

RECORD WORLD



Who In The World:
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HITS OF THE WEEK

SINGLES

WINGS, "GIRLS' SCHOOL" & "MULL OF KINTYRE" (prod. by Paul McCartney) (writers: McCartney, McCartney-Laine) (MPL/ATV, BMI) (3:19, 3:31). The first Wings single in over nine months has two "A" sides listed: "Girls' School" is an energetic rocker a la "Junior's Farm;" "Mull Of Kintyre" is a lovely Scottish waltz with bagpipes. Capitol 8746-47.

LEO SAYER, "EASY TO LOVE" (prod. by Richard Perry) (writers: Sayer-Hammond) (Albert Hammond / Longmanor / Chrysalis, ASCAP) (3:44). Sayer's most r&b-oriented song should soon be one of his biggest hits—his falsetto has never been put to better use, making the title/chorus a powerful hook. Several formats should find it easy to play. Warner Bros. 8502.

ELECTRIC LIGHT ORCHESTRA, "TURN TO STONE" (prod. by Jeff Lynne) (writer: Lynne) (Unart/Jet, BMI) (3:47). Echoes of a dozen pop hits resonate through ELO's first single from a new lp, yet the record clearly bears the Jeff Lynne stamp. The song rocks lightly with frequent repetitions of the chorus; pop audiences should remember it. Jet 1099 (UA).

JOHN DENVER, "HOW CAN I LEAVE YOU AGAIN" (prod. by Milton Okun) (writer: Denver) (Cherry Lane, ASCAP) (3:07). Denver's flair for sensitive pop love songs hasn't faded, as this first single in several months demonstrates. It moves slowly but with feeling, and is bound to be a favorite with female audiences of all ages this autumn. RCA 11036.

SLEEPERS

THE MUPPET SHOW, "MAHNA MAHNA" (prod. by Jim Henson, Peter Harris & Jed Kears) (writers: Shearing-Foster) (Lorna, PRS) (2:04). Don't discount it, this record has already been a hit in England, and Rowlf certainly has an engaging way with a lyric, you bet. The television exposure should help the single on its pop radio way. Yowsah. Arista 0290.

ADDRISI BROTHERS, "NEVER MY LOVE" (prod. by Norbert Putnam) (writers: D. & D. Addisi) (Warner-Tamerlane, BMI) (3:25). The Addrissi' version of a song they wrote is actually quieter than the original, but plays wth its rhythm to make this record rather Latin-sounding. Countless covers have proved the song a pop smash. Buddah 587 (Arista).

MARILYN SCOTT, "GOD ONLY KNOWS" (prod. by Bobby Torres & Leanne Meyers) (writer: Wilson) (Irving, BMI) (2:33). An r&b/disco version of a Beach Boys classic, this record benefits from a strong vocal performance by Scott and should quickly become a favorite with disco and r&b audiences. The song's appeal is undimmed. Big Tree 16105 (Atlantic).

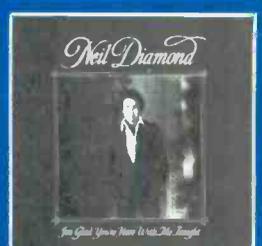
BOBBY ARVON, "UNTIL NOW" (prod. by John Lombardo) (writer: Arvon) (Colgems-EMI/First Artists, ASCAP) (3:42). A new label bows with this powerful ballad by a new artist. Arvon's voice sounds much like Burton Cummings, and this single uses piano and orchestra in a similar fashion. It should succeed with pop and MOR. First Artists 1-50423 (Mercury).

SHAUN CASSIDY, "BORN LATE." Cassidy's meteoric rise to the top of the album and singles chart has been quite phenomenal and this follow-up to his platinum debut should further strengthen his position. "Hey Deanie" is already bulleting and songs like the Rascals' "A Girl Like You" and his own "Teen Dream" should follow. Warner-Curb BSK 3126 (7.98).

NEIL DIAMOND, "I'M GLAD YOU'RE HERE WITH ME TONIGHT." A varied collection of material that includes Brian Wilson's "God Only Knows" and Joni Mitchell's "Free Man In Paris" marks this Bob Gaudio produced set. Diamond's dramatic readings reach a new level of sophistication with these ten compositions and especially the title track. Columbia JC 34990 (7.98).

DONNA SUMMER, "ONCE UPON A TIME..." Summer's most ambitious project to date is a four sided concept work based around a modern Cinderella story. Three of the four sides are unbroken medleys that give her producers, Moroder and Bellotte, a chance to exercise their formidable skills. Summer's performance should win an award. Casablanca 7078-2 (11.98).

JOHN DENVER, "I WANT TO LIVE." It has been some time since Denver's last album but in that time he has starred in a movie and made numerous TV appearances to maintain his visibility. This lp is one of Denver's most thought out works and should make an intimate connection with "To the Wild Country" and "How Can I Leave You Again." RCA AFL 1-2521 (7.98).



BONNA SUMMER

ONCE UPON A TIME...

A fairytale come true
on
Casablanca Record and FilmWorks



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PETE BELLOTTE

Personal Management:
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Associates in association
with Joyce Bogart

A Special
2 Record Set



RECORD WORLD

WEA President Joel Friedman Dead at 52; Industry Veteran Pioneered Branch System

■ LOS ANGELES — Memorial services for Joel M. Friedman, president of Warner/Elektra/Atlantic Corp., were held Thursday (10) morning at Mount Sinai Memorial Park in Burbank, following the 52-year old industry veteran's sudden death two days earlier.

Friedman was stricken by heart failure in the early hours of the morning on Tuesday (8) at his Encino home. A WEA spokesman said the probable cause of the attack was an aneurism.

Executives at WEA and the three sister record companies in the Warner Communications complex were stunned by Friedman's passing. Chief executives at Warner Bros., Elektra/Asylum and Atlantic converged here for the Thursday services, with the Warners executive staff breaking off an annual planning session in Hawaii to fly back.

Joel Friedman's long, varied industry career culminated in his 1970 appointment as architect for a new branch distribution system created for the three labels. As founder of



Joel Friedman

WEA, he succeeded in bringing the fledgling branch system to the forefront of the international marketplace by the mid-'70s, when the overall WCI share of

(Continued on page 60)

U.S. Copyright Office Study Concludes B'casters Can Afford Performers Royalty

By MICHAEL SHAIN

■ WASHINGTON — American broadcasters are fully able to pay a proposed performers royalty to recording musicians who are, for the most part, poorly compensated for their work and in need of the added income, concludes a voluminous government study released last Tuesday (8). The 179-page report was commissioned by the U.S. Copyright Office at the request of Congress and details the economic impact of the new copyright on radio, musicians, and their recording companies.

The study, conducted by the Washington independent research firm of Ruttenberg, Fried-

man, Kilgallon, Gutchess & Assoc., counters nearly every argument broadcasters have used to stave off passages of the controversial, new copyright over the past decade.

Conclusions

Among the report's major conclusions are:

- Broadcasters can "hide profits" in commissions and fees and then report overall losses to the Federal Communications Commission each year, making it appear that the radio industry is more financially unstable than it is in fact.

- Radio stations "would be able to pay a record music license fee without any significant impact, either on profits or the number of stations in operations," because radio advertising

(Continued on page 74)

Court Hears Arguments on Nixon Tapes

By MICHAEL SHAIN

■ WASHINGTON — An attorney for former President Richard Nixon pleaded with the Supreme Court last Tuesday (8) to keep the famous White House tapes beyond the reach of "every disc jockey and every entertainer." The high court is Nixon's last hope of keeping tapes intro-

duced and played as evidence at the Watergate conspiracy trial of the former President's closest aides from being aired and sold to the public on records and tapes. A U.S. Appeals Court ruled last fall that the National Archives should make the tapes available to the public through the networks and Warner Communications Inc.

Public distribution of the tapes, said William Jeffress, Jr., Nixon's Washington lawyer, would cause the disgraced ex-President "embarrassment or mental anguish."

Representing WCI in the oral arguments before the high court was Edward Bennett Williams,

(Continued on page 74)

Motown Promotes Gordy IV, de Passe

■ LOS ANGELES — In a restructuring of functional responsibilities, Berry Gordy IV has been named executive vice president of the creative division and Suzanne de Passe was promoted to vice president of Motown Industries and staff assistant to chairman Berry Gordy, it was announced by Michael Roshkind, vice chairman of Motown Industries.

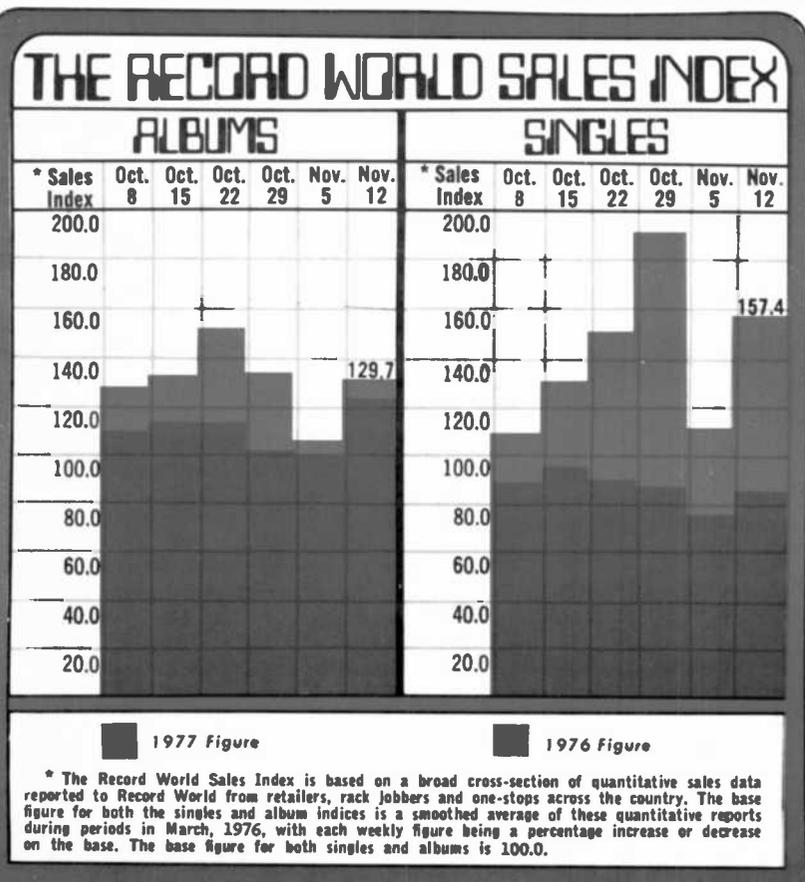
Berry Gordy IV will continue to be responsible for administration

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Copyright Tribunal Sworn In



The Copyright Royalty Tribunal was sworn into office last Thursday (9) in a conference room just off the Senate floor in the Capitol. Thomas C. Brennan (left), the tribunal's first chairman, takes the oath from Supreme Court Justice Harry Blackmun. Bruce Lehman, chief counsel to the House Judiciary subcommittee on copyrights, presided at the ceremony at which four other commissioners—Clarence James, Douglas Coulter, Mary Lou Burg, and Frances Garcia—also entered office.



U.S. Officials To Meet with International Copyright Community

By MICHAEL SHAIN

■ WASHINGTON — Government officials are preparing to journey to Europe at the end of November for their first meetings with the international copyright community since the copyright revision bill was passed last fall. The European meetings are significant in that the United States now has a copyright law more in line with the rest of the world and will be able, for the first time in more than 70 years, join the most prestigious of the international copyright conventions, the Berne Convention. But whether or not the U.S. now wants to become a signatory to that convention appears uncertain.

The ramifications of membership in Berne could be of great importance to record manufacturers and music publishers, since reciprocity of royalty payments represent a significant influx of foreign money for the use of American-owned copyrights.

Last week, private copyright interests met with State Department and U.S. Copyright officials for a briefing on the upcoming meetings and the various policy decisions confronting the government. A delegation including Barbara Ringer, the Register of Copyrights, Harvey Winter, the State Department's director of the Office of Business Practices, and

"probably" Rep. Robert Kastenmeier (D-Wis.), chairman of the House Judiciary subcommittee with copyright jurisdiction, is headed to Paris for meetings which begin Nov. 28 and run through Dec. 6. The meeting is the biennial gathering of the members of the United Nations-supported Universal Copyright Convention, the competing secretariat of nations in the world copyright community. The U.S., while not a member of the Berne Convention, is a founder of the UCC, along with the Soviet Union, also not a signatory to Berne.

Agenda

On the agenda for the UCC meeting are discussions of international agreements on performers copyrights, record and tape piracy, and the copyright liability of video cassettes and discs. The November gathering will also include talks with representatives of the Berne Convention, which may center on the possibility of U.S. membership in Berne as well as the UCC.

When the Congress first took up the idea of copyright revision almost 16 years ago, the aim of the bill was to tailor U.S. law to conform with the requirement of Berne membership. The Berne treaty requires that member countries protect works for the creator's life plus at least 50 years. At the time, U.S. records and movies were enjoying unprecedented popularity abroad, but copyright owners were losing royalty payments because we were not members of Berne, which stipulates reciprocity. Now, after several revisions of the international agreements while Congress pondered the revision bill, the U.S. has obtained much of the international copyright protection afforded by Berne member countries without having to join the older convention. "We have many more benefits than responsibilities," without joining Berne, said Ringer last week at the State

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Chappell Pubberies Show Chart Strength

By PAT BAIRD

■ NEW YORK — The Chappell Group of publishing has published last week's #1 country and this week's #1 r&b singles on the **Record World** charts. Additionally, it publishes one of the country's biggest adult contemporary records and the #2 and #4 disco records.

According to company figures, this represents an 11 percent share of **RW's** Top 100 singles and, as of this week, it has at least one single in the top 10 of all singles charts and is represented in 60 chart albums.

Robinson, Schuster

Irwin Robinson, president, and Irwin Schuster, senior vice president, took over the helm at Chappell on Sept. 1. According to Robinson, "When we came to Chappell we found some very impressive things in terms of writers and in terms of things that were just beginning to happen. We felt these things deserved our attention before we made any new

writer agreements."

"We decided," Schuster said, "to concentrate on what was important and stop concentrating on what was not important. We put our emphasis on those things we thought could happen."

#1 Records

Chappell's #1 records this week are "(Everytime I Turn Around) Back In Love Again" by LTD on A&M (written by Zane Grey and Len Ron Hanks) and "Roses for Mama" by C. W. McCall on Polydor (written by Gene Dobbins, Jimmy Wilson and Wayne Sharpe). Their big disco records are "Native New Yorker/

(Continued on page 77)

Arista Achieves Record Quarter

■ NEW YORK — First quarter revenues for fiscal 1978 for Arista Records were \$13,094,000, making the quarter the largest in Arista history, the company announced last week. Revenues for the comparable period in fiscal 1977 were \$5,869,000; the increase represents a jump of 123 percent.

The 1978 first quarter results also mark the second consecutive record-setting period for Arista.

Among the artists contributing to this success are the Alan Parsons Project, Barry Manilow, the Outlaws, Eric Carmen, Melissa Manchester, the Bay City Rollers and the Grateful Dead.



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

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Portia Giovinazzo/Research Assistant
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Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

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Luke Lewis/Southeastern Editor
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LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT
3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

NOEL GAY ORGANISATION
24 Denmark St., London, W.C. 2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY

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

FRANCE

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8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN

JOSE CLIMENT
Avenida de America 35, Piso 5 No. 7
Madrid 2, Spain
Phone: 416-7161
Phone: 416-6886

MEXICO

VILO ARIAS SILVA
Peten 151-402 Colonia Navarte
Mexico 12, D.F.
Phone: 536-41-66

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Jury Declares Mistrial In Allen Klein Case

■ NEW YORK—After six days of deliberation in the Allen Klein tax evasion trial, U.S. District Judge Charles M. Metzner dismissed the jury declaring a mistrial.

The jury returned late Thursday (10) reporting a deadlock, stating that further deliberation would not facilitate reaching a verdict. In accordance with the "speedy trial act," the case will be re-assigned to another judge and a new trial date set for within 60 days.

Klein, the president of Abkco Industries and the Beatles and Stones former manager, could not be reached for comment.

Powerhouse Picks

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

Dolly Parton (RCA) 'Here You Come Again.'

In keeping with the trend of female records, this country crossover by Dolly is attempting, with success, to join the ranks. Already a smash in the south, with the rest of the country following suit.



SAM IS ON THE CASE!

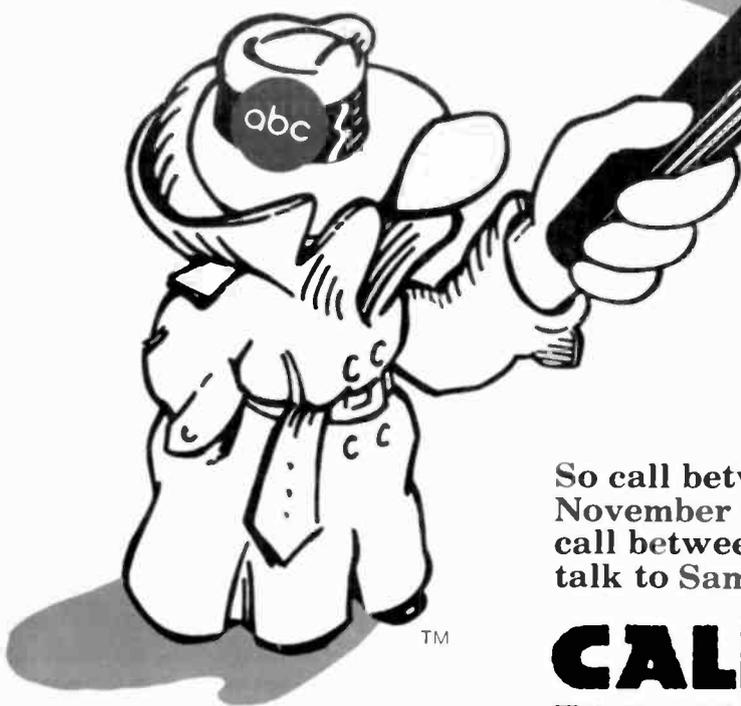
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And now retailers can use that very same line to talk things over with the ABC artists and executives.

This week the *Celebrity Hotline* features ABC's dynamic recording star Lenny Williams, whose album and single, "*Choosing You*," is climbing sales and airplay charts everywhere; and Barry Grieff, ABC Records' Vice President of Marketing and Creative Services.



So call between 11 am and 12 noon Pacific Time November 17th to talk to Lenny. To talk to Barry Grieff, call between noon and 1 pm P.S.T. Call anytime and talk to Sam. They're waiting to hear from you.

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abc Records

Boone Biggest Single of the Year; Mac Tops LPs For 25th Week

ELO Singles Chartmaker

By LENNY BEER

■ Debby Boone (Warner-Curb) easily held onto the top position on The Singles Chart for the sixth consecutive week, and is by far the biggest single of the year. Heatwave (Epic) and Carly Simon (Elektra) continued with solid sales in the 2 and 3 positions, while Crystal Gayle (UA) and Rita Coolidge (A&M) have moved into the 4 and 5 positions with bullets. The Gayle and Coolidge singles have a significantly good chance to move to the top within the next month.

New in the top 10 this week are two very hot singles. Linda Ronstadt's "Blue Bayou" (Asylum) is now #9 with a bullet and the Bee Gees (RSO) have advanced to #10 with a bullet. Both singles should easily make the top 5.

Outside the top 10, the charging sales singles are LTD (A&M), still #1 on the r&b list and spreading pop throughout the country; Steve Miller (Capitol), which is also one of the nation's hottest passive research singles; Bob Welch (Capitol), growing at a rapid pace each week; and High Inergy (Gordy), which is #3 with a bullet on the r&b side and is breaking wide open as a pop

Ariola Bows Zombie, New Wave Label

■ LOS ANGELES—Zombie Records, a new custom label featuring New Wave artists, has been formed by Scott Shannon, Ariola Records' senior vice president.

Shannon, who is assuming duties as general manager of the label, explains that Zombie will be distributed by Ariola via Ariola's worldwide distribution network. "Up until now, distribution of New Wave releases has been somewhat limited. We feel that the combination of Ariola's worldwide distribution and our new marketing and promotion concepts will enable Zombie to command a major share of the existing market for New Wave and make significant inroads into areas which have not yet felt the impact of this new musical form," added Shannon.

Don Waller has been appointed director of promotion and marketing for Zombie. Waller was most recently editor of the L.A.-based hard-rock magazine, Back Door Man.

Pam Turbov has been enlisted as director of publicity and public relations. Ms. Turbov comes to Zombie from Record World.

hit.

The other strong jumps this week belong to Dolly Parton (RCA), with her first ever pop hit to go with her countless country smashes; Earth, Wind & Fire (Columbia), big on the r&b side and crossing; Kansas (Kirshner), one of the bigger airplay grabbers in the past three weeks; Bay City Rollers (Arista), which made significant advances this week with major market airplay; Leif Garrett (Atlantic), a radio favorite with adds coming in everywhere; Shaun Cassidy (Warner-Curb), with his third big hit single this year; Odyssey (RCA), one of the few records each year which break in New York City it has now spread up and down the eastern seaboard and looks like a sure national smash; Randy Newman (WB), with his first hit single exploding in airplay and developing a novelty hit pattern to date; Elvis Presley (RCA), with continued growth on "My Way," forced from his album by radio; and Billy Joel (Columbia), with his first hit single since "Piano Man" developing a national pattern now after starting in the key southern secondary area.

New on the top 100 with bullets this week are ELO (UA), with the first release from their new album as Chartmaker; Andy Gibb (RSO), with his follow-up to the incredibly successful "I Just Want To Be Your Everything," and Brooklyn Dreams (Millennium).

■ Fleetwood Mac (WB) held off some stiff competition once again and recorded its 25th week atop The Album Chart with "Rumours." Linda Ronstadt (Asylum) and Elvis Presley (RCA) held at 2 and 3 respectively closely behind Fleetwood in sales. Steely Dan (ABC) continued as #4, although its sales are significantly below any of the top three. Elvis Presley (RCA) also holds the #5 slot with his last studio effort, "Moody Blue." Lynyrd Skynyrd (MCA) also jumped up moving into the #8 position as it attempts to move its way into the top 5.

The "You Light Up My Life" cover battle is now almost a moot point as both albums are now in the top 15. The soundtrack on Arista still leads at 10 with a bullet with retail and rack accounts solidly in agreement. The Debby Boone album (Warner-Curb) has jumped up 11 positions into the #15 slot and is now selling at all levels of the industry. The conclusion is simple, in this case the song is the thing. Even more than the artist, the public is buying the song in differing versions and in incredibly large quantities.

Also scoring well in sales at the top of the list this week were Kansas (Kirshner), now at #11 with a bullet; Steve Martin (WB), with the comedy sensation of the year picking up more momentum each week and now bulleting at 19; Santana (Columbia), moving strong at both

retail and rack locations; Bob Welch (Capitol), with most of its strength at retail but the hit single should bring the racks in heavily in the next few weeks; Elton John (MCA) continuing to grow at the racks with retail filling in the holes behind; and the Commodores (Motown), breaking hugely in pop areas and already at 26 bullet after three weeks.

Other strong gains were made this week by David Bowie (RCA), with his "Heroes" set jumping up 20 spots; Deniece Williams (Columbia), with her second straight solid hit album; George Duke (Epic), with a big multi-format album buoyed by a big hit r&b single; and Gino Vannelli (A&M).

New on the top 100 with bullets this time were Rod Stewart (WB), exploding on as Chartmaker at 38 bullet; Shaun Cassidy (Warner-Curb), at 75 bullet and attempting for two big hit albums simultaneously; Kiss (Casablanca), with their second live set; Crosby/Nash (ABC), gaining significantly on their live set; Thelma Houston (Tamla), with another smash disco album, and Neil Young (Reprise), with a three record anthology.

Tyrone Brown Set For FCC Position

■ WASHINGTON—Tyrone Brown, the former counsel to the Post-Newsweek broadcast stations, has been confirmed as the successor to Benjamin Hooks on the Federal Communications Commission.

Brown, whose confirmation last week by the Senate allows him to finish just two years of Hooks' unexpired FCC term, says the White House has promised him that he will be re-appointed to a full seven-year term in 1979.

Hooks left the FCC earlier this year to become executive director of the National Association for the Advancement of Colored People (NAACP). Brown's swearing in will be held later this week in Washington.

Lowery Tribute Set

■ ATLANTA — On November 17 at 8:00 p.m. at the Atlanta Civic Center, stars of the music industry will gather at the gala Silver Salute to honor Bill Lowery in celebrating his 25th anniversary in the music industry.

The Silver Salute concert is to benefit the Bill Lowery Scholarship Fund for the commercial music/recording degree program at Georgia State University.

REGIONAL BREAKOUTS

Singles

East:

Player (RSO)
Odyssey (RCA)
Dolly Parton (RCA)
Queen (Elektra)

South:

Earth, Wind & Fire (Columbia)
Odyssey (RCA)

Midwest:

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

West:

High Inergy (Gordy)
Player (RSO)
Queen (Elektra)

Albums

East:

Rod Stewart (Warner Bros.)
Odyssey (RCA)
Mandrill (Arista)

South:

Rod Stewart (Warner Bros.)
Neil Young (Reprise)
Kiss (Casablanca)
Shaun Cassidy (Warner/Curb)
Gino Vannelli (A&M)

Midwest:

Rod Stewart (Warner Bros.)
Neil Young (Reprise)
Odyssey (RCA)
Shaun Cassidy (Warner/Curb)

West:

Rod Stewart (Warner Bros.)
Neil Young (Reprise)
Shaun Cassidy (Warner/Curb)
Kiss (Casablanca)

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Columbia's Teamwork Brings New Talent Along

By ALAN WOLMARK

■ NEW YORK—Interdepartmental cooperation is significantly showing its successful side at Columbia Records where, amidst a slew of releases, discs by new artists and previously marginally popular ones alike are breaking big on the national scene. Behind this plan of attack are Mike Pillot, director of album promotion and special projects, and Arma Andon, VP/artist development, who are jointly operating their departments by coordinating release dates, personal appearances and radio promotion to produce larger sales.

By coordinating these activities, Andon and Pillot feel they can develop "a unique plan for each artist. Records aren't just thrown out there—a marketing and advertising plan, an artist development plan and a promotional plan are presented four weeks before each release at a marketing meeting." A case in point is the successful debut album by Germany-based band, Lake. Lake was brought to the States by Andon, whose department acted as a manager in developing the group's stage show, equipment and appearance. While Lake readied their tour, promotion set the scene by securing airplay on some 90 FM tracking stations. The combined effort is now producing radio-sponsored concerts in Los Angeles (KMET) and St. Louis (KSHE). That pre-tour airplay is subsequently being converted into a solid sales base which should expand with Lake's second single.

Radio-sponsored and broadcast concerts form a prime thrust of the Andon-Pillot strategy since they very readily lend themselves to a coordinated program of this nature and to large scale exposure. When a Nashville top 40 station requested an artist for a charity concert, Nashville's light to moderate FM interest in Pierce Arrow was considered. With six

markets showing a similar interest, what started out as a benefit rapidly grew into a six-city artist development / promotional tour for the new act. Concerts were priced from \$1.00 to \$2.00 and tied in with local radio.

Pillot qualifies this coordinated activity by saying, "If we believe in a band we will work with a radio station which is behind the group. We don't feel that by going into a marketplace and working with a station which is only semi-interested in a band we really get any mileage out of it." The plan requires solid radio promotion to support a band's development.

Monitoring a series of a per-

former's shows can also often expedite the development of an act. For example, Karla Bonoff's debut release received good FM airplay on the strength of her songwriting credits and good early press. So by the time Bonoff hit certain marketplaces radio and press had set her up. By analyzing and monitoring her early dates, Bonoff was linked with compatible and well-liked headliners and Boston's WBCN, which was hot on the lp, simulcast her performance. Enough attention was focused on Bonoff that a Boston cab driver commented to Pillot about the level of excitement generated by the broadcast.

(Continued on page 24)

WB Signs Johnston as Solo



Tom Johnston, former member of the Doobie Brothers, has been signed to an exclusive long-term Warner Bros. recording contract. His debut solo effort will be produced by Warner Bros. vice president, a&r producer Ted Templeman. The two worked together in the past on all the Doobie Brothers albums. The main principles of the agreement got together last week in Warner Bros. board chairman and president Mo Ostin's office to firm the deal; they include (from left) Ted Templeman, Johnston's manager Bruce Cohn (standing), Johnston, and Ostin.

ABC Intl. Looks To England First

By SAMUEL GRAHAM

■ LOS ANGELES—Faced with the logistical problems of breaking an act on a world-wide basis—problems typically ranging from the obvious, such as language difficulties, the time differences between domestic and foreign offices and simple economics, to the more subtle, such as varying governmental policies regarding touring, airplay, etc. and competition with a country's own artists—ABC Records' international division has recently managed to overcome many of those barriers and establish several of its acts overseas, principally the Floaters and Steely Dan. Record World recently spoke with key members of ABC International's staff to determine some of the methods used to effect these successes.

According to Elaine Corlett, vice president/artist development, international, England is the vital first step in launching an artist abroad, since "England both reflects and influences the tastes of the European market." The company's English strategy, once a record shows signs of healthy

chart activity, involves setting up phone interviews and other press with the artist, "no matter where the artist might be at the time." However, in many cases, taped radio interviews will be sent not only to England but to many other markets even before a record is charted; thus, if and when a record breaks, the interview material will be readily available. Both Corlett and Phil Alexander, assistant to the president, international, indicated that "press and television exposure overseas is of monumental importance—at first they're even more vital than a tour."

For the Floaters, ABC International prepared a promotional film of the single "Float On." The film, which was "shot, edited and processed in three days" in Los Angeles, Corlett said, was shown on England's influential "Top of the Pops" television program, after which the song was charted in the top 5. Following another airing of the film on "Top of the Pops," "Float On" reached num-

(Continued on page 79)

FCC Act Rewrite Runs into Delays

■ WASHINGTON—The comprehensive rewrite of the federal communications act has run into further delays, its major Congressional architect says, and a draft bill will not be finished until mid-March. The original timetable for complete revision of the communications act envisaged a January release of the first draft.

Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee, told a gathering of the Federal Communications Bar Association last week that "six or seven" members of his subcommittee want to do the drafting themselves, instead of leaving the initial version of the revision bill in the staff's hands, as is usually the case. Van Deerlin has made the "cellar to attic" revision of the communications act—the authorizing legislation for this country's system of commercial, free-enterprise broadcasting passed in 1934—the centerpiece of his tenure at the helm of the House subcommittee which oversees broadcasting and the Federal Communications Commission. To date, the rewrite effort has met with opposition from broadcasters fearful of massive changes in the status quo.

Committee members, Van Deerlin told the attorneys who practice before the FCC, want to take over the drafting process so that there will be a certain amount of unanimity within the subcommittee when the bill is introduced sometime next spring.

Michael Shain

Rolontz Named Cosmos Vice Pres.

■ NEW YORK—Ahmet Ertegun, president of the Cosmos, has announced the appointment of Robert Rolontz as vice president of the Cosmos. Rolontz, who is director of corporate information for Warner Communications Inc., will oversee the sales, public relations and media advertising branches of the Cosmos. He will retain his position as director of corporate information in addition to his expanded duties as vice president of the Cosmos.

Rolontz has been with WCI since 1974. Before that he was vice president of public relations and advertising for Atlantic Records, a Warner Communications company.

Miller Makes Gold

■ LOS ANGELES — The Steve Miller Band's "Anthology" album on Capitol Records has been certified gold by the RIAA.

New Number For



CHRISTMAS
PROMO

Please note the new toll
free phone number for
your promotion copies
and orders:

800-433-1590

(In Texas 800-792-1084)

See the  Christmas
Album Advertisement in
last week's RECORD
WORLD (Nov. 12 issue,
Page 25)



There's something extraordinary about Baby Grand.

You know instantly. It stands out from the rest. Brilliant songs, commanding musicianship, and total studio mastery mark it as a debut album of the rarest quality.

"Baby Grand show the finesse of Steely Dan and the offhand wit of 10cc. The group and producer Rick Chertoff prove that smooth, melodic rock need not be wimpy.

'Baby Grand' is a classy record by any standards, and as a first album, it's a major find!"

— Wayne Robins, Newsday



AB 4148

"Baby Grand!"
A grand new generation of rock & roll.
On Arista Records.

Produced by Rick Chertoff and Rob Hyman.

Stop N Go Bullish On Record Retailing

By MIKE FALCON

■ LOS ANGELES—Stop N Go Markets, a nationwide chain of 800 convenience stores, is making a bid for a large share of the record market in California through 150 outlets. Additionally, the company plans expansion of record retailing to include Las Vegas and Phoenix. The Denver area, which has 27 Stop N Go stores, is already technically operational.

But the basic thrust of the Stop N Go campaign, run by subsidiary company NCS Records and Tapes, is in the California area, where heavy radio ads and a strong merchandising push will attempt to draw a large number of holiday shoppers.

While the parent company has been selling records for about four years, a number of factors make this latest bid noteworthy. In contrast to the ill-fated effort by the Seven Eleven stores, which were serviced by ABC Record and Tape Distributors, the Stop N Go operation is run as a separate organization.

"We more or less try to operate as a company within a company," stated Rick McCloud, distribution manager, "and while we've been advertising off and on for some time, we're only now starting to get aggressive and seek co-op advertising dollars." The Stop N Go ads, featured on local FM rockers, concentrate on price and number of outlets.

Additionally, because the stores are predominantly company-owned, rather than franchised, full participation in the program and a uniform merchandising method can be employed. Of the 150 California stores, all but "six or eight" are wholly owned by Stop N Go. Two of the franchises are participating in the record program, both of them carrying the large catalogue record dis-

CBS, Thiele Pact

■ NEW YORK—CBS Records has announced the signing of a production and artist acquisition agreement with Bob Thiele and his Frankenstein Productions, Inc. Thiele will concentrate on jazz artists, producing them and scouting new talent. A number of Thiele's CBS production subjects will be announced in the near future.

Thiele has produced such jazz giants as John Coltrane, Duke Ellington, Louis Armstrong and Earl Hines. He has also produced recordings by Judy Garland, Buddy Holly, Teresa Brewer and Steve Allen. In the course of his career, Thiele has founded the Signature, Jazz and Flying Dutchman labels.

plays.

"Seven Eleven didn't have the type of control, either through ABC, or through their individual stores, that we do," noted McCloud. "In our organization we call the shots and we have personnel who are thoroughly trained in our methods of operation." Tom Rocco, who handles the buying after conferring weekly with McCloud, came to Stop N Go two and a half years ago, after serving with ABC's Seven Eleven operation.

The recent activity by the company has, according to McCloud, been part of a steadily growing fiscally responsible measured expansion. "Four years ago we bought records for TM," recalled McCloud, who stated that the supplier ceased operations. "But their product that we saw in the stores was not really current and we definitely felt that we could do a fairly decent business in lps and tapes if we operated it ourselves and carried current product. Two and a half years ago we went into this, carrying hot product only. In the last year we felt

that we were doing fairly well with the inclusion of top name artists and we now think we can do even better with the current sale."

Stop N Go's sale will run through the Christmas season. \$7.98 suggested list price lps are on sale for \$4.99, down a dollar from their normal price. \$6.98 albums are similarly discounted. Most of the sale product is organized by artist or label, "depending on advertising support and manufacturer input," according to McCloud.

B'nai B'rith Lodge Sets Retailers Panel

■ NEW YORK—The Music and Performing Arts Lodge of B'nai Brith will present a panel discussion dealing with the views of the New York record retailers.

The meeting will take place on Monday evening December 5, 1977 at approximately 7:00 p.m. following the business portion of the meeting at the Sutton Place Synagogue, 225 East 51st Street, New York City, N.Y.

Atlantic Bows Promo/Artist Dev. Dept.

■ NEW YORK—In a series of appointments intended to streamline field operations in the areas of FM-album promotion, progressive retail marketing, and artist development while on tour, the creation of the album promotion/artist development department has been announced jointly by Dick Kline, Atlantic Records senior vice president of promotion, and Michael Klenfner, senior vice president/executive assistant to the president.

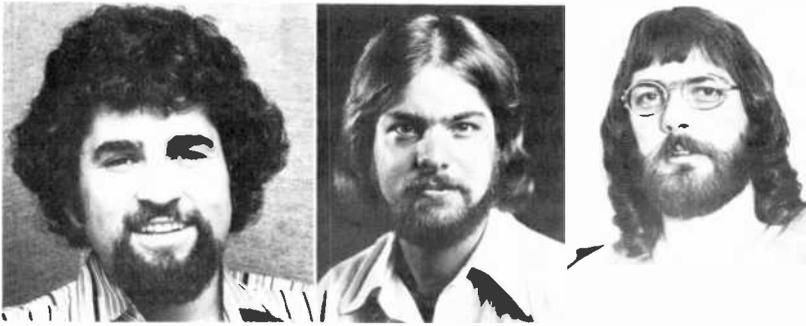
Three appointments have been made, effective immediately: Steve Leeds is named northeast regional album promotion/artist development manager, working out of the New York offices of Atlantic; Sam Kaiser, in St. Louis, is named midwest regional album promotion/artist development manager; and Mike Prince, in Atlanta, is named southern regional album promotion / artist development manager.

Steve Leeds joined Atlantic as local New York promotion rep in

October, 1973, which post he held until last January, when he became assistant to Tunc Erim, a position he will continue to hold. Leeds comes out of an extensive college radio background, which overlapped with five years as a production assistant for Murray the K (1969-73).

Sam Kaiser, a native of St. Louis, served as local Atlantic promotion rep there since January, following a six year radio career. He founded KCFV at St. Louis Community College and served as its production director during 1971-72, before joining KSHE and various other stations in the area.

Mike Prince served as southern regional album promotion director for Arista in Atlanta for all of 1977. A native of Denver, he served as secretary-manager of Barry Fey's Feyline Productions since 1973; and handled local promotion there for Arista for one and a half years before transferring to Atlanta.



Steve Leeds, Sam Kaiser, Mike Prince

Epic Promotes Charne

■ NEW YORK—Jim Tyrrell, vice president, merchandising, Epic/Portrait/CBS Associated Labels, has announced the appointment of Jim Charne to the position of director, production management, east coast, Epic/Portrait/CBS Associated Labels.



Jim Charne

Charne joined CBS Records in 1969 as one of the original CBS college reps, located in Madison, Wisc. In 1972 he was appointed the first Epic local promotion manager in Minneapolis, and was responsible for all promotional activities for Nebraska, Minnesota, North and South Dakota, and Iowa. In 1973 Charne came to New York as an Epic product manager, and in July of this year was promoted to associate director, product management, E/P/A.

ABC Ups Alexander

■ LOS ANGELES—Barry Grieff, vice president of marketing and creative services, ABC Records, has announced the appointment of Phil Alexander to the position of project manager, marketing and creative services, ABC. Alexander was previously assistant to the president in ABC's international division, a position he held for two years.

Prior to joining ABC, Alexander was international editor for Cashbox magazine. He has also been formerly associated with Gibson and Stromberg public relations, and the MCA Universal Amphitheatre.

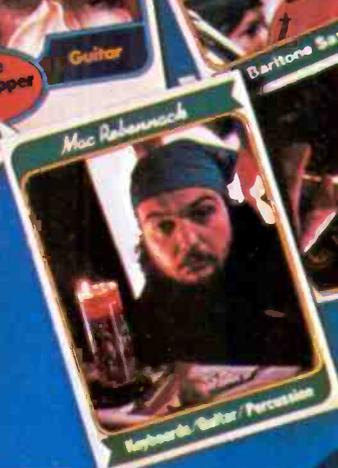
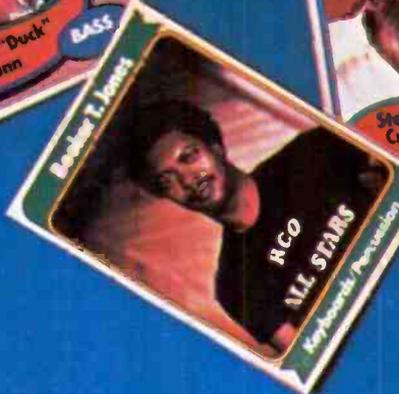
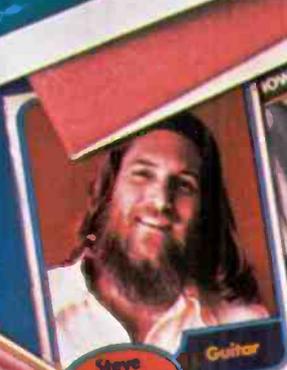
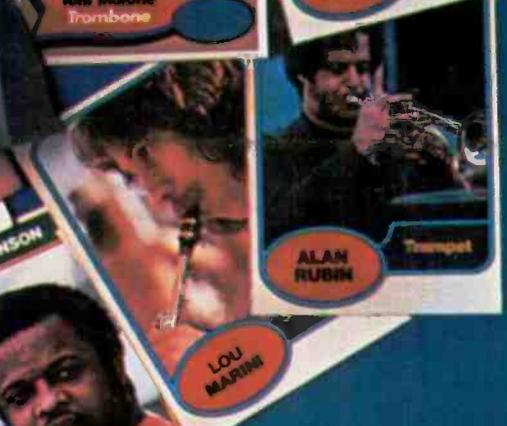
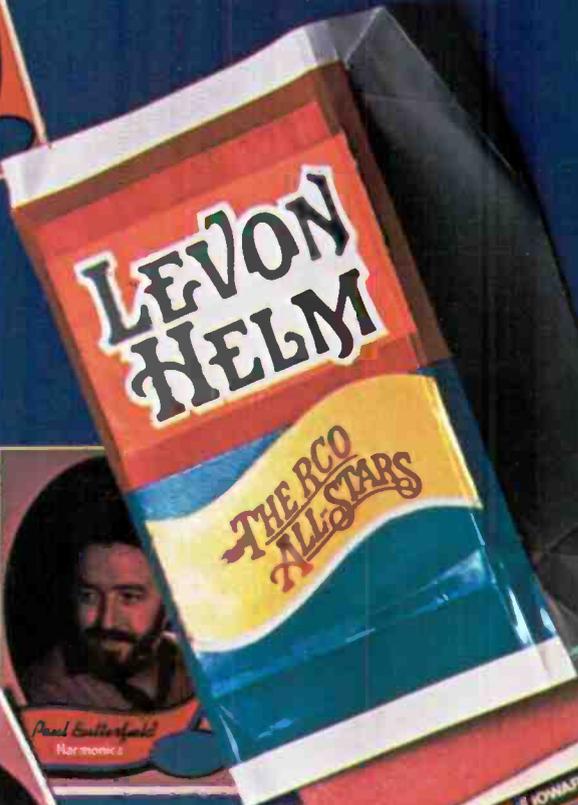
Polydor Experiencing Strong Sales Period

■ NEW YORK, November 7, 1977—With present and projected sales covering the four month period of September to December of 1977, Polydor Records expects a 23% increase over the same time period of 1976.

Lou Simon, executive vice president/general manager of the company, cites the breakthrough of acts such as the Atlanta Rhythm Section and Roy Ayers, coupled with signings of artists such as Nektar as outward signs of Polydor's maturity.

The pop album charts show, in
(Continued on page 77)

It's a whole new ball game.



AB-1017

Levon Helm: Lead vocals on *The Night They Drove Old Dixie Down*, *Rag Mama Rag*, and is the drummer with The Band.

The RCO All-Stars: Paul Butterfield, Fred Carter, Jr., Steve Cropper, Donald "Duck" Dunn,

Booker T. Jones, Mac "Dr. John" Rebennack.

There's not a stronger team of Rock Superstars anywhere. Hear them in action on their premiere ABC album. Watch them in action on their 50-date tour.



ABC Names New Coast Promo Team

■ LOS ANGELES — Gary Davis, vice president/sales promotion, last week unveiled a realigned west coast promotion team at ABC Records with five appointments at regional and local levels.

Lou Galliani assumes the newly-created position of regional director of promotion and sales, west coast. Coordinating his efforts through ABC's Los Angeles branch, Galliani will be responsible for the promotion and sales of ABC product with key accounts and racks, and will oversee ABC's independent distribution operation in Denver; he reports to the national promotion director, national sales manager, and Davis.

John Bettencourt, Bob Galliani, Fred Zaehler, and Mike Brannen all have been appointed individually to the position of promotion and sales manager. Bettencourt's area of responsibility encompasses Los Angeles, San Diego, and Phoenix; Bob Galliani will be in charge of the San Francisco and Northern California areas, Zaehler takes over the Seattle, Portland, and greater Northwest areas; and Brannen has been assigned the Denver area. The managers in each area will be responsible for setting up promotional activities with radio stations, calling on key accounts, and the overall promotion of ABC product.

The promotion and sales managers on the west coast and

Catena Joins IHE

■ LOS ANGELES—Marketing executive Rocco M. Catena has become part of the International Home Entertainment, Inc. organization, with specific responsibilities to include supervision of original programming production and its subsequent use by subscription television and other closed-circuit TV systems.

The non-exclusive arrangement, concluded between Catena and IHE's Bob Levinson, calls for Catena to work closely with Levinson and IHE executive vice president Peter Senoff.

Catena, prior to opening his own independent marketing organization, specializing in production services for companies within the recording industry, was director of creative services at Playboy Records. He earlier served as senior vice president-marketing for MGM Records and, before that, concluded a 12-year association with Capitol Records as vice president-merchandising.

Projects

With IHE, Catena also will be involved with sales and marketing plans related to company divisions such as Videoriginals.



Lou Galliani

in Denver will report to Lou Galliani.

Lou Galliani was previously west coast regional promotion manager for Elektra-Asylum Records. A 12-year music industry veteran, he has also worked for RCA, Capitol, and Polydor Records.

Bettencourt previously was an ABC promotion manager in San Francisco. Prior to joining the company, he was music director for radio station KLIV in San Francisco. Bob Galliani was formerly a local promotion manager for Warner Bros. Records. Based in San Francisco, he held the position for four years. Zaehler previously covered the Seattle area as part of Elektra-Asylum Records' promotion team. Brannen has been involved in sales and promotion at ABC Records for nearly four years.

Guy Lombardo Dead at 75

■ NEW YORK — Guy Lombardo, 75, band leader of the Royal Canadians, died on November 5 at Houston's Methodist Hospital. The saxophonist, one of the most successful of the swing era musicians, was admitted 10 days earlier to the hospital where he had previously had open heart surgery. Heart, respiratory and kidney failure were listed as the causes of death.

Lombardo, who is best known for his New Year's Eve performances at New York's Waldorf-Astoria Hotel, led his band for over 50 years since his first job in London, Ontario in 1922 — predating the big band proliferation by nearly a decade.

In 1927 Guy Lombardo & His Royal Canadians began recording for Columbia Records in Cleveland where the group was playing on radio station WTAM. Shortly after that, the band came to New York and became an institution at the Roosevelt Hotel for nearly 34 years.

Always an innovator, Lombardo is credited with creating the instrumental medley as a device, now taken for granted, to avoid wasting large segments of a performance catering to requests. Performing a medley, five or six hits could be covered in about as many minutes.

When Jack Kapp formed Decca

in 1934, the company's initial signings were Lombardo and Bing Crosby, who appeared individually playing "Love In Bloom" on each side of the debut disc.

In his later years, Lombardo was contracted by parks commissioner Robert Moses to produce huge outdoor productions at New York's Jones Beach Marine Theatre while he continued to tour and play his 48 year old traditional Waldorf-Astoria New Year's Eve shows. At the time of his death, Guy Lombardo had sold nearly 300,000,000 discs, making him one of the all-time top sellers.

His band will continue to perform as the Guy Lombardo Orchestra, under the direction of Guy's brothers Lebert and Victor, and is expected to play, as it has since the '60s, on New Year's Eve.

Piks To Open New Sales Office

■ DETROIT — Harvey Korman and Ron Schafer, owners of Piks Corporation, have announced the opening of a fourth sales office at 21415 Civic Center Drive, Southfield, Michigan.

Piks sales manager John Horn and promotion head Dave Prescott, along with Richard Kaye, will officially open the facility November 21.

Chrysalis Bows N.Y. Office



Chrysalis Records celebrated the opening of its new New York offices, located in the Galleria at 115 East 57th Street, with a reception that drew an estimated 300 notables. Among the well-wishers: (top row, from left) Chrysalis president Terry Ellis, Wally Stocker and Tony Brock of The Babys, Alison Steele of WNEW-FM, Chris Wright, president of Chrysalis Ltd., John Waite of The Babys, Chrysalis senior VP Sal Licata and Mike Corby of The Babys; Wright, Mary Travers (a new Chrysalis artist) and Ellis; (bottom row) Ellis, Marv Goodman, general professional manager of Chrysalis Music, Todd Brabec, writer relations for ASCAP, Len Boone, writer of the Bay City Rollers hit "You Made Me Believe In Magic," Terry Connolly, deputy group manager of Chrysalis Ltd., and Wright, with the company's ASCAP Awards; James Destri and Chris Stein of Blondie, Ellis and Doug Darcy, managing director of Chrysalis Ltd.

CAPITOL RECORDS HAS THE
ORIGINAL SOUNDTRACK
ALBUM TO
WALT DISNEY'S NEW
MOTION PICTURE!



SW-11734
Features **HELEN REDDY** Singing
"Candle On The Water"!



On Capitol Records and Tapes

New Sex Pistols LP Makes Waves

By ALAN WOLMARK

■ NEW YORK — Research for Record World's New Wave Top 20 has revealed the import of the Sex Pistols' debut lp, "Never Mind The Bollocks, Here's The Sex Pistols," to be racking up unprecedented nationwide sales. Sales at shops specializing in imports have surpassed those of any other new wave release and are especially high in the west and midwest.

Excitement generated by the band's reputation for violence and record label hassles is unequalled by anything in recent years and, according to Chris Knab of Aquarius Records in San Francisco, "I'd have to go way back, probably to the Beatles, to see that kind of feedback." Knab, who also does a regular punk and rock show on KSAN-FM, reports that when he returned from the airport with the disc, crowds were waiting outside the shop and that its complete stock of 100 sold out in four days.

Jem West, a major importer, quickly ran out of its initial supply of 3000 and has since re-ordered twice. A spokesman for Jem said that nationwide, thousands more were sold and that the Pistols have "one of the fastest selling imports we've had this year." The large demand has

now necessitated importing French copies.

Stores in the east report average to good sales but nowhere near examples like Aquarius or Bomp Records of Los Angeles which sold 200 discs in less than a week. Dave Raeder of Bomp said the sales would have been larger but "by the time people were aware that it was around, it was sold out."

Sales of "Never Mind The Bollocks" are rivalling that of regular domestic releases despite the higher import price which fluctuates between \$5.95 and \$7.98 depending on the shop.

Chicago's Sounds Good stores sold 150 copies in one week and major retailers are giving Warner Brothers, which will distribute next week's American release, larger orders than normally submitted for debut albums by new artists. Everybody's, a northwestern chain, sold out 50 records in two days according to VP Tom Keenan, who said "we'll order heavier than we might because we think there's potential there. If they continue to hold up they could be the Stones of the '70s."

WB Release

Ben Bernstein of Korvettes says the department store chain will place a large order for the WB version because the import is sell-

ing "more than average" and that Korvettes "likes to take advantage of new trends. Just on the advance publicity you've got to do something."

Jazz Campaign Planned by CBS

■ NEW YORK — CBS Records is continuing its aggressive jazz marketing program with a comprehensive campaign for 22 jazz and progressive albums on the Columbia, Epic and Associated Labels. Entitled "Winning Season of Jazz," the campaign will encompass merchandising, promotion, publicity and artist development.

The albums will include 14 new or recent releases, the seven initial Contemporary Masters Series albums (jazz from the forties and fifties, much of it previously unavailable), and a sampler album for in-store play that includes selections from each of the other records interspersed with narration.

Morgan Joins Goddard

■ LOS ANGELES—The appointment of Marty Morgan as account coordinator for The Goddard Company has been announced by Jennifer Goddard, president of the public relations organization.

Polygram Promotes Two

■ NEW YORK—Dr. Werner Vogelsang, president of Polygram Corp. has jointly announced the appointments of Ruth Ennis to the position of vice president/personnel and Peter Dordal to vice president/tax.

Ennis joined Polygram Corp. in 1974 as director of personnel. Prior to that she had been with Helena Rubenstein for 12 years as manager of employment and personnel.

Dordal started with Polygram Corp. in 1976 as director of taxes. He came to the group after three years as director/tax compliance for CBS, a position he filled after ten years of working in all phases of taxation.

Polydor Names Collins Singles Promo Manager

■ NEW YORK—Harry Anger, vice president of marketing for Polydor, Inc., has announced that Jim Collins has been appointed national singles promotion manager for Polydor Inc.

Prior to his appointment at Polydor, Collins was program director for WPGC AM & FM radio, located in Washington, D.C., for three years. Collins also worked at the station as a deejay for two years before being appointed program director.

At Musexpo '77...



Pictured at the recent Musexpo '77 are, top row, from left: members of the radio seminar (standing, from left) John Ross-Bernard of BBC Radio; Bob Henaberry, president of Henaberry Associates; Paul Drew of Paul Drew Enterprises; Michael Hooper, British broadcaster; John Farina, consultant and general manager of WDJZ; Julian Breen of Greater Media, and Ron Nickell of TM Programming. Seated, from left: Charlie Lake, national PD of Bartell; Kent Burkhart, Burkhart/Abrams Associates; Jim Gabbert, president of National Radio Broadcasters Assoc.; panel moderator Douglas Hall, editor of The Hall Report; Marlin Taylor, president of Bonneville, and Phil Stout, vice president of Shulke Radio Productions. Pictured at center are members of the a&r/marketing seminar, co-sponsored by FORE. Standing are Steve Gold, vice president of Far Out Productions; Wendell Bates, director of black music marketing, MCA; Roddy Shashoua, president of Musexpo; Benny Ashburn, manager of The Commodores; Howard Smiley, sales manager of T.K. Productions, and Sidney Miller, editor of Black Radio Exclusive. Seated are Dr. George Butler, vice president of progressive a&r, CBS Records; Ray Harris, president of AVI Records; Andy Hussakow-

sky, moderator and president of MRI publishing; Jim Tyrrell, vice president of marketing, Epic/Portrait and Associated Labels, and Ron Moseley, vice president of merchandising, RCA Records. Pictured at right is composer Andre Gagnon (London) performing at a gala sponsored by the Government of Quebec. Chet Atkins (RCA) is pictured bottom row at left during his CMA sponsored performance. Members of the international publishing copyrights seminar are, standing: John Rees, vice president of First American National Bank, Nashville; Jim Tyrrell; Kelli Ross, vice president, RCA Music; Daa'iyah Ali of Golden Pyramid Organization, seminar coordinators; Roddy Shashoua; Karolyn Ali of Golden Pyramid; Lou Ragusa, vice president of CBS International Publishing; Ralph Siegel, president of Siegel Music Companies, Germany, and Wesley Rose, president of Acuff/Rose. Seated are Geoff Heath, director of Heath/Levy Music; Jimmy Bishop, vice president of April/Blackwood Music; Andy Hussakowsky; Walter Hofer, president of Copyright Services Bureau, Ltd., and Arthur Braun, director of Dick James Music. At right, Regency Records' Johnny Parrazzo is shown during his performance.



BILL GRAHAM PRESENTS

October 24, 1977

Mr. Jerry Moss
A&M RECORDS
1416 N La Brea Ave
Hollywood, CA 90028

Dear Jerry:

I cannot begin to tell you the joy I've derived listening to the new Peter Allen record. I'll tell you, my friend, that's what it's all about -- entertainment.

Peter Allen is a super-talent, and will become a superstar. The man possesses that rare human element of being able to transmit inner feelings through his interpretation of a song. Many voices popular today can be duplicated by studio technical advancement; then, the only thing that matters is the song. Such is not the case with Peter, for he's got that element that all the wiring and knobs can't reproduce -- the ability to transmit his inner feelings, both in person and on vinyl. The feeling comes through, and that's great.

Congratulations to you, your staff and to Peter Allen.

Cheers!


Bill Graham

BGgb

PS - If my fellow producers have doubts, I'm ready to take Peter Allen across the country.

BG

201 Eleventh Street San Francisco CA 94103 (415) 864-0815 telex 34256

Thanks Bill,
It is time for Peter Allen.
— your friends at A&M

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jimi Fox: Unorthodox Programming Philosophy

By SAM SUTHERLAND

Since entering the Los Angeles radio marketplace, KTNQ has demonstrated one of the fastest startups for a new AM station in recent market history: Ten Q's bravado in its preliminary promotion of the AM rocker's arrival has been vindicated by consistent ratings gains bringing the station into the front rank of current contemporary stations, and that performance is attributed by many observers to the music programming directed by Jimi Fox, station program director and a veteran of radio in the Southwest. Fox's past



Jimi Fox

success in helping San Diego's B-100 turn the ratings tables there focused the industry's attention on his unorthodox eagerness to add more new records rather than trimming station lists; both there, and at Ten Q, he has reversed rating period protocol by increasing adds, earning the understandable support of record companies and promotion men, along with the expected scorn of some programmers. In the following Dialogue, Jimi Fox—who has held programming posts at KENO (Las Vegas), KUPD (Phoenix) and other Southwest stations—discusses KTNQ's impact on the L.A. market and the programming philosophy behind it.

Record World: In contrast to programmers who are increasingly wary of adding a lot of new records, your philosophy of radio is to play a lot of records. How much can a record that appeals to one segment of your audience hurt your radio station?

Jimi Fox: By the time a record starts hurting the sound of your station, or effectively hurting your music lists, it's about three weeks after exposure. In three weeks you can play a record and find out whether your audience will respond to it, wants to hear it or doesn't want to hear it. If you have the proper rotation, you can't possibly hurt yourself. There's just no way in hell that you're going to hurt yourself at all.

RW: Then why are programmers getting more leery of adding a lot of records?

Fox: Well, I think the paranoia that you're talking about is due to the fact that you're dealing with a lot of program directors who have not had the ability to be influenced by creative program directors. We've dwindled down to just a small handful of people who have guts enough to go out and realize that their market is the market that they are programming to, and that their audience won't lie to them.

Now you're dealing with people who have come from the "research syndrome." And because they don't have that gut feeling, because they don't have the ability of trusting their audience, then they go solely on research. And they do so much on research, they read so much into it, that now they've limited themselves to 18 records. And in reality, they are hurting themselves and being terribly rude to their audience because they don't trust their audience. So that's basically the trend that I see nationally.

RW: So you feel that an audience can recognize that amount of effort, and responds to that risk-taking?

Fox: Sure, absolutely. I really, truly believe that. Otherwise I wouldn't be doing what I'm doing.

RW: Why then would research, which is theoretically the programmer's tool in reading his audience, tend to support the idea of restricted playlists?

Fox: Well, the research tends to support restricting the playlist because they're reading too much into it. And that's where it comes down.

RW: Then programmers are misusing their research?

Fox: Oh sure, it's obvious. It's more than obvious. I've been seeing research from other stations that are coming in, and they do such detailed research, that it's ridiculous. The only reason I do research is to look for the trend. That's all I care to know about.

RW: So in other words, what you're really saying is that too many programmers have been using research as if it was some sort of magic wand; rather than actually testing the record itself, they'll make their decision even before the record gets played.

Fox: Right, exactly. And then you have that other side of research, that New York is not playing it, and Knoxville is not playing it, so it's not right for me. What a stroke. I mean, there's no room for that. I'm programming for Los Angeles, I'm not programming for Chicago or for Santa Barbara or for anybody else. Los Angeles is the audience. So why don't you let the audience decide? And this audience in the past, prior to the dark ages of radio from '70 to '75, loved to be presented with new music. They loved to reach for new product. But they've been denied that for the past 5 years, especially in this market, where things got so tight, including the progressives.

RW: Could you define what you're looking for when somebody brings you a record?

Fox: Well, I'm looking for something that sounds like it's going to be a hit, something that will be familiar or will trigger the L.A. audience with that kind of a sound. More important than that, I'm just looking for something that is short and simple. Simplicity and brevity is the essence of all success. And it is true in music. And just the same, the complicated composition will occasionally make it. In most cases when you go back to the music, you find that simplicity is the final winning sound in this market. And in any market, depending on what kind. See, again it goes to the regional areas you know. Like I look at this map and all the little areas that it's broken up in, and for example, Hawthorne is like Phoenix, Arizona. Records break out of there just like they break out of Phoenix. Then you take a place like Manhattan Beach, those areas remind me of the northwest county of San Diego. It all varies. It's just being able to put it together and pull off enough listeners that are going to follow that trend and follow that record.

“We've dwindled down to just a small handful of people who have guts enough to go out and realize that their market is the market that they are programming to, and that their audience won't lie to them.”

RW: One thing in particular that you've gotten some notoriety for, is you were certainly the first competitive major market programmer who was willing to add 'new wave' or punk records to your playlist.

Fox: The reason for that decision goes back to the audience itself. You hear about the new wave, you read about the new wave, you hear about punk rock, you read about punk rock. There's people out here reading about it. Why can't you give them a taste so that they'll understand it better and decide for themselves whether they want it or not?

RW: What's the reaction so far?

Fox: The reaction to the punk rock records that we added, the Sex Pistols' "Pretty Vacant," and The Ramones' "Sheena Is A Punk Rocker;" There were two reasons for playing "Sheena:" A) because it was in reference to punk rock, and it was a whole thing that was being circulated in the public eye somewhat, so it was the time to listen to it. Besides, "Sheena Is A Punk Rocker," when you listen to the tune, is nothing more than a Bobby Fuller Four revisited. That's what the sound is. So it's good. It was a California song, and we sold a lot of product here in L.A., just by playing that record. And then of course for "Pretty Vacant," that particular sound was unique and because it was something you couldn't get here and it was English, rooted, it was like a great contrast. The response? "Sheena" was a smash. I would say that "Pretty Vacant" was at best mid-charted. But it did definitely draw a following. And it did definitely draw attention and did not offend my audience. If anything, it educated them to what it was. Now they know exactly what they're reading about.

RW: And you're identified with providing that answer?

(Continued on page 51)

BLOOD, SWEAT AND TEARS WITH DAVID CLAYTON-THOMAS

BRAND NEW DAY



More than a band, a tradition.

BRAND NEW DAY.

It's a brand new day for Blood, Sweat and Tears with David Clayton-Thomas. And like all traditions, they're

growing stronger, with new band personnel and the catalytic combination of original B, S & T. hit producers

Roy Halee and Bobby Colomby. There's even a duet with David Clayton-Thomas and Chaka Khan. Blood

Sweat and Tears with David Clayton-Thomas. More than a band, a tradition. A great tradition.

Their premiere album on
abc Records
GRT Tapes

NEW WAVE TOP 20

NOVEMBER 19, 1977

1. NEVER MIND THE BOLLOCKS
SEX PISTOLS/Virgin (import lp)
2. ANARCHY IN THE U.K.
SEX PISTOLS/Barclay (import 12")
3. HOLIDAYS IN THE SUN
SEX PISTOLS/Virgin (import)
4. ANIMAL JUSTICE
JOHN CALE/Illegal (import 12" ep)
5. MODERN WORLD
THE JAM/Polydor (import ep)
6. COMPLETE CONTROL
THE CLASH/CBS (import)
7. MONGOLOID/JOCKO HOMO
DEVO/Booji Boy
8. 2-4-6 MOTORWAY
TOM MOTORSON BAND/EMI (import)
9. GARY GILMOUR'S EYES
THE ADVERTS/Anchor (import)
10. WATCHING THE DETECTIVES
ELVIS COSTELLO/Stiff (import ep)
11. LOCK IT UP
EATER/The Label (import 12")
12. TALKING HEADS '77
Sire (lp)
13. SONIC REDUCER
DEAD BOYS/Sire
14. HALFWAY TO PARADISE
NICK LOWE/Stiff (import)
15. LORETTA
NERVOUS EATERS/Rat
16. YOUR GENERATION
GENERATION X/Chrysalis (import)
17. SEX & DRUGS & ROCK & ROLL
IAN DURY/Stiff (import)
18. NO MORE HEROES
STRANGLERS/UA (import)
19. DO ANYTHING YOU WANNA DO
THE RODS/Island (import)
20. NERVOUS WRECK
RADIO STARS/Chiswick (import 12")

CBS International Sets Promotions

■ NEW YORK—CBS Records International has announced a number of promotions of company personnel, headed by the announcement of the appointment of Paul Russell to the newly-created position of vice president, administration.

Russell had been vice president and assistant to CRI president M. Richard Asher. He joined CBS Records in London in 1973.

Frank J. Welzer was named CRI vice president, business development. Jack Oppenheim, named director of business development/west, and Eliot Loshak, named director of business development/east, will report to Welzer.

Bernard DiMatteo was appointed vice president, operations replacing John Dolan, who last week was appointed vice president, CBS Records/Group. DiMatteo had been vice president, administration and development, CRI, since 1973.

Caroline M. Moore, formerly manager, area desk east for CRI, was appointed staff assistant, president's office.

Raymond Pitts and Adalberto Ribeiro were named area desk managers, CRI.

Michael Adams was named assistant controller, asset management, CRI. Roger Romano was named assistant controller, budgets and accounting. Robert J. Witt, Jr. was named director, asset control.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **MAYBE THIS IS THE ONE WE'VE BEEN WAITIN' FOR:** The Ramones have released a third lp, "Rocket To Russia," which is easily their most commercial album to date and a great successor to their last single, "Sheena Is A Punk Rocker," which is included on side one. We don't know if we'd go as far as producer Tony Bongiovi, who said "it's like an album of Sheenas," but the Ramones are definitely pursuing the punky hook that scored them a minor hit a month or two ago. The savage guitars are still prominent as are Dee Dee's crazed "1,2,3,4" introductions, but with the great album package cartoonings by John Holmstrom and covers of Bobby Freeman's "Do You Wanna Dance" and the Trashmen's "Surfin' Bird," the album has a decidedly lighter tone without sacrificing their gutsy sound. "Rocket To Russia" brings punk even closer to recapturing the rock & roll energy that dissipated a decade ago. Who needs to think? Regress a few years, get into the right mood and listen: "Now I guess I'll have to tell 'em/That I got no cerebellum . . . /I'm a teenage lobotomy."

BOMP: There has been a lot of activity at Bomp Records lately starting with their recent release of singles by DMZ, the Weirdos and The Zeros and the announcement of a distribution pact with England's Raw Records. Raw is distributed by CBS in the U.K. and has already issued singles by the Users, the Killjoys, the Gorillas, and Creation. The Weirdos' "Destroy All Music" will be released in England this week as a twelve inch single followed by the Zeros, DMZ and a Stooges ep. Bomp will release selected Raw releases here and has already scheduled singles by the Users, Killjoys, an album of rare Creation material and some things from Raw's latest signing, the Downliners Sect. Also from Bomp comes the announcement of their acquisition of James Williamson's entire catalogue of material which includes recordings by Iggy & the Stooges (live material, studio outtakes, demos) and a complete unreleased album, "Kill City," which will be released by Bomp in January through a distribution agreement with Jem's Import Records line. A special ep will precede the release of the lp which will include two tracks from the album and a "bluesy gospel" number titled "Jesus Loves the Stooges." And last

(Continued on page 79)

New Wave Hit Parade

DISCOPHILE/NEW YORK

- HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)
- HOLD BACK THE NIGHT—Graham Parker—Mercury (ep)
- ANIMAL JUSTICE—John Cale—Illegal (import ep)
- UH, OH LOVE COMES TO TOWN—Talking Heads—Sire
- I CAN'T EXPLAIN—Flamin' Groovies—Skydog (import)
- NO MORE HEROES—Stranglers—UA (import)
- ANARCHY IN THE U.K.—Sex Pistols—Sex Pistols (12" import)
- SHEENA IS A PUNK ROCKER—Ramones—Sire
- CRAZY LIKE A FOX—Link Cromwell—Ork
- LET'S DANCE—Ramones—Sire (import ep)

SOUNDS GOOD/CHICAGO

- NEVER MIND THE BOLLOCKS—Sex Pistols—Virgin (import lp)
- MONGOLOID/JOCKO HOMO—Devo—Booji Boy
- ANIMAL JUSTICE—John Cale—Illegal (12" import)
- TALKING HEADS: 77—Sire
- HEROES—David Bowie—RCA
- CAN'T STAND MY BABY—Rezillos—Sensible (import)
- IN COLOR—Cheap Trick—Epic
- GARY GILMOUR'S EYES—Adverts—Anchor (import)
- OVERNIGHT ANGELS—Ian Hunter—CBS (import)
- LISTEN NOW—Phil Manzanera/801—Polydor (import lp)

MUSHROOM/NEW ORLEANS

- NEVER MIND THE BOLLOCKS—Sex Pistols—Virgin (import lp)
- ROCKWROK—Ultravox!—Island (import lp cut)
- COMPLETE CONTROL—Clash—CBS (import)
- MY GENERATION/GLORIA—Patti Smith—Arista (12" import)
- SEX & DRUGS & ROCK & ROLL—Ian Dury—Stiff (import)
- SHE'S A WIND-UP—Dr. Feelgood—UA (import lp cut)
- WATCHING THE DETECTIVES—Elvis Costello—Col (lp cut)
- HITS GREATEST STIFFS—Stiff (import lp)
- IN THE SHADOWS—Stranglers—UA (import)
- DANCING THE NIGHT AWAY—The Motors—Virgin

AQUARIUS/SAN FRANCISCO

- NEVER MIND THE BOLLOCKS—Sex Pistols—Virgin (import lp)
- MONGOLOID/JOCKO HOMO—Devo—Booji Boy
- GARY GILMOUR'S EYES—Adverts—Anchor (import)
- SONIC REDUCER—Dead Boys—Sire
- COMPLETE CONTROL—Clash—CBS (import)
- FALL OUT—The Police—Illegal (import)
- DO ANYTHING YOU WANNA DO—The Rods—Island (import)
- BRING ON THE NUBILES—Stranglers—A&M (lp cut)
- DANCING THE NIGHT AWAY—The Motors—Virgin (12" import)
- MY AIM IS TRUE—Elvis Costello—Stiff (import lp)

CBS Breaking Acts

(Continued from page 8)

Careful planning, artist development and thorough radio promotion are now being worked out for one of Columbia's brightest hopes, Elvis Costello. Costello's tour will open in San Francisco where he has gotten considerable press and radio support. A live broadcast via KSN and a retail store contest will "tie in the airplay, retail, live concerts, and broadcasts," says Pillot, who emphasizes that Costello will not be over-hyped. It is hoped that a well-integrated plan of promotion and development will produce "an artist who'll be around for a long time." Pillot and Andon are presenting Costello in concert as a special guest star which they feel will "keep the pressure off. It's not necessary. We're building his career." Patience is a virtue here as both men acknowledge that a well-paced and designed program will produce real longevity for Elvis.

The Andon - Pillot teamwork does not exclusively apply to newcomers, and is being effectively used to break new markets for established artists. An analysis of Billy Joel's appeal revealed him to be strongest in the east. So on the initial momentum of his latest release, "The Stranger," Joel successfully opened his tour in the west and continued through the southwest and southeast. To keep the ball rolling, key concerts were broadcast and in conjunction with KZEW (Dallas), a television show was aired. This created, according to Pillot, an awareness of Billy Joel and "the kind of thing we're striving for. We find the possible weaknesses and go after them."

Andon and Pillot realize that each department at Columbia cannot work independently. That's why they've linked. Andon sees his department's functions as an integral aspect of all of the company's activities and says that "artist development is a generic term these days. It involves everybody and every artist needs development." Pillot adds that "it's a feeling, a state of mind which exists throughout the field force at Columbia Records. Like in the cases of Bonoff, Lake, Costello—we can certainly implement an artist development/promotion situation, but it's the entire field force throughout the country who really have to believe that developing an artist is a way of life."

Elton Platinum

■ LOS ANGELES — "Elton John's Greatest Hits, Volume II" on MCA Records, has been certified platinum by the RIAA.

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"A Whole New Thing" SP 4656
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On A&M Records & Tapes 

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AM 1980
Produced by Billy Preston

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NEW YORK

GOD Save THE QUEEN

SEVENTEEN

**ANARCHY
IN THE U.K.**

EMI ~~Unlimited Edition~~

problems

bodies

holidays in The Su

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WHAT I WANT

HOW TO GET IT

Background PMS Day 66 830

NEVER MIND THE BOLLOCKS

Never mind the bollocks here's the Sex Pistols

*B/G
PMS
DAY 66
819*

HERE'S THE

SEX PISTOLS

ENCLOSURES - YELLOW



Warner Bros. records & tapes. BSK 3147

↑
CARE
PACK
YELLOW TYP

GLEN CAMPBELL—Capitol 4515
GOD MUST HAVE BLESSED AMERICA (prod. by Glen Campbell) (writer: Toussaint) (Warner-Tamerlane/Marsaint, BMI) (3:21)

Campbell pays tribute to the U.S. of A. here in a style best described as funky-patriotic. The Allen Toussaint song has both pop and r&b potential.

LENNY WILLIAMS—ABC 12289
CHOOSING YOU (prod. by Frank E. Wilson) (writer: Williams) (Len-Lon, BMI) (3:28)

The title track of Williams' latest solo lp is the second single from it, a high-energy disco exercise that should build the artist's growing r&b following.

C. J. & CO.—Westbound 55406
(Atlantic)

WE GOT OUR OWN THING-PT I (prod. by Mike Theodore & Dennis Coffey) (writers: group) (Bridgeport, BMI) (3:22)

The group that made "Devil's Gun" a major r&b hit should blend the same disco and r&b audiences on a hot dance number with a bass voice as a vocal hook.

T-CONNECTION—Dash 5041 (T.K.)
ON FIRE (prod. by group, Alex Sadkin & Cory Wade) (writer: Cookley) (Sherlyn/Decibel, BMI) (3:38)

One of the most successful disco acts should move to broader radio acceptance with this hot-mixed dance tune with a good chorus hook and much r&b appeal.

EMMYLOU HARRIS—Warner Bros. 8498
TO DADDY (prod. by Brian Ahern) (writer: Parton) (Owepac, BMI) (2:45)

Harris treats this Dolly Parton song with a quite Parton-like vocal. The story is sad, the performance just right, and a country and pop hit seems likely.

DISCO TEX & THE SEX-O-LETES—Chelsea 3070

WOOLY BULLY (prod. by Wes Farrell) (writer: Samudio) (Beckie, BMI) (2:46)

"Hattie told Mattie about a thing she saw, had two big horns and a wooly jaw . . ." Timeless words, certainly, and a timeless song, done well by Sir Monte and friends.

B. T. EXPRESS—Columbia 3-10649
SHOUT IT OUT (prod. by Billy Nichols) (writers: Nichols-Romer-Williams) (Triple O/Billee/B.T., BMI) (3:30)

The emphasis is still on hard-edged funk, but this latest B. T. effort puts more stress on lyrics and vocal work in general than past efforts have.

FRANKIE MILLER—Chrysolis 2166
LOVE LETTERS (prod. by Chris Thomas) (writers: Young-Hayman) (Famous, ASCAP) (3:01)

Ketty Lester's 1962 hit sounds just as appealing in Miller's gruff style—his command of early r&b styles is thorough, and he could reach pop radio with it.

BRENTON WOOD—Cream 7720
NUMBER ONE (prod. by Hal Winn & Brenton Wood) (writer: Knight) (East Memphis/Two-Knight, BMI) (3:09)

Wood, whose remake of "Come Softly" brought him back on the charts, should solidify that comeback with a bright dance number that boasts a fine vocal.

RAMONES—Sire 1008 (WB)
ROCKAWAY BEACH (prod. by Tony Bongiovi & T. Erdelyi) (writers: group) (Bleu Disque/Taco Tunes, ASCAP) (2:06)

American punk's leading lights vary their formula not a jot here, and the tribute to a pertinently-named New York area could be their single breakthrough.

SISTER SLEDGE—Cotillion 44226
(Atlantic)

BABY, IT'S THE RAIN (prod. by Michael Kunze & Sylvester Levay) (writers: same as prod.) (Midsong, ASCAP) (3:04)

One of the better r&b ballads of recent weeks, this song mines territory previously explored by the Temptations, among others, and should be a favorite.

THE STRANGLERS—A&M 1973
SOMETHING BETTER CHANGE et al. (prod. by Martin Rushent) (writers: group) (Albion/Irving, BMI)

This 7" ep disc is being sold for the same price as a single, and features four powerful tracks by a leading British new wave band. Watch for it.

BONNIE RAITT—Warner Bros. 8485
GAMBLIN' MAN (prod. by Paul A. Rothchild) (writer: Kaz) (UA/Glasco, ASCAP) (3:24)

This stately rocker, written by Eric Kaz, could duplicate Raitt's pop success with "Runaway" a few months back. Vocals and guitar work are stand-outs.

CHINA—Rocket 40824 (MCA)
SAVAGE (prod. by Elton John, Clive Franks & group) (writers: Howard-Taupin-Johnstone) (Newton House/Jodrell/British Rocket, BMI/ASCAP) (3:05)

The sound is distinctly Elton-influenced, and the innate appeal of this thumping piano rocker could bring a British band before its largest American audience.

NONA HENDRYX—Epic 8-50479
EVERYBODY WANTS TO BE SOMEBODY (prod. by Michael Sherman) (writer: Hendryx) (Eat Your Heart Out, BMI) (3:15)

Hendryx's first single as a solo artist has as much rock as soul in it, and could reach pop stations more quickly than r&b. It moves forcefully and with style.

SMILER—Ariola America 7673
LOVE TO LIVE (MAKING LOVE) (prod. by G. Grosslercher) (writers: Novak-Schier-Svatos) (U.S. Arabella, BMI) (3:29)

The commercial prospects of a sound that's halfway between Heart and ABBA seem obvious, and a well-arranged rock tune could bring this band home.

MICHAEL LLOYD—Warner-Curb 8496
WE'VE GOTTA STICK TOGETHER (prod. by Steve Barri & Michael Lloyd) (writers: Price-Walsh-Barri) (Addax, ASCAP) (2:50)

Lloyd, currently teen pop's leading producer with Shaun Cassidy and Leif Garrett, could compete with those artists with this bouncy, pop TV theme.

ORLEANS—Asylum 45447
BUSINESS AS USUAL (prod. by Chuck Plotkin) (writers: J. & J. Hall) (Hall/Mojohanna/Open End, BMI) (3:45)

Orleans' legacy lives in this ironic song that is as close to funk as the band got—the "watching the world end" line is a solid hook, and could bring a hit.

NORMAN CONNORS—Buddah 580
(Arista)

FOR YOU EVERYTHING (prod. by Skip Drinkwater & Jerry Peters) (writers: Peters-Mack) (Golden Cornflake, BMI) (3:20)

Connors' latest is a soul ballad that recalls his "Love From The Sun" days; vocalists Phillip Mitchell and Eleanore Mills add much to the record.

EDDIE FLOYD—Mercury 73964
IF YOU REALLY LOVE ME (prod. by Eddie Floyd) (writers: E. & S. Floyd) (Knock Wood, BMI) (3:37)

Floyd, long one of Memphis r&b's prime movers, moves to a new label with a pop/r&b song that's midway between Memphis and disco, strong on rhythm.

HUMMINGBIRD—A&M 1993
SHE IS MY LADY (prod. by Ian Samwell & group) (writer: Ames) (Sweet Hooper, ASCAP) (3:36)

Some of England's top session musicians make up Hummingbird, which has already enjoyed some FM success here — their single, sultry r&b/pop, could hit.

CHARO AND THE SALSOUL ORCHESTRA—Salsoul 2048

DANCE A LITTLE BIT CLOSER (prod. by Vincent Montana Jr.) (writer: Montana) (Anatom/Lucky Three, BMI) (2:58)

Charo's single debut is a disco/salsa tune that should hit with r&b, dance and Latin audiences. Her television fame shouldn't hurt its chances, either.

STORM—Axent 143
I CAN FEEL THE RAIN (prod. by Doug Mays) (writer: Mays) (Singing River, BMI) (3:27)

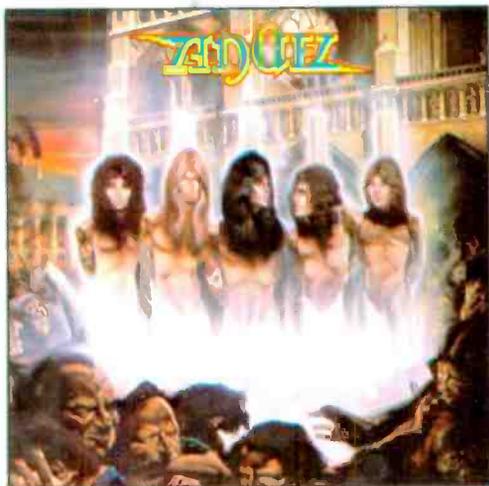
The Fleetwood Mac parallels are obvious, and this driving rock 'n' roll with female lead vocals could benefit from the association. It moves pleasingly.

RAY CRUMLEY—Alarm 2122
SHE'S MY ROCK (prod. by Clinton-Strickland-Zimmerman) (writer: Knight) (Two-Knight, BMI) (3:40)

Another Frederick Knight composition, this one mellow but with a compelling rhythm, should bring Crumley onto r&b charts. The positive mood impresses.

YACUEZ

"The Winter Song" NB 203



White Hot

From their forthcoming album "White Hot" NBLP 7085

Produced by
Eddie Leonetti
on CASABLANCA RECORD
AND FILMWORKS, INC.

COBY
ORGANIZATION, INC.

Casablanca
Record and Film Works

GREATEST HITS, ETC.

PAUL SIMON—Columbia JC 35032 (7.98)

Simon's solo career has had a remarkable number of musical highlights and they're all included here on this impressive package. In addition to his hit singles ("Kodachrome," "Still Crazy After All These Years," "American Tune," "50 Ways To Leave Your Lover," etc.) there are two new songs.



THE MUPPET SHOW

Arista AB 4152 (7.98)

The soundtrack album from the TV show has made it such a popular program. Favorites include "Sax and Violence" (with solo by Zoot), "Veterinarian's Hospital" (a soap opera) and "Simon Smith and His Amazing Dancing Bear." An entertaining record for all ages.



AMERICA LIVE

Warner Bros. BSK 3136 (7.98)

Recorded last July at the Greek Theatre, the group (Gerry Beckley and Dewey Bunnell) runs through a selection of fourteen of its hit singles and most popular songs dating back to "Horse With No Name." George Martin produced the album that also includes "Sister Golden Hair" and "I Need You."



ANNIE IN WONDERLAND

ANNIE HASLAM—Sire SR 6046 (WB) (6.98)

Renaissance's vocalist makes her solo bow with an album produced by Roy Wood. Wood's influence is exerted in the songwriting and arrangements and in addition to his playing most of the instruments, he adds back-up vocals. Haslam is heard in both classically influenced veins and rock contexts.



PETE'S DRAGON

(ORIGINAL MOTION PICTURE SOUNDTRACK)—
Capitol SW-11704 (7.98)

The soundtrack album to one of Walt Disney's most lavish movie features Helen Reddy, Mickey Rooney, Sean Marshall and others with songs composed by the team of Al Kash and Joel Hirschhorn. "Candle On the Water" (sung by Reddy) is the tune that sticks out and should provide the songstress with a hit.



FANDANGO

RCA APL1-2306 (6.98)

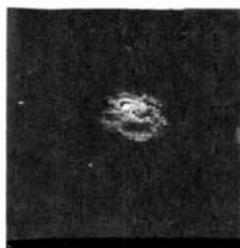
The first album from this New Jersey outfit is an impressive display of writing and performing talents. Both uptempo rockers and warm ballads are given a convincing reading. Listen for "Headliner," "Shadow Boxing," "Helpless Heart," and "Goin' Down for the Last Time."



HAVANA CANDY

PATTI AUSTIN—CTI 7 5006 (7.98)

Austin's second album under her own name for CTI was produced by Dave Grusin and Larry Rosen. Her supple vocal style is exercised through some self-penned songs (in addition to a reading of Kurt Weil's "Lost In the Stars") that demonstrate her versatility.



CONSEQUENCES

LOL CREME/KEVIN GODLEY—Mercury SRM-3-1700 (20.98)

According to the liner notes, this is the first three record set that was originally conceived as a single. Lol Creme and Kevin Godley, two former members of 10cc, recorded this concept piece to showcase their "gizmo" and their invention plays an important part in the sound.



TOUCH AND GONE

GARY WRIGHT—Warner Bros. BSK 3137 (7.98)

Another album of keyboard instruments (with the exception of drums and percussion) by Wright who sounds more comfortable with the electronic pulse of the music. "Touch and Gone" is a high energy rocker which contrasts nicely against the ballad, "Stay Away."



GREATEST HITS

BAY CITY ROLLERS—Arista AB 4158 (7.98)

The group has only been around for a couple of years, but in that time they have amassed a number of hit singles. These ten tracks have been taken from the group's four domestically released albums and include "I Only Want To Be With You," "Rock and Roll Love Letter," "Saturday Night" and "Yesterday's Heroes."



ROCKET TO RUSSIA

RAMONES—Sire SR 6042 (WB) (6.98)

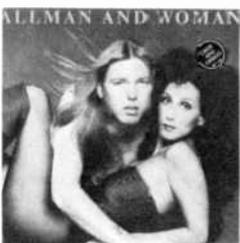
The group has yet to break the three minute mark on any of its songs with their third album. Oldies like "Do You Wanna Dance" and "Surfin' Bird" are given the Ramones treatment while originals like "Sheena Is A Punk Rocker," "Cretin Hop," and "Tennage Lobotomy" should find favor with their fans.



THE BEST OF ARLO GUTHRIE

Warner Bros. BSK 3117 (6.98)

Opening with "Alice's Restaurant Massacree" and moving through "Motorcycle (Significance of the Pickle) Song" and "Coming Into Los Angeles," the early period of Guthrie's career is well covered of New Orleans" and "Darkest Hour" on this collection. "Last To Leave," "City brings him up to date.



TWO THE HARD WAY

ALLMAN AND WOMAN—Warner Bros. BSK 3120 (6.98)

The long awaited collaboration between Cher and Gregg Allman is more in the bluesy vein of the Allman Brothers than what one might expect from Cher. "You've Really Got A Hold On Me" finds them trading verses and breathing new life into the Smokey Robinson classic.



THE OTHER SIDE

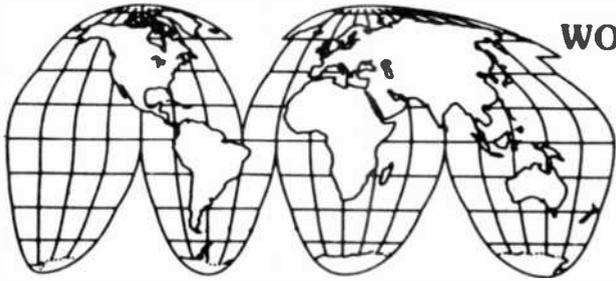
TUFANO & GIAMMARESE—Ode PE 34969 (6.98)

These two former members of the Buckingham's have come up with a slick set of songs produced by Tom Scott and Hank Cicalo. Jeff Lynne's "Nightrider" is the only tune not penned by either Tufano or Giammarese and stands out as a choice for a possible single.



Guy Lombardo

MEN



WOMEN

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Or charge this order on your BankAmericard or Master Charge

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30 DAY MONEY BACK GUARANTEE

If you are dissatisfied with our Overseas Employment Guides, for any reason, simply return our Guides to us within 30 days and your \$10.00 will be refunded to you immediately. NO QUESTIONS ASKED.

New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ END OF AN ERA. THANK GOD FOR SMALL FAVORS (AND WE DON'T MEAN IRA): It is with something less than a great deal of sadness that we bid adieu to our resident vegetarian-cookie monster-research director **Toni Profera**, who leaves **RW** this week to become something at 20th Century Records. Man, did she ever bum us out. Many's the time when we would be chowing down on burgers and fries and Cokes, minding our own business, not bothering anyone else, when she'd come charging in, screaming some balderdash about junk food changing our chromosomes, rotting our brains, and blah, blah, blah. Obviously it's had no effect on us. It took six years, but now she's outta here, 86'd, gone, gone, gone. We thought it only fitting then that the people who have had to endure her senseless harangues lo these many years have the parting shots. Thus, comments from the **RW** staff on the departure of Toni Profera:

Alan Wolmark: "More than good for us, it's better for Toni, because she won't have to sit across from Vallone anymore."

Pat Baird: "Now we can keep our cookies and Fritos to ourselves."

Mike Vallone: "Now I'll finally get a promotion."

Stan Soifer: "The RCA ads are ready."

Marshall the Messenger: "It makes me feel so goddamn good."

Marc Kirkeby: "I've always been told that you are what you eat, and if you consider that Toni lives on nothing but raw fish and cookies, it explains much of her bizarre behavior. Her leaving marks a victory for the meat-and-pctatoes, or should I say burger-and-fries, faction in the office. It's that Vallone character who's really got me worried." (Columnists' note: Back to your cage, screwhead.)

Howard Levitt: "Don't bother me mon, A'min to de Motors."

Mike Sigman: "Our loss is 20th Century's gain."

Barry Taylor: "Our gain is 20th Century's loss."

David McGee: "Tony who?"

CONGRATULATIONS to **Roy Samuels**, singles buyer for Tone Distributors, whose wife **Nan** gave birth to a son, **Jeremy Edward**, on October 23.

JOCKEY SHORTS: Among those rumored to be raving about **Nick Tosches'** forthcoming book (published by Stein and Day) "Country: The Biggest Music in America" is film director **Don Siegal** ("Dirty Harry," "Two Mules for Sister Sarah," etc.), who is said to be interested in having Tosches turn his anecdotes into a screenplay . . . **DIR** has received 132,000 ballots in voting for its Rock Radio Awards . . . **Balcone's Fault**, complete with a new drummer in **Eric Nielsen**, played the Hooker's Ball in San Francisco on October 28. Why the hell are we writing about it now? . . . **Cross**, five of whose members have toured with the **Drifters**, **Bo Diddley** and **Iggy Pop**, are appearing at Max's Kansas City this week . . . Why would anyone, much less the folks responsible for a respected show such as "Wonderama," hire **Steve Leeds** to judge a disco dance contest? . . . **Jimmy Webb** is doing a concert at the Beverly Hills Hilton on December 14 for Toys for Tots. **KMET** is the sponsor . . . After three meetings in Los Angeles, one in London and two in New York, **Heatwave** and **Tommy Mottola** are near an agreement by which the latter will become manager for the Epic recording group.

BIRTHDAY GREETINGS go out this week to noted photographer **Waring Abbott**, who turned 70 on November 9. Sorry we didn't get you any **Gary Stewart** records, **Waring**, but we forgot. Plain and simple slipped our minds, if you get our drift. Fans of **RW** will remember **Abbott** as the photographer whose exclusive photos of **Bob Ezrin** and **D.M.**, **Artful Dodger** (remember them, **Waring?**), and a solo shot of **D.M.**, have graced these pages. On the other hand, maybe you won't remember him, since we never give him photo credit. Oh well, happy birthday anyway. We always treat our friends right. Now take a walk.

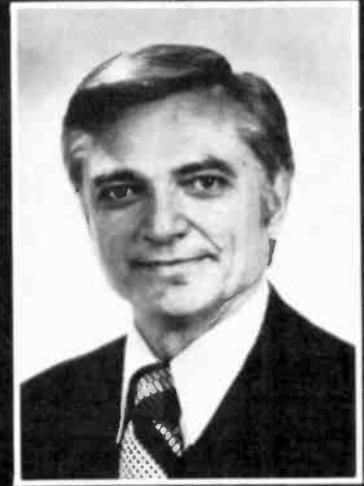
ALWAYS WELCOME IN THESE PARTS: Our good buddy **Mary Kay Place** came by to visit us a few weeks ago, to tell us about her new album and to jaw for awhile with her Tulsa podnah **D.M.** about high school reunions and the like. To prove that she is as well-informed as she is good looking, **Mary Kay** pointed out that the **RW** Flashmakers haven't received much ink this season, and wondered aloud whether or not the team lived up to its reputation as the best in America. Of course it did **Mary Kay**; you think we're a bunch of goldbricks around here? When we have a job to do, we do it. The Flashmakers wound up with an 11-5 record (which does not even include two, possibly three, forfeit wins courtesy of the **E Street Kings**) and coach **Slash** received a long-term, no-cut contract as a result (and perhaps

(Continued on page 81)

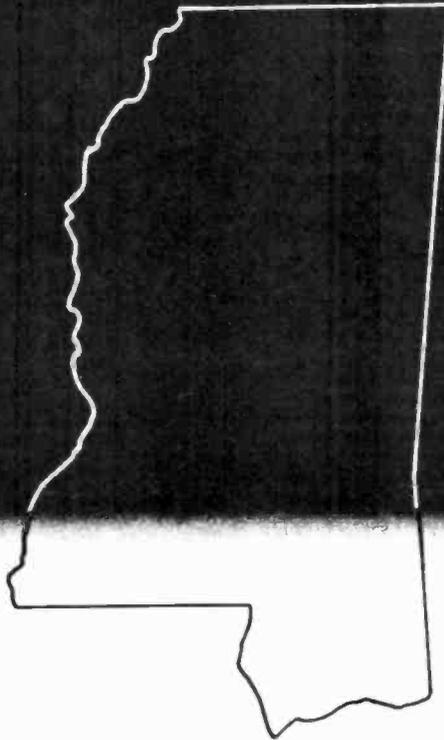
1st ANNUAL MISSISSIPPI SONGWriters' CONTEST



JIM BISHOF
VICE PRESIDENT & GENERAL MANAGER



CLIFF FINCH
GOVERNOR OF MISSISSIPPI



april•blackwood music



April/Blackwood Music and the State of Mississippi jointly sponsored the first annual state-wide songwriting contest. Of the 1,200 entries received, the professional staff of April/Blackwood Music chose the winners.

Congratulations go to:

<i>1st Prize</i>	<i>Mark Prewitt</i>
<i>2nd Prize</i>	<i>Beth Brinson</i>
<i>3rd Prize</i>	<i>Herman Fillingane & Mark Grey</i>

The State of Mississippi and April/Blackwood Music provided the cooperation and skill that resulted in such a successful, mutual effort. We look forward to future contests and future songwriting successes from the State of Mississippi.

You Can't Hide From A Hit.

"HIDE YOUR LOVE"

PB-11075

the new single by

Silverado

WTIC-FM - #4

"Definite national top 10 hit.
Sounds great on the radio."

-Rick Donahue, Music Director

WDRC-AM - #7

"Great record - big phones"

-Jim English, Music Director

WCCC-FM

"Great LP" -Bill Nosal, Music Director/
Program Director

WPLR-FM

"Remarkably strong album. Not
many albums have seven or eight
good tunes. We noticed immediate
sales and phone response"

-Gordon Weingarh, Program Director

Records Unlimited

"Top 5 seller in first 2 weeks -
LP sales phenomenal."

-Glenn Mason

Al Franklin's Music World

"Knocked Fleetwood Mac out of
#1 sales, which they held for
months."

-Dennis Udice

Belmont Records

"Constant re-orders on the LP."

-Craig Ferris

Central Records & Tapes

"Fantastic early sales on both the
LP and single. A hit right out of
the box."

-Bob Hoyt



APL 1-2421



From Their Album
"Takin It All In Stride"

Personal Management:
Steve Harris-Ted Feigin
Associates, N.Y.C.
Produced by Don Oriolo

ABC

ASSOCIATED BOOKING CORP.

RCA
Records



THE SINGLES CHART

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

NOV. 19 NOV. 12

WKS. ON CHART

1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (6th Week)	13
2	2	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	17
3	3	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	18
4	6	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	17
5	7	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	11
6	5	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	12
7	4	I FEEL LOVE DONNA SUMMER/Casablanca 884	16
8	9	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	8
9	11	BLUE BAYOU LINDA RONSTADT/Asylum 45431	10
10	12	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	8
11	8	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	22
12	10	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	17
13	17	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. WBS 8483	5
14	18	HEAVEN IS ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	14
15	13	BRICK HOUSE COMMODORES/Motown M 1425F	13
16	15	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	12
17	26	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	10
18	19	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	17
19	14	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	17
20	23	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	8
21	22	DUSIC BRICK/Bang 734	12
22	16	COLD AS ICE FOREIGNER/Atlantic 3410	18
23	27	SWINGTOWN STEVE MILLER BAND/Capitol P 4496	6
24	25	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	12
25	31	IT'S SO EASY LINDA RONSTADT/Asylum 45438	7
26	35	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	7
27	28	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	12
28	20	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	23
29	30	DAYBREAK BARRY MANILOW/Arista 0273	8
30	34	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	7
31	33	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	9
32	44	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	9
33	38	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	8
34	39	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	8
35	36	SHE'S NOT THERE SANTANA/Columbia 3 10616	7
36	41	COME SAIL AWAY STYX/A&M 1977	9
37	32	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	11
38	21	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	17
39	48	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	6
40	45	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	6
41	49	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	6
42	46	DRAW THE LINE AEROSMITH/Columbia 3 10637	6
43	24	WAY DOWN ELVIS PRESLEY/RCA PB 10998	21
44	29	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	11
45	37	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	31
46	62	POINT OF KNOW RETURN KANSAS/Kirshner ZS8 4273 (CBS)	3
47	53	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	7
48	42	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	22
49	56	I GO CRAZY PAUL DAVIS/Bang 733	13
50	57	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	5



51	64	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	5
52	69	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	2
53	71	HEY DEANIE SHAUN CASSIDY/Warner/Curb WBS 8488	2
54	40	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	18
55	43	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	13
56	58	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	8
57	59	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	5
58	60	MONEY, MONEY, MONEY ABBA/Atlantic 3434	5
59	65	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	4
60	61	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	5
61	47	SHE DID IT ERIC CARMEN/Arista 0266	13
62	63	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	7
63	78	NATIVE NEW YORKER ODYSSEY/RCA PB 11129	4
64	66	STONE COLD SOBER CRAWLER/Epic 8 50442	7
65	67	GOIN' PLACES THE JACKSONS/Epic 8 50454	7
66	88	SHORT PEOPLE RANDY NEWMAN/Warner Bros. WBS 8492	2
67	79	MY WAY ELVIS PRESLEY/RCA JH 11165	2
68	70	SILVER LADY DAVID SOUL/Private Stock 163	11
69	72	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	3
70	80	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	5
71	73	TIME BOMB LAKE/Columbia 3 10614	8
72	81	AS STEVIE WONDER (Tamlia T 54291F (Motown)	2
73	75	WHY DO LOVERS (BREAK EACH OTHER'S HEART?) DARYL HALL & JOHN OATES/RCA 11132	4
74	83	BLOAT ON CHEECH & CHONG/Ode 8 50471 (CBS)	3
75	84	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	2
76	76	HARD TIMES BOZ SCAGGS/Columbia 3 10606	6

CHARTMAKER OF THE WEEK

77	—	TURN TO STONE ELO Jet JT-XW 1099 (UA)	1
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78	87	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NB 902	2
79	—	GIRL'S SCHOOL WINGS/Capitol SPRO 8747	1
80	89	EMOTION SAMANTHA SANG/Private Stock 178	2
81	92	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	2
82	82	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	7
83	50	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	20
84	86	ECHOES OF LOVE DOOBIE BROTHERS/Warner Bros. WBS 8471	5
85	—	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	5
86	91	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor PD 14439	2
87	55	THUNDER IN MY HEART LEO SAYER/Warner Bros. WBS 8465	7
88	—	SAD EYES BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	1
89	93	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic 8 50467	3
90	—	REACH FOR IT GEORGE DUKE/Epic 8 50463	1
91	99	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	2
92	—	IF IT DON'T FIT DON'T FORCE IT KELLE PATERSON/ Shadybrook 1041	1
93	—	CLOSER TO MY HEART RUSH/Mercury 73958	1
94	100	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)	2
95	96	MOONDANCE VAN MORRISON/Warner Bros. 8450	3
96	—	FFUN CON FUNK SHUN/Mercury 73959	1
97	—	LOVELY DAY BILL WITHERS/Columbia 3 10627	1
98	—	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	1
99	—	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	1
100	74	THE HAPPY GIRLS HELEN REDDY/Capitol 4487	5

FLASHMAKER



SLOWHAND
Eric Clapton
RSO

MOST ADDED:

- SLOWHAND**—Eric Clapton—RSO
- SECONDS OUT**—Genesis—Atlantic
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- MANORISMS**—Wet Willie—Epic
- NEWS OF THE WORLD**—Queen—Elektra
- MY AIM IS TRUE**—Elvis Costello—Col
- GIRLS' SCHOOL** (single)—Wings—Capitol
- DECADE**—Neil Young—Reprise
- TOUCH & GONE**—Gary Wright—WB
- DOUCETTE**—Mushroom

WNEW-FM/NEW YORK

- ADDS:**
- ANNIE IN WONDERLAND**—Annie Haslam—Sire
 - DEATH OF A LADIES MAN**—Leonard Cohen—WB
 - DECADE**—Neil Young—Reprise
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - MANORISMS**—Wet Willie—Epic
 - PROTEST**—Bunny Wailer—Island
 - SATURDAY NIGHT FEVER** (soundtrack)—Various Artists—RSO
 - SECONDS OUT**—Genesis—Atlantic
 - SLOWHAND**—Eric Clapton—RSO
 - VICTIM OF ROMANCE**—Michelle Phillips—A&M

WBCN-FM/BOSTON

- ADDS:**
- A PAUPER IN PARADISE**—Gino Vannelli—A&M
 - HAVING A PARTY**—Pointer Sisters—ABC
 - LEVON HELM & RCO ALL-STARS**—ABC
 - MY AIM IS TRUE**—Elvis Costello—Col
 - NEWS OF THE WORLD**—Queen—Elektra
 - RECYCLED**—Edgar Winter—Blue Sky
 - SECONDS OUT**—Genesis—Atlantic

- HEAVY ACTION (airplay in descending order):**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - SLOWHAND**—Eric Clapton—RSO
 - AJA**—Steely Dan—ABC
 - FRENCH KISS**—Bob Welch—Capitol
 - ROUGH MIX**—Townshend/Lane—MCA
 - OUT OF THE BLUE**—ELO—Jet
 - HEROES**—David Bowie—RCA
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - LITTLE QUEEN**—Heart—Portrait
 - KARLA BONOFF**—Col

WLIR-FM/LONG ISLAND

- ADDS:**
- BABY GRAND**—Arista
 - CONSEQUENCES**—Lol Creme & Kevin Godley—Mercury
 - DEATH OF A LADIES MAN**—Leonard Cohen—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - SLOWHAND**—Eric Clapton—RSO
 - THE SCRATCH BAND** (bp)—Big Sound
 - THE STRANGLERS** (ep)—A&M
 - TOM PETTY & THE HEARTBREAKERS**—Shelter
 - TOUCH & GONE**—Gary Wright—WB
 - TREASURE**—Epic

- HEAVY ACTION (airplay in descending order):**
- SECONDS OUT**—Genesis—Atlantic
 - AJA**—Steely Dan—ABC
 - SLOWHAND**—Eric Clapton—RSO
 - DECADE**—Neil Young—Reprise
 - EDDIE MONEY**—Col
 - THE STRANGER**—Billy Joel—Col
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - ROUGH MIX**—Townshend/Lane—MCA
 - MY AIM IS TRUE**—Elvis Costello—Col
 - NIGHT AFTER NIGHT**—Nils Lofgren—A&M

WCOZ-FM/BOSTON

- ADDS:**
- ALAN PRICE**—Jet
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - MANORISMS**—Wet Willie—Epic
 - MY AIM IS TRUE**—Elvis Costello—Col
 - NEWS OF THE WORLD**—Queen—Elektra
 - SLOWHAND**—Eric Clapton—RSO

- HEAVY ACTION (airplay in descending order):**
- AJA**—Steely Dan—ABC
 - FRENCH KISS**—Bob Welch—Capitol
 - OUT OF THE BLUE**—ELO—Jet
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - MOONFLOWER**—Santana—Col
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - CHICAGO XI**—Col
 - RUMOURS**—Fleetwood Mac—WB
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - LITTLE QUEEN**—Heart—Portrait

WPLR-FM/NEW HAVEN

- ADDS:**
- COWBOY**—Capricorn
 - DECADE**—Neil Young—Reprise
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - MANORISMS**—Wet Willie—Epic
 - MY AIM IS TRUE**—Elvis Costello—Col
 - SLOWHAND**—Eric Clapton—RSO

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA**—Steely Dan—ABC
 - MOONFLOWER**—Santana—Col
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - LIVE! IN THE AIR AGE**—Be Bop Deluxe—Harvest
 - FRENCH KISS**—Bob Welch—Capitol
 - KARLA BONOFF**—Col
 - THE STRANGER**—Billy Joel—Col
 - CITADEL**—Starcastle—Epic
 - RAIN DANCES**—Camel—Janus

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ANNIE IN WONDERLAND**—Annie Haslam—Sire
 - DEATH OF A LADIES MAN**—Leonard Cohen—WB
 - GIRLS' SCHOOL** (single)—Wings—Capitol
 - GLENDIA GRIFFITH**—Ariola America
 - MELODIES**—Jan Hammer Group—Nemperor
 - NEWS OF THE WORLD**—Queen—Elektra
 - SECONDS OUT**—Genesis—Atlantic
 - SLOWHAND**—Eric Clapton—RSO
 - TOUCH & GONE**—Gary Wright—WB
 - TREASURE**—Epic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- OUT OF THE BLUE**—ELO—Jet
 - AJA**—Steely Dan—ABC
 - THE STRANGER**—Billy Joel—Col
 - I ROBOT**—Alan Parsons Project—Arista
 - EDDIE MONEY**—Col
 - LITTLE CRIMINALS**—Randy Newman—WB
 - TALKING HEADS: 77**—Sire
 - HEROES**—David Bowie—RCA
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - METRO**—Sire

WKLS-FM/ATLANTA

- ADDS:**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - SLOWHAND**—Eric Clapton—RSO
 - HEAVY ACTION (airplay, sales, phones):**
 - AJA**—Steely Dan—ABC
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - FRENCH KISS**—Bob Welch—Capitol
 - GRAND ILLUSION**—Styx—A&M
 - I ROBOT**—Alan Parsons Project—Arista
 - OUT OF THE BLUE**—ELO—Jet
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - RUMOURS**—Fleetwood Mac—WB
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - LONGER FUSE**—Dan Hill—20th Century
 - MANORISMS**—Wet Willie—Epic
 - RAIN DANCES**—Camel—Janus
 - RED WING**—Grinder Switch—Atco
 - SECOND SEASON**—Point Blank—Arista
 - SLOWHAND**—Eric Clapton—RSO
 - THE JOY**—Fantasy
 - THE PLAYER NOT THE GAME**—Jess Roden—Island

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - AJA**—Steely Dan—ABC
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - FRENCH KISS**—Bob Welch—Capitol
 - LITTLE CRIMINALS**—Randy Newman—WB

WQSR-FM/TAMPA

- ADDS:**
- CITADEL**—Starcastle—Epic
 - CROSBY-NASH LIVE**—ABC
 - DON'T LOOK DOWN**—Ozark Mt. Daredevils—A&M
 - MANORISMS**—Wet Willie—Epic
 - MOTIVATION RADIO**—Steve Hillage—Atlantic
 - PRIME TIME**—Dan McLean—Arista
 - RECKLESS ABANDON**—David Bromberg Band—Fantasy
 - SLOWHAND**—Eric Clapton—RSO
 - SPECTRES**—Blue Oyster Cult—Col
 - THE PLAYER NOT THE GAME**—Jess Roden—Island

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA**—Steely Dan—ABC
 - MOONFLOWER**—Santana—Col
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - OUT OF THE BLUE**—ELO—Jet
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - THE STRANGER**—Billy Joel—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - LOVE SONGS**—Beatles—Capitol
 - SHOW SOME EMOTION**—Joan Armatrading—A&M

WMMS-FM/CLEVELAND

- ADDS:**
- AMERICA LIVE**—WB
 - DECADE**—Neil Young—Reprise
 - DOUCETTE**—Mushroom
 - NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - RAIN DANCES**—Camel—Janus
 - SECONDS OUT**—Genesis—Atlantic
 - SLOWHAND**—Eric Clapton—RSO
 - TOUCH & GONE**—Gary Wright—WB
 - TWO THE HARD WAY**—Allman & Woman—WB

- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - FRENCH KISS**—Bob Welch—Capitol
 - AJA**—Steely Dan—ABC
 - OUT OF THE BLUE**—ELO—Jet
 - BAT OUT OF HELL**—Meatloaf—Epic

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- BROKEN HEART**—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

M105-FM/CLEVELAND

- ADDS:**
- AMERICA LIVE**—WB
 - GIRLS' SCHOOL** (single)—Wings—Capitol
 - SATURDAY NIGHT FEVER** (soundtrack)—Various Artists—RSO
 - SECONDS OUT**—Genesis—Atlantic

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - AJA**—Steely Dan—ABC
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - GRAND ILLUSION**—Styx—A&M
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA

- OUT OF THE BLUE**—ELO—Jet
- KISS ALIVE II**—Casablanca
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- RUMOURS**—Fleetwood Mac—WB
- BAT OUT OF HELL**—Meatloaf—Epic

WEBN-FM/CINCINNATI

- ADDS:**
- MANORISMS**—Wet Willie—Epic
 - SLOWHAND**—Eric Clapton—RSO
 - THE PLAYER NOT THE GAME**—Jess Roden—Island

HEAVY ACTION (airplay in descending order):

- AJA**—Steely Dan—ABC
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- POINT OF KNOW RETURN**—Kansas—Kirshner
- CHICAGO XI**—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- FRENCH KISS**—Bob Welch—Capitol
- FEELS SO GOOD**—Chuck Mangione—A&M
- MOONFLOWER**—Santana—Col
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic

WCOL-FM/COLUMBUS

- ADDS:**
- DECADE**—Neil Young—Reprise
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - SECONDS OUT**—Genesis—Atlantic
 - SLOWHAND**—Eric Clapton—RSO

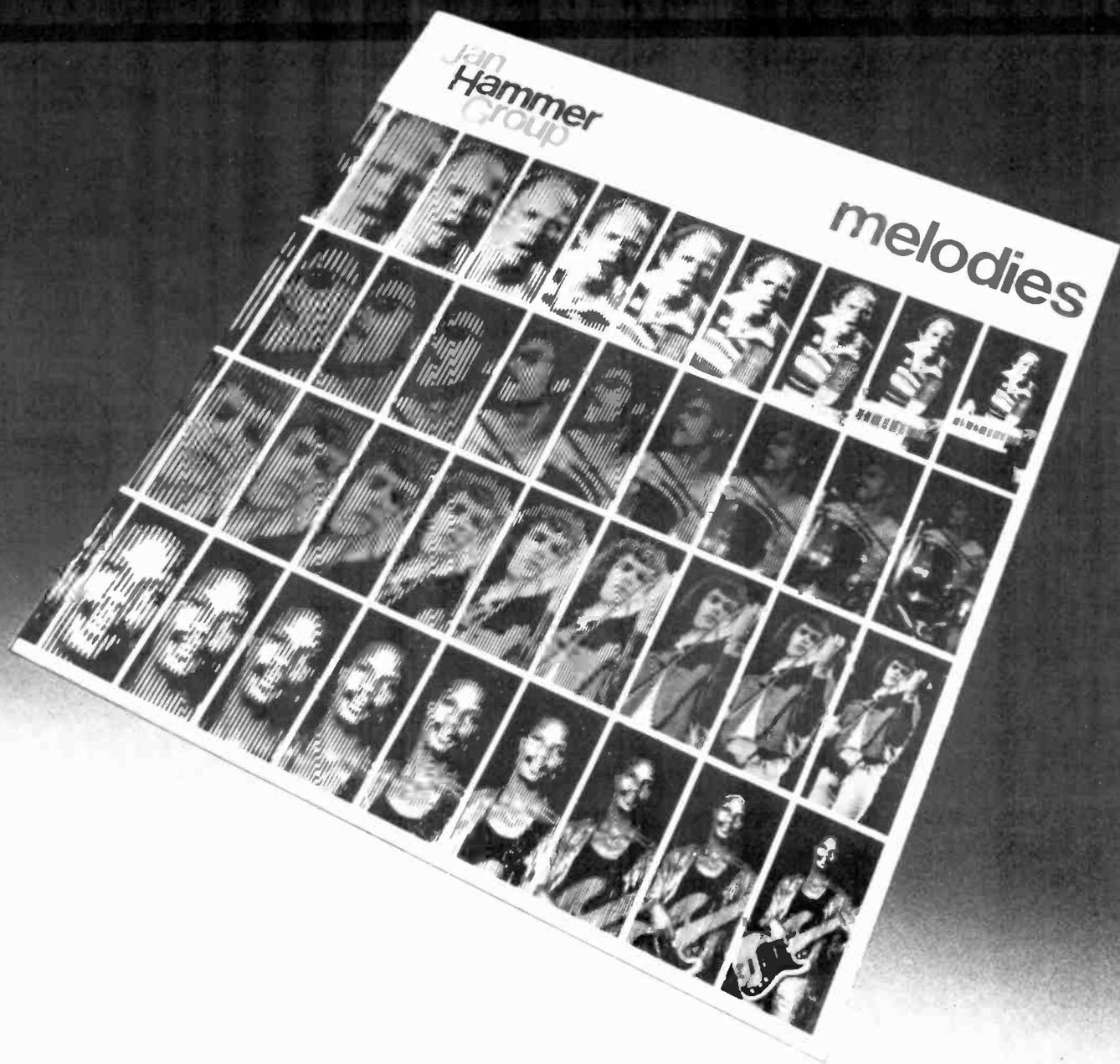
HEAVY ACTION (airplay, sales):

- BROKEN HEART**—The Babys—Chrysalis
- AJA**—Steely Dan—ABC
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- POINT OF KNOW RETURN**—Kansas—Kirshner
- I ROBOT**—Alan Parsons Project—Arista
- MOONFLOWER**—Santana—Col
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- A FAREWELL TO ARMS**—Rush—Mercury

WABX-FM/DETROIT

- ADDS:**
- DOUCETTE**—Mushroom
 - GIRLS' SCHOOL** (single)—Wings—Capitol
 - SECONDS OUT**—Genesis—Atlantic
 - SLIP SLIDIN' AWAY** (single)—Paul Simon—Col
 - SLOWHAND**—Eric Clapton—RSO

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LOVE TRANSFUSION**—Rockets—RCA
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - FOREIGNER**—Atlantic
 - I ROBOT**—Alan Parsons Project—Arista
 - FOGHAT LIVE**—Bearsville
 - CHICAGO XI**—Col
 - AJA**—Steely Dan—ABC
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - FRENCH KISS**—Bob Welch—Capitol
 - POINT OF KNOW RETURN**—Kansas—Kirshner



"Few groups have the capability to create and innovate in that special space between jazz and rock quite like the Jan Hammer Group."

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JZ 35003

TOP AIRPLAY



AJA
Steely Dan
ABC

MOST AIRPLAY:

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FRENCH KISS—Bob Welch—Capitol
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- OUT OF THE BLUE—ELO—Jet
- MOONFLOWER—Santana—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- THE STRANGER—Billy Joel—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- LITTLE CRIMINALS—Randy Newman—WB
- I ROBOT—Alan Parsons Project—Arista

WXRT-FM/CHICAGO

- ADDS:**
- BABY GRAND—Arista
 - DECADE—Neil Young—Reprise
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - MAGIC—Billy Cobham—Col
 - MANORISMS—Wet Willie—Epic
 - MELODIES—Jan Hammer Group—Nemperor
 - MY AIM IS TRUE—Elvis Costello—Col
 - NEW ORLEANS—Preservation Hall Jazz Band—Col
 - SECONDS OUT—Genesis—Atlantic
 - SLOWHAND—Eric Clapton—RSO

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

- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- LET'S GET SMALL—Steve Martin—WB
- OUT OF THE BLUE—ELO—Jet
- IN COLOR—Cheap Trick—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- OOPSI WRONG PLANET—Utopia—Bearsville
- SHOT IN THE DARK—Bill Quateman—RCA
- FOREIGN AFFAIRS—Tom Waits—Asylum

KSCV-FM/ST. LOUIS

- ADDS:**
- DOUCETTE—Mushroom
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - KISS ALIVE II—Casablanca
 - NEWS OF THE WORLD—Queen—Elektra
 - SECONDS OUT—Genesis—Atlantic
 - SLOWHAND—Eric Clapton—RSO

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

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

WKDF-FM/NASHVILLE

- ADDS:**
- A PAUPER IN PARADISE—Gino Vanelli—A&M
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - MANORISMS—Wet Willie—Epic
 - NEWS OF THE WORLD—Queen—Elektra
 - SLOWHAND—Eric Clapton—RSO
 - TOUCH & GONE—Gary Wright—WB

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

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- I ROBOT—Alan Parsons Project—Arista
- AJA—Steely Dan—ABC
- FRENCH KISS—Bob Welch—Capitol
- MOONFLOWER—Santana—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN CITY DREAMS—Linda Ronstadt—Asylum
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- CHICAGO XI—Col

WQFM-FM/MILWAUKEE

- ADDS:**
- AMERICA LIVE—WB
 - CAUGHT IN THE ACT—Steve Gibbons Band—MCA
 - GIRLS' SCHOOL (single)—Wings—Capitol
 - GREATEST HITS—Roxy Music—Atco
 - NEWS OF THE WORLD—Queen—Elektra
 - PUTTING IT STRAIGHT—Pat Travers—Polydor
 - REDWING—Grinder Switch—Atco
 - SECONDS OUT—Genesis—Atlantic
 - SLOWHAND—Eric Clapton—RSO
 - TOUCH & GONE—Gary Wright—WB

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

- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- CHICAGO XI—Col
- AJA—Steely Dan—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- LITTLE CRIMINALS—Randy Newman—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col
- I ROBOT—Alan Parsons Project—Arista
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

CHUM-FM/TORONTO

- ADDS:**
- ALAN PRICE—Jet
 - FINALE—Loggins & Messina—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - GIRLS' SCHOOL (single)—Wings—Capitol
 - HEROES—David Bowie—RCA
 - NIGHT AFTER NIGHT—Nils
 - SECONDS OUT—Genesis—Atlantic
 - STARWOOD—Col
 - THE JOY—Fantasy
 - THUNDER IN MY HEART—Leo Sayer—WB

HEAVY ACTION (airplay in descending order):

- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- HOPE—Klaatu—Capitol
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- ROUGH MIX—Townshend/Lane—MCA
- A FAREWELL TO KINGS—Rush—Mercury

KLOL-FM/HOUSTON

- ADDS:**
- COWBOY—Capricorn
 - HEROES—David Bowie—RCA
 - LET'S GET SMALL—Steve Martin—WB
 - LEVON HELM & RCO ALL-STARS—ABC
 - MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
 - MARIN COUNTY LINE—New Riders—MCA
 - OUT OF THE BLUE—ELO—Jet
 - REPEAT—Jethro Tull—Chrysalis
 - SAY IT IN PRIVATE—Steve Goodman—Asylum
 - SECONDS OUT—Genesis—Atlantic

HEAVY ACTION (airplay in descending order):

- SLOWHAND—Eric Clapton—RSO
- DECADE—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- AJA—Steely Dan—ABC
- TERENCE BOYLAN—Asylum
- CSN—Crosby, Stills & Nash—Atlantic
- DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- BOOK OF DREAMS—Steve Miller Band—Capitol

KGB-FM/SAN DIEGO

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
 - CROSBY-NASH LIVE—ABC
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - FRENCH KISS—Bob Welch—Capitol
 - HOMEGROWN—Various Artists—KGB
 - KARLA BONOFF—Col
 - NEVER LETTING GO—Phoebe Snow—Col
 - OUT OF THE BLUE—ELO—Jet
 - SPECTRES—Blue Oyster Cult—Col
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

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

- HOMEGROWN—Various Artists—KGB
- RUMOURS—Fleetwood Mac—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- I ROBOT—Alan Parsons Project—Arista
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- FOREIGNER—Atlantic

KWST-FM/LOS ANGELES

- ADDS:**
- DOUCETTE—Mushroom
 - GIRLS' SCHOOL (single)—Wings—Capitol
 - GLENDIA GRIFFITH—Ariola America
 - KISS ALIVE II—Casablanca
 - MY AIM IS TRUE—Elvis Costello—Col
 - NEWS OF THE WORLD—Queen—Elektra
 - SECONDS OUT—Genesis—Atlantic
 - SLOWHAND—Eric Clapton—RSO

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

- HEROES—David Bowie—RCA
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SPECTRES—Blue Oyster Cult—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- OUT OF THE BLUE—ELO—Jet
- MOONFLOWER—Santana—Col
- BROKEN HEART—The Babys—Chrysalis
- LITTLE CRIMINALS—Randy Newman—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

KMET-FM/LOS ANGELES

- ADDS:**
- BREAKDOWN (single)—Tom Petty & Heartbreakers—Shelter
 - EXPECT NO MERCY—Nazareth—A&M
 - KISS ALIVE II—Casablanca
 - SLOWHAND—Eric Clapton—RSO

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

- FOREIGNER—Atlantic
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- FRENCH KISS—Bob Welch—Capitol
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- OUT OF THE BLUE—ELO—Jet
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- AJA—Steely Dan—ABC

KZAP-FM/SACRAMENTO

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
 - COWBOY—Capricorn
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - HEADS—Bob James—Tappan Zee
 - LEVON HELM & RCO ALL-STARS—ABC
 - MANORISMS—Wet Willie—Epic

- MY AIM IS TRUE—Elvis Costello—Col
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- SLOWHAND—Eric Clapton—RSO
- SPECIALS LIT—Lamont Cranston Band—Shadow

HEAVY ACTION (airplay in descending order):

- OUT OF THE BLUE—ELO—Jet
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LITTLE CRIMINALS—Randy Newman—WB
- STICK TO ME—Graham Parker—Mercury
- MOONFLOWER—Santana—Col
- AJA—Steely Dan—ABC
- FRENCH KISS—Bob Welch—Capitol
- ROUGH MIX—Townshend/Lane—MCA
- RECYCLED—Edgar Winter—Blue Sky
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
 - LOVE TRANSFUSION—Rockets—RCA
 - ROCKET TO RUSSIA—Ramones—Sire
 - SLOWHAND—Eric Clapton—RSO

HEAVY ACTION (airplay in descending order):

- HEROES—David Bowie—RCA
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- MY AIM IS TRUE—Elvis Costello—Col
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- OUT OF THE BLUE—ELO—Jet
- ROCKET TO RUSSIA—Ramones—Sire
- ROUGH MIX—Townshend/Lane—MCA
- NEVER MIND THE BOLLOCKS—Sex Pistols—Virgin (import)
- STICK TO ME—Graham Parker—Mercury

KZAM-FM/SEATTLE

- ADDS:**
- COWBOY—Capricorn
 - CROSBY-NASH LIVE—ABC
 - INTERGALACTIC TOURING BAND—Passport
 - KING ALBERT—Albert King—Tomato
 - MAGIC—Billy Cobham—Col
 - MANORISMS—Wet Willie—Epic
 - MY AIM IS TRUE—Elvis Costello—Col
 - NATURAL ELEMENTS—Shakti—Col
 - RICK DANKO—Arista
 - SLOWHAND—Eric Clapton—RSO

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- KARLA BONOFF—Col
- LEVON HELM & RCO ALL-STARS—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- SAY IT IN PRIVATE—Steve Goodman—Asylum
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SHOW SOME EMOTION—Joan Armatrading—A&M
- THE STRANGER—Billy Joel—Col

101 THE SINGLES CHART 150

NOVEMBER 19, 1977

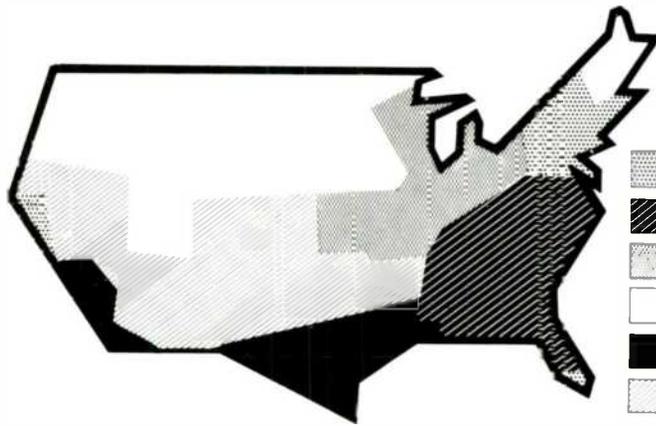
NOV. 19	NOV. 12	
101	102	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nic-O-Vol, ASCAP)
102	104	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	105	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
104	109	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608
105	112	YOU CAN'T DANCE RICK NELSON/Epic 8 50453 (April, ASCAP)
106	103	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
107	107	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
108	111	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
109	108	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
110	116	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)
111	—	STILL THE LOVIN' IS FUN B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
112	110	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)
113	113	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)
114	115	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)
115	122	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
116	117	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
117	118	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)
118	119	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
119	120	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
120	121	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Maui, BMI)
121	132	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
122	114	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)
123	126	ALL YOU GET TYRONE DAVIS/Columbia 3 10604
124	125	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
125	124	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
126	135	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredar, ASCAP)
127	—	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn/BMI)
128	128	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
129	131	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor) (Teddy Randazzo, BMI)
130	130	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
131	133	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
132	134	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)
133	—	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)
134	127	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)
135	136	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)
136	129	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
137	139	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/Amherst 725 (Halwill/Plain and Simple, ASCAP)
138	123	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
139	140	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
140	141	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
141	144	YOU LIED NETWORK/Epic 8 50449 (Litt'e Gino, BMI)
142	137	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
143	—	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
144	148	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
145	149	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)
146	138	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
147	142	WONDROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)
148	145	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertham, ASCAP)
149	146	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)
150	—	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS STEVIE WONDER (Jobete/Black Bull, ASCAP)	72	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	16
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	33	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI)	81
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	8	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	11
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP)	28	(LOVE IS) THICKER THAN WATER Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	85
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI)	74	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	97
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	9	MONEY, MONEY, MONEY Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	58
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	2	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	95
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	15	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI)	67
CALLING OCCUPANTS OF INTERPLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	47	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	63
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	38	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	3
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP)	93	OOH BOY Norman Whitfield (May Twelfth, Warner-Tamerlane, BMI)	94
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros., ASCAP)	22	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI)	46
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	36	REACH FOR IT George Duke (Mycenae, ASCAP)	90
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	98	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	52
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	29	SAD EYES Skip Korte (Starrin, BMI)	88
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	57	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	31
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	4	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	26
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	78	SERPENTINE FIRE Maurice White (Artwork, ASCAP)	41
DON'T STOP Fleetwood Mac (Gentoo, BMI)	83	SHE DID IT Eric Carmen (C.A.M., BMI)	61
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI)	27	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	35
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	42	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI)	66
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	21	SIGNED SEALED DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	55
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	84	SILVER LADY Tony Macaulay (Almo, Macaulay, ASCAP)	68
EMOTION Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	80	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	40
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	17	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	12
FAIR GAME Prod. by group (Gold Hill, ASCAP)	56	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	64
FFUN Skip Scarborough (Val-le Joe, BMI)	96	STREET CORNER SERENADE Gary Lyons (Muscadine / Xaigon / Yo Mama's, BMI)	99
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	82	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	48
GETTIN' READY FOR LOVE Richard Perry (Braintree/Snow/Golde's Gold, BMI)	69	SWING TOWN Steve Miller (Sailor, ASCAP)	23
GIRL'S SCHOOL Paul McCartney (ATV, BMI)	79	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	19
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	65	THE KING IS GONE (Brim, SESAC)	44
GONE TOO FAR Kyle Lehnig (Dawn Breaker/Cold Zinc, BMI)	34	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	37
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	76	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	51
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	14	THUNDER IN MY HEART Richard Perry (Braintree, BMI / Longmanor / Chrysalis, ASCAP)	87
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC)	60	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	71
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	18	TURN TO STONE Jeff Lynne (Unart/Jet, BMI)	77
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	39	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP)	91
HEY DEANIE Michael Lloyd (CAM, BMI)	53	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	43
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	10	WE ARE THE CHAMPIONS Queen (Queen)	50
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	7	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	5
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI)	92	WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruiser, BMI)	24
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	70	WHY DO LOVERS (BREAK OTHER'S HEART) Christopher Bond (Hot Chz/Unichappell, BMI)	73
I GO CRAZY Paul Davis (Web IV, BMI)	49	YOU CAN'T TURN ME OFF IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	32
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	45	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI)	75	YOU'RE IN MY HEART (THE FINAL ACCCLAIM) Tom Dowd (Riva, ASCAP)	59
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	20	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell / Begonia / Devine's, BMI)	62
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	6	YOU MAKE LOVING FUN Fleetwood Mac (Gentoo, BMI)	13
IT'S SO EASY Peter Asher (MPL Comm., BMI)	25	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neerland/Peg, BMI)	89
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/CasDavid, ASCAP)	54	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen-Gems, EMI, BMI)	86
		YOUR SMILING FACE Peter Asher (Country Road, BMI)	30

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFYP KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

2	1	Crystal Gayle
1	2	Debby Boone
3	3	Rita Coolidge
5	4	Chicago
8	5	Bee Gees
4	6	Johnny Rivers
7	7	Firefall
10	8	Steve Miller
6	9	Carly Simon
5	10	KC & The Sunshine Band
11	11	Foreigner
12	12	Star Wars (Meco)
13	13	Judy Collins
17	14	Linda Ronstadt (Blue)
16	15	The Babys
22	16	Fleetwood Mac
14	17	ELO (old)
23	18	Santana
24	19	Bob Welch
A	20	Linda Ronstadt (Easy)
21	21	LRB
A	22	England Dan
Ex	23	Carpenters
25	24	Kendalls
A	25	Player

Adds: Styx
Paul Davis

Extras: Bay City Rollers
James Taylor
Rod Stewart
Paul Simon

LP Cuts: Steely Dan (Josie)

Also Possible: Donna Summer
Billy Joel
Andy Gibb

Last Week: This Week:

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

Adds: High Energy
England Dan
Randy Newman

Extras: Paul Davis
Shaun Cassidy
Styx

LP Cuts: ELO (Stone)
Bee Gees (Alive)

Also Possible: Elvis Presley
Santa Esmeralda
Donny & Marie Osmond
Judy Collins
Kansas
Dolly Parton

Last Week: This Week:

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

Adds: Dolly Parton
Santana

Extras: Barry Manilow

LP Cuts: None

Also Possible: Bay City Rollers

Hottest:

Country Crossovers:

Dolly Parton

Teen:

Leif Garrett
Shaun Cassidy

LP Cuts:

Steely Dan (Various)
Bee Gees (Alive)

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 Country product.

Last Week: This Week:

1	1	Debby Boone
4	2	Crystal Gayle
2	3	Heatwave
3	4	Carly Simon
7	5	Rita Coolidge
9	6	Bee Gees
6	7	Chicago
11	8	Linda Ronstadt (Blue)
10	9	Fleetwood Mac (Loving)
5	10	Star Wars (Meco)
8	11	Barry White
17	12	Paul Nicholas
12	13	KC & The Sunshine Band
13	14	Donna Summer
Ex	15	Odyssey
23	16	Player
19	17	Linda Ronstadt (Easy)
18	18	Dave Mason
20	19	LTD
22	20	Steve Miller
21	21	Judy Collins
24	22	The Babys
A	23	Bob Welch
A	24	Queen
25	25	LRB

Adds: England Dan
High Inergy
James Taylor

Extras: Aerosmith
Kansas (Point)
Leif Garrett
Randy Newman
Shaun Cassidy

LP Cuts: None

Also Possible: Wings
Rod Stewart

Last Week: This Week:

1	1	Debby Boone
2	2	Crystal Gayle
4	3	Rita Coolidge
5	4	Linda Ronstadt (Blue)
6	5	Bee Gees
3	6	Barry White
10	7	LTD
8	8	Chicago
7	9	Commodores
11	10	James Taylor
17	11	Dolly Parton
12	12	The Babys
13	13	Kendalls
15	14	Paul Davis
18	15	Fleetwood Mac
19	16	Player
9	17	Carly Simon
23	18	Steve Miller
22	19	England Dan
25	20	Linda Ronstadt (Easy)
27	21	Styx
14	22	Firefall
16	23	Donna Summer
Ex	24	Rod Stewart
29	25	High Inergy
28	26	Paul Simon
A	27	Billy Joel
A	28	Bob Welch
30	29	Judy Collins
A	30	Elvis (My Way)

Adds: Samantha Sang
Bay City Rollers

Extras: Kansas
Randy Newman
Leif Garrett

LP Cuts: None

Also Possible: Stillwater
Andy Gibb
Shaun Cassidy
ELO
Jackie DeShannon

Last Week: This Week:

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

Adds: Dolly Parton

Extras: Emotions
Earth, Wind & Fire

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

Also Possible: LRB
Millie Jackson
Queen
Elvis Presley
High Inergy

Hottest:

Rock 'n' Roll:

Kansas

Adult:

Rod Stewart

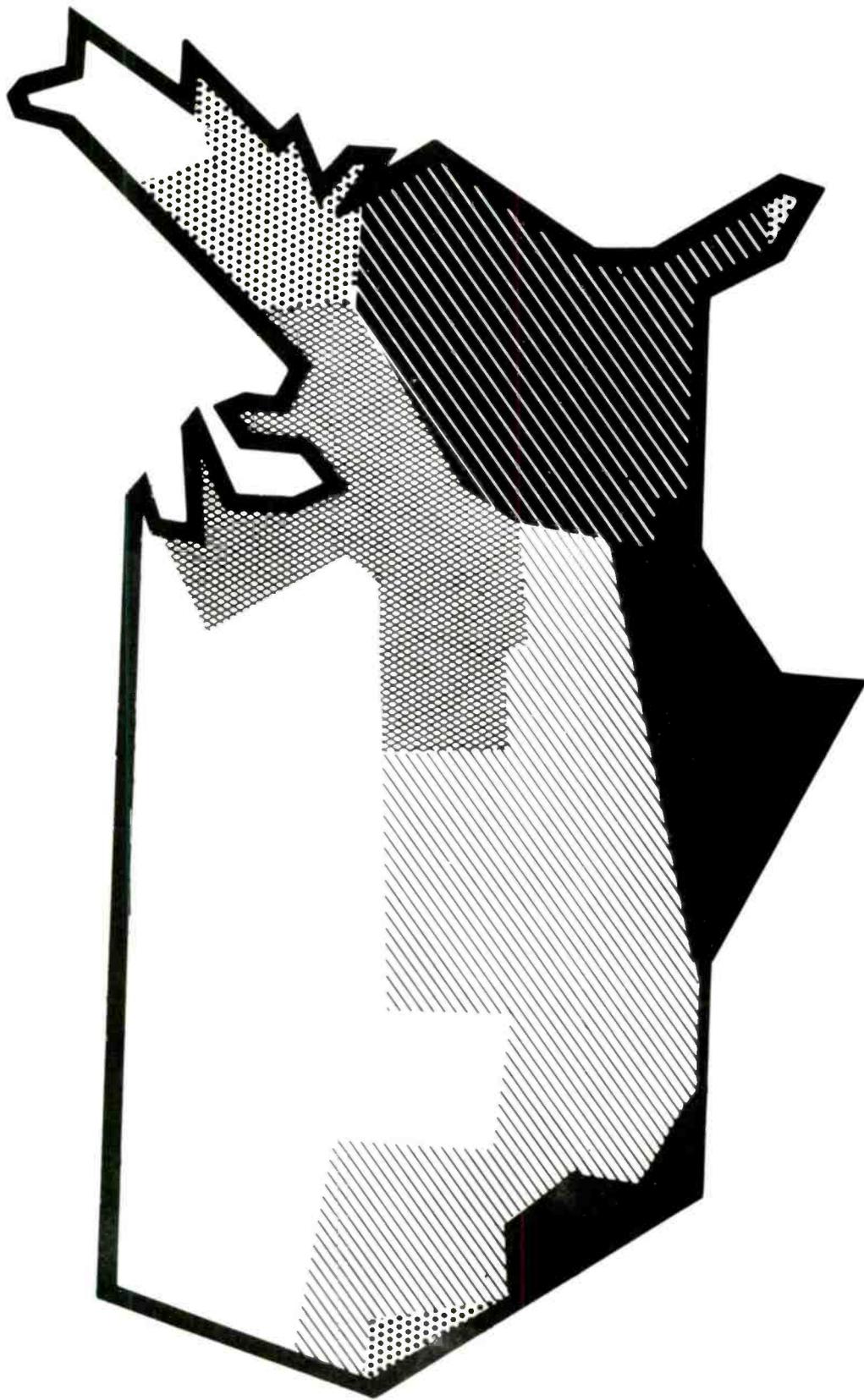
R&B Crossovers:

Millie Jackson

November 19, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



HIT SINGLES FROM HOT ALBUMS...

DIANA ROSS "GETTIN' READY FOR LOVE"

FROM THE ALBUM "BABY IT'S ME" M7-890R1

M 1427F

HIGH INERGY "YOU CAN'T TURN ME OFF"

FROM THE ALBUM "TURNIN' ON" G6-978S1

G 7155F

STEVIE WONDER "AS"

FROM THE ALBUM "SONGS IN THE KEY OF LIFE" T13-340C2

T 54291

THELMA HOUSTON "I'M HERE AGAIN"

FROM THE ALBUM "THE DEVIL IN ME" T7-358R1

T 54287F

MANDRE "SOLAR FLIGHT"

FROM THE ALBUM "MANDRE" M6-886S1

M 1429F

...**THAT'S THE**

MAGIC OF MOTOWN!



So You Don't Believe In Santa? Well...They Do

KRBE	WBBQ	KSLQ
KILT	WFOM	WZZP
KAKC	KELI	10Q
KJOY	KEEL	KINT
KRIZ	Z96	WZUU
KFIV	WTAC	JB105
WOW	WMFJ	WGLF
WROK	WQPD	KROK
WTRY	WAUG	WPTR
KWWL	KELP	WCRO
WCGQ	KQEO	WNDR

“Don't Let Me Be Misunderstood”

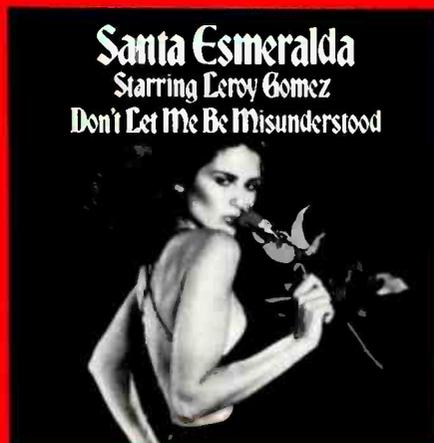
NB 902

the new single from

SANTA ESMERALDA

starring

Leroy Gomez



NBLP 7080

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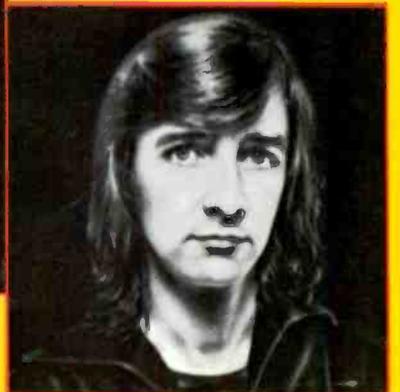
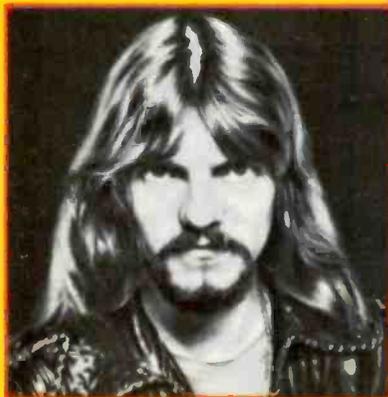


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When you want to turn them on, "TURN TO STONE"

The new single by



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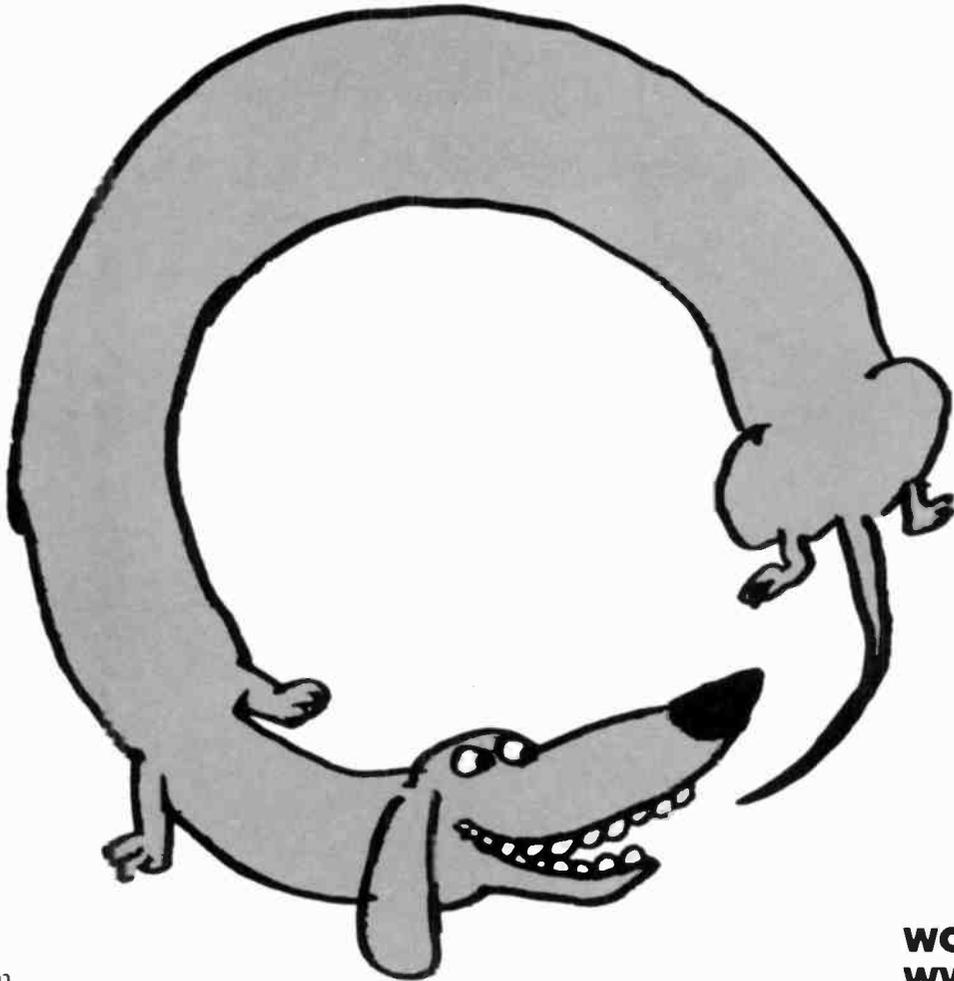
From "Out Of The Blue"



On Jet Records & Tapes. Distributed by United Artists Records & Tapes. 1 7

Written and produced by JEFF LYNNE.

RADIO STATIONS ALL OVER THE COUNTRY ARE PUTTING ON THE DOG.



WXAP Atlanta
V103 Atlanta
WENN Birmingham
WEUP Huntsville
WSOK Savannah
WIBB Macon
WOKS Columbus
WDKX Rochester
WUFO Buffalo
WHYZ Greenville
WJBE Knoxville
WWDM Sumter
WWIL Wilmington
WVOE Chadbourne
WQIZ St. George
WAMO Pittsburgh
WCIN Cincinnati

XNOK-FM Dallas
KFJL Oklahoma City
KGRI-FM Henderson
WNOV Milwaukee
WWCA Gary
WXOK Baton Rouge
WTAM Gulfport
WDAS Philadelphia
WCAU-FM Philadelphia
KKSS St. Louis
KJAZ Oakland
WKYS Washington, D.C.
WEBB Baltimore, Md.
WBUL Birmingham

WJLB Detroit
WCHB Detroit
WGPR Detroit
WKLR Toledo
WWWS Saginaw
KACE Los Angeles
WLOK Memphis
WLOU Louisville
WSTM Louisville
WRBD Ft. Lauderdale
WPDQ Jacksonville
WGRD Jacksonville
WTMP Tampa
WORL Orlando

WOKB Orlando
WWAB Lakeland
WRXB St. Petersburg
WANM Tallahassee
WOWD Tallahassee
WAWA Milwaukee
WBOK New Orleans
WXEL-FM New Orleans
WBOP Pensacola
WBLS New York
WDAS-FM Philadelphia
WESL St. Louis
KPRS Kansas City
KRE Berkeley
WEAM Falls Church
WWIN Baltimore, Md.

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"WAS DOG A DONUT" AM 1971

CAT STEVENS' FIRST INSTRUMENTAL HIT.

From "Izitso"
SP 4702

ON A&M RECORDS

Produced by Cat Stevens with Dave Kershenbaum



THE OZARK MOUNTAIN DAREDEVILS

Don't Look Down



ON 140 STATIONS THE OZARK MOUNTAIN DAREDEVILS HAVE THEIR FEET FIRMLY PLANTED IN THE AIR.

WQFM	WHY-FM	WQDR	KZAM	KWKI	WXRT	WAAL	KLRB	WBBM-FM	KNX-FM	KAWY	KATT	KNCN	WBCN	KLBK-FM	WSAN	KMYR	KZAP	KFIG
WCMF	KYYS	KLAY	WOUR	KADI	KFMF	KIMN-FM	WJKL	KTIM	WZMF	WTOS	KMOD	WAIV	WPLR	WIOT	KISW	KRKE-FM	KNAC	KSAN
KSHE	WLIR	KDKB	KSFM	KZEL	KRST	KGRA	WVOK	KFML	WYSP	WRAS	KTYD	WBBS	WNEW-FM	WMHE	WQBK	WYXE	KICE	KSRT
WINZ	WIOQ	KBCO	KTMS	WEZV	KTCL	WMDI	WRPL	KKFM	KQRS	KWFM	KLOL	WKZL	WIOB	WGRQ	WCAS	WGVL	WBAB	KQKQ
KBUF	WHFS	WQXR	WENE	KGOT	WXRD	WILS-FM	WQXM	WIBA	WLWQ	WRCN	KPFT	WMMR	WLAV-FM	KCBC	KAZY	WFSU	KYA-FM	KREM
KMTN	KINK	KGLR	KBBC	KGIL	KCBS	WWDC	KCAL	WQNZ	WMYK	WQSR	WTKT	WQCM	WGOE	WMJQ	KFYE	WFSO	WGN	WOKI
KFMQ	KFAT	WFMF	WVUD	WVUX	WKDF	KEZY	WNOR	WXLM	WPDH	WGTB	WSEA	WRXL	WKDD	KSJO	KPOL	WVWZ	WQUT	WLIR

The Ozark Mountain Daredevils "Don't Look Down" ^{SP 4602} On A&M Records and Tapes
Includes the single "Crazy Lovin'"



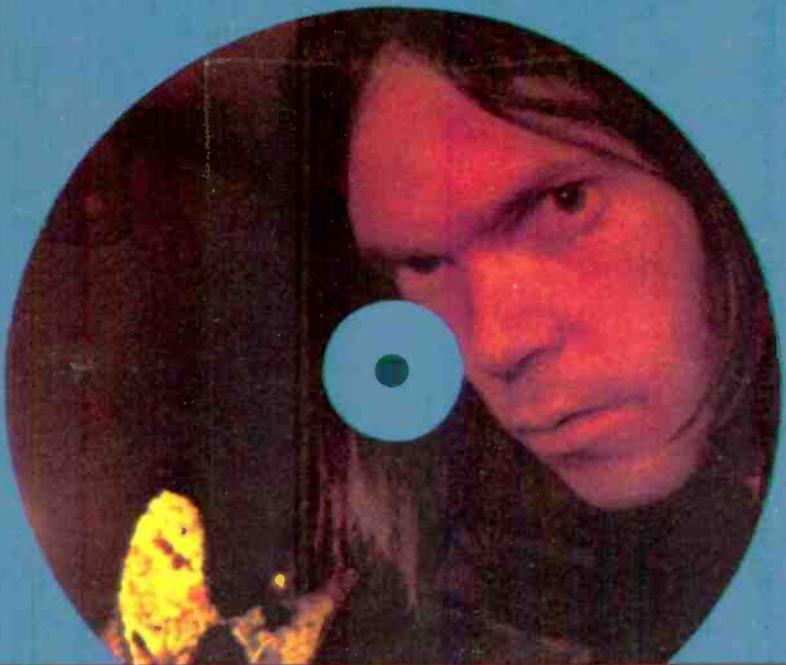


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on one specially priced 3-record set,
featuring 4 previously unreleased songs.**

After the Gold Rush	Old Man
Cinnamon Girl	A Man Needs a Maid
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Burned	Star of Bethlehem
Mr. Soul	The Needle and the Damage Done
Broken Arrow	Tonight's the Night (Part I)
Expecting to Fly	Tired Eyes
Sugar Mountain	Walk On
I Am a Child	For the Turnstiles
The Loner	Winterlong
The Old Laughing Lady	Deep Forbidden Lake
Down by the River	Like a Hurricane
Cowgirl in the Sand	Love Is a Rose
I Believe in You	Cortez the Killer
Helpless	Campaigner
Ohio	Long May You Run
Soldier	

On Reprise records & tapes





DECADE

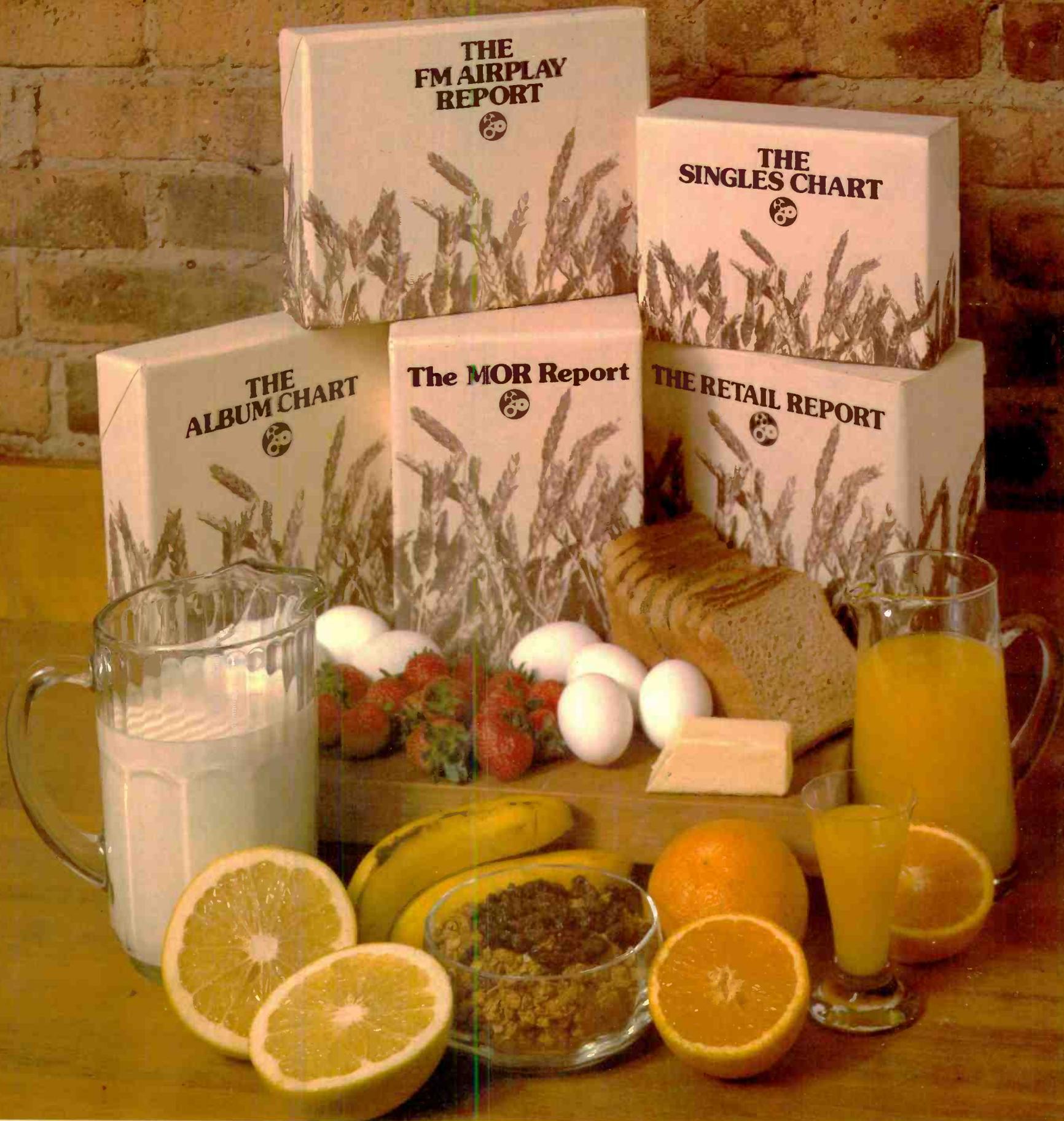
Neil Young



3RS 2257

Direction: Elliot Roberts

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Dialogue

(Continued from page 22)

Fox: Exactly. Take that chance and give them something that they could find out about. The whole idea behind 10Q is that we are going to be the station that's going to definitely stick out our necks. Not because we're trying to be cute, but because it's our duty to the audience to let them decide what they want.

I just cannot in any way understand or even accept the theory that because I am a program director I make the final decision for music selection for this market. That's a lot of jive. I mean, yeah, I make the music selection that goes on the station, but I definitely go out there and reach and give the audience a little taste of what's happening. They make the decision. If it's not there, it's not there. In three weeks I'll know. And it will never hurt me.

RW: How would you contrast this marketplace upon your arrival at 10Q, to the situation you faced in San Diego?

Fox: First of all, it is dangerous to compare markets, because no market is the same. But if there were any two similarities about this market in San Diego when I first arrived there, it was that they were both pretty boring. Nothing exciting happening on the radio. A lot of pabulum. That's about the size of it. Today the market is totally different. It's exciting. Also, the audience is no longer deep rooted into any radio station; I would say a good majority of the audience is now floating. Because we come on the air, and we cause such a reaction from the competitors, whether they be on the FM or the AM, now the audience is willing to punch that dial even more, now, because it is time for change. And if we've changed enough to make a difference in the market, then somebody else might change, and they don't want to miss anything. So now your listener is no longer that deep rooted listener that everybody has been accustomed to. Now they're floating around, and listening to see who else is going to come up with something new in the marketplace. And that's healthy.

RW: That's healthy for you, but at the same time I know when you look at the ratings books and find out what's happened to this market in terms of the number of points that radio stations come up with, it's definitely something that has to be less than attractive to KJH and the other traditional leaders.

Fox: Oh sure. The whole thing for me to do to maintain dominance in this market is to maintain that attitude that I've had from the beginning and do it consistently.

RW: With all the competition in the market now, how much do you think it's feasible for your station to gain in overall share?

Fox: Oh, I think you are going to see 10Q just grow and continue growing. I think that the era of one or two stations being terribly dominant in the market, is going to return. I think you're going to see stations in the market, AM and FM, in double digit numbers, constantly now. For the next 5 or 10 years.

RW: Here?

Fox: It can be done here.

RW: You think you can go from where you are and pull those shares?

Fox: Oh sure, absolutely. That's where I'm going anyway. Because there's really nobody else doing anything that's close to me, and as long as I'm innovative, as long as I'm interested in the audience

Styx Double Gold



A&M rock group Styx received two gold albums, one for "Equinox," and one for "The Grand Illusion," their current A&M release, at a reception after the group's appearance at New York's Palladium. Shown (from left) are Kip Cohen, A&M a&r director; Harold Childs, A&M vice president, promotion; Gil Friesen, president, A&M Records; Jerry Moss, chairman, A&M Records; Dennis DeYoung, James Young, Tommy Shaw, Chuck Panozzo and John Panozzo of Styx.

and what they want, then they are going to continue liking me more and more and more.

You see, the significant difference between Los Angeles and San Diego is that in Los Angeles when you come on, you can't really come on with a bang and take over a market immediately. Because you are a new guy and this is an established city, they like to watch you grow. Because this market has been so dormant for such long time, the 10Q identity was really one of the fastest-growing radio stations in this market. San Diego is the opposite and loves underdogs. San Diego just has a craving for underdogs. They like the new guy in town and they will listen to him religiously for three or four months, to see what he can do. If he can't do anything, then they'll kiss him off and go back to their old habits. But they love the underdog. That's not true here, though. Here you have to work a lot harder to get that audience.

RW: What are you doing towards getting that audience, besides giving them a varied music policy?

Fox: I think that also the staff talent here is just absolutely exceptional, to the point where it is not a stiff talent, a slick talent; the jocks sound like everyday people. And I mean they're having a good time on the air. Promotion-wise, I think that our promotions are L.A.-related promotions; we don't try to come on and flash people with \$20,000 giveaways. Because it's not important. They realize that only one person is going to win that. Where we're doing constant winners, there are 2 or 3 an hour and everybody has got a shot at winning. How big or small doesn't matter because people are only concerned now with winning. They've been screwed for so long that they don't care what they win. As long as they win. Being a winner is an exciting thing in this day and age when the American people have been kicked around as badly as they have. They are real tough now. Now they want to be winners and whatever it takes to be a winner, then they're out there for it. And \$20,000 or a yacht or a trip to Yakatoo is not very important to them. As is being able to pick up the phone and immediately contacting somebody at the radio station, and being able to win that quickly. Or even communicating. And that's other other line. Being able to have that one-on-one and know that people care on the other end. I think radio, for too long in this market, looked down at the audience.

RW: Well, this goes back to that whole question of perhaps relying too much on research to tell you who your audience is.

Fox: Absolutely. The listener I'm looking for is between the ages of sixteen and thirty and are radio listeners. That's all I care about. That's what makes me different from KJH. Because they're under the old title of mass appeal radio. Which is a lot of malarkey. There is no such thing as a mass appeal radio. What they're trying to tell you is that they want to be all things to all people, and that's not possible. Not all people listen to radio. So I'm only interested in people who want to listen to radio.

RW: How do you view your relationship with the record industry itself?

Fox: My relationship with the music industry is really phenomenal. Because I don't pull any punches. Because I do communicate with those people, I treat them like human beings, and they know that when I'm behind a record, I'm behind a record 100 percent. And when I'm not there, I'm not there. And whatever information and feedback that I'm getting on the record, I let them know immediately so they know where they stand.

You know, I look at it this way. If a guy is going to release a record and I'm going to jump on the record, and in three weeks I know whether that record is going to happen or not, I can at least let him know so he doesn't sit there with stock on the shelves and have to eat it at the last minute. I heard someone at a convention who said, "Well, I'm not here to sell records." Bullshit, of course, I'm here to sell records. My listening audience is listening to me. If they get turned on and go buy a record, that's that much better for me. Not only that, you know, it's great for the record companies. So it's serving both of us.

RW: Traditionally, broadcasters have often tried to suggest that there's such a vast gap between radio and the recording industry; that the 'minor point' at which they intersect is over the question of getting something to play over the air.

Fox: Well, that shows you how big a fool they are. Because it's not. We're all in this together and it's like two major industries whose responsibility to the United States is to entertain its audience. And keep them in a good frame of mind so that they can solve problems if this country can continue to survive. That is our heritage. And these guys who go around saying that "I don't have to deal with local

(Continued on page 76)

HIS GREATEST PERFORMANCE IS EVERY SONG HE SINGS

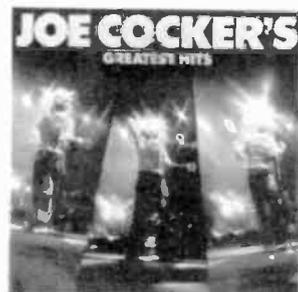


**JOE COCKER'S
GREATEST HITS
ON A&M RECORDS
& TAPES**

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**PRODUCED BY
DENNY CORDELL
LEON RUSSELL
NIGEL THOMAS
JIM PRICE
ROB FRABONI**



SP 4670

SALESMAKER OF THE WEEK



FOOT LOOSE & FANCY FREE
ROD STEWART
WB

TOP SALES

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- COMMODORES LIVE**—Motown
- KISS ALIVE II**—Casablanca

ABC/NATIONAL

- BABY IT'S ME**—Diana Ross—Motown
- COMMODORES LIVE**—Motown
- DOUBLE TROUBLE**—Elvis Presley—RCA—(Soundtrack)
- LOVE SONGS**—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- ROUGH MIX**—Pete Townshend/Ronnie Lane—MCA
- SPECTRES**—Blue Oyster Cult—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbie Boone—Warner/Curb

CAMELOT/NATIONAL

- AJA**—Steely Dan—ABC
- BORN LATE**—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE**—Motown
- FRENCH KISS**—Bob Welch—Capitol
- GREATEST HITS, VOL. II**—Elton John—MCA
- KISS ALIVE II**—Casablanca
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)
- YOU LIGHT UP MY LIFE**—Debbie Boone—Warner/Curb

KORVETTES/NATIONAL

- BAT OUT OF HELL**—Meatloaf—Epic
- COMMODORES LIVE**—Motown
- GREATEST HITS, VOL. II**—Elton John—MCA
- LOVE SONGS**—Beatles—Capitol
- NEVER LETTING GO**—Phoebe Snow—Col
- NIGHT AFTER NIGHT**—Nils Lofgren—A&M
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- SPECTRES**—Blue Oyster Cult—Col
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

MUSICLAND/NATIONAL

- BROKEN HEART**—The Babys—Chrysalis
- FEELS SO GOOD**—Chuck Mangione—A&M
- FRENCH KISS**—Bob Welch—Capitol
- HEAVEN'S JUST A SIN AWAY**—Kendalls—Ovation
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LET'S GET SMALL**—Steve Martin—WB

- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

RECORD BAR/NATIONAL

- BORN LATE**—Shaun Cassidy—Warner/Curb
- DECADE**—Neil Young—Reprise
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE**—Rod Stewart—Mercury
- KALAPANA III**—Abattoir
- KISS ALIVE II**—Casablanca
- LEVON HELM & THE RCO ALL-STARS**—ABC
- LIVE**—Crosby/Nash—ABC
- ODYSSEY**—RCA
- REACH FOR IT**—George Duke—Epic

TWO GUYS/EAST COAST

- AJA**—Steely Dan—ABC
- BRAND NEW DAY**—Blood, Sweat & Tears—ABC
- HEROES**—David Bowie—RCA
- LET'S GET SMALL**—Steve Martin—WB
- LOVE SONGS**—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- PASSAGE**—Carpenters—A&M
- POINT OF KNOW RETURN**—Kansas—Kirshner
- THE STRANGER**—Billy Joel—Col
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

CUTLER'S/NEW HAVEN

- AJA**—Steely Dan—ABC
- FRENCH KISS**—Bob Welch—Capitol
- HEROES**—David Bowie—RCA
- JT**—James Taylor—Col
- LOVE SONGS**—Beatles—Capitol
- SKY ISLANDS**—Caldera—Capitol
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- WE ARE ONE**—Mandrill—Arista
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)

STRAWBERRIES/BOSTON

- BRASS CONSTRUCTION III**—UA
- BROOKLYN DREAMS**—Millennium
- FANTASTIC FOUR**—Westbound
- HEROES**—David Bowie—RCA
- KALAPANA III**—Abattoir
- PLAYER**—RSO
- PORTFOLIO**—Grace Jones—Island
- SONG BIRD**—Deniece Williams—Col
- TOM PETTY & THE HEARTBREAKERS**—Shelter
- WE ARE ONE**—Mandrill—Arista

**FOR THE RECORD/
BALTIMORE**

- COMMODORES LIVE**—Motown
 - FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - NEVER LETTING GO**—Phoebe Snow—Col
 - REACH FOR IT**—George Duke—Epic
 - SEND IT**—Ashford & Simpson—WB
 - SONG BIRD**—Deniece Williams—Col
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - TURNIN' ON**—High Energy—Gordy
 - WHO ME? I'M NOT HIM**—Richard Pryor—Laff
- WAXIE MAXIE/
WASH., D.C.**
- BEHOLD THE MIGHTY ARMY**—New Birth—WB
 - COMMODORES LIVE**—Motown
 - FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- I WANT TO LIVE**—John Denver—RCA
- SONG BIRD**—Deniece Williams—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TRUE TO LIFE**—Ray Charles—Atlantic
- WE ARE ONE**—Mandrill—Arista

PLATTERS/PHILADELPHIA

- CHARO & THE SALSOUL ORCHESTRA**—Salsoul
- DISCO BOOGIE**—Various Artists—Salsoul
- EXPECT NO MERCY**—Nazareth—A&M
- HEADS**—Bob James—Col
- LIVE**—Crosby/Nash—ABC
- MAGIC**—Billy Cobham—Col
- ONCE UPON A TIME**—Danna Summer—Casablanca
- RAIN DANCES**—Camel—Janus
- SONG BIRD**—Deniece Williams—Col
- THUNDER ISLAND**—Jay Ferguson—Asylum

**RECORD RENDEZVOUS/
CLEVELAND**

- DON'T LET ME BE MISUNDERSTOOD**—Sarta Esmeralda—Casablanca
- GRAND ILLUSION**—Styx—A&M
- I ROBOT**—Alan Parsons Project—Arista
- IN FULL BLOOM**—Rose Royce—Whitfield
- LET'S GET SMALL**—Steve Martin—WB
- MOONFLOWER**—Santana—Col
- MY AIM IS TRUE**—Elvis Castello—Col
- REACH FOR IT**—George Duke—Epic
- SOMETHING TO LOVE**—LTD—A&M
- TOO HOT TO HANDLE**—Heatwave—Epic

**ONE OCTAVE HIGHER/
CHICAGO**

- FEELS SO GOOD**—Chuck Mangione—A&M
- FRENCH KISS**—Bob Welch—Capitol
- HOME TOWN ALBUM**—Various Artists—WKQX
- LET'S GET SMALL**—Steve Martin—WB
- MOONFLOWER**—Santana—Col
- ODYSSEY**—RCA
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- REACH FOR IT**—George Duke—Epic
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

**1812 OVERTURE/
MILWAUKEE**

- COMMODORES LIVE**—Motown
- DECADE**—Neil Young—Reprise
- EXPECT NO MERCY**—Nazareth—A&M
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- HEROES**—David Bowie—RCA
- KISS ALIVE II**—Casablanca
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- REPEAT—THE BEST OF JETHRO TULL, VOLUME II**—Chrysalis
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)

**FRANKLIN MUSIC/
ATLANTA**

- BORN LATE**—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE**—Motown
- DECADE**—Neil Young—Reprise
- DEVIL IN ME**—Thelma Houston—Tamla

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- PLAYER**—RSO
- SONG BIRD**—Deniece Williams—Col

TURTLE'S/ATLANTA

- BAT OUT OF HELL**—Meatloaf—Epic
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- HEROES**—David Bowie—RCA
- MANORISMS**—Wet Willie—Epic
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SLOWHAND**—Eric Clapton—RSO
- STILLWATER**—Capricorn
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)

POPLAR TUNES/MEMPHIS

- BORN LATE**—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE**—Motown
- DECADE**—Neil Young—Reprise
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- POINT OF KNOW RETURN**—Kansas—Kirshner
- SECRETS**—Can Funk Shun—Mercury
- STICK TO ME**—Graham Parker & the Rumour—Mercury
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TURNIN' ON**—High Energy—Gordy

**MUSHROOM/
NEW ORLEANS**

- ANGELLE**—Col
- COMMODORES LIVE**—Motown
- FRONT PAGE NEWS**—Wishbone Ash—MCA
- MENAGERIE**—Bill Withers—Col
- RAIN DANCES**—Camel—Janus
- REACH FOR IT**—George Duke—Epic
- ROUGH MIX**—Pete Townshend/Ronnie Lane—MCA
- SECRETS**—Can Funk Shun—Mercury
- TRUE TO LIFE**—Ray Charles—Crossover
- WE'RE ALL IN THIS TOGETHER**—Chocolate Milk—RCA

SOUND TOWN/DALLAS

- COMMODORES LIVE**—Motown
- DEVIL IN ME**—Thelma Houston—Tamla
- FEELS SO GOOD**—Chuck Mangione—A&M
- HEROES**—David Bowie—RCA
- LET IT FLOW**—Dave Mason—Col
- MIDNIGHT WIND**—Charlie Daniels Band—Epic
- ON STAGE**—Lily Tomlin—Arista
- PASSAGE**—Carpenters—A&M
- REACH FOR IT**—George Duke—Epic
- SPECTRES**—Blue Oyster Cult—Col

**INDEPENDENT RECORDS/
DENVER**

- DECADE**—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GET UP & DANCE**—Memphis Horns—RCA
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- KISS ALIVE II**—Casablanca
- MELODIES**—Jan Hammer Group—Nemperor
- NATURAL ELEMENTS**—Shakti—Col
- NEW VINTAGE**—Maynard Ferguson—Col
- PAUL SIMON'S GREATEST HITS, ETC.**—Col
- SONG BIRD**—Deniece Williams—Col

**ODYSSEY/SOUTHWEST &
WEST**

- BORN LATE**—Shaun Cassidy—Warner/Curb
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GET UP & DANCE**—Memphis Horns—RCA
- HEADS**—Bob James—Col
- KISS ALIVE II**—Casablanca
- MANORISMS**—Wet Willie—Epic
- NEW HORIZONS**—Sylvers—Capitol
- ONCE UPON A TIME**—Donna Summer—Casablanca
- RECKLESS ABANDON**—David Bromberg Band—Fantasy

**LICORICE PIZZA/
LOS ANGELES**

- AJA**—Steely Dan—ABC
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- HEROES**—David Bowie—RCA
- KISS ALIVE II**—Casablanca
- LITTLE CRIMINALS**—Randy Newman—WB
- MOONFLOWER**—Santana—Col
- PASSAGE**—Carpenters—A&M
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)

MUSIC PLUS/LOS ANGELES

- CITADEL**—Starcastle—Epic
- DECADE**—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- HEROES**—David Bowie—RCA
- KISS ALIVE II**—Casablanca
- LIVE**—Crosby/Nash—ABC
- LOVE SONGS**—Beatles—Capitol
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- THE JOY**—Toni Browne & Terry Garthwaite—Fantasy

TOWER/LOS ANGELES

- DEATH OF A LADIES' MAN**—Leonard Cohen—WB
- DON'T LOOK DOWN**—Ozark Mountain Daredevils—A&M
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- LEVON HELM & THE RCO ALL-STARS**—ABC
- MAGIC**—Billy Cobham—Col
- NEW HORIZONS**—Sylvers—Capitol
- ODYSSEY**—RCA
- PASSAGE**—Carpenters—A&M
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SENIOR BLUES**—Urbie Green—CTI

**EUCALYPTUS RECORDS/
NORTHWEST**

- BORN LATE**—Shaun Cassidy—Warner/Curb
- DEVIL IN ME**—Thelma Houston—Tamla
- EXPECT NO MERCY**—Nazareth—A&M
- FEELIN' BITCHY**—Millie Jackson—Spring
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- KISS ALIVE II**—Casablanca
- LIVE**—Crosby/Nash—ABC
- MUSICAL CHAIRS**—Sammy Hagar—Capitol
- YOU LIGHT UP MY LIFE**—Arista—(Soundtrack)

**EVERYBODY'S RECORDS/
NORTHWEST**

- COMMODORES LIVE**—Motown
- EDDIE MONEY**—Col
- ENCORE**—Tangerine Dream—Virgin
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- KISS ALIVE II**—Casablanca
- LIVE**—Crosby/Nash—ABC
- NEW VINTAGE**—Maynard Ferguson—Col
- REACH FOR IT**—George Duke—Epic
- RECKLESS ABANDON**—David Bromberg Band—Fantasy
- TWILLEY DON'T MIND**—Dwight Twilley Band—Arista

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. 19 NOV. 12



WKS. ON CHART

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (25th Week)	39	G
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	10	G
3	3	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	5	K
4	4	AJA STEELY DAN /ABC AB 1006	7	G
5	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	19	G
6	5	FOREIGNER /Atlantic SD 19109	34	G
7	7	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	21	F
8	10	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	3	G
9	9	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	23	H
10	18	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) / Arista AB 4159	5	G
11	13	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	5	G
12	12	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	10	G
13	8	CHICAGO XI /Columbia JC 34860	8	G
14	11	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	28	G
15	26	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	4	F
16	16	I ROBOT ALAN PARSONS PROJECT/Arista 7002	20	G
17	17	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	15	F
18	14	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	11	G
19	25	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	8	G
20	22	BARRY MANILOW LIVE /Arista 8500	25	I
21	19	COMMODORES /Motown M7 884R1	34	G
22	29	MOONFLOWER SANTANA/Columbia C2 34914	4	H
23	32	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	6	G
24	20	JT JAMES TAYLOR /Columbia JC 34811	20	G
25	31	FRENCH KISS BOB WELCH/Capitol ST 11663	7	F
26	49	COMMODORES /Motown M9 894A2	3	I
27	21	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	20	G
28	23	STAR WARS AND OTHER GALACTIC FUNK MECO / Millennium MNLP 8001 (Casablanca)	13	F
29	15	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	7	I
30	27	CAT SCRATCH FEVER TED NUGENT/Epic 34700	23	G
31	24	LITTLE QUEEN HEART /Portrait JR 34799	26	G
32	30	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	26	G
33	28	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	13	F
34	35	BABY IT'S ME DIANA ROSS/Motown M7 890R1	7	G
35	33	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	11	G
36	39	BOSTON /Epic JE 34188	60	G
37	38	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	25	I

CHARTMAKER OF THE WEEK

38 — **FOOT LOOSE & FANCY FREE**
 ROD STEWART
 Warner Bros. BSK 3092



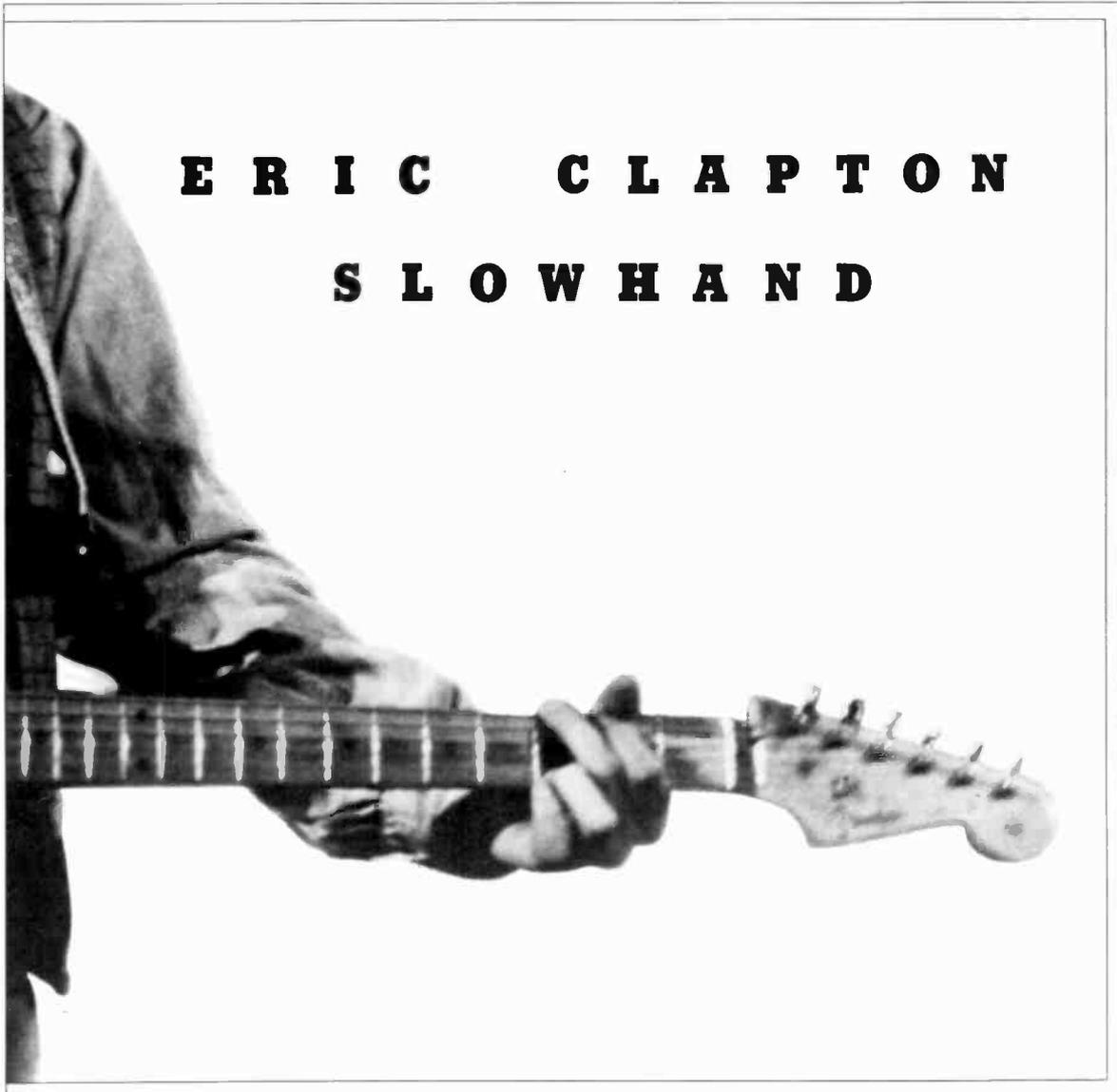
39	34	BRICK /Bang BLP 409	11	G
40	44	THE STRANGER BILLY JOEL/Columbia JC 34897	7	G
41	47	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	3	G
42	62	HEROES DAVID BOWIE/RCA AFL1 2522	2	G
43	36	I'M IN YOU PETER FRAMPTON/A&M SP 4704	22	G
44	45	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	12	F

45	46	SOMETHING TO LOVE LTD/A&M 4646	16	G
46	48	LUNA SEA FIREFALL/Atlantic SD 19101	15	G
47	59	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	3	G
48	55	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G	4	G
49	52	THE GRAND ILLUSION STYX/A&M 4637	17	G
50	37	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	8	G
51	43	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	24	G
52	64	LOVE SONGS BEATLES/Capitol SKBL 11711	3	G
53	61	ODYSSEY /RCA APL1 2204	4	F
54	54	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	90	G
55	65	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	3	G
56	53	REJOICE THE EMOTIONS/Columbia PC 34762	22	F
57	41	A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184	9	G
58	63	PASSAGE CARPENTERS/A&M SP 4703	6	G
59	67	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	5	G
60	58	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	48	G
61	51	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	21	G
62	40	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	27	G
63	42	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL1 2300	10	G
64	56	FLEETWOOD MAC /Reprise MSK 2281 (WB)	121	G
65	50	ACTION BLACKBYRDS/Fantasy F 9535	8	G
66	57	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19110	9	G
67	66	CARELESS STEPHEN BISHOP/ABC ABCD 954	12	G
68	73	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	4	G
69	70	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	11	F
70	77	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	3	F
71	88	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	2	G
72	75	KARLA BONOFF /Columbia PC 34762	7	F
73	89	REACH FOR IT GEORGE DUKE/Epic PE 34883	3	F
74	96	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	2	G
75	—	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	1	G
76	76	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707	4	H
77	78	COME GO WITH US POCKETS/Columbia PC 34879	7	F
78	79	NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875	4	F
79	87	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8000	2	F
80	68	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089	6	G
81	85	RAIN DANCES CAMEL/Janus JXS 7035	3	G
82	—	KISS ALIVE II KISS/Casablanca NBLP 7076	1	I
83	60	PART 3 KC & THE SUNSHINE BAND/T.K. 605	28	G
84	84	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	50	X
85	80	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112	53	G
86	86	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	4	G
87	97	BRASS CONSTRUCTION III /United Artists LA775 H	2	G
88	92	FINALE LOGGINS & MESSINA/Columbia J6 34167	33	F
89	91	BROKEN HEART THE BABYS/Chrysalis CHR 1150	2	G
90	90	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088	5	F
91	74	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295	7	F
92	94	CITADEL STARCASTLE/Epic 34935	2	F
93	99	LET IT FLOW DAVE MASON/Columbia PC 34680	2	F
94	95	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	2	F
95	156	LIVE CROSBY/NASH/ABC AA 1042	1	G
96	101	RUBY, RUBY GATO BARBIERI/A&M SP 4655	1	G
97	69	CRAWLER /Epic PE 34900	11	F
98	108	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	1	G
99	—	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	1	I
100	72	GOING FOR THE ONE YES/Atlantic SD 19106	17	G

SLOWHAND/CLAPTON

BY

ERIC CLAPTON



ERIC CLAPTON
SLOWHAND

RS-1-3030

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Side One
COCAINE
WONDERFUL TONIGHT
LAY DOWN SALLY
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WE'RE ALL THE WAY

Side Two
THE CORE
MAY YOU NEVER
MEAN OLD FRISCO
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101 THE ALBUM CHART 150

NOVEMBER 19, 1977

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101	103	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
102	113	WE ARE ONE MANDRILL/Arista AB 4144
103	93	FLOATERS/ABC AB 1030
104	104	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
105	109	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
106	106	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
107	71	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
108	111	THE BEST OF TAVARES/Capitol ST 11701
109	114	GOIN' PLACES THE JACKSONS/Epic JE 34835
110	105	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186
111	102	LIGHTS OUT UFO/Chrysalis CHR 1127
112	100	LOVE GUN KISS/Casablanca 7051
113	—	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 15004
114	117	THE QUINTET V.S.O.P./Columbia C2 34976
115	125	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
116	122	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
117	127	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
118	110	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
119	—	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)
120	107	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
121	116	IN COLOR CHEAP TRICK/Epic PE 34884
122	—	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782
123	131	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
124	81	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317
125	133	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
126	120	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703
127	115	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534
128	138	EXPECT NO MERCY NAZARETH/A&M SP 4666
129	82	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625
130	119	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101
131	83	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
132	121	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/ United Artists LA774 H
133	123	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M 4634
134	118	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
135	112	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB 4124
136	128	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557
137	98	RAM JAM/Epic PE 34885
138	142	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
139	144	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
140	140	FOREIGN AFFAIRS TOM WAITS/Asylum 7E 1117
141	126	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ Jet LA679 G (UA)
142	147	PRISM/Ariola America ST 50020 (Capitol)
143	141	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
144	143	BRIDGES GIL SCOTT-HERON & BRIAN JACKSON/ Arista AB 4147
145	129	LIVE! IN THE AIR AGE BE BOP DeLUXE/Harvest SKB 1666 (Capitol)
146	136	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)
147	124	FLOWING RIVERS ANDY GIBB/RSO 1 3018 (Polydor)
148	132	TERRAPIN STATION GRATEFUL DEAD/Arista 7001
149	130	LAKE/Columbia 34763
150	134	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090

151-200 ALBUM CHART

151	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	176	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/ A&M SP 4662
152	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080	177	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029
153	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	178	MUSICAL CHAIRS SAMMY HAGAR/ Capitol ST 11706
154	MONKEY ISLAND GEILS/Atlantic SD 19103	179	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
155	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	180	MAGIC BILLY COBHAM/ Columbia JC 34939
156	TRUE TO LIFE RAY CHARLES/ Atlantic SD 19142	181	STILLWATER/Capricorn CP 0186 (WB)
157	SHAKE IT WELL DRAMATICS/ ABC AB 1010	182	ON STAGE LILY TOMLIN/ Arista AB 4142
158	PLAYER RSO 1 3026 (Polydor)	183	EDDIE MONEY/Columbia PC 34909
159	MENAGERIE BILL WITHERS/Columbia JC 34903	184	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693
160	VILLAGE PEOPLE/Casablanca NBLP 7064	185	SO EARLY IN THE SPRING JUDY COLLINS/Elektra BE 6002
161	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	186	SENROR BLUES URBIE GREEN/ CTI 7079
162	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538	187	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891
163	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	188	THE OSMONDS GREATEST HITS Kalab PD 2 9005 (Polydor)
164	STARTING ALL OVER PHILLIPPE WYNNE/Catillon SD 9920	189	THE SURVIVORS' SUITE KEITH JARRETT/ECM 1 1085 (Polydor)
165	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	190	THUNDER ISLAND JAY FERGUSON/ Asylum 7E 1115
166	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	191	LEVON HELM & THE RCO ALL-STARS/ABC AA 1017
167	DEVIL'S GUN C.J. & COMPANY/ Westbound WB 301 (Atlantic)	192	GREATEST HITS CHICAGO/ Columbia PC 33900
168	CAN'T WAIT PIPER/A&M SP 4654	193	MOTIVATION RADIO STEVE HILLAGE/Atlantic SD19144
169	LIVESTOCK BRAND X/Passpart PB 9824 (Arista)	194	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
170	MAKIN' LOVE AND MUSIC DR. HOOK/Capitol ST 11632	195	MARK FARNER/Atlantic SD18232
171	CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917	196	INTERGALACTIC TOURING BAND VARIOUS ARTISTS/Passpart PB 9823 (Arista)
172	SAY IT IN PRIVATE STEVE GOODMAN/Asylum 7E 1118	197	MELODIES JAN HAMMER GROUP/ Nemperor JZ 35003 (CBS)
173	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	198	NEW HORIZONS SYLVERS/Capitol ST 11705
174	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ ABC SR 52006	199	NATURAL ELEMENTS SHAKTI WITH JOHN McLAUGHLIN/Columbia JC 34980
175	KENNY ROGERS/United Artists LA689 6	200	BING CROSBY'S GREATEST HITS/ MCA 3031

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A Leader, An Innovator, A Friend
JOEL FRIEDMAN

May 4, 1925
November 8, 1977



WARNER COMMUNICATIONS INC.

DISCO FILE TOP 20

NOVEMBER 19, 1977

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

CBS, VTN Pact

■ NEW YORK — Eric Doctorow, manger, college program, CBS Records, and Gladys Markowitz, director, sales, VTN (Video Tape Network), have announced the initiation of a new vehicle for CBS Records in the college market. VTN will market and lease video tape packages of CBS Records artists to college campuses in the United States.

VTN will rent the one-hour video tapes to on-campus student organizations on a weekly basis. Each tape consists of four 15-minute segments, each featuring a performance by a CBS act. The first tape to be distributed covers Mothers Finest (Epic), Cheap Trick (Epic), Heart (Portrait) and Southside Johnny and the Asbury Jukes (Epic). Each campus is allowed unlimited playback using an unlimited number of monitors. Students will view tapes at dormitories, hallways, student union centers, auditoriums, and other points on campus.

In spring, 1978 CBS Records and VTN will launch "Video Awareness Week." This exclusive arrangement between CBS and VTN is a concentrated effort to promote the on-campus value and effectiveness of video tapes.

DISCO FILE

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

■ **THE ESSENTIAL ALBUMS:** The new *Trammps III* (Atlantic), was preceded this week by the promotional disco disc release of its premier cut, "The Night the Lights Went Out," a highly romanticized vision of last summer's New York City blackout that proves the group is still at the top of its form. Clearly, **Baker, Harris & Young** have become the sharpest, most consistently interesting producers working in the Philadelphia style and even if, like past masters **Gamble & Huff**, they seem unwilling or unable to revamp or redirect their formula approach, the results are so perfect, so utterly enjoyable that one can hardly complain. And of course having an instantly recognizable sound doesn't hurt when it comes to breaking a new record: "The Night the Lights Went Out" is so unmistakably the *Trammps* that it goes over like an old favorite the first time out. All the ingredients are here: **Jimmy Ellis'** gritty, razor-edged lead vocals; **Earl Young's** relentless, irresistible drumming; the vivacious strings and stinging guitars. But what gives this "Night" its particular excitement is the blackout break, when everything but the drums and the voices cuts out, introducing what is perhaps the best spoken interlude out of Philadelphia since "I'll Always Love My Mama;" when the power is restored and the strings come flowing back, the song reaches its peak and you're hooked (for life). The album's other outstanding track is a nine-minute rave-up titled "People of the World" that is basically "Disco Party" Part II—an intense peak cut. In between the two, there's a nice, chunky song called "Love Per Hour" that gets over on its chugging breaks and inventive vocal effects. In a departure from earlier albums, the second side contains a number of shorter cuts, including three wonderful mid-tempo smooth numbers—"I'm So Glad You Came Along,"

(Continued from page 68)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FLAMINGO/NEW YORK

DJ: Howard Merritt

ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)

BLOCK PARTY—Anthony White—Salsoul (disco disc)

DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp cut)

GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (lp cut)

I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (lp cut)

IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)

KISS ME—George McCrae—TK (disco disc)

LE SPANK—Le Pamplemousse—AVI (disco disc)

NATIVE NEW YORKER—Odyssey—RCA (disco disc)

IPANEMA/NEW YORK

DJ: Ronnie Soares

ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)

CHILDHOOD FOREVER—Recreation—Dynamo (disco disc, not yet available)

CHOVE CHUVA/MAS QUE NADA—Samba Soul—RCA (disco disc)

DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)

DISCO BLOOD—The Vamps—Building (import disco disc)

KISS ME—George McCrae—TK (disco disc)

LOVE BUG—Tina Charles—CBS (import lp cut)

MAGIC LOVE/DISCO DANCE—Michele—West End (lp cuts)

THE NIGHT THE LIGHTS WENT OUT—Trammps—Atlantic (disco disc)

STANDING IN THE RAIN—John Paul Young—Midsong (lp cut)

BUZZBY'S/SAN FRANCISCO

DJ: Christine Matuchek

ACT 1/ACT 2/RUMOR HAS IT—Donna Summer—Casablanca (lp medleys/lp cut)

BACK IN LOVE AGAIN—L.T.D.—A&M (disco disc)

DISCO CONGO/L.A. BOUND/SALSOU SISTER—King Errisson—Westbound (lp cuts)

DISCO DANCE/MAGIC LOVE/CAN'T YOU FEEL IT—Michele—West End (lp cuts)

JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (disco disc)

KEEP IT UP—Olympic Runners—London (disco disc)

MOONBOOTS—ORS—Salsoul (disco disc)

ON FIRE, GETTING HIGHER—T Connection—TK (disco disc)

TWO HOT FOR LOVE—THP—Orchestra—Butterfly (lp cut)

WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

INFERNO/NEW YORK

DJ: Walter Gibbons

ACT 1/ACT 2/ACT 4/IF YOU GOT IT FLAUNT IT—Donna Summer—Casablanca (lp medleys/lp cut)

BLOCK PARTY—Anthony White—Salsoul (disco disc)

BOURGIE BOURGIE/DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (lp cuts)

DAN SWIT ME—Patti Labelle—Epic (lp cut)

DANCE, DANCE, DANCE—Chic—Atlantic (disco disc)

I'M HERE AGAIN—Thelma Houston—Motown (disco disc)

KISS ME—George McCrae—TK (disco disc)

LE SPANK—Le Pamplemousse—AVI (disco disc)

TOP OF THE WORLD/YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (lp cuts)

WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (disco disc)

Motown Promotes Gordy IV, de Passe

(Continued from page 3)

of Motown Industries in addition to his new duties.

Roshkind said Motown Industries is looking at its finest year since Berry Gordy founded it some 17 years ago. Roshkind pointed out that production on the Universal/Motown motion picture, "The Wiz," which stars Diana Ross, directed by Sidney Lumet and produced by Rob Cohen, is on schedule at about the halfway mark in its principal photography. It is shot in its entirety in New York City, mostly on exterior locations as well as in the old Astoria studios.

"Thank God It's Friday," a Motown co-production built around a night at a Los Angeles discotheque, with Columbia Pictures and Casablanca Record & Filmworks, is in the final stages of post-production.

Another Motown-produced film in post-production at Universal is "Almost Summer," a light comedy about the trials and tribulations of a group of high school students.

Roshkind pointed out that the company is currently enjoying a big chart year with the success of two albums by The Commodores and, "of course Diana Ross continues to make musical history every time she steps up to a microphone." Her new album and single are charting.

Thelma Houston, Mandre and Tata Vega have all had recent impact and Stevie Wonder's "Songs In The Key of Life" is in its second year on the charts. "We are also particularly proud of a new smash group called High Inergy," Roshkind said. The group's first album and single are near gold status. The company has done well this past year with new artists but, according to Roshkind, "we take perhaps even more pride in the fact that some of our really big stars have been with us for some ten years or more, such as Diana Ross, Stevie Wonder, Smokey Robinson and Marvin Gaye."

Motown's publishing arm, Jobete, headed by executive vice president Robert Gordy, is still considered one of the most successful in the industry. According to Jay Lowry, vice president, the company is on the charts now with such artists as Peter Frampton, Gladys Knight, Billy Preston, Doobie Brothers and Nancy Wilson, as well as their own artist/writers.

Roshkind commented: "We must continually update our management team with the finest talent available in the best possible structure to reap maximum rewards."

The Rolling Stones.

<p>'GET YER YA-YA'S OUT' The Rolling Stones in concert</p> <p>NPS-5</p>	<p>ROLLING STONES LET IT BLEED</p> <p>NPS-4</p>	<p>The Rolling Stones November Sales Campaign includes:</p> <p>4 COLOR BROWSER CARDS MOBILES 4 COLOR CATALOG POSTERS RADIO SPOTS MINIS/COMPILATION SHEETS</p> <p>(all available at your London distributor)</p>	<p>ROLLING STONES Through The Past Darkly (Big Hits Vol. 2)</p> <p>NPS-3</p>	<p>their satanic majesties request</p> <p>the rolling stones</p> <p>NPS-2</p>
<p>BIG HITS (High Tide and Green Grass) THE ROLLING STONES</p> <p>NPS-1</p>	<p>ROLLING STONES MORE HOT ROCKS (big hits & faded coolies)</p> <p>PS 626/7</p>	<p>THE ROLLING STONES HOT ROCKS 1964-1971</p> <p>PS 606/7</p>	<p>Rolling Stones Beggars Banquet</p> <p>R.S.V.P.</p> <p>PS 539</p>	<p>FLOWERS THE ROLLING STONES</p> <p>PS 509</p>
<p>The ROLLING STONES Between the Buttons</p> <p>PS 499</p>	<p>got LIVE if you want it! THE ROLLING STONES</p> <p>PS 493</p>	<p>AFTERMATH the rolling stones</p> <p>PS 476</p>	<p>decembers children (with everybody) THE ROLLING STONES*</p> <p>PS 451</p>	<p>out of our heads THE ROLLING STONES</p> <p>PS 429</p>
<p>THE ROLLING STONES NOW!</p> <p>PS 470</p>	<p>THE ROLLING STONES 12 x 5</p> <p>PS 402</p>	<p>THE ROLLING STONES</p> <p>PS 375</p>		

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Sylro, ZIV Pact

■ LOS ANGELES—Al Ross, president of Sylro Enterprises, Inc., has announced the firm's selection of ZIV International to handle all merchandising and licensing arrangements for The Sylvers on a worldwide basis. The agreement was negotiated with Irv Holender, president of ZIV International, and Dave Holender, president of the subsidiary, ZIV Licensing, Inc.

Programs

ZIV International, which also handles merchandising and licensing of a wide variety of products for Abbott and Costello, Bruce Lee, Bilingual Children's TV Inc. and "Movin' On," will immediately implement merchandising programs on behalf of The Sylvers.

First Products

ZIV International is seeking quality manufacturers and distributors in the textile, publishing novelty and toy areas. The firm expects the first wave of Sylvers products including T-shirts, posters and puzzles, to be on the market by January of the coming year.

Joel Friedman

the industry.

Execs Comment

Chief executives at the three WCI labels, in commenting on Friedman's death, revealed long personal ties with the native New Yorker. "I knew Joel when he was a Billboard reporter," recalled Warner Bros. chairman Mo Ostin. "He interviewed me when I started in this business at Verve Records, and we first worked together when Warner Bros. bought Reprise Records. He was with Warners, I was with Reprise — we've been friends ever since.

"Aside from his many contributions to both Warner Bros. and Warner Communications, Joel made a great contribution as a human being. He was a close associate and a dear friend, and I'm going to miss him."

Ahmet Ertegun, chairman of Atlantic Records, said: "When I first came to N.Y. back in 1947 with the hope of starting a small jazz and blues label, Joel Friedman was among the very first people I met. He was then music editor of Cashbox magazine, which also was in its infancy. I will never forget Joel's invaluable help and friendship during that time and throughout the initial years of Atlantic. We used to call him 'the little General' and truly a General he was. It is a loss that none of his friends or associates can ever replace. We loved him dearly and we will always miss him."

Elton/Thom Bell Collaboration



Elton John, MCA recording artist, recently completed a week of production at Kaye-Smith Studios in Seattle with producer Thom Bell. A single from that session will be forthcoming shortly with an album release planned for early 1978. This will be John's first studio album since the release of "Rock of the Westies" in October, 1975, and the first collaboration between John and producer Bell. Pictured from left: (front row) Thom Bell, producer; Elton John; (back row) Tony Bell, arranger and musician; JoDee Omer, manager, Thom Bell Productions/Mighty Three Music; Melinda Britt, operations manager, Kaye-Smith Studios; Bob Eli.

(Continued from page 3)

At Elektra/Asylum Records, chairman Joe Smith—who worked closely with Joel Friedman during Warner Bros./Reprise's formative years in the '60s—also reacted with personal reminiscences. Said Smith, "Joel Friedman and I watched Warner Bros. Records come out of the depths to its position today as a world entertainment power.

"The agonies and the ecstasies that we shared during those years brought us closer together than I can imagine. For all of that, and because I love him so much, it will be a long time before I can accept the fact of his passing."

David H. Horowitz, president of Warner Communications Inc., said: "We are all filled with sadness at the death of Joel Friedman; it is hard to believe that his wonderful energy, vitality, zest and enthusiasm have been stilled. Joel was, first and foremost, a warm human being, a true friend, a decent and good man. He was in addition a superbly gifted professional, completely dedicated to his work, who earned the respect and total devotion of all those who worked with him. He was uniquely able to both focus on the day to day details of an enormous business and at the same time look ahead and plan for the future. The building of the WEA branch distribution system—the miracle of WEA—was in large measure his achieve-

ment; and he thereby played a crucial role in the extraordinary success story of the WCI record group. He built that distribution company from the ground up. It was made to last; it today has the strength of Gibraltar and a group of able and dedicated people to man it; it is Joel's monument, and we will always be in his debt. Above and beyond all that, his human gifts—which made him an indefatigable worker for charitable causes—will be sorely missed by everyone in the WCI record group and the entire Warner Communications family."

At WEA's Burbank offices, there was no news of any presidential appointment following Friedman's death. "At this point, everybody is really in such shock that it's the furthest thing from our minds," commented a company spokesman.

Prior to his tenure at WEA, Joel Friedman was vice president, director of marketing, at Warner Bros. Records following twelve years in trade journalism, including seven years as editor of Billboard and an earlier five-year stint as Cash Box's first music editor. A founding member of the California Copyright Conference, Friedman also served two terms as first vice president and treasurer of NARAS.

More recently, he was elected president of the music division of the City of Hope, and was

CLUB REVIEW

Desmond Child: Destined To Happen

■ NEW YORK—A lot of excitement was created by Desmond Child & Rouge when they broke house attendance records at Trax last month. In their return engagement, Desmond Child & Rouge demonstrated that they are one of the freshest and brightest new talents to emerge on the contemporary music scene.

Personnel

The group consists of four excellent vocalists: Desmond Child, Maria Vidal, Miriam Valle and Diana Grasselli, supported by a six piece band. A powerful 40-minute set of original material, chock full of commercial hooks, displayed Desmond's impressive songwriting ability. Their music, a potent mixture of rock 'n roll and r&b, sported some of the hottest vocals heard in this area in some time. Their brilliant harmonies and dynamic stage presence knocked out the SRO crowd.

Michael Schanzer

selected as the 1977 recipient of the Human Relations Award of the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith.

Born in New York City on May 4, 1925, Friedman attended the University of San Fernando College of Law, where he received an LLB degree. He is survived by his wife, Shirley, and two children. His family has requested that any remembrances be made to the City of Hope or to the Brandeis University Library Fund.

Injunction Granted In Zappa LP Suit

■ LOS ANGELES — Frank Zappa appeared in Federal court November 3 to obtain a preliminary injunction against Warner Bros. Records and Discreet Records in order to prevent them from releasing the album "Zappa In New York." The motion was denied at that time; however, Zappa returned to court on November 8 and obtained a ruling enjoining Warner Bros. and Discreet from releasing the record for 15 days.

Warner Bros. told the court that they (Warners) had deposited nearly \$400 thousand with the court to assure payment of Zappa's monies, which was apparently sufficient reason to deny the first motion. Zappa's attorney, Harvey Fierstein, immediately filed an appeal, which resulted in the November 8 ruling.

Joel Friedman

Lew Garlick
Murray Gordon
Ellis Kern

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

HOW CAN I LEAVE YOU AGAIN—John Denver—RCA (7)
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA (5)
YOU MAKE LOVING FUN—Fleetwood Mac—WB (5)
MY WAY—Elvis Presley—RCA (4)
THE NEXT HUNDRED YEARS—Al Martino—Capitol (4)

Adds

WNEW/NEW YORK
ALL I THINK ABOUT IS YOU—Nilsson—RCA
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
I CAN DO THAT—Sammy Davis—WB
I HONESTLY LOVE YOU—Olivia Newton-John—MCA
JUST THE WAY YOU ARE—Billy Joel—Col
LOVELY DAY—Bill Withers—Col
SHORT PEOPLE—Randy Newman—WB
SKIPPIN'—Ramsey Lewis—Col

WIP/PHILADELPHIA

AS—Stevie Wonder—Tamla (p.m.)
LOVELY DAY—Bill Withers—Col
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA (a.m.)
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista

WBAL/BALTIMORE

EMOTION—Samantha Sang—Private Stock
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
THE NEXT HUNDRED YEARS—Al Martino—Capitol

WMAL/WASHINGTON

DON'T LET THE FLAME BURN OUT—Jackie DeShannon—Amherst
FAIR GAME—Crosby, Stills & Nash—Atlantic
MY WAY—Elvis Presley—RCA
THE NEXT HUNDRED YEARS—Al Martino—Capitol

WSB/ATLANTA

HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
WE'VE GOTTA STICK TOGETHER—Michael Lloyd—Warner/Curb
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie Osmond—Polydor

WJBO/BATON ROUGE

BABY COME BACK—Player—RSO
GETTIN' READY FOR LOVE—Diana Ross—Motown
SORRY DOESN'T MAKE IT RIGHT—Gladys Knight—Buddah
TEN TO EIGHT—David Castle—Parachute

WFTL/FT. LAUDERDALE

JUST YOU AND ME TOGETHER—LOVE—Henry Mancini—RCA
WHAT A NIGHT—Tom Jones—Epic

WGAR/CLEVELAND

HERE YOU COME AGAIN—Dolly Parton—RCA
ISN'T IT TIME—The Babys—Chrysalis

SENTIMENTAL LADY—Bob Welch—Capitol
SLIP SLIDIN' AWAY—Paul Simon—Col

WLW/CINCINNATI

HERE YOU COME AGAIN—Dolly Parton—RCA
ISN'T IT TIME—The Babys—Chrysalis
YOU MAKE LOVING FUN—Fleetwood Mac—WB

WCCO/MINNEAPOLIS

HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
MY WAY—Elvis Presley—RCA
SHORT PEOPLE—Randy Newman—WB

KMOX/ST. LOUIS

AS—Stevie Wonder—Tamla
EMOTION—Samantha Sang—Private Stock
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
JUST THE WAY YOU ARE—Billy Joel—Col
LET HIM GO—Mac McAnally—Ariola America

KMBZ/KANSAS CITY

AFTERGLOW—Lobo—WB/Curb
I'M JUST A COUNTRY BOY—Don Williams—ABC/Dot
LOVELY DAY—Bill Withers—Col
THE NEXT HUNDRED YEARS—Al Martino—Capitol

KULF/HOUSTON

YOU MAKE LOVING FUN—Fleetwood Mac—WB

KPNW/EUGENE, ORE.

SENTIMENTAL LADY—Bob Welch—Capitol
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
WE JUST DISAGREE—Dave Mason—Col
YOU MAKE LOVING FUN—Fleetwood Mac—WB

KSFO/SAN FRANCISCO

MY WAY—Elvis Presley—RCA
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA

WKBC-FM/WINSTON-

SALEM

KNEE DEEP IN LOVIN' YOU—Dave & Sugar
MY WAY—Elvis Presley—RCA
RUNAROUND SUE—Leif Garrett—Atlantic
STILL THE LOVIN' IS FUN—B.J. Thomas—MCA
THE NEXT HUNDRED YEARS—Al Martino—Capitol

KVI/SEATTLE

GETTIN' READY FOR LOVE—Diana Ross—Motown
HOW CAN I LEAVE YOU AGAIN—John Denver—RCA
SHORT PEOPLE—Randy Newman—WB

Also reporting this week: WMPS, WSM, WTMJ, WSAR, WCCO-FM, WHDH, KOY, KIIIS. 25 stations reporting.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **The Intergalactic Touring Band**, Passport's second album release under their new distribution deal with Arista Records, may be sweeping along with the "Star Wars" mania, but the project has actually been at Chappell's London office for two years.

Danny Beckerman and **Wil Malone** brought the idea to Chappell through their Pillow Productions and it originally included record, stage and movie concepts. Chappell's **Roland Rennie** produced the first demos and then turned the project over to Passport's **Marty Scott**. Scott and **Stephan Galfas** produced the album with a cast of American and English rock and jazz stars, including **Clarence Clemmons**, **John Tropea**, **Arthur Brown**, **Annie Haslam**, **Rod Argent**, **Ben E. King** and **Pepe Marchello** (of the **Good Rats**).

Chappell has publishing rights worldwide and the album will be released in the U.K. this month on Charisma Records.

WINNERS: The American Song Festival has announced their category winners in the amateur and professional divisions. Amateur winners are **Tom Benjamin** of Nashville, **Richard Brenckman** of Chicago, **Shawna Harrington** of New York, **Betsy Bogart** of Marietta, Ga. and **Emmitt Jackson Jr.** of Birmingham, Ala. Professional winners are **John Curtis Meyer** of Nashville, **Robert B. Byrne** of Muscle Shoals and **Gary Griffin**, Birmingham, Miss., and **Bernie Wayne** of Hollywood and **Marvin Moore** of Fort Worth. **Lowell K. Lo** of Seattle won the Amateur Vocal Performance category. One amateur and one professional will be named grand prize winners at award ceremonies next January in Los Angeles.

VISIT: **Lionel Conway**, head of Island Music, U.S. and U.K., was in New York recently and whirlwinded by RW to talk about Island's catalogue activity. Writers **Jess Roden** and **Automatic Man** currently have albums out on Island and **Harlan Collins** will soon be released on Nemperor. **The McCrarys** first album will be out on Portrait in Feb. Meanwhile, **Eric Clapton** cut **John Martin's** "May You Never" and **Country Joe McDonald** (Fantasy) did **The Sutherland Brothers'** "Dark Ship." Island just re-signed **Andy Fraser** (late of **Free**) and writing duo **David Fertitas** and **Steve McClintock** of Beaumont, Tex. **Tom Moulton** is busy mixing a new single for **Gavin Christopher** (to be released on Island Records) and the new **Robert Palmer** album is due soon on the same label. Whew!

WATCH OUT FOR . . . Dan Daley, managed and published by The Bottom Line. Daley's recent appearance there brought out a host of record execs . . . **Genya Ravan & Taxi's** new album on Expo Records (Media Sounds production company). The record, which Ravan produced, features a stand-out version of **The Supremes'** "Back In My Arms Again" and an equally interesting duet between Ravan and **Lou Reed** on "Aye Colorado." No label has been set.

COVERS: Would you believe **The Muppets?** **Bill Henson's** cuddly characters have their very own album out on Arista and have cut a few tunes you may not have heard for a while. To name a few, there's "Tit Willow," "Lydia The Tattooed Lady," "Mississippi Mud" and "Trees." Also, "What Now My Love," "Tenderly" "Simon Smith & His Amazing Dancing Bear" and, of course, "It's Not Easy Being Green." The album is currently RW's turntable hit . . . David Willis' "Do You Wanna Make Love" (Peter McCann) is ABC/Dunhill's third version to hit the charts this year. McCann's went to #1 pop and the Willis and **Bobby Smith** records made it to the country charts . . . **John "Moon" Martin's** "Cadillac Walk" will be **Mink Deville's** new single. **Michelle Phillips** (A&M) also cut three Martin songs. He's with Bug Music.

NAMED: Also at Bug Music, **Paula Van Sant** has been named director of copyright administration . . . **Murray Sporn** to general manager, east coast, at Cream Music Publishing Group.

IN PRINT: Chappell recently published two new folios, "Best Of **Daryl Hall & John Oates**" (5.95) and "When I Need You, Plus 10 Others" (\$3.95) which also features two Hall & Oates compositions. Among the "plus 10" are "Eres Tu," "Inseparable," "Smoke From A Distant Fire" and "Year of the Cat" . . . Two Continents, book publishers, have published "**The Beatles Forever**" (\$19.95), a full-color hard cover with more than 400 photographs, albums and singles picture sleeves, promotion items and lists of cover records and interpretations. The book was put together and the text written by **Nicholas Schaffner**.

LOOKING: Songwriters Seminars and Workshops are currently interviewing for membership in their December cycle. They can be reached at phone (212) 265-1853.

Who In The World:

Steely Dan: Reaching The Masses with 'Aja'

By SAM SUTHERLAND

■ LOS ANGELES — It would be difficult — if not impossible — to find two world class pop artists more diffident about their success than Walter Becker and Donald Fagen. As songwriter partners since college and chief architects for the six Steely Dan albums released since 1972, they have consistently broken the time-honored rules of mass acceptance, touring infrequently, giving only a handful of interviews, avoiding Hollywood's pop elite like the plague, and making brilliant, oblique pop music that has invariably side-stepped, or openly mocked, prevailing commercial trends to explore a personal style rich in musical eclecticism and verbal invention.

Although each of their first five lps has gone gold, Walter Becker was still qualifying the Dan's success as "modest" a few weeks after the completion of "Aja," their sixth. A few days later, Gary Katz, who first signed them as songwriters to ABC Music and later convinced ABC Records to record them, was still wondering aloud whether the band would ever achieve broad recognition. As their producer from the outset, he offered his own theory: "I have a sense we put people off," he offered. "There's something cold that puts people off, whether it be the lack of touring, the lack of interviewing, or the lyrical content. I don't know why."

Since the release of "Aja," Katz's theory has undoubtedly undergone major revisions. Their most ambitious album, and arguably their best, "Aja" snared unprecedented initial airplay and sales, quickly eclipsing its predecessors' early performance in its first weeks of release. This week, the set is holding steady at number 4 on the **RW** Album Chart, having entered the top 10 within three weeks of release without benefit of single or tour. More significantly, the album has been the top FM airplay draw since its release, and while ABC is just readying "Peg" for single release, eager top 40 programmers have foregone their usual reticence to play album cuts—let alone challenging, extended pieces like those comprising "Aja"—to program virtually every song on the set, depending on station and market.

That enthusiasm would be heartening enough if Steely Dan were another highly-rated but commercially checkered rock band finally breaking through. But since 1975, and the release of the fourth album, "Katy Lied,"

the Dan has actually been what Katz calls a "floating workshop," its only constants songwriter/arrangers Becker and Fagen, guitarist Denny Dias (the only survivor from the original sextet featured on their debut, "Can't Buy A Thrill"), producer Katz and engineer Roger Nichols. Each set since then has utilized a shifting cast of rhythm players and soloists, bringing the total Dan alumni association to over 60 musicians.

In that sense, the coherence of their recorded work is all the more impressive, especially in light of Becker and Fagen's increasing use of jazz ensemble and solo elements. Asked whether that legacy makes the Dan a big band in disguise, Walter Becker can only grin, admit "It's a very big band," and add, "We like to think that anyone who's any good is in it."

His partner is equally fond of dead-panned slogans and tossed-off understatement. "It's just popular music" is his assessment of their music, but he admits that "a lot of listening experience in a lot of different forms" has shaped the duo's meticulous studio style. Cross-examination of both writers yields a telescopic sense of pop, jazz and classical history increasingly rare in an era of instant trends and rapid obsolescence: Duke Ellington has been a constant focal point, both literally (they recorded "East St. Louis Toodle-oo" on 1974's "Pretzel Logic") and stylistically, through their use of harmonic techniques in their arrangements, but there are also allusions to bebop, soul music, classic pop songs, and 20th century avant garde classicism.

That gamut of sources is never overemphasized, however. As arrangers, the Dan have avoided

Intl. Copyright Meetings

(Continued from page 4)

Department meeting.

The "most immediate" concern, however, said Ringer, is not the Paris UCC meeting, but a meeting of the Berne secretariat next June to discuss U.S. membership. Some groundwork for that June meeting may be laid this month in Paris, however.

Attending the State Department meeting representing the copyright interests and users were Bernard Korman of ASCAP, Edward W. Chapin of BMI, Sidney Schrieber of the Motion Picture Assn, Ernest Meyers of the Recording Industry Assn., John Sturm of NBC, and Harry Olsen of CBS.

the bombast of progressive rock by continually enforcing a crisp editorial sense, preferring brief but jaunty solos and integral instrumental hooks to windy improvisations and epic solo spotlights. While "Aja" includes their longest songs to date (the title track and "Deacon Blues," both running over seven minutes), the label timings are deceptive: they fill those minutes with inventive ensemble sections and bridges, and justify their greater length with a lush musical sensibility and sharp verbal sense informed by both humor and intelligence.

"Well, there was never anything that progressive in my mind about a nitwit with an electric guitar and large amplifier vamping endlessly over some vaguely A-minorish thing," Becker explains. "We never ever wrote anything like that." On the last two albums, Becker himself has expanded his own instrumental role beyond bass, playing both rhythm and lead guitar, yet he remains as critical of his own playing as of the many guitarists used over the course of recent albums. (Fagen is lead vocalist, and has recently switched from piano to synthesizer.)

As a result, Steely Dan records

continue to sound deceptively smooth, elegantly uncluttered and attractively bright. Only on repeated listens does the wealth of musical ideas, or a convoluted lyric sense utilizing multiple narrators and varied literary styles, begin to emerge. Becker, Fagen and Katz all agree that many of their fans may well have little idea what the lyrics are all about, but while they have made a modest concession to pop fashion on the last two albums by including "love songs," they admit that the point of view remains distant from the moon-June-spoon school of conventional romance. Beyond that, and a reluctant admission that William Burroughs has provided more than just a name for their recording enterprise, they cheerfully avoid explaining their scenarios in any detail, although Becker reveals, "We do appear to have our thematic concerns," going on to qualify those issues as shaped by the duo's caustic humor. Both agree that it's tough to keep that edge on the west coast (Becker: "It's hard to have an intelligent perspective living in Los Angeles;" Fagen: "This ain't one of the great book chat spots of the world."), but, on the evidence of "Aja," that edge remains sharp.

AC/DC Hits Britain



AC/DC (Atco) followed their U.S. summer tour with a successful series of British dates, and will shortly be back in this country touring with such acts as Kiss and Rush. At one of the English concerts, at the Queensway Hall, Dunstable, the band members posed with label staffers: (from left) WEA regional promotion staffer Geoff Grimes; Cliff Williams, Phil Rudd and Angus Young of AC/DC; publicist Coral Browning; group manager Michael Browning; AC/DC's Malcolm Young; Atlantic general manager Roger Holt; WEA managing director John Fruin and Bon Scott of AC/DC.

Magnum Pacts with Plastic Fantastic

■ LONDON — Magnum Records, the record label set up by Mojo Distribution founder Mo Claridge, has signed an exclusive deal with Plastic Fantastic Records, whereby the label will be marketed in the U.K. by Plastic and manufactured and distributed via Plastic's agreement with Pye. Under the terms of the deal Plastic will have a first option deal on all product released by Magnum on

a worldwide basis.

A black music oriented label, Magnum in its five week history has released two albums, "Talkin' Blues" by Dillinger and "Uptown Girl" by Trinity.

Although both albums have only been available via specialist black music shops, Plastic Fantastic will now make both lps available to dealers on a national basis.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "On Fire" — T-Connection (Dash). A hot new record from TK, it should be burning up the discos and blazing up the charts. The follow-up to their last hit single, "Do Whatcha Wanna Do," it should reinforce their success throughout the marketplace.

DEDE'S DITTIES TO WATCH: "Keep It Up" — Olympic Runners (London); "Choosing You" — Lenny Williams (ABC); "Double Funkin'" — Lalomie Washburn (Parachute).

WMOT has announced that they have hired Alan Lott, formerly of Buddah Records, as an independent promotion person. Lott will be handling promotion coast-to-coast.

QUESTION: How many black booking agents are there across the country? Our survey says maybe two, no more than four. Why is it that with all the major agencies there are not any qualified blacks who could handle such a massive job?

Out of the walls of A&M Records emerges a new publicity director in charge of national special projects, encompassing jazz and r&b. The person who filled this slot is Bernard Comas. Be watching for this gentleman for we are more than certain that he will be visiting your area.

Lou Rawls will be appearing for a 10 day engagement at the Mark Hellinger Theatre on Broadway here in New York. CBS, in conjunction with Philly International, is planning a gala Broadway opening. Lou's album, "When You Hear Lou, You've Heard It All," has just been released.

Summer Silver



During a recent concert tour of Europe, Casablanca Record and FilmWorks artist Donna Summer was presented a Silver Record Award by the British Phonographic Industry. The award represents sales of 250,000 copies of Donna's single "Down Deep Inside (Theme From The Deep)." Pictured at the award ceremony are, from left: Walter Woyda, managing director, Pye Records; Ron De Blasio, Ms. Summer's manager; Mauri Lathower, vice president, international, Casablanca; Donna Summer; Louis Benjamin, chairman of the board, Pye Records and Robin Taylor, general manager, Pye Records.



Listen to **THE KAT**
...takin' it to the street.
NEW A.M. 1230

KKTT-AM, better known as THE KAT, formerly KGFJ, in Los Angeles, has changed personalities and has instituted a new format. Pictured here is the KAT staff after their meeting with national Black entertainment news magazine Soul. From left: Judith Spiegelman, Soul managing editor; Warren Epps, air personality; Carol Caper and Ron Dungere, The KAT "Information," Earle Lee Allen, air personality; Robert Imperial, Soul advertising director; Don Mac, program director, Leonard Pitts, Soul associate editor; Steve Kopstein, Soul accountant; and Regina Jones, Soul publisher.

CBS Promotes Slaughter

■ **NEW YORK** — LeBaron Taylor, vice president, CBS Records, has announced the appointment of Vernon Slaughter to the newly created position of director/jazz & progressive music marketing.

Slaughter joined CBS Records in 1970 as a college representative. In 1973, he was promoted to local promotion manager for the Baltimore / Washington and Virginia areas. Most recently, he was associate director of album promotion/special markets, New York.

Casablanca Taps Rodriguez

■ **LOS ANGELES** — Eddie Pugh, vice president of r&b promotion for Casablanca Record and FilmWorks, has announced the appointment of Ruben Rodriguez to handle northeast regional promotion for the label.

Rodriguez came to Casablanca from Motown Records, where he was responsible for their northeast regional promotion.

Fantasy Signs Impact; Fat Larry To Stax

■ **BERKELEY** — WMOT Productions in Philadelphia has signed two groups with the Fantasy family of labels: Impact, a four-man vocal group led by former Temptation Damon Harris, has signed with Fantasy; Fat Larry's Band, led by drummer/singer Larry James, is the first group to sign with Stax Records since Fantasy acquired that company.

Impact's first lp for Fantasy, "The 'Pac Is Back," has just been released. Fat Larry's debut lp on Stax Records is titled "Off the Wall;" it was produced by group leader Larry James, together with Alan Rubens and Steve Bernstein of WMOT, and Erskine Williams.

Herman Signs with Great American Gramophone

■ **LOS ANGELES** — Hermie Dressel has signed Woody Herman to a three-year recording contract with The Great American Gramophone Company which primarily records and markets Direct-To-Disc records.

R&B PICKS OF THE WEEK

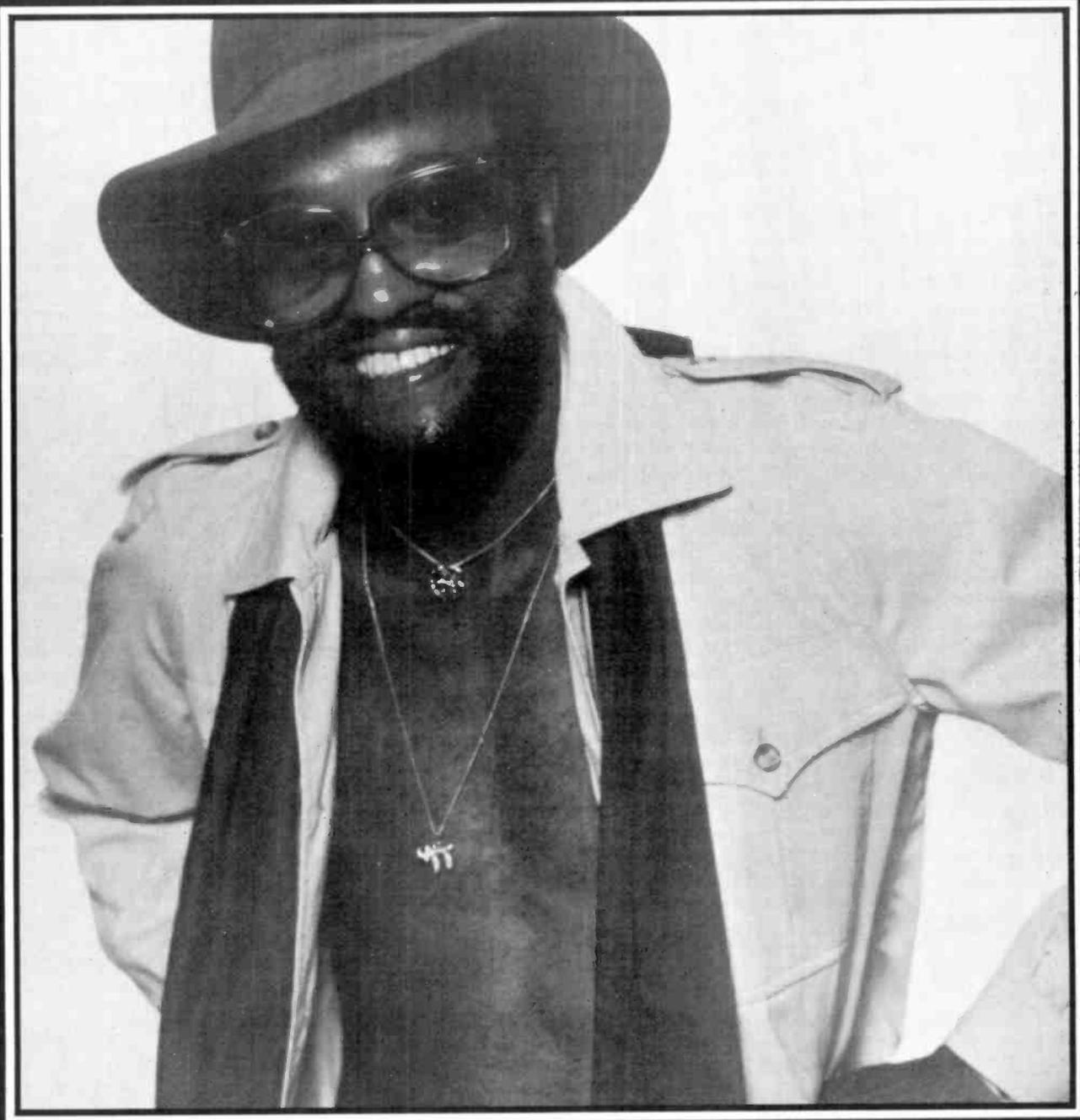
SINGLE WAR, "GALAXY" (Far Out Music, Inc., ASCAP). A compelling introduction is interwoven with an unusual lyric, which is indicative of War's latest accomplishment. A group of talented gents under the guidance of prolific producers have emerged with a forceful single destined to go completely into outer space. Blasting rhythms laced with automated sounds enhance the message. MCA 40820.

SLEEPER LORRAINE JOHNSON, "THE MORE I GET, THE MORE I WANT" (Mighty Three Music, BMI). Over and over again, this young lady thrills you with her vocal versatility. Jesse Boyce and Moses Dillard produced this side with tender care. Her future is brilliant with a hit tune under her belt. Prelude PRL 71096.

ALBUM THE TEMPTATIONS, "HERE TO TEMPT YOU." Old and new melodies are enclosed in this package, produced by Norman Harris. This is the start of the second decade for a group which has undergone many internal changes. Highlighting the lp are tunes such as "In A Lifetime." Atlantic SD 19143.



Number Ten, and still going strong.



"Only the Strong Survive" is a special event for Billy Paul. It's the tenth album for Philadelphia International from a man who captured his audiences with subtle timing, and held his listeners through the years because of his sweet, stinging sound.

Billy Paul stays in touch with the young people of today through his community projects and his music. Their love is what sustains him. "Only the Strong Survive" is his gift in return.

"Only the Strong Survive." The new single and album that's a lesson of love from Billy Paul.*

BILLY PAUL ONLY THE STRONG SURVIVE

including:
Only The Strong Survive
Everybody's Breakin' Up/The Times Of Our Lives
Takin' It To The Streets/One Man's Junk



On Philadelphia International Records and Tapes.



THE R&B SINGLES CHART

NOVEMBER 19, 1977

NOV. 19	NOV. 12	
1	1	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/1974
2	2	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
3	4	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
4	5	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
5	7	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
6	3	DUSIC BRICK /Bang 734
7	6	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
8	8	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
9	11	GOIN' PLACES JACKSONS/Epic 8 50454
10	9	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)

11	10	BRICK HOUSE COMMODORES/Motown M 1425F
12	12	SHAKE IT WELL DRAMATICS/ABC 12299
13	13	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
14	19	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
15	15	FLOAT ON FLOATERS/ABC 12284
16	18	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
17	16	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
18	22	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
19	14	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10486
20	17	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
21	21	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
22	27	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
23	26	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
24	33	NATIVE NEW YORKER ODYSSEY/RCA 11129
25	24	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
26	30	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
27	23	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
28	20	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
29	29	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
30	28	LADY OF MAGIC MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
31	25	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
32	35	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
33	44	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
34	41	FFUN CON FUNK SHUN/Mercury 73959
35	52	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
36	42	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
37	32	EASY COMMODORES/Motown M 1418F
38	40	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
39	45	LOVELY DAY BILL WITHERS/Columbia 3 10627
40	65	REACH FOR IT GEORGE DUKE/Epic 8 50463
41	49	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
42	43	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
43	46	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
44	50	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
45	48	LOVER JONES JOHNNY GUITAR WATSON/DJM DJUS 1029 (Amherst)
46	47	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092
47	53	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
48	34	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
49	58	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
50	55	BELLE AL GREEN/Hi 77505 (Cream)
51	60	OOH BOY ROSE ROYCE/Whitfield WH1 8491 (WB)
52	54	LAY IT ON ME SYLVIA/Vibration VI 570 (All Platinum)
53	59	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)
54	56	SUPER SEXY LEON HAYWOOD/MCA 40793
55	61	FUNKY MONKEY MANDRILL/Arista 2074
56	62	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
57	31	I'M AT THE CROSSROADS VERNON GARRETT/JICA 003
58	64	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535
59	68	IN A LIFETIME TEMPTATIONS/Atlantic 3436
60	66	COME GO WITH ME POCKETS/Columbia 3 10632
61	67	MELODIES MADE IN U.S.A./De-Lite 1594
62	36	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
63	69	GET YOUR STUFF OFF INGRAM/H&L 9689
64	—	OUR LOVE NATALIE COLE/Capitol 4509
65	—	GALAXY WAR/MCA 40820
66	—	AS STEVIE WONDER/Tamla T 54291 F
67	73	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
68	71	MORE THAN A WOMAN TAVARES/Capitol 4500
69	—	JACK & JILL RAYDIO/Arista 0283
70	—	COCOMOTION EL COCO/AVI 147 S
71	70	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
72	72	HAVING A PARTY POINTER SISTER/ABC Blue Thumb 275
73	74	RUNAWAY SALSOL ORCH. FEATURING LOLEATTA HALLOWAY/Salsoul SZ 2045
74	—	YOU NEED TO BE LOVED GERMAINE JACKSON/Motown 1409
75	51	GET INTO MY LIFE BELOYD/20th Century 2353

Disco File

(Continued from page 58)

"Living the Life" and "Life Ain't Been Easy," the first my personal pick—and one lovely ballad, "Season for Girls" (7:56) that could turn into a big slow favorite. Though we'd appreciate a little more innovation here, the Trammps remain the unchallenged dance kings and it's always a delight to have them back on the turntables; already serviced in advanced to most discos, the lp should be in the stores sometime this week . . . Butterfly Records' first big disco release since **Saint Tropez** is also the first American lp from Canada's **THP Orchestra** and features an amazing 16-minute version of its title song, "Two Hot for Love." Though the import disco disc version of "Two Hot" was already enthusiastically reviewed here last June, this edition, reworked in Los Angeles, is a whole new thing. Not only has the record been expanded to more than twice its original length and broken down into banded, subtitled sections—"Fourplay," "Excitement Part 1 & 2," "Climax" and "Resolution"—but a lead female vocal and a number of synthesizer and drums tracks have been added to beef up the track. Though the rough texture of the new lead voice seems occasionally out of keeping with the overall feel of the record, it definitely helps give the cut continuity and spark, and the other changes are undoubtedly improvements, turning a minor but appealing import item into a major knockout. Side two contains four cuts that originally appeared on the group's "Early Riser" import album, all remixed as well; check out "Early Riser" and their version of the "Theme from Black Orpheus," here titled "Carnival." Again, Butterfly has made the first run of the album a collector's edition, pressed on opaque white vinyl.

RECOMMENDED DISCO DISCS: Linda Clifford's vivacious version of "From Now On" has been taken off her recent Warner Brothers album and expanded to seven minutes for a 12-inch pressing that is fast becoming my favorite new female vocal. A nice, pumping production supports her snappy delivery beautifully. The flip side is Clifford's interpretation of "You Can Do It," the song Arthur Prysock did a few months back, also running seven minutes . . . The **Olympic Runners'** "Keep It Up" (London), a hard-edged disco cut with rock overtones, is rousing but awfully mechanical and, because its structure is an unchanging loop, too long at 6:40. In spite of this, early word-of-mouth is favorable, it's already showing up on scattered top 10 lists, and it looks like the record could be the Runners' first disco success in quite some time . . . "You're So Right for Me" by the **Eastside Connection** (Rampart) has been around for a while already without causing much stir, maybe because it's in the Latin hustle style now passing out of fashion, but there's something so attractive

(Continued on page 73)

R&B REGIONAL BREAKOUTS

Singles

East:
Chic (Atlantic)
George Duke (Epic)
Brothers Johnson (A&M)
Inner City Jam Band (Bareback)
George McCrae (T.K.)

South:
Chic (Atlantic)
George Duke (Epic)
Pockets (Columbia)
War (MCA)

Midwest:
Chic (Atlantic)
George Duke (Epic)
Natalie Cole (Capitol)

West:
George Duke (Epic)

Albums

East:
Bar Kays (Mercury)
Donna Summer (Casablanca)
Bob James (Tappan Zee)
Ray Charles (Atlantic)

South:
Bar Kays (Mercury)
Donna Summer (Casablanca)
Bob James (Tappan Zee)

Midwest:
Bar Kays (Mercury)
Donna Summer (Casablanca)
Bob James (Tappan Zee)

West:
Bar Kays (Mercury)
Ray Charles (Atlantic)

This is a record!



BRUNSWICK

DAKAR



Record World en Mexico

By VILO ARIAS SILVA

■ Directamente de Inglaterra, donde tuvo un prolongado tratamiento médico que le ha devuelto parcialmente la visual, llegó **Rigo Tovar**, alborotándose inmediatamente los empresarios, quienes se arrebatan las fechas para las presentaciones de **Rigo Tovar y su Conjunto Costa Azul** (Mélody).

Rigo, quien continúa acaparando el calificativo de ídolo de las masas populares y autor-intérprete de las monstruosas cifras en ventas, tiene en la actualidad un nuevo hit con "Dos Tardes de mi Vida," tema que se coloca entre los favoritos de la temporada, confirmándose que a pesar de su ausencia, su popularidad ha mantenido la fuerza de sus mejores épocas. El reinicio de sus actividades artísticas comienza con una presentación espectacular en televisión, estando totalmente lleno el calendario de actuaciones en el interior de la República. El ídolo del género tropical nuevamente está en México y no hay quien pueda destronarlo, por lo menos por el momento... **Hecio Cuomo**, columna vertebral de CBS Argentina e integrante del staff CBS por más de 15 años, dejó el sello naranja para incorporarse a Microfón. La noticia indiscutiblemente es una sorpresa, pero la fuente de información es tan seria y digna del mejor de los créditos, que me dá la confianza suficiente como para darla a conocer públicamente.

¡Qué manera de acumular éxitos el sello Ariola! En la actualidad tienen los hits "Gavilán o Paloma" y "Buenos días amor" con **José José**, "Tarde" con **Rocío Durcal**, "Juguete caro" con el grupo **Alpha**, "Mi buen amor" con **Camilo Sesto**, "Esperanza" con **Los Socios del Ritmo**, "La chica de la Boutique" con el grupo **Venezuela** y recientemente se agrega el "Son tus perjúmenes mujer" interpretado por **Los Alvarado**... Intenso el respaldo promocional que le da Fania a **Héctor Lavoe** con el tema "Mentira." La difusión abarca toda la República... Otro sencillo de **Chespirito** aparece con el número "Churi Churin Fun Flais," sintiéndose de inmediato una reacción muy favorable, por lo que me anticipo a vislumbrarle otro hit de enormes proporciones... Dos buenos números de Peerless que pueden consolidarse como éxitos. Se trata de "Ay, Mexica-

nita" con **Los Kassino** y "Sabor de Engaño" con **Los Solitarios**... El caballeroso y buen amigo **Oscarito Sander** rompió relaciones comerciales con **Leo Dan** después de varios años de fungir como su apoderado. Lo siento por Leo, porque un manager de la categoría de Oscar no se encuentra fácilmente en estos tiempos... Muy bien **Mariella** (Acción) interpretando la versión ranchera de "Aquel Inmenso Amor." Las ventas están superando cifras no previstas... **Carlos Avila**, director del grupo **Los Baby's** (Peerless), se recupera de un infarto que lo tuvo al borde de la muerte. Al escribir estas líneas se mantiene con vida a base de una terapia intensiva, y según el parte médico, va superando lentamente la etapa crítica.

Fuerte promoción del sello Disco-Disco respaldando el lanzamiento del nuevo sencillo del grupo **Brujos y Brujas** que trae como identificación "Hoy se ha ido mi querer." La producción es muy buena y las emisoras de mayor audiencia le brindan todo su apoyo... La versión en español de la ópera rock "Evita" cuyo tema central es "Don't Cry For Me, Argentina" ("No Llores Por Mí, Argentina") la presenta en México **Marina Dorell**, la misma que da la gran batalla haciéndola de intérprete y promotora, sin contar con la más mínima ayuda de su casa discográfica Orfeón. Una lástima, porque el número comienza a gustar, pero se necesita un apoyo más vigoroso... Confirmando ser la emisora de mayor "rating" del género moderno en español de México, radio ariedades cerró otro mes más en el primer lugar, seguida por radio Sensación y radio Mil. Congratulaciones para **Elías Cervantes**, director de programación de Variedades.

Edwin Alvarado, el baladista peruano que acaba de lanzar como productor independiente en RCA los temas "Por Pura Curiosidad" y "Quiero Estar en tu Cuerpo," es muy posible que en el futuro sus producciones salgan bajo otra etiqueta, ya que las ofertas son muchas. **Los Angeles Negros** se dejan escuchar fuertemente con la antigua canción "Serenata sin Luna." EMI Cápitol por su parte, no escatima esfuerzos económicos por consolidar este tema del notable grupo chileno... Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Acaba de celebrarse en Miami "Musexpo 77" con una muy interesante participación de sellos y editoras procedentes de Europa, Canadá y Estados Unidos. Muchas caras latinas y asiáticas se hicieron ver durante esta convención, que ha disfrutado de una mayor aceptación que en años anteriores. Los sellos norteamericanos, que han mostrado apatía y desinterés hacia un evento de esta naturaleza, celebrado en su propia patio, van poco a poco asimilando la idea. Bueno, es cuestión de seguir insistiendo... Acudí a la invitación extendida por **Dick Asher** y **Nick Cirillo**, para asistir a un "cocktail party" en las oficinas de CBS que acaban de ser establecidas en Coral Gables, Florida, para atender el movimiento Latinoamericano del sello. Bellas y funcionales instalaciones que facilitarán la labor que CBS International pretende llevar a cabo en Latinoamérica. ¡Felicidades a todos los involucrados!

Grabará **Marco Antonio Muñoz** un album de danzas puertorriqueñas con arreglos de **Lito Peña**... Ha provocado un aluvión de situaciones "complicadísimas" el anuncio relativo a que **Roberto Carlos** grabaría un "long playing" con música de autores mexicanos y con acompañamiento de mariachis. Ni CBS, México ni CBS (OLA) sabían nada del asunto. No obstante ello, me parece que la idea es genial y que positivamente, tendrá que grabar **Roberto Carlos** en esa línea próximamente, so pena de herir sensibilidades de gente que le quiere en México.

Lanzará **Coco Records** próximamente un larga duración conteniendo los éxitos de **Fajardo**. El album se llamará "Selecciones Clásicas..." La recientemente firmada artista exclusiva **Lisette** por **Coco Records**, actuará en el Town Hall de Nueva York en Noviembre... El nuevo album de **Alberto Carrión**, titulado "Borinquen" será lanzado al mercado por **Graffiti** en Noviembre, en ocasión en que el salsoso boricua saldrá hacia Japón...



Juan Montenegro, discjockey de **WOJO-FM** (Chicago) y su "Latin Explosion," recibieron el reconocimiento la pasada semana, de la "Spanish American Jaycees" por su contribución al desarrollo de la comunidad Hispano Americana de Chicago. **Ernesto García**, Presidente de la organización, le hizo entrega a Juan de una placa alusiva a este concepto, durante su programa radial... Desde hace varias semanas todo el mundo que se me acerca me lanza la misma pregunta: ¿Es cierto que **H. Cuomo** firmó con Microfón para dirigir una nueva empresa discográfica que los **Hermanos Kamisky** van a lanzar en Argentina? Bueno, aunque oficialmente nadie confirma la noticia, lo cierto es que "cuando el río suena, piedras trae," y **Hecio Cuomo** es uno de los ejecutivos más brillantes dentro del cuadro CBS y los **Kamisky** están conscientes de ello. ¡Más vale tener a un batallador incansable del lado de acá!

Latin International lanzó a su nuevo talento **Débora** en "Me quedé llorando" y "Tú naciste de Mujer." **Débora** se ha presentado últimamente en el Million Dollar de Los Angeles y en el "Globo de Oro 1977"... Con grandes posibilidades de triunfo absoluto el nuevo long playing que **EMI Odeón** acaba de lanzar al mercado internacional conteniendo nuevos temas grabados en Español por **José Augusto** de Brasil. Bellos arreglos y gran repertorio... **José (Pepe) Delage**, empresario radicado en Hialeah, Fla., y que presenta hace algunas semanas un gigante espectáculo en Miami, con

(Continued on page 71)



Herman Kelly

LATIN AMERICAN HIT PARADE

Tacoma, Wash.

By KTOY (MARIO BRIONES)

1. REMA, REMA MARINERO
ACUARIO/Arcano
2. COMO TU LO PEDISTE
JAVIER RAMIREZ/E&G
3. DESNUDATE
MIGUEL GALLARDO/Latin Int.
4. LINDA
MIGUEL BOSE/Caytronics
5. ULTIMOS DIAS
LA PLAGA DE DURANGO/Epsilon
6. TAN LEJOS, TAN LEJOS
ESTELA NUNEZ/Arcano
7. SALSA Y SABOR
LINDA LEIDA/TR
8. LA NUEVA LEY
ROSENDA BERNAL/Latin Int.
9. PALOMA MIA
ENRIQUE RIVAS/Romar
10. SE QUE ESTOY SOLO
ALPHA/Epsilon

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. AMOR SINCERO
RIGO TOVAR/Melody
2. TOMADOS DE LA MANO
LOS SENADORES/Anahuac
3. REGRESA YA
LOS BABYS/Peerless
4. CHIQUITA BONITA
BROWN EXPRESS/Fama
5. AMOR A PRIMERA VISTA
LOS FELINOS/Musart
6. AL SUR DE CALIFORNIA
ALPHA/Epsilon
7. LOS ALAMBRADOS
LOS BUKIS/Melody
8. QUE TE OLVIDE
KING CLAVE/Melody
9. YA NO VUELVO CONTIGO
SOPHY/Velvet
10. EL CARINO QUE PERDI
LOS FREDDYS/Peerless

Kansas City, Mo.

By KCUR (ROBERTO LOPEZ)

1. GAVILAN O PALOMA
JOSE JOSE/Pronto
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
3. BRINDO POR TU CUMPLEANOS
ALDO MONGES/Microfon
4. ME QUIERO CASAR
RIGO TOVAR/Melody
5. COMO TE EXTRANO
LA REV. DE ZAPATA/Intersong
6. PESARES
MANOLO MUNOZ/Gas
7. PAJARILLO
NAPOLEON/Raff
8. FALSO AMOR
LOS BUKIS/Rimo
9. CUANDO LA CUMBIA SALE DE
RONDA
LOS WAWANCO/Latin
10. YA VAS CARNAL
GERARDO REYES/Caytronics

Bakersfield, Cal.

1. EL INFIERNO ES AMOR
FERNANDO ALLENDE/Orfeon
2. LA MISMA VAINA
LOS MIRLOS/Gema
3. DOS ACORDEONES
VALENTINA LEYVA/Caytronics
4. DESPUES ME ARREPENTI
LUCIANA/Latin Int.
5. LA POBRECITA
ANGELICA MARIA/Pronto
6. CUMBIA ESPANOLA
GRUPO MIGO/Rovi
7. QUE TE HA DADO ESA MUJER
SAMICH/Internacional
8. CARINO CARINITO
LOS HIJOS DEL SOL/Fama
9. FIESTA
JUAN MANUEL SERRAT/Zafiro
10. POR ESO TE QUIERO
MALU ROSAS/Fama

San Antonio

By KCOR (S. GARZA)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. TE EXTRANO MUCHO
LOS SIMBOLOS/Musart
3. GAVILAN O PALOMA
JOSE JOSE/Pronto
4. MEJOR ME VOY
CHELO/Musart
5. SE CASO DRACULA
LALO TREVINO/Cara
6. MUCHACHITA SAN JUANERA
LOS JAGUAR/Cara
7. REGRESA YA
LOS BABYS/Peerless
8. TE TUVE Y TE PERDI
LOS BUKIS/Pronto
9. LO NUEVO ES NUESTRO AMOR
LOS TERRIBLES/RCA
10. ADRIANA
RAY CAMACHO/Luna

San Francisco

By KBRG (OSCAR MUNOZ)

1. PAJARILLO
NAPOLEON
2. YA NO VUELVO CONTIGO
SOPHY
3. UNA BROMA DEL DESTINO
LOS MUECAS
4. LA GAVIOTA
MOCEDADES
5. A MEXICO CON AMOR
ISMAEL MIRANDA
6. FERNANDO
PERLA
7. PREGONES
LA SONORA VERACRUZ
8. ME GUSTA
MARIO QUINTERO
9. CON EL VIENTO A TU FAVOR
CAMILO SESTO
10. AL SUR DE CALIFORNIA
ALPHA

Puerto Rico

By WTR (MAELO)

1. JUAN EN LA CIUDAD
RICHIE Y BOBBY/Vaya
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
3. EL NEGRO CHOMBO
TOMMY OLIVENCIA/Inca
4. PUN PUN CATALU/UD. ABUSO
CELIA Y WILLIE/Vaya
5. NO RENUNCIARE
LOLITA/Caytronics
6. HOLA, SOLEDAD
ROLANDO LASERIE/Musart
7. OLVIDA HERMANO Y CANTA
GRUPO KATRASKA/Mas
8. TE ARREPENTIRAS
RAPHY LEAVITT/Borinquen
9. EN ESTE MOMENTO Y A ESTAS
HORAS
MARIO ECHEVARRIA/Latin
10. LA PIRAGUA
CONJUNTO QUISQUEYA/Liznel

Argentina

By CENTRO CULTURAL

1. MAMA VEN A SENTARTE AQUI
DIEGO VERDAGUER/M. Hall
2. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Phonogram
3. CON EL VIENTO A TU FAVOR
CAMILO SESTO/RCA
4. PARA MAMA
CARLOS REYNOSO/M. Hall
5. OLVIDALO PEQUENA
LOS MOROS/RCA
6. PON TU CABEZA EN MI HOMBRO
PAUL ANKA/CBS
7. DONDE ESTAN TUS OJOS NEGROS
SANTABARBARA/Odeon
8. HOY ME TOCA REIR
MARIO ECHEVARRIA/Odeon
9. QUE TENDRAS EN ESOS OJOS
JUAN EDUARDO/RC
10. UNA NOCHE COMO ESTA
LOS BUKIS/Microfon

Nuestro Rincon (Continued from page 70)

Roberto Carlos, Sarita Montiel y otros talentos locales, con cuantiosas pérdidas por falta de asistencia, ha recibido fianza por varios miles de dólares, ante acusaciones de asalto a mano armada y posesión de armas de fuego en Miami. ¡Es lamentable que este espectáculo haya llevado a Delage a situación tan incómoda!

La publicación norteamericana Daily News, el periódico de mayor circulación en el mundo, está presentando su "Front Page Music Awards Poll" cubriendo cinco categorías de música, tales como Pop, R&B, Country, Jazz y Latina... A punto de salir al mercado el nuevo album y su primero en Fania, del connotado intérprete dominicano Fausto Rey, con arreglos del propio Fausto, Jorge Callandrelli y Horacio Malvicino. Jerry Masucci es productor ejecutivo de esta nueva grabación y Fabián Ross, recientemente nombrado Director de las oficinas de Fania en la costa oeste, con base en Los Angeles, figura como productor. Entre los temas se destacan "Mujeres Enamoradas" y "Ahora sí que estoy enamorado." El título del album

es "El amor es Natural"... Sé todas las dificultades que existen para lograr una promoción que conlleve éxito en México, sé de todas las agravantes y de todas las circunstancias enarboladas, para que el proceso sea lento, fatigante y costoso, pero el compromiso de muchas empresas discográficas con sus representados, va sean artistas como filiales (en el caso de las multinacionales es aún peor) les llevará a superar esta etapa, en la cual Melody y Ariola están llevándose el "pato al agua"... Nacho Morales se ha recuperado de una operación en las piernas (Melody-México)... Memo Infante de RCA, México, no se apartó ni un solo instante del lecho de su esposa, recientemente operada y recuperada en México... Herman Kelly & Life salen esta semana hacia Brasil, para darle últimos toques de percusión a su grabación Electric Cat, conteniendo "Dance to the Drummer Beat" (H. Kelly) y "Suffering" (H. Kelly-T. Fundora) Kelly está logrando impacto dentro del mercado norteamericano con ambos temas... ¡Y eso es todo por el momento!

(Continued on page 72)

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HOT-SALSA-HOT



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CLB 130X

CORTIJO/FE CORTIJO
"Caballo De Hierro"
Prod. by Charlie Palmieri

EXPLOSIVE RHYTHM



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CHARLES AZNAVOUR

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El gran intérprete de siempre, Charles Aznavour ofrece aquí una muy comercial selección de temas en Español. Resaltan "Buen Aniversario," "Debes saber" (Aznavour-Diego), "Un Día" (Aznavour-R. de León), "No sabré jamás" (Aznavour-Don Diego) y "Viví" (Aznavour-Merida).

■ Top seller Charles Aznavour is at his best in a package of romantic and very commercial ballads, performed in Spanish. "Amo a París en el mes de Mayo" (Aznavour-Roche-Don Diego), "Buen Aniversario" (Aznavour-Don Diego), "Entre" (Aznavour-J. Merida) and "Si tú me llevas" (Aznavour-Papel).



LINDA

MIGUEL BOSE—Caytronics CYS 1500

Con orquestación y dirección de orquesta de Danilo Vaona, la nueva voz de España, Miguel Bose, se luce en su éxito "Linda" (Fachinetti-Negrini-Gómez Escolar) aquí contenida. También buenos cortes "Amiga" (Gómez Escolar), "Eres todo para mí" (Ken Gold-Mickey Denne-C. Torro) y "Nada de nada" (E. Sobredo).

■ With orchestration and direction by Danilo Vaona, the new voice from Spain, Miguel Bose, is selling "Linda" nicely in the international markets. Also in this package: "Que viva el gran amor" (Mogol-Rizzi-Bose), "Ana" (López-Vistarini-Bose) and "Pequeño amor" (Giacobbe-Malvica-Bose).



THE BIG KIMBOS WITH ADALBERTO SANTIAGO

Cotique JMCS 1091

En producción de Ralph Lew y con Roberto Rodríguez como director, Los Big Kimbos se lucen con Adalberto Santiago como solista. Muy comerciales temas salseros. "Probando" (R. Rodríguez), "Si Dios me Ayudara" (G. Ortiz), "El Mismo" (A. Santiago) y "Yo sé que un Día" (R. Rodríguez).

■ Produced by Ralph Lew and with Roberto Rodríguez as director, The Big Kimbos are superb with Adalberto Santiago taking care of the vocals. Very commercial salsa tunes. "Lágrimas negras" (Mata-moros), "Persistiré" (D.R.), "El Merengón" (D.R.) and "Probando."



BLANCA NAVIDAD

LAS ARDILLITAS DE LALO GUERRERO—
Latin Int. DLIS 5060

Con el peculiar estilo característico de las Ardillitas, Lalo Guerrero ofrece aquí un repertorio de Navidad que provocará ventas. "Blanca Navidad" (I. Berlin), "Noche de Paz" (F. Guber Estivil), "El Mundo de Navidad" (L. Guerrero) y "El reno de la nariz Roja" (J. Marks).

■ With the characteristic and unusual sound of Las Ardillitas, Lalo Guerrero offers a very commercial package of Christmas tunes. "White Christmas," "Silent Night," "La Caperucita Roja" (Guerrero) and "Blanca Nieves y los Siete Enanos" (Guerrero).

Nuestro Rincon (Continued from page 71)

Musexpo '77 took place at the Doral Hotel in Miami Beach this week. Although I saw a lot of Latin and Asiatic faces, it seems that the attendance was mainly from England and Canada. American record companies did not show that much of interest in the event. It is a matter of time!... Even though it was not the official inauguration of its premises in Coral Gables, Florida, I attended a "cocktail party" offered by CBS (Latin American operation) as per an invitation extended by Dick Asher, president of CBS International, and Nick Cirillo, in charge of the operation in Latin America. Their new facilities are brilliant and operational to a point that will serve fully their main purpose, which is to increase their relationship with

Record World en Los Angeles

By EUNICE VALLE

■ Es lamentable que compañías disqueras, que tienen bajo su cargo sellos de importancia y artistas de prestigio y fama internacional, no se informen bien sobre los contratos, las grabaciones y las presentaciones de dichos artistas. En la columna del día primero de Octubre de 1977, se mencionó que **Roberto Carlos**, junto con estrellas de categoría como son **José-José** y el baladista español de Latin International **Miguel Gallardo**, iban a presentarse en San Francisco el primero de Octubre, y luego que el evento iba a ser transmitido en cadena por el programa de "Siempre En Domingo"... Además se hizo mención de que **Roberto Carlos** iba a grabar un disco en México acompañado por Mariachis y con canciones de **José Alfredo Jiménez** y **Cuco Sánchez**. Esta información, que también fué entregada a otras revistas aquí en Los Angeles, causó el disgusto de la representante de **Roberto Carlos** de la CBS en Miami, quien indignada, no solamente llamó a Los Angeles, sino también a Miami y a Nueva York, tratando de averiguar de dónde había salido tal información... la cual fué entregada nada menos que por el propio sello que representa a este artista en California, es decir, la Compañía Caytronics.

Julio Iglesias

Lo lamentable del caso es que ésta no ha sido la primera vez, ni tampoco la única compañía que comete esta clase de fallas que dañan la reputación de cualquier publicación... Otra ironía en nuestro medio, es el negativismo de ciertos artículos publicados localmente y hasta en el periódico El Excelsior de México, sobre la reciente presentación de **Julio Iglesias**. Según ese reporte, los periodistas mexicanos radicados en Los Angeles, "boicotearon" el concierto como resultado de la supuesta ofensa que Julio había dicho en contra de los compositores mexicanos, durante una conferencia de Prensa. Lo extraño del asunto es que en el concierto estuvieron presentes reporteros de los más importantes medios de comunicación de Los Angeles, tanto como disk-

jockeys, e importantes personajes del mundo musical... Y para acrecentar la ironía sobre este tema, todas las discotecas de Los Angeles reportaron una **super** venta de los lps de Iglesias, siendo el elepe "Dedicado a México," el que más se ha estado vendiendo.

Después de cuatro largos años de ausencia, el gran cantante mexicano **Alberto Vázquez** se presentó con gran éxito en el Teatro "Million Dollar." Alberto, además de irradiar salud y simpatía, y ser dueño de una atrayente personalidad, está dotado de una maravillosa voz, por lo que es indiscutible que obtendrá aún más éxitos en su carrera y en sus planes futuros, los cuales son grabar en Inglés. No dudamos que también en estas grabaciones Alberto pueda ser todo un "hit"... Ojalá y encuentre un buen productor!... Todo un éxito ha constituido el viejo album de **Yolanda Del Río** con el tema "La Hija De Nadie," ya que la película que lleva ese mismo título, está siendo el lleno de taquilla en todos los Teatros en donde se ha presentado.

Los Pasteles Verdes

El mejor grupo peruano de música internacional **Los Pasteles Verdes**, del acreditado sello Infopesa será distribuido en Norteamérica bajo el sello Microfón. El señor **Alberto Maravi**, director gerente de Infopesa y **Aldo Guibovich**, solista-líder del conjunto, estuvieron por Los Angeles en gira promocional presentando e Imás reciente lp titulado "Mi Amor Imposible," el cual es toda una joya musical y consagra a Aldo como un canta-autor con el tema "No Sé Qué Hacer Sin Tí." **Los Pasteles Verdes** harán sus presentaciones en Estados Unidos a partir del 24 de Noviembre. Buena Suerte!

Toda una magnífica "Lluvia de Estrellas" fué la presentación de los verdaderos ídolos del público angelino, nos referimos a **Juan Gabriel**, **Chelo**, **Leo Dan**, **Lucha**, **Felipe Arriaga**, **Federico Villa**, **Valentina Leyva**, **Resortes**, **Luciana**, **Julio Alemán** y **Pepito**, quienes se presentaron con todo éxito en el Shrine Auditorium.

Latin America to the top. Well, congratulations to all!

Marco Antonio Muñoz (RCA) will cut an album containing Puerto Rican "danzas" with arrangements by **Lito Peña**... Since it was printed in several publications that **Roberto Carlos** (CBS) from Brazil was ready to cut an album backed with mariachis and performing tunes from Mexican composers, CBS will be forced in a way to do something about such a great idea. On the other hand, since nobody either in Mexico or their international dept. knew about it, everybody drove themselves crazy trying to find out the source of the information. It seems that **Roberto Carlos** himself offered the news in a recent interview printed on the west coast.



THE R&B LP CHART

NOVEMBER 19, 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. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
5. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
6. **COMMODORES**
Motown M7 884R1
7. **BRICK**
Bang BLP 409
8. **REJOICE**
EMOTIONS/Columbia PC 34762
9. **STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
10. **PATTI LABELLE**
Epic PE 34847
11. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
12. **BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
13. **TURNIN' ON**
HIGH INERGY/Gordy G6 978S1 (Motown)
14. **ODYSSEY**
RCA APL1 2204
15. **COMMODORES LIVE**
Motown M9 894A2
16. **COME GO WITH US**
POCKETS/Columbia PC 34879
17. **ACTION**
BLACKBYRDS/Fantasy F 9535
18. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
19. **GOIN' PLACES**
THE JACKSONS/Epic JE 34835
20. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
21. **FLOATERS**
ABC AB 1030
22. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
23. **POWER TO LOVE**
MANCHILD/Chi Sound LA765 G (UA)
24. **VILLAGE PEOPLE**
Casablanca NBLP 7064
25. **BEHOLD THE MIGHTY ARMY**
NEW BIRTH/Warner Bros. BS 3071
26. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
27. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
28. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
29. **MOST REQUESTED RHYTHM BAND**
Magic Disc 110
30. **BRASS CONSTRUCTION III**
BRASS CONSTRUCTION/ United Artists LA775 H
31. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
32. **MOONFLOWER**
SANTANA/Columbia C2 34914
33. **WE ARE ONE**
MANDRILL/Arista AB 4144
34. **THE DEVIL IN ME**
THELMA HOUSTON/Tamla T7 358R1
35. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
36. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078 2
37. **GET UP & DANCE**
MEMPHIS HORNS/RCA APL1 2198
38. **STARTING ALL OVER**
PHILLIPE WYNNE/Cotillion SD 9920 (Atlantic)
39. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
40. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142

RECORD WORLD NOVEMBER 19, 1977

Heatwave Gets Double Gold



Epic recording group Heatwave recently visited the label's New York offices for a special double gold presentation. The group garnered gold records for their debut Epic lp, "Heatwave," and single, "Boogie Nights." Heatwave is currently in the studio completing their next album for Epic, to be released early next year. Pictured at the presentation are, from left: Lennie Petze, vice president, a&r, Epic Records; Jim Tyrrell, vice president, marketing, Epic/Portrait/CBS Associated Labels; Ron Alexenburg, senior vice president, E/P/A; Johnnie Wilder of Heatwave; Bruce Lundvall, president, CBS Records Division; Rod Temperton of Heatwave; Walter Yetnikoff, president, CBS/Records Group; Dick Asher, president, CBS Records International; and Dick Leahy, president, GTO Records.

Disco File (Continued from page 68)

here that it's hard to resist even if it does seem an anachronism. The sound is very Young & Latin, sweetly innocent and fresh, with Eddie Drennonish strings and flute ornamentation and cuts, ingratiating vocals from a mixed group of singers. Added attraction: the record, which has a vocal and an instrumental side, both about six minutes long, is pressed on multi-colored vinyl so it's more fun to watch on the turntable.

NEWS & NOTES: The hottest unreleased record on the New York circuit is an incredible side called "Come Into My Heart/Good Loving" that is one of the most striking and exciting pieces of music I've heard this year. First played as an unnamed tape at David Mancuso's Loft more than a month ago, the song was slow to get on the disco grapevine, but once TK picked up the record, word spread fast and sneak previews have been held in a number of other clubs. Now it's getting the kind of intense word-of-mouth that greeted "Love in C Minor" and *Love & Kisses* and it seems destined to be among 1977's most important debuts. But it'll get in just under the wire: the album which contains "Come Into My Heart" as one full side isn't scheduled for release until mid-December. The group, a studio aggregation, is called *USA/European Connection* because, though it was produced in Philadelphia, the track sounds very European—a brilliant fusion. And those people already swooning over "Come Into My Heart" won't be disappointed by the album's flip side, another innovative long cut called "Love's Coming/Baby Love" . . . Jacques Morali, who promises that the next *Village People* album will be even more bold than the first (after the group returns from their current disco promo tour, they're going back into the studio), alerted us to some other interesting European/USA connections this past week: **Nicholas Skorsky**, co-producer of *Santa Esmeralda* is also the composer of "Crystal World" by *Crystal Grass*; **Don Ray**, star arranger for *Santa Esmeralda*, *Cerrone*, *Love & Kisses* and *Sphinx*, can also be found in the "Crystal World" credits—only there he was using his real name: **Raymond Donnez**; and, finally, **Leroy Gomez**, lead singer for *Santa Esmeralda*, is yet another American performer who was discovered in Europe—like *Donna Summer*, he's from Boston, but he'd been doing session work in Paris for years before the international success of "Don't Let Me Be Misunderstood." Morali says "Misunderstood" is still riding high in Paris discos but **Grace Jones** is soaring even higher with "La Vie en Rose," a sentimental favorite for the French . . . Not surprisingly, *Donna Summer's* "Once Upon a Time . . ." album appears on every top 10 list this week and hits the **DISCO FILE** Top 20 at number 10, but with three sides being listed in their entirety—Acts 1, 2 and 4—it's still too early to single out one or two cuts as most-likely-to-succeed on their own. We've been asking everyone for favorites anyway and, though most people end up rattling off practically every track on the album, these do stand out now: "Rumor Has It," "Now I Need You," "I Love You," "Faster and Faster to Nowhere" and "If You Got It Flaunt It." Other records that are looking good: **Freda Payne's** "Love Magnet" (Capitol), **George McCrae's** "Kiss Me" (TK), "What's Your Name, What's Your Number" by the **Andrea True Connection** (Buddah), "Bourgie Bourgie" and "Don't Cost You Nothin'" by **Ashford & Simpson** (Warner Brothers) and the entire **Michele** album (West End).



THE JAZZ LP CHART

NOVEMBER 19, 1977

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
2. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
3. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
4. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
5. **ACTION**
BLACKBYRDS/Fantasy F 9535
6. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
7. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
8. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
9. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
10. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
11. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
12. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
13. **BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
14. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
15. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
16. **THE QUINTET**
V.S.O.P./Columbia C2 34976
17. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
18. **PICCOLO**
RON CARTER QUARTET/Milestone M 5504
19. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
20. **FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
21. **MORE STUFF**
STUFF/Warner Bros. BS 3061
22. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
23. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7007
24. **THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
25. **MAGIC**
BILLY COBHAM/Columbia JC 34939
26. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
27. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
28. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
29. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
30. **SKY ISLANDS**
CALDERA/Capitol 11658
31. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
32. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
33. **SENIOR BLUES**
URBIE GREEN/CTI 7079
34. **GO TOO**
STOMU YAMASHTA/Arista AB 4138
35. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)
36. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004
37. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
38. **MELODIES**
JAN HAMMER GROUP/Nemperor JZ 35003
39. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
40. **TIGHTROPE**
S. KAHN/Columbia JC 34857

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Study Concludes Broadcasters Can Afford Performers Royalty

(Continued from page 3)
costs are "relatively insensitive to price changes."

• Recording musicians, for the most part, participate in fewer than five recording sessions per year and, of those who do record, less than one-fourth receive royalties on the sale of their records.

• Recording musicians do not "receive adequate compensation for their efforts." As much as 40 percent of recording musicians make less than \$7,000 a year. And only a small fraction of recording musicians (about 13 percent enjoy royalties on the sales of the records they make). A smaller fraction yet (about 12 percent of those can collect record sales royalties) making more than five percent of their incomes from those royalties.

• The performer right, should it pass, would affect record company income only "slightly," about one-half of one percent of the industry's annual total receipts and about eight percent of its yearly profits.

The massive study will be sent to Congress in January with other research the Copyright Office is compiling on the international legal ramifications of the right and other matters. Rep. Robert Kastenmeier (D-Wis.), chairman of the House Judiciary subcommittee with copyright jurisdiction, told **Record World** last week that his subcommittee would probably not be able to take up the new right proposal until the next session of Congress in 1979. The performers right, he said, is "not high priority" this session. "If we have time (in 1978) and if the Senate appears disposed to act on it," he added, there is a chance for Congressional consideration within the next 14 months.

Nevertheless, the report's findings are the most significant buoy to the chances of a performers right in over a decade.

Besides the political impact of the report's findings, the study constitutes one of the most extensive pieces of research on the economics of the music industry of the 1970s. For instance, the report concludes, on the basis of Commerce Department and Recording Industry Association of America information, that "the percent of total sales accounted for by the larger companies is decreasing."

It also speculates on the types of collection systems that might be devised should the new right ultimately be passed by Congress. Some sort of rights licensing organization — similar to ASCAP and BMI—would have to be created to collect money

from users of recorded music and to distribute the fees equally between performers and their recording companies on the basis of airplay. The report suggests three possibilities. A) An organization "parallel" to ASCAP and BMI which would monitor plays by radio and TV stations on its own. Such a parallel system, the report says, is probably unworkable, since ASCAP pays about \$18 million a year to survey broadcast stations and other music users. The performers right fund would, in its first years, generate about only \$15 million annually. B) An "augmented" system of rights licensing would call for ASCAP and BMI to furnish its survey information to the performers rights organization for a fee, thereby avoiding duplication. C) A "substitute" system that is not yet technologically realizable and that would require as yet uncomtemplatable cooperation among the new performers rights organization, BMI, ASCAP, record manufacturers, and radio stations. By encoding all records with a subaudible tone which contained information as to the artist, the record company, the music publisher, and composer, a single monitoring system for all recorded performances would be possible. Radio stations would be required to supply the monitoring agency with air tapes, as a condition of their licenses. The tapes would be fed into a computer where the tapes would be "read." Print outs, tailored to each of the organizations' special needs could then be produced from the data base. Such a substitute system would greatly reduce the cost of identifying individual works; while maximizing the amount's available to members, publishers, and record companies through cuts in administrative costs. "Until the necessary technology is developed however," says the report, "some sort of 'parallel' or 'aug-

mented' system would be necessary."

The Ruttenberg research firm was accorded access to confidential FCC financial data to draw up its conclusions on radio industry profitability, conclusions that could live beyond the performers right controversy. Perhaps the most shocking of its findings was that of the stations that reported overall losses for the year of 1975, nearly two-thirds were repeaters. That is, the radio stations that said they were in the red in 1975 had also reported losses in either four or five of the fiscal years previous to 1975, causing the report to conclude that "profit maximization" may not be the highest priority on broadcaster agendas. "The financial interests of owner operators may be better served," it said, "by taking income in the form of commissions and fees rather than through dividends on profits."

By under-reporting profitability statistics, the report said, broadcasters can discourage "would-be operators" from entering into competition with them, and can avoid higher corporate taxes by taking profits as personal income. By subtracting payments to owners, the report found, the number of stations reporting no losses during the 1971-75 period rises from 40.2 percent of all stations to 58.5 percent. Subtracting again those expenses that "are not clearly defined," the percentage rises from 40.2 percent without losses in the five-year period to 77 percent. These figures may return to haunt the broadcasters outside the context of the performers right.

(Next week, *Record World* will publish some of the statistical data in the performers copyright report, much of which represents never-before gathered information on the record industry and economic state of performing and recording musicians.)

Epic Welcomes Colomby



Epic Records hosted a party recently to celebrate the arrival of Bobby Colomby, Epic's recently appointed west coast vice president of a&r. Colomby is the first west coast-based vice president for the company. Pictured at the party site, the Playboy Mansion West, are (from left): Doc Severinsen, Hugh Hefner, Bobby Colomby and Pam Grier.

NAWM Activities

■ NEW YORK—Connie De Nave, president of the National Association of Women in Music (N.A.W.M.), has announced the establishment of a "hotline" answering service for membership inquiries. The service can be reached at (212) 724-7400.

De Nave also announced plans for a February luncheon honoring N.A.W.M. officer Carol Ross. The next meeting of the organization will take place Nov. 29 and will feature a special guest speaker.

Nixon Tapes

(Continued from page 3)

who—with the exception of former Defense Secretary Clark Clifford — is probably peerless among the exclusive circle known as the "Washington superlawyers." Nixon's argument, Williams said, "is reduced to this: An alleged conspirator has a right not to be embarrassed by release of his (guilty) words merely because he was President."

At issue in the case are more than 22 hours of recorded White House conversations, 30 tapes in all.

If the court rules against Nixon, the tapes would be released by the National Archives under a plan devised by the parties involved, including the networks, local broadcasting news executives, and WCI.

Warner Brothers Records has previously announced its intention to release two different sets of records, one a complete transcription which it will sell without profit to schools and libraries, the other a double-pocket set of excerpts the cost of which would presumably be within the reach of the average consumer. A Warner spokesperson said last week that the artwork and packaging for the latter set has already been completed and awaits only the preparation of a master disc.

Most of the Justices appeared skeptical of the former President's arguments in favor of keeping them from the public dissemination. Justice William Rehnquist repeatedly mentioned that the only issue at play in the case, as far as he could see, was the "house-keeping matter" of how the tapes would be made public.

Nixon's attorney is pushing for a decision on Constitutional grounds, the public's right to have court records and evidence made commercially available. Instead, several Justices implied during the one-hour argument, they might sidestep the Constitutional issue and rule solely on the plan for the tape's public release.

CLASSICAL RETAIL REPORT

NOVEMBER 19, 1977
CLASSIC OF THE WEEK



MUSSORGSKY
BORIS GODUNOV
TALVELA, GEDDA, SEMKOW
Angel

BEST SELLERS OF THE WEEK

MUSSORGSKY: BORIS GODUNOV—
Talvela, Gedda, Semkow—Angel
PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Berman, Abbado—
Columbia
VERDI: REQUIEM—Price, Baker,
Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Wixell, Bonyngé
—London

KORVETTES/U.S.

DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopoz-Cobos—
Philips
ELGAR: POMP AND CIRCUMSTANCE—
Solti—London
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia
TCHAIKOVSKY: EUGENE ONEGIN—
Vishnevskaya, Rostropovich—Angel
VERDI: REQUIEM—RCA
VERDI: IL TROVATORE—London
VIVALDI: FOUR SEASONS ON KOTOS—
Angel

SAM GOODY/EAST COAST

BRUCKNER: SYMPHONY NO. 9—Karajan
DG
DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopoz-Cobos—
Philips
JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia
VERDI: REQUIEM—Sutherland, Pavarotti,
Solti—London
VERDI: REQUIEM—RCA
VERDI: IL TROVATORE—London
VIVALDI: FOUR SEASONS ON KOTOS—
Angel

DISCOUNT RECORDS/ WASHINGTON, D.C.

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
BRAHMS: COMPLETE SYMPHONIES—
Jochum—Angel
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
THE GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia
VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG
VERDI: IL TROVATORE—London
VIVALDI: FOUR SEASONS ON KOTOS—
Angel

LAURY'S/CHICAGO

BRITTEN: PETER GRIMES—Pears, Britten
—London
GERSHWIN: AN AMERICAN IN PARIS—
Ozawa—DG
ITZHAK PERLMAN PLAYS FRITZ KREISLER,
VOL. II—Angel
LISZT: ANNEES DE PELERINAGE—Berman
—DG
MAHLER: SYMPHONY NO. 8—Solti—
London
MENDELSSOHN: ST. PAUL MASS—
Fruehbeck de Burgos—Angel
MUSSORGSKY: BORIS GODUNOV—Angel
RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia
TASHI PLAYS STRAVINSKY—RCA
VERDI: REQUIEM—RCA

VOGUE RECORDS/LOS ANGELES

DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopoz-Cobos—
Philips
ELGAR: VIOLIN CONCERTO—Kyung-Wha
Chung, Solti—Decca (Import)
GLAZUNOV: SYMPHONY NO. 6—
Taneyev—EMI (Import)
LALO: VIOLIN CONCERTO—Wallez—
Peters International (Import)
MUSSORGSKY: BORIS GODUNOV—Angel
NIELSEN: HYNMUS AMOIRS, SLEEP—
Waldike—EMI (Import)
PUCCINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Columbia
VERDI: SIMON BOCCANEGRA—Freni,
Cappuccilli, Carreras, Abbado—DG

ODYSSEY RECORDS/ SAN FRANCISCO

BERLIOZ: SYMPHONIE FANTASTIQUE—
Bernstein—Angel
BRAHMS: PIANO CONCERTO NO. 2—
Pollini, Abbado—DG
BRAHMS: REQUIEM—Cotrubas, Maazel—
Columbia
THESE CHARMING PEOPLE—Morris,
Bolcom—RCA
DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopoz-Cobos—
Philips
MUSSORGSKY: BORIS GODUNOV—Angel
PUCCINI: EDGAR—Columbia
VERDI: REQUIEM—RCA
VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG
VERDI: IL TROVATORE—London

The Theramin Rediscovered

By SPEIGHT JENKINS

■ NEW YORK — If a new release on Delos Records called "Clara Rockmore, theramin" does not become a best seller in the United States, it will be only because the retailers of the country have no idea what the record is. When it comes into your stores, listen to it, read about it and talk about it. Your young—and older—clientele will buy it. If Tomita can be a persistent best seller, this record ought to fly out of your shelves.

Such enthusiasm comes not only from hearing the record but from having the opportunity last week to see Miss Rockmore play her instrument at a press gathering at her home on 57th Street. really done justice by the photo on the back of the record, she is first and last a musician, and that is what makes her theramin playing different from any I have heard.

The instrument, invented by Professor Leon Theramin of the Soviet Union over 40 years ago,

uses an electromagnetic field and the talent of the performer to make music. The performer stands in such a field with the theramin, a three-and-a-half-foot high wooden box, in front of her. On the box's topright is a vertical antennae, on its left side a horizontal antennae and on its face some dials for tuning. The right hand's distance from the antennae determines which pitch within a five-octave range the performer will play, and the location of her left determines the volume (high up is loud, close to the antennae silence). The sensitivity of the field is such that she cannot move a muscle that is not translated into sound, and the variation in vibrato is accomplished by the movement of her fingers against her thumb. Miss Rockmore, at first an accomplished violinist, both on the record and at the live playing of the theramin showed incredible accurate pitch, a line that is re-

(Continued on page 77)

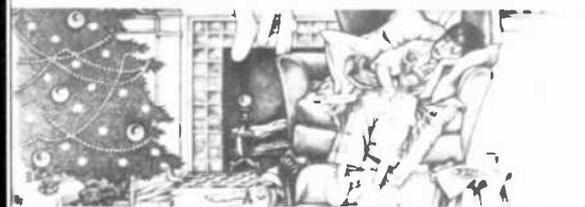
WHITE CHRISTMAS The Red Hot Holiday Surprise From Columbia Masterworks

One Record with Recipe Booklet
Newly Recorded

White Christmas Mormon Tabernacle Choir The Columbia Symphony Orchestra

Jerold D. Ottley, Director

White Christmas, I'll Be Home For Christmas,
Silver Bells, Winter Wonderland,
Carol Of The Drum (Little Drummer Boy), and 6 more



M 34546

Get Ready Now for the Holiday
Season's Biggest Hit



Dialogue (Continued from page 51)

promotion people" or, "I don't have to tolerate you because all I need is your product and I don't want to hear anything else because it's hyped" obviously do not have a good honest rapport with the labels. They're not really doing the industry any good.

RW: You're in the minority.

Fox: Oh, extremely so. I know I'm in the minority. That's why broadcasters love to take shots at me. No longer does the record company have to sit down and say, "Well that damn program director, he's going to make the final decision whether that record goes on or not." Now he's looking at me and saying, "Well he's playing the record and if the audience buys it, he'll let us know." Now see that's helping him out. And in turn, he's going to help me out and make sure that I've got all the right inputs.

That's the other thing. National and regional people are important people to know, but more important is the local person, because that poor sucker is on the streets, running his fanny off all the time, digging information here, digging information there. He knows better what's going on locally than a national man. I will try to return a call for a local man immediately, before I return a call for a national man. Because he's much more important to me as a communicator. He knows his market. He's living it every day. A national man is either in New York or up in an office in L.A. talking to other people. He doesn't know what's going on. That's why every once in a while when I stumble into a national man—and this happened to me in Toronto—and he immediately starts on his rap, I say, "Wait a minute. You've got such and such who's your local person in L.A. The best." And I just walk away. Because they have to understand that the people he needs to promote are people who are on the street with their fingers right on the pulse of what's going on.

RW: Are you doing anything at this point to increase relationships with the stores in this market?

Fox: Yes. I got here in July and we went on the air in December, and we spent that entire period doing nothing but dealing one-on-one with every store, outlet, mom and pop, every distributor, whatever, in this market. The way we approach them is "Listen, we want to get this information. Not only for us, but for you. Because if we can help you in moving your product, then we're serving the purpose that we're here for. We're turning on our audience and entertaining them with what they want to hear. Besides that, you're going to be able to move the right product because you're going to be able to look at our chart and say, 'The information here is valid. This guy isn't stroking us.'" So that has been a very important relationship for us. And we have a good rapport. Besides that, I have Meredith, who worked at KHJ for five years, who knows this market like the back of her hand. And they love her. They just love her. She has a great rapport with every store. So the problems that I know that KHJ has been running into, and the problems that other stations in this market have been running into, I don't run into at all.

They really are an important factor to us, as broadcasters, because that input from them is absolutely necessary, and they realize that our input to them is going to be equally necessary. Then we're both working together and it's much more fun. Like we call them and say, "It's a hit," and they get real excited. Or if they've got something that's happening in the store and they get real excited, they'll call us. That kind of excitement and enthusiasm, realizing that we're

both working together, works real well for me and we've had no problems at all.

RW: Maybe I'm opening Pandora's Box when it comes to labels, but one thing that I find intriguing as a station, goes back to the whole idea of taking a somewhat different stance of defining the radio audience. The signal of the station, the basic format, the audience you're going after, all of those would qualify 10Q as a top 40 station, pop 40 rock. By the same token, your attitude towards programming in some cases may be considerably more progressive, than a lot of major market AOR stations. Do you have a definition in your head for what 10Q is doing that encompasses those little wrinkles?

Fox: I think probably one of the major problems with radio as such, is that it is always changing. And it really is. It really is the national trend setter. I don't care what anybody says. Kiss off TV. TV is real fly away right now. And is going to be fly away for the next five or six years. Radio is the trend setter. So it's constantly changing. So you got to change with the times and you've got to move with the times and you got to stop giving things categories or classifications.

I don't think 10Q is a top 40 radio station per se, nor is it progressive. I think it is definitely a Los Angeles-based radio station. A Los Angeles-audience, listener-appeal radio station.

RW: So you find that one of the things that enables you to program creatively, is to specifically avoid that kind of programming. I mean, anybody who has watched FM grow would presumably think free form. The word progressive has changed its definition about seven times.

Fox: That's right. You hit it right on the head. And there's no reason to put myself into that category because if I'm going to be of any value to this audience, and if I'm going to sustain any growth and sustain any strength in this audience, then I must be able to grow with the times and change with the times. Whatever the audience demands are. And that's what makes 10Q really good. I mean I'm listening to KHJ and I'm saying, "How cute, that was great in '70. How come I have to hear it for 5 years? Why hasn't it changed?" I'm bored. I can understand for the young guys who are coming up and they're looking and they're saying, "Wow, KHJ, look what they're doing. You're out of here, you're out of there, this goes here, this goes there." Fine. But that's all in the historical growth of radio and that's all it's worth. It's yesterday's news.

RW: A little controversial question for you. Who are the radio stations and the programmers in this country that do influence you?

Fox: Numbre Uno on my list is Charlie Lake. And not because we have a great friendship, but because he's a brilliant human being and is certainly an asset to the industry. And I'm sure that the industry realizes that. In Los Angeles, although he's not programming a radio station, I have a great deal of respect for Mike Harrison, who's no dummy when it comes to programming. And then everybody else falls into a second plateau. And there's probably about 15 people and then there's nobody. In this market, I think that I take my hands off to Marshall and Shiki at KNX. And I take off my hat to Sam Bellamy and Bob Hamilton.

RW: What goals do you set for yourself in the next year?

Fox: For myself? Well, for myself I just want to improve Jimi Fox and become a better person and help the industry become stronger. I mean, this is my life. I eat, sleep and drink radio. I'll do anything that I can do to make radio better for the next guy coming in line, so we won't have to go to what we did in 1970. 'Til then, radio was moving in a forward progression, but when it got to about 1970, the great people suddenly were beat out or disappeared because of the political, or managerial situations at the stations. And radio went into a dark age of pablum service. That's where we ended up. And I don't want to see radio go back to that again. This is such a great industry that there is no reason why we should have to be in the back seat any longer. We should definitely be in the front, constantly.

RW: What else do you want to do? Besides radio?

Fox: Personally, for me? I don't know, there's so many things I want to do. I want to be in movies, I want to produce records, I want to record a song, lots of things. I really don't concern myself with the future. Other than tomorrow, because tomorrow is important because it will reflect on what I do today. But as far as sticking my head way out there, time will tell you know. Who knows, I may end up growing with Storer, staying with them for 10 years, and assisting them and the rest of the radio stations. Or somebody may come along and make me an offer that I can't refuse, or maybe program against WABC, who knows? Whatever it is, definitely, I would be always rooted in the industry. I will stay here for quite some time. This is what I have to work for. ☺

Red Hot at RW



While in Los Angeles for some concerts at the Whiskey, Private Stock recording artist Robert Gordon stopped by Record World's offices to say hello. Pictured from left are: Joshua Blardo, promotion representative for Private Stock; Jody Uttal, director of publicity for the label; Link Wray; Record World VP Spence Berland; Gordon; and Marty Goldrod, west coast representative for Private Stock.

Baby Grand Born



Arista's new-born Baby Grand dropped by the Record World offices last week, bringing with them some friends and a poster for their just-released debut album. Shown from left are Baby Grand's David Prater and David Kagan; Rick Chertoff, staff producer, Arista a&r and co-producer of "Baby Grand;" Sophia Midas, assistant editor, Record World; Steve Greenberg, New York promotion manager; Carmine Rojas, Baby Grand; Mike Sigman, vice president and managing editor, Record World; Scot Jackson, vice president, Arista national promotion; Rob Hyman, Baby Grand; Lenny Scaffidi, associate director of album promotion, east coast, Arista Records; Eric Bazilian, Baby Grand; Barry Taylor, assistant editor, Record World.

The Theramin Rediscovered

(Continued from page 75)

markable but not inhuman and a subtlety in volume control that is staggering. The tone is warm and suits the cello to my ears slightly better than the violin or the voice, but all three simulations can be more than pleasing.

The reason for the theramin's lack of popularity is double: it was invented and played before its time. In the '30s and '40s when it was often played by Miss Rockmore and many others in concert, the public was not attuned to electronic music. Now our ears are very different, and one of Miss Rockmore's biggest boosters is Robert Moog (of synthesizer fame), who produced the record given out at the gathering.

And the second is personal. The record marks the return to the public forum of Miss Rockmore, who had more or less retired a few years ago. She will admit that teaching someone how to be musical with it is difficult. Apparently it is fairly easy to teach where the hand must be to find the pitches, but very hard, in fact to this point impossible, to find someone who has the ability to make music into the full artistic experience that Miss Rockmore can create.

On the record the sound of Russia pours out of Rachmaninoff's Vocalise and out of his Song of Grusia, two familiar but wonderful pieces. Acron's Hebrew Melody and Wieniawski's Romance both explore the variation in string sound of the theramin and receive clean, interesting performances. The theramin's low register is explored by Tchaikovsky's Serenade Melancolique, and the album ends with a virtuosic Chant du Menestrel by Glazunov. Almost all the best music on the album is Russian; is that because the rich, plaintive sound of the instrument suits Russian music best or is that the very Russian personality of Miss Rockmore? All selections are brilliantly ac-

companied by her sister, the well-known pianist and teacher, Nadia Reisenburg.

In remarks at her house, Miss Rockmore pointed out that Theramin is alive and well and living in the Soviet Union where he heads the Laboratory of Musical Acoustics at the University of Moscow's School of Music. After the Professor made a hit in the U. S. in the '20s with the theramin, the novelty value wore off and he returned to Moscow just before World War II. In Russia a few years ago she saw him again, and she suggested that the instrument could be adapted to include the capacity for double stops (two notes played at the same time, an important part of most string literature). She suggested that the hand that takes care of the volume could, if worked horizontally (now for volume only vertical motion is required), could play two notes at one time. She said that the professor quickly said it was impossible; recently he has written he has done it and is waiting for her to come to Russia to see how to play it.

The difficulty in really playing the theramin well was often mentioned by Miss Rockmore. When the theramin was first introduced in the '20s, RCA began to produce them commercially and to sell them without giving any instruction. No one could pretend to play them, and there is something of an air of mystery about the theramin to this day. Unlike the Arpeggione (a cello-like instrument of Schubert's time, known to us today only because Schubert wrote a famous sonata for it that has since been stolen by the cello), however, the theramin still has someone who can play it brilliantly. And record buyers everywhere ought to enjoy the new Melos record. It will be quite a sonic experience—and a musical one as well.

Chappell Hot

(Continued from page 4)

Easy Come, Easy Go" by Odyssey on RCA (written by Sandy Linzer and Denny Randell) and Santa Esmeralda's "Don't Let Me Be Misunderstood" on Casablanca (written by Benny Benjamin). Doing well in both the pop and adult contemporary field is "How Deep Is Your Love" by the Bee Gees on RSO.

Contributing to Chappell's current success are a number of writer/artists. Daryl Hall and John Oates were recently awarded their fourth gold award for the album "Beauty On A Back Street" and are on the singles charts with "Why Do Lovers Break Each Others Hearts." Carole Bayer Sager, who has been writing hits for other artists for years, scored with her first single "You're Moving Out Today," a #1 hit in England. Her debut album has gone gold in the U.K. and Australia. The Ohio players are on the r&b charts with "Merry Go Round" as is William Bell with "Easy Comin' Out." Graham Parker's "Stick To Me" album is also bulletting.

Another area which Chappell is emphasizing is that of the writer/producer. Sandy Linzer wrote and produced the material on the Odyssey album and Chuck Jackson and Marvin Yancy are on the charts with Ronnie Dyson's "Don't Be Afraid." They recently completed the new Natalie Cole album "Our Love." Skip Scarborough is on the pop and r&b charts with The Emotions single "Don't Ask My Neighbors" and Bill Withers new "Lovely Day." He also wrote and produced the Con Funk Shun lp, "Secrets."

The Chappell-London offices

are responsible for the top 20 single "Heaven On The Seventh Floor" by Paul Nicholas on RSO (written by Dominique Bugatti and Frank Musker) and the just released "Intergalactic Touring Band" lp (Passport).

Another source of chart strength has been the Chappell administered RSO publishing companies, currently on the charts with "How Deep Is Your Love" by The Bee Gees, "Baby Come Back" by Player, "I Just Want to Be Your Everything" and "Love Is Thicker Than Water" both by Andy Gibb and "Emotion" by Samantha Sang. Tavares' version of "More Than A Woman" is on the soul charts and the Bee Gees wrote that and four other songs for the upcoming "Saturday Night Fever" movie.

Chappell's Nashville country division just garnered a dozen writer awards from ASCAP and BMI and currently has seven singles on the country charts.

While the company's presence on each individual chart is impressive, it has also achieved a great deal of crossover success. Seven out of the 11 entries on the top 100 are simultaneously on one or two other charts. "I Just Want to Be Your Everything" was a pop and r&b hit and a cover version by Connie Smith is currently on the country chart. "Heaven on the Seventh Floor," "How Deep Is Your Love" and "Baby Come Back" are on both pop and easy listening charts. "Don't Ask My Neighbors," "Native New Yorker" and "Don't Let Me Be Misunderstood" are charting on pop, rb and disco lists.

Polydor

(Continued from page 10)

addition to Nektar's "Magic Is A Child," another first time artist, Jean-Michel Jarre with "Oxygene;" "The Osmond's Greatest Hits"; Millie Jackson's "Feelin' Bitchy"; Keith Jarrett's "Survivor's Suite"; and Roy Ayers' "Lifeline."

R&B charts contain Roy Ayers and Millie Jackson. The Ayers album has hit the highest sales of his career, aided by the single "Running Away." The r&b future is bright with new albums from Fatback and Isaac Hayes.

Polydor's strength in the country charts is demonstrated by C.W. McCall's "Roses For Mama". Following closely are Mel Street with "Close Enough For Lonesome" and Bob Luman's "The Pay Phone."

Under Polydor's wing are two premier labels in different musical fields. Deutsche Grammophone is a top classical label and consistently receives tribute for its artists, music and excellent pro-

duction. The contemporary label, ECM, boasts such gifted and commercially acceptable artists as Keith Jarrett, Ralph Towner, Jack De Johnette, Pat Metheny, John Abercrombie, Gary Burton and Jan Garbarek. Simon pointed out that ECM is experiencing its biggest sales year to date.

The Polydor label itself is represented on the jazz charts with Teruo Nakamura's "Manhattan Special" and "Oxygene."

Miss. Salute Set

■ JACKSON, MISS. — Film and record company executives have been invited to visit Mississippi for the Mississippi Salute To The Film And Recording Industry scheduled for December 20th in Jackson. The Mississippi salute is to begin with a series of events beginning December 15 and culminating with a concert on the evening of December 20.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—When Rod Stewart appeared here recently, he found it difficult to concentrate on anything other than a soccer match which was taking place back in the scepter'd isles with his fave Scottish National team. A pal was considerate enough to tape the play-by-plays and Rod called transatlantic in order to hear the two hour tape. Twice. At a cost of \$9 per minute (person-to-person), that adds up to enough cash to fly to Britain and watch the game in person. Upon hearing the results of the match (a Scots victory), Rod was heard to exclaim, "It's the next best thing to being there."

WRITER'S CRAMP DEPT.: Willi Morrison and Ian Guenther, the gents responsible for the Juno winning THP Orchestra, have been on a signing spree of late. They signed their new THP lp to Butterfly in the U.S., signed former THP singer Wayne St. John's debut lp to Salsoul in the U.S., signed their newest artist, Thor, to Midsong, reportedly for a large sum. And to top it all off, the two producers signed a management deal for themselves with New York's TWM which covers them as producers and the nucleus of The Guenther/Morrison Rule, their own band which also has an album in the can. And already the duo is working on its next project. We figure ten minutes to learn the tune, ten minutes to record it. So that's how they do it!

EXECUTIVE TURNSTILE DEPT.: Bill Johnston, the manic musicologist who worked for Muntz, has been named product manager for Warner Bros. in Canada. Arnold Gosewich resigned his post at Capitol and quickly became chairman of CBS. Arnold's resignation was followed by that of Bill Bannon, Capitol's director of promotion. Now CBS national promotion man Mike McCoy has left CBS. Care to venture a guess on who replaces McCoy? Yes, one Mr. B. Bannon.

WORLD'S MOST FORGOTTEN BOY DEPT.: Iggy Pop may lay claim to the title, but it appears one Stanley Frank may be earning it for himself. Frank's "S'cool Days" single was leased by Attic to Power Exchange in the U.K. where it supposedly did well, well enough for Power Exchange to reissue it on an EP with The Saints' "(I'm) Stranded." When asked if his U.K. success had netted him anything but a boost in image, Stanley replied, "Yeah, so far a cheque for \$7.83." Stanley's management, you may recall from a few issues ago, claims that Frank has signed with Polydor now, something which that label vehemently denies. When asked for a comment on the Frank

(Continued on page 79)

FRANCE

By GILLES PETARD

■ The event of the month is the new Jacques Brel album. It will be recalled that years ago, Brel, at the height of his career, decided to quit show business and embark on a worldwide sea cruise. In the process he became what is commonly called a living legend. Barclay, however, persuaded the singer to forego his seclusion and do an encore. The announcement of the new album prompted advance orders for over 800,000 copies, an absolutely unprecedented figure for the French market. Barclay had to hire an extra team of 30 people just for the packaging. A special promo campaign will back up the release of the record.

Harry Belafonte did four shows at the Theatre des Champs-Élysées during a promo tour . . . Elton John came through Paris to receive his gold award for his album "Blue Moves" . . . Pathé-EMI signed up the punk group Telephone and took over distribution for the Savoy label. Editions Intersong pactcd 20th Century Music Publishing . . . André Asséo has become director of the audio-visual section of Polymédia, a special division of Polygram.

Johnny Halliday has a new lp, and so do Dave and Adamo—a fact that should keep retailers happy for months to come . . . Sherry Payne recorded a song from the movie with Jodie Foster, "Moi, Fleur Bleue," and spent a week in Paris for the release of the single . . . The Rolling Stones are currently recording a new album at the EMI studios in Boulogne . . . Star artists recently appearing in Paris included Bob Seger and Donna Summer.

JAPAN

コンフィデンス

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

■ Due to a revitalized interest in jazz vocal recordings among the youth of Japan, Nippon Phonogram has just completed a massive reissue campaign of vocal recordings from the fifties and sixties. Although this campaign is at the youth market, Nippon Phonogram stresses the fact that the potential buyers of the albums are not from within the rock market. Many people in their early twenties who do not usually purchase rock lps have shown an increasing interest in old vocal albums. As a result, Nippon Phonogram has released a total of 40 of these recordings—10 per month—from July through October 5. Although most of them are reissues, a few of the albums are of previously unreleased material. Some of the artists featured in this campaign are Helen Merrill, Dinah Washington, Sarah Vaughn, Rita Reyes, Cleo Laine, Billy Eckstine, Nina Simone, John Hendricks and Melba Moore.

Bev Bevan, drummer for the Electric Light Orchestra, was in Japan in October for a promotional tour. The band will perform here early next year . . . Yamaha's 8th World Popular Song Festival will be held at Tokyo's 12,000-seat Nippon Budokan Hall on November 11-13. There will be 40 entries representing 24 different countries. The two Grand Prize winners—one international and one domestic entry—will receive a cash prize of \$5,000, a gold medallion and a Certificate of Honor. The two Most Outstanding Performance prize winners will be awarded \$2,000, a gold medallion and a Certificate of Honor.

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. NIKUMIKIRENAI ROKUDENASHI
KENJI SAWADA—Polydor
5. AI NO MEMORY
SHIGERU MATSUZAKI—Victor
6. COSMOS KAIDO-I
KARYUDO—Warner/Pioneer
7. UN DEUX TROISN
CANDIES—CBS/Sony
8. KUGATSU NO AME
HIROMI OHTA—CBS/Sony
9. SHISYUKI
HIROMI IWASAKI—Victor
10. KIKYO
HIROMI GO—CBS/Sony

Albums

1. DANRYU
SAYURI ISHIKAWA—Columbia
2. PAT McGLYNN'S SCOTTIES
King
3. SHISYUKI KARA—OTOKO TO ONNA
HIROMI IWASAKI—Victor
4. THE DIARY
HI FI SET—Toshiba/EMI
5. JANIS IAN
JANIS IAN—CBS/Sony
6. NINGEN NO SHOHMEI
(Soundtrack)—Warner/Pioneer
7. KAZAMIDORI
SADA MASASHI—Warner/Pioneer
8. WATASHI NO UTA, ORETACHI NO
ASA
SHIGERU MATSUZAKI—Victor
9. PASSAGE
CARPENTERS—King
10. SUMMER FIRE '77
PINK LADY—Victor

Hill Canadian Platinum



Dan Hill accepts a platinum album for his newest lp, "Longer Fuse," from Ross B. Reynolds, president of GRT of Canada, after a two-day engagement at Toronto's Massey Hall. Shown from left: Jeff Burns, national promotions and a&r manager for GRT; Ross B. Reynolds, president of GRT of Canada; Matthew McCauley, co-producer of Dan's album; 20th Century-Fox artist, Dan Hill; Burnie Fielder, Dan's manager; and Perry Goldberg, Ontario promotion manager of GRT.

ABC Intl. Establishing Acts Overseas

(Continued from page 8)

ber 1, and yet another airing was instrumental in securing airplay and, of course, sales activity in Holland, Germany, Australia, Belgium, Mexico, France and even Israel. In England itself Anchor Records, a wholly-owned ABC company, pressed a 12-inch disco version of the song, followed by other merchandising materials in different international markets.

Alexander stressed the importance of the "Float On" film: "The feel of the record was absolutely integral to the film. The song has an unusual atmosphere, and we had to capture that." Underscoring the importance of the United Kingdom as a starting point, Alexander said that "all of the other companies fell into place after 'Top of the Pops'—it was a question of the domino principle." He pointed to the success of "Float On" in New Zealand—"which is not usually a black market, and it's an isolated market that doesn't follow trends"—as an indication of the effectiveness of their efforts. "When a record breaks there," Alexander said, "you know you have an international artist." All in all, added Elaine Corlett, "Float On" was "a work record—it didn't

just happen."

With Steely Dan, ABC International was confronted with problems of an unusual nature. Since only two musicians, and there has been no touring for several years either in the U.S. or abroad, the company could not follow its initial press coverage with concert appearances; in addition, because the lyrical content of Steely Dan's records is vital to their impact, language barriers in countries like Japan, a major market, were nearly insurmountable. Perhaps in recognition of these difficulties, Steely Dan's Walter Becker and Donald Fagen went to Europe in early 1976 on a promotional trip designed to drum up support for their album "The Royal Scam," which in turn achieved gold record status there. Corlett commented that the promo tour not only "laid a good groundwork" for "The Royal Scam" but also for the current release, "Aja," which has become another top 5 British album even without the benefit of a single. Nevertheless, she admitted, "The Steely Dan situation is not yet where I'd like to see it. If they would tour, or do a film, it would improve."

Corlett and Alexander mentioned several other ABC artists as strong candidates for international breakthroughs. Blood, Sweat and Tears' upcoming European tour will include a 1978 MIDEM appearance, while Don Williams will possibly tour Australia; other artists thought to have considerable international potential are Stephen Bishop, Jimmy Buffett, Eloise Laws and Marilyn McCoo and Billy Davis, Jr. They also made note of "a cooperative television special filmed in Amsterdam and put together by Dutch and German companies" featuring four of ABC's top country acts, including Williams, Freddy Fender, Barbara Mandrell and the Oak Ridge Boys. The TV special, scheduled to air next spring, will be coordinated with an album and followed by a concert tour.

Wishbone Productions Pacts with Sweden

■ NEW YORK — A sub-publishing deal has been concluded between Wishbone Productions and Sweden Music, AB, for the Songtailors Music (BMI) and I've Got The Music (ASCAP) catalogues. Both under the Umbrella of Terry Woodford and Clayton Ivey's Wishbone Production Company of Muscle Shoals, Alabama.

Three Year Deal

The deal, made by attorney John Mason, representing Wishbone, and Mildred Fields, representing Sweden Music's Stig Anderson, is for a period of three years and covers, in addition to the Scandinavian territories, the United Kingdom, where Anderson also operates Bocu Music, Ltd., and whose new managing director is John Spalding, former director of United Artists Music in England.

New Wave News (Continued from page 24)

but not the least of it is the release of Bomp #17 with a grainy Johnny Rotten on the cover. The issue is far and away the most visually adventurous to date and is again crammed with more information and editorial comment on the new wave than one can digest in one or two sittings. One of Bomp's new innovations is The Human Being Record Chart which finds artists like Iggy Pop and James Williamson, the Ramones, Sex Pistols, Dwight Twilley and Tom Petty among the most popular artists. If you have at least a peripheral interest in the new wave, it would be worth your while to contact Bomp at PO Box 7112, Burbank, CA., 91510 (213) 842-8093.

PLUM LOCO: MCA publicist Lynn Kellerman could hardly contain her excitement when telling us about Wille Loche Alexander's Boom Boom Band and their album which includes a great version of "You've Lost That Loving Feeling." Said Kellerman about her first encounter with the group: "The initial meeting took place, conspicuously enough, without Willie. When he finally did arrive and was asked, suspiciously, about his whereabouts, his reply was, 'I was in the ladies room. That's the first room I check out, wherever I am.'"

Geoff Travis of Rough Trade Records of England paid a visit to Nut Central last week to talk about his record shop and distribution service which has grown into one of the country's largest suppliers of new wave records in less than two years. Travis was in town to close some deals including the U.K. distribution rights to Patti Smith and Lenny Kaye's Mer Records. He is also looking for a U.S. deal for his own Rough Trade label.

U.S. SIGNINGS: Tuff Darts and The Rezillos ("Can't Stand My Baby") to Sire. The Shirts to Capitol . . . The Diodes ("Red Rubber Ball") to CBS.

LIVE HAPPENINGS: The Capitol Theatre will host "New Wave in New Jersey," a concert starring the Ramones, Talking Heads, Eddie & the Hot Rods and Tuff Darts on November 19 and then most of the line-up goes to Chicago's Aragon Ballroom on the 25th with Skafish substituting for the Darts . . . OPENINGS: Also in Chicago, the Ivanhoe Theatre will begin Monday punk nights during the first week of December with B. B. Spin and Skafish set for opening night . . . L.A.'s "new wave basement club," The Masque, has re-opened.

Still more from the Windy City: Chicago police, as part of some alleged continuing harrassment, raided punk disco La Mere Vipere and arrested the bartender and the manager for serving minors . . . Just one more Windy note: The Sounds Good record shop on Broadway recently used 30 dead rats, courtesy of Boomtown Rats promotion, in a window display. Check it out before it decays.

RADIO NOTES: KSNB (S.F.) presented "Roots of Rock: Waves I & II" on November 5-6. The show's second day featured the history of punk from the Seeds through 1977 and included live phone interviews with Iggy, Elvis Costello, Nick Lowe, Wreckless Eric, Ian Dury and Dave Edmunds.

Watch out for L.A.'s the Dickeys whose lead singer recently broke both his feet jumping off a stack of amps during their performance at the Starwood Club.

Canada (Continued from page 78)

fiasco, Polydor president Tim Harold said, "I don't know and I don't care." And what's the title of the Polydor EP which Frank maintains is due any day? "Rejected."

BITS 'N' PIECES: Kenny Rogers recently received a gold award for "Daytime Friends" and a platinum award for "Kenny Rogers." Classical guitarist Liona Boyd releases her third Boot album, "Miniatures For Guitar." Her upcoming dates include gigs in Brazil, Chile, Costa Rica, San Salvador and Puerto Rico. The Christopher Ward Band has signed on as regulars for a CBC afternoon kids TV show called "After Four." Similar shows in the sixties helped launch Anne Murray and The Guess Who, both of whom were CBC regulars.

RUMOURS REGARDLESS OF ACCURACY DEPT.: Will Terry Lynd resign as CBS president early next year? Will Bernie Finkelstein move the entire True North operation to L.A. in January in order to facilitate the label's conquest of the Americas? Does Attic's expensive new logo mean that the label is cleaning up with Patsy Gallant's U.K. success?

CANADA'S TOP 100

Singles

1. STAR WARS
MECO—Casablanca
2. THE KING IS GONE
RONNIE McDOWELL—GRT
3. SOMETIMES WHEN WE TOUCH
DAN HILL—GRT
4. NOBODY DOES IT BETTER
CARLY SIMON—Elektra
5. THAT'S ROCK 'N' ROLL
SHAUN CASSIDY—WB
6. YOU LIGHT UP MY LIFE
DEBBY BOONE—WB
7. KEEP IT COMIN' LOVE
K.C. & THE SUNSHINE BAND—T.K.
8. I FEEL LOVE
DONNA SUMMER—Casablanca
9. SWAYIN' TO THE MUSIC
JOHNNY RIVERS—Soul City
10. WAY DOWN/PLEDGING MY LOVE
ELVIS PRESLEY—RCA

Albums

1. RUMOURS
FLEETWOOD MAC—WB
2. GREATEST HITS VOL. 2
ELTON JOHN—MCA
3. STAR WARS
20th Century
4. LONGER FUSE
DAN HILL—GRT
5. EVEN IN THE QUIETEST MOMENTS
SUPERTRAMP—A&M
6. SHAUN CASSIDY
SHAUN CASSIDY—WB
7. AJA
STEELY DAN—GRT
8. CHICAGO XI
CHICAGO—CBS
9. FOREIGNER
FOREIGNER—Atco
10. MOODY BLUE
ELVIS PRESLEY—RCA

(Courtesy CRIA)

David Kershenbaum

(Continued from page 16)

cording environments for his current sessions.

Top level management changes at RCA, along with success for B. W. Stevenson, contributed to Kershenbaum's decision to embark on an independent career. "I felt it was time I got out on my own," he explained. "Abe Somer agreed to be my lawyer. He's been a real friend and ally throughout. Abe negotiated a production deal with RCA that would enable me to leave while still having projects to start on." After producing several lps for the label, his next step was to start producing for a variety of companies, and Somer's introduction to Jerry Moss led in turn to Kershenbaum's first A&M project, Joan Baez, whose career enjoyed a renewed commercial impact with the Kershenbaum-produced "Diamonds and Rust" album.

If there are elements that identify Kershenbaum's work, the producer himself sees them more as natural recording priorities — a strong performer, good material, the right studio and musicians and balanced sequencing—than specific aural signatures. Technical clarity has been a prime studio goal since the decision to go independent, yet Kershenbaum has increasingly emphasized the pitfalls of relying too much on studio technology and too little on performance.

"At RCA, the studios were still union rooms, so I couldn't touch the boards," he explains. "But when I went independent, I knew I'd have to be able to understand engineering more fully." Since then, he has worked in a variety of rooms in virtually every major recording center, and his emphasis on achieving optimum control over the finished record has extended to a close relationship with label production and promotion people as well as recording and mastering engineers. Kershenbaum monitors pressings extremely closely, not only during the test stages but after commercial production is already underway, on five different stereo systems, as well as in cassette.

"When I go around the country, hitting different cities or regions, I like to buy copies of my records and hear what they sound like," he said. "If someone's going to pay for something, and I've worked as hard as I have getting it to sound right, I want them to have what I heard." He also listens extensively to different radio stations both at home in Los Angeles and on the road to hear how his own work sounds over the air, as well as to keep abreast of other producers' work.

Like an increasing number of

producers normally viewed as state-of-the-art technicians, Kershenbaum also says he employs a more conservative approach to the studio's available electronic effects. While various projects still demand a wide range of sophisticated effects, he notes that he is relying less on overdubbing than on early projects. "Something changes when you go back onto the tape," he said. "I think every time that you do an overdub, it changes the field of the record. That's why with Joan Baez, I had Joan cut all her vocals live with the band rather than try and recreate that by dubbing over. I try to use overdubs that enhance what's already there, but won't obscure the other elements."

Similarly, Kershenbaum says he is more concerned today with achieving production effects in the arrangements and performances themselves than at the board. "English engineers taught me one thing that most U. S. engineers don't do," he says. "They'll make it sound in the room, not just at the board, while a lot of the time we'll depend too much on equalization." That greater emphasis on restraining excessive electronic effects has also led to concern for the master tape itself, which can lose dy-

namic range and gain noise over the course of thousands of passes over the recording heads. Kershenbaum says that, as a result, he now cuts sessions simultaneously on two synch-locked machines, providing him with an identical second master that is used for the final mixdown.

Describing his approach as "admittedly pretty meticulous," Kershenbaum is also a strong advocate of extensive pre-production. His most recent project for A&M, the Ozark Mountain Daredevils' "Don't Look Down," found Kershenbaum carrying that concern to a logical extreme: "I saw the main objective for this album as one of clarifying the spectrum of style set forth on the earlier albums. For this one, I knew they needed some help in rethinking that, so we actually recorded the entire album once at a Missouri demo studio before going into Caribou to cut the finished record."

With every project, Kershenbaum is concerned with the overall structure of the lp before cutting starts. "You've got to go for balance," he asserts. "I'm very critical in the beginning, and sequencing is already in mind when we start; I'll break all the material in consideration into categories, and then see what we have."

Be Bop at WOUR



On the last leg of their third U.S. concert tour this year, Capitol recording artists Be Bop Deluxe stopped at radio station WOUR during a jaunt to Utica. At the studios are, from left: (standing) Be Bop co-producer John Leckie; Be Bop keyboardist Andrew Clark; WOUR air personality Tony Yokun; WOUR air personality John Cooper; Barry Haughin, Capitol promotion manager for the Cleveland sales district and Be Bop drummer Simon Fox. In the foreground is WOUR operations manager Jeff Chard.

Private Stock Taps Bill Scull

■ NEW YORK — David Carrico, vice president of promotion and artist development for Private Stock Records, has announced the appointment of Bill Scull to handle midwest regional promotion for the label.

Prior to joining Private Stock, Scull handled midwest promotion for Arista Records for 2 1/2 years.

Stone's Simulcast

■ NEW YORK — The following changes in stations participating in the FM simulcast of Rolling Stone's 10th Anniversary show on November 25 have been announced: in Los Angeles, KPOL-FM; in Detroit, WDRX; in St. Louis, KADI.

Additions

Three major market additions have also been announced: in Chicago, WBBM; in Washington, D.C., WASH; in Miami, WMJX.

CONCERT REVIEW

Dingoes, Lake Impress

■ LOS ANGELES — The Dingoes (A&M) have so far received rave notices, and rightfully so. Lead singer Broderick Smith's vocals have invited comparisons to Rod Stewart, early Mick Jagger and Steve Marriott, but they are also reminiscent of John Fogerty. In fact, during the band's recent appearance at the Pasadena Civic, Smith bore a vague resemblance to an Australia-born Fogerty, dressed as he was in workman's jeans and kerchief. Having graduated from the school of raw throat, Smith's raspy voice displays a conviction that impresses as well as overrides the Dingoes' occasionally too-sweet sound. Their best numbers, "Shine a Light," "Singing Your Song" and "Waiting for the Tide to Turn," all display a Creedence flavor and inspiration as well as an overall approach to their music that feels just right.

Smith is clearly the focal point of the band. He is one of few lead singers who never looks uncomfortable on stage without an instrument; on certain songs, he does get out his harmonica, but doesn't so much play it as bear down on it, bending over at times with his back to the audience.

What with a strong first album and the ability to put on arresting performances such as the Pasadena showing, it would appear that the Dingoes have a bright future.

Also on the verge of stardom is Lake (Columbia), a six man West German band fronted by lead vocalist James Hopkins-Harrison. Lake's sound centers primarily on Harrison's vocals, Detlef Petersen's and Geoffrey Peacey's keyboards and Alex Conti's fluid lead guitar. Together, the sextet's live sound is one of lush three and four-part harmonies which dominate their most appealing songs, such as "On the Run," "Chasing Colors" and "Do I Love You."

Harrison and Petersen co-write most of the band's material, mostly in a smooth, melodic vein. Comparisons of their sound to Yes and even Boston are inevitable; Harrison maintains that these influences are purely coincidental, although his voice on "Time Bomb," their current single, bears a freakish resemblance to Yes' Jon Anderson.

Nevertheless, Lake's sound is their own, and it brought enthusiastic response from the Civic crowd. With a new album due early next year and their current successful tour, their place in the American music market seems secure.

Barry Craig

Klugh Honored



United Artists/Blue Note Records held a luncheon recently in honor of Earl Klugh at Le Bistro in Beverly Hills. On hand to greet Klugh, from left: Ed Levine, general manager of Blue Note Records; J. J. Johnson, program director for KDAY; Earl Klugh; Stan Monteiro, UA VP of promotion and artist development and Gordon Bossin, UA VP of marketing.

AEM Taps Amy Bolton

■ NEW YORK—Peter C. Leeds, president of American Entertainment Management, has announced the appointment of Amy K. Bolton to the position of manager of artist relations, east coast, for the company.

Duties

Bolton will coordinate the ac-

tivities of AEM artists on tour in collaboration with record companies, tour managers, and Toby Mamis, who handles public relations for AEM artists.

Bolton was formerly assistant professional manager at United Artists Music publishing in New York.

New York, N.Y. (Continued from page 40)

much to his dismay). The first good news of the winter trading season is that **Marc "The Barber" Kirkeby** has been waived to the Mexican League, where he belongs. Weep no more for the Flashmakers, Mary Kay. P.S. We like your new record a lot, but that cover's pretty hot stuff for a wholesome midwestern girl isn't it?

OH NO, NOT MORE JOCKEY SHORTS: Atlantic has made two significant signings this week with **Fotomaker** and **Hollies** lead singer **Allan Clarke** . . . **George Benson**, **Ashford** and **Simpson** and **Sara Dash** joined **Nona Hendryx** on the stage of the Bottom Line last week for an impromptu jam during "We're Not Gonna Take It." Another weird scene at the Line last week took place when **Sparky Lyle** took the stage during **Chuck Mangione's** performance and swapped a Yankee cap for one of Mangione's fedoras . . . **Peter Gabriel** and his group were arrested in Europe last week on the suspicion of being terrorists. The police would not believe they were musicians, even after a couple of verses of "Excuse Me" sung from inside the clink, so a call was made to a French promoter who persuaded the authorities to let them go. Gabriel's next solo album will be produced by Robert "Me, I'm retired" Fripp.

ATTENTION: Read New York, N.Y. next week for an in-depth interview with **Dave Marsh**.

Ramsey in Gotham

A VERY FISHER HALL



Columbia recording artist Ramsey Lewis recently appeared at New York's Avery Fisher Hall. The concert featured music from Lewis' new Columbia release, "Tequila Mockingbird." Pictured backstage are, from left: Jim Fishel, manager, Columbia a&r; Mike Pillot, director, album promotion and special projects, Columbia; Mickey Eichner, vice president a&r, Columbia; Lewis, Bruce Lundvall, president, CBS Records Div.; and manager Rich Chiara.

AM Action

(Continued from page 20)

markets this week and last to debut as Chartmaker of the Week. New on KHJ, WQXI (HB), WLAC, KSLQ, Z93 (HB), KRBE (LP), KJRB, KCPX, WIFI (LP), KILT, WICC, WANS, KBEQ (LP), WTIC-FM, KKLS, WGLF and 98Q. Also on KXX/106, WHHY and WQXI-FM.

Wings (Capitol) "Girl's School." Mid-week adds last week and new markets obtained from the current listings bring this to the forefront out of the proverbial box. KHJ, WDRQ, KRBE, KSTP, WQXI (LP), KING, WCAO, WFLB, WGUY, WPRO-FM, KYA, K100 (night), WICC and WGSV.

The Coast

(Continued from page 18)

GAMES PEOPLE PLAY: The **Doobies** had their golf tournament, the **Eagles** play tennis and talk tough about their softball prowess (and, no, we don't wanna hear about the Flashmakers at this juncture), and everybody knows that inside each shag-haired British rocker is a secret football freak. But what about the more sedentary elements of the biz? We're aware that backgammon's on the rise and poker still makes whole worlds turn in an evening for some execs, but beyond that we've been wondering about other indoor sports.

The past week has brought at least two clues, one from the executive sector, one from the pickers. First there's "Go For Gold," a classic board game being distributed as a promotion by GRT, which challenges players to rack up points toward you-know-whats in the face of some chronic hassles. To wit: "Demo tape played at wrong speed. Your boss loves it. Ahead 3." Or "Merchandising manager for Blip doesn't like your album cover. Back 3." Some squares are actually album minis for titles handled by GRT, but the overall scheme is a bona fide game board enactment of life in the trenches for manufacturers and distributors.

A spicier variant is actually the inside cover of the new **Dillard's** lp, (Flying Fish) which carries players along the rocky road toward Nashville and L. A. Both the album and the game are piquantly dubbed "The Dillard's vs. The Incredible L. A. Time Machine," and some of the pitfalls possible after a wrong roll turn out to be good-natured jabs at the venerable band's peers on both sides of the microphone.

Starting at the bottom (Holloway Inn, Elephant Breath, Montana), the player/musician can aspire to country stardom or L. A. acceptance ("Note: When playing in the Nashville star, always keep in mind where you came from and only move straight ahead.") only after overcoming nearly insurmountable odds. As in reality, some "breaks" can be setbacks: "**Wildman Q. McImage** invites you to participate in an all star credibility album by the **Nutty Fruity Brat Bunch**, 'Will The Triangle Be Obtuse.' Back off 5." Or: "**Elton, Paul, Joni, Rod, Carole, Bob & Ringo** come to see your show. You faint. Lose 1 turn."

Then there are the left field breaks: "Band member suffocates in hair of famous C&W thrush. Replace member. Forward 3." Luckier still: "Fill in for punk rock band FART, whose lead singer was electrocuted when he drooled into the mike. Go to L. A."

Licentious a&r men, stoned roadies, media tastemakers and TV hit packagers all make their appearances along the way, and you can end up at The Roxy or Gertie's Flamingo Ballroom and Grill, depending on your luck.

Our only reservation is the fear that programmers will get so engrossed in playing they'll forget to slip the record out of the sleeve.

AFTER THE FOAM IS GONE: It was the worst of times, it was the best of times. The weather was great but the drought was unbroken. The Sales Index was up, but so were returns. And then, an era ended, as **Leonard J. Beer**, self-professed back-court threat and a close personal friend of this column, moved westward down the Strip, leaving behind him the world's largest collection of empty lp mailing boxes and fond memories of fleeting deadlines. How that old Selectric would clatter as he blew hot and heavy on market conditions. How that phone would ring with imprecations, insults, and offers of box seats. Through it all, there was always an unprintable word for the co-worker, that lurid grin, and an unflappable calm that enabled him to dominate the backgammon table when all around him were trying to file stories.

We'll miss you, Beer. But then our aim never was that hot . . .

Economics, Overexposure, Lack of Demand Hinder Nashville's Live Concert Bookings

By VICKI BRANSON

■ NASHVILLE — In years past, Nashville has been noted by natives and tourists alike as having an obvious lack of live country music shows. With the exception of the Grand Ole Opry (which hosts primarily its own regulars), clubs, lounges, and for the most part the Municipal Auditorium, have not been booking the top country acts.

Why?

Record World questioned a number of local booking agents to find out why name talent does not appear in Nashville as it does anywhere else in the country. The answers were not surprising. Don Keirns of Chardon, Inc., who books Charley Pride, Dave & Sugar and others, feels economics is the biggest reason. "Nashville's country music fans and music industry personnel can see and hear most acts anytime they want to," he said, "if not at the Opry, then on TV or in town while taping a TV show, doing a local charity benefit, at the Fan Fair, the DJ Convention, any number of places. I can't then turn around and sell these same people a \$5 or \$6 ticket to see something they have already seen free." Keirns also pointed out that the Dallas/Ft.

Worth area is possibly the worst booking situation for Pride as it is his home base and his friends and neighbors see him all the time. They are not going to buy a ticket to see him.

Overexposure

Don Fowler, of Top Billing, Inc., agents for Dottie West, Jerry Clower, Jim Ed Brown, Helen Cornelius, Billy Carter and a host of others, sees basically the same problems: "The acts are too overexposed. The clubs are afraid they couldn't get their money back on a big name country act booked in this town. For one thing the price is high for a good act. The gate would need to be large and it wouldn't be. It's too easy to see the country artists anywhere around town without buying a ticket to see them. Sure, some people in town would buy a ticket to see their favorite do a concert, but not enough to fill a large club. Overexposure is the worst problem, followed very closely by economics. The club budget locally isn't able to handle a big act."

Jimmy Jay of United Talent, Inc., agents for Conway Twitty, Loretta Lynn, Cal Smith, Kenny Starr and a large number of others, feels the Grand Ole Opry is a factor, but not the main factor. "The country market here is taken care of by the Grand Ole Opry," he stated. "There really is no demand for country shows in Nashville, so what little demand there is, the Opry handles. Fan Fair, the DJ Convention and other such benefits are not a cause of no dates booked, it's a lack of local demand. Fan Fair and the DJ Convention are attended primarily by out-of-town people, not local people. Nashville people have never supported country music and have never supported the Opry; it's almost all out of town people going to it."

Rollins Bows Agency

■ NASHVILLE — Ken Rollins has announced the opening of Deluxe Talent, located at 49 Music Square West, Suite 410.

Rollins, who was formerly with the Lavender-Blake Agency, opened the agency with the purpose of booking upcoming acts.

Judy Bush, who has been in promotion, sales and publishing, also joins Deluxe Talent as booking agent and office manager.

David Wills (UA) has recently signed with the agency, according to Rollins.

RCA Signs Peters



RCA Records has announced the addition of Debbie Peters to its country roster. Pictured from left are producer Ray Dea, Debbie Peters and songwriter and father to Peters, Ben Peters.

NASHVILLE REPORT

By RED O'DONNELL



■ One for the road: RCA recording artist Jerry Reed arrives in Toronto today (Monday) to start filming a co-starring role with Peter Fonda in a movie (for theaters). Reed's one-on-one report to RW: "The working title is 'P. F. Flyer,' but I'm almost certain it'll be changed before the picture is released next spring." Reed continued: "It's a story about truckers, but the script is much different than that of 'Smokey and the Bandit,' a film I recently did with Burt Reynolds."

"I don't know if I'll be writing any music for the soundtrack. We'll talk about that later. My working schedule in Canada is six weeks."

Phoned Chet Atkins to check on a story. The premier picker's answering service responded with this recorded message: "Mr. Atkins and his answering service are out to lunch." (Don't Xerox that one, fellows. Some of the humor I write is an imagination of my figment.)

Les Paul is coming to Nashville next month to cut another "Lester and Chester" album with Atkins. One they recorded last year won a Grammy this past April. (When you got a hot hand, keep betting?)

If Kitty Wells and Donna Fargo headlined on the same show guess what the billing would be. Nope, it wouldn't read—"Appearing Tonight: The Brink's, Inc. Duo."

On a recent tour, Billy (Crash) Craddock performed in Nashville, Ind. one night and three nights later appeared at a show in Nashville, N. C. Crash headed to Nashville, Tenn. to say hello to the folks at ABC-Dot! He missed Nashville, Ga.!

Speaking of bookings, The Four Guys entertained the past weekend at the Big Country Club in Waterloo, Iowa! The club is a converted supermarket that seats 3000. (Get your tickets at the checkout counter, folks?)

Roy Clark's cameo role in the upcoming "Matilda" motion picture is that of Wild Bill Wildman, the New York State boxing commissioner. (It's a non-musical part.)

Last Tuesday was "Dolly Parton Day" in both Kansas City, Mo. and Kansas City, Kansas. (They love Dolly on both sides of the Missouri River!) . . . George Hamilton IV, in town for a recording session (under direction of ace producer Allen Reynolds), whispered this scoop:

(Continued on page 85)

'Nashville USA' TVer Postponed Until Jan.

■ NASHVILLE — "Nashville U.S.A.," the new syndicated country music variety show scheduled to begin airing live from the Grand Ole Opry stage on October 31, has been postponed.

According to the show's executive producer, Lester Vanadore of Vanadore Productions, technical problems and the fact that they were unable to clear the telephone lines for the show caused the delay. Vanadore says that the show is tentatively re-scheduled to begin on January 2, 1978.

COUNTRY PICKS OF THE WEEK

SINGLE JOHN DENVER, "HOW CAN I LEAVE YOU AGAIN" (J. Denver; Cherry Lane, ASCAP). Denver should pick up where he left off, prior to a lengthy dormant period, with this self-penned ballad. A strong song and an appealing performance should find instant acceptance across the board and recharge Denver's career. RCA 11036.



SLEEPER GENE PITNEY, "IT'S OVER/IT'S OVER" (R. Orbison/W. Dees/J. Rodgers; Acuf-Rose, BMI/Bibo/Steel Plate, ASCAP). Pitney's unique vocal style should be instantly recognizable to most listeners and his powerful treatment of this medley should ensure him a trip up the charts. Watch for it. Epic 8-50461.



ALBUM JOHNNY PAYCHECK, "TAKE THIS JOB AND SHOVE IT." With the title cut virtually exploding in country radio (bulleted at #37 this week), Paycheck's blossoming career should get another boost from this solid collection. "Colorado Kool-Aid," "Barstool Mountain" and "The Fool Strikes Again" are standouts. Epic 35045.



COUNTRY RADIO

By CHARLIE DOUGLAS

■ The best laid plans of mice and men etc.: The "Nashville, USA" TV show, which was to have originated live from the Opry House in Nashville, has been delayed until the first of the year. Story is that a hitch in the arrangements for broadcast line usage developed and rather than proceed on a less than secure basis, the producers opted to delay for 60 days and make other arrangements . . . While we're on the subject of TV, there's an offshoot of "Hee Haw" being readied; it stars Kenny Price as the bus driver/manager for three lovelies who are singers (?) and the line revolves around their efforts to get to Nashville and become stars. It's called "Hee Haw Honies."

Thanks to **Kent Hopper** for the KWIP Great Entertainer T shirt. It's part of the Merced, Cal. station's continuing promo effort, which recently included the giving away of a couple of Kawasaki's, the building of a KWIP Money Tree and the presentation of the Buck Owens Show. The line-up is **Kent Hopper**, **Jerry Daniels**, **Mark Stevens** and **Frank Elliot** . . . WENO in Nashville has changed call letters to WJRB, with PD **Jerry Minshall** and MD **Tom Anthony**. **Ken Johnston**, **Butch Sanders** and **John Bozeman** round out the staff . . . WGBG in Greensboro, N.C. has dropped country for "contemporary" . . . KIKK, Houston, is in need of a couple of funny personalities. Contact **Gary Gallagher** with tapes and resumes only . . . **John Harper** PD'ing at WAME in Charlotte . . . **Jay Marvin** MD'ing at WAME . . . WCUZ in Grand Rapids needs an air personality. Tapes and resumes only to **Gary Allan**, PD . . . **Bill Coffee** now the PD at WSLR and **Don Dempsey** continues with the music . . . Congratulations to **Mike Hoyer** on his election to the board of the CMA.

Guest DJs have always been a sort of fun thing, and **Ralph Emery** at WSM has carried it to the limit. From 10/12 each night he's sitting off mike and offering whatever help is needed to folks that range from Bill Anderson to Larry Gatlin to Porter Wagoner while they take their shot at entertaining via radio. The show will continue for a while and then will be evaluated . . . **Steve Casey** is now MD at WXOR, Florence, Ala. . . **Chris Collier** of KIKK has been consulting with KOKE in Austin for a few months now in an effort to help get the station back into winning ways . . . **Dennis Rainwater** of KBEC-FM, Okla. City, is now MD, and **Lynn Waggoner** has been upped to OM . . . Many radio people commenting on seeing Ray Price back and active and attending the Taping Session during convention week . . . KVOO's **Billy Parker** will get his jollies again by working with Ernest Tubbs and The Texas Troubadours on New Year's Eve. Billy fronted for the band for a couple of years.

Julie Javert, weekend mornings midnight to six on KFGO, Fargo, was the subject of an article in the Moorhead State University newspaper, "The Advocate," pleasing to the folk in the area, and KFGO repeated as winners in AP award competition . . . **Johnny "K,"** whom many of you will remember from his WENO days and his syndicated "Miniviews," now heading the promo action at Con Brio Records . . . WWL, New Orleans, passing out a million Top Value Stamps in a year end promotion for the all night show . . . **Bob Cole** back mike-side at KIKK, Houston, after a quick trip to comfort an ailing momma during tests, all of which turned out negative, thankfully.

A word of caution about some clown calling on several stations with samples of T shirts and buckles; uses the name of Radio Identities. Makes an excellent pitch, shows high quality goods at better than average prices, gets a 30 percent deposit and then fades into the moonlight. He's hit three or four stations that we've heard about . . . We're still hearing rumbles of complaint about the lack of artists appearing at the Saturday artist/DJ taping session. Splitting the session into two days seems not to be the answer for satisfying the needs of radio people who look on this one function as the major highlight of the "convention."

Much conversation at the recent NRBA Convention about the closeness of AM stereo. Several stations report they're ready at any given time to add a couple of pieces of equipment and have a go at it . . . Quality cassette playback units seem to be fairly close to practical application, if you can believe what you're told by the engineering folks . . . The 1978 Country Radio Seminar isn't all that far away, and if you've thoughts on agenda subjects, **Terry Wood** at WONE in Dayton, would be pleased to hear from you. The seminar has, in many instances, become the single Nashville visit for a goodly number of programmers and managers and grows in its importance annually. Roy Wunsch, Epic, and Stan Byrd, WB are the record industry-co-chairman for the coming year.

COUNTRY HOTLINE

By MARIE RATLIFF

■ **Jim Chesnut** is a talent to watch, and "The Wrong Side of the Rainbow" may be the right one to spread the word to the world — try it!

Kenny Starr confirms the potential evident in previous releases with his most commercial record yet, "Hold Tight." It's a first week runaway at KDJW, WHOO, WBAM, WKDA, WPNX, WTOD, KFDI, WSM, KCKC, WITL, KAYO, WWOL, KCKN.



T. G. Sheppard

Without a doubt, "My Way" will become as much **Elvis Presley's** song as it has been a **Frank Sinatra** trademark! Several stations had already charted the album cut, and the single has immediate numbers at WPL0 (#11), WHN (#14), WMAQ (#33), KLAC (#56), KNEW (#40), KNIX (#36), WSUN (#30), KCKN (#19), WDAF (#22), play at WUBE, WMC, KERE, WPIK, WITL, WPNX, WBAM, WWVA, KSON, WIL, KLAK, KIKK, KENR, WMNI, WWOK, WUNI.

Monster Movers: **Billy "Crash" Craddock**, **Ronnie Milsap**, **T. G. Sheppard**, **Mary Kay Place**, **Johnny Rodriguez**.



Daniel

Mylon LeFevre, previously known as a rocker and member of the LeFevres gospel group, is now moving onto country lists with "Second Hand Lady." It's charted at KSON, playing at WAME, WBAM, WPNX, WSM, KAYO.

Ed Bruce sparkles with "Star Studded Night" in Lansing, Toledo, Knoxville, Wichita, Shreveport, Montgomery and Orlando. **Daniel** is beginning to pick up play on "Stolen Moments" at WSDS, KDJW, KSOP, KVOO, KKYX, WPIK, WPNX.

"You and Me Alone" is fast out of the gate for **David Rogers** with instant adds at WTOD, WPNX, WSDS, WBAM, KDJW, KRMD, KFDI, KKYX, WTSO, WMAD, KLAK, WPIK. **Pam Rose's** "Runaway Heart" is getting good rotation, primarily in the south and west; **Hank Snow's** "Breakfast With The Blues" doing well in the south and southwest.

Sue Richards is beginning to click with "Someone Loves Him" in southwestern markets. **Tom Jones** is once again hitting country charts with strong action on "What A Night" at KBOX (#45), WINN (#15), WIRE, KLAK, WIVK, WJQS, WPNX, WWVA, KTTS, KSOP.

SURE SHOTS

John Denver — "How Can I Leave You Again"
Narvel Felts — "Please"
Oak Ridge Boys — "You're The One"

LEFT FIELDERS

Mary Lou Turner — "He Picked Me Up When You Let Me Down"
Allen Frizzell — "Lunch Time Lovers"
Dale McBride — "Always Lovin' Her Man"
Carroll Baker — "Sweet Sensation"

AREA ACTION

John Anderson — "I've Got A Feeling, Somebody Stealing" (WPNX)
Don Cherry — "Come Sundown" (KKYX, WSLC)
L. E. White & Lola Jean Dillon — "You're The Reason Our Kids Are Ugly" (WBAM, WIVK)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

OAK RIDGE BOYS—ABC/Dot 17732

YOU'RE THE ONE (B. Morrison; Glenwood/Arcane, ASCAP)

The group has hit the grooves again with this energetic cut, which should bolster their growing popularity and head chartward.

SHYLO—Columbia 3-10647

GOTTA TRAVEL ON (L. Ehrlich/D. Lazar/R. Gilbert/P. Clayton/L. Hays/P. Seeger/F. Hellerman; Sanga, BMI)

The Memphis-based group should meet with strong approval with this up-tempo, funky rendition of a proven hit.

MARY LOU TURNER—MCA 40828

HE PICKED ME UP WHEN YOU LET ME DOWN (B. Braddock/T. Casassa; Tree, BMI)

Turner makes an impressive solo outing here. A well-crafted song with a solid hook should see it on its way.

CHARLEE—Amerama 5006

YOU HUM THE TUNE (N. Davenport; Strzelecki, BMI)

Charlee proves herself to be a truly gifted vocalist on this captivating cut. The production suits her style well and should help launch it.

MUNDO EARWOOD—True 111

ANGELENE (M. Earwood/D. Heard; Music of the Times, BMI)

Earwood has already proven himself to be a promising artist and this fine record should give him a healthy boost. It sounds like a hit.

ALLEN FRIZZELL—ABC/Dot 17727

LUNCH-TIME LOVERS (M. Vickery/B. Borchers; Tree, BMI)

Frizzell turns in the best rendition yet of this slightly risqué ballad which has proven its appeal with other artists.

DALE McBRIDE—Con Brio 127

ALWAYS LOVIN' HER MAN (H. Kinman; Con Brio, BMI)

A solid country cut with a positive lyric is fitting for McBride's convincing delivery. It should be chartbound.

NARVEL FELTS—ABC/Dot 17731

PLEASE (T. Skinner/K. Bell; Narvel the Marvel, BMI)

Felts' distinctive vocal style is in rare form on this pleading love song, which shows definite hit potential.

DAVID ROGERS—Republic 011

YOU AND ME ALONE (R. Klang/D. Pfrimmer; Singletree, BMI)

A tender love song provides the perfect vehicle for Rogers' expressive performance. It should garner instant attention and head up the charts.

JIM CHESNUT—ABC/Hickory 54021

THE WRONG SIDE OF THE RAINBOW (S. D. Shafer; Acuff-Rose, BMI)

Chesnut possesses one of the finest voices in country music and it serves him well on this moving ballad, which should hit big.

CARROLL BAKER—RCA 50388

CRYIN' PLACES (C. Baker; D & L [PRO Canada])

This songstress should score high with this self-penned, easy-paced tune. It sounds like a natural.

CHARLIE TANGO—MCA 40827

IN THE HEART OF DIXIE (B. Parrish/R. Fleming; Jidobi, BMI)

"Dixie" refers to a lady rather than a place on this clever cut, which Tango delivers with a touch of funk. It could hit big.

Halsey, WHN Set 'New York Country'

■ LOS ANGELES—For the second time this year Jim Halsey and James M. Nederlander will present, in cooperation with WHN Radio, "New York Country" at Carnegie Hall.

The November 28 concert will star Mel Tillis, Donna Fargo, The Oak Ridge Boys and Alvin Crow, all artists on the Halsey client roster.

True Signs Earwood

■ NASHVILLE—Jerry Hayes, executive vice president of True Records, has announced that Mundo Earwood has signed a long-term contract with the label.

Mundo currently has a new single, "Angeline," out and an album in the pressing and fabricating stages that will be out the end of this month.

'Live' Country in Nashville

(Continued from page 82)

Substantiating Jay's feelings, Jerry Strobel, PR director of the Grand Ole Opry, told RW: "97 percent of our audience is from out of town. We have the majority of the big acts covered in Nashville by the Opry shows as our members appear 20 times a year which allows the local fans as well as the out of town fans the opportunity to see them perform. However, local people usually only attend when they have friends or relatives visiting from out of town, otherwise they take the Opry and its members for granted. We have general admission (week of show) tickets available on the preceding Tuesday for anyone to purchase. They may not see the act they want to each time, but planning ahead and checking with us as to the schedule of the members appearances would help them considerably. We are, right now, in an especially good time period as far as the top members are concerned. They are not playing fairs and Opryland is closed, so the chances of seeing a favorite is extremely good."

Even though the local clubs are not normally booked with top name acts, there is a definite upsurge of good live country acts being booked. Local clubs are not only booking more, some also host an act as a regular, performing consistently unless otherwise booked. Playboy Records artist Bobby Borchers, who filled the house bill at the Western Room in Printers Alley, played the club as a regular before his record success and is still booked frequently by the club.

Recently, a number of new clubs which book predominately

Great Southern Co. Names Massey Pres.

■ MACON, GA.—Guerry Massey, president of Massey & Associates, Inc., a Macon-based investment/consulting/counseling company, has been named president of The Great Southern Company, a merchandising and licensing firm.

Duties

Massey's duties include overall management and development of all corporate activities for the company. According to Massey, the company will continue its work with rock artists and entertainers, and will expand that area by bringing in additional personalities and items for licensing.

Ira Sokoloff

Ira Sokoloff, who has been running the company since its inception, will be responsible for all creative services, as well as marketing, promotion, and sales.

country music shows have sprung up in the Nashville area. Some of these clubs are owned by artists and others pay the artist a percentage for the right to use their name as a draw. Another plus as far as booking a country act is a certain one-night full house. Local labels almost always hold a press party for their artists on one night of the engagement, picking up the full tab for that evening.

Things are definitely changing. Although you can't usually catch the bigger acts anywhere but the Opry, tour groups who come to town are no longer complaining of nowhere to go and no one to see after they have gone to the Opry. With the new clubs in town they might just happen to catch Webb Pierce at the Rhinestone Cowboy, The Four Guys at the Harmony House, Jerry Reed at the Nashville Palace, Bobby Borchers at the Western Room, Ronnie Prophet at the Carousel Club, Boots Randolph at Boots Randolph's, an endless list of possible "drop ins" at any club.

Tillis in Vegas



MCA recording artist Mel Tillis recently appeared at the Frontier Hotel in Las Vegas. Pictured with Tillis at a press party following one of his performances, are Mike Maitland (left), president of MCA Records, and Walter Kane, director of entertainment for the Howard Hughes Hotels.

Nelson at the Exit/In



Nashville music industry executives were on hand to officially welcome Epic recording artist Rick Nelson to Nashville's Exit/In recently, where he entertained capacity crowds twice nightly. Pictured from left are: CBS Records marketing vice president Rick Blackburn; Jennifer Howard; CBS Records producer Billy Sherrill; Del Bryant, BMI; Frances President, vice president, BMI; and Nelson.

Nashville Report (Continued from page 82)

"I just finished doing 'An English Country Christmas' special—with Crystal Gayle and Larry Gatlin—in London for the BBC-TV."

Heard somewhere that **Andy Williams** wanted Dolly P. to write some original songs for his next Columbia lp. Checked that out with the label's local guru, **Billy Sherrill**, "Could be . . . could be," replied Sherrill.

Tree International Music promoted **Don Gant** and **Donna Hilley** to senior vice president and vice president, respectively. (Well, I always say a song publishing firm should have a "Donna and Don Show.")

Did you hear that remark by **Johnny Carson**? He said: "I've always felt that you can have a hit country record if you include three words—jail, railroad and coffee."

Fourteen-year-old banjo wizard **Wendy Holcombe** taped an appearance at her Alabaster, Ala. home for the nationally syndicated "Big Blue Marble" TVer. The camera caught Wendy in one scene preparing a meal for her friends **Jim Ed Brown** and **Helen Cornelius**. (A nice, unpretentious young lady is what Wendy is.)

Kris Kristofferson, scheduled for a concert in Nashville next Monday, told his Combine Music publisher boss **Bob Beckham** that he was going to co-star in a movie with **Genevieve Bujold**. Picture is titled "Hanover Street" and is tentatively slated to start production next February in Europe.

Come Thanksgiving (Nov. 24) **Mel Tillis**—no turkey, he—is going to do double duty on NBC-TV. He'll ride a float in the annual Macy's Parade the network is airing live in the morning and sings that night on its "The Beatles Forever" musical special. How can he be in both places within 12 hours? "Easy," explained Melvin. "The Beatles show was taped the past summer in England!"

Note to you-all: Don't forget that **C. W. McCall** and **Gordon Lightfoot** are birthdaying this week.

Singers-writers the **LeGarde Twins** (Ted and Tom) are moving back to Nashville after living on west coast for several years. Ironically, the twins have bought homes on Twin Hills Drive in suburban Hendersonville.

Entries by two Nashville residents—**Tom Benjamin** and **John Curtis Meyer**—have qualified as "category winners" in the American Song Festival's fourth annual songwriting competition—both in the rock-soul division, amateur Benjamin for his "Til You Love Someone" and pro Meyer (Sound Shop studio vice president) for his "Lady Love Song."

Grand prize winners from each of the division's finalists—five in amateur; four in professional—are to be announced at festivities in January at Los Angeles.

Look out Big City! **Mel Tillis**, **Donna Fargo**, the **Oak Ridge Boys** and **Alvin Crow** and **His Pleasant Valley Boys** are scheduled for Nov. 28 show in New York's Carnegie Hall.

Elektra recording artist **Stella Parton** was named an honorary citizen of Texas in recognition of her volunteer work for the American Cancer Society. (She's the Parton with the brunette hair.)

Tommy Overstreet is the law in Muskogee, Okla. He's been certified there as marshal of the Indian Nation and a county deputy sheriff. Honorary, of course.



THE COUNTRY ALBUM CHART

NOVEMBER 12, 1977

NOV. 19	NOV. 12		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	4
2	8	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G 18	18
3	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	19
4	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	10
5	4	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	11
6	11	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	4
7	10	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	18
8	25	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	2
9	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	27
10	23	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	6
11	19	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	11
12	12	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	11
13	17	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	4
14	21	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	11
15	14	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	7
16	16	TODAY ELVIS PRESLEY/RCA APL1 1039	9
17	51	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	2
18	15	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	11
19	18	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	21
20	13	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	17
21	7	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	10
22	26	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSIE/RCA APL1 1312	94
23	27	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	5
24	48	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	11
25	30	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	6
26	43	TATTOO DAVID ALLAN COE/Columbia PC 34870	11
27	31	REDNECK MOTHERS VARIOUS/RCA APL1 2438	3
28	28	KENNY ROGERS UNITED ARTISTS/LA 689 G	54
29	29	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	8
30	24	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC A3 990	39
31	22	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	8
32	32	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	11
33	33	HANK WILLIAMS GREATEST HITS, VOL. II MGM MG2 5401	9
34	20	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	11
35	50	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	4
36	5	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	31
37	39	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	2
38	66	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	11
39	60	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	43
40	44	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	11
41	42	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	2
42	—	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	1
43	—	BLUEGRASS MEMORIES BILL MONROE/MCA 2315	1
44	45	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	9
45	72	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	15
46	67	TILL THE END VERN GOSDIN/Elektra 7E 1112	17
47	52	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	34
48	53	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	91
49	46	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	26
50	58	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	24
51	71	BEST OF DOLLY PARTON/RCA APL1 1117	77
52	56	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	4
53	54	BEST OF FREDDY FENDER ABC Dot DO 2079	27
54	63	RONNIE MILSAP LIVE/RCA APL1 2043	49
55	55	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	9
56	36	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	5
57	35	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	14
58	49	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA LSP 4776	9
59	—	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	1
60	—	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	47
61	61	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	109
62	47	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	28
63	59	RABBITT/Elektra 7E 1105	24
64	57	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	44
65	34	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	9
66	6	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765	4
67	75	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA 543 G	74
68	—	CRYSTAL CRYSTAL GAYLE/United Artists LA 614 G	61
69	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	15
70	68	THE BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	4
71	40	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	6
72	37	I REMEMBER PATSY LORETTA LYNN/MCA 2265	31
73	38	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	10
74	41	24 GREATEST HITS MEL TILLIS/MGM MG 2 5402	5
75	70	BEST OF MOE BANDY/Columbia KC 34715	15

NOVEMBER 19, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
NOV. 19 NOV. 12

WKS. ON CHART

NOV. 19	NOV. 12	TITLE, ARTIST, Label, Number	WKS. ON CHART
1	3	BLUE BAYOU LINDA RONSTADT Asylum 45431	10
2	6	WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118	7
3	4	MORE TO ME CHARLEY PRIDE/RCA PB 11086	10
4	1	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	10
5	5	LOVE IS JUST A GAME LARRY GATLIN/Monument 226	11
6	8	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	7
7	12	HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123	6
8	9	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	11
9	11	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	11
10	2	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	13
11	15	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	7
12	14	STILL THE ONE BILL ANDERSON/MCA 40794	8
13	13	WHAT'RE YOU DOING TONIGHT JANIE FRICKE/ Columbia 3 10605	10
14	10	LET ME DOWN EASY CRISTY LANE/GRT LS 1313	13
15	20	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455	5
16	7	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698	15
17	23	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141	4
18	29	SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619	7
19	21	CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421	9
20	24	PEANUT BUTTER DICKEY LEE/RCA PB 11125	6
21	28	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	5
22	22	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305	8
23	25	BORN TO LOVE ME RAY PRICE/Columbia 3 10631	8
24	32	SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095	5
25	30	EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	5
26	33	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	4
27	36	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805	4
28	26	SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481	10
29	35	THE PAY PHONE BOB LUMAN/Polydor PD 11431	6
30	27	DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429	10
31	39	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	5
32	16	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103	16
33	42	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818	3
34	17	YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061	11
35	18	HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	12
36	40	I'LL ALWAYS LOVE YOU THE CATES SISTERS/Caprice CA 2036	7
37	55	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469	3
38	45	ABILENE SONNY JAMES/Columbia 3 10628	5
39	50	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	4
40	46	AFTER THE BALL JOHNNY CASH/Columbia 3 10623	5
41	56	QUITS GARY STEWART/RCA PB 11131	5
42	60	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	3
43	48	I MUST BE DREAMING DON KING/Con Brio 126	7
44	19	EAST BOUND AND DOWN JERRY REED/RCA PB 11056	15
45	58	AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	5
46	37	I GOT THE HOSS MEL TILLIS/MCA 40764	15
47	31	THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721	10



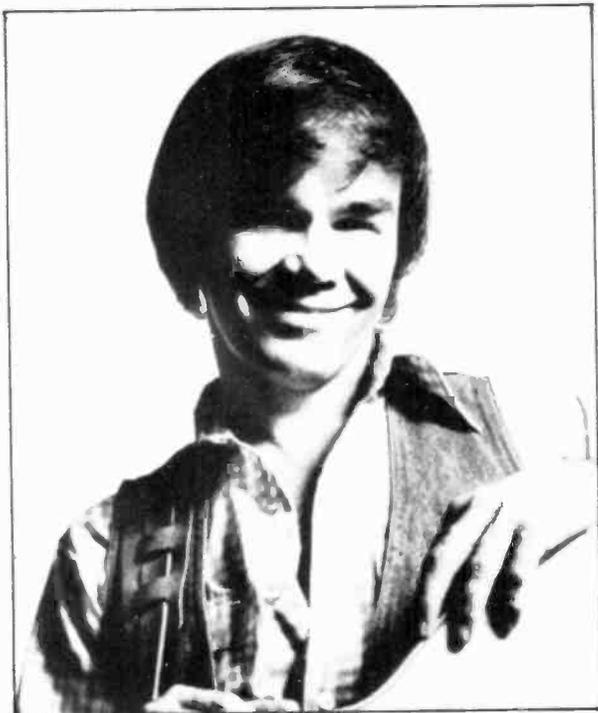
CHARTMAKER OF THE WEEK

48 — **WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**
RONNIE MILSAP
RCA PB 11146



49	34	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	12
50	43	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418	14
51	62	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	3
52	41	HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	12
53	44	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4456	15
54	68	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482	2
55	70	THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725	2
56	49	YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/ 50 States FS 56	9
57	57	THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW1084	7
58	65	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	4
59	38	ENDLESSLY EDDIE MIDDLETON/Epic 8 50431	11
60	66	RAYMOND'S PLACE RAY GRIFF/Capitol 4492	5
61	61	ONE NIGHT STANDS HANK WILLIAMS, JR./Warner Bros. WBS 8451	6
62	47	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	19
63	79	MISTER D. J. T. G. SHEPPARD /Warner Bros. WBS 8490	2
64	63	WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427	7
65	69	COME TO ME ROY HEAD/ABC Dot DO 17722	6
66	—	MY WAY ELVIS PRESLEY/RCA PB 11165	1
67	71	YOU JUST DON'T KNOW MARY MILLER/Inergi I-302	6
68	81	I'LL GET OVER YOU NICK NIXON/Mercury 55010	3
69	77	THE SEARCH FREDDIE HART/Capitol 4498	2
70	72	I'M COMING HOME TO FACE THE MUSIC NAT STUCKEY/ MCA 40808	4
71	76	DEAR ALICE JOHNNY LEE/GRT 137	4
72	78	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	3
73	54	TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	14
74	51	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	17
75	67	THE SUN IN DIXIE KATHY BARNES/Republic 005	7
76	—	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	1
77	59	MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447	9
78	89	I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (WIG) 7005	2
79	52	LEAN ON JESUS PAUL CRAFT/RCA PB 11078	7
80	—	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL/ABC Dot DO 17726	1
81	92	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	2
82	85	WHEN DO WE STOP STARTING OVER DON GIBSON/ ABC/Hickory AH 54019	4
83	91	WHERE LONELY PEOPLE GO EDDY ARNOLD/RCA PB 11133	2
84	87	YOU'LL NEVER LEAVE ME COMPLETELY JOHNNY BUSH/ Gusto/Starday SD 165	4
85	90	DO YOU WANNA MAKE LOVE DAVID WILLS/ United Artists XW1097	2
86	86	HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) CHARLIE DANIELS BAND/Epic 8 50456	3
87	—	WHAT A NIGHT TOM JONES/Epic 8 50468	1
88	73	SHE KEEPS HANGIN' ON RAYBURN ANTHONY/Polydor PD 14423	9
89	64	FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/ Columbia 3 10607	8
90	—	HOLD TIGHT KENNY STARR/MCA 40817	1
91	93	RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	4
92	96	A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/ScrimShaw 1313	2
93	—	SHE WAS ALONE RAY SANDERS/Republic REP 008	1
94	99	SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CALS 8012	2
95	53	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543	11
96	88	LIPSTICK TRACES JIMMIE PETERS/Mercury 55005	6
97	—	I THINK I'LL SAY GOODBYE JERIS ROSS/Gazelle IRDA 431	1
98	—	IT NEVER CROSSED MY MIND TOMPALL GLASER/ ABC AB 12309	1
99	—	RUNAWAY HEART PAM ROSE/Capitol 4491	1
100	—	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	1

BACK-TO-BACK HITS



DICKEY LEE
'Peanut Butter'

PB-11125

Record World 20 • Billboard 22 • Cash Box 25 •



DOTSY
*'It Should Have
Been Easy'*

PB-11138

Record World 58 • Billboard 45 • Cash Box 42 •



RCA
Records

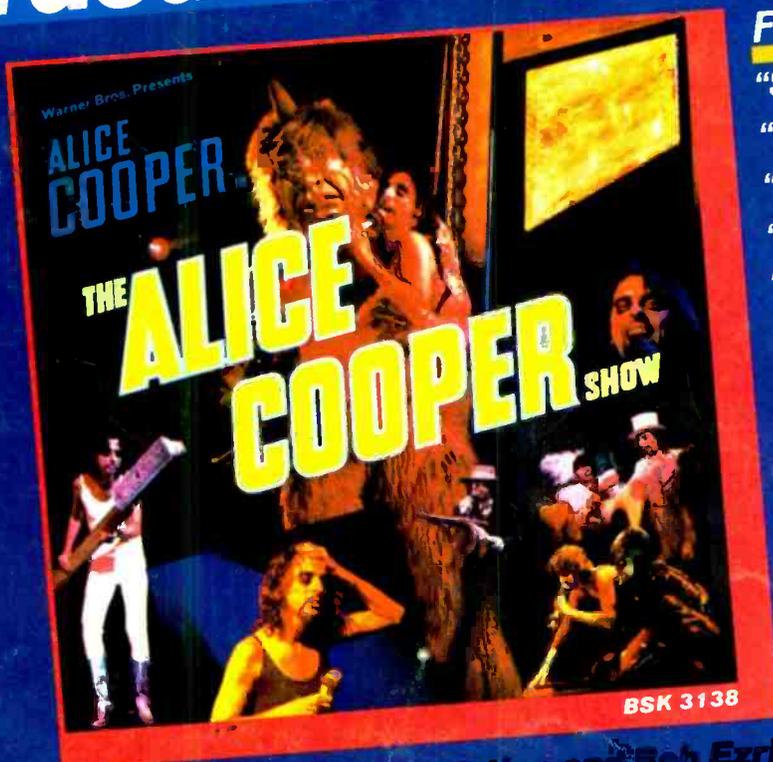
"Top Dog In Country"

WHOLE LOTTA LIVE!

Seven years of Cooper music madness compressed into a single scorching concert album...

THE ALICE COOPER SHOW

Recorded Live on the 1977 Tour



FEATURING:

- "School's Out"
- "You And Me"
- "Eighteen"
- "Billion Dollar Babies"
- "Is It My Body"
- "I Never Cry"
- "Under My Wheels"
- "Only Women Bleed"
- "Sick Things"
- "Devil's Food/
The Black Widow"
- "I Love The Dead/
Go To Hell/Wish
You Were Here"

Produced by Brian Christian and Bob Ezrin
For Migration Records, Inc. - A Black Widow/KRU Production
on Warner Bros. records & tapes.

