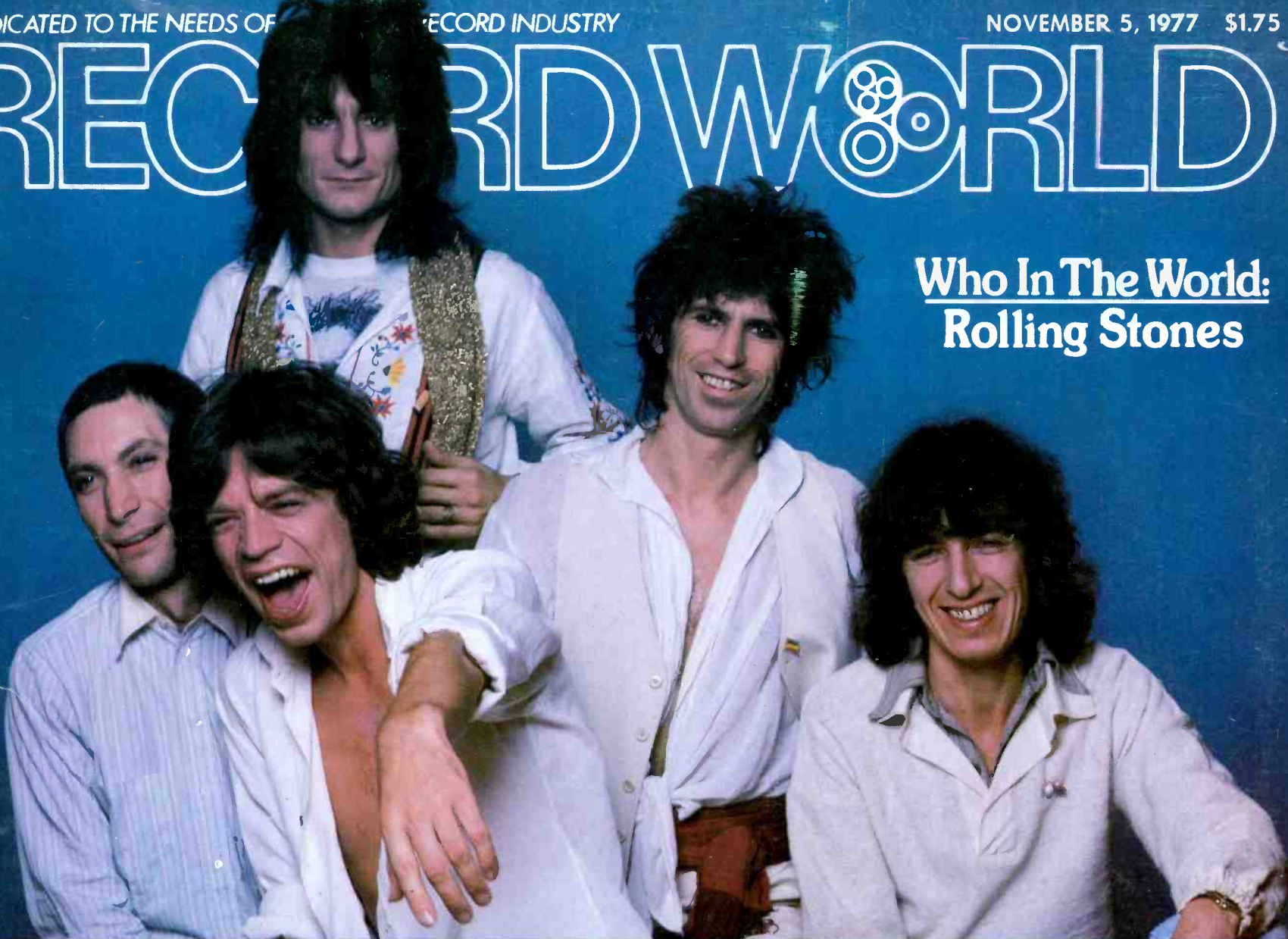


RECORD WORLD



Who In The World: Rolling Stones

HITS OF THE WEEK

SINGLES

ANDY GIBB, "LOVE IS THICKER THAN WATER" (prod. by Barry Gibb, Albhy Galuten & Karl Richardson) (writers: B. & A. Gibb) (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, EMI) (3:18). The follow-up to the year's most successful debut single flows with a light touch and a clever chorus/hook. It sounds like a pop natural. RSO 883 (Polydor).

MARILYN MCCOO AND BILLY DAVIS, JR., "WONDERFUL" (prod. by Frank E. Wilson) (writers: Banks-Hampton) (Irvin, BMI) (3:43). This ballad, somewhat reminiscent of "Love's Theme," provides a fine vehicle for the vocal trade-offs that are this duo's trademark. A good rhythm arrangement contributes an extra spark. Pop and r&b attention are likely. ABC 12310.

NATALIE COLE, "OUR LOVE" (prod. by Charles Jackson & Marvin Yancy) (writers: same as prod.) (Jay's Enterprises/Chappell, ASCAP) (3:57). A ballad that builds subtly, this single shows off Cole's voice well and is one of Jackson and Yancy's better production efforts. The rhythm section, entering late in the song, still makes its presence felt. Capitol 4509.

KENNY ROGERS, "SWEET MUSIC MAN" (prod. by Larry Butler & Kenny Rogers) (writer: Rogers) (Jolly Rogers, ASCAP) (4:17). Rogers probably wrote this song with one star or another in mind, but it could apply to many. It's a pretty ballad with thought-provoking lyrics, and pop and country radio should certify that it ranks with his best. United Artists 1095.

SLEEPERS

DAN FOGELBERG, "NETHER LANDS" (prod. by Dan Fogelberg & Norbert Putnam) (writer: Fogelberg) (Hickory Grove, ASCAP) (4:37). The title track from Fogelberg's latest album is the second single from it, a thoughtful ballad that sounds like a statement of belief. A long, orchestrated bridge connects the verses. Epic/Full Moon 8-50462.

DON McLEAN, "PRIME TIME" (prod. by John Peters) (writer: McLean) (Unart/Benny Bira, BMI) (3:29). McLean's single is a rock 'n' roll song with a honky-tonk flavor and a good deal of strong and ironic social commentary. Written to refer to any city, it departs from his familiar style, but could win him new fans. Arista 0284.

SAMANTHA SANG, "EMOTION" (prod. by Barry Gibb, Albhy Galuten & Karl Richardson) (writers: B. & R. Gibb) (Barry Gibb/Flamm/Stigwood/Unichappell, BMI) (3:43). Speaking of the Bee Gees, they're all over this debut single by a breathy female singer. Her treatment of a well-crafted song seems just right. Private Stock 178.

NICK GILDER, "RATED 'X'" (prod. by Stuart Alan Love & Nick Gilder) (writers: Gilder-McCulloch) (Beechwood, BMI) (3:06). This teasing rocker, with echoes of T. Rex, is Gilder's best since "Roxy Roller," and should build on the gains made by that single. Its subject is a hook in itself, and the tongue-in-cheek treatment helps. Chrysalis 2174.

ALBUMS

COMMODORES, "LIVE!" The group is on a hot streak that has taken them to the top of the r&b and pop charts and this live double set comes just at the right time to cement that popularity. With new versions of favorites like "Slippery When Wet," "Easy," "Brick House" and "Feel Sanctified," the sextet should enjoy its biggest lp to date. Motown M9 894A2 (11.98).

ELECTRIC LIGHT ORCHESTRA, "OUT OF THE BLUE." Four sides of new studio material wrapped in an attractive sci-fi designed package should carry the group through the Xmas season in fine form. Jeff Lynne's material maintains his usual high standard with songs like "Turn To Stone," "Sweet Talkin' Woman" and "Night In the City." Jet JTLA-823-L2 (UA) (11.98).

VARIOUS ARTISTS, "INTERGALACTIC TOURING BAND." The year was 3035 and the Vibra Corporation, who first instigated colonization of the planets came up with the idea of an intergalactic touring band. This lp tells the story in pictures and music with an all-star line-up of singers and musicians ranging from Arthur Brown to Ben E. King. Passport PB 9823 (Arista) (7.98).

BLACK OAK, "RACE WITH THE DEVIL." A new line-up and a new record label distinguishes this lp by the group. The title song, originally recorded by Gun, is a fiery introduction that sets the pace, picked up by songs like "Daisy" and "Rainbow." An extended seven minute version of Buddy Holly's "Not Fade Away" is an unusual touch. Capricorn 0191 (Polydor) (6.93).



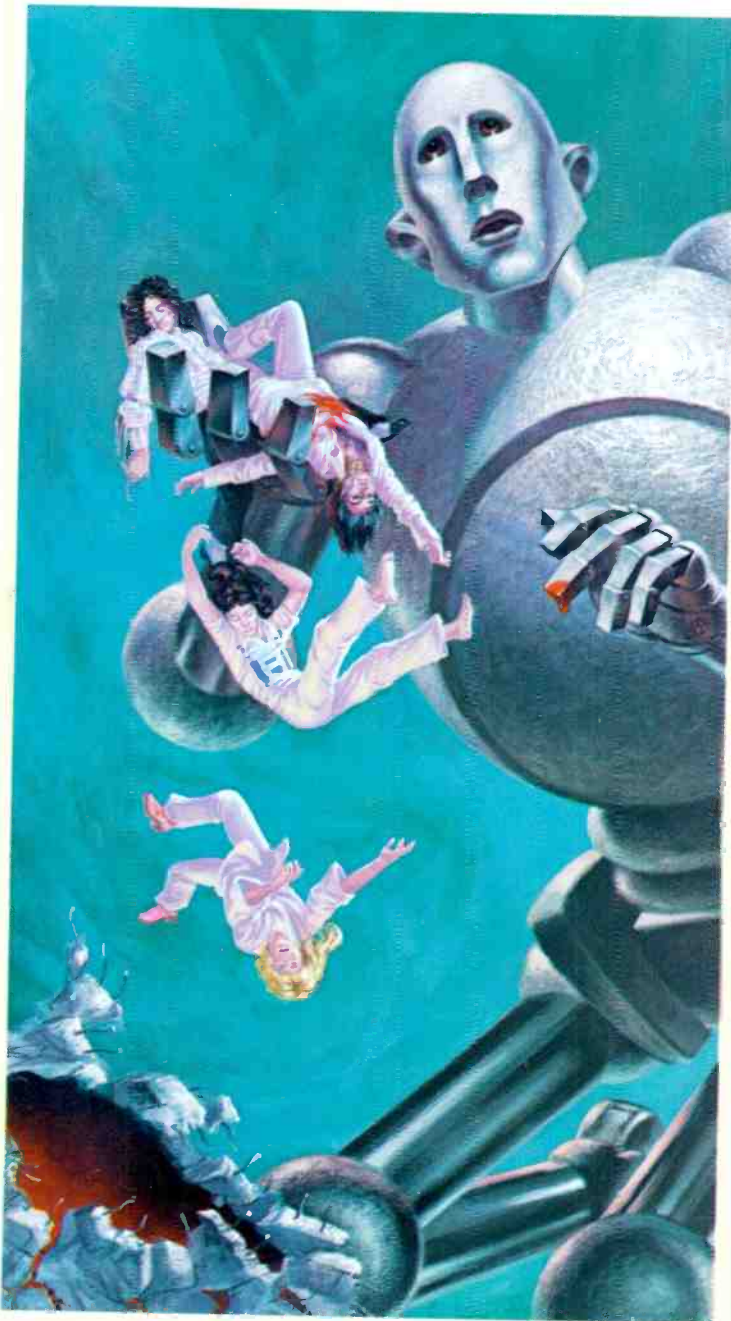
News Of The World

Elektra Records Special Immediate Album Edition



6E-112

QUEEN



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We Bring It To You As It Happens

Available Next Week.

RECORD WORLD

Klein Testifies at Tax Evasion Trial

By ALAN WOLMARK

■ NEW YORK — With testimony at the income tax evasion trial of Abkco Industries president Allen Klein drawing to a close last week, Klein took the stand refuting the tax dodging charges and the implications resulting from former Abkco employee, Pete Bennett's earlier allegations. Three weeks ago Bennett, guaran-

(Continued on page 24)

Singles Sales Index Reaches All-Time High

By LENNY BEER

■ Debby Boone (Warner-Curb) continues to dominate The Singles Chart in the same manner that Fleetwood Mac (WB) has controlled The Album Chart. Her single, "You Light Up

My Life," has now recorded four consecutive weeks at the top and there is no end in sight as it is number one in every major market except for Denver and is outselling the #2 record, Heatwave, by almost two to one. As a matter of fact, the Boone record is so big that *The Record World Sales Index* for singles has

(Continued on page 6)

College Market Poses Major Challenge for Retailers

By MIKE FALCON and SAM SUTHERLAND

(The second in a series of reports on the campus marketplace, the following continues RW's survey of manufacturers and retailers, this week highlighting the key problems and procedures in reaching the student customer, and the special challenges facing retailers, on-campus and off, in college communities.)

■ LOS ANGELES—Acknowledged by record companies and retailers alike as a key record and tape customer, the college student today provides the music industry with a discrete target market while posing unique problems for the local retailer, including the disruption of seasonal sales patterns and conventional product mix as monitored in non-college locations.

As reviewed last week, labels are divided over whether to service college media and track campus sales as part of their overall sales, marketing and promotion effort, or segregate all campus-oriented programs under a separate college program. However, both record companies and rack and retail accounts covering college communities maintain that the student's traditional value as

an early test for specific musical styles and new artists remains unchanged.

RW's survey of label staffers and retail personnel points up students' sustained interest in AOR and classical product (the latter category, while still a minority ranking has perennially enjoyed a substantially wider share of market on campus), while jazz product continues to show a resurgence and many students are among the first buyers supporting new wave releases.

Scott Burn, national college promotion director at Elektra/Asylum, sees the college market as a "natural" for jazz exposure. "We're placing a lot of emphasis on jazz," explained Burn, "but right now we're basically concentrating on the Walrus reporting stations, making sure they've got the product. If they're playing the record, we then call the local promotion rep to make certain the record is in the market.

Burn thinks there are a couple of major distinctions between the college audience and the overall 18-24 year-old demographic sector, "in that they're sort of a more captive audience that does buy records. It's simply another avenue of exposure for artists. If I don't sell a lot of records at some of these colleges, at least I'm exposing them by getting airplay, and that's where I concentrate a lot of times. Although we service them with all sorts of product, it's basically those artists who are not

(Continued on page 28)

Government Readies Jukebox Regulations

By MICHAEL SHAIN

■ WASHINGTON — The performing rights societies and the nation's jukebox owners and operators are locked in a dispute over how far new government regulations ought to go in accounting for the location, size, and charges per play of nearly half a million machines.

The U.S. Copyright Office is expected within the next few weeks to promulgate the first federal rules governing the licensing of jukeboxes, which have

been free of performance royalty liability since their invention in the late 1800s. That liability exemption was wiped out last year by the new copyright revision act. The new law prescribes a yearly performance royalty, to be split between music publishers and composers, of \$8 per machine. Last week (25), the rights organizations—BMI, ASCAP, and SESAC—and the jukebox operators testified before a panel of Copyright Office officials on how tightly those rules governing reporting requirements should be drawn. Regulations must be written by the end of the year when the new law goes into effect and, by that time, every

(Continued on page 62)

Everybody's Takes to the Road With Mobile Managers Convention

By MIKE FALCON

■ LOS ANGELES — Everybody's Records, the Northwest retail chain known for innovative approaches to marketing and strong social concerns, took to the road with their 1977 managers convention beginning Oct. 19. The unusual meeting first went mobile two years ago when a limited number of personnel visited Los Angeles area manufacturers for a three-day confab. Last year the convention remained stationary.

The 1977 version saw 12 managers and regional supervisors, including president Tom Keenan and vice president Michael Reff, take a week-long sojourn through

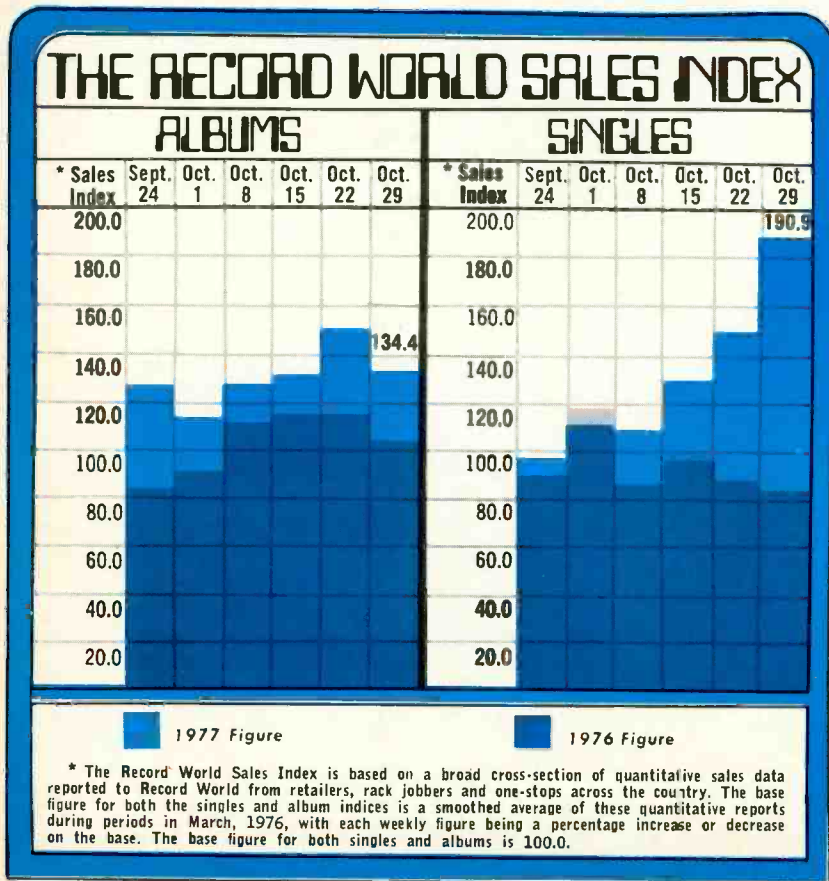
California, examining the operations of manufacturers and distributors.

Firsthand Awareness

"We feel you learn more by being there, rather than having someone tell you what's done," stated president Keenan. "We tried to plan a meeting that would allow us to see firsthand a number of manufacturers whose operations were relatively open and that would round out our managers' knowledge of the business."

On Wednesday (Oct. 16) the entourage arrived in Los Angeles,

(Continued on page 66)



Beer Named 20th Promotion VP; Keogh, Profera Also Join Department

■ LOS ANGELES—Harvey Cooper, senior vice president, a&r and promotion at 20th Century Fox Record Corporation, has announced the appointment of Lenny Beer as vice president, national promotion director for the label.

Cooper stated: "Lenny Beer, in my opinion, will bring several new dimensions to the record business. His overall intelligent view of radio, research and contemporary promotion is a rare insight from a great observer. His outstanding character was one of the first notable characteristics which first attracted us to him. We felt that Lenny stuck to his guns in many a hard debate and accomplished seemingly insurmountable tasks. This appointment, along with the recent acquisition of Arnie Orleans should give us one of the youngest, most experienced management teams in the business."

Beer comes to the 20th Century-Fox Record Corporation



Lenny Beer

after five years at **Record World**, where he was most recently vice president of marketing. While at **Record World**, Beer was instrumental in developing many key research-related features in the magazine.

Beer will be joined in his new post by Kevin Keogh and Toni Profera. Keogh comes to 20th from ABC Records and will operate as national field promotion director. Profera spent seven years with **Record World** in New York before she was tapped to become national singles promotion director for 20th Century-Fox Record Corporation.

MCA Names Bly VP, Natl. Promotion

■ LOS ANGELES — Stan Bly has been appointed vice president/national promotion for MCA Records, it was announced last week by Richard Bibby, vice president/marketing for the label.

Reporting directly to Bibby, Bly will be responsible for the direction of the MCA national promotion staff consisting of Joy Hall (national album promotion), Wayne McManners and Paul Lambert (national singles directors), Jeff Lyman (national country director) and Shelly Hoppers (director of special projects), as well as the coordination of the MCA promotion field staff.

Bly began his career at Mercury Records in Chicago as assistant promotion manager. He was promoted to promotion manager, national promotion manager and vice president of national promotion.

Harvey Schein Honored



Harvey L. Schein (left), chairman of the board of the Sony Corporation, is shown receiving the AMC Cancer Research Center 10th Annual Humanitarian Award from New York's Mayor Abraham Beame. More than 700 attended the annual dinner/dance, chaired by Walter Yetnikoff, CBS Records Group president. Yetnikoff later presented a check to AMC for nearly \$250 thousand.

Skynyrd Prod. Issues Statement

■ NEW YORK — Lynyrd Skynyrd Productions, Inc. last week issued the following statement here concerning the band's future:

"Contrary to reports in certain publications, Lynyrd Skynyrd have made no decision to disband as a result of the tragic accident that occurred on October 20.

"A decision regarding the future of the group will be made when all the surviving members have fully recovered from their injuries.

"Though no details have been worked out, it is extremely likely that Gary Rossington, Allen Collins, Leon Wilkeson, Billy Powell, Artimus Pyle and Leslie Hawkins will compose, record and play their music together at some time in the future."

Skynyrd Productions also announced the creation of a trust fund and a scholarship in memory of the band members killed in a plane crash two weeks ago. The Van Zant/Gaines Memorial Fund, which will provide for the benefit and education of Ronnie Van Zant's two daughters and Steve Gaines' daughter, will accept contributions c/o Sir Productions, 130 W. 57th St. #6D,

(Continued on page 32)

Marty Thau Forms Red Star Label

By PAT BAIRD

■ NEW YORK—Industry veteran Marty Thau has announced the formation of Red Star Records, a "new wave oriented" label to be administered by Prelude Records but to be independently distributed.

Thau, who was promotion head for Cameo Parkway and Buddah

(Continued on page 32)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

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VICE PRESIDENT

WEST COAST MANAGER
SAM SUTHERLAND/WEST COAST EDITOR
Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor
Linda Nelson/Production
Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
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LATIN AMERICAN OFFICE
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(305) 823-8491

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Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
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Minato-ku, Tokyo

CANADA
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Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY
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Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

FRANCE
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Phone: 520-79-67

SPAIN
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Madrid 2, Spain
Phone: 416-7161
Phone: 416-6686

MEXICO
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Peten 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: 536-41-66

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Powerhouse Picks

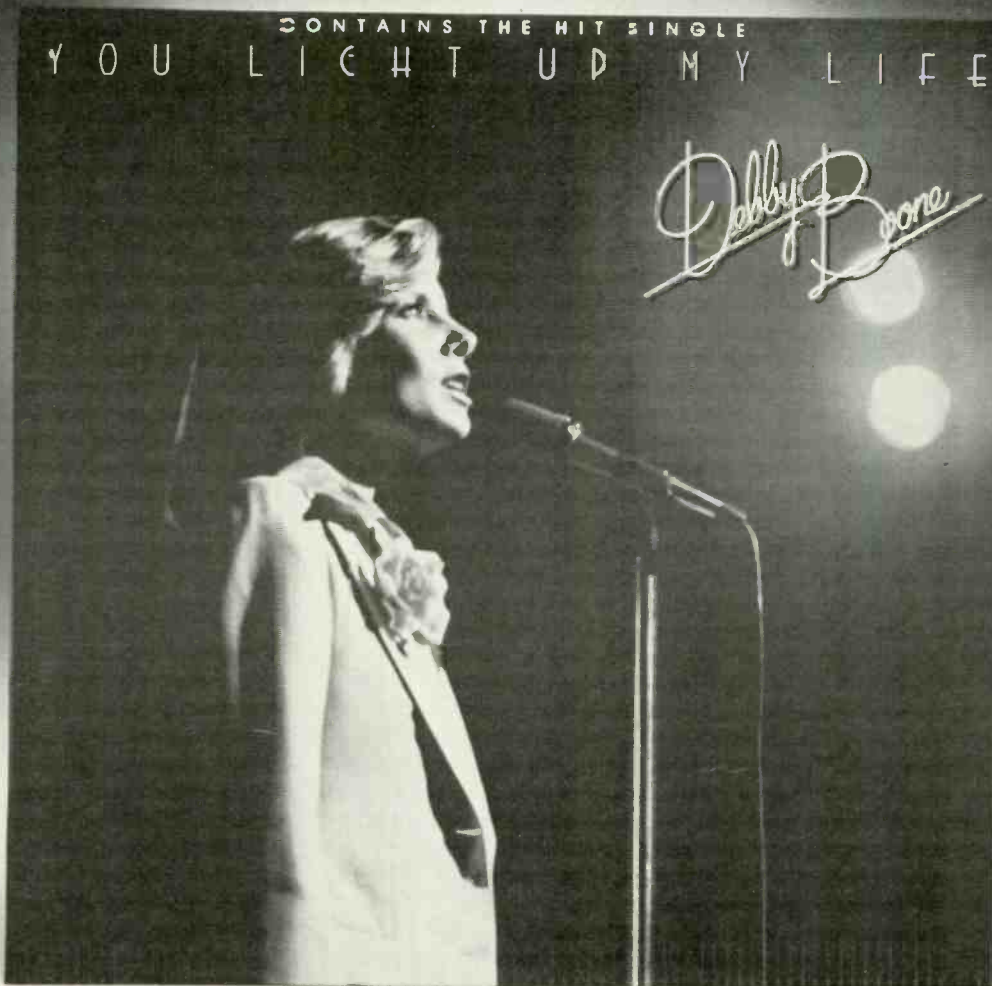
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

High Inergy (Gordy) "You Can't Turn Me Off (In The Middle Of Turning Me On)."

Already top 10 r&b and breaking wherever aired pop. Crossover sales are coming in strong on both coasts. Don't miss this one.



DEBBY BOONE IS 14 CARAT.



The singer of America's Number One song, "You Light Up My Life," now has her first GOLD album, *You Light Up My Life*.

THERE'S NO FOOL'S GOLD ABOUT THIS ACHIEVEMENT.

This is the original, only authentic "You Light Up My Life."

The public, it would seem, have spoken, and they've chosen the genuine article.

You Light Up My Life. The Debby Boone Album.
The Only Album Featuring Debby Boone's hit single
"You Light Up My Life."

A product of Mike Curb Productions on Warner Bros.
records and tapes. BS 3118.

Hit single "You Light Up My Life" written
and produced by Joseph Brooks for Mike Curb Productions.



Single Sales Boom Behind Boone Disc; Ronstadt LP Challenges Mac

Cassidy, Steely Dan LPs Hot

By LENNY BEER

■ Fleetwood Mac (WB) held onto its position atop The Album Chart for the 23rd week, but this time it was with considerable struggle as there are serious contenders for its throne. Linda Ronstadt (Asylum) forced itself in the #2 position with her multi-platinum "Simple Dreams" containing two simultaneous hit singles that are delivering a serious album crunch, Shaun Cassidy (Warner-Curb) also had another strong week although it was pushed down to #3, Steely Dan (ABC) is incredible at retail and struggling a bit at racked locations with their latest and possibly greatest album now at #4, and Elvis Presley (RCA) is selling like wildfire at the racks and holds the #5 slot.

The rest of the top 15 held relatively constant with Foghat (Bearsville) grabbing #10 position up one slot, Barry White (20th Century) inching up to #12, and Crosby, Stills & Nash (Atlantic) inching back up to #14. A little further back, Kansas (Kirshner) is the only bulleted album in the 10 to 20 range at 16 with solid sales and the midwest leading.

The immediate reaction to the Lynyrd Skynyrd tragedy can be seen on this week's chart as their

TMA Taps Mulhern

■ NEW YORK — Jay Leipzig, president of The Music Agency Ltd. has announced the appointment of William Mulhern as marketing director of the advertising agency. Mulhern's executive experience spans label management, marketing and the artists and repertoire areas. He was most recently associated with RCA Records as director of product merchandising.



William Mulhern

just released "Street Survivors" set (MCA) debuts as Chartmaker at #22 and the "Live" album returns to the chart also. Store orders for their entire catalogue are huge with the next few weeks expected to show all of their albums in strong national positions as the band was on the verge of superstardom, similar to the case with the death of Jim Croce that led to the artist attaining the top three albums in the country some years back.

The battle between Arista and Warner-Curb over the album sales from the song and movie of "You Light Up My Life" is proving to be a victory for both sides. Warner-Curb, which released their album one week after Arista, now also has a smash with the Debby Boone album jumping up to 43 from 83 with a huge bullet. The Warner album is probably a bit stronger at retail but for behind at the racks. This gap should narrow quickly but both albums should be in the top 20 in the very near future.

New on the top 100 this week with bullets were Blue Oyster Cult at 66 with the midwestern rock 'n roll area leading; Olivia Newton-John at 71; the Commodores (Motown), with their live two record set at 77; Chuck Mangione (A&M), at 78; the Beatles (Capitol), with their repackage at 88; High Inergy (Gordy), at 87; Camel (Janus), with easily their biggest yet at 93; and George Duke (Epic) at 100.

Chicago Single Strong

(Continued from page 3)

shot up to its all-time highest level, almost 50 points higher than it was last week.

Other strong singles contributing to the overall expansion of the sale of singles are Donna Summer (Casablanca), Barry White (20th Century), Crystal Gayle (UA) and Rita Coolidge (A&M). Donna Summer has finally exploded in sales in the east and shows all signs of repeating the success it has received elsewhere; Barry White (20th Century) has finally slipped to #2 on the r&b chart after a month and a half at the top and is showing similar explosive action at pop radio, Crystal Gayle (UA) is closing all of the remaining holes on her country and pop smash, and Rita Coolidge is on her way to repeating the incredible success of her previous hit, "Higher and Higher," with her version of the Boz Scaggs penned "We're All Alone." All of these records show the potential of going all the way, but Boone is the strongest roadblock in quite some time and may stop everyone's journey up the chart for some time.

Outside the top 10, Chicago (Columbia) leads the way as an explosive passive record which is also selling well in many areas; Linda Ronstadt (Asylum), with "Blue Bayou," is exploding in sales and was the biggest jumping record on the top part of the chart this week as it moved from 31 to 13 and is selling up a storm;

Bee Gees (RSO), another big jumper which now stands at 15 with a bullet; Firefall (Atlantic) moved up again to 16 bullet; and the newest Fleetwood Mac (WB) was another big mover at 25 with a bullet up from 38 last week.

Also strong this week and making hit record signs were LTD (A&M), with their first major crossover hit; Steve Miller (Capitol), with his third hit from his latest album proving itself as a passive smash and now as a sales factor; Bob Welch (Capitol), an out-of-the box instant hit that is selling singles and albums for the former member of Fleetwood Mac; and Santana (Columbia), another breaking in passive areas and proving itself in most other markets.

New this week on the chart with bullets are Diana Ross (Motown) as Chartmaker of the Week with r&b and pop activity already, and Kansas (Kirshner), breaking quickly in the middle of the country behind their super smash album.

Levy Named VP, Springboard Dist.

■ RAHWAY, N.J. — Springboard International Records, Inc. president Dan Pugliese has announced the appointment of Len Levy as vice president/marketing for the company's wholly owned Springboard Distributing Corporation.

Levy served as vice president and general manager of Epic Records and as president of Metro-media Records prior to opening an independent consulting firm in Miami and then in Los Angeles. He was most recently marketing and merchandising consultant to Amherst Records in Los Angeles.

In addition to primary responsibility for the Springboard sales force, Levy will be involved in the creation of marketing and merchandising concepts for the entire Springboard family of labels. He will be based at the company's west coast executive offices in the Springboard Building on Sunset Strip.

Pompador Ziff Pres.

■ NEW YORK—I. Martin Pompador has been named president of Ziff Corporation — parent company of Ziff-Davis Publishing Company — succeeding William Ziff, who becomes chairman of the board.

Pompador joined Ziff Corporation in January as a senior vice president.

REGIONAL BREAKOUTS

Singles

East:

Odyssey (RCA)
Bob Welch (Capitol)
Paul Simon (Columbia)

South:

Earth, Wind & Fire (Columbia)
Dolly Parton (RCA)

Midwest:

Odyssey (RCA)
Crawler (Epic)
Earth, Wind & Fire (Columbia)
Carpenters (A&M)
Kendalls (Ovation)

West:

Santana (Columbia)
High Inergy (Gordy)

Albums

East:

Lynyrd Skynyrd (MCA)
Odyssey (RCA)
High Inergy (Gordy)
Beatles (Capitol)
Commodores (Motown)

South:

Lynyrd Skynyrd (MCA)
Blue Oyster Cult (Columbia)
Crystal Gayle (UA)
Dolly Parton (RCA)

Midwest:

Blue Oyster Cult (Columbia)
Lynyrd Skynyrd (MCA)
Starcastle (Epic)
Camel (Janus)
Odyssey (RCA)
Crystal Gayle (UA)

West:

Lynyrd Skynyrd (MCA)
Beatles (Capitol)
Jean-Michel Jarre (Polydor)
Loggins & Messina (Columbia)



"TEN TO EIGHT"

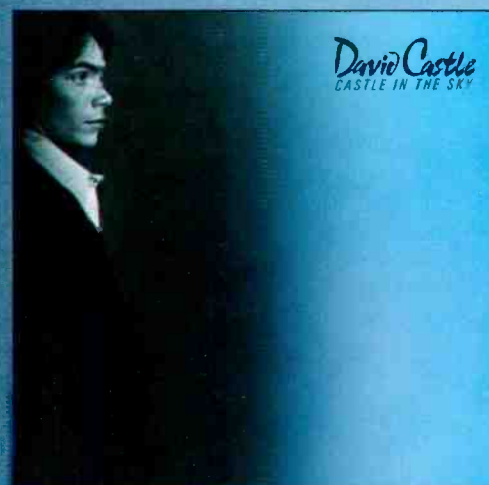
RR 501

David Castle


The first hit single
from an exciting new
singer/songwriter...

on

Parachute Records, Inc.



RRLP E002

A Joe Porter Production 

Proudly Distributed by
Casablanca Record and FilmWorks



Newly Confirmed Copyright Tribunal Races with Clock

By MICHAEL SHAIN

■ WASHINGTON — The Senate last Wednesday (26) quietly confirmed all five members of the newly-created Copyright Royalty Tribunal in an unrecorded vote. The approval of the Presidential nominees was so unheralded, both at the Judiciary Committee level and on the Senate floor—that it would have been hard to imagine a set of appointments which could occasion less controversy.

The rather unobtrusive course of these five appointments, however, belies the delays and bureaucratic bungling that finally brought the Tribunal to the Senate floor for confirmation. The announcement of the appointments was almost six months over the deadline set by the Copyright Revision Act which created the new regulatory panel. The President, according to

sources within the White House, delayed announcement of the five members until he discovered that he had no legal authority to prevent its creation, which the President felt betrayed his campaign promise to consolidate the dozens of narrow-function regulatory agencies in government. Too, the White House mistakenly misfiled one of its appointments to the Tribunal, that of Douglas Coutler. Coutler's original nomination documents, sent to the Senate incorrectly, listed his state of residence as Virginia, when it should have stated New Hampshire, further delaying Senate consideration of the appointments.

Now the Tribunal has less than two months to promulgate an entire laundry list of regulations and copyright liability fee schedules before the revision act goes into effect on January 1. Among the decisions the Tribunal will be making affecting the music industry are regulations governing the performing rights organizations' access to establishments with jukeboxes (see related story, p. 3), the fees public television and radio will be paying for music, as well as a cable TV royalty schedule. The Tribunal, sometime after 1980, will also be able to consider alterations in the mechanical fees (now 2.5 cents per tune) and the jukebox performance fee (\$8 per box annually).

The Tribunal members — Senate aide Thomas Brennan, Cleveland attorney Clarence James, former Milwaukee radio station

manager Mary Lou Burg, Austin accountant Frances Garcia, and freelance economic writer Douglas Coutler — will probably be sworn in by the first week of November. Garcia and James have been confirmed for five year terms, the others will each serve seven years. All will be paid \$47,500 a year. The members will have to elect a chairman from among themselves, who is likely to be Tom Brennan, a major architect of the copyright revision measure while he served in the Senate and the only member with more than minor experience in the field of copyrights.

Tapes Seized

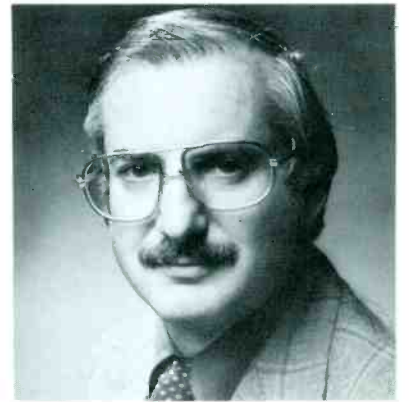
■ NEW YORK—About 3500 allegedly counterfeit 8-track tapes, a supply of counterfeit labels, winding and shrink-wrap equipment, and materials used in manufacturing 8-track tapes were seized by FBI agents here Oct. 26 in a raid on Record Warehouse, Inc., at 8717 Third Avenue, Brooklyn, and on a van owned by the firm.

J. Wallace LaPrade, assistant director of the FBI in charge of the New York office, estimated the value of the seized tapes, equipment and raw materials as being in excess of \$35,000.

Among the seized tapes were allegedly illegal duplications of Fleetwood Mac's "Rumours" (Warner Bros.); George Benson's "In Flight" (Warner Bros.); The Steve Miller Band's "Book of Dreams" (Capitol) and Stevie Wonder's "Innervisions" (Motown).

Roth Joins CBS

■ NEW YORK—The appointment of Myron Roth to the position of vice president, business affairs, west coast, CBS Records, has been announced by Marvin Cohn, vice president, business affairs, CBS Records.



Myron Roth

In this newly created position, Roth will be responsible for directing the business affairs of the CBS Records west coast office. He will report directly to Cohn.

Roth comes to CBS Records from RCA Records, where he had been vice president of business affairs since 1973. Prior to that he was Senior Counsel for RCA, and, before that, was assistant general attorney for NBC.

ELO LPs 'Leaked' To Radio Stations

■ LOS ANGELES—United Artists Records confirmed last week that copies of the new Electric Light Orchestra album, "Out Of The Blue," had been leaked to a number of radio stations nationally.

While the shipping date for the new UA/Jet package remains this Thursday (3), plans to withhold airplay copies until just before national release had to be hastily reshuffled when those stations receiving leaked copies began playing tracks over the air.

Gordon Bossin, VP of marketing, made an official statement on the copies, asserting, "When the enthusiasm for an album runs this high within a company, it is understandable that such a situation may develop. To rectify the situation, we had immediately instituted blanket mailings to all radio formats and distributors."

White Platinum

■ LOS ANGELES—Arnie Orleans, senior vice president, marketing, at 20th Century-Fox Record Corporation, has announced that Barry's album, "Barry White Sings For Someone You Love," has achieved platinum status. Also, his single, "It's Ecstasy When You Lay Down Next To Me," has become White's fifth single to achieve gold status.

WEA Austria Bows; Zitta Appointed MD

■ NEW YORK — Guenther Zitta has been named managing director, WEA Austria, it was announced by Nesuhi Ertegun, president of WEA International.



Guenther Zitta

The new company, the second new WEA record company to open on the continent in six months, will start on January 1. It will be headquartered in Vienna, at 1080 Wien, Floriengasse 50.

Zitta came to New York last week to discuss company plans and to meet personally with WEA International management in the U.S. He will then participate with all other WEA International managing directors at the international executive meetings in Barbados from Oct. 26 to Oct. 31.

Before his new assignment, Zitta was chief executive of the Bellphon Record Company, which he also founded. Prior to that, he held executive positions at Amadeo Records.

Foreigner's Double Platinum Party



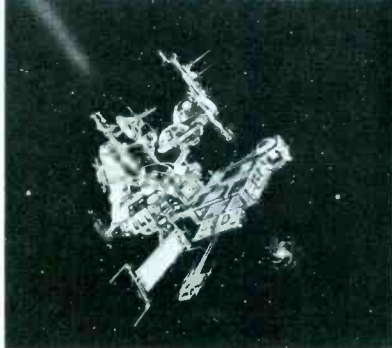
Atlantic recording group Foreigner, having been on the road virtually non-stop last April, wrapped up their first tour this past Sunday (23) with a headlining show at Detroit's Cobo Hall. The band's debut album, "Foreigner," recently passed the double platinum mark and a full contingent of Atlantic representatives were on hand to present the group with specially-prepared plaques commemorating this milestone. Thus far, the lp has yielded two top 16 singles, "Feels Like The First Time" and "Cold As Ice." Shown gathered at Detroit's St. Regis Hotel for an after-show party are, from left: (standing) Atlantic midwest regional promotion director Mike Manocchio, Ian McDonald & Dennis Elliott of Foreigner, group manager Bud Prager, Foreigner's Ed Gagliardi, president Jerry Greenberg, Lou Gramm & Al Greenwood of Foreigner, senior vice president of promotion Dick Kline, local promotion rep Ron Counts (behind), Foreigner's Mick Jones, west coast director of a&r John David Kalodner, and east coast publicity manager Art Collins; (in front) road manager Larry Griffith, promoter Rick Kaye and director of artist relations Perry Cooper.

**We must interrupt
the here and now for stars
from somewhere else.**

SPACENEWS

**AFRICA'S SECTOR, New Earth, 3077 A.D. - A
time warp team of rock music greats from pre-
realization Earth including Dave Cousins of The
Strawbs, Annie Haslam of Renaissance, Anthony
Phillips ex of Genesis, The E Street Band's Clarence
Clemmons, Rod Argent, Arthur Brown, Percy
Synergy today joined the Intergalactic Tour-
ing Band for a musical debut that has stood
the test of over 1,000 years. These past
greats left on a ten year free concert
tour of the Far Colonies in Vibracoin
Globe-controlled Star Drive ships.
The concert will be held at
the Orbital Entertain-
ment Dome.**

INTERGALACTIC TOURING BAND



The Intergalactic Touring Band is orbiting your neighborhood now
on Passport Records marketed by Arista.



Produced By Stephan Galfas & Marty Scott

Injunction Stalls 'Magazine' Album

■ LOS ANGELES—An injunction preventing Mushroom Records from further manufacture and distribution of the album "Magazine" by Heart has been imposed by the U.S. Court of Appeals for the 9th Circuit in San Francisco, pending a ruling on an appeal by the group. The injunction went into effect on Tuesday, October 25, following a 2-1 decision from the panel of judges on the appellate court.

The "Magazine" album was released by Mushroom following an August 9 decision in the U.S. District Court for the Western District of Washington at Seattle lifting a March 10 restraining order that had prevented the label from making commercial use of the recordings known as the "Magazine tapes." The group obtained a stay pending appeal of the August 9 decision that has been in effect since August 26, temporarily preventing Mushroom from further exploitation of the album. The new injunction imposed by the Court of Appeals sets up a briefing schedule which will lead to a court decision early next year regarding the release of the "Magazine" album.

Shelly Siegel, vice president and general manager of Mushroom, commented following the court decision: "Despite the delay imposed by the court in resolving this situation, I am optimistic that Mushroom will ultimately prevail in this case. However, in view of the court's decision to review the lower court's ruling in our favor, I must request that all radio stations with copies of 'Magazine' cease and desist from playing the album until such time as the matter is favorably resolved."

Whittemore Taps Two

■ LOS ANGELES—Donald Harrison Whittemore, president of the Whittemore Corporation, has announced the appointments of Maria Polivka and Russ Palmer to executive positions in the Hollywood - based promotion firm.

Maria Polivka has been named as national promotion director. She comes from 10Q Radio where she served as assistant program director. Past associations include four years with RCA Records west coast promotion department.

Russ Palmer is appointed as director of special projects. His background includes national and west coast promotion for UA, RSO and Warner Bros. Records. He also was associated with KGI Radio as assistant program director.

Playboy's Future Remains Uncertain

By SAMUEL GRAHAM

■ LOS ANGELES — Following the recent resignation of label president Tom Takayoshi, the exact future of Playboy Records remains uncertain. Playboy spokesmen report that "substantial conversations" regarding a possible label restructuring are continuing with CBS, with whom Playboy made a distribution deal last April, but it is unclear at this point what that restructuring will involve.

Playboy's national promotion director, John Wellman, has resigned as well, along with r&b promotion director Jay Butler; however, the label's Nashville division will apparently remain as is. Dick Rosenzweig, executive vice president of Playboy Enterprises, the label's parent company, told RW that the current situation "goes back several months. When I first came to Los Angeles from Chicago, we knew that we had to take a heavy look at Playboy Records, and it was decided that in the best interests of the label, its artists and the organization itself, a different structure should be imposed on the label."

Rosenzweig added that a continuation of the distribution arrangement with CBS is "likely." Should CBS and Playboy continue to be associated, he said, it is possible that "a split label might evolve out of this," a Playboy/Epic label as opposed to a Playboy label per se; such a development would indicate a change in the CBS/Playboy relationship from its original "associated label" status to production deal status, wherein CBS/Epic would buy completed Playboy masters and artwork and distribute them

with both Playboy and Epic logos prominently displayed.

A spokesman for Beserkley Records, which had pacted with Playboy for national distribution prior to the CBS/Playboy deal, said that the Bay Area independent was not involved in the current reshuffling. "It doesn't affect us because our relationship with Playboy ended on September 1st of this year, by mutual and amicable agreement," he noted, adding that Beserkley thus has no remaining distribution link with CBS at present, since the original pact was with Playboy, not CBS.

"Beserkley Records is very sorry to hear of Tom Takayoshi's resignation," he continued. "We are certainly appreciative of the fact that Playboy assisted us in achieving national distribution for the first time." No new U.S. distribution deal for the label is being set at present, although it is believed that several majors are huddling with Beserkley's Matthew Kaufman for those rights.

Jewel, Vesper Pact

■ SHREVEPORT, LA.—Jewel Records President Stan Lewis has announced an agreement whereby Jewel will distribute the Vesper label along with its own black gospel product.

The Vesper label will retail for the same price as Jewel Gospel, \$6.98 for albums and \$7.98 for tapes. There are nine albums in the Vesper catalogue by such artists as Shirley Caesar, James Cleveland, Clarence Fountain and The Five Blind Boys from Alabama, Swan Silvertones and Rev. Claude Jeter.

CBS Fetes Mary Kay Place



Columbia Records recently held a special luncheon for artist Mary Kay Place. Ms. Place made a promotion visit to New York in conjunction with her new album "Aimin' To Please." The lp, produced by Paul Ahern, features a duet with Willie Nelson, entitled "Something To Brag About." Ms. Place is currently preparing an extensive tour to begin early next year. Pictured at the luncheon are, from left: (seated) Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; Mary Kay Place; Jack Craig, senior vice president and general manager, marketing, CBS Records; Don Dempsey, vice president, marketing, Columbia Records; (standing) Bob Sherwood, vice president, national promotion, Columbia Records; Don DeVito, vice president, talent acquisition, Columbia Records; Arma Andon, vice president, artist development, Columbia Records; and Paul Smith, vice president, marketing branch distribution, CBS Records.

BLUE OYSTER CULT TOUR

- 10/7 Memorial Aud.
Utica, N.Y.
(with BeBop deLuxe)
- 10/9 Civic Center
Augusta, Maine
(with BeBop deLuxe)
- 10/10 Rockland Community
College Fieldhouse
Suffern, N.Y.
- 10/12 Central Mich. Univ.
Fieldhouse
Mt. Pleasant, Mich.
- 10/13 IMA Aud.
Flint, Mich.
- 10/14 Civic Center
Hammond, Inc.
- 10/15 Veterans Memorial Aud.
Des Moines, Iowa
(with Ram Jam & Cheap Trick)
- 10/16 RKO Orpheum Theatre
Davenport, Iowa
(with Ram Jam)
- 10/19 Dane Co. Coliseum
Madison, Wisc.
- 10/20 Mary E. Sawyer Aud.
LaCrosse, Wisc.
- 10/21 Brown Co. Arena
Green Bay, Wisc.
- 10/22 Riverside Arena
Austin, Minn.
- 10/23 Arena
Duluth, Minn.
- 10/24 Arena
Milwaukee, Wisc.
- 10/26 Auditorium
Omaha, Neb.
- 10/27 Kiel Aud.
St. Louis, Mo.
(with Black Oak & Cheap Trick)
- 10/28 Municipal Aud.
Kansas City, Mo.
(with Black Oak & Cheap Trick)
- 10/29 Fairgrounds Pavilion
Tulsa, Okla.
- 10/30 Memorial Coliseum
Corpus Christi, Tex.
- 11/3 Le Centre Civique
Lake Charles, La.
- 11/4 Joe Freeman Coliseum
San Antonio, Tex.
- 11/5 Sam Houston Coliseum
Houston, Tex.
- 11/6 Moody Coliseum S.M.U.
Dallas, Tex.
- 11/8 Memorial Coliseum
Lubbock, Tex.
- 11/9 Co. Coliseum
El Paso, Tex.

THIS IS "SPECTRES!"



THIS IS THE BLUE ÖYSTER CULT.
ON COLUMBIA RECORDS AND TAPES.

Rolling Stone Sets FM Simulcast Of 10th Anniversary TV Special

■ NEW YORK — Rolling Stone magazine will celebrate its tenth anniversary on November 25 with a special two-hour prime time broadcast on CBS which will be simulcast in true synchronized phased stereo to 15 major market FM stations, it was announced last week. Participating stations will receive free, on a barter basis, two continuous hours of programming and commercial content via AT&T dual 15 KHZ program line phased-4 stereo in synch with the video transmission originating from CBS transmission centers in New York and Los Angeles.

Comas Joins A&M

■ LOS ANGELES — Allen Levy, national publicity manager, A&M Records, has announced that Nduyanyu Bernard Comas has been appointed to the post of national publicity coordinator, special markets.

Prior to joining A&M, Comas had been an independent publicity consultant, most recently involved with summer tours and special projects for David Steinberg and Associates, working with such acts as Chuck Mangione and The Crusaders.

Capitol Prom. Randall

■ LOS ANGELES — Nikki Randall has been promoted from an assistant in Capitol Records' market research department to the newly-created position of manager of music research for the label, according to Don Zimmermann, CRI executive vice president and chief operating officer.

Ms. Randall joined Capitol in 1969 and worked as a departmental assistant in several different divisions before becoming a market research statistical analyst and most recently a market research assistant.

Stations confirmed for the simulcast are: WNEW-FM (New York); K-WEST (Los Angeles); WABX (Detroit); KSAN (San Francisco); WBCN (Boston); WMMS (Cleveland); and stations in St. Louis, Dallas, Minneapolis, Atlanta, Miami, Chicago, Philadelphia, Pittsburgh and Washington, D.C. More stations will be added before the broadcast.

The show, which is highlighted by three major musical segments, stars Ted Neeley, Patti Labelle, Art Garfunkel, Gladys Knight and the Pips, Steve Martin, Bette Midler, Jerry Lee Lewis, Richie Havens, Mike Love, Melissa Manchester, Keith Moon, Billy Preston, Donnie Osmond, Jann Wenner, Ben Fong-Torres, Cissy Spaccek and Phoebe Snow, among others.

ABC Campaign Stresses Novel Incentives

■ LOS ANGELES—ABC Records' holiday marketing and merchandising campaign is attempting to transform a traditional retailer complaint into a market advantage through its newly unveiled "Display It Again, Sam" program, a national advertising and merchandising push that will use a separate sweepstakes and display contest, together with a toll-free telephone service that will double as contest outlet and retailer "hot line," to motivate smaller retail outlets.

"It's simply aimed at retailers who usually get no support," explained label VP, marketing and creative services, Barry Grieff, who developed the campaign in conjunction with ABC's creative services and advertising staffs. Grieff said that while the campaign will be directed toward all retail outlets, with primary initial exposure via the label's current trade advertising following a teaser ad series in recent weeks, the focal point for the push and much of its expected

Foghat Benefit Concert



Foghat presented David Hall, head of Rogers and Hammerstein Archives, the recording division of the New York Public Library, with a check for \$5,000 and the entire Arhoolie catalogue at a reception in the Lincoln Center branch of the library. The blues-tribute concert took place at the New York Palladium, and featured performances by Foghat, Eddie Kirkland, Honey Boy Edwards, John Lee Hooker, Otis Blackwell, Muddy Waters, Johnny Winter and Paul Butterfield. Pictured from left are David Hall, Dave Peeverett, Rod Price, Craig MacGregor, Roger Hall of Foghat, Eddie Kirkland and Johnny Winter.

effectiveness are being viewed in terms of mom-and-pop retailers, isolated locations and "retail stores that, because they may not be the flagship store of a given chain, or in the chain's most active market, are the last to receive support from labels."

With two toll-free area code 800 exchanges already operating, retailers contacting the label will be automatically entered into the sweepstakes portion of the promotion, with prizes to be randomly awarded and to include Datsun automobiles, RCA video cassette recorders, Puch mopeds, telephone answering units, and Kodak instant cameras.

Label advertising and a special four-color contest pamphlet, which reprises the ad copy, however, highlights the program's second phase, a display contest whose winners will be eligible for a second set of prizes. Subtitled "The case of the neglected retailer," the push will make individual artist and product posters and display materials on all key label acts, along with stand-up displays, buttons, t-shirts and posters created for the campaign itself, available to retailers phoning in via the toll-free numbers.

Prizes for the contest will be awarded in three different store size categories, "so that smaller stores won't have to compete directly with large outlets," according to Grieff. Thus, winners in each of the categories, ranging from stores under 2,000 square feet to the largest category of outlets exceeding 4,000 square feet, will receive grand prizes of European vacations, first prizes of Caribbean cruises, and other bonuses, including luggage and color televisions.

The label's toll-free number

will also be used for special weekly conferences between retailers and company executives and roster talent. "We're going to isolate an hour or two a week when they can phone in and talk to a specific artist and executive," Grieff said, adding that designated acts and label personnel will be announced in advance through trade advertising. "We're putting our artists and executives on the line, in that sense; if someone wants to call me up and complain, or bring a problem to Steve Diener's attention, they'll have that chance." In addition to label president Deiner, Grieff himself and recently-named promo/sales VP Gary Davis, the campaign is already lining up other department heads and top label acts to commitments for the phone-in segments of the campaign.

Grieff admits that there were some misgivings about the lengthy "story" copy included in the basic ad/folder for the campaign. Using a "hard-boiled" approach taken from detective fiction and a first-person narrator whose lack of business ("Yeah, my business is selling records, but I wasn't breaking any records for sales, if you know what I mean") is solved by "Sam," the trench-coated mascot for the campaign, the copy points to retailer neglect as an "epidemic." However, Grieff noted, the candid approach being taken could win the label a new level of retail support during the crucial holiday sales period.

Grieff developed a more complex retailer/customer sweepstakes push for A&M last year, prior to joining ABC; ABC itself meanwhile mounted a major fourth-quarter incentives program last year.



...Expect No Mercy



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Produced by Manny Charlton

Mountain Managements, Ltd.

SP 4666



THE NEW NAZARETH ALBUM ON A&M RECORDS @ TAPES

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ THAT'S "FM", NOT S/M: We mistakenly reported last week that **Richard Kimball**, **Ned Doheny's** personal manager, would be playing the part of "a hard-nosed radio general manager" in the Universal feature "FM;" apparently that's the role that will be played by E/A chief **Joe Smith**. Executive producer **Irv Azoff** gave us a call recently to let us know that "executive producer" really means that he's handling hairstyles and wardrobe details—"I'm also in charge of obtaining the 'Thank God for **Walter Yetnikoff**' and 'God save **Charlie Lake**' signs," Azoff said. "**Ron Alexenburg** was going to play an over-weight promotion man, but he lost all that weight, so he's out . . ." Meanwhile, reports are that Azoff and **Front Line Management** will be donating their considerable supply of gold records to be used as props in the offices of "Q-SKY," the radio station being constructed as "FM's" authentic centerpiece. Irv also wanted to make sure that **Sam Bellamy**, **Bonnie Simmons** and **Shelley Stiles**, radio people all, were given some recognition for all of their help on the film.

WELL, EXCU-U-USE ME: In our report on Steve Martin last week, we neglected to mention that Artist Consultants—Lou Robin and Alan Tinkley—is promoting the tour.

CAUGHT IN THE UNDERTOW? You never know just who's going to end up riding—or at least wading in—the new wave. Our street informants tell us that **Fleetwood Mac's Christine McVie** was at the Whisky not long ago to hear **Devo** (she missed the **Wierdos**, inexplicably). It's really not so strange; McVie is a former art student, as are the members of Devo, and the band's show evidently incorporates interesting elements that go beyond the normal high-volume insults that comprise most new wavers' live "acts." There's absolutely no truth to the rumor that McVie and the other Macs are now affecting those kinky punk hair-dos and will be calling their next album "Phlegm" . . . **Backstage Pass**, the all-female (except for the drummer) quintet, will be opening for **Elvis Costello** when he hits town . . . On November 3 in Santa Barbara, a new band called **The Future** will play a benefit for station KCBS. The show will be put on by Panic Productions in coordination with the University of California/Santa Barbara's A.S. Concerts. It will effectively mark the debut of the band, which was described to us as "space rock and roll."

THAT'S SWELL, BUT WILL YOU TAKE MASTER CHARGE: In last week's column we mentioned the showing of original album cover artwork featured in the new book called "Phonographics" (and it was about time for some legit recognition, we might add) that was to be held at the Mirage Gallery here in Hollywood. Well, we went and checked out the opening, and came back alternately salivating over the quality of much of the work and sighing over the big bucks—and we're talkin' BIG, at least as far as the average, impoverished (but oh so dedicated) trade writer is concerned—required to purchase same. About the cheapest item we saw was the cover of Fleetwood Mac's "white album" (photography by **Herbert Worthington**), signed by the group and going for \$500, which didn't seem unreasonable. As far as the other stuff went—and artists like **David Willardson**, **Dave McMacken**, **John Van Hamersveld** and **Peter Palombi** were featured prominently—prices in the \$1500-\$2000 range were common, which immediately reduced most potential buyers to mere spectators. If a piece was for sale but marked "Inquire at desk," one might as well as have been buying a vintage Duesenberg: if you have to ask the price, you can't afford it, chum. For instance, the framed credits to "Exile On Main Street," hand-lettered by **Mick Jagger**—informed sources tell us that it was going for ten grand. And that's not to mention the 20K for **Philip Garris'** "Blues for Allah" cover or the supposed 30K for the **Kelley/Mouse** "Europe '72" **Grateful Dead** graphics. OK, sure, we said, hustling off to the buffet table for another round of carrot cake and swiss cheese . . . and early this week we could be found at the nearest discount art mart, buying plastic frames for our cardboard album covers and passing them off as exclusive, signed originals . . .

FEEDBACK: We ran into L. A. Times pop columnist **Robert Hilburn** last week, who told us that **RW's** recent DIALOGUE with **Jeff Wald** led to an interesting phone call. Seems Wald's comments about the critic's high praise for acts that subsequently didn't make it induced one of them, **Kate Taylor**, to phone Hilburn and assure him Wald's verdict was premature. "The '70s aren't over yet," warned sister Kate, whose recent single and forthcoming lp, marking her new contract with Columbia, were produced by brother **James Taylor** . . . Rolling Stone's **Dave Marsh** offered so passionate a tribute to **John Lennon** that we thought he should know that both John and **Yoko** have been back in the states recently: they were in New York last Friday (21) for the wedding of actor **Peter Boyle** and writer

(Continued on page 68)

BS&T at The Troub



Backstage, following **Blood, Sweat and Tears'** Troubadour performance are from left, kneeling and sitting from ABC: **Steve Diener**, president; **Bill Craig**, national dir. of promotion, special markets; standing: **B. J. McElwee**, dir., national field sales; **Skip Byrd**, VP, national sales; **Elaine Corlett**, VP of artist development, international; **Dino Barbis**, dir. of national promotion; **Gary Davis**, VP, sales/promotion; **Jan Scott**, national dir., lp promotion; **Charlie Kendall**, music dir., KWST-FM, LA; **Sunny Schneir**, management, BS&T; **David Clayton-Thomas**, BS&T; **Sheldon Heller**, president, international division; **Richard Green**, VP of business affairs; **Jay Morgenstern**, president, ABC/Dunhill Music; **Marvin Deane**, national dir, MOR and secondaries; top: **Barry Grieff**, VP of marketing and creative services; **Mark Meyerson**, VP of a&r.

Zappa Sues Discreet, Warners

■ LOS ANGELES—Frank Zappa's manager, **Bennett Glotzer**, has announced that on October 25 Zappa filed a lawsuit in the Los Angeles United States District Court against Warner Bros. Records and Discreet Records, seeking damages of five million dollars.

Live LP

Zappa also seeks preliminary and permanent injunctions against the defendants, prohibiting them from manufacturing, pressing, selling, releasing or distributing an album entitled "Zappa in New York."

In the lawsuit brought by attorney **Harvey Fierstein**, Zappa claims that Warner Bros. and Discreet have pirated his album and the nine original musical compo-

sitions that appear on it. Zappa further claims that he has not issued any licenses for the release of the album or songs, and he seeks to enjoin Warner Bros. and Discreet from using his name, image and likeness in promoting the album.

In the hearing held before U.S. Judge **Malcolm C. Lucas**, attorneys for Warner Bros. and Discreet stipulated that they would not manufacture, press, sell, release or distribute the aforementioned album pending further rulings by the court at a hearing to be held on November 3. A spokesman for Warner Bros. Records told **Record World** that "the matter is in litigation, and it is therefore inappropriate for us to comment at this time."

Funzone in L.A.



Recently, Phonogram/Mercury and First Artists Records presented the group **Funzone**, at L.A.'s **Roxy Theater**. The date marked Funzone's debut appearance and kicked off an extensive tour the group is planning in conjunction with their newly released lp. After the show, the group was greeted backstage by some of their friends. Pictured from left are **Charles Fach**, executive vp and general manager of Phonogram, **Tim McIntire** of Funzone, **Tommy Mazzetta**, local promotion man for the label, the group's **John Rubinstein**, national promotion manager for Mercury Records, **Jim Taylor** and **Gary LeMel**, head of First Artists Records.

Ronnie Van-Zant

Steve Gaines

Cassie Gaines

Dean Kilpatrick

New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ **WHOA DOCTOR:** Parallels would have to be drawn to **The Beatles** at Carnegie Hall, **The Who** at the Murray the K Show, **Jimi Hendrix** opening for the **Young Rascals** in Central Park or **Bruce Springsteen's** week at the Bottom Line for sheer energy, excitement and promise when **Graham Parker and the Rumour** wound up their American tour last week with a special "midnight" show here.

Despite his nearly unanimous approval on the press level over the past year, Parker's ascension has been anything but meteoric. His album sales have yet to reflect his notices and his performances here have been impressive but spotty. At the Palladium and two days later at the Bottom Line he was a new man who blossomed into an aggressive figure, coming out from behind his oversized acoustic guitar to take charge. The four man horn section provided the punch to the Rumour's sound and Parker was finally able to beam with confidence in his group, his material and himself through an impeccably paced set of new and recent album material.

With songs like "Soul On Ice," "I'm Gonna Tear Your Playhouse Down," "Thunder and Rain," "Stick To Me" and "The Heat In Harlem" from the new album, Parker flashed with inspiration while still being able to lean into numbers like "White Honey," "Back To School Days," "Pouring It All Out," and the song that has become the showpiece, "Don't Ask Me Questions." The Bottom Line show was an important milestone in Parker's career: he showed that he is capable of delivering the goods, and when he returns early next year there's no reason why he shouldn't be a headliner.

Another highlight in what seemed to be an extraordinarily good week for live music was **City Boy's** first Palladium appearance which turned out to be one of the most impressive and well received sets by an opening act on a triple bill there. With three albums behind them now and considerable stage experience from several British tours, the group has constructed an entertaining show with enough strong material that songs like "Deadly Delicious" and "Hap-Ki-Do Kid" could not be squeezed into their allotted 40 minutes. The group has a couple of free days in New York before they return to England next month and it would be our loss if they don't get booked into the Bottom Line for at least one of those nights.

DANCIN' AGAIN: AM radio is not something we listen to a great deal these days, but every now and then a special record catches our attention and leads us to believe that good music will out in the end, after all. So it is that we are gladdened by **Johnny Rivers'** return to the charts via a superb **Jack Tempchin** song called "Swayin' To The Music (Slow Dancin')," which is just the sort of gentle rocker that Rivers has used in concert with full-tilt rock and roll to build and sustain a career that is impressive, to say the least, for the quality of its output over nearly a decade and a half of hits. In between his first hit in 1963 ("Memphis") and the latest one, Rivers has also been busy cutting quite a figure for himself behind the scenes in the music industry. He teamed with **Lou Adler** in founding Dunhill Records, and was instrumental in organizing the Monterey Pop Festival in 1967. In the '60s the first act signed to his own label, Soul City Records, was a group called the **Versatiles**, which he renamed the **Fifth Dimension** and supplied with songs by a then-unknown songwriter, newly-signed to Rivers' publishing company, named **Jimmy Webb**. What more is there to say about the collaboration?

Impressive credentials those, but not nearly so impressive as his achievements as a recording artist. Today when we listen to "Summer Rain," "Seventh Son," "Secret Agent Man," "Poor Side of Town" et. al., and particularly his brilliant "Rewind" album, we hear a singer who has proved that commerciality and good taste need not be strange bedfellows.

Rivers' new album on the Big Tree-distributed Soul City label, titled "Outside Help," maintains the same high standard of his earlier recordings and as such is cause for celebrating his return to the active list. So where has he been to these last couple of years? Trying to extricate himself from "unpleasant situations" with major labels, he told us last week.

"My career's had its ups and downs," he explained. "Looking back there's lots of things I may have done differently, but overall I'm pretty happy with it. I just wish I could have stayed with one record company rather than switching around like I've done. But I had no choice because I was with companies that were sold. That was part of the problem. When I was on Imperial years ago that was like my

(Continued on page 69)

Who In The World:

Stones 'Live' a Landmark LP

■ **NEW YORK**—"Love You Live," the seventh album by the Rolling Stones on Rolling Stones Records, is an appropriate landmark in the band's career for a number of reasons.

Recorded live in Paris and Toronto during 1976 and 1977, the album is a positive reminder of the Stones' alluring power onstage, a dynamic that is quite distinct from the role they play inside the recording studio. And since it is separated in time by some seven years since their last live album ("Get Your Ya-Yas Out," recorded during the 1969 tour), "Love You Live" also serves as a documentary of the band's musical evolution during that better part of a decade.

On another level, "Love You Live" signals the close of one phase of the Stones' business career. Re-signed by Atlantic Records chairman Ahmet Ertegun last March, for continued distribution of all future product on the label for the U.S. and Canada only, "Love You Live" represents the final Stones album that will be distributed worldwide by Atlantic. Beginning with their next lp,

which is now being recorded at EMI Studios in Paris for a projected 1978 release, EMI will be the distributors of Rolling Stones Records for the rest of the world.

Coupled with the announcement of the Stones' new distribution agreements with Atlantic and EMI was the announcement one month later by Ahmet Ertegun that Earl McGrath had been appointed president of Rolling Stones Records. McGrath, formerly Atlantic's director of press/artist development since 1974, has been associated with the company since 1970. Rolling Stones Records will soon release the debut single of former Mamas & Papas-leader John Phillips (with an lp to follow); and McGrath indicates that the label will have further signings to announce in the months ahead.

The fact that the Rolling Stones have enjoyed uninterrupted commercial success since initiating their own label in 1971 reaches out to the raison d'être of "Love You Live" — and more. The double-lp set was certified RIAA gold on September 20th, exactly two weeks after its national release date. This echoes the Stones' track record for their half-dozen previous albums, all certified gold within two weeks of their release. "Black and Blue" (April, 1976); "Made in the Shade" (July, 1975); "It's Only Rock 'n Roll" (October, 1974); "Goat's Head Soup" (September, 1973); "Exile On Main Street" (May, 1972); and "Sticky Fingers" (May, 1971). Their single, "Angie," was certified RIAA gold in 1973; and their last album, "Black and Blue," was certified platinum in 1976 under the then-new RIAA standard of 1 million units.

With the inauguration of Rolling Stones Records some six and a half years ago, the band made a quantum musical leap the effects of which are still being felt, just as their influence on rock in the 1960s was a proven factor.

The Rolling Stones' chronicle comes full-circle on "Love You Live" with the four songs that were recorded last March at Toronto's 350-seat El Macommo room, where (quoting John Rockwell in the New York Times) "they went back to their roots, knocking out raunchy British rhythm and blues in a smoky club." They identify their origins with Chuck Berry's "Around and Around" and Willie Dixon's "Little Red Rooster"; and then reassert their authority in that genre by delivering potent new versions of Muddy Waters' "Mannish Boy" and Bo Diddley's "Crackin' Up."

Col Names Fishel To A&R Post

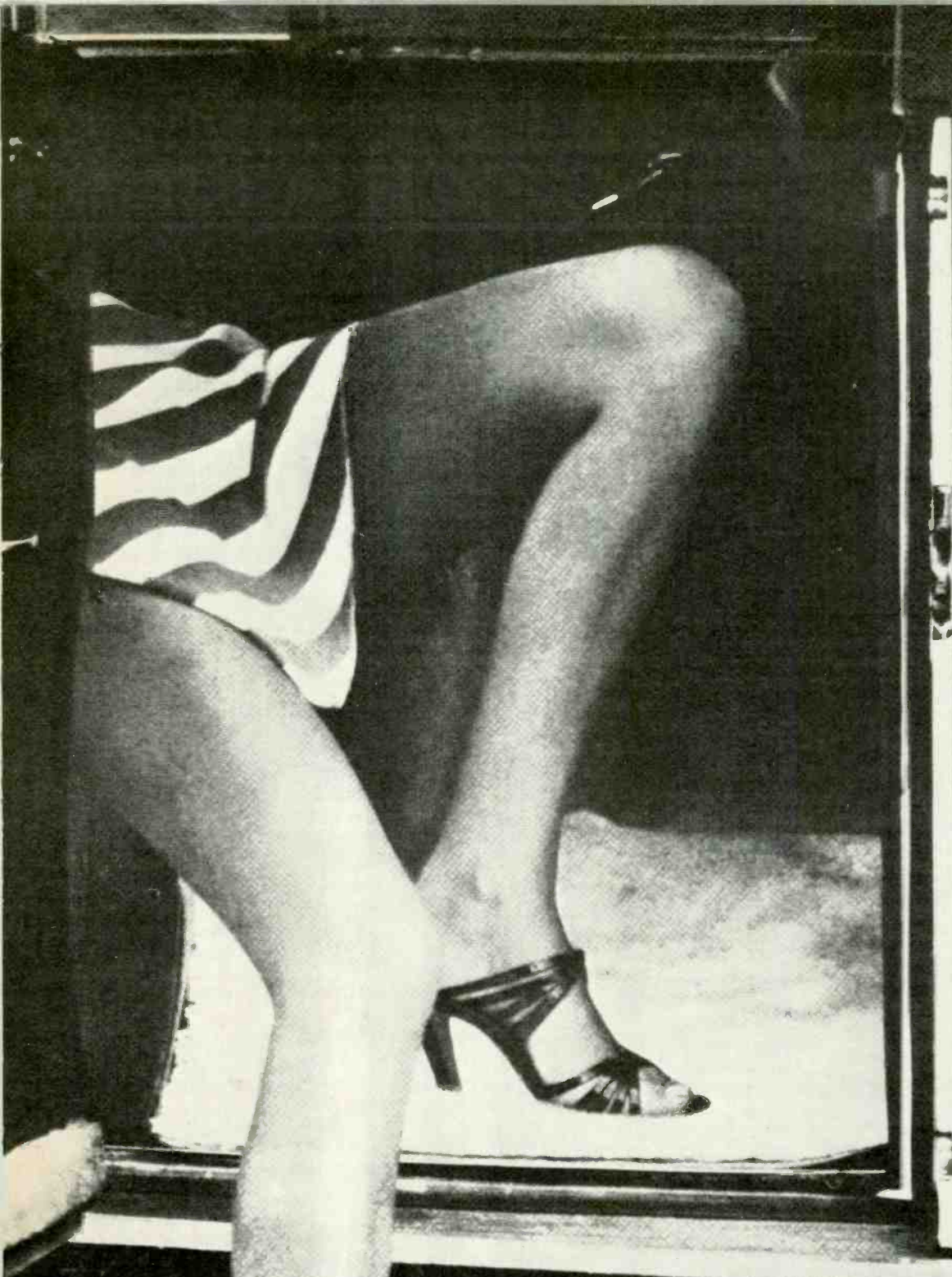
■ **NEW YORK**—Mickey Eichner, vice president, a&r, Columbia Records, has announced the appointment of Jim Fishel to the position of a&r manager, Columbia Records, east coast.



Jim Fishel

In his new position, Fishel will be responsible for recommending the signing of artists, reviewing material and coordinating the recording activities of many of the artists currently on the east coast roster. He will report directly to Gregg Geller, director of a&r, east coast, Columbia Records.

Prior to joining Columbia Records, Fishel was an editor at Billboard magazine's east coast office.



Brand X wins hands down.

Brand X moves ahead of competition and takes Jazz-rock into a whole new era. It's that advanced. Their first two albums won critical raves as did their amazing live concert from which their new live album was recorded. The group consists of drummer Phil Collins, Robin Lumley on keyboards, Percy Jones on fretless electric bass, John Goodsall on guitars, Morris Pert on percussion and Kenwood Dennard also on drums.

THEY'RE ALL GIVING X
A GOOD NAME.
BRAND X "LIVESTOCK" ON
PASSPORT RECORDS.



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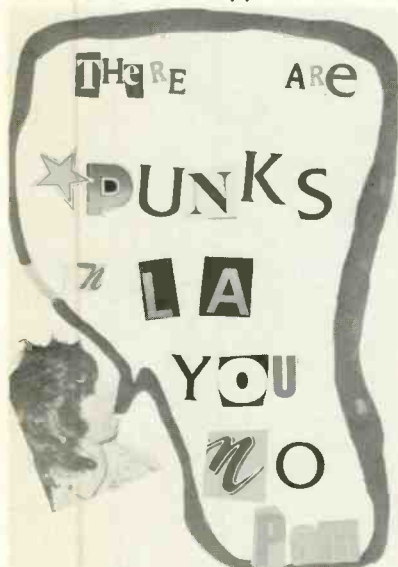


NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **PREVIEW:** It has been said that the new wave will die or flourish with the long awaited release of the **Sex Pistols** album. "Never Mind The Bollocks Here's the Sex Pistols" was released in the U.K. last week and we are happy to report that the new wave should be healthy for some time to come and the influence of the album should spread well beyond that. With all four of their singles among the eleven tracks, the group could have padded an album with Ventures "b" sides and it still would be a significant release. The group instead maintains a high standard with songs like "Seventeen" ("I'm so lazy, a lazy sod"), "Liar," "No Feelings," and the savage "E.M.I." which is their side of the story. Warner Bros. will release the album here in about two weeks.

GET WISE: Recently, we have been besieged with cards and letters like the one that appears here from angry L.A. punks who feel that



we do not devote enough space to the scene out there. All we can say to that is just give our regards to the Dodgers, willya?

VINYL RAPS & TALKING HEADS: Since we began this bi-weekly **RW** feature, comments with the word "legitimize" have been furiously flying. Well, we're glad to say it's spreading and on October 12 Buffalo State College (New York) hosted "Vinyl Raps & Talking Heads," a new wave symposium. Congratulations to local DJ Gary Storm and BSC's Student Union Board for managing to get Arista's president **Clive Davis**; Rolling Stone editor **Dave Marsh**; Village Voice editor **Robert Christgau**; Creem editor **Billy Altman**; Creem founder **Lester**

Bangs; and **Ken Kushnick** of Sire Records to seriously discuss the ramifications of new wave music for an evening. New wave is presenting the industry with its hottest, most controversial challenge in a long time and the symposium focused on the prospects of perpetuating its vitality, expanding its popularity beyond cultism and avoiding the pitfalls open to any new and vibrant scene. Critics on the panel spoke with a very watchful and cautious eye of the scene today. There's great concern that new wave won't be allowed to mature properly because, unlike its predecessor of a decade ago, today's music doesn't have the luxury of proliferating in an era of relative innocence.

Discussions of new wave can't put a lick to the real thing, so the symposium closed with a performance by New York's Talking Heads. The Heads surfaced through CBGBs and their music now encompasses other styles and bears out Clive Davis' comment that the "bands will transcend the hype . . . it's the individuals, not the classification."

HEY, WHO'S THAT GUY WHO SPEAKS FUNNY?: The **Jam's** appearances in L.A., San Francisco, Boston and New York scored big points for the Britishers who were recently featured in a one-hour punk special aired on the **Lee Abrams'** chain of FMers. The three man band has the appeal of a hybrid of the very early **Who** and **Beatles** (how many times have you heard that about punk bands?—but they really do!) Unlike the political English punkers who lead guitarist **Paul Weller** feels "use it to get on," The Jam is fiercely patriotic and even played for the Queen's Silver Jubilee. Bands that have been leaving the U.K. for tax reasons "make me sick" said Weller who added, "We're just good working class boys."

LIVE, DISCS & RADIO: Radio station WCOZ-FM hosted a "Halloween" from The Rat in Boston on Sunday (30) featuring **Johanna Wild**. **Lesley Palmiter**, who does the "Boston Beat" on WCOZ on Sundays at midnight, MC'd . . . WRNW-FM's (Westchester) **Meg Griffin** plays new domestics and imports on "The New Rock & Roll Show," Monday nights from 9-10.

Sam Graham tells us that Takoma Records is starting a punk label. The label is called Infected Records, and the first band seems to be known as **Nuclear Valdez**; first single, "Johnny," is due out in mid-November. It will be test marketed in S.F., with possible widespread distribution to follow. Takoma president **Charlie Mitchell** was adamant about calling it new wave, not punk. He said that Takoma is officially distributing and administrating the label, but Infected is wholly

(Continued on page 64)

Dead Boys Noise at Quiet Night



Sire recording artists the Dead Boys, currently in the midst of their first major American tour, recently played at the Quiet Night in Chicago. Seen backstage after the concert are from left: George Garrity, national artist development, Warner Brothers; Bob Skafish, WXRT; Cheetah Chrome, Dead Boys; Jimmy Zero, Dead Boys; Steve Goralski, Warner Brothers Promotion; Stiv Bators, Dead Boys; John Montgomery, VP promotion, Sire Records; Mike Rivers, Sounds Good Record Stores, Johnny Blitz, Dead Boys.

RCA Operas on Stereo Cassettes

■ **NEW YORK**—For the first time, RCA Records this month will begin releasing its best-selling opera catalogue on stereo cassettes. Twelve complete operas will be included in the initial release.

RCA's cassette packages will include two or three cassettes and the packages will be 12" by 6" so that two can be placed side by side in LP browser bins in record stores for maximum exposure. One special feature of the packages will be that they will contain complete librettos.

Selection of the first operas has been based on new and catalog best sellers; included are such RCA artists as Leontyne Price, Anna Moffo, Sherrill Milnes, Placido Domingo, Montserrat Caballe, and such additional international stars as Bir-

git Nilsson, Renata Tebaldi, Renata Crespini, Renata Scotto, Franco Corelli and Sir Georg Solti.

Red Seal Cassettes

RCA's regular Red Seal cassette prices of \$7.98 each will prevail, so that two-cassette packages with libretto will be \$15.96 and 3-cassette package will be \$23.94.

The cassettes all will be Dolbyized.

The list of the operas in the initial release follows: Bizet: "Carmen"; Gershwin: "Porgy And Bess"; Giordano: "Andrea Chener"; Offenbach: "La Perichole"; Puccini: "La Boheme"; Puccini: "Madame Butterfly"; Puccini: "Tosca"; Puccini: "Turandot"; Verdi: "Aida"; Verdi: "La Forza Del Destino"; Verdi: "La Traviata"; Verdi: "Requiem".

Billy Joel Coast Date



Columbia recording artist Billy Joel recently played the Santa Monica Civic Auditorium to a packed house. Backstage after the show CBS representatives congratulated Billy on his performance. Pictured from left: Jeff Shock, road manager, Warren Williams, regional promotion manager, west coast, Columbia Records, Bill Freston, associate director, product management, east coast, Columbia Records, Elizabeth Joel, Billy's wife/manager, Arma Andon, vice president, artist development, Columbia Records, Paul Rappaport, regional album promotion manager, west coast, Columbia Records, Billy Joel, Don Ellis, national vice president, a&r, Columbia Records, Ron Oberman, director, merchandising, west coast, Columbia Records, Chuck Thagard, national director, promotion, Columbia Records, Frank Shargo, director, artist development, west coast, Columbia Records, Bob Garland, local promotion manager, L.A., Columbia Records.

DISPLAY IT AGAIN, SAM



**RETAILERS!
WIN BIG TWO WAYS!**

Huge Display Contest...

PRIZES GALORE!

Enormous
ABC Sweepstakes
Details on back cover

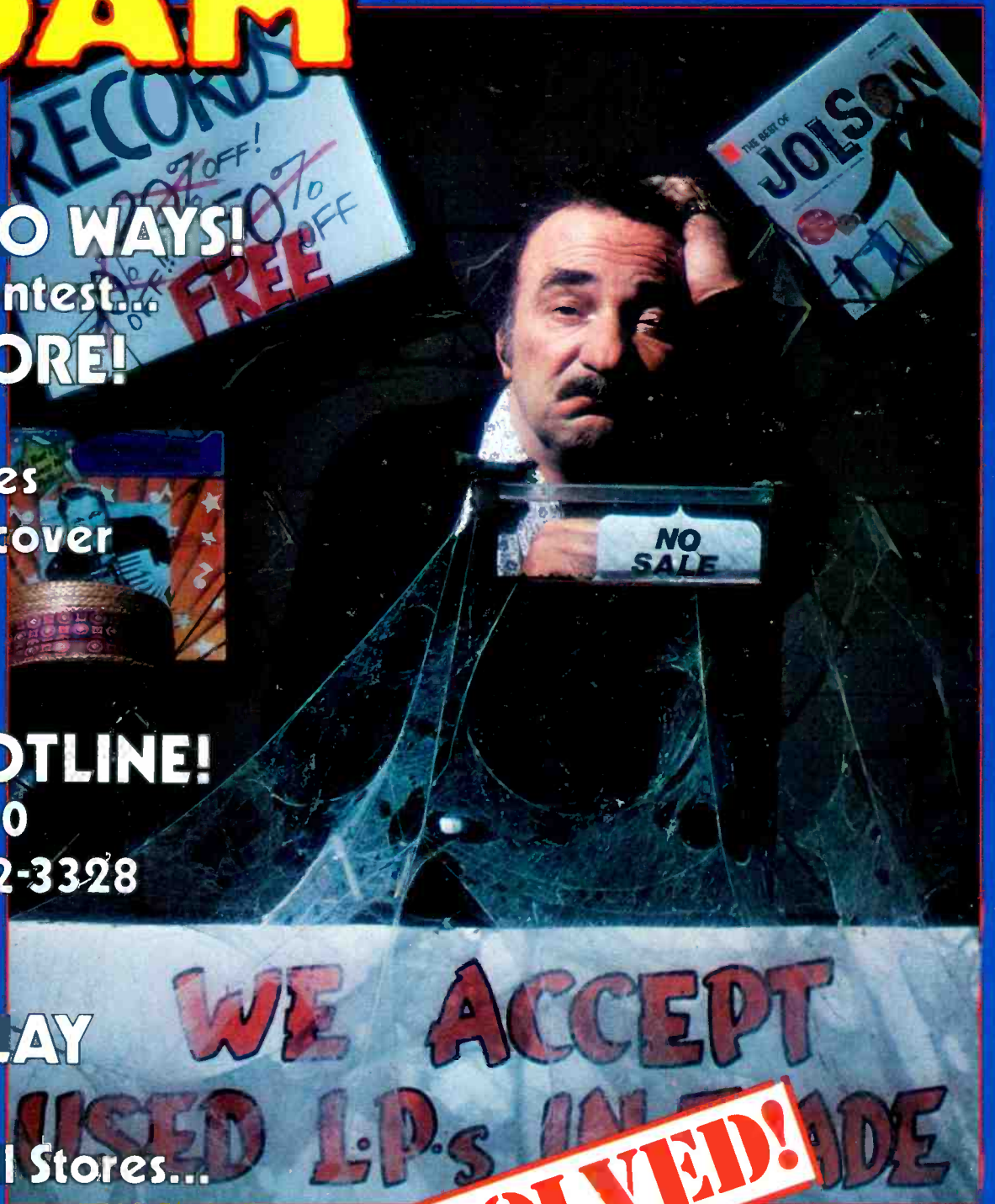
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RETAILER HOTLINE!**

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**YES!
RETAIL DISPLAY
SUPPORT!**
for Large & Small Stores...

**THE CASE OF THE
NEGLECTED RECORD RETAILER**



THE CASE OF THE NEGLECTED RECORD RETAILER

BOY, WHAT A SEASON. I snuffed out my smoke, treated myself to another look at the empty store. A sight to make sore eyes, all right. I turned away, glanced out the window. A few brave people were plowing through the bad weather, but as usual showed no signs of wanting to come in. They kept their eyes averted as they passed.

It was raining, and I hadn't heard from the distribs in a couple of weeks. You never quite get used to the loneliness, though it's an occupational hazard here in the Record Biz.



Yeah, my business is selling records, but I wasn't breaking any records for sales, if you know what I mean.

That's how it is, I thought ironically. Facts of life – especially in your smaller operations. Long weeks of waiting for a scrap of attention from the manufacturers. Struggle to get promotional materials, display stuff – even product. You know how it is.

But the worst of it isn't even measured in dollars and cents. It's the *neglect* that gets you, that empty feeling that there's nobody out there, nobody who cares, no one to talk to.

I stood there awhile, thoughts elbowing each other across my cranium. Maybe it *wasn't* too late for that Army career. Or maybe I could take up upholstery at home, in my spare time. There seemed to be a lot of *that* lately. I shoved my hands deeper into

the pockets of my Cowboy Carl bluejean jacket and heaved another sigh. It echoed like a turbo charged Bugatti.

I turned back to mop some cobwebs from the cash register.

THAT'S WHEN I SAW HIM. He was just sort of standing there, hat cocked rakishly to one side, a half-smile playing stickball on his streetwise face. It was hard to place his age, but he was wrapped in savvy...and a tastefully nondescript suit that peeped out from under his well-travelled trenchcoat.

We looked at each other for a few seconds in silence.

"I didn't see you come in," I said. It wasn't a challenge; just a statement of fact.

"You weren't supposed to," he rejoined. It wasn't a counter-punch; just a statement of fact.

I had a feeling we spoke the same language.

"Can I help you?" I asked. After all, maybe...just maybe...he was a customer.

"As a matter of fact, I think you can help both of us," he answered, shaking some rain off his hat. He plopped it down on the dusty counter like a panther dropping from a tree.

I waited for him to continue. When he didn't, I decided to play a hunch. Looking him in the eye, I leaned across the counter, a half-smile ricocheting around my mouth.

"Okay," I said after the slightest pause, "maybe we should talk."

"Maybe we should. Got any java in this place?"

And that's how I met Sam.

YEAH, SAM HAD BEEN AROUND, ALL RIGHT. Seen it from all angles – up, down, sideways. You know the type. Sharp, but not a sharpie. Tough, but not rough. Nuts-and-bolts approach, but with a cosmic overview. A real man's man.

We talked. And talked. Suddenly it was clear to me why Sam was on the case. Not just my case – *the* case.

The epidemic was big. Real big. I wasn't the only poor neglected, abandoned retailer living out a hermit existence in the sticks. There were thousands of others, big and small, in the same leaky boat.

Sam had been sent in to sleuth it out, come up with some answers, find a way to stop the spread of the heinous crime of "Retailer Neglect."

And he came on like gang-busters.



Of course, for someone of his vast experience, the solution was as easy as ABC – if you'll excuse a little cuteness. Because that solution came in the form of a bold new policy from ABC Records. Their renewed commitment to the Record Retailer, a commitment they were backing up with action.

HERE'S WHAT THEY DID. First, they set up a Hot Line, a toll-free "800" number, for better, surer, closer communication with us retailers. So now we can call them directly, talk to their sales people, their execs, even

CALL : 800-423-5300
DIRECT LINE TO ABC RECORDS
IN CALIF. 800-382-3328

their artists, for Pete's Sakes. Without adding a penny to the phone bill. Music to my ears.

But it's *more* than just talk – or just talking. ABC also offers materials for promotional and display purposes, which they send us, free of charge, for in-store product displays.

In addition to that, incentive programs, sweepstakes, prizes – a total push I just couldn't believe. "Believe it," said Sam. I believed.



HERE'S ALL I HAD TO DO: call the "800" number, toll-free – just one measly phone call and I'm automatically eligible for a sweepstakes prize. Plus, I can ask for whatever available display materials I think I'll need for my display... posters, photos, album covers, etc.

ABC sends them to me. I use my creativity, do the display, then whip out my Brownie and snap a picture of the display. I send it in – THAT enters me in the Display Contest, and maybe I win a prize for Best Display. Maybe not.

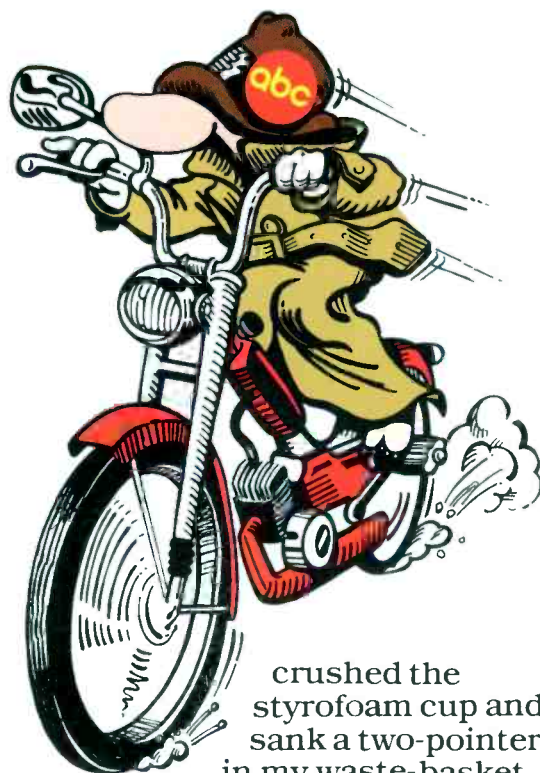
But it's worth a try: prizes include cars, trips, Mopeds, hundreds of other goodies. And there are winners in each of three store categories – small, big and humungus.

Best of all, even if I don't win, I win, if you catch my drift. Because we all know that when you display product, you sell product. Newton's First Law of Retailing. They see, they tend to buy. And ABC has dynamite product to begin with.

■ ASKED SAM, "IS THIS A ONE-SHOT DEAL?"

He fired back his answer, crisply.

"ONGOING," he cracked, and downed the last of his coffee,



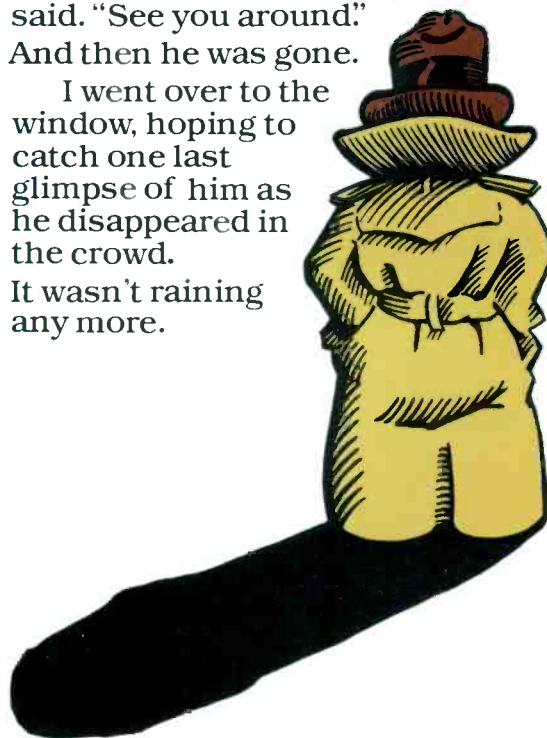
crushed the styrofoam cup and sank a two-pointer in my waste-basket.

Standing up, he looked at his watch. He had places to go, people to see.

"You'll be hearing from me," he said, cryptically. Picking up his hat, he screwed it into place, tightened the belt of his trench-coat, and walked to the door.

"Thanks for the coffee, Kid," he said. "See you around." And then he was gone.

I went over to the window, hoping to catch one last glimpse of him as he disappeared in the crowd. It wasn't raining any more.



abc Records

TM

ABC Sweepstakes and Display Contest Rules and Prizes on Back Page

EASY TO ENTER, FUN TO DO! WIN BIG TWO WAYS!

1 abc SWEEPSTAKES

GRAND PRIZE:
A brand new fuel injected DATSUN 280Z... equipped with air conditioning and AM/FM Radio.



SECOND PRIZE: 2 DATSUN B-210 HATCHBACKS, equipped with automatic transmission, AM Radio, tinted glass.

THIRD PRIZE: 5 RCA SELECT-A-VISION VIDEO CASSETTE RECORDERS, plus an RCA 17" color portable TV to plug your video cassette recorder into.

FOURTH PRIZE: 10 PUCH MOPEDS... The "Newport" model motor bicycle.

FIFTH PRIZE: 25 PANASONIC TELEPHONE ANSWERING MACHINES.

SIXTH PRIZE: 500 KODAK "PLEASER" INSTANT CAMERAS.

OFFICIAL SWEEPSTAKES RULES
NO PURCHASE REQUIRED

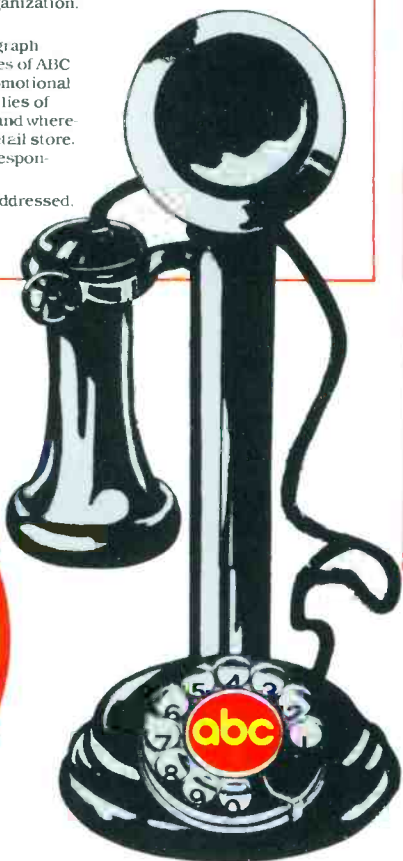
HERE'S ALL YOU DO...

1. Just call us at our toll free number (Calif. 800-382-3328; All other states call 800-423-5300) any time between the hours of 11:00 a.m. E.S.T. and 11:00 p.m. E.S.T. All you need to do is tell us your name and address and you are automatically eligible for a sweepstakes prize. We will take sweepstakes calls up until 11:00 p.m. E.S.T., December 22, 1977.

2. All prizes will be awarded in a random drawing from among all names and addresses received by the D. L. BLAIR CORPORATION, an independent judging organization, whose decisions are final.

3. This sweepstakes is open only to retailers of phonograph records and tapes residing in the U.S., except employees of ABC Records, their affiliated companies, advertising and promotional agencies, and their vendors and suppliers and the families of each. This sweepstakes is void in the State of Missouri and where ever prohibited by law. Limit one prize per family and retail store. No substitution for prizes is permitted. Taxes are the responsibility of the prize winner.

4. To receive a list of major prize winners, send a self-addressed, stamped envelope to: ABC's "PLAY IT AGAIN, SAM" SWEEPSTAKES WINNERS LIST, P.O. BOX 8383, BLAIR, NEBRASKA 68009.



REMEMBER!



"DISPLAY IT AGAIN, SAM"

Design: The Daily Planet

Printing: Vance A. Briggs. Lithographers, Inc.

Photography: Earl Miller

Illustration: Frank Gutierrez

2 abc DISPLAY CONTEST

GRAND PRIZE: A fabulous two-week European vacation for two in London, Paris and Rome! Includes round trip air fare, first class accommodations, continental breakfast, theatre tickets, sight-seeing and much more. Even \$500 spending money!



FIRST PRIZE: A one-week cruise for two aboard the "Fun Ship" Carnivale, sailing from Miami to Nassau, St. Thomas and Martinique. Includes round trip air fare to and from Miami, overnight or day accommodations in Miami for winners from west of the Rockies, and much more. Even \$250 spending money. Sailing date: April 1, 1978.

SECOND PRIZE:
5 G.E. PORTA COLOR II TV's.

THIRD PRIZE: 100 SAMSONITE "GADGET BAGS."

OFFICIAL CONTEST RULES

HERE'S ALL YOU DO...

1. Design and put up a display utilizing ABC Records and materials - anywhere in your store. Use as many different ABC products as you like (just dial our toll-free number to order free display materials!).

2. Take a snapshot of your completed display and write your name and home address, and the name and address of your store on the back. Photos may be in color or black and white.

All Prizes are Awarded in All three Store Size Categories, so include mention of your store size - under 2,000 sq. feet, 2,000-4,000 sq. feet or over 4,000 sq. feet. That's right - **Three GRAND PRIZES, Three First Prizes** and so on. **Every size category has its own winners!**

3. Mail your snapshot to: ABC'S "DISPLAY IT AGAIN, SAM" CONTEST, P.O. Box 6222, Blair, Nebraska 68009.

4. Entries must be received by December 22nd, 1977. Displays must remain up for thirty (30) days. Entries will be judged on the following basis:

Creative utilization of ABC Records and display materials	50%
Visual appeal of the display	30%
Originality	20%

All entries will be judged under the supervision of the D. L. BLAIR CORPORATION, an independent judging organization, whose decisions are final. This contest is open only to retailers of phonograph records and tapes, residing in the U.S., except employees of ABC Records, their affiliated companies, advertising and promotional agencies, vendors and suppliers and the families of each. Void where prohibited by law. Limit one prize per retail store. The First Prize cruise departs April 1st and returns April 18th, 1978. No substitutions of prize is permitted. Taxes are the responsibility of prize winners. In case of ties, duplicate prizes will be awarded. To receive a list of prize winners, include a self-addressed stamped envelope with your entry.

To help you in your display, ABC has the following materials available, while supplies last:

"Display It Again, Sam" stand-up displays, buttons, T-shirts, posters.

PRODUCT POSTERS:

Crusaders	Tom Petty	Blood, Sweat & Tears
Stephen Bishop	John Klemmer	Country Music
Jimmy Buffett	Floater	Classical Music
Lenny Williams	Dramatics	Poco
Don Williams	Marilyn McCoo and	Martin Mull
Steely Dan	Billy Davis, Jr.	Levon Helm

ARTIST POSTER SERIES

Marilyn McCoo and	Lenny Williams	Stephen Bishop
Billy Davis, Jr.	Dramatics	Don Williams
Steely Dan	Tom Petty	Floater
John Klemmer	Crosby, Nash	Rufus
Jimmy Buffett	Blood, Sweat & Tears	Crusaders

abc Records

RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Bee Gees** (RSO). This hot ember of a record is smoldering its way to the top of radio lists as well as national charts. Coming in on all avenues of research — sales, calls both in and out. Picked new at WABC (30), WDRQ, (32), WMET (29), KCBQ (25), KLEO, KRIZ and KAAV. Jumped 13-10 WRKO, 26-19 96X, 13-9 WPGC, 39-36 WQAM, 24-14 WMAK, 17-8 WZZP, 16-11 13Q, 20-15 WKBW, extra-21 WFIL, HB-29 WPGC, 20-16 WQXI, 17-14 Z93, 25-21 WCOL, 20-15 WOKY, 29-21 KSLQ, 20-15 KXOK, 28-23 WSAI, HB-24 Q102, 18-14 KJR, extra-33 WNOE, 9-7 KRBE, 20-15 KHJ, 23-14 KLIF, 19-18 KTLK, 20-14 KKLS, 16-6 KVOX, 18-9 WZUU, 17-9 WFLB, 23-16 WAUG, 14-7 KYNO, 5-1 KDON, 15-9 WRFC, 23-15 WAVZ, 22-16 WBBQ, 14-9 KFYZ, 16-9 KTOQ, 9-5 WGUY plus lots more.



Bob Welch

Bob Welch (Capitol). Already top 10 in Minneapolis (12-9 KDWB, 13-10 KSTP) and showing signs of duplicating that around the country. Picked at WPGC, KJR, KTLK, WQXI (LP), KXXK, WZUU (LP), KXX/106, KAFY, WGSV, WABB, WTIC-FM. Jumps 14-8 WTIX, HB-27 13Q, extra-37 WLAC, 32-30 WDRQ, 24-15 KSLQ, 25-19 KXOK, 30-27 KRBE, 37-30

WNOE, 23-18 KTOQ, 28-24 WFIL, 23-20 KHFI, 26-20 KVOX, 31-24 WAVZ, 28-23 WICC and 29-26 KCPI-FM.

Player (RSO). Exploding in the southern secondaries for the past week or so and now the majors in Atlanta make some key moves to emphasize that. 23-18 Z93, 24-20 WQXI. Also 17-13 WRKO (where it started), 22-18 13Q, 16-12 Y100, 29-27 WPGC, 23-19 KJR, 19-9 WHHY, 29-20 WORD, 25-19 KKLS, 27-21 KNDE, 23-19 KAFY, 24-19 WAUG, 6-2 WQXI-FM, 17-14 WGSV, HB-21 WCAO,



Leif Garrett

29-22 WPEZ and 37-28 14ZYQ. New adds include KFRC, 96X, WTIX, 98Q, WZUU-LP, WABB, KVOX, KFI, WSPT and WISE. Night airplay at WLAC and WMAK.

Santana (Columbia). Breaking nationally now with key adds at KDWB, KTLK, KSLQ and KJR (day part-full time). West Coast progress includes 17-14 KFRC, 27-24 KHJ, 19-16 KSLY.

Also 29-23 96X, 40-34 KXOK, HB-21 KSTP, LP WPGC, 28-23 WRJZ, 18-13 KDON, 26-20 KKLS, HB-35 WRFC and HB-27 KGW.

Dolly Parton (RCA). Exploded in all key areas where there is airplay — 29-19 WQXI, 29-18 WLAC, 26-19 WOKY, 23-19 KSLY, 12-5 WORD, HB-34 WPEZ, HB-29 WHHY plus more. Note: Significant sales surge on the lp which bullets this week at 139.

NEW ACTION

Kansas (Kirshner) "Point of Know Return." Title cut off the spanking new lp (which in its third week on the street sits at a bullet 16 on the national charts). Off with a bang in the middle of the country — added to KSLQ, WDRQ, WZUU (lp), WPEZ (lp). Also KJRB, K100 (night) WRJZ (night) and WGLF.

Leif Garrett (Big Tree) "Runaround Sue." #1 phones after one night of play at Y100. This is sure to be a teen monster. Also garners KHJ, KFRC and KSLY. Commercial stock is not out at press time, but stay tuned for a healthy debut on next week's charts.

Welch at CKLW



As his "French Kiss" album and "Sentimental Lady" single bullet up the charts, Capitol recording artist Bob Welch continues his promotional tour of the States. Shown stopping at Detroit's CKLW, where he delivered a copy of "Sentimental Lady" to music director Rosalie Trombly, are from left: Vivian Fant, Capitol's r&b promotion manager for the Detroit area; Welch; Trombly; and Craig Lambert, Capitol promotion manager for the Detroit area.

Chappell Releases Hall & Oates Folio

■ NEW YORK—Chappell Music is releasing a special "Best of Daryl Hall and John Oates" songbook featuring 13 of the duo's top hits.

The softcover "Best of Daryl

Hall and John Oates," containing bio and photos, retails for \$5.95. It is distributed nationally by Theodore Presser Company, Bryn Mawr, Pennsylvania.

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NMPA Sets Workshop/Forum Participants

■ NEW YORK—The list of participants in the three workshop/forums planned by the National Music Publishers' Association has been finalized, according to Leonard Feist, NMPA president.

Jon Baumgarten, general counsel of The Copyright Office, will chair the workshops on the first day of each of the two-day sessions to be held in New York on October 31/November 1, at the Waldorf-Astoria, in Nashville November 3-4 at the Hyatt Regency, and in Los Angeles November 10-11 at the Beverly Hilton. Baumgarten will be joined by six other experts from The Copyright Office, including Marybeth Peters, senior attorney and training officer, and Mildred Henninger, acting head of the music section of the examining division, in describing the new regulations and forms which will come into effect January 1, 1978 to the assembled music publishers and their attorneys.

On the morning of the second day, Albert Berman, president of The Harry Fox Agency, will discuss the role, responsibilities and plans of the agency. Similarly, the future copyright undertakings and objectives of NMPA will be outlined by Feist.

The afternoon of the second

day will provide a forum in which a panel of experts will explore the impact of the new Law on Music publishers' administration and business decisions. This general, open discussion of future problems and new possibilities for music publishers will be led by NMPA general counsel John C. Taylor, 3rd. of Paul, Weiss, Rife, Wharton & Garrison. In each city, Taylor will be joined by Alan L. Shulman, Esq. of Silverman & Shulman, counsel to The Harry Fox Agency, as well as Copyright Office spokesmen. In New York, Robert D. Hadl, Esq. of Wilner & Scheiner and Alan Latman, practicing attorney and professor of copyright law at New York University will also participate.

In Nashville, Richard Frank, Esq. of Barksdale, Whalley, Leaver, Gilbert & Frank, and W. Michael Milom, professor of copyright law at Vanderbilt University as well as a practicing attorney, will take part in the forum.

Finally, in Los Angeles the panel will be joined by Seymour Bricker, Esq. of Kaplan, Livingston, Goodwin, Berkowitz & Selvin, and Averil C. Pasarow, professor of copyright law at South Western University, who is also a practicing attorney.

Klein Testifies in Tax Trial

(Continued from page 3)

ted immunity, told the jury of a promotional record selling scheme of which Klein claims no knowledge and from which Klein denies netting the \$220,000 profit which he is accused of neglecting to file on his 1970-72 returns.

It is not the scheme which is at issue in this proceeding, but rather whether Klein received the monies collected by the alleged front man, Bennett, who sold the discs. Klein denied any knowledge of the scheme. He explained that between 1965 and 1972 he allowed Bennett to work as an increasingly autonomous promotion man for Abkco and in that unsupervised capacity Bennett allegedly succeeded with his record selling.

Klein's defense lawyer, Gerald Walpin, submitted as evidence many of the checks Bennett received in payment for the promos—most of which Bennett did not immediately cash but "held for so long because Klein wasn't in town." Through a series of car service, hotel and plane fare receipts to pinpoint Klein's whereabouts, it was pointed out that the checks were often cashed within hours of Klein's departures from New York. The prosecution, headed by assistant U.S. attorney Tom Engel, presented a number of checks, totalling in excess of \$20,000, cashed by Bennett just prior to some of Klein's other departures.

One of the government's key witnesses, Sal Vassi, the personal manager of numerous musicians, testified early last week to seeing Bennett give Klein a large amount of cash at a June 13, 1971 party for Klein's wife, John Lennon and Yoko Ono. Bennett's previous statements list this action as payment for a shipment of Paul McCartney's "Ram" lp, but the defense produced a check for these albums dated June 18, five days after the party.

Bhaskar Menon, chairman of Capitol Records, testified last week to the contractual deals concerning Abkco, Apple and Capitol which provided Abkco with 5000 unmarked and un-drilled promos of all Apple product and to becoming aware of the record selling set up sometime in the spring of 1972 when he discovered boxes of Abkco promos at a Buffalo, New York one-stop. Klein allegedly became "quite angry" with Bennett because the discs were not being used for promotional purposes. He denied telling Bennett to try to re-sell the records.

Klein's personal habits and methods of business are being publicly scrutinized at the trial.

Cash ranging from \$10,000 to \$20,000 was always kept in the Abkco safe and Klein claimed that the cash-on-hand was never reported on his returns "because it made no difference on my tax liability." Klein testified that when he first became affluent he kept a cash reserve "for emotional reasons—I was poor and you don't forget." But, he added, as he got further immersed in the irregular hours of the music business, he began "to need cash for afterhours."

Times Sq. Flashes Record Co. Messages

■ NEW YORK—Spectacolor, the 40 by 20 foot high sign located on the prow of One Times Square (formerly the Allied Chemical Building), is proving to be a most innovative promotional look for the music industry. The computerized sign was first used by Motown Records to advertise Stevie Wonder's "Songs in the Key of Life" album, and has since been employed by numerous other record companies—including Columbia, WEA, A&M, Arista and Capitol—to send messages regarding new releases or concerts to the estimated 500,000 persons per day who pass through Times Square.

Spectacolor is the brainchild of a former New York ad agency chief named George Stonbely. He first came across the sign concept in Kuwait, where he saw a primitive, four-color blurb sign manufactured in Hungary. Upon returning to those shores, Stonbely negotiated with some American manufacturers for a more complex multi-colored sign. American Sign and Indicator company of Spokane, Washington finally developed Spectacolor, which went into operation in December 1, 1976. The company currently has plans to set up signs in Los Angeles and later in San Francisco, Atlanta and Chicago.

Color Design

The Spectacolor system incorporates state of the art electronics and lamp design. Four color bulbs — red, green, blue and white—give up to 30 shades and new modules will have a gray scale as well for higher resolution and the possibilities for more than 400 shades. Spectacolor enjoys a visibility and readability range up to 59th Street on Seventh Avenue and to 53rd Street on Broadway.

Spectacolor advertising time is sold on the basis of spots similar to radio or television. These spots can be bought in durations of five, 10, 15, 20, 25, 30 second spots or longer. The frequency of the spots determines the cost.

RECORD WORLD
RECORD WORLD
RECORD WORLD
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RECORD WORLD

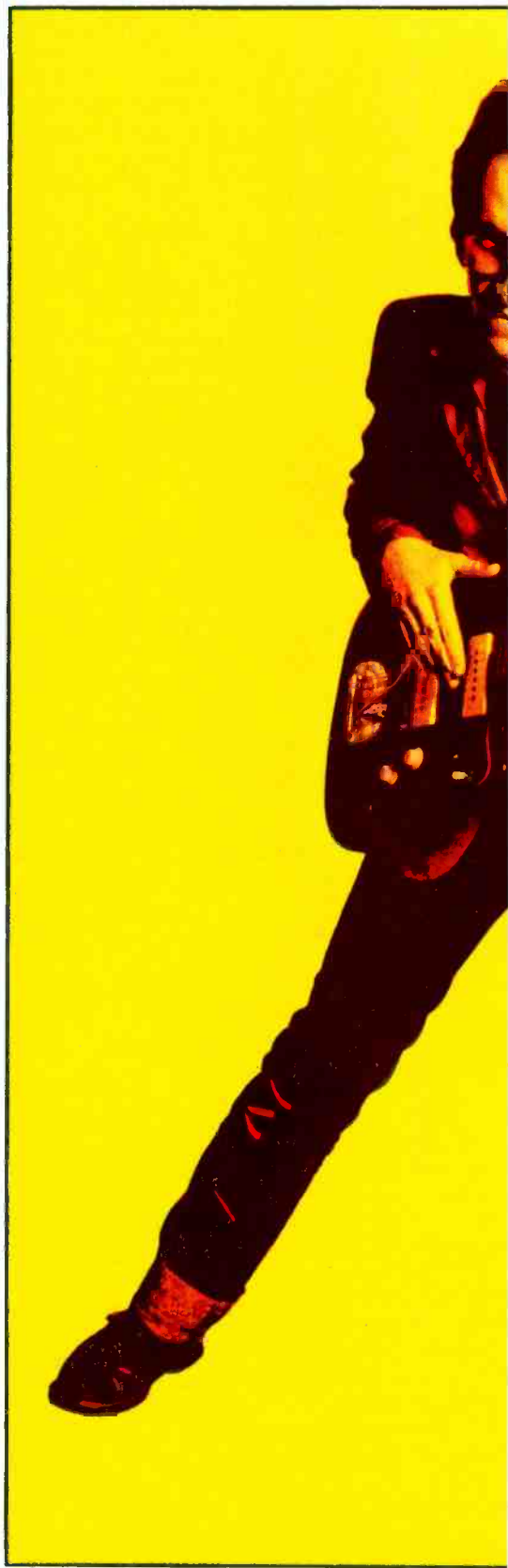
1 Year (52 News Packed Issues) for \$70. 2 Years (104 Issues) for \$110.
Air Mail: \$115./year Foreign Air Mail: \$120.
Circulation Dept.: 595 Broadway, N.Y., N.Y. 10012
Enclosed is check for: (Check one)
1 Year/\$70. 2 Years/\$110. Foreign Air Mail/\$120.00
 One Stop Rack Jobber Coin Firm Distributor Dealer Other

Name _____
Company _____
Address _____
City _____ State _____ Zip _____

RECORD WORLD

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AMERICA
JUDGE
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MY
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Don Davis: Seeing That Tortoise Wins The Race

By SAMUEL GRAHAM

■ Don Davis is perhaps best known as the producer of two recent and hugely successful singles, Marilyn McCoo & Billy Davis Jr.'s "You Don't Have To Be A Star" and Johnnie Taylor's "Disco Lady" (which Davis also wrote). But there is much more to Davis than his producing: he owns United Sound Systems, Inc., Detroit's only 24-track recording studio; there is a publishing division of his operation, Groovesville Productions, Inc.; and he has also put together his own label, Tortoise International Records, based in Detroit and distributed by RCA. In the following Dialogue, Davis discusses his new label and some of its artists (including the Rockets, a rock band including members of the old Detroit Wheels), as well as his recent independent production projects with Robin Trower (for Chrysalis Records), Albert King (Tomato) and Bobby Womack (Columbia).



Don Davis

Record World: How long has Tortoise Records been an entity?

Don Davis: Tortoise has been an entity legally for about six months; in theory and in desire, it's been in the making for about a year and a half to two years.

It's a Detroit-based label, and it's focusing on an all-area talent exposure. What's happened in the past is that most of the companies that have originated in Detroit, Motown included, have concentrated on black talent—none have really been receptive to the multifarious categories of talent that are in the area. Before, we've had a lot of good talent that's been in Detroit, born in Detroit, and because they didn't fit, say, within the Motown sound or the r&b sound, the talent has been neglected, and it would usually have to go to another city to get started, like Grand Funk Railroad, Bob Seger or others like that. So we're throwing our doors wide open to all the talent in the Detroit area, and of course everywhere else. The only pre-requisite is that you have the talent.

RW: Is the label's roster limited to Detroit acts at this point?

Davis: No—among our first five groups we have a group called First Fire, and they're California-based. We have a group called the Green Brothers, who are like a 1977 Sam and Dave duet, and they're from Florida. So by no means are we trying to limit ourselves to Detroit productions.

RW: How do you go about collecting acts for the label, and differentiating between Tortoise projects per se and separate Don Davis productions?

Davis: Well, as it stands now for starting the label, there would be no differentiation; every act we'd do would be primarily for Tortoise, unless it's an outside act that's already signed with another company. As far as our encounters with different acts, they come through various means. First of all, there's an awful lot of referrals—somebody might come to me and say "I've got a tape of such-and-such a group, and they live in Kansas City. What do you think of them?"

There's a group that we're getting ready to sign now from the Dallas, Texas area, called Buster Brown—this group was referred to us by a Dallas attorney. So we get a lot of referrals from different parts of the country; and at the same time, there's a lot of groups that are still gigging in Detroit that will be called to our attention.

RW: Why did it become necessary for you to start the label, as opposed to simply maintaining independent production status—was it to expose new talent?

Davis: Well, first of all, personally, in producing so many outside acts for other companies, I felt that I had reached a plateau, and that as far as growth and involvement in the business were concerned I was sort of in a revolving door. I wasn't getting any further—I was

making more money, but I wasn't necessarily getting more exposure to the business. So I felt that for long-range goals, the best investment that I could make would be in myself and in a record company that would afford me and the people who are involved with me the opportunity to really work a record from start to finish. A lot of times, after we finish producing an album, we have nothing to say about marketing, merchandising strategy and what not. This way I'll have a total involvement with the artist.

RW: But won't you still have some of those problems, since you'll be using a major label for distribution? Won't RCA exercise a certain amount of control?

Davis: The way our deal is structured with RCA, we're pretty autonomous. We have an ample budget to do anything that RCA doesn't do. If they're reluctant, or too slow for us or whatever, we can sort of side-step them and get some things done ourselves.

RW: How big is the Tortoise staff right now?

Davis: Right now, it isn't very big. We do have Rick Ungar, who's the vice president and is actually running the company—he's actively involved in synchronizing the RCA staff, and he also has an assistant who's involved in promotion. We also have Karen Shearer, who's doing PR for the company. Everybody's doing the best they can to get things going—and after we have a few hit records, we'll no doubt expand the small staff that we have.

RW: What is Tortoise's major priority at first?

Davis: Our major priority now is naturally the Rockets and the groups that are directly signed to the label. Johnnie Taylor isn't—we only had a one-album deal with him. The Rockets is a push project; it's one that we've spent a lot of time on, as well as money, concentrating on getting them to the marketplace.

In the beginning, Tortoise Records will have to be more or less a proving ground for new artists, with the exception of one—we just signed the Skyliners. Current artists, ones that are currently hitting, will always be looking for a bigger buck than we can afford, and at the same time they'll be going for companies that are more established and more of the in-crowd type of company. So our attraction to established artists will come as we establish new artists. Then, once we get two or three new artists going, some of the current artists will say "Hey, Tortoise is really cookin'. I'd like to be over there."

Before, we've had a lot of good [rock] talent that's been in Detroit . . . and it would usually have to go to another city to get started . . .

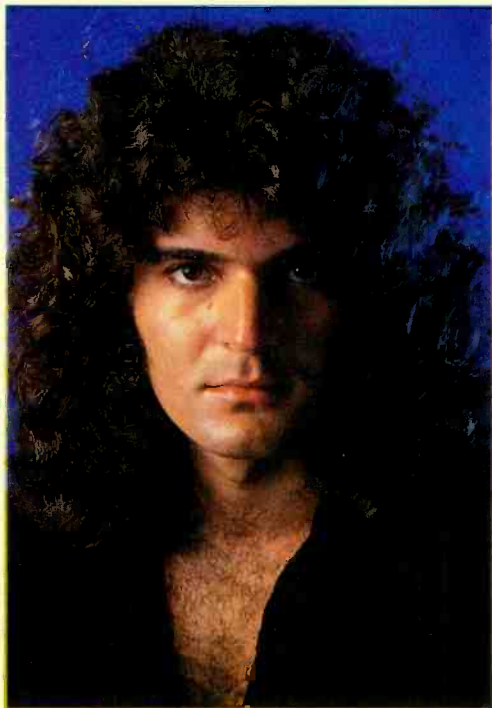
RW: How did you get interested in the Rockets? Certainly most people wouldn't expect that you'd be working with a white, hard rock band after McCoo & Davis and Johnnie Taylor.

Davis: I think the interest in doing different types of music really started at a very early age, in the sense that when I was young, black radio stayed on for only an hour a day. So anybody that loved music, as I did, had to look to whatever means possible to hear music. Since during the week I'd only hear black music for an hour a day, that gave me a chance to be exposed to actually more pop music than rhythm and blues, although r&b was my heritage. The pop music rapidly became a very essential part of my being, and for years there always existed a complete love and acceptance for all kinds of music—we used to travel south every summer, and in the south you still couldn't get any r&b, so you'd listen to country and western music and get into that, too.

I felt that in order for me to continue to grow as a producer, it was necessary for me not to continue to produce the same kinds of music. When you produce r&b, you're limited to your subject matter, your words, your melodies, the type of instrumentation that you use as opposed to when you produce, say, a country and western record. Also, when you deal with the same kinds of music

(Continued on page 74)

How Gino Vannelli became "A Pauper In Paradise."



IN THE BEGINNING it was a story like many others. A kid with a homemade demo, enormous energy, and an untiring desire to be a star.

He came down from his hometown Montreal, talked his way into the A&M lot, and got the demo to Herb Alpert. That was all it took. And that was five albums ago.

Taken separately, Gino has become a performer of sensual exuberance and his music has evolved to an exciting and unique level of quality. Together, Gino and his music create an amazing explosion of sight and sound.

His new album, "Pauper In Paradise," is Gino at his most romantic, dramatic, and spectacular. Along with five new songs, it includes an original classical/pop composition for symphony orchestra, band and voice featuring London's famed Royal Philharmonic under the direction of jazz/pop arranger/composer/conductor Don Sebesky. Indeed a long way from Montreal demos and a fitting reward for a pauper in paradise.

Gino Vannelli
"A Pauper In Paradise"
SP 4664
On A&M Records & Tapes

Produced by Gino Vannelli
and Joe Vannelli



GINO VANNELLI ON TOUR

OCT. 27 EL PASO, TEXAS
University of Texas-El Paso
OCT. 28 LUBBOCK, TEXAS
Civic Center
OCT. 29-30 SAN ANTONIO, TEXAS
Municipal Auditorium
NOV. 2 WACO, TEXAS
Convention Center
NOV. 4 HOUSTON, TEXAS
Music Hall
NOV. 5 DALLAS, TEXAS
Convention Center Arena
NOV. 6 MONROE, LOUISIANA
Civic Center
NOV. 9 MOBILE, ALABAMA
Municipal Auditorium

NOV. 10 BATON ROUGE, LOUISIANA
L. S. U. Assembly Center
NOV. 12 JACKSONVILLE, ALABAMA
Jacksonville State University
NOV. 13 ATLANTA, GEORGIA
Omni
NOV. 15 LOUISVILLE, KENTUCKY
Commonwealth Convention Center
NOV. 17 BOSTON, MASSACHUSETTS
Music Hall
NOV. 18 PROVIDENCE, RHODE ISLAND
Leroy Theatre
NOV. 19 HEMPSTEAD, LONG ISLAND
Calderon Theatre
NOV. 23 NIAGARA FALLS, NEW YORK
Convention Center

NOV. 24 TORONTO, CANADA
Maple Leaf Gardens
NOV. 25 MONTREAL, CANADA
Forum
NOV. 27 PITTSBURGH, PENNSYLVANIA
Civic Arena
NOV. 28 PHILADELPHIA, PENNSYLVANIA
Spectrum
NOV. 30 CLEVELAND, OHIO
Music Hall
DEC. 1 DETROIT, MICHIGAN
Cobo Hall
DEC. 2-4 CHICAGO, ILLINOIS
Aire Crown Theatre
DEC. 7 MILWAUKEE, WISCONSIN
Auditorium Theatre

DEC. 8 INDIANAPOLIS, INDIANA
Convention Center Expo
DEC. 9 ST. LOUIS, MISSOURI
Kiel Opera House
DEC. 10 KANSAS CITY, MISSOURI
Municipal Auditorium
DEC. 14 LOS ANGELES, CALIFORNIA
Santa Monica Civic Auditorium
DEC. 15 SAN DIEGO, CALIFORNIA
Golden Hall
DEC. 16 PASADENA, CALIFORNIA
Civic Auditorium

College Market Survey

(Continued from page 3)

selling very large amounts at the moment who can benefit from this type of programming and exposure.

Polydor's Jerry Jaffe, national album promotion director for the label, agrees, saying the college market is "a great receptor for new acts, because college people reach beyond the status quo and the accepted crop of superstars. Consequently, you can get your hooks in for credible new wave and jazz artists."

Jaffe echoed other label reps, however, in his warning of the difficulty in assessing which college radio stations are significant, apart from the handful of veteran college outlets like WRAS-FM, WBRU-FM and other standouts. Polydor's previous direct mailing list of 1000 stations has since been pared to around 390 college outlets. According to Jaffe, "It was really a waste of time when we were dealing with colleges that would get all of our ECM jazz line, and it would never be utilized." Deletions focused on stations considered to be training grounds for announcers, rather than local broadcast competitors; local promotion people also service smaller stations on a selective basis, resulting in total coverage estimated by Jaffe at between 600 and 800 stations.

At MCA, college promotion falls under the auspices of Joy Hall, national lp promotion director. "With the exception of a couple of reporting AOR college stations," noted Hall, "the college stations, other than reporting AOR's, are serviced nationally and worked on a local level." While Hall observed that college radio stations, for the most part, play any product available that does not conflict with a basic format, she does not encourage local promotion people to service them or visit them "every five minutes, because we service them through the mail and there's usually more than can be gotten through area radio." She said that there were notable exceptions, "but I doubt that too many students even listen to college radio stations, taken as a whole. You figure that people are buying off commercial stations." Because of the familiarity local commercial stations enjoy in most major college communities, Hall thought "the demographics" were "pretty much the same in terms of purchasing habits of regular 18's to 24's."

Joe Isgro, national pop promotion director for Motown, has 120 college radio stations which

get direct mail record releases, and thinks that college radio "is an excellent barometer for many artists." In contrast to Lifeset of UA, who mentioned the difficulty in getting progressive product through to the rack-serviced colleges, Isgro noted that "if something's being asked for by a number of people at one college audience, they (rack jobbers) may put it in nationwide." Isgro cited the ease in getting most college stations to play records.

Additionally, the pop promotion director noted that the isolated age breakdown in a college audience means that a demographic breakdown of a radio station isn't necessary, due to the narrow boundaries of most college radio markets. Consequently, "it provides a good barometer for us because in all other radio you're dealing with audiences which are segments. We'd be foolish not to utilize this close tie-in, although the total college picture is pretty confused at this point." Isgro added that he expected to do additional research in the college area shortly.

Isgro does not favor a college department for Motown at this time, placing emphasis on a well-rounded promotion staff that is coordinated. "The local promotion man is a source of exposure and he should know how to examine and work his market," stated Isgro. "We're trying here to get away from an era of specialists who don't see a larger picture."

Collegiate Retailers

Echoing Isgro's concern in finding an overall picture of the market, many retailers located on or near campuses have sought remedies

for the seasonal buying patterns and relatively narrow product confines of the college community.

"I don't limit myself to the campus," said Bill Robbins, owner of Berkeley's Leopold Records and Tapes, "because I realized a long time ago that, as Leopold's became well-to-do in terms of volume, and other record stores moved into the area, taking some of the white middle-class shoppers, we would have to advertise a great deal in other markets." Robbins combats both the seasonal sales trends and the white college community by appealing to the black buyer and drawing on the tourist trade. Despite the one-block distance from the University of California, Berkeley, "a little less than half of our sales come from students now," added Robbins, who has operated Leopold for seven years.

At Circle Records in Flagstaff, where the Northern Arizona University is located, the summer sales lull is partially offset by Flagstaff University summer programs, which attract many music students, and the Flagstaff Music Festival, which has a large number of music buying tourists.

Some retailers, however, have found the seasonal vagaries of the college market difficult to deal with, and many college area retailers who did not meet the changing demands of the college market have been forced to cease operations.

"If you don't have a new release in stock they'll just walk over somewhere else and buy it," observed Leigh Almo, record department manager for the Yale Coop. "This is true even in clas-

sics. If a new rendition of a Mahler symphony appears in review in either the local papers or the New York Times, they'll come in immediately looking for it, with the review clipped and in hand."

The record department in Yale's cooperative store is run by the Pickwick International Retail Division, and according to the manager, there is little walk-in traffic outside the Yale community, except during Christmas season, when alumni return and there is more shopping by the outside community. Almo cited the "sophisticated, informed buyer" as being an integral part of his customer profile.

At neighboring Cutler's Records, located on the brink on the ghetto, there seems to be a more widespread buyer profile with a large walk-in traffic. The full line of classical offerings, including a large number of operatic reissues and foreign labels, occupies about half of the store. The other half is overwhelmingly r&b and disco. This illustrates a common problem in dealing successfully with a college market: pulling in strong sales from the local community to balance the seasonal and "highbrow" tide.

"I feel I have a responsibility to both types of buyer here," said Sandy Brill, manager, "but you can imagine what in-store play is like. My big dream is to find an r&b customer browsing on the classical side, and for a student to purchase something from the disco stacks."

Brill also noted, as did Linda Stelling, record buyer for the Harvard Coop, that returns and defectives are a crucial aspect in a college-oriented store. At the Harvard Coop returns by college audiophiles have helped cause the organization to hire a person who does nothing but handle returns.

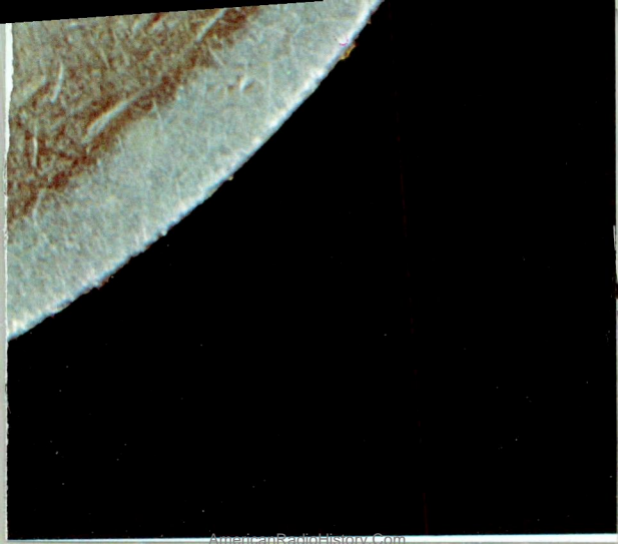
Campus bookstores, however, often "flow" with the summer lull if no offsetting buying audience surfaces in the area. At Creighton University's student store the inventory is reduced by "half stock, to the top 75 or 100 records," according to Dave Mandina, manager of Davidson's One Stop in Omaha. New releases that are made by groups with a strong sales history and "good catalog" are also included in Creighton's reduced summer stock. The student store ceases operation during the Christmas break, although it is heavily stocked before the recess, allowing the students "to take something home with them."

(Continued on page 60)

E/A Inks Group With No Name



Steve Wax, president of Elektra/Asylum Records, has announced the signing of The Group With No Name. The group's single, "Roll On Brother," will be released in November. When asked their name, the group said they had none, and thus came to be known as The Group With No Name. Pictured from left are: Kenny Buttice, E/A vice president/promotion; Jimmy Lott and Carolyn Ray of the group; manager Dick Broder; the group's Katie Sagal, Franny Eisenberg, and Alan Miles; and (seated) E/A president Steve Wax.



- 11/10 *Commanche*
Sacramento, California
- 11/11 *Paramount*,
Portland, Oregon
- 11/12 *Paramount*,
Seattle, Washington
- 11/19 *Carnegie Hall*,
New York, New York

*If you're flying American, don't miss
the Bob James special audio program (it
runs till the end of Nov.)*



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Bob James



Martha Glaser on Garner Tributes

By PAT BAIRD

■ NEW YORK — When an artist as universally popular as Erroll Garner dies, a glut of pseudo recordings and representations of that artist is often put on the marketplace.

Martha Glaser, Garner's manager for 27 years, is determined to oversee all such Garner product and memorials to insure that, even in death, his career will be handled with style and selectivity.

Cherry Lane Music recently published the first and only authorized Erroll Garner Songbook with arrangements by Sy Johnson. The book was in the works for more than a year and was approved by Garner before his death last winter. According to Glaser, the book has been highly praised by other pianists for the subtle complexity of the arrangements, arrangements that had to be simplified from Garner's originals because of his difficult ambidextrous piano playing and near two-octave reach.

The folio contains 20 selections, including "Misty," "Dreamy," "Shake It, Don't Break It" and "Mambo Swing," as well as a full biography, discography and annotations. Glaser pointed out that another, unauthorized, songbook was published just recently and is nothing more than transcriptions of some of Garner's recordings.

Because of Garner's spontaneous lifestyle ("he perfected the fine art of hanging out," Glaser said), it has been difficult for her to completely catalogue all the material Garner created in his lifetime. According to Glaser the artist often recorded as many as thirty-six songs in one take each, creating them right in the recording studio. Because of this style of songwriting, Garner rarely even listened back to his recordings in the studio and

became, by necessity, the first artist to have final product approval written into his recording contracts.

"I've been left with the proverbial trunk-ful of songs," Glaser said. Since Garner neither read nor wrote music, most of his unfinished or unrecorded songs are on cassette tape, including one which came to him when no piano was available and he simply hummed into the tape recorder. Glaser is now seeking suitable lyricists for many of these compositions.

Like many jazz artists, Garner's recordings were released on a number of labels including Savoy, Columbia, London and Mercury. Columbia is already planning to re-issue the famous "Paris Impressions" album which contains 11 Garner songs and is now selling as a collector's item for as much as \$200 per copy. A number of television packaging offers were made to Garner during his life and Glaser is now considering these offers. Since he recorded more than 60 albums in his lifetime, Glaser is concerned about the number of possible re-issues and feels "the material must be watched even more carefully than it was during his life."

Television

Garner also performed on television a great many times as a musician and several times as an actor. Glaser has now requested tapes of his television performances from stations all over the world and regrets now that he hadn't accepted more of the dramatic roles offered to him. A scheduled television documentary by noted film maker Francois Reichenbach (Edith Piaf- "I Have No Regrets") had to be cancelled because of Garner's last illness.

McEuen at the Roxy



John McEuen, recently returned from a State Department tour of the Soviet Union as a member of the United Artists Records recording group The Dirt Band, was at L.A.'s Roxy recently as a solo artist. On hand for the occasion were (from left): Howard Zimmerman, UA corporate director of administration; David Bridger, manager of artist relations; UA art director Ria Lewerke; John McEuen; Mark Levinson, vice president of business affairs for UA; Ursula Nelmes, UA manager of artist tours; UA vice president of merchandising Larry Cohen; and Dan Alvino, UA vice president of sales.

Import Albums

BE SEEING YOU

DR. FEELGOOD—UA UAS 30123 (U.K.)

An important album for the band in that it is the first with guitarist John Mayo (who earlier replaced Wilko Johnson), and the group responds with an excellent blend of new material and forgotten blues and rock classics. Producer Nick Lowe again plays an important role.

NEW BOOTS AND PANTIES !!

IAN DURY—Stiff SEEZ 4 (U.K.)

Dury is another one of those idiosyncratic personalities that always seem to blossom on Stiff. His background includes Kilburn and the High Roads, a group which first hinted at his offbeat visions. "Wake Up and Make Love To Me," "Sweet Gene Vincent" and "Blockheads" should further them.

HITS GREATEST STIFFS

VARIOUS—Stiff FIST 1 (U.K.)

The long awaited collection of some of the label's early singles, long since deleted, makes for an entertaining lp. These ten tracks feature either "a" or "b" sides, the most interesting of which are Elvis Costello's "Radio Sweetheart" and Nick Lowe's "Heart Of the City."

FIVE LIVE KURSAALS

KURSAAL FLYERS—CBS 82253 (U.K.)

After several albums that only netted them a modicum of success, this live album, recorded at the Marquee, containing the best numbers from each lp could be the one to focus mass attention on the group. The performances are impeccable, adding a previously unheard dimension to the material.

HURT

CHRIS SPEDDING—RAK 529 (U.K.)

Spedding has been leaning toward the new wave on some of his most recent projects, but this second lp for the label is a return to mainstream pop. There is a lot more guitar work here than on his last record and in that category Spedding excels, but his vocals still leave something to be desired.

GONG EST MORT

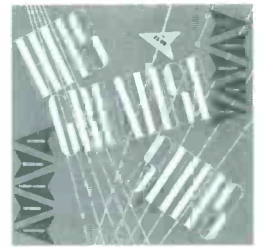
Tapioca B2 (France)

The second double live Gong album to be released in the past month is actually a reunion lp recorded last May at the Hippodrome in Paris. David Allen, Steve Hillage and Gilli Smith re-joined the group for this occasion and went through some of the band's most popular material including "Radio Gnome Invisible" and "Can't Kill Me."

CHECKPOINT

SAILOR—Epic 82256 (U.K.)

CBS has teamed the group with producer Bruce Johnston and while the pairing seems to be a complementary one on paper, the former Beach Boy has done little to enrich their sound as it is still based around their nickelodeon. What he has done is sharpen their vocals as in "Romance."



"LIVE!"



RECORDED DURING THEIR EXCITING 1977 SUMMER TOUR, THIS DELUXE TWO-RECORD SET INCLUDES SUCH FAVORITES AS "EASY," "ZOOM" AND "BRICK HOUSE" PLUS THE NEVER BEFORE RECORDED "TOO HOT TA TROT!"



ON MOTOWN RECORDS & TAPES

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DISCO FILE TOP 20

NOVEMBER 5, 1977

1. **DANCE, DANCE, DANCE**
CHIC/Atlantic (disco disc)
2. **GIRL DON'T MAKE ME WAIT/
LOVE SHOOK**
PATTIE BROOKS/Casablanca (lp cuts)
3. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Casablanca (lp cut)
4. **I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound (disco disc)
5. **NATIVE NEW YORKER**
ODYSSEY/RCA (disco disc)
6. **BLOCK PARTY**
ANTHONY WHITE/Salsoul (disco-disc)
7. **LE SPANK**
LE PAMPLEMOUSSE/AVI (disco disc)
8. **POP COLLAGE/LET'S MAKE LOVE
TO THE MUSIC**
PATTIE BROOKS/Casablanca (lp cuts)
9. **YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS/Motown (lp cut)
10. **RUNNING AWAY**
ROY AYERS UBIQUITY/Polydor (disco disc)
11. **SPEAK WELL**
PHILLY USA/West End (disco disc, new mix)
12. **COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
13. **SAN FRANCISCO/HOLLYWOOD/
FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
14. **LA VIE EN ROSE**
GRACE JONES/Island (lp cut)
15. **THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR/Westbound (lp cut)
16. **YOU'VE GOT MAGIC**
RICE & BEANS ORCHESTRA/TK (disco disc)
17. **DISCO DANCE/MAGIC LOVE/CAN'T
YOU FEEL IT**
MICHELE/West End (lp cuts)
18. **IT'S ECSTASY WHEN YOU LAY
DOWN NEXT TO ME**
BARRY WHITE/20th Century (disco disc)
19. **MOONBOOTS**
ORLANDO RIVA SOUND/Salsoul (disco disc, not yet available)
20. **WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (lp cut)

Thau Label

(Continued from page 4)

Records and most recently discovered and managed The New York Dolls, told RW recently that new wave or punk "is just a continuing study of teenage rock and roll music. The Dolls were out there alone and got clobbered by the industry. There was no precedent to evaluate them on. At this point, new wave has pulled itself up to a valid musical format and is being accepted."

The first album on the Red Star label will be by the New York group Suicide, co-produced by Thau and Craig Leon. Thau is currently in the studio with The Real Kids from Boston.

Thau hopes to keep his label "small and select" and he is thereby personally surveying American punk scenes and the English circuit to find bands with "the humor and look to fit into the times."

Astronomical sales are not a necessity according to Thau who has set Red Star's goals in line with the belief that "some of the (new wave) sales are more important than people realize. Fifty to seventy thousand for The Ramones' first album is pretty good and happening sales-wise."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Although they aren't due for release until sometime later this week or next—depending on the priorities of the already overworked pressing plants—three of the strongest new disco discs around right now are making so much noise in their advance-pressing stage that they demand immediate attention. One record—"Moonboots" by Orlando Riva Sound (Salsoul/Tom n' Jerry)—appears on three out of our four top 10 lists this week which, combined with a couple of earlier listings, just nudges the disc into the Top 20 at number 19—an unusual and auspicious move for a test pressing. The other two are big-name releases—the new T Connection, "On Fire, Getting Higher," and the new George McCrae, "Kiss Me," both on TK—that have had a much more limited advance-copy distribution but are also shaping up as instant hits based on the early word-of-mouth. "Moonboots," an Italian production-disco-mixed and co-produced by Tom Moulton (it's also the first 12-inch single release on his Tom n' Jerry label), seems to be everyone's favorite new all-electronic number—an instrumental with a bright yet richly sensuous sound that's closer in spirit to Space than Kraftwerk. Chanting female vocals, repeating the title—crooning "moon" until the word floats off, balloon-like, then popping it playfully with a sharp "boots!"—add warmth to the percolating synthesizers (supplemented occasionally by drums) and a deep bass gives the spacey effects a solid base. At 9:30, "Moonboots" is rather long, but a series of breaks keeps it fresh and invigorating right to the end. NOTES: 1) For the final pressings, the group's name has been shortened to initials-ORS; 2) The flip side of the disco disc features two shorter versions of "Moonboots," one a 2:59 single

(Continued on page 66)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STUDIO ONE/LOS ANGELES

- DJ: Manny Slali
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**
—Anthony White—Salsoul (disco disc)
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- DICO DANCE/CAN'T YOU FEEL IT/
MAGIC LOVE**—Michele—West End (lp cuts)
- DON'T LET ME BE MISUNDERSTOOD**
—Santa Esmeralda—Casablanca (lp cut)
- GIRL DON'T MAKE ME WAIT/LOVE
SHOOK/POP COLLAGE**—Pattie Brooks—Casablanca (lp cuts)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- MOONBOOTS**—Orlando Riva Sound—Salsoul (disco disc, not yet available)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- ON FIRE, GETTING HIGHER**—T Connection—TK (disco disc, not yet available)
- THERE'S FIRE DOWN BELOW/I GOT TO
HAVE YOUR LOVE/DISCO POOL BLUES**
—Fantastic Four—Westbound (lp cuts)

BEDROCK/BROOKLYN, N.Y.

- DJ: Bacho Mangual
- CHOOSING YOU**—Lenny Williams—ABC (disco disc)
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- DANCE A LITTLE BIT CLOSER**—Charo—Salsoul (lp cut)
- DON'T LET ME BE MISUNDERSTOOD**
—Santa Esmeralda—Casablanca (lp cut)
- I'M HERE AGAIN**—Thelma Houston—Tamla (lp cut)
- LOVE SHOOK/GIRL DON'T MAKE ME
WAIT**—Pattie Brooks—Casablanca (lp cuts)
- MAGIC LOVE/ DISCO DANCE**—Michele—West End (lp cuts)
- MOONBOOTS**—Orlando Riva Sound—Salsoul (disco-disc, not yet available)
- SPEAK WELL**—Philly USA—West End (disco disc, new mix)
- YOUR LOVE IS SO GOOD FOR ME**
—Diana Ross—Motown (lp cut)

HARRAH/NEW YORK

- DJ: Wayne Scott
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- I GOT TO HAVE YOUR LOVE**—Fantastic Four—Westbound (disco disc)
- IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME**—Barry White—20th Century (disco disc)
- KISS ME**—George McCrae—TK (disco disc, not yet available)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- LOVE SHOOK/GIRL DON'T MAKE ME
WAIT**—Pattie Brooks—Casablanca (lp cuts)
- MAGIC LOVE/CAN'T YOU FEEL IT**
—Michele—West End (lp cuts)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**—Diana Ross—Motown (lp cut)
- YOU'VE GOT MAGIC**—Rice & Beans—TK (disco disc)

THE EXILE/WASHINGTON, DC

- DJ: Vince Michaels
- BLOCK PARTY**—Anthony White—Salsoul (disco disc)
- DANCE, DANCE, DANCE**—Chic—Atlantic (disco disc)
- DISCO DANCE/MAGIC LOVE/CAN'T YOU
FEEL IT/HOLD ME, SQUEEZE ME**
—Michele—West End (lp cuts)
- I GOT TO HAVE YOUR LOVE/THERE'S
FIRE DOWN BELOW**—Fantastic Four—Westbound (lp cuts)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- LET THE MUSIC PLAY**—Dorothy Moore—TK (disco disc)
- MOONBOOTS**—Orlando Riva Sound—Salsoul (disco disc, not yet available)
- RUNNING AWAY**—Roy Ayers Ubiquity—Polydor (disco disc)
- YOUR LOVE IS SO GOOD TO ME**—Diana Ross—Motown (lp cut)
- YOU'VE GOT MAGIC**—Rice & Beans—TK (disco disc)

Sire New Wave Merchandising Display



A collection of the Sire new wave merchandising pieces shipped to retailers by Warner Brothers in support of the new albums by The Dead Boys, Richard Hell and The Voidoids, The Saints and Talking Heads as well as the Ramones catalogue albums is pictured above. Items include posters, streamers, mobiles and the Bugs Bunny as a punk T-shirt modeled by Snarling Suze.

Bing Crosby LPs Planned by UA

■ LOS ANGELES—United Artists Records has announced the scheduled rush release of a special two lp set of the best of Bing Crosby's final UA recordings, entitled "Something To Remember You By."

The package contains cuts from the Bing Crosby/Fred Astaire album, "A Couple of Song and Dance Men," and the Crosby lp, "That's What Life Is All About," both released in the U.S. Side one of this special set will be taken from a live lp recorded at a London Palladium concert and released only in the U.K. Other cuts will be taken from the "Beautiful Memories" and "At My Time Of Life" albums, also released only in the U.K.

Herman Joins Tomato

■ NEW YORK — Kevin Eggers, president of The Tomato Music Company, Limited has announced the appointment of Nina Herman as national director of promotion and publicity of Tomato Records. Prior to joining Tomato, Ms. Herman was associated with Greengrass Enterprises.

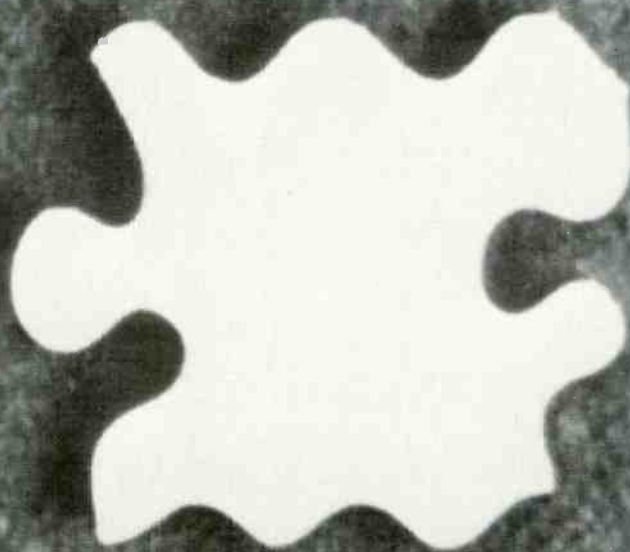
Skynyrd Statement

(Continued from page 4)

New York, N.Y. 10019. North Eastern Oklahoma A&M College has established a scholarship on behalf of Steve and Cassie Gaines; contributions should be sent to The President's Office at the college, 2nd and I St. N.E., Miami, Oklahoma 74354, made out to the "North Eastern Oklahoma A&M College Music Scholarship Fund For Steve And Cassie Gaines."

gentle giant
triumphant
in their new album,
the missing piece
...and
on national tour!

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October 29 • Philadelphia, Pennsylvania
October 30 • Ontario, Canada
November 1 • Montreal, Canada
November 2 • Waterloo, Ontario, Canada
November 3 • Albany, New York
November 4 • Buffalo, New York
November 5 • New York, New York
November 6 • New York University, New York
November 8 • New Haven, Connecticut
November 10 • Washington, D.C.
November 11-13 • Boston, Massachusetts
November 16 • Hempstead, Long Island
November 17 • Asbury Park, New Jersey
November 18 • Chester, Pennsylvania
November 20 • Chicago, Illinois
November 22 • Milwaukee, Wisconsin



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GEORGE McCRAE—T.K. 1024

KISS ME (THE WAY I LIKE IT) (prod. by Willie Clarke & Ray Martinez) (writer: Kari) (Sherlyn, BMI) (3:08)

McCrae's latest is in the quick, light disco tempo he helped popularize; the simple lyric, in his familiar, high-pitched voice, should please many.

HOT—Big Tree 16104 (Atlantic)

YOU CAN DO IT (prod. by Clayton Ivey & Terry Woodford) (writers: Sands-Germinaro-Weisman) (Evie Sands/Blen/American Dream, ASCAP) (3:20)

The third single from a successful debut album has the same sultry, slow-paced appeal that brought the trio up the charts. This could repeat the pattern.

GEILS—Atlantic 3438

SURRENDER (prod. by The J. Geils Band) (writers: Wolf-Justman) (Juke Joint/Walden, ASCAP) (3:17)

The urgent message of the chorus anchors a fine rock song from these Boston heroes. FM attention to their current album should help the single on its way.

PARLIAMENT—Casablanca 900

BOP GUN (ENDANGERED SPECIES) (prod. by George Clinton) (writers: Clinton-Shider-Collins) (Rick's/Malbiz, BMI) (4:00)

The first single from a new album is in the hard-funk tradition that has made the group famous. The rhythm kicks solidly, and the subject is, well, topical.

RAYDIO—Arista 0283

JACK AND JILL (prod. by Ray Parker, Jr.) (writer: Parker) (Raydiola, ASCAP) (3:29)

Raydio is Ray Parker, Jr., known best for his session work. This single is a mid-tempo r&b song that expands on the nursery rhyme in interesting fashion.

RAMSEY LEWIS—Columbia 3-10643

SKIPPIN' (prod. by Larry Dunn) (writer: Feldman) (Good Vibes, ASCAP) (3:12)

Lewis' latest instrumental single, a strong Victor Feldman composition, allows the artist to stretch out on piano more than past singles have. It could hit.

INGRAM—H&L 4689

GET YOUR STUFF OFF (prod. by Landy McNeal) (writer: Ingram) (Raton/Family, BMI) (3:14)

The Ingram brothers, known for their session work, offer a dance/funk track with energetic vocals and good brass additions. It should establish them.

NILSSON—RCA 11144

ALL I THINK ABOUT IS YOU (prod. by Harry Nilsson) (writer: Nilsson) (Golden Syrup, BMI) (4:04)

This emotive ballad exercises the lower end of Nilsson's vocal range, and the subdued performance, with a fully-produced background, could bring him attention.

CHEECH & CHONG—Ode 8 50471 (CBS)

BLOAT ON (prod. by Lou Adler) (writers: Willis-Ingram-Mitchell-Marin-Chong) (ABC-Dunhill/Woodsongs, BMI) (4:32)

This parody of the Floaters' number one hit is firmly in the Cheech & Chong tradition, and emphasizes food rather than astrology. It should see pop and r&b play.

GENE PITNEY—Epic 8-50461

IT'S OVER/IT'S OVER (MEDLEY) (prod. by Jerry Fuller) (writers: Orbison-Dees-Rodgers) (Acuff Rose, BMI/Bibo/Steel Plate, ASCAP) (3:24)

Roy Orbison's '64 hit and Jimmie Rodgers' '66 hit are blended here in a distinctively Pitney way. The dramatic quality of both could result in a combined hit.

THE MIGHTY POPE—Private Stock 176

CAN'T GET BY WITHOUT YOU (prod. by Harry Hinde) (writers: Gold-Denne) (Col-gems-EMI, ASCAP) (2:45)

The M.P., who reached pop stations with his version of "Heaven On The Seventh Floor," could add to his public with this uptempo, orchestrated r&b song.

HOODOO RHYTHM DEVILS—Fantasy 805

GOTTA LOT OF LOVE IN MY SOUL (prod. by Clayton Ivey & Terry Woodford) (writer: Crane) (Polo Grounds, BMI) (2:35)

The Devils, who have a hard-rocking past, move into soul music with a smooth, uptempo love song that has all the moves down and could hit with pop and r&b stations.

KEITH BARBOUR—Private Stock 174

DO YOU BELIEVE IN MAGIC (prod. by Val Garay) (writer: Sebastian) (Faithful Virtue, BMI) (3:10)

The Lovin' Spoonful's first hit is a true pop gem, and Barbour's restrained reading of it should bring artist and song back to pop and MOR charts soon.

PAUL WINTER—A&M 1986

ICARUS (prod. not given) (writer: Ralph Towner) (Jupiter, ASCAP) (3:12)

Unquestionably Winter's "greatest hit," this song, now re-released as a single, is still a beautiful instrumental, and could regain a place on pop and MOR airwaves.

FINE AS WINE—Warner Bros. 8467

WHY WON'T YOU LET IT GO (prod. by Buddy Killen) (writer: Flippins) (Tree, BMI) (3:30)

The melody and harmony arrangement on this single put most disco records to shame—it should win over the r&b audience, and pop attention is also likely.

THE NEW YORK COMMUNITY CHOIR—RCA 11149

NOTHING CAN SEPARATE ME (prod. by Warren Schatz) (writers: Wilson-Freeman) (Dunbar/Nycon, BMI) (2:34)

One of the better gospel-soul records of recent months, this single has a big, choral sound and a high energy level that could result in an r&b hit.

SHERBET—MCA 40821

HIGH ROLLIN' (prod. by group & Richard Lush) (writers: Porter-Mitchell) (Razzle, BMI) (3:12)

The second single from "Magazine" is a midtempo, bright rocker with unison vocals and a memorable title/chorus. It could bring them back to pop lists.

GIL SCOTT-HERON & BRIAN JACKSON—Arista 0285

HELLO SUNDAY! HELLO ROAD! (prod. by Gil Scott-Heron & Brian Jackson) (writer: Scott-Heron) (Brouhaha, ASCAP) (3:29)

This uptempo travelling song is Scott-Heron's most commercial since "The Bottle," and may be his first crossover hit. A country cover is a possibility.

DENISE LA SALLE—ABC 12312

LOVE ME RIGHT (prod. by Denise La Salle) (writer: La Salle) (Warner-Tamerlane/Ordena, BMI) (3:33)

This story of a woman demanding the attention of her man is one of the most erotic r&b ballads of this year, and should soon be a staple of r&b playlists.

CAT STEVENS—A&M 1971

WAS DOG A DOUGHNUT (prod. by Cat Stevens & Dave Kershenbaum) (writers: Stevens-Roussel-Lynch) (Colgems-EMI, ASCAP) (4:14)

This instrumental was the flip of Stevens' last single, and has been re-released following some radio response. It's synthesized disco, with good effects.

JAY FERGUSON—Asylum 45444

THUNDER ISLAND (prod. by Bill Szymczyk) (writer: Ferguson) (Painless, ASCAP) (3:19)

Ferguson, a former leader of Spirit and Jo Jo Gunne, should have his best chance at a solo spot on pop charts with a fast-paced, big-sounding rocker.

TYCOON—Warner-Curb 8472

OVER AND OVER (prod. by Marc Gordon) (writer: Byrd) (Recordo, BMI) (3:27)

The lyrics have been altered somewhat from the Dave Clark Five's '65 hit version, but the pop appeal of the chorus seems to be unchanged.

THE HAPPENINGS—Midland Intl. 11127

LET ME STAY (prod. by Bob Miranda) (writer: same as prod.) (Diagonal/Carolina Dawn, BMI) (3:14)

The ingredients here—an uptempo, melodic pop tune, well-arranged harmony vocals and a hook in the chorus—recall those that brought this group its past hits.

PENGUIN FEET & THE TEARDROP KID—HDM 504 (Amherst)

LARRY, MOVE YOUR HAND (prod. by Hadley Murrell) (writers: Horan-Murrell) (H & H Team, ASCAP) (3:42)

This novelty record uses a simple doowop melody as the basis for a moving saga of the plight of a young girl in a big car. Upholstery fans take note.

ROCKLEY'S Believe It, It's True

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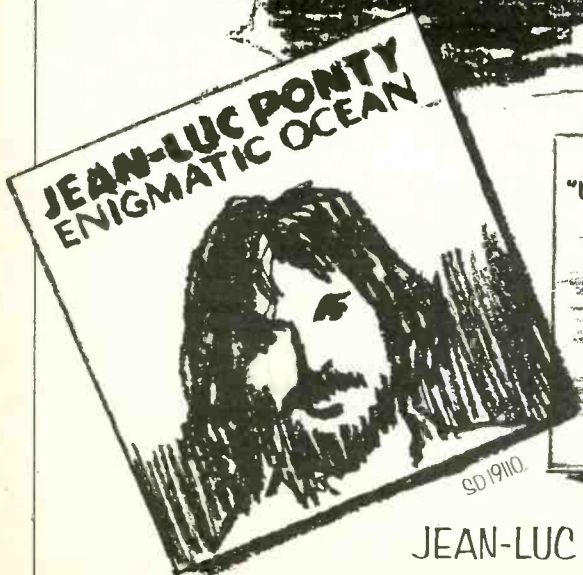
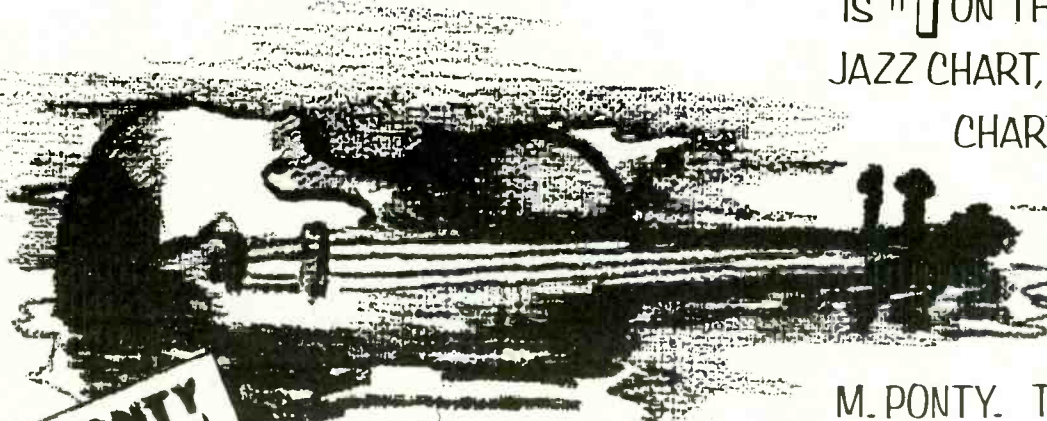
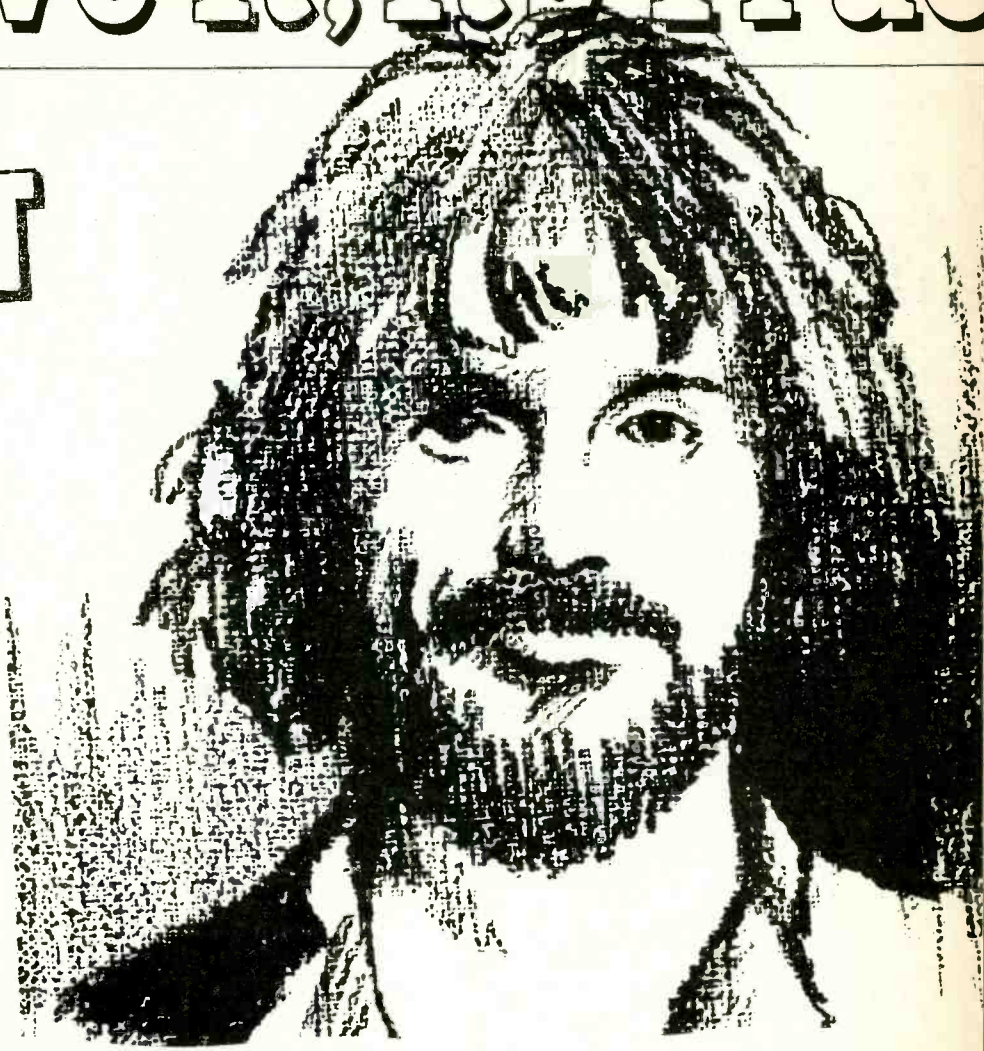
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NEWEST ALBUM, **"ENIGMATIC OCEAN."**

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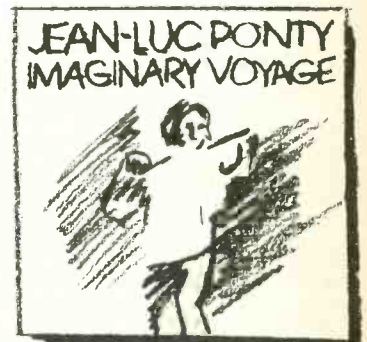
SD 19110



SD 18138



SD 18163



SD 19136

JEAN-LUC PONTY. YOU'D BETTER BELIEVE HE'S THE BEST.

AND HE'S ON ATLANTIC RECORDS AND TAPES



PRODUCED BY JEAN-LUC PONTY FOR JLP PRODUCTIONS, INC.

LIVE

CROSBY-NASH—ABC AA 1042 (7.98)

The live format gives the duo a chance to retrace some of their past successes as well as some newer material. The sound quality has a quiet intensity which is built through some solid support and the rapport these musicians have built. "Immigration Man," and "Deja Vu" should continue to be favorites.



THE DEVIL IN ME

THELMA HOUSTON—Tamla T7-358R1 (7.98)

Houston's comeback lp last year netted the songstress a major crossover hit and some deserved attention. Here, with the assistance of a number of arrangers and producers including Michael Masser and Brian Holland, she has made a consistent album with several strong singles possibilities including "I'm Here Again."



SONG BIRD

DENIECE WILLIAMS—Columbia JC 34911 (7.98)

Williams hit with her very first album ("This Is Niecey") and that successful formula of artist and producer (Maurice White) is duplicated here. Her captivating new material that ranges from fiery funk ("Time") to sweet ballads with a spiritual flavor ("God Is Amazing").



DON'T LET ME BE MISUNDERSTOOD

SANTA ESMERALDA STARRING LEROY GOMEZ—Casablanca NBLP 7080 (6.98)

The Spanish flavored sound of this group has finally been imported into this country by Casablanca after causing a considerable stir in the discos. "Don't Let Me Be Misunderstood," the Animals' '60s hit is the centerpiece but the segued "Esmeralda Suite" and "Gloria," should also elicit considerable interest.



FIRING ON ALL SIX

LONE STAR—Columbia PC 34937 (6.98)

With their second album, the group introduces a new lead singer which strengthens their potential to capture a Led Zepelin/Queen audience. Gary Lyons instills just the right amount of flash in John Sloman's voice and Paul Chapman's guitar to win over a substantial following here.



DON'T LOOK DOWN

THE OZARK MOUNTAIN DAREDEVILS—A&M SP 4662 (7.98)

The group's fourth album for the label (produced by David Kershenbaum) is a return to the spirited country/rock fusion that marked their earlier efforts. The opening track, "River To The Sun" sets a brisk pace with its uplifting harmonies and a memorable melody.



ENCORE

TANGERINE DREAM—Virgin PZG (CBS) 35014

The group's spring tour of the U.S. marked its first visit to these shores and the trio seized the opportunity to record its first live album. The two record set, recorded during March and April, finds synthesists Baumann, Franke and Froese in an impressive display of state of the art electronics.



LEVON HELM AND THE RCO ALL-STARS

ABC AA 1017 (7.98)

The first solo album from a member of the Band is actually a group effort with Paul Butterfield, Steve Cropper, Mac Rebennack, "Duck" Dunn and Booker T. Jones (among others) laying down a solid base of gritty soul and r&b. With Helm's vocals, the sound is not far removed from the laid back beauty of the Band.



SPECTRES

BLUE OYSTER CULT—Columbia JC 35019 (7.98)

"Don't Fear The Reaper" showed another side of the BOC and turned out to be a substantial hit. The group must have kept that in the back of its mind while recording this lp as it has a solid melodic undercurrent as well as the enigmatic symbolism that earlier endeared the group to a strong "cult" following.



BRASS CONSTRUCTION III

UA LA775 H (7.98)

The nine man outfit has built a strong base of support with its two previous albums and follows them strongly with a program (again produced by Jeff Lane) that should spread the word outside of the discos. "Get It Together," "Top Of The World" and "We" lead the way.



BABY GRAND

Arista AB 4148 (7.98)

The group is fronted by David Kagen, Rob Hyman and Eric Bazilian, three newcomers whose background of studio work has given them a distinct solidity. The self-penned material is bolstered by strong arrangements and a crisp, sure-handed production touch that should help to grab some attention.



BRIGHT LIGHTS & BACK ALLEYS

SMOKIE—RSO RS-1-3029 (6.98)

The group that scored with "Living Next Door To Alice" and "If You Think You Know How To Love Me" shows a marked sophistication in its musicianship and vocal prowess. "Needles and Pins" and "The Dancer" are excellent choices while Chinn and Chapman's "Lay Back In The Arms Of Someone" is sparkling.



RECYCLED

EDGAR WINTER'S WHITE TRASH—Blue Sky PZ 34858 (CBS) (6.98)

Edgar Winter's cyclical career has taken him back to the hard driving r&b flavor of White Trash which has been reunited in part. Jerry LaCroix, who with Winter was the focal point of the band, continues to provide the gutsy tone on "Puttin' It Back," and "Open Up." Winter takes the lead on "Parallel Love."



PAUL NICHOLAS

RSO RS-1-3028 (Polydor) (6.98)

"Heaven On the 7th Floor" is the single that launched the career of the British pop singer in this country and this set should further his popularity. Bugatti and Musker, the duo that penned his hit are responsible for six other tunes including "Reggae Like It Used To Be" and "Dancin' With the Captain."

(Continued on page 58)

Point Blank

SECOND SEASON



AB 4137

P POINT BLANK AND THEIR HOT "SECOND SEASON."

Point Blank forged their reputation performing their blistering rock 'n roll in clubs, concert halls, and stadiums all across the country.

Suddenly a whole new audience is discovering the musical excitement of Point Blank, thanks to the widespread AOR airplay on their new album "Second Season."

KSAN KSHE WEBN WNOE WNEW WABX KZEL KEZY KOME KSJO WXRT KOME KLLOL KLBJ
WQDR WQFM KZAP KFWD KMOD WMC WKDF WRNO WINZ WSHE KLAY KVAN KTIM KPRI
KXFM KZOZ KFML KCFR KADE KRST KRKE KAWY KMTN KFLY KPFT KZFM WVUD WBAB
KSPN KAFM KISS WLAV WPLR WAAL KFMA KILT KNCN WXFM WLIR WQBK WQCM WSIM
KROK KWFN WNDE KLBK WKZL KATT KGRA KTTT WACO KINT WRAS KSMB KDKB WNDE
KBFM WTUL WVVS WFMF WAIV WLRS

Watch for the announcement of Point Blank's upcoming national tour.

POINT BLANK'S "SECOND SEASON" IT'S OFF TO A GREAT START.
ON ARISTA RECORDS.



101 THE SINGLES CHART 150

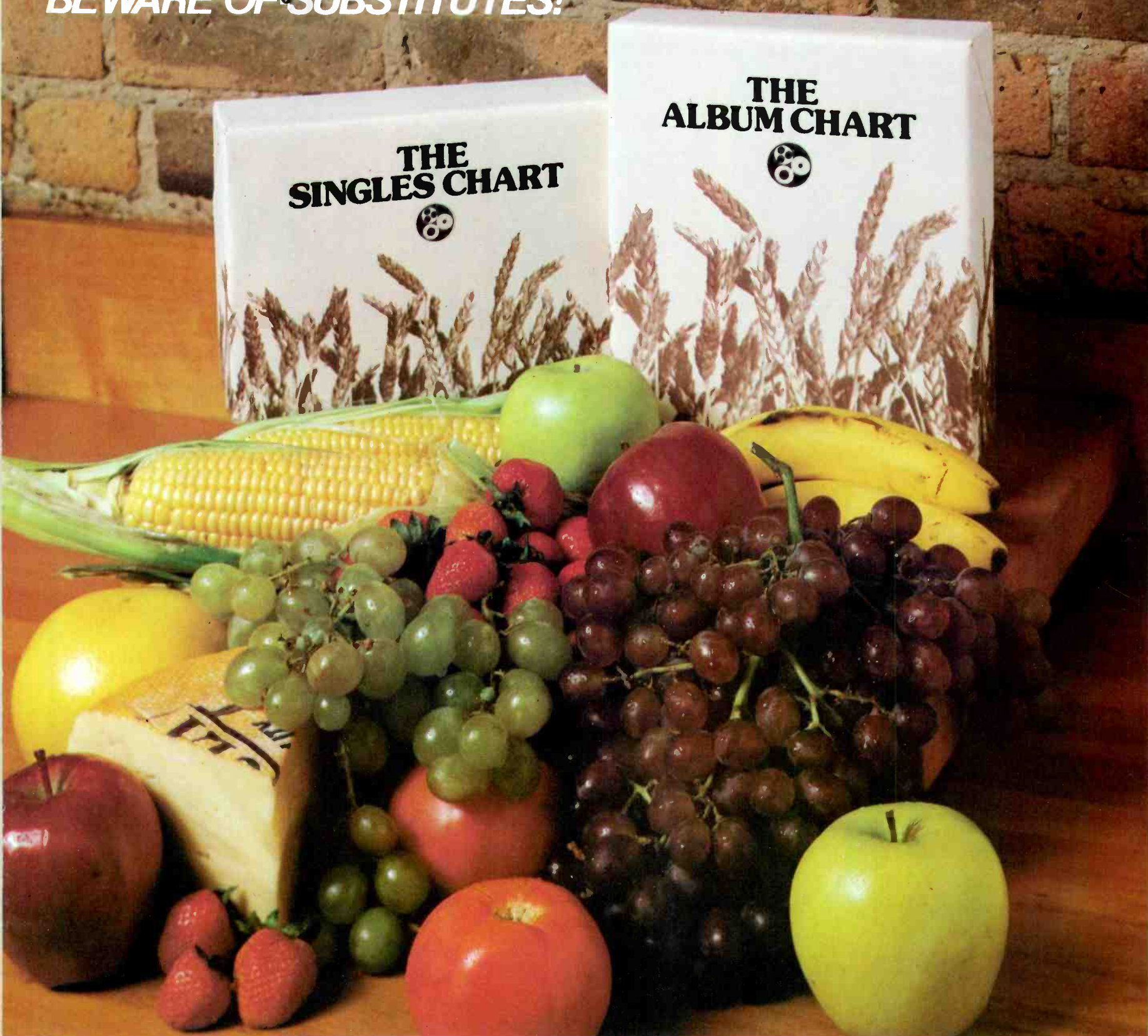
NOVEMBER 5, 1977

NOV. 5	OCT. 29		
101	102	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)	
102	103	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
103	111	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nic-O-Vol, ASCAP)	
104	109	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971 (Colgems-EMI, ASCAP)	
105	101	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMJ)	
106	106	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
107	108	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
108	104	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
109	105	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
110	107	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
111	125	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)	
112	129	IF IT DON'T FIT, DON'T FORCE IT KELLE PATERSON/Shadybrook 1041 (Funks Bump, BMI)	
113	113	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
114	117	CRYING IN MY SLEEP GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
115	—	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood/BMI)	
116	115	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
117	110	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
118	119	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
119	—	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)	
120	121	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)	
121	122	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
122	123	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)	
123	—	RADIO LOVES YOU P. R. BATTLE/A&M 1987 (Irving/Maui, BMI)	
124	118	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)	
125	—	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10624 (Joelsongs, BMI)	
126	127	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)	
127	112	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
128	128	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)	
129	130	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)	
130	120	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	
131	132	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
132	114	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
133	133	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)	
134	138	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor) (Teddy Randazzo, BMI)	
135	141	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)	
136	126	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
137	—	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)	
138	140	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)	
139	136	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
140	147	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)	
141	142	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)	
142	145	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)	
143	148	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bomass, BMI)	
144	137	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertham, ASCAP)	
145	139	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
146	143	MINNESOTA NORTHERN LIGHT/Glacier 4501 (Bay Lake, ASCAP)	
147	124	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/ N.Y. Times, BMI)	
148	116	FAIRYTALE DONNA McDANIEL/Midsong Intl. 11085 (RCA) (Heath Levy, ASCAP)	
149	135	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
150	131	WINGS RINGO STARR/Atlantic 3429 (Zweibel/Mad Vincent, BMI)	


ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	54	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	100
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	43	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	47
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	11	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	16
BEST OF MY LOVE Maurice White (Saggitfire, BMI/Steelchest, ASCAP)	17	KEEP IN COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	5
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	92	LADY OF MAGIC Frankie Beverly (Pecle, BMI)	95
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	13	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	89
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	2	MONEY, MONEY, MONEY Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	64
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	9	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	98
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	59	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unicappell, BMI)	90
CAN'T IT ALL BE LOVE Bill Schnee (Piano Picker/Unart, BMI)	80	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	3
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	20	ON AND ON Henry Lewy (Stephen Bishop, BMI)	81
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putnam (Coral Reefer/Outer Banks, BMI)	49	POINT OF KNOW RETURN Jeff Glixman (Don Kishner, BMI)	85
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	14	RED HOT Richard Gottehrer (Hi Lo, BMI)	94
COME SAIL AWAY Prod. by group (Almo/Styngian Songs, ASCAP)	46	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	38
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	33	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	40
DEVIL'S GUN Mike Theodore and Dennis Coffey (Atv, BMI)	55	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	57
DOCTOR LOVE Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	52	SHAKE IT WELL Don Davis (Groovesville, BMI/Conquistador, ASCAP)	72
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	45	SHE DID IT Eric Carmen (C.A.M., BMI)	39
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	62	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	41
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	8	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	32
DON'T STOP Fleetwood Mac (Gentoo, BMI)	36	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	73
DON'T WORRY BABY Chris Christian (Irving, BMI)	82	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	50
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI)	29	SPACESHIP SUPERSTAR Bruce Fairburn (Squamish/Corinth, BMI)	87
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	51	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	7
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	23	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	69
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	88	SURFIN' USA Michael Lloyd (Arc, BMI)	93
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	31	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	30
FAIR GAME Prod. by group (Gold Hill, ASCAP)	61	SWING TOWN Steve Miller (Sailor, ASCAP)	34
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	84	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	75
GEORGIA RHYTHM Buddy Buie (Lo-Sal, BMI)	78	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	12
GETTIN' READY FOR LOVE Richard Perry (Braitree/Snow/Golde's Gold, BMI)	83	THE HAPPY GIRLS Kim Fowley & Earle Mankey (Almo/Irving/Buggerlugs, ASCAP/BMI)	63
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	68	THE KING IS GONE (Brim, SESAC)	21
GONE TOO FAR Kyle Lehnig (Dawn breaker/Cold Zinc, BMI)	44	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	35
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	77	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	70
HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) Paul Hornsby (Hat Band, BMI)	86	THUNDER IN MY HEART Richard Perry (Braitree, BMI/Longmanor/Chrysalis, ASCAP)	53
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	19	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	76
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	22	TWILLEY DON'T MIND Bob Schaper & Oister (Tarka, ASCAP)	96
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	58	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	18
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	15	WE ARE THE CHAMPIONS Queen (Queen)	66
I BELIEVE YOU Couch-Stroup-Stevenson (Addrisi, BMI)	11	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	10
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	4	WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruiser, BMI)	26
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	91	WHY DO LOVERS (BREAK OTHER'S HEART) Christopher Bond (Hot Cha/Unichappell, BMI)	79
I GO CRAZY Paul Davis (Web IV, BMI)	60	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	56
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	24	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	48	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	99
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	27	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP)	74
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	6	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	65
IT'S SO EASY Peter Asher (MPL Comm., BMI)	37	YOU MAKE LOVING FUN Fleetwood Mac (Gentoo, BMI)	25
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa-David, ASCAP)	28	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/ Neverland/Peg, BMI)	97
		YOUR SMILING FACE Peter Asher (Country Road, BMI)	42

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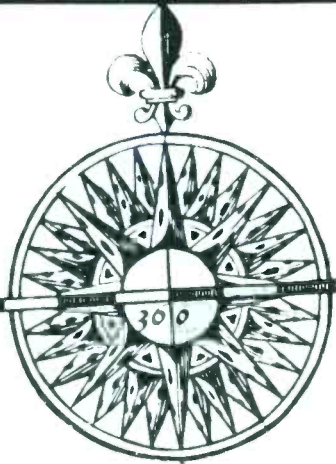


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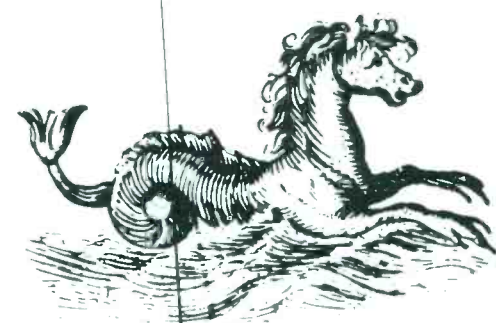
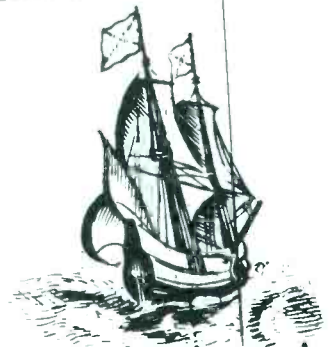
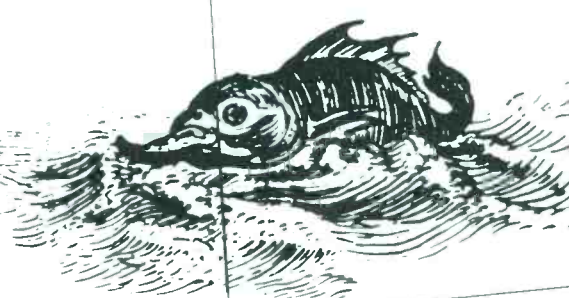
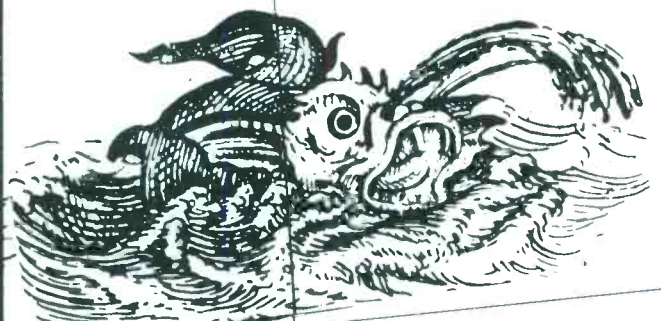


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Linea EQUINOCTIALIS

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A 45 RPM VOYAGE TO THE "POINT OF KNOW RETURN."

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THE TITLE TRACK TO THE NEW KANSAS ALBUM IS TAKING OFF IN THE TRADITION OF "CARRY ON WAYWARD SON."

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KANSAS
Point of Know Return

including:
Sparks Of The Tempest/Hopelessly Human
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**Karla Bonoff
has a hold
on FM radio.**

Programmers know that she's too good to be ignored. As a result, the majority of album-oriented stations are playing Karla Bonoff songs interpreted by Karla Bonoff.

Songs we know. "Someone to Lay Down Beside Me," "If He's Ever Near," "Lose Again" and "Home."

And songs that Karla's introducing to us. "Rose in the Garden," "Isn't It Always Love" and "I Can't Hold On."

"Karla Bonoff!" Her voice is the instrument her songs were written for. On Columbia Records and Tapes.

Produced by Kerry Edwards.



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TOP AIRPLAY



AJA
STEELY DAN
ABC

MOST AIRPLAY:

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- FRENCH KISS—Bob Welch—Capitol
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MOONFLOWER—Santana—Col
- RUMOURS—Fleetwood Mac—WB
- I ROBOT—Alan Parsons Project—Arista
- LITTLE CRIMINALS—Randy Newman—WB

WABX-FM/DETROIT

- ADDS:**
- EDDIE MONEY—Col
 - HEROES—David Bowie—RCA
 - SPECTRES—Blue Oyster Cult—Col
 - WE WILL ROCK YOU (single)—Queen—Elektra

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

- RUMOURS—Fleetwood Mac—WB
- FOREIGNER—Atlantic
- I ROBOT—Alan Parsons Project—Arista
- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- SIMPLE DREAMS—Linda Ronstadt—Epic
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MOONFLOWER—Santana—Col
- AJA—Steely Dan—ABC

WXRT-FM/CHICAGO

- ADDS:**
- CITADEL—Starcastle—Epic
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - FINALE—Loggins & Messina—Col
 - HEROES—David Bowie—RCA
 - LOVE SONGS—Beatles—Capitol
 - METRO—Sire
 - SPECTRES—Blue Oyster Cult—Col
 - SPELLBOUND—Alphonso Johnson—Epic
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - TRUE TO LIFE—Ray Charles—Atlantic

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

- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- STICK TO ME—Graham Parker—Mercury

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- IN CITY DREAMS—Robin Trower—Chrysalis
- CSN—Crosby, Stills and Nash—Atlantic
- GRAND ILLUSION—Styx—A&M
- LET'S GET SMALL—Steve Martin—WB
- GOING FOR THE ONE—Yes—Atlantic
- SHOT IN THE DARK—Bill Quateman—RCA

KSHE-FM/ST. LOUIS

- ADDS:**
- DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - NEVER LETTING GO—Phoebe Snow—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - OUT OF THE BLUE—ELO—Jet
 - SHOT IN THE DARK—Bill Quateman—RCA
 - SPECTRES—Blue Oyster Cult—Col
 - YOU'RE IN MY HEART (single)—Rod Stewart—WB

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

- PRISM—Ariola America
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- A FAREWELL TO KINGS—Rush—Mercury
- CRAWLER—Epic
- BROKEN HEART—The Babys—Chrysalis
- IN CITY DREAMS—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- AJA—Steely Dan—ABC
- LAKE—Col

WKDF-FM/NASHVILLE

- ADDS:**
- FOREIGN AFFAIRS—Tom Waits—Asylum
 - HEROES—David Bowie—RCA
 - MARIN COUNTY LINE—New Riders—MCA
 - MOONFLOWER—Santana—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - WE ARE THE CHAMPIONS (single)—Queen—Elektra

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

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- I ROBOT—Alan Parsons Project—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- POINT OF KNOW RETURN—Kansas—Kirshner
- FRENCH KISS—Bob Welch—Capitol
- CHICAGO XI—Col
- MAGAZINE—Heart—Mushroom
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

WQFM-FM/MILWAUKEE

- ADDS:**
- CROSBY-NASH LIVE—ABC
 - FINALE—Loggins & Messina—Col
 - HEROES—David Bowie—RCA
 - LOVE SONGS—Beatles—Capitol
 - MARK FARNER—Atlantic

- OUT OF THE BLUE—ELO—Jet
- SAY IT IN PRIVATE—Steve Goodman—Asylum
- SPECTRES—Blue Oyster Cult—Col
- THE MOTORS—Virgin
- WHAT A LONG STRANGE TRIP—Grateful Dead—WB

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

- CHICAGO XI—Col
- GOING FOR THE ONE—Yes—Atlantic
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- THE STRANGER—Billy Joel—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- BAD REPUTATION—Thin Lizzy—Mercury
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- AJA—Steely Dan—ABC
- CSN—Crosby, Stills & Nash—Atlantic

CHUM-FM/TORONTO

- ADDS:**
- BLUE BAYOU (single)—Linda Ronstadt—Asylum
 - GO BACK HOME AGAIN (single)—Andrew Gold—Asylum
 - SERPENTINE FIRE—Earth, Wind & Fire—Epic
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - WE ARE THE CHAMPIONS (single)—Queen—Elektra

HEAVY ACTION (airplay in descending order):

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- CHICAGO XI—Col
- AJA—Steely Dan—ABC
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- A FAREWELL TO KINGS—Rush—Mercury
- CARELESS—Stephen Bishop—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- TERRAPIN STATION—Grateful Dead—Arista
- JT—James Taylor—Col
- HOPE—Klaatu—Capitol

KLOL-FM/HOUSTON

- ADDS:**
- DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - FINALE—Loggins & Messina—Col
 - FRONT PAGE NEWS—Wishbone Ash—MCA
 - LONGER FUSE—Dan Hill—20th Century
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - RECKLESS ABANDON—David Bromberg Band—Fantasy
 - SPARK IN THE DARK—Alpha Band—Arista
 - THE JOY—Fantasy
 - THE PLAYER NOT THE GAME—Jess Roden—Island

HEAVY ACTION (airplay in descending order):

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- LITTLE CRIMINALS—Randy Newman—WB
- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- CSN—Crosby, Stills & Nash—Atlantic

- I ROBOT—Alan Parsons Project—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M
- TERENCE BOYLAN—Asylum
- ONE WAY TICKET—Dave Loggins—Epic
- NETHER LANDS—Dan Fogelberg—Full Moon

KGB-FM/SAN DIEGO

- ADDS:**
- DRAW THE LINE (single)—Aerosmith—Col
 - HEROES—David Bowie—RCA
 - MOONFLOWER—Santana—Col
 - SLIP SLIDIN' WAY (single)—Paul Simon—Col
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - WE ARE THE CHAMPIONS/WE WILL ROCK YOU (single)—Queen—Elektra
 - YOU'RE IN MY HEART (single)—Rod Stewart—WB

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

- RUMOURS—Fleetwood Mac—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- AJA—Steely Dan—ABC
- FOREIGNER—Atlantic
- FOGHAT LIVE—Bearsville
- I ROBOT—Alan Parsons Project—Arista
- CELEBRATE ME HOME—Kenny Loggins—Kirshner
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN COLOR—Cheap Trick—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- EXPECT NO MERCY—Nazareth—A&M
 - HEROES—David Bowie—RCA
 - OUT OF THE BLUE—ELO—Jet
 - RAIN DANCES—Came!—Janus
 - SPECTRES—Blue Oyster Cult—Col

KMET-FM/LOS ANGELES

- ADDS:**
- HEROES—David Bowie—RCA
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - SPECTRES—Blue Oyster Cult—Col

HEAVY ACTION (airplay in descending order):

- FRENCH KISS—Bob Welch—Capitol
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FOREIGNER—Atlantic
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- CRAWLER—Epic
- BAD REPUTATION—Thin Lizzy—Mercury
- LIGHTS OUT—UFO—Chrysalis

KZAP-FM/SACRAMENTO

- ADDS:**
- BROOKLYN DREAMS—Millennium
 - CAUGHT IN THE ACT—Steve Gibbons Band—MCA
 - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - FINALE—Loggins & Messina—Col
 - HEROES—David Bowie—RCA
 - METRO—Sire
 - SAY IT IN PRIVATE—Steve Goodman—Asylum

- SHOT IN THE DARK—Bill Quateman—RCA
- SPECTRES—Blue Oyster Cult—Col

HEAVY ACTION (airplay in descending order):

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col
- ROUGH MIX—Townshend/Lane—MCA
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SHOW SOME EMOTION—Joan Armatrading—A&M
- BEAUTY ON A BACK STREET—Hall & Oates—RCA

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CAUGHT IN THE ACT—Steve Gibbons Band—MCA
 - HEROES—David Bowie—RCA
 - LIVESTOCK—Brand X—Passport
 - ON STAGE—Lily Tomlin—Arista
 - SPECIALS-LIT—Lamont Cranston Band—Shadow
 - SPECTRES—Blue Oyster Cult—Col

HEAVY ACTION (airplay in descending order):

- HEROES—David Bowie—RCA
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- STICK TO ME—Graham Parker—Mercury
- EDDIE MONEY—Col
- MY AIM IS TRUE—Elvis Costello—Stiff (import)
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- MOONFLOWER—Santana—Col
- ROUGH MIX—Townshend/Lane—MCA
- LITTLE CRIMINALS—Randy Newman—WB
- FRENCH KISS—Bob Welch—Capitol

KZAM-FM/SEATTLE

- ADDS:**
- DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
 - FINALE—Loggins & Messina—Col
 - GUABABE—Cal Tjader—Fantasy
 - LONGER FUSE—Dan Hill—20th Century
 - MOONFLOWER—Santana—Col
 - CUT OF THE BLUE—ELO—Jet
 - REDWING—Grinder Switch—Atco
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - THE QUINTET—VSOP—Col

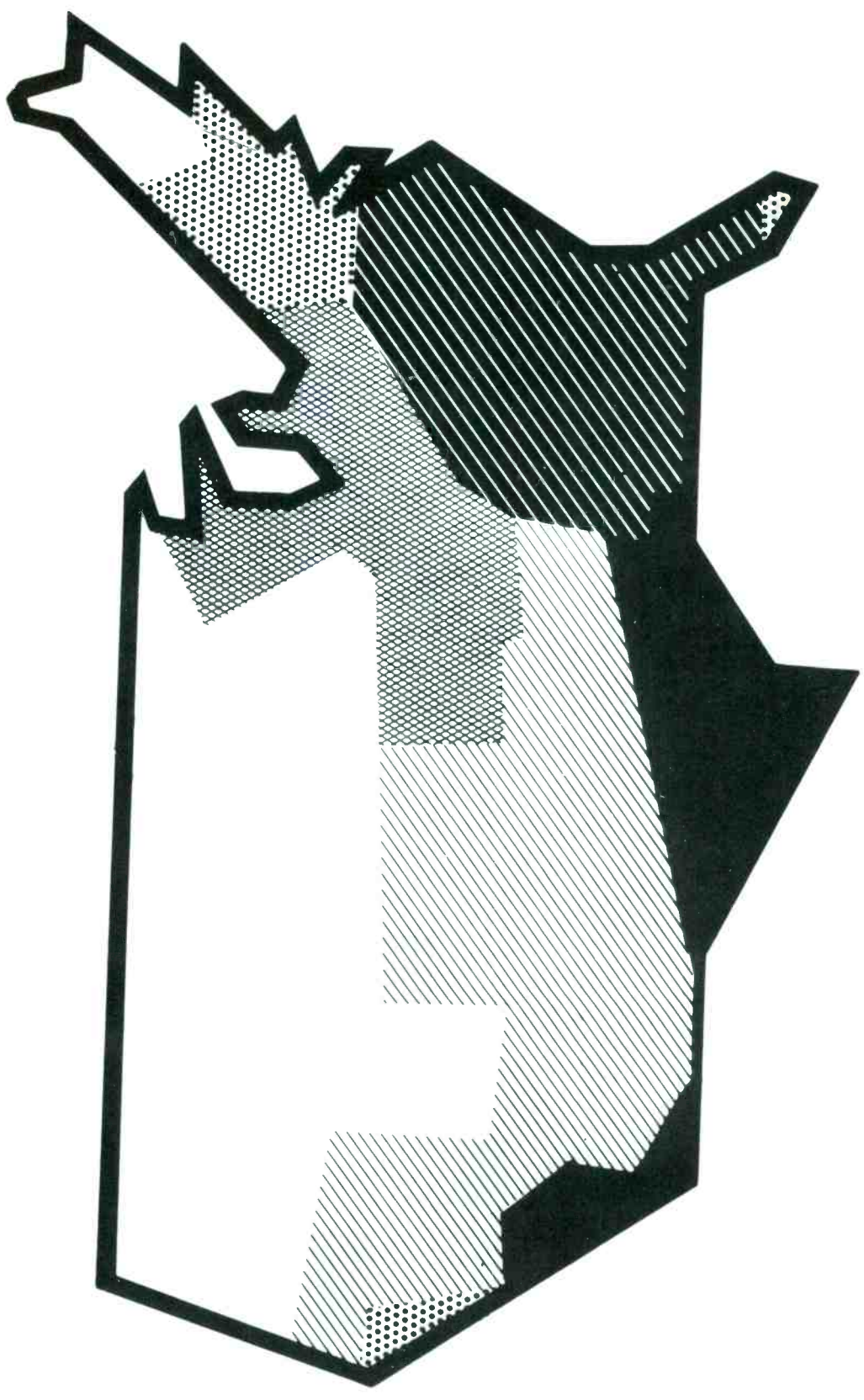
HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- JT—James Taylor—Col
- KARLA BONOFF—Col
- LITTLE CRIMINALS—Randy Newman—WB
- OLD FRIENDS—Mary Caslin—Philo
- ROUGH MIX—Townshend/Lane—MCA
- SANDMAN—Herb Pedersen—Epic
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SIMPLE DREAMS—Linda Ronstadt—Asylum

November 5, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC WFIL
WICC WIFI WKBW WPEZ WPGC WPRO-FM
WQAM WRKO 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
3	2	Heatwave
2	3	Carly Simon
4	4	Star Wars (Meco)
5	5	KC & The Sunshine Band
7	6	Barry White
9	7	Chicago
8	8	Donna Summer
14	9	Crystal Gayle
13	10	Rita Coolidge
6	11	Shaun Cassidy
17	12	Bee Gees
10	13	Commodores
18	14	Fleetwood Mac (Loving)
21	15	Linda Ronstadt (Blue)
19	16	Firefall
11	17	Andy Gibb
25	18	Paul Nicholas
20	19	Dave Mason
21	20	Linda Ronstadt (Easy)
12	21	Stephen Bishop
16	22	Emotions
A	23	LTD
A	24	Judy Collins
A	25	The Babys

Adds: Player
Steve Miller

Extras: Barry Manilow
Queen
Seals & Crofts
Aerosmith
England Dan
LRB

LP Cuts: Steely Dan (Various Cuts)
Kansas (Point)

Also Possible: Peter Brown
Santana
Leif Garrett

Last Week: This Week:

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

Adds: High Energy
Styx
Judy Collins

Extras: ARS
Bob Welch
LRB

LP Cuts: Elvis (My Way)

Also Possible: Bay City Rollers
Stillwater
Billy Joel
Andy Gibb

Last Week: This Week:

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

Adds: Lake
Kansas

Extras: England Dan
Paul Nicholas
Emotions

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

Also Possible: Aerosmith
Judy Collins
Seals & Crofts
LRB

Hottest:

Rock 'n' Roll:

Santana

Adult:

Paul Simon

R & B Crossovers:

High Energy

"Midnight Wind." It's a hurricane, Charlie!



What other explanation is there for the way it's breaking into AOR radio in New York; Philadelphia; Hartford; Buffalo; Washington; Atlanta; Birmingham; Montgomery; San Francisco; Phoenix; Los Angeles; Minneapolis; Pittsburgh; Cleveland; Kansas City; Houston; Dallas; Miami; Mobile; Nashville and more!

Not to mention the way it's breaking into Country radio in Albany; Salt Lake City; Denver; Phoenix; Nashville; Chattanooga; Knoxville; Birmingham; Jackson; Washington; Roanoke; Cincinnati;

Minneapolis; Cedar Rapids; Oklahoma City and Tulsa.

And what makes it even more devastating is the hit single it's carrying. "Heaven Can Be Anywhere (Twin Pines Theme)" is everywhere on the radio.

When The Charlie Daniels Band stirs things up, they sure do it big.

"Midnight Wind." Featuring the single, "Heaven Can Be Anywhere (Twin Pines Theme)." The Charlie Daniels Band blows good rock your way. On Epic Records and Tapes.

THE CHARLIE DANIELS BAND TOUR

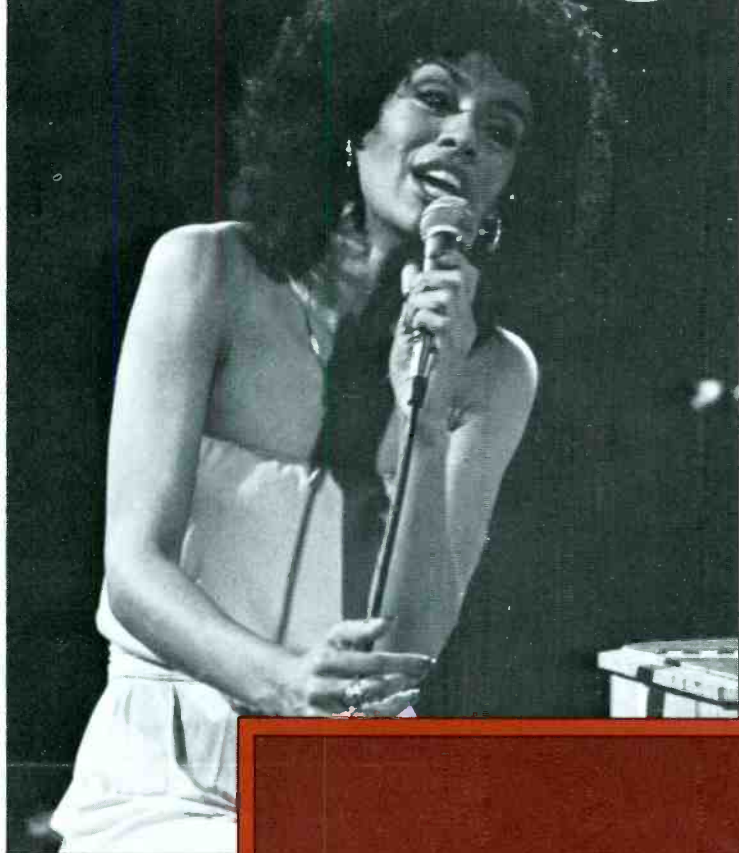
10/20 Kiel/St. Louis, Mo.
10/23 MSU Ice Arena/East Lansing, Mich.
10/27 Ice Chalet/Columbia, Mo.
10/28 Western KSU/Bowling Green, Ky.
11/3 The Palladium/New York, N.Y.
11/4 Suffolk Forum/Commack, L.I., N.Y.
11/5 Orpheum Theatre/Boston, Mass.
11/6 Tower Theatre/Philadelphia, Pa.
11/7 Century Theatre/Buffalo, N.Y.
11/8 Radio Promo/Philadelphia, Pa.
11/9 Civic Center/Springfield, Mass.
11/10 The Leroy Theatre/Pawtucket, R.I.

11/11 Capital Theatre/Passaic, N.J.
11/12 Music Hall/Cleveland, Ohio
11/13 Convention Center/Indianapolis, Ind.
11/14 Radio Promo/Chicago, Ill.
11/15 Riverside Theatre/Milwaukee, Wis.
11/16 Grand Rapid Stadium/Grand Rapids, Mich.
11/17 Royal Oak Theatre/Detroit, Mich.
11/18 Aragon Ballroom/Chicago, Ill.
11/19 Civic Arena/St. Paul, Minn.
11/20 Pershing Auditorium/Lincoln, Neb.
11/25 The Garden/Louisville, Ky.
11/26 The Memorial Aud./Chattanooga, Tenn.

11/27 Midsouth Coliseum/Memphis, Tenn.
12/2 River Front Stadium/Cincinnati, Ohio
12/3 Freedom Hall/Johnson City, Tenn.
12/4 Civic Center Arena/Charleston, W. Va.
12/5 Civic Arena/Pittsburgh, Pa.
12/6 Constitution Hall/Washington, D.C.
12/7 Civic Center/Salem, Va.
12/9 Civic Center/Hampton, Va.
12/10 Civic Coliseum/Knoxville, Tenn.
12/11 So. Carolina Coliseum/Columbia, S.C.

Marilyn McCoo

& Billy Davis, Jr.



Together...they're wonderful.

They have a very special relationship.
Listen to the two of them on *The Two of Us*
Like the title of their new single,
They're **Wonderful!** (AB-123 6)



(AB-1026)

abc Records
GRT Tapes

dick broder
personal management & corporation
los angeles ca 90069

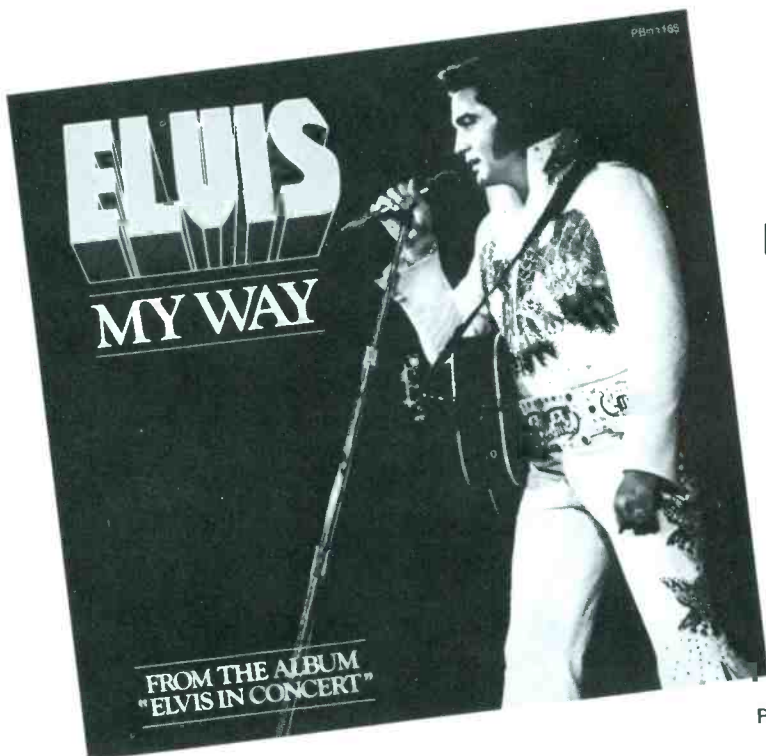
Produced by Frank E. Wilson
A Spec-O-Lite Production

By Popular Demand

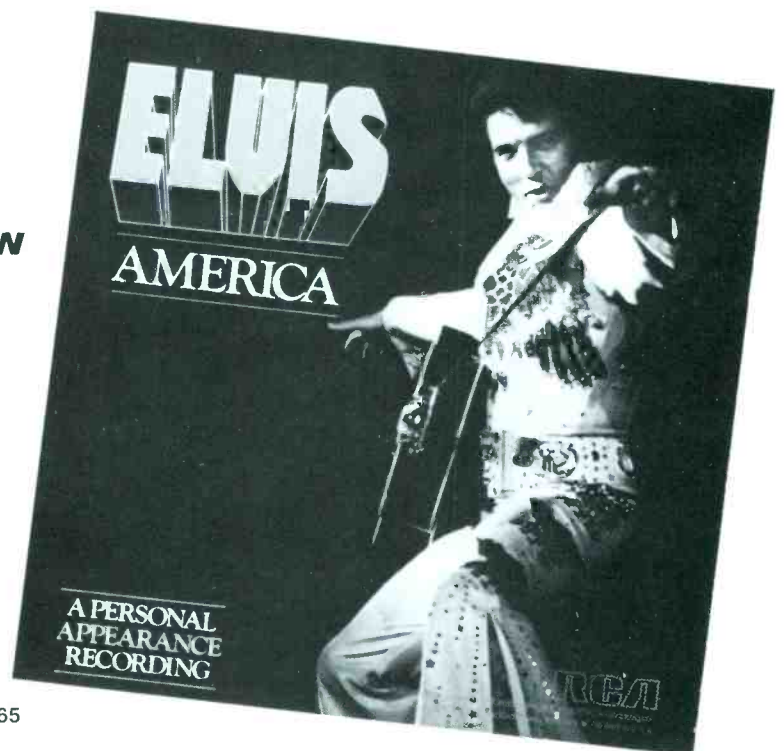
ELVIS

"My Way"

From the T.V. album "Elvis in Concert"



b/w



PB-11165

RCA
Records



**Everybody's runnin'
with The Brothers.**

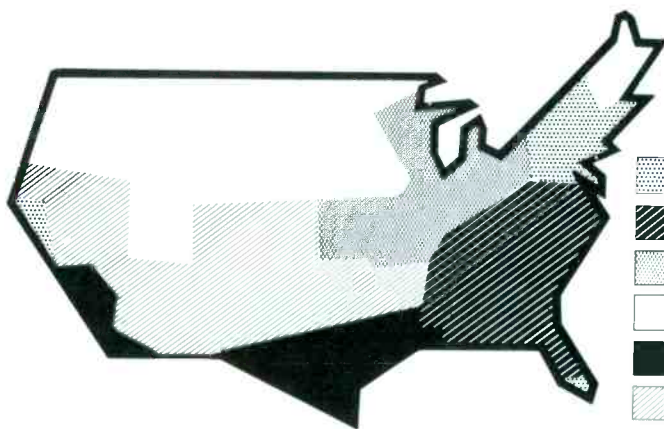
© 1977 A&M Records. All Rights Reserved.

"Runnin' For Your Lovin'" AM 1982
A Right On Time single from
The Brothers Johnson
On A&M Records
Produced by Quincy Jones
for Quincy Jones Productions

SP 4644



PLACE et Playlists



- 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 KFYP KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

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

Adds: Santana
Bob Welch
Styx

Extras: Barry Manilow
Bay City Rollers
Player
England Dan

LP Cuts: None

Also Possible: Carpenters
Donna Summer
Randy Edelman
Hall & Oates
Linda Ronstadt (Easy)

Last Week: This Week:

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

Adds: Santana
Bob Welch

Extras: Dave Mason
Paul Davis
Leif Garrett

LP Cuts: Elvis Presley (My Way)

Also Possible: James Taylor
High Inergy
Robert Gordon
England Dan
Styx
Randy Newman

Last Week: This Week:

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

Adds: Linda Ronstadt (Easy)

Extras: Barry Manilow

LP Cuts: None

Also Possible: Barry White
Santana
Bay City Rollers
Bob Welch

Hottest:

Country Crossovers:

Dolly Parton
Kendalls

Teen:

Bay City Rollers
Leif Garrett (Runaround Sue)

LP Cuts:

Chicago (Take)
Elvis Presley (My Way)

101 THE ALBUM CHART 150

NOVEMBER 5, 1977

NOV. 5	OCT. 29		
101	110	BROKEN HEART THE BABYS/Chrysalis	CHR 1150
102	95	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M	3703
103	96	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M	4634
104	103	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists	LA774 H
105	75	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA	CPL2 2404
106	108	LET IT FLOW DAVE MASON/Columbia	PC 34680
107	—	CITADEL STARCASTLE/Epic	PE 34935
108	94	ENDLESS FLIGHT LEO SAYER/Warner Bros.	BSK 3101
109	88	SANFORD-TOWNSEND BAND/Warner Bros.	BS 2966
110	114	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic	PE 34970
111	115	GREATEST HITS LINDA RONSTADT/Asylum	6E 106
112	122	THE BEST OF TAVARES/Capitol	ST 11701
113	—	FINALE LOGGINS & MESSINA/Columbia	JG 34167
114	125	RUBY, RUBY GATO BARBIERI/A&M	SP 4655
115	80	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest	SKB 1666 (Capitol)
116	90	TERRAPIN STATION GRATEFUL DEAD/Arista	7001
117	97	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol	ST 11557
118	101	LAKE/Columbia	PC 34763
119	130	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl.	PE 34974
120	133	THE QUINTET V.S.O.P./Columbia	C2 34976
121	82	THIS ONE'S FOR YOU BARRY MANILOW/Arista	4090
122	132	WE ARE ONE MANDRILL/Arista	AB 4144
123	135	GOIN' PLACES THE JACKSONS/Epic	JE 34835
124	121	ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/Warner Bros.	BS 3076
125	138	STICK TO ME GRAHAM PARKER AND THE RUMOUR/Mercury	SRM 1 3706
126	102	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA	2280
127	129	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest	SW 11645 (Capitol)
128	104	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic	PEG 34494
129	106	BRIDGES GIL SCOTT HERON & BRIAN JACKSON/Arista	AB 4147
130	111	STEVE WINWOOD/Island	ILPS 9494
131	107	IT'S A GAME BAY CITY ROLLERS/Arista	7004
132	113	CELEBRATE ME HOME KENNY LOGGINS/Columbia	PC 34655
133	117	GO TOO STOMU YAMASHTA/Arista	AB 4138
134	—	OXYGENE JEAN-MICHEL JARRE/Polydor	PD 6112
135	134	FRONT PAGE NEWS WISHBONE ASH/MCA	2311
136	—	SECRETS CON FUNK SHUN/Mercury	SRM 1 1180
137	120	HOPE KLAATU/Capitol	ST 11633
138	141	POWER AND LOVE MANCHILD/Chi Sound	CH LA765 G (UA)
139	—	HERE YOU COME AGAIN DOLLY PARTON/RCA	APL1 2544
140	143	PURE GOLD VOL. 1 ELVIS PRESLEY/RCA	ANL1 0971
141	123	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY/RCA	APL1 1506
142	128	PATTI LABELLE/Epic	PE 34847
143	127	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol	ST 11497
144	—	FOREIGN AFFAIRS TOM WAITS/Asylum	7E 1117
145	126	SILK DEGREES BOZ SCAGGS/Columbia	PC 33920
146	139	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA	LSP 3758
147	—	FEELIN' BITCHY MILLIE JACKSON/Spring	SP 1 6715 (Polydor)
148	124	PLATINUM JAZZ WAR/Blue Note	BN LA690 J2 (UA)
149	147	DAYTIME FRIENDS KENNY ROGERS/United Artists	LA754 G
150	116	SIMPLE THINGS CAROLE KING/Avatar	SMAS 11667 (Capitol)

151-200 ALBUM CHART

151	CHASING RAINBOWS JANE OLIVOR/Columbia	PC 34917
152	SPELLBOUND ALPHONSO JOHNSON/Epic	JE 34869
153	BUNDLE OF JOY FREDDIE HUBBARD/Columbia	JC 34902
154	SHAKE IT WELL DRAMATICS/ABC	AB 1010
155	PRISM/Ariola America	ST 50020
156	DEVIL'S GUN C. J. & COMPANY/Westbound	WB 301 (Atlantic)
157	CAN'T WAIT PIPER/A&M	SP 4654
158	SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA	2099
159	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA	LSP 4776
160	MONKEY ISLAND GEILS/Atlantic	SD 19103
161	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca	NBLP 7080
162	MAKIN' LOVE AND MUSIC DR. HOOK/Capitol	ST 11632
163	SAY IT IN PRIVATE STEVE GOODMAN/Asylum	7E 1118
164	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA	2 80001
165	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros.	BS 3071
166	LIFELINE ROY AYERS UBIQUITY/Polydor	PD 1 6108
167	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA	APL1 2439
168	HOW GREAT THOU ART ELVIS PRESLEY/RCA	LSP 3758
169	MENAGERIE BILL WITHERS/Columbia	JC 34903
170	IT'S TIME FOR PETER ALLEN PETER ALLEN/A&M	3706
171	MAGIC IS A CHILD NEKTAR/Polydor	PD 1 6115
172	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy	F 9538
173	PORTFOLIO GRACE JONES/Island	ILPS 9470
174	THE KING IS GONE RONNIE McDOWELL/Scorpion	GRT 8021
175	VILLAGE PEOPLE/Casablanca	NBLP 7064
176	MANDRE/Motown	M6 886S1
177	MAZE FEATURING FRANKIE BEVERLY/Capitol	ST 11607
178	RINGO THE 4TH RINGO STARR/Atlantic	SD 19108
179	WHO ME? I'M NOT HIM RICHARD PRYOR/Laff	198
180	LIVESTOCK BRAND X/Passport	PB 9824 (Arista)
181	SO EARLY IN THE SPRING JUDY COLLINS/Elektra	8E 6002
182	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ABC	SR 52006
183	COSMIC WIND MIKE THEODORE ORCHESTRA/Westbound	WB 305 (Atlantic)
184	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic	PE 34891
185	PLAYER/RSO	1 3026 (Polydor) (Polydor)
186	KEANE BROTHERS/20th Century	T 536
187	STILLWATER/Capricorn	CP 0186 (WB)
188	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic	SD 19141
189	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy	F 9540
190	ON STAGE LILY TOMLIN/Arista	AB 4142
191	EDDIE MONEY/Columbia	PC 34909
192	GREATEST HITS CHICAGO/Columbia	PC 33900
193	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang	410
194	THE MISSING PIECE GENTLE GIANT/Capitol	ST 11696
195	THE SURVIVORS' SUITE KEITH JARRETT/ECM	1 1085 (Polydor)
196	TERENCE BOYLAN/Asylum	7E 1091
197	TRUE TO LIFE RAY CHARLES/Atlantic	SD 19142
198	LOVE AT FIRST SIGHT DIONNE WARWICK/Warner Bros.	BS 3119
199	MUSICAL CHAIRS SAMMY HAGAR/Capitol	ST 11706
200	ANGELLE/Epic	PE 34836

ALBUM CROSS REFERENCE

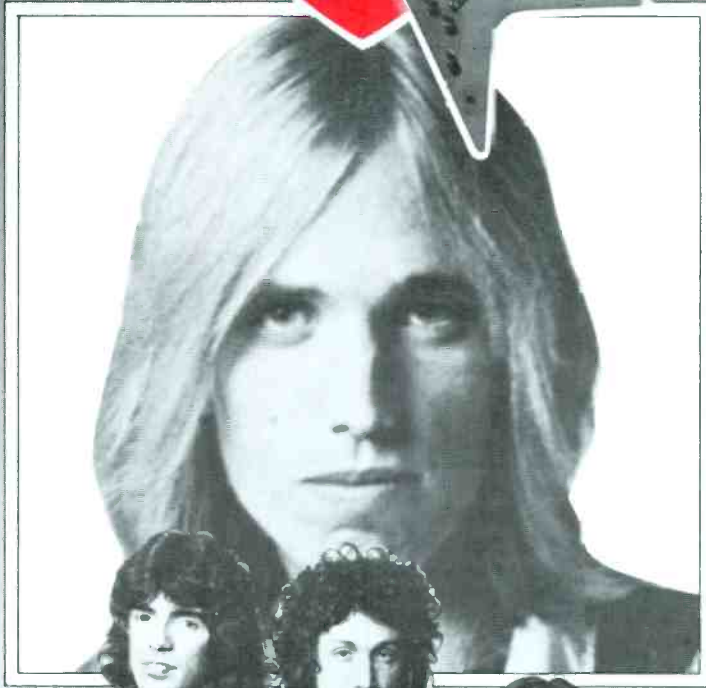
JOAN ARMATRADING	77	LTD	47
ASHFORD & SIMPSON	92	LYNYRD SKYNYRD	22
THE BABYS	101	MANCHILD	138
GATO BARBIERI	114	MANDRILL	122
BAY CITY ROLLERS	131	CHUCK MANGIONE	78
BEATLES	88	BARRY MANILOW	24, 121
BE BOP DELUXE	115	STEVE MARTIN	30
BEE GEES	40	DAVE MASON	106
STEPHEN BISHOP	61	MEATLOAF	119
BLACKBYRDS	41	MECO	23
BLUE OYSTER CULT	66	STEVE MILLER BAND	32, 143
KARLA BONOFF	79	ODYSSEY	70
DEBBY BOONE	43	RANDY NEWMAN	75
BOSTON	42	OLIVIA NEWTON-JOHN	76, 126
BRICK	26	TED NUGENT	27
BROTHERS JOHNSON	33	DOLLY PARTON	139
JIMMY BUFFETT	57	ORIGINAL SOUNDTRACK:	
CAMEL	93	A STAR IS BORN	85
ERIC CARMEN	90	STAR WARS	9
CARPENTERS	65	THE SPY WHO LOVED ME	104
SHAUN CASSIDY	3	YOU LIGHT UP MY LIFE	28
CHEAP TRICK	98	GRAHAM PARKER & THE RUMOUR	125
CHICAGO	8	ALAN PARSONS PROJECT	17
COMMODORES	15, 71	POCKETS	81
CON FUNK SHUN	136	JEAN-LUC PONTY	50
RITA COOLIDGE	11	ELVIS PRESLEY	5, 7, 46, 72, 80, 140, 141, 146
CRAWLER	58	PURE PRAIRIE LEAGUE	105
CROSBY, STILLS & NASH	14	RAM JAM	69
PABLO CRUISE	63	REO SPEEDWAGON	128
CHARLIE DANIELS BAND	110	KENNY ROGERS	149
DOOBIE BROTHERS	19, 82	ROLLING STONES	13
GEORGE DUKE	100	LINDA RONSTADT	2, 111
EAGLES	56, 60	ROSE ROYCE	20
ELECTRIC LIGHT ORCHESTRA	99	DIANA ROSS	35
EMOTIONS	51	RUSH	95
FIREBALL	49	SANFORD-TOWNSEND	109
FLEETWOOD MAC	1, 53	SANTANA	34
FLOATERS	68	STARCASTLE	107
DAN FOGELBERG	97	LEO SAYER	52, 108
FOGHAT	10	BOZ SCAGGS	145
FOREIGNER	6	SEALS & CROFT	124
PETER FRAMPTON	29, 102	GIL SCOTT-HERON & BRIAN JACKSON	129
CRYSTAL GAYLE	74	BOB SEGER & THE SILVER BULLET BAND	117
ANDY GIBB	95	PHOEBE SNOW	83
GRATEFUL DEAD	116	STEELY DAN	4
DARYL HALL & JOHN OATES	39	BARBRA STREISAND	45
HEART	25, 64	STYX	54
HEATWAVE	18	DONNA SUMMER	44
HIGH INERGY	87	SUPERTRAMP	103
ISLEY BROTHERS	94	TAVARES	112
JEAN-MICHEL JARRE	134	JAMES TAYLOR	21
MILLIE JACKSON	147	THIN LIZZY	91
JACKSONS	123	PETER TOWNSHEND/RONNIE LANE	67
WAYLON JENNINGS	62	ROBIN TROWER	31
BILLY JOEL	48	STANLEY TURRENTINE	96
ELTON JOHN	37	DWIGHT TWILLEY	89
KANSAS	16	UFO	86
KC & THE SUNSHINE BAND	55	V.S.O.P.	120
CAROLE KING	150	TOM WAITS	144
KISS	73	WAR	148
KLAATU	137	BOB WELCH	36
PATTI LABELLE	142	BARRY WHITE	12
LAKE	118	STEVE WINWOOD	130
LITTLE RIVER BAND	127	WISHBONE ASH	135
NILS LOFGREN	84	STOMU YAMASHTA	133
KENNY LOGGINS	132	YES	59
LOGGINS & MESSINA	113		

A BROKEN HEART CAN ONLY LEAD TO A

BREAKDOWN

THE NEW SINGLE

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THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



STREET SURVIVORS
LYNYRD SKYNYRD
MCA

TOP SALES

- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- FRENCH KISS**—Bob Welch—Capitol
- MOONFLOWER**—Santana—Col
- SPECTRES**—Blue Oyster Cult—Col
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

ABC/NATIONAL

- AJA**—Steely Dan—ABC
- ELVIS IN CONCERT**—Elvis Presley—RCA
- GREATEST HITS, VOL. II**—Elton John—MCA
- ROUGH MIX**—Pete Townshend/Ronnie Lane—MCA
- PASSAGE**—Carpenters—A&M
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STAR WARS**—Meco—Millennium
- Y'ALL COME BACK SALOON**—Oak Ridge Boys—ABC/Dot
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

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
- FRENCH KISS**—Bob Welch—Capitol
- I ROBOT**—Alan Parsons Project—Arista
- LET'S GET SMALL**—Steve Martin—WB
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

HANDLEMAN/NATIONAL

- A FAREWELL TO KINGS**—Rush—Mercury
- BABY IT'S ME**—Diana Ross—Motown
- ELVIS IN CONCERT**—Elvis Presley—RCA
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- PLAYING TO AN AUDIENCE OF ONE**—David Soul—Private Stock
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

KORVETTES/NATIONAL

- BABY IT'S ME**—Diana Ross—Motown
- COMMODORES LIVE**—Motown
- I ROBOT**—Alan Parsons Project—Arista
- LOVE SONGS**—Beatles—Capitol
- NIGHT AFTER NIGHT**—Nils Lofgren—A&M
- PASSAGE**—Carpenters—A&M

- SHOW SOME EMOTION**—Joan Armatrading—A&M
- THE STRANGER**—Billy Joel—Col
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

MUSICLAND/NATIONAL

- A PLACE IN THE SUN**—Pablo Cruise—A&M
- AJA**—Steely Dan—ABC
- BROKEN HEART**—The Babys—Chrysalis
- ELVIS IN CONCERT**—Elvis Presley—RCA
- FRENCH KISS**—Bob Welch—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- KENDALLS**—Ovation
- PASSAGE**—Carpenters—A&M
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

RECORD BAR/NATIONAL

- ELVIS IN CONCERT**—Elvis Presley—RCA
- LET'S GET SMALL**—Steve Martin—WB
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- ON STAGE**—Lily Tomlin—Arista
- POINT OF KNOW RETURN**—Kansas—Kirshner
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TERRENCE BOYLAN**—Asylum
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

TWO GUYS/EAST COAST

- AJA**—Steely Dan—ABC
- BABY IT'S ME**—Diana Ross—Motown
- ELVIS IN CONCERT**—Elvis Presley—RCA
- FRENCH KISS**—Bob Welch—Capitol
- KARLA BONOFF**—Col
- LET'S GET SMALL**—Steve Martin—WB
- PASSAGE**—Carpenters—A&M
- POINT OF KNOW RETURN**—Kansas—Kirshner
- THUNDER IN MY HEART**—Leo Sayer—WB
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

FOR THE RECORD/ BALTIMORE

- BRIDGES**—Gil Scott—Heron & Brian Jackson—Arista
- COMMODORES LIVE**—Motown
- DISCO BILL**—Bill Cosby—Capitol
- FEELIN' BITCHY**—Millie Jackson—Spring
- MOONFLOWER**—Santana—Col
- REACH FOR IT**—George Duke—Epic
- SECRETS**—Con Funk Shun—Mercury
- SEND IT**—Ashford & Simpson—WB
- TURNIN' ON**—High Inergy—Gordy
- WE ARE ONE**—Mandrill—Arista

WAXIE MAXIE/ WASH., D.C.

- BEHOLD THE MIGHTY ARMY**—New Birth—WB
- COMMODORES LIVE**—Motown
- ELVIS IN CONCERT**—Elvis Presley—RCA
- FANTASTIC FOUR**—Westbound
- GOIN' PLACES**—Jacksons—Epic
- GREATEST HITS, VOL. II**—Elton John—MCA
- LOVE SONGS**—Beatles—Capitol
- TRUE TO LIFE**—Ray Charles—Atlantic
- TURNIN' ON**—High Inergy—Gordy
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

PLATTERS/PHILADELPHIA

- ALAN PRICE**—Jet
- CITADEL**—Starcastle—Epic
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- FINALE**—Loggins & Messina—Col
- LOVE SONGS**—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- PLAYER**—RSO
- SPECTRES**—Blue Oyster Cult—Col
- STARTING ALL OVER**—Philippe Wynn—Cotillion
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

FLO'S RECORDS/ PITTSBURGH

- BAT OUT OF HELL**—Meatloaf—Epic
- BEHOLD THE MIGHTY ARMY**—New Birth—WB
- EYE OF THE BEHOLDER**—Ray Barretto—Atlantic
- IT'S TIME FOR PETER ALLEN**—A&M
- LOVE EYES**—Art Webb—Atlantic
- ODYSSEY**—RCA
- POWER & LOVE**—Manchild—Chi Sound
- SHAKE IT WELL**—Dramatics—ABC
- STILLWATER**—Capricorn
- THE QUINTET**—VSOP—Col

NATL. RECORD MART/ MIDWEST

- AJA**—Steely Dan—ABC
- ELVIS IN CONCERT**—Elvis Presley—RCA
- FRENCH KISS**—Bob Welch—Capitol
- KEANE BROS.**—20th Century
- LOVE SONGS**—Beatles—Capitol
- MOONFLOWER**—Santana—Col
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

RECORD REVOLUTION/ CLEVELAND

- BAT OUT OF HELL**—Meatloaf—Epic
- I CRY, I SMILE**—Narada Michael Walden—Atlantic
- MOONFLOWER**—Santana—Col
- MOTIVATION RADIO**—Steve Hillage—Atlantic
- RAIN DANCES**—Camel—Janus
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- SPECTRES**—Blue Oyster Cult—Col
- STICK IT TO ME**—Graham Parker & the Rumour—Mercury
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE JOY**—Toni Brown & Terry Garthwaite—Fantasy

ONE OCTAVE HIGHER/ CHICAGO

- ACTION**—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- CARELESS**—Stephen Bishop—ABC
- ELVIS IN CONCERT**—Elvis Presley—RCA
- ELVIS IN HAWAII**—Elvis Presley—RCA
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- IN CITY DREAMS**—Robin Trower—Chrysalis
- ODYSSEY**—RCA
- RAM JAM**—Epic
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

1812 OVERTURE/ MILWAUKEE

- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- CITADEL**—Starcastle—Epic
- FRENCH KISS**—Bob Welch—Capitol
- LITTLE CRIMINALS**—Randy Newman—WB

- PRISM**—Ariola America
- RAIN DANCES**—Camel—Janus
- SAY IT IN PRIVATE**—Steve Goodman—Elektra
- STICK IT TO ME**—Graham Parker & the Rumour—Mercury
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

RADIO 437/MILWAUKEE

- BEHOLD THE MIGHTY ARMY**—New Birth—WB
- BRAND NEW THING**—Doc Severinsen—Epic
- CITADEL**—Starcastle—Epic
- EROTIC SOUL**—Larry Page Orchestra—London
- GET UP & DANCE**—Memphis Horns—RCA
- LA CATEDRAL Y EL TORO**—Joe Farrell—WB
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- RAIN DANCES**—Camel—Janus
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE QUINTET**—VSOP—Col

FRANKLIN MUSIC/ ATLANTA

- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LAND OF MAKE BELIEVE**—Chuck Mangione—A&M
- LOVE AT FIRST SIGHT**—Dionne Warwick—WB
- LOVE SONGS**—Beatles—Capitol
- MOONFLOWER**—Santana—Col
- RAM JAM**—Epic
- SOMETHING TO LOVE**—LTD—A&M
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

TAPE CITY/NEW ORLEANS

- AJA**—Steely Dan—ABC
- ANGELLE**—Epic
- BROKEN HEART**—The Babys—Chrysalis
- DUSIC**—Brick—Bang
- FRENCH KISS**—Bob Welch—Capitol
- LITTLE CRIMINALS**—Randy Newman—WB
- SECRETS**—Con Funk Shun—Mercury
- SOMETHING TO LOVE**—LTD—A&M
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

SOUND TOWN/DALLAS

- BABY IT'S ME**—Diana Ross—Motown
- FINALE**—Loggins & Messina—Col
- FOREIGN AFFAIRS**—Tom Waits—Asylum
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- HOPE**—Klaatu—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LOVE SONGS**—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- SPECTRES**—Blue Oyster Cult—Col
- THE QUINTET**—VSOP—Col

DAN JAY/DENVER

- CITADEL**—Starcastle—Epic
- LAND OF MAKE BELIEVE**—Chuck Mangione—A&M
- MOONFLOWER**—Santana—Col
- RECKLESS ABANDON**—David Bromberg Band—Fantasy
- SAND MAN**—Herb Pederson—Epic
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

ODYSSEY/SOUTHWEST WEST

- CHOOSING YOU**—Lenny Williams—ABC
- COMMODORES LIVE**—Motown
- FINALE**—Loggins & Messina—Col
- FRENCH KISS**—Bob Welch—Capitol

- GOIN' PLACES**—Jacksons—Epic
- LOVE SONGS**—Beatles—Capitol
- MUSICAL CHAIRS**—Sammy Hagar—Capitol
- RAIN DANCES**—Camel—Janus
- ROUGH MIX**—Pete Townshend/Ronnie Lane—MCA
- SPECTRES**—Blue Oyster Cult—Col

LICORICE PIZZA/ LOS ANGELES

- AJA**—Steely Dan—ABC
- GREATEST HITS, VOL. II**—Elton John—MCA
- MOONFLOWER**—Santana—Col
- NIGHT AFTER NIGHT**—Nils Lofgren—V&M
- PASSAGE**—Carpenters—A&M
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

MUSIC PLUS/LOS ANGELES

- FRENCH KISS**—Bob Welch—Capitol
- IN FULL BLOOM**—Rose Royce—Whitfield
- MENAGERIE**—Bill Withers—Col
- NIGHT AFTER NIGHT**—Nils Lofgren—A&M
- NIGHTWINGS**—Stanley Turrentine—Fantasy
- ODYSSEY**—RCA
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

TOWER/LOS ANGELES

- EDDIE MONEY**—Col
- FINALE**—Loggins & Messina—Col
- FIRE IN THE WIND**—John Stewart—RSO
- LACOSTA**—Capitol
- MISS RANDY CRAWFORD**—WB
- MOONFLOWER**—Santana—Col
- NETWORK**—Epic
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)
- YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst

EUCALYPTUS RECORDS/ NORTHWEST

- FEELIN' BITCHY**—Millie Jackson—Spring
- FINALE**—Loggins & Messina—Col
- LET'S GET SMALL**—Steve Martin—WB
- MOONFLOWER**—Santana—Col
- MUSICAL CHAIRS**—Sammy Hagar—Capitol
- NIGHT AFTER NIGHT**—Nils Lofgren—A&M
- SENIOR BLUES**—Urbie Green—CTI
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

EVERYBODY'S RECORDS/ NORTHWEST

- FRENCH KISS**—Bob Welch—Capitol
- KARLA BONOFF**—Col
- LAND OF MAKE BELIEVE**—Chuck Mangione—A&M
- MIDNIGHT WIND**—Charlie Daniels Band—Epic
- MOONFLOWER**—Santana—Col
- OXYGENE**—Jean-Michel Jarre—Polydor
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RAIN DANCES**—Camel—Janus
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

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)
 NOV. 3 OCT. 29



WKS. ON CHART

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (23rd Week)	37	G
2	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	8	G
3	2	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	19	F
4	5	AJA STEELY DAN/ABC AB 1006	5	G
5	10	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	3	K
6	4	FOREIGNER /Atlantic SD 19109	32	G
7	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	17	G
8	7	CHICAGO XI /Columbia JC 34860	6	G
9	8	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	21	H
10	11	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	9	G
11	9	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	26	F
12	14	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	8	G
13	12	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	5	I
14	15	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	18	G
15	13	COMMODORES /Motown M7 884R1	32	G
16	20	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	3	G
17	16	I ROBOT ALAN PARSONS PROJECT/Arista 7002	18	G
18	19	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	13	F
19	17	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/ Warner Bros. BSK 3045	9	G
20	21	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	11	F
21	18	JT JAMES TAYLOR/Columbia JC 34811	18	G

CHARTMAKER OF THE WEEK

22	—	STREET SURVIVORS LYNYRD SKYNYRD MCA 3029	1	G
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23	22	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	11	F
24	23	BARRY MANILOW LIVE /Arista 8500	23	I
25	24	LITTLE QUEEN HEART/Portrait JR 34799	24	G
26	27	BRICK /Bank BLP 409	9	G
27	25	CAT SCRATCH FEVER TED NUGENT/Epic 34700	21	G
28	59	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) / Arista AB 4159	3	G
29	26	I'M IN YOU PETER FRAMPTON/A&M SP 4704	20	G
30	37	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	6	G
31	34	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	6	G
32	29	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	24	G
33	28	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	25	G
34	58	MOONFLOWER SANTANA/Columbia C2 34914	2	H
35	36	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	7	G
36	46	FRENCH KISS BOB WELCH/Capitol ST 11663	5	F
37	42	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	4	G
38	43	BABY IT'S ME DIANA ROSS/Motown M7 890R1	5	G
39	30	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL1 2300	8	G
40	38	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	23	I
41	41	ACTION BLACKBYRDS/Fantasy F 9535	6	G
42	33	BOSTON /Epic JE 34188	58	G
43	83	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	2	F
44	32	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	22	G

45	31	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	19	G
46	39	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	10	F
47	44	SOMETHING TO LOVE LTD/A&M SP 4646	14	G
48	53	THE STRANGER BILLY JOEL/Columbia JC 34897	5	G
49	40	LUNA SEA FIREFALL/Atlantic SD 19101	13	G
50	52	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19110	7	G
51	35	REJOICE THE EMOTIONS/Columbia PC 34762	20	F
52	57	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089	4	G
53	49	FLEETWOOD MAC /Reprise MSK 2281 (WB)	119	G
54	45	THE GRAND ILLUSION STYX/A&M 4637	15	G
55	48	PART 3 KC & THE SUNSHINE BAND/T.K. 605	26	G
56	54	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	88	G
57	51	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	38	F
58	61	CRAWLER /Epic PE 34900	9	F
59	47	GOING FOR THE ONE YES/Atlantic SD 19106	15	G
60	62	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	46	G
61	55	CARELESS STEPHEN BISHOP/ABC ABCD 954	10	G
62	63	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	26	F
63	65	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	32	G
64	56	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	78	G
65	74	PASSAGE CARPENTERS/A&M SP 4703	4	G
66	—	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	1	G
67	68	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295	5	F
68	50	FLOATERS /ABC AB 1030	19	F
69	70	RAM JAM /Epic PE 34885	9	F
70	91	ODYSSEY /RCA APL1 2204	2	F
71	—	COMMODORES LIVE /Motown M9 894A2	1	I
72	73	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	9	F
73	60	LOVE GUN KISS/Casablanca 7051	18	G
74	99	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G	2	G
75	86	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	3	G
76	—	OLIVIA NEWTON JOHN'S GREATEST HITS /MCA 3028	1	G
77	85	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	2	G
78	105	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	1	I
79	81	KARLA BONOFF /Columbia PC 34762	5	F
80	71	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/ RCA CPL1 0341	8	G
81	84	COME GO WITH US POCKETS/Columbia PC 34879	5	F
82	78	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 2112	51	G
83	93	NEVER LET GO PHOEBE SNOW/Columbia JC 34875	2	G
84	100	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707	2	H
85	66	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	48	X
86	76	LIGHTS OUT UFO/Chrysalis CHR 1127	22	F
87	109	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	1	F
88	—	LOVE SONGS BEATLES/Capitol SKBL 11711	1	G
89	92	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	2	G
90	64	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB 4124	10	G
91	79	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186	7	G
92	98	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088	3	F
93	137	RAIN DANCES CAMEL/Janus JXS 7035	1	G
94	87	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	31	F
95	77	FLOWING RIVERS ANDY GIBB/RSO 1 3019 (Polydor)	12	G
96	69	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534	9	G
97	67	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	18	F
98	89	IN COLOR CHEAP TRICK/Epic PE 34884	7	F
99	72	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ Jet LA679 G (UA)	42	G
100	112	REACH FOR IT GEORGE DUKE/Epic PE 34883	1	F

"HEROES" DAVID BOWIE

The album AFL1-2522 The single PB-11121



TOMORROW BELONGS TO THOSE WHO CAN HEAR IT COMING.



(Continued from page 36)

CAUGHT IN THE ACT

STEVE GIBBONS BAND—MCA 2305 (6.98)

Gibbons and his band have made some great strides this past year, with most of the attention focused around his live act. This lp captures some of that excitement with songs like "One Of The Boys," and "Speed Kills" in addition to interpretations of "Tulane" and "Watching the River Flow."

Caught in the Act



LA CATEDRAL Y EL TORO

JOE FARRELL—Warner Bros. BS 3121 (6.98)

The redoubtable team of Ralph MacDonald and William Eaton produced Farrell's first album for the label which appears to be a veritable call to arms of top session players. Moving from elaborate symphonic tracks (the title number) to cool ballads and even disco styled numbers, Farrell touches all bases.

ROAD TO TOMORROW

CHI COLTRANE—Clouds CL 8801 (TK) (6.98)

The latest label under the TK umbrella reintroduces this vibrant songstress. With ten new self-penned songs topped by the Rolling Stones-sounding "Slow Driver" and "What's Happening To Me (It's A Spell)," Coltrane shows that she has lost none of her charm or talent.



EXPECT NO MERCY

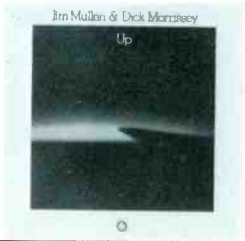
NAZARETH—A&M SP 4666 (7.98)

The hard rocking side of this Scottish quartet is given a workout by guitarist/producer Manny Charlton and lead singer Dan McCafferty. The title song and "Gone Dead Train" are in the mold of some of their earlier songs and it is that no nonsense, straightforward approach that is their calling card.

UP

JIM MULLEN AND DICK MORRISSEY—Embryo SD 536 (All.) (6.98)

Mullen (from Kokomo) and Morrissey (from If) have been working together in bars and clubs this past year, but their association goes back even further. The Average White Band produced the mostly instrumental jazz set and several members of the group contribute.



EARTHDANCE

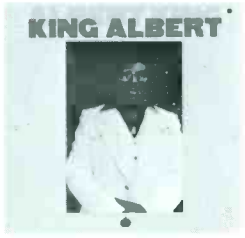
PAUL WINTER—A&M SP 4653 (6.98)

Winter's three A&M albums is the source of material for this set. Side one, from his live "Road" album has a spirited upbeat feel and includes his best known work, "Icarus." Side two has been culled from the "Something In the Wind" and "The Winter Consort" albums.

KING ALBERT

ALBERT KING—Tomato TOM 6002 (6.98)

The "King" of the blues guitar wails more convincingly than he has on recent past efforts with this first lp for the label. Producer Don Davis has sidestepped the disco styled arrangements King has been utilizing for a more straightforward and comfortable approach for King and his Flying V.



ANOTHER ISLAND

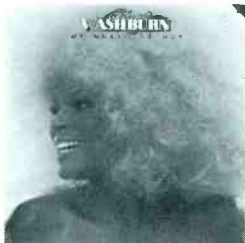
ARTHUR WAYNE—Casablanca NBLP 7070 (7.98)

An excellent mixture of r&b, pop and calypso with some reggae thrown in for good measure gives Wayne an identifiable sound which should be good for any number of radio formats. "Shanghaied (On Your Ship Of Love)," "Maylinda," "Another Island" and "Dance It Out" are the standouts.

MY MUSIC IS HOT

LALOMIE WASHBURN—Parachute RRLP 9001 (Casablanca) (6.98)

The first album on the new Russ Regan label finds this pink haired disco songstress fronting a tight, rhythmic section that includes Wah Wah Watson, Lee Rite-nour and Joe Sample. "Give Me Love With the Music," and "Double Funkin'" show just what this lady can do.



MY FAREWELL TO ELVIS

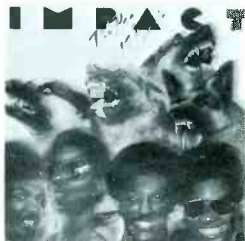
MERLE HAGGARD—MCA 2314 (6.98)

Haggard's self-penned single hit, "From Graceland to the Promised Land" opens this tribute to the King. What follows is a selection of nine songs made popular by Elvis and lovingly interpreted by this artist. Among the tracks are: "Don't Be Cruel," "Love Me Tender," "In The Ghetto" and "Jailhouse Rock."

THE PAC IS BACK

IMPACT—Fantasy F 9539 (7.98)

The outfit fronted by former Temptation vocalist Damon Harris has matured some since their debut earlier in the year and shows much promise with this first lp for Fantasy. "Carry Me Back" opens the set with a brisk vocal workout that sounds reminiscent of the Emotions' "Best Of My Love."



LOVE TRANSFUSION

ROCKETS—Tortoise Intl. BYL1-2572 (RCA) (6.98)

This high energy rock quintet from Detroit is lead by guitarist Jim McCarty who has played with Mitch Ryder in the Detroit Wheels. Straightforward rock like the band this group serves up is timeless and songs like "Fast Thing In Detroit" and "I Got To Move" prove the point.

LOVE SHOOK

PATTI BROOKS AND THE SIMON ORCHESTRA—Casablanca NBLP 7066

One of the more inventive disco productions we've heard in a while is built around the vocals of this lady who gracefully glides through two sides and four extended numbers. Of particular interest is the "Pop Collage Medley" which combines "Popcorn," "Black Is Black" and "Na Na Hey Hey Kiss Him Goodbye."

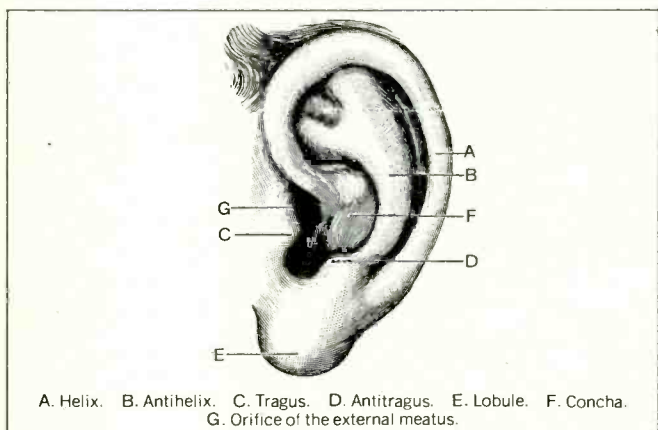


CHARO AND THE SALSOUL ORCHESTRA

Salsoul SZS 5519 (6.98)

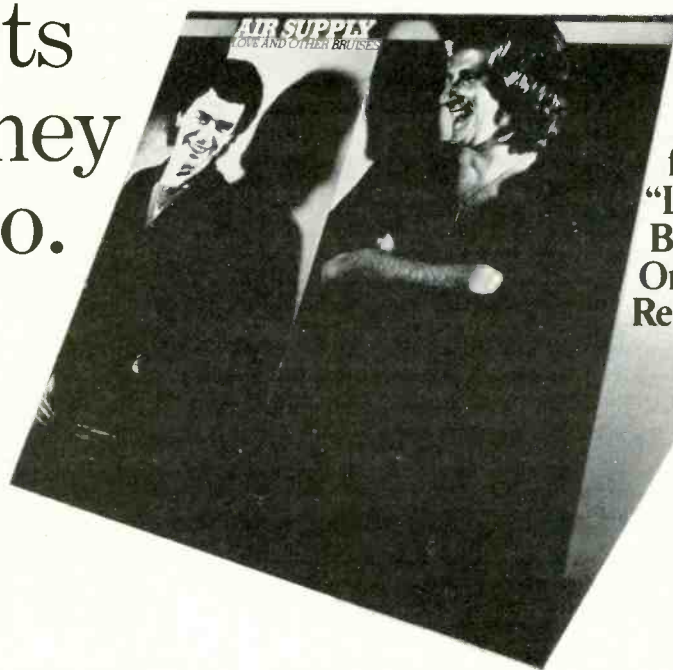
Charo has been recorded in the past, but it has not been as complementary as this pairing with producer Vincent Montana, Jr. The songstress has a unique way with words and she turns songs like "Let's Spend The Night Together," and "Speedy Gonzalez" into personal statements.

Get an earful of fresh air.



A. Helix. B. Antihelix. C. Tragus. D. Antitragus. E. Lobule. F. Concha. G. Orifice of the external meatus.

Give your ears a break and get a blast from Air Supply, the new group from Down Under that's currently blowing into American ears on their first ever U.S. tour. Their debut album, "Love and Other Bruises" showcases Air Supply's penchant for tackling sumptuous melodies and production. But, as concert converts are discovering, they rock like crazy, too.



Air Supply's fresh-first album, "Love and Other Bruises." JC 35047 On Columbia Records & Tapes.

Now on tour with Rod Stewart.

OCTOBER 1977

10/31 Stadium Chicago, Ill.

NOVEMBER 1977

11/2 Civic Center St. Paul, Minn.
 11/4 Richfield Coliseum Cleveland, Ohio
 11/5-6 Cobo Arena Detroit, Mich.
 11/8 Riverfront Coliseum Cincinnati, Ohio
 11/9 Civic Center Roanoke, Va.
 11/10 Coliseum Greensboro, N.C.

11/18 Civic Center Birmingham, Ala.
 11/20 Omni Atlanta, Ga.
 11/21 Coliseum Jacksonville, Fla.
 11/23 Sportatorium Hollywood, Fla.
 11/25 La. State Univ. Baton Rouge, La.
 11/26 The Summit Houston, Tex.
 11/27 Tarrant Co. Convention Center Fort Worth, Tex.
 11/29 Kemper Arena Kansas City, Mo.
 11/30 The Myriad Oklahoma City, Okla.

DECEMBER 1977

12/2 Joe Freeman Coliseum San Antonio, Tex.
 12/4 McNichols Arena Denver, Colo.
 12/7 Ariz. State Univ. Tempe, Ariz.
 12/8 Community Center Arena Tucson, Ariz.
 12/10 Sports Arena San Diego, Calif.
 12/12-14 The Forum Los Angeles, Calif.
 12/18-19 Cow Palace San Francisco, Calif.

Everybody's Mobile Mgrs. Convention ELP Feted

(Continued from page 3)

where they had lunch with WEA executives and were given a tour of the facilities, as well as a visit to the film studios and back lot. That evening they dined with RSO president Al Coury and label executives.

Thursday, the group saw the Superior Music operation, guided by Steve Wallich, who "gave us the in's and out's of why Superior does things," stated Keenan. Other representatives chose to visit JEM Records, "to see some of the problems encountered by an import specialist." That evening the convention was given a tour of A&M artists, later dining with A&M executives.

On Friday they toured the Capitol pressing facility, visited Mushroom Records and exchanged viewpoints with marketing specialist firms Macey Lipman and Image Marketing. They also visited RW's West Coast office, where they discussed chart methodology and retail input with RW staffers.

After the first three days the group gathered in Rincon, California, to rest and digest what

they had seen. Additionally, a group of Everybody's personnel rehearsed their new band, a punk rock outfit called Lance Rhoid and the Noids. Led by Canyon Road (Portland) manager Marc Gonzales, the group invited members of the "invitation only" audience to dance "The Pogo," reportedly a new wave body movement exercise.

Continuing on the tour of California manufacturing facilities, the group left Rincon and headed North to tour the Santa Maria pressing facility of CBS, then flew to San Francisco, touring GRT in Sunnyvale, and concluding the meetings with a dinner, hosted by Fantasy Records.

In addition to the personnel previously mentioned, Bruce Chisholm, Oregon regional manager; John Falkenstein, Washington regional manager; and vice president Don McCabe were with the group. Bob Cael, manager of Downpour Distributors, attended as did store managers Bob O'Neal, Roger Nielsen, Jim Hudak, Tim Mortenson and John Hunanger.

ELP Feted



Atlantic recording group Emerson Lake and Palmer returned to New York's Madison Square Garden for a special benefit concert sponsored by radio station WNEW-FM. Proceeds will go to several New York charities. Following the performance, a party was hosted by WNEW-FM and Atlantic Records in the Rainbow Room in Rockefeller Center. Shown at the party are, from left: WNEW-FM air personality Pete Fornatale, Atlantic chairman Ahmet Ertegun, Carl Palmer, and executive vice president Sheldon Vogel.

TWM Appoints Two

■ NEW YORK—Michael Hektoen, executive vice president of TWM Management, has announced the appointment of Bill Dern and Barry Essinfeld to the positions of vice presidents of the company.

Dern, who will bring in such jazz clients as Art Farmer and Jeremy Steig, will work on jazz tours, promotion and personal management of all TWM music clients.

Essinfeld, who was previously assistant treasurer and director of operations for Allied Pictures, will work directly with TWM president Gerald Delet, in the coordination of corporate and client financial affairs.

Doucette to Mushroom

■ LOS ANGELES — Mushroom Records has signed Jerry Doucette, a Canadian artist, to a recording contract, and is planning a marketing and promotional campaign to coincide with the release of his debut album in November. The album, "Mama Let Him Play," has just been completed at Mushroom Studios in Vancouver, produced by Marty Lewis and Rolf Henneman.

Beatles Gold

■ LOS ANGELES — The Beatles' "Love Songs" album has been certified gold by the RIAA.

Record Bar Bows Tracks



Tracks, the Record Bar chain's first superstore, opened its doors for business in Norfolk, Virginia on October 20, and for some 200 recording industry executives, media representatives and local businessmen, a grand opening cocktail party held the previous evening offered a sneak preview of the 10,000 square foot store. The Tracks grand opening promotion will continue through mid-November. A number of giveaways are planned, including Kawasaki KZ 1000 motorcycles, two 10-speed bikes and a stereo. The giveaway is being sponsored jointly by Tracks and Norfolk radio station WMYK-FM. Shown above at the grand opening is the Tracks management staff, which was picked from the ranks of Record Bar management. From left are: Zan White, operations manager; Lamar Blaylock, product manager; Ralph King, general manager; and Charley Dobbins, merchandising manager.

Michael to ATV

■ Ms. Eileen Michael has joined ATV Music Group as administrative director, east coast. She was formerly general manager of Almo Publications, and director of product and media for Warner Brothers Music.

Polydor Taps Werchen

■ NEW YORK — Ekke Schnabel, vice president, business affairs, has announced that David Werchen has joined the business affairs department of Polydor, Inc. and Phonogram as associate counsel.

Campus Market Survey

(Continued from page 28)

Convenience, more than any other factor, helps the college bookstore, according to the manager. "In some cases you've got an almost captive audience."

Mandina also cited the local "head shops" with providing stiff competition for record specialists in the college area. "They can sell records at a giveaway price, because they use them as loss leaders," observed Mandain. "Anybody can give records away, but it's another matter to make a living and a profit at it."

Hot Pop Sales

Robbins, Singer and Mandina all agreed that most college area retailers tend towards a high concentration of current hot pop product, although the retailers also report that there are large college segments interested in classical and jazz selections. If the college area store does not offer new selections as quickly as they

are available, however, they may lose the white pop customer.

"The one complaint I get fairly often is that the Tape Rack has to pay a lot of freight in order to keep current," stated Gus Figueroa, a salesperson for Associated Distributors and an affiliated one stop.

Co-op Rebates

The campus co-op, or "coop," in addition to having a campus location, often enjoys another distinct advantage. At the end of the fiscal year all members of the co-op receive rebates on their purchases. At the Harvard store (which is located off campus) the return yielded eight percent last year. This translates to a savings of 32¢ on each album sold to co-op members at \$4.00. Most record purchases at the Harvard Coop, however, are made by members of the general community.

Just You and Me Together Love

AFL1-2362

A SPECIAL ALBUM FOR A VERY SPECIAL PERSON.



The brilliance of

HENRY MANCINI

The depth and feeling of poet

JOHN LAWS

Words and music have never
blended more gracefully.

RCA
Records



Govt. Readies Jukebox Regulations

(Continued from page 3)

box in the country (about 450,000 of them accordingly to the Amusement and Music Operators Association) must apply for an \$8 license sticker issued by the Copyright Office.

Last week's hearings were called to hash out the minutiae of that licensing system, with particular attention paid to just what information the machine operators will have to file with the government in order to get the license. The performing rights societies, for their part, must police the new licensing scheme to ensure operator compliance and sample the boxes' programming to determine which writers and publishers will be entitled to payments from the approximately \$4 million pool the new royalty will generate, and therefore those societies want full accounting made to the Copyright Office. Box location, the model number and capacity of the box, as well as the charge per play, said the rights organizations which testified jointly, were necessary for full enforcement of the new law. The operators, expressing concern that they would be providing lists of their clients to rival jukebox companies in the process, argued for a simpler accounting with minimal information reporting necessary for a license.

Location Lists

The most important dispute, however, seems to center on whether the operators will have to supply lists outlining the locations of all their machines so that field representatives can concentrate on those establishments with boxes not reported to the government.

The boxes, according to the AMOA testimony, are constantly being shifted from one site to another. New boxes are shifted into "best" locations, they explained, while the older used ones are bumped down the line of an operators' list of clients until the "worst" machine is in the "worst" location and the oldest are taken out of circulation. This perpetual movement of machines between establishments and in and out of repair shops would make for unacceptable paperwork, if each box's whereabouts had to be reported to the government at all times, they said.

Too, the operators fear that they would be supplying competitors with ready lists of clients if such a requirement were established. All information collected by the government is subject to public inspection under the Freedom of Information Act, except for that data which can be proven to be of national se-

curity value or of a trade secret nature. As the AMOA's attorney Nicholas Allen, pointed out, even if the jukebox owners reported the location of all their machines, the operators could make a case against releasing that information even to the performing rights organizations under the trade secret exemption of the FOI Act. Without the lists, the performing rights societies would be no better off than if the information had not been reported at all.

The rights organizations hastily offered to compromise their call for full location accountings in the licensing process. Instead of being required to report the location of a box in order to be issued a license, the societies offered, they are willing to accept a regulation which requires operators to merely list the establishments where its machines are located—without tying a specific box to a specific location—on a regular basis. The societies suggested monthly reports. Without some sort of master list, though, they said, it would become necessary to check each of the half million machines for compliance.

"The burden for such enforcement falls squarely on our shoulders," said the joint rights organization statement. "There is no police force, no government agency which can or will protect copyright owners' rights on its own initiative. Our job, as hard as it is, should not be made more difficult by a regulation which will cost us great time and expense as a practical matter. Without specification of location, the proposed regulation opens up the possibility of evasion of the law."

For its part, the Copyright Of-

fice is not sure it can require of the operators anything more than a reporting of each machine's serial number as requirement for issuance of a license. The revision law prescribes that operators applying for a license must supply "the manufacturer and serial number or [emphasis added] other explicit identification of the" jukebox. The "or" in that law's phraseology may preclude the Copyright Office, certain of its officials believe, from requiring anything more than the machine-maker's name and the box's serial number. A final determination on the scope of information required will not be made until the regulations are announced. But it was clear that if the Office goes beyond manufacturer and serial number in its rules, that little word "or" may prove to be grounds for later law suits against the Office and its regulations by the jukebox owners.

The other important item separating copyright owners and the jukebox operators is the placement of the license sticker, which the rights organizations want displayed prominently and the operators would prefer to have the leeway to place on the backs of machines. If required to display stickers on the fronts of machines, the operators want to see the license reduced to one inch by three inches so that it could be affixed to one of the box's title strip panels. Since the law specifies prominent display, the Copyright Office will almost surely require that its performance license be affixed somewhere on the front, but it appears unlikely that all the required information for the license sticker can be reduced to 1" by 3".

Cruisin' with Pablo



Pictured backstage toasting Pablo Cruise after their successful Forum concert with the Doobie Brothers are: Cory Lerios (Pablo Cruise); Dave Jenkins (Pablo Cruise); actor Will Greer; Stephen Price (Pablo Cruise); Bruce Day (Pablo Cruise); and Jerry Moss, chairman, A&M Records. The band is currently on a 60 day tour of the U.S. to promote their current A&M lp, "A Place In The Sun."

Midsong Signs Greene



Bob Reno (left), president of Midsong International Records, is pictured with Denny Greene of Sha Na Na at Greene's signing as a solo artist with Midsong. His first lp, "Denny Greene," has just been released.

Famous Signs British Acts

■ NEW YORK — Famous Music Corporation, a division of Paramount Pictures, has signed several English writer/artists for exclusive publishing rights in the United States and Canada, according to Marvin Cane, president of the firm.

The new signings to Famous include the group Grand Theft; Pipedream, featuring Dave Melia and Martin Tetlow; Charlie Gilsenan; Adrian Gurvitz; and The Secret. Pierre Tubbs has also signed a deal for his company, Universal Songs Ltd., to be represented by Famous for the world, excluding the U.S. and Japan.

Wilson Tour Set

■ LOS ANGELES — Dennis Wilson, Caribou Records artist, will begin his first tour as a solo artist in November, performing in 10 cities in the east and mid-west beginning November 21. Wilson will employ a 13-piece band, including Carl Wilson and Bruce Johnston as background vocalists. Ricci Martin (Epic) will be Wilson's opening act. Wilson will also appear on Don Kirshner's Rock Concert and The Mike Douglas Show.

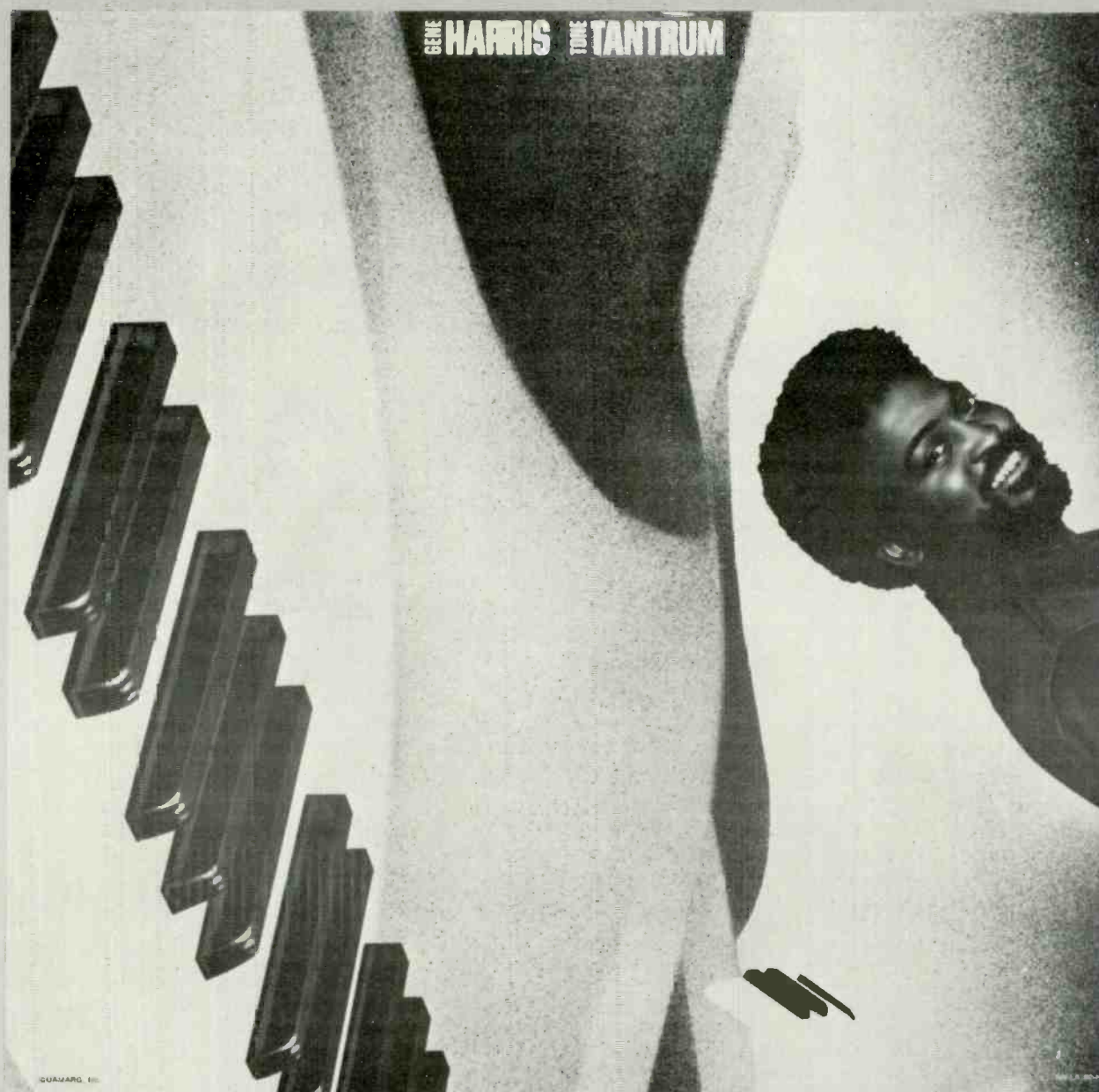
Thin Lizzy Gold

■ CHICAGO — Mercury star Thin Lizzy's album, "Jailbreak," has been certified gold by the RIAA.

Four from MCA

■ LOS ANGELES — According to vice president of marketing, Richard Bibby, MCA Records will release four albums for November. Those releases include "My Farewell to Elvis" by Merle Haggard, "Trini-vibes" by Kaylan, "A Semi-Reformed Tequila Crazy Gypsy Looks Back" by Tony Silvester and "Original Music From the Motion Picture Soundtrack 'Heroes'."

THE RAGGE



GENE HARRIS' TONE TANTRUMS.

Since the day of its release, it's been getting heavy national airplay on all progressive FM formats.

And it's still growing and spreading now.

Big sales are starting to show with a pattern of reorders all over the country.

For years Gene has developed a large and faithful audience.

Now it's spreading. Everywhere!

**STONE TANTRUMS BY GENE HARRIS.
ON BLUE NOTE RECORDS AND TAPES.**



Blue Note

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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "You Can Do It" — Hot (Big Tree). An up-tempo tune. The haunting voices enhance the possibilities for strong chart action.

DEDE'S DITTIES TO WATCH: "Love ME Right" — Denise LaSalle (ABC); "Sweet Disco Daddy" — The Waller Family (MCA); "Just Keep On Lovin' Me" —

Johnnie Taylor (Stax).

There is a new program director at WOL-AM (Washington). His name is Quincy McCoy and he came from station Y-100 (Miami).

Mitch Clark has been named new program and music director of WEAM-AM (Arlington, Va.). He will take the place of Calvin Booker and Barry Richards.

CTI Records has gone through a cutback in its promotional staff. This change has affected Celeste Dee, who was handling east coast promotion for the company.

Charles Bobbit, who was affiliated with James Brown, has been named special advisor to the President of the Republic of Gabon, Albert Bongo.

Al Perkins should be very pleased with the final outcome of his testimonial dinner, held last week at Detroit's Plaza Hotel. Some folk in attendance were quoted as saying this turn-out was as huge as a NATRA convention. The highlight of the dinner, which was tastefully planned, was the appearance of DeeDee Sharp Gamble.

We would like to apologize to Atlantic Records for the typographical error which stated that Jimmy Carter would have a new release on this label. Obviously it should have read Jimmy Castor.

Ms. Louise William's Testimonial will be held November 11th. For further details please contact Harold Burnside at (215) 878-2000.



Guess who came to Baltimore? Al Jarreau. Jarreau was presented with his NATRA award at Washington's Constitution Hall where he was appearing. Pictured from left: Kitty Brody, president of NATRA; Jarreau; NATRA's national secretary Elois Purdie; and WEA Baltimore-Washington-Virginia marketing coordinator Tony Anderson.

CBS Honors O'Jays



CBS Records and Philadelphia International Records recently held a gala reception for PIR recording artists The O'Jays to present them with a gold record for their latest lp, "Travelin' At The Speed of Thought." The album was produced by PIR's Kenny Gamble and Leon Huff. The party also celebrated the O'Jays SRO performances at Madison Square Garden. PIR is a CBS Records Associated label. Pictured at the reception are, from left: (top) Richard Mack, vice president, national promotion, CBS Records special markets; Gordon Anderson, director, national promotion, CBS Records Associated Labels; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Leon Huff, vice chairman of the board, PIR; Harry Coombs, exec. vice president, PIR; O'Jay Eddie Lavert; Kenny Gamble, chairman of the board, PIR; O'Jay Walter Williams; Tony Martell, vice president and general manager, CBS Records Associated Labels; Ray Free, local promotion manager, New York, E/P/A; and Jim Tyrrell, vice president, marketing, E/P/A; (bottom) Eddie Sims, northeast Regional Promotion Marketing Manager, CBS Records special markets; Mike Barnardo, local promotion manager, CBS Records special markets; O'Jay Sammy Strain; Peggy Parham, manager, merchandising, E/P/A; Vernon Slaughter, associate director, national promotion, CBS Records special markets.

ABC Promotes Wilson

■ **LOS ANGELES** — Corb Donohue, national director of artist development, ABC Records, has announced the appointment of Belinda Wilson to the position of director of artist relations, special markets. She was previously regional promotion director, ABC.

Wilson has been with ABC Records since 1973. Prior to joining the company, she held positions with several radio stations, including KDAY, Los Angeles, KFVB, Los Angeles, and KDIA, San Francisco.

Wilson will report directly to Donohue.



Belinda Wilson

New Wave News

(Continued from page 18)

owned by—and this is really peculiar—John Fahey. Thus, said Mitchell, "only John Fahey can create an Infected record," chuckle, chuckle. . . . Mitchell also said that Infected was "formed specifically to launch the Valdez brothers—we felt that Takoma had the wrong image." Hey, this guy's perceptive, eh? But what Beer (smile when you say that name around here) and I really want to know is, when will the Dead Boys' "Caught With the Meat in Your Mouth" make the new wave hit parade?

R&B PICKS OF THE WEEK

SINGLE

DIANA ROSS, "GETTIN' READY FOR LOVE" (Braintree Music/Snow Music/Golde's Gold, BMI). Stars rise when it comes to a flavorful melody. However, this star did not need a tune to make her vocal ability rise, for she is a queen of any type of music. Ms. Ross has once again emerged with a hit single; a fast moving pace, with a brilliant interlude of slow notes, enhances this production. Fantastic side! Motown M 1427F.



SLEEPER

THE MIGHTY POPE, "CAN'T GET BY WITHOUT YOU" (Colgems-EMI Music, ASCAP). Whenever there is a strong back beat it always insures airplay in the r&b market. This is the second action packed single by this new artist whose vocal capabilities are sure to win over the buying public. Producer Harry Hinde knew what the disco-goers enjoy listening to and, keeping that in mind, he has a natural chartmaker. Private Stock PS 45, 176.



ALBUM

ALBERT KING, "KING ALBERT." King has the knack of putting it all together. This lp exemplifies the meaning of the blues. Guitarist and vocalist, his versatility is evident throughout this disc. Suggested cuts are "Boot Lace," "Chump Change" and "Good Time Charlie." Tomato TOM-6002.

KING ALBERT



A New Group!
A New Hit!

THE
COMPLAMENTS
“FALLING
IN LOVE”

DK 4565

PRODUCED BY SILVER SPOON PRODUCTIONS

A Long Playing Hit!

DON THOMPSON
“Fanny Brown”

BL 754215

BRUNSWICK

DAKAR

NOVEMBER 5, 1977

NOV. 5	OCT. 29	
1	2	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/1974
2	1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/ 20th Century TC 2350
3	4	DUSIC BRICK/Bang 734
4	3	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
5	6	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
6	9	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
7	8	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)
8	12	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/ Spring 175 (Polydor)
9	5	BRICK HOUSE COMMODORES/Motown M 1425F
10	17	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625

11	11	SHAKE IT WELL DRAMATICS/ABC 12299
12	7	BOGGIE NIGHTS HEATWAVE/Epic 8 50370
13	10	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10486
14	19	GOIN' PLACES JACKSONS/Epic 8 50454
15	13	FLOAT ON FLOATERS/ABC 12284
16	14	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
17	15	WORK ON ME O'JAYS/Phila. Intl. Z58 3631 (CBS)
18	16	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
19	18	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
20	21	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
21	20	EASY COMMODORES/Motown M 1418F
22	22	LADY OF MAGIC MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
23	25	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064.
24	26	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
25	33	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
26	28	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
27	23	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
28	27	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
29	35	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
30	32	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
31	29	CREAM CITY AALON/Arista 0249
32	40	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
33	37	I'M AT THE CROSSROADS VERNON GARRETT/ICA 003
34	42	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Shadybrook SB 45 1041
35	41	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
36	30	SHOO DOO FU FU OOH! LENNY WILLIAMS/ABC 12300
37	31	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
38	34	O-H-I-O OHIO PLAYERS/Mercury 73932
39	44	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
40	45	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
41	43	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
42	36	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO 872 (Polydor)
43	24	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
44	58	NATIVE NEW YORKER ODYSSEY/RCA 11129
45	50	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
46	38	THEME FROM "BIG TIME" PART I SMOKEY ROBINSON/Tamla T 54288F (Motown)
47	55	FFUN CON FUNK SHUN/Mercury 73959
48	56	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
49	52	WAITING IN VAIN BOB MARLEY & THE WAILERS/ Island 092
50	51	I'M AFRAID TO LET YOU INTO MY LIFE FREDDIE WATERS/October 1011
51	59	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
52	61	LOVELY DAY BILL WITHERS/Columbia 3 10627
53	53	GET INTO MY LIFE BELOYD/20th Century 2353
54	63	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
55	62	LOVER JONES JOHNNY GUITAR WATSON/ DJM DJUS 1029 (Amherst)
56	64	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
57	57	LAY IT ON ME SYLVIA/Vibration VI 570 (All Platinum)
58	66	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
59	60	THIS TIME WE'RE REALLY THROUGH ELEANOR GRANT/Columbia 3 10617
60	46	DISCO 9000 JOHNNIE TAYLOR/Columbia 3 10610
61	65	SUPER SEXY LEON HAYWOOD/MCA 40793
62	67	COULD HEAVEN EVER BE LIKE THIS IDRIS MUHAMMAD/Kudu 930 (CTI)
63	73	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
64	68	FUNKY MONKEY MANDRELL/Arista 2074
65	69	SOLAR FLIGHT (OPUS II) MANDRE/Motown M 1429F
66	71	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)
67	—	BELLE AL GREEN/Hi 77505 (Cream)
68	70	MELODIES MADE IN U.S.A./De-Lite 1594
69	75	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/ Buddah 584 (Arista)
70	—	RUNNIN' FOR YOUR LOVE BROTHERS JOHNSON/A&M 1982
71	72	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
72	74	HAVING A PARTY POINTER SISTERS/ABC Blue Thumb 275
73	—	COME GO WITH ME POCKETS/Columbia 3 10632
74	—	REACH FOR IT GEORGE DUKE/Epic 8 50463
75	—	IN A LIFETIME TEMPATIONS/Atlantic 3436

Disco File

(Continued from page 32)

version, the other a percussion variation running 3:54; the first Salsoul disco disc pressed at 33 rpm—which is sent, at this point, a major policy shift for the label but to the overall confusion on disco 12-inch speed anyway.

George McCrae's "Kiss Me" is a wonderful flashback George McCrae formula—the one that sent him to number one with "Rock Your Baby"—but it feels great all over again, and all the new touches that refine the original sound, make it sweeter, adding tight percussion breaks. It's McCrae but sexy as ever, his voice honed to a delightfully sharp "Kiss Me" is in two parts, the first 5:47, the second, a break, 3:42—both brilliant and a welcome return to the T Connection's "Do What You Wanna Do" was one of the most successful disco discs of the year, their follow-up has awaited and "On Fire, Getting Higher" won't disappoint. The sound is still hard and aggressive, firmly rooted in funk around drawing much closer to rock than ever before. The quality of the vocals—prominent throughout—and the lead guitar make this the perfect rock/disco cross that could easily elude all labels and win everyone over. And Alex Sadkin produced so you know the breaks are there are plenty of off-the-wall touches to keep you happy. Classical piano out of nowhere and, later, zippy synth. "On Fire" (7:20) should have them screaming in no time. The T Connection's first hit, "Disco Magic" (7:15) which sounds as ever—cleaner even, so this may be an improved mix are likely to be monsters—spearheads in TK's winter disco charts.

Thelma Houston's new album, "The Devil In Me" (Tamla) the expected longer version (6:31) of "I'm Here Again" and a few additional minutes don't entirely redeem this "Do What This Way" retreat, they definitely do give it the added end that it needed. Whether a few superb piano runs and accents can dispell the general disinterest that has greened in the clubs remains to be seen, but "I'm Here" deserves listening in this expanded form. Unfortunately, the rest of the album seems to lack a coherent spirit in the product. The cuts fall far short of what they could be, but, for the most part, "Just Me Feeling Good" has a certain appealing bounce satisfying as an album is Freda Payne's latest, "Stares at Me" (Capitol), which should put her right back up there at the top. Female vocal field again. Producer Frank Wilson, who has done some of the best work this year, suits Payne as handsomely as Dozier-Holland did once, particularly on "Love Magnificent" its darting synthesizer touches, and "Master of Love."

R&B REGIONAL BREAKOUTS

Singles

East:
Floaters (ABC)
Parliament (Casablanca)
Al Green (Hi)
Brothers Johnson (A&M)

South:

Al Green (Hi)

Midwest:

Kellee Patterson (Shadybrook)
Odyssey (RCA)
Al Green (Hi)
Gladys Knight (Buddah)
Brothers Johnson (A&M)

West:

Odyssey (RCA)
Diana Ross (Motown)
Gladys Knight (Buddah)

Albums

East:
New Birth (Warner)
Commodores (Live) (Live)
Mandrill (Arista)
Memphis Horns (RC)
Santana (Columbia)
Phillipe Wynne (Co)

South:

George Duke (Epic)

Midwest:

New Birth (Warner)
Commodores (Live) (Live)
Most Requested Rhythm (Magic Disc)
Memphis Horns (RC)
Santana (Columbia)
Phillipe Wynne (Co)

West:

Commodores (Live) (Live)
Most Requested Rhythm (Magic Disc)

CLASSICAL RETAIL REPORT

NOVEMBER 5, 1977

CLASSIC OF THE WEEK



VERDI

IL TROVATORE

SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE
London

BEST SELLERS OF THE WEEK

VERDI: *IL TROVATORE*—Sutherland,
Horne, Pavarotti, Bonyngé—
London

MUSSORGSKY: *BORIS GODUNOV*—
Talvela, Gëdda, Semkow—Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Berman, Abbado—
Columbia

VERDI: *REQUIEM*—Price, Baker,
Luccheti, Van Dam, Solti—RCA

KORVETTES/U.S.

BELLINI: *NORMA*—Callas, Serafin—
Seraphim

DOMINGO SINGS CARUSO—RCA

JANACEK: *KATYA KABANOVA*—
Soederstroem, Mackerras—London

MUSSORGSKY: *BORIS GODUNOV*—
Angel

PUCCINI: *TOSCA*—Callas, Gobbi,
De Sabata—Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

TCHAIKOVSKY: *COMPLETE SYMPHONIES*
—Rostropovich—Angel

VERDI: *REQUIEM*—RCA

VERDI: *IL TROVATORE*—London

VIVALDI: *FOUR SEASONS ON KOTOS*—
Angel

SAM GOODY/EAST COAST

BERLIOZ: *L'ENFANCE DU CHRIST*—
Baker, Davis—Philips

BOLLING: *SUITE FOR FLUTE AND JAZZ
PIANO*—Rampal, Bolling—Columbia

GOUNOD: *FAUST*—Caballe, Aragall,
Plishka, Lombard—RCA

JANACEK: *KATYA KABANOVA*—
Soederstroem, Mackerras—London

MUSSORGSKY: *BORIS GODUNOV*—
Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

VERDI: *REQUIEM*—Sutherland, Solti—
London

VERDI: *REQUIEM*—RCA

VERDI: *IL TROVATORE*—London

VIVALDI: *FOUR SEASONS ON KOTOS*—
Angel

KING KAROL/NEW YORK

BERLIOZ: *L'ENFANCE DU CHRIST*—Baker,
Davis—Philips

BERLIOZ: *SYMPHONIE FANTASTIQUE*—
Bernstein—Angel

GREATEST HITS OF 1720—Columbia

JANACEK: *KATYA KABANOVA*—
Soederstroem, Mackerras—London

MUSSORGSKY: *BORIS GODUNOV*—
Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

VERDI: *REQUIEM*—RCA

VERDI: *IL TROVATORE*—London

VIVALDI: *FOUR SEASONS ON KOTOS*—
Angel

I CAN HEAR YOU CALLING: *Irish Songs*
by Robert White—RCA

SPECS/MIAMI

CILEA: *ADRIANA LECOUVREUR*—
Tebaldi, Simionato, Del Monaco—
London

A RENAISSANCE CHRISTMAS—Waverly
Consort—Columbia

WHITE CHRISTMAS—Morman Tabernacle
Choir—Columbia

GREATEST HITS OF 1720—Columbia

MOZART: *STRING QUARTETS*—Melos
Quartet—DG

MOZART: *SYMPHONIES NOS. 40, 41*
—Boehm—DG

PONCHIELLI: *LA GIOCONDA*—Milanov
London

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

VERDI: *LA FORZA DEL DESTINO*—
Milanov—London

VERDI: *IL TROVATORE*—London

SOUND WAREHOUSE/DALLAS

BRUCKNER: *SYMPHONY NO. 9*—
Karajan—DG

GOUNOD: *FAUST*—Caballe, Aragall,
Plishka, Lombard—RCA

GREATEST HITS OF 1720—Columbia

BATTLE IMPERIAL: *THE SPANISH
HARPSICHORD*—London

MUSSORGSKY: *BORIS GODUNOV*—
Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Bashai, Aranovitch—DG

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

SIBELIUS: *SYMPHONIES NOS. 3, 6*—
Davis—Philips

STOKOWSKI *SYRING SOUND FANTASIA*
—Desmar

VERDI: *IL TROVATORE*—London

TOWER/SAN FRANCISCO

BEETHOVEN, SCHUMANN: *SONATA,
PIANO WORKS*—Rubinstein—RCA

BERLIOZ: *L'ENFANCE DU CHRIST*—Baker,
Davis—Philips

BRAHMS: *EIN DEUTCHES REQUIEM*—
Maazel—Columbia

BRUCKNER: *SYMPHONY NO. 9*—
Karajan—DG

HAYDN: *SYMPHONIES NOS. 100, 103*—
Marriner—Philips

JANACEK: *KATYA KABANOVA*—
Soederstroem, Mackerras—London

MUSSORGSKY: *BORIS GODUNOV*—
Angel

RACHMANINOFF: *PIANO CONCERTO
NO. 3*—Columbia

VERDI: *REQUIEM*—RCA

VERDI: *IL TROVATORE*—London

A Great 'Simon' from DG

By SPEIGHT JENKINS

NEW YORK—Deutsche Gram-
mophon has just released a great
Simon Boccanegra. Conducted by
Claudio Abbado, this moody and
haunting work of Verdi has a
great cast and a strong directional
conception hanging over its every
bar. When Milan's La Scala Opera
came to the United States in Sep-
tember of 1976, one of their
more acclaimed works was the
Giorgio Strehler production of
Simon Boccanegra.

At the time, I was only able to
see the dress rehearsal, which did
not include the principals on
whom the production was based.
In this recording they are all
there, and one feels the theater
in every bar. The orchestra and
chorus, both of La Scala, respond
to Abbado's every wish. His con-
cept of Verdi's opera stresses its
poetry: the Prologue is quiet and
sombre (recollection of the set
makes it probably the darkest sin-
gle scene from first to last even-
scen), with the bitterness of Fies-
co and the disillusionment and

tragedy of Simon the overwhelm-
ing vocal and dramatic elements.

When the first act begins Ab-
bado dreamily traces the famous
nature picture of the garden and
sea, and Mirella Freni begins her
Maria, memorable from first note
to last. The soprano is often a
surprise on records; due to her
absence from the U.S., we have
not been able to hear her develop-
ment from a light lyric soprano to a
heavier lyric soprano, and though
it has been evident before on rec-
ords, somehow this recording
more clearly identifies her as a
true Verdi soprano, capable of
singing any of his roles from
Gilda.

Her first duet with the strong
and generally effective Gabriele
Adorno of Jose Carreras ends
with a breathtaking piano G on
her part, and the two sing the
subsequent, usually cut caba-
letta with dispatch, Carreras cre-
ates a young and virile Gabriele;
throughout the recording, how-

(Continued on page 72)

A Baroque Bestseller!

Very Specially Priced

Special Low Price

**GREATEST HITS OF
1720**

PACHELBEL: CANON
MOURET: RONDEAU
(Theme From Masterpiece Theatre)
ALBINONI: ADAGIO
BACH: AIR (For The G String)
HANDEL:
SARABANDE From Suite No. 11
(Theme From Barry Lyndon)

**Philharmonia Virtuosi
of New York**
Richard Kapp
CONDUCTOR

MX 34544

RECORD WORLD THE R&B LP CHART

NOVEMBER 5, 1977

1. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
2. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
3. **SOMETHING TO LOVE**
LTD/A&M SP 4646
4. **COMMODORES**
Motown M7 884R1
5. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
6. **REJOICE**
EMOTIONS/Columbia PC 34762
7. **BRICK**
Bang BLP 409
8. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
9. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
10. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
11. **ACTION**
BLACKBYRDS/Fantasy F 9535
12. **PATTI LABELLE**
Epic PE 34847
13. **BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
14. **FLCATERS**
ABC AB 1030
15. **ODYSSEY**
RCA APL1 2204
16. **COME GO WITH US**
POCKETS/Columbia PC 34879
17. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
18. **TURNING ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
19. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
20. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
21. **CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
22. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
23. **POWER & LOVE**
MANCHILD/Chi Sound CH LA765 G (UA)
24. **GOIN' PLACES**
THE JACKSONS/Epic JE 34835
25. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
26. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
27. **VILLAGE PEOPLE**
Casablanca NBLP 7064
28. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
29. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
30. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
31. **BEHOLD THE MIGHTY ARMY**
NEW BIRTH/Warner Bros. BS 3071
32. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
33. **COMMODORES LIVE**
Motown M9 894A2
34. **THE BEST OF TAVARES**
Capitol ST 11701
35. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
36. **MOST REQUESTED RHYTHM BAND**
Magic Disc 110
37. **WE ARE ONE**
MANDRILL/Arista AB 4144
38. **GET UP & DANCE**
MEMPHIS HORNS/RCA APL1 2198
39. **MOONFLOWER**
SANTANA/Columbia C2 34914
40. **STARTING ALL OVER**
PHILLIPE WYNNE/Cotillion SD 9920 (Atlantic)

Axelrod Feted



MCA Records hosted a private jazz radio dinner for David Axelrod in Los Angeles recently. Pictured from left: Russ Palmer, director of special projects for Whittemore Corp; Rod McGrew, KJLH program director David Axelrod, Monica Riordan, KBCA music coordinator; Wendell Bates, MCA national R&B/black marketing director; Sparkle Kemp, MCA west coast r&b regional marketing manager; Maria Polivka, Axelrod's manager; Don Whittemore, president Whittemore Corp.

The Coast (Continued from page 14)

Lorraine Alterman, who followed John's advice to hold the ceremony at the United Nations chapel "because the chaplain looks like Pat Boone," according to our source.

CRIME AND PUNISHMENT: When Warner Bros. artist development staffer Mike Stone arrived in Austin, Texas, for Randy Newman's show there, he was met by an unscheduled welcome committee of one. As Mike drove away from the terminal in his rental car, he turned to face a disgruntled (and, we're told, er, disoriented) gent aiming a gun at his midsection, who accused Stone of being a narcotics agent responsible for the arrest of the gunman's girlfriend.

Stone hurriedly explained that he wasn't a narc, just a music biz type, and offered to show the desperado his hotel room as evidence ("Would I stay in a place like that," he reasonably pointed out). Then, when they got to Stone's hotel lodgings, the unexpected passenger conveniently passed out on the bed, precluding further explanations.

Still, we know now that somewhere in Austin there's a Mike Stone clone . . . and a young lady who, in keeping with Newman's latest, is a "little criminal."

PARIETALS: Songstress Melissa Manchester was honored in a rather risque fashion following a recent gig at Southwest State University in Marshall, Minnesota, when students informed her that a men's dormitory had been named Manchester Hall in her honor. We're told Melissa was given a special presentation key to the building and 24-hour visiting privileges. Our source also reports that she told her fans she'd probably take them up on the offer on her next visit, "since the Holiday Inn here really leaves a lot to be desired." . . . Meanwhile, aficionados of cajun stomps and zydeco raveups hungering for some L. A. satisfaction need wait no longer: accordionist Clifton Chenier, whose most recent package was a live double set on Tomato, is set for a dance at Verbum Dei High School at 111th and Central on November 5. Yes, that's a part of L. A. where you won't find earth shoes, Hawaiian shirts and too many Mercedes. And, yes, gumbo will be served.

ET CETERA: Epic's ad for Ted Nugent in a recent issue of Rolling Stone has evidently been a big hit with the teen and pre-teen set. The ad is a clever item showing Tender Ted giving out Halloween treats (consisting of Nugent albums, of course) to a trio of kiddies wearing Nugent masks and Nugent-style leather arm bands—and Pat Siciliano tells us that Epic has been besieged with calls from demented kids wanting to score Nugent masks for themselves. The masks are not, in fact, for sale . . . Virtuoso bassist Stanley Clarke has certainly been keeping himself busy lately, what with his increasing interest in producing: recent and upcoming production projects include Roy Buchanan, Dee Dee Bridgewater and Jimmy Spheeris. Clarke has also been in the studio working on two of his own solo albums, the first a studio record due in February and the second a live disc which will be released some time after Clarke's March/April/May tour with his band School Days, which includes drummer Gerry Brown, keyboardist Peter Robinson, guitarist Ray Gomez and a brass section . . . Michael Lloyd is the composer for the score of "The Hollywood Knight," a film starring Michael Christian; Lloyd also has a movie role of his own, that of a rock and roll singer in the Disney film "The North Street Irregulars" . . . Antisia Music, the company of percussionist Ralph MacDonald, songwriter Bill Salter and arranger William Eaton, is involved in the production of Joe Farrell's next album for Warners.

RECORD WORLD THE LP CHART

NOVEMBER 5, 1977

1. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlant
2. **LIFETIME**
ROY AYERS UBIQUITY/P. PD 1 6108
3. **ACTION**
BLACKBYRDS/Fantasy F 9535
4. **NIGHTWINGS**
STANLEY TURRENTINE/F.
5. **FEELS SO GOOD**
CHUCK MANGIONE/A&M
6. **BLOW IT OUT**
TOM SCOTT/Ode BL 3494
7. **FREE AS THE WIND**
CRUSADERS/ABC Blue TF
8. **LIFESTYLE (LIVING ANI)**
JOHN KLEMMER/ABC 10
9. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE)
AL JARREAU/Warner Bro
10. **BRIDGES**
GIL SCOTT-HERON & BRI
Arista ABC 4147
11. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
12. **FRIENDS AND STRANG**
RONNIE LAWS/Blue Note
H (UA)
13. **COMING THROUGH**
EDDIE HENDERSON/Capi
14. **BYABLUE**
KEITH JARRETT/ABC Imp
15. **MORE STUFF**
STUFF/Warner Bros. BS 3
16. **LIVE**
LONNIE LISTON SMITH/I
17. **FINGER PAINTINGS**
EARL KLUGH/Blue Note
18. **BUNDLE OF JOY**
FREDDIE HUBBARD/Colu
19. **RUBY, RUBY**
GATO BARBIERI/A&M SF
20. **CTI SUMMER JAZZ AT HOLLYWOOD BOW**
CTI 7007
21. **PICCOLO**
RON CARTER QUARTET/
M 5504
22. **FIRE ISLAND**
HERBIE MANN/Atlantic I
23. **TIM WEISBERG BAND**
TIM WEISBERG/United A
24. **TURN THIS MUTHA OL**
IDRIS MUHAMMAD/Kudi
25. **SPELLBOUND**
ALPHONSO JOHNSON/E
26. **THE QUINTET**
V.S.O.P./Columbia C2 34
27. **GO TOO**
STOMU YAMASHITA/Aris
28. **LAND OF MAKE BELIEF**
CHUCK MANGIONE/Mer
29. **DUNE**
DAVID MATTHEWS/CTI I
30. **THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1
31. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M
32. **SERGIO MENDES AND BRASIL '77**
Elektra 7E 1102
33. **GOIN' PLACES**
MICHAEL HENDERSON/I
34. **I CRY, I SMILE**
NARADA MICHAEL WAL
SD 19141
35. **HEAVY WEATHER**
WEATHER REPORT/Colu
36. **IN FLIGHT**
GEORGE BENSON/Warn
BSK 3111
37. **SENIOR BLUES**
URBIE GREEN/CTI 7079
38. **PLATINUM JAZZ**
WAR/Blue Note BN LA6
39. **BREEZIN'**
GEORGE BENSON/Warn
BSK 3111
40. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaros
(AFE)

RECORD WORLD NOVE

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- GETTIN' READY FOR LOVE**
—Diana Ross—Motown (6)
- SLIP SLIDIN' AWAY**—Paul Simon
—Col (5)
- DON'T LET THE FLAME BURN OUT**—Jackie DeShannon—Amherst (4)
- MY WAY**—Elvis Presley—RCA (lp cut) (4)
- THE LOVE THEME FROM "ONE-ON-ONE" (MY FAIR SHARE)**—Seals & Crofts—WB (4)
- HERE YOU COME AGAIN**—Dolly Parton—RCA (3)
- STILLS THE LOVIN IS FUN**—B.J. Thomas—M.C.A. (3)
- SWEET MUSIC MAN**—Kenny Rogers—UA (3)

Adds

- WHDH/BOSTON**
- THE LOVE THEME FROM "ONE-ON-ONE" (MY FAIR SHARE)**—Seals & Crofts—WB
- WSAR/FALL RIVER**
- LOVERS HOLIDAY**—Engelbert Humperdinck—Epic
- SLIP SLIDIN' AWAY**—Paul Simon—Col
- THE HAPPY GIRLS**—Helen Reddy—Capitol

- WNEW/NEW YORK**
- HEAVEN'S JUST A SIN AWAY**—Kendalls—Ovation
- MY WAY**—Elvis Presley—RCA (lp cut)

- WIP/PHILADELPHIA**
- GETTIN' READY FOR LOVE**—Diana Ross—Motown
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**—Barry White—20th Cent.
- SENTIMENTAL LADY**—Bob Welch—Capitol

- WBAL/BALTIMORE**
- MY WAY**—Elvis Presley—RCA (lp cut)

- WMAL/WASHINGTON**
- GETTIN' READY FOR LOVE**—Diana Ross—Motown
- SIMPLE THINGS**—Carole King—Avatar
- STILL THE LOVING IS FUN**—B.J. Thomas—MCA

- WKBC-FM/WINSTON-SALEM**
- DON'T LET THE FLAME BURN OUT**—Jackie DeShannon—Amherst
- GETTIN' READY FOR LOVE**—Diana Ross—Motown
- YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

- WSM/NASHVILLE**
- GETTIN' READY FOR LOVE**—Diana Ross—Motown
- STILL THE LOVING IS FUN**—B.J. Thomas—MCA
- WHAT A NIGHT**—Tom Jones—Epic

- WMPS/MEMPHIS**
- DUSIC**—Brick—Bang
- THE LOVE THEME FROM "ONE-ON-ONE" (MY FAIR SHARE)**—Seals & Crofts—WB

- WFTL/FT. LAUDERDALE**
- DON'T LET THE FLAME BURN OUT**—Jackie DeShannon—Amherst
- HEAVEN ON EARTH**—Spinners—Atlantic
- SLIP SLIDIN AWAY**—Paul Simon—Col
- SWEET MUSIC MAN**—Kenny Rogers—UA

WIOD/MIAMI

- LOVE IS JUST A GAME**—Larry Gatlin—Monument
- STILL THE LOVING IS FUN**—B.J. Thomas—MCA

WJBO/BATON ROUGE

- SLIP SLIDIN' AWAY**—Paul Simon—WB
- SWEET MUSIC MAN**—Kenny Rogers—UA
- MY WAY**—Elvis Presley—RCA (lp cut)

WGAR/CLEVELAND

- FAIR GAME**—Crosby, Stills & Nash—Atlantic
- THE LOVE THEME FROM "ONE-ON-ONE" (MY FAIR SHARE)**—Seals & Crofts—WB

WLW/CINCINNATI

- CALLING OCCUPANTS OF INTERPLANETARY CRAFT**—Carpenters—A&M
- FAIR GAME**—Crosby, Stills & Nash—Atlantic
- GONE TOO FAR**—England Dan & J.F. Coley—Big Tree

WCCO-FM/MINNEAPOLIS

- CAN'T IT ALL BE LOVE**—Randy Edelman—Arista
- HERE YOU COME AGAIN**—Dolly Parton—RCA

WTMJ/MILWAUKEE

- BABY COME BACK**—Player—RSO
- I GO CRAZY**—Paul Davis—Bang
- SENTIMENTAL LADY**—Bob Welch—Capitol

KMBZ/KANSAS CITY

- FRENESI**—Bing Crosby—UA
- I HONESTLY LOVE YOU**—Olivia Newton-John—MCA
- JUST YOU AND ME TOGETHER**—Henry Mancini—MCA
- MY WAY**—Elvis Presley—RCA (lp cut)

KMOX/ST. LOUIS

- I'D REALLY LOVE TO SEE YOU TONIGHT**—Dee Dee Sharp Gamble—Phila. Intl.
- IF I NEEDED YOU**—Marcia Routh—Epic

- LIKE I'VE NEVER BEEN GONE**—Fran McKendree—Arista
- RUN TO ME**—Flower—UA
- THE RUNAWAY**—Donny O'Keefe—WB

- YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

KULF/HOUSTON

- I FEEL LOVE**—Donna Summer—Casablanca
- JUST REMEMBER I LOVE YOU**—Firefall—Atlantic
- SLIP SLIDIN' AWAY**—Paul Simon—Col

KOY/PHOENIX

- SWEET MUSIC MAN**—Kenny Rogers—UA
- WE JUST DISAGREE**—Dave Mason—Col
- YOU'VE REALLY GOT ME NEEDING YOU**—Peter Pringle—WB

KIIS/LOS ANGELES

- SWAYIN' TO THE MUSIC (SLOW DANCING)**—Johnny Rivers—Big Tree

Also reporting this week: WCCO, WBZ, WSB, KSFO, KVI. 26 stations reporting. There will be no A/C Report next week.

New York, N.Y.

(Continued from page 16)

own company. We controlled the release dates and promotion and had nothing but success. We wound up on United Artists when it was for sale. I tried to get them to keep the Imperial label alive, but we got into a big legal battle over it and they wouldn't do it. That sort of stopped the momentum we had going at that time. I feel comfortable with the situation now; maybe we'll get a few things happening with the Big Tree situation and Atlantic. It feels really good."

Rivers admitted that he got bogged down in administrative work with the original Soul City label, and bowed out only to be disappointed by the treatment given him by other labels. Those experiences convinced him it was time to try Soul City again, if only so that he might have more control over his own destiny. "Slow Dancin'" was initially distributed only in the south, where it became a regional hit. "I knew I could do it," Rivers says of his decision to reactivate Soul City. "I knew when 'Slow Dancin'' became a hit down south and stores couldn't keep it in stock that we could have a national hit with it. Then I approached Atlantic about a distribution deal, because independent distribution is a very difficult way to go."

Rivers' immediate plans include a tour of the south, to be followed after the first of the year by a national tour. And what of those rumors we had heard about him being disenchanted with the business to the point of considering retirement? Not true. "I'm sure that as I get older I'll probably just move into the production end of it and maybe just not work as much on the artist end of it. Maybe not do two albums a year; just one or something like that. I've got this label. There's no other artists on it but me, so I'm really concentrating on my own stuff right now. In the future if something comes along and I get really excited about it we may get involved with another act. But not for awhile."

(JOCKEY) SHORTS: Ian Hunter to Mercury? . . . Will Steve Barri produce the next Manhattan Transfer album? . . . former Genesis guitarist Anthony Phillips is recording a solo album at Essex Studios in London with Rupert Hine producing. His band includes John Perry, formerly of Caravan, on bass, and Mike Giles, formerly of King Crimson, on drums . . . Allen Jay Lerner to BMI? . . . Buddy Rich will be inducted into the Martial Arts Hall of Fame on October 29.

PASS THE SALT, PLEASE: Filmmaker John Waters ("The Diane Linkletter Story," "Multiple Maniacs," "Pink Flamingos," "Women in Trouble") was screening his new film, "Desperate Living," at the School of Visual Arts Wednesday night. After the screening, a member of the punk rock group Steel Tips brought some pictures up for Waters to see—pictures of the punk rocker with firecrackers exploding on his chest, etc., very tame stuff. When Waters extended his hand for a friendly shake, the punk bit it. That's hospitality.

OH JESUS CHRIST: Well, our source is back again. This time he tells us that every time Reggie Jackson hit a home run in the World Series, WABC-AM played Ralph McDonald's "Jam On The Groove." That's great. Dear source: Have you ever considered self-immolation as a hobby?

WHO CARES DEPARTMENT: Stan Soifer had a birthday last week. QUESTION OF THE WEEK: Will Alan Wolmark soon be pushing up daisies?

UA Signs Millingtons



United Artists Records president Artie Mogull has announced the signing of pop/rock group Millington, made up of former Fanny members June and Jean Millington. Millington's debut album on UA, "Ladies On The Stage," will be released early next year. Pictured from left: Sidney Schwartz of Triple K Management; Jeff Samuels, UA's representative; Triple K's Pete Kameron; June and Jean Millington; Artie Mogull; Mark Levinson, UA VP of business affairs; and Bert Kameron of Triple K.

Record World en Santo Domingo

■ Los meses de agosto y septiembre tuvieron una repercusión completamente negativa entre todos los disqueros dominicanos debido a la fuerte recesión económica que afectó el Caribe.

Esta situación se manifestó en forma más clara con una reducción en un sesenta por ciento de las ventas promedio de cada mes, así como en la quiebra o apriete económico considerable de algunas compañías disqueras que no soportaron el peso de la crisis.

No obstante, el mes de octubre parece alentar un cambio positivo a favor de nuestros disqueros, dada la aproximación de los meses en que se consigue mayor volumen de ventas.

Pero, volviendo a los momentos difíciles, no solo las casas discográficas sufrieron económicamente, amén del comercio en general, si no también los grupos de "disc-jockeys" vieron reducido al mínimo sus ingresos por esos conceptos, aparte de que muchos fueron retirados de las listas oficiales de los disqueros.

Sí. Porque esa es la realidad en Santo Domingo. El disco que no se paga, difícilmente se escucha en nuestras emisoras. Claro, hay algunas excepciones.

Pese a esto, ya sus efectos fatídicos se han dejado sentir de manera notoria con los artistas de algunos sellos internacionales. Por ejemplo, para no perdernos en palabrerías, podemos citar el caso de Julio Tonos, C. por A., la compañía disquera que representa los sellos EMI y Odeon.

Pues bien, Don Julio Tonos no promueve sus discos, y éste es el término moderno que se usa para hablar de "payola." Esa es la razón por la cual en Santo Domingo no se conoce a Luciana (Argentina), Manolo Otero (España), Ricardo Ceratto (España), Miguel Gallardo (España), y muchos otros grandes artistas que pertenecen a EMI-Odeon.

Pero el mismo caso que le está pasando a Julio Tonos C. por A., le está ocurriendo a otras casas disqueras dominicanas que rechazan tajantemente la "payola."

Otra tema que es muy importante enfocar es el de la "piratería" del disco, el cual es muy delicado debido a los intereses que se envuelven dentro y a las posibles reacciones de los mismos.

Realmente, la piratería tiene poco alcance en este país si la vemos desde al punto de vista de los discos que se prensan y

circulan en este ambiente y que pertenecen a determinados sellos que no tienen representación legal en esta urbe.

Ahora bien, si enfocamos desde el ángulo de los mismos disqueros (muy pocos, por cierto) que se piratean sus propios discos para evadir el pago de "royalty," las cosas toman amplias dimensiones. Pero esto lo vamos a dejar por ahora así, ya que en otra ocasión volveremos sobre el tema.

¡Hasta la próxima!

RW en Chile

By RICARDO GARCIA

■ El sello EMI Odeon celebró cincuenta años en Chile con la edición de un disco especial recordatario y una serie de festejos con la presencia de altas autoridades y un show en el hotel Sheraton en que una de las principales figuras fué el cantante Marcelo, cuyo album grabado en Buenos Aires fué lanzado con fuerte campaña publicitaria.

Lindomar Castillo y Palito Ortega han sido atracción de varios programas televisivos, lo mismo que el español Pablo Abraira, cuya versión de "Gavilán o paloma" promete convertirse en superventas.

El periodista Guillermo Zurita reanudó la entrega del tradicional premio "laurel de oro" que se ha convertido en uno de los estímulos más publicitados del ambiente artístico nacional.

El sello IRT lanzó un nuevo album de su superventas Tito Fernandez. El cantante chileno, indiscutiblemente la figura más popular del país, grabó un LP junto a la orquesta de Guillermo Ríffo, el cual será editado, según Jose Manuel Silva, director artístico de IRT, en varios países de America, gracias a un convenio con RCA Internacional. La conferencia de prensa mostró el entusiasmo de los ejecutivos de IRT por convertir definitivamente a Tito Fernandez en un nombre de proyecciones internacionales.

La reunión de la Federación de Productores de Discos que se celebró en Santiago en los primeros días de setiembre mantuvo atareada a la Cámara del Disco chilena que preside Jorge Undurraga. Uno de los temas que se trató en esta reunión de la FLAP fué, por supuesto, la piratería y las mejores relaciones internacionales.

(Continued on page 72)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Siempre se comenta que el mercado de Miami (latino) es impredestinable. Nunca se está seguro de lo que pueda pasar con cualquier tipo de espectáculo que se presente, ya sea por bueno o por malo. La "comidilla" de esta semana lo ha sido, el tremendo fracaso económico del espectáculo presentado en el "Miami Stadium," con figuras de alto nombre internacional y estrellas locales, que aseguraban un éxito absoluto. Si bien es cierto que el espectáculo recibió una promoción radial como escrita, de gran envergadura, lo cierto es que el público no se hizo presente. El gran esfuerzo dejó a los organizadores con los bolsillos vacíos hasta tal punto que no cubrieron los más elementales compromisos con los artistas presentados, ya sea desde el aspecto del pago de sus actuaciones, como las cuentas de hoteles, etc., etc. El caso más lamentable fué el de Roberto Carlos, que a más de no recibir el pago por sus actuaciones, ya que recibió un cheque sin los apropiados fondos, después tuvo su representante que devolver dicho cheque, ante la amenaza de no dejarle sacar sus costosos equipos de sonido, si no devolvía el "cheque de goma." Entre los artistas que se presentaron en un hermoso espectáculo y que ofrecieron lo mejor de sí mismos se contaron: Sarita Montiel, Roberto Carlos, La Lupe, Miami Sound Machine, The Judge's Nephews, Susy Lemans, Omar Sánchez y Nico Membiela. Lo lamento por todos los artistas presentados y más aún por sus organizadores, ya que toda una labor como la realizada debía haber sido coronada con el mayor de los éxitos económicos.

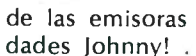
Presentó Calypso Productions de Nueva York, al afamado Billo Frometa y sus Billo's Caracas Boys, en espectáculo ofrecidos en el New York Hilton Hotel de Nueva York (fué la primera vez que el Hilton presentó un baile latino) en el Hotel Carteret de Elizabeth, New Jersey y en el Hotel Everglades de Miami. Esperanza Cardenas, presidenta de Calypso Productions le hizo entrega al fraternal dominicano de una Placa Trofeo en ocasión de la conmemoración de sus "40 años de Exitos." Los bailes mencionados fueron un éxito tanto artístico como económico . . . John Gilbert Sollas, previamente Director de Programación de Radio WSOL, Tampa, Florida, acaba de ser nombrado Director de Producción de las emisoras gemelas de Miami, WCMQ Radio y FM92. ¡Felicidades Johnny! . . . Comienza Aldo Monges a recibir fuerte promoción en la costa oeste con "Un Hijo en Febrero," que amenaza con convertirse en su nuevo éxito . . . Encendidos los ánimos en México y la costa oeste de Estados Unidos por supuestas declaraciones de Julio Iglesias que hieren a su legión de admiradores en ambas áreas en particular y al público mexicano en general. Seguiré informando hasta donde llega el asunto.

Miguel Gallardo comenzó su jira por Latinoamérica el 27 de Septiembre en Caracas, Venezuela. Permanecerá por cerca de un mes en México, donde su "Hoy tengo Ganas de tí" alcanzó cifras de ventas superiores a los 300,000 ejemplares. Su jira continuará a través de Miami, Centro América, Peru, Argentina, terminando en Diciembre en Colombia. Su nuevo éxito "Desnudate" de su autoría y con arreglos de Alfredo Domenech, está comenzado a sonar fuerte en todas partes . . . Manolo Otero, cuyo sencillo con "Todo el tiempo del Mundo" vendió más de 250,000 copias en Argentina solamente,

(Continued on page 71)



Roberto Carlos



Manolo Otero



E. Cardenas Frometa

LATIN AMERICAN HIT PARADE

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. EL INFIERNO ES AMOR POR TI
FERNANDO ALLENDE/Orfeon
2. A POCO NO
BEATRIZ ADRIANA/Peerless
3. TAN LEJOS, TAN LEJOS
ESTELA NUNEZ/Arcano
4. PERO ESA VEZ, LLORE
LEO DAN/Caytronics
5. PESARES
MANOLO MUNOZ/Gas
6. PAJARILLO
NAPOLEON/Raff
7. SABOR A SANGRE
VICTOR MANUEL SOSA/Musart
8. HOY POR MI, MANANA POR TI
LOS JINETES/Safari
9. COMO SE MUERE UN AMOR
EMIR BOSCAN/RCA
10. MI PRIMERA LAGRIMA
LA TROPA LOCA/Latin

Hartford

By WRYM (OMAR AGUILERA Y
WALTER MARTINEZ)

1. DE TODAS MANERAS ROSAS
ISMAEL RIVERA/Tico
2. OTRO OCUPA MI LUGAR
OSCAR SOLO/Borinquen
3. PRONOSTICO
IMPACTO CREA/Vaya
4. TU ME ABANDONASTE
ISMAEL MIRANDA/Fania
5. HOLA, SOLEDAD
ROLANDO LaSERIE/Musart
6. TUS MALETAS EN LA PUERTA
YOLANDA DEL RIO/Arcano
7. LO HAN VISTO CON OTRA
LOS TERRICOLAS/Discolando
8. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
9. ME MUERO EN LAS BARRAS
LUIS GONZALES/Flor Mex
10. EL BOLETO
TRIO LOS CANCIONEROS/Borincano

Pomona, Cal.

By KKR (BARDO SANCHEZ)

1. PESARES
MANOLO MUNOZ/Gas
2. PAJARILLO
NAPOLEON/Raff
3. REGRESA YA
LOS BABY'S/Peerless
4. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
5. LIBRE COMO EL SOL
RENE/ARV
6. UNA LAGRIMA DIJO ADIOS
ANGELICA MARIA/Melody
7. DESNUDATE
MIGUEL GALLARDO/Latin Intl.
8. CAMINANDO CON LOS GITANOS
LUPITA D'ALESSIO/Orfeon
9. QUE BONITO
LOS TERRICOLAS/Discolando
10. RESPETA MI DOLOR
COSTA CHI CA/Fama

Lancaster, Pa.

By WDDL/WNCE (WILFREDO SEDA)

1. NO LO CORRAS
ROBERTO ROENA/Intl.
2. TUMBA TUMBADOR
TIPICA '73/Inca
3. ECO DE UN TAMBOR
DIMENSION LATINA/Top Hits
4. HUELE A QUEMAO
OSCAR D'LEON/Top Hits
5. ARREPIENTETE
ORQUESTA BROADWAY/Coco
6. NO ESTAS EN NADA
JUESTO BETANCOURT/Fania
7. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
8. AMANECER
MONGO SANTAMARIA/Vaya
9. SI TE COJO
ISMAEL RIVERA
10. OMELE
SONORA PONCENA/Inca

San Francisco

By KBRG (OSCAR MUNOZ)

1. PAJARILLO
NAPOLEON
2. PESARES
MANOLO MUNOZ
3. SUAVECITO
ISMAEL MIRANDA
4. PERO ESA VEZ, LLORE
LEO DAN
5. LA GAVIOTA
MOCEDADES
6. EL 7 MACHOS
LOS MELODICOS
7. FERNANDO
PERLA
8. EL ECO DEL TAMBO
DIMENSION LATINA
9. QUIERO OLVIDARME DE TI
GRUPO EL TREN
10. OJITOS DE ENGANA VEINTE
LUCHA VILLA

Los Angeles

By KWKW (PEPE ROLON)

1. PESARES
MANOLO MUNOZ/Gas
2. PAJARILLO
NAPOLEON/Raff
3. BESITOS
LOS HUMILDES/Fama
4. UN HIJO EN FEBRERO
ALDO MONGES/Microfon
5. POLVO MALDITO
LOS CADETES LINARES/Ramex
6. DOS CARAS
VALENTE DEL CAMPO/Romar
7. JAMBALAYA
LOS FELINOS/Musart
8. DEJAME S/HAS OLVID.
Q/T/QUIERO
LOS VIENTOS/Disco
9. PERO ESA VEZ, LLORE
LEO DAN/Caytronics
10. CARTA Y CONTESTACION
DE EUFEMIA
BEATRIZ ADRIANA/Peerless

Panama

By RPC RADIO

1. I JUST WANT TO BE YOUR
EVERYTHING
ANDY GIBB
2. CISNE CUELLO NEGRO
BASILIO
3. QUE TE ME VAS
MOCEDADES
4. SQUEEZE ME
MICHEL
5. SI TE VAS, TE VAS
HUGO BLANCO
6. ALI BOMBAYE
MANDRILL
7. GAVILAN O PALOMA
JOSE JOSE
8. SOLO QUIERO SER EL TODO
EN TU VIVIR
OSCAR OLANO
9. JUSTO YO
LISSETTE
10. DEJAME DAR
JOSELES

Venezuela

By MANOLO OLALQUIAGA

1. PAISAJE
BILLO'S CARACAS BOYS
2. NO QUIERO ESPEJO
LOS MELODICOS
3. NECESITO LLAMAR SU ATENCION
ROBERTO CARLOS
4. POR QUE TE VAS
JEANETTE
5. EL BECERRITO
LILIA VERA
6. AQUELLA NOCHE
UN, DOS, TRES Y FUERA
7. QUINCEANERA
PECOS KANVAS
8. LO NUESTRO TERMINO
JUAN GALEA
9. EL PAVO REAL
NOHEMI BERLATTI
10. SUPERMAN
CELI BEE

Nuestro Rincon (Continued from page 70)

ha iniciado una "tournee" en Bolivia, el día 8 de Septiembre, desde donde visitará Argentina, Venezuela y Colombia, para después seguir a Chile, Uruguay, Peru, Ecuador, Centroamérica y México. Su nuevo "release" conteniendo "Sin tí" (M. de la Calva-R. Arcusa) está recibiendo fuerte promoción. ¡Muy bueno!

Celia Cruz ha mantenido una política en su vida, tanto profesional como personal, de características totalmente definidas y exactas. Su actitud en Panamá, al negarse a actuar mientras se mantuviesen en el auditorio donde se estaba presentando, individuos muy apartados de su mentalidad política y espiritual, ha sido extremadamente comentada por la prensa internacional. Celia Cruz nunca habla de política ni comenta sus dolores en cuanto a su partida de Cuba, pero cuando llega el momento . . . actúa! . . . Gayon Gadia, Director de las Radiodifusoras Tupi y Difusora de Brasil, ha dejado vacante esta posición. Se comenta que posiblemente pasará a Radio TUPI y Tamoio de Rio de Janeiro, también asociadas con el conglomerado TUPI de Brasil. Al mismo tiempo, se ha sabido que su posición en las anteriores emisoras, será posiblemente cubierta por el popular discjockey Luis Aguiar . . . Y ahora . . . ¡Hasta la próxima!

Show business people have always wondered why Miami is so unpredictable. You are never sure about anything if you are thinking of presenting a show of any kind, good or bad. The tale this week in Miami has been the tremendous fiasco of the show presented in the Miami Stadium presenting great international and local talents. The show, weeks ahead, received great promotion through TV, radio and press, but the public did not care too much about it at the end. The great effort of the producers of this event left them almost bankrupt and they couldn't fulfill all their compromises with the artists that performed, such as their fees and hotel bills. The one that took the worst part of it was Roberto Carlos, who received a bad check and was even forced to return it under the pressure of not being able to get back his musical instruments and sound equipment. Among the artists that performed were Sarita Montiel, Roberto Carlos, La Lupe, Miami Sound Machine, The Judge's Nephews, Susy Lemans, Omar Sanchez, Nico Membiela, etc. I feel sorry for all these talents, but most of all, for the producers that gave all of what they had of themselves to obtain what should have been a wonderful success in every way, and turned out as a complete loss.

Calypso Productions of New York presented the famous Billo

Frometa and his Billo's Caracas Boys in balls at the New York Hilton (this is the first time in which this hotel has given a Latin Ball), the Carteret Hotel, Elizabeth, New Jersey, and at the Everglades Hotel in Miami. Esperanza Cárdenas, president of Calypso Productions, extended an award to Billo for his accomplishments during his "40 years of continuous success" . . . John Gilbert Sollas, formerly program director of WSOL Radio in Tampa, has been named director of production of WCMQ and FM-92 in Miami. Congratulations, Johnny! . . . Aldo Monges is enjoying heavy promotion on the west coast via "Un hijo en febrero" . . . Certain comments supposedly expressed by Julio Iglesias in the west coast regarding how poor the sales were of his recent album dedicated to Mexico, are causing a very strong reaction from the press against the artist. We'll keep you informed.

Miguel Gallardo's tour on Latin America started last Sept. 27th in Caracas, Venezuela. He will stay a month in Mexico, where his song "Hoy tengo ganas de tí" went up to over 300,000 copies sold. Then, he will cover Miami, Central America, Peru and Argentina, in order to be in Colombia in December. His new hit, "Desnúdate," composed by him with arrangements by Alfredo Domenech, is enjoying good sales almost everywhere . . . Manolo Otero, whose single "Todo el tiempo del mundo" sold over 250,000 copies in Argentina alone, has been touring Bolivia since Sept. 8th and will keep going to Argentina, Venezuela, Colombia, Chile, Uruguay, Perú, Ecuador, Central America and Mexico. His new release, containing "Sin tí" (M. de la Calva-R. Arcusa), is enjoying good promotion. That's good!

Celia Cruz has maintained, through all her professional and personal life, a very strong and sharp concept regarding morals and very high ethics. Her behavior in Panama last week confirmed all that. During her latest performance in that country, she refused to go on stage unless some "people" that were mixed with her admirers would leave the place. These "people" were against her political and spiritual ideals. Her attitude has been widely commented on by the international press. Celia Cruz has never opened her mouth to talk about politics or about her sufferings when she left Cuba, but when the moment comes, she certainly moves! . . . Gayon Gadia, director of Tupi and Difusora de Brasil, left her position. It's said he may work with Radio Tupi and Tamoio in Rio de Janeiro. Meanwhile, the vacancy left by Gayon will be covered by the popular deejay Luis Aguiar . . . And that's it for the time being!



ONLY THEY COULD HAVE MADE THIS ALBUM

CRUZ & COLON—Vaya JMVS 66
En producción de Willie Colón, Celia Cruz une sus grandes habilidades vocales a la excelente labor de muy buenos músicos y excelentes arreglistas. Una combinación ideal. "Usted abusó," (D.R.), "A Papá" (Mon Rivera), "Pun Pun Catalú" (J. Pacheco) y "Dulce Habanera" (D.R.) ¡Muy buena mezcla sonido!

■ Produced by Willie Colón, Celia Cruz is backed by terrific salsa musicians and arrangements. Great mixing and sound! "Burundanga" (D.R.), "Todos somos iguales" (F. Hernández), "Rinkinkalla," (D.R.) and "Tú y las nubes" (D.R.).



MITAD MUJER, MITAD GAVIOTA

IMELDA MILLER—Arcano DKL1 3380
Con arreglos de Chucho Ferrer y E. Magallanes, Imelda Miller luce sus habilidades interpretativas. Entre otras se destacan "A que no te vas" (M. Alejandro), "Mi Huela" (Graciela A. de Tobón), "Pobre Don Simón" (I. Miller-Esquivel), "Si yo no fuí tu esposa" (Rossana Rosas) y "Mitad Mujer, Mitad Gaviota" (L. de la Colina).

■ With arrangements by Ch. Ferrer and E. Magallanes, Imelda Miller shows her excellent abilities as a performer. Good orchestratin! "Dónde podré gritarte que te quiero" (L. Porcella), "La Saporrita" (J. Vilorria), "Este Mundo es un Lío" (D. Daniel-H. Hightower), others.



LA NUEVA LEY DE LA CANCION RANCHERA

ROSENDA BERNAL—Latin Int. DLIS 5061
Interpreta Rosenda Bernal música ranchera con gran poder de ventas en la costa oeste y México. Arreglos de Riberto Alfaro y Pepe Martínez. "La nueva ley" (R. Alfaro), "Porque no te vas (Juan Luis), "Se me escapa la vida" (J. Martínez) y "Pobreza Fatal" (J. Barette).

■ Rosenda Bernal offers a ranchera package that will sell nicely in Mexico and the west coast. Arrangements by R. Alfaro and P. Martínez. "Motivos" (I. Piazzolante), "Gracias Amor" (A. Correa), "El Sinaloense" (Veronika) and "Quiero Sentir." (A. Correa).



RICE & BEANS ORCHESTRA

Dash LPS 30007
Con arreglos de Héctor Garrido, la Rice and Beans Orchestra está comenzando a dar fuerte en el mundo del "disco sound." Temas de Pepe Luis Soto. "Dancing Vibrations," "Coconut Groove," "You've Got Magic," "Peel a Banana" y "Midnite Gossip".

■ With arrangements by Héctor Garrido, Rice and Beans Orchestra from Puerto Rico is starting to move strongly in the disco market. Superb production by Pepe Luis Soto, associated with Tato Rossi. "Music in the Air," "Dancing Vibrations," "Peel a Banana," more.

En Chile (Continued from page 70)

Lapresencia del cantante español **Manolo Otero** realizará uno de los últimos programas de "Esta noche, fiesta . . ." de canal 13 de TV, serie que ha cumplido interesante trayectoria con la actuación de destacadas figuras internacionales.

La primera Fiesta del Canto Popular, organizada por el sello Alerce nostrará doce nuevas canciones de compositores chilenos.

Es el primer festival de canciones que organiza este sello dedicado principalmente a la música folklórica.

Marí Ramírez

Entretanto, la compositora **Marí Angélica Ramírez** disfruta del triunfo logrado en el reciente Festival Folklórico de la Patagonia con su canción "Violeta eligió el silencio," canción dedicada a **Violeta Parra**.

Aznavour and Nightingale



Pictured during the recent taping of Charles Aznavour's upcoming television special are Aznavour and special guest hostess Maxine Nightingale. The show, due to air in European markets during the holiday season, was produced in Geneva and West Germany, and will feature both artists in performance.

'Simon' from DG

(Continued from page 67)

ever, he tends occasionally to force the sound at climactic moments, making it less lyric and more pushed than is necessary. This characteristic was not present in his Metropolitan Opera season last spring; perhaps this recorded trait was the last gasp of something he has put behind him.

A few years ago in conjunction with a Verdi Institute in Chicago, the Lyric Opera opened with *Simon Boccanegra*. The production was ridiculous, the singing was not good and the whole was pretty dismally disappointing. Among the negative factors was Piero Cappuccilli's Simon. Something, perhaps Strehler's directors, or Abbado, has made a huge difference in his interpretation. Although he still portrays a rough, occasionally overwrought old seaman, in general this is a Simon filled with tenderness and subtlety. Cappuccilli has never put a better vocal portrait on disc, unless it was his DG *Macbeth*, an equally gripping interpretation and also led by Abbado. Not only does the baritone clearly show vocally the difference in his feeling when he discovers that Amelia is really his lost daughter Maria, but again and again he strikes the right mood: his powerful yet not angry "Plebe, patrici," his breath-taking whisper of Maria's name as he goes to sleep in Act II and the whole final scene are great operatic moments.

Nicolai Ghiaurov makes a bit less of "Il lacerato spirito" than one would expect, rising to his own highest level of accomplishment in Fiesco's final scene and duet with Simon. The rolling, impressive sound of his bass is unequalled in the world. How sad that in New York we always seem

to hear him only on records!

Jose Van Dam must also not be ignored. How often is the villain Paolo a barked, ugly role! Van Dam never sings any way but patrician, and he always manages to color his voice evily and yet still sing with lyric abandon.

Verdi restructured the 1857 opera with the help of librettist Arrigo Boito's in 1881, and the Council Chamber Scene (Act. 1, Scene 2) is the major change. Clearly a study for the third act ensemble of *Otello*, which was only a few years away, the scene is the finest in the opera. In this recording it boils out of the vinyl. From the first notes there is incredible tension — one has the sense of a Renaissance revolution in Genoa—and the entrance of Gabriele and Amelia, the Doge's horror at the near fate of his daughter, and his turn on Paolo bring newly discovered excitement. Abbado's shaping of the ensemble discloses the phenomenal growth in Miss Freni's voice, his own dramatic capacities and the stellar singing abilities of every member of the cast. One must also note, in the final scene, how Miss Freni actually achieves a "piagente" or weeping effect as she sings the descending chromatic line in quartet. It is nothing short of remarkable.

This is a wonderful recording, one that should sell many copies. *Simon Boccanegra* in my experience is one of the most difficult of Verdi's works to make successful in the theater. Abbado has found the musical answer to the score, and he has given it to posterity—with all the drama intact—in this new Deutsche Grammophon recording.

Presley's Death Clouds Impersonator's Future

By SAM SUTHERLAND

■ LOS ANGELES — While the death of Elvis Presley has triggered a dramatic national interest in the artist's own recordings, along with recorded tributes by other performers and a growing array of Presley memorabilia, the field of live talent packages based on impressions or impersonations of the King has yet to translate into recorded product. While the region of Presley-styled impressionists continues to grow, current label interest is focusing on the few performers who had achieved significant live exposure and acceptance prior to Presley's death.

Actis

Personal manager Chet Actis, who has directed the career of Presley impressionist Alan Meyer for the past two years, is thus hoping to dominate that sector by looking up an album deal for his client, whose "Alan: A Tribute To Elvis" has successfully established itself as a club attraction in Las Vegas, and has toured nationally. For Actis and Meyer, however, Presley's death both enhances the market for the current live tribute while posing added challenges to a career plan that calls for Meyer's own emergence as a separate performing star, including new material.

Actis agrees that wariness of live Presley tributes preceded the artist's death, and likewise asserts that the talent market for such packages has been apparent for a while. When he first saw Alan perform, he claims the potential for generating fanaticism was already on display. "Alan's show was designed for the Elvis Presley fan," Actis recalled of that first glimpse of the act, which Actis describes as much closer musically to Presley's earliest rockabilly style, rather than the more lavish pop ensemble scale of the artist's later tours and recordings. "I'm an Elvis fan, and as one, I saw that Alan was delivering something Elvis couldn't deliver. Alan recreated the Elvis of the '50s, and did it authentically."

Actis and his client both insist that the tribute's approach is "third-person," clarified at the show's opening by a spoken introduction by Alan proclaiming his own stature as a fan and the reverence of his approach. But Actis concedes that industry discomfort for the Elvis tribute, like initial response to other impressionists like Jim Baley, was evident at the outset. According to Actis, the show "was greeted with complete and absolute skepticism by everyone in the industry and

the media at the time."

For Actis, however, the validity — and potential profit — of recreating early rock styles has been a theme since before teaming up with Meyer. Five years with the Dick Clark organization saw Actis variously involved with both rock'n'roll and packaging as an associate producer with "American Bandstand," general manager of Clark radio shows in charge of production and market syndication, director of worldwide television syndication, and associate director of the combine's concert division, working with acts like The Osmonds. His last post with Clark was the most influential, however, and prefigured his involvement with Alan: together with Clark, he helped develop the "Dick Clark's Good Old Rock 'n'Roll" live package, which coupled vintage rock and r&b acts like Jackie Wilson, The Coasters and Freddie Cannon, and provided Actis with his first hint of the potential for lounge and main room bookings for vintage rock, beginning with the show's run at the Las Vegas Hilton.

Elvis Tribute

For Actis, the lesson of the Clark oldies package suggested that Alan's Elvis tribute was a logical extension. "I didn't see that much of a distinction between having Jackie Wilson performing his hits of 15 years ago, and Alan performing Elvis' hits," Actis says. When he encountered Alan's show, he had left Clark and was operating his own booking agency, beginning in offices provided by Clark himself; although he notes that he had no management credentials, Alan chose to accept Actis' offer to manage him rather than several offers from established personal managers. "The thing he said impressed him the most about me was the fact that I came backstage after hearing his show, and instead of trying to impress him, sat down with a pen and paper and told

him where I thought we could be in three years."

Thus far, he adds, his original timetable has been met at every stage. The tribute has become a Vegas moneymaker, successfully playing in several of the town's major rooms since Alan's first appearance there several years ago. To Actis, that success represented an early goal. "We decided that we had to get credibility for the show, or it would never get off the ground," he explains. "We decided the way to do that was to get into Las Vegas."

Dick Clark

Dick Clark ended up providing the opportunity. "Good Old Rock'n'roll was in its third run in Vegas," Actis remembers, "and was now playing at the Thunderbird. Dick was four-walling the room through a special lease, rather than just playing the room as a regular act would." That added control over the venue provided Actis with his opening, and he asked Clark to extend the arrangement another three weeks and debut the Alan show under the title, "Dick Clark Presents." Clark's name, and the room itself, thus provided legitimacy. "Even the reviewers said they wouldn't have covered it if Dick hadn't been involved," Actis says.

Since then, Actis claims the tribute has yet to draw a bad review, despite critics' initial skepticism about a Presley tribute. He notes that the Presley fan organizations have given the show their blessing, and his own willingness to provide added guarantees for subsequent exploitation confirms his apparent certainty that the tribute will successfully translate into sales. Actis himself is planning to executive produce a double live package to be recorded at the London Palladium later this year, and while he is already huddling with labels to secure a contract, he isn't pursuing a conventional bargaining stance: the

(Continued on page 78)

Twilley Gets Rather Ripped



Seen at a recent in-store appearance is The Dwight Twilley Band, which visited Rather Ripped Records in Berkeley. Pictured from left are Ron Henry, Twilley Band's manager; Dwight Twilley; Phil Seymour; and Bruce Wheeler of Arista.

CONCERT REVIEW

Billy Joel Rocks The Opry House

■ NASHVILLE—Nashville's Grand Ole Opry House has seldom featured a rock'n'roll concert as professional and dynamic as that of Billy Joel (25). Joel's piano virtuosity in and of itself was enough to create an unforgettable evening, but he didn't stop at musical talent. Joel displayed a personality and sense of humor that developed a feeling of camaraderie between himself and the audience.

Joel and his four-man band treated the audience to some tasty selections from his four Columbia lps. Hunched over the piano, he had a Beethoven-type appearance in his gray suit and tie, but the music he pounded out on the keyboard was straight Billy Joel rock'n'roll.

Well-known songs like "Angry Young Man," "The Entertainer," "Billy The Kid," "Captain Jack" and "Piano Man" were interspersed with selections from his latest album including "Scenes From An Italian Restaurant," "Movin' Out (Anthony's Song)," "Just The Way You Are" and the title track "The Stranger."

Puffing on a cigarette and wearing sunglasses, Joel provided a "sleaze" atmosphere for "New York State Of Mind" as a backdrop of the New York skyline slowly came into view. "Summer, Highland Falls," "Miami 2017" and a rollicking instrumental were additional highlights during the two hour show.

The audience responded enthusiastically to all of Joel's tunes with numerous standing ovations, calling him back for three encores. Earl Scruggs joined Billy on stage to pick the banjo for "Traveling Prayer" during the first encore.

The band, comprised of Liberty DeVitto (drums), Frankie Vento (guitar), Doug Stegmeyer (bass) and Richie Cannata (woodwinds, percussion and keyboards) not only contributed their superb musicianship but also backed Joel's stage humor.

Margie Barnett

Calliope Pirrelli LP

■ LOS ANGELES—Calliope Records will release the U.S. debut of Australian singing star Jay Pirrelli. Pirrelli's single, "Baby, You're Nobody Unless You Got Somebody," will be the subject of an extensive promotional, marketing and publicity campaign. Pirrelli will support the release with an American tour that will include several talk show appearances.

Dialogue

(Continued from page 26)

all the time, you get into a rut where you use the same techniques. You use the same arrangements, the same players, the same studio mikings, the same limited technical approaches. Getting into different types of music, like rock, really affords you a chance to open your head up. Instead of going into the studio recording a synthetic sound, now you're trying to record an actual, live sound, which means ambience, different placement of the mikes, approaching the vocals in a live way.

When I first heard the Rockets, I was a little reluctant to go and interview the Band, because most interviews just don't pan out for me. But when I went to see them, they just blew me off my feet; the music was really, really closely related to the old Little Richard and Chuck Berry stuff, and it was like being able to partake of that era in 1977.

RW: How about the Robin Trower connection? Had you been familiar with his work?

Davis: I'd only been vaguely familiar with Robin Trower. As a matter of fact, I got this call from his manager, and he says, "Don Davis? I'd like to know if you'd be interested in producing an album on Robin Trower." I had heard a couple of tunes, and I said, "Why don't you send me some albums, and let me just listen to them and see if I think I can do it." That was done, and before I could really finish listening, the manager called me back; he said, "Robin really wants you to do this album—and if you don't do it, then nobody's gonna do it." They flew in from London the next day, and as soon as they got in, we sat down and talked. Robin went over the whole story as to why he wanted me to produce—he confirmed what his manager had said, that he had bought one record in five years, which was "Eargasm" (Johnnie Taylor). He was sitting around looking for a new sound, a new approach to music, and he felt that whoever produced "Eargasm" would be able to offer him what he needed. Then he went into the technical sound of the album—he said he had compared it with Rod Stewart's album and several others, and he wanted to have that same clear, lucid sound that was in "Eargasm."

I said I'd fly down to Florida [Trower's "In City Dreams" was recorded at Criteria Studios] and listen to his material—after I heard it I said "Hey, let's do it."

RW: How much of a role, if any, did you have in choosing that material?

Davis: When I heard the material—and I was really emphatic, if I didn't like it I wouldn't get involved in the project—I just loved it. I had come down and was prepared to play *him* some songs, but I just thought his were all great. That was the first time since I've been producing in the last nine or ten years that I've ever walked in and liked everything from start to finish. There was only one song, "Sweet Wine Of Love," which is the single, that Robin himself did not like, and I insisted that he put that song in.

As you know, Robin has a trio, guitar, bass and drums. I'm used to going into a studio and seeing, y'know, two guitars all kinds of keyboards, horns and strings—and here's a guy who came in and said "Hey, I've got three pieces. Let's go." I didn't know how it would sound, but as soon as we hit it, the first number that we played, I knew that those three pieces were so basic and so effective that we'd have no problems.

RW: With this album, Trower himself is saying that his music has changed—it's more song-conscious, the lyrics are more straightforward, the whole tenor isn't quite so somber. How much of this, do you think, is the result of your working with him?

Davis: He seems to think that a whole lot of it is because of me and I seem to think that very little of it is. It was just such a fusion that was going on there, really. Robin is an exceptionally talented musician, in the sense that not only is he a perfectionist at playing, he is also very openminded. He gave me complete control of everything in the sessions—if he came up with a lick that I didn't like, he just went back and came up with one that I did like. Many times it was just a matter of trial and error—he would fool around until he came up with a lick and I'd say "Hey, that's it."

RW: The record was done pretty fast, in terms of recording time. That, I would imagine, would be your influence.

Davis: Yeah, as a matter of fact, when I came down Robin had booked the studio for three months, and I said, "Man, you've got to be kidding. Three months to do an album? That's ridiculous." We laid down all the basic tracks in one week, and he was astounded at the pace.

RW: You're perhaps best known right now for the McCoo & Davis and Johnnie Taylor hits. Is the plan now for Robin Trower to be "a

hit artist" as well?

Davis: When Robin and I got together, he told me "Don, if you possibly can, cut me an AM single." He was reluctant about "Sweet Wine of Love," but I said, "Man, that's the only AM single we have, let's go with that." From the beginning we felt that we would really like to get one or two hit singles. I wouldn't so much like to continue with the pattern of McCoo and Davis and Taylor as far as the singles approach, because I think that you can only bend so far with singles, and then you lose your album approach.

RW: The album is being looked at as a more r&b-oriented project than what might have been expected from Trower. Do you agree with that assessment?

Davis: Well, I think that had a white producer produced the album, there wouldn't be a thought of r&b. The minute I step in the picture, there's gotta be some tracks that are alluded to as r&b. Which is fine, because it's the age of categorizing—everybody likes to categorize and stigmatize. But as the same time, I think that one of Robin's deepest desires was to get off into some tracks that would be accepted by everybody. And I don't think the tracks are nearly r&b-ish enough to really do a whole r&b thing.

RW: Obviously, different producers' approaches to their work vary a lot. Some producers leave their mark on every record they do—you know when you're listening to a Phil Spector number, for instance—while others simply try to bring out what was already there. Do you think you fit either of these descriptions?

Davis: It's really sort of both now. When I become involved with a song that's about to be produced, that song has the power to conjure up a number of different emotions for me. A song is sort of like a person: sometimes a guy might see a chick that would make him want to do anything, or he might see ten chicks that don't do nothin' to him, or sometimes he'll see a chick that just makes him want to run away. I can come into contact with a song that will hit me so hard that I want to take that song and do everything possible to it. These songs are not necessarily hits—they just hit me personally.

Then there are songs like "You Don't Have to Be a Star." I never liked that song, but I knew it was a hit. I never really got involved with it other than making sure that all the things that were put into it were things that I thought people would like, not so much what I would like.

As far as putting an impression on a song, I only do it when I have to. It's a fine line, because in many cases, say with Marilyn and Billy, I'm confronted with a situation where I don't really want to do anything but make a hit record and do a work of art. Then they're cases like Johnnie Taylor where I'm really personally involved. It's not that one is any better than the other—a lot of times, the further you're away from the song emotionally, the better off you are with it. In the case of Robin Trower, I was really emotionally involved—at the same time, I was artistically involved, too. I always like to not so much change or modify a production as to bring out what's already there in the artist. With Trower, I felt that my contribution to him would be to put him in the right direction. Even though he was very successful, to me he was still a diamond in the rough.

RW: How about Albert King (the new "King Albert" album, on Tomato Records)—it must have been interesting producing him.

Davis: That was a project that I don't think I ordinarily would have taken if it had been offered to me a year ago. But what happened is that in working with the rock guys, Robin included, there was so much respect for Albert King that I said, "Hey, I better really see what this guy is all about."

Albert is known as a bluesman. I felt that to undertake a project with him, and to get involved with the blues, would mean a real severe challenge.

I felt that I could lend something to Albert's recordings because of my experience with Robin Trower and the way we recorded his guitar. I just learned a priceless lesson; the whole Trower project was priceless in terms of learning new things about recording. So the Albert King project came off—he breezed through it in about two weeks—and it was the only project I can ever remember that, when it was over, I cried because I hated to see him go. There were absolutely no arguments, no stops, it was all jokes and fun, y'know. And there were songs that Albert himself was a little doubtful about getting involved in, but he plunged right in. The only thing I wish I had been a little more up on was the fact that Albert King can really sing—I underestimated his singing. But all in all, it was very successful, as far as I'm concerned. ☺

CLUB REVIEW

Dixie Dregs Emphasize the Basics

■ WASHINGTON—The sad fact is that most rock and rollers today are distinguished less by what they actually do in their music than by what they are afraid to do. Be it the fear of straying too far from established and familiar tastes or the chic dread of being mistaken for a mass-appeal item, the result is the same: definition by omission.

It takes courage to challenge the expectations of a rock audience, especially for a new band. And a rock band hitting the road without a vocalist could make for unacceptable defiance. Up front, the all-instrumental band is saying that it is abandoning the possibility of easy identification, giving clear notice that it expects to renegotiate the contract between artist and audience that has been the underpinning of rock and roll since Chuck Barry.

While bands such as the Dixie Dregs, which performed at Washington's Cellar Door recently in a two-night stand, candidly pursue a broad appeal with undeniable rock, they are quietly redefining what rock audiences can come to expect. The Dregs are five instrumentalists—guitarist Steve Morse, bassist Andy West, violinist Allen Sloan, drummer Rod Morgenstein, and keyboardist Steve Davidowski—without a need for the benevolent tyranny of lyrics. While its music is intelligent, the band staunchly refuses to justify that intellect with literary pretensions. While their music is easily decipherable, it is not patently accessible. And if the Dregs' call for its audience to "come to them is stronger than most, they are not unwilling to make a few concessions.

Their numbers are short—only one track on their debut Capricorn album "Free Fall" runs over five minutes, nothing on stage runs more than seven minutes or so—and their melodies are credible. The band's power comes from volume (if anything, they are not afraid to turn it up) and the juxtaposition of tonal textures which they milk from an array of electronic attachments. The down numbers are all down, the up numbers unarguably up.

Happily, the Dregs have not adorned themselves with the trappings of jazzmen, though it would have been very easy to do given their liking for structural experimentation and improvisation. They are stylists, but not to the extent that they impress solely with the subterfuge of borrowed classical riffs and technical virtuosity. They have a firm grasp on their tunes and on what their

cliquish (as of now) audience wants to hear. Their "Southernness," however, may be more a marketing angle than a musical identification when they throw in savage interpretations of bluegrass workhorses like "Wabash Cannonball" and something called "Gina Lolabreakdown."

If there is no question about the attitude these men have toward their music—it is the joy of musicianship—they still fall short of making a complete statement. They could afford to push their music a little more "outside," and to be a bit more adventurous on their blue spotlight numbers.

But what's more important is that the Dregs do not hide European (or even East Coast) sensibilities behind twin Stratocasters and a mess of refried boogie. These are not rock musicians dabbling in other forms. They have stripped away the extraneous, emphasized the basic and organic, and asked their audience to meet them half way.

Michael Shain

CONCERT REVIEW

Andrus, Blackwood & Co. Moving Towards the Top

■ NASHVILLE — There are two key ingredients for a great gospel concert. First, it must have spiritual depth, and secondly it must be entertaining. The two are intertwined and a gospel performer cannot succeed if either of the two is missing.

The recent concert by Andrus, Blackwood & Co. (Greentree) at Massey Auditorium at Belmont College is a prime example of those two elements coming together in perfect unison. The talents of Sherman Andrus and Terry Blackwood are immense both as individuals and as a duet. Their vocals blend extremely

CLUB REVIEW

Steve Goodman: A Crowd Pleaser

■ NEW YORK—To say that Steve Goodman is a crowd-pleaser is, of course, an understatement. Goodman illustrated this in a recent performance (10/11) at the Bottom Line. Although he kicked his set off with his ol' standby, "It's a Sin To Tell a Lie," most of his performance featured cuts from his new Asylum album, "Say It In Private."

Since this particular set coincided with the first game of the World Series, Goodman conveniently kept a portable TV onstage, sliding over between songs to catch the score. Somewhere between the playbacks of a couple of key plays, he seized the opportunity to do "Video Tape," from his new album.

Mandolin player Jethro Burns (formerly of Homer and Jethro) joined Steve for the last part of the show. Jethro received several ovations from the crowd for various hot licks, while Goodman (who is no slouch himself when it comes right down to fast pickin') added several harmony fills. They were joined by harmonica player Saul Broudy for an in-

credibly tight rendition of "Jessie's Jig," a bluegrass/folk tune.

The last portion of the performance ranged in tone from Goodman's country music parody, "You Never Even Called Me By My Name," to his bittersweet dedication to his father, "My Old Man."

Goodman, called back for two encores, invited music friend John Prine up on stage to help him round out the performance.

The opening act for the evening was progressive country artists Mary McCaslin and Jim Ringer. McCaslin and Ringer split the set vocally, performing together and doing various solos. One of their more pleasing tunes of the evening was country standard, "Don't Pass Me By (If You're Only Passing Through)."

The duo was backed extremely well by Winnie Winston (pedal steel), Billy Mundi (drums), Tony Markellis (bass), Jay Ungar (fiddle) and the aforementioned Broudy on harmonica.

Both McCaslin and Ringer have two solo albums out on Philo Records. David Skinner

well in harmony and each has the ability to sing a convincing lead vocal.

Most importantly, they presented a very strong line-up of songs in their show. When you take an act that can do any song well and give them songs of this caliber, the result is a monster act. After seeing this performance—only their sixth as a duet, —it can be said that Andrus, Blackwood & Co. have the making of a major gospel act.

The person most responsible for their songs is producer Phil Jhonson, who not only selected most of the material, but wrote

some of the strongest numbers. Rumors circulate that he will have his own album soon and it should be a gas.

Andrus, Blackwood & Co. started their set with "Never Be," an up-tempo, nicely paced number that immediately won the crowd. On each of their number, the applause from the audience could easily have lasted as long as the song if their performers had let it. Suffice it to say, the audience response was overwhelming.

Other songs in their set included "Steve," "Holy, Holy," "You're My Everything," "Something Right," the great sing-along tune "Oh, What A Lovely Day," penned by Chi Coltrane. But the number that really brought down the house was their single, the rockin' "I'm Gonna Rise."

When they did "I'm Gonna Rise," they brought the house down. In fact, they had to do an immediate encore before the crowd would let them continue and did it again as their closing number before the crowd felt satisfied.

Andrus, Blackwood & Co. are set to embark on a major tour that will see their talents exposed to numerous audiences. When they return from that tour, they will probably never have to worry about being in demand again.

Don Cusic

Hall & Oates Congrats



RCA recording artists Daryl Hall and John Oates brought their new show to Long Island's Nassau Coliseum on one of the opening dates on their extensive U.S. tour. They are seen here backstage being congratulated by impresario Don Kirshner. From left: John Oates, Daryl Hall, Don Kirshner, and Tommy Motolla, Daryl & John's manager.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—PLUG ME INTO SOMETHING DEPT.: This town, like many, has always had problems with the distribution of tickets for concerts and other leisure events. It didn't matter if you lived downtown or in the suburbs, in order to purchase good tickets for a hot show, you had to camp out for a few days prior to the day tickets went on sale. Those days are over now that BASS Tickets Inc. has set up shop, the first computerized ticket agency in Canada. Patterned after the Bay Area Seating Service in San Francisco, BASS here opens with 15 'terminal outlets' which actually print the tickets as they are being sold. There will be no more geographic chauvinism, either. All seats are available at all outlets. No more lineups downtown, no more off-duty policemen being hired to maintain decorum when **Led Zeppelin** tickets go on sale. And the central computer keeps track of 20,000,000 reserved seats and a further 500,000,000 general admission seats. BASS hopes to corner the market for sporting events, theatre, movies, etc., much like BASS and Ticketron have done state-side. We'd like to see their hydro bill.

CONSIDER YOUR EARS DEPT.: "Consider The Heart" was an album recorded by **Tony Kosinec** for the Smile label about three years ago, an excellent album which never saw release outside of Canada. "All Things Come From God," a hit single here taken from the lp did nothing to enhance its value to a&r types anywhere on the planet. We're pleased to report that persistence pays off. CBS/Sony in Japan has leased the Kosinec album after two years of on/off negotiations. It's nice to see that one of the brightest, most moving and compelling albums recorded in this country is finally being recognized outside Canada. Even if it did take three years.

BITS'N'PIECES: The biggest selling Cancon single last year was "Roxy Roller" by **Sweeney Todd**. Just as the single was topping charts here, singer **Nick Gilder** left to become a solo artist. Both Todd and Gilder released versions of the tune in the U.S. (in fact Todd released two) which killed its momentum. Then the band had some managerial problems which are now reportedly fixed. To coincide with the release of their new album, "If Wishes Were Horses," Sweeney

(Continued on page 77)

GERMANY

By JIM SAMPSON

■ MUNICH—The new wave scene here is developing rapidly, thanks to considerable industry interest and good broadcast exposure. **Eddie and the Hot Rods** and **Tom Petty** were featured on recent national TV shows, while **Heavy Metal Kids**, **Television**, **The Clash** and others toured recently (**Ultravox** and **Damned** due soon). **Volker Spielberg**, who saw the potential of this kind of music almost from the beginning, has signed Chiswick's Rockin Music to his April pubbery. Spielberg's former home, Intersong, has amassed an impressive new wave catalogue. **Bob Hertwig** of Teldec says his label just signed a license deal with Stiff (**Elvis Costello** et al.). A wide variety of new wave and punk groups are pressed here, available through most outlets, partly because neither the teen listeners nor the record company executives understand all the lyrics. Most of the German new wave acts surfacing lately miss the point of the music: a few dirty words do not transform mediocre musicians into popular punk rockers, rather into mediocre musicians who know a few dirty words. The energy and commercial showmanship of the leading English and American groups are lacking. While German new wave develops, we've got the English variety just a short plane ride away, coming over frequently to boost sales. Concert response has been variable. The **Stranglers** flopped in Frankfurt, were a hit in Hamburg. Several small clubs or discos are starting to specialize in new wave, especially in the Hamburg area. German radio, hardly known for pioneering progressive programming, has aired some **Sex Pistols** music (not "God Save The Queen"). Also jumping on the bandwagon is the pop press, including **Bravo**, **Music Express** and **Joker**. **Peter Orloff's** Aladin Records has resigned with **Friedrich E. Wottawa** for another five years of EMI Electrola distribution. Shake-up reported

(Continued on page 77)

ENGLAND

By PHILIP PALMER

■ LONDON—Making their first stage appearance in the U.K., **Simon & Garfunkel** collected two awards at the first-ever Britannia Awards Presentation held at the Wembley Conference Centre (October 18). They received awards for "Bridge Over Troubled Waters" in the Best International Pop Single and Best International Pop Album sections. The Britannia Awards were organized by the British Photographic Industry (BPI) and were presented to outstanding artists and recordings that have been released during the past 25 years, to coincide with the Queen's Silver Jubilee. Nominations in the award categories were voted for by the BPI member companies in the U.K. recording industry. The event was filmed by Thames TV and shown on October 20. Thames TV will be negotiating the sale of the program for screening in the U.S. and other overseas markets. The complete list of awards are: Best British Pop Singles—**Queen's** "Bohemian Rhapsody" and **Procol Harum's** "A Whiter Shade Of Pale;" Best British Pop Album—"Sgt. Pepper's Lonely Hearts Club Band;" Best Classical Orchestral Album—"War Requiem" by **Benjamin Britten**; Best British Classical Soloist Albums: "Elgar's Cello Concerto" by **Jacqueline Du Pre** and "Mozart's Horn Concertos" by **Dennis Brain**; Best British Non-Musical Album—**Richard Burton's** "Under Milkwood;" Best British Pop Group—**The Beatles**; Best British Male Artist—**Cliff Richard**; Best British Female Artist—**Shirley Bassey**; Most Outstanding New British Recording Artists (Male and Female)—**Graham Parker** and **Julie Covington**; and Best British Record Producer—**George Martin**.

RIVA managing director **Mike Gill** expected to announce complete worldwide plans for **Rod Stewart's** RIVA label this week . . . **McCartney & Wings** re-signing to EMI but not for U.S.? . . . **Olav Wyper** and **Geoff Hannington** to announce U.S. affiliation for their logo label and transatlantic back catalogue . . . Former U.K. heavyweight boxer

(Continued on page 77)

JAPAN

コンフィデンス

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

■ Singer/songwriter/producer **Miki Antony**, recently signed with EMI, was in Japan in mid-October to promote his first release on the EMI label . . . King Records will reissue a series of twenty A&M Records rock lp hits on November 21, to be called the "1900 Series—Best 20." These lps will be marketed for ¥1,900 (\$7.30) as opposed to the usual retail price of ¥2,500 (\$9.60). Included in the series will be albums by **Humble Pie**, **Gary Wright**, **Joe Cocker**, **The Move**, **Procol Harum**, **Strawbs**, **Supertramp**, **The Flying Burrito Bros.**, **Gene Clark**, **Howdy Moon** and **King Harvest**, among others . . . Warner-Pioneer Records will carry out a massive year-end campaign entitled "Young Adult Music," aimed at the 20-25 year old age group. The campaign will center on **George Benson**, **Michael Franks**, **Kenny Rankin**, **Joao Gilberto** and **Al Jarreau**. According to Warner-Pioneer promotion man **Yoshio Niwano**, young Japanese in their twenties tend to spend their money on clothes, cars and various forms of entertainment other than records. The object of the campaign will be to increase records sales to this group by presenting a package of artists that most appeal to people in their twenties. Special DJ albums featuring several cuts by each of the above artists will be distributed to all radio stations, pamphlets and image posters will be made available in stores and clubs frequented by people in this age bracket and special displays will be set up in record stores throughout the nation. In addition, a special radio program featuring these artists will be produced and distributed to both AM and FM stations all over Japan and a TV documentary on young adult life will utilize this music as background. Also, Warner-Pioneer will give away coffee mugs emblazoned with the campaign's motto: "Music is an accessory of your life."

England (Continued from page 76)

Henry Cooper will make his vocal debut with a Christmas release album for the DJM label . . . **Andrew Lloyd Webber** is currently recording a version of **Paganini's** "Variations On A Theme" for a new year MCA release . . . **Kay O'Dwyer**, first lady director ever appointed to an EMI group company, has been named as the first lady director of the World Sporting Club.

Polydor is handling the pressing and distribution for indie Step Forward label's "I Don't Wanna" single by **Sham '69** . . . Through its deal with the American Fantasy label, EMI's licensed repertoire division now has U.K. rights to the Stax catalogue . . . **Status Quo's** new lp, "Rockin' All Over The World," will receive major promotional attention by Phonogram including an advertising spot on the scoreboard at half-time during the England-Italy football match in November . . . From GTO Records, **Lesley Turnbull** is joining Arista as an international promotion executive . . . **Perry Como** is in London to record a Christmas TV special for screening on BBC-2 and ABC-TV in the States . . . **Aretha Franklin** has been signed to appear at the London Palladium in November. Her first British shows since 1968 . . . **David Bowie** has recorded French and German versions of his latest single, "Heroes" . . . April Music's managing director, **Len Beadle**, is looking for separate offices away from CBS in Soho Square . . . **Carl Miller**, who recently co-produced the CBS convention in London and who is **Cat Stevens'** former tour manager, has joined CBS as special projects manager, a new position . . . Ice Records has just been formed by Anchor Music and debuts with **Kevin Kitchen's** "Silver Dreams."

Canada (Continued from page 76)

Todd has commenced a tour of clubs and high schools, which we find surprising for a band that had one of history's biggest Cancon hits this time last year. Attic's Shirley Eikhard embarks on a tour of Canadian Armed Forces bases in Egypt, Israel, Cyprus, Germany and the Netherlands on December 12. The tour is expected to last a month. CBS's new signing **The Diodes**, according to the label, "will become the Canadian ambassadors of punk rock to England & the U.S." Furthermore, states CBS Canada prez **Terry Lynd**, "the work of the marketing division will establish The Diodes as the major viable force of commercial new wave music in this country."

DIRTY GOSSIP DEPT.: Can we expect further shakeups at Capitol and Quality? Is RPM really considering an all-country format for the future? Change Records recently met with the manager of a local act for an a&r discussion. Did it really only last for seven minutes and change before said manager was shown to the door? Is it true that **Maclean & Maclean** so enraged the populace of their hometown with their 'obscene' brand of humor that the residents of Glace Bay, Nova Scotia now refuse to let the brothers record a live album there? At any of the local halls? Will the debut **Wanka** album be released, on Axe or any other label?

Germany (Continued from page 76)

in WEA promotion: **Rosa Pape**, longtime WEA television specialist, is calling it quits to go independent. **Wulf Weidner**, former Berlin press editor who took over WEA's promotion department a few months ago, also leaves the company at year's end to return to Berlin. **Rudy Martini** will be interim promotion chief.

Proof that **Smokie** reigns as the current top pop group in Germany will come on November 28, when the Englishmen reap two gold and one platinum discs (the latter for 500,000 copies of Greatest Hits). Meanwhile, in LA, WEA's **Siggi Loch** was passing out gold records to the **Eagles** last week for 250,000 units of Hotel California. Once he gets back home, Loch will have to fly off again to give **Fleetwood Mac** the same treatment for Rumours.

Now that Musikmarkt record charts have gone computerized, the biggest change one notices is in graphic design. The same company (Media Control) compiles both the sales and radio charts for Musikmarkt. Interesting to note that in the latest survey, 65% of the radio top 20 singles, but only 30% of the sales top 20, were domestically produced. **Kurt Feltz's** hit for **Cindy & Bert**, "Rosen and Rhodes," is number seven radio but unlisted retail (in the top 50 singles).

CANADA'S TOP 10

Singles

1. **STAR WARS**
MECO—Casablanca
2. **THE KING IS GONE**
RONNIE McDOWELL—GRT
3. **THAT'S ROCK 'N' ROLL**
SHAUN CASSIDY—WB
4. **SWAYIN' TO THE MUSIC**
JOHNNY RIVERS—Soul City
5. **SOMETIMES WHEN WE TOUCH**
DAN HILL—GRT
6. **TELEPHONE LINE**
ELO—UA
7. **NOBODY DOES IT BETTER**
CARLY SIMON—Elektra
8. **KEEP IT COMIN LOVE**
KC & THE SUNSHINE BAND—TK
9. **I FEEL LOVE**
DONNA SUMMER—Casablanca
10. **ON AND ON**
STEPHEN BISHOP—ABC

Albums

1. **RUMOURS**
FLEETWOOD MAC—WB
2. **STAR WARS**
20th Century
3. **EVEN IN THE QUIETEST MOMENTS**
SUPERTRAMP—A&M
4. **MOODY BLUE**
ELVIS PRESLEY—RCA
5. **SHAUN CASSIDY**
SHAUN CASSIDY—WB
6. **JT**
JAMES TAYLOR—CBS
7. **LOVE YOU LIVE**
ROLLING STONES—Rolling Stones
8. **I REMEMBER YESTERDAY**
DONNA SUMMER—Casablanca
9. **CSN**
CROSBY, STILLS & NASH—Atlantic
10. **THEIR GREATEST HITS: 1971-75**
EAGLES—Asylum

Ozark Mountain Gold



A&M's Ozark Mountain Daredevils are pictured receiving their first gold album, for the "Ozark Mountain Daredevils," their first A&M album. Shown (from left) are: Ozark Mountain Daredevil manager Stan Plesser, band member Ruel Chappell; A&M chairman Jerry Moss; band member Steve Cash; David Anderle, producer of "Ozark Mountain Daredevils;" band member Michael Granda; manager Paul Peterson; band members Larry Lee, John Dillon, Steve Canaday, Jerry Mills and Rune Walle; A&M president Gil Friesen; and Tom Pitts, Good Karma operations manager.

Vanguard Releases Five

■ NEW YORK — Vanguard Records has announced the release of five albums, including "Flashman" by a British trio of the same name, "Time is Free" by Jan Hammer and David Earle Johnson, "Ragtime Woman" by Max Morath, "The Classic Spanish Guitar" by Alirio Diaz and "The Art of Alfred Deller" by the Deller Consort.

Rosenblatt Joins Sire Publishing Arm

■ NEW YORK — Seymour Stein, president of Bleu Disque Music Co. Inc. (ASCAP) and Doraflo Music Co. Inc. (BMI), the publishing arm of Sire Records, has announced the appointment of Michael Rosenblatt to the newly created position of professional manager.

JAPAN'S TOP 10

Singles

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

Albums

1. **DANRYU**
SAYURI ISHIKAWA—Columbia
2. **THE DIARY**
HI FI-SET—Toshiba/EMI
3. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
4. **UCHU SENKAN YAMATO**
ISAO SASAKI—Columbia
5. **SUMMER FIRE '77**
PINKY LADY—Victor
6. **JANIS IAN**
JANIS IAN—CBS/Sony
7. **IDOL NO. 1**
HIROMI GO—CBS/Sony
8. **WATASHI NO UTA, ORETACHI NO ASA**
SHIGERU MATSUZAKI—Victor
9. **NINGEN NO SHOHMEI**
SOUNDTRACK—Warner/Pioneer
10. **HOTEL CALIFORNIA**
EAGLES—Warner/Pioneer

Country Music Exploding on International Scene

By MARGIE BARNETT

■ NASHVILLE—Country Music is exploding on the international scene, and in 1977 Nashville began to recognize this and work toward the realization of international country's vast potential.

At MIDEM in France, the Country Music Association established the international country music development committee, now working with foreign media in the preparation of major magazine stories and television documentaries.

In April, 80 country music fans from Germany, Switzerland, Austria and Luxembourg visited Nashville. Among the delegation were six deejays and country music magazines' representatives who vocalized problems in getting country product for review, airplay and sales (RW, April 16). The CMA moved to eliminate these problems by sending the top 10 U.S. country singles, artist bios and pictures and tour information to the development committee chairmen for promotion in

their own countries.

Country music is not distinguished as such in the minds of most European listeners, as country product is aired along with other types of music. Don Williams' (ABC Dot) European appeal bears this out. According to Stephen Diener, president of ABC Records, "He (Williams) is appearing in the pop charts and is becoming a major pop star there. They accept Don Williams for his music and make no attempt to classify him as country or pop." (RW, Nov. 27, 1976) Warner Brothers reports country acceptance for artist Bonnie Raitt, whose U.S. following is one of rock and blues. The CMA is now addressing itself to the need for a separate identity for country music.

Organizations such as the Country Music Association of Great Britain and the European Country Music Association (ECMA) in Holland are helping to collect and disseminate information on country acts as well as assist in

artist tour dates and television appearances. The CMA of Great Britain has a yearly awards presentation for achievement in the country field.

The record companies report a high level of international activity during the past year. CBS launched a "Texas Rock '77" marketing campaign in Germany on 11 lps featuring Willie Nelson, David Allan Coe and Charlie Daniels (RW, June 11). Johnny Cash taped two television packages for England and Australia. Marty Robbins toured England and Scotland, and Barbara Fairchild spent three weeks touring Great Britain prior to the release of her new Columbia lp, "Free & Easy."

Larry Gatlin (Monument) performed at the Wembley Festival in London and is scheduled to tape two BBC television specials.

United Artists' "Lucille" by Kenny Rogers is gold in England, Germany, South Africa, and Australia and platinum in Canada. The album "Kenny Rogers" is also platinum in Canada. Billie Jo Spears had two number one singles in Great Britain with "Misty Blue" and "What I've Got In Mind." "You Never Miss A Real Good Thing" was an English hit for Crystal Gayle in April.

Emmylou Harris bears Warner Brothers' country banner internationally. Her March, '77 tour produced sold out concerts in Germany and France and two television show tapings—"Top Pop TV" in Amsterdam and "Musikladen TV" in Germany. An international tour is in the works for Ray Stevens and Donna Fargo. Tee Vee Records in Canada just

presented Buck Owens with a gold record for his "20 Greatest Hits" lp.

Capitol artists Ray Griff and Colleen Peterson have toured Canada; Freddie Hart, Saudia Arabia; Anne Murray, Japan; Glen Campbell, Ireland and England; and Asleep At The Wheel in several European countries. Dr. Hook's albums and singles do well in every European country and Australia. Linda Hargrove taped a video show to be aired in Moscow (RW, April 2).

Don Williams' acceptance in England is substantiated by his two silver disc awards for the lps "You're My Best Friend" and "Harmony," the gold shipment of his "Visions" lp and the SRO crowd at Wembley which broke previous attendance records (RW, April 30). Williams also filmed at Nashville's Picking Parlor for use on British TV and distribution to 60 major world video markets in 27 countries (RW, November 27, 1976). Other ABC Dot artists to make a mark internationally are Barbara Mandrell, Saudia Arabia and George Hamilton IV, British Isles.

Elektra/Asylum is making plans for Eddie Rabbitt and Stella Parton to tour Europe, with Rabbitt tentatively set for Wembley in 1978. Jurgen Drews of WEA Music in Germany did a cover on Rabbitt's "Rocky Mountain Music" which has been in the top 10 for two months. Linda Ronstadt has had tremendous response from European audiences and plans a tour of the Far East next spring.

RCA's Charley Pride has toured Australia, Japan, Tasmania, Newfoundland, Nova Scotia and Canada where his "Best" lp (distributed by Tee Vee Records) was declared platinum. Pride, John Denver, Dolly Parton and The Outlaws (Waylon, Willie, Tompall and Jessi) achieved top placings in last year's British CMA Awards (RW, October 30, 1976). Dave & Sugar had a hit single in England with "Don't Throw It All Away" (RW, April 16).

Bill Monroe (MCA) recently completed his yearly tour of Japan, as did Tanya Tucker. Bill Anderson and Loretta Lynn performed at the Wembley Festival this past year, with plans for Merle Haggard, Mel Tillis and Joe Ely to do so next year. MCA also plans a tour of Germany for Ronnie Sessions.

U.S. country artists are not the only ones going abroad, as the spread of international country music also works in reverse. The CMA brought into Nashville top

(Continued on page 83)

Actis' Presley Act *(Continued from page 73)*

contract he is currently proposing places the financial commercial risk of the venture more on Actis' shoulders than a labels, since Actis is guaranteeing 100 percent of album sales, and says he will reimburse production costs as well, should the lp fail to generate sales.

He claims to be confident that such a settlement won't be necessary. "Alan has a built-in concert and television profile, and is supported by the Presley organization itself. So an album package will tap a pre-existing audience, an audience that has been trained to buy his product for 20 years,

before he even started making appearances," Actis asserts. He is already looking at new material from contemporary songwriters, as well as songs originally planned for Presley himself, for inclusion in a separate concert segment that will eventually be added to the show. That segment will showcase Alan alone.

While waiting for a recording contract, Actis has already assembled an lp package for mail and television sales, to be test marketed in Houston and Pittsburgh, and advertised in publications already devoting space to Presley and Alan himself.

Allen Down Under Gold



A&M artist Peter Allen (center) smiles for the camera as he receives a gold record from A&M licensee Festival Records of Australia for his "Taught by Experts" album. The presentation, which occurred in A&M's Los Angeles offices, followed Allen's recent tour of Australia. Shown from left are Lee Wilder, A&M international publicity coordinator; David Hubert, A&M vice president, international; Allen; Allan Hely, managing director, Festival Records; and Gill Robert, national public relations director, Festival Records.

Bee Gees Campaign

■ LOS ANGELES—The Bee Gees' "Here At Last... Bee Gees... Live" package, which is now nearing the platinum mark in sales, has been helped on its way by a television marketing program that is the largest ever attempted by RSO Records, and the first ever implemented by RSO's distributor, Phonodisc. A flight of 30 second spots was run in 16 markets for three weeks in September, emphasizing cities in which the group had recently appeared and in which its records have sold most strongly.

RSO president Al Coury, who designed the campaign, said that more than 450,000 of the albums were sold in the period following the campaign. The company's next major TV campaign, Coury added, will support the soundtrack lp from the film "Saturday Night Fever," to be released in January.

Talking Heads Brings New Feeling To New Wave

By MARC KIRKEBY

■ NEW YORK—There are many in the record industry who see the autumn of 1977 as a sort of trial period for new wave, "punk" rock music. The rapid-fire release in recent weeks of a dozen or more debut albums on major labels, backed by expensive advertising and promotional campaigns, may well show whether these marketing combines can bring to a mass audience what has been a cult phenomenon, and whether this local music scene will become a sales catalyst comparable to the San Francisco scene of 1967, or limp into the cutout bins as did the Bosstown disaster of the same era.

Only a few of the New York groups to win recording contracts may reasonably be called originals. Indeed, the most common put-down one hears circulating from the tables at CBGB to the offices of midtown record companies is that the latest new wave band offers "nothing that David Bowie wasn't doing five years ago." Depending on the subject, the artist and year may be changed to read the Velvet Underground, the MC5, the Stooges or the Who. Some of the imitators seem to be surviving on novelty, at least for the moment; others, like Britain's Sex Pistols, make up in sheer fury what they lack in originality.

Talking Heads (Sire), composed of three former art students and a founding member of the Modern Lovers, sounds as original and exciting as any of these bands, blending r&b, English rock and Asian influences in a complex, humane, humorous style that has few parallels. Critical response to the group's album and two singles has been very favorable, and some encouraging (if not overwhelming) sales action on the lp coupled with a vigorous promotional campaign by Warner Brothers, Sire's new distributor, hints that the band may reach a broader national audience than any new wave artist since Patti Smith.

David Byrne, Chris Frantz and Martina Weymouth met while students at the Rhode Island School of Design. Byrne played guitar and sang and Frantz played drums in a local band, the Artistics, that stressed eccentric cover versions of pop and soul hits. Weymouth learned to play bass and became a member after the three had moved to New York in 1974. (She and Frantz were married



Talking Heads: (from left) David Byrne, Chris Frantz, Martina Weymouth and Jerry Harrison.

last summer). Talking Heads made its debut at CBGB in mid-1975, and helped to anchor the punk club's appeal almost from the start. The addition of Jerry Harrison on keyboards and guitar earlier this year ended a lengthy search for a fourth member, and did much to crystallize a sound that is both appealing and uncompromising.

"We never wanted to be so far out that we were going to do something that people couldn't relate to, that they couldn't dance to," Weymouth says, and Harrison concurs: "We like it when people can dance to it. I think it's generally when you can't dance to music that it really stops being rock 'n' roll." The Heads' notions of accessibility certainly differ from those of most record executives and top 40 program directors, but the group does play rock 'n' roll, and is both musical and exciting in ways that belie the group's name.

"Talking Heads" is broadcasters' slang for television programs that offer the viewer words, not action, and beyond its derogatory, ironic sense, Weymouth says, the name "relates to the way we perform. We don't use props and costumes in our show, our visuals are pretty much stripped down to a pretty basic presentation—'This is what we are, this is what we do.' We just do songs, and each song is a little concept in itself."

What Talking Heads is trying to say is something of a puzzle. Byrne does almost all the writing, and love in its various forms is his chief subject. Often posing questions he can't resolve, or laying out situations without drawing conclusions, Byrne seems more a reporter or narrator than a critic. The touchstones in his

writing — problems, decisions, tension—would make for gloomy songs were it not for the elation and rather warped optimism that creep into almost all of his compositions.

Like Ray Davies of the Kinks, Byrne often speaks through characters sketched with an admirable conciseness and treated with understanding and gentle irony. Whether posing as a contended member of the middle class in "Don't Worry About The Government" ("My building has every convenience/It's going to make life easy for me") or as a murderer in "Psycho Killer" ("We are vain and we are blind/I hate people when they're not polite"), he creates believable people speaking to personal issues, in a world that is probably too small for tragedy.

Byrne calls his songs "fragments that seem to fit together." "I'll have an idea for words, or I'll have an idea for the way a song should sound—not so much the chords or the actual melody, but the kind of texture that the song should have—and then I just sort of doodle around on my guitar until I come up with pieces that might fit into that criteria."

R&B Base

However rarified his lyrical concerns, Byrne's chief musical influence seems to be Memphis-style, rocking rhythm and blues. On stage, the group can bring out the desperate side of Al Green's "Take Me To The River," or recall the hard-hitting sound of the JB's on "New Feeling" and "Who Is It?"

The growth of the band's sound in two years, and particularly since the arrival of Harrison, has been striking. The spareness of Talking Heads' presentation, which first won them attention, also made them diffi-

cult to listen to, and while the group's minimalist approach remains even now, Harrison has clearly fleshed out the sound in a satisfying way, particularly in providing the guitar and keyboard fills that Byrne often omitted. Frantz and Weymouth play harder than before, and appear to respond more flexibly to Byrne's ebb and flow. And the general polish the group's stage presentation has taken on complements Byrne's increasing willingness to give in to the feeling his music inspires in him, to be, however reluctantly, a rock singer.

"I don't think of it as rock 'n' roll singing," Byrne demurs. "I just try to sing with conviction. If I think of a rock 'n' roll singer, I think of the guy in Bad Company, or Mick Jagger, and I certainly don't feel much in common with those guys."

With short haircuts, dressing in sport shirts and Levis, the members of Talking Heads do bear little resemblance to rock star archetypes, or even to their fellow bands at CBGB. While Frantz says "we're very lucky CBGB was around when we were starting—it gave us a platform," the band members are evidently uncomfortable with being typed as punks because of their association with the club.

They realize the CBGB association may now work against as well as for them, especially at the FM radio stations that Talking Heads must rely on to take its music outside the Northeast. Where airplay is lacking, the group plans to take its case directly to the public.

"What we're trying to set up now is to do some early shows that aren't in bars," Weymouth says, "so that younger kids can come see us, 'cause they seem to really get excited. They seem to identify real strongly with what we're trying to say."

Reaching those new audiences, for Talking Heads as for the other talented new wave bands, may still be difficult. Their music, to make an obvious point, sounds little like anything else on any radio station. Byrne's singing, although it is distinctive and appropriate to his songs, does not make for easy listening in an era in which virtually every radio station is striving for just that commodity. As with any innovator, public recognition may take some time. Talking Heads' progress so far, both in concert and on record, makes it likely that it will be time well spent.

Cy Coleman's Famous Obscurity

By PAT BAIRD

■ NEW YORK — Cy Coleman, composer of such Broadway hit scores as "I Love My Wife," "Sweet Charity," "Wildcat," "Little Me" and "Seesaw," was recently the subject of a nationally syndicated column which labeled him as... well, obscure.

"I don't think I'm obscure," Coleman told *RW* recently. "Rex Reed had a big column all over the Honolulu papers when I was there about the fact that I was unknown, and how did I feel that no one knew me. Well, I felt crappy when I read it. I've found the best way to combat something like that is when someone asks me 'how does it feel to be unknown,' I say: 'it feels wonderful. I really love anonymity. That's why I'm in show business.'"

To be fair, Reed's article compared Coleman's celebrity with that of such consumer favorites as Irving Berlin and Burt Bacharach, composers whose faces are as familiar as the songs they write. Coleman's tunes "Hey Look Me Over," "If My Friends Could See Me Now," "Big Spender" and "It's Not Where You Start, It's Where You Finish" are probably hummed just as often as those by the other composers with slightly higher television profiles.

"I know certain people who'll go on every game show and put their faces everywhere," he said. "I can't see any reason to go on TV unless I've got something to plug."

Another reason might be that Coleman is, by his own description, an eclectic personality, working on five or six different projects at a time. He was, in fact, working on the score to the upcoming "Twentieth Century" when lyricist Michael Stewart brought him the book of "I Love My Wife."

"I Love My Wife"

"I told him I didn't think I'd have the time to do it," he said. "He told me to read the book anyway and when I did I became fascinated because it looked like it was going to be a little comedy, a light comedy that was pertinent to today. I felt it was for the great middle class and commented on the sexual revolution in a way that would make everyone feel good."

The four character comedy also had the added innovation of bringing the musicians up onto the stage. "I thought it was going to be tough," Coleman said, "and it was, but it's absolutely an innovation. It stretched out horizontally and made it possible to do light comedy on Broadway instead of television. It also allowed me to use the top

studio musicians. We were able to get the top caliber of musician because we were able to put them on stage and feature them in a way that had never been done on Broadway."

Because of Coleman's "eclectic" score and creative presentation, he demanded that the cast album have the same top quality. "I don't think technology is limited to the Rolling Stones or Elton John," he said. "I don't see why I can't walk in the studio and use the same technology and same engineers and have a competitive sound for a cast album. It paid off because everyone says it doesn't sound like other cast albums."

The score features the two show-stoppers, "Hello Good Times" and "Someone Wonderful I Missed." The former was released as a single by Atlantic Records and received a lot of MOR airplay.

Coleman's next major Broadway production will be "20th Century," a musical version of the Barrymore/Lombard movie of the '30s which he is writing with Betty Comden and Adolph Green.

"Comden and Green approached me after Dorothy (Fields) died," he said. "All we needed was a common ground and '20th Century' was it. We're not doing '30s music. We're doing it as a comic opera which is perfect for their style. This will be the biggest singing musical since 'Sound of Music.' When we put out a casting call for singers 600 showed up. It was the first singing call in 15 years."

The show, which will have a cast of 30, goes into rehearsals Nov. 28.

Other Projects

Other projects set on Coleman's schedule include a new recording contract (he's put out

more than a dozen albums on Columbia, Capitol, MGM, Decca, London and RCA) and his own television special. In the past he wrote and produced Shirley MacLaine's two television specials and picked up three Emmys for the work. His other awards include six Grammy nominations, an Oscar nomination, five Tony nominations, the LaGuardia Memorial Award for Outstanding Achievement and a N.Y. citation for Outstanding Contributions to the Culture of New York City. He is an elected member to the Board of Directors of ASCAP and a Governor of the TV Academy.

It may seem baffling that someone with so many credentials still is known as an "unknown" and why, for that matter, he has not yet been named to The Songwriters Hall of Fame.

"They put me up for nomination," he said, "but I've been mad at them because I hate the whole system. I think that when it comes to writing songs for shows, you either belong in, or you don't. It began to look like a private club. They sent me a letter asking me to list the songs I wanted sent to the voters. I didn't answer it because I'm still under the contention that I belong in, or I don't. Eventually, it will be pretty hard to avoid me but I'm not bothering with it. If they give me the award, I'll send someone."

Hale Joins Phonogram

■ CHICAGO — Carol Forney, director of business affairs for Phonogram, Inc./Mercury Records, has announced the appointment of Kathy Hale to the position of administrative assistant, business affairs for the firm. Ms. Hale will be working directly with Ms. Forney on contracts, licensing agreements, etc.

Jam Holds Press Conference



After The Jam's New York press conference at the Americana Hotel last week, The Jam got to meet the core of Polydor Records promotion department. Shown from left are: Stan Bly, vice president promotion; The Jam's Rick Buckler, Paul Weller, and Bruce Foxton; Jerry Jaffe, director of album promotion; and Randy Roberts, field promotion manager.

CONCERT REVIEW

Rush/UFO Bill: High Energy Rock

■ LOS ANGELES—The two night Rush/UFO stand at the Santa Monica Civic presented a complementary bill of high energy and well-seasoned rock and roll, a description often used but in this case truly substantiated by the group's performances.

Sticking to basics, Rush exhibited a successful combination of well-adapted Led Zeppelin raunchiness and smooth English progressiveness reminiscent of the Genesis or Yes vein. This Canadian-bred trio places a major emphasis on their storytelling formats, utilizing material from not only their current top selling album, "A Farewell to Kings" but also past works such as "2112" and "Fly by Night." The lengthy set met with a hearty positive response from the audience.

In the past few years, Rush seems to have zeroed in on their own keyboard-dominated sound, with the aid of the high-pitched vocals of keyboardist/bassist Geddy Lee; the Tolkien and science fiction influences are well infiltrated throughout most of their cosmic epics and sagas.

To make the evening even more complete, yet diverse, UFO opened the show. On hand was lead guitarist Michel Schenker—who was reported missing just prior to the extensive U.S. tour—lending his own classic guitar licks to the tight unit. Starting off with one of three current single hits, "Lights Out," UFO led into "Misty Green" and continued to run through some of their more popular material, ending with "Rock Bottom" (from their debut album).

They returned for a well deserved encore, offering "Too Hot to Handle" as full-throttled up-tempo finale. Reaction from the crowd was overpowering, and it should be obvious that by next time around UFO will be headlining their own shows. By and large, UFO's originality and excellent songwriting won over a whole new set of fans while retaining the followers who already swear by this English quintet of aggressive showstoppers.

Pamela Turbo

Barnes to Ariola

■ LOS ANGELES—Terry Barnes has been appointed to the newly created post of executive assistant to the senior vice president, it was announced by Scott Shannon who himself joined the Ariola staff three weeks ago. Ms. Barnes will oversee activities in promotion, publicity and a&r and will report directly to Shannon.

CLUB REVIEW

Kershaw's Uniqueness Scores at Palamino

■ In recent months, Doug Kershaw—in an obvious attempt to update his image—had shed his familiar velvet suits, gotten a new blow-dry hairdo, and, saddest of all, forsaken a large portion of his traditional Cajun repertoire in favor of more "commercial" material. The result, at least to any dyed-in-the-wool Kershaw fan, was nothing short of heart-breaking.

But on October 7, when Kershaw leaped onto the Palomino stage, resplendent once again in red velvet, and tore into the first verse of "Diggy Diggy Lo," there was no doubt that the "Ragin Cajun" had returned. The room, which only moments before had been pacified by opening act Ava Barber (a protegee of Lawrence Welk), was magically re-energized as Kershaw danced, leaped and pirouetted his way through 60-plus minutes of Cajun tunes.

Foot-Stompers

By the end of "Bully of the Bayou," the fourth song of the set, he had sawed through his fifth fiddle bow; slowing the pace only slightly, he then sat down on a stool to accompany himself on guitar during "Natural Man," "Louisiana Sun" and "Jambalaya." When on the last verse of the Hank Williams classic he abandoned the guitar and picked up his fiddle, playing it down low in his crotch in the famed Kershaw stance, the audience literally exploded. Doug Kershaw has virtually achieved the miraculous, for the mild-mannered, "Welkish" audience had been transformed into a true bunch of carousing foot-stompers.

During "Orange Blossom Special," a standard which has been played to death by every fiddle player in the business. Kershaw made the tune his own, changing it from a hoedown into a searing tour de force featuring solos from each of his four backup musicians and a final hair-raising fiddle break that was closer in style to Jimi Hendrix than to Bill Monroe. The song earned Kershaw a standing ovation.

The show ended, as do all of Kershaw's, with "Louisiana Man," and the audience, sensing something special in the moment, refrained from their foot-stomping until the tune had finished. For "Louisiana Man" is, in fact, Doug Kershaw—and the uniqueness in the man and in the song lies somewhere in the fact that both remain totally alone and finally untouched, forbidding any possibility of imitation.

Stuart Goldman

Conn Country Fest Planned for March

■ LONDON — Mervyn Conn's 10th International Festival of Country Music will be held March 25-27 at the Empire Pool and Conference Centre, Wembley.

Once again the BBC will record the event for TV transmission at a later date and BBC Radio will record the shows for its "Country Club" program.

In addition, Phillip Morris Ltd., manufacturer of Marlboro cigarettes, has joined forces with the Mervyn Conn Organization to sponsor The Marlboro Country Music Talent Competition, which will have more than 20 regional heats through the U.K., starting in December and climaxing with national finals during the first two days of Conn's festival.

As well as having a cash prize, the promotion will offer British country music acts the opportunity to compete for the joint first prizes (one each for solo/duo and trio/group) of a recording contract, a major seven-day U.K. tour supporting an international star in March/April, and the opportunity of appearing on stage during the Mervyn Conn production.

CLUB REVIEW

Schneider Warms L.A.

■ LOS ANGELES—With cabaret-style entertainment becoming increasingly popular these days, it is little wonder that RCA's Helen Schneider received such a warm welcome in her recent L.A. debut. Looking for all the world like a cross between Melissa Manchester and Liza Minnelli, Schneider showcased a classic torchy posturing, displaying commendable sensitivity in her vocal renderings.

Her selection of material was carefully molded into a well-paced set, strong from beginning to lively conclusion. An impressive entry in the dinner-club genre, Schneider proved her expertise in a recent Vegas run where she opened for comic Flip Wilson. Wilson, impromptu host of the fête at Studio One, was so impressed that he offered to open for Schneider for the remainder of the week.

While her thoroughly professional stage presence and powerful vocals were the show's indisputable focal point, it would be an oversight to withhold the kudos which rightfully belong to her back-up unit, a five-piece band whose tasteful arrangements provided the perfect foil for Schneider's ebullient personality.

Schneider managed to maintain a high energy level that will make her a welcome talent.

Nick Nichols

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Steely O'Connor joins WEEP, Pittsburgh, as the morning man and Jonathan Rhodes, PD, welcomed Charlie Daniels to the airwaves for a 30 minute stint as an air personality . . . Terry Wood, WONE, Dayton, has announced that "The Future Of Our Country" will be the topic(s) for discussion for the 1978 Country Radio Seminar . . . Tom Bootle has departed WKDA, Nashville, to form his own production company, and Dale Turner has been upped to MD.

Duke Anthony at KXLR, Little Rock, is in need of an air personality with production experience . . . Apologies to John France, all-nighter at WHO. I called him Bill a couple of columns back . . . Barry Grant at WIRK, W. Palm Beach, is looking for a morning air personality . . . Nick Reynolds, OM, MD and 10-2'er at WRCP in Philly is on the beach. He'd been with the station for five years and offers 15 years experience. Available at (215) 457-4263.

Meanwhile, Nelson Hobdell PD at WRCP, has named Pete Curry as MD and Neil Howard has returned to the station in an air shift . . . Bill Hennes is looking for a female type personality to fill the slot vacated by Ellie Dylan when she departed WMAQ for WNBC. Tapes only to Hennes at the station . . . Ralph Emery has taken himself off the air on WSM radio but continues with his syndication program and morning TV show. Hairl Hensely has moved into Emery's 10-3 slot and Chuck Morgan takes over at 3.

And so another "convention" is filed away and this one was far more scattered than most. Many compliments, many complaints; the compliments were mostly directed to the shows, which this year seemed smoother with less drag time between acts. Tom Bresh, on the ABC/Dot show, was one of the highlights, not to be taken as minimizing the considerable talents of the dozens of other super performances by so many other stars on all the shows, but Bresh, unseen before by the majority of those in attendance, seemed to capture the spirit of the "new" country music with total entertainment. I had an opportunity to talk to many people about nearly all the shows and his name cropped up more than any other.

The Larry Gatlin and family performance at the FICAP banquet and show was nothing short of spectacular and his not-really-tongue-in-cheek plea for programmers to get off the album cut they've been playing in order to give the current single a chance to complete its run was timely and well accepted by the hundreds in attendance. Ernest Tubb showed his class and style, as always, in closing the show, which was produced by Fred Foster of Monument Records. FICAP (Federation of International Country Air Personalities) elected Mike Burger, WHOO, Orlando, as its new president for 1977/78, and enjoyed the joining of its first international member in the person of Pascal Mooney of radio RTE in Dublin, Ireland. One of the comments made by Waylon Jennings, in attendance at the FICAP function, was his desire, as a former air personality, to show his support for an organization dedicated to the man on the air. Waylon, along with Charley Pride, Dave & Sugar, Danny Davis, Jerry Bradley and many others made up the RCA contingent in attendance. Other officers elected at the FICAP board meeting include Larry Scott, KJJK, 1st VP; King Edward IV, WSLC, 2nd VP; Bob Cole, KIKK, sec./treas.; Searchy Hall, WHOS, parliamentarian; and Bob Ingram, WRJW, sgt.-at-arms.

The line-up at WBHP, Huntsville, is Rick Warren, George Parker, Joe Patrick, Jennifer James, Steve Payne and Randy Blair . . . Tommy Hayes is now music director at WAAX, Gadsden . . . Jerry Green of KVEE, Austin, has released "I Know The Feeling" on Concorde . . . T. Tommy Cutrer excited about an exciting project. He bows as host of "Nashville, USA," an hour long live early morning talk/music/performance TV show on a private network of stations numbering, at the outset, close to 90. T. will host, Biff Collie will be exec. producer and talent coordinator and the whole thing is backed by Lester Vanadore whose classic comment ". . . and there ain't no @#%\$!(*&?¼ + agency dude from New York gonna come down here and tell us what's country" tells you the direction of the show. Talent call will be at 3:30 a.m. and air time, is I believe, 6:00 a.m. Good luck to Collie in getting folk up and out at that hour. It's the most exciting thing that's happened for the country music industry since Edison. First show is October 31.

Lyle Reed moves from a seven year stint at WEAT to afternoon drive at WIRK-FM, both in West Palm Beach . . . Good to see Big John Trimble of WRVA, Richmond . . . Fred Sanders of WMAQ, Chicago, and Walter Vaughn, WIL, St. Louis, all at the Third Annual Truck Drivers Country Music Award Show in St. Louis on Oct. 15. Performing were Merle Kilgore, Hillman Hall, Hal Bynum, Pat Raymond, Dave Sugar, Red Sovine and headliner Dave Dudley.

Butler Relishes Indie Producer Role

By LUKE LEWIS

■ NASHVILLE — Larry Butler, who walked off with the CMA's coveted Single of the Year Award for his production of Kenny Rogers' (UA) smash "Lucille," came by the **Record World** offices here recently to talk about his new role as an independent producer.

Goes Indie

Butler resigned his position as vice president of UA's country division in May "in order to widen my personal horizons" and found his name changed from **RW's** Top Label Producer (last year) to the Top Independent Producer category (1977).

Freedom

Perhaps the most positive effect of his new status is the freedom to acquire production agreements without label affiliations being a factor. Butler not only continues to produce Kenny Rogers, Del Reeves, Billie Jo Spears, Dottie West, Melba Montgomery and Bobby Wright for UA, but also has signed deals with Johnny Cash (Colum-

bia, Jody Miller (Epic), Bill Rice (Polydor), Barry Mason (Magnet), Carl Perkins (Mercury), Ray Froggatt (Jet), Brenda Lee (Elektra) and Billy Mize. A considerable expansion, which Butler attributes mainly to the fact that he no longer has "to worry about day-to-day management for a label."

Negative

"The only real negative I can think of is that you are really stuck out there, by yourself, on a limb as an independent, with no real 'power' to act on problems which exist within record companies." Said Butler, "As VP of operations you can warn someone about their lack of performance. If they don't come through, you can make them answer. This way I'm at their mercy."

A prolific songwriter with a
(Continued on page 84)

Mercury Inks Jeanne Pruett



Phonogram, Inc./Mercury Records has announced the signing of recording artist Jeanne Pruett to a long-term recording contract with the label. Seen at the signing, which took place at the Mercury CMA week cocktail party are, from left: (seated) Jerry Kennedy, vice president, Nashville a&r, Phonogram, Inc.; Jeanne Pruett; (standing) Carol Forney, director of business affairs, Phonogram, Inc.; Irwin Steinberg, president, Polygram Record Group; Charlie Fach, executive vice president/general manager, Phonogram, Inc.; Larry Westbrook, attorney for Miss Pruett.

NASHVILLE REPORT

By RED O'DONNELL



■ "Nashville U.S.A.," a syndicated hour-long country music and talk TV show, scheduled to start today (Oct. 31), has been postponed until January according to its producer, veteran Music Rower **Lester Vanadore**.

Mel Tillis in his debut as headliner in main showroom of Las Vegas' Frontier Hotel, said: "I'm going to enjoy it. I'm not going to tire out my hands and arms at the slot machines."

A fan gifted Warner Bros. artist **Donna Fargo** with a Wurlitzer jukebox on which there was nothing but recordings by Donna. (Hey, how about that likeness of Fargo on her latest album? A sultry and sexy pose—or posture.) . . . **Ray Stevens** appeared in concert at London's Palladium, then waltzed to Vienna for stage performance that was taped for airing on both radio and television throughout Austria and surrounding countries.

Vocalist **Kathy Westmoreland**, who was featured on the late **Elvis Presley's** concert tours, was here for recording session. She cut one gospel and one pop song, but refused to do much talking about her career as entertainer on the Presley shows. "I am not going to exploit my association with Elvis," she said . . . Bravo! say we.

The Kendalls (Royce and daughter Jeannie) hit it big with "Heaven Is Just A Sin Away," and I understand via the grapevine that **Faron**
(Continued on page 84)

CBS Releases Twelve

■ NASHVILLE—CBS Records has announced that 12 new Columbia, Epic, and Playboy albums are scheduled for release during the month of November.

These lps, supported by CBS' "Music City Music Train" fourth quarter marketing campaign, will include: Johnny Paycheck's "Take This Job & Shove It" (Epic); Marty Robbins' "Don't Let Me Touch You," (Columbia); George Jones and Tammy Wynette's "George & Tammy—Greatest Hits" (Epic); Mickey Gilley's "Gilley's Greatest Hits, Vol. II" (Playboy); Jim Owen and The Drifting Cowboys' "Song For Us All" (Epic); Tina Rainford's "Silver Angel" (Epic); Tammy Wynette's "One of A Kind" (Epic); Ed Bruce's "The Tennessean" (Epic); Johnny Duncan's "Come A Little Bit Closer" (Columbia); Little David Wilkins' "New Horizons" (Playboy); Bobby Borchers' "Denim and Rhinestones" (Playboy).

Peer-Southern Taps Ron Bledsoe

■ NASHVILLE—Monique I. Peer, president of the Peer-Southern Organization, has appointed Ron Bledsoe as director of Nashville operations.

Background

Bledsoe, a Nashville native, has held a number of important positions in the music field, most recently as vice president of talent acquisition for CBS Records, Nashville. At PSO his primary responsibility will be development of contemporary country material. In addition to his work with PSO, Bledsoe will continue his independent activities in broadcast management and as a producer and artists' manager.

COUNTRY PICKS OF THE WEEK

SINGLE **MYLON LE FEVRE, "SECOND HAND LADY"** (D. Loggins; Leeds/Bibo, ASCAP). The acoustic guitar intro alone is enough to hook listeners on this one. Dave Loggin's superb composition serves as a perfect vehicle for an exceptionally expressive vocal performance. There should be no stopping this one. Warner Bros. 8468.

SLEEPER **CARL PERKINS, "THE E.P. EXPRESS"** (C. Perkins; Cedarwood, BMI). Originally released in 1975, Perkins' self-penned "tribute" works in most of the titles of Elvis' early hits including his own "Blue Suede Shoes." The continued interest in The King should push this up-tempo cut to the forefront. Mercury 55009.

ALBUM **MERLE HAGGARD, "MY FAREWELL TO ELVIS."** Haggard pays his respects with this tasteful collection, which includes nine personalized renditions of Presley hits and his self-penned tribute "From Graceland To The Promised Land." The single shows no signs of cooling and the lp should follow suit. MCA 2314.



International Country

(Continued from page 78)

country acts from seven countries to perform at the '77 Fan Fair, including Ondrej Carter (Czechoslovakia), Nancy Peppers (England), Reg Lindsay (Australia), Wilf Carter (Canada), Saskia & Serge (Holland), Lorne Shields (South Africa) and Jimmie Tokita (Japan).

Tina Rainford, a German artist on Epic, rose to the top 20 on RW's Country Singles Chart with "Silver Bird."

Nashville publishers also have favorable reports on international activity. The House of Gold, Oweper, Chappell and Cedarwood cited expansion and increased activity internationally in their special stories October 15. Acuff-Rose had cover versions on several copyrights this past year, including "Oh Lonesome Me," "I Can't Stop Loving You," "A Legend In My Time" and "Making Believe."

"Say It Again," "She Never Knew Me," "I Recall A Gypsy

Koval to Con Brio

■ NASHVILLE — Con Brio Records comptroller Jeff Walker has announced the appointment of Johnny Koval as director of promotion and marketing for the label. Koval will take over most of the duties handled by Biff Collie, who left the company to become talent co-ordinator for the new syndicated TV series, "Nashville USA."

Paycheck in K.C.



Epic artist Johnny Paycheck recently had his day in Kansas City where he appeared in-store for the grand opening of the world's largest K-Mart record department. Paycheck posters, albums, and mobiles graced the department walls as he autographed copies of his lps for fans in attendance that afternoon. Pictured above during the ribbon cutting ceremony prior to the grand opening are, from left: (standing) Gary Hancock, branch manager, Handleman; John Getz, manager, K-Mart; Paycheck; Rick Henderson, assistant manager, K-Mart record department; Larry Martin, manager, sales, Handleman; Dave Conn, manager, K-Mart record department; (front) Rich Schwan, Epic promotion; Carolyn Broner, CBS artist development, manager; Jay Jenson, SW regional country marketing manager, CBS Records.

Woman" and "(Turn Out The Light And) Love Me Tonight" by Don Williams have proved big international hits for Hall-Clement, as was the case with Kenny Rogers and Brougham Hall's "Lucille." Pi-Gem/Chess reports the success of "(After Sweet Memories) Play Born To Lose Again" in five countries. "It Was Almost Like A Song" has been covered three times, and Ronnie Milsap's version has just been released in England. "Love Is Thin Ice" reached the top 10 in Sweden.

A parody cover of "D-I-V-O-R-C-E" gave Tree a number one record in England for 13 weeks. Covers of "Look At Them Beans," "Country Bumpkin" and "Green Green Grass Of Home" were also good international country titles for Tree. Johnny Cash's "One Piece At A Time" was a hit in England.

The future of international country is a bright one indeed with country music broadening its base to reach people of more varied backgrounds and lifestyles than ever before. The whole world lies waiting, and country music is ready to give its all.

Cash Gets Gold

■ NEW YORK — "The Johnny Cash Portrait/His Greatest Hits Volume II," by Columbia recording artist Johnny Cash, has been certified gold by the RIAA.

COUNTRY HOTLINE

By MARIE RATLIFF

■ The fantastic voice of Sue Richards enhances her new outing "Someone Loves Him." The melody will immediately call to mind the standard hymn "Jesus Loves Me," it's well done and worth serious consideration for a playlist spot!

Susie Allanson has a strong start and easily charts her second Warner Bros. release, "Baby, Last Night Made My Day." New believers this week include KJJJ, KDJW, KSOP, WMNI, WTOD, WPNX, WSDS, WAME, WCMS, WXCL, KRMD.

Rex Allen, Jr. has a superb revival of the classic "Lonely Street," first week adds include KWKH,



Rex Allen, Jr.

KXLR, KNIX, KKYX, WINN, KFDI, WSDS, KYNN, WBAM, WMNI.

It's "Johnny-On-The-Spot," or more accurately, on the playlists; as both Johnny Rodriguez ("Savin' This Love Song Just For You") and Johnny Paycheck ("Take This Job And Shove It") sport overwhelming national acceptance first week out!

The Charlie Daniels Band again makes country inroads with "Heaven Can Be Anywhere (Twin Pines Theme)." Currently moving with it are WVOJ, WKDA, WUBE, KVOO, KSOP, KJJJ, KTCR, WCMS, WPNX, KLAK, WIVK.

"The Search" is on for Freddie Hart in Wheeling, Montgomery, Denver, Oakland, Akron, San Diego, San Bernardino, Norfolk and Columbus (Ga.).

David Wills' remake of last year's pop hit "Do You Wanna Make Love" is getting an early start in the Southwest; Jerry Wallace moving at WVOJ, KWKH, KXLR, KFDI, WSDS, KKYX with "I'll Promise You Tomorrow."



David Wills

Monster Movers: Mickey Gilley, Jerry Lee Lewis.

Brush Arbor's "Get Down Country Music" charts immediately at KLAC (#57), added at WHOO, WCMS, WTOD. Connie Smith repeats her Monument success with "I Just Want To Be Your Everything," a big mover at KENR, KWJJ, KSON, WTOD, WJQS, KAYO, WBAM, WSM, KFDI, WCMS, WAME, WHOO, KXLR, KTS, WSLC, KKYX, WPNX, KFDI.

LaCosta's "Jessie and the Light" happening in Salt Lake City, Shreveport, Montgomery, Murfreesboro. Early action on Ray Sanders' "She Was Alone" at KDJW, WTSO, WSDS, KFDI, KDJW.

SURE SHOTS

Stella Parton — "Standard Lie Number One"

T. G. Sheppard — "Mister D. J."

Billy Crash Craddock — "The First Time"

LEFT FIELDERS

Mylon LeFevre — "Second Hand Lady"

Red Steagall — "The Devil Ain't A Lonely Woman's Friend"

Stan Hitchcock — "Kiss Away"

AREA ACTION

Don Miller — "Disco Redneck" (KSOP)

Price Mitchell — "What Would I Do Then" (KRMD)

Mary Kay James — "I've Come A Long Way" (KKYX, WSDS)

John Henry Alger — "Your Actions Have Told Me" (CKKC)

Larry Butler

(Continued from page 82)

string of hits to his credit, Butler notes a "considerable increase in my songwriting activity, probably due to the fact that I can now write a clearer mind." He recently signed on as an exclusive writer with April/Blackwood, after spending three years with UA Music and ten years with Tree International.

Butler has received criticism for recording his own songs on acts he produces, as have most producers here, to which he replies: "I have the same attitude about that as Billy Sherrill—bring me a better song than the one I write and I'll cut it. The ones doing the most complaining are the ones doing the most garbage anyway."

"I get sick of the negative attitude some people are expressing about Nashville," says the former session pianist. "I keep hearing and reading about how we are getting away from country here. We aren't getting away from anything, we are just adding to what we've already got. I'm proud of the fact that an artist can come to Nashville and cut any kind of record imaginable. The finest pickers in the

world live and work here and more coming every day. I've turned down a lot of money because I wouldn't go somewhere else to record. I don't think you need to. Anytime anyone has doubts about what can be done here he only has to look at the charts. That would seem to be the bottom line."

After having enormous crossover success with Rogers, Butler maintains, "One of the worst things a producer can do is go into the studio to try to cut a crossover record. I hate the word. I hate the term. I don't go into the studio to cut a country record, or a pop record, or whatever. I go in to cut a record—a hit record hopefully. It isn't up to me to classify it anyway."

Butler works out of his new home here presently, assisted by his wife Roxanne and Tim Dean. He credits much of his success to Gerry Margolis, in Los Angeles, and Harold Orenstein, in New York, who negotiate contracts and represent him in all legal related matters. Al Mifflin, in Nashville, takes care of all of Butler's financial affairs.

Gusto Sets Album Release

■ NASHVILLE — Gusto Records has announced release of 26 albums on the Saturday and Power Pak labels.

Included in the new product is the all-new "Super Sixteen" series of country, gospel and bluegrass which will feature 16 all-time greatest hits by the various artists involved. Artists included in the "Super Sixteen" series are Reno & Smiley, The Stanley Brothers, Carl Story, Billy "Crash" Craddock, Grandpa Jones, Red Sovine, Roger Miller, Cowboy Copas, Hawkshaw Hawkins, George Jones, Ferlin Husky,

Fiddler's Greatest Hits, Original Bluegrass Hits, Greatest Super Hits, The Stamps Quartet, The LeFevres, The Blackwood Singers, The Brown's Ferry Four, The Lewis Family and Wally Fowler.

Other new packages included in the fall release feature B.J. Thomas, "Best of B.J. Thomas," Jimmy Skinner, "#1 Bluegrass," Bob Kames, "Original Organ Sound of Bob Kames," Johnny "Guitar" Watson, "Gangster of Love," Joe Tex, "Another Woman's Man" and "Famous Duets" by various country artists.

GRT At Pierce's Pool



GRT Records and Tapes enjoyed a pool party—at the guitar-shaped pool of newly-signed artist Webb Pierce—as part of its divisional managers meeting in Nashville. Shown enjoying Pierce's hospitality are (back row) Walter Kitchens, Bruce Reimans, Beau James, Nelson Larkin, John Craft, Dick Kampa, Andy Cook, Webb Pierce, Pam Hudson and Paul Davis; (front row) John Paul Jones, Les Silver, Jay Albrent, Max Anderson, Linda Snider, Dick Heard and Bruce Crohn.

Ariola Inks Gene Cotton



Singer-songwriter Gene Cotton has signed with Ariola Records. The signing was announced by Scott Shannon, newly appointed senior vice president of Ariola. Pictured from left: Shannon, Cotton, Jay Lasker, president of Ariola, and Howard Stark, executive vice president.

Nashville Report (Continued from page 82)

Young is going to cut a sequel titled, "Hell Is Just A Sin Away, Too." (The devil you say!) . . . Jerry Lee Lewis, he of the up & down career in recent years, has been signed to star in a network TV tribute-type special tentatively titled "Whole Lot of Shakin' Goin' On . . . Still." (How could a whole lot of shaking be 'still'?) Whatever, it's slated for a mid-January taping in Los Angeles and will feature celebrity guests in a salute to Jerry Lee's more than 20 years as an entertainer.

Birthdaying: Dale (Mrs. Roy Rogers) Evans, Bill Anderson, Charlie Walker, Roy Rogers (see Dale Evans), Rita Faye and Stonewall Jackson.

Rex Allen Jr. was serving as guest dee-jay the other night on WSM (radio) and was surprised to receive a long distance call from Bob Nolan of Sons of the Pioneers fame. Nolan told Rex Jr.: "This is the first interview I've granted in 15 years." I suppose that calls for a toast with "Cool Cool Water"?

Personal: I join Sue (Mrs. John) Sturdivant's many friends in and out of country music, in wishing and praying for a complete recovery from her surgery last week at Nashville's Memorial Hospital. Sue, a lovely lady, is a daughter of country music's near-legends Kitty Wells & Johnny Wright.

Country Music Entertainer of the Year Ronnie Milsap's next RCA single, "What A Difference You've Made in My Life," goes on sale next Monday (7th). (Am told it is dedicated to his wife—with love and affection) . . . Roy Clark is set to make his motion picture debut in "Matilda," a comedy starring Elliot Gould . . . Speaking of feature films and actors, Barbara Eden learned how to drive an 18-wheel diesel truck for her starring role in "Harper Valley PTA," based on the story told in the song of same name as written by Tom T. Hall. The recording sold several million. Jeannie C. Riley, who sang the song on the record, has no part in the picture.

Monument artist Larry Gatlin already has plans for New Year's Eve and the first day of 1978. He'll be co-headlining with Bernadette Peters in the High Sierra Theater of the Sahara-Tahoe Hotel Dec. 31 and Jan. 1.

Watch-Us-Grow Dept.—The Nashville Association of Musicians (local 257) moves into new and larger offices this week next to the Country Music Association Building. "A grand opening is scheduled for Dec. 18," reports the chapter's president, Johnny DeGeorge.

A quote from folksinger Joan Baez, who in the past did much of her recording work at the local Quadrafonic Studio: "I've been censored all my life. If I'm not being censored, I figure my work couldn't be very interesting."

The "Louvin Brothers Living Museum" has opened in Hendersonville, a suburb of Nashville. It's unusual in that no admission is charged! It has on display everything (song sheets?) written since 1942 by Charlie Louvin and his brother Ira, who died in June, 1965 in a automobile accident at Williamsburg, Ohio. "Also," says Charlie, "stage costumes worn by Ira and me, and some of the instruments we played are to be seen."

The Blackwood Singers—J.D. Sumner and the Stamps show, which includes a 10-piece symphony orchestra conducted by Milton Smith, presents its "Tribute to Elvis" in concert Nov. 23 at Chicago's Soldier Field. (Advance tickets sales already have surpassed the 5,000 mark, according to the show's coordinator R. W. Blackwood.

I hear from the West Coast that Roger Miller—the wild child—will star in a CBS-TV pilot. It's a comedy with Roger portraying a hotel operator. He did the same in real life—almost—with the King of the Road Inn???

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BILLY "CRASH" CRADDOCK—ABC/Dot 17725

THE FIRST TIME (J. Adrian; Pick-A-Hit, BMI)

Craddock's emotive reading of this ballad dealing with a lover's lament should hit home and head for the top.

STELLA PARTON—Elektra 45437

STANDARD LIE NUMBER ONE (D. Wilson; Tree, BMI)

Stella sounds a lot like sister Dolly here, but that can only be an asset with this clever, easy-paced tune showing strong potential.

TOMPALL GLASER—ABC 12309

IT NEVER CROSSED MY MIND (B. Chappell; Tompalland, BMI)

Sparkling instrumentation and a memorable melody give this mid-tempo tune a boost. Tompall could have a big one here.

HELEN CORNELIUS—RCA 11150

LINCOLN AUDREY (B. Morrison/B. Anthony; Music City, ASCAP/Combine, BMI)

Cornelius shows strong potential with this solo outing. A strong song and a convincing delivery should see it chartward.

T. G. SHEPPARD—Warner Bros. 8490

MISTER D.J. (G. Francis/B. House; Pointed Star, BMI/Jop/A-Flat/Welbeck, ASCAP)

T. G. comes with a bit of a twist on his label debut. This cut features a powerful vocal performance and incredible background harmony.

PRICE MITCHELL—GRT 138

WHAT WOULD I DO THEN (C. Taylor/N. Wilson; Al Gallico, BMI)

Mitchell contemplates losin' his lady on this solid country cut, which should garner instant action.

BUCK OWENS—Warner Bros. 8486

LET THE GOOD TIMES ROLL (B. Owens; Blue Book, BMI)

Owen's distinctive voice shines on this self-penned ballad, which shows strong chart potential.

JOHN ANDERSON—Warner Bros. 8480

I'VE GOT A FEELIN' (SOMEBODY STEALIN') (J. Anderson/M. Garvin/E. James/Al Gallico, BMI/Easy Listening, ASCAP)

The bluesy, midtempo tune is well suited to Anderson's emotive vocals and Norro Wilson's production caps it off nicely.

RED STEAGALL—ABC/Dot 17726

THE DEVIL AIN'T A LONELY WOMAN'S FRIEND (D. Frazier/S.D. Shafer; Acuff-Rose, BMI)

A great piano intro kicks off this energetic cut. A thoughtful lyric and tight, bright production should help it soar up the charts.

SUE RICHARDS—Epic 8 50465

SOMEONE LOVES HIM (J. Vest/D. Chamberlain; Hotei/Welbeck, ASCAP)

Intricate lyrics and production set this one apart and Richards' convincing reading is superb. It should see heavy action.

THE FOUR GUYS—GRT/Gar Pax 139

I REMEMBER (S. Milete/J. Lusk/G.S. Paxton; Garpax, ASCAP/Kaysey, SEASAC)

The group and producer Gary Paxton put this "nostalgia" cut right in the grooves. The appealing 50's feel should launch it.

DARRELL DODSON—Pinnacle 103

TIED TO A TIGER (B. Millsap; Ironside, ASCAP)

The "Tiger" is a money-hungry lady and Dodson's warning should get instant attention from male listeners. Watch it.

TINY TIM—True 109

I'M GONNA BE A COUNTRY QUEEN (C. Johnson; Sing Me, ASCAP)

Tiny pokes as much fun at himself as he does at country music in this lighthearted cut. What's left of left field?



THE COUNTRY ALBUM CHART

NOVEMBER 5, 1977

NOV. 5	OCT. 29		WKS. ON CHART
1	2	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	2
2	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	17
3	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	8
4	4	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	9
5	30	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	29
6	21	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765	2
7	9	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	8
8	8	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	9
9	6	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	16
10	10	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	15
11	5	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	16
12	7	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	25
13	13	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	6
14	18	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34897	5
15	24	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	9
16	16	SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675	3
17	52	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	2
18	14	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	19
19	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	9
20	20	TILL THE END VERN GOSDIN/Elektra 7E 1112	15
21	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	9
22	45	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	2
23	15	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	37
24	62	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	9
25	50	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	4
26	26	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	41
27	31	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	9
28	57	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	3
29	29	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	4
30	28	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	92
31	23	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	8
32	12	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	12
33	27	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	7
34	—	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	7
35	22	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	32
36	36	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	36
37	58	I REMEMBER PATSY LORETTA LYNN/MCA 2265	29
38	54	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	3
39	51	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	9
40	60	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	4
41	—	24 GREATEST HITS MEL TILLIS/MGM MG 2 5402	3
42	25	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3785	9
43	34	TODAY ELVIS PRESLEY/RCA APL1 1039	7
44	17	TATTOO DAVID ALLAN COE/Columbia PC 34870	9
45	40	FROM ELVIS PRESLEY BLVD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	9
46	70	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	24
47	42	KENNY ROGERS/United Artists LA689 G	52
48	48	OUTLAW BLUES (ORIGINAL SOUNDTRACK)/Capitol ST 11691	2
49	46	ELVIS' GOLD RECORDS—VOL. 2 ELVIS PRESLEY/RCA LSP 2075	6
50	63	LOVE'S TROUBLED WATERS MEL TILLIS/MCA 2288	2
51	59	RABBITT EDDIE RABBITT/Elektra 7E 1105	22
52	55	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	27
53	67	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	89
54	72	LIVE/ TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	6
55	74	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	26
56	66	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	2
57	—	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	42
58	—	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	22
59	37	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	13
60	53	BEST OF FREDDY FENDER/ABC Dot DO 2079	25
61	—	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	107
62	33	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	9
63	75	RONNIE MILSAP LIVE/RCA APL1 2043	47
64	49	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/LSP 4776	7
65	69	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	6
66	56	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	34
67	—	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	1
68	68	THE BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	2
69	—	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	17
70	—	BEST OF MOE BANDY/Columbia KC 34715	13
71	43	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	7
72	71	BEST OF DOLLY PARTON/RCA APL1 1117	75
73	73	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	72
74	41	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	46
75	61	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	13



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	NOV. 5	OCT. 29	WKS. ON CHART
1 4 I'M JUST A COUNTRY BOY DON WILLIAMS ABC Dot DO 17717			11
2 2 HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103			14
3 6 ROSES FOR MAMA C.W. McCALL/Polydor PD 14420			8
4 9 BLUE BAYOU LINDA RONSTADT/Asylum 45431			8
5 10 MORE TO ME CHARLEY PRIDE/RCA PB 11086			8
6 7 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698			13
7 8 LOVE IS JUST A GAME LARRY GATLIN/Monument 226			9
8 1 EASTBOUND AND DOWN JERRY REED/RCA PB 11056			13
9 15 WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118			5
10 11 LET ME DOWN EASY CRISTY LANE/LS GRT 131			11
11 14 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804			5
12 16 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431			9
13 13 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716			10
14 18 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605			8
15 17 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/ RCA PB 11061			9
16 20 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003			9
17 21 STILL THE ONE BILL ANDERSON/MCA 40794			6
18 22 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450			5
19 19 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477			10
20 26 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123			4
21 3 I GOT THE HOSS MEL TILLIS/MCA 40764			13
22 5 WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418			12
23 28 CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421			7
24 24 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597			10
25 27 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721			8
26 29 CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305			6
27 30 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481			8
28 12 THE OLD MAN AND HIS HORN GENE WATSON/ Capitol 4456			13
29 33 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Int. 8 50431			9
30 35 BORN TO LOVE ME RAY PRICE/Columbia 3 10631			6
31 34 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429			8
32 40 PEANUT BUTTER DICKEY LEE/RCA PB 11125			4
33 41 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629			3
34 39 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619			5
35 49 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455			3
36 23 Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710			17
37 51 EVERYDAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453			3
3E 61 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141			2
39 31 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543			8
40 25 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027			15
41 56 SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095			3
42 36 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041			12
4E 54 THE PAY PHONE BOB LUMAN/Polydor PD 11431			4
44 44 THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720			7
45 45 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598			9
46 52 I'LL ALWAYS LOVE YOU THE CATES SISTERS/Caprice CA 2036			5
47 71 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634			2
48 48 HELEN CAL SMITH/MCA 40789			7
49 53 YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/ 50 States FS 56			7



50 68 GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 40805	2
51 60 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	3
52 55 LEAN ON JESUS PAUL CRAFT/RCA PB 11078	5
53 58 I MUST BE DREAMING DON KING/Con Brio 126	5
54 32 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/ MCA 40754	16
55 63 ABILENE SONNY JAMES/Columbia 3 10628	3
56 65 AFTER THE BALL JOHNNY CASH/Columbia 3 10623	3
57 37 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816	10

CHARTMAKER OF THE WEEK

58 — CHAINS OF LOVE MICKEY GILLEY Playboy ZS8 5818	1
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59 59 FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/ Columbia 3 10607	6
60 62 MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447	7
61 66 THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW1084	5
62 64 MAKE THE WORLD GO AWAY CHARLY McCLAIN/ Epic 8 50436	6
63 67 WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427	5
64 83 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	2
65 72 QUILTS GARY STEWART/RCA PB 11131	3
66 70 ONE NIGHT STANDS HANK WILLIAMS, JR./Warner Bros. WBS 8451	4
67 69 THE SUN IN DIXIE KATHY BARNES/Republic 005	5
68 38 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	12
69 — SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	1
70 — I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	1
71 79 RAYMOND'S PLACE RAY GRIFF/Capitol 4492	3
72 78 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	3
73 74 SHE KEEPS HANGIN' ON RAYBURN ANTHONY/Polydor PD 14423	7
74 76 COME TO ME ROY HEAD/ABC Dot DO 17722	4
75 85 I'M COMING HOME TO FACE THE MUSIC NAT STUCKEY/ MCA 40808	2
76 75 BETTER OFF ALONE JAN HOWARD/Con Brio 125	6
77 81 YOU JUST DON'T KNOW MARY MILLER/Inergi I-302	4
78 — TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469	1
79 89 IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	2
80 88 DEAR ALICE JOHNNY LEE/GRT 137	2
81 42 WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	14
82 82 LIPSTICK TRACES JIMMIE PETERS/Mercury 55005	4
83 43 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	18
84 47 IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	12
85 77 MY GIRL DALE McBRIDE/Con Brio 124	6
86 90 WHEN DO WE STOP STARTING OVER DON GIBSON/ ABC/Hickory AH 54019	2
87 87 WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	3
88 — BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	1
89 91 YOU'LL NEVER LEAVE ME COMPLETELY JOHNNY BUSH/ Gusto/Starday SD 165	2
90 — HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456	1
91 — I'LL GET OVER YOU NICK NIXON/Mercury 55010	1
92 57 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/Mercury 55000	13
93 84 I HAVEN'T LEARNED A THING PORTER WAGONER/ RCA PB 10974	4
94 97 RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR-105	2
95 46 ERES TU JOHNNY RODRIGUEZ/Mercury 55004	10
96 95 HOW I LOVE THEM OLD SONGS DANNY DAVIS & THE NASHVILLE BRASS/RCA PB 11073	4
97 98 ALLEGHENY LADY MAX D. BARNES/Polydor PD 14419	2
98 50 DO YOU HEAR MY HEART BEAT DAVID ROGERS/Republic 006	10
99 73 IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	14
100 99 IT AIN'T EASY LOVIN' ME RONNIE PROPHET/RCA PB 50391	3



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Telex: 63 05 47 MIP-MID

U.K.

Liz Sokoski
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