

RECORD WORLD

Who In The World: James Taylor



HITS OF THE WEEK

SINGLES

SHAUN CASSIDY, "THAT'S ROCK 'N' ROLL" (prod. by Michael Lloyd) (writer: Eric Carmen) (C.A.M.-U.S.A., BMI) (2:52). Knock teens if you will, but they have demonstrated with Cassidy that they can still make pop stars almost overnight. The Carmen song seems a perfect vehicle for another well-scrubbed performance by the artist. Warner-Curb 8423.



JOHN TRAVOLTA, "FEEL SO GOOD (SLOW DANCING)" (prod. by Jeff Barry) (writer: Paul Jabara) (Warner-Tamermine, ASCAP) (3:23). Speaking of teen idols, Travolta has already demonstrated his command of the audience Cassidy now cultivates, and the "Kotter" star should take this latest slow-dancing record chartward. Midsong Intl, 10977 (RCA).



FIREFALL, "JUST REMEMBER I LOVE YOU" (prod. by Jim Mason) (writer: Rick Roberts) (Stephen Stills, BMI) (3:13). Vocal harmonies again provide the sweetening on this latest Firefall single, and a lilting melody and effective sax work should bring the Colorado group back on the charts. Their following is enviably broad. Atlantic 3420.



RUFUS (FEATURING CHAKA KHAN), "EVERLASTING LOVE" (prod. by group) (writers: Murphy-Wolinski-Belfield) (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP) (3:00). Not the Carl Carlton hit of a few years back, this fully-produced ballad showcases the mellow side of a group known for punch. Crossover chances seem good. ABC 12296.



SLEEPERS

CRYSTAL GAYLE, "DON'T IT MAKE MY BROWN EYES BLUE" (prod. by Allen Reynolds) (writer R. Leigh) (United Artists, ASCAP) (2:37). Now bulleting up The Country Singles Chart, this song's compositional quality and Gayle's deceptively off-handed reading of it should provide the impetus for her first major (and overdue) crossover. United Artists 1016.



WALTER EGAN, "WHEN I GET MY WHEELS" (prod. by Lindsey Buckingham, Stevie Nicks, Duane Scott & Walter Egan) (writer: Egan) (Deluxe/Swell Sounds/Sedak, ASCAP) (3:06). Egan gained a chart foothold with "Only The Lucky," and this follow-up should accelerate his progress. He puts teen concerns into an engaging rock context. Columbia 3-10591.



ROY BUCHANAN, "GREEN ONIONS" (prod. by Stanley Clarke) (writers: Jones-Cropper-Steinberg-Jackson) (East/Memphis, BMI) (3:36). It has been 15 years since this dark, rhythmic song grew into one of the biggest instrumental hits of the sixties, and now, backed by the MGs, Buchanan gives it a harder treatment that could hit for him. Atlantic 3414.



HARPO, "IN THE ZUM-ZUM-ZUMMERNIGHT" (prod. by Ben Palmers) (writer: Harpo) (Buddah, ASCAP) (2:57). With a bow to Buddy Holly and another to ABBA, Harpo has created a most interesting pop-rocker with a "Happy Wanderer" flute and some interesting effects. The chorus hook is one of the season's most memorable. EMI 4463 (Capitol).

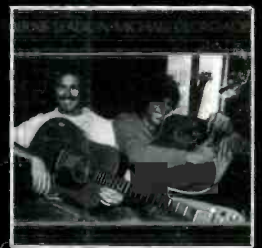


ALBUMS

CAROLE KING, "SIMPLE THINGS." The songstress' long-awaited follow-up to "Thoroughbred" comes via her own label. These ten new songs (some written with Rick Eyers) possess the vitality that only she can instill in the lyric and vocal while the accompaniment is provided by her band, Navarro. The title song and "God Only Knows" are standouts. Avatar/SMAS 11667 (Capitol) (7.98).



THE BERNIE LEADON-MICHAEL GEORGIADES BAND, "NATURAL PROGRESSIONS." This former Eagle and long time friend (formerly with Johnny Rivers' band) have made the type of album one would expect to hear from these talented musicians sequestered in their L.A. hideaway. The music is personal and understated, with production by Glyn Johns. Asylum 7E-1107 (6.98).



MAXINE NIGHTINGALE, "NIGHT LIFE." With a fuller and more deliberate sound than on her previous album, Nightingale is more convincing the second time around. At times sounding like the Supremes ("Love Hit Me") with a good mix of ballads and rockers ("How Much Love"), the songstress is poised for imminent chart action. United Artists LA731-G (6.98).



THE RUMOUR, "MAX." Graham Parker's very capable band has more than enough talent to make an excellent album on its own. At times sounding like The Band and at times like Brinsley Schwarz (the group), they possess both songwriting and musical flair even without their frontman. "Do Nothing 'Til You Hear From Me" has top 40 potential. Mercury SRM-1-1174 (6.98).



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SLY

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PLATINUM JAZZ
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Our New 2-Record Set/A Far Out Production on Blue Note Records & Tapes



RECORD WORLD

Heller Named Pres., ABC International

■ LOS ANGELES — Steve Diener, president, ABC Records, has announced the appointment of Sheldon Heller to the post of president, ABC International.

Heller, who is multi-lingual, brings to ABC International 15 years experience in international management and marketing, much of it in the international record industry. From 1973 through 1975 Heller served as co-

(Continued on page 22)

Fleetwood Mac Scores Ninth Week as Top LP

By LENNY BEER

■ Fleetwood Mac (Warner Bros.) continues to dominate the album market, scoring its ninth week in the number one position. Behind it, in the number two through six

positions, are five closely grouped albums.

Chart Analysis

Frampton (A&M), Barry Manilow (Arista) and Kiss (Casablanca) all held at two, three and four, while Crosby, Stills & Nash (Atlantic) and Barbra Streisand (Co-

(Continued on page 6)

Summer Sales Booming Across-The-Board

By SAM SUTHERLAND, DAVID MCGEE & PAT BAIRD

■ With record and tape sales during June and July reflecting healthy sales gains over comparable 1976 levels, manufacturers, distributors, rack jobbers and retailers are enjoying what could prove to be the strongest summer sales in industry history. A recent RW survey of major label sales chiefs, retailers and rack operators verifies RW's own ongoing sales research, as measured by *The RW Sales Index*, which, over the past six weeks, has shown continued sales increases ranging from 20 to 60 percent per week over the same periods during '76.

The *Sales Index* utilizes a deviation factor weighting each week's sales more heavily in the upper reaches of the chart, where available sales data is more extensive; however, even with that weighting removed, gains are still being posted as high as 50 percent against the previous figures. Those increases have been most consistently dramatic—and significant, in terms of dollar sales—on the album index, but the more erratic singles index also reflects net overall gains in most weeks.

The summer sales picture, long viewed as a seasonal slump by labels and merchants alike, has perked in recent years as manu-

facturers, distributors and retailers have elected to combat the anticipated dip through more active release scheduling and heavier merchandising and advertising support. Most respondents to the RW survey agreed that the summer of '76 proved particularly bullish as top selling acts like Peter Frampton, Fleetwood Mac, the Eagles, Boz Scaggs and a handful of other acts achieved phenomenal unit sales, thus providing a large volume base for the overall sales picture. Yet while the consensus showed '77 sales reaching higher overall levels, both labels and stores report a broader base of strong titles in a wider range of musical styles generating the increase.

Typifying that view of the shift toward a more balanced sales picture were comments from Bob Fead, A&M's senior VP in charge of distribution and sales, who confirmed that the label's sales during the past two months are running ahead of the same period last summer. "It's definitely above last year in terms of overall business," Fead told RW. "Unit sales are not as great, but more titles are selling. We're not locked into

(Continued on page 42)

Phonogram/Mercury Research Study Focuses on Youth Consumer Market

By DAVID MCGEE

■ NEW YORK — Although the "growing adult market" continues to be the major concern of most manufacturers, Phonogram/Mercury recently initiated a research program designed exclusively to determine the diverse musical tastes of younger consumers. The first and most extensive portion of the research

involved tabulating the results of between 5000 and 6000 responses to questionnaires placed in "17" and "Circus" magazines, and from that deriving an in-depth profile of the tastes of a specific market. The company also initiated television advertising in five U.S. cities—Minneapolis, St. Louis, Kansas City, Dallas and Houston. Continuous post-ad inventories of selloff in each city enabled the company to determine the effectiveness of its ads and to gain what it considered valuable information on the buying habits of the campaign's target age group.

In an exclusive interview with *Record World*, Jules Abramson, Phonogram/Mercury senior VP of marketing, discussed the results of the research as well as the

(Continued on page 58)

Polydor To Distribute Casablanca In Canada

■ LOS ANGELES—Richard Trugman, vice chairman of Casablanca Record and Filmworks, has confirmed that negotiations have been concluded with Polydor Records for the distribution of Casablanca product in the Canadian market, effective September 1977. Stated Trugman, "Some confusion as to the territory in-

(Continued on page 14)

FCC Can't Stop WOOK Switch to FM

By MICHAEL SHAIN

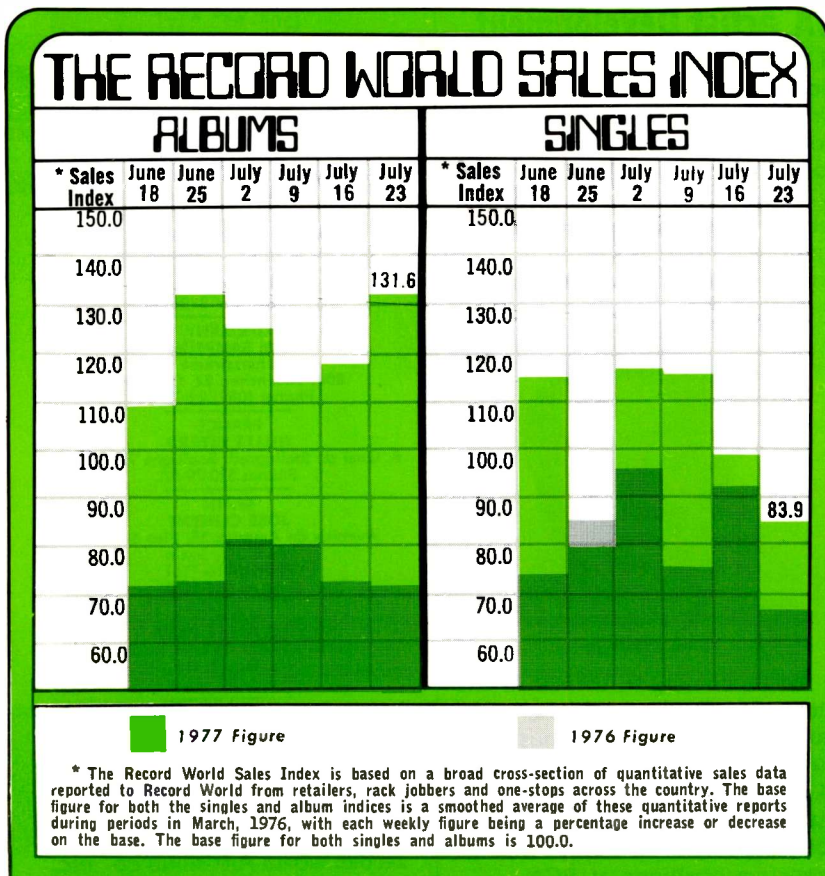
■ WASHINGTON — The Federal Communications Commission, in one of its most well-documented license revocation cases, rescinded the license of black-oriented station WOOK-AM (Washington) in 1975. But in an unusual move last week, the commission said even though WOOK-AM may not operate any longer, its format may live on—on the FM side.

Protests

The action came in response to protests from the group which will probably eventually take over

operations of the AM station in Washington, Washington Community Broadcast Co. United Broadcasting, the firm which holds licenses for WFAN-FM, formerly a Spanish-language operation, and WOOK (the license revocation is currently under appeal to the Supreme Court), switched the two station formats very soon after the decision not to renew the AM. The Spanish format was put on the AM side, the r&b format—once the city's top-rated black sta-

(Continued on page 47)



WCI Quarter Sets Revenues Record

■ NEW YORK — Warner Communications Inc. last week reported still another record achievement in revenues, net income and earnings per share, this time for the second quarter of 1977 ended June 30. Records and music publishing were again the corporation's most successful division.

Revenues for the quarter reached \$219,799,000, up from \$194,601,000 a year ago, while net income rose to \$16,246,000, over the \$16,082,000 recorded in the second quarter of 1976. Fully diluted earnings per share were \$1.15, 20 percent above the \$.95 of last year's second quarter. A reduction in the number of shares outstanding this year accounts for the greater gain in earnings per share than in net income, according to a WCI statement.

WCI also reached highest-ever levels in all three categories for the six month period ended June 30. Only the corporation's electronic games division reported any sizeable loss for the three- or six-month period.

WCI's recorded music and
(Continued on page 70)

United Artists Music Enjoys First-Half Publishing Boom

By SAM SUTHERLAND

■ LOS ANGELES — With copyrights on as many as 29 different album chart items at a time in recent weeks, and five current singles on pop and country charts, United Artists Music is currently reaping what vice president and general manager Wally Schuster described to *RW* as a booming first half of 1977.

UA's publishing interests include cuts on current pop chart albums by Barry Manilow, including both his live package and the studio work "This One's For You;" Bonnie Raitt; Maynard Ferguson; Kenny Rogers; Bette Midler; Joan Baez; the original soundtracks to "Rocky" and "New York, New York;" Burton Cummings; James Taylor, Earl Klugh; Olivia Newton-John; Electric Light Orchestra; Shaun Cassidy; and, representing the largest number of copyright shares in a single package, Peter Frampton. Frampton's current album will bring full copyright interest to UA on one song with a one-third interest in seven other selections.

Albums on the r&b side with

UA copyrights included are current lps by Gladys Knight & The Pips and Norman Connors, while the Klugh album is also charting as a jazz title. Country albums representing UA songs include current entries by Emmylou Harris, Linda Ronstadt, Crystal Gayle, Tom Jones, Freddy Fender's "Best Of" package and Billie Jo Spears, with the current Kenny Rogers album also charting country.

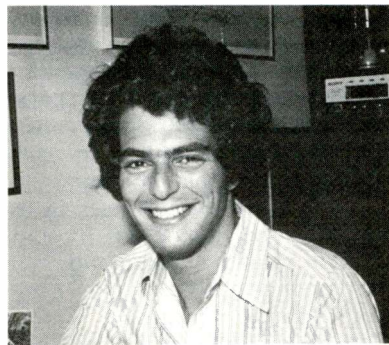
Singles action for UA copyrights includes the single "Gonna Fly Now" by Bill Conti (UA), culled from "Rocky;" James Taylor's "Handy Man" (Columbia); ELO's "Telephone Line" (UA); and Carly Simon's "Nobody Does It Better" (Elektra).

Schuster stressed that UA's current copyright activity reflects a healthy balance between new compositions and catalogue items such as Taylor's balladic interpretation of "Handy Man" and Bonnie Raitt's cover of the Del Shannon/Max Crook classic, "Runaway." Joining those songs are both "contemporary standards" from recent years by writers like Eric Kaz and Freddy Fender, and newer works by Randy Edelman, Jeff Lynne, Richard Lee, Alex Harvey, Bill Conti, Carol Connors and Bobby Goldsboro; the writers included represent both comparatively re-
(Continued on page 70)

Epic, Associated and Portrait Labels Form New Album Promo Department

■ NEW YORK—Rick Swig, director, national album promotion, Epic, Associated and Portrait labels, has announced the formation of the regional album promotion team. Under the direction of Swig, the regional team will focus on maximizing promotional and marketing support of albums on the E/A/P labels throughout the country. The regional staff includes: Harvey Leeds (northeast), Curtis Jones (southeast), Lou Mann (midwest), Jon Kirksey (southwest), and Jim McKeon (west).

The regional album promotional team will maintain a close involvement with the Epic, Associated and Portrait marketing



Rick Swig

departments. This association will provide greater communication between the regional album promotional staff and all areas of the company involved in the total
(Continued on page 70)

Monteiro To Head UA Artist Development

■ LOS ANGELES—Gordon Bossin, vice president of marketing for United Artist Records, has announced in a re-alignment of responsibilities that Stan Monteiro will take on the direction of the label's artist development department. Monteiro is currently UA's vice president of promotion.



Stan Monteiro

Before coming to United Artists Monteiro held numerous and varied positions in the music industry, including vice president of national promotion for Columbia, director of promotion for Epic and Metromedia, as well as executive positions at RCA.



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Powerhouse Picks

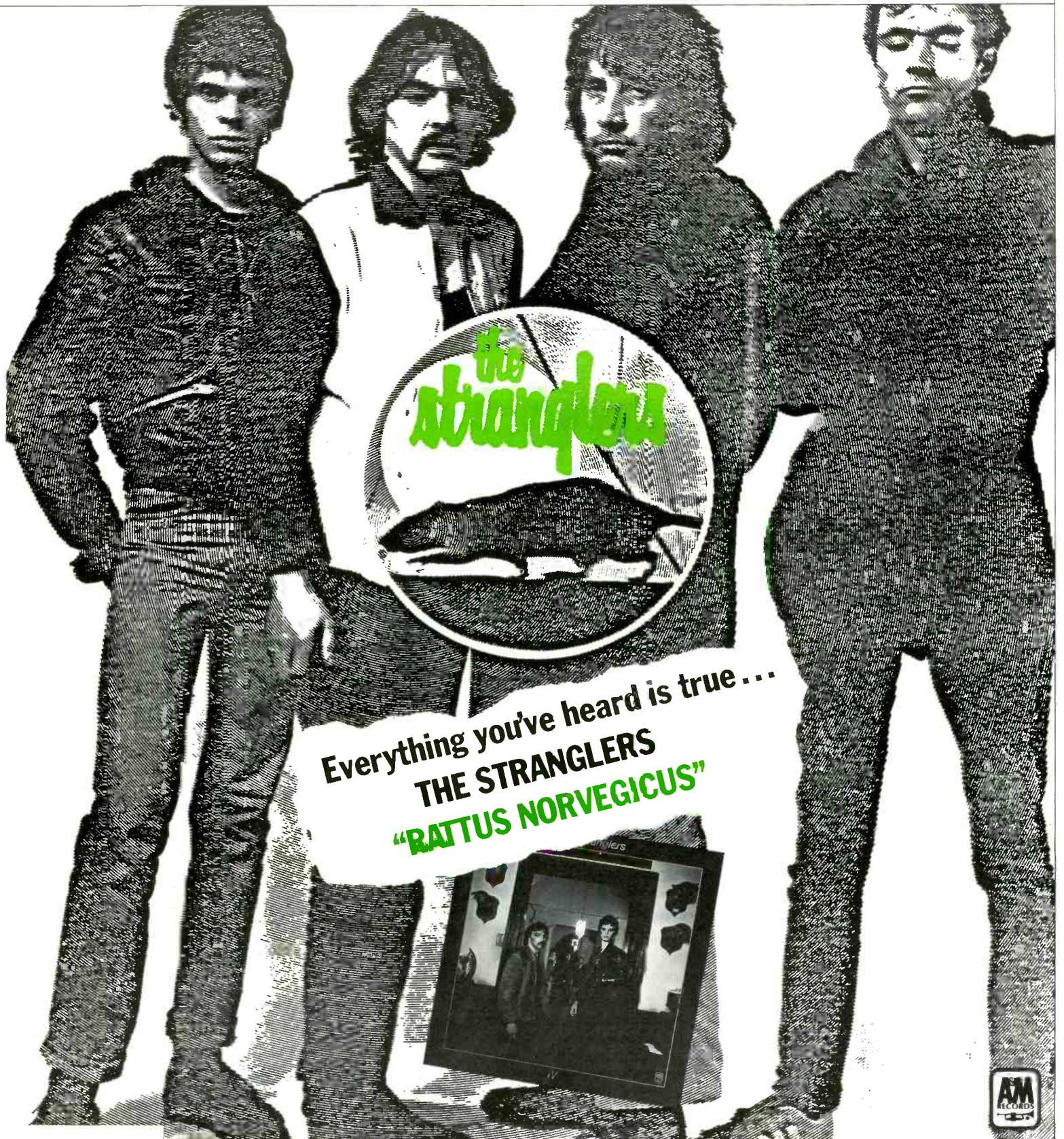
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Floaters (ABC) "Float On."

Detroit gets points again for picking this r&b crossover first. Initial pop airplay came from there and is followed this week with a veritable landslide of powerhouse call letters from both coasts and the south.



“There is no good in a system unless there is an anti-system which is threatening it all the time ... youth can be a watchdog, it’s the voice of discontent ... what’s the point in making pretty little noises, you might as well use a vibrator.”



Fleetwood Mac, O'Day Again Dominate Charts

Gibb Single #2

By Lenny Beer

■ Alan O'Day (Pacific) remains at the top of the singles market and records its fourth week in the #1 position on the Singles Chart. The hot breaking Andy Gibb (RSO) has moved into the #2 slot ahead of Peter Frampton (A&M), who is third. Gibb and Frampton, however, are not selling near the quantities that O'Day is. Also extremely hot in the top five is the Emotions (Columbia), which jumped from 18 to 5 this week with incredible sales both pop and r&b.

Other hot singles in an extremely interesting top ten are Rita Coolidge (A&M) at 6 with a bullet, Pablo Cruise (A&M) selling well at 8 with a bullet, the Bay City Rollers (Arista) moving in at 9 with a bullet, and the Commodores (Motown) picked off the #10 spot bulleting up from 13 last week. So, we see that the top ten currently has six bulleting hits and new major contenders for the #1 position in Andy Gibb, the Emotions and Rita Coolidge.

Outside the top ten, the biggest noise is being made by James Taylor (Columbia) with everything now beginning to fall in line behind what will be his biggest single in two years. The only negative on the record has been in Detroit where the trend is beginning to swing back in its favor. Also hot are Crosby, Stills & Nash (Atlantic), with the album really forcing top 40 exposure, Ram Jam (Epic) exploding now in the middle of the country, the Floaters (ABC), which is a super hit r&b and broke wide open on the pop side this week, and the new Fleetwood Mac (WB), showing incredibly quick response from their four million plus "Rumours" album.

Showing good signs in the middle of the chart are Leo Sayer

Record Merch. Opens Fourth Distrib. Branch

■ LOS ANGELES — Record Merchandising opens its fourth distribution branch in Denver Monday (25) with the activation of operation in that market that will also service Salt Lake City. A source at the newly-formed office told **RW** that Jim Stone has been appointed sales manager for the branch, while Kim Laughter has been named promotion manager.

The phone number for the new branch is (213) 385-9161.

(WB) with his third from the "Endless Flight" album, Kiss (Casablanca) breaking quickly with "Christine Sixteen" from their top five album, Stephen Bishop (ABC), a steady climber, Brothers Johnson (A&M), another r&b crossover that has the legs to turn into a major hit, and Hot Chocolate (Big Tree) starting to develop in isolated markets.

A tremendous cover battle is beginning to develop between the "Star Wars" theme on 20th Century and the cover record on Millennium by Meco. The 20th single had it all its way with strong airplay moves and early sales until Millennium put on a radio blitz in the past ten days which has split airplay in many areas and also gained solo play for the cover in other areas. Both records are receiving sensational early response with the 20th record still leading and scoring early sales, but the Millennium record is picking up incredible request activity and debuts at 71 as Chartmaker, eleven points behind the original at 60 bullet.

Other new bullets on this week's list include Shaun Cassidy (Warner-Curb), Ted Nugent (Epic), Doobie Brothers (WB), Heatwave (Epic), Kenny Rogers (UA), War (Blue Note), the Four Seasons (Warner-Curb), and the Little River Band (Harvest).

Taylor LP in Top Ten

(Continued from page 3)

(Columbia) both moved up bulleting at five and six respectively. The only new entry into the top 10 this week was James Taylor (Columbia), with his first release since the label change, at number nine with a bullet.

Outside the top 10, the strongest gainers were "Star Wars" (20th Century) and The Emotions (Columbia). The soundtrack remains a solid rack item along with continued retail sales, while The Emotions blasted to the top of the r&b album list and is gaining on the pop side almost as quick as its top 10 single.

The rest of the top 30 held their relative strength from last week with the big story of the week happening in the thirties. Yes (Atlantic) scored immediate sales with number one reports already from Los Angeles propelling the album into the number 32 position with chartmaker of the week honors. The immediate success of Yes almost paralleled the sales strength of Crosby, Stills & Nash in their first week on the street. This gives Atlantic two entries in the comeback of the year race. Also hot in the thirties this week were Rita Coolidge (A&M) with her top 10 single leading; Neil Young (Reprise) and The Floaters (ABC) with their debut album containing this week's Powerhouse Pick.

In the middle of the chart, the best sales gains were turned in by The Alan Parsons Project (Arista), this week's study in the Tracks section; Steve Winwood (Island), with his first solo album; Shaun Cassidy (Warner/Curb), with surprising sales and a second bulleting single; Bay City Rollers (Arista), last week's Chartmaker with a top 10 single; War (Blue Note), with a double album showing immediate gains; and Olivia Newton-John (MCA), with racked accounts selling the highest volume of stock.

Besides the impressive debut by Yes, only two other albums were able to bullet into the top 100 this week. Styx (A&M), appears on the verge of breaking wide open nationwide this go-around as their latest debuts at 95 with a bullet with the middle of the country leading. Finally, the soundtrack to "New York, New York" (UA) continued to build momentum and garnered the last bulleting spot this week at 97.

Byrd To Take Blue Note Helm

■ LOS ANGELES — Veteran jazz trumpeter, composer and producer Donald Byrd is taking over the helm of Blue Note Records, United Artists' jazz arm, the oldest continuously operating jazz label in the industry, following the departure of Dr. George Butler as vice president and general manager. The appointment underscores an already long-term association with the label: with Blue Note since the late '50s, he has been with the label longer than any other artist on the roster.

At press time, industry sources asserted Butler was taking a newly-created post in charge of CBS Records' jazz operations and would relocate to New York. An official CBS source would not confirm any appointment, telling **RW**, "We are not ready to report on Dr. Butler . . . I can't deny the rumor, but I can't comment on it."

At 44, Byrd enters the top post at the UA owned label after a multi-levelled career that began shortly after his arrival in New York in the mid-'50s. As both leader and collaborator, he was a prolific recording and performing artist, playing with Thelonius Monk, Kenny Clarke, Oscar Pettiford, Art Blakey, Max Roach, John

(Continued on page 14)

REGIONAL BREAKOUTS

Singles

East:

Kiss (Casablanca)
Carly Simon (Elektra)
Elvis Presley (RCA)

South:

Heatwave (Epic)
Brothers Johnson (A&M)
Glen Campbell (Capitol)
B.J. Thomas (MCA)
Stephen Bishop (ABC)

Midwest:

Sanford-Townsend (Warner Bros.)
Elvis Presley (RCA)
Brothers Johnson (A&M)

West:

Star Wars (20th Century)
Brothers Johnson (A&M)
Kiss (Casablanca)

Albums

East:

Yes (Atlantic)
Lonnie Liston-Smith (RCA)
LTD (A&M)
Carole King (Avatar)
C.J. & Company (Atlantic)

South:

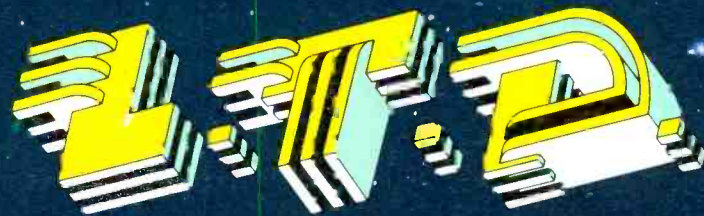
Yes (Atlantic)
Stuff (Warner Bros.)
Heatwave (Epic)

Midwest:

Yes (Atlantic)
Styx (A&M)
LTD (A&M)
Elvis Presley (RCA)
Rainbow (Oyster)
Derringer (Epic)

West:

Yes (Atlantic)
AWB & Ben E. King (Atlantic)
Styx (A&M)
Little River Band (Harvest)



P R E S E N T S

"S O M E T H I N G
• T O L O V E •"

When we first heard this album we immediately fell in love with it. When we sent out advance copies to the field everyone who heard it fell in love with it. It's only right. The album is a sensational collection of new songs incredibly produced by one of the original masters of the Philly Sound Bobby Martin. So consequently, initial orders tripled. Which is only natural when you have something to love.



PERSONAL MANAGEMENT FOR L.T.D.: THE TENTMAKERS CORP. (BOB MADEL, BOB GOLDEN)

"SOMETHING TO LOVE" THE NEW L.T.D. ALBUM ON A&M RECORDS & TAPES

SP 260 E

PRODUCED BY BOBBY MARTIN



Polydor Announces Mktng. Restaffing

■ NEW YORK — Harry Anger, vice president/marketing for Polydor Incorporated, has announced a major restaffing of Polydor's marketing department. The most far-reaching development was the creation of the position of national sales administrator, which was filled by Ron Palladino. Palladino, promoted to the post from the position of midwest regional marketing manager, is now based in Polydor's New York office. He formerly operated out of Cleveland.

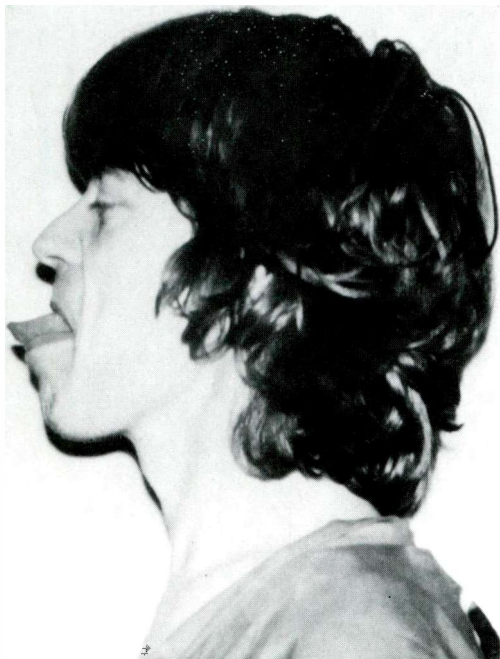
Filling Palladino's vacancy as

midwest regional marketing manager is Norm Leskiw. Leskiw comes to Polydor after a year and a half as Sweet City Records' director of marketing and, before that, five years as London Records' regional manager and branch manager in Cleveland.

A second new department addition is Tony Orr, who joins Polydor as eastern regional marketing manager. Orr, now based in New York had been an executive with CBS' retail stores on the west coast and sales manager of J.K. Distributing in Detroit.



From left: Tony Orr, Gary Drexler (southern region marketing manager), Norman Leskiw, Harry Anger, Ron Palladino and Sterling Devers (western region marketing manager).



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WEA Execs Meet with Black Retailers

By FRANC GAVIN

■ LOS ANGELES — WEA executives and black retailers met Tuesday night (19) at the Roger Young Center in an attempt to develop stronger relations between the WEA family and r&b markets. Major emphasis was on strengthening lines of communication from WEA's home offices down to the independent black retailer. Addressing the grievances of the small retailer whose heaviest turnover is concerned with black music, WEA has as a result of the meeting, firmly committed itself to restructuring and reinforcing WEA/black independent relations to optimum efficiency levels.

While the dinner/rap session was conducted along the lines of a miniature NARM convention, with the small-independent vs. large-chain question being broached upon, the specialized problems of the black retailer were the primary focus of the night's discussions. With WEA's new commitment to this area came particular promises opening retailer's credit limits, maximum service with merchandising aids, and additional, unspecified help. Such help in the form of an open clause agreement would go so far as to send troubleshooting specialists to areas in need of aid with book-keeping, merchandising and sales.

"Nobody realizes how many independent retail outlets there are in the U.S. that deal primarily in black music." Oscar Field, WEA's national director for

promotion of black music, told **Record World**. "In fact, nobody knows. We are at present taking count, city by city. L.A. in itself is an excellent example—there are between 300 and 400 such outlets within the Los Angeles area."

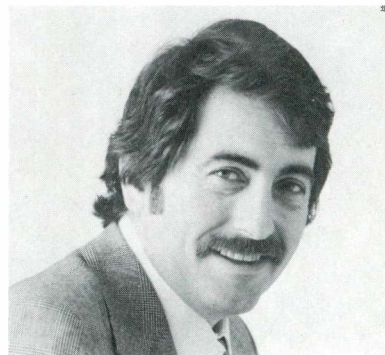
The basic difficulty, according to Fields, lies in the extremely transitory nature of many of the outlets. The stores open and close with regularity, often operating out of less than adequate space, others combining with clothing stores, barbershops, pawnshops or small grocery stores under a single roof.

"But all have one thing in common," said Fields. "They have been in past times, out of the boundaries of normal service, mostly because of inadequately established systems of addressing problems where they tend to originate, at the regional pro-

(Continued on page 70)

RCA Names Weiner Pop Merch. Director

■ NEW YORK—The appointment of Mort Weiner as director, pop product merchandising, RCA Records, has been announced by Robert D. Summer, division vice president, marketing operations.



Mort Weiner

Weiner, who will have offices in Los Angeles and New York, will have RCA pop product managers reporting to him.

Weiner had been director, custom label sales, for more than a year. In that position, he had been in charge of sales activities concerned with all of RCA's associated labels. He had joined RCA Records in March of 1975 as sales and promotion manager, custom labels.

Before joining RCA Records, he had worked in the music industry for more than a dozen years, five of which were spent as director of marketing for Metro-media Records. Immediately prior to joining RCA Records, he had served in the Los Angeles area as executive administrator of promotion for Motown Records.

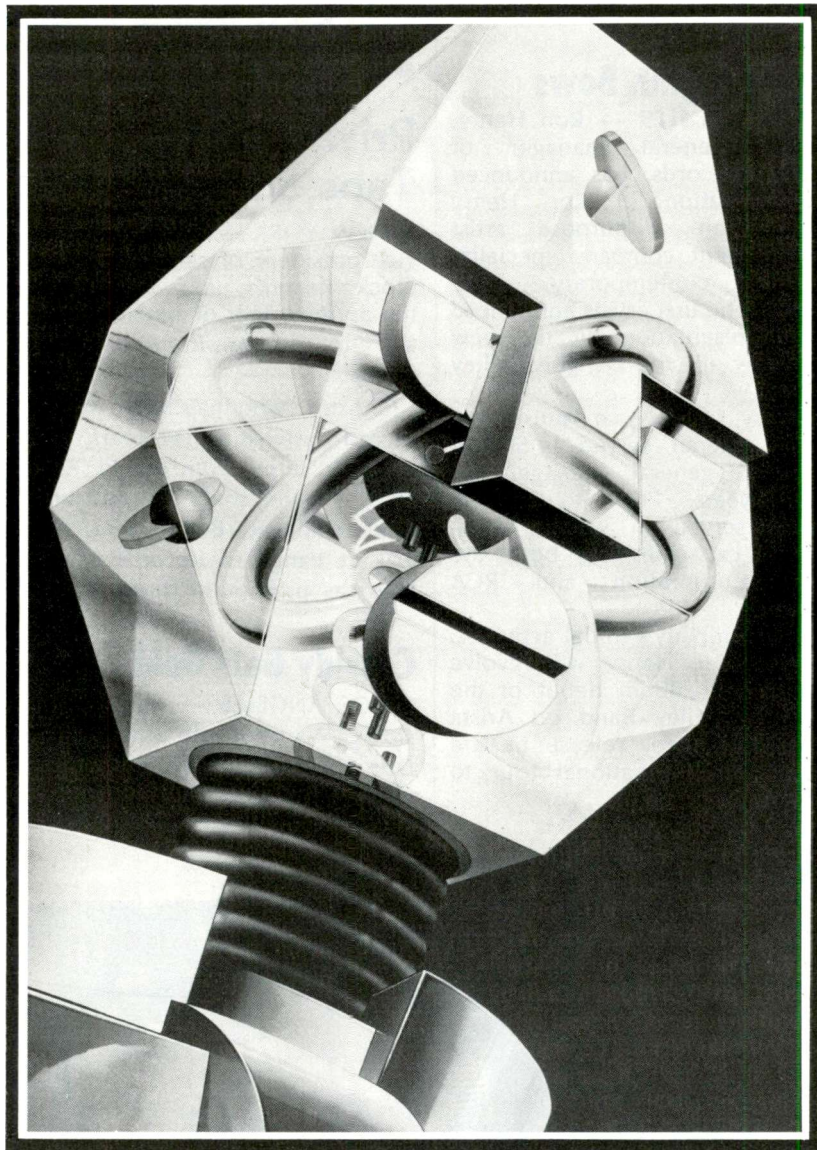
Sire Taps Three

■ NEW YORK — As a part of a major expansion at Sire Records, Sire's managing director Seymour Stein has announced three new appointments.

Ira F. Beal has been named to the newly created position of vice president—business affairs. Beal was most recently executive vice president of MPL Communications, Paul McCartney's American company. Prior to that position Beal was president of The New York Times Music Corporation and a vice president of The Polygram Group.

Also appointed to the Sire executive staff were Nannette Rogoff, named to the position of manager, finance, and Jo Bonilla who has been named Publishing Administrator of the Bleu Disque (ASCAP) and Doraflo Music (BMI) companies. Rogoff most recently worked for Barry Imhoff, and prior to that worked for Jerry Weintraub at Management III. Bonilla joins Sire from the Schroeder Music Publishing Group.

**They will say
that this is where
it all began.**



**“I ROBOT.”
The Alan Parsons Project.**

**A Rock Masterpiece.
On Arista Records.**



RCA/Windsong Plans Campaign Around Starland Vocal Band TVer

■ NEW YORK — Windsong recording artists Starland Vocal Band make their television bow on Sunday, July 31 in the first of six weekly half-hour shows to be aired on the CBS-TV network. RCA Records, distributor of Windsong, will launch a major campaign on the group's new album, "Rear View Mirror," tied in with the TV shows.

The show, to be seen in prime time at 8:30 p.m. (EDT), is titled The Starland Vocal Band Show, and will be launched with the group bursting through a huge Sunset Strip billboard made in the likeness of their current album. The shows then follow Starland to their college concerts and to clubs where they have had great success, including Washington's Cellar Door. Another location for shooting is Clyde's in Washington, D.C., which inspired "Afternoon Delight."

Appearing every week in character portrayals will be comedians Jeff Altman, David Letterman, Mark Russell and Phil Proctor and Peter Bergman.

RCA's support includes consumer print advertising in such publications as People Magazine, 60-second radio spots cross-plugging the TV show and their album, to be run in major markets, and print advertising to appear in newspaper TV sections in major markets.

Display materials prepared by RCA to maximize point-of-pur-

Private Stock Names Blardo to LP Promo

■ NEW YORK—Bob Harrington, vice president of promotion and artist relations at Private Stock Records has announced the appointment of Joshua Blardo to the position of national director of album promotion.



Joshua Blardo

Blardo, who started his career in radio at KMPX in San Francisco, later went to Grateful Dead Records as their national promotion director. After that, he worked at London Records, as associate director of national promotion, and just recently came from Chrysalis Records, where he was co-director of national promotion.

chase visibility on the single and album include a "Liberated Woman" streamer, an 8" x 20" "Rear View Mirror" foil album streamer, a 12" x 24" four-color "Rear View Mirror"/"Afternoon Delight" album streamer, and a 12" x 24" two-color streamer plugging the TV show and the "Rear View Mirror" album.

Advertising and publicity materials include album minis, and photos and biographies of the group.

RCA has lined up promotions and window and in-store displays with dealers around the nation, plugging both album and TV show.

Henry Mgmt. Bows

■ LOS ANGELES — Ron Henry, former general manager of Shelter Records, has announced the formation of Ron Henry Mgmt., an all-purpose artist management company specializing in contemporary music clients. The first artists announced for representation by the new company are the Dwight Twilley Band.

Henry, a six-year music industry veteran, served as Shelter Records' general manager for three years. Prior to Shelter, Henry served in various managerial capacities for both the RCA Corporation and RCA Records.

The company's initial activities, according to Henry, will revolve around the album debut of the Dwight Twilley Band on Arista Records, set for release in late August and a national tour to follow.

Atlantic at Montreux



Atlantic Records took over the entire four-night opening schedule of this year's 11th Montreux International Festival in Switzerland, with more than 80 musicians and singers performing in various combinations. Some of the artists and executives involved in the festival gathered outside Montreux's Restaurant Girardet afterwards, from left: (back row) Mlle. Girardet, Dick Morrissey, Atlantic VP Noreen Woods, Ben E. King, Atlantic VP of international operations Phil Carson, WEA Intl. president Nesuhi Ertegun, Herbie Mann, the chef, and Steve Ferrone, Hamish Stuart and Alan Gorrie of AWB; (front row) Claude Nobs, WEA Intl.'s European artist relations director and production director for the festival, AWB's Molly Duncan, Onnie McIntyre and Roger Ball, and the group's manager, David Mintz.

Boz Bash



Columbia Records recently held a luncheon for Boz Scaggs, celebrating his three sold-out performances at New York's Avery Fisher Hall. Pictured at the luncheon are, from left: (top) Bob Jamieson, Ron Piccolo, John Kotecki, Ed Hynes, Matty Matthews and Arnold Levine of CBS Records. Craig Fruin, Scaggs's road manager; Bob Sherwood, Don Dempsey and Don Colbert of CBS Records. (Bottom) Jack Craigo of CBS Records; Howard Kaufman, co-manager of Scaggs; Walter Yetnikoff, president of CBS Records Group; Scaggs; Bruce Lundvall, president, CBS Records; and Mickey Eichner of CBS Records.

Private Stock Taps Schuster

■ NEW YORK — Harold Sulman, vice president of sales at Private Stock Records, has announced the appointment of Amanda Shuster to the position of sales director.

Shuster, who has been in the record business for 11 years, just recently came from Island Records, where she was assistant sales manager. Before that, she was at Vanguard Records where she was promotion director.

Cassidy Gets Gold

■ LOS ANGELES — Shaun Cassidy's Warner-Curb single "Da Doo Ron Ron" has achieved RIAA gold certification.

Columbia Ups Kean

■ NEW YORK — Jock McLean, associate director, artist development, Columbia Records, has announced the appointment of Patty Kean to the post of manager, artist development, Columbia Records.

In her new capacity, Ms. Kean will be responsible for aiding McLean in the implementation of artist development strategies for artists on the Columbia roster.

Ms. Kean joined CBS Records in 1972 in the artist development department and was subsequently appointed coordinator of that department, the post she has held until her recent move.

Arista Taps Wright

■ NEW YORK — Patti Wright has been appointed associate director, west coast publicity for Arista Records, it was announced by Dennis Fine, director of national publicity for the label.



Patti Wright

Wright will be responsible for the overall direction of Arista's western press efforts.

Following a four year tenure with Capitol Records as national publicity manager, Wright moved to Dark Horse Records as director of artist development. Prior to joining Arista Records, she served as national director of publicity for United Artist Records.

What America needs is more AC/DC.

With the record-breaking heatwaves across the nation and power blackouts on the east coast, AC/DC has arrived with the energy just in time.

With AC/DC around, you'll never lose any power. Because AC/DC is all power

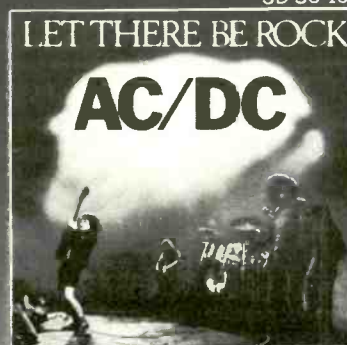
Here's why. AC/DC's latest album, "Let There Be Rock," is album pick of the week in Bill Hard's Friday Morning Quarterback.

It's also pick of the week in Cashbox and the most added album in Record World.*

"Let There Be Rock" came in at 37 in Radio & Records in its first week. Now that's what we call power!

If you're caught without AC/DC, don't say we didn't warn you. After all, we're just trying to show you the light.

SD 36-151



*Week of 7/16 Record World, Cashbox

AC/DC. "Let There Be Rock." On Atco Records and Tapes. 

ON TOUR

July 27, Armadillo World Headquarters—Austin, Texas
July 28, Municipal Auditorium—San Antonio, Texas
July 29, Ritz Music Hall—Corpus Christi, Texas
July 31, Electric Ballroom—Dallas, Texas
August 4, Ft. Pierce, Florida
August 5, West Palm Beach Auditorium—West Palm Beach, Fla.
August 6, Jacksonville Coliseum—Jacksonville, Fla.
August 7, Great Southern Music Hall—Orlando, Fla.
August 9, Bayou—Washington, D.C.
August 11, B. Ginnings—Chicago, Illinois
August 12, Public Hall—Cleveland, Ohio
August 13, Agora—Columbus, Ohio
August 14, County Field House—Erie, PA
August 16, Stone Heart—Madison, Wisc.
August 17, Riverside Theater—Milwaukee, Wisc.
August 19, Hara Arena—Dayton, Ohio
August 21, Tomorrow Theater—Youngstown, Ohio

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **MR. WIZARD REVISITED:** We should have guessed that a disaster like last week's Big Apple blackout would prove fodder for the flack mill. What we didn't guess was that any number of folks would pass off the shutdown as cosmic coincidence involving their charges. But while Chrysalis proudly noted that **UFO** members were in a metro movie theater (their lp is called "Lights Out") at the time, A&M sensed some significance in **Richie Havens'** presence at Central Park, where his performance was unplugged every bit as decisively as the average wall outlet, going so far as to imply even more dramatic disorders of a geological nature might then be expected when Havens hits the coast.

NO ANCHOVIES: Meanwhile, E/A chairman **Joe Smith** and his wife are due in D.C. Tuesday (26) for dinner at the White House, where the President will be honoring the President of Italy with a state dinner. Joe confided to COAST stringer **Lew Slips** that he would be careful to include linguine stains on his dress shirt to make the visiting dignitary feel welcome . . . Belated kudos to Warner Bros. merchmeister **Adam Somers** and his wife **Carolyn**, who are setting a massive merchandising campaign on behalf of daughter **Samantha Rose**, who shipped July 9 at 6 pounds, four ounces and small change. Initial plans include special cut-apart pampers and in-store baby carriage browsers.

HEARTY THANKS: Portrait Records, the still-young but thriving CBS venture, recently threw a party to present **Heart** with its first gold record for the label. The setting was certainly unusual: the Duquette Gallery, a Gothic-flavored house sumptuously laden with works of various nature that were, ah, charming. Portrait's **Larry Harris**, while by his own admission no **Henny Youngman**, was boundless in his appreciation of **Heart's** remarkable feats.

YOU'RE NOT SERIOUS: Reports are that British singer **P. J. Proby**, once known for wearing pants so tight you could read the date on a dime in his pocket, will be joining **Focus**, of all people. And you thought **Fowley** and **Reddy** was an odd combo . . . Speaking of Fowley, Kim (who is rarely at a loss for words) is calling his current project, an album for the Dream label by **Steven T.**, everything from "melting pot street rock" to "**Crosby, Stills and Nash** on a functional level with housewife overlap and **Sylvester Stallone** overview" . . . Craziest item this week concerns Cassell's Music, a small retail outlet in the L.A. area: seems that on July 4, Cassell's front window was smashed and their life-sized, non-inflatable **Dolly Parton** stand-up figure was pilfered. Well, the culprit was nabbed, and Cassell's has Dolly back. And, in a move designed to prevent any repetition of this most heinous of crimes, she's been stapled to the wall . . . And while thievery is the topic: the album cover reproduction of **Bette Midler's** latest was swiped from Tower Records' store on the strip, reportedly the first time that's happened.

KUDOS: To the Beserkely Records softball crew, now undefeated after pummeling station KSN in San Francisco (of course, this is the only game we've actually heard about). Late box scores in the National Geographic list a 19-12 score for the game, which included members of **Earth Quake**, the **Rubinoos** and **Greg Kihn's** band; but what NG doesn't tell you is that it looks as if KSN pd **Bonnie Simmons** will now have to make good on a deal she made with Beserkley's **Matthew Kaufman**: apparently, Bonnie said that if KSN lost she'd roll an egg down a city block with her nose. Make ours poached, please.

CHIVALRY UNDEAD: Defending ladies' honor appears to be one antebellum tradition still in force, at least in Louisville. When Britishers **Charlie** passed through two weeks ago to play their first gig there, drummer **Steve Gadd** had the audacity to wave at a girl in the audience, apparently (and understandably) unaware that she was romantically linked with one of the security guards. After the show, the entire security force reportedly trounced Gadd, whose injuries included a fractured wrist. We're just a little disturbed at the thought of what they might have done if he'd actually talked to her . . . The CBS Network has signed a contract with Linda Ronstadt for her first headlining television special. No further plans for the show are set, since Ronstadt is getting ready for her late summer tour, but sources expect the special could air by early '78, once manager **Peter Asher** can set a producer, director, writers and concept for the show.

DOWNCOURT DRIBBLES: During the half time entertainment at the East/West basketball game set for the L.A. Forum on August 19, members of the **Eagles** and **Chicago, Cheech & Chong** and other local celebs will engage in half-court combat on behalf of The Soulful

(Continued on page 56)

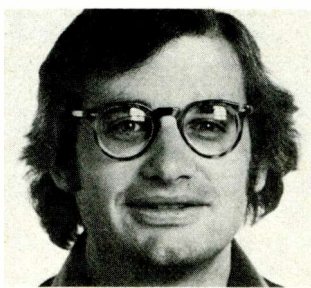
Cleaning Up The Ghetto



Philadelphia International executives and artists held a press conference in Harlem recently to kick off a special drive in conjunction with the release of "Let's Clean Up The Ghetto" by the Philadelphia International All Stars. The all-day event was attended by Manhattan Borough President Percy Sutton and similar meets will be held throughout the country. Pictured here are, from left: R. Ashton Wall, director of People's Park Foundations, Inc.; Tony Martell, vice president and general manager Associated Labels (Epic); P.I.R. artist Billy Paul; Leon Huff, vice president P.I.R.; Percy Sutton; Kenny Gamble, chairman of the board P.I.R.; Harold Preston, program coordinator and director of community affairs P.I.R.; Paris Eley, associate director of product planning, CBS Special Markets, and P.I.R. recording artist Archie Bell.

Epic Names Charne To Product Mgmt. Post

■ NEW YORK—Jim Tyrrell, vice president, marketing, Epic, Portrait and the Associated Labels, has announced the appointment of Jim Charne to associate director, product management, east coast, Epic, Associated and Portrait Records.



Jim Charne

Jim Charne joined CBS Records in 1969 as one of the original CBS college reps, located in Madison, Wisc. In 1972 he was appointed the first local promotion manager in Minneapolis, and was responsible for all promotional activities for Nebraska, Minnesota, North and South Dakota and Iowa. In 1973 Charne came to New York as an Epic Product Manager, the position he has held until his present move.

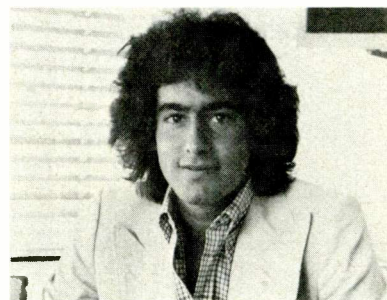
Chrysalis Names Layton National Sales Manager

■ LOS ANGELES—Sal Licata, vice president of sales & promotion, Chrysalis, has announced the appointment of Stan Layton to the position of national sales manager.

Layton, who served as vice president of operations of MCA Records for 2 years, comes to the firm from Shadybrook Records, where he acted as vice president of marketing for the independent label.

Polydor Ups Stevens

■ NEW YORK—Irwin H. Steinberg, president of Polydor Incorporated and the Polygram Record Group, has announced the promotion of Rick Stevens to the post of vice president, artists and repertoire, east. Stevens was formerly the director of a&r east coast, now overseas Polydor's eastern a&r operations, a department which also includes the director of a&r for Polydor's Verve and ECM labels, and the director of a&r, r&b. In addition, Stevens is responsible for coordinating Polydor's international product acquisitions.



Rick Stevens

Stevens, once product manager for Columbia Records, has been with Polydor-related companies since 1973, starting as assistant to the vice president, sales, for Phonodisc, Inc. He became director of marketing, west for MGM/Polydor Records in Los Angeles and, following his success in bringing the Oyster Records label to Polydor, was transferred to New York in November, 1975 as director of a&r east coast for Polydor Incorporated.

Bros. Johnson Platinum

■ LOS ANGELES — "Right on Time," the newest A&M release by the Brothers Johnson, has been certified platinum by the RIAA.

**CBS RECORDS INTERNATIONAL ANNOUNCES
THE WINNER OF THE SECOND CRYSTAL GLOBE, FOR
EXTRAORDINARY RECORD SALES OUTSIDE THE UNITED STATES.
PRESENTED WITH PRIDE TO RAY CONNIF, FOR
OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS.
CONGRATULATIONS, RAY. FROM ALL OF US.**



William Shatner On Tour: Living The Rock 'n' Roll Life

By SAM SUTHERLAND

■ LOS ANGELES — California's Bay Area has long been a familiar scene for pop phenomena, but a recent riot outside a Berkeley store reflected literal star systems light years away from the Haight and acid rock: William Shatner, whose tenure as Captain Kirk on the "Star Trek" television series ended with the series' demise six years ago, was mobbed when he appeared at the Federation Trading Post, a shop specializing in "Trekkie" memorabilia, to help promote a double album culled from his recent one-man tour.

Shatner's album, being distributed as a mail order item on his own Lemli Music label, (available from Lemli at 760 N. La Cienega, L. A. 90060) is a spoken word presentation developed as an extension of his mythic stature as captain of the Starship Enterprise. And the chaotic welcome he received in Berkeley, when added to revived interest in the series, underscores not only the underdog tenacity of "Star Trek" but a more general public interest in science fiction that suggests

ABC Names Duboff Director of A&R

■ LOS ANGELES—Mark Meyer-son, vice president, a&r, ABC Records, has announced the appointment of Steve Duboff to the post of director of a&r.



Steve Duboff

Duboff comes to ABC from Irving/Almo Music where he had a publishing-production partnership for the past year-and-a-half.

Music Retailer Eastern Ad Manager

Excellent opportunity for sales and marketing oriented individual to represent Music Retailer in the East Coast. We have a five year steady growth record and seek a person who can move ahead with us. Advancement potential and sell for self-starter who has the knowledge and ability to relate and sell the music and audio market. Send resume to:

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Chestnut Hill, Mass. 02167

the genre, long regarded both commercially and critically as risky at best, may emerge as a major pop media source.

Unlike other "Star Trek" veterans who have found their previous identification with the series inhibiting, Shatner is sanguine about his notoriety and genuinely involved in science fiction as an overlooked and generally underestimated field. "I've been associated with science fiction for some time, and the sheer wealth of ideas coming out of the field is simply remarkable," he observed in a recent conversation with **RW**. "But I didn't know that our series would prove to be so popular or influential. In fact, I read an interview with George Lucas that was published about a month before 'Star Wars' was released, and he didn't know if he had a hit either."

Shatner's enthusiasm for the box-office hit of the summer applies equally to the more general upsurge in science fiction properties in the film industry. Yet, with over a dozen major film projects either in production or on the boards mirroring the film industry's broadest commitment to the field in the history of that medium, Shatner is understandably critical of the fate of his own series: originally cancelled in the early '70s, "Star Trek" has since spawned a separate animated series, been reincarnated as one of the most successful syndicated video properties, and has generated a variety of related merchandising; yet repeated efforts at a feature-length film sequel to the series were defeated just a week before "Star Wars" opened to lend commercial credibility to a sci-fi boomlet.

"I'd signed a contract, and had already been introduced to the director and the script writer," Shatner recalled. "I even had a whole side of material for the live show in mind linked to the movie." Although there are now plans for the series to return to television with new segments, Shatner's own involvement remains unclear, despite his continued willingness.

If Paramount proved too cautious about its intergalactic futures, though, Shatner's interest continued, culminating in the album and plans for a new touring presentation that would further extend what Shatner has made an ongoing framework for his dramatic roles, journeys into the unknown.

"William Shatner Live" chronicles a one-man show that Shatner assembled from both classic science fiction and fantasy sources and his own experiences with the "Star Trek" myth. "What I wanted to do was put together material loosely showing the origins of science fiction as something that has occurred to writers over the ages, not just a fad." Accordingly, Rostand's *Cyrano de Bergerac* becomes as focal a source as Kirk himself, a feature of the show that Shatner found well received on the road.

The pace of the tour itself, and the problems inherent in producing and manufacturing his own album, have led Shatner to view his current project as a cram course in the rock 'n' roll lifestyle. The pressures of some 50 one-nighters, most of them consecutive, were his first rude introduction to the contrast between life on the lot

(Continued on page 49)

Parsons Project Promo



Arista Records recently completed a 16-city "playback tour" in support of the new Alan Parsons' Project album "I, Robot." Parsons and his manager Eric Woolfson travelled to ten of the cities to visit with Arista and media personnel during the specially prepared 41-minute presentation of the album. Pictured at the St. Louis reception following the playback are, from left: Dick Pressman, sales manager, M.S. Distributors; Rita Kennedy, M.S. Distributors; Woolfson; Bobby Lawrence, program director KBEQ; Eric Paulsen, president, Pickwick Intl, Inc., Racks Services Division; Becky Tinsley, promotion, M.S. Distributors; Jerry Bix, Arista midwest regional marketing manager; Parsons; Gay Diamond, Arista regional promotion, and Peter Parisi, program director KADI.

Byrd Helms Blue Note

(Continued from page 6)

Coltrane and Sonny Rollins, among others; even before his decision to launch a second career as an educator, he became involved with young artists, his earlier proteges including Herbie Hancock. Following his influential early '60s experiments in fusing African music with western classicism, he resumed his education, earning bachelors and masters degrees from the Manhattan School of Music and a doctorate in music education from Columbia University. Byrd then accepted a post as chairman of the black music department at Howard University in Washington, D. C. where he continued his own studies in law and ethnomusicology; while at Howard, the latter discipline saw Byrd actively involved as an archivist, preserving jazz recordings and scores.

Formed Blackbyrds

In the early '70s, while continuing at Howard, Byrd achieved his broadest popular success to date with the release of "Black Byrd," which in 1973 emerged as the label's largest selling title up to that time; simultaneously, he formed The Blackbyrds from Howard students studying under him, signing the group to Fantasy and going on to produce hit singles and albums for the group.

Polydor To Distribute Casablanca in Canada

(Continued from page 3)

Involved in this distribution agreement has led to various speculations, which we hope will be clarified by this announcement."

Denies Rumors

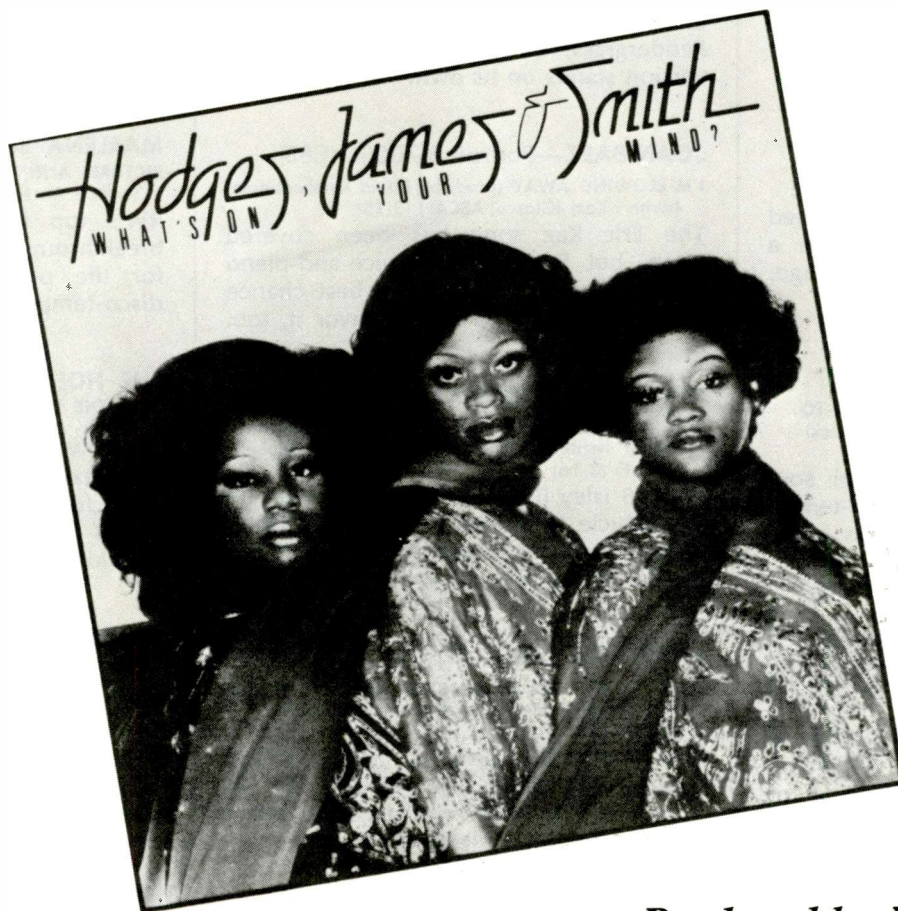
Trugman's official statement also noted, "the industry has been speculating on the future of Casablanca. We have heard reports linking us with ABC, MCA, CBS, Warner Bros., Polydor and Columbia Pictures. Although we are flattered by talk of these direct associations, time has proven that Casablanca has not entered into any of these deals." Negotiations for the Canadian distribution pact were conducted by Trugman representing Casablanca and Serge McMullen representing Polydor.

Atl. Price Increases

■ NEW YORK — Debut albums by Foreigner on Atlantic Records, and Slave on Cotillion Records (distributed worldwide by Atlantic), will effect an immediate catalogue price change to \$7.98 for lps, 8-tracks and cassettes, it has been announced by Dave Glew, senior vice president/general manager of Atlantic.

WHAT'S ON YOUR MIND?

"An album that's diversified, well paced, beautifully produced and deserves to be heard more than once. Don't miss it!" -The Black American



PS 685

Produced by Mickey Stevenson

HODGES, JAMES & SMITH

*The most promising R&B newcomers of the year come through!
Includes "SINCE I FELL FOR YOU," the hit that's exploding
on radio and in discos throughout the Midwest and down
the East Coast.*



© LRI, 1977

SOVEREIGN—Millennium 601

SOMEWAY, SOMEHOW (prod. by Jimmy Ienner) (writers: B. & C. M. Jackson) (Bacon Fat/Dramatis, BMI) (3:03)

The urgency of this bright, fast-paced pop single is apparent from the first bar—Ienner's touch brings out the best in what could be a debut hit.

PAUL NICHOLAS—RSO 878 (Polydor)

HEAVEN ON THE SEVENTH FLOOR (prod. by Christopher Neil) (writers: Bugatti-Musker) (Keyboard Pendulum/Chappell, ASCAP) (2:44)

This should not be a typical cover battle, as Nicholas' bright, upbeat pop reading of the stuck-on-the-elevator theme is rather different from his competition.

GENERAL JOHNSON—Arista 0264

LET'S FOOL AROUND (prod. by General Johnson) (writer: Johnson) (Music In General, BMI) (3:25)

That unmistakable voice is well applied to this midtempo r&b number with a lighthearted but romantic message. Crossover seems natural.

LITTLE MILTON—Glades 1743 (T.K.)

LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) (prod. by Milton Campbell & James Mack) (writer: Campbell) (Trice, BMI) (3:30)

Milton's fine vocal caps a Miami soul effort to remember. The mid-tempo song is highlighted by good brass back-up and a piano solo that stands out.

O. C. SMITH—Caribou 8 9021 (CBS)

SIMPLE LIFE (prod. by John Guerin & Max Bennett) (writer: Bennett) (Wild Rose/Almo, ASCAP) (3:18)

Smith's latest has a message similar to that of "Rhinstone Cowboy"—dissatisfaction with hectic living—and could hit with the same adult audience.

JAMES BROWN AND THE J.B.'S—Polydor 14409

GIVE ME SOME SKIN (prod. by James Brown) (writers: Deanna & Yammer Brown) (Dynatone/Belinda/Unichappell, BMI) (3:56)

Brown delves further into the outer reaches of funk on his latest single, also notable for a somewhat nostalgic "Take me to the bridge" at the end.

SUN—Capitol 4464

JUST A MINUTE OF YOUR TIME (prod. by Beau Ray Fleming & Byron Boyd) (writers: Sandridge-Jones) (Glenwood/Osmosis, ASCAP) (3:12)

Sun adheres to sixties r&b verities on this well-arranged song. The brass work sets off the lead and choral vocal performances; crossover seems likely.

BILLY GANT—Old Man 6445

FARRAH (prod. by John Rainey Adkins) (writers: Adkins-Hunter-Scott) (Lowery/Stansell, BMI) (2:25)

The surprise is that no one thought of it sooner—this country waltz dealing with a lonesome man and the TV star he dreams of appears to have potential.

DONNA SUMMER—Casablanca 884

I FEEL LOVE (prod. by Giorgio Moroder & Pete Bellotte) (writers: Summer-Moroder-Bellotte) (Rick's/Sunday, BMI) (3:42)

This single, like the Summer hits that have preceded it, establishes a mood first, then builds on it. The synthesizer that keeps up the beat is captivating.

DEE DEE SHARP GAMBLE—Phila. Intl. 8 3625 (CBS)

NOBODY COULD TAKE YOUR PLACE (prod. by Gamble & Huff) (writers: same as prod.) (Mighty Three, BMI) (3:30)

One of the best recent Gamble-Huff compositions has been done by Teddy Pendergrass, but Ms. Gamble's rousing version stands on its own.

JOAN BAEZ—Portrait 6-70006 (CBS)

I'M BLOWING AWAY (prod. by David Kershenbaum) (writer: Kaz) (Glasco, ASCAP) (3:15)

The Eric Kaz song has been covered often, but Baez' spare, voice-and-piano rendition seems to have the best chance for a pop hit. MOR should favor it, too.

SHIVERS—Private Stock 160

THIS OLD HEART OF MINE (prod. by Unger-Sands-Praeg) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (3:16)

The '66 Isley Brothers Tamla hit could be the vehicle to launch a new male group—the arrangement and vocals are mostly faithful to the original.

SUSIE ALLANSON—Warner/Curb 8429

BABY, DON'T KEEP ME HANGIN' ON (prod. by Ray Ruff) (writers: Schoonmaker-Broome) (Calente, ASCAP) (3:01)

This pop-rocker abounds in hooks, and could establish a new female top 40 presence. The drumwork provides a fine underpinning for Allanson's vocal.

BARBARA PENNINGTON—United Artists 1039

YOU ARE THE MUSIC WITHIN ME (prod. by Ian Levine & Danny Raye Leake) (writers: same as prod.) (Leviathan) (3:33)

This up-tempo, brass-dominated song is made for the dance audience, and the quality of the tune and vocal should give it r&b and pop chances as well.

JOE BECK—Polydor 14404

HAPPY SHOES (prod. by Jack Richardson) (writers: Bobby Scott-Richard Ahlert) (Jenny, ASCAP) (3:24)

The Bobby Scott song is given a rousing, upbeat treatment by Beck, with a fine guitar solo entering midway through and building to a good finish.

GEOF MORGAN—MCA 40763

FREE AS A BIRD (prod. by Tom Collins) (writer: Geoffrey Morgan) (Pi-Gem, BMI) (2:13)

Country should respond to this first, but its lighthearted style and sing-along chorus ought to give it crossover possibilities, starting in the south.

GARY WRIGHT—Warner Bros. 8426

THE LIGHT OF SMILES (prod. by Gary Wright) (writer: Wright) (High Wave/WB, ASCAP) (3:33)

Wright's blend of lyrical mysticism and soaring, keyboard-dominated melodies has clicked before, and this latest single seems to have the ingredients.

FANIA ALL-STARS—Columbia 3-10585

ELLA FUE (SHE WAS THE ONE) (prod. by Jay Chattaway & Jerry Masucci) (writers: Gale-Pacheco) (Gale Pyramid, ASCAP/Fania, BMI) (3:30)

The All-Stars' Columbia sound might now be described as rock 'n' salsa, and the blend should be familiar enough to pop audiences to bring radio response.

MARLENA SHAW—Columbia 3-10589

PICTURES AND MEMORIES (prod. by Bert deCoteaux) (writer: M. H. Bryant) (Every Knight, BMI) (3:30)

RW's top female jazz artist is near a breakthrough as she and her label hunt for the proper vehicle—this engaging, disco-tempo song could be the one.

THE HOLLYWOOD STARS—Arista 0262

STAY THE WAY YOU ARE (prod. by Harry Maslin) (writer: M. Anthony) (8th Power/Screen Gems/Bad Boy, BMI) (3:42)

The Stars have slowed the pace somewhat for their latest single, a romantic ballad in an England Dan vein that should have MOR and pop potential.

RONNIE LAWS—United Artists 1036

FRIENDS AND STRANGERS (prod. by Wayne Henderson) (writer: W. Jeffery) (Fizz/At-Home/Jeffix, ASCAP) (3:11)

This easy-moving instrumental should be right for summer in a range of formats. The long sax solo that dominates the piece is especially pleasing.

LOLEATTA HOLLOWAY—Gold Mind 4007 (Salsoul)

WE'RE GETTING STRONGER (THE LONGER WE STAY TOGETHER) (prod. by Norman Harris) (writers: Felder-Harris-Tyson) (Lucky Three/Six Strings, BMI) (4:11)

Holloway has solidified her disco following, and now with this positive song in disco tempo should move to a wider pop acceptance, with r&b in the lead.

BECKETT—Casablanca 890

DISCO CALYPSO (prod. by Buddy Scott) (writer: Cyrus) (Cafe Americana/Karib, ASCAP) (3:30)

As the title indicates, two styles are mixed here, and the results are enjoyable. Brass and percussion breaks top off the vocal quite nicely.

THE DROIDS—Starrwarzz 777

DISCO ROBOT (prod. by Gary S. Paxton & Buzz Cason) (writer: Ron Hellard) (Gary S. Paxton/Tambrose, BMI) (2:50)

It seems there must be a novelty hit somewhere in the "Star Wars" craze, and this funky-computer song has several amusing moments.

THE BROTHERS JOHNSON

P L A T I N U M

Back to Back



LOOK OUT FOR #1

Gold in 76 days
Platinum in 196 days

RIGHT ON TIME

Gold in 4 days
Platinum in 70 days

PRODUCED BY QUINCY JONES FOR  QUINCY JONES ON A&M RECORDS & TAPES



SO EARLY IN THE SPRING

JUDY COLLINS—Elektra BE-6002 (9.98)

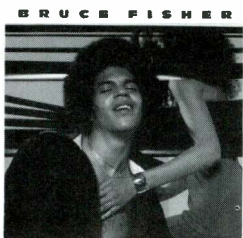
Subtitled, "The First 15 Years," this collection of material from Collins has been culled from her enormous catalogue of Elektra albums dating from 1961-1976. Pertinent information including producer, musicians and dates are provided for each of the tracks.



RED HOT

BRUCE FISHER—Mercury SRM-1-1168 (6.98)

The co-author of several of Billy Preston's best known compositions in addition to Quincy Jones' "Body Heat" (re-recorded here), Fisher's first solo lp spotlights his expressive vocal quality with instrumental support coming from an impressive line-up.



CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL

VARIOUS ARTISTS—CTI 7076 (7.98)

Recorded on July 30, 1972, the music, performed by an all-star CTI line-up (including Benson, Washington, Jr., Farrell, Hubbard, Crawford, Laws and Deodato) has warranted a three volume series of performances.



THE SPY WHO LOVED ME (ORIGINAL SCORE)

UA-LA774-H (7.98)

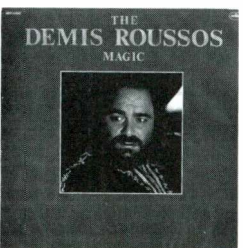
Always a popular adjunct to a new James Bond movie is the original motion picture score and the inevitable theme which has resulted in a hit single many times in the past. This time Carly Simon does the honors with the Marvin Hamlisch/Carole Bayer Sager tune, "Nobody Does It Better."



THE DEMIS ROUSSOS MAGIC

DEMIS ROUSSOS—Mercury SRM-1-1162 (6.98)

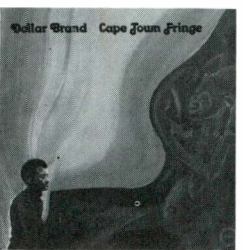
A popular figure throughout most of Europe, Roussos stands to make inroads into this market with his most varied set to date. The production is by Vangelis Papathanassiou, electronic composer and graduate of his band while material ranges from Paul Williams' "Time and Tide" to Les Variations' "Maybe Forever."



CAPE TOWN FRINGE

DOLLAR BRAND—Chiaroscuro CR 2004 (AFE) (6.98)

A major figure in his native South Africa and a respected musician throughout the world, Brand and his group are heard here on two instrumental pieces, each lasting an entire side. "Cape Town Fringe" is the piece for which he is receiving recognition, but his piano work is fluent throughout.



SIDE POCKET SHOT

NIGHTHAWKS—Adelphi AD 4115 (6.98)

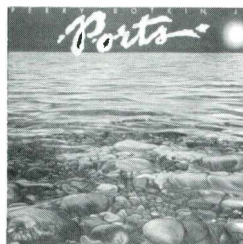
Local favorites around the Washington D.C. area, the four man group has come up with a set of mostly original blues material for its third album. Interspersed are songs like Larry Williams' "Slow Down" and Leo Kottke's "Vaseline Machine No. 2," all given a sincere reading which makes for a very listenable set.



CLASSICS

PAUL WILLIAMS—A&M SP-4701 (6.98)

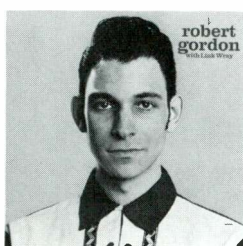
He may be diminutive in size, but in talent it's something else again and never has it been more apparent than with this greatest hits collection. The tracks are taken from four of his lps for the label in addition to a newly recorded version of "Waking Up Alone" and his own reading of "Evergreen."



PORTS

PERRY BOTKIN, JR.—A&M SP-4639 (6.98)

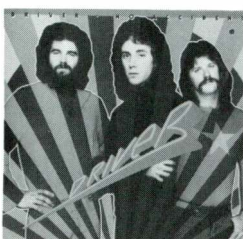
One half of the instrumental duo responsible for the hit version of "Nadia's Theme" (re-recorded here), the keyboardist is joined by an impressive cast of musicians for this instrumental set. In addition to the composer's own songs are some lilting tunes by Herb Alpert, Milton Nascimento and Erik Satie.



ROBERT GORDON WITH LINK WRAY

Private Stock PS 2030 (6.98)

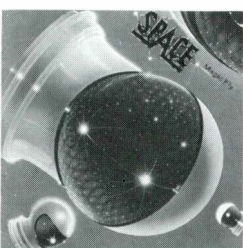
This rocker from Washington D.C. may look out of place on the contemporary music scene, but his sincerity will surely earn him a place on the airwaves. The music is mostly rockabilly-flavored but unlike Dave Edmunds, Gordon maintains his own identity throughout.



NO ACCIDENT

DRIVER—A&M SP 4645 (6.98)

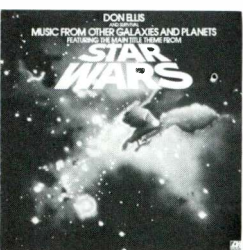
A hard rocking three piece group which places special emphasis on vocals, this outfit has come up with several interesting arrangements. Producer David Anderle brings out the best in the trio with "A New Way To Say I Love You," and "Got To Be A Reason."



MAGIC FLY

SPACE—UA LA780-G (6.98)

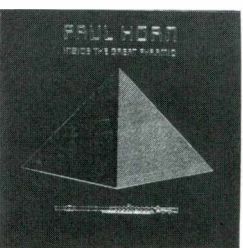
Both Kraftwerk and the Alan Parsons Project hinted at the possibilities of a merger between electronic music and disco, but this French group is the first to take positive steps in that direction. A hot import item for tracks like "Tango In Space" and "Carry On, Turn Me On," the entire lp has that hypnotic quality.



MUSIC FROM OTHER GALAXIES AND PLANETS

DON ELLIS AND SURVIVAL—Atlantic SD 18227

Ellis and his big band have not been heard from in some time, but he has made a timely comeback with his "(Main Title Theme From) Star Wars" (released as a single) and this lp. "Princess Leia's Theme" is also from the movie, but the rest of the material was penned by Ellis.



INSIDE THE GREAT PYRAMID

PAUL HORN—Mushroom MRS 5507

An adventurous and unconventional album by flautist Horn in that it was recorded from inside the pyramids of Gizeh near Cairo in Egypt. The two lps of solo instrumental work make use of the natural echo and resonance of the structures which provide an awesome quality to the recordings.



**Burton
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is an
AOR-tist.**

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Burton's
new album,
"My Own Way to Rock,"
is winning him
a big piece of
the AOR rock.


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his "Own Way to Rock" show
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7/24•Providence, R.I. •Civic Center
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7/29•Omaha, Neb. •Civic Auditorium
7/30•Kansas City, Mo. •Kemper Arena
7/31•Wichita, Kan. •The Henry Levitt Arena
8/7•Louisville, Ky. •Freedom Hall
8/8•Detroit, Mich. •Cobo Hall
8/9•Detroit, Mich. •Cobo Hall
8/12•Oklahoma City, Ok. •Fairgrounds Arena
8/14•New Orleans, La. •City Park Stadium
8/19•Las Vegas, Nev. •The Aladdin
8/20•Las Vegas, Nev. •The Aladdin
8/21•San Diego, Calif. •Sports Arena
8/25•Milwaukee, Wis. •Arena
8/26•Terre Haute, Ind. •Hilman Ctr., Ind. State Univ.
8/27•Chicago, Ill. •Amphitheatre
8/28•Cedar Falls, Iowa •Unidome
8/30•Denver, Co. •McNichols Sports Arena

Produced by
Richard Perry.

Management: Shep Gordon/
Alive Productions.

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OUR BULLETS MEAN BUSINESS!

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

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

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

L.A. NARAS Officers



The governors of the Los Angeles chapter of NARAS have re-elected as chapter president Bernie Fleischer (top, center). With him (from left) are new officers second vice president Jerome Richardson, first vice president Jay S. Lowy and treasurer Alfred W. Schlesinger. Not pictured is re-elected secretary Jackie Lustgarten. The meeting was at The Magic Castle in Hollywood.

Jacobs to Springboard As Director of A&R

■ RAHWAY, N.J. — Springboard International Records, Inc. president Dan Pugliese has announced that Dick Jacobs has joined the firm as Springboard director of a&r, and the appointment of Dick Broderick, formerly director of a&r for the company's Morningstar line, as director of international for the entire Springboard family of labels.

Jacobs comes to Springboard from Pickwick International Records, where he has been director of a&r for the past year. Having spent the bulk of his career with MCA, Jacobs also served stints with both Longines and Dynamic House before joining Pickwick.

Broderick's assumption of international chores for Springboard is a return to his most favored area of the industry. His career includes 15 years doing international for RCA, a period as vice president of international for MCA, and consulting chores for Victor Music of Japan and Longines, among others.

WEA Taps Helper

■ LOS ANGELES — Russ Bach, Warner-Elektra-Atlantic's Los Angeles branch manager, has announced the appointment of Marv Helfer to the executive sales staff.

Prior to joining WEA, Helfer, a 22-year veteran of the music industry, was national sales manager of Chrysalis Records; vice president, marketing, ABC/Dunhill Records, where he had spent eight years, and midwest sales and promotion manager at Roulette Records.

U.K. Punk Singles Scoring an International Success

By BARRY TAYLOR

■ NEW YORK—A curious phenomenon has taken place in England over the past months and its ramifications are just beginning to be felt in this country. A resurgent interest in the single and ep in the U.K. has been sparked by a rash of faceless new punk rock groups, some parading new wave euphemisms and most boastfully proficient on no more than three chords. Their records are not only selling to people who have never heard them before but to some, especially in this country, who value them merely as collector's items.

Many of these records are now being imported into the U.S. and are readily available at numerous retail outlets. According to Rick Lawles, general manager, JEM Records, sales of import singles have increased ten fold over the past year with figures tripling over the past three months alone.

Admittedly, it is a music sold on gimmicks and artificially cultivated demand as Mike Davison of Ali Baba Records in Liverpool recently wrote in Music Week. "The record company marketing men are having a field day with their new wave product," he wrote. "Free singles with an album, 12 inch singles, limited editions, colored vinyl, and of course, the essential picture sleeve on the first 5,000 copies."

The reason Davison proposes for the gimmickry is that the music is not being heard through normal channels by the general public. As a result, people are buying records without ever having heard them and such adornments are providing the lure to a potential audience, of collectors. A more widespread belief is that the gimmickry is essential because the music is unable to stand on its own.

In commenting on the questionable musical merit of these groups, Stiff Records co-founder Jake Riviera on a recent segment of NBC-TV's "Weekend" said, "Pop is made to be throwaway. That is the thing about it. It's here today, gone tomorrow. As a disposable item if it turns out to be art later, that's good and fine. People like Rat Scabies (of the Damned) are like pebbles on a beach. If he drops dead, there are a million more where he came from. You've got to remember that. You shouldn't put them on pedestals. One of the best things about the new wave is that the pedestals are coming away. Johnny Rotten (of the Sex Pistols) and Rat are both undesirable creatures. If you want to stand near them you can—I don't know who'd want to, but if you want to stand next to them at a public bar, you can."

Whatever the reason for the success of these singles here and abroad, most people agree that the new wave has helped inject some vitality into an otherwise stagnant U.K. music scene and nobody is complaining about that.

Of the new labels cultivating new wave talent in the U.K., the two most productive are Stiff and Chiswick; the former with fourteen singles released over the past year and the latter with fifteen.

Stiff is currently represented by the enigmatic but unquestionably talented Elvis Costello's "Alison," a dreamy love ballad that sharply contrasts the strong melodic hooks of his previous single, "Less Than Zero." The b-side, "Welcome To The Working Week" which checks in at 1:20, however, is a pop gem. Also recently released is Nick Lowe's

"Bowi" ep with its surfer instrumental, "Shake That Rat" and a perverse cover of Sandy Posey's "Born A Woman" which seems to echo the early Who in its energy and The Byrds with its folk/rock-styled guitar solo. The Damned's "Stretcher Case Baby"/"Sick Of Being Sick" was produced by Shel Talmy and is being given away at the group's London concerts. As the label makes perfectly clear the free single is a "Special snob collectors artifact of no historical/cultural value. Play it today. Throw it away."

On the Chiswick label, recent releases include a limited edition 12 inch single by Motorhead, a power trio that includes a former member of Hawkwind. "Motorhead"/"City Kids" are both unrelenting three chord rockers with incomprehensible lyrics spitted out with bitterness and venom. Former Pete Townshend protege Speedy Keene produced. The label's crudest punk single to date is "Television Screen"/"Love Detective" by The Radiators From Space. Both sides are unabashedly crude but the chorus has a sneaky way of sticking with the listener and making him come back for more. With former members of John's Children, Sparks, and Jet, Radio Stars can only loosely be labelled new wave. Their single, "Dirty Pictures"/"Sail Away" is in fact, very consciously commercial and could prove to be a substantial chart success. On the other hand, Skrewdriver's "You're So Dumb"/"Better Off Crazy" takes very deliberate stabs whenever possible. Radio Stars' Martin Gordon produced The Rings' "I Wanna Be Free"/"Automobile" and finds a middle ground between two chord punk arrogance and more identifiable rock and roll strains.

The hierarchy of the new wave in the U.K. is presently being occupied by the Sex Pistols, the Jam, The Vibrators and the Clash. All are currently represented by new and interesting singles. The Sex Pistols recently rewarded the Virgin label with its first number one single for its tolerance with "God Save The Queen." A devastating rocker with a spiteful lyric, its success was especially noteworthy for the fact it received

(Continued on page 50)

Prodigal Signs Cordell



During his recent visit to the United Kingdom, Barney Ales, Motown president, signed Phil Cordell to an exclusive recording contract with Motown's Prodigal label. First product to be released under the contract has been scheduled for early fall. Seen from left are Ales, Cordell and Ken East, vice president of Motown International Division.

Juice Newton & Silver Spur to Capitol

■ LOS ANGELES—Juice Newton & Silver Spur have signed an exclusive world-wide recording contract with Capitol Records, according to Rupert Perry, vice president of a&r for the label.

Pickwick Continues Mgmt. Realignment

By SAM SUTHERLAND

■ LOS ANGELES—Realignment of management at Pickwick International continued last week, with the latest appointments reflecting the company's current move to bolster its varied divisions focusing on Pickwick's independent distribution sector. Jack Bernstein, newly-appointed national director of independent distribution at Pickwick, detailed key changes in Pickwick's Atlanta, Miami and St. Louis branches as the next steps in a concerted and, Bernstein predicts, ongoing effort to expand Pickwick's distribution business.

Messler

Jack Messler, distribution manager for MS Distributors' Los Angeles branch, has been appointed distribution manager for Pickwick's Atlanta branch, while Mike Walker is being moved into the sales managership of that operation. In Miami, Bob Wilder, formerly southern regional marketing manager for United Artists, has been named distribution manager of that branch, replacing Bob Lavallo, who recently joined Together Distributors in that market.

Also named to Pickwick's distribution force is Scott Kransberg, appointed director of promotion for Pickwick's St. Louis distribution center. Kransberg, whose

Canadian Government Sets Musexpo Support

■ NEW YORK—The Canadian Federal Government has formally agreed to and announced the terms of its sponsorship subsidy support for record and music industry firms in Canada to exhibit at Musexpo '77, October 28—November 1, 1977 at the Doral Hotel, Miami Beach, it was announced by Roddy S. Shashoua, Musexpo founder and president.

The terms of the subsidy support to Canadian companies amount to 50 percent of the office or booth rental cost for each company as well as 50 percent of two round trip air fares per company, plus \$70 a day hotel and expense allowance per participant for the entire duration of Musexpo '77.

The above subsidies are available to all Canadian companies participating with an office or booth at Musexpo '77, and are not available in the case of a company registering to attend only.

The governmental official to contact is Barry Korcheski, Cultural Industries Division, Textiles & Consumer Products BR 54, Dept. of Industry Trade & Commerce, 112 Kent Street, Ottawa,

Ontario KIA OHS. most recent post was as regional promotion rep for Private Stock, had started with Pickwick.

Current Emphasis

Bernstein underscored the appointments of Wilder and Kransberg, both tapped from labels, as exemplifying Pickwick's current emphasis on building its management: where major labels have traditionally raided independent distributors for promotion and marketing roles, he asserted, Pickwick is determined to compete directly, where necessary, for executive talent.

"We want to staff the distribution centers with the best people we can find," he told *RW*, adding that he expects the company's future hirings will continue to reverse the earlier depletion of indies by majors.

Arista, Yamashta Pact

■ NEW YORK—Billy Meshel, vice president and general manager of the Arista Publishing Group, has announced the conclusion of a publishing agreement with Stomu Yamashta, Japanest-born composer-percussionist-bandleader. Concluded with Yamashta's manager, John Morris, the agreement gives Arista's Careers Music exclusive rights to the artist's publishing in the United States, Canada, Australia, Central and South America and New Zealand.

New LP

The agreement commences with the release of the artist's debut Arista Records' album, "Go Too," set for release in mid-August.

According to the newly signed publishing agreement, Careers Music will also gain worldwide publishing for Yamashta in October of 1978.

Heller ABC Intl. President

(Continued from page 3)

managing director of Warner Pioneer, WEA's joint venture in Tokyo. Heller's responsibilities there included the release and exposure of the WEA catalogue in Japan. Prior to that, Heller was managing director of EMI (Ireland) Ltd. in Dublin for two years.

Heller has also served as director general of Ferry/EMI Division in France, and he has had extensive experience in international engineering and electronics sales and marketing.

Heller, who has already made arrangements to visit several major affiliates in Europe, Brazil and South Africa, reports directly to

Heart Beat



Portrait Records threw a reception for Heart recently to honor them for "Little Queen," their first gold record for the label. The party was hosted by label president Larry Harris and was attended by key radio, press and accounts as well as CBS personnel. Pictured above are from left: Roger Fisher, Heart; Howard Leese, Heart; Mike Flicker, Heart's producer Nancy Wilson, Hart; Ken Kinnear, Heart's manager; Michael Derosier, Heart; Larry Harris, president of Portrait; Mike Fisher, Heart's special director; Lorne Saifer, vice president of Portrait a&r; Ann Wilson, Heart; Randy Brown, Portrait director of national promotion.

CLUB REVIEW

NRBQ Conquers Blackout

■ NEW YORK—New York City's illustrious black-out undoubtedly created many an inconvenience for its inhabitants, but for those who went to The Bottom Line to see NRBQ, it provided for an evening of unexpected and delightful entertainment. Quick to rise to the occasion, NRBQ played an acoustic set which was not only a tribute to their flexibility but an accurate display of the versatility of their music as well.

Actually, NRBQ is used to dealing with calamities of many sorts. They have been on various record labels for the past ten years, a situation which has stifled their career somewhat. Determined to enjoy artistic freedom and an honest image, they've recorded their latest album, "All Hopped Up," on a new label, Red Rooster, of which they are part owners.

High Energy

NRBQ is basically a high energy

rock and roll band. But their music is an eclectic brand of R&R which consists of jazz, blues, and be-bop influences and results in a highly authentic yet commercially valid style. During their set, which included "Cecilia," "Brothers," and "Ridin' In My Car," (the single from their album) they managed to convey the thrust of their music even without the boost of electricity. Terry Adams (keyboards), Joe Spampinato (bass), and Al Anderson (guitar), originators and writers for the band, were especially dynamic.

On the night of July 13th, the rest of New York might have suffered tremendously at the hands of Con Ed, but at The Bottom Line, NRBQ supplied its audience with plenty of energy.

Jane Berk

Mankiewicz to RCA

■ LOS ANGELES—The appointment of John Mankiewicz to the post of administrator, press and information, west coast, RCA Records has been announced by Grelun Landon, manager, press and information, west coast.

Mankiewicz recently served as assistant west coast editor of Record World. He has also been an editor at Cash Box.



Sheldon Heller

Diener. His offices are located at ABC International Headquarters, 8201 Beverly Blvd., Los Angeles.

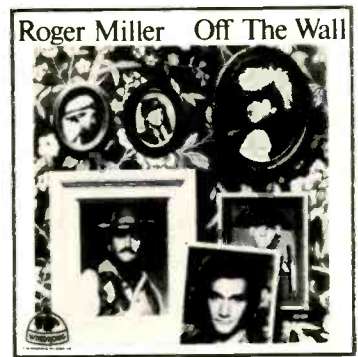


John Mankiewicz

Headed For The Best Sellers List.

Like "King Of The Road," the song that put his music on the lips of the world, Roger Miller's new volume of hits, "Off The Wall," sparkles with 10 new chapters of wit and wisdom written with just what it takes to make his millions of friends welcome him home with open ears.

Roger Miller's "Off The Wall." For new fans or old, it's one novel experience.



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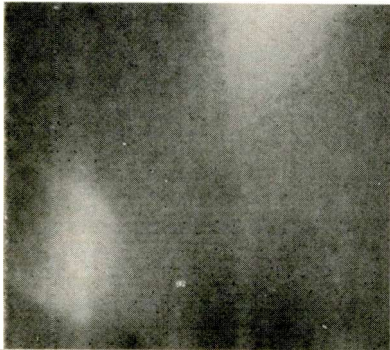


Management III
Produced by Milton Okun



New York, N.Y.

■ **BLACKOUT BLUES FEATURING THE MISADVENTURES OF ART COLLINS, OR, I WAS A NOCTURNAL EMISSION:** The night of July 13 began uneventfully for Atlantic Records publicist **Art Collins**, just as it did for most New Yorkers. Collins and his date for the evening (who shall remain nameless, for reasons you will soon learn) were attending the **Boz Scaggs** concert at Avery Fisher Hall when the power blew. Ever the gentleman, Collins escorted his date to the safety of her apartment in the West 80s. Ever the lady, Collins' date, aware that Collins lives in Yonkers and was, for all intents and purposes (on his salary), stranded in Manhattan, did what any self-respecting female would do: She handed the Droid-like (as in R2-D2) publicist an extra-large Schaefer Music Festival t-shirt, a toothbrush and a message: "Outta here!" So it was back on the streets for Collins. After witnessing scenes of senseless violence and destruction on the Upper West Side, he headed for the Americana Hotel at Seventh Ave. and 53rd Street, where a friend was staying. His friend, however, was out (and had taken a room on the 45th floor besides). Thinking that his friend might be one of the many sleeping bodies on the floor of the hotel lobby, Collins began lurking about, distinguishing himself with the plaintive cry of "Jeffrey!" Collins then adjourned to the Blarney Stone Pub, where for the next several hours he was entertained by an elderly gent who kept repeating the phrase, "I've worked in the men's room of Joe's Pier 52 for five years."



Art Collins (right) asleep on the sidewalk on blackout night.

"Enough," said Collins. It was time to sleep. Mustering his courage, he positioned himself supine on the sidewalk in front of the Americana and snored the night away (see picture at left). Early the next morning he awoke and somehow managed to make his way up to the Atlantic offices on the second floor of the Warner Communications Building in Rockefeller Center. The inner offices, though, were locked, so Collins again positioned himself

supine, on the floor in front of the locked doors. By and by a maintenance man journeyed upstairs, saw what he thought was a dead body on the floor and screamed. (We often scream when we see Collins upright and awake, so the maintenance man's fright is understandable.) At any rate, the maintenance man recovered his composure and opened the offices for Collins, who found an empty couch and slept for the duration. If you want any further information regarding this story, call Collins at (212) 484-8192. He will be more than happy to talk about it. Take a break, Art.

Also on the Atlantic front, we have learned that on blackout night, publicist **Bob Kaus** was trapped against his will in the apartment of Atlantic's college promotion person, **Judy Libow**. Trapped. Like a rat. Bob's number is (212) 484-8214.

Finally, UA artist **Rod Falconer** wandered into the darkened lobby of the Plaza Hotel during the blackout, sat down at the grand piano and played classical music for 45 minutes.

IMPORTS: Pantasia Recorz (don't ask, it's a long story) in Upper Manhattan has finally printed its catalogue, proving beyond question that it has one of the most extensive selections of reasonably priced imports in the east (and points west). The 1,684 import titles which Pantasia claims it currently has in stock ranges from **Abacus** to **Zzebra** and includes albums, singles and eps, with rarities such as "**Beck, Bogart and Appice Live In Japan**," "Space Shanty" by **Khan** (with **Steve Hillage**), "The Cheerful Insanity of **Giles, Giles and Fripp**" and numerous European bands with names such as **Potemkine, Tritonus, Ut, Floh de Cologne, Sameti, Il Baricentro** and **Zao**. In addition to the main body of titles, there is a magazine within the catalogue which is a digest of record reviews. The catalogue is available in person or by mail for \$1.00 through Pantasia, 4752 Broadway, N.Y.C., 10040.

STILL PAULVERIZING: 1977 has been a big year for **Les Paul** who has come out of retirement to hit the concert and lecture circuit. The guitarist dropped **RW** a note last week to keep us up to date with his activities, which will include hosting a day long celebration on August 12 marking the centennial of the phonograph at the site of **Thomas Edison's** home in New Jersey, where he will also perform and demonstrate his newest invention, the Les Paulverizer. Having

(Continued on page 56)

Cream Names Three to Regional Mktg.

■ **NEW YORK** — Paul Culberg, vice president of marketing for Cream Records, has announced the formation of a new "marketing management" team for the label. The members of this unit will handle all promotion, advertising, sales and marketing for their regions.

The first regional marketing managers hired by Cream are:

Allen Orange, southeast regional marketing manager. Orange entered the record industry 20 years ago with A1 Distributors. In 1966 after several positions in which he combined writing and producing with regional promotion, he became national r&b promotion director for Monument Records. Orange went on to positions with '77 Records and Nationwide Sound Distributors, and earned a masters degree in Business Administration from the University of Tennessee before joining Cream as regional marketing

manager. He will be based at the Cream-Hi headquarters in Memphis.

Don Sundeen will be southwest regional marketing manager, headquartered in Dallas. Sundeen began his career in 1959 as a deejay with a succession of radio stations in western New York, Pennsylvania, Bermuda (ZFB) and El Paso (KELP). In 1966 he became program director of KCOH in Houston, then began a series of promotion posts with Liberty Records, Mercury, Polydor and ABC.

Dave Crook will be western regional marketing manager, headquartered in L.A. Crook comes to Cream from the five-state Odyssey Record retail chain, where he was national advertising coordinator. Crook began with Odyssey in 1970, and advanced from clerk to manager of Odyssey's Salinas and Las Vegas stores before taking his national advertising post.

CBS Intl. Honors Conniff



Ray Conniff visited New York recently where he was guest of honor at a luncheon hosted by CBS Records International. The record company chose this occasion to present Conniff with the CBS Records International Crystal Globe Award, commemorating lp sales in excess of 5,000,000 units outside the United States. Seen at the awards presentation are (from left): Dick Asher, president, CBS Records International; Ray Conniff; Vera Conniff; Bruce Lundvall, president, CBS Records U.S.; and Walter Yetnikoff, president, CBS Records Group.

Who In The World:

James Taylor's Career Soaring

■ **James Taylor** (Columbia) is one of the few artists to achieve virtual superstar status from the very beginning of his career and maintain that position throughout. Recently signed to Columbia, his first album and single for that label has all but assured him a permanent spot on the top of the r&r pantheon.

Signed By McCartney

Taylor was originally signed to Apple Records by Paul McCartney and has one moderately successful album out on that label. Shortly after he was signed to Warner Brothers and his first record for that label, "Sweet Baby James," contained two songs that quickly became contemporary standards, the title cut and "Fire and Rain."

A string of best selling albums

and singles followed, including "You've Got A Friend," "How Sweet It Is" and "Mockingbird," a duet with his wife Carly Simon.

He was signed to Columbia Records last year, after a well-publicized bidding war, and his first album and single for the new label are unqualified hits. "JT" is bulleted this week at #9 and the single "Handy Man" has garnered both Top 40 and MOR airplay and is bulleted at #16 on this week's charts.

Unqualified Hits

A recent after-hours jam session with Jackson Browne at a New York club has stirred up rumors once again that Taylor and Simon will finally do a concert tour together, an idea that undoubtedly already has fans lining up at the box offices.

Vickie Hellweg, production manager at Fantasy, breathed a big sigh of relief when this came. You see, Brent has been knocking us out with his music since last November. . . We had originally planned a January release for his first Fantasy album "Down at the Hardrock Cafe" in which Brent debuts his talents as lead vocalist, lead guitarist, songwriter, arranger, orchestrator, and producer. But Brent kept saying, "It's not quite ready yet . . . there are a couple more things I have to do to make it better" . . . and made it better each and every time. He's finally satisfied, and SO ARE WE! So, Vickie, even though Brent really screwed up your production schedule, are we glad he took his time!

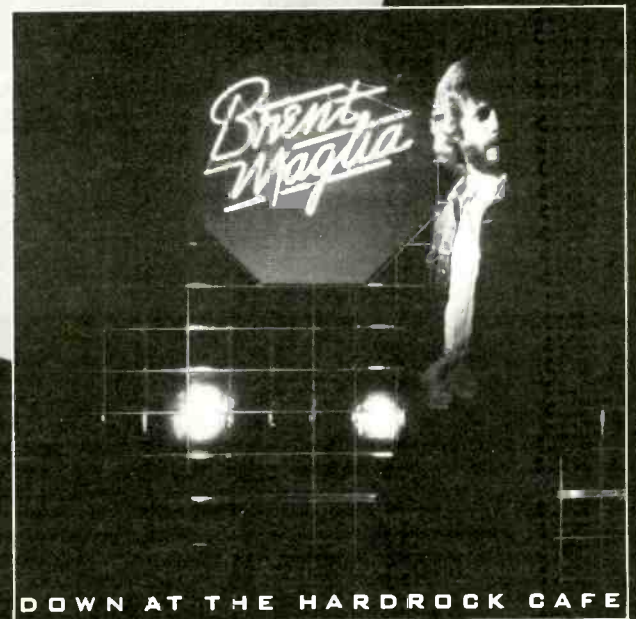
6/27/77
 Vickie
 Test OK
 Brent Maglia



Brent Maglia — lead vocals, guitars
 Vito Giovannelli — bass, background vocals
 Dave Siebels — keyboards
 Mel Steinberg — woodwinds
 Steve Charles — drums, background vocals

Hannah, Slower Traffic, The Night, Take the Ride, Rock 'n' Roll Players, Rainbow, About You, Down at the Hardrock Cafe, Just a Dream

Produced and arranged by Brent Maglia
 Executive Producer — Larry Nunes
 A Glolar Production



F-9528

101 THE SINGLES CHART 150

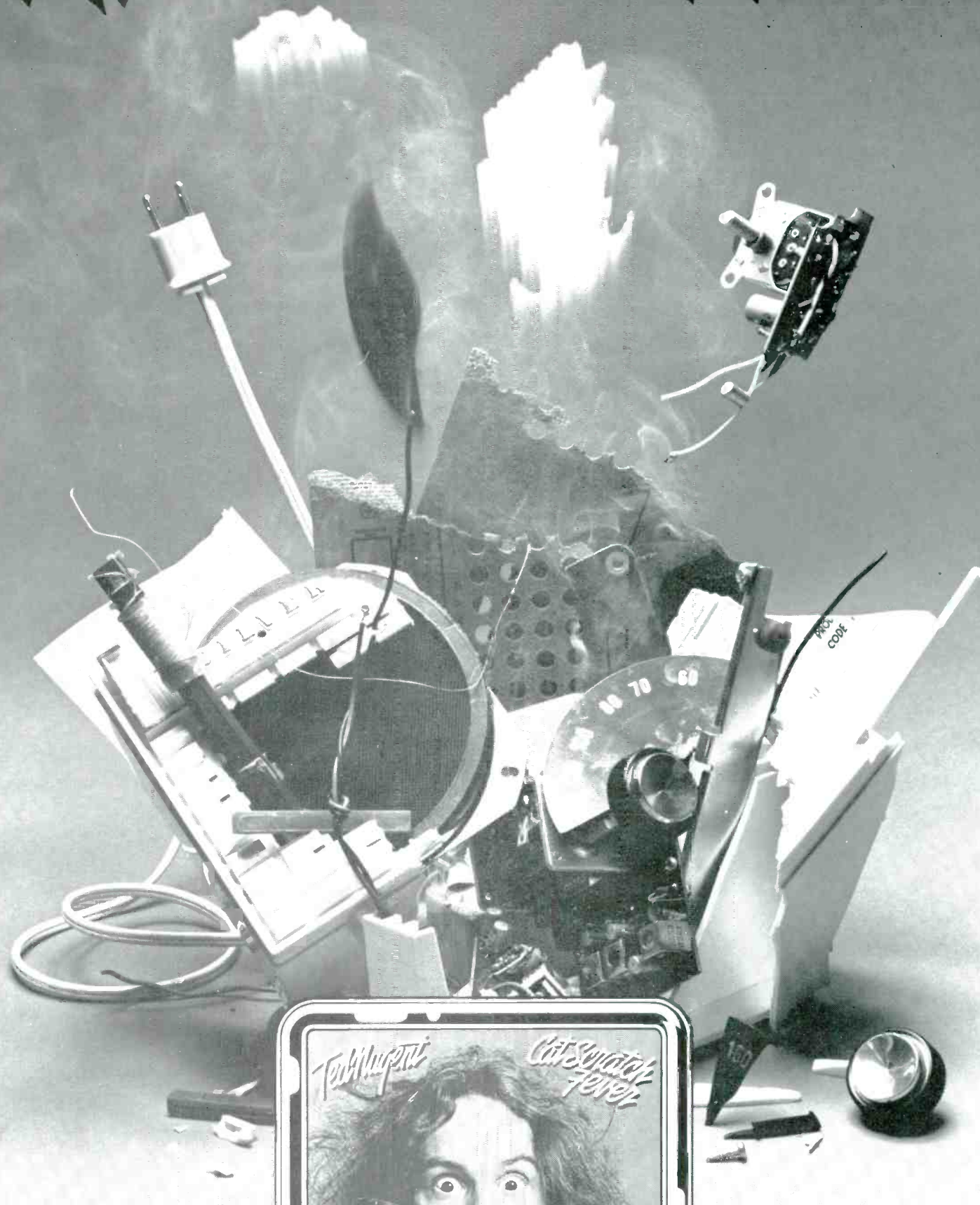
JULY 30, 1977

JULY 30	JULY 23	
101	108	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS) (Mighty Three, BMI)
102	102	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic) (ATV, BMI)
103	122	THEME FROM STAR WARS DAVID MATHEWS/CTI 39 (Fox Fanfare, BMI)
104	107	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)
105	105	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
106	111	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
107	104	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (Richard Perry/Shilelagh, BMI)
108	—	SOUL OF A MAN BOBBY BLAND/ABC 12280 (Don, BMI)
109	123	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387 (Casserole/Unichappell/Flamm, BMI)
110	—	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS) (Mighty Three, BMI)
111	109	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
112	114	GETAWAY SALSOL ORCHESTRA/Salsoul SZ 2038 (Kalimba, ASCAP)
113	113	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/United Artists XW1006 (Almo, ASCAP)
114	—	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)
115	125	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272 (Four Knights, BMI)
116	119	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
117	115	I GET LIFTED LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
118	127	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403 (Rubber Band, BMI)
119	121	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
120	148	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum) (Unichappell/Begonia/Fedora, BMI)
121	120	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
122	—	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES JAMES & SMITH/London 8192 (WB, ASCAP/El Patricio, BMI)
123	112	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, MI)
124	—	WILD IN THE STREETS GARLAND JEFFRIES/A&M 1934 (Sheepshead Bay/Castle, ASCAP)
125	129	NOTHING BUT A BREEZE JESSIE WINCHESTER/Bearsville BSS 0318 (WB) (Fourth Floor, ASCAP)
126	117	OUR LOVE THE DELLS/Mercury 73909 (Sic Strings, BMI)
127	124	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)
128	130	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
129	—	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)
130	116	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
131	—	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)
132	134	TOO YOUNG BILLION DOLLAR BABIES/Polydor 14406 (Colgems, EMI, ASCAP) (Jobete, ASCAP)
133	137	I NEED LOVE PERSUADERS/Calla ZS8 3006 (CBS) (JAMF Music, BMI)
134	—	GOOD MORNING JUDGE 10cc/Mercury 73943 (Man-Ken, BMI)
135	—	GIMMIE SOME FUN FEATURING BOB McCABE/Buddah 573 (Sherlyn, BMI)
136	139	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391 (BEMA/RWP, ASCAP)
137	—	DARLING FRINGE BENEFIT/Capricorn CPS 0277 (Geoff & Eddie, BMI)
138	—	VALENTINE ROCKY/United Artists XW959 Y (UA, ASCAP)
139	146	SWEET ALIBIS CAROL BAYER SAGER/Elektra 45395 (Unichappell/Begonia/Red Buller, BMI)
140	136	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
141	—	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)
142	—	EXODUS BOB MARLEY & THE WAILERS/Island 89 (Bob Marley/Almo, ASCAP)
143	138	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
144	149	HEAVEN IS ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)
145	140	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
146	135	PARTYLAND BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)
147	126	SMOKEY MOUNTAIN, LOG CABIN JONES WINTERS BROTHERS/Atco 7082 (Clovercroft, BMI)
148	128	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
149	144	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
150	132	NOTHING YOU CAN DO DICKEY BETTS/Arista 0255 (Dickey Betts/Pangola, BMI)

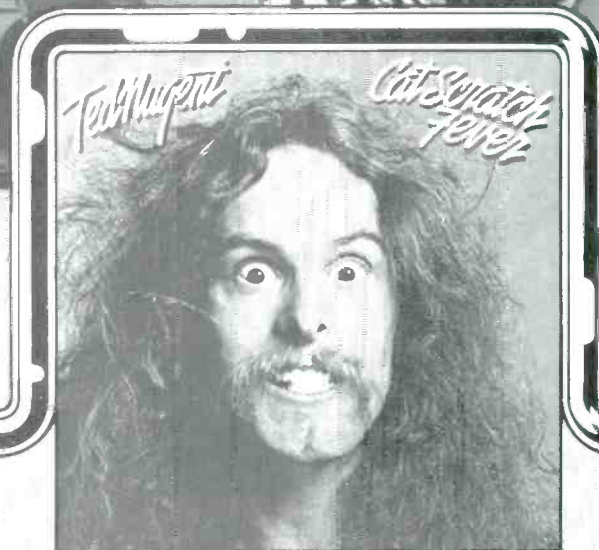
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA, BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	48	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	86
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/ I've Got the Music, ASCAP)	31	JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	21
A REAL MOTHER FOR YA J. G. Watson (Vir-Jon, BMI)	70	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	22
ARIEL Bob Stevens (Blendingwell, ASCAP)	23	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	73
BABY, DON'T CHANGE YOUR MIND Van McCoy & Charles Kipps (Van McCoy/Warner Tamerlane)	59	KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	18
BACK TOGETHER AGAIN (Christopher Bond (Unichappell, BMI)	51	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	87
BARRACUDA Mike Flicker (Wilsongs/ Know/Play My Music, ASCAP)	17	LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP)	55
BEST OF MY LOVE Maurice White (SaggiFire, BMI/ Steelchest, ASCAP)	5	LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed)	42
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI)	25	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	81
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	83	LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	52
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP)	79	LONELY BOY Peter Asher (Luckyu, BMI)	28
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	40	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	7
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/ Evansongs/Warner Bros., ASCAP)	63	LOVE'S GROWN DEEP Kenny Nolan & Charles Calello (Sound of Nolan/ Chelsea, BMI)	50
DA DOO RON RON Michael Lloyd (Trio/ Mother Bertha, BMI)	4	LUCILLE Larry Butler (Brougham Hall Andite Invasion, BMI)	45
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	84	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	29
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	11	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	15
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	100	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppelman Bandier, BMI)	13
DON'T STOP Fleetwood Mac (Gentoo, BMI)	32	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	76
DON'T WORRY BABY Chris Christian (Irving, BMI)	72	ON AND ON Henry Lewy (Stephen Bishop, BMI)	43
DOWN THE HALL Bob Gaudio (All Seasons, ASCAP)	88	PLATINUM HEROES Skip Konte & Bruce Foster (C.A.M.-U.S.A., BMI)	85
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	12	ROCK AND ROLL NEVER FORGETS Bob Seger & Punch Andrews (Gear, ASCAP)	62
EASY James Carmichael & Group (Jobete/ Commodores Entertainment, ASCAP)	10	RUNAWAY Paul A. Rothchild (Vicki/ Belinda, BMI)	65
EDGE OF THE UNIVERSE Group, Karl Richardson & Albhy Galuten (Casserole/ Flamm/Unichappell, BMI)	77	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	64
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	35	SING IT, SHOUT IT Jack Douglas (Rock Steady/Starzongo/Kick-A Rock, ASCAP)	82
FLOAT ON Woody Wilson (ABC/Dunhill/ Woodsongs, BMI)	30	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	36
GET IT UP FOR LOVE Arif Mardin & Jerry Greenberg (W.B., Longdog, ASCAP)	95	SLIDE Jeff Dixon (Spurtree, BMI)	41
GIVE A LITTLE BIT Supertramp (Almo/ Delicate, ASCAP)	26	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/ Mulhan/Unichappell/Turkey Tunes, BMI)	46
GONNA FLY NOW (THEME FROM ROCKY) Bill Conti (UA, ASCAP; Unart, BMI)	20	SOMETHING ABOUT YOU Pete Carr (Stone, Agate, BMI)	90
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP)	27	SO YOU WIN AGAIN Mickie Most (Island BMI)	56
HANDY MAN Peter Asher (Unart, BMI)	16	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	71
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/EMI, ASCAP)	92	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	49
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	58	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	66
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	81	SUNSHINE Michael Stokes (Desert Moon/ Willow Girl, BMI)	96
HERE COMES SUMMER Jack Stack-A-Track & Scott Shannon (Jewel, ASCAP)	61	SWAY INTO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	44
HIGH SCHOOL DANCE Freddie Perren, (Rosey, ASCAP)	39	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	37
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	98	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	34
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	57	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	78
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/ Chrysalis, ASCAP)	38	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	75
HURRY SUNDOWN Bill Szymczyk (Hustlers, BMI)	91	THE KILLING OF GEORGIE (PART I & II) Tow Dowd (Cock & Trumpet, ASCAP)	69
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnosnos/ Threesome, ASCAP)	97	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	60
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	93	THE STAR WARS STARS' Wynne Jaskson, Kevin O'Connell & Gary Lee Coury (Blendingwell, ASCAP)	94
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	47	UNDERCOVER ANGEL Steve Barri & Michael Omaritan (Warner Bros., ASCAP)	1
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A Galuten-K. Richardson (Stingwood-Unichappell, BMI)	2	WALK RIGHT IN (Ron Hafkine (Peer Intl., BMI)	74
I'M DREAMING Jim Ed Norman (Almo, ASCAP/Irving, BMI)	80	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	8
I'M IN YOU Peter Frampton (Almo/ Fram-Dee, ASCAP)	3	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	54
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	33	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	53
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP)	99	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	14
(I REMEMBER THE DAYS OF THE OLD SCHOOLYARD Cat Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	67	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	9
IT'S A CRAZY WORLD Clayton Ivey & Terry Woodford (I've Got The Music, ASCAP)	68	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	6
IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP)	19	YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	24

RADIOACTIVE



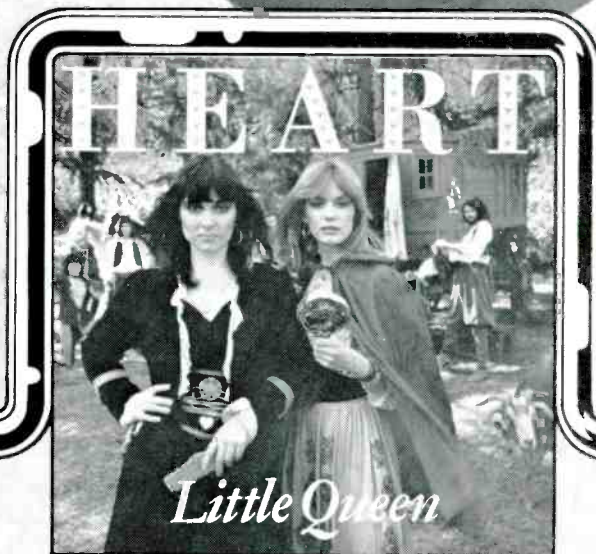
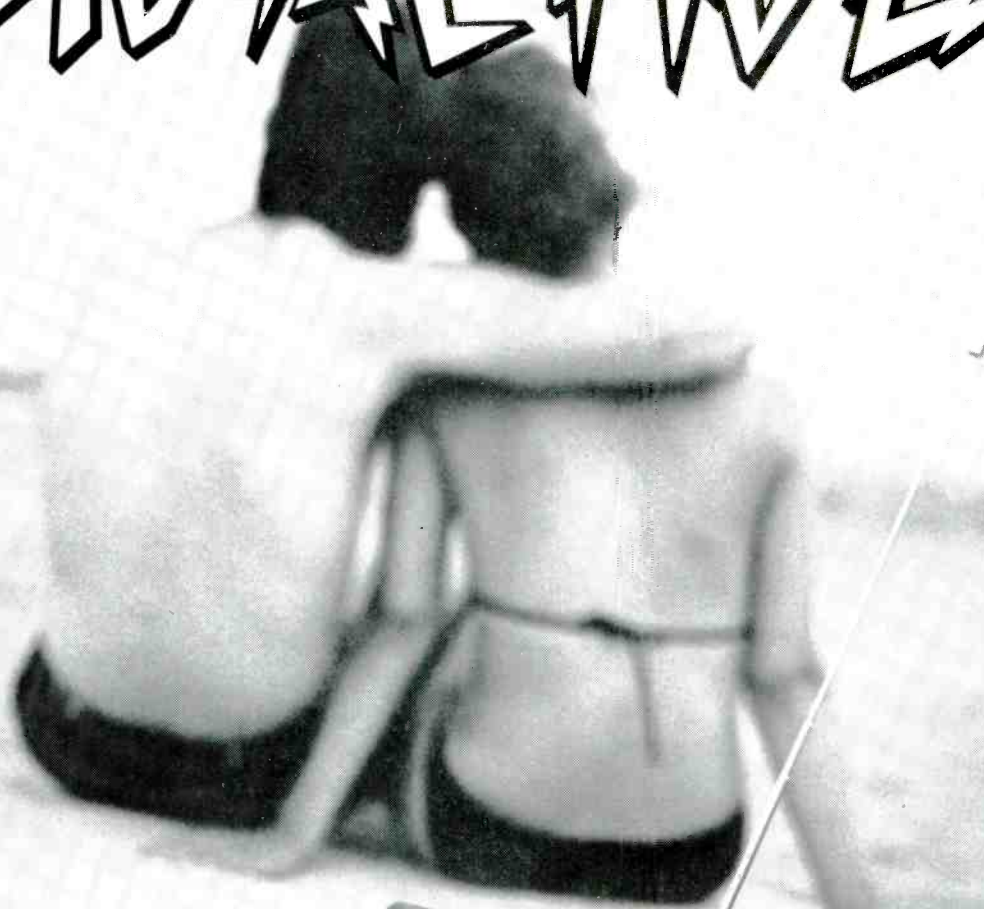
A Joint Production of Lew Fulterman,
Tom Werman and Cliff Davies for the Next City Corporation.



Direction: David Krebs and Steve Leber for Leber-Krebs Inc.

"Cat Scratch Fever," the gold album, featuring the hit single, "Cat Scratch Fever." Ted Nugent: AOR-destroying Top 40, on Epic Records and Tapes.

TRADIOACTIVE



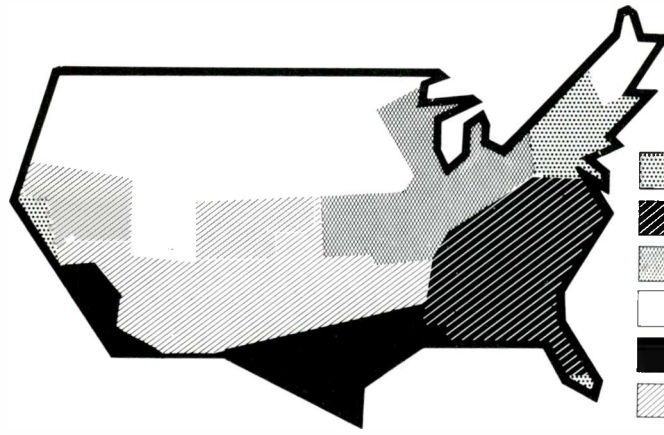
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Produced by Mike Flicker
Management by Ken Kinnear, Albatross Management, Inc.

"Little Queen," the platinum album, featuring the hit single, "Barracuda." Heart: AM, FM, and shortwave, on Portrait™ Records and Tapes.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Kiss

Extras: Johnny Rivers
Emotions
Star Wars (Original).

LP Cuts: Frampton (Signed).

Also Possible: Doobie Bros.
Foreigner
Jennifer Warnes
Ted Nugent

Last Week: This Week:

1	1	Peter Frampton
2	2	Alan O'Day
3	3	Shaun Cassidy
4	4	Barry Manilow
7	5	Andy Gibb
5	6	Fleetwood Mac
6	7	Marvin Gaye
11	8	Alice Cooper
9	9	Peter McCann
10	10	Barbra Streisand
12	11	Rita Coolidge
13	12	Pablo Cruise
15	13	Commodores
14	14	Supertramp
16	15	Bay City Rollers
18	16	Emotions
20	17	Kiss
19	18	England Dan & John Ford Coley
21	19	Heart
24	20	Leo Sayer
8	21	Jimmy Buffett
25	22	Fleetwood Mac
17	23	Steve Miller
A	24	James Taylor
23	25	Eagles

Adds: Crosby, Stills & Nash
Ram Jam

Extras: Star Wars (Original)/Meco
ELO
Floaters

LP Cuts: Frampton (Signed)
Commodores (Brick)

Also Possible: Glen Campbell
Brothers Johnson
B.J. Thomas
War

Last Week: This Week:

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

Adds: Commodores
ELO
Stephen Bishop

Extras: Supertramp
B.J. Thomas
Sanford-Townsend

LP Cuts: None

Also Possible: Crosby, Stills & Nash

Hottest:

Country Crossovers:

Elvis Presley

Teen:

Shaun Cassidy

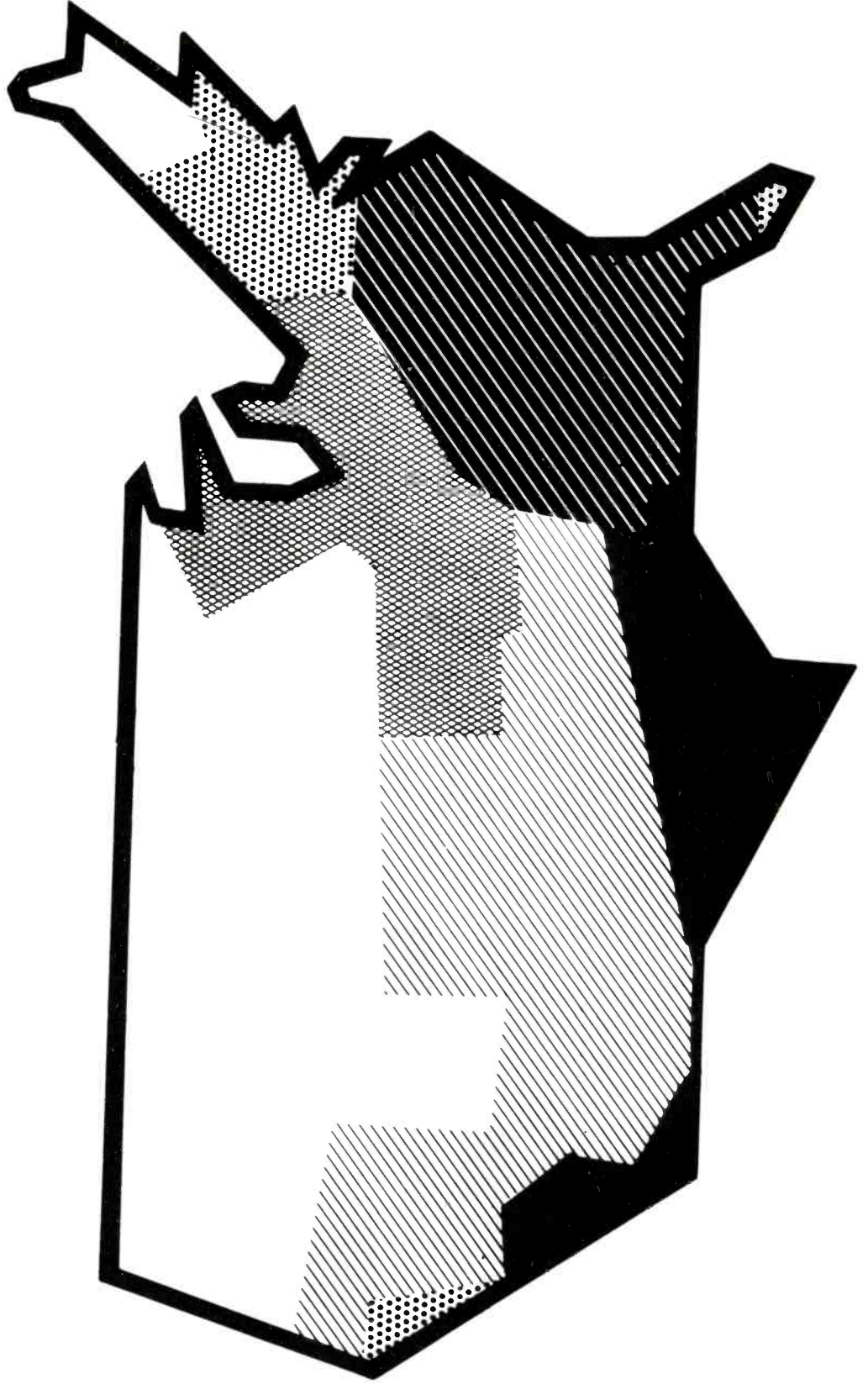
LP Cuts:

Commodores (Brick)
Frampton (Signed)

July 30, 1977
Pullout Section

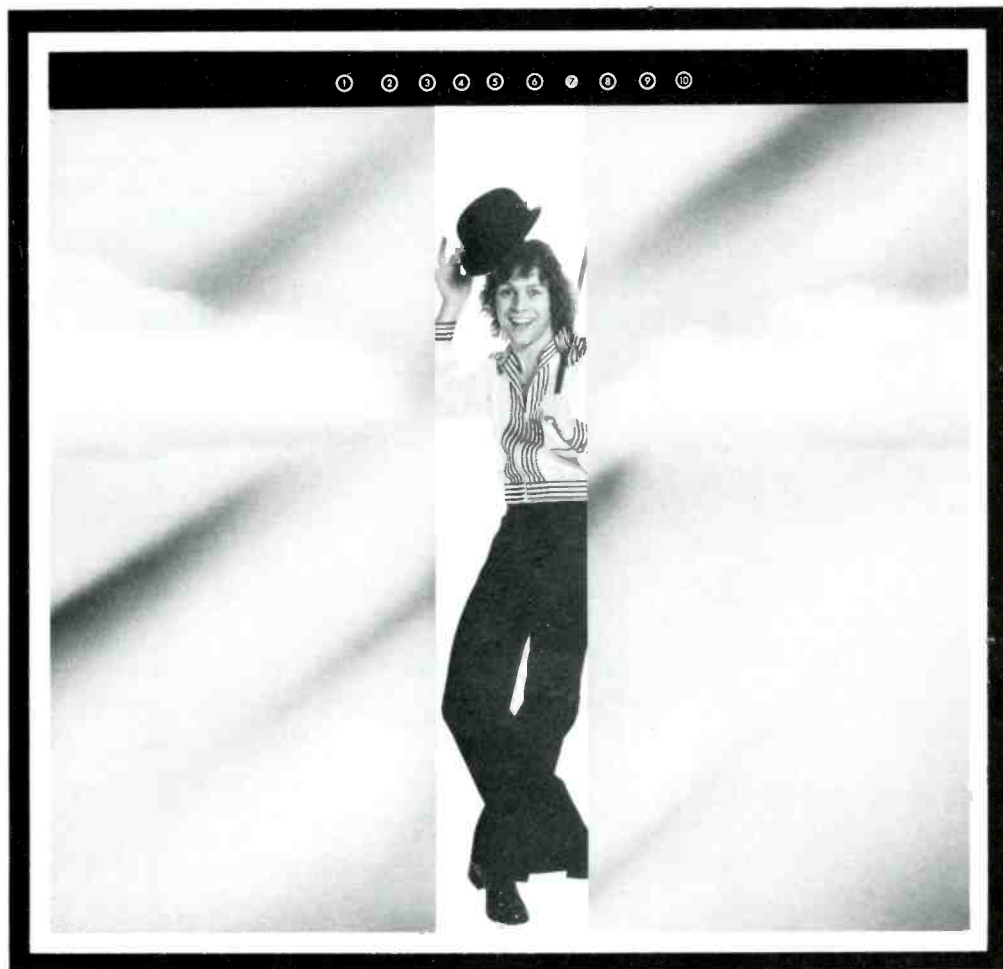
RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



HOT OFF THE ENGLISH CHARTS

THE ORIGINAL "HEAVEN ON THE 7th FLOOR"



RS 878

A NEW SINGLE... By

Paul Nicholas



Records and Tapes

The RSO Family

Manufactured and marketed by



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

WCOL 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	Alan O'Day
7	2	Andy Gibb
3	3	Peter Frampton
2	4	Shaun Cassidy
9	5	Emotions
5	6	Barry Manilow
4	7	Fleetwood Mac
8	8	Bay City Rollers
10	9	Peter McCann
13	10	Commodores
11	11	Barbra Streisand
14	12	Rita Coolidge
6	13	Bill Conti
12	14	Jimmy Buffett
22	15	James Taylor
15	16	Steve Miller
19	17	Pablo Cruise
21	18	Kiss
16	19	ABBA
24	20	Crosby, Stills & Nash
17	21	Helen Reddy
A	22	Leo Sayer
25	23	Alice Cooper
A	24	Heart
A	25	Ram Jam

Adds: Floaters
Fleetwood Mac
Foreigner

Extras: Dean Friedman
Johnny Rivers
Shaun Cassidy
Carly Simon

LP Cuts: Commodores (Brick)

Also Possible: Slave
Bob Seger
ELO
Star Wars (Meco)

Last Week: This Week:

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

Adds: Supertramp
Heatwave
Kiss

Extras: Bros. Johnson
B.J. Thomas
ELO
Johnny Rivers

LP Cuts: Commodores (Brick)
Frampton (Signed)

Also Possible: Carly Simon
Kenny Rogers
Slave
KC & Sunshine Band

Last Week: This Week:

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

Adds: Fleetwood Mac
Foreigner

Extras: Floaters
Dean Friedman
Slave
Isleys

LP Cuts: Commodores (Brick)

Also Possible: Bob Seger
Bros. Johnson
Ted Nugent

Hottest:

Rock 'n' Roll:

Foreigner

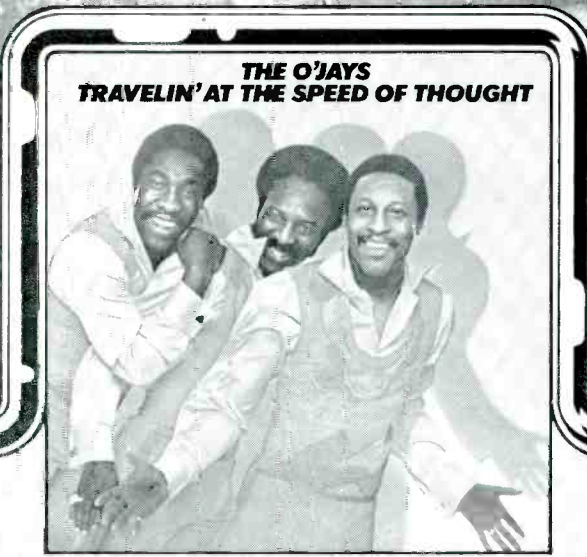
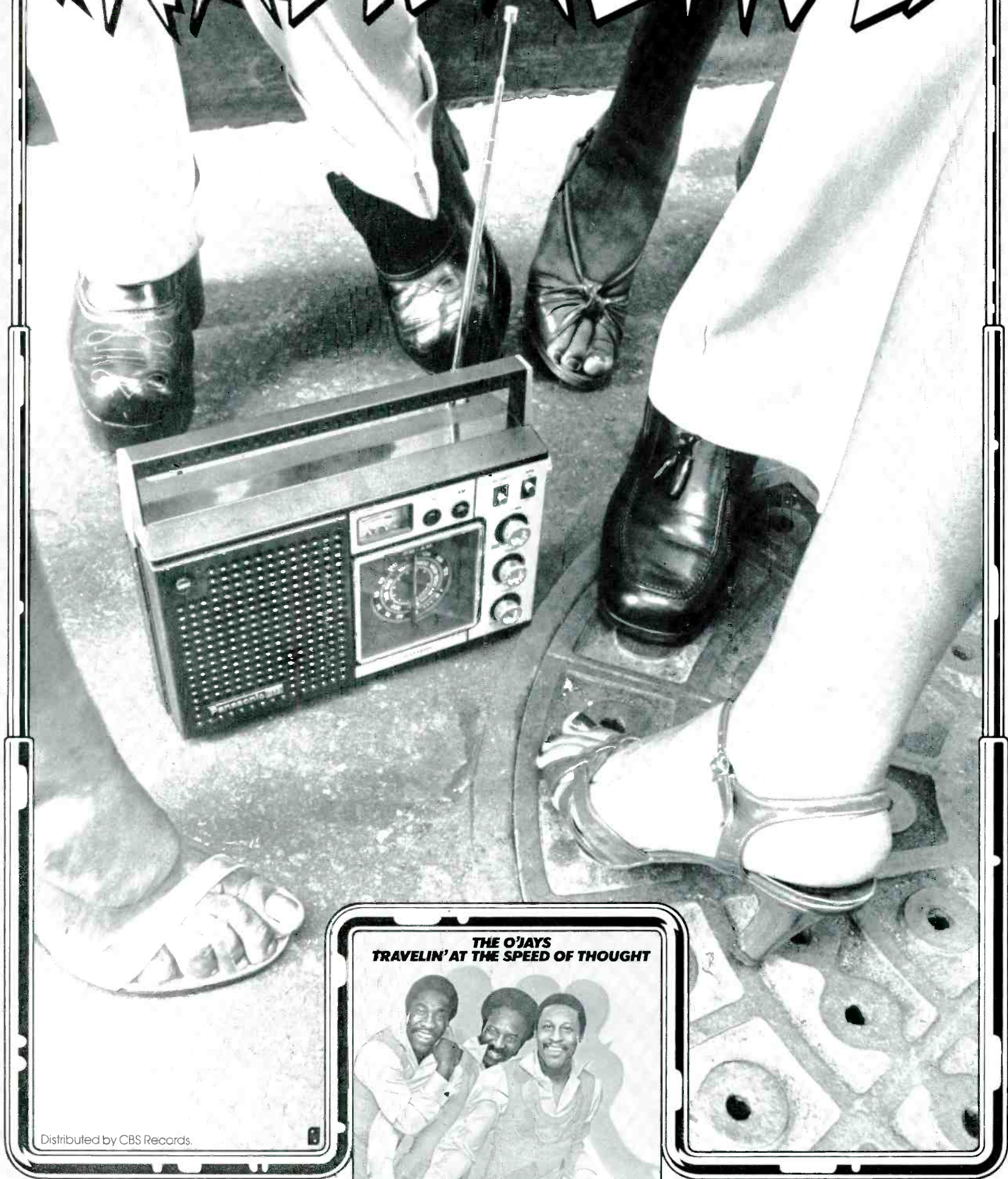
Adult:

B.J. Thomas

R&B Crossovers:

Brothers Johnson

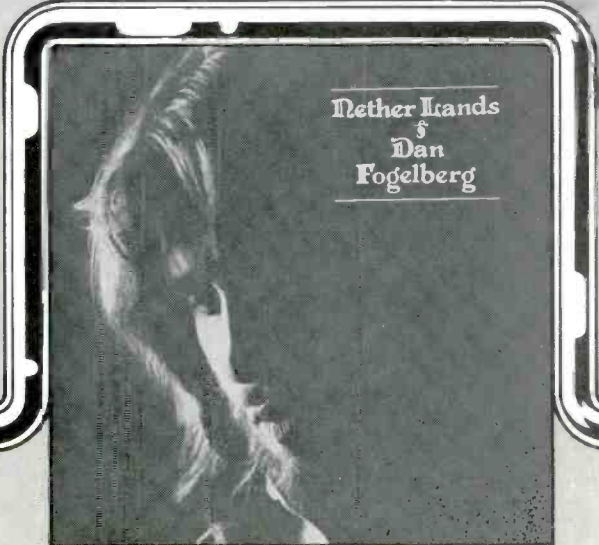
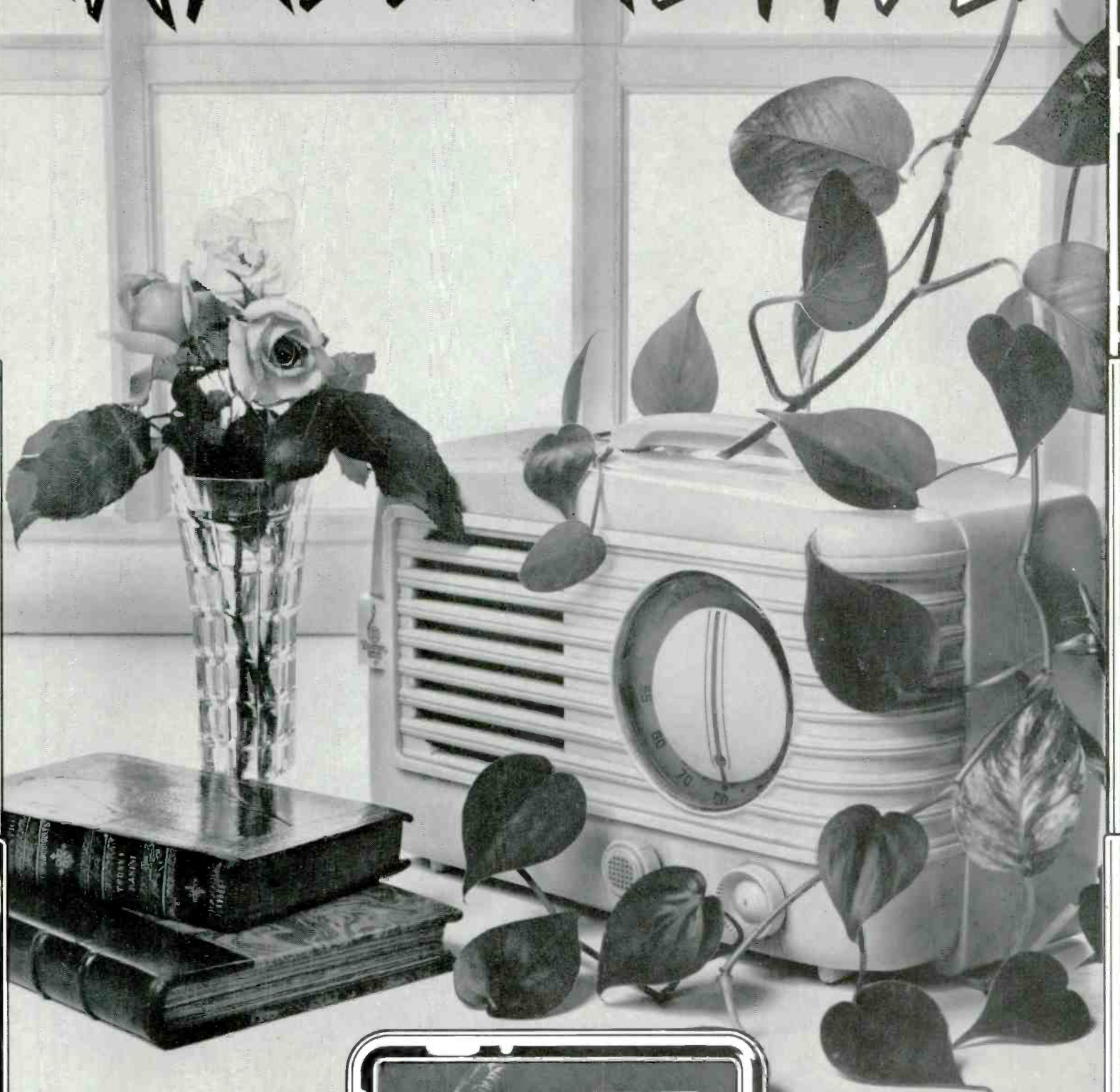
TRADITIONAL



Distributed by CBS Records.

"Travelin' at the Speed of Thought," the gold album, featuring the hit single, "Work on Me." On Philadelphia International Records and Tapes.

TRADITIONAL ALTERNATIVE



Nether Lands
&
Dan
Fogelberg

Produced by Dan Fogelberg and Norbert Putnam
A Full Moon Production. Full Moon is a trademark of Full Moon Productions.

Direction: Iv Azoff
Front Line Management, 8380 Melrose Ave., Los Angeles, Ca. 90048
Agency Representation: The Howard Rose Agency Ltd.

"Netherlands," the gold album, featuring the hit single, "Love Gone By." Dan Fogelberg: AOR crossing Top 40, on Full Moon/Epic Records and Tapes.



THE SINGLES CHART

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

JULY 30	JULY 23		WKS. ON CHART
1	1	UNDERCOVER ANGEL ALAN O'DAY Pacific 001 (Atlantic) (4th Week)	15
2	5	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	14
3	4	I'M IN YOU PETER FRAMPTON/A&M 1941	10
4	2	DA DOO RON RON SHAUN CASSIDY/ Warner/Curb 8365 (WB)	12
5	18	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	7
6	8	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	13
7	3	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	13
8	10	WATCHA GONNA DO? PABLO CRUISE/A&M 1920	13
9	11	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	9
10	13	EASY COMMODORES /Motown M 1418F	10
11	7	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	14
12	6	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	16
13	14	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	11
14	17	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	14
15	9	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	16
16	22	HANDY MAN JAMES TAYLOR/Columbia 3 10557	7
17	19	BARRACUDA HEART/Portrait 6 70004	10
18	15	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	12
19	20	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	13
20	12	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	15
21	16	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	14
22	27	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	9
23	24	ARIEL DEAN FRIEDMAN/Lifesong 45002	17
24	23	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	12
25	34	BLACK BETTY RAM JAM/Epic 8 50357	9
26	31	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	10
27	21	GOT TO GIVE IT UP MARVIN GAYE/ Tamla T 54280F (Motown)	17
28	26	LONELY BOY ANDREW GOLD/Asylum 45384	20
29	28	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	12
30	47	FLOAT ON FLOATERS/ABC 12284	6
31	29	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	22
32	50	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	4
33	25	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	22
34	35	TELEPHONE MAN MERI WILSON/GRT 127	9
35	33	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	19
36	30	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	18
37	43	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	7
38	45	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	4
39	32	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	16
40	48	CHRISTINE SIXTEEN KISS/Casablanca NB 889	3
41	46	SLIDE SLAVE /Cotillion 44218 (Atlantic)	8
42	36	LIFE IN THE FAST LANE EAGLES/Asylum 45386	22
43	52	ON AND ON STEPHEN BISHOP/ABC 12269	6
44	49	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	6
45	37	LUCILLE KENNY ROGERS/United Artists XW929 Y	20
46	51	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	6
47	44	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	14
48	38	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	20
49	64	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	4
50	40	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	18
51	41	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	13



52	53	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	7
53	39	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	23
54	62	WAY DOWN ELVIS PRESLEY/RCA PB 10998	5
55	58	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	9
56	65	SO YOU WIN AGAIN HOT CHOCOLATE/ Big Tree BT 16096 (Atlantic)	5
57	42	HOTEL CALIFORNIA EAGLES/Asylum 45386	22
58	54	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	21
59	63	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	6
60	75	THEME FROM "STAR WARS"/CANTINA BAND STAR WARS/20th Century 2345	3
61	56	HERE COMES SUMMER WILDFIRE/Casablanca NB 885	6
62	70	ROCK AND ROLL NEVER FORGETS BOB SEGER/Capitol 4449	4
63	82	COLD AS ICE FOREIGNER/Atlantic 3410	2
64	66	SEE YOU WHEN I GIT THERE LOU RAWLS/ Phila. Intl. ZS8 3623 (CBS)	8
65	55	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	10
66	74	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	3
67	71	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	5
68	76	IT'S A CRAZY WORLD MAC McANALLY/ Ariola America P 7665 (Capitol)	3
69	57	THE KILLING OF GEORGIE (PART I & II) ROD STEWART/ Warner Bros. WBS 8396	8
70	78	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	3

CHARTMAKER OF THE WEEK

71	—	STAR WARS THEME/CANTINA BAND MECO Millennium MN 604 (Casablanca)	1
72	81	DON'T WORRY BABY B.J. THOMAS/MCA 40735	3
73	95	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	6
74	72	WALK RIGHT IN DR. HOOK/Capitol P 4423	6
75	84	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	2
76	91	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	2
77	89	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	2
78	—	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/ Warner/Curb WBS 8423 (WB)	1
79	—	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	1
80	92	I'M DREAMING JENNIFER WARNES/Arista 0252	2
81	—	LITTLE DARLING (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	1
82	87	SING IT, SHOUT IT STARZ/Capitol P 4434	2
83	—	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	1
84	—	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	1
85	88	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca)	2
86	100	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10977	2
87	—	L.A. SUNSHINE WAR/Blue Note XW1009 (UA)	1
88	—	DOWN THE HALL FOUR SEASONS/Warner/Curb WBS 8407 (WB)	1
89	—	HELP IS ON THE WAY LITTLE RIVER BAND/ Harvest P 4428 (Capitol)	1
90	60	SOMETHING ABOUT YOU LeBLANC & CARR/ Big Tree BT 16092 (Atlantic)	6
91	94	HURRY SUNDOWN OUTLAWS/Arista 0258	3
92	—	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	1
93	—	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	1
94	—	THE "STAR WARS" STARS THE FORCE/Lifesong 031	1
95	98	GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	7
96	85	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	5
97	—	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	1
98	—	HOLD ON WILD CHERRY/Epic 8 50401	1
99	—	INDIAN SUMMER POCO/ABC AB 12295	1
100	—	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	1

FLASHMAKER



SIMPLE THINGS
CAROLE KING
Avatar

MOST ADDED

- SIMPLE THINGS**—Carole King—Avatar
- MAX**—The Rumour—Mercury
- GRAND ILLUSION**—Styx—A&M
- GOING FOR THE ONE**—Yes—Atlantic
- BENNY AND US**—Average White Band and Ben E. King—Atlantic
- PLATINUM JAZZ**—War—Blue Note
- LAKE**—Col
- LET THERE BE ROCK**—AC/DC—Atco
- BURNING FOR YOU**—Strawbs—Oyster
- NATURAL PROGRESSIONS**—Bernie Leadon and Michael Georgiades Band—Asylum

WNEW-FM/NEW YORK

- ADDS:**
- A+—Steven Sinclair—UA
 - THE CHIEFTAINS LIVE**—Island
 - FACE TO FACE**—Steve Harley and Cockney Rebel—EMI
 - FIVE TIMES THE SUN**—The Dingoes—A&M
 - IV RATTUS NORVEGICUS**—Stranglers—A&M
 - MAX**—The Rumour—Mercury
 - NATURAL PROGRESSIONS**—Bernie Leadon and Michael Georgiades—Asylum
 - OSAMU**—Island
 - SO EARLY IN THE SPRING**—Judy Collins—Elektra
 - TWB**—Tim Weisberg Band—UA
 - HEAVY ACTION (airplay in descending order):**
 - GOING FOR THE ONE**—Yes—Atlantic
 - SIMPLE THINGS**—Carole King—Avatar
 - ONE OF THE BOYS**—Roger Daltrey—MCA
 - STEVE WINWOOD**—Island
 - CSN**—Crosby, Stills and Nash—Atlantic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - BURNING FOR YOU**—Strawbs—Oyster
 - THIS TIME IT'S FOR REAL**—Southside Johnny and The Asbury Jukes—Epic
 - BENNY AND US**—Average White Band and Ben E. King—Atlantic
 - SILK DEGREES**—Boyz Scaggs—Col

WBCN-FM/BOSTON

- ADDS:**
- COME HELL OR WATERS HIGH**—Omaha Sheriff—RCA
 - ROBERT GORDON WITH LINK WRAY**—Private Stock

- LET'S CLEAN UP THE GHETTO**—Various Artists—Phila. Intl.
- MAX**—The Rumour—Mercury
- MORNING COMES QUICKLY**—Ann and Barbara Dickson—RSO
- NATURAL PROGRESSIONS**—Bernie Leadon and Michael Georgiades—Asylum
- OSAMU**—Island
- SIMPLE THINGS**—Carole King—Avatar
- HEAVY ACTION (airplay in descending order):**
- JT**—James Taylor—Col
- CSN**—Crosby, Stills and Nash—Atlantic
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- MONKEY ISLAND**—Geils—Atlantic
- STEVE WINWOOD**—Island
- ULTRAVOX**—Island
- I'M IN YOU**—Peter Frampton—A&M
- TIME LOVES A HERO**—Little Feat—WB
- FOREIGNER**—Atlantic

WLIR-FM/LONG ISLAND

- ADDS:**
- DEDICATE**—The Rhead Brothers—EMI
 - FACE TO FACE**—Steve Harley and Cockney Rebel—EMI
 - FIVE TIMES THE SUN**—The Dingoes—A&M
 - GET UP AND GO (single)**—The Pilot—Arista
 - LET THERE BE ROCK**—AC/DC—Atco
 - MAX**—The Rumour—Mercury
 - MY FAIR SHARE (single)**—Seals and Crofts—WB
 - PLATINUM JAZZ**—War—UA
 - SIMPLE THINGS**—Carole King—Avatar
 - HEAVY ACTION (airplay in descending order):**
 - JT**—James Taylor—Col
 - STEVE WINWOOD**—Island
 - I ROBOT**—Alan Parsons Project—Arista
 - ONE OF THE BOYS**—Roger Daltrey—MCA
 - CSN**—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - GOING FOR THE ONE**—Yes—Atlantic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - HURRY SUNDOWN**—Outlaws—Arista
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

WCOZ-FM/BOSTON

- ADDS:**
- BENNY AND US**—Average White Band and Ben E. King—Atlantic
 - ROBERT GORDON WITH LINK WRAY**—Private Stock
 - GRAND ILLUSION**—Styx—A&M
 - HEAVY ACTION (airplay in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - CSN**—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE**—Yes—Atlantic
 - MONKEY ISLAND**—Geils—Atlantic
 - BOSTON**—Epic
 - I'M IN YOU**—Peter Frampton—A&M
 - IZITSO**—Cat Stevens—A&M
 - LITTLE QUEEN**—Heart—Portrait
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

WPLR-FM/NEW HAVEN

- ADDS:**
- GOING FOR THE ONE**—Yes—Atlantic
 - BARRY GOLDBERG AND FRIENDS RECORDED LIVE**—Buddah
 - GRAND ILLUSION**—Styx—A&M
 - IV RATTUS NORVEGICUS**—The Stranglers—A&M
 - LITTLE DARLIN' (I NEED YOU) (single)**—Doobie Brothers—WB
 - MAX**—The Rumour—Mercury
 - SIMPLE THINGS**—Carole King—Avatar
 - TWB**—Tim Weisberg Band—UA
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - CSN**—Crosby, Stills and Nash—Atlantic
 - AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - NO SECOND CHANCE**—Charlie—Janus
 - RUMOURS**—Fleetwood Mac—WB
 - LAKE**—Col
 - STEVE WINWOOD**—Island
 - PETER GABRIEL**—Atco
 - LOVIN' IN THE VALLEY OF THE MOON**—Norton Buffalo—Capitol

WIOQ-FM/PHILADELPHIA

- ADDS:**
- FACE TO FACE**—Steve Harley—EMI
 - ROBERT GORDON WITH LINK WRAY**—Private Stock
 - MAX**—The Rumour—Mercury
 - SIMPLE THINGS**—Carole King—Avatar
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - GOING FOR THE ONE**—Yes—Atlantic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - STEVE WINWOOD**—Island
 - FOREIGNER**—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - NO SECOND CHANCE**—Charlie—Janus
 - ONE OF THE BOYS**—Roger Daltrey—MCA
 - CSN**—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - LAKE**—Col

WKLS-FM/ATLANTA

- ADDS:**
- BLOWIN' AWAY**—Joan Baez—Portrait
 - LET THERE BE ROCK**—AC/DC—Atco
 - SIMPLE THINGS**—Carole King—Avatar
 - HEAVY ACTION (airplay in descending order):**
 - JT**—James Taylor—Col
 - LITTLE QUEEN**—Heart—Portrait
 - RUMOURS**—Fleetwood Mac—WB
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - SANFORD-TOWNSEND BAND**—WB
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - CSN**—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

WORJ-FM/ORLANDO

- ADDS:**
- BACK TOGETHER AGAIN**—Coryell/Mouzon—Atlantic
 - DEDICATE**—Rhead Brothers—EMI
 - GOING FOR THE ONE**—Yes—Atlantic
 - LET THERE BE ROCK**—AC/DC—Atco
 - PAKALAMEREDITH**—Elektra
 - PLATINUM JAZZ**—War—Blue Note
 - SIMPLE THINGS**—Carole King—Avatar
 - SINGIN'**—Melissa Manchester—Arista
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - CSN**—Crosby, Stills and Nash—Atlantic
 - JT**—James Taylor—Col
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - SANFORD-TOWNSEND BAND**—WB
 - IZITSO**—Cat Stevens—A&M
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - LITTLE QUEEN**—Heart—Portrait
 - I'M IN YOU**—Peter Frampton—A&M
 - NETHER LANDS**—Dan Fogelberg—Full Moon

WQSR-FM/TAMPA

- ADDS:**
- CREAM CITY**—Aalon—Arista
 - FORK IT OVER**—The Section—Capitol
 - GOING FOR THE ONE**—Yes—Atlantic
 - GRAND ILLUSION**—Styx—A&M
 - MISTER LUCKY**—Fool's Gold—Col
 - PAKALAMEREDITH**—Elektra
 - ROSY**—PBR
 - SIMPLE THINGS**—Carole King—Capitol
 - STACKED DECK**—Rusty Wier—Col
 - TWB**—Tim Weisberg Band—UA
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - CSN**—Crosby, Stills and Nash—Atlantic
 - JT**—James Taylor—Col
 - I'M IN YOU**—Peter Frampton—A&M
 - I ROBOT**—Alan Parsons Project—Arista
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - TIME LOVES A HERO**—Little Feat—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - MONKEY ISLAND**—Geils—Atlantic
 - INDIAN SUMMER**—Poco—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- HAVIN' A PARTY (single)**—Southside Johnny and The Asbury Jukes—Epic
 - NATURAL PROGRESSIONS**—Bernie Leadon and Michael Georgiades Band—Asylum
 - SIMPLE THINGS**—Carole King—Avatar
 - HEAVY ACTION (airplay, sales in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - I'M IN YOU**—Peter Frampton—A&M
 - CSN**—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD**—Island
 - MONKEY ISLAND**—Geils—Atlantic

- NETHER LANDS**—Dan Fogelberg—Full Moon
- I ROBOT**—Alan Parsons Project—Arista
- GRAND ILLUSION**—Styx—A&M
- LITTLE QUEEN**—Heart—Portrait
- AMERICAN STARS 'N BARS**—Neil Young—Reprise

WEBN-FM/CINCINNATI

- ADDS:**
- LITTLE DARLIN' (I NEED YOU) (single)**—Doobie Brothers—WB
 - HEAVY ACTION (airplay in descending order):**
 - JT**—James Taylor—Col
 - CSN**—Crosby, Stills and Nash—Atlantic
 - RUMOURS**—Fleetwood Mac—WB
 - LITTLE QUEEN**—Heart—Portrait
 - I'M IN YOU**—Peter Frampton—A&M
 - WORKS**—Emerson Lake & Palmer—Atlantic
 - GOING FOR THE ONE**—Yes—Atlantic
 - AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

WCOL-FM/COLUMBUS

- ADDS:**
- CHUNKY, ERNIE AND NOVI**—WB
 - LAKE**—Col
 - LOOK TO THE RAINBOW**—Al Jarreau—WB
 - OUT OF THE MIST**—Illusion—Island
 - HEAVY ACTION (airplay, sales)**
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CSN**—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE**—Yes—Atlantic
 - I ROBOT**—Alan Parsons Project—Arista
 - I'M IN YOU**—Peter Frampton—A&M
 - LET THERE BE ROCK**—AC/DC—Atco
 - LITTLE QUEEN**—Heart—Portrait
 - MONKEY ISLAND**—Geils—Atlantic
 - ONE OF THE BOYS**—Roger Daltrey—MCA
 - JT**—James Taylor—Col

WABX-FM/DETROIT

- ADDS:**
- JUST REMEMBER I LOVE YOU (single)**—Firefall—Atlantic
 - MAX**—The Rumour—Mercury
 - NATURAL PROGRESSIONS**—Bernie Leadon and Michael Georgiades—Asylum
 - SIMPLE THINGS**—Carole King—Avatar
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - RUMOURS**—Fleetwood Mac—WB
 - I'M IN YOU**—Peter Frampton—A&M
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - FOREIGNER**—Atlantic
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - CSN**—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN**—Heart—Portrait
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - LIGHTS OUT**—UFO—Chrysalis
 - TIME LOVES A HERO**—Little Feat—WB

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28	Gardens	Louisville, Ky.
29	Mississippi River Festival	Edwardsville, Ill.
30	Uptown Theatre	Kansas City, Mo.
AUGUST		
1 & 2	Ivanhoe Theatre	Chicago, Ill.
5	Theatre of the Performing Arts	New Orleans, La.
6	Jones Hall	Houston, Tex.
7	McFarland Aud.	Dallas, Tex.
8	Paramount Theatre	Austin, Tex.
12	Scope	Norfolk, Va.
13	Mariweather Post Pavillion	Columbia, Md.
14	Mosque	Richmond, Va.
19	Bayfront Center	St. Petersburg, Fla.
20 & 21	Gussman Auditorium	Miami, Fla.
26	Bushnell Auditorium	Hartford, Conn.
27	Garden State Arts Center	Holmdel, N.J.
31	Redrocks	Denver, Colo.

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Ken Fritz Management Company

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THE FM AIRPLAY REPORT

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

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY

- CSN—Crosby, Stills and Nash—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- I'M IN YOU—Peter Frampton—A&M
- LITTLE QUEEN—Heart—Portrait
- RUMOURS—Fleetwood Mac—WB
- GOING FOR THE ONE—Yes—Atlantic
- STEVE WINWOOD—Island
- JT—James Taylor—Col
- NETHER LANDS—Dan Fogelberg—Full Moon

WXRT-FM/CHICAGO

- ADDS:**
- BENNY AND US—Average White Band and Ben E. King—Atlantic
 - BLACK AND WHITE—Eric Burden and Jay Witherspoon—L.A. International
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - HARD ROCK CAFE (single)—Carole King—Avatar
 - KNOCK 'EM DEAD KID—Trooper—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOREIGNER—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - DECEPTIVE BENDS—10cc—Mercury
 - LITTLE QUEEN—Heart—Portrait
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - LIGHTS OUT—UFO—Chrysalis
 - I ROBOT—Alan Parsons Project—Arista
 - STEVE WINWOOD—Island

KSHE-FM/ST. LOUIS

- ADDS:**
- EXODUS—Bob Marley and The Wailers—Island
 - SIMPLE THINGS—Carole King—Avatar
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - LIGHTS OUT—UFO—Chrysalis
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - LOVE GUN—Kiss—Casablanca
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

- DIAMANTINA COCKTAIL—Little River Band—Harvest
- NETHER LANDS—Dan Fogelberg—Full Moon
- STEVE WINWOOD—Island
- GOING FOR THE ONE—Yes—Atlantic

WKDF-FM/NASHVILLE

- ADDS:**
- ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
 - BURNING FOR YOU—Strawbs—Oyster
 - CASCADE (single)—Tim Weisberg—UA
 - GRAND ILLUSION—Styx—A&M
 - LAKE—Col
 - MAX—The Rumour—Mercury
 - SIMPLE THINGS—Carole King—Avatar
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - RUMOURS—Fleetwood Mac—WB
 - GOING FOR THE ONE—Yes—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CELEBRATE ME HOME—Kenny Loggins—Col

WQFM-FM/MILWAUKEE

- ADDS:**
- BENNY AND US—Average White Band and Ben E. King—Atlantic
 - PAKALAMEREDITH—Elektra
 - PLATINUM JAZZ—War—Blue Note
 - SIMPLE THINGS—Carole King—Avatar
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - EXODUS—Bob Marley and The Wailers—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - I ROBOT—Alan Parsons Project—Arista
 - NO SECOND CHANCE—Charlie—Janus
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

CHUM-FM/TORONTO

- ADDS:**
- PIERCE ARROW—Col
 - BENNY AND US—Average White Band and Ben E. King—Atlantic
 - BURNING FOR YOU—Strawbs—Oyster
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - LAKE—Col
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
- HEAVY ACTION (airplay, sales, phones in descending order):**
- A PLACE IN THE SUN—Pablo Cruise—A&M
 - CSN—Crosby, Stills and Nash—Atlantic

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- EXODUS—Bob Marley and The Wailers—Island
- HIGH CLASS IN BORROWED SHOES—Max Webster—Mercury
- LITTLE QUEEN—Heart—Portrait
- MY OWN WAY TO ROCK—Burton Cummings—Portrait
- NETHER LANDS—Dan Fogelberg—Full Moon
- JT—James Taylor—Col

KLOL-FM/HOUSTON

- ADDS:**
- MAX—The Rumour—Mercury
 - SIMPLE THINGS—Carole King—Avatar
 - SINGIN'—Melissa Manchester—Arista
 - SO EARLY IN THE SPRING—Judy Collins—Elektra
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - I'M IN YOU—Peter Frampton—A&M
 - RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I ROBOT—Alan Parsons Project—Arista
 - IZITSO—Cat Stevens—A&M
 - BURNING FOR YOU—Strawbs—Oyster
 - LI'E AT THE OLD QUARTER—Townes Van Zandt—Tomato
 - SWEET FORGIVENESS—Bonnie Raitt—WB

KZEW-FM/DALLAS

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - LET THERE BE ROCK—AC/DC—Atco
 - PLATINUM JAZZ—War—Blue Note
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CELEBRATE ME HOME—Kenny Loggins—Col
 - JT—James Taylor—Col
 - RUMOURS—Fleetwood Mac—WB
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - OL' WAYLON—Waylon Jennings—RCA
 - CSN—Crosby, Stills and Nash—Atlantic
 - ANYTIME, ANYWHERE—Rita Coolidge—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - NETHER LANDS—Dan Fogelberg—Full Moon

KGB-FM/SAN DIEGO

- ADDS:**
- GOING FOR THE ONE—Yes—Atlantic
 - ON STAGE—Rainbow—Polydor
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - SIMPLE THINGS—Carole King—Avatar
 - SINGIN'—Melissa Manchester—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic

- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- BOOK OF DREAMS—Steve Miller Band—Capitol
- I'M IN YOU—Peter Frampton—A&M
- STAR WARS (soundtrack)—20th Century
- HOTEL CALIFORNIA—Eagles—Asylum
- EXODUS—Bob Marley and The Wailers—Island

KWST-FM/LOS ANGELES

- ADDS:**
- GRAND ILLUSION—Styx—A&M
 - MAX—The Rumour—Mercury
 - NO ACCIDENT—Driver—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - GOING FOR THE ONE—Yes—Atlantic
 - STEVE WINWOOD—Island
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - I'M IN YOU—Peter Frampton—A&M
 - MONKEY ISLAND—Geils—Atlantic
 - CABRETTA—Mink De Ville—Capitol

KMET-FM/LOS ANGELES

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - CABRETTA—Mink De Ville—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - LAKE—Col
 - LOADING ZONE—Roy Buchanan—Atlantic
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
- HEAVY ACTION (airplay in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - LITTLE QUEEN—Heart—Portrait
 - FOREIGNER—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - BOSTON—Epic
 - I'M IN YOU—Peter Frampton—A&M
 - NO SECOND CHANCE—Charlie—Janus
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

KZAP-FM/SACRAMENTO

- ADDS:**
- BENNY AND US—Average White Band and Ben E. King—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - IF THIS IS HEAVEN—Ann Peebles—Hi
 - CHRISTOPHER MORRIS BAND—MCA
 - PAKALAMEREDITH—Elektra
 - PLATINUM JAZZ—War—Blue Note
 - SIMPLE THINGS—Carole King—Avatar
 - THE BRONZE AGE OF RADIO—The Credibility Gap—Waterhouse
 - VICTORY IN ROCK CITY—Roderick Falconer—UA
 - TWB—Tim Weisberg Band—UA

- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - STEVE WINWOOD—Island
 - I'M IN YOU—Peter Frampton—A&M
 - LITTLE QUEEN—Heart—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - CABRETTA—Mink De Ville—Capitol
 - SEASON OF LIGHTS—Laura Nyro—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
- FIVE TIMES THE SUN—The Dingoes—A&M
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - IV RATTUS NORVEGICUS—Stranglers—A&M
 - LAKE—Col
 - PLATINUM JAZZ—War—Blue Note
 - SIMPLE THINGS—Carole King—Avatar
- HEAVY ACTION (airplay in descending order):**
- CABRETTA—Mink De Ville—Capitol
 - MONKEY ISLAND—Geils—Atlantic
 - AGAIN—Greg Kihn—Beserkley
 - FULL HOUSE—Frankie Miller—Chrysalis
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - DECEPTIVE BENDS—10cc—Mercury
 - RUBINOOS—Beserkley

KZAM-FM/SEATTLE

- ADDS:**
- ACOUSTIC GUITAR—Eric Schoenberg—Rounder
 - ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
 - BENNY AND US—Average White Band and Ben E. King—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - MAX—The Rumour—Mercury
 - PLATINUM JAZZ—War—UA
 - SIMPLE THINGS—Carole King—Avatar
 - STOMPING ON A SATURDAY NIGHT—Blind John Davis—Alligator
 - TICO RICO—Hank Crawford—Kudu
 - TWB—Tim Weisberg—UA
- HEAVY ACTION (airplay):**
- BLOWIN' AWAY—Joan Baez—Portrait
 - CSN—Crosby, Stills and Nash—Atlantic
 - EXODUS—Bob Marley and The Wailers—Island
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
 - STAIRCASE—Keith Jarrett—ECM
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

ALONE AT LAST—Neil Sedaka—Elektra
HARD ROCK CAFE—Carole King—Avatar
I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
NOBODY DOES IT BETTER—Carly Simon—Elektra

Most Active

HANDY MAN—James Taylor—Col (Fourth Week)
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M
DON'T WORRY BABY—B.J. Thomas—MCA
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO

WBZ/BOSTON

Adds

HOW MUCH LOVE—Leo Sayer—WB
I'M IN YOU—Peter Frampton—A&M
YOU AND ME—Alice Cooper—WB

Active

ANGEL IN YOUR ARMS—Hot—Big Tree
DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
UNDERCOVER ANGEL—Alan O'Day—Pacific
YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista

WSAR/FALL RIVER

Adds

GIVE A LITTLE BIT—Supertramp—A&M
HARD ROCK CAFE—Carole King—Avatar
SMOKE FROM A DISTANT FIRE—Sanford-Townsend-Band—WB
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.

WIP/PHILADELPHIA

Adds

ARIANNE—Johnny Mathis—Col (a.m.)
EDGE OF THE UNIVERSE—Bee Gees—RSO (increase)
HOW MUCH LOVE—Leo Sayer—WB (max. increase)
I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
NOBODY DOES IT BETTER—Carly Simon—Elektra
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB (p.m.)
SUNFLOWER—Glen Campbell—Capitol (increase)
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.

Active

DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
EASY—Commodores—Motown
HANDY MAN—James Taylor—Col
HOW MUCH LOVE—Leo Sayer—WB
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
I'M IN YOU—Peter Frampton—A&M
KNOWING ME, KNOWING YOU—ABBA—Atlantic
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col

UNDERCOVER ANGEL—Alan O'Day—Pacific
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WBAL/BALTIMORE

Adds

ALONE AT LAST—Neil Sedaka—Elektra
ALL THAT KEEPS ME GOING—Jim Weatherly—ABC/Dot
ARIANNE—Johnny Mathis—Col
C'EST LA VIE—Greg Lake—Atlantic
FOR A WHILE—Mary MacGregor—Ariola America
HARD ROCK CAFE—Carole King—Avatar
THEME FROM 'ONE-ON-ONE' (MY FAIR SHARE)—Seals & Crofts—WB

WMAL/WASHINGTON

Adds

FOR A WHILE—Mary MacGregor—Ariola America
GETAWAY—Salsoul Orchestra—Salsoul

Active

EASY—Commodores—Motown
HANDY MAN—James Taylor—Col
LUCKENBACH, TEXAS—Waylon Jennings—RCA
MY HEART BELONGS TO ME—Barbra Streisand—Col
ON AND ON—Stephen Bishop—ABC
SUNFLOWER—Glen Campbell—Capitol
WALK RIGHT IN—Dr. Hook—Capitol
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WLW/CINCINNATI

Adds

NOBODY DOES IT BETTER—Carly Simon—Elektra
ROLLIN' WITH THE FLOW—Charlie Rich—Epic

WTMJ/MILWAUKEE

Adds

BABY I LOVE YOU SO—Joe Stampley—Epic
DON'T STOP—Fleetwood Mac—WB
HOLD ME, THRILL ME, KISS ME—Bobby Vinton—ABC
I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
I'M POPEYE THE SAILOR MAN—Wing & A Prayer Five & Drum Corps.—Wing & A Prayer
OH, LORI—Alessi—A&M
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
WHERE ARE YOU GOING BILLY BOY—Bill Anderson & Mary Lou Turner—MCA

Active

IT'S A CRAZY WORLD—Mac McAnally—Ariola America

KSFO/SAN FRANCISCO

Adds

ARIANNE—Johnny Mathis—Col
HARD ROCK CAFE—Carole King—Avatar
SEASIDE WOMAN—Suzie & The Red Stripes—Epic (extra)

Active

ARIANNE—Johnny Mathis—Col (phones)
 Also reporting this week: WNEW, WKBC-FM, WCCO, WSB, WIOD, WSM, WCCO-FM, WHDH, KFI, KMBZ, KOY, KIIS, KMOX, KULF.

ON UNITED ARTISTS LP RECORDS AND TAPES

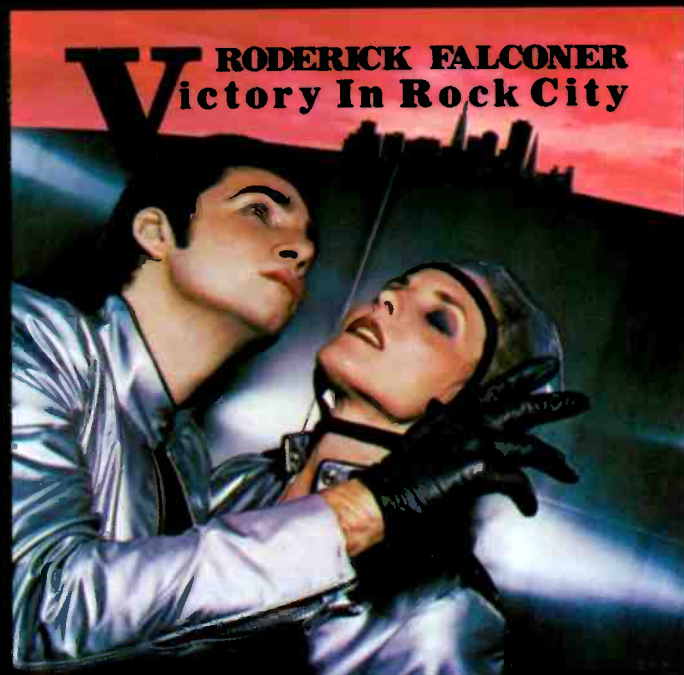
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Fans (as in fanatics) among the top people in radio, an onslaught of press, a coterie of fans around the world who raved about the album to all who would listen. Now, coming off a worldwide promotional tour that took him from Barcelona to Zurich to London, *Victory In Rock City* appears — and the promise has been fulfilled. Rock 'n' roll! The anthem of Rock City, the music of Roderick Falconer. Share his triumph.

The upshot?

When *New Nation*, Roderick Falconer's first album came out, the praise started to roll in. United Press International labeled it "brilliant" and named him one of the top ten new rock artists of 1976; the Los Angeles Times stated that the album "tops anything Bowie's done in years." *New Nation* was named the number one progressive album of 1976 by Canadian powerhouse CHUM-FM in Toronto.

WE HAVE SEEN THE FUTURE OF ROCK 'N' ROLL— AND IT IS NOW



V RODERICK FALCONER
Victory In Rock City

UA-LA777-G

Album Sales Booming For Summer

(Continued from page 3)

a situation where one or two titles are holding up the sales overall."

Accordingly, last summer's label phenomenon, Peter Frampton, is again a top seller, but Fead notes that strong album sales are also being registered for Rita Coolidge, Pablo Cruise, Cat Stevens, Supertramp, the Brothers Johnson and Nazareth.

At Capitol, where summer sales during '76 were substantially boosted by the label's massive Beatles campaign, summer '77 has also been marked less by standout sales leaders than by overall market strength for a host of acts. The label's sales staff reports not only continued sales for current hit acts like Steve Miller, Bob Seger and catalogue perennials The Beatles, but asserts a second line of sales strength is growing with newer acts like Maze, Little River Band and Mink DeVille.

Last summer, Warner Bros., like the other WCI labels, was a beneficiary of WEA's massive summer merchandising campaign, and label national sales director Lou Dennis noted that WEA's June push this year likewise boosted sales; July sales, he added, are thus far in line with the label's forecasts. Dennis noted that while the label is again reaping high unit sales for Fleetwood Mac, whose "Rumours" lp recently passed the four million mark, but noted that Warner Bros.' overall sales picture also mirrors broad sales acceptance for a number of current and catalogue titles, including albums by Bonnie Raitt, Little Feat, Emmylou Harris, Neil Young, Alice Cooper and Shaun Cassidy. "We're looking at a very healthy selling situation for a lot of titles, with an enormous seller in Fleetwood Mac placing in front," he said.

Dave Glew, senior vice president and general manager of Atlantic Records, feels that "there hasn't been a summer slump in the past five years. It may fluctuate a little bit in strength, but summertime is a key period."

While not discounting the positive results of a summer merchandising campaign (which included displays, posters, increased advertising and retailers' discounts), Glew feels it is the strength of the current product (such as Foreigner, Crosby, Stills & Nash, Emerson, Lake & Palmer, ABBA, and Slave, among others) that has contributed to what is "probably" the company's highest summer sales period.

Jon Peisinger, director of national sales at Arista Records, agrees that this is the strongest summer sales period for the label and credits both the increase in retail sales on all levels and the

current Arista product for the pattern. While Arista did not institute a specific summer campaign for their product, individual marketing plans were created for artists such as The Alan Parsons Project, The Bay City Rollers and Barry Manilow.

At Casablanca Record and Film-Works, the past three months have been "sensational" according to Dick Sherman, vice president, sales, who confirmed that June and July sales have exceeded forecasts. "I'd say that for May, June and July, we'll have done in excess of 15 to 16 million dollars," Sherman predicted, going on to note that July sales in particular have thus far reflected added sales not anticipated. Sherman noted that extended sales activity for hit acts like Kiss, Donna Summer and Parliament have offset a July release of fewer titles. Kiss catalogue sales have been strong for the group's entire label output, and Casablanca's recent emphasis on disco releases is also reportedly yielding sales as well.

Elektra/Asylum Records, like A&M and Warner Bros., enjoyed exceptional unit sales during last summer's selling season with albums by the Eagles and Linda Ronstadt providing a strong base. But George Steele, vice president, marketing services, agreed that '77 is proving just as strong, with a wider range of titles selling. Steele also was among those manufacturer sources pointing to extended sales acceptance for hit acts as a factor in overall strength: "We're still seeing sales for the Eagles' 'Hotel California' and 'Greatest Hits,' Linda's 'Greatest Hits,' Jackson Browne, Bread and the Queen catalogue," he com-

mented. "I've got more line items that are selling this summer, although those include titles by newer acts that as yet are selling in lesser quantities."

Regardless of individual performance, virtually all labels contacted saw release scheduling as a key element in the current sales performance, with many sources downplaying seasonal expectations to focus on the number of current hit titles as the single most influential factor. Also cited as a healthy factor was the more even distribution of sales between top acts and the absence of any new superstars.

"There's been no true, superstar new act that's broken through during the last nine months or so," Sam Passamano, MCA Records VP, sales commented. "That leaves more room for other acts to come through and make an impact."

Helping to maximize that added room is an increasing emphasis on careful release timing, always a prime consideration during peak sales periods. Where labels admitted that summer releases had once been pared to low priority titles, so that hit product could be saved for seasonal peaks, most record companies now assert that continuity of saleable titles is now more important. Motown's Mike Lushka, VP, marketing, who reported that label's summer tallies up from "20 to 40 percent, depending on the product flow," told RW, "We're still getting big mileage from hit acts like The Commodores, Marvin Gaye and Stevie Wonder, as well as new acts that are breaking for us like Willie Hutch and Mandre. And with

product selling longer, we're being careful to release less."

But that selectivity, Lushka noted, does not reflect the earlier tradition of saving hits for the fall. "Summers were always weak before because companies held back their releases until the fall, but we really don't follow that course now. Right now business is soft in some markets because of the heat wave, but overall we're seeing strength because we've got product."

Merchandising and marketing support is also generally more aggressive, according to survey respondents. Most label sources noted that a greater emphasis on hit product for summer, along with the year-round problems incurred by tighter radio playlists, have led to a virtually "seasonless" view of market support. WB's Dennis agreed that strong merchandising campaigns have been instrumental in turning around the industry's sales expectations. "They certainly contribute to it," he noted. "In the past, there have been assumptions that the summer is not a strong sales period; that's an assumption Warners has never made," he remarked, pointing to the label's summer '75 successes with Fleetwood Mac and Gary Wright as examples. "We've found that summer sales are as good as at any other time of year."

Yet, if most labels agree sales are up, there is still some disagreement about the potential sales ceiling for the season. Many sources echoed Dennis' comment that there is no seasonal differentiation: A&M's Fead, for example, asserted, "I don't think there's a seasonal business anymore. It's annual, and I love it." E/A's Steele flatly dismissed the summer slump as one sales myth that may never have held much validity.

Yet Casablanca's Sherman, while proudly underscoring the label's last two months' business as setting all-time sales records for the company, admitted he remains ambivalent about the issue, observing, "Hits and saleable product will sell any time, but I think they might sell more in November and December . . . it's also a lot harder to sell a stiff in July than it is in the fall."

Passamano's opinion pretty much sums up retailers' feelings regarding the unprecedented sales activity during the summer of '77. Only those retailers whose stock in trade is black product have found the summer disappointing, or rather like any other summer. Bill Blankenship of For The Record in Baltimore told RW


(Continued on page 64)

Jerry Jeff at the Line



MCA recording artist Jerry Jeff Walker came home to New York for a rare two-night engagement at the Bottom Line. WNEW-FM program director Scott Muni, along with music director Tom Morrera and deejays Al Bernstein and Richard Neer, made the night complete with a live broadcast of the show. Pictured (from left) after the show are: (back row, standing) Sammy Vargas and Barry Goodman, MCA/New York promotion; Ray D'Ariano, MCA vice president/record promotion; Jerry Jeff Walker; George Lee, MCA vice president/east coast operations; Ron Cobb (bass & horns); Michael Brovsky, Jerry Jeff's manager; Leo LeBlanc (pedal steel). Kneeling are Reiss Wymans (keyboards); Bobby Rambo (guitars); and Fred Krc (drums).

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RADIO WORLD

RW Chicago Seminar Highlights



More than 90 people from Chicago and surrounding cities attended Record World's July 9 Chicago seminar. Among those present were (top row, from left) the Record World panel of Lenny Beer, John Sturdivant, Toni Profera and Mike Vallone; Rick McBrown and Rudy De Keurswader of Triad Radio with Profera; Lorna Boehm and John Castellanos of Pickwick; WVON operations director Jerry Boulding, WJPC program director Richard Steele, Carter Russell of Buddah Records and Sturdivant; (middle row) Trig Crawford, Robin Roeber, John E. Austin, Terry Taushen and Tom

Deal of Lieberman Enterprises; Charlie House of 1812 Overture (Milwaukee) and Mark Durbin, director of Peaches' Milwaukee store; Michael Pastori, chief buyer and supervisor of Peaches in Milwaukee with Vallone; Kathy Jackowicz and Kathy Ludwig of Radio Doctors in Milwaukee and Chris Mueller of WZUU there; (bottom row) the seminar audience; Vallone, WLS music director Jim Smith, Beer and Profera; Boulding, John Gehron, program director of WLS, Pete Wright of Bednow & Wright and Bryan McIntyre, VP of Music Research of WCOL in Columbus.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Drake-Chenault has immediate opening for music librarian. Clerical experience necessary. Must be organized and a stickler for detail. Music knowledge helpful. They will train. Great opportunity for person wishing to grow in industry. Call **Lee Bayley** at (213) 883-7400 . . . The New 62, WRJZ/Knoxville, celebrated the Bicentennial plus One during the recent July 4th weekend. Hourly callers received copies of albums by Chicago, Boston, The Manhattans, Kansas, Bay City Rollers, America and others . . . Opening for all-niter at B-100. Send tapes and resumes to **Bobby Rich** at B-100 7677 Engineer Rd., San Diego, Cal. 92111 . . . **Terry Danner** is the new MD at KGW with **Mike Ross** acting as asst. MD. . . **RW** has added two new stations to its research: KLEO/Wichita, and KTOO/Rapid City.

WOW needs an afternoon drive jock. Send tapes and resumes

(Continued on page 71)

FCC Won't Relax Stock Limits

By MICHAEL SHAIN

■ WASHINGTON — The Federal Communications Commission last week decided to retain its rules which severely restrict the amount of stock broadcast corporations may offer employees through benefit plans and pension funds. The National Association of Broadcasters had asked the FCC to revise its regulations which limit employee funds to one percent by placing such funds on an equal footing with banks, investment, and insurance institutions, currently limited to five

percent control.

Crossownership

The limitations are part of the FCC's rules on multiples and crossownership of broadcast properties. The financial institutions may own stock in such corporations up to five percent before their holdings will be counted against the seven AM, seven FM, five VHF-TV ownership limits or before it is considered a cross-owner if the institution also owns stock in a co-located newspaper.

(Continued on page 47)



Pacific recording artist Alan O'Day's current #1-charting single, "Undercover Angel," recently certified RIAA gold, marked the initial release product last spring from the new label, representing an inter-corporate venture between Warner Bros. Music and Atlantic Records, exclusive distributors of Pacific. Now O'Day, along with producers Steve Barri and Michael Omartian, have completed work at Kendun Recorders in Los Angeles on the artist's first album for Pacific, "Appetizers," set for release later this month. Shown at the studio celebrating the sessions' wrap-up are, from left: (front) Alan O'Day and Frankie Leigh, general manager of Brian Lane's Busy Bee Music Inc.; and (rear) Pacific vice president Mel Bly, Atlantic west coast publicity director Steve Rosenthal, Steve Barri, Pacific president Ed Silvers and Michael Omartian.

WOOK

(Continued from page 3)

tion—was transferred to the FM. Washington Community Broadcasting protested to the FCC that the switch was an attempt "to undercut" the FCC's decision pulling the AM license.

The WOOK license was revoked after the commission found that lottery and gambling information was disguised within sermons and religious broadcasts during the time the station sold to outside contractors. As well, the corrosion found a pattern of "false, fraudulent, and deceptive advertising" at the station. "The black-oriented programming, with all its misconduct, would be given a clean bill of health, by the trick of 'switching' the operations to an FM frequency heretofore used for a Spanish language station," the

new licensees said. If the Supreme Court rules against United Broadcasting and WOOK, the Spanish format would be dropped according to plans already submitted by Washington Community.

Challenge Possible

Such a switch would open the new company up to citizens group challenges—when and if the Spanish format is dropped—because it is the only station of its kind in the market. The FCC's format guidelines allow the commission to intervene in format switches if the switch results "in a loss to the public of a unique program format." Since the United Broadcasting switch preserves the Spanish format (at least for the time being), the FCC said it has no legal power to stop the move.

AM ACTION

(Compiled by the Record World research department)

■ **Crosby, Stills & Nash** (Atlantic). Catching up nicely in sales this week with last week's storm of heavily garnered airplay. Picks up still more, including WLS (16), WQXI (29), Y100, CKLW, WQAM, KSTP, KEWI, WOW, KLEO, KCPX, KYA, KRIZ, 98Q, WJBQ, WERC, WIFI and WBBF. Jumps include HB-25 WFIL, 28-23 WKBW, 21-17 13Q, HB-26 KFRC, HB-23 WPGC, extra-26 WMPS, 5-3 WMAK, 35-31 WCOL, 20-16 WMET, 34-29 WOKY, extra-23 KXOK, HB-26 Q102, 13-12 KDWB, 25-21 WNOE, 25-21 KJR, 40-35 KILT, 18-13 KJRB, 3-1 WGLF, 23-18 WCAO, 15-10 WPEX, 25-19 WFLI, HB-31 KTOQ, LP WABC, LP WLAC and LP KRBE.

Floater (ABC). The resistance on the part of top 40 programmers to go with this proven pop seller has finally given way to tons of powerhouse call letters. WABC (19) leads the way along with WPGC, WQAM, WHBQ, WMPS, Z93, KHJ, KRBE, WCOL, WFLI, WAUG and KIIS. The rest of the picture includes #2 WDRQ, #8 CKLW, 22-14 WQXI, 25-17 WZZP, 25-19 Y100, 5-3 WAVZ, 30-25 10Q, HB-34 WRFC, 25-21 WGLF and 29-26 WABB. (Note: this week's Powerhouse Pick.)

Fleetwood Mac (Warner Bros.). Starting to take six-point jumps and better in some cases as the hit data is starting to shape this into another winner. Picked in LP rotation at WABC, full hitbound WFIL, WQAM, WOKY, KSTP, KSLQ, WQXI (28), KHJ, KCBQ, KBEQ, CK101, KKLS, WGLF, KAKC, WDRG, WFLI, KDON and KEWI. Numbers include 27-21 13Q, HB-30 WRK0, 27-20 KFRC, extra-29 WPGC, extra-20 WMPS, 40-34 WCOL, 20-14 KXOK, 29-23 KDWB, 17-14 KJR, HB-29 KRBE, HB-30 KLIF, 24-20 Q102, 27-26 WMET, 35-34 WLAC, HB-25 WKBW, 27-23 WMAK, 19-5 WJBQ, 28-25 B100, HB-34 KILT, HB-27 WCAO, 27-21 WPRO-FM 25-17 14ZYQ, 30-27 KLEO, 22-18 WHHY and 27-23 WIFI.



Shaun Cassidy

Leo Sayer (Warner Bros.). Already enjoying airplay on about two-thirds of our major trackers. A healthy situation showing all positive movement. New on WKBW, WMPS, WMET, KHJ, KCBQ, B100, WPEZ, CK101, KFYZ and WAVZ. Some of the best numbers include HB-24 WFIL, 28-24 WQXI, 39-33 WCOL, 22-18 KJR, 28-22 KRBE, 28-23 KLIF, 22-19 KXOK, also 26-24 WOKY, 25-23 Z93, HB-30 WHBQ, 27-24 WPGC, HB-25 KFRC, 23-21 WRK0, HB WMAK, LP WLAC, 26-19 14ZYQ, 20-14 KAAV, 15-11 WOW, HB-31 WISE, 29-21 WERC, 28-22 WICC, 28-23 WAIR, 24-20 WPRO-FM, 32-21 WGSV, HB-22 KJRB, 25-20 KERN, 35-28 BJ105, 32-25 98Q.



Kenny Rogers

Kiss (Casablanca). The biggest number jumps are emerging out of the middle of the country, not surprisingly and include 24-17 WCOL, 22-19 WZZP, 32-27 WOKY, 25-23 WMET, HB-26 KXOK and #24 WDRQ. Other good areas include 17-15 KHJ, 18-15 Y100 26-22 13Q, 28-24 WRK0, 29-27 KFRC, 24-21 WPGC, HB-28 Z93, 34-32 WLAC, HB WMAK, 25-18 10Q, 35-30 KILT, 19-12 B100, 12-10 KLEO, 29-23 WCAO, 26-15 WPRO-FM, 15-8 WIFI, 29-22 WGSV, 31-26 WRFC and 16-12 WAVZ. Garners WFIL (Extra), WKBW, WQXI (27), KJR, WNOE, KERN, KVOX, WJBQ and WGLF.

Bros. Johnson (A&M). While easily maintaining the r&b action as one of the hottest things on the airwaves, the pop picture is rapidly falling into place now — KFRC, WPGC, WHBQ, BJ105, 98Q, WERC, WISE all show their belief this week and become new supporters. More great initial numbers include HB-25 CKLW, 25-20 KXOK, 30-25 KRBE, 20-15 WGLF, 15-8

(Continued on page 71)

TRACKS

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

Album	Label	Top 40 Panel	FM Airplay Panel
Alan Parson Project	Arista	I Wouldn't	I Wouldn't
Ted Nugent	Epic	Cat Scratch Fever	Cat Scratch Fever
Neil Young	Reprise	No par. cut	Like a Hurricane
Bee Gees	RSO	Edge of the Universe	Medley/Nights On Broadway
Dan Fogelberg	Full Moon	Love Gone By	Love/Promises/Once

This week's Tracks research involved the Alan Parsons Project (Arista). Both the FM and Top 40 panels felt it was a two way battle between "I Wouldn't Want To Be Like You" and "I Robot" with the former a close winner in both areas.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Dave Robinson On Making Stiff a Viable Alternative

By BARRY TAYLOR

■ Dave Robinson founded Stiff Records in the U.K. about a year ago with partner Jack Riviera. Together, they have uncovered talents such as The Damned, Elvis Costello, Nick Lowe, the Tyla Gang, Richard Hell, Max Wall, and the Adverts in building a label Robinson calls "compatible with a musician's point of view," a label which he has discovered, to his amusement, that other people wish they had started themselves. "We make fun of the record business," he says, "we make fun of the music or the seriousness of a lot of it" and Robinson finds himself in the enviable position of being able to sell substantial amounts of records by word of mouth or just by the fact that the record is a Stiff. With Riviera and Allen Frey in the U.S., Robinson also manages The Rumour, Clover, Nick Lowe, the Damned, Elvis Costello and Graham Parker ("When we signed Graham, he was pushing petrol and making fifteen pounds a week"). In the following Dialogue, Robinson discusses his multi-faceted involvement in the music industry with special emphasis on the new wave as it relates to groups, their music, and the industry as a whole.

Record World: Lately, you've been very active in this country with Graham Parker and now Clover, but both of those acts are signed to Mercury. What are your plans for the Stiff label here?

Dave Robinson: We're just waiting for the right time to bring Stiff here. Hopefully, we'll work it out correctly. People usually talk about timing in this business. Timing is usually luck. It means you have something at a certain time and then the luck comes into it which makes people think that you're the cleverest man in the world.

RW: When do you hope to eventually bring Stiff or any part of it into this country?

Robinson: The original plan was to allocate certain groups to certain record labels but I think we have a certain style, which would actually have to be different for America, but if we could maintain that style and put it into a package, that would be the most satisfactory situation and that's what we're endeavoring to do.

RW: If any record label does have a style that is all its own, it would have to be Stiff.

Robinson: In America, it is a little harder to do things because that style is purulent by the acts you have on your record label. In England, the record label has a style and some of the groups eventually grow with that style, but the groups are actually secondary to the style.

RW: If you did bring Stiff to this country, would you try to repeat some of the marketing and promotional schemes you've had success with?

Robinson: Yes, but there are major problems involved in that. England is a very small country and most of the activity is centered in London. There are three weekly music papers there that are read by a large part of the industry and the public. All three carry charts, so the public is much more aware of what you are doing on a day to day basis. Over here, the promotion is spread out for a month or two before you know if it's successful. So we're involving a different kind of style for America.

RW: We've reported on a lot of your promotions in **RW** and on paper they always seem like great ideas, but how successful have you actually been with them?

Robinson: Considering we only started the company last September, it has worked very well. What the final analysis will be, I won't know for a while. We're only developing artists and ideas right now. I think it has been very successful.

RW: Why did you start Stiff?

Robinson: Jake Riviera and I have been involved in the English record business since 1969 in a largish way insofar as we've been a kind of minority interest. We've been dealing with a lot of groups that major record companies would not want to handle. In other words, we've been dealing with musicians who are talented songwriters but they don't necessarily have a package together and major record companies do not want to know about them. We decided to start a record label because we had a lot of tapes, a lot of ideas, and we wanted to do it as kind of a hobby. We wanted sort of a documentary label because we felt that there were areas of English music that were not on record which would be of interest in a small way to people who

collect records and are interested in that kind of thing. It grew very swiftly when we found a lot more people sharing our interests than we thought.

RW: Exactly how swiftly did it grow?

Robinson: We planned three singles in three months, but we put out eight and they all sold very well. Basically, Stiff is at this time counteracting the boredom of the record industry of the past four or five years. The music business, the record business, the rock and roll business—it has all become boring and very establishment. Rock and roll is a kind of style. It was never a statement on a given kind of music. It was a style that was slightly against something that was established. In America, it's now a category that I find very confusing. Most of the bands are about as rock and roll as my granny. There are things that are wrong in the record business and in our own small, idealistic way, we are saying there are alternatives. We are also proving the alternatives can work. We brought the Damned to this country. They are one of the few groups to come here without a record label representing them, and we did New York, Boston and Los Angeles. We flew, the group were not playing acoustic guitars, we had to rent equipment—just for our own interest, our own sussing out of the situation and I think it eventually cost us about \$2,000. The band drew an audience and there's been a lot of interest about Stiff in America ever since.

RW: Have you noticed an appreciable amount of sales through imports in this country?

Robinson: We've brought a lot of records into this country through JEM and they've sold a lot of imports and they sold quickly.

RW: What percentage of your sales are exports?

Robinson: I would think it's about 18%. We also have a very good business which is thriving in Europe. It started out that we would sell a record because it was a Stiff. It was immaterial what was on it. We have people who write to us saying they think they have all the records, but are very concerned that they might have missed out in the compilation stakes, so we appeal to a lot of people who are record collectors who get turned on to the music and it also spreads like that.

RW: With this in mind, why did you delete the first eight singles so quickly?

Robinson: It was at a period that we had a lot of records coming out. We're not a museum as my partner once put it so very well, we're a record company. And I agree with him. If our staff is going to concentrate on old records, then it would be to our advantage to delete them and bring out a compilation album so people can get them all. We have one coming out very soon which will be called "Hits Greatest Stiffs" which is a compilation of the first eight to ten singles.

RW: How big of a staff do you have at the Stiff offices in England?

Robinson: Originally, we just started out with three people in the office and now we have eight working full time and Alan in America. We're trying to keep it down to people who really need to be there. I don't believe in bringing in professional people. I much prefer a young person who can grow with us. We've got loads of growth potential and I'd like to keep it that way.

RW: How many singles have you released in England so far?

Robinson: We've put out 14 singles, the last being Elvis Costello's "Alison." At the moment, we also have a free Damned single which we are giving to people who come to their London concerts as a very limited edition. We've noticed people coming from Manchester and Glasgow and even the continent just to secure that record.

RW: Have you hit the charts with any of those singles?

Robinson: We have had the Damned single and the first Elvis Costello single, "Less Than Zero," on the chart, but you have to remember that none of these singles have ever received any radio airplay of any significance. None of them have ever made any playlist like you have in America, and none of them are ever likely to.

RW: What you have is a pretty unique situation in that you don't have to have your records on the chart to be successful with them.

Robinson: Right. It's a great fallacy that record companies believe they should only put out records which are likely to hit the charts rather than the best track from an album, for example. I think you've got to find ways around that and big record companies don't have the time or energy or even the marketing plans to do it because they're based on growth and how many records they'll actually sell. We can hold onto a single and go around the block with it several

(Continued on page 74)

William Shatner (Continued from page 14)

and life on the road, but the logistics of readying the album package have extended the analogy further: from a Moshe Brakha photo session to his current investigations into distribution arrangements for the package, Shatner has been both challenged and excited. "I seem to have been taken under the wing of whatever muse protects rock stars," he smiles. "The rock 'n' roll experience itself extends to those one-night stands, and the gained knowledge of the expression, 'Kill to get to the gig.'"

There is a more creative aspect to the parallel for Shatner as well. "In the back of my mind, there is an excitement about a rock band that is so theatrical, so primitive," he asserts. "We actors have to look at an act like David Bowie or Iggy to see its impact. I seek to emulate that in a straight dramatic way, to take themes I've worked with before but bring to them a different level of energy." His first experiment with the idea came with an early album, cut during "Star Trek's" original run, that found him interpreting Dylan. "I did 'Mr. Tambourine Man' as only an actor would. I didn't sing it the way anyone else would, but actually went through it, went through 'cold turkey' to give it a different, completely desperate feeling."

Although his dramatic background displays the traditional spectrum of popular drama, film, and classics, Shatner's commitment to pursuing his one-man synthesis of drama, poetry, science fiction and rock dynamics is clearly ongoing. He is developing his new live act with Robert Silverberg, one of the most respected and prolific figures in the

science-fiction field, whose subtle extension of the genre into more realistic settings and mystical themes have enabled Silverberg to sneak past generic boundaries with encouraging regularity.

If Shatner doesn't choose to predict just where the apparent increase in enthusiasm for the genre is headed, he does have ideas about its appeal. "A big factor that's been missing from the 'Star Trek' mystery is the fact that this generation of people have been brought up with the absolute possibility that their world could explode at any second," he observed. "They've grown up with a whole perception that the previous generation doesn't really understand, one that carries a thread of pessimism and cynicism. I think that's where the punk rock thing comes from, that underlying nihilism and anarchy.

"'Star Trek,' because of its stories, its characters, its themes, challenges that; the idea of the series exists, by definition, in the future. And by that very fact it says, 'we will still be here. It may be different, very different, but there will be a future.'"

Although Shatner is planning to take a break from his television and film work, as well as the planning of the next tour, to do a two-character play, "Tricks of the Trade," in New York, his brush with rock energy and extraterrestrial imaginings is clearly expected to be continued: as he noted in the conclusion of his conversations with **RW**, "You could include an open letter to Elton John, telling him I'd like to do 'Rocket Man' in my show, the way I see it."

Beam up, indeed . . .

CLUB REVIEW

Winchester's Understated Sincerity Scores High With Exit/In Audience

■ NASHVILLE—In the musical insiders world of freebees, Jesse Winchester (Bearsville) is one of the few acts most writers would gladly plop down cold, green cash to see and hear not because his Canadian exile from the draft, but because he sings some of the strongest songs ever heard while presenting a genuinely entertaining show.

In fact, with President Carter's pardon and Jesse's subsequent return to the United States to perform, too much emphasis has been placed on his political exile and not enough on his songs and performances. They would be just as strong and compelling even if he were a John Bircher.

Understatement

Winchester doesn't wear rhinestone suits. His appearance, like his songs, expresses a tasteful understated sincerity. Tall and skinny with an Afro style curly mass of hair, he wore a light colored pair of pants and a light colored shirt for his appearances at the Exit/In. To the ladies he comes across alternately as sexy and one who brings out the maternal instincts. To everyone, he comes across sincerely and with a finely tuned sense of humor surfacing from his deeply ingrained seriousness.

He began his set with "Payday," a funky number from his first album, followed that with a selection of songs both introspective and philosophical that are the cream of the crop from

his five albums on the Bearsville label.

He does a brief dance step on "Payday" and some long-legged, body twitching movements that show him to have tremendous comedic potential in "Rhumba Man" from his latest album, "Nothing But A Breeze."

Repertoire

He sings his own compositions with the exceptions of "You Can't Stand Up All Alone," a gospel number written by Martha Carson, "Bowling Green," from his new album, and the Hank Williams classic, "Jambalya," that he closed his show with.

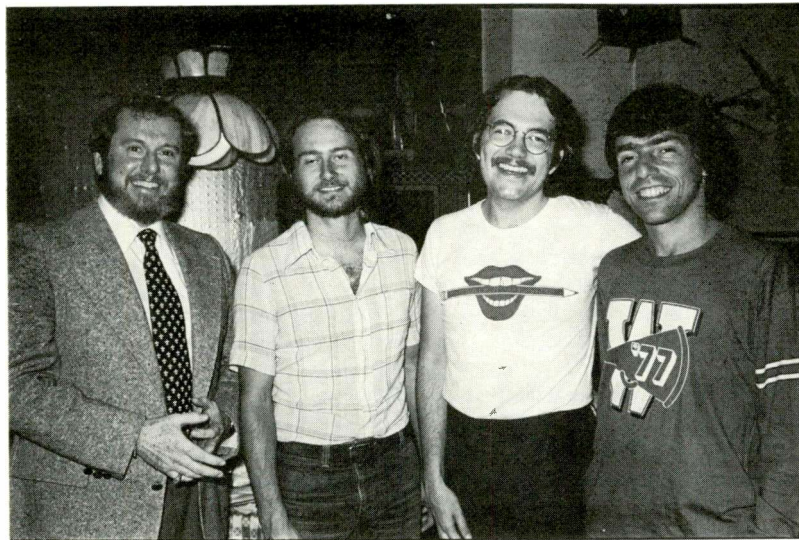
In between Winchester did songs such as "Yankee Lady," "Let The Rough Side Drag," "Mississippi, You're On My Mind," "Nothing But A Breeze" and his own minor classic, the mind-blowing "Brand New Tennessee Waltz."

There's nothing stopping Jesse Winchester from being not only a true superstar, but a tremendously influential songwriter and performer now that he is allowed to tour the U.S.A. With more people hearing of him, it follows that soon more and more will be hearing—and seeing—him. And that can only mean more followers.

One of the few performers who can follow a deeply serious song with a funny number and carry the audience through both moods, Jesse has now got his shot in the music world. May it hit the bulls eye.

Don Cusic

Galdston & Thom at Other End



Warner Bros. recording duo Galdston & Thom are currently touring in support of their debut album, "American Gypsies." An early stop on their tour brought them to The Other End where Warner Bros. held a press reception in their honor. Shown at the affair are, from left: Russ Thyret, vice president of promotion for Warner Bros.; Peter Thom; Phil Galdston; and Mike Sigman, vice president and managing editor of Record World.

Meetin' Mangione



Immediately following Chuck Mangione's performance at the Universal Amphitheatre in Los Angeles, A&M president Gil Friesen and his wife, Judy, joined Chuck during a festive reception held in Chuck's honor. Pictured from left: Gil Friesen, Judy Friesen, Chuck Mangione.

CLUB REVIEW

Mink DeVille: Devoted To Rock

■ LOS ANGELES — The industry invite for Mink DeVille's headlining Whisky engagement introduced this New York-based band as "the crest of the new wave," a phrase that says more about rock's hunger for new trends than it does about the band's Capitol debut album or its current stage act. To lump DeVille's taut, visceral synthesis of classic r&b moves and rock language with the generally mannered primitivism of punk is to miss the point: onstage and on record, Mink DeVille's impact mirrors the same devotion to rock'n'roll high church that has earned Bruce Springsteen, Southside Johnny and Graham Parker special critical affection.

Like those artists, lead singer Willy DeVille explicitly reveres '60s source points, and his band—much like the E Street, the Asbury Jukes or the Rumour—highlights his passion with controlled ensemble playing that, while often minimalist in detail, is never primitive in execution. Comparisons such as those are already unavoidable, given DeVille's common debt to Van Morrison (most apparent on the verses to "Venus of Avenue D"), the Stones, Dylan and, more generally, seminal r&b and rock. But these sources are augmented further by flashes of the anarchic hard rock attack of the early Velvet and the Stooges, which appear to be the rationale behind the "new wave" tag.

Judging from early reports on their live act, and their previous recorded appearance on last year's live CBGB's package, Mink

DeVille has already developed a more confident focus to their performances. Willy DeVille's swaggering stage presence is now proof of his vocal urgency as he moves, blade-thin, from classic rock stance (playing his own savage rhythm guitar parts and moving with nervous agility across the stage) to vintage blues spotlights (guitar discarded, pleading at the microphone until he drops to his knees). The band's originals, like "Mixed Up, Shook Up Girl" and "One Way Street," now fit seamlessly against generally convincing arrangements of early '60s gems like the Crystals' "Little Girl" and Ben E. King's "Stand By Me," and an outside contribution, "Cadillac Walk," similarly becomes all DeVille.

Current stage setup is expanded from their earliest club dates with the addition of the Immortals, the soulful male trio that provides vocal backing on the album, and two saxes. Within Mink DeVille, ensemble work is generally tight, with lead guitarist Louie Earlander striking a bracing balance between full-throttle, raw rock and more deft blues motifs. Reaction from the opening night crowd, heavily infiltrated by industry guests but still dominated by the Whisky's younger, Anglophiliac clientele, was enthusiastic from the outset.

Opening was Pop, an L.A. based hard rock outfit that was at once more modern, in its allegiance to English rock sources, and less adventurous.

Sam Sutherland

CONCERT REVIEW

New Derringer Band Rocks Starwood

■ LOS ANGELES — The Derringer Band (Blue Sky) returned by popular demand to L.A.'s Starwood for a special three day engagement, finding time between dates on a national stadium tour where they have been sharing bills with Led Zeppelin and Peter Frampton. No part of the powerful performance was compromised as the band adjusted to the intimate setting of the venue.

As a well seasoned club veteran, lending roots to the McCoys and Edgar Winter's White Trash, Rick Derringer ran out and took command of the overcrowded audience as he belted out "Still Alive and Well" for the opening number. The tight set ran through a catalogue of certified hits including "Teenage Love Affair" and his hard rockin' anthem, "Rock and Roll Hoochie Koo."

Derringer's traditional guitar dueling this time with newcomer guitarist Marc Cunningham provided exciting stage interaction with the added help of the Schaffer-Vega wireless system. Kenny Aaronson (bassist) and Myron Humphreys Graumbacher, Jr. (drummer, also a new member) supplied the balancing rhythm section spotlighting with short concise solos.

The two encore finale clearly scored big with the audience as Derringer unleashed an electrifying rendition of the Beatles

"Helter Skelter" and David Bowie's "Rebel, Rebel." Once again displaying the creative talent Derringer possesses as an original songwriter and arranger of other people's material.

L.A. observers clearly confirmed Derringer's strong foothold in the path to superstardom as the night left ticketholders and press applauding for more long after the house lights went up.

The SRO crowd provided good exposure for the opening act Simon Stoke (UA). This jazzy/disco/rock combo featured Dr. Hookish vocals that rated substantial praise from their peers.

Pamela Turbo

Shannon Purchases Vicki Catalogue

■ LOS ANGELES — Del Shannon has announced his purchase of the Vicki Music, Inc. catalogue which includes his hit songs "Runaway," "Hats Off to Larry," "Little Town Flirt" and others. The copyrights are assigned to Shannon's Mole Hole Music and will be administered worldwide by the Bug Music Group.

Oyster Gold

■ NEW YORK — Columbia recording group Blue Oyster Cult's fourth album for the label, "On Your Feet Or On Your Knees," has been certified gold by the RIAA, signifying sales in excess of 500,000 units.

ABC Honors Klemmer



ABC Records recently honored saxophonist John Klemmer on the wind-up of his concert tour with Herbie Hancock's V.S.O.P. Klemmer and Hancock later played two sold-out concerts at L.A.'s open air Greek Theatre. Pictured at the luncheon are, from left: Mike Gershman, Guttman & Pam; Skip Byrd, president, ABC Record Distributors; Corb Donohue, director of artist development at ABC; Mark Meyerson, vice president of a&r; Steve Goldman, Klemmer's producer; Steve Duboff, director of a&r; Barry Grieff, vice president, creative and marketing services, and Al Lewis, director of special projects, r&b. Seated, from left: Steve Diener, president, ABC Records; John Klemmer; Bill Siddon's, Klemmer's manager, and Sheldon Heller, president, ABC Records International.

Punk Phenomenon

(Continued from page 21)

no airplay and sold despite several boycotts by major record chain stores. The group's new record, "Pretty Vacant," promises to be without the offensive lyric which has twice resulted in a ban on airplay.

The Jam is a young trio whose album will be released here by Polydor during the summer. Their single, "In The City"/"Takin' My Love" betrays their admiration for The Who and is one of the best crafted and most memorable of the new wave records. The Vibrators' "Baby Baby"/"Into The Future" is one of the few ballads around and boasts a strong, melodic hook. The Clash, considered one of the most exciting new wave rockers, have had "Remote Control" released from their debut lp which is backed with a previously unavailable live version of "London's Burning."

An interesting re-release is an ep of three re-mixed 1973 songs by the New York Dolls, "Jet Boy" b/w "Babylon" and "Who Are The Mystery Girls" on Phonogram

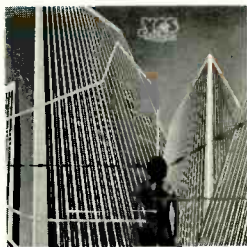
U.K. The group's lead guitarist, Johnny Thunders, currently fronts his own group, The Heartbreakers. They are represented by a 12 inch single on the newly reactivated Track label produced by Speedy Keene, "Chinese Rocks"/"Born To Lose."

Yet another new label is Illegal with its subsidiary, Step Forward. The label was started by Mark P. and Miles Copeland with new releases by The Models, The Cortinas, Chelsea and the Electric Chairs with Wayne County.

Other Imports

Other notable releases being made available here by importers include "I Don't Care"/"Soda Pressing" by The Boys (Nems), "Sick Of You"/"I'm In Love With Today" by The Users (Raw), "Cranked Up Really High"/"The Bitch" by Slaughter and the Dogs (Rabid), "Thinkin' Of The U.S.A." "Space Dreamin'" and "Michael's Monster System" by Easter (The Label), and "No One"/"Incendiary Device" by Johnny Moped (Chiswick).

SALESMAKER OF THE WEEK



GOING FOR THE ONE
YES
Atlantic

TOP SALES

- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- PLATINUM JAZZ**—War—Blue Note

ABC/NATIONAL

- AMERICAN STARS 'N BARS**—Neil Young—Reprise
- BEE GEES . . . LIVE**—RSO
- CSN**—Crosby, Stills & Nash—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- JT**—James Taylor—Col
- LOVE GUN**—Kiss—Casablanca
- MAKING A GOOD THING BETTER**—Olivia Newton-John—MCA
- MOODY BLUE**—Elvis Presley—RCA
- STAR WARS**—20th Century (Soundtrack)

CAMELOT/NATIONAL

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- BEE GEES . . . LIVE**—RSO
- COMMODORES**—Motown
- I'M IN YOU**—Peter Frampton—A&M
- IT'S A GAME**—Bay City Rollers—Arista
- LIVE**—Derringer—Blue Sky
- LOVE GUN**—Kiss—Casablanca
- MOODY BLUE**—Elvis Presley—RCA
- ON STAGE**—Rainbow—Polydor
- STREISAND SUPERMAN**—Barbra Streisand—Col

KORVETTES/NATIONAL

- AMERICAN STARS 'N BARS**—Neil Young—Reprise
- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- EXODUS**—Bob Marley & the Wailers—Island
- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- LOOK TO THE RAINBOW**—Al Jarreau—WB
- NETHER LANDS**—Dan Fogelberg—Full Moon
- REJOICE**—Emotions—Col
- SOMETHING TO LOVE**—LTD—A&M
- STEVE WINWOOD**—Island

RECORD BAR/NATIONAL

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- DEVIL'S GUN**—C.J. & Company—Westbound
- GOING FOR THE ONE**—Yes—Atlantic
- GOLDEN GIRLS**—Silver Convention—Midland Intl.
- LAKE**—Col
- NEW YORK, NEW YORK**—UA (Soundtrack)
- ONE OF THE BOYS**—Roger Daltrey—MCA
- PIERCE ARROW**—Col
- SMOKEY & THE BANDIT**—MCA (Soundtrack)
- TOO HOT TO HANDLE**—Heatwave—Epic

KING KAROL/NEW YORK

- BENNY & US**—AWB & Ben E. King—Atlantic
- BLUE**—MCA
- BURNING FOR YOU**—Strawbs—Oyster
- CLOVER**—Mercury
- GOING FOR THE ONE**—Yes—Atlantic
- IT'S A GAME**—Bay City Rollers—Arista
- LOVE GUN**—Kiss—Casablanca
- MOODY BLUE**—Elvis Presley—RCA
- PLATINUM JAZZ**—War—Blue Note
- SIMPLE THINGS**—Carole King—Avatar

SAM GOODY/EAST COAST

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- CAROLE BAYER SAGER**—Elektra
- CSN**—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- GOLDEN GIRLS**—Silver Convention—Midson Intl.
- I'M IN YOU**—Peter Frampton—A&M
- JT**—James Taylor—Col
- NEW YORK, NEW YORK**—UA (Soundtrack)
- SHAUN CASSIDY**—Warner/Curb
- STREISAND SUPERSTAR**—Barbra Streisand—Col

TWO GUYS/EAST COAST

- BARRY MANILOW LIVE**—Arista
- BEE GEES LIVE**—RSO
- FLOATERS**—ABC
- I, ROBOT**—Alan Parsons Project—Arista
- I'M IN YOU**—Peter Frampton—A&M
- LIGHTS OUT**—UFO—Chrysalis
- LITTLE QUEEN**—Heart—Portrait
- MOODY BLUE**—Elvis Presley—RCA
- SHAUN CASSIDY**—Warner/Curb
- STAR WARS**—20th Century (Soundtrack)

CUTLER'S/NEW HAVEN

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- CAMEO**—Chocolate City
- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- I'M IN YOU**—Peter Frampton—A&M
- LOVE GUN**—Kiss—Casablanca
- NETHER LANDS**—Dan Fogelberg—Full Moon
- RUMOURS**—Fleetwood Mac—WB
- THE GENIE**—Bobby Lyle—Capitol

WAXIE MAXIE/WASH, D.C.

- DEVIL'S GUN**—C.J. & Company—Westbound
- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- IT'S A GAME**—Bay City Rollers—Arista
- LIVE**—Lonnie Liston Smith—RCA
- MAKING A GOOD THING BETTER**—Olivia Newton-John—MCA
- PLATINUM JAZZ**—War—UA
- SIMPLE THINGS**—Carole King—Avatar
- SOMETHING TO LOVE**—LTD—A&M
- TOO HOT TO HANDLE**—Heat Wave—Epic

FOR THE RECORD/BALTIMORE

- BENNY & US**—AWB & Ben E. King—Atlantic
- CAMEO**—Chocolate City
- DEVIL'S GUN**—C.J. & Company—Westbound
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- LIFELINE**—Roy Ayers Ubiquity—Polydor
- PLATINUM JAZZ**—War—UA
- SOMETHING TO LOVE**—LTD—A&M

- SOUND OF A DRUM**—Ralph McDonald—Marlin
- TOO HOT TO HANDLE**—Heat Wave—Epic

FATHER'S & SUN'S/MIDWEST

- ENCHANTMENT**—UA
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- LET'S CLEAN UP THE GHETTO**—Phila. Intl. All-Stars—Phila. Intl.
- LOVE GUN**—Kiss—Casablanca
- PLATINUM JAZZ**—War—UA
- RIGHT ON TIME**—Brothers Johnson—A&M
- SOMETHING TO LOVE**—LTD—A&M
- THE GRAND ILLUSION**—Styx—A&M

NATL. RECORD MART/MIDWEST

- BENNY & US**—AWB & Ben E. King—Atlantic
- CSN**—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- JT**—James Taylor—Col
- MOODY BLUE**—Elvis Presley—RCA
- ON STAGE**—Rainbow—Polydor
- ONE OF THE BOYS**—Roger Daltrey—MCA
- SHAUN CASSIDY**—Warner/Curb

PEACHES/CLEVELAND (MAPLE HEIGHTS)

- ALEX BEVAN**—Fiddler's Wind
- BACK TOGETHER AGAIN**—Larry Coryell & Alphonse Mouzon—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- HOME FREE**—Dan Fogelberg—Epic
- IT'S A GAME**—Bay City Rollers—Arista
- LIFELINE**—Roy Ayers Ubiquity—Polydor
- LIGHTS OUT**—UFO—Chrysalis
- LIVE**—Lonnie Liston Smith—RCA
- MORE STUFF**—Styx—WB
- OFF THE RECORD**—Sweet—Capitol

RECORD REVOLUTION/CLEVELAND

- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- JT**—James Taylor—Col
- LIVE**—Lonnie Liston Smith—RCA
- ONE OF THE BOYS**—Roger Daltrey—MCA
- SIMPLE THINGS**—Carole King—Avatar
- SIN AFTER SIN**—Judas Priest—Col
- SINGIN'**—Melissa Manchester—Arista
- STEVE WINWOOD**—Island
- TIM WEISSBERG BAND**—UA

ROSE RECORDS/CHICAGO

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- CSN**—Crosby, Stills & Nash—Atlantic
- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- JT**—James Taylor—Col
- LIFELINE**—Roy Ayers Ubiquity—Polydor
- PLATINUM JAZZ**—War—Blue Note
- STREISAND SUPERMAN**—Barbra Streisand—Col

1812 OVERTURE/MILWAUKEE

- BEE GEES . . . LIVE**—RSO

- GOING FOR THE ONE**—Yes—Atlantic
- LIGHTS OUT**—UFO—Chrysalis
- LOOK TO THE RAINBOW**—Al Jarreau—WB
- MAKIN' MAGIC**—Pat Travers—Polydor
- ON STAGE**—Rainbow—Polydor
- PLATINUM JAZZ**—War—UA
- STAR WARS**—20th Century (Soundtrack)
- STEVE WINWOOD**—Atlantic
- THE GRAND ILLUSION**—Styx—A&M

MUSHROOM/NEW ORLEANS

- CSN**—Crosby, Stills & Nash—Atlantic
- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- JT**—James Taylor—Col
- ONE OF THE BOYS**—Roger Daltrey—MCA
- PHANTAZIA**—Noel Pointer—Blue Note
- RIGHT ON TIME**—Brothers Johnson—A&M
- SAY MY BROTHERS**—Rance Allen Group—Capitol
- SERGIO MENDES & NEW BRASIL '77**—Elektra
- STEVE WINWOOD**—Island

TAPE CITY/NEW ORLEANS

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- CSN**—Crosby, Stills & Nash—Atlantic
- FLOWING RIVERS**—Andy Gibb—RSO
- LOOK TO THE RAINBOW**—Al Jarreau—WB
- NEW DIRECTIONS**—Meters—WB
- REJOICE**—Emotions—Col
- SCARLET RIVERA**—WB
- SHOTGUN**—ABC
- STAR WARS**—20th Century (Soundtrack)
- STREISAND SUPERMAN**—Barbra Streisand—Col

DAVEY'S LOCKER/SOUTH

- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- LIGHTS OUT**—UFO—Chrysalis
- MORE STUFF**—Styx—WB
- MR. LUCKY**—Fools Gold—Col
- NEW YORK, NEW YORK**—UA (Soundtrack)
- ON STAGE**—Rainbow—Polydor
- ONE OF THE BOYS**—Roger Daltrey—MCA
- PLATINUM JAZZ**—War—Blue Note
- SIMPLE THINGS**—Carole King—Avatar

INDEPENDENT RECORDS/DENVER

- BURNING FOR YOU**—Strawbs—Oyster
- CSN**—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- JT**—James Taylor—Col
- MORE STUFF**—Styx—WB
- ONE OF THE BOYS**—Roger Daltrey—MCA
- PETER McCANN**—20th Century
- PLATINUM JAZZ**—War—Blue Note
- STEVE WINWOOD**—Island
- THE GRAND ILLUSION**—Styx—A&M

PEACHES/DENVER

- GOING FOR THE ONE**—Yes—Atlantic
- MAYBE IT'S LOST**—Lesley Duncan—Rocket
- PLATINUM JAZZ**—War—Blue Note
- STEVE WINWOOD**—Island
- SWEET BEGINNINGS**—Marlena Shaw—Col
- THE GRAND ILLUSION**—Styx—A&M
- 38 SPECIAL**—A&M

- VSOP**—Herbie Hancock—Col
- WATER COLORS**—Pat Metheny—ECM
- WHAT THE WORLD IS COMING TO**—Dexter Wansel—Phila. Intl.

CIRCLES/ARIZONA

- FEEL THE FIRE**—Jermaine Jackson—Motown
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- LOVE GUN**—Kiss—Casablanca
- MORE STUFF**—Styx—WB
- ONE OF THE BOYS**—Roger Daltrey—MCA
- PLATINUM JAZZ**—War—Blue Note
- SINGIN'**—Melissa Manchester—Arista
- TIM WEISSBERG BAND**—UA

ODYSSEY/SOUTHWEST & WEST

- BENNY & US**—AWB & Ben E. King—Atlantic
- CERRONE'S PARADISE**—Cerrone—Cotillion
- GOING FOR THE ONE**—Yes—Atlantic
- IT'S A GAME**—Bay City Rollers—Arista
- LIVE**—Lonnie Liston Smith—RCA
- MORE STUFF**—Styx—WB
- PLATINUM JAZZ**—War—Blue Note
- SINGIN'**—Melissa Manchester—Arista
- SOMETHING TO LOVE**—LTD—A&M

LICORICE PIZZA/LOS ANGELES

- FLOATERS**—ABC
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- IT'S A GAME**—Bay City Rollers—Arista
- JT**—James Taylor—Col
- MOODY BLUE**—Elvis Presley—RCA
- NO SECOND CHANCE**—Charlie—Janus
- NOTHING BUT THE BLUES**—Johnny Winter—Blue Sky
- STEVE WINWOOD**—Island
- THE GRAND ILLUSION**—Styx—A&M

MUSIC PLUS/LOS ANGELES

- CHOOSING YOU**—Lenny Williams—ABC
- DANCIN' MAN**—Q—Epic
- GOING FOR THE ONE**—Yes—Atlantic
- IT'S A GAME**—Bay City Rollers—Arista
- LITTLE QUEEN**—Heart—Portrait
- LOVE STORM**—Tavares—Capitol
- MOODY BLUE**—Elvis Presley—RCA
- ONE OF THE BOYS**—Roger Daltrey—MCA
- REJOICE**—Emotions—Col
- STEVE WINWOOD**—Island

EVERYBODY'S RECORDS/NORTHWEST

- BENNY & US**—AWB & Ben E. King—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- I, ROBOT**—Alan Parsons Project—Arista
- JT**—James Taylor—Col
- LIGHTS OUT**—UFO—Chrysalis
- ONE OF THE BOYS**—Roger Daltrey—MCA
- REJOICE**—Emotions—Col
- SINGIN'**—Melissa Manchester—Arista
- STAIRCASE**—Keith Jarett—ECM
- THE GRAND ILLUSION**—Styx—A&M



THE ALBUM CHART

PRICE CODE

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

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

JULY 30	JULY 23				WKS. ON CHART
1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	(9th Week)
					23 G
2	2	I'M IN YOU	PETER FRAMPTON/A&M SP 4704		6 G
3	3	BARRY MANILOW LIVE	Arista 8500		9 I
4	4	LOVE GUN	KISS/Casablanca 7057		4 G
5	6	CSN	CROSBY, STILLS & NASH/Atlantic SD 19104		4 G
6	7	STREISAND SUPERMAN	BARBRA STREISAND/Columbia JC 34830		5 G
7	5	BOOK OF DREAMS	STEVE MILLER BAND/Capitol SO 11630		10 G
8	8	LITTLE QUEEN HEART	Portrait JR 34799		10 G
9	15	JT JAMES TAYLOR	Columbia JC 34811		4 G
10	9	COMMODORES	Motown M7 884R1		18 G
11	12	CAT SCRATCH FEVER	TED NUGENT/Epic 34700		7 G
12	10	BOSTON	Epic PE 34188		44 G
13	13	FOREIGNER	Atlantic SD 18215		18 G
14	17	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century 2T 541		7 X
15	16	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		24 F
16	30	REJOICE	THE EMOTIONS/Columbia PG 34762		6 F
17	19	NETHER LANDS	DAN FOGELBERG/Full Moon PE 34185 (CBS)		9 F
18	11	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla T7 352R2 (Motown)		16 G
19	21	HOTEL CALIFORNIA	EAGLES/Asylum 7E 103		32 G
20	22	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 34403		34 X
21	20	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317		12 F
22	24	RIGHT ON TIME	BROTHERS JOHNSON/A&M SP 4644		11 F
23	14	HERE AT LAST—BEE GEES LIVE	BEE GEES/RSO 2 3901 (Polydor)		9 I
24	10	EVEN IN THE QUIETEST MOMENTS	SUPERTRAMP/A&M SP 4634		15 F
25	23	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G		18 F
26	26	SONGS IN THE KEY OF LIFE	STEVIE WONDER/Tamla T13 340C2 (Motown)		42 K
27	25	IZITSO	CAT STEVENS/A&M SP 4702		11 G
28	27	THIS ONE'S FOR YOU	BARRY MANILOW/Arista 4090		50 G
29	29	GO FOR YOUR GUNS	ISLEY BROTHERS/T-Neck PZ 34432 (CBS)		17 F
30	28	NIGHT MOVES	BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557		37 G
31	33	FREE AS THE WIND	CRUSADERS/ABC Blue Thumb BT 6029		8 F



47	34	TRYING TO GET THE FEELING	BARRY MANILOW/Arista 4060		22 G
48	51	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M 3703		79 X
49	64	SHAUN CASSIDY	Warner/Curb BS 3067 (WB)		5 F
50	53	FLEETWOOD MAC	Reprise MS 2225 (WB)		105 F
51	38	LEFTOVERTURE	KANSAS/Kirshner PZ 34224 (CBS)		37 G
52	48	ENDLESS FLIGHT	LEO SAYER/Warner Bros. BS 2962		30 F
53	47	FLY LIKE AN EAGLE	STEVE MILLER BAND/Capitol ST 11497		62 F
54	78	IT'S A GAME	BAY CITY ROLLERS/Arista 7004		2 G
55	59	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)		14 F
56	50	A MAN MUST CARRY ON	JERRY JEFF WALKER/MCA 2 6003		11 G
57	60	DESTROYER	KISS/Casablanca NBLP 7025		56 G
58	83	PLATINUM JAZZ	WAR/Blue Note BN LA690 J2 (UA)		2 H
59	46	I REMEMBER YESTERDAY	DONNA SUMMER/Casablanca NBLP 7056		8 G
60	70	MAKING A GOOD THING BETTER	OLIVIA NEWTON-JOHN/MCA 2280		3 F
61	63	DREAMBOAT ANNIE HEART	Mushroom MRS 5005		64 F
62	56	HURRY SUNDOWN	OUTLAWS/Arista 4135		10 G
63	67	LIVE—YOU GET WHAT YOU PLAY FOR	REO SPEEDWAGON/Epic PEC 34494		20 G
64	69	CELEBRATE ME HOME	KENNY LOGGINS/Columbia PC 34655		13 F
65	75	MOODY BLUE	ELVIS PRESLEY/RCA APL1 2428		3 G
66	68	ROCK AND ROLL OVER	KISS/Casablanca NBLP 7017		36 G
67	49	PARLIAMENT LIVE/P FUNK EARTH TOUR	Casablanca 7053		11 X
68	66	KISS ALIVE	KISS/Casablanca NBLP 7020		95 G
69	58	A ROCK AND ROLL ALTERNATIVE	ATLANTA RHYTHM SECTION/Polydor PD 1 6080		29 F
70	61	LACE AND WHISKEY	ALICE COOPER/Warner Bros. BSK 3027		10 G
71	72	LIFESTYLE (LIVING AND LOVING)	JOHN KLEMMER/ABC AB 1007		5 F
72	82	DIAMANTINA COCKTAIL	LITTLE RIVER BAND/Harvest SW 11645 (Capitol)		3 F
73	55	TRAVELIN' AT THE SPEED OF THOUGHT	THE O'JAYS/Phila. Intl. PZ 34684 (CBS)		10 F
74	97	BENNY AND US	AVERAGE WHITE BAND & BEN E. KING/Atlantic SD 19105		2 F
75	65	TIME LOVES A HERO	LITTLE FEAT/Warner Bros. BS 3015		12 F
76	57	THE BEATLES AT THE HOLLYWOOD BOWL	Capitol SMAS 11638		11 G
77	62	KENNY LOGGINS	United Artists LA689 G		9 G
78	88	LIFELINE	ROY AYERS UBIQUITY/Polydor PD 1 6108		3 F
79	86	ON STAGE	RAINBOW/Oyster OY 2 1801 (Polydor)		2 H
80	81	LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)	AL JARREAU/Warner Bros. 2BZ 3052		5 X
81	96	ONE OF THE BOYS	ROGER DALTRY/MCA 2271		2 F
82	79	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BS 2978		37 F
83	85	UNMISTAKABLY	LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)		14 F
84	73	UNPREDICTABLE	NATALIE COLE/Capitol SO 11600		22 G
85	87	NO SECOND CHANCE	CHARLIE/Janus JXS 7032		8 F
86	80	SONGS OF KRISTOFFERSON	KRIS KRISTOFFERSON/Columbia PZ 34687		11 F
87	74	PART 3	KC AND THE SUNSHINE BAND/T.K. 605		12 F
88	77	CONQUISTADOR	MAYNARD FERGUSON/Columbia PC 34457		15 F
89	71	GOLD PLATED	CLIMAX BLUES BAND/Sire SA 7523 (ABC)		13 F
90	92	WORKS, VOL. I	EMERSON, LAKE & PALMER/Atlantic SD 2 7000		17 K
91	76	SWEET PASSION	ARETHA FRANKLIN/Atlantic SD 10102		8 G
92	84	SWEET FORGIVENESS	BONNIE RAITT/Warner Bros. BS 2990		15 F
93	94	INDIAN SUMMER	POCO/ABC AB 789		10 F
94	91	COME IN FROM THE RAIN	CAPTAIN & TENNILLE/A&M SP 4700		15 G
95	—	THE GRAND ILLUSION	STYX/A&M SP 4637		1 F
96	98	ARRIVAL	ABBA/Atlantic SD 18207		2 F
97	106	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)	United Artists LA750		1 G
98	97	PLAYING UP A STORM	THE GREGG ALLMAN BAND/Capricorn CP 0181 (WB)		7 F
99	95	LET IT FLOW	DAVE MASON/Columbia PC 34680		13 F
100	90	FRIENDS AND STRANGERS	RONNIE LAWS/Blue Note BN LA730 H		13 G

CHARTMAKER OF THE WEEK

32 — **GOING FOR THE ONE**
YES
Atlantic SD 19106



33	39	ANYTIME... ANYWHERE	RITA COOLIDGE/A&M SP 4616		13 F
34	36	SLAVE	Cotillion SD 9914 (Atlantic)		18 G
35	40	AMERICAN STARS 'N BARS	NEIL YOUNG/Reprise MSK 2261 (WB)		5 G
36	31	CAROLINA DREAMS	MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)		23 G
37	42	FLOATERS	ABC AB 1030		5 F
38	32	CAUGHT LIVE + 5	THE MOODY BLUES/London 2PS 6901		8 I
39	41	EXODUS	BOB MARLEY & THE WAILERS/Island ILPS 9498		8 F
40	54	I, ROBOT	ALAN PARSONS PROJECT/Arista 7002		4 G
41	44	A PLACE IN THE SUN	PABLO CRUISE/A&M SP 4625		18 F
42	45	LIGHTS OUT	UFO/Chrysalis CHR 1127		8 F
43	37	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		72 G
44	52	STEVE WINWOOD	Island 9494		3 F
45	35	TEDDY PENDERGRASS	Phila. Intl. PZ 34390 (CBS)		20 F
46	43	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		74 F

Parachute Signs Washburn



Russ Regan, president of Parachute Records, has announced the signing of the Icibel's second artist, Lalomie Washburn, a noted vocalist and songwriter. Shown at the signing ceremony are, from left: Dennis Washburn, Ms. Washburn's spiritual advisor; Russ Regan; Lalomie Washburn; Neil Bogart, president of Casablanca Record and FilmWorks, which distributes Parachute; and Sye Mitchell, producer of Ms. Washburn's first record, scheduled for August release.

Capitol Names Two To Promo Posts

■ LOS ANGELES — Bruce Wendell, Capitol's vice president, promotion, has announced the appointments of George Luthin to the newly-created position of southeastern AOR promotion co-ordinator and Lee "Train" Zimmerman to promotion manager, for Florida.

Luthin's appointment fills out Capitol's national AOR promotion staff. Like the other four regional coordinators, Luthin will report to Ray Tusken, national AOR promotion manager. Based in Capitol's Atlanta branch office, Luthin will be responsible for Capitol AOR promotion in Florida, Georgia, Alabama, Ten-

nessee and North and South Carolina.

Joining Capitol in 1973, Luthin has held the positions of customer service representative and salesman (both in New York City) and has most recently served as promotion manager for the Florida area.

Replacing Luthin as Capitol's promotion manager, Florida, is Lee "Train" Zimmerman. Prior to joining Capitol, Zimmerman held a similar position with ABC Records. He also has worked for J.L. Marsh Distributors in Florida. Based in Miami, Zimmerman will report to Steve Meyer, national promotion manager.

The Coast

(Continued from page 12)

Soulville Foundation. **Lou Adler** is organizing the games, with an assist from Joe Smith and WB's **Bob Regehr**, so any superstars needing further double-pump glory might call Lou at (213) 475-8494 and sing on for the Third Annual Big Shootout . . . Typical of the multi-media adulation for **Jimmy Webb** were first-nighters **Barry Sullivan**, **Timothy Leary** and **Art Garfunkel**, who all showed up for Webb's first live gig in years at the Troubadour last week.

STUDIO NEWS: International Automated Media Studios opened June 23 in Irvine. Attendees, who included **Jack Ford** (you remember him, he's Gerald's son), **Ted Neeley**, **Barry White**, **Flo and Eddie** and photographer **Suze Randall**, were driven to the site in mobile homes filled with an ample supply of champagne . . . The **Crusaders** are producing percussionist **Ray Barretto** for Atlantic—**Stix Hooper**, **Wilton Felder** and **Joe Sample** will also do guest shots on the album . . . Ex-Crusader **Wayne Henderson** is producing **Carl Carlton** and **David Oliver** at ABC studios . . . Other action at ABC includes **Levon Helm** wrapping up his self-produced (with **Eddie Offord**) album. Participants have included **Dr. John**, **Paul Butterfield**, **Steve Cropper**, **Booker T** and **Reggie McBride**. **Marvis Staples** is also at ABC studios (with producer **Johnny Pate**), as is **Jermaine Jackson**, who's handling Switch for Motown . . . Speaking of production, drummer **Andre Fisher** has left **Rufus** to form his own production (San-Jo Fish Productions, Inc.) and publishing (Big Fish Music, Inc.) outfits. Fischer is currently recording at **Seals and Crofts'** new Dawnbreaker Studios with original Rufus members **Dennis Belfield**, **Ron Stockert** and **Al Cincer**.

New York, N.Y.

(Continued from page 26)

already received a Grammy award this year for his 22nd gold record, the guitarist finds himself as active as ever.

DEE STAYS ALIVE: **Peter Frampton's** manager **Dee Anthony** was asleep in his home two weeks ago in Nassau when the electrical equipment shorted out and set the house on fire. Anthony checked that his housekeeper was out of the house, returned to his room to rescue some personal belongings, but was overcome by fumes and smoke. Fortunately, the fire department arrived in the nick of time, revived Anthony and put out the fire, which caused an estimated \$200,000 damage. Anthony was re-examined upon his return to New York and was pronounced in good health.

JOCKEY SHORTS: **Andrew Loog Oldham** is reported to have bought New York punk rock group the **Werewolves** from **Mike Quashi** of "Decadence Ball" fame, and is also said to be interested in acquiring another punk rock group, the **Criminals** . . . **Rod Swenson** of the Show World Center at 42nd and Eighth Avenue has taken a one month lease on the Elgin Theatre, is bringing in S.I.R. to install a new sound system and will be opening on July 29 with the **Patti Smith Group** . . . **Johnny Guitar Watson** has moved into a house in Sherman Oakes—four bedrooms, split level—that was formerly the residence of Ursula Andress, that is, Andress. The house comes complete with sauna baths, Roman tubs, an Olympic-size swimming pool, Jacuzzi whirlpool and **Barry White** and the **Jackson 5** as neighbors. Also living nearby is **Mr. Love** of Love's Bar-B-Q.

BRIEFS: After all was said and done, **Foreigner's Mick Jones** admitted that he was taken completely by surprise. The group had just completed its first night set at OBI on the Long Island shore and was about to respond to the demands for an encore when Atlantic senior VP **Dick Klein** walked out on the stage. "I couldn't believe it," Jones told N.Y., N.Y. "It was the most crucial part of the show, the encore, and he was there on stage. I though he was drunk or something." Actually, Klein was there with the group's manager, **Bud Prager**, for a surprise presentation of gold records to the members of the group for their debut album which is now on the verge of going platinum. The group's new single, "Cold As Ice" (in a re-mixed version) is showing every indication of following "Feels Like the First Time" into the top ten . . . Rock critic **Charles M. Young** made his New York stage debut last week when he portrayed **Lou O'Neill, Jr.** during a set by rock satirical troupe **Darryl Rhodes and the Hahavishnu Orchestra**. (Sample question from Young: "If a publicist doesn't invite me to a press party should I humiliate her in print or send out a gang of thugs to beat her up?") . . . Atlantic has signed **Mark Farner** and sources report that his album, produced by **Dick Wagner**, is "not bad at all."

DIRTY DEED OF THE WEEK: There's no contest at all for this honor. Epic's **Steven "Buck" Baker** wins it hands down, if you will, for stealing one of **Glen "Brahma" Brunman's** crutches. Serves the gimp right, though. He-e-e-y, Glen.

SOFTBALL NEWS: The **RW Flashmakers** continue to be the talk of the Big Apple and unquestionably America's number one softball team. All this with a 9-4-1 record! Two weeks ago Vanguard Records failed to appear for a scheduled game against **RW**, thus forfeiting and setting the stage for a rematch between the Flashmakers and one of their early-season victims, Queens Litho. Queens Litho struck early in that contest, with the aid of some timely RW errors, scoring eight runs in the first inning and holding on for a 9-5 victory. Last Tuesday, however, the Flashmakers rose up to whip the Atlantic Heavies, 14-5, in Central Park and 100 degrees-plus heat. It marked the first time in RW history that its vaunted softball team has beaten Atlantic. A nine-run fourth inning put the game away for RW. Fireballing Steven "Buck" Baker, with solid defensive support, upped his season's pitching record to 3-0. In the aftermath of defeat, Atlantic's **Mac McCollum**, a person we dare not mess with, vowed revenge come August 23 when the two teams are scheduled to meet again. Said McCollum: "If you want to see Record World get whipped, come out here on August 23. 25 to nothing, I guarantee it." McCollum then went into training for the rematch by chowing down on the all-steel backstop at diamond 2.

WHA??: Seen at a posh east side gathering hosted by **Baker-Merlin Associates** last week were several industry heavies. Could there be some important deals in the works? Does anybody care??

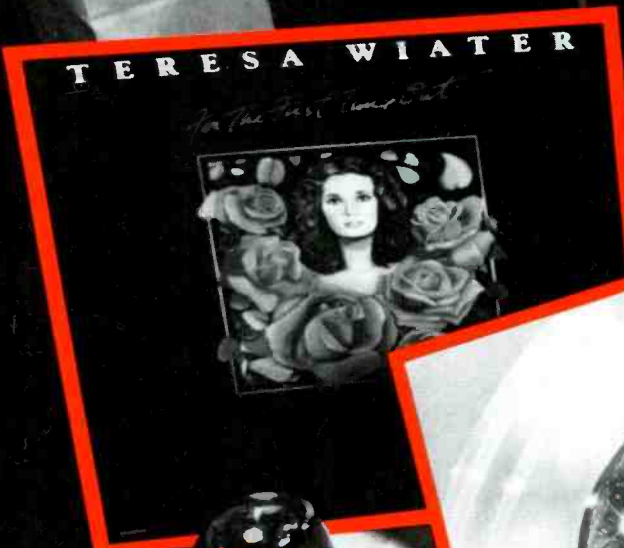
Until next week we leave you with these words: "There is no gravity. The Earth sucks."

FRESH TODAY The Baker's Dozen. Thirteen



Simon Stokes
"The Wizard Of Love"
UA-LA786-G

Maxine Nightingale
"Night Life"
UA-LA731-G



Teresa Wiater
"For The First Time Out"
UA-LA770-G

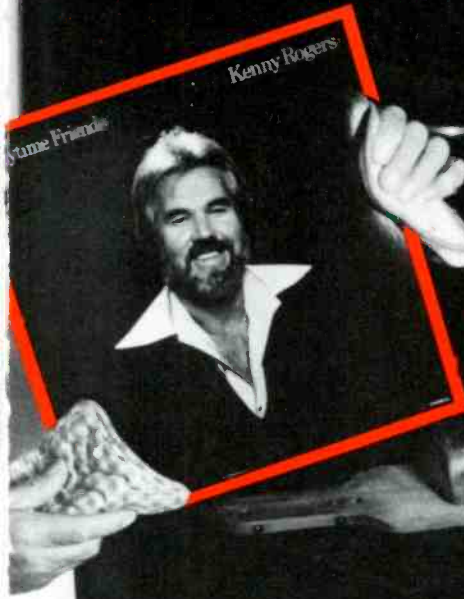


Space
"Magic Fly"
UA-LA780-G



Steve Harris
"Tune Tantrum"
UA-LA760-H

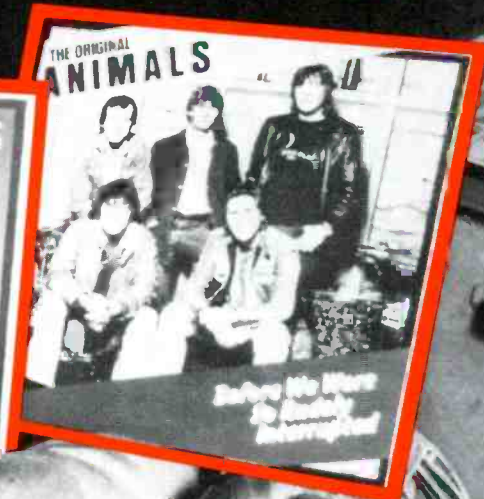
tasty new albums heading for the charts.



Kenny Rogers
"Daytime Friends"
UA-LA754-G

The Original Animals
"Before We Were So Rudely Interrupted"
JT-LA790-G

Rhoda Curtis
"Rhoda Curtis"
UA-LA761-G



The Tim Weisberg Band
"The Tim Weisberg Band"
UA-LA773-G



Bob Dylan
"Visions of a Dying Animal"
UA-LA771-G

Bad Boy
"The Band That Milwaukee Made Famous"
UA-LA781-G



Stephen Sinclair
"A+"
UA-LA767-G

Ferrante and Teicher
"Rocky And Other Knockouts"
UA-LA782-G



12

BIG ONES.

Here at UA we're cooking with 12 chart albums

this week. ROCKY, ELO, KENNY ROGERS,
RONNIE LAWS, NEW YORK, NEW YORK, EARL KLUGH,
WAR, NOEL POINTER, CRYSTAL GAYLE,
BILLIE JO SPEARS, DOC & MERLE WATSON
AND ENCHANTMENT

On United Artists Records and its distributed labels.



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151-200 ALBUM CHART

- 151 NEW DIRECTIONS THE METERS/
Warner Bros. BS 3042
- 152 WILLIE/BEFORE HIS TIME WILLIE
NELSON/RCA APL1 2210
- 153 SHOTGUN/ABC AB 979
- 154 CABRETTA MINK DeVILLE/Capitol
ST 11631
- 155 LED ZEPPELIN IV/Atlantic SD 7208
- 156 NOTHIN' BUT THE BLUES JOHNNY
WINTER/Blue Sky PZ 34813 (CBS)
- 157 HOT/Big Tree BT 89522 (Atlantic)
- 158 ABBA'S GREATEST HITS/Atlantic
SD 18189
- 159 SIN AFTER SIN JUDAS PRIEST/
Columbia PC 34787
- 160 BURNING FOR YOU STRAWBS/
Oyster OY 1 1604 (Polydor)
- 161 STAIRCASE KEITH JARRETT/
ECM 2 1090 (Polydor)
- 162 OUT OF THE MIST ILLUSION/
Island ILPS 9489
- 163 FINGER PAINTINGS EARL KLUGH/
Blue Note BN LA737 H (UA)
- 164 SOUTH'S GREATEST HITS VARIOUS
ARTISTS/Capricorn CP 0187 (WB)
- 165 ENDLESS SUMMER BEACH BOYS/
Capitol SVBB 11308
- 166 FIREFLY JEREMY STEIG/CTI 7075
- 167 THE DEEP (ORIGINAL SOUNDTRACK)/
Casablanca NBLP 7060
- 168 BACK TOGETHER AGAIN LARRY
CORYELL & ALPHONZ MOUZON/
Atlantic SD 18220
- 169 MAKIN' MAGIC PAT TRAVERS/
Polydor PD 1 6103
- 170 LIVE! AT THE STAR CLUB IN
HAMBURG, GERMANY: 1962 THE
BEATLES/Lingasong LS 7001
(Atlantic)
- 171 PETER McCANN/20th Century T 544
- 172 FULL BLOOM CAROL DOUGLAS/
Midsong Intl. BKL1 2222 (RCA)
- 173 MR. LUCKY FOOLS GOLD/Columbia
PC 34828
- 174 NOTHING BUT A BREEZE JESSE
WINCHESTER/Bearsville
BR 6968 (WB)
- 175 SORCERER (AN ORIGINAL
SOUNDTRACK)/MCA 2277
- 176 AL GREEN'S GREATEST HITS, VOL. II
AL GREEN/Hi SHL 32105 (London)
- 177 LAKE/Columbia PC 34763
- 178 SANFORD-TOWNSEND BAND/
Warner Bros. BS 2966
- 179 DARK SIDE OF THE MOON PINK
FLOYD/Harvest SMAS 11163
(Capitol)
- 180 CARDIAC ARREST CAMEO/
Chocolate City CCLP 2803
(Casablanca)
- 181 GOLDEN GIRLS SILVER
CONVENTION/Midsong Intl.
BKL1 2296 (RCA)
- 182 PHASE II BOHANNON/Mercury
SRM1 1159
- 183 DEAN FRIEDMAN/Lifesong LS 6008
- 184 FEEL THE FIRE JERMAINE JACKSON/
Motown M6 888S1
- 185 RHAPSODY IN BLUE WALTER
MURPHY/Private Stock PS 2028
- 186 WATERCOLORS PAT METHENY/
ECM 1 1097 (Polydor)
- 187 CARELESS STEPHEN BISHOP/
ABC ABCD 954
- 188 OPEN UP YOUR LOVE WHISPERS/
Soul Train BUL1 2270 (RCA)
- 189 CAROL BAYER SAGER/
Elektra 7E 1100
- 190 SO SO SATISFIED ASHFORD &
SIMPSON/Warner Bros. BS 2992
- 191 TIM WEISBERG BAND TIM
WEISBERG/United Artists LA773 G
- 192 COME HELL OR WATERS HIGH
OMAHA SHERIFF/RCA APL1 2022
- 193 LOVIN' IN THE VALLEY OF THE
MOON NORTON BUFFALO/
Capitol ST 11625
- 194 FULL HOUSE FRANKIE MILLER'S FULL
HOUSE/Chrysalis CHR 1128
- 195 PIERCE ARROW/Columbia
PC 34805
- 196 SUPERTRIOS McCOY TYNER/
Milestone M 55003
- 197 CHOOSING YOU LENNY WILLIAMS/
ABC AB 1023
- 198 PHANTAZIA NOEL POINTER/Blue
Note BN LA736 H (UA)
- 199 MIRACLES BY ENGELBERT
HUMPERDINCK ENGELBERT
HUMPERDINCK/Epic PE 34730
- 200 A NIGHT ON THE TOWN ROD
STEWART/Warner Bros. BS 2938

ALBUM CROSS REFERENCE

ABBA	96	LITTLE RIVER BAND	72
GREGG ALLMAN BAND	98	KENNY LOGGINS	64
ATLANTA RHYTHM SECTION	69	LONNIE LISTON SMITH	138
AVERAGE WHITE BAND & BEN E. KING	74	LTD	126
ROY AYERS UBIQUITY	78	MELISSA MANCHESTER	104
BAD COMPANY	115	BARRY MANILOW	3, 28, 47, 149
JOAN BAEZ	108	BOB MARLEY & THE WAILERS	39
BAY CITY ROLLERS	54	MARSHALL TUCKER BAND	36
BEATLES	76	DAVE MASON	99
BEE GEES	23	MAZE	106
GEORGE BENSON	117, 127	BETTE MIDLER	103
DICKEY BETTS & GREAT SOUTHERN	144	STEVE MILLER BAND	7, 53
BOOTSY'S RUBBER BAND	146	MOODY BLUES	38
BOSTON	12	MOTHERS FINEST	140
BROTHERS JOHNSON	22	IDRIS MUHAMMAD	134
ROY BUCHANAN	112	NAZARETH	133
JIMMY BUFFETT	15	WILLIE NELSON	141
GLEN CAMPBELL	137	OLIVIA NEWTON-JOHN	60
CAPTAIN & TENNILLE	94	TED NUGENT	11
SHAUN CASSIDY	49	O'JAYS	73
CHARLIE	85	ORIGINAL CAST:	119
CLIMAX BLUES BAND	89	ORIGINAL SOUNDTRACK:	119
NATALIE COLE	84	A STAR IS BORN	20
C.J. & COMPANY	121	NEW YORK, NEW YORK	97
COMMODORES	10	ROCKY	25
RITA COOLIDGE	33	STAR WARS	14
ALICE COOPER	70	THE GREATEST	143
CROSBY, STILLS & NASH	5	OUTLAWS	62
PABLO CRUISE	41	PARLIAMENT	67
CRUSADERS	31	ALAN PARSONS PROJECT	40
BURTON CUMMINGS	122	TEDDY PENDERGRASS	45
ROGER DALTRY	81	PINK FLOYD	128
DERRINGER	129	POCO	93
NEIL DIAMOND	145	ELVIS PRESLEY	65
DOOBIE BROTHERS	82	RICHARD PRYOR	124
EAGLES	19, 46	RAINBOW	79
ELECTRIC LIGHT ORCHESTRA	116	BONNIE RAITT	92
EMERSON, LAKE & PALMER	90	LOU RAWLS	83
EMOTIONS	16	HELEN REDDY	102
ENGLAND DAN & JOHN FORD COLEY	101	REO SPEEDWAGON	63
MAYNARD FERGUSON	88	KENNY ROGERS	77
FIREFALL	110	LINDA RONSTADT	109, 147
FLEETWOOD MAC	1, 50	SALSOU ORCHESTRA	131
FLOATERS	37	LEO SAYER	52
DAN FOGELBERG	17	BOZ SCAGGS	43
FOREIGNER	13	NEIL SEDAKA	111
PETER FRAMPTON	2, 48	BOB SEGER & THE SILVER BULLET BAND	30
ARTHEA FRANKLIN	91	SLAVE	34
MARVIN GAYE	18	SOUTHSIDE JOHNNY & THE ASBURY JUKES	142
GEILS	105	CAT STEVENS	27
ANDY GIBB	130	AL STEWART	150
ANDREW GOLD	114	BARBARA STREISAND	6
GRAHAM CENTRAL STATION	123	STUFF	107
DARYL HALL & JOHN OATES	113	STYX	95
HEART	8, 61	DONNA SUMMER	59
HEATWAVE	120	SUPERTRAMP	24, 118
THELMA HOUSTON	135	TAVARES	125
ISLEY BROTHERS	29	JAMES TAYLOR	9
AL JARREAU	80	10cc	132
WAYLON JENNINGS	21	UFO	42
JETHRO TULL	148	JERRY JEFF WALKER	56
KANSAS	51	WAR	58
KC & THE SUNSHINE BAND	87	JOHNNY GUITAR WATSON	55
CAROLE KING	136	WINGS	139
KISS	4, 57, 66, 68	STEVE WINWOOD	49
JOHN KLEMMER	71	STEVIE WONDER	26
KRIS KRISTOFFERSON	86	YES	32
RONNIE LAWS	100	NEIL YOUNG	35
LITTLE FEAT	75		

101 THE ALBUM CHART 150

JULY 30, 1977

- | JULY 30 | JULY 23 | |
|---------|---------|---|
| 101 | 102 | DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/
Big Tree BT 76000 (Atlantic) |
| 102 | 101 | EAR CANDY HELEN REDDY/Capitol SO 11640 |
| 103 | 93 | LIVE AT LAST BETTE MIDLER/Atlantic SD 2 9000 |
| 104 | 114 | SINGIN' MELISSA MANCHESTER/Arista 4136 |
| 105 | 109 | MONKEY ISLAND GEILS/Atlantic SD 19103 |
| 106 | 100 | MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607 |
| 107 | 128 | MORE STUFF STUFF/Warner Bros. BS 3061 |
| 108 | 107 | BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697 |
| 109 | 110 | GREATEST HITS LINDA RONSTADT/Asylum 7E 1092 |
| 110 | 112 | FIREFALL/Atlantic SD 18174 |
| 111 | 104 | A SONG NEIL SEDAKA/Elektra 6E 102 |
| 112 | 109 | LOADING ZONE ROY BUCHANAN/Atlantic SD 18219 |
| 113 | 103 | BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/
APL1 1467 |
| 114 | 105 | WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/
Asylum 7E 1086 |
| 115 | 111 | BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic) |
| 116 | 119 | A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/
United Artists LA679 G |
| 117 | 118 | BREEZIN' GEORGE BENSON/Warner Bros. BS 2919 |
| 118 | 121 | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 119 | 122 | ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712 |
| 120 | 134 | TOO HOT TO HANDLE HEATWAVE/Epic PE 34761 |
| 121 | 132 | DEVIL'S GUN C.J. & COMPANY/Westbound WB 301 (Atlantic) |
| 122 | 115 | MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait
PR 34698 |
| 123 | 126 | NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/
Warner Bros. BS 3041 |
| 124 | 113 | RICHARD PRYOR'S GREATEST HITS/Warner Bros. BSK 3057 |
| 125 | 117 | LOVE STORM TAVARES/Capitol STAO 11628 |
| 126 | — | SOMETHING TO LOVE LTD/A&M SP 4646 |
| 127 | 129 | IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983 |
| 128 | 99 | ANIMALS PINK FLOYD/Columbia JC 34474 |
| 129 | 139 | DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS) |
| 130 | 140 | FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 (Polydor) |
| 131 | 133 | MAGIC JOURNEY SALSOU ORCHESTRA/Salsoul SXS 5515 |
| 132 | 116 | DECEPTIVE BENDS 10cc/Mercury SRM 1 3702 |
| 133 | 137 | HOT TRACKS NAZARETH/A&M SP 4643 |
| 134 | 125 | TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI) |
| 135 | 124 | ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1
(Motown) |
| 136 | — | SIMPLE THINGS CAROLE KING/Avatar SMAS 11667 (Capitol) |
| 137 | 130 | SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601 |
| 138 | — | LIVE LONNIE LISTON SMITH/RCA APL1 2433 |
| 139 | 131 | WINGS OVER AMERICA/Capitol SWCO 11593 |
| 140 | 138 | ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699 |
| 141 | 145 | TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695 |
| 142 | 141 | THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY
JUKES/Epic PE 34668 |
| 143 | 146 | THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000 |
| 144 | 123 | DICKEY BETTS & GREAT SOUTHERN/Arista 4123 |
| 145 | 142 | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404 |
| 146 | 144 | AHH, THE NAME IS BOOTSY BABY BOOTSY'S RUBBER BAND/
Warner Bros. BS 2972 |
| 147 | 135 | A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11620 |
| 148 | 127 | SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1137 |
| 149 | 120 | VOL. II BARRY MANILOW/Arista 4016 |
| 150 | 148 | YEAR OF THE CAT AL STEWART/Janus JKS 7022 |

Section Hands



On a recent visit to New York, Capitol group Section dropped by to visit Alison Steele. Pictured from left: Irwin Sirotta, east coast AOR promotions, Capitol; Russ Kunkel and Leland Sklar, both members of Section; Alison Steele, WNEW-FM; and Danny Kortchmar and Craig Doerge, members of Section.

CONCERT REVIEW

Outlaws Rock The Starlight

■ LOS ANGELES — The Outlaws (Arista) headlined a three-act bill at Burbank's Starlight Amphitheatre last Saturday (16). The band, patterned after the likes of southern rock bands everywhere, boasts three guitarists, two drummers, one bass-player and a fanatic Los Angeles following.

Dressed in the customary attire of bent cowboy hat and Adidas shoes, the hard-ridin' crowd devoured such favorites as "Freeborn Man," "South Carolina" and "Cold and Lonesome," numbers which at times sport as much hot, metallic edge as sweet southern harmony, this apparently being one of the clues to the Outlaws' success. The group somehow bridges the gap between heavy-metal blues and country-rock, keeping the lines bottom-heavy and the harmonies high.

This is exactly what they did throughout most of their set, the twin leads interchanging as rhythm guitar offered solid support, playing tunes from their "Hurry Sundown" lp such as "Holiday" and being pummelled by the ecstatic crowd into five encores.

Rosner Firm Pacts Famous Amos Cookies

■ NEW YORK — Ben Rosner's national independent record promotion company has been retained to do national promotion for the Famous Amos Chocolate Chip Cookie Company.

The hand-made cookie has for the past two years, attracted the attention of the media and the country through the efforts of Wally Amos, the company's founder, who was formerly an agent for the William Morris office.

Phonogram Research

(Continued from page 3)

reasons for the complete turn-about from the industry's conventional wisdom regarding the proper focus of a major record company's marketing division. "Right now the adult market is not a priority as far as we're concerned," stated Abramson. "That's not to say we shouldn't try to get that market. It may be too expensive for any record company to try to capture that market when it can't really give you a big return on your investment. Streisand is a rare instance when that's not true. But maybe a survey like ours, if it's done right, with this younger age group, could yield enough information to make it applicable to the older market when the right product comes along."

Questions

The Phonogram/Mercury survey not only asked respondents for the total number of singles and albums each purchased during a year, but also offered a list of 24 artists (none on the Mercury label), from all genres of music, and requested that the respondents check off the names of artists whose recordings they'd bought or whose concerts they'd attended. Additionally, the survey requested information on most-watched television shows, most-read magazines, favorite radio stations and favorite record stores.

As a way of motivating readers, Phonogram/Mercury gave each respondent a 10cc iron-on and a sampler album featuring 10 tracks by 10 newly-signed artists.

10cc LP

Abramson said the survey-by-questionnaire was a direct result of the need for an "expansive marketing approach" on 10cc's latest album, "Deceptive Bends": "We felt this album had broad potential and we wanted to know how many groups it appealed to. One of the things we have to do in marketing is to zero in our ad and marketing dollars on the mass appeal of the product, as opposed to trying to narrow it down to a very small marketplace. It's very expensive to try to motivate and manipulate a small buying group. It makes more sense to chase after the larger market."

Changing Tastes

The five-city TV campaign promoted both the 10cc album and the Atlanta Rhythm Section's latest, "A Rock and Roll Alternative." Inventories conducted before, during and after the campaign determined the effectiveness of the ads. Abramson feels this is the sort of research that record companies will be compelled to carry on in the future in order to keep abreast of the changing tastes of American consumers.

"There's been a lot of talk in the industry lately about the research now being done by radio stations," he said. "In fact, some stations have elevated people to vice presidents in charge of research. This points up the growing need for us to do research, to find out what the listeners do and don't want to hear. Radio is so much into research now that it emphasizes the need for the industry as a whole to stay on a par with radio, or even one step ahead. It's a life and death situation for record companies now, and any company that doesn't recognize this need is being very shortsighted."

Second billed was Chrysalis artist Frankie Miller, whose style resembles Otis Redding as much as it does a Paul Rodgers or a Bob Seger. Miller relies on basic rock and roll melodies, and at its best, his voice soars into the grainy upper-registers of the finest r&b singers. His performance was unfortunately marred by difficulties with the sound system, and this certainly detracted from Miller's first L.A. performance in a large venue.

Opening the evening of music was the venerable Detroit bluesman John Lee Hooker, who enraptured the crowd with the quick wit of his endless boogie.

Franc Gavin

Foreigner Finds Gold



Currently in the midst of their premiere tour (now entering its fourth month), the members of Atlantic recording group Foreigner were recently presented with RIAA gold plaques for their debut album, "Foreigner." Atlantic senior vice president of promotion Dick Kline caught up with the group during a special two-night appearance in Hampton Bays, Long Island, where he surprised them with their awards on stage between the end of the band's set and the encore. Atlantic has just released the second single from the album, "Cold As Ice," which jumped on the national pop charts (with bullets) in its first week out. Shown at the gold record presentation are, from left: Lou Gramm, Al Greenwood, Ed Gagliardi, Ian McDonald and Dennis Elliott—all of Foreigner; group manager Bud Prager; Dick Kline; and Mick Jones of Foreigner. From left: Tony Orr, regional marketing manager, east coast; Gary Drexler, regional marketing manager, southern; Norman Leskiw, regional marketing manager, midwest; Harry Anger, vice president, marketing; Ron Palladino, national sales administration; and Sterling Devers, regional marketing manager, western.

CLASSICAL RETAIL REPORT

JULY 30, 1977

CLASSIC OF THE WEEK



GRANADOS

GOYESCAS, DeLARROCHA
London

BEST SELLERS OF THE WEEK

GRANADOS—Goyescas, De Larrocha—London
GERSHWIN: PORGY & BESS—Albert, Dale, DeMain—RCA
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: PORGY & BESS—Dale, Albert, DeMain—RCA
GRANADOS—Goyescas, De Larrocha—London
MOZART: FLUTE SONATAS—Rampal—Odyssey
PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
JEAN PIERRE RAMPAL IN FLUTE AND HARP SONATAS—Odyssey
RAVEL: BOLERO—Solti—London
FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
WAGNER: WESENDONCK LEIDER—Baker, Boult—Angel

KING KAROL/N.Y.

MAURICE ANDRE: JOY RIDE NO. 2—RCA
BACH: CANTATAS, VOL. XVII—Harnoncourt—Telefunken
GERSHWIN: PORGY & BESS—Albert, Dale, DeMain—RCA
GRANADOS—Goyescas, De Larrocha—London
GRIEG: PEER GYNT SUITE, SONGS—Soederstroem, Davis—Columbia
KHACHATURIAN: 'GAYNE BALLET—RCA
THE ART OF LOTTE LEHMANN—Seraphim
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
RAVEL: BOLERO—Solti—London
CIBELIUS: SYMPHONY NO. 2—Davis—Philips

RECORD HUNTER/N.Y.

BACH: CONTATAS, VOL. XVII—Harnoncourt—Telefunken
BACH: ENGLISH SUITES—Gould—Columbia
DELIUS: DOUBLE CONCERTO—Menuhin—Angel

CONTEMPORARY ELIZABETHAN CONCERT

—Munrow—Angel
GERSHWIN: PORGY & BESS—Albert, Dale, DeMain—RCA
GRANADOS—Goyescas, De Larrocha—London
MORAN: SYMPHONY—Boult—HNH
MOZART: SYMPHONIES—Krips—Philips
NICOLAI: THE MERRY WIVES OF WINDSOR—DG
OFFENBACH: LA GRANDE-DUCHESSE DE GEROLSTEIN—Crespin, Plasson—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: FLUTE SONATAS—Bruggen—Telefunken
BARTOK: QUARTETS—Vegh Quartet—Telefunken
ELGAR: CELLO CONCERTO—DuPre, Barenboim—Columbia
CONTEMPORARY ELIZABETHAN CONCERT—Munrow—Angel
GOUNOD: FAUST—Caballe, Lombard—Erato (Import)
GRANADOS—Goyescas, DeLarrocha—London
MOZART: SYMPHONIES NOS. 36, 21—Krips—Philips
PUCCINI: MADAMA BUTTERFLY—Caballe, Gatto—London
PURCELL: FUNERAL MUSIC—Ledger—Angel
STRAUSS: DON QUIXOTE—Ormandy—RCA

ROSE DISCOUNT/CHICAGO

GERSHWIN: PORGY & BESS—Albert, Dale, DeMain—RCA
GRANADOS—Goyescas, DeLarrocha—London
MAHLER: SYMPHONY NO. 3—Horne, Levine—RCA
MAHLER: SYMPHONY NO. 9—Giulini—DG
MUSSORGSKY: PICTURES AT AN EXHIBITION—Giulini—DG
THE ART OF THE NETHERLANDS—Munrow—Angel
NICOLAI: THE MERRY WIVES OF WINDSOR—DG
RACHMANINOFF: FRANCESCA DA RIMINI—Columbia
STRAUSS: DER ROSENKAVALIER—De Waart—Philips
WAGNER: DER FLIEGENDE HOLLAENDER—Solti—London

TOWER RECORDS/SAN DIEGO

BEETHOVEN: SYMPHONY NO. 5—Kleiber—London
IVES: CONCORD SONATA—Kalisch—Nonesuch
LULLY: ALCESTE—Columbia
THE ART OF THE NETHERLANDS—Munrow—Angel
PACHELBEL: KANON—Paillard—RCA
PROKOFIEV: THE GAMBLER—Roshdestvensky—Columbia
RACHMANINOFF: FRANCESCA DA RIMINI—Columbia
RAVEL: BOLERO—Solti—London
TOMITA: THE PLANETS—RCA
WAGNER: DER FLIEGENDE HOLLAENDER—Solti—London

The Art of Lotte Lehmann

By SPEIGHT JENKINS

■ NEW YORK — In opera yesterday was always The Golden Age, and many singers of the old times are treated to a rainbow-hued memory that is far from accurate. To an opera-goer whose experience has encompassed a quarter of a century or more, certain well-remembered singers are now given golden attributes not at all consistent with their performances. Still, the records of Enrico Caruso do not sell in 1977 because he has a publicity agent, and Kirsten Flagstad is not hailed for her Isolde on records because there have been no Wagnerian sopranos since. These are the kind of singers who even surpass their reputations—because their magic has lasted.

In this category of artists is Lotte Lehmann, honored recently by a two-disc album issued by Angel Records through its Seraphim line. Miss Lehmann, a German-born Vienna-bred soprano, died last August 29 in Santa Bar-

bara, Cal., well into her 89th year. Her career in the United States was shorter in opera than one would imagine considering her reclame. She came to the Metropolitan as Sieglinde in *Die Walkuere* in 1934, and made her farewell as the Marschallin in *Der Rosenkavalier* in 1945. But her years in Vienna and every European capitol, her heroism as a non-Semitic artist in facing down the Nazis and her wide touring of the United States as an unparalleled interpreter of German songs made her a very familiar artist indeed.

Voice Quality

On listening to this Angel tribute—enhanced by touching and expressive tributes to Miss Lehmann by Angel's long-time chief of artists relations, John Coveney—this listener was struck first by the sheer quality of the artist's voice. Her lyric soprano, an expressive, always feminine instru-

(Continued on page 71)

Columbia Masterworks Salutes Mostly Mozart

Celebrate your own festival with
these specially-priced albums—
a summer sales spectacular!

<p>3-RECORD SET <i>George Szell</i> Completely Mozart <i>The Cleveland Orchestra</i> including: Symfonia Concertante/Concerto No. 25 Clarinet Concerto/"Eine kleine Nachtmusik" "Posthorn Serenade"/Divertimento No. 2 Figaro Overture</p> <p>D3M 33261 Completely Mozart!</p>	<p>3-RECORD SET MOZART SIX GREAT PIANO CONCERTOS NO. 21, NO. 24, NO. 22, NO. 26, NO. 25, NO. 27 ROBERT CASADESUS GEORGE SZELL MEMBERS OF THE CLEVELAND ORCHESTRA COLUMBIA SYMPHONY ORCHESTRA</p> <p>D3M 32796 Casadesus</p>	<p>3-RECORD SET <i>Fernando Walter</i> CONDUCTS MOZART: THE LAST SIX SYMPHONIES THE COLUMBIA SYMPHONY ORCHESTRA</p> <p>D3S 691 Walter/Sym.</p>
<p>2-RECORD SET The Greatest Hits Album Bernstein/New York Philharmonic Ormandy/The Philadelphia Orchestra Solti/The Cleveland Orchestra Rudolf Serkin, Glenn Gould, Isaac Stern, Philippe Entremont, Marlboro Music Festival, Andre Previn, Robert Casadesus, Members of the London Symbionic Band</p> <p>MG 31267 Mozart G.H.</p>	<p>SZELL CONDUCTS MOZART SYMPHONY NO. 35 "HAFNER" SYMPHONY NO. 39 SYMPHONY NO. 40 SYMPHONY NO. 41 "JUPITER" THE CLEVELAND ORCHESTRA</p> <p>MG 30368 Szell/4 Sym.</p>	<p>THE MOZART ALBUM PIANO CONCERTO NO. 21 ELVIRA MADIGANI/ ROBERT CASADESUS; VIOLIN CONCERTO NO. 5 ISAK STERN; FEINE KLEINE NACHTMUSIK/ IMPRESARIO OVERTURE / MARRIAGE OF FIGARO OVERTURE / SYMPHONY NO. 41 GEORGE SZELL / CLEVELAND ORCHESTRA COLUMBIA SYMPHONY ORCHESTRA</p> <p>MG 30841 Mozart Album</p>

On Columbia Masterworks Records

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "The Whole Town's Laughing At Me" — Teddy Pendergrass (Philadelphia International). From his million selling lp, this extraction is destined to be his biggest ever. Melody line and soulful singing will make for a compelling side if pulled from the package of goodies.

DEDE'S DITTIES TO WATCH: "Free As The Wind" — The Crusaders (Blue Thumb); "Keep It Comin' Love" — KC and The Sunshine Band (TK); "Simple Life" — O.C. Smith (Caribou).

Having been affiliated with Mercury Records for approximately a year, Anita Wexler was relieved of her a&r duties. Ms. Wexler has had a strong history in that field and has been instrumental in the producing of the Dells lp.

Bruce Greenberg, formerly with WMOT Records and MGM and who recently moved on to Salsoul Records in New York, was relieved of his duties Monday July 18th.

ARB ratings for St. Louis looks like this: KATZ-AM — 3.3 to 3.2; KKSS — 1.7 to 3.2. In San Francisco: KDIA — 2.3 to 2.4; KSOL — 1.7 to 2.0. The stations in Cleveland: WABQ — 2.3 to 1.8; WJMO — 4.6 to 3.6; teens: 5th in the market, 8.9, WJMO. Dallas/Ft. Worth: KNOK-AM — 1.8 to 1.6; KNOK-FM — 2.3 to 2.5; KKDA-AM — 1.6 to 2.4; KKDA-FM 3.5 to 3.3.

News from Philadelphia is that Bernie McCain, who was on San Francisco radio and relocated to the City Of Brotherly Love, resigned his post of program director of WHAT-AM. Replacing him as operations program director is Charlie Brown. Upon this appointment, Brown named Charles Mines, better known as Maxwell, as music director. In discussing the

(Continued on page 62)

Spinners Scholarship



Atlantic recording artists the Spinners recently awarded a scholarship to Phillip Valentine, a medical student at U.C.L.A., through the Spinners Scholarship Fund. Pictured during the presentation luncheon are, from left: Henry Fambrough; Bob Greenberg, vice president and west coast general manager, Atlantic Records; Pervis Jackson; Billy Henderson; John Edwards; actress Ja'net DuBois; Spinners manager Buddy Allen; and Bobby Smith.

R&B PICKS OF THE WEEK

SINGLE **RONNIE LAWS**, "FRIENDS AND STRANGERS" (Fizz Music / At-Home Music / Jeffix Music, ASCAP). Saxophonist Laws has once again blown out a tune destined to make the charts in jazz, pop and r&b. The melodic harmony evident throughout this musical score is superb. This is definitely a case of "a message in the music." United Artists UA-XW1036.

SLEEPER **VERNON GARRETT**, "I'M AT THE CROSSROAD" (Pub. not listed, BMI). Uptempo melody with heavy rhythm makes for strong reaction on the r&b side of the scale. This toe-tapper track should garner enough airplay action for strong chart action. Soulful lyrics were written by Freddy Robinson and Vee Pea. Arranger Monk Higgins has done a marvelous job with a strong rhythm track. ICA 003.

ALBUM **THE PHILADELPHIA ALL-STARS**, "LET'S CLEAN UP THE GHETTO." An album designed to relay a message written by Gamble/Huff. Under one cover are Teddy Pendergrass, DeeDee Sharp Gamble, The Three Degrees, Billy Paul, The O'Jays, Archie Bell & The Drells, Intruders and Harold Melvin & The Bluenotes. All of these artists and their selections are delivering messages for the community. Phila. Intl. 34659.



Pablo To Record Live Montreux LPs

■ **NEW YORK** — The Montreux Jazz Festival will be the site of the recording of 15 live albums, slated for release on Pablo Live Records, according to the label's Norman Granz.

The first five albums, to be recorded at the festival on July 13, include a Ray Bryant solo effort, a Roy Eldridge quartet, a Milt Jackson and Ray Brown quintet, a Benny Carter quartet and a Tommy Flanagan trio performance.

On July 14, Granz will record an Ella Fitzgerald set, a Dizzy Gillespie set, and three jam sessions including Count Basie, Zoot Sims, Oscar Peterson, Roy Eldridge, Vic Dickerson and others.

Scheduled to be recorded on July 15 are sets by Paulino Da Costa, the Count Basie orchestra, Oscar Peterson, Joe Pass and the Eddie Davis quartet.

The albums are scheduled for release and distribution by RCA Records during September and October.

RCA Taps Brown

■ **NEW YORK** — RCA Records has named Lygia Brown to the post of west coast regional rhythm & blues promotion manager, it has been announced by Ray Harris, director of national r&b promotion.

Ms. Brown began her record business career with ABC Records as a member of the promotion staff in 1974. Since then she has been promotion coordinator, r&b, for Chelsea Records and, most recently, vice president, r&b promotion, for the Greedy label.

Amherst Signing

■ **LOS ANGELES** — Ron Kramer, vice president, a&r at Amherst Records, has announced the signing of Karen Nelson and Billy "T" (Tragesser) through Bret Kennedy/Pathway.

Their first single "Love Me One More Time," produced by Kramer and Jim Ed Norton, was recently released.

Montilla Owner Arrested by FBI

■ **SAN JUAN, P.R.**—The 62-year-old owner of Montilla Records of Puerto Rico, Inc., was arrested at Isla Verde by FBI agents following his indictment by a Federal Grand Jury on nine counts of copyright violations, interstate transportation of sound recordings with counterfeit labels, mail fraud and violating the Racketeer Influenced and Corrupt Organizations Statute (RICO).

This marked the first indictment of an alleged recording pirate under the RICO Law.

Fernando J. Montilla a/k/a Montilla Ambrosiani, the owner of Montilla appeared before U.S. District Court Judge Alberto Toro Nasario and was released on a \$25,000 cash bond previously set by U.S. Magistrate Dennis A. Simonpietri.

Montilla was restrained by the Federal District Court here from disposing of any of his assets.

New Anti-Piracy Law Set in Fla., N.H.

■ **NEW YORK** — Revised anti-piracy statutes upgrading the penalties for the unauthorized duplication of sound recordings have been enacted in Florida and New Hampshire. The new Florida law becomes effective July 1, the New Hampshire statute goes into effect on August 30.

Both statutes are similar in nature. They classify the unauthorized duplication of sound recordings or of bootleg recordings as a felony and the sale of such recordings as a misdemeanor. The sale of sound recordings without the name of the manufacturer and the name of the recording artist is also classified as a misdemeanor.

Arning To Butterfly

■ **LOS ANGELES** — Starr Arning has joined Butterfly Records as an independent agent in promotion and marketing for a special project, according to A.J. Cervantes, president of the company.

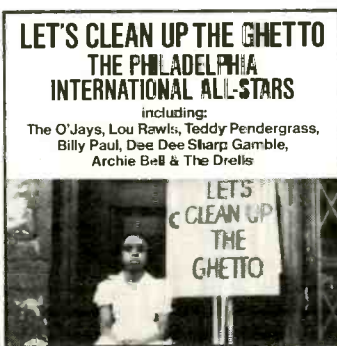
We know you'll get behind the music. We hope you'll get behind the broom.

Let's face it. There's a big cleanup job ahead of us. Years of neglect have bred patterns of indifference; sometimes, it seems like The Man Downtown has forgotten that the ghetto even exists.

But when you come from the ghetto, it's hard to forget. The ghetto inspires us, it supports us, but most important, it is a home to a lot of us. And we want to do something for the ghetto so that the world can be a better place for our children.

So along with the release of a new album and single called "Let's Clean Up the Ghetto," we're sponsoring a cleanup campaign in cities all around the country. With initial funds provided by CBS Records and Philadelphia International Records, local community groups are forming in Memphis, Atlanta, Washington, Newark, New York, Philadelphia, Chicago, Detroit, Los Angeles and Cleveland. Bumper stickers and posters will announce the program. You'll see youngsters in their "Let's Clean Up the Ghetto" T-shirts, sweeping, scrubbing, and shining everything in sight. We hope you'll take the time to join them.

If you're looking for other reasons to pitch in, you'll find them on the "Let's Clean Up the Ghetto" LP. It's a special collection of dynamic tunes, never-before released, by the O'Jays, Teddy Pendergrass, Lou Rawls, Archie Bell and the Drells and Billy Paul. The album also includes top hits by Dee Dee Sharp Gamble, The Intruders and the Three Degrees. Each song tells its own story of self-help and community awareness. And the album includes the new single "Let's Clean Up the Ghetto," where the Philadelphia International All-Stars join together to send the message home.



"Let's Clean Up the Ghetto"
**The new album and the new
community program. Both
from Philadelphia International
Records and Tapes.**

Philadelphia International will reserve 100% of its net profits from the "Let's Clean Up the Ghetto" LP to fund future community development projects.

Distributed by CBS Records.  1977 CBS INC.



THE R&B SINGLES CHART

JULY 30, 1977

JULY 30	JULY 23	
1	1	BEST OF MY LOVE EMOTIONS/Columbia 3 10544 (4th Week)
2	5	FLOAT ON FLOATERS /ABC 12284
3	2	EASY COMMODORES/Motown M 1418F
4	3	SLIDE SLAVE /Cotillion 44128 (Atlantic)
5	6	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
6	4	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
7	8	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
8	7	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
9	10	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)
10	9	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)

11	11	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
12	12	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
13	21	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
14	13	I'M GOING DOWN ROSE ROYCE/MCA 40721
15	17	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
16	15	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
17	30	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
18	14	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
19	18	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
20	19	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
21	26	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
22	36	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
23	16	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
24	25	I LIKE THE FEELING LUTHER INGRAM/Koko 725
25	27	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
26	32	GET IT UP FOR LOVE AWB & BEN E. KING/Atlantic 3402
27	22	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
28	28	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
29	43	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
30	38	GET AWAY SALSOUL ORCHESTRA/Salsoul SZ 2038
31	35	NIGHTS ON BROADWAY CANDI STATION/Warner Bros. WBS 8387
32	45	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
33	34	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391
34	37	I NEED LOVE PERSUADERS/Calla ZS8 7667 (CBS)
35	51	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
36	20	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
37	41	CAN'T STAY AWAY BOOTSY S RUBBER BAND/Warner Bros. WBS 8403
38	50	O-H-I-O OHIO PLAYERS/Mercury 73932
39	39	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272
40	42	I CAN MAKE IT BETTER PEABO BRYSON/Bullet 03 (Bang)
41	47	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
42	44	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
43	48	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown)
44	49	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum)
45	58	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
46	46	JAM ON THE GROOVE RALPH MacDONALD/Marlin 3312 (T.K.)
47	31	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
48	52	PARTY LIGHTS NATALIE COLE/Capitol P 4439
49	29	GOOD THING MAN FRANK LUCAS/ICA 001 (CBS)
50	59	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
51	65	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
52	55	I NEED SOMEBODY TO LOVE SHIRLEY BROWN/Arista 0254
53	57	I FEEL LIKE I'VE BEEN LIVIN' (ON THE DARK SIDE OF THE MOON) THE TRAMMPS/Atlantic 3403
54	64	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
55	66	EXODUS BOB MARLEY & THE WAILERS/Island 89
56	56	BITE YOUR GRANNY MORNING, NOON & NIGHT/Roadshow RS XW1003 (UA)
57	68	OH LET ME KNOW IT (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.)
58	62	SHARING VITAMIN E/Buddah BDA 574
59	60	JOYOUS PLEASURE/Fantasy F 793
60	—	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
61	61	ALI BOMBAYE MICHAEL MASSER AND MANDRILL/Arista 0250
62	—	TOMORROW CISSY HOUSTON/Private Stock 153
63	63	THAT'S WHAT FRIENDS ARE FOR DENICE WILLIAMS/Columbia 3 10556
64	—	KEEP IT COMIN' LOVE KC & SUNSHINE BAND/T.K. 1023
65	—	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
66	70	NOWHERE TO RUN (PT. I) DYNAMIC SUPERIORS/Motown M 1419F
67	69	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi 77501 (Cream)
68	71	GOOD THING QUEEN—PART I MARGIE EVANS/ICA 002
69	—	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
70	75	STOMPED, BEAT UP & WHOOPED GRAHAM CENTRAL STATION/Warner Bros. WBS 8417
71	—	THE REAL THING SERGIO MENDES & BRAZIL '77/Elektra 45416
72	72	I CAUGHT YOUR ACT HUES CORPORATION/Warner Bros. 8334
73	73	I'M COMING HOME STYLISTICS/M&L 4686
74	—	CHALK IT UP JERRY BUTLER/Motown M 1421F
75	—	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578

Soul Truth

(Continued from page 60)

programming with Brown he stated that no changes would be made. It is known as a progressive AM station. This entails a mixture of r&b and jazz. McCain left the airwaves to pursue other endeavors.

We are not too far away from the NATRA Convention. This being its 23rd anniversary, we should have a good turn-out. To begin with, it's election year and you will be able to vote for a new president to represent your organization. Please hurry and make your reservations in Miami.



Stopping by Record World's office to visit with this editor are Betty Wright and family. Shown here from left: Milton Wright (Betty's brother and TK artist), this editor, Betty's daughter Namphuyo, Betty Wright and TK's director of worldwide publicity Janet Oseroff.

R&B REGIONAL BREAKOUTS

Singles

East:

Idris Muhammad (Kudu)
Tavarez (Capitol)
Cissy Houston (Private Stock)

South:

Idris Muhammad (Kudu)
Special Delivery (Shield)
Heatwave (Epic)
KC & The Sunshine Band (T.K.)
David Ruffin (Motown)
Manhattans (Columbia)

Midwest:

The Moments (Stang)
Special Delivery (Shield)
Heatwave (Epic)
KC & The Sunshine Band (T.K.)
Manhattans (Columbia)

West:

The O'Jays (Phila. Intl.)
Hodges, James & Smith (London)
Idris Muhammad (Kudu)

Albums

East:

LTD (A&M)
Whispers (Soul Train)
Stuff (Warner Bros.)

South:

Ben E. King & Average
White Band (Atlantic)
LTD (A&M)
Phila. Intl. All Stars
(Phila. Intl.)
Whispers (Soul Train)
KC & The Sunshine Band (T.K.)

Midwest:

Ben E. King & Average
White Band (Atlantic)
LTD (A&M)
Phila. Intl. All Stars
(Phila. Intl.)
Whispers (Soul Train)
Stuff (Warner Bros.)
KC & The Sunshine Band (T.K.)

West:

Whispers (Soul Train)
Stuff (Warner Bros.)

Brunswick Proudly Presents

A NEW ARTIST

DONNY BURKS

AND

A NEW RECORD

“DO BAD”

BR 55539

BRUNSWICK

DAKAR

Bishop Visits N. Y.



ABC recording artist Stephen Bishop was in New York recently appearing before a SRO crowd at the Other End. With his current single, "On & On," from the album "Careless," climbing the charts, Bishop was kept busy with parties, autograph signings, radio station visits and interviews during his stay in the city. Bishop is pictured above amid autograph seekers at Jimmy's Music World.

Babcock Joins MPM

■ LOS ANGELES—John Babcock, formerly west coast director of artist development for CBS Records for four years, and tour manager for Elton John for the three years prior, has joined Marty Pichinson Management.

Epic Taps Harrell

■ NEW YORK—Dave Swengros, branch manager, Atlanta Branch, CBS Records has announced the appointment of Sam Harrell to the position of Epic promotion manager, Atlanta Branch.

Album Sales Booming for Summer

(Continued from page 42)

that a lack of good black product by name artists has combined with two extraordinarily hot months to keep customers either in their air-conditioned homes or heading for the ocean.

Although a few retailers attributed their increases to higher list prices, most said that unit volume is up as well, due in large part to the surprising strength of several soundtrack albums ("Star Wars," "A Star Is Born," "Rocky," "New York, New York," "Annie," "The Greatest"), a strong pickup in sales of prerecorded cassettes, and a general across-the-board pickup in catalogue sales.

Also, it appears that retailers are more aware this summer of initiating store promotions. Dave Rothfeld of Korvettes felt that the higher list price of records was a "contributing factor" in that company's success this summer, but added, "We've always been conscious of the great potential for business in the summer and we've arranged our store promotions to take advantage of this. I can't say we've been selling a wider variety of product than usual because we're noted for selling all categories of music. That hasn't changed this summer."

At Record Bar, Fred Traub described the summer business as "exceptional" with an increase of 33 percent over last summer. "Our figures for the summer reflect significant increases across-the-board, the \$7.98 price notwithstanding," explained Traub. "We continue to show substantial

increases on cassettes, which make up better than 10 percent of our recorded music sales and 30 percent of our tape sales."

"A lot of factors enter into our success," said Jim Rose of Rose Records in Chicago. "It depends on how much advertising we do, what the weather has been like, the product that's out and so forth. In general it's been a strong summer. We've done a lot of heavy tonnage on the current goods of course, but we're also moving catalogue; jazz has picked up tremendously; and classics have picked up. There's a number of soundtrack albums out now, and there's not a stiff among them. Unit figures are up and everything seems to be moving steadily, even without special sales."

Although June retail activity at Everybody's Records (in Oregon and Washington) was down for the first time in six years, July activity has more than made up for the previous month's lag. "We're getting more and more stars, I think," laughed Tom Keenan. "Things we've never sold before are going big; James Taylor has come back strong; Crosby, Stills and Nash reunited and came up with a best-seller—we've just run the gauntlet in sales. Catalogue and current items are real strong. Soundtracks have been phenomenal. 'A Star Is Born,' 'Rocky' and 'Star Wars' are doing exceptionally well. Nothing since 'The Sting' has had this much impact, and all three of those albums have surpassed 'The Sting' in sales at this point."

Disco File (Continued from page 24)

up in the ecstasies of the production. Costandinos has created exquisite, sustained pieces full of kaleidoscopic changes, mixing in brilliant bits of music in other accents (Middle-Eastern, Turkish, Oriental) to heighten the textural richness. As on "I've Found Love," the arrangement (by Don Ray) is extraordinarily complex and effective—no false moves, no lagging moments. Again the violins are incredible and the percussive pulse wonderfully relentless. The effect may not be as invigorating as "I've Found Love," but both sides are powerful and contain some of the very best music for dancing out at the moment. Casablanca, which already has quite a number of European productions, including Costandinos' *Love & Kisses*, is picking up American rights to Sphinx with the release scheduled for the middle of August. Polydor has already released the album in Canada.

Though certainly not as progressive or deep as Sphinx, Roberta Kelly's "Zodiac Lady" is going over bigger right now primarily because it's a lot more accessible and a lot less pretentious. Basically, this is an entertaining album that even those of us who feel astrology is totally foolish can't help falling for. I put the album aside weeks ago after hearing Kelly prattling on about sun signs, lunar moons and astral hearts, but after hearing "Zodiac Lady"'s side-one medley ("Zodiacs," "Love-Sign" and "Funky Stardust"—15:12 total) everywhere I went on my recent Fire Island weekend, I found myself wandering around singing, "Capricorns, Leos, Sagittarians/Scorpios, Virgos, Aquarians." The words are just plain silly but here again the music makes up for it all and producers Giorgio Moroder and Pete Bellotte have provided Kelly with a terrifically catchy, zesty and irresistible track. "Zodiacs" and "Love-Sign" are the prime cuts and they're great fun to dance to, nothing more, nothing less. The album's second side remains for me quite resistible, but the opening cut, "I'm Sagittarius," is getting some play. My copy of "Zodiac Lady" is on L'Oasis from France but most of the import copies that have flooded the market in the States are on Durium in Italy; since Casablanca has passed on this lp—they've already scheduled another Roberta Kelly album for early fall—there may be no American release.

Another import I heard all over Fire Island is a vigorous party-party record called "Music" by Montreal Sound, a disco disc on the Smash Disco label from Canada. The side that was getting all the reaction (and some looks of stunned disbelief) is designated "Very Special Disco Mix by PAJ" and contains so many outrageous mixing effects (right up to the final tape-reversal cut-off) that the result is at once dazzling, dizzying and numbing (especially at nearly 9 minutes in length). The vocals are few but the key line is, "Hey, would you like to sing along," and after a while, it's hard not to. There are lots of whistles, some playful send-ups of "Frere Jacques," party noises, and more breaks than necessary. But even if the editing is sometimes abrupt and intrusive, the record is so brash it's fun. For crazed crowds only.

Amanda Lear's deliciously vicious "Blood and Honey," already recommended here as a single, is now out on a 12-inch from Direction in Canada that runs 8:58. It's been lengthened with some hypnotic if rather laconic conga drumming in the introduction and a break, the latter beautifully meshed back into the velvety violins of the main section; "Disco Mix by the Canadian Record Pool" it says on the label—congratulations to them again (this ambitious Montreal-based pool has had more success and recognition than any of its American equivalents). This longer version should give the record the extra edge it needed to get over . . . The "Magic Fly" album by Space, including the super-hot "Carry On, Turn Me On" and "Tango in Space," is now available from United Artists . . . And Kebekelektrik's "Journey Into Love," long successful as an import from Direction, is out now on a TK disco disc but retitled, as are the Canadian pressings, "Magic Fly." The name change was apparently unacceptable to the song's publishers and the record, a cover of the Space track, has reverted to its original title.

Capitol Promotes Gerald Abbott

■ LOS ANGELES—Gerald Abbott has been promoted to the position of project manager of Capitol's Magnetic Products Division (CMPD), it has been announced by William A. Robertson, management information services director of CMPD. Abbott will report to Gary F. Tinseth, systems & programming director.

In his new position, Abbott will be responsible for the programming of CMPD's computer systems which are used for planning the company's daily manufacturing output. Previous to joining Capitol in 1974, Abbott was operational general supervisor for the computer center of Caterpillar Tractor Company.



THE JAZZ LP CHART

JULY 30, 1977

- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
- SEAWIND**
CTI 5002
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
- ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- FOUR**
BOB JAMES/CTI 7074
- DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
- TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
- STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
- MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
- SUPERTRIOS**
McCOY TYNER/Milestone M 55003
- PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
- THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
- WATERCOLORS**
PAT METHENY/ECM 1 1097 (Polydor)
- SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
- ENCOUNTER**
FLORA PURIM/Milestone M 9077
- INSIDE THE GREAT PYRAMID**
PAUL HORN/Mushroom MRS 5507
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- TICO RICO**
HANK CRAWFORD/Kudu KU 35 (Motown)
- IMAGINARY VOYAGE**
JAN LUC PONTY/Atlantic SD 18195
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 34426
- SERGIO MENDEZ & BRAZIL 77**
/Elektra 7E 1102
- AFRO BLUE IMPRESSIONS**
JOHN COLTRANE/Pablo 2620 101 (RCA)

EDDIE HENDERSON COMIN' THROUGH

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HIS FIRST ALBUM ON
CAPITOL RECORDS AND TAPES



PRODUCED BY SKIP DRINKWATER

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ST 11671



THE R&B LP CHART

JULY 30, 1977

- REJOICE**
EMOTIONS/Columbia PC 34762
- COMMODORES**
Motown M7 884R1
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- FLOATERS**
ABC AB 1030
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- SLAVE**
Cotillion SD 9914 (Atlantic)
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
- PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
- SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
- BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- RICHARD PRYOR'S GREATEST HITS**
Warner Bros. BSK 3057
- STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
- AHH, THE NAME IS BOOTSY BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
- THELMA & JERRY**
THELMA HOUSTON & JERRY BUTLER/Motown M6 88751
- ENCHANTMENT**
Roadshow LA682 G (UA)
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
- LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. J2 34659 (CBS)
- TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
- MORE STUFF**
STUFF/WB BS 3061
- MAGIC JOURNEY**
SALSOL ORCHESTRA/Salsoul SZS 5515
- NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
- PART 3**
KC & THE SUNSHINE BAND T.K. 605

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Aldo Monges consolidó su imagen y se ubicó claramente como el autor intérprete de mayor impacto de la temporada. Sus dos hitazos "Brindo por tu cumpleaños" y "La Tristeza de mi mujer," acaparan el favoritismo en los más importantes núcleos musicales superando las 250 mil copias vendidas. Pero, indiscutiblemente en estos resultados es justo mencionar la importante y decisiva labor promocional que mancomunadamente han llevado adelante los sellos Microfón y Mélody, teniendo como responsable de toda la operación al ejecutivo argentino **Guillermo Santiso**, Gerente de marca de Microfón en México; quien dando muestras de honestidad profesional y enorme responsabilidad por el cargo, ha sido el culpable en un porcentaje muy elevado de la consolidación discográfica del guitarrero de Córdoba. ¡Congratulaciones para todos los involucrados!

Muchas novedades aparecen con enormes posibilidades, desta-

cando "San Juan de Letrán" interpretada por su propio autor **Sergio Esquivel** (RCA), "Renacer" tema con el que debuta en México el grupo **Miami Sound Machine** (RCA), "Enseñame a cantar" en las versiones de **Micky** (Ariola) y **Los Randall** (EMI Cápitól), "Ya no vuelvo a molestarte" con **Juan Gabriel** (RCA), "Regresa Ya" con **Los Baby's** (Peerless) y la versión original de **Aldo Rey** (Mélody), "Dejame, si has olvidado que te quiero" con **Los Vientos** del nuevo sello Disco-Disco y "Mi buen amor" de **Camilo Sesto** (Ariola) . . . Reorganización en Cisne RAFF. El organigrama de la compañía de los hermanos **Raúl** y **Rafael Ficachi** sufrirá variantes en cada departamento, pero con la armonía que caracteriza al grupo no dudo que resulten grandes beneficios.

¡Que cañonazo el de **Napoleón** con "Vive"! a pesar del tiempo que lleva como hit, la difusión no decae y las ventas siguen en aumento . . . Después de algunos

(Continued on page 69)

DESDE NUESTRO RINCON INTERNACIONAL

By TCMAS FUNDORA



■ Se celebró la "Convención Latinoamericana de RCA" está semana en el "Hotel Marriott" de Miami, dirigida por **K.J. Kurz, Jr.**, vicepresidente del Depto. Internacional de RCA Records de Nueva York, y con la participación de las subsidiarias y licenciadas RCA de Argentina, Brasil, Italia, México, España, Bolivia, Chile, Colombia, República Dominicana, Ecuador, El Salvador, Jamaica, Panamá, Puerto Rico, Peru, Uruguay, Venezuela y Estados Unidos. Con la asistencia de los dirigentes de

los cuerpos ejecutivos de las empresas, se mezclaron invitados especiales tales como **Joao Araujo**, Gerente de Sigla, Brasil y **Antonio Paladino**, **Henry Stone** de T.K. Records, **Joe Cayre** de Caytronics, **Barros de Alencar**, muy popular discjockey brasileño, así como **Antonio Celso** de Radio Excelsior, TV Globo, Brasil.

Más de disfrutar de la cordialidad de grandes amigos de RCA y ser testigo de la natural energía y dinamismo que la empresa está concediéndole al trabajo en grupo a favor de sus artistas, el producto en general presentado llenaba los más altos niveles de aceptación. El sonido manejado por **B. Cosochov** no dejó nada que desear y la labor de **Ileana Ordoñez** de Nueva York, **Elliot Horne** de Prensa e Información, N.Y., así como **Helcio Carmo** de la Regional, RCA, fué excepcional.

Entre el producto presentado, a pesar de que hubo demasiado de baladas en general, siguiendo más o menos el mismo curso en arreglos e interpretaciones, hubieron algunos con posibilidades de meterse internacionalmente, gracias a la labor simultánea de grupo, que RCA le está impartiendo a su "modus operandi" en Latinoamérica y Europa. Italia, representada por **F. Fanti**, se lució con las interpretaciones de **Ricardo Cocciant** ("Margarita") **Lucio Battisti**, ("Tengo un año más") y **Claudio Baglioni** con "Te quiero," dentro de la línea grabada en Español con, la asistencia de Argentina, así como la presentación de música "disco" y en Italiano, ofrecida en la muestra europea . . . España resaltó con "Que mi voz suba a los montes" por el grupo vocal **Gernika**, "La Inyección" por **Los Amaya**, "Pepa" por **Los Golfos** y con la interpretación del cantante chileno **Paolo Salvatore**, recientemente firmado a la etiqueta en España de "Buenos días amor" y "Linda." . . . De Colombia resaltó **Luis Gabriel** con su interpretación de "Todos mis amores." . . . Un punto aparte lo ofreció Chile con **Tito Fernández** interpretando "Mi Ciudad" y "Como cada día," con grandes posibilidades internacionales . . . Mexico presentó a **Juan Gabriel** con "Siempre en mimente" y "Canta, vive y sueña," Baria del Carmen, nueva voz que puede lograr impacto, la siempre popular **Yolandel Rio**, **Guadalupe Trigo**, (que no me dijo nada), el siempre presente **Marco Antonio Muñiz** y a la muy hermosa mujer, pero débil cantante, **Lucía Mendez** . . . Argentina logró impacto con **Silvana di Lorenzo**, **Danny** y el Grupo **Katunga** . . . La labor de coordinación general de **Joe Vias**, de RCA Records de Nueva York, fué notable . . . **Adolfo Pino**, Presidente de RCA Brazil y de la Regional estaba pendiente de cada detalle, asegurando un éxito total al evento.

RCA Brazil dió tónicas muy interesante con **Ronnie Von** interpretando "Dejé mi Vida" que pudiera ser copiada por todo el mundo si no se anda a tiempo, **Perla** con "Vete, yo te espararé" y "Un momento de amor," **Lindomar Castilho** con "Camas Separadas" y el repertorio en Inglés en el cual se destacaron "On a sunny day" (Continued on page 67)



K. J. Kurz, Jr.



Edward Cliff



Sonia Santos

Napoleon
"Vive"
...Y Discos Raff le felicita por ser
La Revelacion Juvenil del Año...

Y Por
"El Amor Secreto"
de la Banda
de **Eduardo Nunez**

Discos Raff
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LATIN AMERICAN HIT PARADE

Mexico

By VILO ARIAS SILVA

1. **POBREZA FATAL**
GRUPO MIRAMAR—Coro
2. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—RCA
3. **GAVILAN O PALOMA**
JOSE JOSE—Ariola
4. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES—Microfon
5. **LA TRISTEZA DE MI MUJER**
ALDO MONGES—Microfon
6. **LA AMELIA**
SERGIO Y ESTIBALIZ—Musart
7. **VIVE**
NAPOLEON—Cisne RAFF
8. **TRIANGULO**
LOS BABY'S—Peerless
9. **SAN JUAN DE LETRAN**
SERGIO ESQUIVEL—Polydor
10. **EL PERIODICO DE AYER**
HECTOR LAVOE—Fania

Argentina

By CENTRO CULTURAL
(R. GONZALEZ-IBANEZ)

1. **MI VIEJO**
NICOLA DI BARI—RCA
2. **OJOS SIN LUZ**
POMADA—RCA
3. **Y TE AMARE**
ANA Y JOHNNY—CBS
4. **VOLANDO**
BOBBYCRIMSON—Distal
5. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
6. **VEN CONMIGO**
DONNA SUMMER—Microfon
7. **FALSO AMOR**
LOS BUKIS—Microfon
8. **NENA ME GUSTA TU FORMA**
PETER FRAMPTON—EMI
9. **RECUERDOS DE UNA NOCHE**
LOS PASTELES VERDES—Microfon
10. **WOLLY BULLY**
SAM THE SHAM & THE PHAROAH'S—Phonogram

Chicago (Salsa)

By WEAW (JUAN MONTENEGRO)

1. **GUAGUANCO NO. 3**
LA TERRIFICA—International
2. **GIVE ME LOVE**
SANTANA—Columbia
3. **JUAN PACHANGA**
FANIA ALL STARS—Columbia
4. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
5. **ESA PRIETA**
PACHECO—Fania
6. **PUERTO RICO ME LLAMA**
LASO/J. BATTAAN—MCA
7. **SUNDAY KIND OF LOVE**
B. RODRIGUEZ Y LA CIA.—Vaya
8. **PABLO PUEBLO**
WILLIE COLON & RUBEN BLADES—Fania
9. **BAILA MI GUAGUANCO**
MON RIVERA—Vaya
10. **BEHIND THE RAIN**
GATO BARBIERI—A&M

San Francisco

By KBRG (OSCAR MUNOZ)

1. **MEJOR ME VOY**
CHELO
2. **PARA DECIRTE ADIOS**
EYDIE GORME & DANNY RIVERA
3. **SIEMPRE EN MI MENTE**
JUAN GABRIEL
4. **HOY POR MI, MANANA POR TI**
LOS JINETES
5. **APARTAMENTO 21**
WILLIE COLON
6. **UNA NOCHE COMO ESTA**
LOS BUKIS
7. **DILE**
FERNANDO ALLENDE
8. **EMIGRANTE LATINO**
LOS MELODICOS
9. **EL CIELO ESTA PERDIENDO**
UN ANGEL
FERNANDO RIBA
10. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO

New Mexico

By KOBE (JOHNNY GARCIA)

1. **CORAZON MALO**
AGUSTIN RAMIREZ
2. **DESPACITO**
LOS BANDIDOS
3. **ECHAME A MI LA CULPA**
LAS PALMAS 77
4. **YO MIRE UNA PALOMITA**
FREDDY MARTINEZ
5. **TOMANDO MIL COPAS**
LATIN BREED
6. **JUGUETE CARO**
ALFA
7. **LLAMARADA**
MANOLO MUNOZ
8. **AMORCITO, AMORCITO**
EDDIE AND PLAYBOYS
9. **LOS MISMO QUE A USTED**
PEOPLE
10. **EL MAS QUERIDO**
LOS CHAVOS

Miami

By WQBA (MARIO RUIZ)

1. **TE QUIERO**
ENRIQUE CACERES—Caytronics
2. **DUDO LO QUE PASA**
SOPHY—Velvet
3. **NO SE PUEDE MORIR POR DENTRO**
WILKINS—Velvet
4. **VEN A MI FERIA**
OSCAR D'LUGO—Oliva-Cantu
5. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—Audiofon
6. **ANORADO ENCUESTRO**
LISSETTE—Borinquen
7. **EL CARTERO**
TIPICA TROPICAL—Velvet
8. **EN ESTOS MOMENTOS Y A ESTAS HORAS**
MARIO ECHEVERRIA—Latin International
9. **FANTASIA**
JUAN BAU—Zafiro
10. **CONTIGO**
ANEXO III—Colorama

New York (Salsa)

By JOE GAINES

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

Fresno, Cal.

By KGST (RENE DE CORONADO)

1. **TE CANTO POR QUE TE QUIERO**
JOSE DOMINGO—Melody
2. **INDITA, QUERIDA**
LOS MUECAS—CBS
3. **SI PIENSO EN TI**
EL CONJUNTO SUPERIOR—Latin
4. **POBREZA**
GRUPO MIRAMAR—Safari
5. **CONTACION A LA CASA EN EL AIRE**
COSTA CHICA—Fama
6. **SOY INOCENTE**
ANTONIO AGUILAR—Musart
7. **HISTORIA DE UN AMOR**
MANOLO MUNOZ—GAS
8. **SE PUEDE MORIR POR DENTRO**
WILKINS—Velvet
9. **BOMBA #1**
LOS INOCENTES—Arriba
10. **CARTA JUGADA**
LOS AGUILAR—Phono-rax

Nuestro Rincon (Continued from page 66)

por Terry Winter, que merece atención especial, Edward Cliff, ciego brasileño que puede crear gran conmoción en "Nights of September" y "Summer Love." (Ahora están terminando también su primer long playing en Español. En portugués se lucieron el talentoso **Martinho da Vila** ("Oh compadre"), **Beth Carvalho** en "Asegurate," y **Miucha**, **Antonio Carlos Jobim** y **Chico Buarque** me impresionaron notablemente con "Llevatelo." (Vai Levando) **Wilson Simonal** interpretó un interpreté un interesante "medley" de músicas brasileñas. Fué interesante el sonido logrado por la **Sambasoul Orchestra** en la característica "disco" . . . Som Livre hizo quizás la mejor presentación por videotape de la Red Globo y la más ligera. Entre los artistas destacados figuraron **Sonia Santos** en "Brasileirinho" y **Carlos Alberto** en "Fracaso." Otros artistas presentados fueron **Rita Lee**, ("Oveja Negra") **Malcolm Forest**, **Cauby Peixoto**, **Helio Matheus**, **Ricardo**, **Carlos Cezar**, **Don Beto**, **Paul Jones** (en Ingles) **Ruy Maurity**, **Chico Batera** y **Abilio Manoel** . . . La versión "disco" presentada por Francia en interpretación de **Les Allumettes** titulada "Locomotion" está excelente. Alemania presentó al grupo **Baccara**, formado por dos españolas en "Yes, sir I can Boogie" y "Cara mía." ¡Muy buenas! . . . Hansa de Alemania se lució con el dueto **French Love**, integrado por la polaca **Halinka Brandowa** y la sueca **Natalia Nielszen** y el grupo **Blackmail** . . . La presentación de TK Productions de Miami fué recibida con gran beneplacito por los presentes, entre la cual se destacó notablemente la grabación de **Celi Bee & the Buzzy Bunch**. Audio Latino presentó a **Los Sobrinos del Juez** (The Judge's Nephews), **The Miami Sound Machine** y el recientemente firmado grupo norteamericano **Herman Kelly and Life** en "Easy Going" y "Dance to the drummer Beat." . . . Notable la interpretación del francés **Michel Sandour** del tema "Dix Ans Plus Tot" del sello Trema. Ariola América llevó su sonido de las manos de **Mac Mc Anally**, **Prism**, **Bue Jub**, **D.H. Storm** y **Glenda Bickell** . . . Esperábamos alguna salsa de parte de Venezuela, pero este ritmo, ahora tan popular en el país, fué ignorado en la convención. La riqueza y abundancia de material baladístico me ha hecho pasar por alto mucho notables intérpretes que lamentablemente se perderán dentro del gran conglomerado, ya que el material presentado, después de sufrir una previa eliminación en cada subsidiaria o licenciada RCA, es abundante en calidad y producción. En general, el ambiente fué

(Continued on page 68)

Record World en Brasil

By OLAVO A. BIANCO

■ Recientemente, hubo de publicarse que **Roberto Carlos**, mientras estaba de escala en Managua rumbo a Ecuador, había sido detenido y llevado a la Delegación de la Policía Federal, por verse envuelto en problemas de drogas. Según el cantante, el periodista estaba totalmente "mal informado," ya que su visita a la delegación fué únicamente para renovar su pasaporte y nada más. **Marcos Lazaro**, empresario de **Roberto Carlos**, estaba con el cantante en dicho viaje . . . El nuevo LP de **Nelson Ned**, titulado "El Romántico de America," saldrá a la venta pronto en Estados Unidos y México, para después ser lanzado en Venezuela, Colombia y Chile . . . Y ya que hablamos de Chile, nos han confirmado que el congreso Bi-annual de la FLAPF (Federación Latino-Americana de Productores Fonográficos), será celebrado en Viña del Mar, bajo la presidencia de **Jose Antonio Hutt**. Hutt pertenece al cuerpo ejecutivo de Dicesa (Discos Centro Americanos) y al mismo tiempo, el Presidente de la Directiva de la mencionada Federación . . . **Milton Nascimento** (Emi/Odeon) y **Chico Buarque** (Phonogram), salen de viaje para el continente Africano en Julio, donde haran varias presentaciones personales.

Después los dos llevan rumbo hacia los Estados Unidos . . . El tema "Amor Tem Que Ser Amor," interpretado por **Paulo Sergio** (Beverly), sigue con mucho éxito. El cantante se encuentra preparando su nuevo LP.

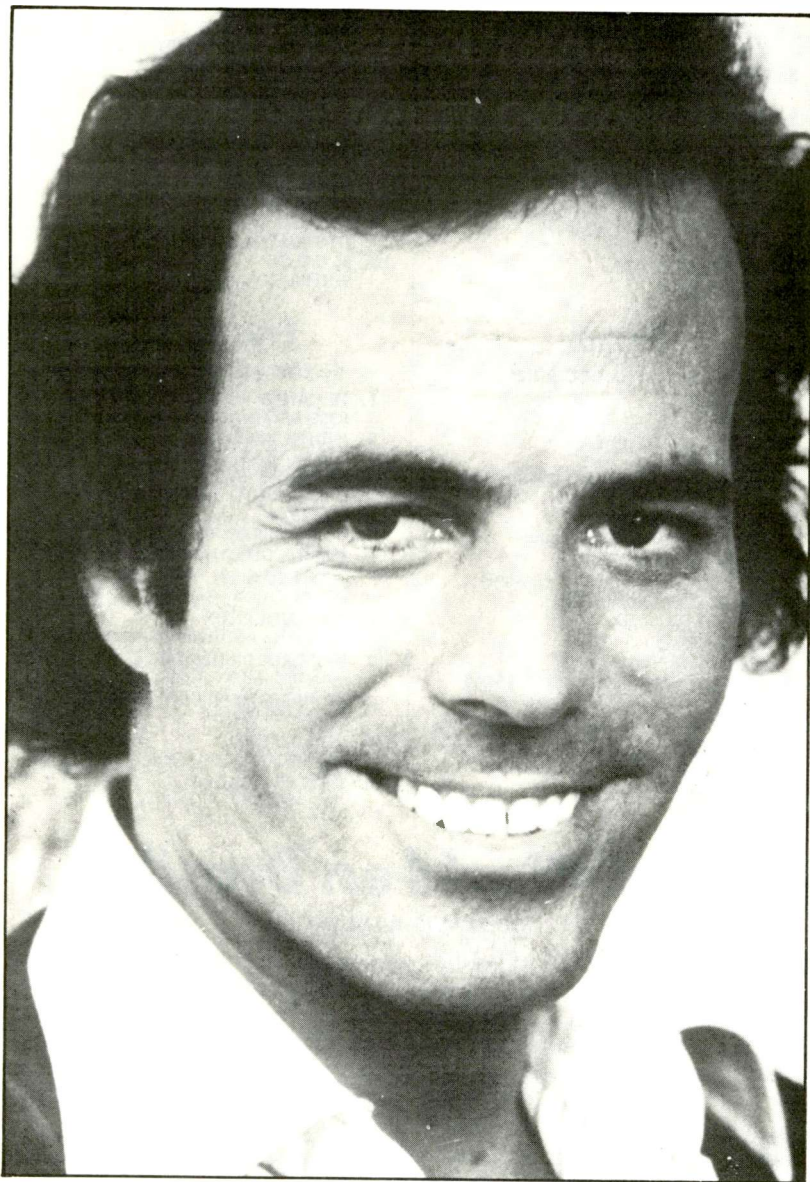
Se rumora que la Cadena Record, que en el pasado celebro los Festivales de Musica para la industria Brasileira, así como la serie de television "O Fino Da Bosa," la cual fue muy importante y transmitida por una de sus emisoras radiales, acaba de tener un éxito muy grande con "O Fino Da Musica." ¿Será posible que vuelvan los Festivales, para alegría de todos? . . . Como informamos en una de nuestras columnas, el show de **Rosemary** (Continental) se prepara para empezar en "Caneacao" en Rio de Janeiro, con algunas modificaciones y algunas atracciones adicionales, pero siempre con el mismo éxito . . . **Wanderleia**, ahora firmó con la compañía Emi/Odeon y está en plena producción de su nuevo LP bajo la dirección de **Egberto Gismonti**. El disco debiera estar a la venta para el mes de Julio . . . "Bazar" es un LP de fantástica calidas. Interpretado por **Costa Filho** (RCA), el disco salió a la

(Continued on page 69)

GRACIAS



RECORD WORLD LATIN AMERICAN ALBUM PICKS



JULIO IGLESIAS

MEJOR CANTANTE MASCULINO

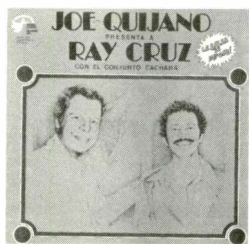


DAWN

MONGO SANTAMARIA—Vaya JMVS 61

Arreglos de Richard Clay, Roger Rosenberg, Marty Sheller, Bob Porcelli y Bill O'Connell, se luce Mongo Santamaría en esta grabación exponente de la influencia establecida entre lo latino, jazz y soul. "Happy As a Fat Rat in a Cheese Factory" (R. Clay), "Amanecer" (Joe Gallardo), "Manteca" (Chano Pozo/Dizzy Gillespie), "The Good Doctor" (M. Sheller) y "Jelly Belly" (M. Sheller).

■ With arrangements by Richard Clay, Roger Rosenberg, Marty Sheller, Bob Porcelli and Bill O'Connell, Mongo Santamaría is at his best. "New One" (R. Rosenberg), "Gabrielle" (R. Rosenberg), "That's Good" (B. Porcelli) and "Amanecer."



JOE QUIJANO PRESENTA

RAY CRUZ AND CONJUNTO CACHANA—Cesta Nueva CESN 1001

Excelente labor de los músicos relacionados le dan marco a Ray Cruz para muy salsosas interpretaciones de "La salsa se baila así" (Joe Quijano-Ch Palmieri), "Virgen de los reclusos" (Joe Arroyo), "El Telefon" (P. Flores) y "Total" (R. G. Perdomo). Producida por Larry Landa y Joe Quijano.

■ Superb salsa musicians back Ray Cruz on the vocals. Spicy Latin flavor and stamina in "Camino Verde" (C. Larrea), "La Saga de Juan" (P.O. Nuñez), "La salsa se impone" (J. Quijano), "Perdoname" (R. Matta) and "Vas a perder el tiempo."



AMOR AMOR

PERLA—Audio Latino RCALS 5035

En el tope de popularidad, sale Perla ahora con sus nuevos éxitos "Estúpidos" y "Fernando," incluidos en este elepe. Otros grandes temas e interpretaciones son "Un momento de amor" (Revaus-Sandou-Dessca-Lorenzo), "Amor Mío" (B. Anderson-Ulvaeus-T. Fundora), "Atardecer" (M. Morra-R. Jorge-M. Lopez), "Hasta Mañana" (Anderson-S. Anderson-Ulvaeus-T. Fundora).

■ At the top of popularity, Perla is now selling big with "Estupidos" (Limit-Schapiro-V. Murano-G. Correa) and "Fernando" (B. Andersson-S. Andersson-Ulvaeus-T. Fundora), included in this new album. Also, superb performances of "Amor, Amor" (M. Monti-T. Fundora), "Un momento de amor," "Hasta mañana" (Anderson-S. Anderson-Ulvaeus-T. Fundora) and "Patrick amor mio" (Schmits-Oostindie-Hoebee-Koelwijn-Arcusa-dela Calva).



2 SETS CON OSCAR

OSCAR D'LEON Y SU SALSA MAYOR—THS 2017

Gran sabor de salsa venezolana con Oscar D'Leon y su Salsa Mayor. Se incluyen "El Manicero" (M. Simons), "Juramento" (M. Matamoros), "Mata Siguaraya" (L. Frias) y "Ciego de amor" (Pedro Flores).

■ One of the top salsa groups from Venezuela, Oscar D'Leon and his Salsa Mayor are here at their best. "Oye lo que traigo" (O. Leon), "Mata Siguaraya," "Huele a quemao" (O. Leon) and "Porque será" (O. León).

Nuestro Rincon (Continued from page 67)

de total camaradería y el espíritu de altura, lo cual no deja dudas en cuanto a la gran posibilidad de que mucho del material presentado, figure en las "Tablas de Exitos" de cada uno de los países de este mundo nuestro . . . Y ahora . . . ¡Hasta la próxima!

The RCA Latin American Annual Convention took place this year at the Marriott Hotel in Miami, headed by K.J. Kurz Jr., vice president of the international dept. of RCA Records, New York, and with the at-

(Continued on page 69)



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En Brasil (Continued from page 67)

venta hace unas pocas semanas. Otro compositor que regresa . . . **Raul Seixas** y **Jorge Ben**, no quisieron renovar sus contratos con Phonogram. La RCA y WEA se estan disputando a los dos populares artistas.

Paulo Moreno

Otra gran pérdida para la radio de Rio De Janeiro fue la muerte a los 62 años del popular DJ de Radio Globo, **Paulo Moreno**, quien fuera muy conocido y querido por todos los artistas. La noticia dejó a la ciudad de Rio muy emocionada . . . Al regreso de un viaje por Portugal, donde se hizo la presentación de la novela "Gabriela" de la television portuguesa y de Nueva York, **Walter Clark**, superintendente general de la cadena Globo de Television y creador con **Joao Araujo** de la Som Livre (Sigla), solicitó su destitución de la importante posición que ocupaba en la organización. Clark fue reemplazado por el dueño del grupo de comunicaciones **Roberto Marinho**.

Sydney Magal promociona su LP "Meu Sangue Ferve Por Voce" y sigue alcanzando mucho exito. Los viejos exitos de **Sandro**, ahora en versión para el portugués, ganan fuerza de nuevo . . . La salida de **Walter Clark**, hizo nacer comentarios por toda la prensa de Brasil, con respecto al salario que recibia el ex-ejecutivo de la Cadena Globo de Television: Cien Mil Dolares (no, no se trata de un error) Cien mil dolares al mes . . . Casi nada!

Discoteca

La discoteca de más exito en Rio de Janeiro (donde ni la señora Regine tuvo siquiera ocasion de luchar). La New York City Discotheque, ya se prepara la apertura de su sucursal en Sao Paulo. Sera en Agosto y el local sera en la Avenida 9 de Julio, cerca del Hipopotamus, hoy un "Club cerrado" de la Ta Matete y no muy lejos del "Papagaio," hoy la mas popular entre los jovenes de Sao Paulo . . . Y eso es todo por ahora . . . ¡Hasta la proxima!

En Mexico (Continued from page 66)

años de lucha, **Alvaro Dávila** logra con su creación "Juntos Tú y Yo" lo que puedo considerar su primer éxito discográfico. El talento de Alvaro ha sido por fin recompensado . . . Primer sencillo de **Dulce** en la unión americana. Con los temas "Amor, Amor, Amor" y "Alfonsina y el Mar," la baladista mexicana debuta discográficamente en EU bajo la etiqueta Miami Records, que representa en ese mercado a todos los artistas Phillips . . . El "Nipper de Oro" para **Lucía Méndez** por haber rebasado las 250 mil copias vendidas con la versión de "Siempre estoy pensando en tí." El trofeo que ha institucionalizado RCA, le fué entregado por **Louis Coultolenc** flamante Presidente Mundial de la División Discos . . . ¡Libertad de SADAIC! es el sueño de todos los autores argentinos que radican ó están de paso por México. Con palabras impublicables la totalidad de ellos coinciden en sus apreciaciones hacia el organismo autoral de Argentina.

Héctor Lavoe

Con fuerza de hit nacional "El Periódico de Ayer" de **Héctor Lavoe** (Fania) . . . **El Grupo Miramar** (Coro), creadores de 4 impresionantes éxitos como son "Una Lágrima y un Recuerdo," "Aquel inmenso amor," "Pobreza Fatal" y "El Libro de los Dioses," serán lanzados en Argentina y Uruguay con la etiqueta Microfón. El contrato quedó firmado en México por **Federico Riojas** Presi-

dente de Coro y **Norberto Kaminisky** Vice-Presidente de Microfón . . . Fuerte apoyo promocional de Peerless hacia **Lupita Tovar**, joven intérprete del género ranchero que paulatinamente va ganando popularidad. Su primer sencillo está en el mercado con los temas "Como haré para entender" y "Calla y Vete."

Juan Gabriel

Continúan las especulaciones en torno a que **Juan Gabriel** dejará discográficamente el sello RCA para Enero de 1978. Hasta España se extiende la noticia al precisar **Alberto Galtz** Presidente de RCA española, que **Juan Gabriel** está muy comprometido con Ariola . . . **Carmela** y **Rafael** (MUSART) nominados como el dueto del año en nuestra selección de valores, afianzan de costa a costa su más reciente lanzamiento "Mi mejor tristeza" . . . La Salsa gana horas en difusión. Desde la ciudad de Monterrey me reportan 2 horas; de Mérida 2; de Tampico 5; de Veracruz 8 en diferentes estaciones y una hora diaria en la capital. Buena labor de **Jorge Iglesias**, que sigue batallando por introducir el alegre ritmo a México.

Angélica María, **Raúl Vale** y **Héctor Meneses**, terminando de grabar en España sus nuevas producciones . . . Bajo el sello Ariola aparecerá el álbum que **Los Beatles** grabaron en vivo en 1962 en el Star Club de Hamburgo Alemania . . . ¡Y hasta la próxima desde México!

Nuestro Rincon (Continued from page 68)

tendance of the branches and licensees of RCA in Latin America and Europe (Argentina, Brazil, Italia, Mexico, Spain, Bolivia, Chile, Colombia, Dominican Republic, Ecuador, El Salvador, Jamaica, Panama, Puerto Rico, Peru, Uruguay, Venezeula and the U.S.A.). Along with the top executives of the company, such as **Adolfo Pino**, president of RCA Brazil and the regional dept. and **Memo Infante** from Mexico, some special guest were present, such as **Joao Araujo**, director of Sigla (Som Livre, Brazil) **Antonio Paladino**, **Henry Stone** from T.K. Records, **Joe Cayre** (Caytronics), and **Barros de Alencar** and **Antonio Celso**, top disc jockeys from Brazil.

I really enjoyed the hospitality and stamina of the RCA group and witnessed the energy and team work that is moving the RCA International roster all over the world. **B. Cosochov** from New York took good care of the sound system and **Ileana Ordoñez** from the New York offices and assistant of **Joe Vias**, and **Helcio Carmo**, head of the regional dept., worked at the peak of tension and did an excellent job. Italy, represented by **F. Fanti**, offered good product by **Ricardo Cocciante** ("Margarita"), **Lucio Battisti** ("Tengo un año más") and **Claudio Baglioni**, all performed in Spanish (**Mario Pizzurno** from Argentina, did a terrific job on this).

Spain presented the vocal group **Gernika** performing "Que mi voz suba a los montes," **Los Amaya** with "La Inyección," **Los Golfos** with "Pepa" and the Chilean singer **Paolo Salvatore**, recently signed to the label in Spain. His performances of "Buenos días amor" and "Linda" could break in all markets . . . Colombia was led by **Luis Gabriel** performing "Todos mis amores" . . . **Tito Fernandez**, presented by Chile, was one of the top artists included in the convention with "Mi Ciudad" and "Como cada día" . . . Mexico topped their roster with the top composer of that country in this time, **Juan Gabriel**, performing "Siempre en mi mente" and "Canta, vive y sueña." Also presented were **María del Carmen**, a young voice with great possibilities, the always popular **Yolanda del Rio**, **Marco Antonio Muñoz**, **Guadalupe Trigo** and the beautiful **Lucia Mendez**.

Argentina offered their best with **Silvana di Lorenzo**, **Danny** and **Katunga** . . . RCA Brazil could make it real big with **Ronnie Von** performing "Deje mi vida," which could be covered in several countries.

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New Epic, Portrait, Assoc. Labels Dept.

(Continued from page 4)

marketing effort for each album artist.

The regional album promotion department will work very closely with radio to provide radio with trend-setting program tools. In addition, the regional album staff's increased involvement in marketing enhances the coordination of promotion between radio and accounts.

Before taking on his responsibilities as head of the album department, Rick Swig was associate director of national promotion for Epic Records. He started with Epic Records as a local promotion manager in San Francisco, progressing to regional promotion and marketing manager in the Northeast region before assuming his previous duties.

Jim Tyrrell, vice president, marketing, E/A/P Labels remarked, "The Epic, Associated and Portrait labels are fortunate to have Rick in such a key position. His background as a local man in the San Francisco market, which was such a trend-setter market for rock albums in our business, has certainly served to formulate a lot of the concepts that he has implemented in subsequent greater responsibilities. We especially felt his knowledge and ability to make things happen during his time as associate director of national promotion. We expect to build a superior staff, effectively implementing contemporary promotion concepts which Swig has developed in coordination with other E/A/P label groups' marketing departments."

Background

Harvey Leeds started with CBS Records as a college rep before moving to a post as college promotion manager for the northeast region. One year ago he became a regional album promotion manager. Also joining Leeds at that time in a similar position in the western region was Jim McKeon. McKeon brings nine years of radio experience with him having worked in Detroit at WABX and WRIF before becoming

WCI Earnings

(Continued from page 4)

music publishing division again led the way, boosting its revenues to \$113,644,000 for the quarter from \$96,032,000 a year ago) and its operating income to \$17,938,000 from \$15,903,000. For the six-month period just completed, the record division took in \$227,058,000, up from \$181,184,000, and earned \$36,653,000, up from \$30,006 in the first half of 1976.

ing program director at KWST in Los Angeles. Lou Mann, like Swig, came up through the Epic Records promotion ranks from local promotion manager first in Miami and then in Chicago. Jon Kirksey joined Epic Records as a local promotion manager in Dallas in 1972 and has experience with various other labels in other parts of the country. Curtis Jones recently joined Epic, Associated and Portrait Records from Warner Brothers Records in Atlanta, having previously worked for Shelter and Lifesong Records. His music business career began in radio at WZZQ in Jacksonville and WGVJ in Gainesville.

NARM Scholarship Committee Named

■ CHERRY HILL, N. J. — George Souvall, president of the National Association of Recording Merchandisers, and Daniel Heilicher, former chairman of the NARM board, and this year's scholarship committee chairman, have jointly announced the appointments to the scholarship committee for the 1977-78 Association year.

Serving on the committee with Heilicher will be Edward Carter (Metro Music Corp., Chicago, Ill.); John Cohen (Disc Records, Highland Heights, Ohio); Herb Mendelsohn (ABC Record and Tape Sales, Hackensack, N.J.); Harold Okinow (Lieberman Enterprises, Minneapolis, Minn.); James Powers (Handleman Co., Clawson, Mich.); Jerold Richman (Richman Bros., Philadelphia, Pa.); Milton Salstone (M.S. Distributors, Morton Grove, Ill.); James Schwartz (District Records, Washington, D.C.); David Siebert (Siebert's Inc., Little Rock, Arkansas); Sam Souvall (Alta Distribut-

Mink's 'Towering' Welcome



New York-based Mink DeVille made their debut west coast appearance as a Capitol recording band recently at The Whisky in Hollywood. The show featured selections from their debut Capitol LP, "Cabretta," including their first single, "Mixed Up, Shook Up Girl." Band-leader Willy DeVille was welcomed to the Southland by Capitol executives from the "Tower" in Hollywood, and by Russ Solomon, owner and president of the Tower Records retail chain. Seen backstage, standing (from left) are: Rupert Perry, vice president & chief operating officer; and Russ Solomon. Kneeling are: co-manager Chris Evans; and Bruce Garfield, director, press & artist relations.

WEA Meetings with Black Retailers

(Continued from page 8)

motion/distribution level."

In the past, full servicing has been somewhat sketchy. The retailers had not been receiving enough display and promotional material. WEA will now make it simpler for the retailer to get in touch with an individual who can answer their specific questions.

Prior to the new resolution by WEA, black retailers and their distributors as well often complained of no concrete bases upon which to anchor in time of trouble. Now WEA, according to Fields, will provide that degree of attention. "This does not mean that WEA will constantly

change policy at a moment's notice, but is open to suggestion, consensus of opinion, and will readily supply reasons for absolutes that give definite guidelines for the solutions to problems," Fields explained.

WEA's goal at present, according to Fields is "to design a structure of promotion/distribution/sales for black music conceived much along the lines of that of the pop world. With respect to the needs of the black community, the possibilities are awesome."

Confabs between the r&b outlet and WEA have already occurred in Detroit, Chicago, Cleveland, New York, Philadelphia, Dallas and Houston. The response in these cities has been equanimous with that of the Los Angeles meeting. "Basically the black retailer has been neglected somewhere near forever," concluded Fields. "Those in attendance at the diner have become aware that they are acknowledged, as much as we now understand their plight as the most important and still unknown quantity in the area of black music sales." The final meeting between black retailers and WEA execs takes place Wednesday night in San Francisco.

UA Publishing Hot

(Continued from page 4)

cent additions to the company's complement of writers and long-term signees.

Dismissing any special shift in publishing emphasis, Schuster noted that the streak is the continuation of '77 chart activity that has included three number one singles, Manilow's "Weekend in New England," Conti's "Gonna Fly Now" and Dr. Buzard and The Original Savannah Band's "Whispering," with other '77 single hits including songs recorded by Labelle, Ringo Starr, Firefall and two earlier Electric Light Orchestra singles.

"What am I going to say," Schuster cracked, "that it was hard work and good songs? In a sense, we still operate the same way in 1977 that we did in 1947: we try to exploit every copyright we control, regardless of its age." Schuster agreed that a greater receptivity to outside material from pop producers has been one general publishing trend that has opened doors. "They always appreciate the 'contemporary standards' when we suggest them; these are songs that are right under their noses, and only need to be properly brought to the producers' attention."

Beethoven Gold



James J. Frey (left) vice president, classical division, and Lou Simon (right) executive vice president of Polydor, Inc. present Dr. Werner Vogelsang, president of Polydor International, with a gold record of Herbert von Karajen's set of Beethoven's Complete Symphonies performed by the Berlin Philharmonic on Deutsche Grammophon. It is only the fifth classical record to be certified gold since 1952. The record was given to Dr. Vogelsang at his recent farewell party before he embarked for Polydor's main office in Hamburg.

WEA Promotes Cohen

■ LOS ANGELES — Vic Faraci, Warner - Elektra - Atlantic's vice president of marketing, has announced the promotion of Rick Cohen as WEA's Chicago branch sales manager, succeeding Al Abrams, now Chicago's branch manager.

BMI Names Smith

■ NEW YORK—Alan Smith has been appointed vice president, licensing for Broadcast Music, Inc. (BMI). The appointment was announced by the board of directors of BMI and fills the vacancy left by the sudden death of Robert J. Higgins last month.

Radio Short Takes

(Continued from page 46)

to **Eric Foxx**, 11128 John Galt Blvd., Omaha, Nebraska 68137 . . . KKLS/Rapid City will be having an inner-tube race down the Rapid Creek on July 30. A little more daring than a canoe . . . **Shotgun Tom Kelley** of B-100 became a daddy on July 10 to a little girl, **Melanie**. Good luck Melanie! . . . This just in from **Jimi Fox** of 10Q: "It is with extreme pleasure I announce that **Tony Evans** is the new 6 p.m.-9 p.m. jock at 10Q. I'm also equally pleased to announce that **Phil Flowers**, presently employed with B-100 will be our new production director and weekend celebrity." Evans was promoted from production director and weekends to his current standing . . . **Dr. Sarznski** from 13Q goes to WIFI-92 as **Michael Epstein** doing 10 p.m.-2 a.m. . . . The Big WISE had a southern rock weekend where they gave away the "South's Greatest Hits" lp on Capricorn, & Southern Fried Chicken from Chick-fil-a.

Dennis Cahill from WIBG to WIFI as production director/swing man . . . **David Hohn** is the new MD at KTOQ. He reports to **Jack Daniels**, PD . . . I received a letter from **Scott Christenson** of WEAQ asking if I may help him with this minor industry problem which could turn into a major one — communication. It seems that every time Scott receives a call but cannot talk at that moment, someone will undoubtedly ask him to return the call collect, which he in turn does. But, then the person in which he calls collect does not accept the collect call, whether it be that person is no longer available or other reasons. Scott asks that those of you who call him either hold on till he gets to you, or be available to call right back or accept his call collect. The phone company has inquired with Scott as to why he has such a large number of incomplete collect calls. Scott makes a great deal of effort to return calls but only asks that you accept them when he calls. Unfortunately the station cannot afford such a large expense as a **WATS** line. I may be contradicting myself in agreeing with his point of view because I too ask people to call back collect. Please, if the phone company is consulting those of you who I speak to, let me know and we'll work something out. Scott and I thank you for your cooperation.

FCC Stock Ruling

(Continued from page 46)

The NAB argued that pension funds that are self-administered labor under a discriminatory policy because if their portfolio were administered by a bank trust department their share of interest could be five percent instead of one percent. As well, the rule denies broadcast corporations access to a "significant source of capital."

The FCC turned down the

NAB's request saying that the association "offered no more than a general argument that self-administered pension funds should be treated to support the NAB's contentions, the FCC said.

Waivers Possible

The FCC did say however that any pension which "feels prejudiced by the one percent benchmark" will be granted waivers on a case-by-case basis.

AM Action

(Continued from page 47)

WRFC, HB-29 10Q, HB-34 WGSV and HB-33 WAIR.

CROSSOVERS

Heatwave (Epic). With most of the nation afflicted by searing temperatures this week, this timely record pops out of Atlanta. The r&b stations lead the way, quickly followed by both Z93 and WQXI in the past several weeks. A national picture has developed now which includes at least eight r&b major markets and Y100 on the pop side along with KLEO (14-9), WAVZ (4-2), WRFC (21-16) BJ105 28-21), 98Q (28-21) and WGLF (24-20).

NEW ACTION

Shaun Cassidy (Warner/Curb) "That's Rock 'N' Roll." With "Da Doo Ron Ron" #1 for some and certainly in power rotation for most, initial activity on this follow-up includes KHJ, WRKO, WFIL, KILT, WPRO-FM, WERC, WORC, WBBQ and WAUG among others.

Kenny Rogers (United Artists) "Daytime Friends." Coming on strong out of the box is this new release after a sizeable hit with "Lucille." Confirmed believers in Rogers' pop appeal are WMPS, Z93 and WMAK all hitting it this week.

Lotte Lehman

(Continued from page 59)

ment, easily moves from soubrette roles to lighter Wagner parts, with great intonational security and a consistent color throughout her range. But the single most overwhelming ingredient of Miss Lehmann's magic was her intensity. In almost every cut on the record which includes German, French and Italian opera, plus too few of her famous song recordings, one senses the blazing in the character that must have riveted the interest and enthusiasm of every member of the audience. As Coveny says in his notes, how lucky were those who got to see and hear her!

As for the record itself, it seems unnecessary to discuss her readings of the Marschallin's two monologues from *Der Rosenkavalier*, "Mein Elemer" from *Arabella* or "Du bist der Lenz" from *Die Waukuere*. (It is pertinent to note that the landmark recording of the first act of *Die Waukuere*, with Miss Lehmann, Lauritz Melchior, Emanuel List, conducted by Bruno Walter, is still available on Seraphim; dealers might sell this unequalled recording to those who enjoy Miss

Lehmann's memorial discs.)

What is more interesting to this listener on the album is Miss Lehmann's grasp of Italian style even though most of the Italian arias are sung in German. The best is the most surprising: "La mamma morta" (styled "Von Blut geroetet") from *Andrea Chenier*. Her rich control of the line, her expressiveness, her capacity at coloring the voice, while never making it rough or heavy, are all astonishing. And though she pronounces every word of the German, she makes the consonants fit into the line.

Equally memorable is her singing of Manon's "Adieu, Notre Petite Table" and Antonia's aria from *The Tales of Hoffman*. In the Italian arias a few samples may seem less than ideal: Mimi sounds a bit heroic, Butterfly's entrance without the final d-flat is inevitably disappointing, but such are minor quibbles.

At the conclusion of the records one is left with appreciation to Angel for letting a new generation hear Lotte Lehmann. Hers is an art that grows more imposing with age.

CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO** — Obscured By Crowds Dept.: Canada's two largest concert promoters, Toronto's Concert Productions International and Montreal's Donald K. Donald, were both vying for the concert attendance record within two days of each other. CPI's bill consisted of **Fleetwood Mac**, **Boz Scaggs** and **Kenny Loggins** on a Monday night and Donald's bill Wednesday night presented **Pink Floyd** at Montreal's monstrous Olympic Stadium. The CPI show drew 60,000, setting a new record which lasted two days, until Floyd drew 78,000 Quebecois. And **Donald Tarlton** feels that Floyd could have drawn more had the local authorities allowed him to place more tickets on sale. Current rumors that the Floyd show was papered with pigs, dogs and sheep, however, are totally false. Both promoters are presenting **ELP** later this month, so perhaps the battle has not yet been won.

Ministry Of Culture Announcement: Actually there have been no official comments from the government, but a rather bizarre cultural exchange program is underway, with Canada and the U.S. trading new wave acts. CBGB's **Hilly Kristal** was in town with **The Dead Boys** a while back and during his stay worked out a neat deal. Toronto's fave anti-heroes **The Viletones**, **The Diodes** and **Teenage Head** are trekking to CBGB's for their Big Apple debut and in turn, Kristal is sending up **The Dead Boys** and another act to perform at our very own **Crash'n'Burn**. Circus editor Bob Ruddick commented in the *Soho Weekly News* recently that staid and conservative Toronto was indeed this continent's 'punk' capital. (We understand that **Nazi Dog**, lead primal screamer with **The Viletones**, is the son of a **Benson & Hedges** exec. . . . so much for the standard 'product of a working class environment' line which appeals so much to the social worker in us all!)

Bits'n' pieces: Smile Records is mounting a massive push behind **Johnnie Lovesin**, now being billed as "The Electric Kid." A tremendous guitarist when sober and an even better comedian/streetfighter when not, Lovesin has been a fixture on the local scene since last decade's punk movement and it's great to see a player of his calibre finally get some industry support. **April Wine** is undertaking an eastern Canadian tour which will cover 19 cities in 30 days and invariably sell

(Continued on page 73)

AUSTRALIA

By **ED NIMMERVOLL**

■ For the last year the Australian recording industry has been waiting for the outcome of a government enquiry by the Industries Assistance Commission into the workings of our industry. There were a variety of submissions put before the commission, hoping to win government support, but the strongest and most contentious of all the lobbies was the one vying for a greater proportional representation quota for Australian records on radio.

At the present time Australian radio is obliged to include at least 15 percent Australian-made recordings, but with our local product generally in the doldrums at present there are many companies asking the commission for protection through the enforcement of a larger local product quota.

The first indications of the commission's recommendations suggest that the commission will advise the government to phase out the 15 percent quota rather than extend it. There is no official statement forthcoming from the commission as yet, but the rumors that this will be their decision on quotas has sent shock waves through the Australian record industry.

Such a recommendation will undoubtedly lead to even less local product being recorded by Australian-based major companies, and it is feared that we might see a "talent drain" the likes of which was experienced in the sixties, when a large proportion of the most talented amongst the recording industry were forced to leave the country in order to satisfy their own careers.

The top single around the country at present is **Dr. Hook's** "Walk

(Continued on page 73)

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—**The Beach Boys** summer tour has been cancelled as they have now decided that there is insufficient time to organize the planned extravaganza. **Dr. Hook** has denied rumors of an early visit here but they will tour later in the year as will other Capitol act **Mink DeVille**, whose "Spanish Stroll" has met with instant success in the UK. **Ted Nugent**, also enjoying chart success with his "Cat Scratch Fever" album, will play the Hammersmith Odeon on August 16 and 17 and other visitors during the coming months include **Steve Miller** for an open air concert at Longleat; **Harry Chapin** for a follow-up New Victoria Theatre date; and **The Stanley Clarke Band**, which plays the same venue on August 5 as part of a short tour.

Mercury has issued a **Rod Stewart** maxi single featuring "Mandolin Wind" as the lead track and Capitol also looks to its catalogue to capitalize on **Linda Ronstadt's** current popularity by re-releasing both the single and album titled "Different Drum." Best new singles come from the girls with **Lesley Duncan's** "Maybe It's Lost" (GM), **Yvonne Elliman's** "I Can't Get You Out Of My Mind" (RSO) and **Dana's** "Put Some Words Together" (GTO) all having hit potential, while the **Hollies'** "Amnesty" (Polydor) sees them back at their best. **The Real Thing** has a winning album titled "4 from 8," the first written and produced entirely by group members **Chris** and **Eddie Amoo**. Pye is underway with a massive marketing campaign which should result in another Top 10 success for the British soul group, and expect chart entry too for **The Rumour's** "Max" album (Vertigo).

Marshall Cavendish Ltd. has acquired a 100 percent shareholding in Transatlantic Records and Heathside Music from the Granada TV group which will effect a merger with the Cavendish controlled O & H company run by **Geoff Hannington** and **Olav Wyper**. Stiff Records has renewed its association with Island having signed a new three year pressing and distribution deal, cancelling their previous licencing arrangement in order that they can handle their own press and promotion in future. The move follows an undisclosed disagreement between the two companies which resulted in an immediate withdrawal of all Stiff product.

Following his success in Europe, **Freddie Cole** (Nat's brother) has been signed to Request Records of Hollywood by **Ton Van Der Bremer** of Basart Records, Holland, which controls his product for the world. Meanwhile still in the Netherlands American long time UK resident **P.J. Proby** has arrived to become lead singer with famed Dutch group **Focus**, and EMI MOR division staff man **Gordon Mackenzie** takes up residency in Haarlem to become label manager at EMI-Bovema.

Film producer **Tony Palmer**, recently responsible for the "All You Need Is Love" TV series on the history of rock, will film a travelogue

(Continued on page 75)

RCA Latin Convention



RCA Records International recently hosted a Latin American Convention in Miami for RCA subsidiaries and licensees from 17 nations. This year's meeting marked the first time in eleven years that the international gathering was held in the U.S. Highlighting the two-day convention were product presentations of more than seventy-five artists from most of the countries attending. Pictured from left are: Joao Araujo, director of Sigla, Brazil; Celi Bee, T.K. Records artist; RCA Brazil president Adolfo Pina; Karl J. Kurz, Jr., division VP, RCA Records Intl.; and Osmar Zan, a&r manager, RCA Brazil.

Wheelin' & Dealin'



Executives of Polydor Incorporated shown above receiving the Golden Wheel award from Polydor International for being the "best performing Polydor company" in the world for 1976 are (from left, standing): Chris Whent, director of business affairs; Stan Bly, VP, promotion; Ekke Schnabel, VP, business affairs; Dick Carter, VP, Phonodisc product development; Harry Anger, VP, marketing for Polydor; Hans Voogveen, VP, finance for Phonodisc; David Shein, controller; John Frisoli, executive VP and chief operating officer of Phonodisc; and (seated) Irwin H. Steinberg, president of Polydor Incorporated; and Lou Simon, executive VP and general manager of Polydor Incorporated.

Canada *(Continued from page 72)*

out everywhere. **Moe Koffman**, a local fixture even longer than Love-sin, has been commissioned by the Royal Ontario Museum to record an album, now in the can, called "Museum Piece." The compositions were the result of Moe's investigation of the Museum's displays and GRT plans to kick off the album's release with a reception at the Museum. This coincides rather well with the release of the new **Paul Horn** album done inside the Great Pyramid in Egypt. Ireland's **The Chieftains**, soon to release their seventh album, recorded live partially at Toronto's Massey Hall, are set to headline a Canadian tour in September. The septet has also completed recording the soundtrack for "Le Taxi Mauve," a new film starring Fred Astaire and Peter Ustinov. **Brent Titcomb**, an established name on the local folk circuit, has released a solo album on his own Manohar label and is undertaking a cross-country tour of folk venues which will last until the end of August.

Rumors Regardless Of Accuracy: Is it true that the United Artists catalogue will be distributed by RCA as of August 1 now that UA and Capitol have cut their ties? Is it true that the secret project on which former CHUM-FM PD **Duff Roman** has been working since leaving the station is in fact another attempt to reunite **The Beatles**? Is it true that RCA may be shutting down their Smith Falls pressing plant? Is it true that **Kiss**, currently in the midst of a Canadian tour, may be planning to pack it in soon to work on other projects? Do you care?

Australia *(Continued from page 72)*

Right In," while **Boz Scaggs** retained the top album spot . . . Among the most active albums are **Steve Miller's** "Book Of Dreams," **10cc's** "Deceptive Bends," **Sherbet's** "Photoplay" and most active of all is the **Peter Frampton** set, "I'm In You," which is repeating its international achievements here . . . The singles department finds "You've Got To Get Up And Dance" (**Supercharge**), "My Little Girl" (**TMG**-an Australian Faces-type combo), "Going In With My Eyes Open" (**David Soul**), "Ain't Gonna Bump No More" (**Joe Tex**) and "Dreams" (**Fleetwood Mac**) the most active.

Joe Cocker is creating his predictable "mad dog" press coverage during his visit, which began with a concert at the holiday resort Great Keppel Island . . . **Suzi Quatro** is here for one concert only in Melbourne only . . . After a busy couple of touring months quiet is setting in again with only **Supercharge**, **Janis Ian**, **Joan Armatrading** and the **Carpenters** scheduled.

Executive movements are highlighted by the shifts in the EMI structure after the departure of EMI's national promotion man **Roger Langford**. **Rob Walker** has been moved from Melbourne to Sydney to fill the vacancy. It's Walker's second big promotion in six months. He had been brought in from New Zealand to head the Victorian EMI Records Division . . . WEA Victoria has shifted its warehouse and offices from the outskirts of Melbourne to a fringe city location. It is now at 77 Capel Street, West Melbourne, 3003, Victoria.

Any queries which **Record World** readers may have on the Australian music scene will be happily replied if you write to us at 325 Moray Street, South Melbourne, 3205, Victoria.

ENGLAND'S TOP 25

Singles

- 1 I FEEL LOVE DONNA SUMMER/GTO
- 2 SO YOU WIN AGAIN HOT CHOCOLATE/RAK
- 3 MA BAKER BONEY M/Atlantic
- 4 FANFARE FOR THE COMMON MAN ELP/Atlantic
- 5 ANGELO BROTHERHOOD OF MAN/Pye
- 6 BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT/PIPS/Buddah
- 7 PRETTY VACANT SEX PISTOLS/Virgin
- 8 SAM OLIVIA NEWTON-JOHN/EMI
- 9 OH LORI ALESSI/A&M
- 10 SLOW DOWN JOHN MILES/Decca
- 11 PEACHES STRANGLERS/UA
- 12 SHOW YOU THE WAY TO GO JACKSONS/Epic
- 13 DO WHAT YOU WANNA DO T CONNECTION/TK
- 14 FEEL THE NEED DETROIT EMERALDS/Atlantic
- 15 YOU'RE GONNA GET NEXT TO ME BO KIRKLAND/RUTH DANIELS/EMI Int.
- 16 ONE STEP AWAY TAVARES/Capitol
- 17 GOOD OLD FASHIONED LOVER BOY QUEEN/EMI
- 18 EVERGREEN BARBRA STREISAND/CBS
- 19 WE'RE ALL ALONE RITA COOLIDGE/A&M
- 20 EASY COMMODORES/Motown
- 21 THE CRUNCH RAM BAND/Good Earth
- 22 THREE RING CIRCUS BARRY BIGGS/Dynamic
- 23 ROADRUNNER JONATHAN RICHMAN/Beserkley
- 24 IT'S YOUR LIFE SMOKIE/RAK
- 25 DREAMS FLEETWOOD MAC/Warner Bros.

Albums

- 1 THE JOHNNY MATHIS COLLECTION/CBS
- 2 A STAR IS BORN/CBS
- 3 THE MUPPET SHOW/Pye
- 4 LOVE AT THE GREEK NEIL DIAMOND/CBS
- 5 BEATLES AT THE HOLLYWOOD BOWL/Parlophone
- 6 ARRIVAL ABBA/Epic
- 7 STRANGLERS/UA
- 8 RUMOURS FLEETWOOD MAC/Warner Bros.
- 9 HOTEL CALIFORNIA EAGLES/Asylum
- 10 EXODUS BOB MARLEY & THE WAILERS/Island
- 11 A NEW WORLD RECORD ELO/Jet
- 12 BEST OF THE MAMAS AND PAPAS/Arcade
- 13 I REMEMBER YESTERDAY DONNA SUMMER/GTO
- 14 DECEPTIVE BENDS 10cc/Mercury
- 15 STEVE WINWOOD/Island
- 16 WORKS ELP/Atlantic
- 17 GREATEST HITS ABBA/Epic
- 18 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 19 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 20 SILK DEGREES BOZ SCAGGS/CBS
- 21 20 GOLDEN GREATS SHADOWS/EMI
- 22 AMERICAN STARS'N'BARS NEIL YOUNG/Reprise
- 23 GREATEST HITS SMOKIE/RAK
- 24 IN FLIGHT GEORGE BENSON/Warner Bros.
- 25 EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M

Dialogue (Continued from page 48)

times. I don't have the machinery of big record companies and I want to avoid ever getting it.

RW: Have you made money on all of your singles nevertheless?

Robinson: Yes. We only had one single that didn't at least pay for itself and that was the Max Wall record. It never caught on, possibly because it was outside of the basic Stiff catalogue. You have to experiment with what you can and cannot do. It was written by Ian Drury of Kilburn and the High Roads and we'll probably put out an album by him and that track might be on it.

RW: You've released three albums. Do you find that the formula you have for singles holds true for albums as well?

Robinson: Yes, to an extent. We outsell any first album by any new group in England with the exception of those which have a hit single immediately, which are few and far between anyway. For example, the Damned record, which was the first of the albums by punk groups in England, has sold about 45,000 copies. About 8,000 of them were sold in America. About 15,000 more were sold in Europe which gives you a total of 60,000 which is a lot higher than what a new group in England would sell on the average. Major record companies have begun to worry because their sales have dropped dramatically this summer. They always drop in the summer anyway, but now the figures are so low that it takes very little sales to get a record well into the top 50. Meanwhile, record companies are waiting for this punk stuff to go away, but what they don't realize is if the huge record buying audience out there doesn't get the record they want, they won't then go out and buy an Eagles album. There is a new generation that is growing up in England. It is going to be mirrored in America and has already begun to be mirrored in Europe. They alone will decide what they like and what they are going to buy.

RW: How high did The Damned album get on the chart?

Robinson: It went to number 26. The last time we were here, we gave various interviews to various people who wanted to know what we were doing, and a lot of people who I've known for a long time in the record business said, "You're assinine. It's noise, it's not music" or "I think you've gone mad" which encouraged me a great deal. And they're now the people running around London and signing every band that looks funny or weird.

RW: How do you personally judge what punk band is worth signing? There must be hundreds of new ones each week in England.

Robinson: In England there are loads of them. I could find them in America if I spent any time on the streets of New York. There are thousands of them out there. What we're used to is a system that produces them. They're signed for their good looks and their entire credibility on the establishment record scene. Probably the most likely, the most talented are the least likely to get into a position to do anything. I don't say that the people who do well or are making money are bad, but they're MOR, most of them, and they're in a MOR situation. There's another side to it which is more stimulating, and that is the area my partners and myself work in. I've known Elvis Costello since 1972. He's been around making tapes and bringing them to record companies for almost four years and he's never even gotten the slightest tickle. I knew that as soon as we got a record label, that was one person we were definitely going to have on it. And there's loads more like him. With Elvis, there's the potential for people to look at him and say, "Where did he come from?"

For example, I look at people who write songs and are in bands and think to myself, "What would they be like if they had everything worked out for them? If they were playing at their absolute best, how good would they be?" It's my business to make that happen. That's my basic philosophy. I'm good at my job. I can't write songs, but I can recognize good songwriters and I look at them the same way all good a&r departments should look at them. Judging a tape or spending one night with a band doesn't tell you anything unless you're looking for something odd. When I say pebbles on a beach—yes, there are thousands of out of work musicians. England has probably got 10,000 out of work musicians. They're not Eric Claptons or singers like Freddie Mercury who are totally stage crafted. They're Mr. and Mrs. Anybody and the audience can sense that. It's like when the Merseybeat groups started and the audience said to themselves, "I could do that," whereas you don't think you are going to pick up a guitar and play like Yes. You need your dad to buy you a \$10,000 ARP synthesizer if you want to be a keyboard player these days. When you see Yes or the Pink Floyd you are watching their theatrical dexterity which costs a fortune to produce. When you see Elvis Costello, the Damned, the Sex Pistols or the Stranglers, the people in the audience say, "I could do that" because they're doing it on a much more basic level. It's back to simplicity which is the level at which it started. ☺

Gold & Friends



Following his recent appearance at Universal Amphitheater, Elektra/Asylum's Andrew Gold entertained a few friends backstage. Pictured from left: Jackson Browne; Rip Pelley, E/A national coordinator/artist relations; Sally Stevens, E/A west coast publicist; Ken Buttice, E/A vice president/promotion; Norman Epstein, Gold's manager; Steve Wax, E/A president; and Jerry Sharell, E/A vice president/artist development.

COPY WRITES (A Report on the Music Publishing Scene)

By PAT BAIRD

■ In a joint announcement made this week, **Ed Silvers**, (president of Warner Bros. Music) and **Martin Winkler** (president of Belwin-Mills Publishing Corp.) squashed all rumors about the possible purchase of B-M by Warners. They announced that negotiations between the two giant publishers have been "suspended indefinitely." Representatives of the companies have been trying to hammer out an agreement for months but no further details on the suspension were available.

Ronny Vance, director of creative activities at 20th Century Music's L.A. office, is currently in N.Y. co-producing an album with 20th writer **Topper**. The writer/artist, who Vance says is a cross between "Mungo Jerry and Paul Simon," has been on tour with **Billy Joel** and did the guitar work on Joel's "Turnstiles" lp. They're working at Ultra Sonic Studios in Hempstead with musicians **Liberty DeVito**, **Howie Emerson** and **Doug Stegmeyer**. . . Also at 20th, the incidental music from their film score "Fire Sale" (starring **Sid Caesar**, **Alan Arkin** and **Rob Reiner**) has been pieced together by producer **Dave Grusin** and released on Greedy Records by **The Greedy Band**. It's called "Slam Dunk."

AND SPEAKING OF THE VANCE FAMILY: Ronny's brother **Kenny Vance** is currently producing an album with **Eric Mercury** for C.A.M.-U.S.A. Productions. Mercury has had a number of hits on Avco Embassy, Stax and Mercury and Vance has had a number of hits as a founding member of **Jay & The Americans**. He still performs as a solo artist and was recently featured on "Saturday Night Live."

THE BEAT GOES ON: Add one more to the plethora of "Slow Dancing" records now in release. This one's by **John Travolta** (Mid-song) and called "(Feel So Good) Slow Dancing." It's written by **Paul Jabara**, produced by **Jeff Barry**, published by Warner/Tamerlane and has nothing whatever to do with the records of similar titles by **Johnny Rivers**, **The Funky Kings**, **Lorna Wright**, **Ben Moore** or the **Addressi Brothers**. Is this a disco backlash?

CORRECTION: "Road Runner" by **Peter Frampton** and "Something About You" by **LeBlanc and Carr** were written by **Holland-Dozier-Holland** but published by Jobete, not Gold Forever, as reported by **Copy Writes**. H-D-H also have "This Old Heart of Mine (Is Weak For You)" by **Shivers** on Private Stock, also published by Jobete. The song has a hit for **The Isley Brothers** in 1966.

SIGNING: **Stomu Yamashta** to Arista Music.

COVER WAR: Two versions of "Heaven On The Seven Floor" by **Dominick Bugatti** and **Frank Musker** were released in the past two weeks. **Paul Nicholas** has it out on RSO and the song gets an r&b treatment from **The Mighty Pope** on Private Stock. It's published by Keyboard Pendulum Music Ltd. (Chappell).

AWARDS: Chappell writer **Kim Carnes** won the Cherry Blossom and Best Composition Awards at the recent Tokyo Music Festival for her "Love Comes From Unexpected Places." The song is included on the **Barbra Streisand** "Superman" album. . . Classical composer **Peter Davidson** has received the Composer and Librettists Award, A National Endowment for the Arts, to compose a four movement symphony. The first movement is tentively titled "Raindance," based on Indonesian and Germanic music.

CONCERT REVIEW

Triple Country Bill in L.A.

■ LOS ANGELES — Loretta Lynn (MCA) headlined a triple country bill recently (15) at the Anaheim Convention Center. Re-creating many of the familiar autobiographical sketches of rural and working-class life, Lynn and her apparently faithful crowd were on an equal footing from the moment of her entrance.

It could be because her songs represent a lifestyle that is lived by the majority of those in attendance. But it is probably a result of Ms. Lynn's easy stage manner and that instant rapport she develops with her audience.

She is as much a women's singer as any on the circuit today, painting accurate and hard-hitting portraits of tribulation and trial with "Fist City" and "You Ain't Woman Enough To Take My Man." Besides the subject of infidelity and its ramifications, Lynn at times takes hard swipes at the men themselves, addressing them directly in "Don't Come Home From Drinkin' With Lovin' On Your Mind."

With audience identification running high, Lynn reverently segued into a medley of songs by Patsy Cline, including "You Walk By and I Fall To Pieces," a tribute which appears on her latest MCA release. Lynn openly admitted that she herself stands in awe of the late singer, as she treated the string of classic numbers with no small amount of loving care.

Winding down the evening with the inevitable "Coal Miner's Daughter," Loretta Lynn brought the house to its feet with a delivery that is never overstated and always gratifying, simply because she has no pretensions, openly loving her audience as much as they love her.

Also on the bill was Conway Twitty (MCA), resplendent in red and black toreador outfit and endless bar-room stories of unfaithful love, wayfaring strangers and everyday small-town sentiment.

Songs like "We're Not Strang-

ers" portray the male angle of proletarian sympathies as much as Loretta Lynn's tend to lean toward the female. The audience loved Twitty, lining up hundreds deep after a lengthy set of slow-moving ballads in hopes of getting his autograph on the back of an album or a program. Conway Twitty dates his set back into the early realms of "Maybelline" giving a laid-back interpretation of that song that lends credence to his incipient days as straight-out rock-and-roller.

His overall breadth of command is clever and quick enough to give ready explanation for the lines of autograph seekers and enthusiastic crowds that see him as a working-class hero.

Opening the evening of country sounds was Elektra/Asylum's Eddie Rabbitt, who delivered a tight, tasteful set that drew its inspiration from the finest traditions of country and its dynamism from that of rock without straddling any hybrid forms. Instead it is a fresh, progressive country sound that is lyrically entertaining as well as musically fascinating. Without compromising, Rabbitt's is a clean clear sound that should cross over into other markets because of its genuine sincerity and enthusiastic approach.

Frank Gavin

'Country Line' Show Readied by Narwood

■ NEW YORK — Narwood Productions is readying a new one-hour weekly music-interview special called "Country Corner," according to Ted LeVan, president of Narwood.

Hosted by WHN disc jockey Lee Arnold, "Country Corner" will feature such stars as Johnny Cash, Loretta Lynn, Waylon Jennings, Tammy Wynette and other popular country music artists. The syndicated show will be on stereo or mono tape with 10 minutes of commercial avails in each hour.

England

(Continued from page 72)

tracing the career of **Biddu** from his days in his native India. Biddu and Palmer leave for India shortly to complete sequences for the movie, the soundtrack of which will consist of all his writing, artistic and producing successes. Biddu has also completed the score to Britain's first black film, "Black Joy," which was an entry in the Cannes Film Festival and will be premiered in the West End in September.

EMI Ltd. has announced new top level appointments with **Dr. John Powell**, already group managing director, becoming chairman of the management committee and both **R. L. Watt** and **J. M. Kuipers** becoming additional group managing directors. **James Arnold Baker** and **Frank Pearce** have resigned their posts at Record Merchandisers and chairman **Len Wood** expects to announce replacements by the end of the month. **Terry Walker** becomes national promotion manager of EMI's group repertoire division following a period as marketing manager of the company's licenced label division.

COUNTRY SINGLES PUBLISHERS LIST

A COLD DAY IN JULY Ray Griff (Blue Echo, ASCAP)	89	IS EVERYBODY READY Owen Bradley (Forest Hills, BMI)	56
AFTER SWEET MEMORIES PLAY BORN TO LOSE AGAIN Roy Dea (PiGem, BMI)	16	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	1
A SONG IN THE NIGHT Billy Sherrill (House of Gold, BMI)	7	I'VE ALREADY LOVED YOU IN MY MIND Owen Bradley (Twitty Bird, BMI)	43
ALL THAT KEEPS ME GOING Jim Weatherly & Larry Gordon (KECA, ASCAP)	72	I WAS THERE Jerry Kennedy (American Cowboy, BMI)	52
A TEAR FELL Ron Chancey (Dutchess, BMI)	10	JULIANNE Jimmy Bowen (Brougham-Hall/Golden Horn, BMI)	81
BABY DON'T KEEP ME HANGIN' ON Ray Ruff (Calente, ASCAP)	92	JUST ONE KISS MAGDALENA Gary S. Paxton (Coffee Shop, BMI)	85
BABY, I LOVE YOU SO N. Wilson (Algee, BMI)	32	LITTLE WHITE MOON Hoyt Axton (Lady Jane, BMI)	76
BARBARA DON'T LET ME BE THE LAST TO KNOW Jim Prater & Jim Vinneau (Hall-Clement/Vogue/Maplehill, BMI)	26	LOVE I NEED YOU Bill Walker (Con Brío/Val Rio, BMI)	64
BARTENDER'S BLUES Peter Asher (Country Road, BMI)	79	LOVE LETTERS Norro Wilson (Famous, ASCAP)	60
BEHIND BLUE EYES Prod. unlisted (Music of the Times/Ray Mondo, BMI)	62	LOVE SONGS AND ROMANCE MAGAZINES Jerry Kennedy (Warner Bros., ASCAP)	71
BREAKING UP IS HARD TO DO Larry Morton (Me and Sam, ASCAP)	96	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	39
BUDDY, I LIED Sunffy Miller (Tree, BMI)	69	MAKIN' BELIEVE Brian Ahern (Acuff-Rose, BMI)	6
CALIFORNIA LADY Fred Kelly (Frebar, BMI)	41	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI)	28
CHASIN' MY TAIL Owen Bradley (Inmy/Clancy, BMI)	99	MARRIED BUT NOT TO EACH OTHER Tom Collins (Ordena/Bridgeport, BMI)	58
CHEAP PERFUME AND CANDLELIGHT Eddie Kilroy (Tree, BMI)	12	MERRY-GO-ROUND Billy Sherrill (Low-Twi/Young World, BMI)	59
COUNTRY PARTY Nelson Larkin (Matragun, BMI)	23	MIDNIGHT FLIGHT Pete Drake (Beechwood, BMI)	98
COWBOYS AIN'T SUPPOSED TO CRY Ray Baker (Acuff-Rose, BMI)	18	MY WEAKNESS Norro Wilson (Galamar/Dusty Roads/Al Gallico, BMI)	30
CRUTCHES Jerry Kennedy (Fred Rose, BMI)	49	NEVER ENDING LOVE AFFAIR Larry Butler (Unart, ATV BMI/Welbeck, ASCAP)	94
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	73	PAINTED LADY Norro Wilson (Al Gallico/Algee, Window, BMI)	91
DIFFERENT KIND OF FLOWER Jim Fogelsong (Memory, BMI)	27	RAMBLIN' FEVER Hank Cochran (Merle Haggard, Shade Tree, BMI)	17
DIXIE HUMMINGBIRD Ray Stevens (Ray Stevens, BMI)	33	ROLLIN' WITH THE FLOW Billy Sherrill (Algee, BMI)	2
DON'T GO CITY GIRL ON ME Ron Chancey (Tree, BMI)	35	SHAME, SHAME ON ME A. V. Mittelstedt (Publicare, ASCAP)	77
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	21	SHE'S THE GIRL OF MY DREAMS Bill Walker (Millijex, ASCAP)	24
DON'T LEAD ME ON Jim Price (Blatz, ASCAP)	95	SOUTHBOUND Sams Creek Prod. (Warner Tamerlane, BMI)	100
DOWN BY THE POOL Ron Chancey (High Ball, ASCAP)	34	SOUTHERN CALIFORNIA Billy Sherrill (ATV/Algee, BMI)	31
DREAMS OF A DREAMER Darrell McCall & Buddy Emmons (Mull Ti Hit, BMI)	74	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	19
FOOL Johnny Morris (Narvel the Marvel, BMI)	44	TELEPHONE MAN B. Castleman, J. Rutledge (Castleridge, BMI)	47
FREEDOM AIN'T THE SAME AS BEING FREE Owen Bradley (Contention, SESAC)	68	TEN YEARS OF THIS Roy Dea (Forrest Hills/Rose Bridge, BMI)	38
GENTLE TO YOUR SENSES Johnny MacRae (Loaves & Fishes, BMI)	22	THAT WAS YESTERDAY Stan Silver (Prima Donna, BMI)	14
GOODBYE MY FRIEND Joel Diamond (Pub. unlisted)	88	THAT'S THE WAY LOVE SHOULD BE Jerry Bradley & Charley Pride (Famous, ASCAP)	29
GOOD CHEATIN' SONGS David Malloy (Algee/Deb Dave, BMI)	87	THAT'S THE WAY MY WOMAN LOVES ME Chris Hillman (Screen Gems-EMI, BMI)	84
HEAD TO TOE Buddy Killen (Tree, BMI)	45	THE COWBOY AND THE LADY Don Davis (Clancy, BMI)	83
HOME SWEET HOME Tree Productions (Twitty Bird, BMI)	80	THE COWBOY AND THE LADY Bobby Goldsboro (House of Gold, BMI)	82
HONKY TONK MEMORIES Eddie Kilroy (Chappell, ASCAP)	9	THE DANGER OF A STRANGER Jim & David Malloy/DebDave/Evil Eye, BMI)	86
HOLD ME Bobby Bare (Jack & Bill, ASCAP)	70	THE PLEASURE'S BEEN ALL MINE Steve Stone (ATV, BMI)	54
I CAN'T LOVE YOU ENOUGH Owen Bradley (Down 'N Dixie/Irving/Screen Gems-EMI, BMI)	3	THINGS I TREASURE Dorsey Burnette (Beachwood, BMI)	66
I CAN'T STOP NOW Tommy Hill (Power Play, BMI)	93	'TIL I CAN'T TAKE IT ANYMORE Norro Wilson (Eden/Times Square, BMI)	78
I DON'T KNOW WHY (I JUST DO) Billy Sherrill (Pencil Mark/Fred Ahlert, TRO-Cromwell, ASCAP)	11	TILL THE END Gary S. Paxton (Hookit, BMI)	15
I DON'T WANNA CRY Fred Foster (First Generation, BMI)	4	TONIGHT YOU BELONG TO ME Larry Butler (Chappell/Intersong, ASCAP)	53
I'LL BE LEAVING ALONE Jerry Bradley & Charlie Pride (Hall Clement/Maple Hill/Vogue, BMI)	5	TROUBLE IN MIND Chuck Glasser (MCA, ASCAP)	97
IF PRACTICE MAKES PERFECT Jerry Kennedy (First Generation, BMI)	25	TWEEDLE O'TWILL Dave Burgess (Western/Milene, ASCAP)	90
IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) Huey P. Meaux (Crazy Cajun, BMI)	67	UNTIL I MET YOU Jimmy Bowen (Papoose, BMI)	57
IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) Wesley Rose (Acuff/Rose, BMI)	40	VIRGINIA, HOW FAR WILL YOU GO Dickey Lee & Roy Dee (Maplehill/Vogue, BMI)	36
IF YOU WANT ME Larry Butler (Ben Peters, BMI)	37	WAY DOWN/PLEDGING MY LOVE Felton Jarvis (Lion/Wemar, BMI)	28
I LOVE WHAT LOVE IS DOING TO ME Glenn Snoddy (Starship, ASCAP)	48	WHERE ARE YOU GOING, BILLY BOY Buddy Killen (Tree, BMI)	55
I LOVE WHAT MY WOMAN DOES TO ME Dave Burgess (Singletree, BMI)	42	WHY NOT TONIGHT Jerry Kennedy (Jack & Bill, ASCAP)	51
I LOVE YOU A THOUSAND WAYS Willie Nelson (Peer, Intl., BMI)	65	WITH HIS PANTS IN HIS HAND C. Atkins-J. Reed (Greenwood, BMI)	75
I MISS YOU ALREADY Gene Kennedy (J. Wallace, ASCAP/Ken Sheldon, ASCAP)	46	Y'ALL COME BACK SALOON Ron Chancey (Jack & Bill, ASCAP)	63
I'M THE ONLY HELL (MAMA EVER RAISED) Billy Sherrill (Tree, BMI)	13	YOU ARE SO BEAUTIFUL Billy Sherrill (Almo, ASCAP/Irving, BMI)	61
IN THE JAILHOUSE NOW (George Richey Peer, BMI)	20	YOUR MAN LOVES YOU, HONEY Jerry Kennedy (Hallnote, BMI)	50

ATV Music Group Acquires Brougham Hall

By SAM SUTHERLAND

■ NASHVILLE — The ATV Music Group has acquired Brougham Hall Music Co., Inc., and its affiliated catalogues, including Brougham Hall Music, Proud Bird Music, Sigler Street Music and Paul Richey Music. Following conclusion of the purchase from Brougham Hall principals George and Paul Richey on July 13, ATV Music president Sam Trust outlined the deal's import for ATV as a force in country music publishing.

"Brougham Hall has probably been one of the single most active country catalogues in the past few years," Trust told *RW*. "The appeal of the catalogue is that it's rather rare for so small a company to achieve international acceptance." Underscoring that potential for overseas exploitation, Trust noted, has been the recent international chart success for Kenny Rogers' UA single of "Lucille" by former Brougham Hall writer Roger Bowling, now signed directly to ATV under a long-term songwriting agreement.

"Lucille" is among the copyrights included in the purchase, with ATV assuming collections for the song as of the deal's closing.

Also added to ATV's existing stable of country writers are Brougham Hall founder and songwriter George Richey, writers Robert John Jones, Steve Tutsi and Frank Dycus, while song-

writer and professional manager Paul Richey has been retained as a professional manager. With the Brougham Hall and Proud Bird catalogues to be incorporated under the ATV (BMI) banner, and Sigler Street Music and Paul Richey Music to be administered within Welbeck Music (ASCAP), Richey's involvement will extend beyond the original copyrights included in the purchase to ATV's entire country catalogue.

With Richey's addition to ATV's Nashville managerial staff of two professional managers, Trust sees ATV's four-year-old operation here making a major stride forward. "The acquisition literally doubles the size of our catalogue," Trust asserted, "both in terms of copyrights and recording activity. Coupled with the opening of new offices in Nashville, just a few weeks prior to the completion of the purchase, this acquisition emphasizes to the country music community that we're in Nashville to stay."

"I really believe that within the next three years we'll be in the same ball park with Tree International and Acuff-Rose."

Accordingly, ATV is highlighting
(Continued on page 74)

CMA Board Meet Held in Seattle

■ NASHVILLE — The third quarterly board meeting of the Country Music Association was held in Seattle July 13-14. The meeting was called to order by CMA president Dan McKinnon, with board chairman Norm Weiser presiding.

CMA director Bud Wendell reported that the Sixth Annual Country Music Fan Fair was attended by over 13,000 registrants and that next year's event has been set for June 5-11.

Long range committee chairman Frances Preston brought the group up to date on the success of the CMA Country Music Show at IMIC in Amsterdam on May 17. The show was televised by TROS-TV in Holland, and performers included Ronnie Milsap, Tammy Wynette and Charlie Rich. Mrs. Preston also announced that CMA will again produce a country music show at Musexpo '77, scheduled for October 28-November 1 in Miami Beach.

During his international committee report, Wesley Rose presented a five-minute video tape which capsulized this year's international country music show during Fan Fair. Emceed by Charley Pride, the show featured top artists from seven foreign

countries.

According to Irving Waugh, chairman of the television committee, this year's CMA Award Show will again air from the Grand Ole Opry House. Hosted by Johnny Cash, the show will be broadcast from 8:30 p.m. to 10:00 p.m. (CDT) on the CBS Television network.

Tandy Rice, chairman of the Talent Buyers Seminar, reported that plans are well underway for this year's event. The agenda for the seminar has been restructured to include a host of new activities and topics of interest to the registrants.

Judging for the 1976-77 Country Music Month contest will take place shortly after the August 15 entry deadline. As previously announced, representatives from the winning stations in three market categories (small, medium and large) will be offered transportation to Nashville and accommodations for three days, while attending the taping of "Hee Haw."

Acuff Collection Unveiled by CMF

■ NASHVILLE — The Country Music Foundation Library and Media Center unveiled a collection of Roy Acuff memorabilia donated by Elizabeth Roe Schlappi in a ceremony July 21.

Present at the ceremony were Schlappi; Bill Ivey, the Foundation's executive director; Danny Hatcher, library director; and Roy Acuff.

Schlappi, a San Diego school teacher, spent approximately 20 years building the largest and most complete collection of material on an individual country music performer. Included in the collection are over 500 of Acuff's American record releases, over 50 foreign releases, recordings of live performances and interviews, 18 boxes of clippings, photographs, etc., and souvenir items bearing Acuff's likeness.

NASHVILLE REPORT

By RED O'DONNELL



■ Roy Clark is at it again! He's on a diet, "I lost about 25 pounds the past month," boasts the jovial ABC recording artist . . . One of the Tonight TV program's guests Tuesday (26) is **Kenny Rogers**. By the way, does the wedding of Kenny & "Hee Haw" beauty **Marianne Gordon** take place this month? . . . **Jerry Reed's** building a new home in suburban Brentwood—the Beverly Hills of Nashville . . . Tempus Fugit Dept.: **Pat Boone** here for 30th reunion of his high school class.

Yup, he wore white buckskin boots!

The temperatures around here for past month have been in the high octane 90s. Neither the heat nor humidity is a red light for **Chet Atkins' golf game**. He must play on an air-conditioned course? . . . **Richard Rogers**, son of evangelist **Oral Roberts**, at Sound Stage Studio to cut tracks of the family's next TV special! . . . The pro-
(Continued on page 78)

McDowell Joins UA

■ NASHVILLE — United Artists promotion director for the country division, Jerry Seabolt, has announced that Gerrie McDowell has been named as southwest regional promotion director for country product.

Ms. McDowell will be working out of Dallas and reports directly to Seabolt in Nashville. Before coming to UA, Ms. McDowell was employed by Phonodisc in Dallas.

COUNTRY PICKS OF THE WEEK

SINGLE



TOM T. HALL, "IT'S ALL IN THE GAME" (C. Sigman/Gen. C. C. Dawes; Warner Brothers, ASCAP). This is one of those songs that provides a totally adequate definition of the term "standard," and Hall's deep, rich vocal rendition serves to enhance the tune's proven potential. Take it out of the box and play it. It can't miss. Mercury 55001.

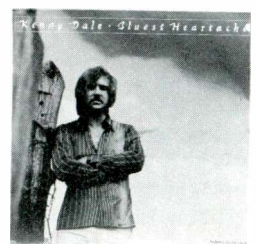
SLEEPER



GEOFF MORGAN, "FREE AS A BIRD" (G. Morgan; Pi-Gem, BMI). This prolific songwriter has been flirting with success recently and judging from the sound of this bright, up-tempo cut his time has come to go all the way. The production is spiced with some interesting instrumentation, including a few hot licks from a Jew's harp. MCA 40763.

ALBUM

KENNY DALE, "BLUEST HEARTACHE." Dale has proved himself to be so talented that he has bypassed the "building" process and exploded onto the country scene. His very first release, "Bluest Heartache of the Year," went top 10 and his second, "Shame, Shame on Me," is well on its way. Those and much more herein. Capitol 11673.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Roy Clark pulls a super song from his latest LP and it is without a doubt his strongest in a long time! "We Can't Build A Fire In The Rain" can build a lot of interest, so give it a few spins and see what happens!

Johnny Cash comes up with a departure from his norm in the ballad "Lady." It's an instant add at WBAM, WTIK, WIRE, KXLR, WINN, WMTS, KSOP, KNIX, WVOJ, WSLC, KFDI, KKYX, WCMS and WMAD.

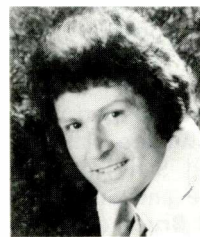


Roy Clark

Jim Mundy's timely "Summertime Blues" is off to an early start at WWVA (#39), KJJJ, WCMS, KYNN, KTTS, WBAM, WSLC and KFDI. Kenny Rogers is coming on like a monster with "Daytime Friends."

Ray Sanders sparks early interest in "I Don't Wanna Be Alone Tonight" at WMAD, WHOO, WIVK, WKDA, KSOP and KFDI. Susan Raye's "It Didn't Have To Be A Diamond" beginning to move, particularly in the southwest.

Kenny Dale has an ideal follow-up to his hit "Bluest Heartache of the Year." "Shame Shame On Me" is meeting with instant approval at WINN, WKDA, KDJW, KCKC, WHOO, KCKN, WCMS, KIKK, WTSO, KENR, WUBE, KFOX, WIRE, WIVK, KNIX, KWMT, WBAM, WJQS and KKYX.



Ray Sanders

Monster Movers: Freddy Fender, Willie Nelson, Tanya Tucker, Conway Twitty, Oak Ridge Boys.

Bob Luman's first for his just-announced Polydor affiliation, "I'm A Honky Tonk Woman's Man," is an early add at WIRE, KLAJ, KLJW, KTTS, KFDI, KENR, WCMS, WVOJ, KSOP and WMTS. Gene Watson's "The Old Man and His Horn" starting to show in the southwest.

Jerry Jeff Walker is making his biggest country showing to date with "Mr. Bojangles" getting action at WMC, WMAD, WTIK, KERE, KENR, KIKK, WIRE, WSLC, KFOX, WCMS, KYNN and WJQS.

Ronnie Sessions is getting much favorable reaction to his new "Ambush;" ditto for David Houston's "Ain't That Lovin' You Baby."

SURE SHOTS

- Tom T. Hall — "It's All In The Game"
- Loretta Lynn — "Why Can't He Be You"
- Freddy Fender — "If You Don't Love Me"

LEFT FIELDERS

- Geof Morgan — "Free As A Bird"
- Nancy Sinatra — "A Gentle Man Like You"
- Earl Richards — "House Of Blue Lights"
- Lori Parker — "I Love Everything About Loving You"

AREA ACTION

- Ben Wasson — "Lonely Much Too Long" (KDJW)
- Willie Rainsford — "Cheater's Kit" (KVOO, KSOP)
- Roy Drusky — "Betty's Song" (WIRE)
- Gerald Smith — "Georgia Quackerjack" (WPLO, WCBX)

Bandy at The Rhinestone Cowboy



Columbia recording artist Moe Bandy recently made his first club appearance in Nashville, performing at the Rhinestone Cowboy. Bandy and his band played two sets that included many of his former hits and his current single, "Cowboy's Ain't Supposed To Cry." Pictured greeting Moe following the show (from left) are: John Sturdivant, vice president, Record World; Joe Casey, national director, sales and promotion, Columbia Records, Nashville; Ray Baker, Bandy's producer; and Del Bryant, associate director of writer administration, BMI.

ATV Buys Brougham Hall (Cont. from page 72)

ing their expanded catalogue base by dropping the individual catalogue designations; all copyrights acquired are being listed under either ATV or, in the Paul Richey catalogue, Welbeck.

ATV's purchase adds recent or current singles and album cuts by Tammy Wynette and George Jones ("Southern California"), Melba Montgomery ("Never Ending Love") and Susan Raye to existing recording and chart activity for prior ATV copyrights. Trust noted that the range of country artists covering the company's material now encompasses traditional country artists like Ernie Ford, Connie Smith, Freddie Hart and Eddie Arnold, as well as more recent breakthrough acts like Johnny Rodriguez. Key songwriters already under contract to ATV include Glen Tubb, Bobby Bare and Charley Williams.

Trust also stressed ATV's overseas publishing strength as a

focal concern for Brougham Hall's principals. "We feel that we're one of the few companies that are fully entrenched in Nashville that intend to exploit the material from there in all of our offices, including New York, Los Angeles and London.

English Office

"Our English office is run by Peter Phillips, who has a tremendous understanding of the country market and has proven himself as an extremely prolific professional manager in the placement of country material there. Our English company was very involved throughout negotiations for this acquisition; in fact, Peter's association with the Richeys goes back as far as mine—I've known them since the late '60s—while Cliffie Stone, in charge of ATV's country division, has known George Richey since their affiliation at Central Songs in the early '60s."



From left: Ted Nussbaum (ATV's attorney); Sam Trust; Paul Richey; George Richey (seated); and Jerry Margolis (Richey's attorney).

COUNTRY RADIO

By CHARLIE DOUGLAS

■ It's a short week and the summer doldrums are upon us with barely enough happening to talk about . . . The Federation of International Country Air Personalities (FICAP) board of directors held their meeting in Wheeling on July 16 and enjoyed the hospitality of WWVA. The board was hosted to an excellent meal by MCA at one of America's most beautiful parks, Ogelsbay Park. The board meeting was held Saturday and then those members who were able to stay over took in the Wheeling Jamboree in the Hills, which featured just about everybody who is anybody in the world of country music.

WMAD 106, in Madison, Wisc., has completed its "Where In The Heck Is Luckenbach" contest. Listeners sent in cards, and then from those cards calls were made. If the listener answered with "where in the heck is Luckenbach," they received a bunch of Ol' Waylon goodies including a grand prize of tickets to Waylon's concert in Milwaukee. **Mike Montgomery** of WMAD says it was a fun contest with great participation. Fun contests are the best.

61 Country, WDAF in Kansas City, had what they called a four star weekend on July 23 featuring Johnny Paycheck and Sonny James, and on July 24 stars were Johnny Duncan and Moe Bandy. Shows were held at 2:00, 4:00, 6:00 and 8:00 p.m. each day and the station broadcast the concerts live at 6:00 and 8:00 both days.

You can look for some interesting changes at WENO when **Mack Sanders** takes over operation upon FCC approval. KFGO in Fargo is now carrying a daily stock market report live from Dain, Kalman and Quail. The station has also expanded newscast times to eight minutes.

It seems that generally the country stations in most markets held their own or showed slight increases in the last ARB, and ARB continues to have problems with doing neat things like leaving stations out of the book in Chicago, being nearly two weeks late with the book in some markets and generally continuing to make friends in stations throughout the country.

Virginia Honors Mac Wiseman

■ NASHVILLE — July 3 was declared Mac Wiseman Day by the governor of Virginia to celebrate the induction of the bluegrass artist into the Virginia Folk Music Hall of Fame.

Wiseman is the fifth native son to be so honored by the venerable Virginia Folk Music Association in its 33-year history. At festivities in Chase City, Virginia, lieutenant governor John Dalton presented Wiseman with a gold plaque.

Grant Turner Honored

■ NASHVILLE—WSM's Grand Ole Opry announcer Grant Turner recently received an award for his contribution to bluegrass and country music. Country music veterans James and Bill Monroe presented The Monroe Award to Turner during the 11th annual Beanblossom Festival in Beanblossom, Indiana.

Fourth Recipient

Turner is the fourth person to receive the award, which became an annual tradition of the festival four years ago.

Columbia Inks Janie Fricke



Billy Sherrill, vice president, a&r, CBS Records, Nashville, has announced the signing of Janie Fricke to an exclusive recording contract with Columbia Records. Pictured above (from left) shortly after the contract inking are Rick Blackburn, vice president, marketing, CBS Records, Nashville; Sherrill; Janie Fricke; and Bruce Lundvall, president, CBS Records.

Country Music Academy Elects New Officers

■ LOS ANGELES—The Academy of Country Music has announced its officers and board of directors for the 1977-78 season. The newly elected officers are president, Janice Smith; and treasurer, Selma Williams.

Ron Martin has also been elected by the board of directors as its new chairman with Fran Boyd retaining her position as executive secretary. The new board is made up of the following:

Artist/Entertainer—Carl Albert and Howdy Glenn; Promotion—David Mirisch and Kenn Kinsbury; Musician/Band Leader—Danny Michaels and Harold Hensley; Publications — Jean Marchand and Steve Lappin; Record Company — Steve Stone and Carson Schreiber; Music Publisher—Buddy Mize and Herb Eisman; Composer—Sandi Warner and Ken Halverson; Club Operator—Sherry Thomas and Ralph

Hicks; Advertising / Radio / TV Sales—Mal Ewing and Mark Williams; Disc Jockey—Chuck Sullivan and Hugh Cherry; Radio/TV/ Motion Pictures — Gene Weed and Ron Martin; Manager/Booker—Bill Boyd and Steve Stebbins; Non / Affiliated—Ron Anton and Ben Susman;

Directors At Large: Patsy Montana, Lynda Peace, Bob Hinkle, Judy Rose, Johnny Mosby, Johnny Thunder.

Johnson Re-Opens Sounds of Music

■ BELEN, N.M. — Little Richie Johnson has reopened the Sounds of Music Distributing Company and will handle national distribution for several smaller labels. The firm will be headed by Marie Tabet and John McHutchison at 610 Dalies Avenue in Belen, at the Johnson headquarters.

Nashville Report (Continued from page 76)

motion people at MCA do declare that "Wiggle Wiggle"—that's a song, not a movement—added more than a wiggle to singer **Ronnie Sessions** career as recording artist.

What gives with **Porter Wagoner** these lazy, hazy, dazy summer days? He went fishing for two days last week at a nearby lake and caught 24 bass (the limit)—and gave 'em all to **Merle Haggard**, who was recording at his Fireside Studio . . . Did I tell you that **Doug Kershaw** is going to be a guest Monday (25) on ABC-TV's "Constantinople" variety half hour?

Charley Pride, for first time in his career, is going to perform a series of theater-in-the-round engagements. 17 shows are slated in October and November in Chicago, Cleveland and San Francisco. Well, I always knew Charley wasn't a square? (**Dave and Sugar** and **The Pridemen** band will appear with him.) . . . **Ed Bruce** cut some radio commercials for Amax Coal Co. **Craig Deitschmann** did the producing . . . Didja know that **L. E. White**, who has been general manager of (Conway) Twitty Bird Music since 1968, was a licensed barber for six years? . . . Add interesting trivia from **Ann** (Mrs. Nat) **Stuckey**: **Brenda Lee** wears a size 1 shoe!

Birthdaying: **Roy Acuff, Jr.**, **Bobbie Gentry**, **Sherwin Linton**, **Bonnie Brown**, **Cathy Taylor**.

More about Roy Clark: Hasn't his manager-agent **Jim Halsey** lined up another (the second) tour of the Soviet Union for the "Hee Haw" co-host? (February is the tentative date?)

Everybody-in-the-act dept.: **Cledus** (White Knight) **Maggard** is moonlighting as columnist for the National Truckers Weekly, which is produced in Charlotte, N. C. Gist of the column is humorous chit-chat about four trucks that talk like truckers." Title of pillar is "Pete, K. W., Mack and Jimmy," which are brand names for trucks.

Jerry (Mr. Smooth) **Wallace** cut first album for the BMA label . . . Hickory recording artist **Carl Smith** signed exclusive booking deal with Top Billing, Inc., the agency that handles Billy Carter . . . **Danny Davis & Nashville Brass** held over for third week at Las Vegas' Aladdin Hotel, where they've been special guests on **Roy Orbison's** show . . . Playboy artist **Bobby Borchers** made his debut on Grand Ole Opry . . . The pop-rock group **Manhattan Transfer** was here for sessions at Sound Lab.

Didja know there's a studio in Nashville called "Four Track Heaven"? Does it produce angelic sounds? . . . **Helen Cornelius**, singing partner of **Jim Ed Brown**, recouping from surgery. She'll probably be well enough next week to resume performance . . . United Artists' **Melba Montgomery** now being booked by **Joe Taylor's** agency . . . Capitol recording artist **Mel McDaniel** completed work on his forthcoming debut album at Combine Music's Royal Amalgamated Tune-shop—sometimes referred to as "The R. A. T. Hole." Combine veep **Johnny MacRae** handled the production. The lp, due for release in September, is titled "Gentle to Your Senses," after Mel's hit single of same name. It was written by BMI writer-of-the-year **Larry Williams**, who won the award for his "Let Your Love Flow," biggie for the Bellamy Brothers.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LORETTA LYNN—MCA 40747

WHY CAN'T HE BE YOU (H. Cochran; Tree, BMI)

This, the second single from Loretta's "I Remember Patsy" lp, is a cinch to follow the same course as the first—straight to the top. The Hank Cochran ballad is a classic and this rendition is flawless.

REX ALLEN, JR.—Warner Bros. 8418

DON'T SAY GOODBYE (R. Allen, Jr.; Boxer, BMI)

Sounds like another direct hit for Rex, this time with a self-penned, mid-tempo tune. It should get instant airplay everywhere.

B.J. THOMAS—MCA 40735

DON'T WORRY BABY (B. Wilson/R. Christian; Irving, BMI)

Thomas should garner action across-the-board with this appealing remake of a Beach Boys standard. It should be perfectly acceptable to country programmers.

JOHN CONLEE—ABC/Dot 17714

THE "IN" CROWD (J. McBee/F. Lehner; Royal Oaks, ASCAP)

Conlee offers up a positive, gospel-flavored composition here which seems ready for a quick chart assault. A superb vocal performance.

ROY CLARK—ABC/Dot 17712

WE CAN'T BUILD A FIRE IN THE RAIN (B. Reneau; Chess, ASCAP)

The song is a standout, and Clark's vocals are backed up by Jim Foglesong's lush production, which should see it on its way chartward.

LORI PARKER—Con Brio 122

I LIKE EVERYTHING ABOUT LOVING YOU (C. Davis/B. Deaton; Wiljex, ASCAP)

Strong chart potential is evident on this bright, bouncy, positive cut. The mood seems right for the season and Lori has delivered a stellar performance.

WAYNE KEMP—UA 1031

I LOVE IT (WHEN YOU LOVE ALL OVER ME) (B. Killen/S. Wooley; Tree, BMI/Cross Keys, ASCAP)

A mellow, mid-tempo honky-tonker laced with tasty piano licks sounds like the perfect vehicle to launch Kemp chartward. Masterful production by Buddy Killen.

MARTY YONTZ—RCA 11033

FARRAH (M. Yontz; Pi-Gem, BMI)

Yontz' self-penned cut feels as good as Farrah looks and should find instant action on both MOR and country formats.

JIM MUNDY—Hill Country 778

SUMMERTIME BLUES (E. Cochran/J. Capehart; Belinda, BMI)

A recycled and recharged version of the '50s rockabilly smash sounds poised to head for the top, once again, and Mundy is deserving of the trip.

BOB LUMAN—Polydor 14408

I'M A HONKY-TONK WOMAN'S MAN (J. Foster/B. Rice; Jack & Bill, ASCAP)

Luman's first release since his label switch indicates that he is off to a hot start with this hard-edged rocker.

DOUG KERSHAW—Warner Bros. 8424

YOU WON'T LET ME (D. Kershaw; Tree, BMI)

Kershaw puts his voice in front of his fiddle on this moving ballad and the results should propel him up the charts. It could be his biggest record yet.

BILLY WALKER—MRC 1003

IT ALWAYS BRINGS ME BACK AROUND TO YOU (A. L. Owens/G. Vowell; Tuckahoe, BMI)

With a loping pace and some fine instrumentation to bolster Walker's superb vocal delivery, this one sounds like a natural. Watch for it.

RITA REMINGTON—Plantation 157

MY MELODY OF LOVE (B. Vinton/H. Mayer; Galahad/Pedro, BMI)

Rita's vocals are well matched to this cheerful song and Shelby Singleton's production provides the additional boost to send it on its way.



THE COUNTRY ALBUM CHART

JULY 30, 1977

JULY 30	JULY 23		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	11
2	3	KENNY ROGERS/United Artists LA689 G	38
3	6	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	5
4	4	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	9
5	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	23
6	8	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	5
7	7	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	10
8	5	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	22
9	10	RABBITT EDDIE RABBITT/Elektra 7E 1105	8
10	27	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	3
11	11	BEST OF FREDDY FENDER/ABC Dot DO 2079	11
12	13	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	7
13	9	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	12
14	28	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	2
15	12	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	48
16	17	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	12
17	18	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	78
18	20	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	19
19	16	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	15
20	15	I REMEMBER PATSY LORETTA LYNN/MCA 2265	15
21	19	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	8
22	22	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	16
23	14	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	8
24	24	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	15
25	25	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	7
26	26	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	20
27	21	THE BEST OF MOE BANDY/Columbia KC 34715	6
28	23	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	9
29	33	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	33
30	30	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	13
31	29	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	28
32	32	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	22
33	—	TILL THE END VERN GOSDIN/Elektra 7E 1112	1
34	37	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	14
35	35	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	15
36	55	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	2
37	38	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	32
38	44	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	3
39	39	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	6
40	48	MIRRIAM JESSI COLTER/Capitol ST 11583	4
41	43	VISIONS DON WILLIAMS/ABC Dot DOA 2064	25
42	42	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	18
43	45	BEST OF DOLLY PARTON/RCA APL1 1117	62
44	—	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	1
45	46	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	26
46	47	BEST OF DONNA FARGO/ABC Dot DO 2075	23
47	52	RONNIE MILSAP LIVE/RCA APL1 2043	35
48	34	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	6
49	53	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	94
50	50	SCORPIO BILL ANDERSON/MCA 2264	9
51	31	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	13
52	58	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	2
53	56	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	75
54	54	CHET, FLOYD AND DANNY CHET ATKINS, FLOYD CRAMER & DANNY DAVIS/RCA APL1 2311	3
55	57	BOBBY BORCHERS/Playboy KZ 34829	4
56	40	JERRY REED RIDES AGAIN/RCA APL1 2346	6
57	36	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	6
58	59	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	25
59	60	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	47
60	61	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	2
61	63	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	2
62	64	JACKY WARD/Mercury SRM 1 1170	2
63	41	ALL TIME GREATEST HITS, VOL. 1 GEORGE JONES/Epic KE 34692	8
64	51	HEART HEALER MEL TILLIS/MCA 2252	22
65	49	STACKED DECK RUSTY WIER/Columbia PC 34775	7
66	66	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	15
67	62	THE BEST OF JOHNNY CARVER/ABC Dot DO 2083	6
68	65	THE VASSAR CLEMENTS BAND/MCA 2270	8
69	69	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	18
70	67	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	20
71	68	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/Polydor PD 1 6102	12
72	70	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	9
73	72	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	12
74	74	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	37
75	75	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	39



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 30	JULY 23		WKS. ON CHART
1	1	IT WAS ALMOST LIKE A SONG RONNIE MILSAP RCA PB 10976 (2nd Week)	10
2	5	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	9
3	3	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	9
4	6	I DON'T WANNA CRY LARRY GATLIN/Monument 221	10
5	2	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	11
6	8	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388	10
7	11	A SONG IN THE NIGHT JOHNNY DUNCAN/ Columbia 3 10554	9
8	15	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	6
9	13	HONKY TONK MEMORIES MICKEY GILLEY/ Playboy ZS8 5807	8
10	14	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	9
11	12	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536	11
12	7	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	13
13	17	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	8
14	4	THAT WAS YESTERDAY DONNA FARGO/ Warner Bros. WBS 8375	14
15	20	TILL THE END VERN GOSDIN/Elektra 45411	6
16	19	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	10
17	23	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	5
18	21	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	8
19	27	SUNFLOWER GLEN CAMPBELL/Capitol 4445	4
20	22	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	7
21	30	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	4
22	26	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4445	8
23	18	COUNTRY PARTY JOHNNY LEE/GRT 125	11
24	29	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	9
25	9	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	12
26	32	BARBARA, DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	6
27	28	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	10
28	24	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	13
29	37	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	3
30	35	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	6
31	42	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	3
32	39	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	5
33	36	DIXIE HUMMINGBIRD RAY STEVENS/ Warner Bros. WBS 8393	8
34	38	DOWN BY THE POOL JOHNNY CARVER/ABC Dot DO 17707	7
35	10	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot 17697	13
36	41	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	5
37	16	IF YOU WANT ME BILLIE JO SPEARS/ United Artists XW985 Y	13
38	25	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	11
39	31	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	16
40	47	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	5
41	46	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	6
42	45	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/ Republic 001	7
43	58	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/ MCA 40754	2
44	34	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	17
45	33	HEAD TO TOE BILL ANDERSON/MCA 40713	13
46	55	I MISS YOU ALREADY JERRY WALLACE/BMA 7002	5
47	50	TELEPHONE MAN MERI WILSON/GRT 127	6
48	40	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/ Columbia 3 10545	10



49	54	CRUTCHES FARON YOUNG/Mercury 73925	4
50	43	YOUR MAN LOVES YOU HONEY TOM T. HALL/ Mercury 73899	17
51	53	WHY NOT TONIGHT JACKY WARD/Mercury 73918	7
52	44	I WAS THERE STATLER BROTHERS/Mercury 73906	14
53	60	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010	5
54	63	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/ Capitol 4448	3
55	66	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	3
56	52	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734	7
57	56	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703	8
58	48	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688	18
59	49	MERRY-GO-ROUND FREDDY WELLER/Columbia 3 10539	10
60	65	LOVE LETTERS DEBI HAWKINS/Warner Bros. WBS 8934	7
61	73	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577	2
62	77	BEHIND BLUE EYES MUNDO EARWOOD/True 104	3
63	79	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	3
64	67	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	5

CHARTMAKER OF THE WEEK

65	—	I LOVE YOU A THOUSAND WAYS WILLIE NELSON Columbia/Lone Star 3 10588	1
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66	71	THINGS I TREASURE DORSEY BURNETTE/ Calliope CALS 8004	6
67	—	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 17713	1
68	74	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/ RCA 11031	2
69	75	BUDDY, I LIED NAT STUCKEY/MCA 40752	2
70	72	HOLD ME RAYBURN ANTHONY/Polydor 14398	7
71	76	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/Mercury 73930	4
72	78	ALL THAT KEEPS ME GOING JIM WEATHERLY/ ABC AB 12288	2
73	—	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	1
74	84	DREAMS OF A DREAMER DARRELL McCALL/ Columbia/Lone Star 3 10576	2
75	69	WITH HIS PANTS IN HIS HANDS JERRY REED/ RCA PB 11008	5
76	68	LITTLE WHITE MOON HOYT AXTON/MCA 40731	7
77	—	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	1
78	—	'TIL I CAN'T TAKE IT ANYMORE PAL RAKES/ Warner Bros. WBS 8416	1
79	86	BARTENDERS BLUES JAMES TAYLOR/Columbia 3 10557	3
80	80	HOME SWEET HOME L. E. WHITE & LOLA JEAN DILLON/ Epic 8 50389	6
81	81	JULIANNE ROY HEAD ABC Dot DO 17706	4
82	82	THE COWBOY AND THE LADY BOBBY GOLDSBORO/ Epic 8 50413	4
83	85	THE COWBOY AND THE LADY TOMMY CASH/ Monument 45222	3
84	70	THAT'S THE WAY MY WOMAN LOVES ME DAN McCORISON/MCA 40729	5
85	89	JUST ONE KISS MAGDALENA BOBBY G. RICE/GRT 120	2
86	—	THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	1
87	91	GOOD CHEATIN' SONGS CARMOL TAYLOR/Elektra 45409	2
88	88	GOODBYE MY FRIEND ENGLEBERT HUMPERDINCK/ Epic 8 50365	4
89	—	A COLD DAY IN JULY RAY GRIFF/Capitol 4446	1
90	90	TWEEDLE O'TWILL KATHY BARNES/Republic 389	3
91	92	PAINTED LADY CHUCK WOOLERY/Warner Bros. WBS 8381	3
92	94	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	3
93	97	I CAN'T STOP NOW MIKE LUNSFORD/Starday 160	3
94	93	NEVER ENDING LOVE AFFAIR MELBA MONTGOMERY/ United Artists XW1008	4
95	—	DON'T LEAD ME ON JENNIFER WARNES/Arista 0252	1
96	99	BREAKING UP IS HARD TO DO CON HUNLEY/ Prairie Dust 76-8	2
97	100	TROUBLE IN MIND HANK SNOW/RCA PB 11021	2
98	—	MIDNIGHT FLIGHT PAM ROSE/Capitol 4440	1
99	—	CHASIN' MY TAIL JIM GLASER/MCA 40742	1
100	—	SOUTHBOUND R. C. BANNON/Columbia 3 10570	1

WHO SAYS CASH DOESN'T GO FAR THESE DAYS!

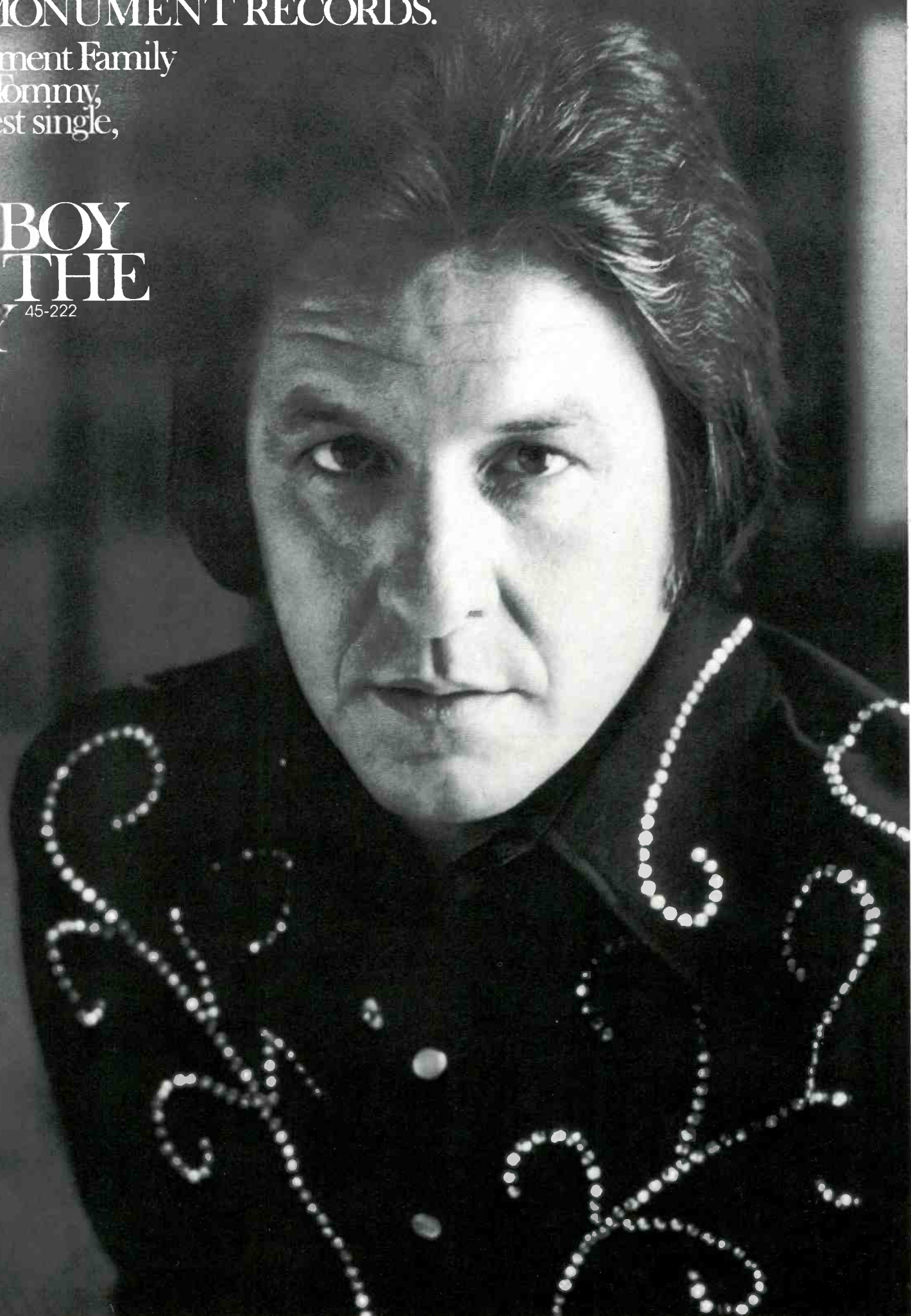
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Gold is sales in excess of 500,000 units.



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