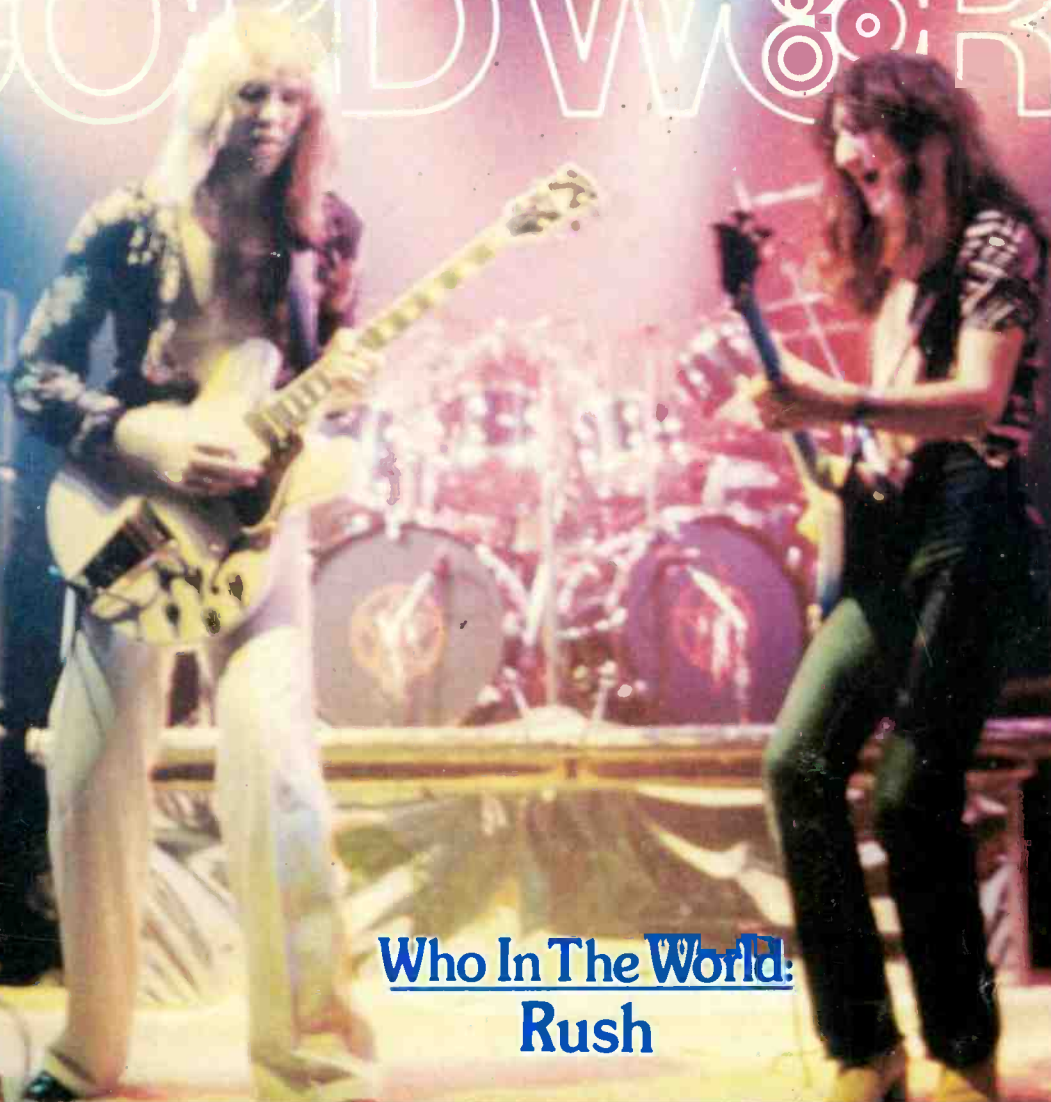


RECORD WORLD



Who In The World: Rush

HITS OF THE WEEK

SINGLES

STEVIE WONDER, "AS" (prod. by Stevie Wonder) (writer: Stevie Wonder) (Jobete/Black Bull, ASCAP) (3:27). The "Songs In The Key Of Life" track is already familiar from its extensive play as an lp cut, but its release as a single should signal some renewed interest. The tasteful edit, bringing it down to three minutes is another positive factor. Tamla T 54291 F.



DIANA ROSS, "GETTIN' READY FOR LOVE" (prod. by Richard Perry) (writers: Tom Snow & Ffranne Golde) (Brain-tree/Snow/Golde's Gold, BMI) (2:45). Ross' first single from the "Baby It's Me" album is a perky pop tune that recalls some of her monstrous hits with the Supremes. Gene Page's strings underscore the vibrant vocal performance. Motown M 1427F.



B. J. THOMAS, "STILL THE LOVIN' IS FUN" (prod. by Chris Christian) (writer: Chris Christian) (Home Sweet Home, BMI) (3:31). Thomas' cover of the Beach Boys' "Don't Worry Baby" brought his name back onto the charts and this ballad should keep it there. Thomas' sincere performance should win over both old and new fans. MCA 40812.



KANSAS, "POINT OF KNOW RETURN" (prod. by Jeff Glixman) (writers: Walsh-Ehart-Steinhardt) (Don Kirshner, BMI) (3:11). The title track to the group's recently released album is a punchy rocker sparked by strong vocals, and a recurring violin/keyboard riff. A strong follow-up to "Carry On Wayward Son," it boasts the same appeal. Kirshner ZS8 4273 (CBS).



SLEEPERS

ELVIS COSTELLO, "ALISON" (prod. by Nick Lowe) (writer: Elvis Costello) (Plangent Vision) (3:05). The man who has been making all that noise on the airwaves and in the press lately is represented by a stirring ballad in his first U.S. release. The strings add a dimension the song lacked in its original version and should help send it to the top. Col. 3 10641.



SANTA ESMERALDA, "DON'T LET ME BE MISUNDERSTOOD" (prod. by Nicholas Skorsky & Jean Manuel de Scarano) (writers: Benjamin-Marcus-Caldwell) (Ben E. Benjamin, ASCAP) (3:48). This Spanish flavored, rhythmic interpretation of the song that the Animals scored with in the mid-sixties now appears poised to take off. Casablanca NB 902.



PETE TOWNSHEND & RONNIE LANE, "MY BABY GIVES IT AWAY" (prod. by Glyn Johns) (writer: Peter Townshend) (Reswat, BMI) (3:57). The first single from Townshend and Lane's "Rough Mix" album is this Townshend tune that sounds like a natural follow-up to "Squeeze Box." The pairing of these rockers makes for a potent combination. MCA 40818.



BROOKLYN DREAMS, "SAD EYES" (prod. by Skip Konte) (writers: Sudano-Espósito-Hokenson) (Starrin, BMI) (3:55). The new vocal trio instills a Three Dog Night quality into this self-penned song from their recently released lp. The funky undercurrent could help to steer this into either pop or r&b avenues. Millennium MN 606 (Casablanca).



ALBUMS

LYNYRD SKYNYRD, "STREET SURVIVORS." The group's first studio outing in about a year introduces guitarist Steve Gaines, who adds a new dimension to their sound as he contributes a good portion of their material and adds occasional lead vocals. "You Got That Right" and "What's Your Name" show the power and drive of an energized band. MCA 3029 (7.98).



THE BEATLES, "LOVE SONGS." What would a Christmas season be like without a new package from The Beatles? We'll have to wait at least another year to find out because this set, while containing all previously released tunes, is an attractive package of some of their many love songs that should prove to be a popular gift. Capitol SKBL-11711 (11.98).



DAVID BOWIE, "HEROES." Bowie is in the process of going through one of his more enigmatic periods as he hinted with the "Low" album and follows through with "Heroes." Robert Fripp and Eno help to instill an almost sinister quality to his music with side two again mostly instrumental and relying heavily on electronics. RCA AFL1-2522 (7.98).



DOLLY PARTON, "HERE YOU COME AGAIN." Parton's second overtly pop effort finds the songstress more comfortable with her material and arrangements. The choice of songs is impeccable and convincing, starting with her current single, Barry Mann/Cynthia Weil's "Here You Come Again" through to John Sebastian's "Lovin' You." RCA APL1-2544 (7.98).



**“Show some emotion
Put expression in your eyes
Light up
If you're feeling happy
But if it's bad
Then let the tears roll down”**

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“Show Some Emotion”

**This year's album from
Joan Armatrading**

**On A&M
Records and Tapes**

Produced by Glyn Johns

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SP-1663

RECORD WORLD

Bar Code Format Gets UPC Approval

By SAM SUTHERLAND

■ LOS ANGELES—As anticipated during the final June meetings summarizing a proposed industry product code, the Universal Product Code Council Board has approved the combined UPC/OCR bar code format and accompanying implementation plan submitted earlier this summer.

In a memo to committee members and RIAA member compa-

(Continued on page 50)

Boone Single Again Buys Sales Index

By LENNY BEER

■ Debby Boone (Warner/Curb) continues to disprove any thoughts about the singles market being slow as it scores its third consecutive week atop The Singles Chart as the far and away #1 record in the country. The Boone single is so big that it alone has sent *The Record World*

Sales Index for

Chart Analysis singles soaring to its highest point of the year for the second straight week. Of further interest is the fact that the

(Continued on page 8)

College Market Remains Focal Point for Controversy

By MIKE FALCON and SAM SUTHERLAND

(The following is the first in a multi-part series on the current state of the college market in its relation to the record industry.)

■ LOS ANGELES—While label, retailer and radio market research continue to broaden the industry's perception of overall record and tape purchasing behavior, the college market remains a chronic focal point for controversy, according to a *Record World* survey.

As a key sector of the 18 to 24 year-old young adult market, and, as such, part of the industry's most prominent demographic base, the campus audi-

ence is clearly viewed as a record-buying staple. But while label sales and promotion staffers, along with both free-standing retailers and campus co-ops, all agree that the college student remains a prime target, respondents to *RW's* survey were divided in their views on where and how that student differs from the overall 18-24 group and the most effective means of reaching the campus buyer.

Traditionally, the college student has been recognized in marketing studies as a potentially influential consumer whose affluence and intelligence placed the campus buyer in a preferred niche within the

young demographic bracket. But the relative isolation of campus lifestyles, along with the insularity of campus trends, made the college student both promising and challenging for the recording industry, which often found sales difficult to trace directly to college-oriented promotion efforts.

While certain musical trends clearly began with campus acceptance, by the late '60s many major labels were treating students as a separate market but having difficulty justifying operational costs because of the

(Continued on page 62)

Columbia Singles Blitzing RW Chart; Sherwood Reveals Promo Game Plan

By BARRY TAYLOR

■ NEW YORK — With at least eight singles bulleted on *Record World's* top 100 for the third consecutive week, Columbia Records is presently enjoying unprecedented success with a singles release blitz that includes many of their major artists.

Leading the pack is Chicago's

new single, "Baby, What A Big Surprise," at number 15 in its fifth week of release. Dave Mason's "We Just Disagree" is at number 28, Paul Simon's "Slip Slidin' Away" is at 58, James Taylor's "Your Smiling Face" is at 49, Aerosmith's "Draw the Line" is at 60, Earth, Wind & Fire's "Serpentine Fire" is at 59, Santana's "She's Not There" is at 56 and the Emotions' "Don't Ask My Neighbors" is at 71. An additional four are charted on The Singles Chart without bullets.

"From a promotion standpoint, it involved working on many individual projects at one time. Our concept was to find a home for everything," explained Bob Sher-

(Continued on page 70)

3 Skynyrd Members Killed in Plane Crash

■ MACOMB, MISS. — A plane carrying southern rock band Lynyrd Skynyrd and its road crew crashed last night (20) near the Louisiana-Mississippi border en route to a Friday night gig in Baton Rouge, Louisiana. Six peo-

(Continued on page 49)

RW Bows Feature On Call-Out Research

■ This week *Record World* introduces a new feature to the Radio Marketplace section of the magazine on Call-Out Research. The feature will run bi-weekly and be included on the back page of the Marketplace section as a further tool to help radio programmers and company executives digest the material and information now available on the results of radio's callout—or passive—research.

For years radio has surveyed its

(Continued on page 73)

Congress Considers Bill on Postal Reform

By MICHAEL SHAIN

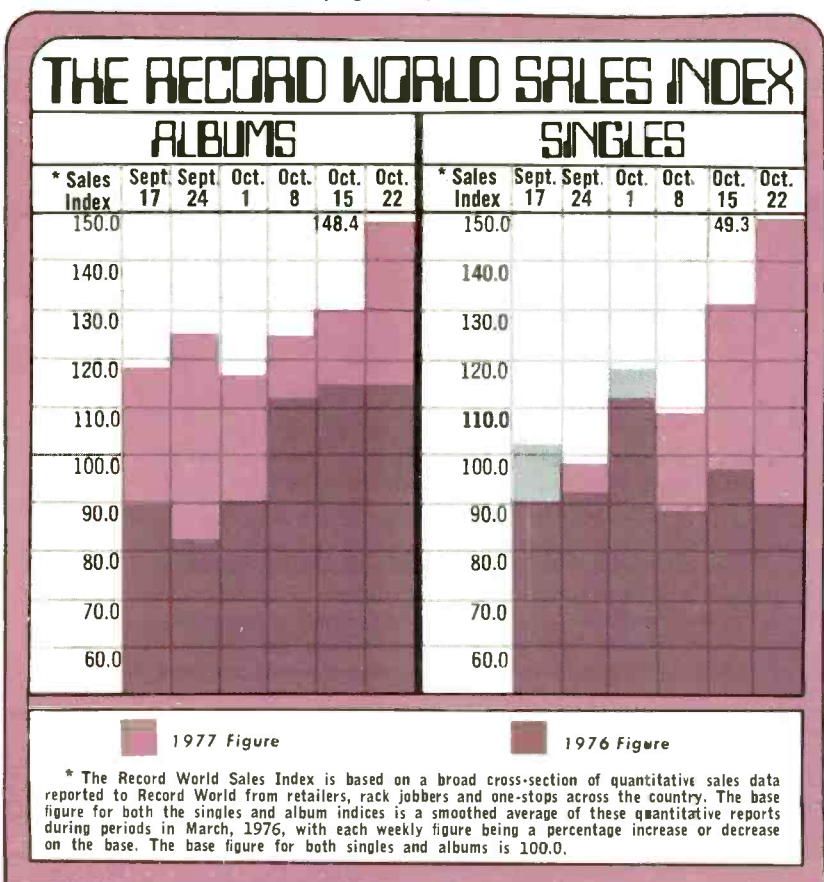
■ WASHINGTON — The rather unusual sight of Congressional Republicans advocating the positions of a Democratic President against the members of his own party was occasioned last week (18) when the House Post Office Committee marked up and sent to the floor a measure designed to recapture political control over the Postal Service by the White House and Legislature.

Structure

The bill under consideration, the Hanley-Wilson Postal Reform Act, would disassemble the pres-

ent post office structure, devised in 1970 to make the service an independent corporation with a break-even goal. Now, it appears, Congress wants to call the independent post office system a failure and return it to the federal bureaucracy. Though President Carter says he opposes such a move, the Recording Industry Association of America (RIAA) is presumably heartened by the proposed revisions, since they dovetail with recommendations RIAA executive director Henry

(Continued on page 70)



Frisoli Named Pres. Of Phonodisc, Inc.

■ NEW YORK—Dr. Werner Vogel-sang, president of Polygram Corporation, has announced the appointment of John Frisoli to president of Phonodisc, Inc.



John Frisoli

Frisoli was first associated with the record industry in 1965 when he became an outside management consultant for Mercury Records in Chicago. In 1973 he accepted a consulting assignment from Irwin Steinberg, then president of Mercury, to look into Phonodisc, as the record company was considering Phonodisc distribution. In 1974 he was retained as a consultant for the Polygram Record Group and was assigned to Phonodisc. In early 1976 he joined Phonodisc as vice president of operations. In September of that year he became senior vice president/general manager of the company and in January of 1977 he was appointed executive vice president/chief operating officer of Phonodisc.

AMOA Sets Talent For Banquet Show

■ CHICAGO — The AMOA has announced the roster of talent for its banquet stage show to be held Sunday, October 30.

Jerri Cox will be MC and those on the roster of talent include Sunshine Express, Boots Randolph, Del Reeves, Frankie Randall, Jeanne Napoli, Frankie Avalon, Ray Griff, Nick Nixon and Dave and Sugar.

Powerhouse Picks

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

Linda Ronstadt (Asylum) "Blue Bayou."

Of the two singles currently on the street, this was the original release and the one which is emerging as the bigger of the two (although "It's So Easy" is a hit in its own right). Already top 10 in over five primary markets. Sales are outstanding.

Goody Plans 'Super-Sam-Store'

By ALAN WOLMARK

■ ELLENVILLE, N.Y.—After a day and a half of product and merchandising presentations by six major record companies, the first annual Sam Goody convention closed, on October 14, with discussions encompassing the Goody future and practical considerations for a retail store chain. Highlights included the announcement of a proposed "Super-Sam-Store" and a speech by Dr. David Rackman, merchandising analyst for Harmony Hut.

Goody people are now sorting out a suburban location, possibly in the Atlanta or Washington areas, for a 25,000 square foot superstore which will handle 2½ times the business of Goody's presently largest outlet. Barry Goody, who prepared the special presentation, described the new store concept as "incorporating the best Goody characteristics" which would include an enlarged audio equipment department (probably 15,000 square feet of

Capitol Reports Income Decrease

■ LOS ANGELES—At its annual shareholders' meeting, Capitol Industries-EMI, Inc. reported net income of \$2,047,000 or \$.62 per share on sales of \$51,095,000 for the first quarter of fiscal 1978. During the same period last year, net income was \$3,165,000 or \$.96 per share on sales of \$51,015,000.

There were 3,298,951 average shares outstanding this year versus 3,303,805 last year.

Bennett Testifies at Klein Trial

By ALAN WOLMARK

■ NEW YORK—Testimony in the income tax evasion case of Abkco Industries president Allen Klein continued last week at the U.S. Courthouse here. Klein and former Abkco promotion man Pete Bennett are accused of evasion and falsifying tax returns. Last week's testimony concentrated on Bennett's allegation and on industry people and one-stop

total size) and expanded record inventories.

Of prime consideration is that the new oversized store will allow drastic improvements in visual displays and in-store marketing, a theme emphasized throughout the convention. In the audio areas all stock will be stacked on the floor and in such a manner that a perusal of the equipment would be necessary to reach the sound room. On the records end of it, the superstore will afford the space to use merchandising techniques such as fullscale displays and concentrated large quantities of special product currently used so successfully in more spacious shops throughout the nation. According to Barry Goody, the store's "size allows massive, proven and effective merchandising."

Training

But to run such a large retail outlet the Goody's recognize the need to "emphasize better training." To get that aspect off on the right foot, Dr. David Rackman lectured on "Eight Steps In Managing A Store." Rackman, who is, with NARM, devising a training program for managers (see RW, Oct. 1, 1977) zeroed in on the necessity for flexible yet firm management, an analyzed approach to retailing, and positive communications.

Along the lines of striving for a well managed store, Goody's other son, Howard, presented a short film called "The Silent Crime," which outlined ways of dealing with and preventing shoplifting.



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RECORD WORLD OCTOBER 29, 1977



Be It Ever So
Golden,

There's No Place
Like Home

Kenny Rogers

"Celebrate the Home"
PC 2445

On Columbia Records and Tapes

“What was but a path has become a high road.” —MARCUS VALERIUS MARTIALIS
Since July 1, 1969, Capricorn

Records' path has been characterized by an unmatched instinct for the finest music this country has to offer. It has earned the overwhelming respect of the American record buyers and retailers who are responsible for sales in excess of 25,000,000 Capricorn lps, singles and tapes. And now, marking another milestone in the label's history, Capricorn Records and Phonodisc, Inc. take great pleasure in announcing their freshly-formed distribution agreement. “What

was but a path has become a high road.” **Capricorn Records and Phonodisc, Inc. - An Unbeatable Future.**



PHONODISC
INCORPORATED

A POLYGRAM
COMPANY

The Marshall Tucker Band

The Gregg Allman Band

Elvin Bishop

Sea Level

Stillwater

Dixie Dregs

Black Oak

Billy Joe Shaver

Bonnie Bramlett

Rabbitt

Easy Street

Fringe Benefit

Delbert McClinton

Dobie Gray

Garfield

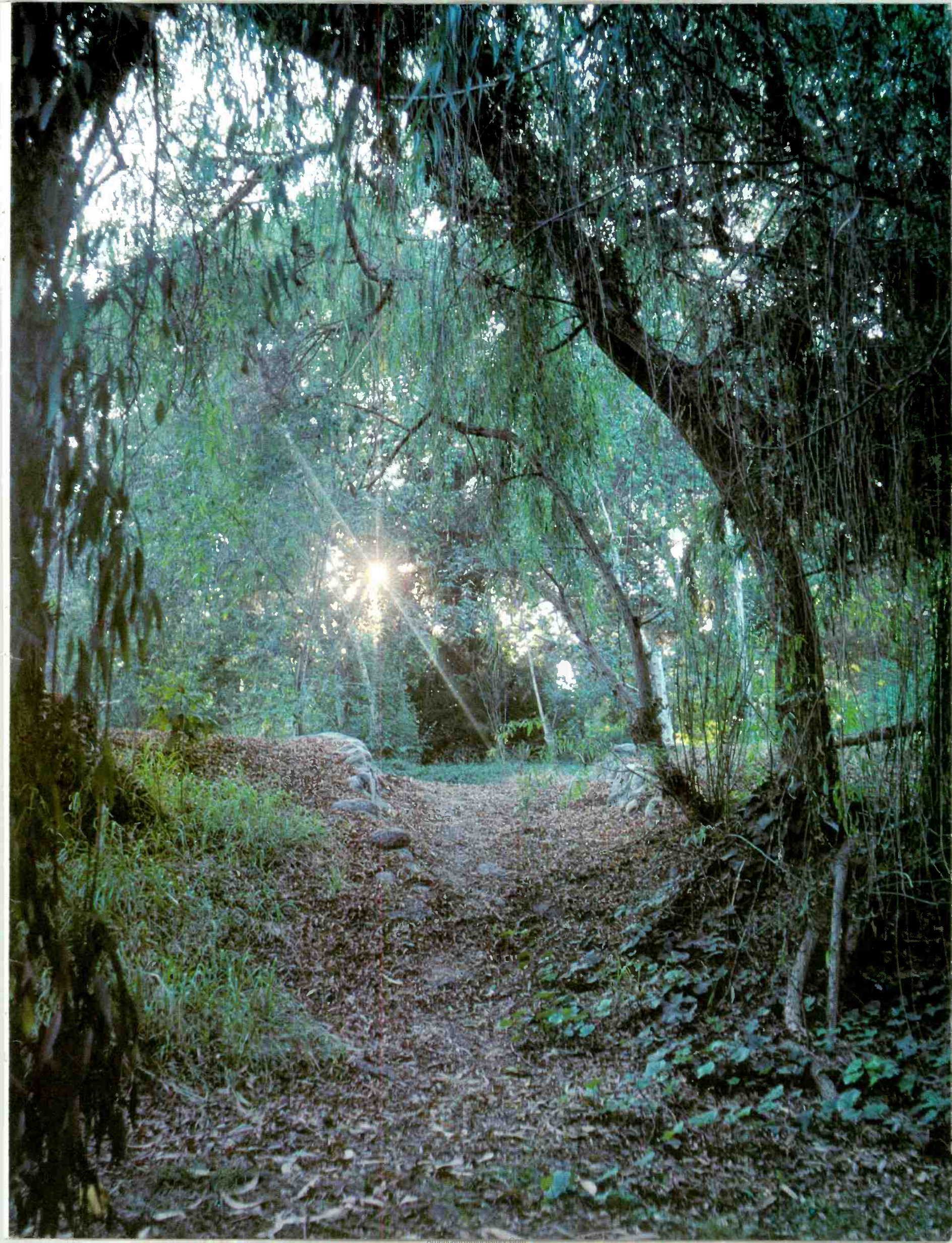
Cowboy

The Philharmonics

Kitty Wells

Percy Sledge

Consult your local
Phonodisc salesperson
for information on
these Capricorn artists.



Debby Boone, Fleetwood Mac Again Top Charts

Heatwave Hot

(Continued from page 3)

Boone single shows no signs of slowing down in the near future as it holds at #1 at more than 90 percent of the stations surveyed.

The only contenders on the horizon for moving to the top this week appear to be Heatwave (Epic) at #3 with a bullet, Donna Summer (Casablanca) at 6 bullet, and Barry White (20th Century) at 8 bullet, but even though all three have an r&b sales base, which is usually a big factor, in this case none have toppled Boone from the top in even one market. Outside the top 10, Crystal Gayle (UA), Rita Coolidge (A&M) and Chicago (Columbia) are moving quickly.

Other records moving extremely well in the top half of the chart are the Bee Gees (RSO), with the first release from the "Saturday Night Fever" soundtrack, which should hit the streets in the next month; Linda Ronstadt (Asylum), with "Blue Bayou" stepping out as the big sales single while "Easy" continues to grow in appeal behind

it; The Babys (Chrysalis), exploding in airplay with sales filling in behind as it continues its fast ascent; Fleetwood Mac (WB), with the fourth hit from "Rumours" exploding in only its second week of availability; LTD (A&M), with the record to cross them over into the pop marketplace making positive moves across the board; Steve Miller (Capitol); and James Taylor (Columbia).

Looking further down the list for potential future hits, Bob Welch (Capitol) is off and away for his breakthrough as a solo artist; Santana (Columbia) is breaking fast with their first single from their Chartmaker album; Earth, Wind & Fire (Columbia) is selling up a storm on the r&b side and is moving over pop; Paul Simon (Columbia) has all positive movement on his single; High Inergy (Motown) is huge on the r&b side and crossing in the south and in Los Angeles; and Carole Bayer Sager (Elektra) is finally starting to spread out of Boston.

Cassidy LP a Strong #2

By LENNY BEER

Fleetwood Mac (WB) had another strong week in sales and topped The Album Chart for the 22nd week. Competition is getting stronger, however, as Shaun Cassidy (Warner/Curb) holds at #2, Linda Ronstadt (Asylum) at #3, and Foreigner (Atlantic) edges up to #4. Other strong competition gathering strength for a run at the top includes the new Steely Dan (ABC), exploding to #5 with a bullet, and "Elvis In Concert" (RCA), at 10 bullet in its second week.

Elvis

The new Presley album is especially hot at racked locations, as is the entire catalogue of material. Elvis product is finally becoming available in the stores, and, although the extreme demand has cooled, he now has 10 albums on the chart, including two in the top 10. The catalogue should continue to be in demand and a major seller for this holiday season.

Outside the top 10, Barry White (20th Century) is still climbing with his #1 r&b album now at 14 nationally and growing with the spread of the hit single, and Kansas (Kirshner) scored impressive sales figures again in its second week in the street and now resides at a very comfortable 20 with a bullet. These are the only bulleting albums in the top 30 as most albums already selling have kept

up the relative pace and are maintaining their approximate national strength.

Top 50

Other bulleting albums in the top 50 nationally are Robin Trower (Chrysalis), fighting its way up each survey period and currently at 34 bullet, ahead of Steve Martin (WB) with the biggest comedy album in some time and a significant breakthrough for Martin on his first effort at 37; Elton John, with his "Greatest Hits, Vol. II," at 42 and gaining some strength; Diana Ross (Motown), scoring impressive sales without a single and now picking up as the single is released and is receiving airplay; and Bob Welch (Capitol), formerly with Fleetwood Mac, now establishing himself with a hit album and a hit single right out of the box.

Of special interest is the album battle between Arista and Warner Brothers over the "You Light Up My Life" record which Debby Boone took to #1 nationally. Arista, however, hit the streets with their soundtrack to the movie which contains the original non-hit version of the record. The result, as reported last week, was immediate sales which continued this week even though the Boone album is now available. The reaction to Boone was also immediate this week as her album debuts at 83, while the soundtrack moves to 59.

MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.

REGIONAL BREAKOUTS

Singles

East:

Paul Simon (Columbia)
Odyssey (RCA)

South:

Linda Ronstadt (Easy) (Asylum)
Barry Manilow (Arista)
Bee Gees (RSO)

Midwest:

Linda Ronstadt (Blue Bayou) (Asylum)
Barry Manilow (Arista)
Bee Gees (RSO)
Kendalls (Ovation)
The Babys (Chrysalis)
High Inergy (Gordy)
Earth, Wind & Fire (Columbia)

West:

Linda Ronstadt (Blue Bayou) (Asylum)
High Inergy (Gordy)
Kendalls (Ovation)

Albums

East:

Odyssey (RCA)
George Duke (Epic)
Debby Boone (Warner/Curb)
Mandrill (Arista)
High Inergy (Gordy)
Nils Lofgren (A&M)

South:

Santana (Columbia)
Graham Parker & The Rumour (Mercury)
Charlie Daniels Band (Epic)

Midwest:

Santana (Columbia)
Meat Loaf (Epic/Cleveland Intl.)
Nils Lofgren (A&M)
Joan Armatrading (A&M)

West:

Santana (Columbia)
Debby Boone (Warner/Curb)
Charlie Daniels Band (Epic)
Camel (Janus)
Chuck Mangione (A&M)

GOLD **THIS IS THE HIT ALBUM.***



Album AB-4159/8 Track Tape AT8-4159/Cassette ATC-4159

The voice and the song that made
the movie great are now a brilliant album.

THE ORIGINAL SOUNDTRACK ALBUM
"YOU LIGHT UP MY LIFE"
GOLD, ON ARISTA RECORDS.

*By the way, the other version's album is trailing by 50 points. Who's following whom?





“The Stranger” has become anything but.

For the past few weeks, Billy Joel has been making himself known to concert audiences, reviewers and radio programmers all across the country. More and more people every day have been picking up on Billy's triumphant live appearances and his phenomenal new album.

With well over a hundred key album radio stations coast-to-coast playing key album cuts like “Movin' Out (Anthony's Song),” “Just the Way You Are,” “Scenes From An Italian Restaurant” and the title track “The Stranger,” Billy's album has been bulleted in all three trades, and his performances have been garnering reviews like these:

“Mr. Joel's third local appearance and his reception brought to mind the good old days of Beatlemania. It was pure, deafening rock and roll, and they couldn't have loved it more!”

—*Salt Lake Tribune*

“Each song was performed as if it were the last, with Joel demonstrating lightning-fast classical piano technique...he (quit) only after five standing ovations and three encores.

—*Oakland Tribune*

“Joel is unlike anyone else in rock.... His point of view is entirely unique. He is sharply cynical and unromantic, but at the same time zestful, clever and funny.”

—*Seattle Times*

“Billy Joel's concert...was as near to perfect as any rock music fan has a right to wish.”

—*Daily Camera*
Boulder, Colo.

“For a while it looked as if Billy Joel was going to get a standing ovation after every song.... And this was not a teen audience carried away by hysteria!”

—*Daily Variety*

“The Stranger.” Billy Joel.
On Columbia Records and Tapes.

Produced by Phil Ramone in association with Home Run. Direction: Home Run.

Bing Crosby: An Artist For All Time

By SAM SUTHERLAND

■ LOS ANGELES — Bing Crosby was buried here Tuesday (18) at Holy Cross Cemetery, following a simple religious service at St. Paul's Roman Catholic Church in Westwood. Crosby, 73, was interred in a family plot, alongside first wife, Dixie Lee, who died of cancer in 1952, and his parents.

Crosby had collapsed Friday (14) at the La Moraleja golf club after completing an 18-hole round of the course, near Madrid, Spain. He was pronounced dead on arrival at Madrid's Red Cross Hospital, where physicians listed cause of death as a heart attack, later confirmed by an autopsy.

His death came during a break in a still vigorous show business schedule. Although hospitalized several times since 1973, including a three-hour operation on January 13, 1974, where a portion of his left lung was excised to test for suspected cancer, Crosby had continued recording, touring and appearing in his own television specials throughout the mid-'70s. He had just completed a two-week engagement at the London Palladium prior to his trip to Madrid, closing just four days before his death; while in London,

Crosby had also wrapped his annual Christmas television special for CBS, which the network confirmed would still be shown on November 30, although the program will be specially edited.

At the time of his death, he had also been planning a return to films after an 11-year absence from the screen. English producer Sir Lew Grade had announced that ATV/ITC would back a new "Road" feature, "The Road To The Fountain of Youth," which was to reunite Crosby with Bob Hope and Dorothy Lamour, the day before the singer died. Grade's support, unveiled at a

press conference here, had been a major step forward for project principals Crosby, Hope and screenwriter Mel Shavelson, who had reportedly been seeking financing on the film here.

Still Number One

While Crosby's relatively low profile as a recording artist during the last 15 years may have obscured the singer's extraordinary global popularity, he remains perhaps the top selling vocalist in the history of the music business, having sold an estimated 400 million records, released on 88 different labels and distributed in 27 different countries. Honored

by NARAS in 1960 as "First Citizen of the Record Industry," in recognition of 200 million unit sales up to that point, Crosby had enjoyed over 20 million-sellers long before the platinum era, topped by his all-time best selling recording of "Silent Night."

His smooth, lyric baritone, which earned him stature as one of the first pop crooners, was to influence several generations of vocalists beginning with his stint with the Paul Whiteman band in 1926. Less obvious to his fans, but of equal significance to the music industry, was his role as a

(Continued on page 69)

Many Posthumous Crosby Releases

■ LOS ANGELES — Although he recorded less frequently during the last decade of his life, Bing Crosby will be the focal point of wide release and promotion activity by the numerous labels he recorded for prior to his death last Friday (14). Posthumous releases, representing both repackages of earlier material and complete lps still in catalogue or reactivated following his death, are being readied both here and abroad by many of nearly 90

labels that released Crosby material in 27 countries internationally.

Consumer Interest

First signed as a soloist to Brunswick Records, which was subsequently acquired by Decca, Crosby cut the largest number of hit sides for those labels, and MCA is accordingly reporting keen interest from its customers and own sales staff for the nine Crosby titles still in catalogue, including "The Best of Bing Crosby."

"He'll generate two million units in sales by the end of the year," predicted Sam Passamano, VP, sales, at MCA, who confirmed that the label was already rushing release on a new single-

disk anthology, "Bing Crosby's Greatest Hits," to join the existing double package and the other Crosby catalogue items. Passamano said the \$7.98 list package will ship this week in all product configurations and noted that a full advertising and promotion campaign will be underway within two weeks.

In-house tallies on Crosby product since the announcement of the vocalist's death following a heart attack had climbed to over 887,000 units ordered by mid-week last week, according to Passamano. That level, which also reflects initial orders on the new greatest hits lp, followed sales on existing catalogue of

(Continued on page 69)

MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.



Bing Crosby

This is the cover
of the new
John Denver album.



Coming Soon.

Jerry Weintraub
Management III



Entertainment Company Opens Coast Office

■ LOS ANGELES — Charles Koppelman, president of The Entertainment Company Music Group, has announced the opening of the music publishing and production house's Los Angeles office and the appointment of Jay Warner as vice president, west coast activities, for The Entertainment Company Music Group.



Jay Warner

Jay Warner, a veteran of the music and record business was with the Wes Farrell Organization for four years, reaching the level of vice president of the publishing arm of the company.

The office will also serve as the west coast headquarters of Manhattan Records, the UA distributed custom label which is run by The Entertainment Company Music Group.

The offices of The Entertainment Company are located at 6430 Sunset Blvd., Suite 803, Hollywood, California 90028.

Steve Martin's Rise To Comedy Stardom

By SAMUEL GRAHAM

■ LOS ANGELES—Currently bulleted at #37 on the RW album chart, and with up-to-date figures reporting sales of over 274,000 units (and branch orders totaling nearly 424,000), Steve Martin's "Let's Get Small" (Warner Bros.) is showing strong signs of becoming the best-selling comedy album by a new artist in several years.

Phenomenal Rise

Martin's rise to popularity has been little short of phenomenal. Via the extensive exposure afforded him on television and, more recently, on record, Martin's elongated "Excuuuse Me!" has become virtually ubiquitous, a personal signature that is a modern counterpart to Henny Youngman's "Take my wife — please." Many of Martin's other routines have become equally familiar, and it would hardly be an overstatement to say that he is now the most oft-mimicked (among audiences) comic of our time. **Record World** recently spoke with key figures associated with Martin, as well as the comedian himself, in order to shed some light on the strategies that have been utilized in furthering Martin's remarkable career.

Martin is currently engaged in

a 50-city tour which began September 14 in Washington, D.C. and will end December 10 in Anaheim, California. "Let's Get Small" was released shortly before the tour began; and according to Martin's long-time agent, Marty Klein of APA (Agency for the Performing Arts), the timing of tour and album was no mere coincidence. "Steve was supposed to play Boston, New York, Philadelphia and a couple of other cities in June of this year," Klein said. "But I cancelled those dates when I saw that there wasn't going to be an album at that time, and we put the dates in later, after we started the September 14 tour. It would have been criminal for there not to be any product out there after people saw him."

Venues

"The album was actually scheduled to come out the last week in August," Klein continued, "because that's when Warners releases all of their product. But they made an exception with this one, and released it the first week in September to coincide with

the tour. When Warner Bros. saw the tour schedule, they knew that the album had to be out September 7." Klein pointed out that this was a departure from normal procedure; whereas a tour is usually timed according to an album's release, in this case the circumstances were reversed. As for the tour's effect on album sales, Klein commented that "I think that it definitely helped the album for at least the first twenty dates—when people went to see him, they had something tangible to buy afterwards—but now I think that the album will help the tour."

Delayed Release

Careful consideration of the venues to be used on the tour was another significant part of
(Continued on page 71)

ABC Appoints Rowan Asst. to the President

■ LOS ANGELES—Steve Diener, president, ABC Records, has announced the appointment of Alan Rowan to the position of assistant to the president.



Alan Rowan

Rowan has been with the ABC organization since 1970. He began with ABC Records and Tape Sales as a financial analyst.

Chiantia Resigns NMPA Position

■ NEW YORK—In a letter presented to the board of directors of the National Music Publishers Association at its meeting on October 19, Salvatore T. Chiantia submitted his resignation as chairman. In announcing its acceptance of the resignation with great reluctance and deep regret, the board emphasized that it did so only because Chiantia's letter had made clear that his decision was irrevocable.

For the present, no successor has been named as board chairman.

A&M, Kershenbaum Pact



Jerry Moss, chairman, A&M Records, has announced the signing of a long-term agreement between A&M Records and producer David Kershenbaum. Kershenbaum will produce new and established artists for the label. Featured in the photo (from left) are: A&M chairman Jerry Moss; A&M vice president, a&r Kip Cohen; David Kershenbaum; and Gil Friesen, president, A&M Records.

MARKET RESEARCH

NOTHING ARTIFICIAL ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.

Mandrill gets you in touch with instincts you almost forgot you had.



Their new album comes at you with such all out passion and pulsating rhythm you couldn't sit still if you tried.

This is Mandrill at their wildest, playing sounds that haven't even been defined yet.

And behind the pulsating beat, beats the intelligence of lyrics reaching out for love and brotherhood.

But you never have to stop dancing to get the message.



Produced by Jeff Lane.



**MANDRILL. "WE ARE ONE."
THEY'LL MAKE YOU MOVE,
INSTINCTIVELY.
ON ARISTA RECORDS.**



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **MAKE MINE ELDERBERRY:** They insist that being paired with **Bread** on one tour was purely coincidental. They also deny the rumor that on upcoming dates they'll be billed with **The Jam** and a resurrected version of **The Peanut Butter Conspiracy**; nor will they admit to being frequent visitors to various state game preserves. **Jelly**, a trio consisting of **Amy Madigan**, **Fred Bliffert** and **Jesse Roe**, aren't overly concerned about becoming the toast of the town (though they probably wouldn't mind raking in the dough) . . . Their bread and butter is singing and playing their music, and their first **Asylum** record, "A True Story," indicates that they're doing that just fine, thanks.

Madigan, an outgoing lass if ever there was one, came by to let us in on the band's latest doings (as for her missing partners, Amy says, "One is fat and the other doesn't talk much, so I do most of the interviews"). The new single, "I Want You To Dance," will be out soon, remixed from the original album version with **Andrew Gold**, **Peter Asher** and engineer **Val Garay** assisting, and Amy modestly calls it "a killer" (but let's not confuse chutzpah and confidence with bragging—when she also says "We're great live," we tend to believe it, even though we haven't yet had the pleasure). Amy, revealing a keen sense of the obvious when she points out that "E/A is really interested in singer/songwriters," says that the band and the record company are both excited about the single; and they'll soon be re-pairing to the studio to work on the second album, **Bob Monaco** (of **Rufus**, **Candi Staton** and other fame) producing.

Amy contends that **Jelly's** strength is "the three of us singing in harmony. Our vocals are very much up front, and they're very personal—I think that's why people like us, and why we connect with our audiences. We don't have lots of amps and guitars to hide behind, so we really try to deal with the audience personally. Even my mother and father have seen the show, and they liked it." When they next hit the road, the trio—all of them have formal classical training, but that hasn't prevented them from throwing a good dose of r&b into the music—will take along a rhythm section (Roe handles the keyboards), but the spotlight will still be on the singing. And, of course, on Madigan's "mean glockenspiel."

With the (yawn) bizniz talko out of the way, we got down to the basic, really relevant info. We learned that Amy doesn't at all mind the idea of posing naked in a bathtub filled with guava jelly. She's a basketball fan—and with "the metabolism of a hummingbird," it's easy for her to scarf down at least 8 hot dogs every time she goes to a game and not gain a pound. Fantasies? You got 'em, pal: Amy Madigan "would give anything" to play Anita in "West Side Story." But what she really wants out of her career, the reason she got into this thing in the first place, is very simple: "I want to be awarded an aluminum album." This lady's OK.

TID-BITS: **Paul McCartney** will be smiling soon when he gets his royalty checks: as well as co-writing (obviously) the material used in the upcoming "Sgt. Pepper" film, he also owns all of **Buddy Holly's** publishing, and the movie of Holly's life will no doubt be using many Holly tunes. Interestingly enough, the two flicks are being filmed at the same time at Culver City Studios . . . It's now official: **Elvis Costello**, having signed with Columbia, will soon be making his first trip to the states, with dates scheduled at the Old Waldorf in

(Continued on page 71)

Barbis Bros. Join ABC

■ **LOS ANGELES** — Gary Davis, vice president sales promotion, ABC Records, has announced the joint appointment of **Dino** and **John Barbis** to ABC's promotion staff. Each will hold individual positions of director of national promotion.

Dino Barbis has been in promotion for eight years. He did local promotion for Polydor Records in San Francisco; was regional liaison and promotion director for Stax Records during the time when the company was distributed by CBS; and was re-



Dino Barbis

gional marketing manager, west coast for Warner Bros. Records. During the past year, Barbis was involved in personal management, doing special projects in marketing and promotion.

John

John Barbis started in local promotion with Shelter Records in San Francisco. He spent over four years at London Records, and held the position of west coast director of promotion and a&r. Most recently, he was national promotion manager for Chrysalis Records.



John Barbis

Musexpo Participation Shows Strong Increase

■ **NEW YORK** — According to **Roddy S. Shashoua**, **Musexpo** president, record label participation at **MUSEXPO** this year has almost doubled with over 300 record labels worldwide having confirmed their attendance at this year's **Musexpo**—the U.S.A.'s 3rd Annual Record and Music Industry Market—which will be held from October 28-November 1, 1977, at the Doral-on-the-Ocean Hotel, Miami Beach.

Aucoin Management Opens Coast Office

■ **NEW YORK**—**William Aucoin**, president of **Aucoin Management, Inc.**, has announced the establishment of west coast offices for the firm, with **Alan Miller** named to the position of vice president, west coast operations.

Alan Miller in his capacity as vice president, west coast operations, will be representing **Aucoin Management, Inc.**, **Rock Steady Productions** and **Aucoin Productions, Inc.** in all phases of west coast activities including west coast based artist acquisition. **Miller** will also act as west coast liaison for all east coast activities. He will, additionally, be in close contact with **Boutwell Enterprises, Inc.**, merchandising firm for **Aucoin Management** acts.

Elroy Inc. Announces Three New Openings

■ **NEW YORK** — **Elroy Enterprises, Inc.**, of **Freeport, New York**, which currently services seven **Record World** stores and 11 leased record departments in the **TSS** chain, has announced the opening of three new **Record World** stores to occur during **November, 1977**. The three stores are located in regional shopping malls in **Ocean Township/Asbury Park, New Jersey**; **Middletown, New York**; and **Fishkill, New York**.

Future plans for the chain include mall locations in **Poughkeepsie, New York**, and a relocation, within the mall, of their store in the **Mid-Island Shopping Plaza, Hicksville**.

D'Imperio to Paramount Studio Music Dep't.

■ **NEW YORK**—**Joseph E. D'Imperio** has been appointed director of music of the **Studio Music Department** of **Paramount Pictures**, according to an announcement by **Marvin Cane**, president of **Famous Music Company**, a subsidiary of **Paramount Pictures Corporation**.

Guevara to Drew. Ent.

■ **LOS ANGELES**—**Paul Drew**, independent programming consultant and president of **Paul Drew Enterprises**, has announced the appointment of **Rosie Guevara** as his personal assistant.

Most recently, **Ms. Guevara** was music director of **KHJ Radio**.



MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS




THE MARKETING SOURCE

DEDICATED TO THE NUTRITION AND HEALTHY GROWTH OF THE MUSIC/RECORD INDUSTRY.....

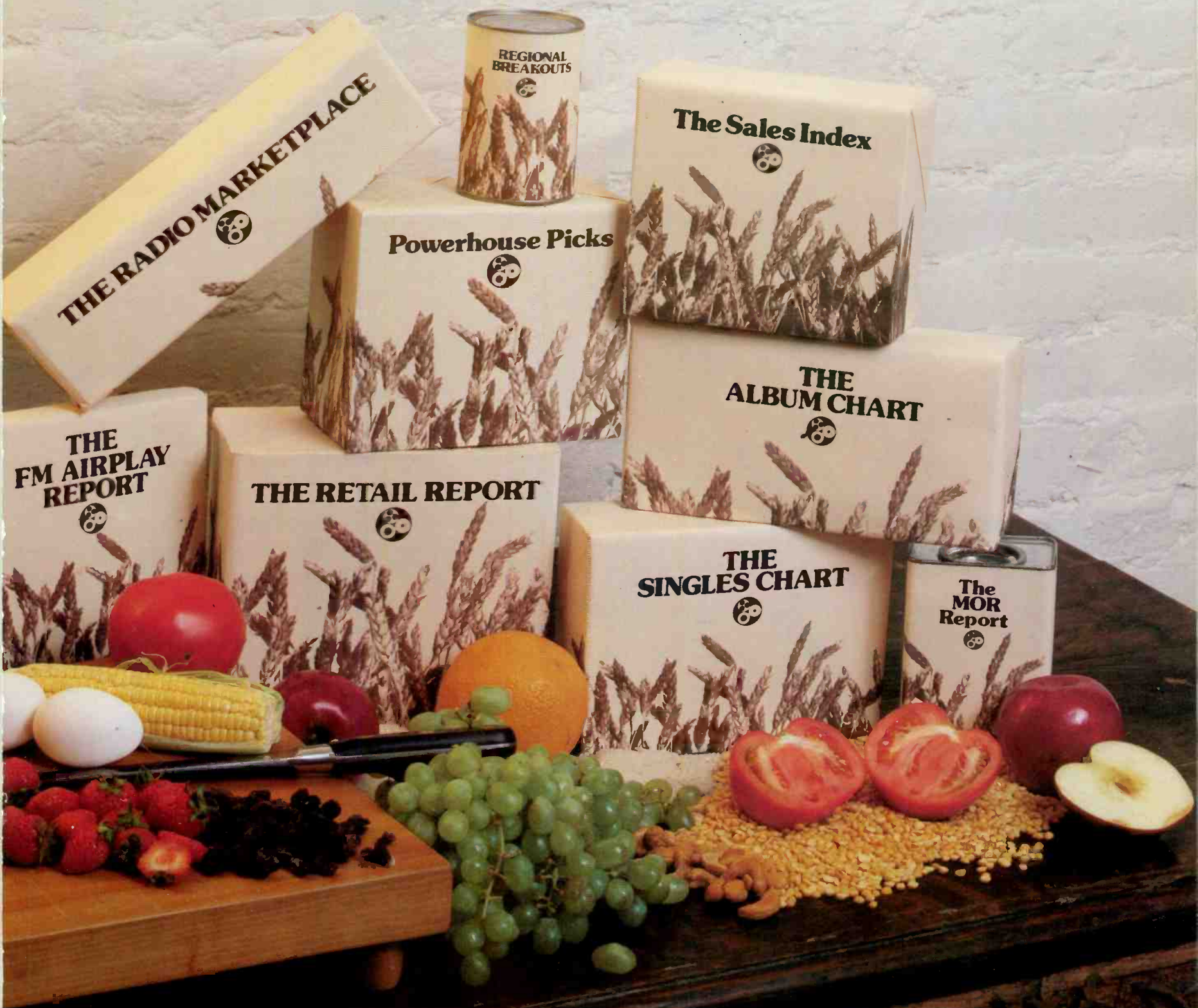
OUR "PRODUCT LINE" CONTAINS 100% NOTHING ARTIFICIAL/ALL NATURAL

BEWARE OF SUBSTITUTES!

We live in a world of look alike but there is no substitute for quality, integrity and professionalism. The "products" featured here reflect the most uncompromising standards. The Record World "Seal" is your assurance that you are receiving the most definitive information 



**100% PURE FACTS
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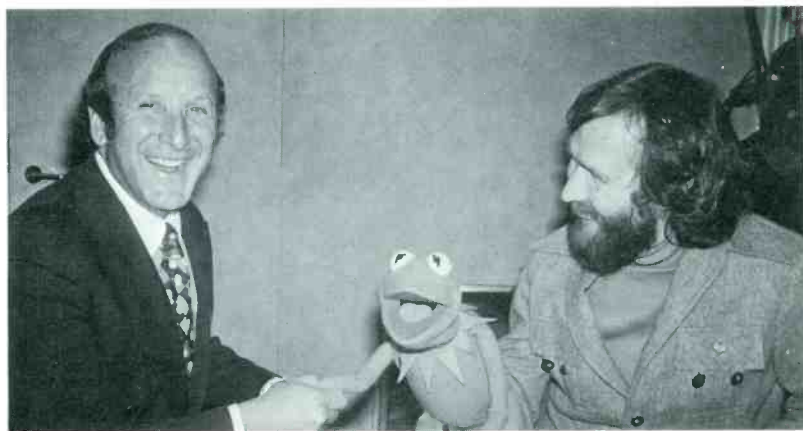
By DAVID McGEE and BARRY TAYLOR

■ SO YOU'LL READ THIS AND SAY YEAH, WELL, SO WHAT: Although Arlo Guthrie and Tom Waits have little in common in terms of styles of living and music, they share a "very American" (as Waits might say) sensibility which has resulted in their becoming among the finest songwriters of their generation.

Guthrie is the more celebrated of the two, for obvious reasons that are perhaps all the wrong reasons. After the furor over "Alice's Restaurant" died down, Guthrie, with little fanfare, proceeded to produce a body of work which, when considered as a whole, is a proud testament to his artistic integrity and to his character. We have no idea what obligations or pressures he feels being Woody's son, but his recent appearance at Avery Fisher Hall proved that one's heritage can be honored without being worn like a thorny crown. With a repertoire ranging from a western swing version of "Oklahoma Hills" to a sea chanty ("Ruben Ramso," which became "Ruben Clamso" for reasons we won't go into here) to a rocking "Coming Into Los Angeles" to a moving interpretation of his brilliant self-penned ballad about the death-by-torture of South American folk singer Victor Jara (with its chilling, recurring verse, "His hands were gentle, his hands were strong"), Guthrie touched us in a manner peculiar to the most vital performers.

Critics like to contend that Waits (whose appearance in the city followed Guthrie's by one day) has lost much of his initial impetus as a songwriter due to his continuing fascination with matters of drink and driving. After five albums, it should be clear that much of Waits' material is no more about these topics than "Nashville" is about country music. The major influences upon Waits the musician are vast, extending from the great popular songwriters of the '30s and '40s to numerous traditional jazz composers after the style of Duke Ellington. But the single most dramatic influence is the one that is rarely mentioned: Stephen Foster. It has been some time since this country has had such a direct link to the composer of "I Dream of Jeannie With
(Continued on page 67)

Arista and The Muppets



Clive Davis, president of Arista Records, welcomes to the label its first amphibian artist, Kermit, the star of The Muppet Show. The Muppets' creator and guiding hand Jim Henson is also present at the signing, at which time it was announced that Arista will soon be releasing "The Muppet Show" album, a collection of songs and skits from the popular television show. Firming the deal are (from left): Davis, Kermit the Frog, and Jim Henson.

Epic Taps Dessau

■ NEW YORK — Stephen Dessau has been appointed product manager, east coast, Epic/Portrait/Associated Labels, announced Jim Charne, associate director, product management, Epic/Portrait/Associated Labels.



Stephen Dessau

Dessau began his career in the music industry at Syracuse University where he promoted concerts and was music editor of the school paper. Upon graduation in 1973, he became involved in professional concert promotion. In 1974 Dessau became local marketing coordinator, New York for Arista Records.

Gilbert To Phonodisc

■ NEW YORK — Morty Gilbert has been appointed branch manager for Phonodisc. Gilbert, a record industry veteran, most recently held the position of sales manager for Apex-Martin Distributors. He is a former national single sales manager and N.Y. branch manager for RCA Records, as well as national sales manager of Fiesta Records.

Phonodisc has also announced the relocation of their eastern regional and New York branch offices to Manhattan, effective October 17.

Motown Names Jones Dir. of Purchasing

■ LOS ANGELES—Carroll J. Jones, Sr. has been named Motown Records new director of purchasing. His appointment was announced by Fay Hale, vice president of purchasing for Motown and its affiliated companies.

Jones comes to Motown from Metro - Goldwyn - Mayer, Inc., where he had been purchasing manager for eight years. Before that, he worked four years for Hoffman Electronics in El Monte.

Bonoff's Bottom Line Debut



Columbia recording artist Karla Bonoff recently made her debut professional engagement at New York's Bottom Line. Pictured backstage opening night are, from left: Peter Jay Philbin, associate director, talent acquisition, Columbia Records; Don DeVito, vice president, talent acquisition, Columbia Records; Bonoff; Don Dempsey, vice president, marketing, Columbia Records; Bob Sherwood, vice president, national promotion, Columbia Records; Arma Andon, vice president, artist development, Columbia Records; Ron Oberman, director, merchandising, west coast, Columbia Records, and Ron McCarrell, director, national merchandising, Columbia Records.

NOT YOUR BASIC
1/4 PAGE TEASER



SAM
IS ON THE CASE!

abc Records

**From
"Last Tango In Paris"
to "Caliente!"
Gato Barbieri has burned his way
into a million hearts.**



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Introducing "Ruby, Ruby." SP 4655
Gato Barbieri's new flame.
On A&M Records & Tapes.



Produced by Herb Alpert Associate Producer: Michele Barbieri

Takin' the Cake



At a Denver Hilton reception following the opening date of the Steve Miller/Norton Buffalo "Fall Tour '77," Miller, Buffalo and Capitol presented concert promoter Barry Fey with a cake in honor of Feyline Productions' tenth anniversary. Pictured (from left) are: Joel Brandes, Feyline Productions; Bruce E. Garfield, Capitol's director, press & artist relations; Howard Rose, of The Howard Rose Agency, Miller's booking firm; Barry Fey, president, Feyline Productions; Greg Fischback, Miller's attorney; and Norton Buffalo.

Slick To Host Rock Radio Award

■ NEW YORK—Bob Meyrowitz, president, and Peter Kauff, executive vice president, have announced that Grace Slick will act as host for RDI's first annual North American Rock Radio Awards Show, a two-hour special airing on 258 progressive FM stations on November 24, Thanksgiving.

The ceremony itself will be scripted by Ben Fong-Torres, senior editor of Rolling Stone and an air personality of KSAN-FM in San Francisco.

Henry to CBS

■ NEW YORK — Yvonne Ericson, associate director, media, CBS Records, has announced the appointment of Elizabeth Henry as media co-ordinator, CBS Records.

Duties

Henry will be responsible for the co-ordination of advertising placed in the television, print, and out-of-home media for CBS Records. She will co-ordinate our involvement with outside agencies, as well as notify the field of all activities in these media. In addition, she will be assisting with special media projects.

Wax Celebrates 20th Anniversary

■ NEW YORK—Morton D. Wax & Associates, an international promotion/public relations firm specializing in the communications arts, is celebrating its twentieth anniversary. The firm, which now serves several industries, has its roots in the music business. Among its current clients are the Robert Stigwood Organization, Marvin Hamlisch and Carole Bayer Sager, Famous Music, and Spring/Event Records. Peer Southern Publishing was the firm's first public relations account, marking its expansion into the PR field from record promotion ten years ago. Bob Reno, Steve Karmen, Screen Gems (EMI), and CBS International have all been on the Wax client roster for extended periods. Mort Wax, president of the firm, utilized the concept of national record promotion network for Barbra Streisand as part of their 10-year relationship, which included the promotion of "The Way We Were" and "A Star Is Born."

At the present time, Wax is devoting an extensive amount of time laying the groundwork for proselytizing on behalf of foreign language record sales in the U.S. Expecting these sales to show a marked increase in 1978, Wax has predicted that by the early 1980s records of foreign language origin could account for 3-5 percent of U.S. record sales.

Looking back to the firm's history, the Wax organization became the first record promotion firm to specialize in the promotion of theater music, according to Morty Wax. Since that time, its theatrical clients have included Alexander Cohen, Hal Prince, the Nederlands Nederlanders, Macmillan Performing Arts and Norman Kean. Most recently, the firm worked on the

music from "A Chorus Line."

Wax was also a pioneer in the world of videotape/videocassette. As publicity director of the Videotape Production Association, Wax was involved with the industry's early stages and helped formulate the terminology.

Although the music industry has changed dramatically during the last twenty years, the Wax organization enters its third decade with the exploitation of the anticipated influx of foreign language music into the U.S. The Wax staff currently includes Jessica Josell, director of national promotion and publicity; Alan Zapakin, head of tape/film department; Freddie Salzberg, head of contemporary music department; Roz Corral, office manager; Margo Williams, secondary market promotion; Michael Fleischer, research tape/film department; and Wendy Morris, special projects.

Arista Tomlin Push

■ NEW YORK—Rick Dobbis, vice president of artist development for Arista Records, has announced a large-scale marketing campaign for Lily Tomlin's debut Arista album, "On Stage."

According to Dobbis, Arista's campaign will include two in-store pieces which have been created for "On Stage," one a poster of the album cover artwork, the other a mobile piece that features Lily in the costumes of her well-known characters that are heard on the lp. Print advertising in a number of consumer magazines will be utilized.

For radio programmers, a special 7-inch extended-play record with excerpts from the album has been produced, and will be serviced to stations.

ABBA Re-Signs with Atlantic

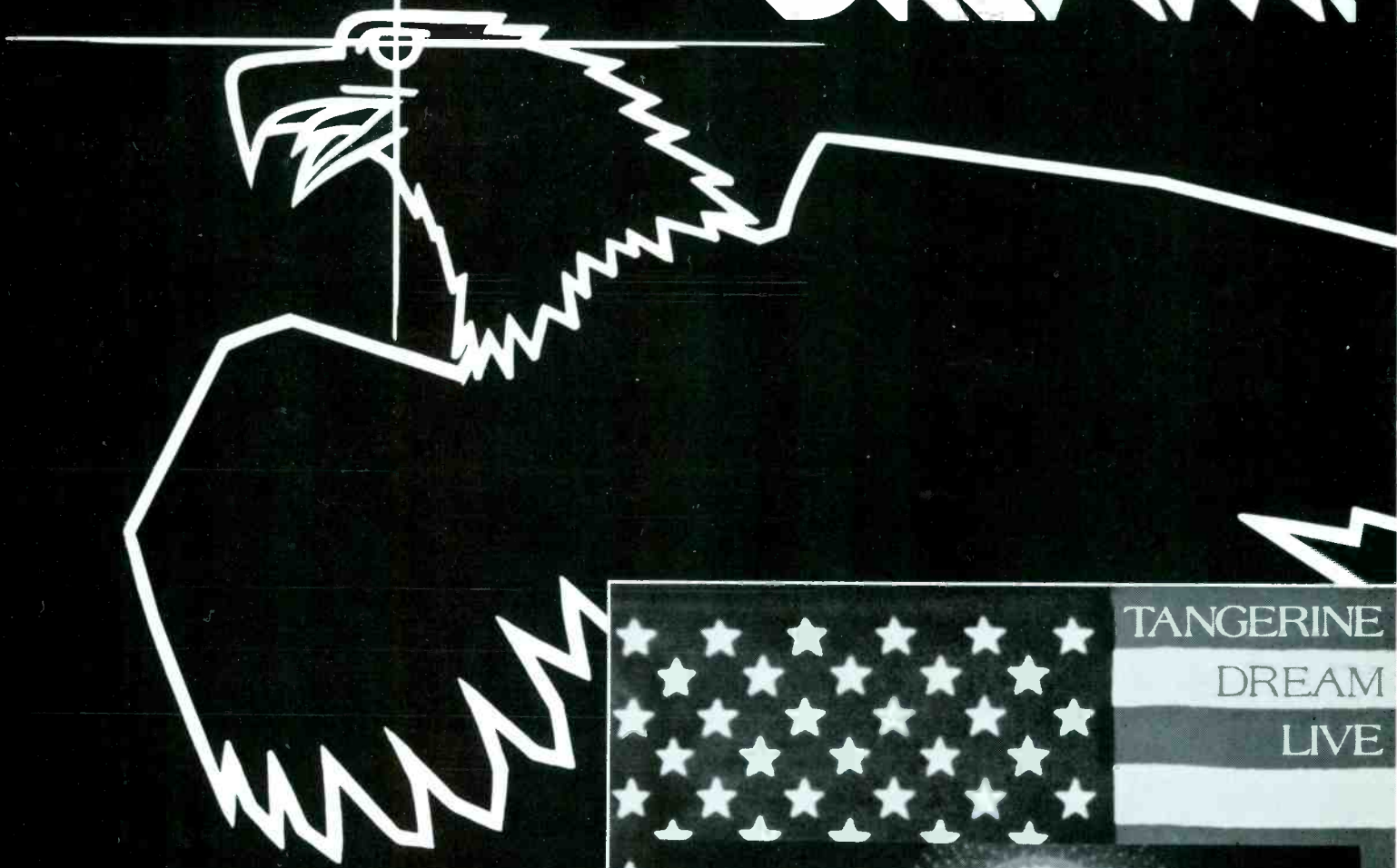


ABBA has been re-signed to an exclusive long-term recording contract with Atlantic Records, for continuing distribution in the United States and Canada. Shown at the signing luncheon are, from left: (standing) Atlantic's senior vice president of promotion Dick Kline; executive vice president Sheldon Vogel; attorney Mike Mayer; senior vice president/general manager Dave Glew; and senior vice president Michael Klenfner; and (seated) ABBA's U.S. representative, Mildred Fields; Polar Music International vice president John Spalding; president of Atlantic Records Jerry Greenberg; and president of Polar Records International Stig Anderson.

THE CASE OF THE NEGLECTED RECORD RETAILER

abc Records

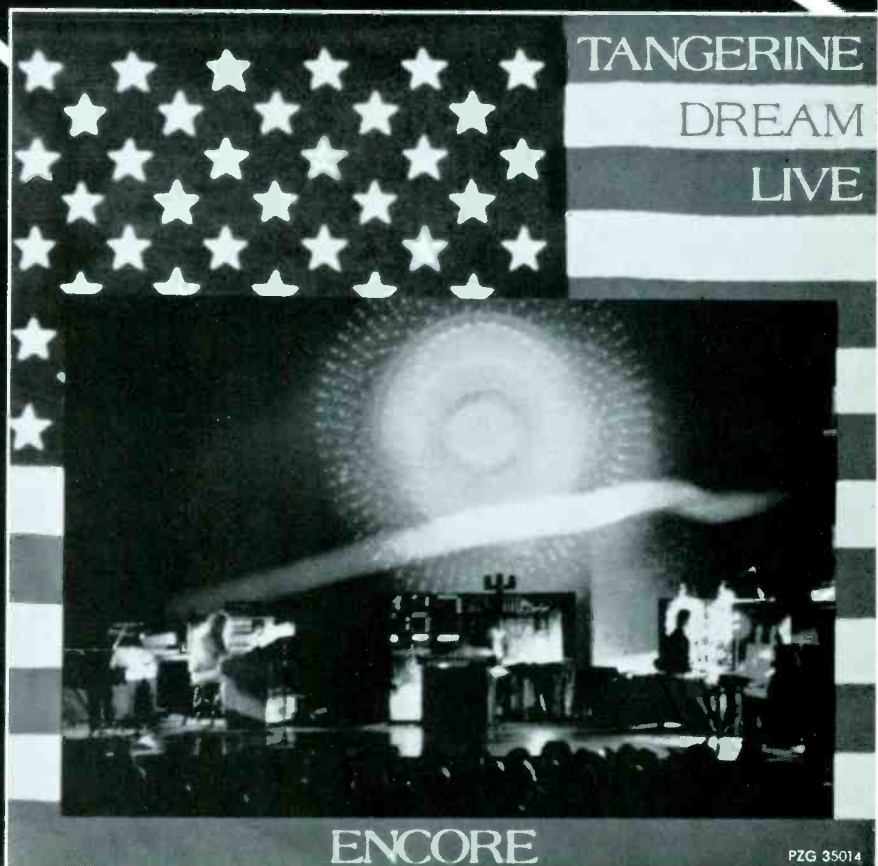
AN AMERICAN DREAM.



When Tangerine Dream toured the U.S. in 1977 with the Laserium laser-light show, they sold out (and knocked out) just about every place they played.

Now that very special combination of space-age hardware and cosmic hard rock has been captured on "Encore," Tangerine Dream's first live American album. Synthesizer sorcery, from the masters of the art.

**"Encore." Tangerine Dream, live,
on Virgin Records and Tapes.
Distributed by CBS Records.**



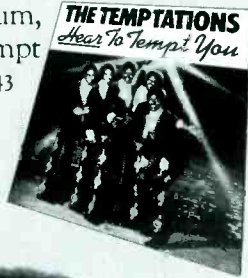
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PZG 35014

THE TEMPTATIONS ARE HERE AND ATLANTIC'S GOT 'EM!

We got 'em on their exciting new
single, **"IN A LIFETIME"**
(Atlantic 3436)

And we got 'em on their forth-
coming album,
"Hear to Tempt
You." SD 19143



The Temptations have always
been very tempting, but never
more than now.

The Temptations. A welcome
addition to Atlantic Records
and Tapes. 



**A BAKER-HARRIS-YOUNG
PRODUCTION**

Direction & Management:
Sidney A. Seidenberg, Inc.

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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 WTIC-FM WVBF KDON KFRC
KYA KYNO Y100 13Q 14ZYQ 96X 99X

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: The Babys
Barry Manilow
Judy Collins
LTD

Extras: Seals & Crofts
Aerosmith
England Dan
LRB
Player

LP Cuts: None

Also Possible: Peter Brown
Queen
Santana

Last Week: This Week:

1	1	Debby Boone
9	2	Crystal Gayle
2	3	Carly Simon
7	4	Commodores
5	5	Donna Summer
11	6	Barry White
10	7	Rita Coolidge
3	8	KC & The Sunshine Band
4	9	Star Wars (Meco)
13	10	Bee Gees
6	11	Dave Mason
15	12	Chicago
8	13	Shaun Cassidy
14	14	Heatwave
22	15	Linda Ronstadt (Blue)
12	16	Ronnie McDowell
20	17	Firefall
29	18	The Babys
24	19	Brick
18	20	Brothers Johnson
16	21	Elvis Presley
30	22	James Taylor
23	23	Eric Carmen
28	24	Barry Manilow
A	25	Fleetwood Mac
AP	26	Paul Davis
Ex	27	LTD
A	28	Linda Ronstadt (Easy)
A	29	Player
A	30	England Dan

Adds: Paul Simon
Dolly Parton
Steve Miller

Extras: ARS
High Inergy
Styx
Judy Collins

LP Cuts: None

Also Possible: Leo Sayer
LRB
Bay City Rollers
Kendalls

Last Week: This Week:

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

Adds: James Taylor
Bob Welch
LTD

Extras: Foghat (I)
Leo Sayer
England Dan
Lake

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

Also Possible: Paul Nicholas
Aerosmith
Judy Collins
Emotions

Hottest:

Rock 'n' Roll:

Santana

Adult:

James Taylor

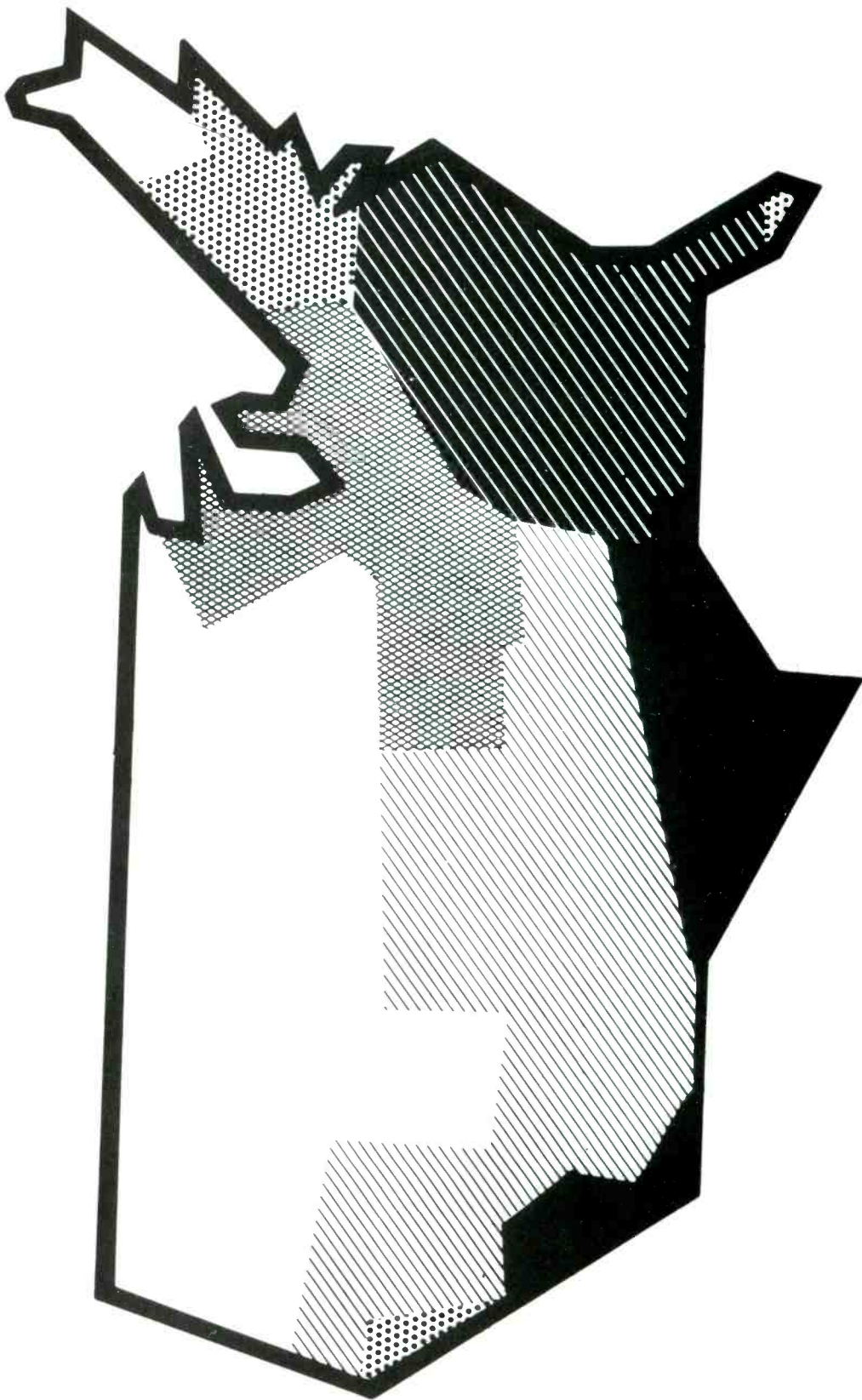
R & B Crossovers:

Earth, Wind & Fire
High Inergy

October 29, 1977
Pullout Section

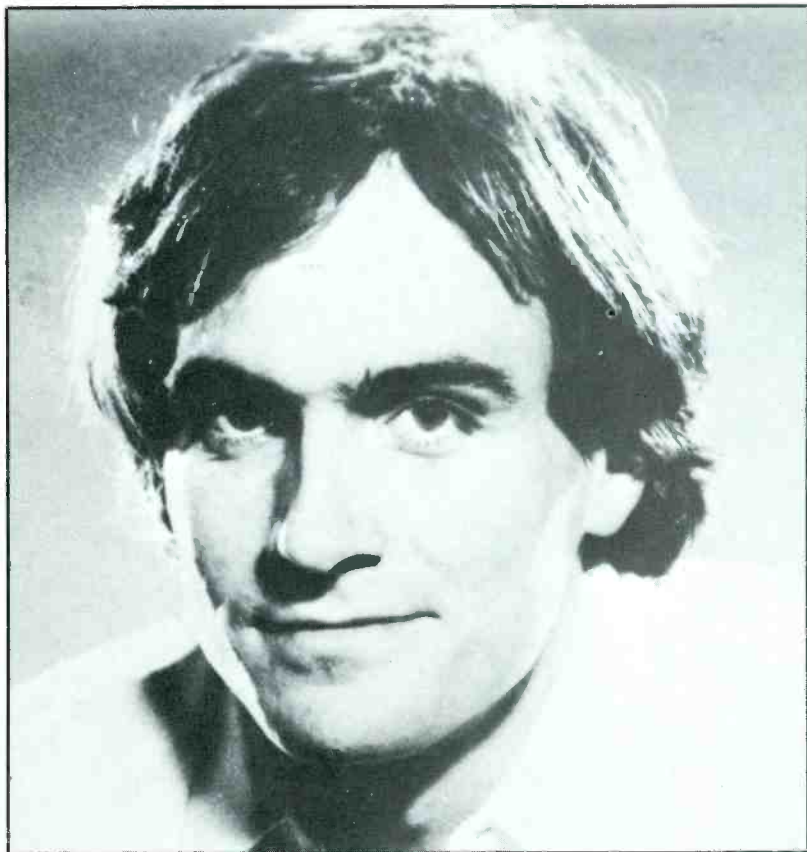
RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



A Potent Programming Choice!

"Your Smiling Face" 3-10602 James Taylor



Already Familiar To Much
Of Your Audience
And Potential Audience.

*ALBUM IS PLATINUM HEADED FOR 2 MILLION
& Is One Of The Three Most Played Albums
At A.O.R. Radio This Year.*

(With Heavy Emphasis On "Your Smiling Face")

*... Follow-up To One Of The Year's Biggest Hits
"Handy Man"*

*James Taylor's
"Your Smiling Face"--
A Single For All Listeners*

On Columbia Records

Produced by Peter Asher

CALL-OUTS

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

Stations Contributing This Week:

KDWB, KEWI, KFRC, KHJ, KING, KRIZ, KSLQ, KSTP, KTLK, KXXK, WCOL, WDRQ, WEAQ, WHBQ, WICC, WIFI, WNBC, WOKY, WRKO, WSAI, WZZP, 96X, Y100, Z97.

Overall Demographics:

Debby Boone	Andy Gibb
Johnny Rivers	Meco
Carly Simon	Firefall
Fleetwood Mac (Don't Stop)	Chicago
Foreigner	

Debby Boone and Johnny Rivers remain far and away the hottest passive records overall Boone having only a slight edge over Rivers (Boone wins out in the area of young Males). Carly Simon and Fleetwood fill the next level with equal strength. Interesting in this group is the early appearance of Chicago which could be considered the biggest breaker of the week.

Teen:

Male

Foreigner
Heatwave
Andy Gibb
Brothers Johnson
Peter Frampton (Signed, Sealed)

Foreigner remains the biggest male teen record by almost two to one. Heatwave persists with no negatives reported; ditto for Gibb. Frampton's strength on this record has always been with young males and it's hanging in there solidly.

Female

Debby Boone
Fleetwood Mac (Don't Stop)
Andy Gibb
Carly Simon
Stephen Bishop

Debby Boone leads this group, two to one over anything else. Fleetwood and Gibb have only a slight margin over the next two. All here show remarkable staying power.

Adult:

Male

Carly Simon
Debby Boone
Johnny Rivers
Meco
Chicago

These two females (Simon/Boone) are tied for the biggest adult male song in the country now. Closely followed by Johnny Rivers. Meco holds on tight in this category and again we see Chicago exploding and making an entrance to this top group.

Female

Debby Boone
Carly Simon
Rita Coolidge
Johnny Rivers
Fleetwood Mac
Meco

Debby Boone walks away with the #1 honors again. Two to one to Carly Simon which is just a cut above the next four. A star for Rita here which is much newer than anything else in this power rotation.

Stayability:

SANFORD-TOWNSEND shows no signs of wear with both male and female adults; same for Johnny Rivers which also draws strength from female teens. HEATWAVE maintains with teens. BROTHERS JOHNSON is holding solid overall in areas that started late with it. STEPHEN BISHOP is still good overall but is starting to wear thin with older females.

Breaking:

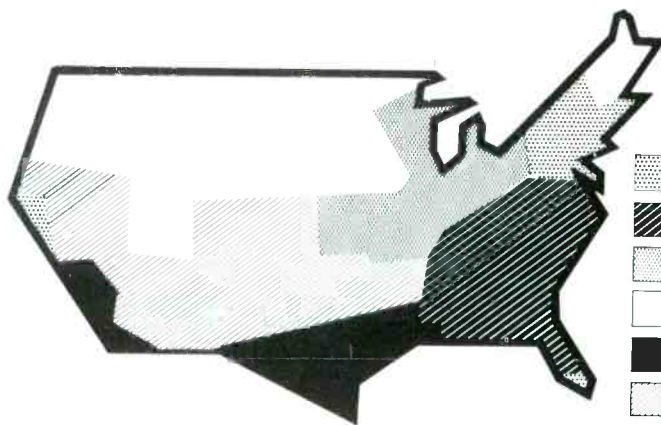
Other than CHICAGO which broke in every demographic group, RITA COOLIDGE warrants mention. Showing early signs with male adults and younger females, as well as exploding with adult females. FIREFALL is breaking through fast with females (teen and adult) leading.

Early Acceptance on:

James Taylor (females 18+ leading, but some teens also), Bee Gees (teens), The Babys (especially older teens and some adults), Linda Ronstadt (Blue Bayou in the Midwest, all Demos), Bob Welch (males), Crawler (males 18+), Steve Miller (males, older teens, adults). Judy Collins has been familiar from the start and acceptability is developing week after week. England Dan & John Ford Coley is coming through strong with females (18+).

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPi-FM KCPX KDWB KEWI KFyR KGW
KING KJR KJRb KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Debby Boone
5	2	Crystal Gayle
2	3	Carly Simon
4	4	Johnny Rivers
3	5	KC & The Sunshine Band
6	6	Foreigner
15	7	Rita Coolidge
12	8	Chicago
7	9	Star Wars (Meco)
14	10	Firefall
17	11	Bee Gees
8	12	ELO
9	13	Andy Gibb
10	14	Shaun Cassidy
11	15	Ronnie McDowell
13	16	James Taylor (old)
19	17	Dave Mason
16	18	Fleetwood Mac
AP	19	Steve Miller
A	20	The Babys
25	21	Judy Collins
A	22	Paul Nichols
Ex	23	Heatwave
Ex	24	Linda Ronstadt (Blue)
Ex	25	LRB

Adds: Fleetwood Mac
James Taylor

Extras: Bob Welch
Styx
Barry Manilow

LP Cuts: England Dan

Also Possible: Pablo Cruise
Carpenters
Donna Summer
Randy Edelman
Hall & Oates

Last Week: This Week:

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

Adds: Steve Miller
Santana

Extras: Dave Mason
Paul Davis

LP Cuts: Elvis Presley (My Way)

Also Possible: James Taylor
Bob Welch
Leo Sayer
High Energy

Last Week: This Week:

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

Adds: Dave Mason

Extras: Barry Manilow
The Babys
Linda Ronstadt (Easy)

LP Cuts: None

Also Possible: None

Hottest:

Country Crossovers:

Dolly Parton
Kendalls

Teen:

Bay City Rollers

LP Cuts:

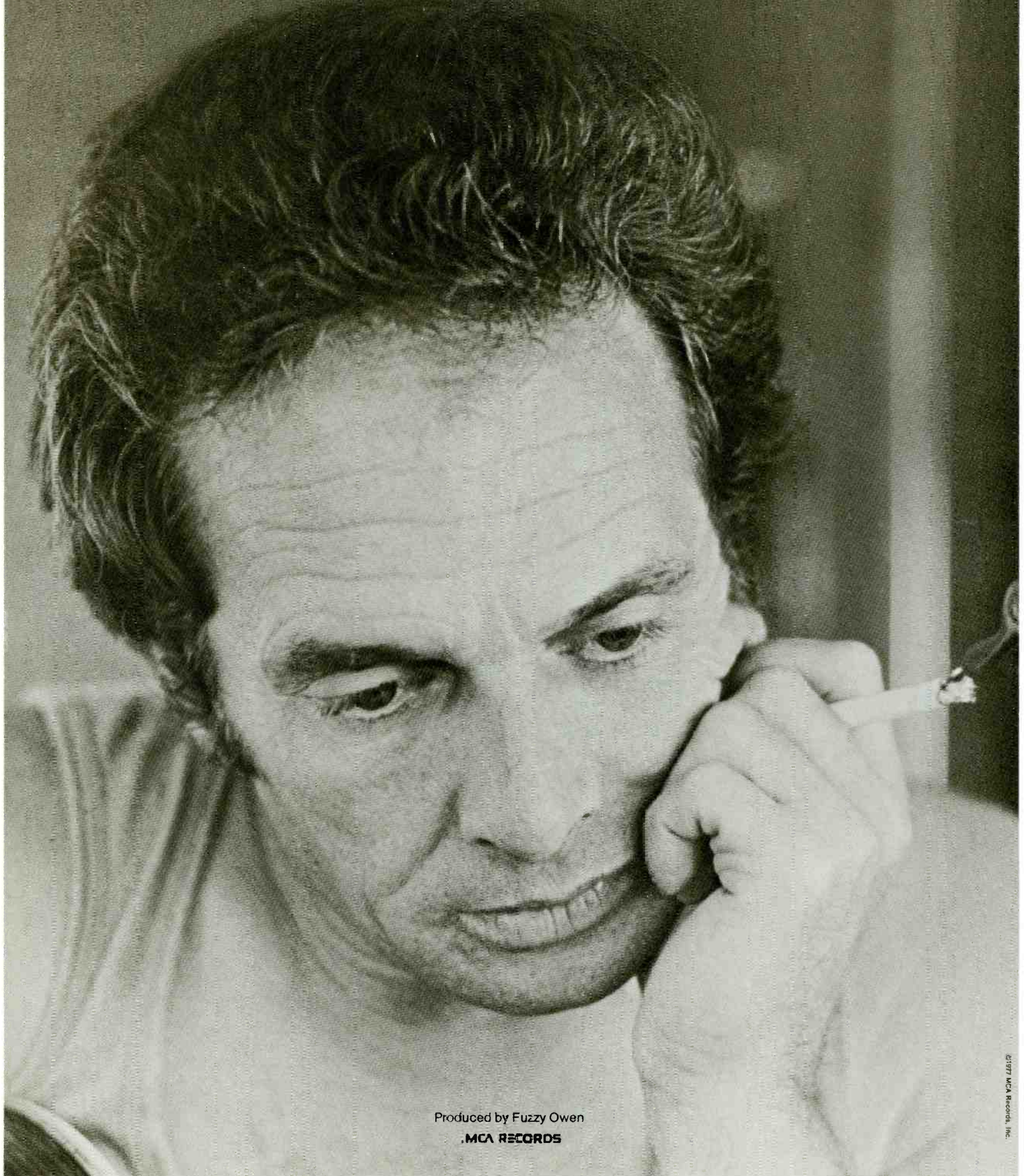
Chicago (Take)
Elvis Presley (My Way)

Merle Haggard

"From Graceland To The Promised Land"

MCA-40904

A very special single from his soon to be released album "My Farewell To Elvis."



Produced by Fuzzy Owen

MCA RECORDS

©1977 MCA Records, Inc.



HELP IS ON ITS WAY IS A SMASH!

(4428)

Latest New Believers:

KHJ	WKBW	99X	WRKO	KJR	KING
KSLQ	KFI	KJRB	WQXI	KCBQ	KGW
WKY	WPRO-FM	K100	WPRO	KRSP	KLOS
KFXM	KREM	WNDE	KTNQ	KRIZ	KTAC
WTOB	WZYQ		WFLB	WKNX	KOTN



Produced by John Boylen and Little River Band
© 1976, 1977 EMI (Australia) Limited

From Their Chart Album
Diamantina Cocktail (SW-11645)



Available From Capitol Records

Piper

1904-1977

RADIO WORLD

RW Detroit Seminar Focuses on Quantitative Research

By MIKE VALLONE

■ DETROIT—Record World hosted its fourteenth trade radio seminar here on October 8. Local radio, retail and record people, along with outer metro representatives, came to the Renaissance Center's Plaza Hotel to meet with representatives of the magazine—vice presidents Spence Berland and Lenny Beer, research director Toni Profera and assistant research director Mike Vallone.

The seminar serves a dual purpose. One is to display the research methodology of the magazine to local industry people. By so doing, the magazine hopes to impart a clear understanding of the charts. Record World also tries to create an impartial forum during which ideas and criticisms can be voiced and a better understanding of the local marketplace and its needs can be gained.

Beer, backed by comments from Berland, Profera and Vallone, detailed the differences between quantitative and qualitative research. He stressed the research department's goal of

achieving the total quantitative chart. The mechanics of how Record World constantly works toward this aim were illustrated. Examples of the massive amount of information that is gathered weekly were laid out, giving the audience a first-hand account of the type of piece counted singles and album information gathered in researching the marketplace. Beer also expounded on the research selection systems that are in effect. These systems are constantly used to screen retail accounts and radio stations, thereby keeping an up-to-date and meaningful listing of reporters.

The largest contingency of retailers ever to assemble at a Record World seminar included representatives of the major retail and rack operations in the city.

The retailers were most vocal throughout the seminar and, as the others in the audience, were extremely concerned with the Detroit market and how to use Record World in relation to it.

Detroit, it should be noted, is one of the largest black markets

in the United States. It is a hotbed of r&b activity with crossover records a common occurrence. Pop and r&b radio and retail stores combine with the local one-stops to form a strong network that fosters this activity. Many radio, retail and record people look to Detroit as a gauge on the crossing potential of a particular act.

A thorough explanation of the Detroit area was given and a good amount of time was addressed to the question regarding album crossover and the related sales. Retailers in the audience wanted to know if r&b sales play a part in The Album Chart.

Beer reaffirmed the point made when he initially discussed the album chart research—that Record World is solely interested in over-the-counter unit sales. He told the audience that the album chart is comprised of the total weekly units sold, while the r&b, jazz, and country charts are subdivisions of the main one based on categories determined by the retailers.

Retailers also wanted to know about the effect of regional sales on the chart. Beer explained how the "units are units" formula held true in this case also. When a large portion of the Detroit work force was laid off, sales in the area dropped. Yet other areas still showed good sales activity accounting for Album Chart movement.

The radio people did not remain passive and had their own inquiries. One point of interest focused on the selection of a station as a Record World reporter. It was here that RW detailed its system of selection of a radio station by its market ratings and its effect on getting stock into the market. Ratings are not the only tool used to select a station.

The Radio Marketplace, as Beer explained, was the result of feedback gathered from previous seminars regarding the need for more localized data. This feature breaks down radio stations into six regions by means of market behavioral tendencies. From the

(Continued on page 49)



In Detroit on October 8, Record World hosted its 14th seminar to inform area industry people about research and charting procedures. Representatives from most local radio stations, retailers and promoters attended. Pictured are, top row, from left: Ted Ferguson WABX program director and RW VP Spence Berland; Cheryl Phillips, music director of WDRQ, RW assistant research director Mike Vallone and MCA Records promoter Denise Moncel; Berland and Don Handleman of Handleman Co.; Vallone, WCHB program director Wade Briggs, and John Hudson from A Touch of Gold Records. Middle row, from left: RW research director Toni Profera, merchandise manager and buyer

for Music Stop Rod Linnum, Vallone, and Barbara Volore of Music Stop; RW marketing VP Lenny Beer, Vallone, owner of Full Moon Records Doug Severson, and Full Moon regional director Bill Lennox; Berland, Handleman, Jerry Lubin of WABX, Kevin McCann of Peaches Records, Profera, Ferguson, Vallone, and associate director of national promotion for Epic Pete Gideon. Bottom row, from left: John Wallrap of Peaches Records with Beer; Beer, Berland, Profera and Vallone giving the presentation; McCann and Beer; Profera, Vallone, Howard Goldstein of Korvette's, and seated is Jeff Stocker of ABC Record and Tape.

HIGH INERGY

**FROM
THE
HIT ALBUM!
"TURNIN' ON"**
G 6-978S1
ON MOTOWN RECORDS

High Inergy

HIGH INERGY'S FIRST SINGLE, "YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)" EXPLODED NATIONWIDE AND IS NOW RACING UP BOTH THE POP & R&B CHARTS! *
G 7155F

* POP * R&B

BILLBOARD

58

11

CASHBOX

80

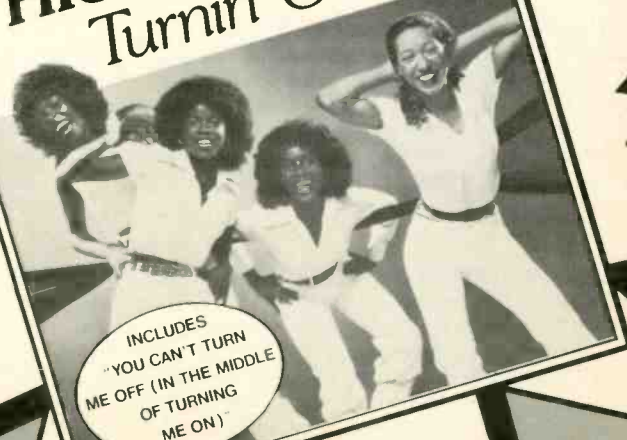
6

**RECORD
WORLD**

69

9

HIGH INERGY
Turnin' On



INCLUDES
"YOU CAN'T TURN
ME OFF (IN THE MIDDLE
OF TURNING
ME ON)"



MARK FARNER

Atlantic SD 18232 (6.98)

Farner's first record as a solo artist since the breakup of Grand Funk should surprise some of the band's ardent fans. The group's patented heavy handed approach has given way to an emphasis on the songs, with the guitars of Farner and Bob Kulick laying down a tasteful foundation. Dick Wagner produced.



OLIVIA NEWTON-JOHN'S GREATEST HITS

MCA 3028 (7.98)

These twelve tracks, all previous singles, point to the enormous success the songstress has enjoyed over the past four years. Starting with her version of Bob Dylan's "If Not For You," "Have You Never Been Mellow," and "Please Mr. Please" through to "Sam," it should be her biggest lp.

CITADEL

STARCASTLE—Epic PE 34935 (6.98)

The group's third album and second with producer Roy Thomas Baker stresses the musicianship of the midwestern sextet. Add to that the improvement in the group's songwriting and Starcastle could enjoy its biggest lp to date with "Can't Think Twice" and "Shine On Brightly."



PRIME TIME

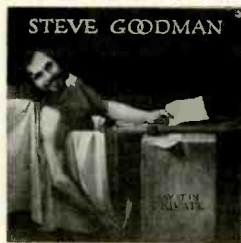
DON McLEAN—Arista AB 4149 (7.98)

McLean's first album in about a year and his first for the label should spark some renewed interest in his career. The repertoire includes ballads, bluegrass, gospel and pop tunes while the title song is one of his most convincing efforts in years.

SAY IT IN PRIVATE

STEVE GOODMAN—Asylum 7E-1118 (6.98)

Goodman's first album with producer Joel Dorn has resulted in a slicker and more subdued sound without forsaking any of the elements that have accounted for the following he has amassed through the years. "Daley's Gone" and "Video Tape" point to his infectious sense of humor.



FINALE

LOGGINS & MESSINA—Columbia JG 34167

One last album recorded by the duo before the split finds them on stage before receptive audiences in 1975 and 1976. Several medleys highlight the two record set and give the group a chance to cover a healthy cross section of its repertoire and roots in the "Country Medley."

CASTLE IN THE SKY

DAVID CASTLE—Parachute RPLP 9002 (Casablanca) (7.98)

Castle is a singer/songwriter whose ballads show the depth of maturity of a seasoned performer. "The Loneliest Man On The Moon" (co-written with Graham Dee) has already been covered by the Lavender Hill Mob and other groups will surely pay close attention to his songs.



SPELLBOUND

ALPHONSO JOHNSON—Epic JE 34869 (7.98)

The bass player has surrounded himself with a group that includes Clyde Criner (keyboards), Kevin Shrieve (guitar) and David Igelfeld (percussion) and the quartet displays a deft touch for this jazz infused sound. Occasional vocals create a flow while the musicianship continues to be of the highest calibre.

RED WING

GRINDER SWITCH—Atco SD 36-152 (6.98)

The group's first lp since leaving the Capricorn label is a high spirited outing which makes good use of the twin lead guitars of Dru Lombard and Larry Howard. "Redwing," "You and Me" and the lyrical "Wings Of An Angel" find the group at the peak of their career.



BROOKLYN DREAMS

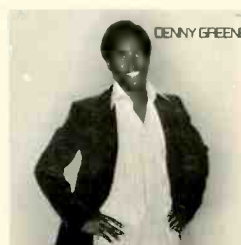
MILLENNIUM MNLP 8002 (Casablanca) (6.98)

With their debut lp, this vocal trio has made a strong impact on the airwaves in only its first week of release and the excitement will continue to be generated by songs like "Don't Fight The Feeling," "Music, Harmony and Rhythm" and "Sad Eyes." The latter is their single.

MOTIVATION RADIO

STEVE HILLAGE—Atlantic SD 19144 (7.98)

For his third solo album, Hillage has recorded on the west coast with synthesizer expert Malcolm Cecil who provides a compatible foil for the guitarist's cosmic leanings. The theme here is that motivation can help to build a better world. The version of "Not Fade Away" is unusual but "Motivation" tops.



DENNY GREENE

MIDSONG INTL. BKL1-2519 (6.98)

Greene is one of the members of Sha Na Na and steps out here with a solo album which proves himself capable of handling several kinds of material with consummate professionalism. Even though the songs bear no resemblance to what he does with his group, their TV show should give him an extra boost.

METRO

SIRE SR 6041 (WB) (6.98)

Peter Godwin and Duncan Browne (pictured on the cover) along with Sean Lyons comprise this trio whose unique sound recalls several English outfits, most notably 10cc. The songwriting maintains a high standard, starting with the opening track, "Criminal World."



RECKLESS ABANDON

THE DAVID BROMBERG BAND—Fantasy F 9540 (7.98)

Bromberg's second album for the label with his septet was produced by Jim Price. Bromberg covers some familiar ground with his blues, folk and country leanings, mixing the originals with the traditionals. "I Want To Go Home" has all the ingredients of a hit single.

Elton's Week in New York



It was Elton John week recently in New York, a week that included Elton's appearance on NBC's Today Show; Elton's induction into the Madison Square Garden Hall of Fame, Elton being the 94th inductee and the first non-sports figure to achieve such status, in honor of the record-breaking attendance figures (140,000) from his seven day engagement at Madison Square Garden last year; two parties at New York's studio 54, an earlier bash hosted by MCA Records and Viking/Penguin to celebrate the newly released "Elton John's Greatest Hits Volume II" and the photojournal titled "It's A Little Bit Funny," and a later party hosted by John Reid, Elton's manager, for celebri-

ties and friends of the artist; finally, a rare in-store appearance by Elton and his lyricist Bernie Taupin at Sam Goody's Radio Music Store, where the two signed autographs for over two hours for fans. Featured at the Elton John party are, from left (left photo): Bernie Taupin; Mike Maitland, president, MCA Records; and Elton John. The center photo presents Elton John being inducted into the Garden's Hall of Fame, and at right, Elton tries to console an emotional fan at Sam Goody's Radio City Music Store, during a two-hour autograph session there.

Capitol Taps Peeples

■ LOS ANGELES — Stephen Peeples has been appointed editorial copywriter, press & artist relations, Capitol Records, Inc., according to Dan Davis, CRI vice president, creative services/merchandising & advertising/press & artist relations.

Duties

Peeples, whose responsibilities at Capitol will include writing artist biographies and press releases, will assist Randall Davis, manager, press & editorial services, and will report to Bruce E. Garfield, director, press & artist relations.

Spalding To Polar

■ LONDON — Stig Anderson, president of Polar Records International AB in Stockholm, has announced the appointment of John Spalding as vice president of Polar Music International.

Responsibilities

Spalding will be responsible for the coordination of the recording, publishing and merchandising divisions of the Polar group on an international basis.

Staley and Browning Form Production Co.

■ LOS ANGELES—Chuck Staley and Phillip Browning have formed Staley-Browning Productions, a multi-media production company specializing in music-oriented television and recording projects.

Alive At the Palomino

The company is currently in post-production on "Alive at the Palomino," hosted by Hoyt Axton and featuring Jerry Lee Lewis, Emmylou Harris, Ronee Blakely and Dennis Weaver.

A&M Promotes Davis

■ LOS ANGELES—Martin Kirkup, national director of artist development, has announced the appointment of Gail Davis as artist development coordinator. Ms. Davis, who joined A&M in 1973 as a college representative, was most recently east coast regional merchandising director based in Washington, D.C.

Heatwave Gold

■ NEW YORK — Epic recording group Heatwave has just had their single, "Boogie Nights" certified gold by the RIAA.

MOONEYHAND
IS
COMING

with
"I'M GONNA MAKE YOU LOVE ME"

EXCLUSIVELY ON
PINNACLE
RECORDS

DISTRIBUTED BY WORLD INTERNATIONAL 615/256-3351 327-4267

101 THE SINGLES CHART 150

OCTOBER 29, 1977

OCT. 29	OCT. 22		
101	101	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
102	102	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)	
103	114	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Pennaford, ASCAP)	
104	104	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
105	106	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
106	109	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
107	108	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
108	112	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
109	—	SWEET JAMAICA CAT STEVENS/A&M 1971 (Colgems-EMI, ASCAP)	
110	110	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
111	123	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nick-O-Val, ASCAP)	
112	113	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
113	121	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
114	105	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
115	115	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
116	117	FAIRYTALE DONNA McDANIEL/Midsong Intl. 11085 (RCA) (Heath Levy, ASCAP)	
117	118	CRYING IN MY SLEEP GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
118	119	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)	
119	122	HIDE YOUR LOVE SILVERADO/RCA 11.075 (Silver, BMI)	
120	111	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	
121	127	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard, Pendulum/Chappell, ASCAP)	
122	125	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
123	—	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)	
124	128	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/N.Y. Times, BMI)	
125	—	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)	
126	129	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
127	130	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)	
128	131	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)	
129	133	IF IT DON'T FIT, DON'T FORCE IT KELLE PATERSON/Shadybrook 1041 (Funks Bump, BMI)	
130	—	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)	
131	120	WINGS RINGO STARR/Atlantic 3429 (Zweibel/Mad Vincent, BMI)	
132	134	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
133	135	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)	
134	137	MOONDANCE VAN MORRISON/Warner Bros. 8450 (WB, ASCAP/Caledonia/Soul, BMI)	
135	116	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
136	132	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
137	138	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertram, ASCAP)	
138	142	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor) (Teddy Randazzo, BMI)	
139	107	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
140	143	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)	
141	—	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)	
142	146	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)	
143	136	MINNESOTA NORTHERN LIGHT/Glacier 4501 (Bay Lake, ASCAP)	
144	141	SOMEWAY, SOMEHOW SOVEREIGN/Millennium 601 (Casablanca) (Bacon Fat/Dramatics, BMI)	
145	—	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)	
146	124	MOVIN' IN THE SAME CIRCLE (DAMN IT ALL) CLIFFORD CURRY/Buddah 571 (Combine, BMI)	
147	—	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill, BMI)	
148	—	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bomass, BMI)	
149	148	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
150	126	BAD BOY MAC McANALLY/Ariola America 7671 (Capitol) (I've Got The Music, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	55	IT'S SO EASY Peter Asher (MPL Comm., BMI)	43
AVENGING ANNIE David Courtney & Tony Meehan (April, ASCAP)	95	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	23
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	54	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	64
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	15	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	33
BEST OF MY LOVE Maurice White (Saggitfire, BMI/Steelchest, ASCAP)	16	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	19
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	31	KEEP IN COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	5
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	3	LADY OF MAGIC Frankie Beverly (Pecle, BMI)	96
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	9	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	82
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	67	MONEY, MONEY, MONEY Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	75
CAN'T IT ALL BE LOVE Bill Schnee (Piano Picker/Unart, BMI)	83	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	94
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	20	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	2
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putman (Coral Reefer/Outer Banks, BMI)	42	ON AND ON Henry Lewy (Stephen Bishop, BMI)	37
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	10	RED HOT Richard Goettehrer (Hi Lo, BMI)	98
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	51	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	45
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	36	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	52
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	48	SERPENTINE FIRE Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	59
DOCTOR LOVE Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	57	SHAKE IT WELL Don Davis (Groovesville, BMI/Conquistador, ASCAP)	63
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	39	SHE DID IT Eric Carmen (C.A.M., BMI)	29
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	71	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	56
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	11	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	21
DON'T STOP Fleetwood Mac (Gentoo, BMI)	24	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	74
DON'T WORRY BABY Chris Christian (Irving, BMI)	46	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	58
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decible, BMI)	30	SPACESHIP SUPERSTAR Bruce Fairburn (Squamish/Corinth, BMI)	90
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	60	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	5
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	27	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	73
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	93	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	92
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	91	SURFIN' USA Michael Lloyd (Arc, BMI)	84
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	40	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	18
FAIR GAME Prod. by group (Gold Hill, ASCAP)	62	SWING TOWN Steve Miller (Sailor, ASCAP)	47
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	86	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	35
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	87	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	7
GEORGIA RHYTHM Buddy Buie (Lo-Sal, BMI)	79	THE HAPPY GIRLS Kim Fowley & Earle Mankey (Almo/Irving/Buggerlugs, ASCAP/BMI)	65
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	70	THE KING IS GONE (Brim, SESAC)	13
GONE TOO FAR Kyle Lehnning (Dawn breaker/Cold Zinc, BMI)	50	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	41
HANDY MAN Peter Asher (Unart, BMI)	100	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	80
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	78	THUNDER IN MY HEART Richard Perry (Braintree, BMI/Longmanor/Chrysalis, ASCAP)	53
HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) Paul Hornsby (Hat Band, BMI)	89	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	77
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	22	TWILLEY DON'T MIND Bob Schaper & Oister (Tarka, ASCAP)	99
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	76	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	17
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	25	WE ARE THE CHAMPIONS Queen (Queen)	81
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	68	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	14
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	26	WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruiser, BMI)	28
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	34	WHY DO LOVERS (BREAK OTHER'S HEART) Christopher Bond (Hot Cha/Unichappell, BMI)	88
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	6	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	69
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	97	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I GO CRAZY Paul Davis (Web IV, BMI)	61	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	66
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	12	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	85
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	44	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	72
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	32	YOU MAKE LOVING FUN Fleetwood Mac (Gentoo, BMI)	38
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	8	YOUR SMILING FACE Peter Asher (Country Road, BMI)	49

NEW HORIZONS • THE SYLVERS

THEIR LONG-AWAITED NEW ALBUM (ST-11705) INCLUDES THE HIT SINGLE, "ANY WAY YOU WANT ME" (4493).

Written and Produced by The Sylvers for Sylro Enterprises, Inc. Production Co. • Executive Producer: Al Ross

N E W H O R I Z O N S



THE LINE IS BUSY.

Busy at places like:

WCAO	Baltimore	WBBF	Rochester (#28)	WOKY	Milwaukee
WRKO	Boston (#27)	WOLF	Syracuse	WZUU	Milwaukee
WVBF	Boston	WPJB	Providence (#23)	KSLQ	St. Louis
WYSL	Buffalo	WBBQ	Augusta	WOW	Omaha
13Q	Pittsburgh (#29)	WRFC	Athens (#30)	KTOQ	Rapid City (#22)
WIFI	Philadelphia (#29)	WFLB	Fayetteville	K100	Los Angeles
WPEZ	Pittsburgh (#34)	WKLO	Louisville	10Q	Los Angeles
WTRY	Troy	WFOM	Marietta	KCPX	Salt Lake City
WDRG	Hartford	WSGA	Savannah	KQEO	Albuquerque
WFEA	Manchester (#27)	WGCL	Cleveland	KAFY	Bakersfield
WAVZ	New Haven	WAYS	Charlotte	KCBN	Reno
WPRO- FM	Providence (#30)	WDRQ	Detroit (#29)	KNDE	Sacramento
		KWWL	Waterloo		

Busy at album radio, with an avalanche of across-the-board support.

And busy on the charts, where the number has been changed to

★ **68** *Billboard*, **52** *Cashbox* and **60** *Record World*.



“DRAW THE LINE.” 8-10637

**A PREDICTABLY ENORMOUS AEROSMITH SINGLE.
FROM THEIR FORTHCOMING ALBUM, “DRAW THE LINE.”
ON COLUMBIA RECORDS.** JC 34856*

Produced by Jack Douglas and Aerosmith for Contemporary Communications Corp. and Waterfront Productions Ltd. Direction: David Krebs-Steve Leber for Leber-Krebs Inc.

*Also available on tape.

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

OCT. 29	OCT. 22		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (3rd Week)	10
2	3	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	15
3	5	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	14
4	2	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	19
5	4	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	14
6	8	I FEEL LOVE DONNA SUMMER/Casablanca 884	13
7	6	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	14
8	11	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	9
9	10	BRICK HOUSE COMMODORES/Motown M 1425F	10
10	7	COLD AS ICE FOREIGNER/Atlantic 3410	15
11	15	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYE/ United Artists XW1016	14
12	9	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	28
13	13	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	8
14	19	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	8
15	20	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	5
16	12	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	20
17	14	WAY DOWN ELVIS PRESLEY/RCA PB 10998	18
18	16	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	19
19	22	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	9
20	21	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	14
21	18	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	10
22	25	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	11
23	24	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	15
24	17	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	17
25	28	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	14
26	36	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	5
27	30	DUSIC BRICK/Bang 734	9
28	32	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	9
29	27	SHE DID IT ERIC CARMEN/Arista 0266	10
30	31	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	9
31	38	BLUE BAYOU LINDA RONSTADT/Asylum 45431	7
32	40	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	5
33	23	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	13
34	33	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	14
35	26	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	20
36	41	DAYBREAK BARRY MANILOW/Arista 0273	5
37	29	ON AND ON STEPHEN BISHOP/ABC 12260	19
38	54	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. WBS 8483	2
39	42	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	6
40	50	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	7
41	43	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	8
42	44	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC 12305	6
43	49	IT'S SO EASY LINDA RONSTADT/Asylum 45438	4
44	46	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/Bearsville BSS 0319 (WB)	10
45	52	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	6
46	34	DON'T WORRY BABY B. J. THOMAS/MCA 40735	16
47	58	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	3
48	51	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)	13



49	63	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	4
50	55	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	5
51	57	COME SAIL AWAY STYX/A&M 1977	6
52	64	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	4
53	60	THUNDER IN MY HEART LEO SAYER/Warner Bros. WBS 8465	4
54	59	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	5
55	56	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	6
56	74	SHE'S NOT THERE SANTANA/Columbia 3 10616	4
57	53	DOCTOR LOVE FIRST CHOICE/Gold Mind 4004 (Salsoul)	7
58	66	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	3
59	68	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	3
60	70	DRAW THE LINE AEROSMITH/Columbia 3 10637	3
61	62	I GO CRAZY PAUL DAVIS/Bang 733	10
62	67	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	5
63	65	SHAKE IT WELL DRAMATICS/ABC 12299	5
64	37	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS PROJECT/Arista 0260	12
65	73	THE HAPPY GIRLS HELEN REDDY/Capitol 4487	2
66	35	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	26
67	69	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	4
68	77	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	3
69	82	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	6
70	71	GOIN PLACES THE JACKSONS/Epic 8 50454	4
71	81	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	2
72	85	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	4
73	75	STONE COLD SOBER CRAWLER/Epic 8 50442	4
74	76	SILVER LADY DAVID SOUL/Private Stock 163	8
75	83	MONEY, MONEY, MONEY ABBA/Atlantic 3434	2
76	84	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	2
77	78	TIME BOMB LAKE/Columbia 3 10614	5
78	79	HARD TIMES BOZ SCAGGS/Columbia 3 10606	3
79	80	GEORGIA RHYTHM ATLANTA RHYTHM SECTION/Polydor 14432	5
80	88	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	2
81	89	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	2
82	72	LOVE GUN KISS/Casablanca 895	6
83	87	CAN'T IT ALL BE LOVE RANDY EDELMAN/Arista 0268	2
84	39	SURFIN' USA LEIF GARRETT/Atlantic 3423	10

CHARTMAKER OF THE WEEK

85	—	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART Warner Bros. 8475	1
86	45	FLOAT ON FLOATERS/ABC 12284	19
87	90	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	4
88	—	WHY DO LOVERS (BREAK EACH OTHER'S HEART?) DARYL HALL & JOHN OATES/RCA 11132	1
89	93	HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456	2
90	94	SPACESHIP SUPERSTAR PRISM/Ariola America 7672 (Capitol)	2
91	96	ECHOES OF LOVE DOOBIE BROTHERS/Warner Bros. WBS 8471	2
92	48	STRAWBERRY LETTER #23 BROTHERS JOHNSON/A&M 1949	17
93	61	EASY COMMODORES/Motown M 1418F	23
94	—	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	1
95	86	AVENGING ANNIE ROGER DALTRY/MCA 40800	4
96	97	LADY OF MAGIC MAZE WITH FRANKIE BEVERLY/Capitol P 4456	3
97	99	IF YOU'RE NOT BACK IN TIME BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	2
98	—	RED HOT ROBERT GORDON WITH LINK WRAY/Private Stock 156	1
99	—	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista 0278	1
100	47	HANDY MAN JAMES TAYLOR/Columbia 3 10557	20

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

FLASHMAKER



STREET SURVIVORS
LYNYRD SKYNYRD
MCA

MOST ADDED:

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MOONFLOWER—Santana—Col
- STICK TO ME—Graham Parker—Mercury
- BROOKLYN DREAMS—Millennium
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- RAIN DANCES—Camel—Janus
- SAY IT IN PRIVATE—Steve Goodman—Asylum
- LIVESTOCK—Brand X—Passport
- EDDIE MONEY—Col
- MUSICAL CHAIRS—Sammy Hagar—Capitol

WNEW-FM/NEW YORK

- ADDS:**
- AMERICAN HEARTBEAT—Martha Velez—Sire
 - FEELS SO GOOD—Chuck Mangione—A&M
 - FRONT PAGE NEWS—Wishbone Ash—MCA
 - I CRY, I SMILE—Narada Michael Walden—Atlantic
 - LIVE AT THE EL MOCAMBO—April Wine—London
 - MOTIVATION RADIO—Steve Hillage—Atlantic
 - ON STAGE—Lily Tomlin—Arista
 - RUBY, RUBY—Gato Barbieri—A&M
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - TRUE TO LIFE—Ray Charles—Atlantic

HEAVY ACTION (airplay in descending order):

- STICK TO ME—Graham Parker—Mercury
- MOONFLOWER—Santana—Col
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- IT IS TIME FOR PETER ALLEN—A&M
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- AJA—Steely Dan—ABC
- SAY IT IN PRIVATE—Steve Goodman—Asylum
- BAT OUT OF HELL—Meatloaf—Epic
- ROUGH MIX—Townshend/Lane—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M

WBCN-FM/BOSTON

- ADDS:**
- AMERICAN HEARTBEAT—Martha Velez—Sire
 - BROOKLYN DREAMS—Millennium
 - HEART & SOUL—Danny Peck—Arista
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- KARLA BONOFF—Col

- LITTLE CRIMINALS—Randy Newman—WB
- FRENCH KISS—Bob Welch—Capitol
- SHOW SOME EMOTION—Joan Armatrading—A&M
- ROUGH MIX—Townshend/Lane—MCA
- HEROES—David Bowie—RCA
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista

WLIR-FM/LONG ISLAND

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - FEELS SO GOOD—Chuck Mangione—A&M
 - LIVESTOCK—Brand X—Passport
 - EDDIE MONEY—Col
 - REACH FOR IT—George Duke—Epic
 - REDWING—Grinder Switch—Atco
 - RUBY, RUBY—Gato Barbieri—A&M
 - STICK TO ME—Graham Parker—Mercury
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - TAKING IT ALL IN STRIDE—Silverado—RCA

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- THUNDER ISLAND—Jay Ferguson—Asylum
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- THE JOY—Fantasy
- LITTLE CRIMINALS—Randy Newman—WB
- NETWORK—Epic

WBAB-FM/LONG ISLAND

- ADDS:**
- AMERICAN HEARTBEAT—Martha Velez—Sire
 - BROOKLYN DREAMS—Millennium
 - CITADEL—Starcastle—Epic
 - MOONFLOWER—Santana—Col
 - RECKLESS ABANDON—David Bromberg Band—Fantasy
 - REDWING—Grinder Switch—Epic
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - TRUE TO LIFE—Ray Charles—Atlantic
 - TWO MAN BAND—Splinter—Dark Horse

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- NETHER LANDS—Dan Fogelberg—Full Moon
- CSN—Crosby, Stills and Nash—Atlantic
- FRENCH KISS—Bob Welch—Capitol
- NETWORK—Epic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LET IT FLOW—Dave Mason—Col
- LITTLE CRIMINALS—Randy Newman—WB

WBLM-FM/MAINE

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - MOONFLOWER—Santana—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - ALAN PRICE—Jet
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - SHOT IN THE DARK—Bill Quateman—RCA
 - STICK TO ME—Graham Parker—Mercury

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - THE STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay in descending order):**
- SHOW SOME EMOTION—Joan Armatrading—A&M
 - AJA—Steely Dan—ABC
 - KARLA BONOFF—Col
 - OLD FRIENDS—Mary McCaslin—Philo
 - TERENCE BOYLAN—Asylum
 - THE JOY—Fantasy
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - LITTLE CRIMINALS—Randy Newman—WB
 - BAD REPUTATION—Thin Lizzy—Mercury
 - NEVER LETTING GO—Phoebe Snow—Col

WCMF-FM/ROCHESTER

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - BROOKLYN DREAMS—Millennium
 - LIVESTOCK—Brand X—Passport
 - MOONFLOWER—Santana—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - PLAYER—RSO
 - RAIN DANCES—Camel—Janus
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - STICK TO ME—Graham Parker—Mercury
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

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

- YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
- MY AIM IS TRUE—Elvis Costello—Stiff (import)
- SHOW SOME EMOTION—Joan Armatrading—A&M
- 100% WHOLE WHEAT—AVI
- FRENCH KISS—Bob Welch—Capitol
- FIRE IN THE WIND—John Stewart—RSO
- AJA—Steely Dan—ABC
- THE MOONLIGHTERS—Amherst
- POINT OF KNOW RETURN—Kansas—Kirshner
- ROUGH MIX—Townshend/Lane—MCA

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - CITADEL—Starcastle—Epic
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - LIVESTOCK—Brand X—Passport
 - METRO—Sire
 - MOONFLOWER—Santana—Col
 - MOTIVATION RADIO—Steve Hillage—Atlantic
 - STICK TO ME—Graham Parker—Mercury
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

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

- AJA—Steely Dan—ABC
- POINT OF KNOW RETURN—Kansas—Kirshner
- I ROBOT—Alan Parsons Project—Arista
- THE STRANGERS—Billy Joel—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- KARLA BONOFF—Col
- FRONT PAGE NEWS—Wishbone Ash—MCA
- GONE TO EARTH—Barclay James Harvest—MCA
- IN COLOR—Cheap Trick—Epic
- SHOW SOME EMOTION—Joan Armatrading—A&M

WYDD-FM/PITTSBURGH

- ADDS:**
- KARLA BONOFF—Col
 - HEROES (single)—David Bowie—RCA
 - MOONFLOWER—Santana—Col
 - NEVER LETTING GO—Phoebe Snow—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M

- STICK TO ME—Graham Parker—Mercury
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - YOU'RE IN MY HEART (single)—Rod Stewart—WB
- HEAVY ACTION (airplay in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - LUNA SEA—Firefall—Atlantic
 - FOREIGNER—Atlantic
 - JT—James Taylor—Col
 - CHICAGO XI—Col

WHFS-FM/WASHINGTON

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - DON'T LOOK DOWN—Ozark Mt. Mt. Daredevils—A&M
 - HEROES—David Bowie—RCA
 - KID MAN—Dave Snaker Ray—Mountain Railroad
 - MOONFLOWER—Santana—Col
 - REDWING—Grinder Switch—Atco
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - STICK TO ME—Graham Parker—Mercury
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - THE QUINTET—VSOP—Col

HEAVY ACTION (airplay in descending order):

- SHOW SOME EMOTION—Joan Armatrading—A&M
- GO TOO—Stomu Yamashita—Arista
- LITTLE CRIMINALS—Randy Newman—WB
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- AJA—Steely Dan—ABC
- KARLA BONOFF—Col
- AIN'T IT SOMETHING—James Talley—Capitol
- FOREIGN AFFAIRS—Tom Waits—Asylum
- INTOXICATION—Rory Block—Chrysalis
- FIRE IN THE WIND—John Stewart—RSO

WQDR-FM/RALEIGH

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - EDDIE MONEY—Col
 - MOONFLOWER—Santana—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - SHOW SOME EMOTION—Joan Armatrading—A&M

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

- JT—James Taylor—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- RUMOURS—Fleetwood Mac—WB
- CELEBRATE ME HOME—Kenny Loggins—Col

WAIV-FM/JACKSONVILLE

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
 - BROKEN HEART—The Babys—Chrysalis

- GONE TO EARTH—Barclay James Harvest—MCA
- INTAKES—Rick Nelson—Epic
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- NEVER LETTING GO—Phoebe Snow—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

HEAVY ACTION (airplay, sales in descending order):

- DEDICATE—Rhead Brothers—EMI
- GRAND ILLUSION—Styx—A&M
- ONE OF THE BOYS—Roger Daltrey—MCA
- ROUGH MIX—Townshend/Lane—MCA
- I ROBOT—Alan Parsons Project—Arista
- LAKE—Col
- SANFORD-TOWNSEND—WB
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
- CRAWLER—Epic
- FRENCH KISS—Bob Welch—Capitol

ZETA 4-FM/MIAMI

- ADDS:**
- FEELS SO GOOD—Chuck Mangione—A&M
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - ONE WAY TICKET—Dave Loggins—Col
 - RUBY, RUBY—Gato Barbieri—A&M

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

- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- MOONFLOWER—Santana—Col
- LUNA SEA—Firefall—Atlantic
- POINT OF KNOW RETURN—Kansas—Kirshner
- GRAND ILLUSION—Styx—A&M
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FRENCH KISS—Bob Welch—Capitol

WQSR-FM/TAMPA

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
 - EYE OF THE BEHOLDER—Ray Barretto—Atlantic
 - LIVESTOCK—Brand X—Passport
 - MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
 - EDDIE MONEY—Col
 - MOONFLOWER—Santana—Col
 - RACE WITH THE DEVIL—Black Oak—Capricorn
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - STICK TO ME—Graham Parker—Mercury
 - THE QUINTET—VSOP—Col

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

- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NEVER LETTING GO—Phoebe Snow—Col
- LITTLE QUEEN—Heart—Portrait
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- FRENCH KISS—Bob Welch—Capitol
- THE STRANGER—Billy Joel—Col
- MIDNIGHT WIND—Charlie Daniels Band—Epic

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK

MOONFLOWER
SANTANA
Col

TOP SALES

MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
ELVIS IN CONCERT—Elvis Presley—RCA
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

CAMELOT/NATIONAL

A FAREWELL TO KINGS—Rush—Mercury
AJA—Steely Dan—ABC
BABY IT'S ME—Diana Ross—Motown
BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
FOGHAT LIVE—Bearsville
FRENCH KISS—Bob Welch—Capitol
I ROBOT—Alan Parsons—Arista
LET'S GET SMALL—Steve Martin—WB
POINT OF KNOW RETURN—Kansas—Kirshner

HANDLEMAN/NATIONAL

AJA—Steely Dan—ABC
BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
BEST OF TAVARES—Capitol
CHICAGO XI—Col
ELVIS IN CONCERT—Elvis Presley—RCA
GREATEST HITS, VOL. II—Elton John—MCA
IN CITY DREAMS—Robin Trower—Chrysalis
PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
POINT OF KNOW RETURN—Kansas—Kirshner
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

KORVETTES/NATIONAL

BABY IT'S ME—Diana Ross—Motown
ELVIS IN CONCERT—Elvis Presley—RCA
FRENCH KISS—Bob Welch—Capitol
IN CITY DREAMS—Robin Trower—Chrysalis
NIGHT AFTER NIGHT—Nils Lofgren—A&M
PASSAGE—Carpenters—A&M
POINT OF KNOW RETURN—Kansas—Kirshner
THE STRANGER—Billy Joel—Col
YOU LIGHT UP MY LIFE—Arista (Soundtrack)
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

MUSICLAND/NATIONAL

ACTION—Blackbyrds—Fantasy
AJA—Steely Dan—ABC
BABY IT'S ME—Diana Ross—Motown
DUSIC—Brix—Bang
ELVIS IN CONCERT—Elvis Presley—RCA
GREATEST HITS, VOL. II—Elton John—MCA
IN CITY DREAMS—Robin Trower—Chrysalis
PASSAGE—Carpenters—A&M
STAR WARS—Meco—Millennium
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

RECORD BAR/NATIONAL

A FAREWELL TO KINGS—Rush—Mercury
AJA—Steely Dan—ABC
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
ELVIS IN CONCERT—Elvis Presley—RCA
MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
RACE WITH THE DEVIL—Black Oak Arkansas—Capricorn
ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
STICK TO ME—Graham Parker & the Rumour—Mercury
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

RECORD WORLD—TSS
STORES/LONG ISLAND

AJA—Steely Dan—ABC
BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
KARLA BONOFF—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
ODYSSEY—RCA
ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
SHOW SOME EMOTION—Joan Armatrading—A&M
THE STRANGER—Billy Joel—Col
THUNDER IN MY HEART—Leo Sayer—WB
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

SAM GOODY/EAST COAST

AJA—Steely Dan—ABC
CHASING RAINBOWS—Jane Olivior—Col
DIAMANTINA COCKTAIL—Little River Band—Capitol
ELVIS IN CONCERT—Elvis Presley—RCA
IT'S TIME FOR PETER ALLEN—A&M
LET'S GET SMALL—Steve Martin—WB
LOVE YOU LIVE—Rolling Stones—Rolling Stones
ODYSSEY—RCA
THE STRANGER—Billy Joel—Col
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

TWO GUYS/EAST COAST

AJA—Steely Dan—ABC
ANYTIME, ANYWHERE—Rita Coolidge—A&M
BABY IT'S ME—Diana Ross—Motown
CHICAGO XI—Col
FRENCH KISS—Bob Welch—Capitol
LET'S GET SMALL—Steve Martin—WB
LOVE YOU LIVE—Rolling Stones—Rolling Stones
ODYSSEY—RCA
ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

FOR THE RECORD/
BALTIMORE

AJA—Steely Dan—ABC
DISCO BILL—Bill Cosby—Capitol
ELVIS IN CONCERT—Elvis Presley—RCA
GET UP & DANCE—Memphis Horns—RCA
MOONFLOWER—Santana—Col
REACH FOR IT—George Duke—Epic
SEND IT—Ashford & Simpson—WB
SPELLBOUND—Alphonso Johnson—Epic
TURNIN' ON—High Energy—Gordy
WE ARE ONE—Mandrill—Arista

RECORD AND TAPE
COLLECTOR/BALTIMORE

ACTION—Blackbyrds—Fantasy
GREATEST HITS, VOL. II—Elton John—MCA
I CRY, . . . SMILE—Narada Michael Walden—Atlantic
LIVESTOCK—Brand X—Passport
MOONFLOWER—Santana—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
PRISM—Ariola America
SHOW SOME EMOTION—Joan Armatrading—A&M

SPELLBOUND—Alphonso Johnson—Epic
WHO ME? I'M NOT HIM—Richard Pryor—Laff

WAXIE MAXIE/
WASH., D.C.

BABY IT'S ME—Diana Ross—Motown
BEHOLD THE MIGHTY ARMY—New Birth—WB
ELVIS IN CONCERT—Elvis Presley—RCA
GREATEST HITS, VOL. II—Elton John—MCA
IN CITY DREAMS—Robin Trower—Chrysalis
REACH FOR IT—George Duke—Epic
STARTING ALL OVER—Philippe Wynn—Cotillion
TRUE TO LIFE—Ray Charles—Atlantic
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

FATHER'S & SUN'S/
MIDWEST

ELVIS IN CONCERT—Elvis Presley—RCA
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
ON STAGE—Lily Tomlin—Arista
POINT OF KNOW RETURN—Kansas—Kirshner
STICK TO ME—Graham Parker & the Rumour—Mercury
THE JOY—Toni Browne & Terry Garthwaite—Fantasy
THE QUINTET—VSOP—Col
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

RECORD REVOLUTION/
CLEVELAND

BAT OUT OF HELL—Meatloaf—Epic
FOREIGN AFFAIRS—Tom Waits—Asylum
LIVESTOCK—Brand X—Passport
MOONFLOWER—Santana—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
RAIN DANCES—Camel—Janus
SURVIVOR'S SUITE—Keith Jarrett—ECM
THE JOY—Toni Brown & Terry Garthwaite—Fantasy
THE QUINTET—VSOP—Col
TWILLEY DON'T MIND—Dwight Twilley—Arista

MUSIC STOP/DETROIT

ACTION—Blackbyrds—Fantasy
AJA—Steely Dan—ABC
BABY IT'S ME—Diana Ross—Motown
BROKEN HEART—The Babys—Chrysalis
ELVIS IN CONCERT—Elvis Presley—RCA
GREATEST HITS, VOL. II—Elton John—RCA
LET'S GET SMALL—Steve Martin—WB
POINT OF KNOW RETURN—Kansas—Kirshner
THUNDER ISLAND—Jay Ferguson—Asylum
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

RADIO DOCTORS/
MILWAUKEE

COME GO WITH US—Pockets—Col
ELVIS IN CONCERT—Elvis Presley—RCA
FEELS SO GOOD—Chuck Mangione—A&M
GOIN' PLACES—Jacksons—Epic
HERE YOU COME AGAIN—Dolly Parton—RCA
LUNA SEA—Firefall—Atlantic
MOONFLOWER—Santana—Col
REACH FOR IT—George Duke—Epic
SHOW SOME EMOTION—Joan Armatrading—A&M
THE QUINTET—VSOP—Col

LIEBERMAN/
MINNEAPOLIS

FRENCH KISS—Bob Welch—Capitol
LITTLE CRIMINALS—Randy Newman—WB
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
NEVER LETTING GO—Phoebe Snow—Col
NIGHT AFTER NIGHT—Nils Lofgren—A&M
POINT OF KNOW RETURN—Kansas—Kirshner
SAY IT IN PRIVATE—Steve Goodman—Elektra
SHOW SOME EMOTION—Joan Armatrading—A&M
SPECIALS LIT—Lamont Cranston—Shadow

DISCOUNT RECORDS/
ST. LOUIS

BAT OUT OF HELL—Meatloaf—Epic
BOOMTOWN RATS—Mercury
KARLA BONOFF—Col
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
NO MORE HEROES—Stranglers—A&M
PORTFOLIO—Grace Jones—Island
RAIN DANCES—Camel—Janus
SHOW SOME EMOTION—Joan Armatrading—A&M
STICK TO ME—Graham Parker & the Rumour—Mercury

TURTLE'S/ATLANTA

A ROCK & ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
CRAWLER—Epic
LAKE—Col
MIDNIGHT WIND—Charlie Daniels Band—Epic
POINT OF KNOW RETURN—Kansas—Kirshner
SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
THE STRANGER—Billy Joel—Col
TWILLEY DON'T MIND—Dwight Twilley Band—Arista
WEAK AT THE KNEES—Mylon Lefevre—WB
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

EAST-WEST RECORDS/
CENTRAL FLORIDA

BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
FEELS SO GOOD—Chuck Mangione—A&M
FRENCH KISS—Bob Welch—Capitol
GOIN' PLACES—Jacksons—Epic
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
PRISM—Ariola America
RUBY, RUBY—Gato Barbieri—A&M
STREET SURVIVORS—Lynyrd Skynyrd—MCA

MUSHROOM/
NEW ORLEANS

AJA—Steely Dan—ABC
ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
FEELS SO GOOD—Chuck Mangione—A&M
LET'S GET SMALL—Steve Martin—WB
LITTLE CRIMINALS—Randy Newman—WB
MOONFLOWER—Santana—Col
NEVER LETTING GO—Phoebe Snow—Col
POINT OF KNOW RETURN—Kansas—Kirshner
RUBY, RUBY—Gato Barbieri—A&M
THE STRANGER—Billy Joel—Col
INDEPENDENT RECORDS/
DENVER
BAT OUT OF HELL—Meatloaf—Epic
EDDIE MONEY—Col
FEELS SO GOOD—Chuck Mangione—A&M
LOVE IS JUST A GAME—Larry Gatlin—Mercury

MAGIC IS A CHILD—Nektar—Polydor
MOONFLOWER—Santana—Col
RUBY, RUBY—Gato Barbieri—A&M
SENROR BLUES—Urbie Green—CTI
WHAT A LONG STRANGE TRIP IT'S BEEN—Grateful Dead—WB
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

CIRCLES/ARIZONA

FIRE IN THE WIND—John Stewart—RSO
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
THE PAC IS BACK—Impact—Fantasy
THUNDER IN MY HEART—Leo Sayer—WB
TURNIN' ON—High Energy—Gordy
TWILLEY DON'T MIND—Dwight Twilley Band—Arista
WE ARE ONE—Mandrill—Arista
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

ODYSSEY/
SOUTHWEST & WEST

BROKEN HEART—The Babys—Chrysalis
HERE YOU COME AGAIN—Dolly Parton—RCA
MOONFLOWER—Santana—Col
MUSICAL CHAIRS—Sammy Hagar—Capitol
NIGHT AFTER NIGHT—Nils Lofgren—A&M
ON STAGE—Lily Tomlin—Arista
SHOW SOME EMOTION—Joan Armatrading—A&M
TOO HOT TO HANDLE—Heatwave—Epic
TURNIN' ON—High Energy—Gordy
YOU LIGHT UP MY LIFE—Arista (Soundtrack)

LICORICE PIZZA/
LOS ANGELES

AJA—Steely Dan—ABC
BROKEN HEART—The Babys—Chrysalis
ELVIS IN CONCERT—Elvis Presley—RCA
FEELS SO GOOD—Chuck Mangione—A&M
FRENCH KISS—Bob Welch—Capitol
GREATEST HITS, VOL. II—Elton John—MCA
MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

TOWER/LOS ANGELES

KARLA BONOFF—Col
LIBBY TITUS—Col
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
POINT OF KNOW RETURN—Kansas—Kirshner
SHOW SOME EMOTION—Joan Armatrading—A&M
SINGIN'—Melissa Manchester—Arista
SURVIVOR'S SUITE—Keith Jarrett—ECM
TROPICAL NIGHTS—Liza Minnelli—Col
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

EVERYBODY'S RECORDS/
NORTHWEST

FEELS SO GOOD—Chuck Mangione—A&M
KARLA BONOFF—Col
MARIN COUNTY LINE—New Riders—MCA
MIDNIGHT WIND—Charlie Daniels Band—Epic
MOONFLOWER—Santana—Col
OXYGENE—Jean-Michel Jarre—Polydor
POINT OF KNOW RETURN—Kansas—Kirshner
RAIN DANCES—Camel—Janus
ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
STICK TO ME—Graham Parker & the Rumour—Mercury



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)
OCT. 29 OCT. 22

1 **1** **RUMOURS**
FLEETWOOD MAC
Warner Bros. BSK 3010
(22nd Week)



WKS. ON CHART
36 **G**

2	2	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	18	F
3	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	7	G
4	5	FOREIGNER/Atlantic SD 19109	31	G
5	8	AJA STEELY DAN/ABC AB 1006	4	G
6	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	16	G
7	7	CHICAGO X/Columbia JC 34860	5	G
8	4	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	20	H
9	9	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616	26	F
10	24	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	2	K
11	12	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	8	G
12	13	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001	4	I
13	10	COMMODORES/Motown M7 884R1	31	G
14	17	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	7	G
15	11	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	17	G
16	18	I ROBOT ALAN PARSONS PROJECT/Arista 7002	17	G
17	14	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	8	G
18	16	JT JAMES TAYLOR/Columbia JC 34811	17	G
19	20	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	12	F
20	27	POINT OF KNOW RETURN KANSAS/Kirshner J2 34292 (CBS)	2	G
21	21	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	10	F
22	22	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	10	F
23	23	BARRY MANILOW LIVE/Arista 8500	22	I
24	15	LITTLE QUEEN HEART/Portrait JR 34799	23	G
25	19	CAT SCRATCH FEVER TED NUGENT/Epic 34700	20	G
26	26	I'M IN YOU PETER FRAMPTON/A&M SP 4704	19	G
27	28	BRICK/Bang BLP 409	8	G
28	25	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	24	G
29	30	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	23	G
30	29	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/RCA AFL1 2300	7	G
31	31	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	18	G
32	32	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	21	G
33	33	BOSTON/Epic JE 34188	57	G
34	38	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	5	G
35	34	REJOICE THE EMOTIONS/Columbia PC 34762	19	F
36	37	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	6	G
37	48	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	5	G
38	39	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	22	I
39	35	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	9	F
40	43	LUNA SEA FIREFALL/Atlantic SD 19101	12	G
41	45	ACTION BLACKBYRDS/Fantasy F 9535	5	G
42	50	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	3	G
43	49	BABY IT'S ME DIANA ROSS/Motown M7 890R1	4	G
44	42	SOMETHING TO LOVE LTD/A&M SP 4646	13	G
45	40	THE GRAND ILLUSION STYX/A&M 4637	14	G
46	59	FRENCH KISS BOB WELCH/Capitol ST 11663	4	F
47	41	GOING FOR THE ONE YES/Atlantic SD 19106	14	G
48	45	PART 3 KC & THE SUNSHINE BAND/T.K. 605	25	G
49	51	FLEETWOOD MAC/Reprise MSK 2281 (WB)	118	G
50	35	FLOATERS/ABC AB 1030	18	F
51	53	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	37	F
52	54	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19110	6	G
53	60	THE STRANGER BILL JOEL/Columbia JC 34897	4	G

54	58	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	87	G
55	55	CARELESS STEPHEN BISHOP/ABC ABCD 954	9	G
56	44	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	77	G
57	69	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089	3	G

CHARTMAKER OF THE WEEK

58 — **MOONFLOWER**
SANTANA
Columbia C2 34914



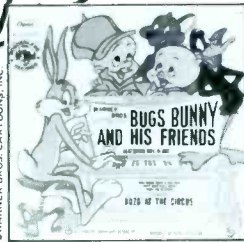
59	92	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	2	G
60	52	LOVE GUN KISS/Casablanca 7051	17	G
61	63	CRAWLER/Epic PE 34900	8	F
62	64	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	45	G
63	65	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	25	F
64	62	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB 4124	9	G
65	56	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	31	G
66	72	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	47	X
67	68	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	17	F
68	70	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295	4	F
69	47	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534	8	G
70	73	RAM JAM/Epic PE 34885	8	F
71	75	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341	7	G
72	57	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/Jet LA679 G (UA)	41	G
73	74	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	8	F
74	81	PASSAGE CARPENTERS/A&M SP 4703	3	G
75	61	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	7	H
76	71	LIGHTS OUT UFO/Chrysalis CHR 1127	21	F
77	66	FLOWING RIVERS ANDY GIBB/RSO 1 3019 (Polydor)	11	G
78	80	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 2112	50	G
79	76	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186	6	G
80	67	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest SKB 11666 (Capitol)	11	G
81	82	KARLA BONOFF/Columbia PC 34762	4	F
82	78	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	63	G
83	—	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	1	F
84	86	COME GO WITH US POCKETS/Columbia PC 34879	4	F
85	121	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	1	G
86	96	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	2	G
87	88	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	30	F
88	79	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966	8	F
89	87	IN COLOR CHEAP TRICK/Epic PE 34884	6	F
90	77	TERRAPIN STATION GRATEFUL DEAD/Arista 7001	12	G
91	111	ODYSSEY/RCA APL1 2204	1	F
92	101	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	1	G
93	108	NEVER LET GO PHOEBE SNOW/Columbia JC 34875	1	G
94	84	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101	43	G
95	85	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703	92	X
96	83	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M 4634	28	G
97	93	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	50	G
98	100	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088	2	F
99	105	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	1	G
100	117	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707	1	H



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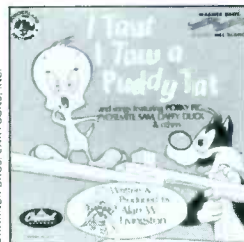
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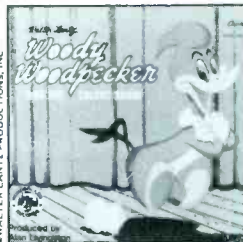
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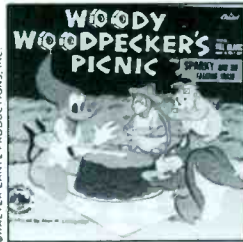
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L6963



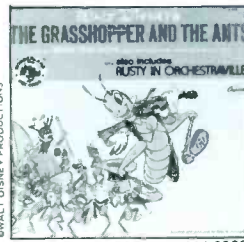
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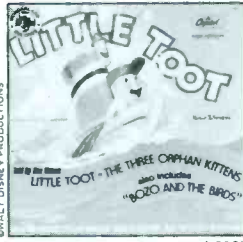
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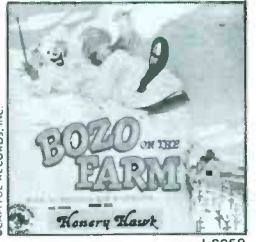
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L6986



L6987



L6959

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WLP 311



WLP 312

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Starland In-Store



Windsong recording artist the Starland Vocal Band, recently made an autographing appearance at the Harmony Hut in Springfield, Va. to promote their latest album, "Rear View Mirror," and to draw winners of three rear-view mirrors attached to 10-speed bicycles. Standing (from left) are Bill Kennedy of Harmony Hut; Bill Danoff and Margot Chapman of Starland; Clyde McElvene of Harmony Hut; Taffy Danoff and Jon Carroll of Starland; Kathy Mitchell of Harmony Hut, and John Parisi, RCA Records salesman. Kneeling are Bill Reilly, Washington sales manager of RCA Records and Larry Van Druff, Washington promotion manager for RCA Records, which distributes Windsong.

CLUB REVIEW

Emperor Conquers Coast Crowd

■ LOS ANGELES — At Emperor's (Private Stock) first Roxy appearance, the group was given star treatment—one long hour of set-up time after the audience arrived, followed by a real live disc jockey introduction. With Emperor's loyal Orange County and Beach following, the group could do no wrong. They came on with a dense, high-energy sound; musicianship and harmonies were consistently together, with arrangements well-fitted to the potential of the band.

Lead singer Steve Watts and drummer Randy Budihas seemed nearly interchangeable in their functions. Watts began the evening singing "Blue Diver" but soon switched seats with Budihas for a couple of numbers, and the crowd responded with equal excitement to each (though Watts' costume and what Ed Sullivan would have termed "gyrations" were particularly calculated to attract the eyes to a certain area of his anatomy).

Most band members were appropriately stage-conscious in their performances, with the exception of quiet keyboardist Mike Loblett. Joe Marques' voice made the numbers he sang notably more interesting, sustaining softer melodies in "Won't You Be My Lover" and "Flicker."

Feeling their expectations more than justified by Emperor's performance, the crowd whistled and stomped for a good many minutes until the band returned to the stage for a rock 'n roll encore.

For some reason, Waves (Polydor) also seem to have neglected

to do their sound check in the afternoon, and subjected the audience to 40 minutes of ear-splitting squeals, with stage directions also clearly audible at the tables. Waves' set—about the same length as their set up time—did not do much to overcome a feeling of amateurism in performance. Beginning rather loudly, the first few numbers, especially, were reminiscent of Orpheus in the late 1960s. However, despite the problems, "Something More Than Nothing," (the new single) was rousing and appreciatively applauded. "Moonlight Sympathy" also sounded like a possible candidate for a Waves hit.

Becky Sue Epstein

UA Ups Kornreich

■ LOS ANGELES — Stan Monteiro, vice president of promotion and artist development for United Artists Records, has announced the appointment of Bill Kornreich to the post of southern regional promotion manager for the label.

Kornreich will be responsible for all promotional activities in the southern region, including Memphis, Nashville, Jackson, Mobile, New Orleans and Baton Rouge.

Stanfield To Atlantic

■ NEW YORK—Sunny Stanfield has been appointed to the post of midwest regional r&b promotion director, according to an announcement by Hillery Johnson, vice president/director of special markets, Atlantic Records.

Who In The World:

Rush Hits The Heights

■ CHICAGO—Through incessant touring the past three years, hitting some markets five times or more, Rush has grown to concert headliners capable of selling 15,000 to 20,000 seats per concert in several markets.

Since the Canadian group's debut album, "Rush," was released in August of 1974, the trio has spent an average of eight months per year touring the United States. Of the other four months, one is usually reserved for a Canadian tour (where all six Rush albums are gold), and the rest of recording.

Their latest Mercury album, "A Farewell To Kings," has been their fastest breaking lp to date. The album was Top 40 within a few weeks of release. Prior to "A Farewell To Kings," Rush's biggest lp was their double live "All The World's A Stage."

Stage Is Home

The live concert setting has been the group's natural home. Rush has grown from opening act to headlining status and is currently in the midst of a five month U.S. tour extending through the end of January. In February of 1978, Rush embarks on its first full sale tour of Eu-

rope for six weeks. The group played seven dates in England in June of this year, the impact of which was felt upon release of "A Farewell To Kings" in England last month, where the album rose into the Top 30 of the British charts almost immediately.

Since the first tour of the States in 1974, Rush has been composed of Geddy Lee on bass guitar and lead vocals, Alex Lifeson on guitar and Neil Peart on drums. To expand the basic power trio format, both Alex and Geddy are using double-neck guitars in concerts, and Neil has added assorted percussion instruments. Since inception, Rush has been managed by Ray Danniels and Vic Wilson in Toronto, Canada.

ABC Ent. & MPL Plan Wings TVer

■ NEW YORK — ABC Entertainment and MPL Communications have announced that they will produce a televised portrait of Paul McCartney and Wings to air in January 1978. The broadcast will present McCartney and Wings in concert during an international tour, culminating in a benefit performance for the United Nations.



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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Sorry Doesn't Always Make It Right" — Gladys Knight & The Pips (Buddah). A country flavor enhances the possibilities of this tune making all charts. With Ms. Knight's soulful vocal the lyric concept is definitely enhanced.

DEDE'S DITTIES TO WATCH: "Coming Back To You" — First Class (All Platinum); "Didn't You Blow My Mind" — Frankie Brown (Sunshine Sound); "Man Of Mine" — Betty Wright (Alston).

FLASH! There is no more KGfJ-AM; it is now known as KKTT-AM, "The Kat." Since this change the station has instituted a new staff of announcers. The shifts look like this: 6-10 a.m. Earl Lee Allen; 10-2 p.m. Warren Epps, formerly with WDIA-AM (Memphis); 2-6 p.m. Don Mack; 6-10 p.m. Deon Jackson, formerly with KLOS (Los Angeles); 2-6 a.m. Tyrone Nelson, who was affiliated with station WPDQ-AM (Jacksonville). Carol Caper is the head of community affairs, with Ron Dungee maintaining the directorship of news.

Brief transitions: We understand that ABC has restructured their rhythm and blues department. Ms. Belinda Wilson has been taken out of promotion to enter the world of artist development. John Brown, who relocated from New York to go to the land of milk and honey, is to be placed in regional promotion.

The beginning of 1978 will bring about a testimonial for Washington, D.C.'s own Sonny Jim Kelsey, vice president and general manager of WOL-AM. January 27, 1978 is the date, and the place will be the Regency Hyatt Hotel in Washington. For further details contact Al and The Kidd Promotions at (202) 347-5368.

Exiting Motown Records in the northeast region is Ruben Rodriguez. Rodriguez will be going to Casablanca handling the same area.

Bunny Sigler, after a long and illustrious career with Philadelphia International, has signed both as an artist and producer with Salsoul Records. His album will be released in the very near future.

Atlantic recording artist Jimmy Carter, after ten years, has finally resurrected "Leroy." As a tenth anniversary celebration an album will be released next week.

Rumor has it that Barry White has signed a contract with TK Productions.

The tall, talented, tempting Temptations have signed a management contract with Sid Seidenberg.

Disco File

(Continued from page 50)

very big in Canada, is out on a disco pressing from Vanguard. The vocalist sounds like a combination of Tina Charles and Vicki Sue Robinson on their off days but the production, running 5:15 on the longer side, is cute and spunky if not particularly original. All these things aside, however, "Run to Me" is great fun to dance to and that, I suppose, is the bottom line here . . . The Inner City Jam Band's version of "What I Did for Love" (Bareback) may not be as sultry or sophisticated as Grace Jones', but it definitely has an appeal all its own. Here again the vocals are occasionally strained and rough, but the arrangement has a certain spark, especially at the beginning and in the central break. At a little more than six minutes, the record has plenty of time to recover from the early soft spots and wraps things up neatly in the stronger, punched-up second half.

NOTE: It's been a while since we did a speed check survey of disco discs, so we checked out the most recent arrivals—about ten days' worth—this week and were surprised to discover that the results are virtually unchanged in all these months. The field is still split—in this case exactly in half—between standard single and standard lp speeds: of the 24 American releases received, 12 were at 45 rpm and 12 at 33 1/3 rpm. The same stand-off remains between companies that prefer to regard the disco disc as a bigger single—the "Giant 45"—and those who insist a 12-inch format compatible with album speed will allow the consumer to stack both discs and lps for easier at-home partying. Although a number of people we've spoken to say the sound quality is better—hotter—on 45, the majority of DJs seem to have no preference. But everyone thinks it's about time the format was standardized one way or the other—I volunteer to flip a coin if necessary—and, short of that sensible move, is it too much to ask that the speed be indicated prominently and in large type before we have to add magnifying glasses to the list of essential disco equipment?

RECOMMENDED ALBUMS: Mandrill's "We Are One" (Arista) is undoubtedly their best album in years, getting back to the strong, Afro-Latin neofunk sound that was the group's signature style early on. They've recaptured that spirit and energy with the help of producer Jeff Lane whose approach meshes with and supports Mandrill's perfectly, particularly on "Funky Monkey," a theme song of sorts that adds a unique West Indies accent to Lane's hard-edged, dense New York sound. The result, running just over seven minutes, is perhaps the hottest funk cut of the season; as the group chants, "Let the monkey funk you down."

ALSO EXCELLENT: "Can You Get It" (6:30), a jumping cut with delightful, enthusiastic vocals and a terrifically chunky arrangement. Another song, "Happy Beat," might work well early in the evening. Should put Mandrill back at the top with other progressive soul groups . . . The debut album by Eli's Second Coming (Silver Blue, through TK) is one of those records that crept up on me little by little, cut by cut, until it turned into one of the most frequent records on my turntable. Producer Bobby Eli has whipped up a superb, slick Philadelphia package that deserves comparison with the Salsoul Orchestra or MFSB: creamy, sharp female vocals blended with crisp, bright instrumentals with the emphasis on the lush and sexy. "Love Chant," the group's first single, still sounds great here but two new cuts—"Heavenly" and "Why Don'cha"—come off even better. Also included: an interesting version of Laura Nyro's "Eli's Coming" which opens up the album; a mostly instrumental treatment of "Love Won't Let Me Wait;" and a fascinating instrumental called "Foxfire."

R&B PICKS OF THE WEEK

SINGLE **abc** **FOUR TOPS, "THE SHOW MUST GO ON"** (ABC/Dunhill Music, Inc./Rall Music, BMI). Back on the right track, this group has created a new image for itself. Producer Lawrence Payton's knowledge and musical experience glow brilliantly when it comes to this track, which is loaded with enough funk to add to the magnificent vocals laid out by the Tops. Heavy backbeat and extra instruments give them new life. ABC AB-12315.

SLEEPER **GLADES** **UNIVERSAL LOVE, "MOON RIDE"** (Mighty Three/Veedon/Sherlyn Publishing, BMI). A fast pace surrounds the vocals of this new self-contained group. Producer Weldon McDougal has gone into another area of the recording industry, and has come up with a winning piece of material. A number destined to win over the discogors. Glades 1745 (TK).

ALBUM **THE JACKSONS, "GOIN' PLACES."** The Jacksons and Philadelphia's producers extraordinaire, Gamble & Huff, have fused all their creativity to explode from the studio with an lp destined to go to the top. Among the unique modes of musical expression are "Goin' Places," "Find Me A Girl" and "Heaven Knows I Love You, Girl." Epic 34835.





THE R&B LP CHART

OCTOBER 29, 1977

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
- IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- COMMODORES**
Motown M7 884R1
- TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- BRICK**
Bang BLP 409
- REJOICE**
EMOTIONS/Columbia PC 34762
- SHAKE IT WELL**
DRAMATICS/ABC AB 1010
- FLOATERS**
ABC AB 1030
- STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
- ACTION**
BLACKBYRDS/Fantasy F 9535
- PATTI LABELLE**
Epic PE 34847
- BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
- FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
- COME GO WITH US**
POCKETS/Columbia PC 34879
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
- ODYSSEY**
RCA APL1 2204
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
- TURNIN' ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
- POWER & LOVE**
MANCHILD/Chi Sound CH LA765 G (UA)
- CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
- DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
- INTO SOMETHING (CAN'T SHAKE LOOSE)**
O.V. WRIGHT/Hi HLP 6001 (Cream)
- BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
- VILLAGE PEOPLE**
Casablanca NBLP 7064
- GOIN' PLACES**
THE JACKSONS/Epic JE 34835
- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- FAMILY TREE**
THE STAPLES/Warner Bros. BS 3064
- MENAGERIE**
BILL WITHERS/Columbia JC 34903
- OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
- THE BEST OF TAVARES**
Capitol ST 11701
- TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- SLICK**
EDDIE KENDRICKS/Tamla T6 356S1 (Motown)
- MOST REQUESTED RHYTHM BAND**
Magic Disc 110



JAZZ

By ROBERT PALMER

■ "V.S.O.P. The Quintet," chosen last week as a **Record World** album pick, is not the sort of record that will be absorbed quickly. The material this group recorded on last year's "V.S.O.P." album consisted of familiar tunes from the mid-1960s, and was in some sense a retrospective of the days when **Herbie Hancock**, **Wayne Shorter**, **Ron Carter** and **Tony Williams** recorded together in Miles Davis' band on dates with **Freddie Hubbard**, the fifth member of The Quintet. The new record consists for the most part of new or unfamiliar material, material which has not been refined by the group during numerous performances. As a result, this is raw, challenging music, jazz-in-creation, if you will. While it often seems that Hubbard and Carter provide a kind of built-in conservatism, while Shorter and Williams push ever outward toward the limits of structure and technique, with Hancock serving as a kind of fulcrum, in fact each of the players takes chances. So one comes back to these performances and discovers new interest and delights each time. Not everything works, but the element of real risk-taking is what makes the album so fascinating.

The Bethlehem reissue series is in high gear. Our last column reported a new batch of albums, and already there are seven more. What makes this Salsoul-distributed series particularly noteworthy is that the music has not been available in any form for quite a long time. Bethlehem was always erratically distributed compared to some of the other jazz independents of the 1950s and early 1960s, and some Bethlehem lps became collector's items not long after they were issued. In the new batch of reissues are several rare items and classics, the finest of which, to this listener's way of thinking, is "Victory and Sorrow" by trumpeter **Booker Little**. Although he is less well remembered than the late **Clifford Brown**, Little was a similar figure who came along half a decade later. He was a phenomenal trumpet player, with a style all his own, and rather than synthesize bop influences into an important post-bop style, as Brown did, he synthesized post-bop influences with the new crosscurrents of the early 1960s. And like Brown, he died while still in his twenties. "Victory and Sorrow" is his last album, made just two months before his death, and his playing, writing and arranging were never more affecting.

Also in the new Bethlehem batch are "The Test of Time" by tenor saxophonist **Bud Freeman**, featuring **Ruby Braff**; "Idol of the Flies" by trombonist **Jimmy Knepper**, who was a Mingus stalwart at the time the album was cut, with **Bill Evans** on piano (and why hasn't Bethlehem reissued the great Mingus album "East Coasting," with Knepper and Evans?); saxophonist **Zoot Sims**' "Down Home," a collection of standards and a much sought-after album; "The Book Cooks," a **Booker Ervin** date with Sims back on tenor; "The Mann with the Most," which is, of course, a tandem flute date featuring **Herbie Mann** and **Sam Most**; and **Betty Roché's** "Take The 'A' Train."

Vibraphonist **Mike Mainieri's** self-produced Arista debut album includes **Dave Sanborn**, **Michael Brecker** and **John Tropea** in the supporting cast and offers a new perspective on the role of vibes in crossover music . . . **Teruo Nakamura and the Rising Sun**, who never fail to weave a spell in person, have a new album, "Manhattan Special," on Polydor, with a number of guests added to the band . . . A&M has repackaged some of the highlights of **Paul Winter's** albums, made when Oregon musicians **Ralph Towner**, **Glen Moore**, **Collin Walcott** and **Paul McCandless** were members of his group, as "Earth-dance" . . . Guitarist **Cecil Gregory** offers an admirably restrained and soulful set of improvisations on standards on his album "Nova Guitar," on the Sonus label, distributed by New Music Distribution Service . . . Tenor saxophonist **Doug Richardson** makes a varied and exciting debut with "Night Talk," on AVI.

The second volume of guitarist **Kenny Burrell's** "Ellington is Forever" (Fantasy) features a virtual big band, with **Nat Adderley**, **Gary Bartz**, **Joe Henderson**, **Jimmy Smith** and **Philly Joe Jones** only a few of the stars in the supporting cast . . . **Alice Coltrane's** "Transcendence" (Warner Brothers) is perhaps her most devotional album, with harp, strings, voices, and Indian percussion prominent. **Joe Farrell's** recent WB release, "La Cathedral Y El Toro," was produced by **Ralph McDonald** and **William Eaton** and is entirely secular . . . CTI has re-released **Deodato's** 2001 album, with a spiffy, strange new cover, and issued "Senor Blues," by trombonist **Urbie Green**, and "Something You Got," by trumpeter **Art Farmer**.



THE JAZZ LP CHART

OCTOBER 29, 1977

- ENIGMATIC OCEAN**
JEAN LUC PONTY/Atlantic SD 19110
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- ACTION**
BLACKBYRDS/Fantasy F 9535
- BLOW IT OUT**
TOM SCOTT/Ode 'BL 34966 (CBS)
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/ Arista AB 4147
- COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
- FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)
- TURN THIS MUTA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7007
- DUNE**
DAVID MATTHEWS/CTI 5005
- BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
- GO TOO**
STOMU YAMASHITA/Arista AB 4138
- PICCOLO**
RON CARTER QUARTET/Milestone M 5504
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
- LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- SERGIO MENDES AND NEW BRASIL '77**
Elektra 7E 1102
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- TONE TANTRUMS**
GENE HARRIS/Blue Note BN LA760 H
- SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
- THE SURVIVORS' SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
- THE QUINTET**
V.S.O.P./Columbia C2 34976
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 3111
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- ELEGANT GYPSY**
AL DiMEOLA/Columbia PC 34461
- I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141

Dialogue (Continued from page 48)

period, though. The best possible move for me was coming back to run the company I had started.

So Jerry Moss and I got together after a period of my examining my options. When I first got back, I'd seen him, and, naturally, I'd said, "Moss, I'm checking out my value. I'll come back and let you know how much I'm worth."

RW: What was his reaction?

Kaye: He said, "Great, that's the best way to do it." I try to have a realistic approach to what my worth is, as opposed to just reaching. On Jerry's part, he would be able to see how sane, or insane, I was. So, once we got that together, I decided to move back.

RW: What changes did you see within Almo/Irving upon your return?

Kaye: Well, all the people that I had worked with were still here: Lance Freed, Brenda Andrews, Evan Medow and Kathy Wendell and so on, were all here when I left, and I'd had such fun with them, such love for them, that it was like seeing family when I returned. There were some additional people, because there had been expansion since I'd left, and they were terrific people.

RW: Your first major operational move after returning to Almo/Irving was the creation of a print division, wasn't it?

Kaye: Yes, absolutely.

RW: Did you pick Joe Carlton to run it?

Kaye: Yeah. I saw a few things happening. I saw the publishing business changing. I felt, and do feel, to become a contemporary publisher—and by contemporary, I mean able to compete with Warner Bros., Screen Gems, Chappell, all the major publishers in the world—you have to offer the creative people you involve yourself with every kind of service available. You have to develop your facilities to the highest technical degree possible.

I simply couldn't sub-license my print anymore. I saw when the company got to a certain level it was absolutely ludicrous for me to license our stuff. I mean, Warner Bros. is terrific, and I think Screen Gems is great, but I couldn't give my competitors an opportunity to reap profit. Besides, I would be losing a lot by continuing to sub-license. Because I think any intelligent artist or manager or songwriter would see that I didn't have my own print division, and would consider that a weakness. It's a part of the business that I didn't want to miss out on.

RW: Did you see the print marketplace itself growing?

Kaye: Yes. Quite frankly, I just looked at the figures and started to see where it was headed, and how big the increases had become. I started to investigate the increase on musical instrument sales; CBS had bought Fender and Rhodes, and they're smart people, they know that business is on the increase.

The result is obvious: the more instruments sold, the more books that have to be produced. The star system had heightened the interest in folios and personality books.

RW: So you saw the trend in print sales as the folio, rather than single sheets.

Kaye: Absolutely. As for bringing Joe in, what happened was we had set up a quasi-business: my first step had been to bring production on all print into the house. We weren't licensing our stuff out, but we made a deal with the distributor and did our own production under those terms for a year. It gave me an opportunity to really examine it carefully, and after we saw what was happening, we realized we'd have to have our distribution system.

And at that point, Joe Carlton, who is now the director of Almo Publications, became available. He's an amazing man with a great background in the music industry, a real pioneer, really. He has been an a&r man, a producer, had his own record company.

Probably his most famous contribution—he probably isn't proud of this—was launching Anita Bryant. I'm sorry, but it's true. He cut hit records with her at Carlton Records. He probably wouldn't want this out, but I have to expose that. He discovered Anita Bryant. Now everybody in West Hollywood, stand up and hiss!

But, anyway, Joe was available, and in a position where he really wanted to prove he could do it. And we needed someone who could prove it. So the timing was right, and our first year in business was really good, really terrific. We've had 19 or 20 single sheets in the top 100 at the same time, and we've also had some of our best, biggest selling folios.

RW: Returning for a moment to the heart of your publishing operation—the catalogue itself—let's discuss a few of the shifts in the copyrights being controlled. In England, for example, an early conduit for American copyrights came through your licensing deal with Island Music. They've since set up their own U. S. company, and the copyrights have reverted to them, haven't they? How has your Eng-

lish catalogue changed as a result?

Kaye: Yes, the Island copyrights have already reverted to them. It happened when I came back. So we made deals with Tony Macaulay, who immediately exploded with David Soul. Then we've got a deal with Doug Flett and Guy Fletcher from Big Secret, another source of English repertoire; from that we've achieved about ten chart records through artists such as Cliff Richard and the Bay City Rollers. We've had real success with independent placement of their copyrights.

Then we made a worldwide deal with Bob Marley and The Wailers, which has been really terrific.

Then we've also recently made a deal, again representing English repertoire, with Alan Parsons. We represent the "I, Robot" package, and we're really proud of it; I think it's just amazing. Parsons himself is amazing, one of the most avant garde yet commercial musicians, composers, directors, whatever you want to call that talent, in the world today. He's a man who's able to integrate the world of technology with the world of music.

RW: On a more general, international level, do you see the publisher's market for song placement broadening? Many label execs and publishers have pointed toward the move away from fully self-contained writer/performers as evidence of that.

Kaye: Absolutely. But everything goes through phases and changes. A publisher has to be, I think, the most flexible of any established music business entity, because he relates to the songwriter long before a label or manager might; we often see talent quicker than a record company, at a coarser stage of development. At the same time, we also have to come in at the tail end, after an act is already signed to recording contract, and we get involved after the fact. There's all levels of relating, and we have to be that flexible.

RW: Still, the writer/performer remains a major factor.

Kaye: Sure, but the business has gotten so big that there's bound to be more people looking for songs. I'd estimate that 80 percent of the people on the charts are writing their own songs, but the other 20 percent is still vast, you know. As a publisher, we've recently had 18 songs on the top 100 singles at the same time, and that's unbelievable. A lot of that is from A&M, and we obviously nurture that relationship; for a lot of reasons, I'd really rather have an act with A&M than with any other record company in the world.

But a lot of my acts aren't with the label. We've had hits with Barry Manilow, David Soul, Bob Marley, Alan Parsons, Helen Reddy, Merilee Rush, B. J. Thomas, Cliff Richard, Donna Summer. We've had a number one country single with Conway Twitty and Loretta Lynn.

RW: Is Almo/Irving more involved with country than in the past?

Kaye: My God, we've started another business there. We started another business in Nashville when we signed Troy Seals, who we've been involved with for a long time, and finally made a deal with.

RW: Do you have a Nashville office?

Kaye: Yes, Down In Dixie is the name of the company, and it's great. I hope it gets bigger. But we believe in growth as it takes place, as opposed to just jamming it down people's throats.

RW: What about overall internal growth? Concurrent with the realignment of the top management echelon at A&M, Almo/Irving also underwent an executive shift. What were those key changes, and why were they important?

Kaye: Well, the key change is Lance Freed becoming vice president. He's really a tremendous asset to me because he helps monitor all the day to day business at the publishing company. I appointed Evan Medow director of business affairs, and Joel Sill has been made responsible for all the creative aspects, including professional activity and the film work that we do. Brenda Andrews, who is one of the most successful professional managers in the business, has been given a broader role as well. Curry Tjader, who used to be with the Baja Marimba Band, and is now on the creative staff here, has a great ability to relate to the writers. Then there's Shelly Weiss, from New York, who's also been introduced into the structure of the creative department.

The appointments I've made have not been limited to our offices in Los Angeles, and I should note that Bob Grace, who was formerly our general manager at our offices in England, is now the managing director, and Kevin Eade, who has a fine reputation as an excellent professional manager in England, has been promoted to the position of general manager. The office in London is just great and the success we've realized out of there with people like Ted Nugent, Heatwave, Hammond and Hazelwood, to name a few, has been just tremendous.

CLASSICAL RETAIL REPORT

OCTOBER 29, 1977
CLASSIC OF THE WEEK



RACHMANINOFF
PIANO CONCERTO NO. 3
BERMAN, ABBADO
Columbia

BEST SELLERS OF THE WEEK

RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
GREATEST HITS OF 1720—Columbia
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

KORVETTES/U.S.

BELLINI: NORMA—Callas, Serafin—Seraphim
DONIZETTI: LUCIA DI LAMMERMOOR—Callas, Serafin—Seraphim
GREATEST HITS OF 1720—Columbia
HANDEL: JUDAS MACCABEUS—Baker, Mackerras—DG
THE GREAT PAVAROTTI—London
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
RAVEL: BOLERO—Solti—London
STRAUSS: EIN HELDENLEBEN—Boehm—DG
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA

SAM GOODY/EAST COAST

BLOCH: SCHELOMO—Rostropovich—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
MUSSORGSKY: BORIS GODUNOV—Talvela, Gedda, Semkow—Angel
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
SIBELIUS: SYMPHONIES NOS. 3, 6—Davis—Philips
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
VIVALDI: FOUR SEASONS ON KOTOS—Angel

RECORD WORLD/TSS/ LONG ISLAND

BACH: SUITE NO. 2—Rampal—RCA
BOLLING: CONCERTO FOR CLASSIC GUITAR AND PIANO—Lagoya, Bolling—RCA

JOSE CARRERAS SINGS ITALIAN OPERA ARIAS—Philips
DUKAS: DANSE INFERNALE—Fiedler—DG
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Talvela, Gedda, Semkow—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
RAVEL: BOLERO—Solti—London
TCHAIKOVSKY: SWAN LAKE—Previn—Angel
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

KING KAROL/NEW YORK

BERLIOZ: SYMPHONIE FANTASTIQUE—Bernstein—Angel
THE ART OF MARIA CALLAS, VOLS. I, II—Angel
GREATEST HITS OF 1720—Columbia
HANDEL: JUDAS MACCABEUS—Baker, Mackerras—DG
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
STOKOWSKI STRING FANTASY—Desmar
THE ART OF CONCHITA SUPERVIA—Seraphim
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

RECORD AND TAPE COLLECTORS/BALTIMORE

BEETHOVEN: SYMPHONY NO. 5—Maazel—DG
DONIZETTI: LUCIA DI LAMMERMOOR—Sills, Bergonzi, Schippers—ABC
ELGAR: SYMPHONY NO. 1—Boult—EMI (Import)
GILBERT & SULLIVAN: PIRATES OF PENZANCE—Sargent—Seraphim
GREATEST HITS OF 1720—Columbia
HAYDN: SYMPHONIES NOS. 100, 103—Marriner—Philips
ENGLISH MADRIGAL SCHOOL—Deller—Vanguard
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
SCHUMANN: SYMPHONIC ETUDES—Perahia—Columbia
TCHAIKOVSKY: COMPLETE SYMPHONIES—Rostropovich—Angel

TOWER RECORDS/ SAN FRANCISCO

BERLIOZ: L'ENFANCE DU CHRIST—Baker, Davis—Philips
BERLIOZ: SYMPHONIE FANTASTIQUE—Bernstein—Angel
BRUCKNER: SYMPHONY NO. 9—Karajan—DG
CILEA: ADRIANA LECOUVREUR—Tebaldi, Simionato, De Monaco—London
DVORAK: LEGENDS—Kubelik—DG
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
SIBELIUS: SYMPHONIES NOS. 3, 6—Davis—Philips
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
VIVALDI: WORKS FOR STRING AND CONTINUO—I Musici—Philips

From the Old Sod—and a Few Angels

By SPEIGHT JENKINS

■ NEW YORK—The most cheerless part of a critic's life is the documentation of vocal decline of many important singers, the stars of the last decade, slowly and some not so slowly missing notes once easy, relying on an appreciation of their technique and style and not beauty. The other side of the coin is rarer: most of the time in New York and on records we find a star full grown; they try out their wings elsewhere and then come here or make it onto records as fully fledged artists. Placido Domingo is one who comes to mind who was watched in New York (first at the City Opera and then at the Met)—as he slowly grew better and better, but the occasion is rare. In an entirely different and more limited repertory, RCA has delivered the American record buyer with another variation of the norm: Robert White in his new record called "I Hear You Calling."

White, no newcomer in this

city, has a world of experience in concert behind him and last year he was found on RCA in a record celebrating the Irish-American musical contribution to the United States Bicentennial, called "When You and I Were Young, Maggie." It was a good record, beautifully accompanied by Samuel Sanders, and showed a lot of solid musicianship in singing American songs with an Irish lilt. White had the Irish touch naturally! His father, a radio star in the '20s, had been a friend of John McCormick's and a great Irish tenor himself. To these ears, however, White's first record showed some problems in the upper register, and the overall sound of the voice, could have been more easily produced.

What a delight then to hear the new record! Here the tenor shows a tremendous development of vocal technique and range. Though the sound and inflection is purely Irish, the qual-

(Continued on page 67)

The Best Sellers' From The Best

Rampal on Columbia/Odyssey Records

<p>IN HIS FIRST JAZZ RECORDING JEAN-PIERRE RAMPAL, Flutist SUITE FOR FLUTE AND JAZZ PIANO CLAUDE BOLLING, Pianist/Composer MARCEL SABIANE, DRUMS MAX HEDIGUER, STRING BASS</p> <p>M 33233</p>	<p>Jean-Pierre RAMPAL Pierre BARBIZET FRANCOIS PIERRE SONATAS FOR FLUTE and PIANO</p> <p>Y 34615</p>	<p>JEAN-PIERRE RAMPAL Khachaturian: Concerto for Flute and Orchestra National Orchestra of the O.R.T.F. Jean Martinon, Conductor</p> <p>Y 33906</p>
<p>Jean-Pierre Rampal Flute Robert Veyron-Lacroix Piano Works By: Debussy, Prokofiev, Bartok, Poulenc</p> <p>Y 33905</p>	<p>JEAN-PIERRE RAMPAL TELEMANN TWELVE FANTASIES FOR FLUTE</p> <p>Y 33200</p>	<p>Music For Flute And Harp JEAN-PIERRE RAMPAL Flute LILY LASKINE Harp Works by Rossini, Ibert, Fauré Damas, Krumpoholtz Theme and Variations on Greensleeves</p> <p>Y 33520</p>

Campus Market Survey (Continued from page 3)

lack of explicit research. The early '70s saw many labels featuring a separate college promotion director and in several instances campus marketing staffs, utilizing either full-time staffers or student reps, yet by mid-decade, major labels including Capitol, Warner Bros., United Artists and Elektra had dropped separate college-oriented posts and resumed handling campus print and radio support through their normal sales, promotion and publicity departments.

At the same time, Columbia Records and A&M Records, which have supported the longest continuous college departments, continue to operate campus representative networks, and virtually every label still maintains separate college newspaper and radio station service on their radio stations." Frymire's promotional service lists have been dramatically pared down in recent years, but in most instances those cutbacks are explained as the result of a greater emphasis on handling campus promotion at the local and regional level.

That trend reflects what Stan Cornyn, executive vice president and director of creative services for Warner Bros. Records, characterizes as a shift in the campus market's relationship to the young adult market in general. Cornyn, who appointed a separate college promotion director in 1972 but later eliminated the post, told **RW**, "I think colleges have become much less isolated from the overall community. The student is much more sophisticated and has already been more widely exposed to the culture in general by the time he or she enters college, and that, of course, includes music very prominently. They go in knowing more about themselves and their tastes . . . I don't think it's the same isolated, cozy little place where you go to read Dylan Thomas and emerge truly changed four years later."

Cornyn asserts that retail and radio penetration of the college community has paralleled that reduction in the student's isolation from the overall community, and adds that this trend has been mirrored in industry research methods. "We don't have a problem in tracing sales," he noted, adding that the real issue in assessing special college promotions isn't one of tracking programs, but rather whether "they have extra force in breaking specific artists in that marketplace." A separate college effort proved unproductive for Warners, but since the label elected to place the burden of direct college con-

tact on its distribution system, Cornyn reports that effective college promotion has been more efficient and better able to respond quickly to individual markets.

Those labels with separate college departments hold a more traditional view of the campus buyer. "It certainly is a different market," Eric Doctorow, director of CBS Records' college department, told **RW**, who described students as "more aware of media, and more receptive to new trends." Doctorow says that problems in tracing sales continue due to the overlap between conventional promotion and special promotions. "In the final analysis, it's very difficult to filter out the effect of our college promotion from our other promotion efforts. It's very subjective, and I think the label simply has to believe in the worth of the effort," he concluded, adding that, for a larger company with sufficient funding, a strong campus division provides a service department, if not an explicit profit center.

Doctorow's staff includes two full-time assistants and 26 student reps. At present, he services an average of 500 college radio stations, but notes that

problems in controlling services to college newspapers forced CBS to discontinue automatic record service in favor of a request system.

At A&M Records, national college director Bob Frymire heads a national college student staff of 27 college reps, all of whom are enrolled as students. The college reps service between 400 and 500 college radio stations, although only about 100 papers are serviced because "that's all I can depend on for consistent response," said Frymire.

In line with the thoughts of many other college directors, Frymire believes there are distinctions between college buyers and young adults in the 18 to 24 year-old category, "although it's sometimes hard to define." Although Frymire believes college buyers are still following rock acts closely, he thinks that "college students have more of an intellectual taste, and they've taken to jazz product, especially on their radio stations." Frymire cited the number of concerts put on at campuses that may not be drawing large crowds, yet provide exposure for jazz and r&b groups. "With colleges returning to the less expensive acts overall," due

in part to the reluctance of supergroups to play campus dates without a professional promoter, observed Frymire, "the more unexposed music has a better chance for exposure."

In line with the increased emphasis for r&b and jazz acts on campus, Frymire sometimes employs two campus reps, who, as with all Frymire's college staffers, are responsible for areas, rather than just their respective schools.

Frymire thinks of college promotion as "very similar to secondary radio promotion," and because of this "the college reps are not only dealing with the colleges, but with secondary commercial radio stations." They also handle interviews and many of the daily hassles which can interfere with the effective promotion of an artist when he or she visits a secondary market.

In coping with the difficulties of tracking the college buyer, which Frymire admits is a difficult task, ads are placed in college papers, as well as local undergrounds and papers that college students in the area are likely to read. Then both the campus and near-campus record stores sales activity are followed. Because college papers have little outside readership, according to Frymire, "that gives us an indication of whether we're spinning our wheels or whether we're getting anywhere with college ads."

Marilyn Lipsius, Arista's college marketing manager, also cites the difficulties in precisely monitoring local sales off of college radio stations, as "only a couple stations send in local retail activity. The ultimate question which nobody can really answer in a mixed market," according to the manager, "is what effect the college market really has?" Lipsius adds that "even if the college radio just heightens exposure and awareness, it really helps."

The Arista program is basically a three-part program, in which Lipsius handles college press, local retail tie-ins and campus radio. Trading off her experience from 1967 to 1973 as director of the Coffeehouse Circuit, which set up a series of venues for predominantly new artists, guaranteeing them regular playdates, income and exposure, Lipsius often sets up concerts at campuses, although she does not do the actual booking.

Advertising for college markets is handled locally, although "when the activity in the market warrants larger time buys because of strong airplay and resultant sales, then major time buys are done on a national level," according to the Arista official.

London Distrib Shift

■ NEW YORK — D. H. Toller-Bond, president of London Records, has announced that effective immediately Alpha Distributors of New York City will handle distribution of London Records & Tapes for the Boston/New England area.

This change expands Alpha's distribution of the label to include the Boston/New England area as well as New York, New Jersey and Connecticut.

WEA Promotes Grant

■ LOS ANGELES — Vic Faraci, vice president and director of marketing of the Warner-Elektra-Atlantic Corp., has announced the appointment of Dee Grant as national travel manager.

Experience

Grant, who was with WEA for five years at its Los Angeles branch prior to joining the home office staff one year ago, has extensive experience in operations and administration.

Polydor Artists Aid UNICEF



Polydor recording artists Roy Ayers, James Brown, Isaac Hayes and Gloria Gaynor, Polydor/Kolob artists The Osmonds, and Polydor/Spring Records artists Joe Simon and Millie Jackson were presented with Certificates of Appreciation by Andrew Young, the United States Ambassador to the United Nations, honoring the artists for their efforts on behalf of UNICEF'S annual Halloween Campaign. The artists recorded radio announcements for UNICEF, and Gaynor, Ayers and Jackson will make special personal appearances at UNICEF functions. Shown above (from left, top) are: Gloria Gaynor; Rick Stevens, vice president of a&r, east coast; United States Ambassador to the United Nations Andrew Young; Roy Ayers; Dave Shein, vice president, finance; and Matt Parsons, director of r&b promotion. Shown at bottom are Evangeline Dramatenos and George Dramatenos, representing the 300,000 nationwide schoolchildren who are going to "Trick or Treat for UNICEF."

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ THE BOSS DID IT: New Jersey has always suffered bizarre ebbs and flows in the popularity of its homegrown music and ever-busy bar bands. After the signing flurry that followed the early '60s success of **The Four Seasons**, the lull was thundering. Some 15 years later **Bruce Springsteen** and **Southside Johnny** resurrected some interest but a&r execs seemed unable to get past Asbury Park and environs. Luckily, the flow seems to have shifted again and N.Y. license plates are jamming the Parkway toll plazas.

To mention just a few of the bands we've been hearing about (once a week at least) there's **Trigger**, about to sign with Casablanca and to be produced by New Jerseyans **Dennis Ferrante** and **Corky Stasiak**; **Conversion**, which includes Atlantic publicity rep. **Bob Kaus**; **Salty Dog** (publishers are already interested); **Kinderhook Creek**, a group whose popularity has hardly diminished after three years of constant performances; **Legend**, a seven-piece jazz fusion group peopled with music students; **Sam the Band**, a show/rock band, and **Bittersweet**, fronted by **Ronstadt**-esque **Kathy Roades** and under the direction of N. J. producer **Tony Camillo**.

Meanwhile, **The K&K Super Circus** ("Heart Get Ready For Love"—Epic) reportedly performs under another name in N. J. and **Fotomaker's Wally Bryson** just moved there (his mates in the group, **Gene Cornish** and **Dino Danelli**, got their starts with **The Rascals** at The Attic in Lodi). Another across the Water Gap entry is **Ritz** of Allentown, currently playing the west Jersey bar circuit.

All of this activity has made happy folks of the local studio owners with the tiny Homegrown Studios (Roselle) getting a lot of attention.

Perhaps it is the success of the **B. Springsteen/G.Parker/D. Twilley/E. Costello** bar band style performances that's generating new interest in that venue as a source of material. Or, perhaps it's because N. J., long hidden behind the general geographic designation of "the city," is finally coming into its own.

RELEASED: **Santa Esmaralda's** version of the rock classic "Don't Let Me Be Misunderstood" is out on Casablanca. The song, published by Chappell, has been huge in the discos as an import on the Philips label. The original was, of course, by **The Animals** . . . Another smashing song that was originally released within a few months of "Misunderstood" is doing well on the charts. **Carlos Santana's** version of "She's Not There" is bulleting. The original was by **The Zombies** and it's published by Al Gallico Music.

HAPPY: Veteran bluesmen **Muddy Waters** and **Willie Dixon** are getting a good deal of catalogue action these days. Waters' "Walking Thru The Park" is on **Johnny Winter's** new album, "Little Brown Bird" was done by **Elvin Bishop** and his co-authored "Mannish Boy" is on the new **Rolling Stones** lp. Dixon's "I Just Want to Make Love To You" is **Foghat's** new single and "Little Red Rooster" is also on the Stone's album. According to manager **Jean Vipond-Cameron** at The Cameron Organisation in La Grange, Ill., a number of new wave producers and artists are also looking into the catalogues.

CH-CH-CHANGE: **Glenn Friedman**, who was director of creative services at A. Schroeder International in L.A., has left that position during the company's buy-out by Interworld. Friedman can be reached at phone: (213) 393-9054.

HONORED: The late **Erroll Garner** was honored by ASCAP recently with the performance society's highest award, The Pied Piper. The award was presented to Garner's brother **Linton**. It is the 60th time the Pied Piper has been awarded and the first time posthumously.

SIGNED: The **Sex Pistols** to Arista Music, North America. Virgin picked them up for the rest of the world . . . **John Lombardo** to ABC/Dunhill. Lombardo has written for **Marie Osmond** and **The Jacksons** and is currently producing **L. D. Pearl** and **Bobby Avron**.

FILM: The **Bee Gees** have composed five new songs for the **Robert Stigwood**-produced film "Saturday Night Fever," starring **John Travolta**. The film will be released in mid-December.

FOR A NICE CHANGE: The debut **Meat Loaf** album on Cleveland International records carries a "thank you" to E.B. Marks people **Joseph Auslander**, **Barry Bergman** and **Bob Currie** (now with Screen Gems). Meat Loaf leader/writer **Jim Steinman** has been working out of the Marks office for the past year . . . Passport Records launched the new **Intergalactic Touring Band** album at a party this week at Studio 54. The album, which features a host of heavies, is getting a huge push by Arista Records (they distribute Passport) but the whole project started at Chappell's London office. More on this later.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

HERE YOU COME AGAIN—Dolly Parton—RCA (4)
IT'S SO EASY—Linda Ronstadt—Asylum (4)
YOUR SMILING FACE—James Taylor—Col (4)
YOU MAKE LOVING FUN—Fleetwood Mac—WB (4)
BABY COME BACK—Player—RSO (3)
CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M (3)
GONE TOO FAR—England Dan & John Ford Coley—Big Tree (3)
SWEET MUSIC MAN—Kenny Rogers—UA (3)
MONEY, MONEY, MONEY—ABBA—Atlantic (3)

Adds

WBZ/BOSTON

BABY COME BACK—Player—RSO
BABY WHAT A BIG SURPRISE—Chicago—Col
WE'RE ALL ALONE—Rita Coolidge—A&M
YOU MAKE LOVING FUN—Fleetwood Mac—WB
YOUR SMILING FACE—James Taylor—Col

WNEW/NEW YORK

GETTING READY FOR LOVE—Diana Ross—Motown
RADIO LOVES YOU—P. R. Battle—A&M
STILL THE LOVING IS FUN—B. J. Thomas—MCA
WHAT A NIGHT—Tom Jones—Epic

WIP/PHILADELPHIA

BABY COME BACK—Player—RSO (ex/p.m.)
CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M (ex)
IT'S SO EASY—Linda Ronstadt—Asylum (ex/p.m.)
MY WAY—Elvis Presley—RCA (lp cut)
THUNDER IN MY HEART—Leo Sayer—WB (ex/p.m.)
YOU MAKE LOVING FUN—Fleetwood Mac—WB

WBAL/BALTIMORE

BORN TO LOVE ME—Ray Price—Col
GETTING READY FOR LOVE—Diana Ross—Motown

WMAL/WASHINGTON

BABY COME BACK—Player—RSO
FROM GRACELAND TO THE PROMISED LAND—Merle Haggard—Capitol
HERE YOU COME AGAIN—Dolly Parton—RCA
MONEY, MONEY, MONEY—ABBA—Atlantic
SWEET MUSIC MAN—Kenny Rogers—UA
TEN TO EIGHT—David Castle—Parachute

WSM/NASHVILLE

SIMPLE THINGS—Carole King—Avatar
SWEET MUSIC MAN—Kenny Rogers—UA
WURLITZER PRIZE—Waylon Jennings—RCA

WSB/ATLANTA

ANGELITTA—Tony Darrow—Bareback

ONE OF THESE MORNINGS

Starbuck—Private Stock
SIMPLE THINGS—Carole King—Avatar
WHAT A NIGHT—Tom Jones—Epic
YOUR LOVE WILL SEE ME THROUGH—Tommy Roe—Monument

WJBO/BATON ROUGE

IT'S SO EASY—Linda Ronstadt—Asylum

WFTL/FT. LAUDERDALE

GONE TOO FAR—England Dan & John Ford Coley—Big Tree
HERE YOU COME AGAIN—Dolly Parton—RCA
HOLD ME, THRILL ME, KISS ME—Johnny Mathis—Col
MY EYES GET BLURRY—Kenny Nolan—20th Century
YOUR SMILING FACE—James Taylor—Col

WGAR/CLEVELAND

DAYBREAK—Barry Manilow—Arista
SEND IN THE CLOWNS—Judy Collins—Elektra
THUNDER IN MY HEART—Leo Sayer—WB

WCCO/MINNEAPOLIS

ISN'T IT TIME—The Babys—Chrysalis
OD: TO FOUR—Jessica Bell—Firesign
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Century
STILL THE LOVING IS FUN—B. J. Thomas—MCA
THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong

KMOX/ST. LOUIS

BRING BACK THE SMILE—Herb Pederson—Epic
LOVE ME OR LEAVE ME—Michael Kenny—Private Stock
SWEET MUSIC MAN—Kenny Rogers—UA
THE GIRL WHO USED TO BE—Hall & Oates—RCA
YOU AND I—Dennis Wilson—Caribou
YOU REALLY GOT ME—Peter Pringle—WB

KMBZ/KANSAS CITY

ALL MY TODAYS—Bobby Vinton—ABC
HERE YOU COME AGAIN—Dolly Parton—RCA
IT'S A LONG WAY FROM K.C.—Karen Nelson & Billy T.—Amherst
MY FAIR SHARE—Seals & Crafts—WB

KULF/HOUSTON

CHANGES IN ATTITUDES, CHANGES IN LATITUDES—Jimmy Buffett—ABC
IT'S SO EASY—Linda Ronstadt—Asylum
WE'RE ALL ALONE—Rita Coolidge—A&M

KVI/SEATTLE

CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M
GONE TOO FAR—England Dan & John Ford Coley—Big Tree
YOU MAKE LOVING FUN—Fleetwood Mac—WB

Also reporting this week:
WCCO-FM, WSAR, WTMJ, WMPS,
WKBC-FM, WLW, KOY, KFSO,
KHIS.
24 stations reporting

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Después de lograr dos hitazos consecutivos con "Brindo por tu cumpleaños" y "La Tristeza de mi mujer," Aldo Monges (Microfón) aparece con su tercer sencillo en una nueva versión de "Guitarras lloren guitarras," al mismo tiempo que visita México cumpliendo su primera temporada de actuaciones. Este nuevo lanzamiento de Aldo, surge apoyado por una fuerte difusión de las emisoras de mayor rating, vislumbrándose que puede obtener otro éxito de enormes proporciones . . . "Hombre" interpretada por su autor Napoleón (Cisne RAFF), es la canción que representará a México en la final del Festival OTI a realizarse en España. El segundo lugar de la eliminatoria, lo ocupó mercedamente "Canta," interpretada también por su propio autor Alvaro Dávila (Melody). Así mismo, dentro de esta fase sobresalió la presentación de Paulyna (Polydor), quien cantó "Así te amo," demostrando que paulatinamente va agarrando prestancia de artista con mucho futuro . . . Estoy consciente del interés y la forma como trabajó promocionalmente Paolo Salvatore (RCA) por colocar en México su éxito internacional "Buenos Días Amor." Su inquietud la viví estando en pleno evento del Promosonic de Miami (Agosto 10). Paolo ayudado por amigos, logró que le dieran el permiso migratorio y su estancia fué una fatigosa campaña publicitaria. Visitó emisoras, las redacciones de los periódicos y no escatimó tiempo para darle ayopo a su creación. Y ahora resulta, que José José es el arrolladoramente colocó el "Buenos Días Amor," reconociendo indiscutiblemente que la labor promocional de Ariola, está siendo efectiva é incontentible en el aspecto radial, y es en radio donde precisamente José José plástó a Paolo aplasto.

Marco Antonio Muñiz

En todo el periodismo especializado de México, repercutió indignamente las declaraciones que Julio Iglesias hizo ante la prensa de California. Resulta que ahora, según el cantante español, el público mexicano consumidor de discos no sabe de música, por qué no compró las cifras que él había previsto con su más reciente élepe, y es en Europa donde más se ha vendido. Antes de hacer estas infámes declaraciones, debe recordar Iglesias que fué

México y su público quienes le brindaron un apoyo invalorable en la primera etapa de su vida artística, y en cada visita los dólares que se ha llevado son atractivos hasta para el artista mas caro, y por último, que las autoridades fueron demasiado benévolas cuando quedó detenido en uno de los Estados de la República Mexicana por no pagar sus impuestos . . . ¡Que buen tema acaba de lanzar Marco Antonio Muñiz en su exclusivo sello RCA! Se trata "De lo que te has perdido" de los autores Omar Sanchez y Dino Ramos, y por el apoyo radial que tiene, debe ser otro de los grandes números triunfadores de la temporada.

Raúl Vale

Es cierto que Albert Hammond ha logrado un buen impacto en España con su creación "Eres toda una mujer," pero en México y le costa Oeste de Estados Unidos la versión de Raúl Vale es la que se impone y va camino de convertirse en el éxito discográfico de mayor trascendencia de Raúl; por lo que es, hasta de mal gusto y muy fuera de tiempo, los spots que ahora surgen en las emisoras mexicanas anunciando que la versión original pertenece a Hammond. El tema "Eres toda una mujer" es ya hitazo en México con Raúl Vale y esto se debe a la enorme diferencia de sistemas promocionales que emplean las compañías que manejan discográficamente a ambos intérpretes.

Yá en el mercado el élepe de Angel Rios (Acción) que trae como identificación precisamente su más reciente hit "Por un Juramento" . . . Los Freddy's surgen con posibilidades con su nueva grabación "Del amor y las rosas." La inquietud en su sello Peerless por colocarlos nuevamente entre el gusto popular, se refleja en los resultados que se obtienen tanto en la capital como en el interior de la República. ¡Buena labor amigo Zaldivar! . . . En ventas y difusión Los Joao (Musart) logran otro cañonazo con "Quédate."

El polifacético Juanito Calderón, conductor del programa radial de música modern más escuchado en la capital mexicana, de visita por España en plan vacacional. Juan va acompañado de su señora madre y luego de estar unos días en Málaga, quiere tener contacto con todo el medio musical español! . . . Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Minutos después de haber escrito la crítica de su última grabación, realizada en inglés y Español, me cayó el peso de la noticia de la muerte del gran Bing Crosby. Recordé algunas de nuestras conversaciones, volví a colocar su disco en el plato y entre tema y tema pensé: "Amó a todo lo nuestro, su última grabación fué en Español y murió en España. ¡Descanse en paz nuestro gran amigo!

Se presentará Julio Iglesias en el Madison Square Garden el 30 de Octubre . . . Esta semana se está presentando el "Primer Festival del Merengue" en el Madison, con la participación de Cuco Valoy y sus Virtuosos, Orquesta Santa Cecilia con Rafael Colon y Pipi Franco, Felix del Rosario y sus Magos, el Conjunto Quizqueya, Primitivo Santos y su Orquesta, Milly y los Vecinos y Joseito Mateo . . . El "Festival del Canto y la Risa" que se celebró la semana pasada, también en el Madison, resultó un éxito económico. Se destacaron las estrellas que presentó Caytronics en este espectáculo, aunque hubo que prohibirsele a una de ellas el subir al escenario, por haber llegado totalmente embriagado y a otra hubo que bajarla a "medio tiempo" para que no quemara totalmente su imagen . . . Se celebrará el "Festival Salsa Internacional," también en el Madison Square Garden de Nueva York, el día 11 de Noviembre, con la participación de Cheo Feliciano, Puerto Rican All Stars, Dimensión Latina con Andy Montañez, Wilfrido Vargas, Bobby Rodriguez y La Compañía y Saoco . . . Indiscutiblemente, ¡el Madison Square Garden ha ido fuerte a lo latino!

Alhambra Records Corp. acaba de informar que ha sido nombrado el amigo Miguel Estivill, Gerente General de esta empresa y de su filial Alhambra Distributing Inc. Firma el "press release" el amigo Carlos Lazaro, que marchó a España, para reintegrarse a sus habituales funciones en Discos Columbia . . . Definitivamente, tomó posesión la empresa bancaria que manejaba los asuntos financieros de Parnaso Records de Estados Unidos, de los activos de esta empresa para proceder a su liquidación final. ¡Muy lamentable! . . . Según parece, el catalogo Movieplay de España, será representado en Estados Unidos y Puerto Rico por la firma Caytronics . . . José José se presentó en Miami, donde fué repetidamente interrogado en relación con sus éxitos en México de "Gavilán o Paloma" y "Buenos Días amor." Su imagen, hasta el momento, era la de creador de sus éxitos y la gente no se acostumbra a la nueva de "Cubre-exitos" de otros interpretes. Bueno, de todas maneras, eso también se trató de hacer con "Feelings" anteriormente y hubo que correr mucho con la versión original de Morris Albert, así que para nosotros, no es nada nuevo.

mente interrogado



Betty Missiego

Muy bueno el "álbum" titulado "Brindando Alegría" que Cotique ha puesto a la venta y promoción del "salsoso" Chivirico Davila . . . Irá la singular cantante peruana Betty Missiego al "Festival de Tokyo" con el tema "Me siento Triste" de Felipe Campuzano. Este festival se celebrará del 11 al 13 de Noviembre. Betty iniciará una jira por Japón que le llevará a Hiroshima, Osaka, Fukuoka, Sapporo y Seudadi . . . Harvey Averne, Presidente de Coco Records de Nueva York, está produciendo un nuevo album de Danny Rivera en Puerto Rico . . . Tomás García Fusté, personalidad radial ampliamente conocida en Miami, Fla., a través de sus actividades al frente

(Continued on page 65)

LATIN AMERICAN HIT PARADE

Fresno

By KGST (RENE DE CORONADO)

1. MEJOR ME VOY
CHELO/Musart
2. UNA NOCHE COMO ESTA
LOS BUKIS/Melody
3. YO SE QUE ESTA EN TU CORAZON
LUCIA MENDEZ/Arcano
4. SIEMPRE EN MI MENTE
ARCANO/Arcano
5. GAVILAN O PALOMA
JOSE JOSE/Ariola
6. YA VAS CARNAL
GERARDO REYES/Caytronics
7. A POCO NO
BEATRIZ ADRIANA/Peerless
8. SOY PARRANDERO
EMIR BOSCAN/TH
9. QUE YA SE ACABO TU AMOR
AMALIA MENDOZA/Gas
10. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano

Tucson

By KXEW (RAFAEL ROSALES)

1. OTRO OCUPA MI LUGAR
MIGUEL GALLARDO/Latin Intl.
2. LA MUCURA
RITMO 7/Fama
3. PAJARILLO
NAPOLEON/Raff
4. POR CUIDARTE TANTO
DANNY CABUCHE/International
5. QUEDATE
ALFONSO SAINZ/IBS
6. PERO ESA VEZ LLORE
LEO DAN/Caytronics
7. ADRIANA
RAY CAMACHO/Luna
8. EN ESTE MOMENTO Y A ESTAS HORAS
MARIO ECHEVERRIA/Latin Intl.
9. CUANDO TE ASOMES AL AMOR
ALBERTO CORTEZ/Pronto
10. QUE ME DISTE
SAMMOEL/Philips

Miami

By WCMQ (HECTOR VIERA)

1. BUENOS DIAS, AMOR
PAOLO SALVATORE
2. EN ESTE MOMENTO Y A ESTAS HORAS
MARIO ECHEVERRIA
3. SI TU ME AMARAS
GRUPO ALMA
4. FLOR DE VIENTO
ACUARIO
5. LA BUENA GENTE
KATUNGA
6. EL AMOR ES LIBRE
RICARDO CERRATTO
7. HOJAS SECAS
ANGEL GALAN
8. MARIA, MARIA
NUBES GRISES
9. ACARIAMI
JUAN BAU
10. DAME FELICIDAD
ELIO ROCA

Los Angeles

By KALI (J. FERNANDEZ MORENO)

1. AMOR A PRIMERA VISTA
LOS FELINOS/Musart
2. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Safari
3. HOY POR MI, MANANA POR TI
LOS JINETES/Safari
4. CUATRO VIDAS
CHELO/Musart
5. YO SE QUE ESTA EN TU CORAZON
LUCIA MENDEZ/Arcano
6. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
7. TODO POR AMOR
MARIO QUIENTERO/Orfeon
8. EL INFIERNO ES AMOR
FERNANDO ALLENDE/Orfeon
9. TE TUVE Y TE PERDI
LOS BUKIS/Mericana
10. SI FUERAS LIBRE
CHAYITO VALDEZ/Cronos

Mexico

By VILO ARIAS SILVA

1. PAJARILLO
NAPOLEON/Cisne RAFF
2. GAVILAN O PALOMA
JOSE JOSE/Ariola
3. QUEDATE
LOS JOAO/Musart
4. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
5. ERES TODA UNA MUJER
RAUL VALE/Melody
6. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
7. REGRESA YA
LOS BABY'S/Peerless
8. CREO QUE ME ESTOY ENAMORANDO
MARTHA CARAMELO/EMI Capitol
9. AMOR SIN FINAL
ENMANUEL/RCA
10. BUENOS DIAS AMOR
JOSE JOSE/Ariola

Santo Domingo

By CAONABO DIAZ BETANCES

1. LA MITAD DE TI Y LA MITAD DE MI
LUIS GARDEY
2. GAVILAN O PALOMA
PABLO ABRAIRA
3. A QUE NO ME ADIVINA
LA TERCERA BRIGADA
4. SEPARADO
NELSON NED
5. OTRO OCUPA MI LUGAR
OSCAR SOLO
6. DURMIENDO EN LA MISMA CAMA
MANOLO GALVAN
7. AQUI HAY GATO ENTRE MACUTO
SONIDO ORIGINAL
8. PARA DECIR ADIOS
DANNY RIVERA
9. EL NEGRO CHOMBO
TOMMY OLIVENCIA
10. YO QUIERO SER
ESTELA RAVAL

Spain

By JOSE CLIMENT

1. CISNE CUELLO NEGRO
BASILIO/Zafiro
2. CREDO
ELSA BAEZA/CBS
3. TA DARE MI VIDA
LORENZO SANTAMARIA/EMI
4. MI BUEN AMOR
CAMILO SESTO/Ariola
5. LINDA
MIGUEL BOSE/CBS
6. DESNUDATE
MIGUEL GALLARDO/EMI
7. UN PASO MAS
JUAN BAU/Zafiro Novola
8. LA ULTIMA VEZ
TONY FRONTIERA/EMI
9. TENER UN HIJO TUYO
BETTY MISIEGO/Columbia
10. HIJOS DEL AGOBIO
TRIANA/Movieplay

Argentina

By CENTRO CULTURAL

1. CON EL VIENTO A TU FAVOR
CAMILO SESTO/RCA
2. MORIR AL LADO DE MI AMOR
DENNIS ROUSSOS/Phonogram
3. EL RELOJ
LOS PASTELES VERDES/Microfon
4. OLVIDALO PEQUENA
LOS MOROS/RCA
5. SI ME DEJAS AHORA
CHICAGO/CBS
6. DONDE ESTAN TUS OJOS NEGROS
SANTABARBARA/Odeon
7. QUE TENDRAS EN ESOS OJOS
JUAN EDUARDO/RCA
8. NO PUEDO OLVIDAR TU AMOR
MARCELO DUPRE/M. Hall
9. AMAME . . . ME GUSTA AMANECER
EN TI
BARBARA Y DICK/RCA
10. QUIERO UN PUEBLO QUE BAILE
CACHO/CASTANA/Phonogram

Nuestro Rincon (Continued from page 64)

de la extinta WFAB, está ahora dirigiendo la estación radial WBNX de Nueva York. ¡Éxitos al grato amigo en sus nuevos empeños! . . . **Fabian Ross**, productor argentino radicado en Nueva York, y a cargo del sello International de Fania, ha trasladado su centro de operaciones para la ciudad de Los Angeles, California. ¡Saludos Fabian!

Nuestro Corresponsal en España, **José Climent**, está trabajando arduamente en nuestra "Entrega Anual de Trofeos de España" que se celebrará a finales de Enero en Madrid, así como en nuestra Edición Anual dedicada a España, que saldrá a la luz pública a mediados de ese mes . . . EMI lanzó el larga duración de su intérprete **Marcelo**, grabado en Buenos Aires, con temas de grandes probabilidades tales como "Algo se Va" (Mario Clavel) "Vuelve a Jerusalem" (D.R.) y "Como quisiera volverme a enamorar." (M. Londaitis) Marcelo resultó premiado como "Mejor Intérprete" y "Artista más popular" en el Festival de Viña del Mar, Chile, en el 70. Recibió ese mismo año los trofeos "Laurel de Oro" y "Estrella de Oro" en Chile. Ganó el Festival de Trujillo con el tema "Y yo que tengo" también en ese año Participó en los "50 Superbooms" de España en el 1976, con el tema "Algo se VA," obteniendo el Primer Lugar. Al firmar contrato con EMI, participó en el Festival de la Canción de Tokio . . . Obtuvo Microfón América la distribución de las grabaciones de **Los Pasteles Verdes** en Estados Unidos de manos de **Alberto Maraví**, que a la sazón se encuentra de recorrido por América Latina y Estados Unidos, luchando en contra de una grabación apócrifa de unos supuestos **Pasteles Verdes**. Maraví ha logrado parar esta grabación en algunos países e intenta lograrlo en Estados Unidos, donde Discolando Records de Nueva York, planea su lanzamiento . . . De regreso de Nueva York, parto esta semana hacia Mexico y Brasil, de donde les reportaré . . . ¡Hasta la próxima!

A few minutes after I wrote the review of the last album recorded by **Bing Crosby**, recorded in English and Spanish, I learned about his sudden passing away, while in Spain. I played his record back, remembering some of our conversations, how deeply he loved Latins and the fact that his last record was done in Spanish and he passed away in Spain. Rest in peace, our beloved friend!

Julio Iglesias will perform at Madison Square Garden, New York, on October 30th . . . The "First Festival of the Merengue" will be presented also at the Garden this week, featuring **Cuco Valoy y sus** (Continued on page 66)

Record World en Miami

By RICKY CORREOSO

■ Con una asistencia de un poco más de 4,000 personas, se llevó a cabo el baile de los **Fania All Stars** el pasado mes en el "Convention Hall" de Miami Beach. Se esperaba que a este evento asistieran muchas mas personas, ya que la capacidad de local las admitia, pero **Eddie Martinez**, promotor del espectáculo recaudó alrededor de \$34,000 según cifras oficiales emitidas por la Ciudad de Miami Beach. Es cierto que la salsa ha bajado en este mercado, y la situación en vez de mejorar, empeora, ya que de las 5 emisoras radiales hispanas en esta área, solo 2 realmente programan este tipo de música. La situación se ha puesto peor, debido a que Fania Records con base en Nueva York, ha suspendido totalmente la promoción de su producto a través de **Tony Parodi**, sin haber nombrado a otra persona en su lugar, y sin Fania haber dado a conocer las razones por la cual han tomado esta decisión tan drástica, dejando así a un pueblo mayormente cubano y "salsosos" de por si, sin ninguna promoción o por lo menos dejando a alguien que se ocupe y preocupe de que el producto reciba la promoción radial que se merece. Esperamos que en un futuro muy cercano, Fania records nos de a conocer las razones de esta decisión.

Julio Iglesias a su paso por Miami, llenó sus dos presentaciones efectuadas en el Miami Beach Theater of Performing Arts. Encontramos a Julio bastante cansado y su actuación fué bastante pobre a nivel profesional, aunque el público, a veces no se da cuenta de estas situaciones, esta vez sí lo comentaron.

Escuchandose mucho en la radio local los temas "Si Te Vas, Te Vas," interpretado por **Hugo Blanco**, y "En Este Momento Y A Estas Horas" de **Mario Echeverria**.

Billo Frometa, Director de la famosa orquesta **Billo's Caracas Boys**, estuvo presentandose en esta ciudad en Oct. 1. Billo venia en viaje de promoción celebrando sus 40 años en la música.

A nuestro poder llega una publicación venezolana donde habla del problema que tuvo la cantante cubana **Lisette** y que reside en estos lares. Estamos esperando que la propia **Lisette** aclare esta situación para que no le dañe su carrera artística. En el momento que se sepa lo que ha pasado, por parte de ella, se la daremos a conocer.

La cantante inglesa, residente en España, **Jeanette**, pasó por Miami en gira de promoción, y la compañía que la representa en este país, Caytronics, dió un al- (Continued on page 66)



Y SU ALMA LATINA

TRINI LOPEZ—Gala GALP 2004

Con arreglos y dirección de Don Costa, Trini Lopez ofrece aquí temas de corte simple y muy comerciales. Bellos arreglos. "Si tú no estás" (R. Figueroa), "Tu especialidad" (G. DeAnda), "Borquita Rica" (D. DeAnda) y "Barre Barre Barrendero" (G. DeAnda).

■ With musical arrangements and direction by Don Costa, Trini Lopez offers a package of very commercial tunes. Superb arrangements. "Ya verá" (D. DeAnda), "Te encontré" (G. DeAnda-Don Costa) and "Barre, Barre, Barrendero."



MARCELO

EMI 5128

Con arreglos de Juan Carlos de Mingo, la nueva voz de Chile, Marcelo, demuestra aquí excepcionales dotes como intérprete. Se luce en "Algo se va" (M. Clavel), "El amor es uno" (M. Clavel), "Esa Mujer" (L. Rey) y "Para ganar tu corazón" (J. Sala).

■ With arrangements by Juan Carlos de Mingo, the new voice from Chile, Marcelo, shows how good he is as a performer. "Así es la vida" (R. Hernandez-Salinas), "Vuelve a Jerusalem" (D.R.), "Algo se va," "Voy a ponerme a pensar" (M. Santander), others.



BINGO VIEJO

BING CROSBY—Anahuac ANC 3901

En la siempre fresca voz de Bing Crosby es hermoso oír temas que venderán por siempre, tales como "Eres tú" (Calderón-Hawker), "Aquellos Ojos Verdes" (Utrera-Mendez-Woods-Rivers), "Frenesí" (Domínguez-Charles-Russell), "Besame Mucho" (C. Velazquez-Skyler) y "La borrachita" (M. Esperon). Grabación en Inglés y Español.

■ The great Bing Crosby offers a package of standard Latin songs that will sell forever, rendered in English and Spanish. "Amapola" (Lacalle-Gamse), "Maria Bonita" (A. Lara-Worth), "Cuando Calienta el sol" (Rigual-Martinoli-Skyler) and "Spanish Eyes" (Kaempfert-Singleton-Snyder).



BRINDANDO ALEGRIA

CHIVIRICO DAVILA—Cotique JMCS 1092

En producción de Larry Harlow y con arreglos de Sonny Bravo, Marty Sheller, Louie Cruz, Louie Ramirez y Eddie Martínez Sr., el gran Chivirico Davila se luce ampliamente en esta grabación salsaera. "Lloviendo en Puerto Rico" (Ch. Davila), "Mi pollo Bon Bon" (R. Hierrezuelo), "Lleva y Trae" (Ch. Davila) y "Mi Orgullo se rindió" (M. A. Amadeo).

■ Produced by Larry Harlow and with arrangements by Sonny Bravo, Marty Sheller, Louie Cruz, Louie Ramirez and Eddie Martínez Sr., the great "salsero" Chivirico Davila is at his best in this danceable repertoire. "La muralla Musical" (Meñínque), "Bombo para Colombia" (Ch. Davila), "Cuando Seremos Felices" (C. Ferrer) and "Lleva y Trae" (Davila).

En Miami (Cont. from page 65)

muerzo para recibirla y presentarla a los diferentes periodistas de aquí. **Jeanette** pegó, con el tema "Y Te Vas," tema este que fue usado en el metraje "Cria Cuervos."

Ganadores

Los ganadores del premio **RW** como "Empresario Del Año," en la "Selección De Valores" de este

año por Miami, **Abdon Grau** y **Eddie Martinez**, rompieron su sociedad, que databa de años. No se dieron a conocer las razones de esta separación en el negocio, pero el propio **Eddie Martinez**, nos aseguro, que sus relaciones eran cordiales con Grau, el cual también nos indico lo mismo. ¡Hasta la proxima!!

Nuestro Rincon (Continued from page 65)

Virtuosos, Orquesta Santa Cecilia with Rafael Colon and Papi Franco, Felix del Rosario y sus Magos, Conjunto Quizqueya, Primitivo Santos, and his Orchestra, Milly y los Vecinos and Joseito Mateo . . . "Festival del Canto y la Risa" was also a success at the Garden last week, presented by Caytronics and in which most of the performers achieved great success. On November 11th, Fania will present "Festival Salsa International" at the Garden, featuring **Dimensión Latina** and **Andy Montañez**, **Cheo Feliciano**, **Puerto Rican All Stars**, **Bobby Rodriguez** y **la Compañía**, **Wilfrido Vargas** and **Saoco**. Well, it is a fact that the Madison Square Garden is really going Latin!

Alhambra Records has announced that **Miguel Estivill** has been appointed general manager of the firm and its affiliate, Alhambra Distributing, Inc. The press release is signed by **Carlos Lazaro**, who is going back to Spain in order to take care of his post with Columbia, Spain . . . It seems that Parnaso Records, formerly established in New York and lately operating out of Miami, is out of business. Their bank took over all their assets last week . . . I heard that Caytronics will distribute the Movieplay catalogue from Spain, for the territory of the State and Puerto Rico . . . **José José** performed last week in Miami and journalists were asking him the same question, regarding his success in Mexico with "Gavilan o Paloma" and "Buenos Días, amor," since these two songs were recorded by other artists in Spain and covered by **José José** in Mexico. **José José** had been known as an original creator and now that he is covering other smash hits, people do not get used to his new image. Well, it also happened with "Feelings," recorded by him in Mexico, and almost covered in that territory by his performance.

Cotique released a new album by **Chivirico Davila** titled "Brindando Alegria." . . . Peruvian singer **Betty Missiego** will perform at the Festival of Tokyo with the tune "Me siento triste" (Felipe Campuzano). Betty will tour several Japanese cities while in the country, such as Hiroshima, Osaka, Fukuoka, Sapporo and Seudadi . . . **Harvey Averne**, president of Coco Records, is producing a new album by **Danny Rivera** in Puerto Rico . . . **Tomás Garcia Fuste**, previously with WFAB, Miami, is now managing WBNX, New York. The best of luck Tomás! . . . **Fabian Ross**, Argentinean producer in charge of International label from Fania, moved his headquarters to Los Angeles, California. Best regards Fabian! . . . Our correspondent in Spain, **José Climent**, is working very hard on our "Annual Awards Events 1978," which will take place in Madrid, Spain, on January 31, 1978. He is also preparing a superb issue for our "Spotlight on Spain," which will be out in mid-January . . . EMI released an album by their singer **Marcelo** from Chile, recorded in Buenos Aires. Marcelo achieved great success in 1970 at the Viña del Mar Festival, where he was awarded as "Top Performer of the Year" and "Most Popular Artist." **Marcelo** was also a winner at several Festivals in Peru and Spain before signing with EMI, and performed at the Festival of Tokyo when signed by his new label. Among the tunes are "Algo se va," "Vuelve a Jerusalem" and "Como quisiera volverme a enamorar" . . . Microfon America got the rights from **Alberto Maravi** to distribute **Los Pasteles Verdes** recordings in the States and Puerto Rico . . . And that's it for the time being. Next week we will be visiting Mexico and Brazil!

Rogers Reaps Rewards



During his recent visit to Canada for concerts in Brantford and Landon, Ontario, **UA** recording artist **Kenny Rogers** received a platinum award for his lp "Kenny Rogers" and a gold award for the "Daytime Friends" album. Shown presenting the awards are **Stan Kulin**, president of **UA Records Limited** (right) and Ontario promotion man **Dave Deeley** (left).

Ponty at The Palladium



Atlantic recording artist Jean-Luc Ponty returned to New York City for his second headlining concert at the Palladium this year, a concert that brought out fellow artist/composers Narada Michael Walden, Lenny White, and others. Shown backstage at the Palladium are, from left: Atlantic Records senior vice president Michael Klenfner, Lenny White, Jean-Luc Ponty, Narada Michael Walden, a&r director Jim Delehant and his son David, national pop album promotion director Tunc Erim, Ed Rubin of Magna Artists, and Jim Louis, assistant to the general manager.

From the Old Sod (Continued from page 61)

ity of singing is good no matter what the accent. As an example of a pure and smoothly delivered line, listen to "Ah, Moon of my Delight;" in it White maintains a sweet tone in all registers. Over the whole record, in fact, the tenor's general finesse and facility in the area from G up to high A, with an occasional B-flat, sounds as though his voice has been reborn: the sound is not tight, and the notes, produced softly and sweetly, suit the music perfectly. His vibrato, which used to be a bit heavy, is under excellent control, and the pitch is perfect. Above all, there is an assurance in what he does. There are several tenors now singing who claim to be "Irish" tenors. White is the only one I have heard who does the tradition honor.

The songs include "I Hear You Calling Me," the always wonderful "Danny Boy," a particularly well-sung "Mavis," a very religious and moving "The Lord is My Delight" and a wistful "Tis the Last Rose of Summer"—how few Marthas have sung it so well! The loft to an A at the end of "Molly Malone" is unforgettable, and all through the record one hears an artist at work in a repertory completely right for his gifts.

As his accompanist, Samuel Sanders turns in the kind of wonderful collaboration that made such a memorable record. A lot of these accompaniments could so easily be handled without respect, and yet Sanders treats each with care and musicianship, never stealing the limelight from the singer.

This is really a record to treasure. And dealers, be prepared. If you think the Irish-Americans in your neighborhood bought "Maggie," when they find out that the McCormick songs are really being sung well, they should devour your stock. What a superb Christmas present this

disc will be! Notes by Francis Robinson, full of the spirit of McCormick and of his time, make the package even more irresistible.

Sanders, of course, is not only known as a vocal accompanist, and he adds his fine touch to a wonderful new album on Angel called "Itzhak Perlman plays Fritz Kreisler, Volume 2." Perlman is about the only violinist today who can really play this music in the style of its originator and his violin has its usual wonderful tone. This coupled to his consummate musicianship makes for a memorable record. The album contains the Tartini "Devil's Trill" to which Perlman brings more than technique; the "Malaguena" with its Spanish sound and the Kreisler version of the Londonderry Air. One of the nicest things about the album is the concluding version of Mendelssohn's "Song Without Words," played with enormous lyricism and feeling.

* * *

At almost the same time Angel through Seraphim issued another album that should not be overlooked, a sample of the art of one of the greatest mezzo soprano's of this century, Conchita Supevia. Just to hear the unique sound of her voice with her wide, perfectly controlled vibrato is wonderful, but each selection has great virtue. Her treatment of Angelina's final scene from Rossini's *Cenerentola* is memorable as is her "connais tu le pays" from Thomas' *Mignon*. But she was famous first as Carmen, and one knows why when you hear the seductive lyricism of her three selections from the Bizet work. Top, middle and bottom of the voice were equalized, under control and all exciting. As a fillip, she performs Granados "Tonadillas" and even better Falla's "Seven Popular Songs."

Butterfly, Pacific Set Distrib. Pact

LOS ANGELES — Butterfly Records has set Pacific Records and Tape to distribute the label's product in San Francisco, San Jose, and the Sacramento area, according to A. J. Cervantes, president of Butterfly.

WEA Names Three

CLEVELAND — Mike Spence, WEA vice president and Cleveland regional branch manager, announces the following appointments: Art Teal as field sales manager for the Cleveland, Pittsburgh and Buffalo markets, and Bob Bean as field sales manager for Detroit and Michigan.

New York, N.Y. (Continued from page 20)

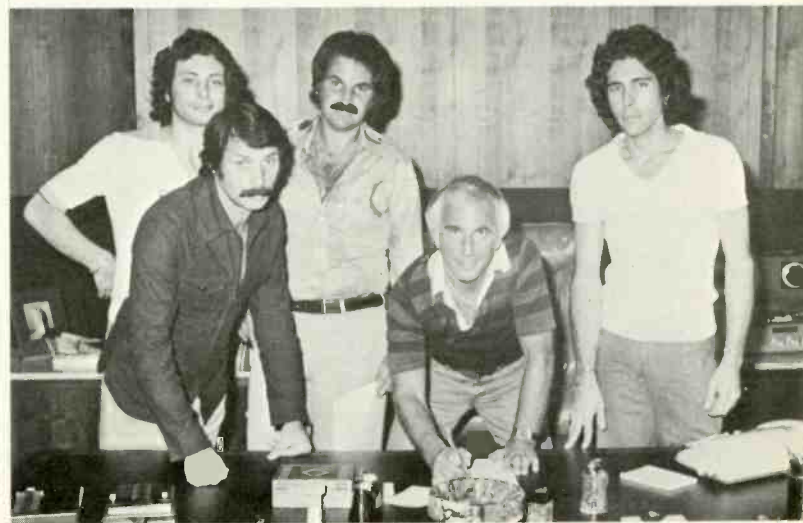
the Light Brown Hair," whose winsome melodies and poignant lyrics are the pure expression of the soul's quest for love and tranquility. Likewise, Waits' best songs are simply structured, eloquent but spare tales concerning the struggle for something of substance to hold on to in a world where you tend to get chumped and chumped again. There's always someone trying to break your heart. Waits knows this, doesn't understand the why of it any better than the rest of us, but has quietly become a master at sorting out and describing feelings that are universal but nonetheless confounding in the extreme.

Perhaps the greatest measure of his genius is the durability of his art: at the same time as he hits his stride as a songwriter and performer his earlier material becomes all the more galvanizing in its naive sophistication. He looms as a major figure in American music, and we feel history will prove us correct. At the least, however, we hope that Waits will get his just due in his own time, by his contemporaries, and not decades hence when someone stumbles upon a copy of "Closing Time" or "Heart of Saturday Night" or "Nighthawks At The Diner" or "Small Change" or "Foreign Affairs" only to discover and point out another example of a superior artist without honor in his own country.

NOTES FROM THE UNDERGROUND AGAIN: Some people can't take a hint. Last week we told our reliable source to take a walk. Unfortunately that walk brought him right back into our offices, where he told us that the **Dick Wagner** solo album, produced by **Bob Ezrin** for his (Ezrin's) production company, is "brilliant in all respects—singing, playing, production, et cetera." Among the album's many surprises: the presence of the fondly-remembered, recently-reformed **Modern Folk Quartet** as background vocalists. How about a long walk off a short bridge this week, source?

JOCKEY SHORTS: RCA is releasing **David Bowie's** new single, "Heroes," in French and German, as well as English. It marks the first time the label has released a single in three languages . . . Passport's **Intergalactic Touring Band** album features guest performances by, among others, **Rod Argent** (lead vocal), **Arthur Brown** (lead vocal), **Clarence Clemons**, **Dave Cousins**, **Carl LaFong**, **Annie Haslam**, **Ben E. King**, and **John Tropea**. Okay, no more of those press releases, please . . . **Eddie Kendricks** is in town recording his first Arista album, with **Jeff Lane** producing . . . another Arista artist, **Rick Danko**, is set to do a major club tour in November following the release of his first solo album.

UA, Try Star Pact



Artie Mogull, president of United Artists Records, has announced the signing of a production pact with Try Star Productions, a Los Angeles based concern headed by former UA promotion men Paul and Jeff Dengrove. United Artists and Try Star have set for release the debut album from blues/rock conglomerate Trouble on October 21. Pictured from left: Paul Dengrove of Try Star; Pat Pipolo, vice president of a&r for UA; Mark Levinson, vice president of business affairs for UA; UA president Artie Mogull; and Try Star's Jeff Dengrove.

CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO—DIRTY TRICKS DEPT.:** CBS certainly did it right for a recent **Cheap Trick** appearance at The El Mocambo. During the band's stay, CBS promo reps used handshake buzzers, trick candy and numerous other "cheap trick" novelty items. The best (and probably also the worst) trick came when CHUM-FM was due to simulcast the band's second set one evening. Announcer **Larry Wilson** took the stage to perform MC duties, accompanied by a young lady clad only in a pair of panties and a Cheap Trick T-shirt. Just as Wilson announced the band, the lady peeled off her shirt, bringing cat-calls from the half-tanked audience which sounded to radio listeners like an overwhelming response for the band. Wilson kept his cool, delivering the intro without a stutter.

YES, BUT IS IT ART? DEPT.: A warehouse loft party was thrown to introduce the newest issue of File Magazine, a quarterly publication by and for trendy art types. The new edition is called "Punk 'Til You Puke" and is likely one of the best attempts to simplify new wave for those who still don't understand. Those interested in acquiring a copy (which we would recommend) should send \$3.50 to Art Metropole, 241 Yonge Street, Toronto, Ontario M5B 1N8S. You'll be glad you did.

SITUATIONS VACANT DEPT.: If the only thing between you and triple-platinum status is a bitchin' guitarist, take note: **Paul Naumann** has left **A Foot In Coldwater** after many years and four albums. He's been given kudos by **Joe Walsh**, New Music Express, Rolling Stone, Playboy, Melody Maker and many others. Previous bands include **Leather**, who recorded a double album produced by **Felix Pappalardi** in the late '60s. Those wishing to contact Paul should address their inquiries to this column.

TAKIN' CARE OF BUSINESS DEPT.: Though impossible to confirm at press time, reports from Vancouver would indicate that **Randy Bachman** is withholding use of the BTO name or logo to the band and Mercury until more equitable terms are offered him by the label for an upcoming solo album. By the time you read this, the other ¾ of BTO will be in the studio working on an album they hope to have out by Christmas, but which may come out under another name if current problems are not cleared up soon. Suddenly "Lookin' Out For #1," a previous BTO tune, takes on a different perspective.

BOY WAS OUR FACE RED DEPT.: We recently reported that Music Shoppe and The Agency, two local booking agencies, were luring each other's talent away. While we were partially correct, **Sweet Blindness** remains with Music Shoppe, which did not pick up **Dutch Mason Blues Band** from The Agency, as the act had an exclusive agreement previously. (They are now, however, booked by Music Shoppe.) Similarly, The Agency acquired **Mahogany Rush**, but the trio did not have an exclusive with Music Shoppe in the past. Confusing? Yes. Our apologies to those concerned.

BITS'N'PIECES: **Stanley Frank**, states his management people in Montreal, has been signed to Polydor though the label vehemently denies any official affiliation. An EP is expected, claims Frank's manager. Yet, Polydor has stressed that they have no intention of signing him, let alone releasing his product. Is this new wave business acumen?

JAPAN'S TOP 10

Singles

- 1. WANTED**
PINK LADY—Victor
- 2. AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
- 3. NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
- 4. NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
- 5. COSMOS KAIDOH**
KARYUDO—Warner/Pioneer
- 6. KIKYO**
HIROMI GO—CBS/Sony
- 7. SHISYUKI**
HIROMI IWASAKI—Victor
- 8. UN DEUX TROIS**
CANDIES—CBS/Sony
- 9. KUGATSU NO AME**
HIROMI OHTA—CBS/Sony
- 10. WINE-COLOR NO TOKIMEKI**
MAN ARAI—King

Albums

- 1. DANRYU**
SAYURI ISHIKAWA—Columbia
- 2. UCHU SENKAN YAMATO**
ISAO SASAKI—Columbia
- 3. KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
- 4. THE DIARY**
HI FI-SET—Toshiba/EMI
- 5. SUMMER FIRE '77**
PINK LADY—Victor
- 6. JANIS IAN**
CBS/Sony
- 7. USUAKARI**
AKIRA INABA—Discomate
- 8. HOTEL CALIFORNIA**
EAGLES—Warner/Pioneer
- 9. NINGEN NO SHOHMEI**
Warner/Pioneer
- 10. SHOKUBUTSUSHI**
IRUKA—Crown

JAPAN

コンフィデンス

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

■ A host of foreign musicians will be in Japan for performances during the month of October. Rocks acts will include **10cc**, **Eric Clapton**, **Hello**, ex-Bay City Roller **Pat McGlynn** and the **Scotties**, and Australia's **Little River Band** on a bill with Japanese rock group **Creation**. For jazz fans the fare will include groups led by **Phil Woods**, **Herb Ellis** and **Sadao Watanabe**, with **Lee Ritenour's Gentle Thoughts**. Additionally, vocalists **Johnny Hartman** and **Carol Sloane** will perform on a bill with the **New York Jazz Quartet**, featuring **Roland Hanna** (piano), **Frand Wess** (sax and flute), **George Mraz** (bass) and **Richie Pratt** (drums). For folk music aficionados, the **Brothers Four**, perennially popular in the Land of the Rising Sun, will be here for another tour.

Look for an increase in the popularity of samba music in Japan in the near future. **Sadao Watanabe** and his group have done a lot to revitalize the popularity of samba since their return from Brazil earlier this year. Also, a highly successful Japan tour by Brazilian songstress **Elizete Cardoso** helped to spread a renewed interest in samba here. Samba is being used frequently as background music for many recent TV shows and commercials, and several Japanese jazz and rock musicians have been incorporating more and more samba into their repertoire. Also, Brazilian artist **Wilson Simonal** is scheduled to make an appearance at this year's Yamaha World Popular Song Festival in November. In keeping with this new trend among the youth of Japan, Nippon Phonogram Records will take advantage of their rights to the catalogue of Philips Records Brazil to release a series of new recordings by samba artists. The campaign will be centered on recordings by **Gal Costa**, **Elis Regina**, **Jorge Ben**, **Nara Leon**, **Alcione** and **Quinteto Violado**, among others. Beginning in October, Nippon Phonogram will release one or two samba lps each month, accompanied by an appropriate promotional blitz aimed at teens and people in their 20s. The first release in this campaign will be **Jorge Ben's "Tropical"** lp on October 25, followed on November 25 by **Gal Costa's "Canta Dorival Caymmi."**

They've Got Gall



French recording artist **France Gall**, who records on the Atlantic label in her homeland, recently made a special cross-ocean journey to New York to receive her gold award for her French Atlantic album entitled "Dancing Disco" (certified for sales in excess of 100,000 units). Following the presentation, which was made at **Sam Goody's** Rockefeller Center store, a special luncheon was held for Ms. Gall at "21," attended by a full contingent of Atlantic domestic and international executives. Shown admiring the plaques are, from left: **WEA International vice president/WEA Filipacchi managing director Bernard DeBosson**, composer/producer **Michel Berger**, **France Gall**, **Sam Goody**, and **Atlantic vice president/international manager Bob Kornheiser**.

Bing Crosby

(Continued from page 12)

technological pioneer, generally credited with cutting the first taped session and with being the first star to utilize tape for radio broadcasts, thus achieving more perfect performances. Although his career already had broadened into radio and films by 1930, before he recorded his first sides as a soloist, it was as a crooner that Crosby made his mark, and his distinctive vocal personality remained a focal point throughout his subsequent forays into television, where his variety specials continued to draw top ratings and audience shares right up to his death.

The Road to Stardom

Born Harry Lillis in Tacoma, Washington, Crosby was a natural vocalist who developed his singing style without formal study. Nicknamed "Bing" as a child, Crosby was studying law at Gonzaga University in his home state when he decided to enter performing, withdrawing prior to graduation.

Signed In '26

Signed by Paul Whiteman in 1926, Crosby and early stage partner Al Rinker, who had worked during the previous year as a duo, were teamed with pianist Harry Barris and dubbed the Paul Whiteman Rhythm Boys. Whiteman had heard Crosby and Rinker during an engagement at Los Angeles' Metropolitan Theatre and signed the pair before heading east on a concert tour.

After three years with the Whiteman orchestra, Crosby made his film debut when Whiteman was signed by Universal Pictures for the early feature musical, "King of Jazz." When the band left the west coast to tour, the Rhythm Boys stayed on in Los Angeles, joining Gus Arnheim's band, then holding a tenancy at the Coconut Grove. During his months at the Grove, Crosby was singled out by patrons and listeners to broadcasts from the club for his solo work, leading to a film contract with comedy pioneer Mack Sennett, who signed Crosby to appear in eight short subjects for Paramount.

Early Hits

The Sennett shorts introduced early Crosby hits like "I Surrender, Dear," "Just One More Chance" and "Blue of The Night," leading to the singer's first solo recording contract with Brunswick Records. When Brunswick was later bought out by the newly-formed Decca label, Crosby moved to that roster. Although he had recorded with several different bands prior to his association with Paul Whiteman, he re-

ceived no label credit on those first sides.

The early '30s also saw Crosby's brother, Everett, assuming control as personal manager and helping the crooner land a contract with the CBS radio network, which in turn led to a record-breaking 20 week engagement at the Paramount Theatre in New York and his first starring role in a feature film, Paramount's "The Big Broadcast of 1932." During the next decade, his stature as a movie star broadened to include recognition as a light comedian, an aspect of his work which became especially apparent after the beginning of the popular "Road" series, which started in 1940 with "The Road To Singapore" and concluded in 1962 with the release of "The Road To Hong Kong," all co-starring Crosby and

Bob Hope.

While his film career would lead to starring roles in 60 features produced over a 36-year span, Crosby remained a top-selling recording artist throughout the '30s, '40s and '50s. While the '70s saw Crosby easing his schedule on all fronts, by mid-decade he had engineered a partial comeback through four albums for United Artists, two of them released only in the U.K. owing to MCA's rights for early Crosby hits included in the UA packages. 1975 was an especially busy musical year for Crosby, who cut two solo albums in Los Angeles and London, respectively, recorded a third lp with Fred Astaire, and still continued with his annual holiday variety television special and pro-am golf tournament, along with several guest appear-

ances at benefits and on television.

During the last three years of his life, the veteran entertainer continued to appear in live stage shows and to continue his involvement with specials, despite several traumatic medical problems. In particular, he had fallen into the orchestra pit at Pasadena's Ambassador Auditorium after taping a CBS-TV special marking his 50th year in show business, rupturing a disc and consequently remaining bed-ridden for several months.

Crosby is survived by his wife, Kathryn, and his three children from that marriage, Harry III, Mary Frances and Nathaniel; sons Gary, Philip, Dennis and Lindsay, from his first marriage to actress Dixie Lee; and his brother, Bob Crosby.

Crosby Catalogue

(Continued from page 12)

some 130,000 pieces during the first two business days after news of Crosby's death.

The new anthology will include many of Crosby's signature tunes, including "White Christmas," "I Surrender Dear," "Accentuate The Positive" and Crosby's theme song, "Where The Blue of The Night Meets The Cold of The Day."

Anthology Planned

MCA is also considering re-releasing a five-disc package originally released in the '50s. If released, Passamano expects the label will make the deluxe anthology a limited, numbered edition.

Crosby's last recordings were five albums for United Artists Records, with the bulk of the material recorded in London. Due partially to MCA's contractual rights over certain songs (originally cut for Brunswick) and Decca, three of the Crosby lps released abroad were withheld from U.S. release. But UA sales vice president Danny Alvino confirmed that the label was readying its own two-disc Crosby anthology, titled "Something To Remember You By," which will include tracks from all the UA albums and carry an \$11.98 list.

Backlog of Orders

Alvino noted that while the label is rushing completion and release of the package, the backlog of pressing orders at the plant normally used by the label for production will likely stall shipment until late November. The pressing problem was one factor that discouraged UA from attempting to press new stock on the lps already released here,

and with little stock already in the store "We're putting all our guns into the new package at this time."

In the U. K., Crosby's relationships with UA has extended beyond the two lps that saw American release ("That's What Life Is All About" and a collaboration with Fred Astaire, "A Couple Of Song And Dance Men") to include two more studio lps, "At My Time Of Life" and his final UA project, "Beautiful Memories," which shipped in the U.K. about three weeks ago. UA also recorded Crosby's historic benefit engagement at the London Palladium (he had returned to that theatre, closing his second engagement just four days before his death) as a double package.

"We've been involved with Bing for two years," explained Alan Warner, UA general manager, int'l repertoire. "We didn't have all his last albums, since for some years he hadn't signed an exclusive contract with any one company and released material on various labels." Warner, who was instrumental in bringing Crosby to UA in 1975 and remained involved throughout the artists' English sessions over the past few years, noted that the artist also recorded for British Decca and cut his final sessions for Polydor there. As for UA's live package, that title also drew K-Tel into Crosby's overseas sales picture when that company picked up distribution on the set and mounted a major British campaign.

U.S. Releases

Stateside, other Crosby releases are variously owned by RCA, Polydor (MGM) and Capi-

tol, among other labels. Capitol confirmed that four Crosby lps are being reactivated in the \$4.98 list Midline series, including collaborations with Louis Armstrong and Rosemary Clooney. Capitol reports that three other Crosby lps in that series are being considered for eventual release; while the scheduled product follows his deletion from the label's active catalog some years ago, no major merchandising or advertising campaign is planned for the forthcoming Midline titles.

Overseas Activity

Overseas, Polydor is believed to be rushing a new Crosby single, from his final lp, this week, and also has rights for the last Crosby lp cut. Sources at Polydor here could not verify exact release plans for the U.S., however, although it is known that Crosby cut a number of lps for MGM.

While RCA Records still has one album, "A Legendary Performer," in its catalog, and distributed Crosby recordings on Sonny Burke's Daybreak label, no official plans for special promotions on the existing title or any catalog reactivation were known at press time.

TV Specials

Expected to generate further interest in the singer's extensive catalog are a number of television programs, several taped prior to Crosby's death, including his own annual Christmas special, still slated for network airing on November 30; a Bob Hope comedy retrospective on which Crosby guested; and a probable video tribute to be put together by Hope.

Col Singles Blitz

(Continued from page 3)

wood, vice president, promotion, Columbia. "We assigned certain records to certain guys in certain markets. If one guy was assigned to get a James Taylor single added to a station and he came back with the Emotions, Paul Simon and Aerosmith, we would not be satisfied until he got that James Taylor singled added. "The key," Sherwood went on to say, "is to have a target that was realistic for every record."

Sherwood admits that luck played a role in the success Columbia is currently enjoying but also points to the flexibility he was afforded by the a&r department for "adjusting and sliding their releases around" and to the simple fact that the records shared few similarities: Chicago was an out of the box record, Taylor's was coming from a platinum lp that already yielded one hit single, Earth, Wind & Fire had built a strong black base, Paul Simon's was his first new record in a year, the Emotions were following the success of one of the biggest singles of the year, Santana's was a re-make of a popular twelve year old song, Aerosmith's was a strong rock record from a soon-to-be-released album and Dave Mason's was a record that had been building a strong base of support for over two months before it could be carried over to the next level.

"Some of the records do share some similarities," Sherwood pointed out, "but they were so different that they each required different homes. It was critical that each one developed as it did. "The Dave Mason single, for instance, was a four month record. Not only did it survive, but it grew through the blitz rather than getting buried by it."

By presenting the right records to the radio stations at the right time over a four week period, Columbia was not only able to get its singles heard, but in some cases had them added to playlists out of the box. "The timing of this blitz was the key," Sherwood reiterated. "It wasn't a magic trick. The only way we could achieve this success was to have each individual record aimed for the right target to get all of them a shot. The needs of programming have changed. Stations are looking for target audience more than ever before. Trying to find the right target for each record was the basis of our plan."

Ronstadt Platinum

■ LOS ANGELES — Linda Ronstadt's "Simple Dreams" album has been certified platinum.

Petty Power



ABC Records and KWST-FM in Los Angeles co-sponsored a live showcase of recording artists Tom Petty And The Heartbreakers at Capitol Recording Studios. Pictured following the showcase are, from left: (top) Howard Frank, director of local promotion, ABC; Charlie Kendall, music director, KWST; Ron Blair group bassist; middle: Jon Scott, national director of album promotion, ABC; Tom Petty; Dan Carlisle, deejay, KWST; Stan Lynch, group drummer; Benmont Tench, group keyboard player; (bottom) Paul Sullivan, program director, KWST; Mike Campbell, group guitarist; and Mike Bechtel, deejay, KWST.

Press Office Taps Harrison

■ NEW YORK — Al Ross, president of The Press Office, has announced the appointment of Julie Harrison to the position of director of tour publicity for the organization.

Tour Activities

In this capacity, Ms. Harrison will be responsible for the press on all tour activities of Press Office represented artists.

Postal Reform Bill

(Continued from page 3)

Brief made before a blue-ribbon Congressional panel studying post office reform, last winter.

The vote on reporting the Hanley-Wilson bill out onto the floor for consideration sometime next year was 141.4, with four Republicans crossing over to vote with the Democratic majority.

All during the morning markup session, committee Republicans—led by ranking minority member Rep. Edward Derwinski (R.-Ill.)—attempted to chip away at the measure's massive re-allocation of control from the independent Board of Governors, which oversees post office policy and appoints the Postmaster General, and the Postal Rate Commission, which sets postal fees, to Congress and the White House.

A Republican-sponsored amendment, that limited Congressional review and veto power over Postal Rate Commission and Board of Governors decisions to rate hikes and alterations of the delivery system (such as Saturday delivery suspensions or local post office closings), was grudgingly accepted keeping Congress out of classification rulings. But beyond that, the minority members ran into the unwavering opposition of the bill's sponsors, Reps. Charles Wilson (D-Calif.) and James Hanley (D-NY).

Howard and Mercer Bow Krugerrand Label

■ LOS ANGELES—Trustin Howard and Jeff Mercer, son of the late Johnny Mercer, have formed Krugerrand Records and as their first artist have recorded Flo Lacey singing "What's Expected of Me Now?" and "Bluebird," two songs written by Howard.

Miss Lacey is currently co-starring with Carol Channing in "Hello, Dolly," on a coast-to-coast tour.

CTI Taps Two

■ NEW YORK — Jerry Wagner, VP/general manager, CTI Records, has announced the appointments of Denny Zeitler to the position of director, national promotion, and of Lord Dowdell to director, artist development.

Zeitler comes to CTI from Private Stock. During his career in the music business, Zeitler has worked in San Francisco and New York and as an independent, promoting major artists. He was also with HR Basford for seven years.

A former talent agent, Dowdell joins CTI from Gemini Artist Management, where he was assistant to the president, Michael Martineau. Dowdell has also worked as a management consultant to major entertainers and as a concert promoter with TP Productions.

In his new capacity, Dowdell will be responsible for the coordination and development of CTI artists' musical directions with merchandising, advertising and personal management.

Halem Bows Firm

■ LOS ANGELES—Richard Halem has announced formation of Artist's Touring Company, Ltd., a booking agency concern.

gets done with it... It's an impractical bill that doesn't serve the postal system and runs into opposition from your own Administration. Our committee will be a laughing stock." The Republican "compromise" was then defeated on a voice vote.

Derwinski allowed after the vote that he "hopes the Carter White House finds a better representative than me" the next time it wanted to alter the post office bill. "It's very frustrating suffering all these rejections."

The RIAA has been following the deliberations over the Hanley-Wilson measure on behalf of disc clubs and mail-order record houses which use the special fourth-class mailing rate. The subsidized rate for books and records has been crucial to the development of the clubs and other non-retail marketing systems. The special record mailing rate however is scheduled to be phased out of existence—with mailers picking up the full cost—by the early 1980s. The full allocation of mailing costs is the legacy of the 1970 re-organized, break-even postal system. The record mailers want to see the system returned to federal government overview, and the addition of a regular federal subsidy, in order to preserve the low rates for special fourth class mail.

Steve Martin (Continued from page 14)

the overall plan. "We didn't want to put him into 10,000 seat buildings," Klein said, "because we weren't sure that we could sell them out. So we picked the nicest 3,000 seat venues we could find, knowing that if the demand was there we could always add a second show. We played to 6,000 people in certain metropolitan areas, and we feel it was better to play two shows than to play in a 10,000 seat building and only sell 8,000 seats."

Uncommon Success

The success of "Let's Get Small"—and a large measure of credit must go to Martin's manager, William E. McEuen of the Aspen Recording Society—is uncommon for a comedy album. Yet spokesmen at Warner Bros. Records indicated that no special marketing techniques were employed in order to break the album. Robin Rothman, a Warners general manager, compared the print advertising campaign to that which might be devised for "Fleetwood Mac or another top-notch rock act;" but while such a campaign might seem particularly extensive for a debut album, it does not denote procedures unique to a comedy record. Pete Johnson, director of general managers, mentioned that a promotional EP and full-length version of the album were edited so as to remove potentially offensive material, but such steps might also be taken with a musical product. However, both Rothman and Johnson did mention as unusual the amount of AM airplay garnered by "Let's Get Small."

All parties concerned with Martin's career point to his television exposure, most notably on "The Tonight Show" and "Saturday Night Live," as a major factor in his success story; yet careful attention has been paid to the possibility of overexposure inherent in constant TV appearances. "We could be doing, conservatively, 15 major shows right now," Marty Klein commented, "but I've been turning down offers 'til they're coming out of my ears. We've been extremely careful—we have in the can a 'Rolling Stone' special, which he is featured in. He just did two 'Tonight' shows, he'll host two more 'Saturday Nights,' and he'll do a Carol Burnett." Martin himself confirmed that "we won't do a weekly show, because we want to go to movies and records—and we'll also continue to capitalize on live performing."

Taking A Toll

Maintaining a high profile in more than one medium, and the resulting high audience awareness of his routines, has taken its toll on Martin's material, the comedian admitted. In fact, Martin has been encountering a problem typically faced by touring musicians, that of audiences demanding "the hits": "If I don't do 'excuse me' or say 'let's get small,' people yell it out during the entire show, so I try to get that stuff out of the way right at the top. The audience interrupts the show too much if I don't do them, so I'm sort of obligated to do some of the early bits; it's like a hit record."

AM Action (Continued from page 49)

delivering as expected with an early sell-through and more powerhouse stations. Healthy jumps reflect the hot response in areas already on. Examples are 30-20 WKBW, 20-13 WRKO, 19-13 WPGC, 27-17 Z93, 17-12 CKLW, 20-11 KDWB, 25-20 KHJ, 30-27 WTIX, 21-19 KTLK, 22-18 KJR, 22-17 KSTP, 25-20 KXOK, 34-29 KSLQ, 23-20 WOKY, 22-17 WZZP, 29-25 WCOL, 30-24 WMAK, 25-20 WLAC, 23-20 WQXI, 28-26 96X, 19-16 13Q, 20-13 WGSV, 19-12 KING, 15-7 WCAO, 12-5 KXX/106, 21-16 KIIS-FM, 12-9 WEAQ, 28-14 KNDE, 19-14 KFYZ, 25-17 WFLB, 35-28 98Q, 27-21 B100. New additions: WQAM (39), WHBQ, WDRQ, WSAI, Q102, KLIF, WNOE (extra), WPEZ, KEWI (25) and KHFI.

NEW ACTION

Rod Stewart (Warner Bros.) "You're In My Heart (The Final Acclaim)." This debut single off the forthcoming new LP gets early support from WLAC (last week), 13Q, WNOE, WZUU and several secondaries. Definitely one to track for future development. Stay tuned for up-dates.

Hall & Oates (RCA). "Why Do Lovers (Break Each Others Heart)." Minneapolis, one of the duo's strongest markets, is first in supporting this new single with both biggies in town currently airing the disc. KDWB (27-24), KSTP (20-19). Also on WDRQ, 10Q and WZUU.

Commodores Feted



The Commodores (Motown), finalists in the New York Daily News Front Page Music Awards and Superstar Sweepstakes, are shown here at the New York, New York disco with a sample ballot. The group was in New York recently for two sold-out Madison Square Garden performances. Shown at the after concert party are, from left: Otis Smith, executive vice president of Motown; Daily News music columnist Ace Adams and Motown president Barney Ales.

The Coast

(Continued from page 16)

San Francisco and the Whisky in L. A. around mid-November . . . Good to hear that **Steven Tyler** and **Joe Perry** of **Aerosmith** were not as badly injured as was first supposed by the smoke bomb thrown at them by a thoughtful member of a recent audience. Some dates had to be cancelled, of course, but the band is using the time to work on the new album, due in November . . . **Air Supply**, a new band signed to Columbia, is getting a big break early: they open for **Rod Stewart** his current upcoming tour . . . While **Hot Tuna** was gigging at Bimbo's in San Francisco recently, a familiar voice joined in on their last few songs. Tuna's **Jack Casady** and **Jorma Kaukonen** had no idea that **Grace Slick** would show up, so they were as surprised as the audience—and Slick never did come out from behind the curtain . . . On October 25, the Mirage Gallery in L. A. will have a showing of original album artwork featured in a new book called "Phonographics." We were able to get a look at the collection, put together in what was described to us as "a coffee table art book," and it's mighty attractive . . . Speaking of books, Wings Press in Houston has announced the imminent publication of **Townes Van Zandt's** "For the Sake Of the Song," "an in-depth look at 14 of Townes' classic songs." **STUDIO TIME:** At Criteria in Miami: **Cat Stevens** has finished an album of tunes by his brother; **Felix Pappalardi** is also at Criteria, mixing for **Hot Tuna**, while **Bob Seger's** doing some work of his own. At Heider in San Francisco: **Brewer and Shipley**, **Nick Gravenites** producing, also **Mistress**, featuring one-time **Fleetwood Mac** member **Dave Walker**, ex-**Pacific Gas & Electric Charlie Williams** and ex-**Santana David Brown**. At Music Designers Studios in Boston: **Stormin' Norman and Suzie** (their first for Polydor) and the **Brecker Brothers**, adding horns to an album by the **Ellis Hall Group**. At Secret Sound in N.Y.: **Dakota**, with **Luther Rix**, **Pat Rebillot** and **Chris Parker** helping out.

CASTING COUPS: Latest news on the Universal feature, "FM," offers some encouraging evidence that this flick may be one of those rare celluloid glimpses of Der Biz to preserve an authentic sense of how the star-making machinery really operates. First, **Steely Dan** have been signed to compose and perform the title song, thus earning our early vote for best song in the '79 Academy Awards show. The Dan's involvement may not be that astonishing, given "FM" executive producer **Irv Azoff's** twin involvement with the recording career of the Annandale Anarchists via Front Line Management.

But Azoff and his collaborators, producer **Rand Holston**, co-producer **Robert Larson**, director **John Alonzo** and scriptwriter and radio veteran **Ezra Sacks**, are also adding some familiar faces to the cast of regular actors. Latest addition: **Richard Kimball**, currently personal manager for Columbia's **Ned Doheny** but himself a veteran jock and program director, who'll play a "hard-nosed radio general manager," according to our sources.

NATAL MANEUVERS: Kudos to RSO's **Bob Smith** and his wife, **Michele**, whose latest hit is a seven-pound, one-ounce baby girl, Carly, born in L. A. last Friday (14). Smith was still so high from the experience (he helped during the natural delivery), we got the feeling he could have lost his bullets and would still be grinning . . . Meanwhile, **Blood, Sweat and Tears** celebrated their own tenth birthday with a benefit show at The Troubadour last week. The current lineup is radically changed from the original B, S & T, which made its L. A. debut at the club in '67, and there has been a label change as well with the shift to ABC.

RECORD WORLD GOSPEL

SESAC Honors Top Writers & Publishers

■ NASHVILLE—Close to 300 top gospel music writers, publishers and industry executives witnessed the presentation of six highly-coveted awards at the Annual SESAC Gospel Music luncheon at Nashville's Hyatt Regency Hotel, on Thursday, October 6. The event is always a highlight of the weeklong National Quartet Convention (Oct. 4-9).

Awards

During the luncheon, SESAC awards were presented to the Reverend Courtney B. Hewlett, Jr. in the category of "Broadcast Media," and to the National Singing Convention for "Distinguished Service in the Field of Gospel Music." Individual awards went to Dallas Holm, who was named "Songwriter of the Year," and Clara Ward's "How I Got Over," which received the Black Gospel Music Award. Martha Abbott, HSE recording artist, gave a live performance of this work at the luncheon.

Entertainment for the luncheon was provided by Gene Bartlett, who presented an "Old Fashioned Singing" assisted by The Speer Family, the National Convention Singers and Enthusiasts, with Rosa Nell Speer Powell at the piano. It was an old-fashioned sing-along with the entire audience participating.

The luncheon was hosted by SESAC president A. H. Prager. Also in attendance from the licensing firm were: Jim Black, director of gospel music; W. F. Myers, vice president and director of international relations;

Norman Odum, vice president and director of copyright administration; A. F. Ciancimino, vice president and counsel; Eddie Morgan, coordinator of copyright services; Brad McCuen, director of country music; and Debbie Dunn, administrative assistant, Nashville office. Black, Myers and Odum are currently serving on the board of directors of the Gospel Music Association.

Dove Awards Finalized

■ NASHVILLE — With the announcement of the roster of presenters, final arrangements for the Ninth Annual Dove Awards Ceremony have been completed for November 29, at the Hyatt Regency Hotel in Nashville.

The list of presenters includes: Reba Rambo Gardner, Jim and Tammi Bakker, Evie Tomquist, Andrae Crouch, Ralph Carmichael, Stuart Hamblen, Sam Goodman, Little Roy Lewis, Mike Warnke, Jerry and Sharalee Lucas, Ed Shea, John T. Benson, III, and for the first time the five living members of the Gospel Music Hall of Fame: Lee Roy Abernathy, James Blackwood, Brock Speer, Albert Brumley and Mosie Lister.

Entertainment for the event will be provided by The Cruse Family, The Speer Family, Richard Roberts, Gorden Jensen and Sunrise, The Kingsmen, Blackwood Brothers, and Dallas Holm. Master of ceremonies will be Doug Oldham.

Children's Foundation Begins Fund Drive

■ NASHVILLE — The American Children's Foundation, formed recently in Fairfield, Ohio to help underprivileged and abused children, has begun a fund-raising drive to aid in the building of a facility for the children's program on a recently acquired 27-acre site in the Fairfield area.

The AFC is the brainchild of Rev. Bobby Grove of the Soul Winners Church in Fairfax and has the backing of area business men and civic leaders. Under the plan now in the works, the group will present a series of fund-raising events over an extended period, with all churches within a 50-mile radius invited to participate in the program.

First to participate in the fund-raising was Edward R. Boskin of QCA Records, Inc., of Cincinnati, who last week presented Reverend Grove with a

check for \$5,200. Grove, who combines his religious work with gospel singing, records for Bosken's QCA label.

To climax the fund-raising drive, The American Children's Foundation will present a giant outdoor Gospel Sing next June 23-24 at the Fairfield location, with an array of top gospel singing groups heading up the program. There will also be a contest for amateur gospel singing groups, with the winner being awarded a recording session at QCA Records.

Paragon Inks Truth

■ WACO, TEXAS — Alabama based gospel group Truth has signed with Paragon Records of Nashville. Their first release under the new contract is entitled "Not Just A Coincidence," produced by Bob MacKenzie.

Gospel Picks Of The Week

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

Contemporary & Inspirational

The Good Life
Roy Rogers and Dale Evans
Word WSA 8761

Loving Him
Jimmy Miller
Day Spring DS 4002

Soul & Spiritual

A Different Drummer
Rahni Harris & Family Love
Emprise DC 1001

The Comforter
Edwin Hawkins
Birthright BRS 4020

Savoy Honors 'The Queen'



Savoy Records recently hosted a "Praises and Thanksgiving" dinner for Martha Jean "The Queen" Steinberg of WJLE Radio, Detroit, along with her community workers during their 1st Annual National Convention, held at the Holiday Inn in Hollywood, California. The dinner was attended by (from left) Ester Rolle, guest speaker; Martha Jean, "The Queen," Milton Biggum, Savoy Records; and the Rev. James Cleveland.

GOSPELTIME

By VICKI BRANSON

■ Jewel Record Corporation's award winning gospel song stylist Ernest Franklin has a new album and tape release, entitled "I'm Going To Sit Down." The title tune was written by Franklin. Jewel has also announced the release of first product by the **Original Five Blind Boys** of Mississippi. New lp features both some old style sounds and fresh, new sounds. Leader of the group is Jay T. Clinkscales . . . Lamb and Lion, a gospel label founded by Pat Boone, has signed an exclusive distribution pact with Word, Inc. Under the agreement, Word will work with Lamb and Lion in producing eight new albums per year as well as distributing the existing catalogue.

An ABC News crew from the Harry Reasoner-Barbara Walters Report was in Colorado recently to film the operations at KFKZ-FM in Greeley. They were on assignment to do a story on "Jesus Rock" or "Jesus Music." The ABC documentary hopes to show the growing popularity of Jesus music, and is scheduled to be aired shortly . . . Canaan Records (a division of Word, Inc.) is broadening its scope of operation to create a universal image in the gospel market. Canaan feels it has planted its feet firmly in the black gospel market with the recent signing of **Teddy Huffam and the Gems**, and is now ready to broaden its scope with a marketing plan which will take black gospel across

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1. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R
(United Artists)
2. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
3. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078
(Nashboro)
4. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
5. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS
4005 (Ranwood)
6. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
7. **THE COMFORTER**
EDWIN HAWKINS/Birthright BRS 4020
(Ranwood)
8. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
9. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
10. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
11. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
12. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
13. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
14. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & THE COMBINED
CHOIR OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 14407 (Arista)
15. **THE NEW YORK COMMUNITY CHOIR**
RCA PPL1 2293
16. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
17. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
18. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISSAC DOUGLAS/Creed
23076 (Nashboro)
19. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080
(Nashboro)
20. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
21. **LIVE!**
THE DONALD VAILS CHORALEERS/
Savoy SGL 14421 (Arista)
22. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy DBL
7009 (Arista)
23. **THAT ALL MAY BE ONE**
TEDDY HUFFAM AND THE GEMS/Canaan
CAS 9809 (Word)
24. **THE GOSPEL WORKSHOP OF
AMERICA MASS CHOIR
RECORDED IN KANSAS CITY
MO. LIVE!**
Savoy 7010 (Arista)
25. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
26. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/Malaco
4352
27. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
28. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
29. **TIME HAS MADE A CHANGE**
J.J. FARLEY & THE ORIGINAL SOUL
STIRRERS/HSE 1493
30. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169
31. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
32. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Creed 3073
(Nashboro)
33. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
34. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
35. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
36. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719
37. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
38. **DIFFERENT DRUMMER**
RAHNI HARRIS/Emprise 1001
39. **DENIED MOTHER**
DOROTHY NORWOOD/Savoy 14140
(Arista)
40. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel 0190

Gospel Time (Continued from page 72)

the white gospel spectrum and also into the r&b market. At a recent planning meeting, Word's marketing and sales people initiated a marketing program to enhance the appeal that is already building in the white gospel field.

WOKJ radio in Jackson, Mississippi, under the direction of **Sam Jones**, has added a new gospel feature. Gospel in the p.m. will be Sundays from 6 p.m. until 6 a.m. Monday with "All Hit Gospel Music" . . . **Ken Martin**, who has for the last three years been production manager of QCA Records, Inc., has been named QCA vice president and manager of the company's custom pressing division. The announcement was made by **Edward R. Boskin**, QCA president. Martin joined QCA in 1968 as assistant engineer.

Nashboro Records vice president of sales and promotion **Rick McGruder** has announced the release of five new albums and eight track tapes for October, 1977. The four albums and tapes on the Creed label are "Special Appearance" with **Rev. Issac Douglas and the 21st Century Singers** and the **San Francisco Community Singers**; "Storms of Troubled Times" by the **O'Neal Twins**; "Now" by **Benny Cummings and the King's Temple Choir**; and on the Nashboro label, "Come On In, The Singing Is Fine" by the **Bright Stars**. All were produced by **Shannon Williams**, vice president of Nashboro.

'Call-Outs': New RW Feature

(Continued from page 3)

active audience in determining its playlist through sales and phone request research. Now stations are seeking to learn more about that segment of their audience which does not buy records and phone radio stations to ask for play on certain songs. To do this key radio executives are now making their own calls to their audience to determine record preferences and the demographic appeals of both records they are playing and others they should consider for airplay. KDWB's John Sebastian considers the callout research the most important and significant tool that a radio station can use to help itself that exists today. "It is such an advantage over a competitor that it is unbelievable. In my recollection I can think of no instance where a station using call outs lost to a station not using it."

Bartel Broadcasting's Charlie Lake comments, "All the Bartell stations are now using call outs as an integral part of their research. This has come to pass in the last few years with the greatest development in the past 12 months."

Many stations are using call-out research as their sole method of surveying the audience while others are incorporating it with their sales research and surveying both the passive and active segments of their audience. Bob Payton of WZZP in Cleveland told **Record World** that, "Sales are becoming less and less relative, it doesn't reflect the portion of the audience that you necessarily want to reach. We go to passive research as an additional aid in doing our music." Bryan McIntyre and the staff at WCOL in Columbus also reflect the move to passive research: "In the

last six months our research has gone from almost no passive to almost totally passive." Programmers use the passive research for different reasons but all feel that it can give them a significant reading on the burnout factor of overexposing a record. McIntyre continues, "You can't find negatives by just doing sales research because sales can only be looked at for a positive vote for a single or an album."

There is no question that call-out research is here to stay as another tool for programmers around the country. It has found a hit record for Judy Collins (Elektra) and sustained airplay and hence helped sales for Johnny Rivers (Big Tree), Brothers Johnson (A&M), the Sanford-Townsend Band (WB) and many others. Y100's Bill Tanner states the case emphatically: "Passive research is a fact and it is here to stay."

'Praise Gathering' Draws Big Turnout

■ NASHVILLE — From 38 states and four foreign countries more than 8,200 people came to experience "A Praise Gathering for Believers," a conference which included music and personal growth workshops, worship services and concerts, as well as Christian speakers and authors.

Coordinated by a committee made up of songwriter/performers Bill and Gloria Gaither, Benson Company president Bob Benson, Paragon Associates president Bob MacKenzie, arranger/orchestrator Ron Huff, Praise Gathering coordinator Randy Moore, and arranger Fred Bock, the conference featured such personalities as Bishop Festo Kivengere.

OCTOBER 29, 1977

1. **MIRROR**
EVIE TORNQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
3. **DALLAS HOLM & PRAISE, LIVE**
Greentree/R 3441
4. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA. ANL1 1319
5. **PRAISE II**
THE MARANATHA SINGERS/Maranatha
HS 026
6. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
7. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
8. **GENTLE MOMENTS**
EVIE TORNQUIST/Word WST 8714
9. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
10. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584
(Word)
11. **LADY**
REBA/Greentree R 3430
12. **99-44/100% GOODMAN'S**
THE HAPPY GOODMAN FAMILY/Canaan
9789 (Word)
13. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R3408
14. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
15. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
16. **ALIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
17. **THE WORD**
KEN COPELAND/Ken Copeland
Productions/KCP 1003
18. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
19. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha
HS008
20. **THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
21. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions/KCP 1002
22. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
23. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
24. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan CAS
9807 (Word)
25. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
26. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
27. **MUSIC FROM MY SECOND BIRTH**
BILLY THEFORD/Good News 8105 (Word)
28. **I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/
HeartWarming R 3416
29. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792
(Word)
30. **SINGING TILL HE COMES**
THE LeFevres/Canaan 9805 (Word)
31. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMMER & THE STAMPS/QCA 362
32. **ADAM AGAIN**
MICHAEL OMARTIAN/Myrrh MSA 6564
(Word)
33. **NATURALLY**
THE RAMBOS/HeartWarming R 3459
34. **HERE THEY COME**
THE FLORIDA BOYS/Canaan 9734 (Word)
35. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
36. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
37. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
38. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R 3407
39. **HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
40. **LEARNING TO LEAN**
THE BLACKWOODS/Skyliite 6161

COUNTRY HOTLINE

By MARIE RATLIFF

■ Ray Sanders is set to tackle the climb to the top of the charts with "She's All Alone," and he's definitely got the tools to make it an easy task! A superb song, production and performance—all it needs is exposure!

Though it's still a cut from "Elvis Presley In Concert," "My Way" is being played like a single at WINN, KCKC, WMC and WPL0 (#22). Also, Crystal Gayle's "Green Door" cut from "We Must Believe in Magic" is charted at WMAQ.

Dottsy has strong initial interest showing in "It Should Have Been Easy" at KDJW, WTSO, KFDI, KRMD, KCKN, WPNX, WJJD, KKYX, KWKH, WITL, WJQS, KIKK, WCMS. Mickey Gilley's "Chains of Love" is an early starter at WPL0, WDAF, WCMS, WIRE, WTSO, WIVK, WBAP, WUBE, WWVA. (Note: The song's writer is A. Nugetre, which, spelled backward, gives us A. Ertegun, head of Atlantic Records!)



Dotsy

Jerry Lee Lewis shows instant adds on "Middle Age Crazy" at WMC, KSON, WPL0, KDJW, WIVK, KTTS, KNIX, KCKC, WWVA, KKYX, WPIK, WCMS, WSDS, WBAP, KHEY, KSOP. Freddie Hart is on the move in San Diego, Denver, San Bernardino and Wheeling with "The Search."

Super Strong: Johnny Duncan with Janie Fricke; Dave & Sugar, Conway Twitty, Joe Stampley, Debby Boone.



Nick Nixon

"I'll Get Over You" is getting on playlists for Nick Nixon at WIL, KDJW, KSOP, KSON, WPAP, WCMS; David Houston's version of the Johnny Mathis classic "The Twelfth of Never" starting in the southwest.

Little David Wilkins is showing strong with "Agree to Disagree;" new adds this week at WPNX, WHK, KVOO, KRMD, WTSO, WPIK, KJJJ, WMNI, WKDA (#23). Johnny Lee's letter to "Dear Alice" is happening at KLAJ, WVOJ, WSDS, KDJW, KENR, KKYX, WPNX, KSOP, KFDI, KTTS, KXLR, KYNN, WTSO.

LP Interest: Mel Tillis' "What Did I Promise Her Last Night" playing at KCKC and WPAP; Dolly Parton's "Two Doors Down" spinning at WIRE; Donna Fargo's "Lovin' You" good at WPNX.

Tom Jones aims at another country hit with "What A Night," already added in Denver, Indianapolis and Knoxville.

SURE SHOTS

Connie Smith — "I Just Want To Be Your Everything"

Mickey Gilley — "Chains of Love"

Rex Allen, Jr. — "Lonely Street"

LEFT FIELDERS

Tom Jones — "What A Night"

Daniel — "Stolen Moments"

Brush Arbor — "Get Down Country Music"

David Wills — "Do You Wanna Make Love"

AREA ACTION

Norton Buffalo — "Eighteen Wheels" (WPNX, WCMS)

Baker Knight — "Physical Thing" (KJJJ, KSOP)

Susie Allanson — "Baby Last Night Made My Day" (KLAJ, WTSO)

CBS Country Marketing Meet Spotlights New Fall Campaign

By MARGIE BARNETT

■ NASHVILLE—Past accomplishments and future plans including a new fall marketing campaign, for CBS country product were discussed at CBS Records marketing meeting Saturday October 15 in Nashville. Approximately 100 Columbia and Epic executives gathered to view audio-visual presentations prepared by the CBS Nashville marketing team and listen to new country single releases.

The first of three audio-visual presentations dealt with the staging of Johnny Cash's successful in store promotional appearance at Target Records in Dallas.

The second presentation was a consumer profile which offered an insight into the buying habits of country music fans. The research, compiled by CBS Records in conjunction with Sidney Furst and Associates of New York, revealed that a typical country music consumer (28-34 years old) does not buy product immediately. The purchase, usually an afterthought, is made while shopping for other items and is considered self-indulgent. The country buyer is browser, often having no pre-set ideas as to what he wants—a characteristic that places increased importance on point of purchase materials. It was found that country product is sold mostly in department and discount stores and from mail order houses.

Print media has proven to be effective with country buyers as

artists maintain separate identities in the minds of fans, who tend to remain loyal to their favorite artists for life. Country listeners relate strongly to a song's story line, and while failing to remember song titles, can usually recall the theme of the artist's name.

Radio Research

Following the consumer profile, Walt Turner of WIL explained the station's method of researching records in the St. Louis market. Two hundred playlists are mailed out to active listeners, those who have responded to the station's inquiries before. The listeners are asked to rate each song as excellent, good, fair, poor or never heard, indicate their age group and return the list. WIL's "music test" involves calling at random, screening the calls for country listeners and playing the story line of a record to solicit a response from passive listeners. In light of this research, Turner found that sales and listener response are often not related.

Turner also indicated that the research is done mainly after a song is added to the playlist with the music director's preference still being the main factor in adding a record.

The final presentation unveiled CBS' new marketing campaign for the fourth quarter — The Music City Music Train. This point of purchase display con-

(Continued on page 77)

SESAC Soiree Scores in Nashville



Pictured at the SESAC Country Award presentation are, top row, at left: Royce and Jeannie Kendall, who won SESAC awards for Country Single, Best Album and Best Writers of the Year; Jerry Gillespie, who wrote The Kendalls "Heaven's Just A Sin Away," and Dick Schory, president of Ovation Record. At right, Lee Morgan and Ronnie McDowell are pictured with Slim Williamson, president of Scorpion Records. McDowell and Morgan's "The King Is Gone" won SESAC's Best Country Song Award. Bottom row, at left, Walter Scott, writer of SESAC's Most Recorded Song of the Year, "Burning Bridges," receives his award with Sage & Sand publisher Dave Burgess. At right, Mrs. Mary Reeves and husband Terry Davis are pictured at the awards party at the Woodmont Country Club.

ASCAP Fetes Country's Best



Pictured at ASCAP's 14th Annual Country Music Awards Banquet are, top row from left: Ray Griff, who won five awards as a writer, five as a publisher, three as a producer and three as an artist, with ASCAP president Stanley Adams and southern regional director Ed Shea; Stanley Adams with ASCAP's number one writing duo Jerry Foster and Bill Rice, Bruce Gold, Todd Brabec and Ed Shea; Adams and Shea are pictured with Wesley Rose and Ray Baker of Milene Music. Bottom row, from left: Dave Conrad, Tom Collins, CMA entertainer of the year Ronnie Milsap, Adams, Charley Pride and Shea; Chappell Music representatives Pat Rolfe, Norman Weiser and Henry Hurt pictured with Adams and Shea receiving one of the 10 country music awards the company garnered; Adams and Shea are shown with "Hee Haw" producer Sam Lovullo. Lovullo received the ASCAP "Special Tribute Award."

Opry Celebration (Continued from page 75)

plaques during this year's CMA membership meeting, held Thursday at Opryland.

The winning station in category 1, having a market area of less than 50,000, was KBAM of Longview, Washington. Accepting the award was Dave Peterson. The winner for category 2, having a market area of 50,000 to 500,000 people, was station WGTO of Cypress Gardens. Accepting the award for WGTO was C.B. Slane. Station WSHO of New Orleans, Louisiana won the award for category 3, having a market area of over 500,000 people. Johnny Jobe accepted the award.

Label parties were held throughout the week including shows hosted by RCA and MCA on opening night. Playboy and UA entertained on Thursday night, followed by ABC Dot on Friday. On Saturday, Capitol and CBS showcased some of their top country talents.

CMA Banquet Show

More than 3000 CMA members and guests attended the Country Music Association's 19th Anniversary Cocktail Party, Banquet and Show held on Friday at the Municipal Auditorium.

CMA president Dan McKinnon emceed the awards presentations which preceded the Banquet Show. Plaques were given to Larry Butler for producing the CMA Single of the Year, "Lucille," and to Tom Collins and Ronnie Milsap for producing the CMA Album of the Year, "Ronnie Milsap Live."

DJ of the Year Award winners in three market sizes were intro-

duced by previous winners Jay Diamond, Mary Sullivan and Lee Anrold. The 1977 winners were: Shannon Reed, KWMT, Fort Dodge, Iowa; Tiny Hughes, WROZ, Evansville, Indiana; and Bill Robinson, WIRE, Indianapolis, Indiana.

McKinnon presented Johnny Cash with CMA's Special President's Award for 1977. And CMA board member Irving Waugh was honored with the first and only CMA Board of Directors' Award, consisting of an engraved antique silver tray and scroll, citing his contributions to the CMA and especially

the Annual Awards Show. Mayor Dick Fulton was on hand to present ASCAP's Ed Shea with the Metronome Award, given the person who has contributed the most toward country music and Nashville during the past year.

The Johnny Cash Show was the featured entertainment for the Banquet Show, and performers included June Carter and the Carter Family, Jan Howard, The Tennessee Three, and a special appearance by the Oak Ridge Boys. During the show, a special Hall of Fame tribute was presented by Johnny Cash to honor this year's inductee, Merle Travis.

CBS Mktng. Meet

(Continued from page 76)

sists of cardboard engine, flat cars and caboose, a double-sided background poster for use with or without the train, a special header card and a mobile of the Music City Music Train logo. All pieces are four-color.

With each flat car holding an lp jacket, the display is designed for complete exposure and yet is flexible to accommodate a variety of set-ups. This flexibility affords CBS the opportunity to space the campaign with awards to merchandisers and sales representatives for the longest train and most ingenious display.

A heavy print advertising campaign, focusing on the artist, music and value, has been planned utilizing the Music City Music Train theme. CBS Nashville is furnishing complete ad kits to all branch managers to insure a uniform implementation of the total concept.

The Music City Music Train marketing idea opened the door for other special emphasis campaigns. In the northern states CBS and Kawasaki have joined forces in the give-away of 20 snowmobiles with the drawings scheduled for December 31.

Point of purchase materials at both the record store and the Kawasaki dealer, print and radio advertising and country product discount coupons are sampler lps for snowmobile shoppers complete the market-by-market blitz planned by CBS and Kawasaki. All components are designed for the local identification of participating dealers and radio stations and will be supplied by CBS Nashville.

BMI Banquet Brings Out the Stars



Pictured at the recent BMI Country Awards Banquet are, top row, from left: Frances Preston, vice president of BMI; BMI president Edward Cramer; Strling Whipple, songwriter; Jack Strapp, Buddy Killen and Don Gant of BMI's publisher of the year Tree Publishing; Frances Preston; BMI senior vice president Thea Zavin and Edward Cramer are shown with Bob Montgomery, writer of the most played song, "Misty Blue;" Mac Davis is shown with his awards presented by Preston, Cramer and Ron Antoon, BMI vice president. Bottom row, from left: Preston is shown with Waylon Jennings, Jessi Colter and Neil Reshen; Record World banqueters publisher Bob Austin, Mrs. Austin, Mrs. John Sturdivant, vice president and managing editor Mike Sigman, editor in chief Sid Parnes and vice president/southeastern manager John Sturdivant; Cramer is shown with writers Wayland Holyfield, Don Williams, Bill Hall and Dean Kaye.

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
OCT. 29	OCT. 22
1 2 EASTBOUND AND DOWN JERRY REED RCA PB 11056	12
2 1 HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	13
3 3 I GOT THE HOSS MEL TILLIS/MCA 40764	12
4 4 I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	10
5 5 WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418	11
6 8 ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	7
7 9 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698	12
8 13 LOVE IS JUST A GAME LARRY GATLIN/Monument 226	8
9 11 BLUE BAYOU LINDA RONSTADT/Asylum 45431	7
10 14 MORE TO ME CHARLEY PRIDE/RCA PB 11086	7
11 16 LET ME DOWN EASY CRISTY LANE/LS GRT 131	10
12 12 THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4456	12
13 15 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	9
14 22 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	4
15 21 THE WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118	4
16 20 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	8
17 25 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/ RCA PB 11061	8
18 26 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605	7
19 19 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	9
20 23 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	8
21 27 STILL THE ONE BILL ANDERSON/MCA 40794	5
22 29 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	4
23 6 Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	16
24 28 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	9
25 7 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	14
26 44 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123	3
27 31 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721	7
28 33 CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421	6
29 35 CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305	5
30 39 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481	7
31 10 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543	7
32 17 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/ MCA 40754	15
33 36 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431	8
34 38 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429	7
35 42 BORN TO LOVE ME RAY PRICE/Columbia 3 10631	5
36 18 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	11
37 24 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816	9
38 30 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	11
39 52 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619	4
40 60 PEANUT BUTTER DICKEY LEE/RCA PB 11125	3
41 57 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	2
42 32 WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	13
43 34 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	17
44 50 THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720	6
45 49 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598	8
46 37 ERES TU JOHNNY RODRIGUEZ/Mercury 55004	9
47 41 IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	11
48 51 HELEN CAL SMITH/MCA 40789	6
49 71 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455	2
50 43 DO YOU HEAR MY HEART BEAT DAVID ROGERS/ Republic 006	9



51 65 EVERYDAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	2
52 58 I'LL ALWAYS LOVE YOU CATES SISTERS/Caprice CA 2036	4
53 59 YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/ 50 States FS 56	6
54 64 THE PAYPHONE BOB LUMAN/Polydor PD 14431	3
55 62 LEAN ON JESUS PAUL CRAFT/RCA PB 11078	4
56 69 SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095	2
57 40 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000	12
58 63 I MUST BE DREAMING DON KING/Con Brio 126	4
59 61 FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/ Columbia 3 10607	5
60 81 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	2

CHARTMAKER OF THE WEEK

61 — I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR RCA PB 11141	1
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62 67 MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447	6
63 86 ABILENE SONNY JAMES/Columbia 3 10628	2
64 70 MAKE THE WORLD GO AWAY CHARLY McCLAIN/ Epic 8 50436	5
65 78 AFTER THE BALL JOHNNY CASH/Columbia 3 10623	2
66 72 THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW1084	4
67 73 WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427	4
68 — GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805	1
69 75 THE SUN IN DIXIE KATHY BARNES/Republic 005	4
70 79 ONE NIGHT STANDS HANK WILLIAMS, JR./Warner Bros. WBS 8451	3
71 — COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	1
72 90 QUILTS GARY STEWART/RCA PB 11131	2
73 45 IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	13
74 80 SHE KEEPS HANGIN' ON RAYBURN ANTHONY/Polydor PD 14423	6
75 76 BETTER OFF ALONE JAN HOWARD/Con Brio 125	5
76 82 COME TO ME ROY HEAD/ABC Dot DO 17722	3
77 77 MY GIRL DALE McBRIDE/Con Brio 124	5
78 88 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	2
79 89 RAYMOND'S PLACE RAY GRIFF/Capitol 4492	2
80 47 LITTLE OLE DIME JIM REEVES/RCA PB 11060	10
81 87 YOU JUST DON'T KNOW MARY MILLER/Inergi I-302	3
82 85 LIPSTICK TRACES JIMMIE PETERS/Mercury 55005	3
83 — MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	1
84 84 I HAVEN'T LEARNED A THING PORTER WAGONER/ RCA PB 10974	3
85 — I'M COMING HOME TO FACE THE MUSIC NAT STUCKEY/ MCA 40808	1
86 46 SHAME, SHAME ON ME KENNY DALE/Capitol 4457	14
87 92 WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	2
88 — DEAR ALICE JOHNNY LEE/GRT 137	1
89 — IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	1
90 — WHEN DO WE STOP STARTING OVER DON GIBSON/ ABC/Hickory AH 54019	1
91 — YOU'LL NEVER LEAVE ME COMPLETELY JOHNNY BUSH/ Gusto/Starday SD 165	1
92 48 THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	14
93 53 WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712	12
94 54 DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	12
95 95 HOW I LOVE THEM OLD SONGS DANNY DAVIS & THE NASHVILLE BRASS/RCA PB 11073	3
96 74 TOUCH ME HOWDY GLEN/Warner Bros. WBS 8447	6
97 — RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR-105	1
98 — ALLEGHENY LADY MAX D. BARNES/Polydor PD 14419	1
99 99 IT AIN'T EASY LOVIN' ME RONNIE PROPHET/RCA PB 50391	2
100 100 IF YOU GOT TO HAVE IT YOUR WAY (I'LL GO MINE) BILLY PARKER/SCR 148	2

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHNNY RODRIGUEZ—Mercury 55012

SAVIN' THIS LOVE SONG FOR YOU (L. Hargrove; Window, BMI)

Rodriguez should go all the way with this tender, melodic ballad. The chorus provides an infectious hook and Johnny's convincing delivery brings it home.

MICKEY GILLEY—Playboy ZS8 5818

CHAINS OF LOVE (A. Nugetre; Belinda/Unichappell, BMI)

A great rhythm track and some red-hot instrumentation spice up this bluesy rockabilly cut. Gilley shines throughout—it's a killer.

JIM ED BROWN—RCA 11134

WHEN I TOUCH HER THERE (S. Weedman; Black Sheep, BMI)

A clever lyric about a lost love's tender spot gets a moving reading by Brown. The waltz-type ballad should be a chartopper.

MARCIA ROUTH—Epic 8 50470

IF I NEEDED YOU (T. Van Zandt; United Artists/Columbine, ASCAP)

A great Townes Van Zandt ballad serves as the perfect vehicle for Routh's expressive vocals. It should be chartbound—watch for it.

TOM JONES—Epic 8 50468

WHAT A NIGHT (N. Wilson/C. Taylor; Al Gallico/Algee, BMI)

Jones should find himself on the country charts again with this pulsating, mid-tempo tune. His powerful delivery heightens the appeal.

SUSIE ALLANSON—Warner Bros. 8473

BABY, LAST NIGHT MADE MY DAY (B. Springfield; House of Gold, BMI)

Allanson should score well with this uplifting tune. The cheerful lyrics are well suited to the songstress' endearing vocal style.

KATY MOFFATT—Columbia 3 10636

UM, UM, UM, UM, UM, UM (C. Mayfield; Warner-Tamerlane, BMI)

Moffatt could well have a smash here with Curtis Mayfield's proven song. This appealing rendition is bolstered by Glen Spreen's fine production.

REX ALLEN, JR.—Warner Bros. 8482

LONELY STREET (K. Sowder/C. Belew/W. S. Stevenson; Four Star, BMI)

Allen shows strong hit potential with this emotive reading of a classic ballad.

PAM ROSE—Capitol 4491

RUNAWAY HEART (P. Harrison; Screen Gems-EMI, BMI)

Compelling lyrics and a bright, pop-tinged production should help launch this mid-tempo cut across the board. It should have strong country appeal.

MARY KAY JAMES—Columbia 3 10633

I'VE COME A LONG WAY (R. Leigh; United Artists, ASCAP)

James should see instant action on this solid country cut. A truly superb song and a potent delivery.

RAY SANDERS—Republic 008

SHE WAS ALONE (G. Nelson/P. Nelson/C. Stevens; Musicways, BMI)

Sander's silky, smooth vocals serve well on this moving ballad. It should see strong chart activity.

LARRY NOLEN—Vivo 429

DARK-EYED CAJUN QUEEN (P. Russell; Pennymaker, BMI)

A loping tale about a lady who makes it the hard way gets a strong delivery by Nolen and should garner widespread acceptance.

TOMMY CASH—Monument 229

THERE'S MORE TO HER THAN MEETS THE EYE (R. Bourke/G. Dobbins/J. Wilson; Chappell, ASCAP)

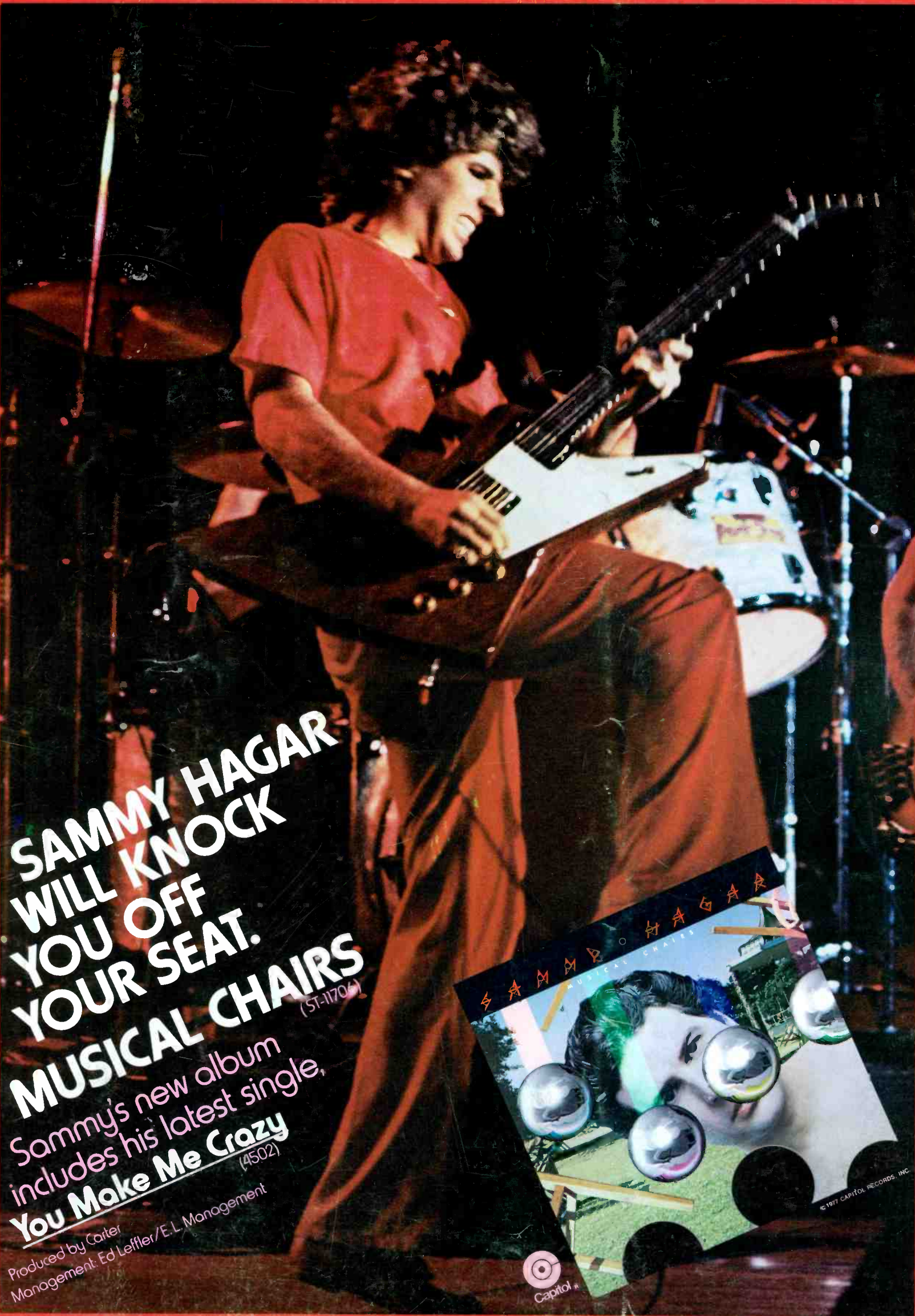
Spiced by Don Davis' strong production and a powerful vocal performance, this clever ballad shows good promise.



THE COUNTRY ALBUM CHART

OCTOBER 29, 1977

OCT. 29	OCT. 22		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	16
2	—	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	1
3	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	7
4	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	8
5	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	15
6	3	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	15
7	6	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	24
8	18	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	8
9	30	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	7
10	14	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	14
11	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	8
12	8	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY MCA 2293	11
13	16	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	5
14	7	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	18
15	10	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	36
16	20	SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675	2
17	12	TATTOO DAVID ALLAN COE/Columbia PC 34870	8
18	17	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	4
19	27	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	8
20	24	TILL THE END VERN GOSDIN/Elektra 7E 1112	14
21	—	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765	1
22	26	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	31
23	13	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	7
24	31	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	8
25	25	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	8
26	34	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	40
27	19	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	6
28	15	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	91
29	38	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	3
30	9	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	28
31	59	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	8
32	35	JOHN WESLEY RYLES/ABC Dot DO 2089	3
33	33	HIS HAND IN MINE ELVIS PRESLEY/RCA APL1 1039	8
34	36	TODAY ELVIS PRESLEY/RCA APL1 1039	6
35	22	B. J. THOMAS/MCA 2286	3
36	42	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	35
37	37	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	12
38	40	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	29
39	39	BILLY BOY & MARY LOU/MCA 2298	2
40	46	FROM ELVIS PRESLEY BLVD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	8
41	43	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	45
42	32	KENNY ROGERS/United Artists LA689 G	51
43	29	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	6
44	44	ELVIS PRESLEY/RCA LSP 1254	2
45	—	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	1
46	48	ELVIS' GOLD RECORDS—VOL. 2 ELVIS PRESLEY/RCA LSP 2075	5
47	47	STRIKE ANYWHERE EARL SCRUGGS/Columbia 34878	5
48	—	OUTLAW BLUES (ORIGINAL SOUNDTRACK)/Capitol ST 11691	1
49	49	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/LSP 4776	6
50	50	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	3
51	45	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	8
52	—	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	1
53	28	BEST OF FREDDY FENDER/ABC Dot DO 2079	24
54	54	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	2
55	51	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	26
56	41	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	33
57	65	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	2
58	55	I REMEMBER PATSY LORETTA LYNN/MCA 2265	28
59	52	RABBITT EDDIE RABBITT/Elektra 7E 1105	21
60	—	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	3
61	58	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	12
62	56	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	8
63	—	LOVES TROUBLED WATERS MEL TELLIS/MCA 2288	1
64	68	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	60
65	57	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	25
66	—	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	1
67	60	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	88
68	—	THE BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	1
69	21	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	5
70	67	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	23
71	66	BEST OF DOLLY PARTON/RCA APL1 1117	74
72	62	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	5
73	70	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	71
74	71	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	25
75	72	RONNIE MILSAP LIVE/RCA APL1 2043	46



**SAMMY HAGAR
WILL KNOCK
YOU OFF
YOUR SEAT.
MUSICAL CHAIRS**

Sammy's new album
includes his latest single,
You Make Me Crazy
(4502)

Produced by Carter
Management: Ed Leffler/E.L. Management



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