution in the nation offers.

Epic Ups Ostroff

■ NEW YORK—Alan Ostroff has been appointed product manager, Epic/Portrait/Associated Labels, west coast, according to an announcement made by Steve Slutzah director of product management, Epic / Portrait / Associated Labels, west coast.



Alan Ostroff

In his new position, Ostroff will be responsible for creating and implementing marketing plans for assigned artists on the Epic / Portrait / Associated Labels rosters.

Ostroff was formerly product manager, Epic/Portrait/Associated Labels, east coast.

Fitzpatrick Corp. Names Miller VP

■ LOS ANGELES — Robert Fitzpatrick, president of The Robert Fitzpatrick Corporation, has announced the appointment of David Miller to the position of executive vice president.

Miller was the national promotion executive with Shadybrook/Soundbird Records and Sutton-Miller prior to joining Fitzpatrick in March.

Zalkind believes that people interested in the music business need "to know more about the nuts and bolts" and should approach the world of music with a realistic view. To stress this point (and the school's theme), the course that Zalkind teaches, "The Business of Music: A Basic Course In Survival," has one prerequisite — "Please check all romantic associations with music at the front door."

Each class session will be 1 1/2 hours and will incorporate a series of 1/2 hour TV shows produced specially for the related courses by a non-profit organization. Shows with Bruce Lundvall, Dee Anthony, Frank Barsalona, Aaron Copland and Jay Sonin are already completed, and others featuring Terry Ellis, Artie Mogull and Thom Bell are in the works. These shows and the actual courses shy away from rapping; they are highly structured, concentrate on basics and utilize work-study books. The classically-trained Zalkind insists that "music schools must teach the business of the arts. I'm an educator but anti-education."

One of the courses, "Career Opportunity Potpourri," will offer vivid scenarios summarizing job opportunities. The series of guest instructors for this course includes Scott Muni (PD, WNEW-FM) and Carol Ross (VP, Rogers & Cowan, Inc.). Other course instructors include Tony Bongiovi (record producer and audio engineer), Howard Stein (concert producer) and a battery of lawyers, retailers, and music executives.

ZIPL does not issue any degrees and doesn't claim to be a substitute for on-the-job training. The school's primary goal is to give students adequate preparation and a realistic perspective with which to enter the music business.

Students with diverse musical interests from composers and singer/songwriters to aspiring managers should find the school valuable. With such a range of courses Zalkind sees ZIPL as "a one-stop source for the business side of the arts." If successful, course subjects will expand into film, television, book publishing and other media.

Each course costs \$75 for seven sessions and the classes will meet weekly on either Monday, Wednesday or Friday nights at the Jonah B. Wise Community House, 13 East 55th Street, New York, N.Y. 10022.

Dialogue (Continued from page 36)

breaking records in this country?

Muscolo: I don't see how anybody can stop it.

Anti: They're the most united still. Yeah, I don't see a change. They're still extremely well united in their make-ups and their contacts. People who are in the south, they don't want to go anywhere. They have these radio people down there—the radio stations that make up those 10 states, they have no desire to go anywhere. They love it down there. And so I think you're going to find very little change. The only change that may come about might be in a major market like Atlanta or the possibility of somebody really having a real bad book and etc. But generally, the south is extremely unique and the people who are in the south, stay in the south.

Muscolo: And the ones that leave, always seem to be the ones that are the stars in the south, that come to LA to be national people. And you've noticed that pattern. The record people that come out of the south are the people like the Scott Shannons, or the Al Moinets, or the Charlie Minors. I think probably more national people from one region of the country, on a record level, probably come out of the south.

RW: Let's get back to talk about your company a little bit. I can come to you and get a single worked obviously. That's the main bulk of your business. What about if I want to work a whole project with an album, can I get continuous support from you on different levels?

Muscolo: Sure. We have a guy that we work with that works within our structure named Richard Chemel. Chemel's company is called "Richard Chemel on Albums" and he works within our organization with the AOR stations to secure airplay on that level. Richard used to be with 20th Century and he became available some six months or so after Anti/Muscolo was formed, and we joined together. We can now support acts at both ends with a solid album promotion situation evolving with Richard. He's been involved in some of the big projects we've been involved in this year. Heart especially. He was in there with the FMer's from lick one all the way. That was a total support situation.

RW: How hard is it to get a new artist played these days? On the very low levels, on the tertiary levels?

Anti: I think it's hard period. Really, generally on all levels.

Muscolo: I'll tell you where it's down to, okay? I think it goes even a little bit beyond that. It's not that hard if it's a good record. It's not that hard to get some play down there if it's a good record. You can walk into any radio station with a bad record, and it's going to be hard. You know so it's really predicated on the quality of the product.

RW: But there are quite a few good records that come out every week, a lot more than radio stations have space to add.

Anti: I would say generally you could get records played, and if you have the right person playing a record you can get a fair reading.

RW: Do you ever have a situation where you think a record is really good and it just cannot get any play?

Muscolo: No, not no play. I mean some play it's going to get. Not no play, but enough play—yeah, sure. Not enough play for different reasons.

Anti: I think Tony has a good situation here which is very true. There are times you can take a station—a lot and with that one station build the record. And build it, and build it.

Muscolo: We've been involved in doing it, you know. But there are times when you get so involved with people because they get really involved with you, and it almost becomes a force of minds of that radio person knowing it's there and you having that very strong personal relationship with him. And you feel that it's there and you get so emotionally involved in it that you almost really feel that you did it, you know. I mean everyone has their own ego level. And all of that, you know. So you get involved from that level. You can actually, like Donald said, see that record become constructed at a given point with 5 or 6 of these people. You know the record's there. Then, it's just a matter of pushing it on enough people to make it come home.

RW: Who are the hottest stations in the country right now on a secondary level by region?

Muscolo: There's about 7 or 8 people around the country that you could easily count off. In the northeast region right now, Gary Berkowitz (WPRO-FM) is getting a little hot every once in awhile. Curt Hansen (WAVZ) and Mark Lawrence (WGUY) are also strong.

RW: Are there a lot of people in radio who are very much into breaking records?

Anti: Well I think there are certain people that are extremely good with music. I think there are people that work extremely well with programming but not that good with music. But I think we all lean toward the record breaker people because that's the thing that you can see right away. It's a constant flow of the programming effort. So like Jimi Fox of 10Q said "I wish there was a book all the time. I

wish I knew every month how I was doing." He says "That's the way I run it, but I don't get the results back that way." They go in a book for a month, and I have to wait two months. So with records you can see every day, every week, so it's a lot easier to read.

Muscolo: And continuing with the people if you wanted to go down to the south, in the Carolinas it's almost a different situation. Ray Williams at WISE, I think breaks more records consistently in the Carolinas. Larry Cannon (WFLB) is probably bringing up second.

Anti: I think, the two main stations that I have contact with, that I would have to say would be Lanny West at WHHY and Bruce Stevens at WBBQ. They've been there a lot of years, the stations have been there for a lot of years, they play a good list of records, they're into the music, they are conscientious about their stores, they're both young. I mean those 2 guys are dynamite. I couldn't say enough good things about them.

Muscolo: The 3 consistent people that I deal with in the South are probably Kerry Jackson at WGSV, John Shomby at KXX-106 and Kelly McCoy at WRFC.

Muscolo: In the Midwest, KKXL-Grand Forks, with Bob Hooper WKS popping with a lot of records. Sam Lee when he was at KIOA was moving some music there, but now he's gone out of there. Barry Casey does some good work at KEYN, Bob Denver at KVOX pops some out. Pat Martin at WSPT seems to have a pretty good record of things you know. In California for awhile John Tobin (KSLY) had it going. And then Foxer (Jimi Fox 10Q) had it. He's moving records the fastest now.

Anti: Good point, good question. In fact Jimi Fox asked me this last night when he said "What do you call passive?" And I'll tell you something, I said, the only way I look at it is you call the people. And you take them at random, you don't know the age, you don't know anything about them and that's all you're doing. People like to say it's going on records after everyone else has. That's not necessarily true. And Charlie Lake said it also. He says sometimes he's found records very early out of the passive research.

Muscolo: Right. Basically the recognition level on a passive research call-out system is going to be towards the recurrent record more than anything else.

RW: Passive audiences don't know what they are listening to for a long time.

Anti: The number one thing is when you go to a record shop and check sales you are just checking the people who bought the record. That's all you know. When you do it at random call-outs, you're not going and checking on just a certain person, you are getting an overall view on everything. Which is a little bit different than just going to a record shop and just finding the record buyer. What about the listener that doesn't buy?

Muscolo: There are times—I can name a very good instance that I am personally involved with—when you can find a record that you may have not found the other way. That's not to say that nobody else will find it either. Scott Christiansen up at WEAQ is a believer in the concept. He's kind of gotten into passive research a whole lot and is a complete kind of an advocator of John Sebastian, the KDWB passive research situation and all of that. Scott was very early and 2 weeks before anybody who really started talking about Shaun Cassidy said, "I put this Shaun Cassidy record on my callout research because he plays some records over the phone for people, and it's a smash. He was telling me about that record two weeks before I heard about it from anybody else.

RW: How do you deal with the radio station that refuses to play a proven hit record?

Anti: We leave him alone. Why waste time, it won't make any difference anyway. It's like working a record. If a record like the Emotions explodes in 3 or 4 weeks, there's no sense for us to continue on the record, because the record is taking care of itself. But at the same time you're still going to talk about it, mention it. I think if someone is not playing it, why waste time, it's their fault. It doesn't matter. It's their opinion. Once they've formed their opinion it's a waste of your time to try and change it. The results tell the tale.

RW: Do you think that the major companies will eventually be few and in command of the entire industry? Do you think that eventually we'll have WEA, CBS, Capitol and A&M?

Anti: No. There are too many free thinking people in this business.

Muscolo: The problem is though, how are you going to go up against a company that's got 30 or 40 promotion men when the little guys have 5 or 6?

Anti: What you have to do is get monster acts.

Muscolo: You definitely have to form a team. And if it's a hit they'll get it for you because professional people don't pass by hit records. ☺

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — ONLY THOSE WHO DO NOTHING MAKE NO MISTAKES DEPT.: Other columnists may save retractions for the end, but we start with our mistakes. We reported that Quality had lost the Playboy/Beserkely distribution rights at the end of their current contract. A little deeper digging has led us to discover that the contract continues well into 1979. Oh, well. Also, we reported that former MCA national promo man **Bob Johnson** had departed the label for Direction Records. Wrong again. He is in fact in the process of forming a production house for artists to record. Our apologies to all concerned.

AND NOW ON TO NEW NEWS: Other people make mistakes too. The **Rolling Stones**, as you are all painfully aware by now, made their first appearance at a club in a decade earlier this year at Toronto's El Mocambo. Well, now the album ("Love You Live") has been released and the Toronto segment consists of side 3: "Mannish Boy," "Cracking Up," "Little Red Rooster" and "Around & Around." Only problem is that Atlantic, in all their printed promo so far, has misspelled the name of the club. Atlantic's copywriters contend that the Toronto tapes are "historic." We sympathize, having flunked history also.

VERY NEW WAVE DEPT.: A CBS Canada press release dated August 4 informs us that **Bob Gallo**, CBS a&r director here, announced in London (at the convention) that he was considering signing "punk rock groups, realizing the potential that does exist and the force behind the initial trend." We now understand that CBS has signed local punkers **The Diodes**. A good acquisition, The Diodes are easily the most musical of the local punk bands and apparently commanded a healthy advance upon signing. This, of course, has yet to be confirmed by the label, which plans to make no announcements for the next few weeks. The Diodes are now managed by Franklin House, according to the latest reports, meaning that the new management deal was inked at a highly fortuitous time. Whatever happens to **Nazi Dog**?

GERMANY

By JIM SAMPSON

■ MUNICH — The death of **Elvis Presley** came as a shock here, as everywhere else: front page headlines, special broadcast memorials, old Elvis movies packing theaters, etc. For millions of Europeans, Elvis was America, like Levis or Coke, more than any other entertainer and perhaps more than even President Carter. RCA boss **Hans-Georg Baum** says orders for 300,000 units were received within one week of Elvis' passing. Despite around-the-clock operation, it will take the plant three weeks to fill those requests. Luckily, RCA had just released a seven lp greatest hits set (developed by RCA France) called "Elvis Presley-100 Super Rocks." Phonogram, meanwhile, is rush releasing **Red Robinson's** Vancouver interview called "The Elvis Tapes." A plan to back the interview with covers of Elvis hits, sung by a well-known English producer, was scrapped before Elvis' death.

A couple of surprises at the CBS Germany annual sales meeting here: **Mike von Winterfeldt** has been replaced by **Gerhard Maurer** as marketing and sales boss. And the company released details of an anti-import plan called "powerplay," designed to combat the flow of underpriced product from countries with lower unit prices than Germany. Some 130 sales, marketing, promotion and a&r managers attended the three day gathering, which was chaired by prexy **Rudi Wolpert**. A&M European coordinator **Marcus Bicknell** flew in from Paris, as did CBS International's senior veep for Europe **Peter de Rougement**. One problem given lengthy discussion was getting adequate exposure for German artists in the German mass media, which is still dominated by foreign music. German managers anticipate successful international exploitation of locally produced acts like **Lake**, **Tina Rainford** and **Vicky Leandros**. Leandros flew in for a convention concert from Los Angeles, where she just completed an English lp (her live performance of "Free Again" was a showstopper).

ENGLAND

By RON McCREIGHT

■ LONDON—Respectfully RCA here does not plan any special campaigns on **Elvis** product following his death and is simply doing what they can to satisfy massive demands. There are currently 35 Elvis albums in the RCA catalogue and 16 singles, which were re-issued in a box set earlier this year and now all look certain to join his latest single, "Way Down," way up in the top 50.

Major deals just concluded concern Magnet, which has signed a pressing and distribution deal with EMI after 3½ years with CBS, and in turn Magnet has picked up the highly acclaimed **Darts** band, featuring ex-blues man **John Dummer** in its line-up; Logo Records, which has entered into a distribution arrangement with Decca/Selecta following its takeover of Transatlantic; **Sparks**, which has been signed by CBS after a long and successful relationship with Island; EMI which has clinched a deal with popular "teen" group **Flame**, which makes its debut with a single on September 9th; UA, which has entered into a distribution deal with King Records in Japan; and **Metropolis**, a new band consisting of four ex-**Pretty Things** who have been signed by Swan Song.

Mink De Ville makes its British concert debut supporting **Dr. Feelgood** on a lengthy tour commencing September 25th at the Rainbow Theatre taking in two nights at the Hammersmith Odeon. Other newcomer to the British stage **Carole Bayer Sager** plays the Theatre Royal, Drury Lane on October 2nd and **Racing Cars** follow their appearance at the Reading Festival with a concert and college tour culminating at the H. Odeon on October 20th. The reformed **Sutherland Brothers & Quiver** and **Van Der Graaf** are both back on the road in support of current albums. The Sutherlands' "Down To Earth" was produced by **Bruce Welch** and features guest musicians **Mick Grabham (Procol Harum)**, **Andy Pyle (Kinks)**, **Tim Renwick (ex-Quiver)**, **Brian Bennett (Shadows)** and **Rick Wills (Small Faces)**, and coincides with their tour from September 15th. Van Der Graaf back up its "The Quiet Zone, The Pleasure Dome" from October 14th.

The **Clash** made their presence felt at Belgium's Bilzen Festival but so did the fans who sprayed the stage with various ugly missiles—it's part of every day life for a punk band and it's believed that the event will prove crucial in putting them on the map throughout Europe.

Derek Block Concert Promotions has acquired **John Martin's** Classic Concerts company, the organization responsible for the current series of open air shows in Regents Park and "Saturday Night At The Lane" (Drury), both in conjunction with Capital Radio, as well as the formation of Great Western Festivals in which his partners were **Lord Harlech** and the late **Sir Stanley Baker**. Martin and his staff will take up residence immediately in Block's Oxford Circus offices. Polydor International Director **Mike Hales** becomes MD of **Chas Chandler's** Barn Records from October 1st. Ex BBC Records marketing manager **Richard Robson** has joined Magnet as head of marketing.

GERMANY'S TOP 10

Singles

1. **MAGIC FLY**
SPACE—Hansa Intl.
2. **YES SIR, I CAN BOOGIE**
BACCARA—RCA
3. **I FEEL LOVE**
DONNA SUMMER—GMG/Atlantic
4. **SORRY, I'M A LADY**
BACCARA—RCA
5. **IT'S YOUR LIFE**
SMOKIE—RAK
6. **MA BAKER**
BONEY M.—Hansa Intl.
7. **STANDING IN THE RAIN**
JOHN PAUL YOUNG—Ariola
8. **ROCKCOLLECTION**
LAURENT VOULZY—RCA
9. **BARFUSS DURCH DEN SOMMER**
JUERGEN DREWS—Warner Bros.
10. **SO YOU WIN AGAIN**
HOT CHOCOLATE—RAK

Albums

1. **LOVE FOR SALE**
BONEY M.—Hansa Intl.
2. **SUPER HITS ORIGINAL**
VARIOUS ARTISTS—RCA
3. **GREATEST HITS**
SMOKIE—RAK
4. **DIE ROTE SUPERPLATTE**
VARIOUS ARTISTS—EMI
5. **HOTEL CALIFORNIA**
EAGLES—Asylum
6. **EVITA**
SOUNDTRACK—Metronome
7. **STARS UND IHRE GOLDENEN HITS**
VARIOUS ARTISTS—Ariola
8. **IT'S A GAME**
BAY CITY ROLLERS—Arista
9. **ARRIVAL**
ABBA—Polydor
10. **I REMEMBER YESTERDAY**
DONNA SUMMER—GMG/Atlantic

(Courtesy: Der Musikmarkt)

New Wave Survey (Continued from page 3)

That behavior strikes a contrast with initial response to the first British punk acts, which in turn alluded both musically and lyrically to earlier, commercially marginal U.S. acts like the Stooges, the Velvet Underground, the MC 5 and the New York Dolls. Label executives could initially afford to laugh at the primitivism of the earliest U.K. punk releases: the industry itself had rebounded from a mid-decade recessive slump and was presumably already capitalizing upon the youth market through Top 40 and AOR radio, yet the indie labels that had launched rock over a decade earlier were now larger, often corporately directed, and more entrenched in mainstream styles.

Slowly, though, as the number of records representing the maverick teen sensibility increased, sales followed, with British acts scoring high in the singles charts and triggering some album sales, despite initial reluctance from programmers and retailers. Disc jockeys and chain buyers began to sense an audience for the music, and suddenly the executives weren't signing. They were making deals.

The double-edged nature of that process isn't lost on label sources, who recognize its parallels to the mid-'60s British invasion and the subsequent regeneration of rock 'n' roll under the more ambitious banner of rock. At the same time, the industry and its marketplace are both larger and more complex than they were a decade ago, and shifting market demographics, which show an increasing adult audience, have partially eclipsed an earlier teen emphasis. Moreover, the ferocity of British new wave's political and sociological elements remains in question for U.S. labels, who feel American teens are more complacent and less polarized than their overseas peers.

"I view it as a definite teen market," commented Barry Grieff, vice president, marketing and creative services, at ABC Records, whose current new wave priority is Tom Petty and The Heartbreakers. "We'll follow the market all the way through, but we won't ignore the younger listeners." Grieff minimizes direct parallels with the British market, which he feels has rarely coincided with the U.S. industry in recent years, seeing punk's future in the states as more a question of style than content.

"One of the main differences is that in Britain, there are social and economic reasons for its appeal," he explained. "It's going to have to be less social, and more entertainment to succeed in the U.S."

While most labels agree that the current new wave/punk scene represents something with commercial potential, there is much disagreement concerning the nature of the particular market. Some executives see the British and American variations of this basic rock as delivering essentially the same messages. The only difference being that the British audience is much more open-minded and has accepted the sound much sooner than the American. As Mike Klenfner, executive vice president of Atlantic said, "The British scene is on fire while the American one is just catching up." Herb Corsack, head of sales for Island, concurs that "the British are ahead of us, but we'll catch up."

Others see vast differences between the two scenes and feel that entirely different marketing techniques are necessary to pull off a commercially successful new wave/punk scene here. The sounds coming from Britain are deeply rooted in a social phenomenon, Britain's economic and social strife is creating a great unrest among its youth. While in the States, punk music is largely produced by "rich suburban kids," British life has nurtured music and a consciousness which is "not a charade but a reality," according to Jim Foley, a&r for Columbia which is actively working new wave groups on both sides of the Atlantic. Columbia presently has The Clash, The Vibrators and Dr. Feelgood.

Young Demographics

Most label executives from a&r, sales and promotion agreed that new wave/punk marketing and promotion should concentrate on the young demographics, the high school through early college ages, generally 15 to 24. More specifically, the potential punk record purchasers are young, white males.

Jerry Jaffee, Polydor's national album promotion director, feels

the demographics for this sound should be in the 24 to 31 category because "this type of music turned all of us on to rock with the second British invasion, but these people are now turning a deaf ear." Although the prime audience is somewhat limited, many promotional campaigns have much wider goals. Mike Klenfner, whose label is heavily promoting AC/DC, would like to include "everyone who likes rock n' roll." While Mr. Jaffee will actively shoot for "the rock 'n roll audiences, people who read the rock magazines, the rock 'n roll freaks."

Mike Bone, head of promotion for Mercury, has an interesting view of the people attracted to this up and coming music scene. He feels that many young people are realizing the joke of the mass popularity of the pop teen consciousness; "not everyone has straight teeth and big cute smiles, Johnny Rotten is ugly and so are these kids so they're turning to groups like the Sex Pistols."

In Britain, the rock press has a tremendous impact on record sales. Extremely popular music newspapers such as Melody Maker, Sounds and the New Musical Express have contributed to the quick rise of the English underground scene with their very pro-new wave features. The Mercury label is currently promoting Graham Parker, The Rumour, Boomtown Rats and the Runaways. Bone stressed that "the American press doesn't control the market." Sales in America are much more radio oriented and "radio is down on punk rock. It's a long row to hoe for punk bands here."

America may be well behind the British in its acceptance of this new trend, but most labels which have signed these bands firmly believe that it will happen and are feverishly formulating methods by which to make it happen. Creative marketing peo-

ple have already realized the need for innovative means of presenting their acts. Polydor, which has The Jam (a band often likened to the early Who), will release a single with a picture sleeve which will be prominently displayed in "underground" record shops—an idea reminiscent of the first and second British invasion promotional campaigns. Mercury has come up with the most outrageous promotion to date for the Boomtown Rats — your very own dead rat can be obtained by calling (see N.Y., N.Y.).

Shocking

Many of these new trend bands are quite shocking and the usual slick promotion would not accurately convey the right message to the right people. Additional promotion for the Boomtown Rats includes sloppily handwritten biographies and copy typed out on broken typewriters. Island Records, currently working with Ultravox and Eddie & the Hot Rods, feels that "different graphics and styles must meet what each band is. The bands must be identifiable with the image. It can be slick." Jim Foley of Columbia agrees that he "would hope for something different and not slick. An intensive educational campaign is needed. This could be a big step backwards."

No Airplay

Radio has not picked up on the new wave/punk sounds, so there is an across-the-board consensus that these bands must build up reputations with their live acts and word-of-mouth. Foley emphasized that the trick will be "to get them over here, unfortunately there are limited venues." Polydor will be bringing The Jam here in October to play the punk circuit. If these live appearances can generate some press coverage then possibly radio action will pick up.

But probably the biggest shot in the arm would be the solid breaking of a major punk band to begin a snowball effect. Foley believes that the already legendary Sex Pistols will inevitably be a success and that all they need is a contract with an American label. He expressed Columbia's feeling, and that of the industry at large, as a wait and see attitude. "There's been a lot of bad press but I'm sure a lot will happen when the Sex Pistols hit. It's kind of analogous to The Beatles."

"Only the top bands can really hit," commented Denny Rosenkrantz, vice president of a&r for MCA who recently signed Boston's Willie Alexander. "It's going to be a long fight. The resistance from radio and the press is incredible."

CANADA'S TOP 10

Singles

1. **DA DOO RON RON**
SHAUN CASSIDY—WB
2. **I JUST WANT TO BE YOUR EVERYTHING**
ANDY GIBB—RSO
3. **UNDERCOVER ANGEL**
ALAN O'DAY—Atlantic
4. **KNOWING ME, KNOWING YOU**
ABBA—Atlantic
5. **DO YOU WANNA MAKE LOVE**
PETER McCANN—20th Century
6. **YOU MADE ME BELIEVE IN MAGIC**
BAY CITY ROLLERS—Arista
7. **I'M IN YOU**
PETER FRAMPTON—A&M
8. **LOOKS LIKE WE MADE IT**
BARRY MANILOW—Arista
9. **YOU AND ME**
ALICE COOPER—WB
10. **HIGHER & HIGHER**
RITA COOLIDGE—A&M

Albums

1. **RUMOURS**
FLEETWOOD MAC—WB
2. **HOTEL CALIFORNIA**
EAGLES—Asylum
3. **EVEN IN THE QUIETEST MOMENTS**
SUPERTRAMP—A&M
4. **LOVE GUN**
KISS—Casablanca
5. **BOSTON**
Epic
6. **GREATEST HITS**
ABBA—Atlantic
7. **I'M IN YOU**
PETER FRAMPTON—A&M
8. **LITTLE QUEEN**
HEART—Portrait
9. **LIVE**
BARRY MANILOW—Arista
10. **ENDLESS FLIGHT**
LEO SAYER—WB

(Courtesy CRIA)

Record World en Puerto Rico

By OSVALDO MORAN

Los últimos dos meses han mostrado grandes cambios en el ambiente radial de la Isla... **José Juan Ortiz** renunció a su puesto como director de programa de la radioemisora WKAQ. **Richard Santiago** ha sido nombrado en su lugar, quien trabajó como director de programas de Radio Leo y Radio Zar en Ponce anteriormente. Por el momento no va a efectuar ningún cambio en la programación de la radioemisora y planea continuar usando los reportes de ventas de las discotecas como base para la confección de su hit-parade.

Luis Cosme renunció como director de programación de Radio-Uno y fué substituído por **Joaquín Padín** hijo... En estos momentos Radio-Uno ha cambiado su programación eliminando completamente la Salsa y aumentando los números en Inglés. Esta nueva programación sitúa a Radio-Uno entre Radio Rock, que es programada con números americanos en su mayoría, y Once-Q que programa baladas y ciertos números en Inglés. **Papo Pérez** renun-

ció a su puesto de director de WKVM, pero no ha sido substituído hasta el momento. WKVM continúa con la misma programación. **Sulma** está a cargo de la elección de los números. Radio Tiempo cambió su nombre para Salsoul-98 (FM) y en sólo unos días se ha convertido en la emisora número uno de Puerto Rico, de acuerdo con varios surveys independientes. **Silvio Iglesias** es el nuevo director de programación de la misma y la está programando con Salsa y Soul music a toda hora, excepto por una balada del momento cada hora.

Finalmente el "Convention Center" de San Juan se ha visto lleno a capacidad en sus dos últimos espectáculos... Fué un éxito rotundo **Donna Summer** así como el de **Barry White**... El **Chapulín Colorado** logró llenar sus seis presentaciones completamente y fuentes informadas calculan que las ganancias del mismo fueron en exceso de \$60,000.

Paolo Salvatore causó gran admiración con sólo su participación (Continued on page 58)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Se celebrará en Miami Beach otro gran evento discográfico durante Octubre 28 a Nov. 1, organizado por **Roddy S. Shashoua**, Presidente de International Music Industries, empresa madre de International Musexpo, Ltd. Participarán en "International Musexpo '77" compañías de grabaciones, editores de música, productores independientes de grabaciones, directores de programaciones radiales y de televisión, escritores y compositores, promotores de conciertos, artistas, managers, agentes, banqueros, distribuidores, estudios de grabación, comerciantes al detalle, "records clubs," abogados y la prensa especializada de todas partes del mundo. El evento es de grandes características internacionales y participarán empresas discográficas de Europa, Estados Unidos y Latinoamérica. En esta convención existirá la oportunidad de vender, conceder licencias para explotación de grabaciones, empresas en conjunto, comerciar, negociar y descubrir nuevos artistas y sellos internacionales, para ser lanzados en el mundo entero. El primer evento Musexpo se efectuó en Las Vegas hace dos años con éxito discreto, que arrojó grandes pérdidas a sus organizadores, el año pasado se celebró en New Orleans, con la participación de gran cantidad de empresas discográficas del mundo y este año, amenaza

con convertirse en éxito interesante, ya que cuenta con el apoyo de varios gobiernos, interesados en impulsar la música de sus países a otros mercados, como en el caso de Canadá, que está subsidiando a sus empresas grabadoras, para que asistan a Musexpo '77 este año. Las oficinas de la empresa organizadora se encuentran establecidas en el 720 Fifth Ave., New York, N.Y. 10019, con el teléfono fono (212) 4899245.



Roddy Shashoua

Recibo carta de **Luis Amendola**, de Pro As, Productores Asociados de Argentina, que dice textualmente: "De acuerdo a lo conversado telefónicamente con Ud. sobre la publicación en su revista de fecha Junio 25, 1977, sobre la no presentación del artista **Camilo Sesto** en su gira programada para el mes de Mayo pasado en Argentina, Chile y Perú, según informe en su poder, por una gacetilla de la oficina de prensa del citado artista, le hago llegar las publicaciones de distintos medios de Chile y Argentina. Quiero hacer notar que las mismas han sido sacadas de los Archivos de los Juzgados de los Tribunales de dichos países. Con toda esta documentación, dejo a su criterio de buen periodista y persona de bien lo que debe informar a través de su revista, para salvar mi nombre y honor de tamaña injusticia cometida contra mi empresa y persona. Entre los recortes de las fotocopias que le mando, figura una gacetilla que fué publicada en forma de solicitada en todos los diarios de los tres países del cual el citado artista está en litigio, firmada por mí. Sin más lo saluda quien lo admira y respeta, esperando nada más que se haga justicia. Las personas mencionadas en su nota, **Angel Sotera** y **Oscar di Paola**, son asociados míos y se hallan en la misma situación... La documentación enviada por **Luis Amendola** es amplia y definida. Según parece, **Camilo Sesto**, llevado de la mano de **Manolo Sánchez**, ha recibido el impacto de problemas legales en varios países latinoamericanos. Su imagen se proyecta como problemática, incumplidora y difamatoria, lo cual va muy en su contra. El asunto deberá ser totalmente aclarado y que lleve toda la culpa quien la tenga. De todas maneras, se involucran en sus grandes problemas gente de reconocida solvencia moral y económica. Sé que de este



Camilo Sesto

(Continued on page 57)



Marina Dorell



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LATIN AMERICAN HIT PARADE

San Antonio

By KCOR (S. GARZA)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. PESARES
MANOLO MUNOZ/Gas
3. COMO HARE PARA ENTENDER
CAMILO SESTO/Ariola
4. DILE
FERNANDO ALLENDE/Orfeon
5. LA MUERTE DE UN GALLERO
VICENTE FERNANDEZ/Caytronics
6. DERRUMBES
RAUL IRIGOYEN/Gas
7. LA VIDA TE LLAMA TU
HECTOR MENESES/Mericana Melody
8. QUIEN ERES TU
NELSON NED/US Latin
9. BRINDO POR TU CUMPLEANOS
CESAR/Falcon
10. RUINA
NINA TOLENTINO/RCA

Lancaster, Pa.

By WDDL (WILFREDO SEDA)

1. TUMBA TUMBADOR
TIPICA '73-Inca
2. NO ESTAS EN NADA
JUSTO BETANCOURT/Fania
3. SI TE COJO
ISMAEL RIVERA/Tico
4. LA ROSA Y TU
CORPORACION LATINA/Coco
5. PABLO PUEBLO
WILLIE COLON/RUBEN BLADES/Fania
6. NO LO CORRAS
ROBERTO ROENA/International
7. ESA PRIETA
JOHNNY PACHECO/Fania
8. DI CORAZON
LOS SATELITES/Discolando
9. AGUARDIENTE HUSTLE
JOSE FAJARDO/Coco
10. COMO MI PUEBLO
ISMAEL MIRANDA/Fania

Fresno

By KXEX (ANTONIO RABAGO)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL
2. PEQUENA Y FRAGIL
SABU
3. REGRESA YA
LOS BABY'S
4. ENTRE DOS AMANTES
ANAM
5. RECUERDOS DE MI BARRIO
RAY CAMACHO
6. QUE HAY EN TU MIRADA
JUAN ERASMO MOCHI
7. SE SUFRE PERO SE APRENDE
GERARDO REYES
8. SOY PARRANDERO
EMIR BOSCAN
9. TE HAN DE DAR VENENO
LITTLE JOE
10. OJOS QUE ENGANA A VEINTE
LUCHA VILLA

Hollister, Cal.

By KMPG (LUIS TORRES, JR.)

1. DILE
FERNANDO ALLENDE/Orfeon
2. QUE BONITO
LOS TERRICOLAS/Discolando
3. CUENTA PERDIDA
LOLA BELTRAN/Gas
4. BAILANDO CON EL CAPITAN
BANDA MACHO/Caytronics
5. ME IRE
LISSA/Magneto
6. GAVILAN O PALOMA
JOSE JOSE/Ariola
7. MEJOR ME VOY
CHELO/Musart
8. QUIERO UN AMANTE
RAPHAEL/Pronto
9. REGRESA YA
BABY'S/Peerless
10. FALSEDAD FALSEDAD
FAUSTINO ROSENDO/RCA

Venezuela

By PUBLIFON

1. DILE QUE VUELVA
TRINO MORA/Corporacion
2. QUIEREN MATAR AL LADRON
CERVANTES/CBS
3. MATA SIGUARAYA
OSCAR DE LEON/Tops Hits
4. EL BECERRITO
LILIA VERA/Promus
5. LA YERBA BRAVA
JOHNNY PACHECO/Palacio
6. MI VECINA
SUPER COMBO LOS TROPICALES/Polydor
7. AQUELLA NOCHE
UN, DOS, TRES Y FUERA/Discomoda
8. EL PAVO REAL
JUAN GALEA Y SU GRUPO/Palacio
9. UNA LAGRIMA Y UN RECUERDO
LOS NOMADAS/Foca Records
10. ISLA DEL ENCANTO
ORQUESTA BROADWAY/Velvet

El Salvador

By YSLN (M. MELENDEZ)

1. CUANDO TE NECESITO
LEO SAYER/Dicesa
2. CUENTO DE HADAS
DANA/Dideca
3. GAVILAN O PALOMA
JOSE JOSE/Pablo Abraira
4. LIVING NEXT DOOR TO ALICE
SMOKIE/Dideca
5. EL AÑO DEL GATO
AL STEWART/Dicesa
6. CAR WASH
ROSE ROYCE/Leo
7. SOLO QUIERO SER EL TODO
EN TU VIVIR
OSCAR OLANO/Dicesa
8. TEMA DE ROCKY
HERENCIA RITMICA/Dideca
9. MUJER DE MALA SUERTE
KISS/Bonidisco
10. EL PROGRESO
ROBERTO CARLOS/Indica

Puerto Rico

By WTTR (MAELO)

1. TU ME ABANDONASTE/COMO
MI PUEBLO
ISMAEL MIRANDA
2. PARA DECIR ADIOS
EYDIE GORME y DANNY RIVERA
3. LUZ DEL ALMA MIA
FELITO FELIX
4. OTRO OCUPA MI LUGAR
OSCAR SOLO
5. EL NEGRO CHOMBO
TOMMY OLIVENCIA
6. HOLA SOLEDAD
ROLANDO LASERIE
7. TU CREE QUE ES ASI
EL CIEGUITO DE NAGUA
8. SI TE COJO
ISMAEL RIVERA
9. A ESCONDIDAS/A LA DERIVA
FELITO FELIX
10. NO RENUNCIARE
LOLITA

Brazil

By ASSOCIACAO BRASILEIRA

1. MEU SANGUE FERVE POR VOCE
SIDNEY MAGAL/Phonogram
2. SONHOS
PENINHA/Phonogram
3. DON'T CRY FOR ME ARGENTINA
JULIE COVINGTON/Phonogram
4. DANCE AND SHAKE YOUR
TAMBOURINE
UNIVERSAL ROBOT BAND/Odeon
5. FERNANDO
PERLA/RCA
6. LIVIN' THING
ELECTRIC LIGHT ORCHESTRA/Copacabana
7. DON'T CRY FOR ME ARGENTINA
JENNY ROBINSON/Beverly
8. YOU AND ME
ALICE COOPER/WEA
9. BABY I LOVE YOUR WAY
PETER FRAMPTON/Odeon
10. ABBRACCIATI
MARCELLA/CBS

Nuestro Rincon *(Continued from page 56)*

problema con Camilo, Amendola salió hacia un hospital. ¡No se puede jugar con la gente! Por mi parte, todo lo que reporto en Record World y en los distintos medios que reproducen mis informaciones a lo largo de Latinoamérica, me llega de manos que considero responsables y dignas. Los demás reportes los lanzo al cesto de la basura. Nuestro medio es fecundo en intrigas, comidillas, falsos testimonios y chismes de aldea. Se juega con el esfuerzo, la moral y el futuro de las gentes con una facilidad extraordinaria. Se confunden el talentos con el "escatofago" (como dice siempre nuestro corresponsal español, José Climent). No podemos permitirnos entrar en este rejuego. La impresión que estoy recibiendo, con excepciones normales, de la actuación de los artistas españoles, cuando se lanzan a este mundo latinoamericano, se está convirtiendo en pesadilla cruel. Debe España, a través de sus empresas grabadoras, empresarios, artistas y representantes, redoblar sus esfuerzos en evitar que esta imagen anti-española vaya tomando fuerza, con la velocidad que lleva. De no ser así, un terreno tan dadivoso en darle concesión de popularidad a los artistas españoles, como es Latinoamérica y Estados Unidos (latino), será perdido para siempre por la Madre patria, cuna del idioma que nos enorgullece. La gente se está cansando de posturas de estrellas máximas, genios musicales, arranques histéricos y máximos temperamentos de "vedettes baratas," en esto de los artistas españoles, lo cual puede ser un peligro inminente para España. La frase de "no trabajaremos más lo español" está llegando ya con mucha frecuencia a mis oídos y lo lamento infinito por la gran cantidad de grandes talentos y empresas discográficas españolas, que sí están trabajando dentro de los "standards" de cumplimiento, responsabilidad y dedicación a este sacerdocio (a veces endiabulado) que es el "show business."

Lanz; Orfeón la Opera-Rock "Evita" en versión en Español por Marina Dorell. Bella producción que merece éxito . . . Ximena de Colombia acaba de ser elegida como representante de su país al "Festival OTI de la canción, que se efectuará en España en Noviembre . . . Va tomando fuerza de éxito internacional el número "Si te vas, te vas" de y en interpretación de Hugo Blanco, en producción Palacio de la Música de Venezuela y editado en Estados Unidos por WS Latino . . . Y ahora . . . ¡Hasta la próxima!

Another big event concerning the record industry will take place *(Continued on page 58)*

Record World en Los Angeles

By EUNICE VALLE

■ Reciban cordiales saludos desde la Metrópoli Angelina . . . He aquí las actividades musicales de nuestra calurosa California: Trini López regresa a nuestro círculo con una grabación de mucha calidad, bajo la batuta de Don Costa. Tanto la orquestación, como las bellas composiciones de Memo De Anda (11 de las 12 grabadas) y la magistral interpretación de Trini, hacen de ese lp todo una joya musical . . . Eydie Gorme y su esposo Steve Lawrence planean efectuar un programa de televisión que será cubierto por todas las estaciones de habla hispana de la nación a finales de año. En el "show" estará también presente el famoso cantante puertorriqueño Danny Rivera . . . De nuevo la ciudad de Los Angeles tuvo la grata visita del fabuloso Rodeo de Antonio Aguilar y Flor Silvestre; las presentaciones fueron todo un éxito de taquilla!

Television

A finales de Octubre se comenzarán a televisar 5 programás espectaculares de una hora a cargo del muy popular Fernando Allende (Orfeón) los que serán transmitidos en toda la nación americana . . . También otro artista del sello orfeón, el simpático payasito de la televisión Cepillin, tendrá 10 programás especiales de una hora . . . King Clave regresa de nuevo con Orfeón. ¡Enhorabuena!

tero "Todo Por Amor" (Orfeón), posiblemente tenga mucho pegue . . . Pedro Infante Junior (Marsal) estuvo presentándose en varios centros nocturnos de esta ciudad, por primera vez. Fué recibido calurosamente por el público, pero Pedro necesita dedicarse más al canto, si eso es lo que desea proyectar.

El gustado grupo Los Potros (Peerless) también se presentó ante el público Californiano. En la mayoría de las estaciones radiales se escuchan sus éxitos: "Alma Triste" en Kali, "Cantando Llega el Amor" en KOXR de Oxnard, "El Libro de los Dioses," en KWKW y KCAL de Redlands. Los Potros, formado por un grupo de jóvenes dedicados e inteligentes, tendrán gran proyección en el futuro! Lástima que un éxito no sea simultáneo, ahí falta la promoción.

El popular grupo Miramar (Safari), que es de gran pegue con "la chaviza," también estuvo de visita en gira artística . . . Ya se empieza a escuchar la versión en español de la muy popular balada norteamericana "Torn Between Two Lovers," ejecutada magistralmente por la bellísima voz de Anam, bajo la distribución del gallego Valentín Velazco de Musical Records . . . Y en Radio XPRS el inquieto programador Freddy *(Continued on page 58)*

DEJE MI VIDA

RONNIE VON—*Arcano* DKLI 3387



El príncipe de la canción de Brasil, Ronnie Von, se luce en esta grabación en español, con la cual se está abriendo paso internacionalmente con gran fuerza. Se destaca su éxito "Dejé Mi Vida" (R. Von-T. Osanah-T. Fundora). También excelentes cortes "Recordando" (A. Sccomani-G. Correa), "Dos Vidas" (R. Von-Osanah-Correa), "A un Costado de la Sala" (R. Von-Osanah-T. Fundora) y "Soy Latinoamericano" (Ze Rodrix-R. Livi-Nebur).

■ Known as "the prince of the Brazilian song," Ronnie Von is making it big in the international market with this package rendered in Spanish. Superb in "Dejé mi Vida," a smash hit in Brazil. Also good in "Soy Latinoamericano," "Día Libre" (Iranfe-C. Augusto-T. Fundora), "Uno" (M. Mores-Santos Discépolo) and "La Moza del Apartamento 06" (A. Marcos-T. Osanah-G. Correa).

OJOS DE ENGANA VEINTE

LUCHA VILLA—*Musart* 1716



Con arreglos de Rubén Fuentes, Gustavo A. Santiago y Lázaro Muñoz, Lucha Villa interpreta un hermoso repertorio ranchero encabezado por "Ojos de Engaña Veinte" (Cuco Sánchez), "Abrazame y Bésame" (J. L. Morales), "María José" (Juan Gabriel), "La Basurita" (J. Zaizar), "Es Alto y Bien Parecido" (V. Paysa-Maldonado), "Lo sé Pero te Vas" (J. Montana) y otras.

■ With arrangements by Rubén Fuentes, Gustavo A. Santiago and Lázaro Muñoz, Lucha Villa performs an outstanding ranchera package. "La Yegua Bikina" (B. Bermúdez), "La Banda del Carro Rojo" (P. Vargas Jiménez) and "María José" (Juan Gabriel).

BALADA PARA UN LOCO

ASTOR PIAZZOLA—*Coco* CLP 128



Con José Angel Trelles como intérprete vocal, el talento de Astor Piazzola y excelentes músicos se unen para lograr esta magnífica pieza de arte, largamente esperada en esta área. "Ojos de Resaca" (Piazzola-Carneiro), "Las Islas" (Piazzola-Carneiro), "Los Pájaros Perdidos" (Piazzola-Bardotti-Trejo) y "Balada Para Mi Muerte" (Piazzola-Ferrer).

■ With José Angel Trelles as a vocalist, the combination of Astor Piazzola and brilliant musicians makes for a masterpiece of Latin music with that unforgettable Piazzola touch. "Se Potessi Ancora" (Piazzola-Bardotti), "La Muralla de China" (Piazzola-Carneiro) and "Los Pájaros Perdidos."

EN LA INTIMIDAD

MANOLO MUÑOZ—*Gas* 4156



Talentosos músicos acompañan a Manolo Muñoz en un repertorio muy comercial y bien logrado en el cual se destacan "Voy a Apagar la Luz" (Manzanero), "Los Hombres Lloran También" (M. Alejandro), "Estoy Perdido" (V.M. Matos) y "Ya Me Voy" (A. Gil).

■ Very talented musicians back the voice of Manolo Muñoz, performing a very commercial repertoire of intimate and romantic songs. "Buenas Noches Mi Amor" (G. Ruiz), "La Gloria Eres Tú" (J.A. Méndez) and "Cuatro Palabras" (F. Baena).

En Los Angeles (Continued from page 57)

Morales ya programa el "hit" número uno de Europa "Linda," en la voz de su creador, el joven Miguel Bose (Caytronics) . . . Y en esa misma estación se sigue escuchando el buen número "Mendigo Rey," de Aldo Monges (Microfón).

En Puerto Rico (Continued from page 56)

en "El Show de Nydia Caro" y en "Noche de Gala" . . . Su número "Buenos Días Amor" se está escuchando con gran frecuencia en la mayoría de las emisoras de radio . . . El doctor Alfonso Sainz de visita por nuestra Isla haciendo varios shows de televisión y promoviendo su hit "Quédate" . . . Luciana una vez más entre nosotros mientras iba a Promosonic en Miami . . . Su nuevo éxito "Cansada de Esperar" está entre los primeros lugares . . . "No Renunciaré," de Lolita se ha convertido en un favorito en menos de tres semanas . . . "Estúpidos," el nuevo éxito de Perla está rápidamente subiendo en todas las listas del país . . . La nueva canción del cantautor Wilkins ha gustado mucho a los discjockeys. Le vaticinan un gran éxito, su título "Cómo no Creer en Dios". El nuevo elepé de Ismael Miranda "Como Mi

Pueblo" sigue manteniéndose en el primer lugar en ventas, seguido muy de cerca por el de Felito Félix.

Ya es oficial la separación de Ignacio Mena de SML (Caytronics). Según nos informa él mismo, piensa representar líneas independientes en la Isla. Por el momento continuará trabajando desde la oficina de Caytronics en la calle Cerra No. 626. La Asociación de Productores y Representantes del disco han seguido desempeñando sus funciones con gran éxito. La venta de copias ilegales es mínima con la excepción del tape de Danny Rivera y Eydie Gorme, del cual se ha recuperado varias copias en diferentes establecimientos según nos informa nuestro compañero Sergio Collado. Esperemos que el triunfo continúe . . . ¡Hasta la próxima!

Nuestro Rincon (Continued from page 57)

in Miami from October 28th to November 1st of this year. The president of International Music Industries, Roddy S. Shashoua, is the promoter of an important event. Many producers will attend International Musexpo '77 and in the same manner, many recording companies, musical editors, writers, composers, artists, managers, distributors, independent recorders, record clubs, lawyers, press, etc., will come from every part of the world. In this convention, all the attendees will have the opportunity to exchange ideas, to sell, to license for exploitation, and to discover new artists and labels. The first Musexpo took place in Las Vegas two years ago with some success. Last year the event was held in New Orleans. This year, the convention looks promising. It seems that many labels are being supported by the governments of their countries, which are very interested in introducing their music in new markets all over the world. One example of this is the Canadian government, which is subsidizing the recording industry of that nation at Musexpo '77. Musexpo can be reached at 720 Fifth Ave., New York, N. Y. 10019; phone: (212) 489-9245.

Mushroom Enjoined On 'Magazine' Tapes

■ LOS ANGELES—The complicated legal entanglement involving the group Heart and its first label, Mushroom Records—a situation that was thought to have been resolved at least in part by a recent court decision allowing Mushroom to make commercial use of the disputed "Magazine" tapes—has taken yet another turn with Heart's appeal of the decision. As the case now stands, Mushroom has again been enjoined against issuing the aforementioned tapes.

Last March, a preliminary injunction was issued in Seattle which prevented Mushroom from marketing the disputed music; the same decision also prohibited Heart from recording the songs for anyone else. On August (9) that order was partly rescinded, in that Mushroom, in a ruling handed down by Seattle judge Donald Voorhees, was granted permission to release the tapes—but the group was still prevented from recording the songs in question for another label.

The August 9 ruling was fol-

lowed by an August 11 appeal by Heart in the 9th Circuit Court of Appeals in Los Angeles; the outcome of the appeal was that the preliminary injunction first issued against Mushroom in March was again put into effect. Apparently, the basis for Voorhees' August 9 ruling—involving certain alleged deficiencies in the "Magazine" material which Heart was given an opportunity to correct, but did not—was considered by the Los Angeles judge to be of insufficient legal significance to merit discontinuing the injunction. At present, the injunction is in effect until seven days after Voorhees submits material that justifies his decision in Mushroom favor.

At press time, Mushroom executive Shelly Siegel and his lawyers were in court in Seattle, reportedly working to have the injunction lifted. Although it is believed that the Mushroom principals would be submitting new evidence consolidating their position as previously ruled on August 9, neither Siegel nor his attorney were available for comment.

Arista Convention (Continued from page 10)

Cousins, Status Quo, Annie Haslam Clarence Clemmons, Ben E. King, Arthur Brown and Synergy's Larry Fast. That lp, along with Brand X's "Livestock," are the first Passport releases scheduled for release through Arista.

Marty Scott, Passport president, along with vice president Ed Grossi and general manager Walt O'Brien were on hand for the announcement. Passport is owned by Jem Records, the import sales organization, and began primarily as an outlet for previously unlicensed British and European rock titles before spreading into label generated projects, like the Intergalactic Touring Band, and domestic talent.

Other key releases previewed during Friday's session, which also saw Clive Davis announcing the new Buddah pact and introducing Buddah president Art Kass and Gladys Knight and The Pips to the convention attendees, included the Arista debut for Band bassist and vocalist Rick Danko, Danny Peck, Randy Edelman, the Alpha Band, the Dwight Twilley Band and Mandrill.

Friday (26) evening's showcase featured Danny Peck the Alpha Band and the Dwight Twilley Band; like all the showcases, the event drew in excess of 1,000, with the estimated 250 convention guests and label staff

augmented by ticket holders who won entry via a San Diego station radio promotion.

The Final Day

Label talent unveiled during the final presentation was previewed in separate album and singles sections. Key acts included more recent signings like The Muppets, Mandrill, Lily Tomlin, Striker, The Pets Don McLean, Ray Parker and Garnett Mims, as well as established roster artists like Barry Manilow, the Grateful Dead and the Bay City Rollers.

During the awards luncheon that followed, and served as the business wrap-up session, Elliot Goldman began the ceremonies with awards to three Arista licensees, with Goldman presenting the promotional campaign of the year award to EMI Holland for their work with Heart's "Dreamboat Annie" album; the marketing

campaign of the year award, given to EMI New Zealand for their success in breaking Alan Parsons' label debut, "I Robot," there; and the label manager of the year award, won by Walter Guetz of EMI Electrola in Germany.

Goldman then introduced Hank Talbert, VP, national r&b promotion, who announced two awards to the Savoy label given at this year's NATRA convention. An award for the best gospel label was accepted for Savoy by Arista chief Davis, and Fred Mendelsohn, VP and general manager of Savoy; James Cleveland was also honored with the award for best gospel album, which went to Cleveland's "Touch Me" lp.

Promotion and sales honors were also announced, with Blair Williamson, who handles label marketing in Dallas and Houston, named local marketing man of the year; Bill Lemmons, based in At-

lanta, named regional promotion manager of the year; and Bob Perry (Boston) singled out as local promotion manager of the year. All three received award plaques and four-figure checks, presented by Richard Palmese, VP, national promotion.

For the final evening's showcase, the label drew another wave of label talent down to San Diego, with Eric Carmen, Bob Weir of the Grateful Dead and Barry Manilow among those joining the roster talent already on hand. The showcase crowd was accordingly jammed into the ballroom to hear the Randy Edelman, The Pets and Rick Danko perform. Label staff was to return to their respective U.S. and international markets on Sunday.

Although the convention was officially over the next day, the executive staff revealed the decision to enter into tape manufacturing and distribution, thus ending their previous tape manufacturing deal with GRT. As of October 1, Arista will assume its own manufacturing, a move which Elliot Goldman described to **RW** as particularly attractive to the company's independent distributors, for whom the move represents added business. "We will be doing all new releases ourselves," he explained. "As far as catalogue titles go, all catalogue will revert to us, except for any specific title that GRT has been handling less than one year."

Goldman said that the one-year stipulation was agreed upon to permit GRT to realize sales revenues on titles that the company has been actively working in recent months. Those titles will then revert to Arista one year after the original release date.

No manufacturing deal has been set as yet, with Arista talking to the major tape manufacturers; the label also hasn't set its distributor price.

Other deals revealed at the convention included the signing of songwriter Richard Kerr, who has been represented on the U.K. charts as a writer for much of the past decade; more recently, he has penned chart hits for Arista artists Barry Manilow and Jennifer Warnes, and has recorded one solo lp for another label.

Regarding the Al Stewart deal, which covers the U.S. and Canada, the Arista agreement includes a built-in structure for overseas rights that will commence with the conclusion of Stewart's current ties to RCA there. Arista is also huddling with GRT, which operates the Janus label, Stewart's prior post, regarding tape product. He is already prepping for sessions, to be produced by Alan Parsons, for the first Arista lp.

New Wave News (Continued from page 37)

of the club circuit from coast to coast. The net result was a lot of exposure including an appearance at N.Y.'s CBGBs, and they even managed to break even financially . . . The Heatbreakers, led by Johnny Thunders (ex-Dolls), have relocated back to the States after being expelled from Britain where they were living out a self-imposed exile . . . The first punk-rock disco that we know of has opened in Chicago. It's called La Mere Vipere. More details on activities there later. The Boomtown Rats, who were represented by a rough mix of their single, "Lookin' After No. 1" on Vertigo's "New Wave" sampler, have just released the official 12" version in the U.K. (Ensign). The B-side contains two songs that will not be on the group's forthcoming album: "Born To Burn" and "Barefootin'" (recorded live).

Brahms — and Rubinstein (Continued from page 47)

it is buoyant, but here there could have been more sweetness. Still, it is a formidable and exciting reading throughout, quite equal in stature to the conductor's interpretation of the First Symphony.

Columbia has issued the Brahms Lieder recital of Christa Ludwig and Leonard Bernstein taken from several live concerts; the performances took place (though the record does not say so) in Israel and at New York's Carnegie Hall. The mezzo-soprano was a familiar face at the Metropolitan Opera from 1966 to about 1974; since then, she has not only absented herself from the Met but generally from the New York concert scene, with her last recital hereabouts in the season of 1973-74. Perhaps, there was some serious vocal trouble; recent reports from Europe and tapes to back them up indicate that Miss Ludwig is again singing well, and that is very well indeed. No mezzo-soprano since Giuletta Simionato ever had such a hold on the Metropolitan's public, and her Lieder recitals were invariably well attended. Next season she is scheduled to come back to New York for a Great Performers' re-

ital at Avery Fisher Hall, an event which is already eagerly awaited.

Her combination with Leonard Bernstein is a legendary one. The two see eye-to-eye on music, especially Brahms and Strauss, and they have often been heard in recital together, particularly in Vienna, where both are acclaimed as superstars *in excelsis*. On this record there are many familiar Brahms songs and a particularly moving segment of the Gypsy Songs of the composer. Here the rich, voluptuous quality of Miss Ludwig's mezzo is heard to best advantage. Throughout the record she expresses the words with care and meaning; her high notes are solid; and there is great involvement in everything she sings. Brahms is equally well served by Bernstein's accompaniment, never too bravura but always strong and meaningful.

Returning to RCA, the company has just issued a record that is almost sure to leap on the charts instantly: a performance by Arthur Rubinstein of Beethoven's Sonata in E-flat (Opus 31, No. 3) and Schumann's Fantasiestuecke (Opus 12). These were recorded in the spring of 1976, in the pi-

anist's 90th year, just after his extraordinary recital tour of the United States. At Carnegie Hall he played both these pieces, and the recital, one of the most moving this listener can ever remember, was striking not because anyone 90 years old could play such a difficult recital but that the performance rose to his own incredible standards of greatness.

On the new RCA recording much must be said not only for the pianist but for the fine production of Max Wilcox. The sound of Rubinstein playing his Steinway is not one that can be forgotten if often heard, yet on records the sounds so well known in the concert hall sometimes do not measure up. In this case the presence of the performer is eerie; one senses that a live performance is going on.

To this listener, the Beethoven is the better of the two fine performances. Here the strength and understanding of the master of the piano is at its height. One hears a singing quality, and all the musicianship and understanding of the inner spirit of the music that has come to mean Rubinstein.

Pickwick Convention

(Continued from page 3)

leased departments in J. C. Penney, Treasure Island, Treasure City, Treasury and Shoppers' City stores, the inclusion into one corporate family was overshadowed by the recurrent theme of responsible decentralization on the local level.

According to vice president Scott Young, "We would like to have the situation eventually where each store can operate as almost a local independently owned store might, with the same sensitivities to a given community that a neighborhood merchant would provide."

William May, chairman of the board of American Can, reinforced this by stating, in his brief address, that "we have always regarded ourselves as a bunch of small companies." He further cited his company's branch independence and declared that "the day of the monolithic company is in trouble."

Opening remarks and official welcomes for the convention were typified by a strong effort to stress increased communication, as well as effective interface with upper-level management and inter-division coordination.

Grover Sayre, director of Pickwick's retail operations, set five purposes for the convention in his address, including the opportunity for store managers to determine more precisely what the American Can takeover will mean; the sharpening of merchandising skills; familiarization with both old and new product and interchange with manufacturers; fellowship; and the opportunity for the corporate directors to make a statement of appreciation.

In another keynote address, C. Charles Smith, president of Pickwick International, echoed his greetings made to the Pickwick wholesale arm, which met at Lake Geneva two weeks earlier. He also stated some corporate goals, which include a half billion dollars in annual Pickwick billings rates by 1980. Smith cited the "phenomenal" growth rate of the retail division, and offered that parent company Pickwick can expect \$350 million in retail business during calendar 1977.

Smith further pointed out that Pickwick presses approximately 10 percent of all records sold in the United States through its manufacturing arm, which will relocate from Long Island to Minneapolis.

The president of the company stressed that the corporate goals could be met only through effective product mix and emphasized

that sister division product and distributed lines should be prominently displayed. Additionally, he predicted that the new store profitability profiles being developed would create a more precise level of localized statistical input.

In Lionel N. Sterling, the retail division at large got its first in-person taste of what the American Can takeover might mean. The American Can senior vice president pointed out that, in seeking to diversify, American Can sought affiliates which were consumer-oriented and could provide solid distribution of product, as well as having a broad consumer appeal and long-range management capability.

If there were a clearly defined pattern for the Am Can/Pickwick interface, it was the ability and apparent readiness of the parent company to wholeheartedly support Pickwick by providing large-scale support and reference systems, while seemingly allowing the record specialists to advance unmolested in its area of expertise. Lateral benefits to both organizations were similarly stressed and conventioners were left with the impression that the support provided by Am Can would enable the company to grow to a full marketing potential as one of Am Can's 18 corporate centers of which Pickwick ran second in profit.

This was obviously the thought in Pickwick vice president Scott Young's mind, along with decentralization. Young, who was promoted to vice president from general manager at the convention awards banquet, predicted an increase from the present 283 stores to a targeted 600 outlets in 1982. He also stressed the idea of a variable store concept following local demographic patterns for more precisely targeted consumers.

In order to acquaint managers with new programs and expose them to national officers a series of regional meetings were held along with a number of hour-long seminars. The regional meetings however, were not open to the press.

The six business seminars included inventory control; a two-part Christmas season selling program; wages to volume and store operations; personnel and budget finance; advertising; and a merchandising workshop. Additionally, there were a number of manufacturer-sponsored hardware seminars.

The seminars conducted by Pickwick personnel were the

more closely-watched.

The two-part Christmas seminar, conducted by Art Patch, administration supervisor; Don Aboud, merchandising supervisor; and Chuck Cloud, supervisor of financial budget control, stressed a three-phase plan which should provide increased sales from Thanksgiving through the first of the year through a closely-monitored inventory buildup program. Advertising support will be 80 percent radio and 20 percent print, although there may be large variations in specific markets.

Advertising, under the direction of Bill Schmitt, national director of advertising, and Mike Kappel, assistant advertising manager, informed store managers about the difference in advertising programs for Musiclands, leased departments and Discount Records stores. Blanket ads now seem to be a thing of the past with Schmitt taking precise targetings on demographics and compiling an involved market radio survey. In an interesting move, Schmitt noted that individual store managers may request both radio buys on other than recommended stations, based on the manager's knowledge of changing local markets, as well as request additional ad money for local and mall papers. This reliance on local direction, in line with Young's decentralization remarks, is definitely increasing.

Product Development, under Deiter Wilkinson, product manager, and Mike Kelley, New Music supervisor, stressed in-store sales potential development and included piece guidelines for Christmas inventory level re-organization (now to be set by regional supervisors in another decentralization commitment), and emphasis on localized store profiles.

Additionally the New Music trademark program was explained, wherein a tape of new recorded product, sponsored by manufacturers, is set up for in-store play. Unlike previous independent efforts, such as Sound-around, the New Music system guarantees a specific amount of in-store play and provided uniform direct feedback to the manufacturer by a large number of commonly owned stores.

Accessories and instruments, and blank tape were two seminars which had a number of similarities. While the accessories workshop covered a variety of supplemental supplies and instruments, some new information was added.

Sheet music and music books are expected to total \$2 million in sales for Pickwick during the next calendar year, and it had previously been mentioned that Pickwick might enter music printing itself. Centralized bordering and stream-lining of sheet music ordering is taking effect immediately.

Pickwick expects blank tape sales of \$11 million in the next calendar year, in contrast to the \$7 million they previously recorded.

In the tape field Pickwick will be seeking an aggressive image as a videotape purveyor, with both Betamax and JVC product to be available. Pickwick predicts that very large amounts of videotape will be sold by the company in the next five years, although specific figures were not mentioned. The Betamax format will be available soon with JVC to follow at an unspecified interval.

The merchandising seminar, under the direction of Grover Sayre, director of operations, featured a small retail store built in a hotel suite to demonstrate both price-oriented and product-oriented displays in what Sayre describes as organized clutter. Children's records, according to Sayre, will receive special Christmas attention and were prominently displayed in the elaborate seminar.

An overall theme of the seminar was that of minimum inventories and low warehousing expense. Cited a few times was the reported inability of un-specified Pickwick divisions to keep low inventories before the American Can take-over. Although the retail operations seem to have suffered little or any of this criticism it is obviously a lesson the division has taken to heart.

Elaborate is probably somewhat inadequate to describe the lavish treatment the conventioners received at the hands of the record companies, who provided them with numerous promotional items. The manufacturers went to great lengths to produce both effective multi-media presentations and live acts, including Norton Buffalo, Kenny Rogers and crowd favorite Dave Mason.

The organization of this convention was precise and well-planned. Frank Vinopal, personnel supervisor, who led a team of Pickwick staffers in designing and setting up the involved convention, left no stone unturned in providing both extensive recreational outlets and a concentrated number of tightly run business meetings.

Album Picks

(Continued from page 16)

THE CATE BROS. BAND

THE CATE BROS. BAND—Asylum 7E-1116 (6.98)
With producer Jim Mason (Firefall), the duo has finally translated some of its on-stage finesse onto record. Songs like "Rendezvous," "Out On A Limb" and "I'm No Pretender" are given a smooth workout by Ernie Cate on keyboards and Earl on guitar with Terry Cagle (drums) and Ron Eoff (Bass).



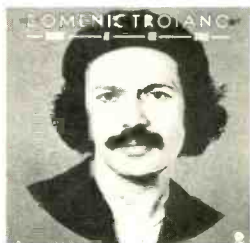
VISITORS

AUTOMATIC MAN—Island ILPS 9429 (6.98)
The group has changed its line-up since its debut lp and their sound leans more toward r&b now. Keyboardist Bayete has contributed all of the material and shares the musical spotlight with guitarist Pat Thrall. "Give It To Me," "Visitors," and "Live Wire" possess a double edge appeal.



BURNIN' AT THE STAKE

THE DOMENIC TROIANO BAND—Capitol ST-11665 (6.98)
The Canadian guitarist, formerly associated with the Guess Who, the James Gang, Bush and the Mandala explores jazz, blues, r&b and rock idioms, sometimes within the same song. Randy Brecker co-produced the eclectic set and adds trumpet along with a stellar support cast. The instrumental title track tops.



TERRENCE BOYLAN

TERRENCE BOYLAN—Asylum 7E 1091 (6.98)
The brother of producer John (Boston), Terrence Boylan fits comfortably on the label's artist roster with his sunny, laid back rock songs. The overall sound is most reminiscent of the Eagles on "Don't Hang Up Those Dancing Shoes" and "Where Are You Hiding" with Don Henley, Timothy Schmit, and others joining in.



SPRING RAIN

SILVETTI—Salsoul SZS 5516 (6.98)
The cover describes it as "the sensuous sound of Silvetti" and there can be no more apt a description. The pianist/arranger/conductor is surrounded by a lush, swirling set of strings on the title song which sets the pace for the basically easy listening sound. The crisp percussive undercurrent is suitable for dancing.



REFLECTIONS

CHARLIE MARANO—Catalyst 7915 (6.98)
Mariano, who has been playing with the German jazz-rock group Embryo lately, is heard here with a group of some of Finland's finest jazz musicians. The sessions were done in 1974 and prominently feature the guitar dexterity of Jukka Tolonen. Standards by Coltrane and Miles highlight.



BLOOD BROTHER, BLOOD SISTER

BLACK BLOOD—Chrysalis CHR 1144 (7.98)
That the group sings in Swahili should not be a deterrent as it has already proven itself in the discos last year with several well received singles. The infectious rhythm and percussive under-currents should make it a popular item. Listen for "Be Happy" and "A.I.E. (A Mwana)."



Dr. George Butler

(Continued from page 4)

progressive music on Columbia Records. Specific duties will include signing artists and producers to artists that fall in the designated areas of music.

Butler was associated with United Artists Records, and most recently, Blue Note Records, the jazz label of United Artists, for eight years since earning his doctorate of music from Columbia University. He came to United Artists as an a&r trainee and a year later began producing artists for the label, including Ferrante & Teicher, Little Anthony & The Imperials and Shirley Bassey. After three years, he was named director of Blue Note and a year later, he was appointed vice president and general manager of the label, a position he held until his move to Columbia Records.

Robinson, Schuster Join Chappell

(Continued from page 4)

house counsel, he was appointed director of business affairs and general attorney in 1966. A year later he was named vice president of the division. Following the consolidation of the principal music publishing companies in the Columbia Pictures Industries operation, Robinson's title and responsibilities were expanded and he was named vice president in charge of administration and business affairs. In 1971, he was named VP and general manager.

In 1976, Screen Gems-Columbia Music, Inc. was sold to EMI and the new company, Screen Gems-EMI Music Inc., was formed. It was at this time that Robinson was named vice president and general manager.

Robinson succeeds Norman S. Weiser, who was recently named senior vice president-publishing for Polygram Corporation and also vice president of the International Publishing Division of the Polygram Group. Weiser, who is also a senior vice president and a director of Polygram Corporation, will headquarter at Polygram in New York.

Irwin Schuster comes to Chappell from Screen Gems-EMI Music, Inc., where he was vice president and director of professional activities for that company.

ABC Music Gets One of a Kind

■ LOS ANGELES — Jay Morgenstern, president of ABC/Dunhill Music, recently completed negotiation for the acquisition of Lambert and Potter's interest in One Of A Kind Music.



PICK OF THE WEEK

The Legarde twins should hit with this swaying, Spanish flavored tune, which is spiced by some classy brass. The duo is due — don't miss it.

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Overstreet Bows Pinnacle Label

By LUKE LEWIS

■ NASHVILLE — Tommy Overstreet visited RW's offices here last week to announce the formation of Pinnacle Records, a new Nashville based label, which is to be distributed by World International Group.

According to Overstreet the label will concentrate on building new acts, beginning with Susan St. Marie, Darrell Dodson and Emil Flatford. Overstreet will be producing each act and plans single releases in the near future.

The first album out on the Pinnacle label will be "There'll Never Be Another First Time" featuring Tommy Overstreet and the Nashville Express. "It's a rare occasion that I am able to record all my own material and use my own road band in the studio," said Overstreet.

Overstreet, who is currently signed to a long-term contract with ABC Dot, was afforded the opportunity to record his own album during an interim between contracts earlier this year.

MCA Signs Strunk



Singer/songwriter Jud Strunk has signed with MCA Records, according to the label's president, J. K. Maitland. The Maine entertainer will record under MCA's production agreement with McCoy-Kipps with Charles Kipps producing and arranging the forthcoming album, titled "A Semi-Reformed Tequila Crazy Gypsy Looks Back." Pictured from left: Charles Kipps, producer; Lou Cook, vice president/administration; and Jud Strunk.

Gurley To ABC/Dot

■ NASHVILLE — ABC/Dot Records president Jim Fogelson has announced the signing of Randy Gurley to a recording contract with the label. Gurley's manager, David Van Cronkhite, and Harold Bradley produced the recording session which brought about her contract.

Chellman/Twitty Golf Tourney Set

■ NASHVILLE — Final arrangements have been made for the fifth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. It is scheduled for Crockett Springs Golf and Country Club on October 12 to coincide with the WSM Grand Ole Opry 52nd Annual Birthday Celebration.

Playboy Signs Wilkins



Little David Wilkins (third from left) has been signed to an exclusive contract with Playboy Records, according to an official announcement made by the label, during a recent showcase staged at Nashville's Harmony House. Among those on hand at the affair with Wilkins were (from left) Playboy Records president Tom Takayoshi; Playboy Records vice president Eddie Kilroy; and Playboy recording artists Mack Vickery, Sunday Sharpe, Bobby Borchers and Teresa Neal.

NASHVILLE REPORT

By RED O'DONNELL



■ They love to hear Brenda Lee sing, so she recorded an album and single in a Tokyo studio with a Japanese producer and engineers in charge of the session. Ah so, Blenda! . . . Barbara Eden, of the old "I Dream of Jeannie" TVer, has been signed to play the starring role in the movie version of "Harper Valley PTA," a million-plus seller for Jeannie C. Riley in the summer of 1968.

Crystal Gayle, younger sister of Loretta Lynn, continues to shine. She's been booked to appear on Dean Martin's NBC-TV Christmas special and for an Oct. 25-Nov. 6 tour of Europe with Kenny Rogers. And what does Loretta have to say about Crystal's success? "I couldn't be more proud of her if I tried," she says.

Jody Miller's quarter-horse Jun-Jun Ni finished a strong second in the prestigious Rainbow Futurity at Ruidoso Downs, N. M. Even in the place position the horse earned a pot of gold. Meanwhile, Jody says she has to keep singing to pay the entry fees of Jun-Jun Ni.

Speaking of feasts, the approximately 3000 who attended the sixth annual Capricorn Records Barbecue & Summer Games in Macon, Ga. consumed 2000 pounds of fried chicken, 1200 pounds of pork ribs, 1200 pounds of Brunswick stew, 1000 pounds of barbecue, 800 pounds of potato salad, 300 gallons of beer and 90 cases of liquor. My long division savvy (arithmetic style) is dim, but provisions divided by people probably equaled several hundred stomach and head aches?

RCA has mixed participation in any of the numerous memorials, benefit concerts, etc. planned for Elvis Presley.

The other day I asked pioneer producer Owen Bradley—formerly

(Continued on page 63)

Glaser Plans Workshop

■ NASHVILLE — Jim Glaser will be holding a series of one-hour workshops for young songwriters at his Nashville office. The first such workshop was held Wednesday, August 31. Response to this session determines whether the series will be on a weekly or bi-weekly basis.

The workshops, dealing with all aspects of songwriting, are being held primarily for the writers in his four publishing companies; however, a limited number of outside writers may attend.

Golf Tourney, Show Planned by Clark

■ TULSA — Roy Clark has announced the Third Annual Roy Clark Celebrity Golf Classic and "Star Night" Show, September 16-17 here. Clark will host more than 40 show business and sports personalities for two days of golf at Cedar Ridge Country Club and "Star Night" at the Mabee Center for the benefit of Children's Medical Center.

Celebrities scheduled to participate in the festivities include Bob Hope, Greg Morris, Buck Trent, David Doyle and Claude Atkins.

COUNTRY PICKS OF THE WEEK

SINGLE

CHARLEY PRIDE, "MORE TO ME" (B. Peters; Pi-Gem, BMI). Pride comes with a mid-tempo, positive love song this time out. A potent hook and the song's strength should carry it straight to the top. Strong vocal accompaniment by the Nashville Edition should help add it to Pride's long list of hits. RCA 11086.



SLEEPER

JANIE FRICKE, "WHAT ARE YOU DOING TONIGHT" (B. McDill; Hall-Clement, BMI). The long awaited solo effort by Nashville's most notable background vocalist is here at last and it offers no disappointment. Bob McDill's song about a lady who comes on strong is fitting for Fricke's debut. Great record! Columbia 3 10605.



ALBUM

DON GIBSON, "IF YOU EVER GET TO HOUSTON (LOOK ME DOWN)." Nashville's finest pickers lend a hand on this potent collection, and producer Wesly Rose tastefully accentuates their efforts. The title cut continues to show strength on The Country Singles Chart and "Jealous Woman" sounds like a possible follow-up. ABC/Hickory 44007.



COUNTRY HOTLINE

By MARIE RATLIFF

■ One of the first, and certainly the most widely accepted of the Elvis Presley tributes, is Ronnie McDowell's "The King Is Gone." Heavy requests are the norm where it's being aired. Though only released August 22, some airplay was evident by week's end. However, since Monday, August 29 (RW's chart closing day) reports have been phenomenal! Strong first week numbers include WDAF (#14), WWOK (#10), WIRE (#22), KCKN (#10), WUBE (#16), KBUL (#30), WKDA (#26), KHEY (#38). Other adds include WPLO, WUNI, WVOJ, WBAM, WIL, KYNN, KXLR, KCKC, WSLC, KAYO, WMAD.



Billy Parker

The most touching entry this week is C. W. McCall's recitation, "Roses For Mama." It's an abrupt departure from the usual C.W. novelty, and an instant add at WKDA, WPNX, WPLO, WBAM, KTTS, WTSO, KXLR, KFDI, WMTS. It will be his biggest since "Convoy"!! Long time air personality King Edward Smith is himself showing up on charts these days with his instrumental "Greenback Shuffle" at KD JW, WIRE, WSLC, KVOO, WSDS, KWMT. Likewise, veteran radio man Billy Parker is getting spins in the southwest with "If You Got To Have It Your Way."



Jerry Clower

"Blue Bayou," brand new from Linda Ronstadt, is already spinning at KLAC, KLAK, KERE, WPLO, WBAM; Donna Fargo's version of the oldie "Shame On Me" meeting widespread approval. Funnyman Jerry Clower is getting turntable action on "Steel Marbles" at WJQS, WDAF, WPNX, KFDI; Johnny Holm's "Lightnin' Bar Blues" moving at KERE, KTCR, WSDS, KTTS.

Claude Gray's "Slow Dancing" making good moves at KRMD, KKYX, KD JW, KTTS, KVOO. Jody Miller is garnering a lot of attention with "Another Lonely Night;" Larry Nolan's "Detour" playing at KFDI and KTTS.

David Frizzell's "Why You Been Gone So Long," a classic Mickey Newbury tune, is showing strongly in southwestern markets; Howdy Glen's "Touch Me" spinning in Wichita, Omaha, Columbus, Montgomery and Little Rock.

SUPER STRONG: Johnny Rodriguez, Merle Haggard (Capitol), Willie Nelson (RCA), Barbara Mandrell. LP interest showing in Bobby Borchers' version of "Lunch Time Lovers" at WTOD.

"Here's To The Horses" pulling play for Mack Vickery at KERE, KVOO, WITL, WCMS; Jennifer Warnes' "I'm Dreaming" charted at KBOX (#44), WMAQ (#25), spinning at KTCR and WUNI.

SURE SHOTS

Charley Pride — "More To Me"
Sammi Smith — "Days That End In 'Y'"
C. W. McCall — "Roses For Mama"

LEFT FIELDERS

Janie Fricke — "What're You Doing Tonight"
Charly McClain — "Make The World Go Away"
David Frizzell — "Why You Been Gone So Long"
Joel Sonnier — "Cajun Born"

AREA ACTION

Becky Hall — "Gypsy Stranger" (KSOP)
Lenny LeBlanc — "Hound Dog Man" (WHN, WSUN, WKDA)
Paul Webb — "Barroom Boogie Man" (WDEE, WSDS)

CBS Hosts Exit/In Showcase



Three recently signed CBS acts—Eddie Middleton (Cleveland International), R. C. Bannon and the Silver City Band (both Columbia) provided two hours of entertainment at a showcase at the Exit-In recently. Pictured above are (from left): Larry Rogers, Silver City Band's producer; Jerry Putette; Billy Sherrill, vice president, a&r, CBS Records, Nashville; Joe Casey, national director, promotion, Columbia Records, Nashville; Frances Preston, vice president, BMI, Nashville; Columbia artist R.C. Bannon; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Del Bryant, BMI; Cleveland International artist Eddie Middleton; Gene Roush, The Silver City Band; Sherrill Parks, The Silver City Band; Bill Catino, Cleveland International Records; Les Acree, WDKA Radio; Robert "Train Wreck" Morris, The Silver City Band; and Don Singleton of The Silver City Band.

Nashville Report (Continued from page 62)

with MCA, now an independent operator—if he could listen to a recording and determine if it were cut in Nashville. "No," he replied with alacrity (also quickly). "However, I can tell if it 'wasn't' produced here. Time was," Bradley continued, "when I could listen to a recording, recognize most of the musicians playing on the session and even tell by the sound what studio it was cut in."

Birthdaying: Zeke Clements, Harlan Howard, Freddy Weller, Tommy Overstreet, Jimmie Davis and George Jones.

Wayne Newton is scheduled for benefit concert at Grand Ole Opry House Sept. 18.

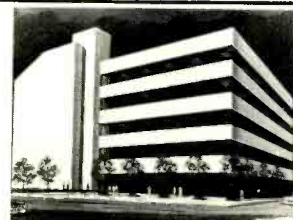
Celebrity Management, Inc., local booking agency, recently set one of its clients on a date for a flat fee—plus an electric blanket! Tell me, how does an agent get 15 percent commission out of an electric blanket? (Shockingly, you say?)

Didja know there is now a male singer named Dale Evans? He's a newcomer to the roster of Teardrop Records.

Gary Stewart recently performed in Cuero, Tex., the turkey capital of the U.S. The RCA artist came through so splendidly that the show's sponsors gifted him with a "Golden Turkey" statuette. He accepted the award graciously but is thinking over an invitation to return in November and be honorary chairman of the town's annual "Turkey Parade." Naturally, I'm writing about the gobbling type turkeys—and no unkind euphemism is intended, Mr. Stewart!

Film producer Ernie Frankel hopes to revive the "Nashville 99" series—it was telecast for four weeks earlier this year—on CBS—for syndication. Jerry Reed co-starred in the network mini-series (with Claude Akins) and numerous local country music entertainers were featured.

Chet Atkins utilizes his "harmonizer" on his latest recording, "Me and My Guitar." So what's a harmonizer? It's a box-like instrument that "aids the quality of the user's voice." explains Atkins.



Nashville's newest office building 49 MUSIC SQUARE WEST, 6 stories plus parking for 200 cars, has available an "audio visual studio" complete with echo chamber three stories high, approximately 18,000 square feet, sound engineered by the country's foremost engineers and architects ready for you to move your equipment in and commence operations. We also have office space available. Interiors finished to tenants' specifications—from 600 to 10,000 sq. feet per floor. Restaurant in building with catering facilities, also includes maintenance and janitor service with all utilities furnished. Present tenants include CBS RECORDS, RECORD WORLD and many others.

For more information contact: B. Signer or C. Eisner (615) 329-3004. CAVAC CORPORATION, 49 Music Square West, Nashville, Tenn. (We are not real estate brokers or agents!)



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

SEPT. 16 SEPT. 3

WKS. ON CHART

1	1	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE United Artists XW1016		10
2	2	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998		12
3	3	SUNFLOWER GLEN CAMPBELL/Capitol 4445		10
4	7	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754		8
5	4	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743		11
6	9	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027		7
7	8	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418		9
8	6	TIL THE END VERN GOSDIN/Elektra 45411		12
9	10	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034		9
10	5	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392		15
11	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710		9
12	11	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554		15
13	22	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588		7
14	21	IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001		6
15	20	IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE) FREDDY FENDER/ABC/Dot DO 11713		7
16	24	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747		6
17	25	EAST BOUND AND DOWN JERRY REED/RCA 11056		5
18	18	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014		11
19	19	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753		9
20	26	I GOT THE HOSS MEL TILLIS/MCA 40764		5
21	23	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448		9
22	27	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103		6
23	30	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418		4
24	29	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418		6
25	33	THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410		7
26	31	SHAME, SHAME ON ME KENNY DALE/Capitol 4457		7
27	39	SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000		5
28	34	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429		9
29	28	I MISS YOU ALREADY JERRY WALLACE/BMA 7002		11
30	12	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982		16
31	50	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC/Dot DO 17717		3
32	16	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410		11
33	47	DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755		5
34	37	ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288		8
35	54	IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044		4
36	46	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698		5
37	43	AMBUSH RONNIE SESSIONS/MCA 40758		6
38	38	THINGS I TREASURE DORSEY BURNETT/Calliope CALS 8004		12
39	40	TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416		7
40	44	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408		6
41	52	PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423		5
42	42	DREAMS OF A DREAMER DARRELL McCALL/Columbia/ Lone Star 3 10576		8
43	53	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458		5
44	56	TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041		4
45	14	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391		14
46	13	I DON'T WANNA CRY LARRY GATLIN/Monument 221		16
47	49	LADY JOHNNY CASH/Columbia 3 10587		6
48	17	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807		14

49	41	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930		10
50	32	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009		11
51	35	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577		8
52	36	BEHIND BLUE EYES MUNDO EARWOOD/True 104		9
53	58	WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712		5
54	61	TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715		4
55	60	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003		6
56	67	LITTLE OLE DIME JIM REEVES/RCA 11060		3
57	78	ERES TU JOHNNY RODRIGUEZ/Mercury 55004		2
58	68	LET ME DOWN EASY CHRISTY LANE/LS GRT 131		3
59	73	HOLD ME BARBARA MANDRELL/ABC Dot DO 17716		2
60	71	SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427		4
61	72	WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816		2
62	45	CRUTCHES FARON YOUNG/Mercury 73925		10
63	93	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477		2
64	48	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976		16
65	70	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026		6
66	81	HOLD ON TIGHT SUNDAY SHARPE/Playboy ZS8 5813		3
67	51	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701		15
68	76	HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597		2
69	69	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/ Starday SD 162		6
70	74	WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424		4

CHARTMAKER OF THE WEEK

71	—	LOVE IS JUST A GAME LARRY GATLIN Monument 226		1
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72	55	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399		12
73	77	I'M NOT RESPONSIBLE HANK WILLIAMS, JR./ Warner Bros. WBS 8410		4
74	57	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728		15
75	62	A COLD DAY IN JULY RAY GRIFF/Capitol 4446		7
76	86	DO YOU HEAR MY HEART BEAT DAVID ROGERS/ Republic 006		2
77	85	OLD TIME LOVIN' KENNY STARR/MCA 40769		3
78	—	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003		1
79	75	SUMMERTIME BLUES JIM MUNDY/Hill Country 778		5
80	59	MAKIN BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388		16
81	—	YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061		1
82	82	IF YOU'RE GONNA LOVE (YOU GOTTA HURT) DAVE CONWAY/True 105		4
83	91	DON'T TAKE MY SUNSHINE AWAY AVA BARBER/ Ranwood 1080		4
84	90	OUR OLD MANSION BUCK OWENS/Warner Bros. WBS 8433		2
85	63	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010		11
86	92	DARLIN' WILMA BURGESS/RCA PB 11057		2
87	—	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431		1
88	—	ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Int'l 8 50431		1
89	—	NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598		1
90	—	THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL CARL SMITH/ABC Hickory AH 54016		1
91	96	I WANNA BE WITH YOU TONIGHT ALABAMA/GRT 129		3
92	88	FOR A WHILE MARY MacGREGOR/Ariola America 7667		5
93	—	BABY ME BABY ROGER MILLER/Windsong 11072		1
94	95	THE DANGER ZONE PEGGY FORMAN/MCA 40757		4
95	—	I LOVE IT (WHEN YOU LOVE ALL OVER ME) WAYNE KEMP/United Artists XW1031		1
96	79	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558		14
97	64	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/ RCA 11301		8
98	—	CHEATERS KIT WILLIE RAINSFORD/Louisiana Hayride 7629		1
99	98	BETTY'S SONG ROY DRUSKY/Scorpion 0540		2
100	100	IT ALWAYS BRINGS ME BACK AROUND TO YOU BILLY WALKER/MRC 1003		2

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

SAMMI SMITH—Elektra 45429

DAYS THAT END IN "Y" (E. Stevens/J. Malloy; DebDave, BMI)

Thoughtful lyrics and a memorable melody lay the ground work for a moving rendition by Smith. This mellow ballad is surely destined for the top.

CAL SMITH—MCA 40789

HELEN (J. Mundy; Neverbreak, ASCAP)

Snuffy Miller's production offers some unusual melodic and instrumental hooks to bolster Smith's delivery of this clever ballad. Sounds like a hit.

TOMMY OVERSTREET—ABC Dot DO 17721

THIS TIME I'M IN IT FOR THE LOVE (B. McDill; Hall-Clement, BMI)

Overstreet finds the groove on this loping Bob McDill tune. A pleasing melody and a convincing vocal performance should launch it.

EVEN STEVENS & SHERRY GROOMS—Elektra 45430

THE KING OF COUNTRY MUSIC MEETS THE QUEEN OF ROCK AND ROLL

(S. Silverstein, Evil Eye, BMI)

The result of the "meeting" is the creation of a "brand new sound," country rock as it were, which is depicted on this clever cut.

CHARLY McCLAIN—Epic 8 50436

MAKE THE WORLD GO AWAY (H. Cochran; Tree, BMI)

The pretty lady from Memphis covers a classic Hank Cochran song this time out, which sounds poised to go all the way. She's got what it takes.

DAN McCORRISON—MCA 40790

DON'T FORGET THE MAN (D. McCarrison; Lotsa, BMI)

Marked by McCarrison's deep, distinctive vocals and some great guitar breaks, this self-penned cut sounds like a winner from start to finish.

MERI WILSON—GRT 127

ITINERARY (M. Wilson; Castleridge, ASCAP)

Meri shows her serious side with this follow-up to "Telephone Man." She proves herself to be a gifted vocalist here and should find acceptance on all formats with this one.

TOM BRESH—ABC Dot 17720

THAT OLD COLD SHOULDER (S. Whipple; Tree, BMI)

This one's a standout and should garner Bresh much deserved attention. All the ingredients for a charttopper are here.

DAVID FRIZZELL—MCA 40786

WHY YOU BEEN GONE SO LONG (M. Newbury; Acuff-Rose, BMI)

Frizzell offers a little funk on this toe tappin' rendition of a great Mickey Newbury song. The cut is irresistible and could be David's biggest yet.

BOBBY SPEARS—Cin Kay 123

EMPTY WHISKEY BOTTLES (B. Spears; Sheri-Kay, BMI)

Spears proves himself to be a talented singer/songwriter on this solid country cut. A powerful hook should take it all the way.

C. W. McCALL—Polydor 14420

ROSES FOR MAMA (J. Wilson/G. Dobbins/W. Sharpe; Chappell, ASCAP)

McCall refrains from his CB lingo this time out and comes with a moving rendition which should find widespread appeal.

RUBY FALLS—50 States 56

YOU'VE GOT TO MEND THIS HEARTACHE (Fields/Riis/Falls; Sandburn/Music Craftshop, ASCAP)

Marked by distinctive production, this up-tempo cut provides a fine vehicle for Falls' powerful vocal delivery.

JOEL SONIER AND HIS ACADIAN ACCORDIAN—Mercury 510

CAJUN BORN (J. Sonnier-K. Goell; Wall to Wall/Great Foreign Songs, ASCAP)

Sonnier gathered Cajun pickers to back him up on this autobiographical cut, which captures the essence of the Cajun sound.



THE COUNTRY ALBUM CHART

SEPTEMBER 10, 1977

SEPT. 10	SEPT. 3		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	9
2	2	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	17
3	60	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	21
4	3	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	11
5	5	RABBITT EDDIE RABBITT/Elektra 7E 1105	14
6	8	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	5
7	7	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	29
8	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	8
9	—	WORLDWIDE 50 GOLD AWARD HITS VOL. 1-4 ELVIS PRESLEY/RCA LPM 6401	1
10	13	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	9
11	11	TILL THE END VERN GOSDIN/Elektra 7E 1112	7
12	15	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	28
13	12	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	11
14	14	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	13
15	18	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	5
16	10	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	16
17	25	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	4
18	24	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	18
19	28	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	18
20	16	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	84
21	—	TATTOO DAVID ALLAN COE/Columbia PC 34870	1
22	17	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	33
23	19	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	8
24	9	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	15
25	6	KENNY ROGERS/United Artists/LA689 G	44
26	42	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	21
27	27	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	4
28	—	I WANTA SING GEORGE JONES/Epic 34717	1
29	29	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	5
30	34	BOBBY BORCHERS/Playboy KZ 34829	10
31	37	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	26
32	—	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	1
33	30	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	38
34	48	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	4
35	50	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	13
36	36	THE RAMBLER JOHNNY CASH/Columbia KC 34833	6
37	20	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	22
38	—	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	1
39	26	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	7
40	—	THE OTHER SIDES WORLD WIDE GOLD AWARD HITS, VOL. 2 1-4 ELVIS PRESLEY/RCA LPM 6402	1
41	—	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341	1
42	—	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	1
43	43	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	81
44	21	BEST OF FREDDY FENDER/ABC Dot DO 2097	17
45	—	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	1
46	44	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	39
47	47	RONNIE SESSIONS/MCA 2285	3
48	31	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	100
49	35	BEST OF DOLLY PARTON/RCA APL1 1117	68
50	—	STRIKE ANYWHERE EARL SCRUGGS REVUE/Columbia 34878	1
51	—	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	1
52	22	I REMEMBER PATSY LORETTA LYNN/MCA 2265	21
53	53	ME AND MY GUITAR CHET ATKINS/RCA APL1 2405	2
54	—	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	1
55	33	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	54
56	40	THE BEST OF MOE BANDY/Columbia KC 34715	12
57	38	NICK NIXON/Mercury SRM 1 1175	5
58	—	EAST BOUND AND DOWN JERRY REED/RCA APL1 2516	1
59	58	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	32
60	32	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	14
61	54	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	19
62	51	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	28
63	—	LET THE MUSIC PLAY KENDALLS/Ovation OV 1719	1
64	—	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	1
65	66	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	34
66	52	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	14
67	64	HOTEL CALIFORNIA EAGLES/Asylum 7E 1105	31
68	—	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	1
69	—	THE SUN SESSIONS ELVIS PRESLEY/RCA APM1 0675	1
70	—	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	1
71	—	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	1
72	39	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	6
73	—	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	1
74	—	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	1
75	57	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	15

The Doobie Brothers



Livin' On The Fault Line

The new album.

Produced by Ted Templeman.

On Warner Bros. records & tapes. BSK 3045.

