

RECORD WORLD



Who In The World: Donna Summer

HITS OF THE WEEK

SINGLES

MARILYN MCCOO & BILLY DAVIS JR., "LOOK WHAT YOU'VE DONE TO MY HEART" (prod. by Frank E. Wilson) (writers: J. Footman-T. McFaddin-F. Wilson) (Screen Gems-EMI/Traco, BMI/Col-gems-EMI / Spec-o-lite / Jobete, ASCAP) (3:23). This duo's latest exudes class—it's a romping, up-tempo r&b tune that belies the lyrics' sad message. ABC 12298.

JOE TEX, "HUNGRY FOR YOUR LOVE" (prod. by Buddy Killen) (writers: J. Tex-L. Johnson-J. King) (Tree, BMI) (3:13). Tex turns from the hard disco style of "Ain't Gonna Bump" to a blues-oriented ballad with this single. The performance is what makes it—restrained but rough-edged, and r&b and pop audiences should be hungry for it. Epic 8-50426.

ALAN PARSONS, "I WOULDN'T WANT TO BE LIKE YOU" (prod. by Alan Parsons) (writers: Woolfson-Parsons) (Woolf-songs, BMI) (3:01). Parsons should emerge as a singles artist—his FM following is already strong—with this percussive, r&b-tinged tune. Its disco potential shouldn't be overlooked. The guitar solo in the break shines. Arista 0260.

PARLIAMENT, "FANTASY IS REALITY" (prod. by George Clinton) (writers: G. Clinton-B. Worrell-L. Ware) (Rick's/Malbiz, BMI) (2:54). With critical acclaim building for this most spaced-out of r&b ensembles, its move onto pop lists seems only a matter of time. This single is flowing and melodic in nature, but still a bit deranged. Casablanca 892.

SLEEPERS

IMPACT, "RAINY DAYS, STORMY NIGHTS PART I" (prod. by John Davis) (writer: Keith Barrow) (Miss Thang, BMI) (3:32). This Damon Harris-led group begins a new label association with a single that seems to be brimming over with crossover prospects. The ensemble singing does more than justice to a fine, catchy song. Fantasy/WMOT 798.

CHILLIWACK, "SOMETHING BETTER" (prod. by Ross Turney & Bill Henderson) (writers: same as prod.) (Chilliwack/Mush-tunes, BMI) (3:27). This Canadian outfit comes closer to a breakthrough with each single, and the caliber of those records has remained high. This acoustic tune starts quietly, but builds to a powerful finish. Mushroom 7025.

MARGIE ALEXANDER, "GOTTA GET A HOLD ON ME" (prod. by Sonny Sanders) (writers: R. Tufo-A. J. Tribble-L. Simon) (Aopa, ASCAP/Sifo, BMI) (3:31). Alexander's brassy voice is only one highlight in a rousing, pulsing r&b tune that should have many audiences dancing. It's probably the best single of this kind since "Turn The Beat Around." Chi-Sound 1033 (UA).

CHARLENE, "I'VE NEVER BEEN TO ME" (prod. by Ron Miller, Berry Gordy & Don Costa) (writers: Ron Miller-Ken Hirsch) (Stone Diamond, BMI) (3:49). This ballad of a fallen woman undertakes more complex matters lyrically than most singles, and Charlene's lilting soprano presents them effectively. It has pop and MOR chances. Prodigal 0636 (Motown).

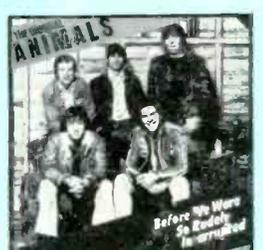
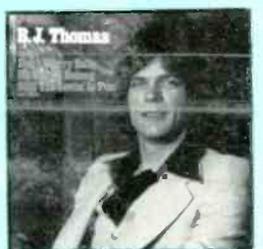
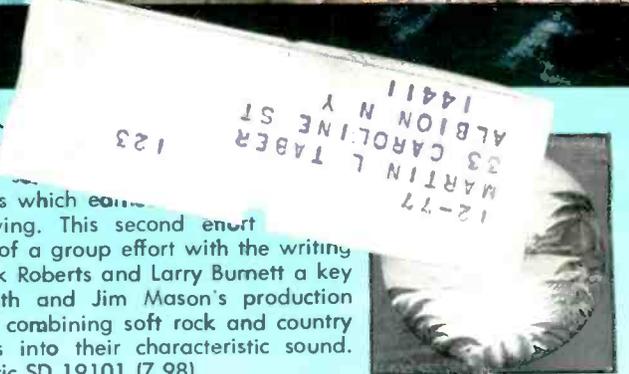
ALBUMS

FIREBALL, "LIVE AT THE BERRY AVERAGE" (prod. by Larry Burnett) (Atlantic SD 19101) (7:98). This second effort following more of a group effort with the writing of Rick Roberts and Larry Burnett a key strength and Jim Mason's production again combining soft rock and country strains into their characteristic sound.

"B. J. THOMAS." Currently riding up The Singles Chart with his excellent cover version of the Beach Boys' "Don't Worry Baby," Thomas is headed for one of his biggest hits in some time. This lp should likewise score with its predominantly mid-tempo flavor touching on both pop and country with material by producer Chris Christian, Mann and Weil and Troy Seals. MCA 2286 (6.98).

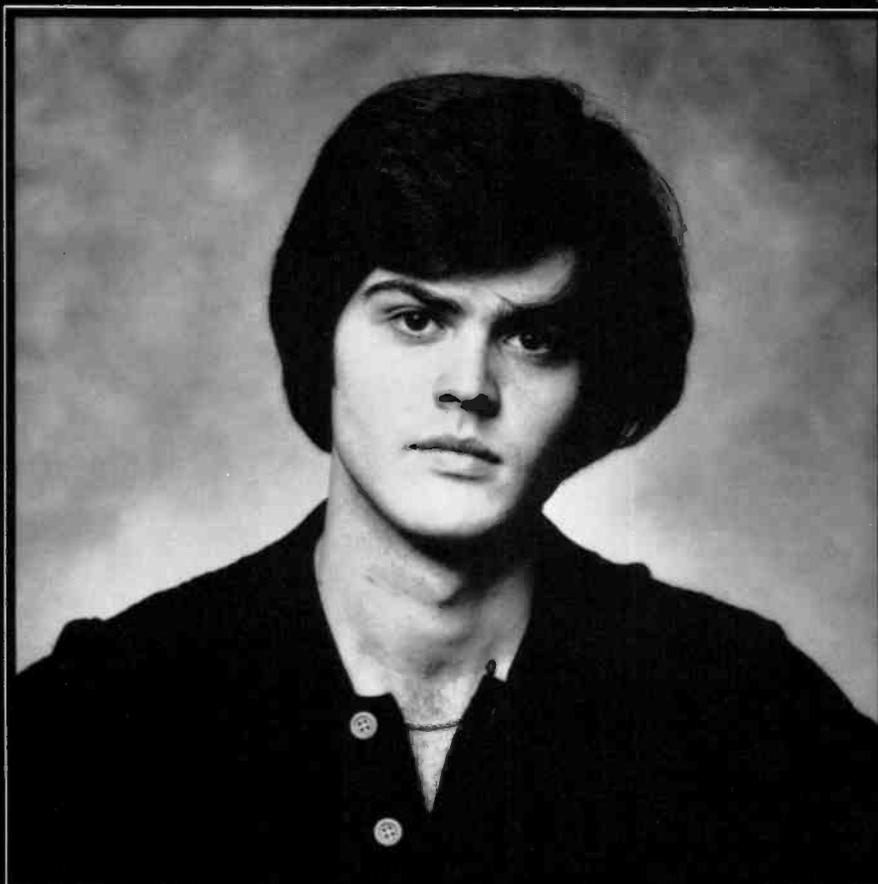
THE ANIMALS, "BEFORE WE WERE SO RUDELY INTERRUPTED." The album was thought to be lost in litigation some-time last year but Messrs. Burdon, Price, Chandler, Valentine and Steel are back together and have lost nothing in their ability to turn a blues song into a fiercely personal statement. Jimmy Cliff's "Many Rivers To Cross" gets a fine reading. Jet JT-LA790-H (UA) (7.98).

MICHAEL HENDERSON, "GOIN' PLACES." The talented graduate from Norman Connors' band is featured as lead vocalist, bass player and songwriter on his second solo lp, delivering all the promise of the first and more. His voice glides over a number of soulful grooves, exhibiting a formidable range. Roberta Flack joins Henderson on "At The Concert." Buddah BDS 5693 (6.98).



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RECORD WORLD

80 WEA Titles Going to \$7.98

By SAM SUTHERLAND

■ LOS ANGELES—Eighty titles in the WEA album catalogue are being raised in price later this month, with the major thrust focusing on list price increases for current top sellers from \$6.98 to \$7.98; also included are some double-sets formerly listed at \$7.98 and now due to carry a \$9.98 list. The increase, effective Aug. 15, applies only to discs, with tape configurations unaffected.

(Continued on page 43)

Andy Gibb Again Tops Singles Chart

By TONI PROFERA

■ In his second consecutive week at the top of the charts, Andy Gibb, with his debut release for RSO, shows incredible staying power despite the strong competition at the

Chart Analysis top. The Emotions (Columbia) finished a close second with r&b action leading the way, and Alan O'Day (Pacific) is solidly in at #3, still moving lots of product at all levels. There were no

(Continued on page 6)

Island To Shift HQ To New York

■ LOS ANGELES—Island Records has confirmed reports of an impending move for the label's main American office from the original headquarters here to their New York offices. The official announcement, made last week by Charley Nuccio, Island president, and Chris Blackwell, founder of the U.K. based parent label, projected the relocation would take place late next month.

Nuccio attributes the decision to several marketing factors, among them the label's recent distribution agreement with New York-based Phonodisc, and a stronger sales base in the east where Island reports 75 percent

(Continued on page 43)

Industry Execs Helping White House Launch New Youth Energy Project

By MICHAEL SHAIN

■ WASHINGTON — When the government wants to get a message to young people, it will almost inevitably turn to music people for help. Last week, 47 radio and record executives were summoned to Washington for a meeting with a special assistant to the President for White House projects on how to get off the ground a new youth energy program. The program has not been publicly announced yet (White House staffers, in fact, are still trying to come up with a name for it). But when President Carter does proclaim his new program in September designed to give

youth a leadership role in a conservation awareness campaign, he apparently would like to have makers and purveyors of pop music solidly behind it.

Radio consultant Paul Drew provided the White House with the names of program directors in "key markets, isn't that what you call them," a federal Energy Administration official said, as well as the names of several record industry executives, including CBS' Bob Sherwood, Warners' David Urso, Atlantic's John Kalodner, and Big Tree's Mardi Nehrbass. Among the radio peo-

(Continued on page 23)

Major Retail, Distrib Changes Due in Seattle Market Area

By MIKE FALCON and SAM SUTHERLAND

■ LOS ANGELES — The Seattle market will experience major changes in the next few weeks in retail sales and distribution, including the probable sale of the ABC Record and Tape Sales distribution operation to Gull Industries; the opening of the first

Seattle Peaches Records retail store, a 17,000 square foot facility; the opening of the second Music Market retail record specialist by parent company Roundup Music Distributors, a division of Fred Meyer; and the moving of the Seattle Tower Records to a new location.

The developments follow bullish forecasts by local business analysts, who project a continuing reduction in Pacific Northwest unemployment, strong real estate activity and increased use of port facilities as a staging ground for Alaskan, Japanese and Canadian interests.

Widespread reports in recent weeks forecast that ABC Record & Tape Sales would sell its Seattle branch to Gull Industries, with a new management team to prominently feature the Seattle operation's current sales manager, Ed Richter. However, ABC Record & Tape president Herb Mendelsohn clarified the rumors, which alleged that a deal had already been concluded early last week, by telling RW, "We did not sell our branch operation there, nor was any kind of deal concluded then.

"What we are doing right now is negotiating with Gull Indus-

tries for the possible sale of our distribution arm there, which is a separate operation." Mendelsohn said that, should an agreement be reached with Gull, that sale would likely be consummated fairly soon, but stressed further, "If a deal does indeed go through, which may or may not happen, it will only pertain to the distribution side of the operation there."

The rack operation would definitely continue under ABC's aegis, he asserted. The Seattle branch, under the original management team headed by Roundup Records' Lou Lavinthal, was initially the headquarters for the ABC Record & Tapes rack combine; the company relocated its

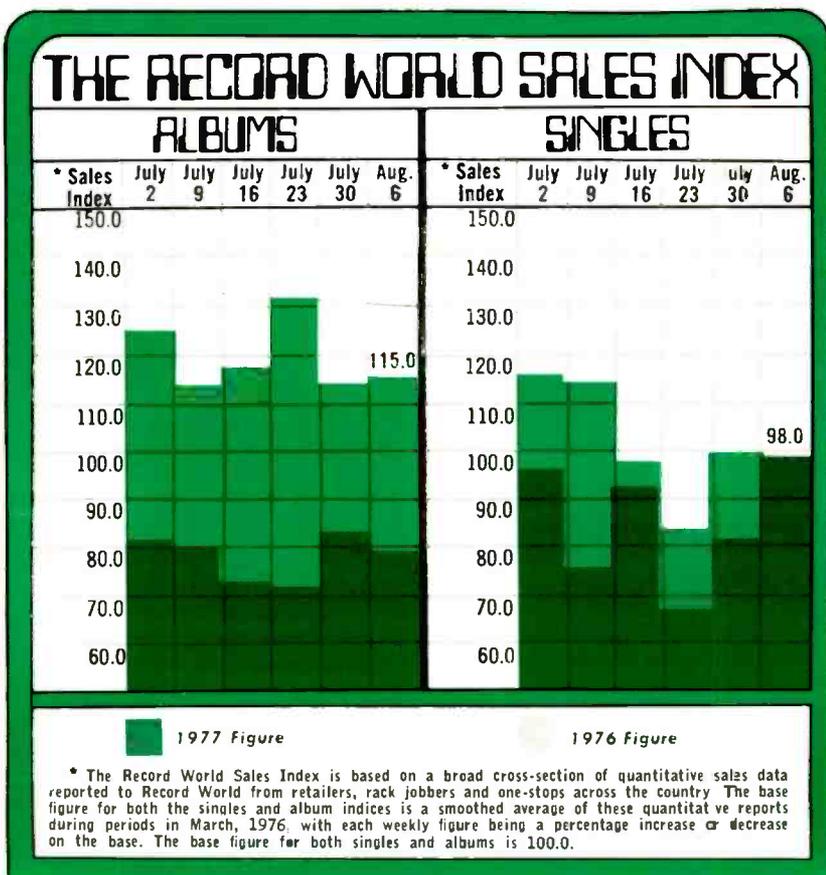
(Continued on page 28)

London Closes Chicago Branch; Goes with Progress

■ NEW YORK — London Records president D. H. Toller-Bond last week announced that the label will close its midwest branch, based in Chicago, on August 15, with London product to be distributed by Joe Simone's Progress Record Distributing Inc. after that date in the midwestern states.

"This move further underlines London Records' firm belief in the power of independent distribution," Toller-Bond said.

■ The conclusion of Record World's exclusive Dialogue with EJA chairman Joe Smith begins on page 8.



Polygram Reports Successful Year in '76

■ BAARN/HAMBURG—Coen Sol-level, president of Polygram, has announced a 12 percent increase over 1975 worldwide with a turnover figure of DM 1.8 billion (\$762,000,000).

On a capital (including reserves) of DM 379 million (\$160,000,000) a dividend totaling DM 16.9 million (\$7,000,000) was paid to the Philips (Holland) and Siemens (Germany) companies, who each have a 50 percent share in the group.

This music group has modern manufacturing facilities in 20 countries. Output amounted to some 240 million records and 31 million musicassettes. The group's share of third party business increased sharply all over the world.

World-famous artists from the Phonogram International and Polydor International music divisions also succeeded during 1976 in both the pop and classical fields.

For Phonogram, top groups on the Mercury label played a big part on the pop scene all over the world, including the Ohio Players, The Runaways, Rush, 10cc and, as newcomers, The Bar-Kays. Outstanding on the Philips label was Demis Roussos, who on several occasions hit the British charts with a number of albums simultaneously. Nana Mouskouri was strong in The

Netherlands, France and Britain. Johnny Hallyday reigned in France. Chico Buarque De Holanda and his group from Brazil received welcome in Europe with Phonogram as well.

Phonogram's classical repertoire on the Philips label is appealing to a larger and larger audience. Bernard Haitink and the London Philharmonic Orchestra completed their recordings of the Beethoven Symphonies. Antal Dorati won various awards in Paris and New York for his recordings of certain operas by Haydn.

Polydor competes neck and neck with Phonogram in the international business. Among artists under contract in Europe are Bryan Ferry, ex-Beatle Ringo Starr and Crosby & Nash from the USA. Disco queen Gloria Gaynor renewed her contract, as have the Strawbs and Ritchie Blackmore (with a new group).

Collaboration with the Robert Stigwood Organisation has continued to prove successful. RSO artists The Bee Gees, Eric Clapton, Rick Dees, Barbara Dickson and Andy Gibb have had their best year ever, both in the USA and in Europe.

Gold was in evidence too in Polydor's classical sector. Herbert

(Continued on page 43)

Polydor Names Shein Vice Pres., Finance

■ NEW YORK—Irwin H. Steinberg, president of Polydor Incorporated and the Polygram Record Group, has announced the promotion of David E. Shein to the position of vice president of finance for Polydor Incorporated. In this capacity, Shein will have an additional special assignment as assistant to Irwin Steinberg in the Polygram Record Group making his responsibilities in the new post two-fold.



David E. Shein

Shein came to Polydor Incorporated in 1973 and served as both controller of Polydor Incorporated and controller of the Polygram Corporation before being appointed vice president of finance.

There are no Powerhouse Picks this week.

WB To Market Sire In U.S.

■ LOS ANGELES — Sire Records product will be marketed in the U.S. by Warner Bros. Records. The announcement of the manufacturing/distribution agreement was made jointly by Warner Bros.' board chairman and president Mo Ostin and Sire Records' president and founder Seymour Stein. The agreement covers all forthcoming Sire releases as well as the Sire catalogue, and commences this month.

Strong emphasis will be placed on building Sire's current best selling acts, Renaissance and The Climax Blues Band, to the gold and platinum level. Climax is just coming off the hit single "Couldn't Get It Right" and is currently on a three month personal appearance tour. Renaissance, also touring America, returns to Britain later this month to record their next Sire lp, scheduled for release in January. Annie Haslam, Renaissance's lead vocalist, has recently completed her first solo recording, produced by Roy Wood and scheduled for October release.

Sire's current roster also includes The Ramones, Stanky Brown Group, Talking Heads, Martha Velez, Focus, Richard Hell & The Void-Oids, The Dead

Distrib. Company Launched by AVI

■ LOS ANGELES—In a major expansion move, American Variety International is launching its own record distributing arm, AVI Distributing Corporation, according to Seymour Heller, president of the parent conglomerate.

Simultaneously, Heller announced the appointments of Ray Harris as president and Edward Cobb as vice president of the new distributing company, which will handle the full line of AVI Records as well as distributing product from other labels, both domestic and international.

First step in the new alignment and consolidation is the appointments of John Jossey as general manager and national sales manager, and Vito Samela as director of east coast sales and promotion, operating out of AVI's offices in Teaneck, New Jersey.

Jossey is a 15-year veteran of Capitol Records, where he was national sales manager, and Samela is also an ex-Capitol staffer, as former director of national single sales. Before joining AVI he was a director of east coast operations for MGM.

Harris began his own career as a record company exec with Capitol, for whom he served as promotion manager.

Boys, Metro, The Paley Brothers, The Saints and the Flamin' Groovies.

Plans call for the initial Sire release through Warner Bros. to ship from the WEA branches September 15; announcement of specific albums in that release is forthcoming.

Existing albums, including recent Renaissance, Climax Blues Band, Ramones as well as vintage Fleetwood Mac repertoire, will soon be integrated into Warner Bros. catalogue. Sire continues to maintain its headquarters in New York at 165 West 74th Street while David Kastens will serve as resident Sire west coast manager based at Warner Bros. in Burbank.

Harmony Hut Opens Two New Outlets

■ NEW YORK — Harmony Hut, the retail chain owned and operated by Schwartz Brothers, Inc., distributors, will open two new stores this week (11). The new outlets will be located in Philadelphia (9th and Market Sts., in The Gallery) and Rockaway Township, New Jersey (Interstate 80 at Mt. Hope Ave.).



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We've been busy . . .

RECORD WORLD THE SINGLES

APRIL 30, 1977

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

APR 29 APR 28

1 3 SOUTHERN NIGHTS
GLEN CAMPBELL
 Produced By: Gary Klein
 Capitol P 4376

WKS. ON CHART: 10

Warner Bros. WBS 8339

RECORD WORLD THE COUNTRY ALBUM CHART

APRIL 30, 1977

APR 29 APR 28

1 1 SOUTHERN NIGHTS GLEN CAMPBELL
 Capitol SO 11601
 Produced By: Gary Klein

WKS. ON CHART

Billboard HOT 100

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label #
★	2	15	1 JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Abby Cadenton, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	★	35	36	6 WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis)
★	4	10	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1948	★	43	6	6 SWAYM' TO THE (Slow Dancin')—Joni Mitchell (Johany Rivers), J. Temp
★	3	13	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Ariola 0244	★	44	5	5 STRAWBERRY BLONDE (Quincy Jones)
★	5	11	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calabro for the Entertainment Co.), A. Gordon, Columbia 3-10555 Published By Koppelman—Bandier/Kiki Music	★	33	7	7
★	3	12	DA DUC RON RON—Shawn Cassidy (Michael Lloyd), J. Berry, P. Spatter, E. Gramsch, Warner/Curb 8365				
		8	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544				
			DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yorgler), P. McCann, 20th Century 2335				
			SOMETHING ABOUT YOU—LeBlanc & Carr (Peter Carr), B. Holland, L. Desser, E. Holland, Big Tree 16932 (Atlantic)				
	49	6	WALK RIGHT IN—Vicki Brown (Neil Kinnman), Svanoe, Darling, Capitol 4423				
★	50	4	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445				
★	51	4	IT'S A CRAZY WORLD—Kiki McNally (Christina Hall, Terry Woodford for Washbone Inc.), M. McNally, Ariola America 7665 (Capitol)				
★	67	4	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345				
★	53	32	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ron Cantrell), S. Nicka,				

CASH BOX TOP 100 ALBUMS

1 RUMOURS
 FLEETWOOD MAC (Warner Bros. BSK 3010) 7.98

2 STREISAND SUPERMAN
 BARBRA STREISAND (Columbia JC 34830) 7.98

3 CSN
 CROSBY, STILLS & NASH (Atlantic SD 19104) 7.98

4 I'M IN YOU
 7.98

Billboard Top 50

Easy Listening

Billboard SPECIAL SURVEY For Week Ending 7/30/77

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Wks. on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	2	9	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 Kiki, Koppelman-Bandier, BMI
★	2	11	IT'S SAD TO BELONG England Dan & John Ford City, Big Top (Atlantic) (Famous)
★	3	13	

. . . and much more to come

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Gibb, Fleetwood Mac Retain Charttopping Status

CS&N Closing LP Gap

By TONI PROFERA

■ Fleetwood Mac (WB) remained in the top spot this week on the lp chart (making 10 weeks overall), as the current single jams into "a" rotation on the airwaves and into the top 20 nationally.

The gap between Fleetwood's sales and everyone else's is just starting to narrow in as Crosby, Stills and Nash (Atlantic) and Frampton (A&M) fill the #2 and #3 slots respectively, followed by a charging Barbra Streisand (Columbia) and James Taylor (Columbia)—both showing signs of a serious approach to the top within the next few weeks.

The rest of the top 10 held fairly steady with the only new entry being the "Star Wars Original Soundtrack" (20th Century) at 9 with a bullet. The lp is either top 5 or top 15 at all major raked accounts to go along with sensational retail saturation (still #1 in Los Angeles).

Making significant surges toward the top 10 are the three week old newest by Yes (Atlantic), ranking at a bulleted 13 and The Emotions (Columbia) currently bulleting at 11, the latter riding

Other strong gains were achieved by The Floaters (ABC)

20th Film Corp.

Reports Earnings Rise

■ LOS ANGELES — Twentieth Century-Fox Film Corporation has reported second quarter revenues and net earnings that were substantially higher than those recorded in the second quarter of 1976. Earnings for the period ended May 31, 1977, were \$5,883,000 or \$.76 per share, compared with a net loss of \$958,000 or \$.13 per share for the same period last year. Revenues increased to \$100,520,000, up from \$77,379,000 in the second quarter of 1976.

Films

Dennis C. Stanfill, chairman of 20th, attributed the gains to feature films ("Star Wars," "Silver Streak," "Young Frankenstein") and to television operations. The corporation's record arm, 20th Century Records, "narrowed its loss" in the second quarter, according to a company statement, aided by the "Star Wars" soundtrack album.

More Jennings Gold

■ NEW YORK—Waylon Jennings' third RCA album in four months has been certified gold by the RIAA. This time it was "Are You Ready for the Country?"

at 24 and Rita Coolidge (A&M) at 26—both the benefactors of huge smash singles. Alan Parsons also breaks into the top 30 this week with his debut lp for Arista.

The strong notes in the 30s and 40s this week go to Shaun Cassidy (Warner-Curb), Bay City Rollers (Arista) and Olivia Newton-John (MCA), all scoring excellently at the racks, and War (UA) and Steve Winwood (Island), which garner their strength from strong retail accounts, and in the case of War, also r&b accounts.

Some of the newer things which merit mention include Styx (A&M), Carole King (Avatar) (last week's Chartmaker), Roger Daltrey (MCA), AWB & Ben E. King (Atlantic), all in the 50s.

Firefall (Atlantic) booms into the 70s as Chartmaker, first week on the street, the group having established quite a base with their first lp and a couple of extremely successful singles from it. (Note: The first lp has remained a consistent top 30 item in select markets for several months running.)

Also new in the top 100 this week, in order of appearance, are Bernie Leadon & Michael Georgiades (Asylum), Marilyn McCoo & Billy Davis, Jr. (ABC), Heatwave (Epic), Graceful Dead (Arista), with their first for the label, Nilsson (RCA), and The Dramatics (ABC). Both the McCoo and Davis and The Dramatics exploded in the r&b market as well.

Parsons Singles Chartmaker

(Continued from page 3)

new entries into the top 10 this week but earmarked for top 5 within the next few weeks are the Commodores (Motown) and James Taylor (Columbia), 6 and 8 respectively with bullets.

The records just outside the top 10 showing exceptional strength are Crosby, Stills & Nash (Atlantic), Heart (Portrait) and Ram Jam (Epic). The first two mentioned have lps in the top 10 nationally. Just breaking the top 20 are the Floaters (ABC) with their first and Fleetwood Mac (Warner Bros.).

Noteworthy mention in the 20s goes to the Brothers Johnson (A&M) with their first crossover smash since "I'll Be Good To You." Also charging up fast are Leo Sayer (Warner Bros.), ELO (UA) and Sanford-Townsend Band (Warner Bros.), which has spread from the southern base it started with to a complete national picture.

Sitting solidly at 30 is Kiss (Casablanca) with blanketed airplay coast-to-coast, followed by Stephen Bishop (ABC), which has shown a steady growth pattern each week. The key entries in the 30s are the "Star Wars" original theme (20th Century) at 33 with a bullet, which is already top 10 in Los Angeles and exploding in the rest of the country, and the second release from Foreigner, which is showing signs of keeping

the lp among the heavy company at the top of The Album Chart for a while.

Between 40 and 60 bullets were earned by KC & The Sunshine Band (TK), which is managing to break in the pure pop markets very early in its life; the Millennium version of the "Star Wars" theme, which is also definitely a hit wherever aired; Shaun Cassidy (Warner-Curb), and George Benson (Arista), with his crossover just starting to make pop headlines in Detroit and elsewhere. The Bee Gees (RSO), Carly Simon (Elektra), Ted Nugent (Epic, with the hottest rock 'n' roll disc on the top 40 airwaves next to Foreigner) and Johnny Guitar Watson (DJM) are also making strong advances in the middle of the chart.

Good gains were also achieved by Heatwave (Epic), which is exploding at pop radio now, having had its roots in the r&b marketplace first; Carole King (Avatar); Steve Miller (Capitol); Donna Summer (Casablanca); and Wild Cherry (Epic), which is top 3 in Cleveland and has garnered St. Louis and Detroit as well.

Chartmaker honors go to Alan Parsons (Arista) at 82 with a bullet, followed by Marilyn McCoo and Billy Davis, Jr. (ABC), at 86 bullet, with out-of-the-box adds both r&b and primary top 40.

Capitol Sets Details For '77 Convention

■ LOS ANGELES — Capitol Records, Inc. and Capitol Records-EMI of Canada, Ltd. will hold their national conference at San Diego's Hotel Del Coronado, August 14-19. Attending the joint planning and development conference will be all district managers as well as sales and promotion representatives.

All conference members as well as the entire staff of Capitol Records will meet at the Hollywood Palladium where Capitol president Bhaskar Menon will announce Capitol's year-end financial results. A multi-media presentation featuring the history of Capitol Records and a special live performance by Helen Reddy will follow Menon's speech.

Conference attendees will then travel to San Diego for a week of various seminars, presentations and artist showcases. The theme of the conference will be "Take It To The People."

The conference will be capped off with an awards banquet.

REGIONAL BREAKOUTS

Singles

East:

Carly Simon (Elektra)
B.J. Thomas (MCA)
Shaun Cassidy (Warner-Curb)

South:

Heatwave (Epic)
KC & Sunshine Band (T.K.)
B.J. Thomas (MCA)
Carly Simon (Elektra)
C.J. & Company (Westbound)

Midwest:

Stephen Bishop (ABC)
Sanford-Townsend (Warner Bros.)
Glen Campbell (Capitol)
Foreigner (Atlantic)
Heatwave (Epic)

West:

Star Wars (Original)
(20th Century)
Stephen Bishop (ABC)
Donna Summer (Casablanca)

Albums

East:

Nilsson (RCA)
Phila. Intl. All Stars (Phila. Intl.)
Bernie Leadon/Michael
Georgiades (Asylum)
Michael Henderson (Buddah)

South:

Firefall (Atlantic)
Heatwave (Epic)
Marilyn McCoo & Billy Davis, Jr.
(ABC)
Grateful Dead (Arista)
Be Bop Deluxe (Harvest)

Midwest:

Firefall (Atlantic)
Grateful Dead (Arista)
Dramatics (ABC)
Nilsson (RCA)
Whispers (Soul Train)
The Rumour (Mercury)
Marilyn McCoo & Billy Davis, Jr.
(ABC)

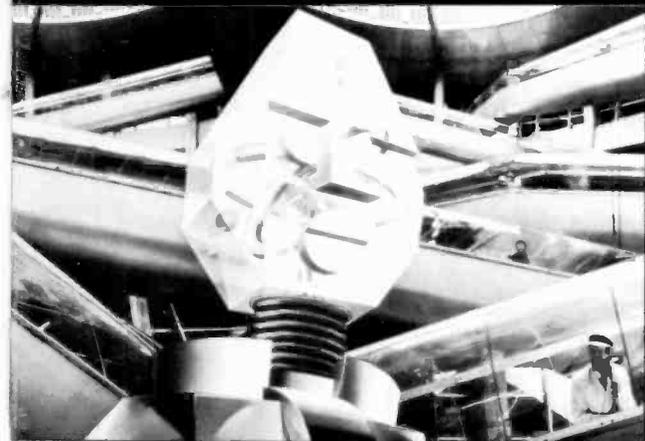
West:

Firefall (Atlantic)
Be Bop Deluxe (Harvest)
Bernie Leadon/Michael
Georgiades (Asylum)
Grateful Dead (Arista)
Marilyn McCoo & Billy Davis, Jr.
(ABC)

When tomorrow comes it will sound like this.

The Alan Parsons Project

"I ROBOT"



The Alan Parsons Project "I Robot" creates tomorrow with an astounding impact. His unique vision has stunned the world of music.

"Parsons has come up with a stunning musical concept for all to enjoy. A magnificent album." —Steede Report

"The man who produced "Dark Side Of The Moon" for Pink Floyd and "The Year Of The Cat" for Al Stewart tops himself with this masterpiece album."

—Record Notes

"The new Alan Parsons Project release, 'I Robot' represents a new zenith for the talent and genius of this 28 year old Englishman. With sonic excitement that has to be heard to be appreciated, Parsons has fashioned one of the most mysterious and lush works in modern music. He has assembled some of the finest musicians in the world including Pilot, Allan Clarke, and Steve Harley and directed them into a work that transcends their other achievements as well as his own to mold a haunting vision of the future." —The Herald

"'I Robot' is a modern day science fiction fantasy of music that draws on such literary sources as Aldous Huxley's 'Brave New World', Nicholas Roeg's 'The Man Who Fell To Earth', and Stanley Kubrick's '2001: A Space Odyssey' to name only a few. The Parsons Project's style is breathtakingly visual."

—Houston Chronicle

"A new generation from Abbey Road's brilliant engineer." —Circus

"'I Robot' is set to make a place for itself on your Favorite Album Of The Year list." —Cleveland Scene

"Parsons presents another stunning production."

—Walrus



**When tomorrow comes
"I Robot" will be a classic.**

On Arista Records.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Joe Smith on E/A and The Industry

By SAM SUTHERLAND



Joe Smith

■ In last week's Dialogue, Joe Smith, chairman of Elektra/Asylum Records, reviewed his decision 18 months ago to leave his presidency at Warner Bros. Records and head up the E/A operation first directed by David Geffen; his strategies in directing the company's management team; current goals for Elektra/Asylum's growth; and the general problems inherent in top level executive changes. The continuation of Smith's interview focuses on his perceptions of the modern corporatized record company; spiralling industry costs and their impact on artist signings and pricing; artist signing "wars" between the majors; and the current Federal Grand Jury investigation into the music industry underway in Los Angeles.

Record World: As long as we're discussing the corporatization of record companies, what factors do you see, apart from the obvious economic consideration of guaranteed funding to meet spiralling costs, as contributing to the trend toward corporate ownership?

Joe Smith: The leisure industry, as is well known, became the darling of Wall Street in the late '60s, and most corporate structures decided they had to pick up something in the leisure industry to take advantage. The record industry was booming, and all these existing record companies were waiting to sell. As a result, corporations were able to make their entry into the field through those purchases.

Our organization is somewhat unique in that the record division represents the lion's share of the profit and revenues for our corporation, so we obviously have a greater priority in the WCI structure than RCA or United Artists might have in theirs. But it's a fact that most labels are now corporate entities.

There aren't going to be any cases of the corporations that acquired labels selling back their record companies to anybody, and I don't know who wants to buy them back if they do sell.

RW: What limits such sales?

Smith: We can't raise enough money to buy our companies back. If I wanted to buy Elektra/Asylum, or Jac Holzman wanted to buy it back, it would be necessary to find somebody with a lot of money to support the purchase. It's worth an enormous amount of money now, much more than what Jac sold it for, because, of course, it's appreciated in value over the years.

RW: So, to that extent, corporatization is irreversible.

Smith: The only saving grace that can come of it is that corporate officers will change, and more people will move into the top level of management who are now in their 30s and have a much closer tie to this music and what this industry represents than a 65-year-old chairman of the board has. That can happen. In the meantime, for all of us working in that context, our paychecks are assured and we have the wherewithal to make deals; you know that there's financial support, and if you're part of a corporation with other entertainment entities, then you can play off that.

We're very fortunate in having a film division with which we can work very closely when the situation arises, and we have a television division and other media outlets as well. ABC, CBS and RCA obviously have their network associations to tie into.

RW: In that respect, the corporate structure is an advantage?

Smith: It's not all bad that we're owned this way. I think it also levels a sense of fiscal responsibility on us all. We're not out doing a lot of crazy things, because we have to meet certain profit margins. I think it's terribly important that we do that; otherwise we'll destroy the whole structure of this business.

The problems remain those I outlined before: that corporations will make change rather precipitously, and may not find the best executives to man their companies because they're sending out people who really have no background in the industry to find executives for their record divisions.

RW: Do you find that this selection process has any bearing on the industry theory that the corporate pool is being more and more infiltrated by lawyers and businessmen, as opposed to the older archetype of the "record man"?

Smith: It all started with that. There were no music men at all at the very beginning, understand that. At some companies, even though they might not hear the music or feel it, they see enough money being generated so that they can now even tell you who some of the artists are. I'm sure some of the RCA corporate people have heard the names John Denver or Hall & Oates.

RW: Turning to Warner Communications itself, that corporation was built through acquisition of what were originally independents, with Warner Bros. itself part of a multi-media complex.

Smith: They bought Warners basically to get into the record business; they didn't know whether they could save the film end or not. There was a great deal of discussion about closing the studio and selling it; they had to write down between \$70,000,000 and \$90,000,000 worth of property that had been inherited from Seven Arts.

There was no question about the record and music end, though: before the corporation picked up Warner Bros., we bought Atlantic Records. This was while Seven Arts was still controlling the corporation. Then we—meaning Mo Ostin, myself, Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun—made the recommendation that we buy Elektra, because Jac Holzman was contemplating a sale.

So WCI inherited Atlantic and Warner Records and then added Elektra. During that time, we also funded Asylum, which we subsequently acquired. Obviously, WCI has been a company very much into our music and very supportive of all our efforts. When we decided to get into our own distribution, it was our decision, not a "corporate" one, and it cost a considerable amount of money to get started up. With the process of getting existing product back from the distributors added in, we ended up taking a bath for quite a period of time; starting our international division, the same thing happened.

Today, our international division has done in excess of \$100,000,000 last year and continues to grow enormously, while our own domestic distribution system has turned out to be very efficient. But WCI's philosophy has been one based on the idea of autonomous operations, and thus very sympathetic and helpful to the record division. That's not the case with all corporations.

...Corporations will make change rather precipitously, and may not find the best executives to man their com-

panies because they're sending out people who really have no background in the industry to find executives for their record divisions.

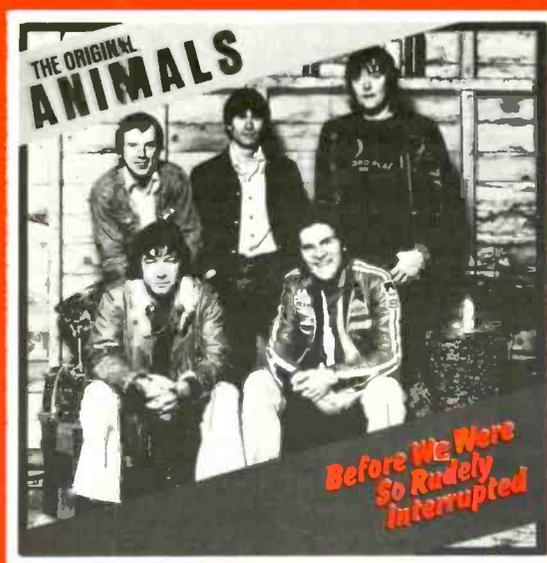
RW: That emphasis on autonomy has enabled WCI's three record companies to establish separate identities. But over the past year, WCI has formed its own record division advertising arm and has started making a concerted effort to create an idea of WCI's combined strength as a recording industry force. Have there been corresponding gestures made at the corporate level to monitor each division more carefully, or to further integrate their operations?

Smith: No. I'll tell you how WEA's advertising began that campaign. Our major competition for years, taken individually or as a group, has been with each other and with CBS Records, especially in the talent market. That in no way implies that nobody else is our competition; but I am saying that, in terms of the major competition for market share and artists, it always seemed we were knocking heads with CBS, particularly during Clive Davis' period.

Everybody comes up with their arsenal of weapons explaining why you should sign with them. Our trade ad says "Why us?" and then proceeds to outline why. Well, one of CBS' weapons at that point was that they were into their own distribution and it was very sophisti-

(Continued on page 18)

A GIANT LEAP INTO THE PRESENT.



The return of one of the most historic names in rock and roll:
The Animals with a brand new album.

THE ANIMALS were and still are **ERIC BURDON, ALAN PRICE, HILTON VALENTINE, CHAS CHANDLER,** and **JOHN STEEL.** They are responsible for some of the greatest music ever recorded.

And now, in 1977, they're at it again!

**THE RETURN OF THE ORIGINAL ANIMALS
*BEFORE WE WERE SO RUDELY INTERRUPTED.***



ON JET RECORDS AND TAPES

Distributed by United Artists Records



FBI Arrests Alleged Pirater of Five Million Tapes

By MICHAEL SHAIN
 ■ WASHINGTON — A nine-month FBI undercover investigation has led to the arrest of a 58-year-old retired Air Force officer, who reportedly told police he pirated more than 5 million eight-track tapes to supplement

his retirement income, and four cohorts here in Washington last week (1). The FBI said after the arrests that the undercover operation put a sizeable dent in Washington's illegal tape market, the largest on the east coast according to government officials.

MCA Signs War



MCA Records signed a long-term contract with Far Out Productions last week for distribution of future records by War. Shown above, at signing ceremonies at the MCA offices in Los Angeles, are (standing, left to right): Dennis Snyderman, Far Out attorney; Harold Brown, drummer; David Jackson, MCA attorney; Dennis Rosencrantz, MCA VP/a&r; Charles Miller, saxophonist; Lonnie Jordan, pianist; Ray D'Ariano, MCA VP/promotion; Wendell Bates, MCA black marketing director; Lou Cook, MCA VP/administration; Papa Dee Allen (percussion); (front row, seated): Jerry Goldstein, Far Out president; Steve Gold, Far Out VP; Lee Oskar, harmonica player; Mike Mattland, president of MCA; and B. B. Dickerson, bassist.



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The raid netted 32,000 tapes, valued at more than a quarter million dollars, and recording equipment. Five undercover agents were used, the FBI said, to backtrack through the pirating operation from the lowest level to the five-man production and distribution ring apprehended last week. Most of the illegal tapes were produced in North Carolina.

According to an affidavit filed by the FBI in U.S. District Court here, Maurice H. Rishel, once an Air Force lieutenant colonel and now a civilian government employee with a GS-14 rating (salary: \$28-37,000) at a local air base, was the main distributor of the wholesale pirating operation based in Winston-Salem, N.C. Rishel owned a legitimate, blank, eight-track tape production company in Maryland. He would purchase large reels of pirated music, called "pancakes," in North Carolina, then repackage them for distribution in Maryland, Washington, and elsewhere.

Others Arrested

Arrested with Rishel were his
(Continued on page 54)

Mizell To Head E/A Jazz Div.

■ LOS ANGELES — Dr. Don Mizell will be general manager of Elektra / Asylum's newly-formed jazz/progressive music division, it was announced by Joe Smith, E/A chairman. E/A jazz will appear on both the Elektra and Asylum labels.

Background

Before joining E/A, Mizell was an executive producer and director of product management at A&M/Horizon Records. Formerly an attorney associated with the law firm of Rosenfeld, Meyer and Susman, Mizell also worked with The American Film Institute.

Lee Mendell Joins WEA International

■ LOS ANGELES—Nesuhi Ertegun, president of WEA International, has announced the appointment of Lee Mendell to the newly created post of director of business affairs.



Lee Mendell

Mendell, a native of England, moved to Canada where he initially became involved in the record business in both retail and distribution. He moved to California in the early '60s and joined Liberty Records shortly thereafter as a regional sales manager. He held a variety of executive positions including national sales manager, head of distribution, general manager of the stereo tape division, and eventually vice president, marketing, the position that he held until moving to Fantasy Records in San Francisco as executive vice president. He returned to Los Angeles in 1971 to assume the post of vice president, international operations for United Artists.

Mendell will headquarter in Burbank.

Magic Disc Label Debuts on Coast

■ LOS ANGELES—Magic Disc Records has been formed as an independent west coast-based record label.

Under the presidency of Kelvin Anderson, the new label is located at 10820 South Main Street, Los Angeles, California 90061; phone: (213) 777-9948.

Manhattan Records Bows



Artie Mogull, president of United Artists Records, and Charles Koppelman, president of The Entertainment Co., have jointly announced the signing of an exclusive, long term agreement giving UA distribution rights in the United States and Canada for the newly formed Manhattan Island Recording Company. Pictured above at the signing of the agreement are (from left) Martin Bandier, executive vice president of the new label which will be known as Manhattan Records; Mogull and Koppelman.



THE DRAMATICS

THE NEW SINGLE

SHAKE *IT* WELL!

THE NEW ALBUM

Produced by
TONY HESTER
and **DON DAVIS**

abc Records
GRT TAPES

DIR Expands Syndication Activities

By MARC KIRKEBY

■ NEW YORK—D.I.R. Broadcasting, which now largely rules the syndicated rock radio concert roost, has in recent weeks unveiled a number of entertainment and news programs that should strengthen the company's hold on radio syndication for the 18-34 year old audience.

Most unusual among these programs is D.I.R.'s foray into awards programs—for radio, not television—to be called "The North American Rock Radio Awards."

These awards, which will be officially announced at a news conference this week, will honor musical artists in nine categories. Nominees will be chosen by the radio stations that subscribe to D.I.R.'s "King Biscuit Flour Hour" and "British Biscuit," and will be voted on by those stations' listeners.

"We're recognizing that all these artists start from radio, from airplay," said Peter Kauff, executive vice president of D.I.R. "And

Katz Joins Mercury

■ CHICAGO—Irwin H. Steinberg, president of Phonogram, Inc./Mercury Records, has announced the appointment of Steve Katz, co-founder of Blood, Sweat & Tears, to the position of east coast a&r director.



Steve Katz

Katz began his music career as a member of the Even Dozen Jugband, along with Maria Muldaur and John Sebastian. From there he became involved in an album in which the backing band developed into The Blues Project.

In early 1968, Katz and Al Kooper founded Blood, Sweat & Tears, with Katz becoming the group's leader when Kooper left later in the year. Katz was guitarist and part time lead vocalist of the group, including authoring one of Blood, Sweat & Tears' signature songs, "Sometimes In Winter." He was with the group through 1973, with Blood, Sweat & Tears amassing five gold albums and three gold singles in that time.

Following BS&T, Katz produced or co-produced albums for Lou Reed ("Rock And Roll Animal," "Sally Can't Dance," and "Live") and Elliot Murphy ("Night Lights"). From 1975 through earlier this year he was with American

the medium these people are stars of is radio—there are no rock 'n' roll stars from television. We think it's something the radio industry deserves—and we think that the artist will want this award, because there's no hype in it."

Nominations for the awards start this week, with the awards program itself slated for early November over the same network of stations that carry King Biscuit.

D.I.R. has also entered the news service field with an interview series called "Direct News." Bob Meyrowitz, president of the company, said the service will compete with the other "hip" news programs by going after harder, "perishable" news stories instead of the less headline-oriented features that dominate the competition's fare.

"Most FM stations are running AM stations' news," Meyrowitz asserted, "and it's just not pertinent to the audience." Direct News, he said, reaches an audience that watches little television and doesn't read daily newspapers. "That's why we've been able to get so many politicians to come on—it affords them the opportunity to talk to that audience that they just don't get to reach."

Direct News sends its subscribing stations five, five-minute programs a week, and each is aired twice a day. Of the four minutes of the five minute program devoted to news, most is taken up by an interview with a single newsmaker; the balance by "Contemporary Arts Update," with Scott Muni, which offers record release schedules, touring plans and studio date information for leading rock artists.

The interviewing is done by Sam Merrill, a free-lance journalist recently honored by the University of Missouri Journalism School and now making his first venture into radio. Most of Mer-

(Continued on page 42)

NARM Sets Twelve Regional Meets

■ CHERRY HILL, N.J.—Joseph A. Cohen, NARM executive vice president, has announced a series of 12 regional meetings, which will be held throughout the United States at locations convenient to the majority of NARM's regular members. The meetings will feature an all-day format focused primarily toward middle-management executives and operational personnel of NARM's regular member companies: those who generally do not attend the annual NARM convention.

The first regional will be held on September 20, at the Cherry Hill Hyatt for the Philadelphia/South Jersey area. Subsequent regionals will be held at the Detroit

ABC Honors Buffett



Leonard Goldenson, chairman of the board of ABC, Inc., hosted a luncheon recently honoring ABC recording artist Jimmy Buffett. Buffett's latest album, "Changes in Latitudes, Changes in Attitudes," has been certified gold by the RIAA and Goldenson presented him with a gold record commemorating the occasion. Pictured above (from left): Mark Meyerson, VP, a&r; Charles Minor, VP, promotion; Corb Donohue, director, artist development; Irving Azoff, Buffett's manager; Steve Diener, president, ABC Records; Jimmy Buffett; and Leonard Goldenson, chairman of the board, ABC, Inc.

AGAC Sets Line-Up For "Rap" Sessions

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

Schedule

Music industry representatives who will be fielding questions from lyricists and composers will be Don Oriolo, professional manager of April/Blackwood Publishing, on August 11; Steven Scharf, director of a&r of Private Stock Records, on August 18; and Mike Sigman, vice president and managing editor of *Record World*, August 25.

Reservations

The "ASKAPRO" seminars held at the AGAC office—40 West 57th Street—are free and open to all writers. A phone call (757-8833) is required to reserve a space.

MCA Forms Regional Black Marketing Team

■ LOS ANGELES — MCA Records national black marketing director Wendell Bates has announced the formation of a regional black marketing staff.

Lamont Simpkins has been appointed southern regional black marketing manager. Simpkins formerly held regional promotion positions with Warner Brothers Records, London Records and Polydor Records. He will be based in Atlanta.

Former on-air personality Bernie Hayes has been named mid-west regional black marketing manager operating out of St. Louis.

Earl Sellers, who formerly held regional promotional positions with Polydor and RCA, is the east coast regional black marketing manager. He will be located in MCA's New York office.

Former assistant director of artist relations at Whitfield Records, Sparkle Kemp, is west coast regional black marketing manager, who will be headquartered in Los Angeles.

Nunes Bows Glolar

■ LOS ANGELES — Larry Nunes has announced the formation of Glolar Productions, encompassing record production and music publishing. The first artist signed to Glolar as guitarist-singer-composer Brent Maglis, whose debut lp on Fantasy Records, "Down At The Hardrock Cafe," has just been released.

Prior to Glolar, Nunes was partnered with Barry White in Soul Unlimited Productions. A veteran of the music industry, Nunes pioneered the rack field with his Tip-Top Record Service.

CHARGE!



the NEW

COMMANDER CODY
BAND

ROCK 'N ROLL
AGAIN



Commander Cody is back leading an all-out charge with his hot new band. Currently on tour leaving concert audiences stomping and screaming for more, The New Commander Cody Band's new album captures all the excitement of their raucous performance. It's loaded with great new songs, tight, driving musicianship and the non-stop energy of the Commander himself.

**"Rock 'N' Roll Again."
The New Commander Cody Band
On Arista Records.**



Bermuda Pop Fest a Success

By JANE BERK

■ NEW YORK — Conservative Bermuda staged the first pop music festival ever to be held on the islands last week, and even by American standards it was an overwhelming success. "Summerfest '77," a three day event which coincided with the nation's most celebrated holiday, the cricket Cup Match, was an awesome undertaking for an island bereft of a music industry or an endemic style of music. But what made this concert even more unusual was the fact that its promoter, a 27 year-old dynamo named Julian E. S. Hall, is secretary of Bermuda's ruling party (the United Bermuda party), making Summerfest the first major pop festival ever to be promoted by a top political figure in national government. Hall is also chairman of Tamar International, an entertainment complex which is promoting the concert series and through which Hall hopes to provide a cultural exchange for Bermudians and stimulate its "disaffected youth."

Hard Work

Hall said producing the festival took "guts, money, and a lot of hard work on the part of many people committed to its success." The problems involved were extensive. As Bermuda is totally inexperienced in this area, all concert affiliated operations had to be imported from the States. This created a tremendous overhead as well as problems with immigration applications. Top consultants from New York and Florida

were also hired to help organize the event.

Hall was also a legal consultant for the Robert Stigwood Organization in 1976, but even so, another problem he faced was that of proving his credibility. "This wasn't a Bill Graham people were asked to deal with," he said, "this was an islander whom they'd never met." Hall further explained that it was obviously necessary to attract groups that were popular on the island to make the concert a success—all top name in the U.S. He managed to sign practically all the acts he'd hoped to: Tavares (Capitol), Al Green (Hi), Brass Construction (UA), Richie Havens (A&M), Wild Cherry (Epic), The Ramsey Lewis Trio (Col), Crown Heights Affair (DeLite) and Peter Tosh (Col).

Political Problems

Further problems were posed by the bureaucracy (white, professional, conservative) who felt the concert represented an element it wants to suppress—a "counter-culture" element that seeks social and political changes in Bermuda. Though Hall is an official in the ruling party, he is strongly allied to many of the ideals of the Progressive Labor Party (black, laborers, liberal). He was accused of having political motives but insists the festival was totally apolitical, as he stated: "It was for the people who desperately need a voice." Hall feels that the government subtly interfered with the success of
(Continued on page 54)

A&M, CBS Meet in London



A&M Records chairman Jerry Moss and president Gil Friesen flew to London recently to take part in the CBS Convention and to inaugurate the largest licensing deal in European record industry history. The two-day meetings between A&M and CBS International representatives dealt with the new distribution agreement between the two companies in which CBS will handle all A&M product in Europe. In addition to Moss and Friesen, other A&M executives attending the meeting were David Hubert, Marcus Bicknell, Derek Green, and Gerry Lacoursiere. The CBS executives in attendance were Allen Davis, Bunny Freidus, Peter De Rougemont, Alain Levy and the managing directors of all CBS European subsidiaries. Pictured at the A&M/CBS meeting are, from left: Jerry Moss; Cathelene Ouderman, promotion co-ordinator A&M Europe; A&M recording artist Elkie Brooks, and Derek Green, managing director, A&M Records Ltd. (England).

Injunction Granted in Washboard Video Case

By MARC KIRKEBY

■ NEW YORK — A Federal judge issued a preliminary injunction here July 27 that bars Video Tape Network and Satori Productions from further distribution and broadcast of a videotape of Star Spangled Washboard, a musical comedy group. Its management has asserted that the tape was meant only for non-commercial showings, and was sold in breach of contract to commercial cable TV companies.

Judge Henry F. Werker of the U.S. District Court, Southern District of New York, handed down

the injunction after a hearing late last month. William Ashwood, Star Spangled Washboards manager, has brought suit against VTN and Satori, charging that the former company had sold broadcast rights to a 1974 tape of the group to Satori, a commercial television program service, which then edited the tape into a segment of "Celebration," an "In-Concert"-like program syndicated to cable TV companies.

Ashwood's contract with VTN, he charges, permitted only non-profit showings on college cable TV systems.

Ashwood is seeking \$1,250,000 in damages from the two companies, contending that the broadcast of that videotape has hurt the group's career, in that it shows SSW at an early stage, and contains performances by three members who are no longer with the group.

The injunction requires that Satori produce by next Monday (15) a list of the stations that have broadcast the tape, and that it obtain affidavits from each station that all copies of the videotape have been returned.

Ashwood is also suing for copyright royalty payments for each showing of the musical performance, although the material performed on the videotape is unpublished. Last year's copyright law revision left vague the matter of copyright payments for cable TV showings — rebroadcasts of VHF and UHF as well as original programs — and copyright experts have already come down on both sides of the question. Star Spangled Washboard's suit could become an important test issue.

CBS Executives Address Convention

By BARRY TAYLOR

■ LONDON — Larry Harris, vice president, general manager, Portrait Records addressed the convention on CBS' first new wholly owned label since Epic was started in 1957, recounting the successes achieved during its first full year of operation and mapping out long term goals for the future.

Goals

"When we set up Portrait we announced it as a label that would have a highly select roster and which would give individualized treatment to each of its acts," Harris said. "We set both short-term and long-term goals to achieve in terms of sales and impact on the record community. Today, one year later, we can all wish ourselves happy birthday, for as ambitious a project as we set out to accomplish, we can all be proud that we have accomplished a great deal more in our first year than we anticipated."

(Continued on page 21)

(Following are summaries of three addresses at last week's CBS convention in London, received too late for publication in last week's issue.)

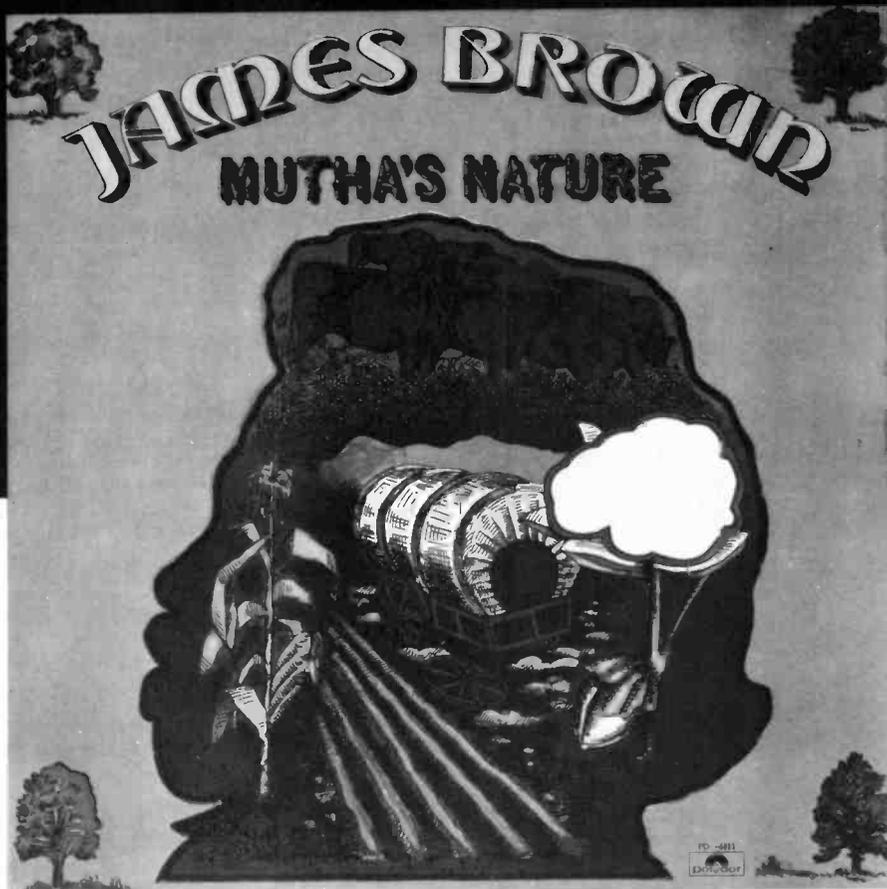
■ LONDON — Paul Smith, vice president, marketing, branch distribution, CBS spoke to the convention about the development of the artists recording for the company and the growth of some of the executives and field people working for it, emphasizing the teamwork that has been a key factor in CBS' success.

"In the last five years, CBS Records' volume has increased 73% while the industry as a whole has grown by 53% and during the first six months of this year we've widened the distance even further," Smith said. "Our January/June 1977 figures are up over 50% from last year and are just about equal to our total 1974 volume. By the time you leave London, one year to date billing will have exceeded our total 1975 billing and with the momentum we have
(Continued on page 21)

■ LONDON—Tony Martell, vice president, general manager, CBS Associated Labels spoke to the convention attendees about what he called, "the fastest growing, most sought after, totally integrated gold and platinum lined record division in the industry"—the ten labels that comprise the CBS Associated Labels and announced the signings of the Beach Boys and Dennis Wilson as a solo artist to the Caribou label.

"1976 was a great year for our Associated Labels," Martell said. "It was one of the biggest years we have had. However, I'm happy to say that in the first six months of 1977 we are 51% ahead of the first six months of 1976. As a matter of fact, our sales for the first six months of this year reflects 91% of last year's total volume. I am sure that at this moment our
(Continued on page 54)

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CLIFF RICHARD—Rocket 40771 (MCA)
TRY A SMILE (prod. by Bruce Welch) (writer: John Perry) (Colgems-EMI, ASCAP) (3:06)

The guitar figure that sets off the chorus is the most potent hook in an enjoyable pop song, well-suited to Richard's talents and a good prospect.

STARLAND VOCAL BAND—
Windsong 11067 (RCA)
THE LIGHT OF MY LIFE (prod. by Milton Okun) (writer: Bill Danoff) (Cherry Lane, ASCAP) (3:03)

With a national TV series bowing this week (CBS), Starland should reach its largest audience ever, and this gentle ballad could give them a chart spot, too.

EDDIE HOLMAN—Salsoul 2043
YOU MAKE MY LIFE COMPLETE (prod. by Ron Baker) (writers: Tyson-Baker) (Lucky Three/Burma East, BMI) (3:21)

Holman's latest single vehicle is a smooth, slow-paced ballad in a Stylistics vein; his familiar, gently falsetto brings the performance off nicely.

LOVE UNLIMITED ORCHESTRA—
20th Century 2348

BRAZILIAN LOVE SONG (prod. by Barry White) (writer: White) (Sa-Vette/January, BMI) (3:07)

Driving rhythm guitars propel this fairly hard-edged dance instrumental. White's piano improvises above the backup, and the orchestra fills it out.

NILSSON—RCA 11059
WHO DONE IT? (prod. by Nilsson) (writer: Nilsson) (Golden Syrup, BMI) (5:20)

This Agatha Christie takeoff has a number of amusing moments in its 5:20, and although the gruesome end may scare some, it has pop and MOR chances.

THE MEMPHIS HORNS—RCA 11064
JUST FOR YOUR LOVE (prod. by Abrahams & McDonald) (writers: Gadson-McDonald-Abrahams) (Penneford, ASCAP) (3:21)

A female chorus repeats the song's title while the horns do the rest—this mid-paced song moves nicely, and the solos set it apart.

PETER FONDA—Capitol 4465
OUTLAW BLUES (prod. by Hoyt Axton) (writer: John Oates) (Unichappel/Hot-Cha, BMI) (3:04)

Fonda—billed as Bobby Ogden—sings the country-waltz theme from his latest picture with style, and the Oates-penned song should see country and pop play.

TROPEA—Marlin 3314 (T.K.)
THE FUNK YOU SEE IS THE FUNK YOU DO (prod. by John Tropea) (writers: Tropea-Cartalemi) (San Tropea, BMI) (2:47)

Tropea's dance-oriented funk piece shows off his guitar-playing ability well, and the Groucho line at the end is worth waiting for.

FRANKIE MILLER—Chrysalis 2147
BE GOOD TO YOURSELF (prod. by Chris Thomas) (writer: A. Fraser) (Ackee, ASCAP) (3:00)

The positive message of this rocker, coupled with its simple, brash instrumentation, could bring Miller before his biggest audience.

SILVER CONVENTION—
Midland Intl. 11062 (RCA)
HOTSHOT (prod. by Michael Kunze & Silvester Levay) (writers: same as prod.) (Midsong/Rosalba, ASCAP) (3:22)

This Kunze-Levay production bears several of their trademarks, and the thumping rhythm propels the female voices in another likely dance hit.

BOB CREWE—Elektra 45425
MARRIAGE MADE IN HEAVEN (prod. by Jerry Wexler & Barry Beckett) (writers: Crewe-Nolan) (Heart's Delight, BMI/Kenny Nolan, ASCAP) (3:35)

Sincerity abounds in Crewe's latest solo single, a love ballad about a marriage that works that should have MOR and pop listeners enthralled.

THE YOUNG DIVINES—Cotillion 44223 (Atlantic)

I'LL SHOW YOU WITH LOVE (prod. by Dees-Matos) (writer: Colston) (My Brothers/Tragar, BMI) (3:50)

The Young Divines are another group with Stylistics leanings, as this smooth love ballad indicates—the vocals are letter-perfect, the song a likely prospect.

JR. WALKER—Soul 35122 (Motown)
HARD LOVE (prod. by Mark Davis) (writers: Davis-Phillips) (Stone Diamond/Kosmodi, BMI) (3:49)

Walker, billed this time without the All-Stars, sings a hard-edged soul-rocker quite well, with trademark sax breaks punctuating the vocal.

EDDIE HAZEL—Warner Bros. 8425
CALIFORNIA DREAMIN' (prod. by George Clinton & Eddie Hazel) (writers: J. & M. Phillips) (ABC, ASCAP) (3:58)

To say that this is a soul version of the Mamas & Papas hit would be to oversimplify—this is a Clinton special, full of fine funk effects, with a good vocal on top.

CRANE—Capitol 4471
OH DANCER (prod. by Crane-Goldberg-Edmonds) (writer: Chuck Crane) (Steven Goldberg/Beechwood, BMI) (3:05)

The topic is disco-oriented, but this is a rock 'n' roll record, fast-paced and quite energetic, with lyrics that should interest a pop audience.

GARY RUSSELL—Shoehorn 77146
FARRAH FAWCETT I LOVE YOU (prod. by D. Tiller-G. Russell) (writer: Gary Russell) (Shoehorn, BMI) (2:30)

Round three: (or is it four): this fast-paced, bluegrass-based country song is good-humored and topical, with bows to Luckenbach and the Big Bopper.

BILLY KIRKLAND—Lifesong 45032
I CARE (prod. by Rob Stevens) (writer: Kirkland) (Blendingwell, ASCAP) (3:41)

Kirkland has a knack for a pop hook, as he shows here on a single that recalls some Association hits of past years. The chorus stays with you.

BROTHERHOOD OF MAN—
Private Stock 165
ANGELO (prod. by Tony Hiller) (writers: Hiller-Sheriden-Lee) (Welbeck, ASCAP) (3:13)

Comparisons to ABBA and "Fernando" are inevitable, but this British group ("United We Stand") already has a hit there and could bring it home here.

AMERICAN FLYER—United Artists 1029
DEAR CARMEN (prod. by group & Ken Friesen) (writers: Kaz-Fuller) (UA/Glasco, ASCAP/Cu'chulainn, BMI) (3:05)

American Flyer is one of the few groups around to capture the early Byrds sound that was a sixties hit—here, a mid-paced love song proves the point well.

THE "I LOVE MY WIFE" BAND—
Atlantic 3417

HEY THERE, GOOD TIMES (prod. by Cy Coleman) (writers: Coleman-Stewart) (Notable, ASCAP) (2:41)

Banjo-strumming provides the musical base, music hall-style singalong the mood for this Broadway show tune. It has MOR and pop possibilities.

BOBBY PATTERSON—All Platinum 2371
RIGHT PLACE, WRONG TIME (prod. by Bobby Patterson) (writer: Patterson) (Gambi, BMI) (3:50)

Patterson brings out the blues in r&b with this slow-paced song. The vocal is expressive, the composition likely to appeal to r&b audiences.

WALTER JACKSON—
Chi-sound 1044 (UA)
IT'S ALL OVER (prod. by Carl Davis) (writer: Mayfield) (Warner-Tamerlane, BMI) (3:40)

This ballad is largely a spoken good-bye from Jackson to a lover; a female chorus backs up. The feeling is there, and the sentiment could hit.

DARROW FLETCHER—Atco 7083
IMPROVE (prod. by Ed Langford) (writers: Hanks-Grey) (Ice Man/Unichappell, BMI) (2:49)

The positive, help-your-neighbor lyrics are what sets this bouncy funk piece above the rest of the genre: the message could click with a big audience.

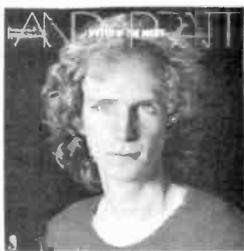
FELICIA—Potential 1003
EVERLASTING LOVE (prod. by C. Simmons) (writers: Belfield-Murphy-Wolinski) (ABC/Dennis Earl/Kevin Murphy/Mother Pearl, ASCAP) (3:10)

The dreamy mood and breathy vocals will remind some of Donna Summer, and the effect is similar—danceable and sensual, likely for discos and r&b radio.

SHIVER IN THE NIGHT

ANDY PRATT—Nemperor NE 443 (Atl.) (6.98)

Pratt's return with the "Resolution" album last year was a widely acclaimed artistic success for the singer/songwriter. This follow-up, produced by Arif Mardin, points to a continued growth and maturity in Pratt's writing and a greater emphasis on the accompaniment provided by his excellent band led by guitarist Mark Doyle.



FOREVER GOLD

THE ISLEY BROTHERS—T-Neck PZ 34452 (6.98)

Since bringing their T-Neck label to CBS in 1973, the Isleys have scored a tremendous string of successes, with all of their albums reaching at least gold certification. This greatest hits collection includes such memorable moments from the recent past as "That Lady," "Live It Up," "Fight The Power" and "For The Love Of You."



FROM HERE TO ETERNITY

GIORGIO MORODER—Casablanca NBLP 7065 (6.98)

A disco producer for the seventies, Moroder, who includes Donna Summer among his many successes has made a very adventurous solo lp, using only electronic keyboards in this recording. Moroder plays the entire arsenal himself, enlisting outside assistance only with the vocals. The tracks flow for continuous dancing.



IN FULL BLOOM

ROSE ROYCE—Whitfield WH 3074 (WB) (6.98)

The group that played such an essential part in the success of the "Car Wash" soundtrack album finally has an album all to itself. Norman Whitfield is again responsible for writing most of their material in addition to arranging and producing music and that hit combination should continue to reign with "Do Your Dance."



FREDDIE KING (1934-1976)

RSO RS-1-3025 (Polydor) (6.98)

An excellent tribute to this very influential blues guitarist who died last year, these tracks (recorded 1974-1976) feature his distinct sound in a variety of settings: with British group Gonzales, with Eric Clapton and band, and of course with his own group. "Sugar Sweet," "Pack It Up" and "TV Mama" demonstrate his technique.



A CROAK & A GRUNT IN THE NIGHT

RABBITT—Capricorn CP 0190 (WB) (6.98)

The South African quartet's second album shows a distinct sophistication in their songs and production technique. The layered sound at times recalls Queen which should help spread their local popularity to these shores. "Hold On To Love" is the standout.



TURN IT OUT

GARY TOMS—MCA 2289 (6.98)

The group has a new label affiliation, but its sound remains rooted in the stomping uptempo vein of bands like BT Express and Brass Construction. Wilson Pickett's "Don't Knock My Love" is given an eight minute workout as is "Suite Disco (Movements #1 & #2)" and should give the "Blow Your Whistle" group another chart hit.



RAISIN' HELL

ELVIN BISHOP—Capricorn 2CP 0185 (WB) (9.98)

"Raisin' hell" is exactly what this band does best, especially in a concert situation as they prove with this two record live set. Included are all the hit singles, near misses and great stage numbers like Elvin's Sam Cooke medley which includes "Bring It On Home To Me." It should be Bishop's biggest lp yet.



THE MIRACLES' GREATEST HITS

THE MIRACLES—Tamla T6-35751 (6.98)

The post-Smokey Robinson Miracles is a group that has amassed a respectable string of hit singles with producers Freddie Perren and Fonce Mizell. The best of them are included here among these ten tracks: the long version of "Love Machine," "Do It Baby," and "Night Life."



BELIEVE

MASS PRODUCTION—Cotillion SD 9918 (Atl.) (6.98)

The group that came on so strong with its debut set has followed it up with more of the same kind of driving uptempo funk. Songs like "Free and Happy," "I Believe In Music" and "People Get Up" convey the spirit and sentiment of the group while "Being Here" shows the outfit to be equally adept at handling ballad material.



IN THE CITY

THE JAM—Polydor PD-1-6110 (6.98)

A young British trio whose style and aggressive approach is reminiscent of 1966 Who, The Jam falls somewhere between new wave and power pop. Guitarist/songwriter Paul Weller is the driving force and bares his roots with Larry Williams' "Slow Down" and "Batman Theme." "Art School" and "In The City" typifies the original side.



FAMILY TREE

THE STAPLES—Warner Bros. BS 3064 (6.98)

While the group's vocals still hint at their gospel roots, the musical accompaniment is more r&b and disco rooted than ever before. Producer Eugene Record has done a commendable job of forging the styles into a unified whole with "Family Tree" and "What You Doing Tonight" among the highlights.



NEW SONGS FROM THE BRIARPATCH

TOM PAXTON—Vanguard VSD-79395 (6.98)

Paxton's first lp for Vanguard marks a homecoming of sorts for the singer/storyteller and his first lp of new songs in some time. The set was recorded live at the label's studio and includes Steve Goodman on acoustic guitar and back-up vocals. Among the highlights is a very tongue-in-cheek "Bring Back the Chair."



ELECTRIC SAVAGE

COLOSSEUM II—MCA 2294 (6.98)

Drummer Jon Hiseman's second Colosseum group, like its forerunner, is very much a jazz rock outfit. Instead of placing emphasis on the brass (there is none here), most of the solos are handled by guitarist Gary Moore who was most recently a member of Thin Lizzy. His occasional vocal provides a welcome change of pace.

Dialogue (Continued from page 8)

cated, very efficient and very effective. We were with independent distribution, which we felt was effective and efficient, but which was frankly going through a difficult period in the late '60s. CBS would constantly whip out those IBM reports when they got an artist or their representative in the office, and then proceed to show them that CBS could "sell more records" than the other guys.

In the early '70s we had reason to believe there was some validity to that claim, because there had been severe changes and upheavals in the independent distribution organization that we weren't getting as much mileage as we felt we might out of every record. So we started WEA, which became an instant success: there were bugs, technical problems with computers, and some mixup, but, overall, it's a miraculous story. We are now certainly on a par with anything that's ever been out there in distribution, now or ever, and we've done it in a matter of a few years, with full line warehouses and sales offices, and with considerable sophistication.

RW: So CBS' earlier claim no longer stood?

Smith: Now we had to tell somebody that we, too can sell more records, because that claim remained a holdover at CBS, which became very active once again in making talent acquisitions. We had to say, "Wait a minute. Every week on those charts of the top 200 albums, the WEA group has anywhere between 40 and 55 records. CBS is dealing between 30 and 40."

It's playing the numbers game. We simply had to say at one point, "We sell as many records as anybody," and we had to take that weapon away as one of the ploys in negotiating. So we decided that we would do some institutional advertising and hence there arose the button campaign, from a phrase that we used to use at Warner Bros. If Joe or Mo pushed the button, then things would happen. Well, we extended that to anybody at WEA pushing the button, and the distribution organization that would then respond, which in fact it does. As I'm sure it does at CBS, Phonogram, and anywhere else.

RW: Then the campaign was directed primarily at talent?

Smith: Absolutely. It never appeared in the consumer press. We never did it in Rolling Stone, we did it in the trades.

RW: That brings us to the competition for artists in the marketplace. Since the late '60s the whole structure of artists' deals has changed dramatically in response to both the needs of the acts and the spiralling costs incurred in supporting the act. This trend has reached the most awesome levels in the deals involving established acts changing labels at some midpoint in their career. How has this escalation happened so quickly?

Smith: There's a background to this. First of all, the restriction in radio exposure over the last five years has brought around a situation that makes it even more difficult now than ever to establish new talent. The broadcaster's inclination is to play it safe: if I'm presenting you, as a programmer, with a new Paul Simon, a new Eagles, a new John Denver and a new Rod Stewart in one week, along with three records by new artists, there's no question in your mind as to what you'll add.

That comes along with the enormous cost of development, and the increased tour support aspect of a record company's responsibility.

RW: Which itself is created by that radio situation.

Smith: Because if you can't get the record on the radio, we'd better get the artist out there playing in front of somebody.

The cost of recording is enormous as well, as is the cost of keeping the artist alive while they're recording. So, conservatively, when you sign a new artist today, assuming you're going to do what you're supposed to as a record company, you're in for close to \$150,000 to establish an artist—with the very real possibility that you will not be played anywhere on the radio, even once, and you will not sell one record anywhere in the world.

The inclination, then, for those who have money and attractive record companies, is to try and buy established talent coming off of some other company, perhaps one that's less attractive or where a dispute has arisen. If I were running a "have not" record company, and had to get it going, I would overpay. I would overpay to buy the Eagles, were they available; I'd go in there and if they were worth, say, \$5,000,000, I'd pay \$8,000,000. Because you have to establish that link with distributors, retailers, radio and the public itself.

I understand that philosophy for overpayment. What I find difficult to understand is some of the deal making at CBS Records.

RW: How so?

Smith: They're a great company, with fine distribution, a marvelous artist roster, and have shown a healthy profit every year. Their artist roster isn't tired, because those acts that may be waning in popularity have building acts right behind them.

Yet there seems to be a desire there to operate on the theory that

if someone's available, buy 'em. It doesn't matter what you pay for them. It's opened up such a dangerous round of dollar spending, and it's part of a mentality in our industry that is rather suicidal.

It's tied in with the discounting of records on one side, and the booming of guarantees for your own macho, to show that you can knock off another company by signing them all.

RW: Do you feel that they are making those deals and yet realize they can't really extend the sales base to cover the increased costs incurred at the signing?

Smith: They hope to, but the deals are so structured that there would have to be a considerable increase over the act's current sales for the company to come out ahead. Obviously, they'll back the deals with all the paraphernalia necessary for artists of that stature, providing enormous advertising, phenomenal promotional activity, all very expensive. That's their business.

But the last time I looked at the figures, extrapolated from the various reports, it indicated that we at WCI operate a far healthier company. If the Columbia Broadcasting System is prepared to accept lower profit margins, then maybe their record division is more fortunate. We happen to have a certain standard we feel we should be delivering that enables us to invest in our own growth.

I think there should be profit splits that are much more favorable to the artist, and I've expressed that for years. I can't blame artists for trying to get as much of their share as they can. But, from a record company standpoint, if we escalate this war to such a degree that it brings about more enormous losses for a record company, as we've seen over the past few years when certain companies have shown those losses, it will make our industry less credible to financial institutions. It will make us less of a business than we should be, and will set levels from which we'll then have to operate. You can't go back again.

If I were running a 'have not' record

“ company, and had to get it going, I ”
would overpay [for talent].

RW: And those levels would encroach on new artist investments?

Smith: Of course. If somebody tells me that I've got to give \$1,000,000 an album to a number of artists, and I know I've got just so much money, I've just got to put all my eggs there. You can't develop talent. It restricts in many ways all the marketing efforts you might be otherwise capable of, and it's not necessary.

I will not operate this company this way, even if I have to step aside in the bidding for any artist in the world.

RW: Do you feel CBS is willing to operate that way?

Smith: It comes to the point where I believe that what CBS is operating with is almost a divine right of kings philosophy regarding artists, especially if the artist is involved with Warners. There is an extraordinary concern about WEA and the Warner Bros. label in particular. There can't be any personal reason for a vendetta. But I think it's dangerous when the titans are battling, because then how are the others going to get along? How can they keep their own talent if one of our companies tries to operate like a vacuum cleaner and just suck up everybody that comes by?

I was kidding at the Lundvall dinner when I said that CBS put out more contracts last year than the Gambino family. And I really don't mean to make this a CBS rap. But I do feel this heavy-handed approach to talent acquisition is not necessary.

RW: Let's turn to how these deals relate to costs overall. We've seen a widespread move toward a higher list price during the past year. How has the artist's deal affected this?

Smith: The major cause of the increase is the talent royalty, which now goes as high as 15, and sometimes even 17 or 18 percent for an important artist who may have received around 10 percent five years ago. Such deals aren't unusual for important talent, and it's the important talent that sells all the records and generates all the billings, so 85 percent of the royalties you pay out are at the top level.

If you go from 10 to 15 percent, you're talking about a 35 cent hike. In the increase from \$6.98 to \$7.98, it's actually only a 50 cent increase at the wholesale level or, more accurately, 48 cents. If you've got a 35 cent increase from the royalty, and are facing a 12 cent increase in copyright royalty, that's 47 of the 48 cents. And then you have to add in other rising costs, such as pressing, paper and so forth.

(Continued on page 42)

Record World Presents

*Gospel
Music:
A Growing
Market*

Early this fall, Record World, the industry leader in gospel music coverage, will be devoting a special issue to this ever expanding field and the people who make it go. Featuring artist profiles, interviews and analyses of the growing gospel market, this in-depth special offers a complete overview of this all-important segment of our industry.

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CBS Convention Highlights . . .



Pictured at the recent CBS Records Convention in London are, top row, from left: John Backe, president, CBS, Inc.; Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; M. Richard Asher, president, CBS Records International, and Ron Alexenburg, senior vice president, Epic, Associated and Portrait Records. Second row, from left: Jack Craigo, senior vice president and general manager, marketing, CBS Records; Paul Smith, vice president, marketing branch distribution, CBS Records; Maurice Oberstein, vice president and managing director, CBS Records U.K.; members of the Dallas branch office being awarded Branch of the Year Award, from left, Paul Smith; Ed Climie, Tom Croft, Bob Poer, Dusty Darst, Homan Crawford and Bob Chiato of the branch; Norm Ziegler, branch manager; Curtis Mobley, Craig Brashear, John Madison and Phil Little of the branch office, and Don Dempsey, vice president, marketing, Columbia Records. Third row: members of the Seattle branch office are awarded Epic/Associated/Portrait Branch of the Year

Award, from left: Paul Smith; Al Gurewitz, director of national sales Epic, Associated and Portrait Records; Dan McNab, Joe Yoppolo, Bob Ratcliffe and Joel Meyers of the Seattle branch; Al Bergamo, branch manager (holding award); Michael Alhadeff, Bernie Krane of the Dallas branch, and Jim Tyrrell, vice president of marketing, Epic, Associated and Portrait Records. Second photo from left: Bob Petrie of the Cleveland branch is shown being presented with the CBS Records Salesman of the Year award by Paul Smith; Columbia recording artist James Taylor; Caribou Records artists The Beach Boys are shown at far right at the Saturday night concert. Fourth row: Columbia recording artist Boz Scaggs; Philadelphia International's Teddy Pendergrass; Columbia Records' Marlena Shaw; Playboy Records' Mickey Gilley, and Crawler, just signed to Epic Records. Fifth row: Columbia artist Bobby Bare; Maynard Ferguson (Columbia) performing with the CBS All-Stars; The CBS All-Stars; Herbie Hancock's V.S.O.P. (Columbia), and Dexter Gordon (Columbia).

... Platinum and Gold



Pictured above at the CBS Records Convention (top row from left) are: Walter Yetnikoff, president CBS/Records Group; Peter Asher, producer of the "JT" album; James Taylor, receiving a gold record for "JT," his debut lp for the label; and Bruce Lundvall, president, CBS Records Division; at the presentation of gold and platinum albums for world-wide sales of Boz Scaggs' "Silk Degrees" album are Lundvall; Bill Smith, vice president and general manager, CBS Records Australia; Joe Wissert, the album's producer; Maurice Oberstein, vice president/managing director, CBS Records U.K.; Irv Azoff, manager of Scaggs; Scaggs; Terry Lynd, vice president and general manager, Columbia Records of Canada; and Dick Asher, president of CBS Records International; Columbia recording artist Art Garfunkel receiving the CBS Records International "Golden Globe" award for worldwide album sales in excess of five million units; Asher and Yetnikoff; Teddy Pendergrass receiving a gold record

for his debut Philadelphia International album, "Teddy Pendergrass;" (bottom row, from left) Ron Alexenburg, senior vice president, Epic/Associated/Portrait Records, presenting REO Speedwagon with a gold record for their "You Get What You Play For" album; Yetnikoff; Shirley Schmidt, managing director, CBS Records Israel; Thomas Munoz, general manager, CBS Records Spain; Tina Charles, being presented with gold and platinum awards for her "Rendezvous" album; Terry Lynd; Jorgen Larson, managing director, CBS Records Sweden; Per Jennsen, general manager, CBS Records Norway; Murrey Krugman receiving a gold record for Blue Oyster Cult's "On Your Feet Or On Your Knees" lp with Lundvall; Peter Robinson; head of international a&r, CBS Records U.K.; and Lynd; Yetnikoff; Lundvall; Janis Ian receiving a platinum record for her "Between The Lines" album; Norio Ohga, president, CBS/Sony; and Lynd.

Larry Harris *(Continued from page 14)*

Harris went on to enumerate the accomplishments of the label: the launching of the label with the signing of Joan Baez, the launching of Burton Cummings' solo career with his first single going gold and the release of Heart's platinum "Little Queen" album. In total, four albums by three artists — one gold lp, one platinum lp and one gold single in the U.S. and one gold single, three gold albums and two platinum albums in Canada.

As for Portrait's future, Harris said, "We cannot rest on our laurels. So what are our goals for the future? One is the acquisition of other artists who are indeed as unique, talented and dedicated as those already on our roster. . . . Our original goal was to have about five artists signed by the end of the first year and about ten by the end of the second year. That goal still stands. . . . We will release product by those artists already signed and to be signed over the next year, starting after convention with Burton's next single, 'My Own Way To Rock' *(Continued on page 43)*

going for us, '76 billing will have been equalled by the end of the third quarter.

Paul Smith *(Continued from page 14)*

goals," he told the audience, "to break more artists, to sell more records, to increase our incomes so that we and our families can enjoy the better things in life. Stop and think about it for a moment and you'll realize we are no different from anyone else associated with CBS Records whether it's a picker in Pitman, a recording engineer in Nashville or an artist in Los Angeles. We're all dependent on the same thing — breaking more artists and selling more records. *(Continued on page 43)*

Sales Gains

"Every month since May of 1973 has shown increased sales over the same month in the preceding year. Not too long ago I stood in front of this same convention and stated that the time was coming when a million dollars a day would be a reality," Smith recalled. "Today it's not only a reality, it's an every day occurrence and it's a million plus. "You and I have the same

goals," he told the audience, "to break more artists, to sell more records, to increase our incomes so that we and our families can enjoy the better things in life. Stop and think about it for a moment and you'll realize we are no different from anyone else associated with CBS Records whether it's a picker in Pitman, a recording engineer in Nashville or an artist in Los Angeles. We're all dependent on the same thing — breaking more artists and selling more records. *(Continued on page 43)*



Pictured above at the CBS Records Convention in London (top row, from left) are: Asher; June Yetnikoff (Mrs. Walter Yetnikoff); Yetnikoff; Marietta Tree, member of the board of directors, CBS, Inc.; Brigitta Lieberson (Mrs. Goddard Lieberson); and John Backe; (front row): Lorne Saifer, vice president, a&r, Portrait Records; Heart's Nancy Wilson; Ron Alexenburg; Anne Wilson of Heart; Larry Harris, vice president and general manager, Portrait Records; Charlie Lake, national program director, 10Q, Los Angeles; (rear): Roger Fisher, Steven Fossen, Michael Flicker and Mike DeRosier of Heart; Ken Kinnear, manager of Heart; Carol Singer, music director, WRKO Boston; and Randy Brown, director, national promotion, Portrait Records; Alexenburg with members of Wet Willie; Gordon Anderson, director national promotion, Associated Labels; Beach Boy and Caribou recording artist Dennis Wilson; Yetnikoff; Brian Wilson and Carl Wilson of the Beach Boys; Bruce Lundvall; Alexenburg; Al Jardine of the

Beach Boys; producer James William Guercio; and Tony Martell, vice president, and general manager, Associated Labels; (bottom row from left): Danny Seraphine of Chicago; Don Dempsey, vice president, marketing, Columbia Records; James Taylor; Lundvall; Jane Oliver; Yetnikoff; and Stephen Stills; Epic recording artist Jeff Beck with Alexenburg; Jim Tyrrell, vice president, marketing, Epic/Associated/Portrait Records; Billy Cobham; Asher; Vernon Slaughter, associate director, national promotion, CBS Records, special markets; David Rubinson; Yetnikoff; Carmella and Boz Scaggs; Patti LaBelle; Alexenburg; Richard Mack, vice president, national promotion, CBS Records, special markets; and LeBaron Taylor, vice president, CBS, special markets; Rick Blackburn, vice president, marketing, Nashville, CBS Records; Columbia recording artist Bobby Bare, and Lundvall.

Who In The World:

Summer's Time Is Here

■ LOS ANGELES — Donna Summer's star has reigned at Casablanca Record and FilmWorks since 1975, when "Love To Love You Baby" launched her as a major international phenomenon. Four albums later she has four gold lp awards to her credit, has become an acclaimed all-around entertainer, and has moved into the television and film fields.

Raised in Boston, Donna Summer left home to star in Germany's first production of "Hair." There she met noted European producers Giorgio Moroder and Pete Bellotte, and their musical collaboration led to "Love To Love You Baby," the innovative disco-styled international million-seller.

Ms. Summer attained gold stat-

20th Names Three To R&B Posts

■ LOS ANGELES—Elmer Hill, director of black product promotion and development at 20th Century Records, has announced the addition of three regional promotion managers to the label's campaign in r&b promotion.

Dennis Gordon has been named northeast region promotion manager; Maurice Watkins has been named southeast region promotion manager and Gerald Roscoe Floyd has been named southwest region promotion manager.

us once again with her thematic second album, "Love Trilogy." "The Four Seasons Of Love," the gold album which followed, enabled her to diversify musically and demonstrate a considerable vocal range and sensitivity.

Her latest album, "I Remember Yesterday," establishes Ms. Summer as a consummate popular vocal stylist, as both press reaction and sales figures demonstrate. She is currently filming her special guest star role in the Casablanca Record and FilmWorks production "Thank God It's Friday," and is set for a number of upcoming television appearances. And now her latest single, "I Feel Love," has shot to the top of the British charts in three weeks' time and shows indications of duplicating that feat in the U.S. On record, film, and television, Summer's here and the time is right for superstardom on the grandest scale.

WB Announces Two Merch. Appointments

■ LOS ANGELES—Hale Milgrim has been appointed national merchandising coordinator and George Calagna named west coast regional merchandising coordinator at Warner Bros. Records.

Radio at Mosexpo

■ NEW YORK—The members of the radio programming and record industry seminar to be held at this year's International Record and Music Market (MUSEXPO) have been announced.

Members of the radio section of the panel to be held during the trade show at the Doral Hotel, Miami from October 28 to November 1 include Paul Drew, president of Paul Drew Enterprises; Kent Burkhart, of Burkhart/Abrams Associates; Bob Hennaberry, president of Hennaberry Associates; Marvin Taylor, president of Bonneville Broadcast Consultants; Bob Pittman, program director WNBC-AM, New York; and John Farina, general manager WDJZ, Bridgeport, Connecticut. The moderator of the radio section will be Doug Hall, president and publisher of the Hall Radio Report.

KC Goes Platinum

■ NEW YORK—TK Records recording artists K.C. and The Sunshine Band's latest album "Part 3" has been certified platinum, according to label president Henry Stone. The announcement coincides with the release of the single "Keep It Comin' Love" from that album.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ MARK TRAIL: One of the better rocker's scenarios of the last few weeks occurred on Starship drummer **John Barbata's** ranch in Northern California. Friend **Karen Vernelson** was walking her dog nearby when she noticed a mountain lion a less than comfortable distance away, stalking the pair. In true last reel fashion, the puma closed the distance and was coiling on his haunches, ready to pounce, when Barbata rounded the corner.

His reaction? A truly symbolic act of heroism for a rocker. He chased the cat away by throwing stones . . .

"DON'T DIG POTATO CHIPS, and I can't take torts," **Lowell George** once observed, and it appears **The Babys**, after umpteenth suits, are beginning to agree. Finishing up their second lp for Chrysalis, produced by **Ron Novison**, the band was ready to go with the title, "The Golden Mile," only to discover that another British band, provocatively named **Castle Flies**, had used it already. Now the working moniker is "Broken Hearts." . . . Early reports that the new **Art Garfunkel** album, now nearly wrapped here, would prominently feature **Jimmy Webb's** songs. That one turns out to be an understatement: the new lp is comprised entirely of Webb works. . . . At Cherokee, **Rod Stewart** is off and running with producer **Tom Dowd** and engineer **Andy Johns**, cutting his next for WB. Expect a sequel to "Killing of Georgie" tucked in among prototypical raunch pecans like "Born Loose" and "Hot Legs."

DOUBLE SHOT: Capricorn's **Phil Rush** was already nervous enough last Wednesday (3) when he arrived in Washington for meetings at the White House with other industry folk like **Michael Spears**, **Gerry Petersen**, **Howard Rosen** and **Mike Harrison**, there to huddle with a presidential committee on energy conservation reportedly contemplating a major youth-oriented campaign via music channels. But the real clincher came before he even got to the meeting: shortly after his departure, his wife Carolyn had called **Sandy Douglas** (Mrs. Larry Douglas) to let her now know that arrival of the Rush's baby appeared to be imminent—and a month early. Thus, Rush became a father and met the Prez on the same day, with news of his new son coming minutes before the historic meeting.

PERSONNEL DEPARTMENT: Despite denials or declined comments from different official corners, reports of **Randy Meisner's** exit from the Eagles are now rife. Should the break come, expect it within the next few weeks—and be prepared for the next Eagle flight due to the rigors of the road. Sources say that Meisner, like **Bernie Leadon**, has seen enough arenas . . . **Bruce Day** joining **Pablo Cruise** as bassist and vocalist, replacing **Bud Cockrell**. Rock trivialists will want to know that Day once played in **The Aliens** with **Carlos** (not yet Devadip) **Santana** some years back.

OOPS: COAST's thanks go out to **Beverly Mire**, music director at Boston's station WCOZ, who points out that singer **P.J. Proby**, who will reportedly join **Focus**, is not in fact British, as we reported. Maybe so, but he still used to wear the tightest trou this side of Tom Jones . . . A rather more serious gaffe was apparently committed not long ago by a concert reviewer for a Montreal paper. Seems the writer in question, assigned to cover **Supertramp's** two-night appearance in town, panned in print not only the headliners but the opening act as well. Problem was, it wasn't the opening act that was actually on the bill, which must have raised some eyebrows. A no doubt red-faced editor, alerted to the situation by Supertramp tour manager **Charlie Prevost**, hastily assigned another critic to the second night and handed the first guy his walking papers. That writer sure picked the wrong group to lambaste: Supertramp is one of the biggest draws in Canada.

A GOOD CAUSE: The Greenpeace Foundation is the save-the-whales group that pursues Russian and Japanese whaling expeditions and helps deter wholesale slaughter by literally steering their little Zodiac boats between schools of whales and the whalers' harpoons—a pretty unpleasant business, but these people are doing some vital work. The two Greenpeace motherships, the **James Bay** and the **Ohana Kai**, are scheduled to end their tours of victory September 17 in Los Angeles; that evening there'll be a benefit that the Greenpeace folks are calling "a night of images, thoughts, entertainment and a powerful statement of our joint vision of a green and peaceful planet" (absolutely no truth to the rumor that the main event will be a tag-team wrestling match pitting the whale in "Orca" and the shark in "Jaws" against all comers). We're not sure yet who the musical entertainers will be, but we do know that those interested in helping or simply learning more about the benefit can contact Alan Clapp

(Continued on page 47)

The Hit at CES 77 Show!

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WEATitles to \$7.98

(Continued from page 3)

Accompanying the price change on the albums will be new prefixes and catalogue numbers, reportedly necessitated by WEA's computerized tallies, which requires a separate identifying number to distinguish between olded merchandise and new product carrying the tag.

Tape packages will thus share the older catalogue number.

Titles

At press time, RW was unable to confirm all titles covered in the move, but among them are greatest hits packages and top selling recent albums by The Eagles, Linda Ronstadt, Carly Simon, Judy Collins, Jackson Browne, Bread and Harry Chapin on Elektra/Asylum; The Rolling Stones, ABBA, Emerson, Lake and Palmer, and Yes on Atlantic and their affiliate labels.

White House Project

(Continued from page 3)

ple invited were Jerry Peterson of KHJ, Los Angeles; Bonnie Simmons of KSAN-FM, San Francisco; Jim Davis of KLIF, Dallas; George Williams of Southern Broadcasting and Drew.

The White House is looking to the music people for ideas, said Pauline LaBrie of the FEA, on how to motivate already existing youth organizations such as scouting groups, Boys Clubs, and the YMCA, to participate in the new program. The White House, a spokesperson said, does not want to administer the program itself, but rather hopes to issue a set of "guidelines" for the "awareness program," and let the groups do it themselves.

Radio

"Radio is the best way to reach the people we want," LaBrie said, "the 13 to 18 year olds. They're the ones with the greatest stake in the energy decisions being made now and the President wants to get them involved."

The record companies may provide roster artists to make public service announcements, LaBrie said. All participants said they would forward to the White House formal, written suggestions on program incentives, themes and logos sometime in the near future.

The hour and a half meeting last week (3) was chaired by Greg Schneiders, special assistant to the President for White House projects. Jim Bishop, an aide to energy czar James Schlesinger, will serve as project director. Bishop is the head of public affairs for FEA.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Perhaps the most significant development in disco sound this year is the success of totally synthesized music. Kraftwerk's "Trans-Europe Express" was the breakthrough record—not a smash hit, though it did meet with an astonishing degree of acceptance at a number of clubs in New York, but an important introduction to the group's cool and hypnotic way with electronic keyboards. Kraftwerk's impact was almost immediately underlined by Donna Summer's "I Feel Love," which took the synthesizer rhythm and compressed and intensified it so it was both more physically exciting—like stepping into a tangle of high-voltage wires—and more commercial. Space, the French group that consists of three synthesizer keyboards and drums, came along about the same time with its own spirited, quirky variation on sci-fi disco and its American release has put "Carry On, Turn Me On"/"Tango in Space" on the charts close behind Summer. Now Giorgio (Moroder), half of Donna Summer's production team, has tied all these moves together and come up with the ultimate disco synthesizer album, "From Here to Eternity" (Casablanca), and, judging from the initial reaction, it's going to be one of the year's biggest hits.

The first side of "From Here to Eternity" begins with the title track and contains four other interconnected cuts, the last a short reprise, for a total of 14:27. The first cut is the only one with traditional lyrics or vocals, though even here the voice is often transformed electronically into a robot drone and the female backing vocals are kept to a minimally emotional level. So the real emotional content of the record is in the pulsing, squirming, bubbling synthesizer as it ebbs

(Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

DJ: Jim Burgess

ACCIDENTAL LOVER/I'VE FOUND LOVE—Love & Kisses—Casablanca (lp cuts)

AFRICAN QUEENS/SUMMER DANCE/QUIET VILLAGE—Ritchie Family—Marlin (lp cuts)

FROM HERE TO ETERNITY (MEDLEY)/FIRST HAND EXPERIENCE/TOO HOT TO HANDLE—Giorgio—Casablanca (lp cuts)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

I FEEL LOVE—Donna Summer—Casablanca (disco disc)

THE MAGIC IS YOU—John Davis & The Monster Orchestra—Sam (lp medley)

SAN FRANCISCO/FIRE ISLAND/VILLAGE PEOPLE—Village People—Casablanca (lp cuts)

SIMON PETER—Sphinx—Raal (import lp cut)

THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)

TWO HOT FOR LOVE—THP Orchestra—RCA (import disco disc)

PEP McGUIRES/ QUEENS, NEW YORK

DJ: Walter Gibbons

AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (lp cuts)

HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)

LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (disco disc)

MY LOVE IS ON HIS WAY—Rhetta Young—All Platinum (lp cut)

RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)

RUN TO ME—Elaine Overholt—RCA (import disco disc)

THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)

WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (import lp cut)

WE GOT OUR OWN THING/GET A GROOVE IN ORDER TO MOVE—C.J. & Co.—Westbound (lp cuts)

YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—UA

THE BROADWAY/DENVER

DJ: Bob Parsons

AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)

CARRY ON, TURN ME ON/TANGO IN SPACE—Space—UA (disco disc)

GOTTA GET A HOLD ON ME—Margie Alexander—Chi-sound (disco disc)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

HYMN FOR AFRICA—Daniel Jackson Explosion—Blu (import disco disc)

I'VE FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (lp cuts)

LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curtom (disco disc)

MUSIC—Montreal Sound—Smash Disco (import disco disc)

OVER AND OVER/DOWN, DOWN, DOWN—Sylvester—Fantasy (disco disc)

SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)

PIPPINS/NEW YORK

DJ: Reggie T Experience

AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)

CHOOSING YOU/PLEASE DON'T TEMPT ME/SHOO DOO FU FU OOH!—Lenny Williams—ABC (lp cuts)

COCOMOTION/LOVE TO THE WORLD—El Coco—AVI (lp cuts)

FROM HERE TO ETERNITY (MEDLEY)—Giorgio—Casablanca (lp cuts)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

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

LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curtom (disco disc)

PEOPLE GET UP—Mass Production—Cotillion (disco disc)

PIPELINE—Bruce Johnston—Columbia (disco disc)

THEME FROM BIG TIME/HIP TRIP—Smokey Robinson—Tamla (lp cuts)

DISCO FILE TOP 20

AUGUST 13, 1977

1. **AFRICAN QUEENS/QUIET VILLAGE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
2. **HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)
3. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/disco disc)
4. **I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
5. **CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
6. **SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
7. **RUN AWAY/MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (lp cuts)
8. **DEVIL'S GUN/WE GOT OUR OWN THING**
C.J. & CO./Westbound (lp cuts)
9. **THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
10. **CHOOSING YOU**
LENNY WILLIAMS/ABC (lp cut)
11. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
12. **PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
13. **WINGS OF FIRE/FREE SPIRIT**
DENNIS COFFEY/Westbound (lp cuts)
14. **NOWHERE TO RUN**
DYNAMIC SUPERIORS/Motown (lp cut)
15. **CERRONE'S PARADISE**
CERRONE/Cotillion (lp cut)
16. **GET ON THE FUNK TRAIN**
MUNICH MACHINE/Casablanca (lp cut)
17. **DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)
18. **ACCIDENTAL LOVER**
LOVE & KISSES/Casablanca (lp cut)
19. **LOCKED IN THIS POSITION**
BARBARA MASON & BUNNY SIGLER/Curtom (disco disc)
20. **SINCE I FELL FOR YOU**
HODGES, JAMES & SMITH/London (disco disc)

Hodes Exits Mushroom, Forms Own Company

■ LOS ANGELES—Mark Hodes, national director of promotion and advertising for Mushroom Records, has resigned his position to open his own independent promotion/press company, based in Los Angeles.

Hodes, who has been with Mushroom for the past year, will also handle Canadian representation in the United States for those companies and managers who require the needed services.

WFO Relocates

■ LOS ANGELES—The Wes Farrell Organization will relocate to new offices at 8272 Sunset Boulevard as of August 1, it was announced by Steve Bedell, president of WFO.

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Club jocks and radio jocks and out-of-work jocks. Never be without an income again. I will send you notes about my experiences while building a successful Personal Appearance Disc Jockey Business.

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101 THE SINGLES CHART 150

AUGUST 13, 1977

AUG. 13	AUG. 6		
101	103	THEME FROM STAR WARS	DAVID MATHEWS/CTI 39 (Fox Fanfare, BMI)
102	102	SHEENA IS A PUNK ROCKER	THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)
103	105	LOVE GONE BY	DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
104	107	SOUL OF A MAN	BOBBY BLAND/ABC 12280 (Don, BMI)
105	111	TURN THIS MUTHA OUT	IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)
106	110	I DON'T WANNA GO	MOMENTS/Stang 5073 (All Platinum)
107	114	SINCE I FELL FOR YOU/I'M FALLING IN LOVE	HODGES JAMES & SMITH/London 8192 (WB, ASCAP/El Patricia, BMI)
108	120	VITAMIN U	SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)
109	—	HEAVEN ON THE SEVENTH FLOOR	PAUL NICHOLAS/RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
110	123	MAKE IT WITH YOU	WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)
111	104	CREAM CITY	AALON/Arista 0249 (Milwaukee, BMI)
112	108	TIMELESS LOVE	BURTON CUMMINGS/Portrait 6 70003 (Richard Perry/Shillelagh, BMI)
113	119	WILD IN THE STREETS	GARLAND JEFFRIES/A&M 1934 (Sheepshead Bay/Castle, ASCAP)
114	122	FUNK IT UP	SWEET/Capitol P 4429 (Sweet/WB, ASCAP)
115	116	CAN'T STAY AWAY	BOOTSIE'S RUBBER BAND/Warner Bros. WBS 8403 (Rubber Band, BMI)
116	137	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU	DRIVER/A&M 1966 (Irving, BMI)
117	139	EXODUS	BOB MARLEY & THE WAILERS/Island 89 (Bob Marley/Almo, ASCAP)
118	132	DARLING FRINGE	BENEFIT/Capricorn CPS 0277 (WB) (Geoff & Eddie, BMI)
119	—	KENTUCKY MORNIN'	AL MARTINO/Capitol 4444 (Silver Blue, ASCAP)
120	112	GETAWAY	SALSOUL ORCHESTRA/Salsoul SZ 2038 (Kalimba, ASCAP)
121	128	WE NEVER DANCED TO A LOVE SONG	MANHATTANS/Columbia 3 10586 (Manhattans/Blackwood, BMI)
122	—	IF I HAVE TO GO AWAY	JIGSAW/20th Century TC 2347 (Bellsizes, ASCAP)
123	130	TOMORROW	CISSY HOUSTON/Private Stock 153 (Charles Strouse/E. H. Morris, ASCAP)
124	129	TOO YOUNG	BILLION DOLLAR BABIES/Polydor 14406 (Colgems, EMI, ASCAP) (Jobete, ASCAP)
125	126	ROCK 'N' ROLL	ROUGH DIAMOND/Island 087 (WB, ASCAP)
126	115	FEEL IT	CRUSADERS/ABC Blue Thumb BTA 272 (Four Knights, BMI)
127	131	GIMMIE SOME FUN	FEATURING BOB McCABE/Buddah 573 (Sherlyn, BMI)
128	—	I'M BABY LOVE	MOTHERS FINEST/Epic 8 50407 (Satsong, ASCAP)
129	—	C'EST LA VIE	GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)
130	133	VALENTINE	ROCKY/United Artists XW959 Y (UA, ASCAP)
131	—	IT'S UNCANNY	HALL & OATES/Atlantic 3397 (Unichappell, BMI) (Unichappell/Begonia/Fedora, BMI)
132	134	SWEET ALIBIS	CAROL BAYER SAGER/Elektra 45395 (Unichappell/Begonia/Red Bullet, BMI)
133	—	YOU'RE THE ONLY ONE	GEILS/Atlantic 3411 (Juke Joint/Walden, ASCAP)
134	135	OVER AND OVER	ASHFORD & SIMPSON/Warner Bros. WBS 8391 (BEMA/RWP, ASCAP)
135	118	SAVED BY THE GRACE OF YOUR LOVE	SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
136	106	FUNKY MUSIC	JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
137	144	JUST LET ME HOLD YOU FOR A NIGHT	DAVID RUFFIN/Motown M1420 F (Charles Kipps, BMI)
138	127	OUR LOVE	THE DELLS/Mercury 73909 (Six Strings, BMI)
139	145	OH LET ME KNOW (PT. 1)	SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)
140	136	I NEED LOVE	PERSUADERS/Calla ZS8 3006 (CBS) (JAMF Music, BMI)
141	143	HEAVEN IS ON THE 7TH FLOOR	MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)
142	138	GONNA LOVE YOU MORE	GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)
143	140	SING FOR YOU	BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
144	141	SPELLBOUND	BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
145	142	IF YOU SEE ME GETTING SMALLER	JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
146	117	LET ME LOVE YOU ONCE BEFORE YOU GO	DUSTY SPRINGFIELD/United Artists XW1006 (Almo, ASCAP)
147	113	WHAT A SOUND	HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
148	146	SUPERMAN	CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
149	124	I GET LIFTED	LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
150	147	PARTYLAND	BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)	Buddy Killen (Tree, BMI)	92
ANGEL IN YOUR ARMS	Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got the Music, ASCAP)	46
A REAL MOTHER FOR YA	J. G. Watson (Vir-Jon, BMI)	60
ARIEL	Bob Stevens (Blendingwell, ASCAP)	39
BABY, DON'T CHANGE YOUR MIND	Van McCoy & Charles Kipps (Van McCoy/Warner Tamerlane)	70
BARRACUDA	Mike Flicker (Wilson/Play My Music, ASCAP)	13
BEST OF MY LOVE	Maurice White (Sagfire, BMI/Steelchest, ASCAP)	2
BLACK BETTY	Kasenz-Katz (Tro-Folkways BMI)	15
BOOGIE NIGHTS	Barry Blue (Rondor/Almo, ASCAP)	62
CAT SCRATCH FEVER	Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP)	58
CHRISTINE SIXTEEN	Kiss & Eddie Kramer (Kiss Songs, ASCAP)	30
COLD AS ICE	John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	35
DA DOO RON RON	Michael Lloyd (Trio/Mother Bertha, BMI)	10
DAYTIME FRIENDS	Larry Butler (Ben Peters BMI)	61
DEVIL'S GUN	Mike Theodore and Dennis Coffey (ATV, BMI)	95
DO YOU WANNA MAKE LOVE	Hal Yoergler (American Broadcasting, ASCAP)	17
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	96
DON'T STOP	Fleetwood Mac (Gentoo, BMI)	19
DON'T WORRY BABY	Chris Christian (Irving, BMI)	52
DOWN THE HALL	Bob Gaudio (All Seasons, ASCAP)	79
DREAMS	Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	20
EASY	James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	6
EDGE OF THE UNIVERSE	Group, Karl Richardson & Alby Galuten (Casserole/Flamm/Unichappell, BMI)	56
FEELS LIKE THE FIRST TIME	John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	45
FLOAT ON	Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	18
GET IT UP FOR LOVE	Arif Mardin & Jerry Greenberg (W.B., Longdog, ASCAP)	90
GIVE A LITTLE BIT	Supertramp (Almo/Delicate, ASCAP)	22
GONNA FLY NOW (THEME FROM 'ROCKY')	Bill Conti (UA, ASCAP; Unart, BMI)	38
GOOD MORNING JUDGE	Prod. by group (Man-Ken, BMI)	99
GOT TO GIVE IT UP	Art Stewart (Almo, ASCAP)	34
HANDY MAN	Peter Asher (Unart, BMI)	8
HARD ROCK CAFE	Carole King & Norm Kinney (Colgems/EMI, ASCAP)	63
HELP IS ON THE WAY	John Boylan & Group (Australian Tumbleweed, BMI)	76
HIGH SCHOOL DANCE	Freddie Perren (Rosey, ASCAP)	77
HOLD ON (WITH STRINGS)	Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	80
HOW MUCH LOVE	Richard Perry (Screen Gems-EMI/Summersill Song, BMI/Chrysalis, ASCAP)	25
HURRY SUNDOWN	Bill Szymczyk (Hustlers BMI)	83
I BELIEVE IN LOVE	Phil Ramone & Bob James (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	89
I BELIEVE YOU	Couch-Stroud-Stevenson (Addisi, BMI)	84
I DON'T LOVE YOU ANYMORE	Gamble & Huff (Mighty Three, BMI)	81
I FEEL LOVE	Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday)	75
I JUST WANT TO BE YOUR EVERYTHING	B. Gibb-A. Galuten-K. Richardson (Stringwood-Unichappell, BMI)	1
I'M DREAMING	Jim Ed Norman (Almo, ASCAP/Irving, BMI)	74
I'M IN YOU	Peter Frampton (Almo/Fram-Dee, ASCAP)	7
I'M YOUR BOOGIE MAN	Casey/Finch (Sherlyn, Harrick, BMI)	43
INDIAN SUMMER	Group & Mark Henry (Fools Gold, ASCAP)	94
(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD	Carl Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	73
IT'S A CRAZY WORLD	Glayton Ivey & Terry Woodford (I've Got the Music, ASCAP)	59
IT'S SAD TO BELONG	Kyle Lehning (Famous, Ironside, ASCAP)	28
IT WAS ALMOST LIKE A SONG	Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	69
I WOULDN'T WANT TO BE LIKE YOU	Alan Parsons (Woolfsongs, BMI)	82
JET AIRLINER	Steve Miller (Sailor/No Thought, ASCAP)	40
JUNGLE LOVE	Steve Miller (Sailor, ASCAP)	66
JUST A SONG BEFORE I GO	Crosby-Still-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	14
KEEP IT COMIN' LOVE	H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	42
KNOWING ME KNOWING YOU	Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	27
L.A. SUNSHINE	Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	67
LADY (PUT THE LIGHT ON ME)	Eddie Kramer (Utopia Music/Dejamus, ASCAP)	68
LET'S CLEAN UP THE GHETTO	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	91
LIFE IN THE FAST LANE	Bill Szymczyk (Pub. not listed)	87
LITTLE DARLING (I NEED YOU)	Ted Templeman (Stone Agate, BMI)	65
LIVIN' IN THE LIFE	Isley Brothers (Bovina, ASCAP)	55
LONELY BOY	Peter Asher (Luckyu, BMI)	44
LOOKS LIKE WE MADE IT	Ron Dante & Barry Manilow (Irving, BMI)	16
LOOK WHAT YOU'VE DONE TO MY HEART	Frank E. Wilson (Screen Gems-EMI, BMI/Traco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP)	86
LUCILLE	Larry Butler (Brougham Hall Andite Invasion, BMI)	78
LUCKENBACH, TEXAS	Chips Moman (Baby Chick, BMI)	41
MARGARITAVILLE	Norbert Putman (Coral Reeper, BMI)	23
MY HEART BELONGS TO ME	Gary Klein and Charlie Calello (Kiki/Koppelman Bandier, BMI)	11
NIGHTS ON BROADWAY	Bob Monaco (Casserole/Unichappell/Flamm, BMI)	97
NOBODY DOES IT BETTER	Richard Perry (United Artists, ASCAP/Unart, BMI)	53
NOTHING BUT A BREEZE	Brian Ahern (Fourth Floor, ASCAP)	88
O-H-I-O	Prod. by group (Play One/Unichappell, BMI)	98
ON AND ON	Henry Lewy (Stephen Bishop, BMI)	31
ROCK AND ROLL NEVER FORGETS	Bob Seger & Punch Andrews (Gear, ASCAP)	64
SEE YOU WHEN I GIT THERE	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	57
SING IT, SHOUT IT	Jack Douglas (Rock Steady/Starzongio/Kick-A Rock, ASCAP)	77
SIR DUKE	Stevie Wonder (Jobete/Black Bull, ASCAP)	71
SLIDE	Jeff Dixon (Spurtree, BMI)	37
SMOKE FROM A DISTANT FIRE	Jerry Wexler & Barry Beckett (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)	29
SO YOU WIN AGAIN	Mickie Most (Island BMI)	49
STAR WARS THEME/CANTINA BAND	Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	48
STRAWBERRY LETTER 23	Quincy Jones (Kidada/Off The Wall, BMI)	21
SUNFLOWER	Gary Klein (Stonebridge, ASCAP)	50
SUNSHINE	Michael Stokes (Desert Moon/Willow Girl, BMI)	93
SWAYIN' TO THE MUSIC (SLOW DANCIN')	J. Rivers (WB, ASCAP)	36
TELEPHONE LINE	Jeff Lynne (Unart/Jet, BMI)	26
TELEPHONE MAN	Jim Rutledge, Boomer Castleman (Casteridge, BMI)	32
THAT'S ROCK 'N' ROLL	Michael Lloyd (C.A.M.-U.S.A., BMI)	51
THE GREATEST LOVE OF ALL	Michael Masser (Columbia Pictures, BMI)	54
THEME FROM STAR WARS/CANTINA BAND	George Lucas (Fox Fanfare, BMI)	33
THE "STAR WARS STARS"	Wynn Jackson, Kevin O'Connell & Gary Lee Coury (Blendingwell, ASCAP)	85
UNDERCOVER ANGEL	Steve Barri & Michael Omaritan (Warner Bros., ASCAP)	3
WATCHA GONNA DO?	Bill Schnee (Irving/Pablo Cruise, BMI)	5
WAY DOWN	Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	47
WORK ON ME	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	100
YOU AND ME	Bob Erzin (Ezra/Early Frost, BMI)	12
YOU MADE ME BELIEVE IN MAGIC	Harry Maslin (Chrysalis, ASCAP)	9
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER	David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	4
YOU'RE MY WORLD	Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	24

THE SINGLES CHART

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

AUG. 13	AUG. 6		WKS. ON CHART
1	1	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB RSO RS 872 (Polydor) (2nd week)	17
2	3	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	9
3	2	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	17
4	5	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	15
5	6	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	15
6	8	EASY COMMODORES/Motown M 1418F	12
7	4	I'M IN YOU PETER FRAMPTON/A&M 1941	12
8	10	HANDY MAN JAMES TAYLOR/Columbia 3 10557	9
9	9	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	11
10	7	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	14
11	12	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	13
12	13	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	16
13	15	BARRACUDA HEART /Portrait 6 70004	12
14	18	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	11
15	19	BLACK BETTY RAM JAM/Epic 8 50357	11
16	11	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	15
17	14	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	16
18	22	FLOAT ON FLOATERS /ABC 12284	8
19	23	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	6
20	16	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	18
21	26	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	6
22	25	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	12
23	17	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	18
24	24	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	14
25	33	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	6
26	30	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	9
27	20	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	14
28	21	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16088 (Atlantic)	15
29	40	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	8
30	35	CHRISTINE SIXTEEN KISS/Casablanca NB 889	5
31	36	ON AND ON STEPHEN BISHOP/ABC 12269	8
32	32	TELEPHONE MAN MERI WILSON/GRT 127	11
33	50	THEME FROM "STAR WARS"/CANTINA BAND STAR WARS/ 20th Century 2345	5
34	29	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	19
35	48	COLD AS ICE FOREIGNER/Atlantic 3410	4
36	41	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/ Big Tree BT 16094 A(Atlantic)	8
37	38	SLIDE SLAVE /Cotillion 44218 (Atlantic)	10
38	27	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	17
39	28	ARIEL DEAN FRIEDMAN/Lifesong 45002	19
40	37	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	16
41	31	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	14
42	59	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	8
43	39	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	24
44	34	LONELY BOY ANDREW GOLD/Asylum 45384	22
45	43	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	21
46	42	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	23
47	49	WAY DOWN ELVIS PRESLEY/RCA PB 10998	7
48	60	STAR WARS THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	3
49	52	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	7
50	56	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	5
51	67	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	3



52	58	DON'T WORRY BABY B.J. THOMAS/MCA 40735	5
53	65	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	4
54	64	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	4
55	51	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	9
56	68	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	4
57	61	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	9
58	70	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	3
59	63	IT'S A CRAZY WORLD Mac McANALLY/Ariola America P 7665 (Capitol)	5
60	66	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	5
61	71	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	3
62	74	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	3
63	73	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	3
64	57	ROCK AND ROLL NEVER FORGETS BOB SEGER/Capitol 4449	6
65	72	LITTLE DARLIN (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	3
66	78	JUNGLE LOVE STEVE MILLER/Capitol P 4466	2
67	75	L.A. SUNSHINE WAR/Blue Note 1009 (UA)	3
68	53	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	11
69	76	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10977	4
70	55	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	8
71	44	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	20
72	45	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	18
73	62	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	7
74	77	I'M DREAMING JENNIFER WARNES/Arista 0252	4
75	86	I FEEL LOVE DONNA SUMMER/Casablanca 884	2
76	83	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	3
77	80	SING IT, SHOUT IT STARZ/Capitol P 4434	4
78	46	LUCILLE KENNY ROGERS/United Artists XW929 Y	22
79	81	DOWN THE HALL FOUR SEASONS/Warner/Curb WBS 8407 (WB)	3
80	91	HOLD ON WILD CHERRY /Epic 8 50401	3
81	54	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	16

CHARTMAKER OF THE WEEK

82	—	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS Arista 0260	1
83	87	HURRY SUNDOWN OUTLAWS/Arista 0258	5
84	89	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	3
85	90	THE "STAR WARS" STARS THE FORCE/Lifesong 031	3
86	—	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	1
87	47	LIFE IN THE FAST LANE EAGLES/Asylum 45386	24
88	93	NOTHING BUT A BREEZE JESSE WINCHESTER/ Bearsville BSS 0318 (WB)	2
89	95	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	3
90	92	GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	9
91	99	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)	2
92	69	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	22
93	94	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	7
94	96	INDIAN SUMMER POCO/ABC 12295	3
95	100	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)	2
96	97	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	3
97	98	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387	2
98	—	O-H-I-O OHIO PLAYERS/Mercury 73932	1
99	—	GOOD MORNING JUDGE 10cc/Mercury 73943	1
100	—	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	1



FLASHMAKER



TERRAPIN STATION
GRATEFUL DEAD
Arista

MOST ADDED:

TERRAPIN STATION—Grateful Dead—Arista
LUNA SEA—Firefall—Atlantic
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
RAISIN' HELL—Elvin Bishop—Capricorn
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
ROCK 'N ROLL AGAIN—The New Commander Cody Band—Arista
TWB—Tim Weisberg Band—UA
1934-1976—Freddie King—RSO

WNEW-FM/NEW YORK

ADDS:
1934-1976—Freddie King—RSO
NO ACCIDENT—Driver—A&M
PARTY TIME—Heptones—Mango
RAISIN' HELL—Elvin Bishop—Capricorn
ROADMASTER—Village
ROCK 'N ROLL AGAIN—The New Commander Cody Band—Arista
HEAVY ACTION (airplay in descending order):
TERRAPIN STATION—Grateful Dead—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
I, ROBOT—Alan Parsons Project—Arista
FIVE TIMES THE SUN—The Dingoes—A&M
LUNA SEA—Firefall—Atlantic
BORN TO RUN—Bruce Springsteen—Col
CSN—Crosby, Stills and Nash—Atlantic
GOING FOR THE ONE—Yes—Atlantic
LET IT FLOW—Dave Mason—Col
MONKEY ISLAND—Geils—Atlantic

WBCN-FM/BOSTON

ADDS:
ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
CAT SCRATCH FEVER—Ted Nugent—Epic
EMPEROR—Private Stock
HARD ROCK CAFE—Brent Maglia—Fantasy
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest

RARE EARTH—Prodigal
SHORT TRIP TO SPACE—Tropea—Marlin
TERRAPIN STATION—Grateful Dead—Arista
TWB—Tim Weisberg Band—UA
HEAVY ACTION (airplay in descending order):
TERRAPIN STATION—Grateful Dead—Arista
JT—James Taylor—Col
CSN—Crosby, Stills and Nash—Atlantic
MONKEY ISLAND—Geils—Atlantic
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
BOOK OF DREAMS—Steve Miller Band—Capitol
FOREIGNER—Atlantic
ULTRAVOX—Island
LUNA SEA—Firefall—Atlantic
SWEET FORGIVENESS—Bonnie Raitt—WB

WLIR-FM/LONG ISLAND

ADDS:
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
LIFE ON EARTH—Artie Traum—Rounder
NEW SONGS FROM THE BRIAR PATCH—Tom Paxton—Vanguard
1934-1976—Freddie King—RSO
RAISIN' HELL—Elvin Bishop—Capricorn
ROCK 'N ROLL AGAIN—The New Commander Cody Band—Arista
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay in descending order):
TERRAPIN STATION—Grateful Dead—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
GOING FOR THE ONE—Yes—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
LUNA SEA—Firefall—Atlantic
SIMPLE THINGS—Carole King—Avatar
TIME LOVES A HERO—Little Feat—WB
ONE OF THE BOYS—Roger Daltrey—MCA
SHIVER IN THE NIGHT—Andy Pratt—Nemperor

WCOZ-FM/BOSTON

ADDS:
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
LOOK TO THE RAINBOW—Al Jarreau—WB
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
TERRAPIN STATION—Grateful Dead—Arista
TWB—Tim Weisberg Band—UA
HEAVY ACTION (airplay in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
RUMOURS—Fleetwood Mac—WB
CSN—Crosby, Stills and Nash—Atlantic
I'M IN YOU—Peter Frampton—A&M
LITTLE QUEEN—Heart—Portrait
GOING FOR THE ONE—Yes—Atlantic
JT—James Taylor—Col
IZITSO—Cat Stevens—A&M
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
STEVE WINWOOD—Island

WPLR-FM/NEW HAVEN

ADDS:
BIONIC GOLD—Various artists—Big Sound
FIVE TIMES THE SUN—The Dingoes—A&M
ROBERT GORDON WITH LINK WRAY—Private Stock
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
RAISIN' HELL—Elvin Bishop—Capricorn
ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
SUMMER RAIN (single)—Chris de Burgh—A&M
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
GOING FOR THE ONE—Yes—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
BOOK OF DREAMS—Steve Miller Band—Capitol
AMERICAN STARS 'N BARS—Neil Young—Reprise
NETHER LANDS—Dan Fogelberg—Full Moon
RUMOURS—Fleetwood Mac—WB
I'M IN YOU—Peter Frampton—A&M
JT—James Taylor—Col
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
FOREIGNER—Atlantic

WIOQ-FM/PHILADELPHIA

ADDS:
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
LUNA SEA—Firefall—Atlantic
1934-1976—Freddie King—RSO
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
STEVE WINWOOD—Island
BOOK OF DREAMS—Steve Miller Band—Capitol
FOREIGNER—Atlantic
GOING FOR THE ONE—Yes—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
TIME LOVES A HERO—Little Feat—WB
NO SECOND CHANCE—Charlie—Janus
RUMOURS—Fleetwood Mac—WB
I, ROBOT—Alan Parsons Project—Arista
DETECTIVE—Swan Song

WKLS-FM/ATLANTA

ADDS:
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
NOBODY DOES IT BETTER (single)—Carly Simon—Elektra
SHEENA IS A PUNK ROCKER (single)—The Ramones—Sire
TERRAPIN STATION—Grateful Dead—Arista
WEAK AT THE KNEES—Mylon Le Fevre—WB
HEAVY ACTION (airplay in descending order):
RUMOURS—Fleetwood Mac—WB
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait
CSN—Crosby, Stills and Nash—Atlantic
I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon

FOREIGNER—Atlantic
CAT SCRATCH FEVER—Ted Nugent—Epic
BOOK OF DREAMS—Steve Miller Band—Capitol
GOING FOR THE ONE—Yes—Atlantic

WORJ-FM/ORLANDO

ADDS:
LUNA SEA—Firefall—Atlantic
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
CSN—Crosby, Stills and Nash—Atlantic
RUMOURS—Fleetwood Mac—WB
I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait
IZITSO—Cat Stevens—A&M
ANYTIME, ANYWHERE—Rita Coolidge—A&M
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SIMPLE THINGS—Carole King—Avatar

WQSR-FM/TAMPA

ADDS:
ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
FREE RIDE—Dizzy Gillespie—Pablo
KNILLSSONN—Harry Nilsson—RCA
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
PIERCE ARROW—Col
PLATINUM JAZZ—War—Blue Note
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
CSN—Crosby, Stills and Nash—Atlantic
JT—James Taylor—Col
I'M IN YOU—Peter Frampton—A&M
SIMPLE THINGS—Carole King—Avatar
DIAMANTINA COCKTAIL—Little River Band—Harvest
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
MONKEY ISLAND—Geils—Atlantic
I, ROBOT—Alan Parsons Project—Arista
STEVE WINWOOD—Island
SEASON OF LIGHTS—Laura Nyro—Col

WCOL-FM/COLUMBUS

ADDS:
COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales in descending order):
MONKEY ISLAND—Geils—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
LET THERE BE ROCK—AC/DC—Atco
GOING FOR THE ONE—Yes—Atlantic
STEVE WINWOOD—Island
GRAND ILLUSION—Styx—A&M
JT—James Taylor—Col

AMERICAN STARS 'N BARS—Neil Young—Reprise
I, ROBOT—Alan Parsons Project—Arista
ONE OF THE BOYS—Roger Daltrey—MCA

WMMS-FM/CLEVELAND

ADDS:
PIERCE ARROW—Col
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
RAISIN' HELL—Elvin Bishop—Capricorn
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
HEAVY ACTION (airplay, sales):
AMERICAN STARS 'N BARS—Neil Young—Reprise
CELEBRATE ME HOME—Kenny Loggins—Col
CSN—Crosby, Stills and Nash—Atlantic
EXODUS—Bob Marley and The Wailers—Island
I'M IN YOU—Peter Frampton—A&M
I, ROBOT—Alan Parsons Project—Arista
LITTLE QUEEN—Heart—Portrait
MONKEY ISLAND—Geils—Atlantic
ON STAGE—Rainbow—Polydor
RUMOURS—Fleetwood Mac—WB

WEBN-FM/CINCINNATI

ADDS:
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
RIGHT ON TIME—Brothers Johnson—A&M
CAROL BAYER SAGER—Elektra
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
TERRAPIN STATION—Grateful Dead—Arista
TWB—Tim Weisberg Band—UA
HEAVY ACTION (airplay in descending order):
RUMOURS—Fleetwood Mac—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
CELEBRATE ME HOME—Kenny Loggins—Col
JT—James Taylor—Col
CSN—Crosby, Stills and Nash—Atlantic
I'M IN YOU—Peter Frampton—A&M
NETHER LANDS—Dan Fogelberg—Full Moon
CHANGES IN LATITUDES—Jimmy Buffett—ABC
AMERICAN STARS 'N BARS—Neil Young—Reprise
HOTEL CALIFORNIA—Eagles—Asylum

WABX-FM/DETROIT

ADDS:
DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
FIVE TIMES THE SUN—The Dingoes—A&M
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
TERRAPIN STATION—Grateful Dead—Arista
HEAVY ACTION (airplay, sales, phones in descending order):
RUMOURS—Fleetwood Mac—WB
I'M IN YOU—Peter Frampton—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
CSN—Crosby, Stills and Nash—Atlantic
CAT SCRATCH FEVER—Ted Nugent—Epic
FOREIGNER—Atlantic
LITTLE QUEEN—Heart—Portrait
LOVE GUN—Kiss—Casablanca
IZITSO—Cat Stevens—A&M
STEVE WINWOOD—Island

TOP AIRPLAY



CSN
CROSBY, STILLS & NASH
Atlantic

MOST AIRPLAY:

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

KSHE-FM/ST. LOUIS

- ADDS:**
- DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - LET THERE BE ROCK—AC/DC—Atco
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - 1934-1976—Freddie King—RSO
 - NO ACCIDENT—Driver—A&M
 - STAR WARS (Soundtrack)—20th Century
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - LOVE GUN—Kiss—Casablanca
 - LIGHTS OUT—UFO—Chrysalis
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - STEVE WINWOOD—Island
 - I, ROBOT—Alan Parsons Project—Arista

WXRT-FM/CHICAGO

- ADDS:**
- DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - LET THERE BE ROCK—AC/DC—Atco
 - LUNA SEA—Firefall—Atlantic
 - OVER THE SUMMER (single)—Sparks—Col
 - ROCK 'N ROLL AGAIN—The New Commander Cody Band—Arista
 - SCHIZOPHONIC—Robin Ford—LA
 - SLIPPIN' AWAY—Aliotta, Haynes & Jeremiah—Little Foot
 - TERRAPIN STATION—Grateful Dead—Arista
 - THREE OF FOUR SHADES OF BLUES—Charles Mingus—Atlantic

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

- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- STEVE WINWOOD—Island
- LITTLE QUEEN—Heart—Portrait
- NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
- GRAND ILLUSION—Styx—A&M
- GOING FOR THE ONE—Yes—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- DECEPTIVE BENDS—10cc—Mercury
- CSN—Crosby, Stills and Nash—Atlantic
- CHANGES IN LATITUDES—Jimmy Buffett—ABC

WQFM-FM/MILWAUKEE

- ADDS:**
- MAX—The Rumour—Mercury
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
 - THE BAND MILWAUKEE MADE FAMOUS—Bad Boy—UA
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - I, ROBOT—Alan Parsons Project—Arista
 - GOING FOR THE ONE—Yes—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LITTLE QUEEN—Heart—Portrait
 - GRAND ILLUSION—Styx—A&M
 - NO SECOND CHANCE—Charlie—Janus
 - EXODUS—Bob Marley and The Wailers—Island
 - RUMOURS—Fleetwood Mac—WB
 - STEVE WINWOOD—Island

CHUM-FM/TORONTO

- ADDS:**
- AT THE END OF A PERFECT DAY—Chris de Burgh—A&M
 - MORE STUFF—Stuff—WB
 - LIVE AT THE EL MOCAMBO—April Wine—Aquarius
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales):**
- CSN—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - EXODUS—Bob Marley and The Wailers—Island
 - HARD ROCK TOWN—Murray McLaughlin—True North
 - LITTLE QUEEN—Heart—Portrait
 - MY OWN WAY TO ROCK—Burton Cummings—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - SIMPLE THINGS—Carole King—Avatar
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

WKDF-FM/NASHVILLE

- ADDS:**
- HARD ROCK CAFE—Brent Maglia—Fantasy
 - LET THERE BE ROCK—AC/DC—Atco
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - PLATINUM JAZZ—War—Blue Note
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor

- TERRAPIN STATION—Grateful Dead—Arista
- TWB—Tim Weisberg Band—UA
- HEAVY ACTION (airplay, sales, phones in descending order):
- CSN—Crosby, Stills and Nash—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- I'M IN YOU—Peter Frampton—A&M
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- NETHER LANDS—Dan Fogelberg—Full Moon
- GOING FOR THE ONE—Yes—Atlantic
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- SIMPLE THINGS—Carole King—Avatar
- CELEBRATE ME HOME—Kenny Loggins—Col

KZEW-FM/DALLAS

- ADDS:**
- FLOAT ON (single)—Floaters—ABC
 - LUNA SEA—Firefall—Atlantic
 - MAZE—Capitol
 - NICKS IN BUCKINGHAM—Buckingham Nicks—Polydor
 - RARE EARTH—Prodigal
 - SO EARLY IN THE SPRING—Judy Collins—Elektra
 - TERRAPIN STATION—Grateful Dead—Arista
 - WAVES—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - GOING FOR THE ONE—Yes—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - STEVE WINWOOD—Island
 - I, ROBOT—Alan Parsons Project—Arista

KLOL-FM/HOUSTON

- ADDS:**
- JAY BOY ADAMS—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - TIME LOVES A HERO—Little Feat—WB
 - LITTLE QUEEN—Heart—Portrait
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - I, ROBOT—Alan Parsons Project—Arista
 - RUMOURS—Fleetwood Mac—WB
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - SILK DEGREES—Boz Scaggs—Col

KGB-FM/SAN DIEGO

- ADDS:**
- I REMEMBER YESTERDAY—Donna Summer—Casablanca
 - LAKE—Col
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - LUNA SEA—Firefall—Atlantic

- PLATINUM JAZZ—War—Blue Note
- HEAVY ACTION (airplay, sales, phones in descending order):
- RUMOURS—Fleetwood Mac—WB
- I'M IN YOU—Peter Frampton—A&M
- CSN—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- LITTLE QUEEN—Heart—Portrait
- STAR WARS (soundtrack)—20th Century
- LOVE GUN—Kiss—Casablanca
- CHANGES IN LATITUDES—Jimmy Buffett—ABC
- FOREIGNER—Atlantic
- JT—James Taylor—Col

KWST-FM/LOS ANGELES

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - PAKALAMEREDITH—Asylum
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - RARE EARTH—Prodigal
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - MONKEY ISLAND—Geils—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - I'M IN YOU—Peter Frampton—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - LITTLE QUEEN—Heart—Portrait
 - LIGHTS OUT—UFO—Chrysalis

KMET-FM/LOS ANGELES

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - LUNA SEA—Firefall—Atlantic
 - SIMPLE THINGS—Carole King—Avatar
 - TERRAPIN STATION—Grateful Dead—Arista
 - TWB—Tim Weisberg Band—UA
- HEAVY ACTION (airplay in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - LITTLE QUEEN—Heart—Portrait
 - NIGHT MOVES—Bob Seger—Capitol
 - NO SECOND CHANCE—Charlie—Janus
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - FOREIGNER—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise

KZAP-FM/SACRAMENTO

- ADDS:**
- DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - LUNA SEA—Firefall—Atlantic
 - MAGIC FLY—Space—UA
 - 1934-1976—Freddie King—RSO
 - RAISIN' HELL—Elvin Bishop—Capricorn

- RECONSTRUCTION—Max Romeo—Island
- TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):
- I, ROBOT—Alan Parsons Project—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CABRETTA—Mink De Ville—Capitol
- STEVE WINWOOD—Island
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- MONKEY ISLAND—Geils—Atlantic
- AGAIN—Greg Kihn—Beserkley
- LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
- MAX—The Rumour—Mercury

KSAN-FM/SAN FRANCISCO

- ADDS:**
- LUNA SEA—Firefall—Atlantic
 - 1934-1976—Freddie King—RSO
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—The New Commander Cody Band—Arista
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):**
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - TERRAPIN STATION—Grateful Dead—Arista
 - CABRETTA—Mink De Ville—Capitol
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - MONKEY ISLAND—Geils—Atlantic
 - I, ROBOT—Alan Parsons Project—Arista
 - SIMPLE THINGS—Carole King—Avatar
 - AGAIN—Greg Kihn—Beserkley
 - CSN—Crosby, Stills and Nash—Atlantic
 - MAX—The Rumour—Mercury

KZAM-FM/SEATTLE

- ADDS:**
- JAY BOY ADAMS—Atlantic
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - LISTEN—Navarro—Capitol
 - LUNA SEA—Firefall—Atlantic
 - RECONSTRUCTION—Max Romeo—Mango
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
 - THREE OR FOUR SHADES OF BLUES—Charles Mingus—Atlantic
- HEAVY ACTION (airplay):**
- CSN—Crosby, Stills and Nash—Atlantic
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - SIMPLE THINGS—Carole King—Avatar
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR
with special guest columnist PAT BAIRD

■ **ELVIS IS STILL KING:** Hardly your quintessential rock star (he doesn't wear blue jeans, he's not from the west coast and he's certainly not laid back) but **Elvis Costello** possesses star quality. It's apparent from his songs, his stance, his well orchestrated publicity campaign masterminded by Stiff Records' **Jake Riviera**, and it's all over his new album, "My Aim Is True," produced by **Nick Lowe**. El made his London debut at Dingwalls two weeks ago after being arrested outside of the Hilton earlier in the day for allegedly disturbing the peace. He was in fact giving a free concert for members of the CBS convention who enthusiastically applauded the abbreviated solo set. Elvis is a charismatic performer who may usher a few brief words to the audience but prefers to remain intent on his music. His group, which includes former **Quiver** bassman **Bruce Thomas**, and an unidentified drummer and keyboardist lays down a clean, economical accompaniment with pockets of dynamic interactions which turned the shoulder to shoulder audience into a mass of bobbing heads and bodies, urging Elvis through songs like "Miracle Man," "Less Than Zero," "I'm Not Angry," the dreamy "Alison" and the as yet unrecorded "Lipstick Vogue" and "Lip Service" which indicates that some of the best is yet to come. Among those not at the concert was the still hobbling "**Brahma**" who missed the bus because he's too slow. Elvis remains unsigned in this country, but interest is mounting and we hope to see a deal concluded in the near future.

NOW THAT THE BARON'S FINALLY OUTTA HERE . . . and doing God knows what on the perverted "backstreets" of Tulsa and maybe missing out on a semi-private Jukes/E Streeters party rumored to be taking place sometime this week at the Barnaget Light (and did you know The Baron a.k.a. Slash keeps a TULSA tee-shirt right in his desk drawer to whip on at the merest suggestion that a fellow Oklahoman like **Mary Kay Place** or **Dwight Twilley**, might amble into Nut Central) they've finally given this guest columnist a chance to get outta "the music publishing scene" to be a real guest columnist.



CONTEST: The dashing blond pictured here is someone who has been seen numerous times throughout the years in the pages of **RW** but has lately decided to paint a more worldly, and sophisticated pose (last seen in suit and tie but no shirt). A special N.Y., N.Y. trophy will be awarded to the first person who correctly identifies him.

■ **JUST WHAT THE WORLD NEEDS, ANOTHER RECORD LABEL:** This one's called Big Sound and it was started several months ago by rock scribe-musician-entrepreneur **Jon Tiven**. The first Big Sound record, a slickly packaged album titled "Bionic Gold" reached us last week and it is a potpourri of international groups and artists performing songs either written or produced by **Phil Spector**. Most of the artists, including **The Scratch Band**, **Fran Kowalski** and **Vince Whirlwind** are part of the Big Sound roster while guests include Canada's **Phillip Rambow** (formerly a member of **The Winkies**) and England's **Mick Farren** (a writer for the *New Musical Express* and sometimes **Deviant**) who contributes a punk rock version of "To Know Him Is To Love Him." A couple of the album's best tracks are by The Scratch Band whose "Then He Kissed Me" should rival the **Kiss** version that appears on the "Love Gun" album. Rambow performs the **Bob B. Soxx and the Blue Jeans** favorite, "Why Do Lovers Break Each Others Hearts" and the **Barry/Greenwich/Spector** classic, "All Grown Up." It's an ambitious and slightly offbeat collection of performers and performances ripe with humor but with an underlying dedication to the pop maestro that makes it a truly exceptional and worthwhile effort. You can contact Tiven through Big Sound's office at 175 Thompson St., Suite A, N.Y.C., 10012.

SERIOUSLY NOW: Readers of this column and its Coast counterpart are no doubt aware of the plight of singer **Jackie Wilson** who continues to make a very slow recovery from his coma in a New Jersey hospital. We were both surprised and sorry to learn last week that the Coast's recent plea for cards and letters netted merely one phone call and three cards. According to **Joyce E. McRae** who has been looking after Wilson, his speech therapy is about to be

(Continued on page 54)

Arista Signs Ray Parker



Arista Records president Clive Davis has announced the signing of Ray Parker to a long-term recording contract. Parker, along with his newly formed group **Raydio**, will have his debut album, "I'm Your Raydio," released in September. As a songwriter Parker's compositions have been covered by such artists as Rufus, Bobby Womack, Stevie Wonder, Boz Scaggs and Barry White. Pictured after the signing are, from left: Clive Davis, Parker, and Roger Birnbaum, vice president, west coast a&r for the label.

Seattle Market Changes

(Continued from page 3)

home office to Hackensack some 22 months ago.

Seattle-based Gull Industries has not been involved in the record industry before. The 19-year-old industrial conglomerate's principal holding is Gull Oil, which did approximately \$60 million in sales last year, according to Industries VP Russell Victor. "We recognize the need for diversification," Victor told **RW**, and added that the parent firm also owns an airplane parts manufacturing company.

Adding to the Northwest activity is the entry of the first Seattle Peaches Records store, a 17,000 square foot facility located in the city's university district. It will probably be in full operation by the end of September according to company president Tom Heiman. Peaches acquired the property and physical plant, which was formerly a car dealership, and has made structural changes in the main building which will allow Pacific Stereo, a sound equipment retailer, to rent the adjoining store area of approximately 10,000 square feet.

While the entry of Peaches has caused considerable speculation in the retail record community, especially among those who fear that Peaches will force prices down, another retailer has expanded into the affluent town of Bellevue, located approximately 12 miles to the East, with an estimated population of 65,000.

The Music Market, which in April opened its first Seattle store, a 7500 square foot facility, will open a 6500 square foot store in Bellevue in mid-August. Music Market is operated by Roundup Music Distributors, which is a division of Fred Meyer.

Roundup is headed by Lou Lavinthal and Stan Jaffe, former execs in the ABC Record and Tape Sales operation. Chuck Blacksmith, who was head buyer

for ABC Record and Tape, is also an executive with the firm, which replaced rack-jobbing by ABC and J.L. Marsh in the Fred Meyer stores.

The Music Market in Seattle has been selling most \$6.98 list price lps at \$5.29, while \$7.98 suggested list albums are usually tagged at a dollar more.

Further complicating the high level of activity in the Seattle market is the move of the Tower Records store to a larger location.

According to local business analysts and economic forecasters, the Seattle market will experience significant growth in the next 10 years, and Bellevue business consultants are predicting that their city will equal Seattle in population by the year 2000.

"The forecast for this area is pretty positive," stated David Bell, a Seattle business consultant. "Some of the reasons are that there is considerable construction activity, in residential, commercial and industrial fields and there is an increase in foreign trade. The Boeing Company is doing very well, and there are other industries that have come into the area in the last three to five years.

"I think the economy of the area is much stronger now," added Bell. "People are making more money, are more secure in their future, and are buying with more money. I think all of these have come together to provide a more optimistic atmosphere, and as a result, some very large malls and regional shopping centers are being built." Bell stated that at least five major enclosed malls were either being planned or presently being built in the greater Seattle area, and observed that Bellevue "is probably the most affluent area in the state of Washington."



**The Family That Sings, Stays And Sells Together
Is All Set To Do It Again. If You're Ready...**



The Staples/Family Tree

Featuring "Let's Go To The Disco" and "Boogie For The Blues"



Produced by Eugene Record for Warner Bros. records & tapes. BS 3064.

THE ALBUM • YOU KNOW WHO YOU ARE NICK GILDER • SOON YOU'LL KNOW WHO HE IS

There's no question about it. You've never heard anyone quite like Nick Gilder before. His voice, his songs and his style all work together to create a definitely unique sound. And his first album on Chrysalis should make it very clear why Nick Gilder is one of Canada's biggest stars. So if you want to know who Nick Gilder is, just listen.

— You see, everyone else will be listening, too.

All selections written and arranged by
Nick Gilder and James McCulloch

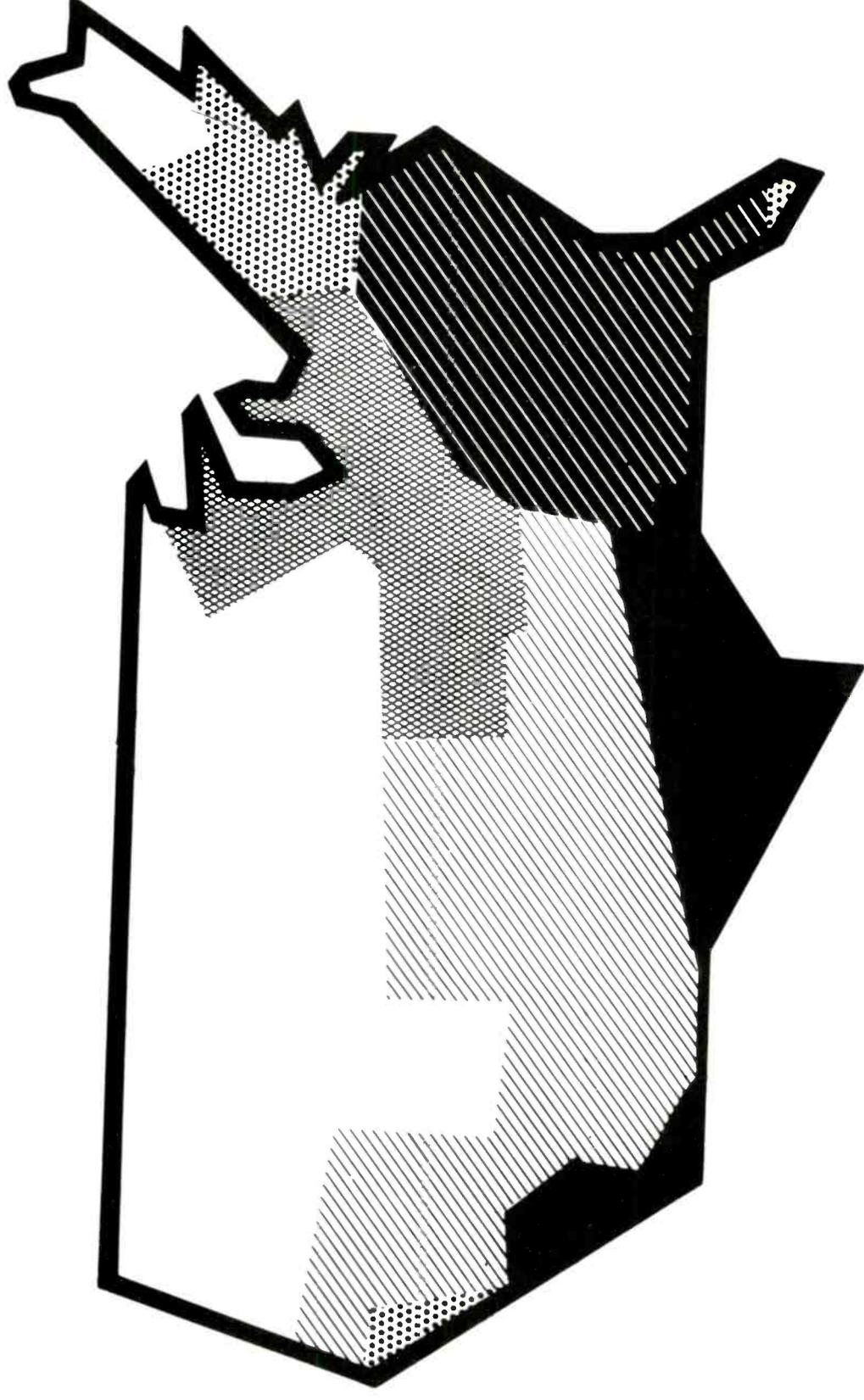


Chrysalis™ CHR 1147.
Records and Tapes

August 13, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Andy Gibb
2	2	Alan O'Day
4	3	Emotions
5	4	Shaun Cassidy
3	5	Peter Frampton
8	6	Commodores
11	7	Rita Coolidge
7	8	Bay City Rollers
6	9	Barry Manilow
12	10	James Taylor
9	11	Fleetwood Mac
18	12	Floater
13	13	Pablo Cruise
17	14	Crosby, Stills & Nash
16	15	Kiss
10	16	Barbra Streisand
14	17	Peter McCann
21	18	Heart
20	19	Leo Sayer
24	20	Fleetwood Mac
22	21	Alice Cooper
23	22	Ram Jam
25	23	Foreigner
A	24	Brothers Johnson
AP	25	Star Wars (Original)

Adds: Stephen Bishop
Carly Simon
Carole King
Sanford-Townsend

Extras: Johnny Rivers
Shaun Cassidy
ELO
Star Wars (Meco)

LP Cuts: Commodores (Brick)

Also Possible: Steve Miller
Supertramp
Bee Gees
KC & Sunshine Band

Last Week: This Week:

1	1	Emotions
2	2	Rita Coolidge
5	3	Commodores
3	4	Alan O'Day
7	5	James Taylor
8	6	Pablo Cruise
9	7	Andy Gibb
4	8	Shaun Cassidy
12	9	Alice Cooper
6	10	Peter Frampton
10	11	Fleetwood Mac
11	12	Peter McCann
18	13	Sanford-Townsend
17	14	Heart
24	15	Floater
20	16	Steven Bishop
19	17	Leo Sayer
22	18	Fleetwood Mac
13	19	Bay City Rollers
21	20	Elvis Presley
14	21	Barry Manilow
26	22	Crosby, Stills & Nash
23	23	Ram Jam
27	24	ELO
15	25	Barbra Streisand
A	26	Bros. Johnson
29	27	Kiss
28	28	Mac McAnally
30	29	Heatwave
A	30	B.J. Thomas

Adds: Star Wars (Original/Meco)
Supertramp

Extras: Kenny Rogers
KC & Sunshine Band
Glen Campbell
Bee Gees

LP Cuts: Commodores (Brick)
Frampton (Signed)

Also Possible: Carly Simon
Ronnie Milsap
Foreigner
Carole King

Last Week: This Week:

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

Adds: Sanford-Townsend
Star Wars (Original)

Extras: Shaun Cassidy
George Benson
Donna Summer
Ted Nugent

LP Cuts: Commodores (Brick)

Also Possible: Star Wars (Meco)
Johnny Rivers
Wild Cherry
Steve Miller (new)

Hottest:

Rock 'n' Roll:

Ted Nugent

Adult:

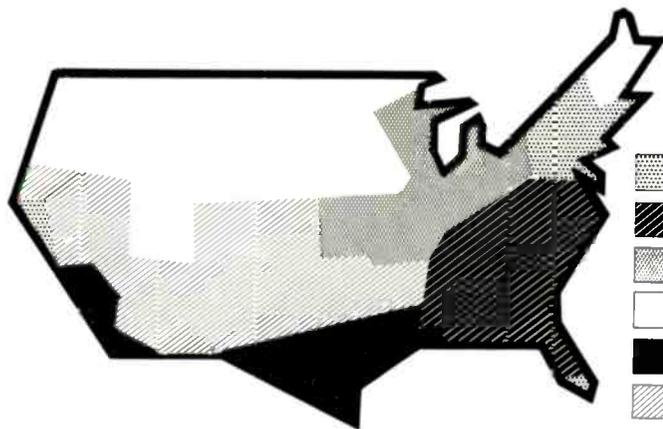
B.J. Thomas

R&B Crossovers:

KC & The Sunshine Band

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Star Wars (Original/Meco)
Commodores
Johnny Rivers
B. J. Thomas

Extras: Carole King
Steve Miller (new)
Foreigner

LP Cuts: Frampton (Signed)

Also Possible: Doobie Bros.
Jennifer Warnes
Ted Nugent
Alan Parsons

Last Week: This Week:

1	1	Peter Frampton
2	2	Andy Gibb
3	3	Alan O'Day
4	4	Shaun Cassidy
8	5	Commodores
7	6	Alice Cooper
9	7	Barbra Streisand
12	8	Emotions
10	9	Rita Coolidge
11	10	Pablo Cruise
5	11	Barbra Manilow
13	12	Supertramp
14	13	Bay City Rollers
16	14	Leo Sayer
19	15	Fleetwood Mac
17	16	Kiss
18	17	Heart
20	18	Star Wars (Original)
6	19	Fleetwood Mac
21	20	James Taylor
23	21	Crosby, Stills & Nash
25	22	ELO
24	23	Ram Jam
A	24	Floater
A	25	Brothers Johnson

Adds: Sanford-Townsend
Star Wars (Meco)

Extras: Bee Gees
Stephen Bishop
B. J. Thomas

LP Cuts: Frampton (Signed)
Commodores (Brick)

Also Possible: Glen Campbell
War

Last Week: This Week:

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

Adds: Sanford-Townsend
Crosby, Stills & Nash
Supertramp
Ram Jam

Extras: B.J. Thomas
Floater

LP Cuts: None

Also Possible: Foreigner
Steve Miller

Hottest:

Country Crossovers:
Glen Campbell

Teen:
Shaun Cassidy (new)

LP Cuts:
Commodores (Brick)
Peter Frampton (Signed)

101 THE ALBUM CHART 150

AUGUST 13, 1977

AUG. 13	AUG. 6	
101	112	DEVIL'S GUN C.J. & COMPANY/Westbound WB 301 (Atlantic)
102	103	MONKEY ISLAND GEILS/Atlantic SD 19103
103	122	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
104	107	LET IT FLOW DAVE MASON/Columbia PC 34680
105	101	SINGIN' MELISSA MANCHESTER/Arista 4136
106	87	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687
107	102	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
108	121	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 (Polydor)
109	114	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G
110	93	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457
111	115	FIREFALL/Atlantic SD 18174
112	116	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
113	—	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest SKB 11666 (Capitol)
114	—	OPEN UP YOUR LOVE WHISPERS/Soul Train BUL1 2270 (RCA)
115	125	LIVE LONNIE LISTON SMITH/RCA APL1 2433
116	—	MAX RUMOUR/Mercury SRM 1 1174
117	98	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000
118	105	PLAYING UP A STORM THE GREGG ALLMAN BAND/Capricorn CP 0181 (WB)
119	82	INDIAN SUMMER POCO/ABC AB 789
120	82	THE BEATLES AT THE HOLLYWOOD BOWL/Capitol SMAS 11638
121	117	ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712
122	135	CARDIAC ARREST CAMEO/Chocolate City CCLP 2803 (Casablanca)
123	126	DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS)
124	91	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2190
125	—	GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693
126	106	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607
127	138	TIM WEISBERG BAND TIM WEISBERG/United Artists LA773 G
128	111	EAR CANDY HELEN REDDY/Capitol SO 11640
129	119	LOADING ZONE ROY BUCHANAN/Atlantic SD 18219
130	124	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467
131	104	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700
132	128	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
133	—	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)
134	—	CARELESS STEPHEN BISHOP/ABC ABCD 954
135	137	THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000
136	36	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC) Capricorn CP 0181 (WB)
137	120	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait PR 34698
138	139	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668
139	—	SOUTH'S GREATEST HITS VARIOUS ARTISTS/Capricorn CP 0187 (WB)
140	145	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699
141	109	SWEET PASSION ARETHA FRANKLIN/Atlantic SD 10102
142	129	DECEPTIVE BENDS 10cc/Mercury SRM 1 3702
143	147	BURNING FOR YOU STRAWBS/Oyster OY 1 1604 (Polydor)
144	141	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092
145	140	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)
146	108	FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H
147	142	ANIMALS PINK FLOYD/Columbia JC 34474
148	123	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
149	132	HOT TRACKS NAZARETH/A&M SP 4643
150	127	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041

151-200 ALBUM CHART

151	BACK TOGETHER AGAIN LARRY CORYELL & ALPHONZ MOUZON/Atlantic SD 18220
152	FIREFLY JEREMY STEIG/CTI 7075
153	NOTHIN' BUT THE BLUES JOHNNY WINTER/Blue Sky PZ 34813 (CBS)
154	FACE TO FACE STEVE HARLEY/EMI SKBB 11661 (Capitol)
155	MAKIN' MAGIC PAT TRAVERS/Polydor PD 1 6103
156	STAIRCASE KEITH JARRETT/ECM 2 1090 (Polydor)
157	LED ZEPPELIN IV/Atlantic SD 7208
158	PETER McCANN/20th Century T 544
159	SHOTGUN/ABC/AB 979
160	ABBA'S GREATEST HITS/Atlantic SD 18189
161	NEW DIRECTIONS THE METERS/Warner Bros. BS 3042
162	SIN AFTER SIN JUDAS PRIEST/Columbia PC 34787
163	CABRETTA MINK DeVILLE/Capitol ST 11631
164	WILLIE/BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210
165	FINGER PAINTINGS EARL KLUGH/Blue Note BN LA737 H (UA)
166	LAKE/Columbia PC 34763
167	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11308
168	AL GREEN'S GREATEST HITS, VOL. II HI SHL 32105 (London)
169	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G
170	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
171	MR. LUCKY FOOLS GOLD/Columbia PC 34828
172	RHAPSODY IN BLUE WALTER MURPHY/Private Stock PS 2028
173	PHASE II BOHANNON/Mercury SRM 1 1159
174	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/CTI 7077
175	SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443 (Atlantic)
176	FEEL THE FIRE JERMAINE JACKSON/Motown M6 88851
177	COME HELL OR HIGH WATERS HIGH OMAHA SHERIFF/RCA APL1 2022
178	PAKALAMERIDITH/Elektra 7E 1106
179	GOLDEN GIRLS SILVER CONVENTION/Midson Int'l. BKL1 2296 (RCA)
180	FOR EVERYBODY KARMA/Horizon ST 723 (A&M)
181	THE BAND THAT MADE MILWAUKEE FAMOUS BAD BOYS/United Artists LA781 G
182	CAROL BAYER SAGER/Elektra 7E 1100
183	PIERCE ARROW/Columbia PC 34805
184	SERGIO MENDES & BRAZIL '77/Elektra 7E 1102
185	LIVE! AT THE STAR CLUB IN HAMBURG, GERMANY: 1962 THE BEATLES/Lingasong LS 7001 (Atlantic)
186	VICTORY IN ROCK CITY RODERICK FALCONER/United Artists LA777 G
187	WATERCOLORS PAT METHENY/ECM 1 1097 (Polydor)
188	FUNDAMENTAL ROLL WALTER EAGAN/Columbia PC 34679
189	LOVIN' IN THE VALLEY OF THE MOON NORTON BUFFALO/Capitol ST 11625
190	CHOOSING YOU LENNY WILLIAMS/ABC AB 1023
191	MIRACLES BY ENGELBERT HUMPERDINCK ENGELBERT HUMPERDINCK/Epic PE 34730
192	STAR WARS/Musica 8801 (Springboard Intl.)
193	LET THERE BE ROCK/AC/DC/Atco SD 36 151
194	MANDRE/Motown M6 88651
195	THE DEEP (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7600
196	DEAN FRIEDMAN/Lifeson LS 6008
197	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
198	MAC McCANNALLY/Ariola America ST 50019 (Capitol)
199	THE SPY WHO LOVED ME/Soundtrack/United Artists LA774 H
200	PHANTAZIA NOEL POINTER/Blue Note BN LA736 H (UA)

ALBUM CROSS REFERENCE

ABBA	92	LITTLE RIVER BAND	61
GREGG ALLMAN BAND	118	KENNY LOGGINS	60
ATLANTA RHYTHM SECTION	72	LONNIE LISTON SMITH	115
AVERAGE WHITE BAND & BEN E. KING	52	LTD	77
ROY AYERS UBIQUITY	74	MELISSA MANCHESTER	105
BAD COMPANY	145	BARRY MANILOW	6, 42, 56
JOAN BAEZ	98	BOB MARLEY & THE WAILERS	38
BAY CITY ROLLERS	40	MARSHALL TUCKER BAND	44
BEATLES	120	DAVE MASON	104
BE BOP DELUXE	113	MAZE	126
BEE GEES	27	MARILYN MCCOO & BILLY DAVIS, JR.	85
GEORGE BENSON	132, 148	MECO	133
STEPHEN BISHOP	134	STEVE MILLER BAND	10, 67
BOSTON	15	MOODY BLUES	64
BROTHERS JOHNSON	21	MOTHERS FINEST	140
ROY BUCHANAN	129	NAZARETH	149
JIMMY BUFFETT	17	OLIVIA NEWTON-JOHN	49
CAMEO	122	NILSSON	94
CAPTAIN & TENNILLE	131	TED NUGENT	14
SHAUN CASSIDY	36	O'JAYS	80
CHARLIE	100	ORIGINAL CAST:	
CLIMAX BLUES BAND	136	ANNIE	121
NATALIE COLE	97	ORIGINAL SOUNDTRACK:	
C.J. & COMPANY	101	A STAR IS BORN	20
JUDY COLLINS	84	NEW YORK, NEW YORK	81
COMMODORES	12	ROCKY	9
RITA COOLIDGE	26	STAR WARS	28
ALICE COOPER	87	THE GREATEST	135
CROSBY, STILLS & NASH	2	OUTLAWS	70
PABLO CRUISE	34	PARLIAMENT	83
CRUSADERS	39	ALAN PARSONS PROJECT	29
BURTON CUMMINGS	137	TEDDY PENDERGRASS	65
ROGER DALTRY	59	PHILA. INTL. ALL STARS	103
DERRINGER	123	PINK FLOYD	147
DOOBIE BROTHERS	82	POCO	119
DRAMATICS	96	ELVIS PRESLEY	63
EAGLES	19, 47	RAINBOW	76
ELECTRIC LIGHT ORCHESTRA	109	BONNIE RAITT	124
EMERSON, LAKE & PALMER	117	LOU RAWLS	93
EMOTIONS	11	HELEN REDDY	128
ENGLAND DAN & JOHN FORD COLEY	107	REO SPEEDWAGON	57
FIREFALL	73	KENNY ROGERS	95
MAYNARD FERGUSON	110	LINDA RONSTADT	14
FIREFALL	111	RUMOUR	116
FLEETWOOD MAC	1, 50	LEO SAYER	62
FLOATERS	24	BOZ SCAGGS	45
DAN FOGELBERG	16	BOB SEGER & THE SILVER BULLET BAND	43
FOREIGNER	18	SLAVE	41
PETER FRAMPTON	3, 46	SOUTHSIDE JOHNNY & THE ASBURY JUKES	138
ARETHA FRANKLIN	141	CAT STEVENS	31
MARVIN GAYE	23	STRAWBS	143
GEILS	102	BARBARA STREISAND	4
ANDY GIBB	108	STUFF	88
GRAHAM CENTRAL STATION	150	STYX	51
GRATEFUL DEAD	90	DONNA SUMMER	68
DARYL HALL & JOHN OATES	130	SUPERTRAMP	25, 112
HEART	8, 54	JAMES TAYLOR	5
HEATWAVE	89	10cc	142
MICHAEL HENDERSON	125	UFO	48
ISLEY BROTHERS	30	VARIOUS ARTISTS:	
AL JARREAU	75	SOUTH'S GREATEST HITS	139
WAYLON JENNINGS	22	JERRY JEFF WALKER	69
KANSAS	66	WAR	35
KC & THE SUNSHINE BAND	86	JOHNNY GUITAR WATSON	55
CAROLE KING	53	TIM WEISBERG	127
KISS	7, 58, 71, 79	WHISPERS	114
JOHN KLEMMER	91	STEVE WINWOOD	33
KRIS KRISTOFFERSON	106	STEVIE WONDER	32
RONNIE LAWS	146	YES	13
BERNIE LEADON/MICHAEL GEORGIADES	78	NEIL YOUNG	37
LITTLE FEAT	99		

RAREARTH

WE JUST WANT TO CELEBRATE!



Rare Earth is back, and we couldn't be happier!

Their new album "RAREARTH" on Prodigal Records ends a three year hiatus by the group that, in the early 70's, turned out such million sellers as "Get Ready," "Don't Wander" and "I Just Want To Celebrate."

Gil Bridges, Ed Guzman, Mike Urso and lead singer Pete Hoorelbeke have been joined by new members Don Ferguson and Ron Franssen to, as Hoorelbeke put it, "return to what Rare Earth used to be."

That means rock with a definite flavor of R&B and solid performances without gimmicks.

To help celebrate Rare Earth's return, we are initiating an extensive advertising, merchandising and publicity campaign around "RAREARTH" including extensive...

- Advertising in major consumer publications.
- Nationwide radio campaign targeted at major AOR, TOP 40 and R&B stations.
- Attractive in store displays, including mobiles and posters.

All designed to let you know that Rare Earth, a solid seller in the early 70's is back with an album that may be their biggest of all!

It's something to celebrate!

RAREARTH
On Prodigal Records and Tapes


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Look who's celebrating!

WKDD-fm
KMYR-fm
KEZY-fm
WIQB-fm
WREK-fm
WBAB-fm
KLRB-fm
WIST-fm
WLYT-fm
KZEW-fm
KFML-fm
KFMH-fm
WABX-fm
WWW-fm
KZEL-fm
KPFT-fm
WGVL-fm

AKRON
ALBUQUERQUE
ANAHEIM
ANN ARBOR
ATLANTA
BABYLON
CARMEL
CHARLOTTE
CLEVELAND
DALLAS
DENVER
MUSCATINE
DETROIT
DETROIT
EUGENE
HOUSTON
GAINESVILLE

WAIV-fm
KWKI-fm
WVIC-fm/am
KWST-fm
ZETA 4-fm
WNOE-fm
WRNO-fm
WNEW-fm
WRNW-fm
KATT-fm
KQKQ-fm
KDKB-fm
WQDR-fm
WCMF-fm
KZAP-fm
KADI-fm/am
KKSS-fm

JACKSONVILLE
KANSAS CITY
E. LANSING
LOS ANGELES
MIAMI
NEW ORLEANS
NEW ORLEANS
NEW YORK
NEW YORK
OKLAHOMA CITY
OMAHA
PHOENIX
RALEIGH
ROCHESTER
SACRAMENTO
ST. LOUIS
ST. LOUIS

KSHE-fm
KMEL-fm
KSJO-fm
KZOZ-fm
KTIM-fm/am
KTMS-fm
KTYD-fm
KJOY-am
KSRT-fm
WFSU-fm
WFSO-am
WQSR-fm
KWFM-fm
KMOD-fm
WOUR-fm
WILI-am

ST. LOUIS
SAN FRANCISCO
SAN JOSE
SAN LUIS OBISPO
SAN RAFAEL
SANTA BARBARA
SANTA BARBARA
STOCKTON
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STEVE WINWOOD'S
NEW HIT SINGLE
"TIME IS RUNNING OUT" (IS091)

FROM HIS SMASH ALBUM



CLASSICAL RETAIL REPORT

AUGUST 13, 1977

CLASSIC OF THE WEEK



GERSHWIN
PORGY AND BESS
ALBERT, DALE, DeMAIN
RCA

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
THE ART OF LOTTE LEHMANN—
Seraphim
RAVEL: BOLERO—Solti—London
WAGNER: DER FLIEGENDE
HOLLAENDER—Martin, Bailey,
Solti—London

KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
DVORAK: QUINTET—Ax, Cleveland
Quartet—RCA
MIRELLA FRENI SINGS ITALIAN OPERA
ARIAS—Angel
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—
London
THE ART OF LOTTE LEHMANN—
Seraphim
PUCCINI: LA BOHEME—Freni,
Pavarotti, Karajan—London
RAVEL: BOLERO—Solti—London
WAGNER: DER FLIEGENDE HOLLAENDER—
Martin, Baily, Solti—London
WAGNER: WESENDONCK LIEDER—
Baker, Boult—Angel

RECORD WORLD/TSS/ LONG ISLAND

BEETHOVEN: SYMPHONY NO. 3—
Solti—London
BRAHMS: HANDEL AND PAGANINI
VARIATIONS—Ohlsson—Angel
GIORDANO: ANDREA CHENIER—Scotto,
Domingo, Levine—RCA
PACHELBEL: KANON—Paillard—RCA
MENDELSSOHN: A MIDSUMMER NIGHT'S
DREAM—Previn—Angel
MUSSORGSKY: PICTURES AT AN
EXHIBITION—Giulini—DG
PUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—London
SCHUMANN: PIANO SONATAS NOS. 1, 2
—Berman—Columbia
SIBELIUS: SYMPHONY NO. 2—
Davis—Philips

KING KAROL/NEW YORK

BAX: SYMPHONY NO. 7—Leppard—
Angel
MUSIC FROM BERNSTEIN'S MASS—
Fiedler—DG
CHABRIER: ORCHESTRAL MUSIC—
Marriner—Angel
ELGAR: CELLO CONCERTOS—
Du Pre, Barenboim—Columbia
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—
London
THE ART OF LOTTE LEHMANN—Seraphim
CARNIVAL OF RAMPAL—RCA
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONY NO. 2—
Davis—Philips

ROSE DISCOUNT/CHICAGO

GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
INSTRUMENTS OF THE MIDDLE AGES—
Munrow—Angel
THE ART OF THE NETHERLANDS—
Munrow—Seraphim
NICOLAI: THE MERRY WIVES OF
WINDSOR—Schreier—DG
OFFENBACH: LA GRANDE-DUCHESSE DE
GEROLSTEIN—Crespin, Plasson—
Columbia
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
PURCELL: ODE ON THE DEATH OF A
QUEEN—Marriner—Angel
RAVEL: BOLERO—Solti—London
STRAUSS: DER ROSENKAVALLER—Lear,
Welting, Von Stade, De Waart—Philips
WAGNER: DER FLIEGENDE HOLLAENDER—
Martin, Bailey, Solti—London

RADIO DOCTORS/MILWAUKEE

BEETHOVEN: SYMPHONY NO. 2—
Solti—London
BEETHOVEN: SYMPHONIES NOS. 1, 8—
Solti—London
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
LEONI: L'ORACOLO—Sutherland,
Gobbi, Bonyng—London
MONTEMEZZI: L'AMORE DEI TRE RE—
Moffo, Domingo, Siepi, Santi—RCA
MOZART, SCHUBERT: SYMPHONY NO. 38,
UNFINISHED SYMPHONY—Britten—
London
MUSSORGSKY: PICTURES AT AN
EXHIBITION—Giulini—DG
PACHELBEL: KANON—Paillard—RCA
THE GREAT PAVAROTTI—London
WAGNER: DER FLIEGENDE HOLLAENDER—
Martin, Bailey, Solti—London

VOGUE RECORDS/LOS ANGELES

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
ELGAR: CORONATION ODE—Gibson—
RCA (Import)
GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GO FOR BAROQUE—Victrola
THE ART OF LOTTE LEHMANN—Seraphim
MAHLER: SYMPHONY NO. 9—
Giulini—DG
MUSSORGSKY: PICTURES AT AN
EXHIBITION—Giulini—DG
OFFENBACH: LA GRANDE DUCHESSE DE
GEROLSTEIN—Crespin, Plasson—
Columbia
RAVEL: BOLERO—Solti—London
WALTON: TROILUS AND CRESSIDA—
Baker, Foster—EMI (Import)

De Gaetani Sings for Nonesuch

By SPEIGHT JENKINS

■ NEW YORK — Among the American singers currently on the concert scene, few have the wide repertory and the consummate musicality of Jan DeGaetani. In residence at the Eastman School of Music in Rochester, New York, she appears often in New York City, chiefly in recital. She has been heard in a few concert operas hereabouts, but as yet she has not appeared with the New York City opera or the Metropolitan. Hers is a fascinating mezzo just from the standpoint of voice; heavier than the pure lyric singer in her vocal area, she does not seem to have the dramatic instrument for Verdi or Wagner. Recently a great success on disc and in recital with the songs of Franz Schubert as well as those of Hugo Wolf, Miss DeGaetani has shown that she knows how to phrase magically, to invest the words with meaning and to color her voice naturally with much emotion. Her success in the standard romantic repertory is important;

that is the area in which listeners can compare her to her peers.

Her greatest fame, of course, lies in her excellent work in contemporary music. She has an enormous range — certainly encompassing two and half octaves — and her intonation is absolutely dead on center. Unlike some of those singers who specialize in the works of living composers, she has always resisted the temptation to sing instrumentally, that is, accurately without soul. It is hard to imagine Miss DeGaetani being either unmusical or uninvolved. This kind of singing in contemporary music is important because so many practitioners of the modern are praised simply because there is no comparative standard and they get out what seems to be the notes. Because of her success in the standard repertory, one really knows what a fine singer she is. Her superior ability in contemporary music additionally proves a truism: any

(Continued on page 43)

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D3M 33001
Great Perf.



MS 7067
Trout



M 33527
Beethoven



D3S 816
Bach



MS 7446
Mozart Ser.



M 33529
Ravel



MS 7447
Mozart Quint.



MS 7266
Brahms

ON COLUMBIA RECORDS



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

HARD ROCK CAFE—Carole King—Avatar
ALL THAT KEEPS ME GOING—Jim Weatherly—ABC/DOT
ALONE AT LAST—Neil Sedaka—Elektra
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
KENTUCKY MORNING—Al Martino—Capitol
LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr.—ABC
SO YOU WIN AGAIN—Hot Chocolate—Big Tree

Most Active

DON'T STOP—Fleetwood Mac—WB
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
SUNFLOWER—Glen Campbell—Capitol
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.

WHDH/BOSTON

Adds

DON'T WORRY BABY—B.J. Thomas—MCA

WBZ/BOSTON

Adds

HARD ROCK CAFE—Carole King—Avatar
SUNFLOWER—Glen Campbell—Capitol

Active

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

WIP/PHILADELPHIA

Adds

DAYTIME FRIENDS—Kenny Rogers—UA
KENTUCKY MORNING—Al Martino—Capitol
STAR WARS THEME/CANTINA BAND—Meco—Millennium

Active

DON'T STOP—Fleetwood Mac—WB
DON'T WORRY BABY—B.J. Thomas—MCA
HARD ROCK CAFE—Carole King—Avatar
ON AND ON—Stephen Bishop—ABC
THE GREATEST LOVE OF ALL—George Benson—Arista

WSM/NASHVILLE

Adds

DOWN THE HALL—Four Seasons—Warner/Curb
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
NOTHING A LITTLE LOVE WON'T CURE—Rubinoos—Beserkley
SO YOU WIN AGAIN—Hot Chocolate—Big Tree
THAT'S ROCK 'N' ROLL—Shaun Cassidy—Warner/Curb

Active

DON'T STOP—Fleetwood Mac—WB

IT WAS ALMOST LIKE A SONG

—Ronnie Milsap—RCA
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WSB/ATLANTA

Adds

ANGELO—Brotherhood of Man—Private Stock
BOY MEETS GIRL—Parker McGee—Big Tree
EDGE OF THE UNIVERSE—Bee Gees—RSO
HARD ROCK CAFE—Carole King—Avatar
KENTUCKY MORNING—Al Martino—Capitol
NOTHING A LITTLE LOVE WON'T CURE—Rubinoos—Beserkley
ROSES ARE RED MEDLEY—Paul Evans—Musicor
THOSE OTHER MEN—Albert Finney—Motown

WLW/CINCINNATI

Adds

ALONE AT LAST—Neil Sedaka—Elektra
ARIANNE—Johnny Mathis—Cal
HARD ROCK CAFE—Carole King—Avatar
HOW MUCH LOVE—Leo Sayer—WB

WCCO/MINNEAPOLIS

Adds

DAYTIME FRIEND—Kenny Rogers—UA
INDIAN SUMMER—Poco—ABC
LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr.—ABC
SAIL AWAY—Sam Neely—Elektra
THEME FROM 'SILVER STREAK'—Henry Mancini—RCA

Active

SOME ENCHANTED EVENING—Jane Olivor—Col

WTMJ/MILWAUKEE

Adds

FEEL SO GOOD (SLOW DANCING)—John Travolta—Midsong
HARD ROCK CAFE—Carole King—Avatar
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
NIGHTIME LOVE—Deardorff & Joseph—Arista
THE SOUND OF SUMMER—Starbreaker—Chrysalis

KSFO/SAN FRANCISCO

Adds

ALONE AT LAST—Neil Sedaka—Elektra
FOR A WHILE—Mary MacGregor—Ariola America
I BELIEVE IN YOU—Dorothy Moore—Malaco
SO YOU WIN AGAIN—Hot Chocolate—Big Tree
YOU'RE THE ONLY ONE—Geils—Atlantic

Active

ARIANNE—Johnny Mathis—Col

Also reporting this week: WBAL, WNEW, WKBC-FM, WGN, WIOD, WGAR, KULF, KFI, KMBZ, KOY, KIIS, KMOX.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **SLOW DANCIN' CON'T . . . OR, KNOW YOUR LABEL COPY:** We're happy to report that no new records titled "Slow Dancin'" or any variation thereof have made it to the RW offices in the past two weeks. However, who wrote which version for which artist on what label is still at question. As best we can figure out the **John Travolta** record was written by **Paul Jabara** and published by Primus Artists Music/Olga Music and not Warner Brothers as is listed on the disc's label copy. The **Ben Moore** record was written by **Jack Tempchin** (not Paul Jabara as the label reads) and published by Warner Brothers as the label does read. The **Johnny Rivers** and **Lorna Wright** records are definitely the Tempchin song and all this still has nothing whatever to do with the **Addrisi Brothers**. If you're getting a chuckle out of this, just think what it's doing to the Harry Fox Office.

BIONIC ROYALTIES: For complete description of the new "Bionic Gold" lp on **Jon Tiven's** Big Sound Records, take a glance at the usually pithy **New York, New York** column. However, with that many writers listed on the label copy, we've just got to mention it. The collection of rock 'n' roll stompers were written by **Phil Spector, Goffin/King, Holland / Dozier / Holland, Andreoli / Poncia / Spector, Barry / Greenwich, John Lennon, Harry Nilsson, and Lennon / McCartney.** A real Brill Building experience.

TRACK RECORD: **Billy Thorpe**, recently signed to Arista Music, is currently in an L.A. rehearsal studio working with a new band. The band consists of veteran musicians **Marc Jordan** (he wrote "Sweet Forgiveness" for **Bonnie Raitt**), **Billy Stewart** of the original **Allman Bros.** band, **Steve Beckmeier** of **The Soul Survivors** and **Charles Fletcher** of **Dave Mason's** group. Thorpe's name may not be immediately familiar but he's been performing in Australia since he was a pre-teen, had his own talk show there and scored some 15 number one records with various groups. According to his manager, a number of majors are taking a look.

SIGNED: **The Band of Fools** is the first act signed to First Artists Records. The group features two actors, **John Rubinstein** ("Pippin") and **Tim McIntyre** ("Rich Man, Poor Man"). An album is expected next month . . . **Donnie Harper**, lead singer of **The Voices of Tomorrow** and an alumnus of "Don't Bother Me, I Can't Cope," to C.A.M. as singer/writer . . . **Ms. Pat Holly** signed by **George Pincus** for publishing and production.

HAPPY: **John Finley** ("Let Me Serenade You"), a 20th Century Music writer and a member of **The Voices of Inspiration**, is in the finals of The First Annual Gospel Festival. His song for the festival, "They Won't Go When I Go," has already been recorded by **Bob Crewe** and **Chicago**. Finley is also a finalist in the male vocalist category . . . **Arthur Braun** at Dick James Music reports that the company publishes all 13 songs on the new album by **Buzz Cason**. It's on Amherst Records . . . **Barry Mann** and **Cynthia Weil**, two writers with as many hits as just about anybody, are on the charts again with a cut on the **Emotions'** album. Mann also co-wrote the latest **Leo Sayer** single, "How Much Love," and M&W are currently working on the score for the new AIP film "Joyride." The theme, "The Best That I Know How," was released by Mann on UA. Weil, meanwhile, is writing with producer **Gene McDaniels** . . . **Glenn Friedman** at A. Schroeder International reports that producer **Michael Lloyd** has cut "He's A Rebel" with **The Boone Sisters** and **Gene Pitney's** "I Wanna Love My Life Away" with his own band, **Cotton, Lloyd and Christian.** **Norm Ratner** has cut "Half Heaven, Half Heartache" with **Bob & Sharon** on Ember Records.

ADIO: Composer conductor **David Raskin** is producing a 17-part series on film composers for Cinema Sound, Inc. The one-hour syndicated program will feature the life and works of such composers as **Max Steiner, Alfred Newman** and **Bernard Herrmann**, among others . . . **BROADWAY:** Macmillan Performing Arts, Inc. has acquired the publishing rights to the musicals "Green Pond," "Bodo," "Funeral March for a One Mand Band" and "Chapeau." Another Macmillan property, "The Robber Bridegroom," will tour nationally this fall . . . **TEEVEE:** **Eddy Lawrence Manson** has completed the score for "My Luke and I," a dramatization of the life of **Lou Gehrig** scheduled for **WNBC-TV** broadcast in October.

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



SIMPLE THINGS
CAROLE KING
Avatar

TOP SALES

SIMPLE THINGS—Carole King—Avatar
LUNA SEA—Firefall—Atlantic
GOING FOR THE ONE—Yes—Atlantic
GRAND ILLUSION—Styx—A&M

RECORD BAR/NATIONAL

FLOATERS—ABC
LET THERE BE ROCK—AC/DC—Atco
LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
LUNA SEA—Firefall—Atlantic
ONE OF THE BOYS—Roger Daltrey—MCA
OPEN UP YOUR LOVE—Whispers—Soul Train
REAR VIEW MIRROR—Starland Vocal Band—Windsong
SOMETHING TO LOVE—LTD—A&M
TERRAPIN STATION—Grateful Dead—Arista
TOO HOT TO HANDLE—Heatwave—Epic
THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC

KORVETTES/NATIONAL

ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
A PLACE IN THE SUN—Pablo Cruise—A&M
FLOATERS—ABC
I, ROBOT—Alan Parsons Project—Arista
IT'S A GAME—Bay City Rollers—Arista
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
SOMETHING TO LOVE—LTD—A&M
THE GRAND ILLUSION—Styx—A&M
STEVE WINWOOD—Island

CAMELOT/NATIONAL

BOOK OF DREAMS—Steve Miller Band—Capitol
CSN—Crosby, Stills & Nash—Atlantic
DEVIL'S GUN—CJ & Company—Westbound
GOING FOR THE ONE—Yes—Atlantic
I'M IN YOU—Peter Frampton—A&M
IT'S A GAME—Bay City Rollers—Arista
JT—James Taylor—Col
LOVE GUN—Kiss—Casablanca
STREISAND SUPERMAN—Barbra Streisand—Col
THE GRAND ILLUSION—Styx—A&M

HANDLEMAN/NATIONAL

ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
A PLACE IN THE SUN—Pablo Cruise—A&M
FLOATERS—ABC
FLOWING RIVERS—Andy Gibb—RSO
GOING FOR THE ONE—Yes—Atlantic
IT'S A GAME—Bay City Rollers—Arista
NEW YORK, NEW YORK—United Artists (Soundtrack)
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
WE MUST BELIEVE IN MAGIC—Crystal Gayle—United Artists

KING KAROL/NEW YORK

ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
GOING FOR THE ONE—Yes—Atlantic
KNINILLSSONN—Harry Nilsson—RCA
LET'S CLEAN UP THE GHETTO—Phila. Intl. All-Stars—Phila. Intl.
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest (Capitol)
MAX—The Rumour—Mercury
PARADISE BALLROOM—Graeme Edge Band—London
STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium
TERRAPIN STATION—Grateful Dead—Arista
THE GRAND ILLUSION—Styx—A&M

SAM GOODY/EAST COAST

ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
CAT SCRATCH FEVER—Ted Nugent—Epic
CSN—Crosby, Stills & Nash—Atlantic
GOING FOR THE ONE—Yes—Atlantic
JT—James Taylor—Col
KNINILLSSONN—Harry Nilsson—RCA
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
NEW YORK, NEW YORK—UA (Soundtrack)
SIMPLE THINGS—Carole King—Avatar
THE SPY WHO LOVED ME—UA (Soundtrack)

RECORD WORLD—TSS STORES/LONG ISLAND

CSN—Crosby, Stills & Nash—Atlantic
GOING FOR THE ONE—Yes—Atlantic
I, ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Col
KNINILLSSONN—Harry Nilsson—RCA
ON STAGE—Rainbow—Oyster
SHAUN CASSIDY—Warner/Curb
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
THE GRAND ILLUSION—Styx—A&M

FOR THE RECORD/ BALTIMORE

BELIEVE—Mass Production—Cotillion
CARDIAC ARREST—Cameo—Chocolate City
DEVIL'S GUN—CJ & Company—Westbound
PHYLLIS HYMAN—Buddah
LIVE LONNIE LISTON SMITH—Lionie Liston Smith—RCA
LUNA SEA—Firefall—Atlantic
OPEN UP YOUR LOVE—Whispers—Soul Train
PLATINUM JAZZ—War—Blue Note
SOMETHING TO LOVE—LTD—A&M
TOO HOT TO HANDLE—Heatwave—Epic

WAXIE MAXIE/ WASH., D.C.

BENNY AND US—AWB & Ben E. King—Atlantic
BIG TIME—Smokey Robinson—Tamla (Soundtrack)
GOING FOR THE ONE—Yes—Atlantic
GOIN' PLACES—Michael Henderson—Buddah
LET'S CLEAN UP THE GHETTO—Phila. Intl. All Stars—Phila. Intl.
MANDRE—Motown
ONE OF THE BOYS—Roger Daltrey—MCA
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
SOMETHING TO LOVE—LTD—A&M

PEACHES/FT. LAUDERDALE

DEDICATE—Rhead Bros.—EMI
KNINILLSSONN—Harry Nilsson—RCA
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
MAKIN' MAGIC—Pat Travers—Polydor

MAZE FEATURING FRANKIE BEVERLY—Capitol

NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
PLATINUM JAZZ—War—Blue Note
THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC
TOO HOT TO HANDLE—Heatwave—Epic

NATL RECORD MART/ MIDWEST

BENNY AND US—AWB & Ben E. King—Atlantic
GOING FOR THE ONE—Yes—Atlantic
I, ROBOT—Alan Parsons Project—Arista
IT'S A GAME—Bay City Rollers—Arista
LIFELINE—Roy Ayers Ubiquity—Polydor
ONE OF THE BOYS—Roger Daltrey—MCA
PLATINUM JAZZ—War—Blue Note
SHAUN CASSIDY—Warner/Curb
SIMPLE THINGS—Carole King—Avatar

FATHER'S & SON'S/ MIDWEST

BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
DIAMANTINA COCKTAIL—Little River Band—Harvest
LIVE LONNIE LISTON SMITH—Lionie Liston Smith—RCA
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
SHIVER IN THE NIGHT—Andy Pratt—Atlantic
SIMPLE THINGS—Carole King—Avatar
SOMETHING TO LOVE—LTD—A&M
TERRAPIN STATION—Grateful Dead—Arista
THE GRAND ILLUSION—Styx—A&M

RECORD REVOLUTION/ CLEVELAND

CLOVER—Mercury
EDDIE HENDERSON—Capitol
I, ROBOT—Alan Parsons Project—Arista
LIFELINE—Roy Ayers Ubiquity—Polydor
LIVE LONNIE LISTON SMITH—Lionie Liston Smith—RCA
MIRACLES GREATEST HITS—Miracles—Motown
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
SOMETHING TO LOVE—LTD—A&M
TWB—Tim Weisberg Band—United Artists

ROSE DISCOUNT/ CHICAGO

ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
GOING FOR THE ONE—Yes—Atlantic
I, ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Col
MAXI—Blue Note
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
SOMETHING TO LOVE—LTD—A&M
THE GRAND ILLUSION—Styx—A&M

ONE OCTAVE HIGHER/ CHICAGO

ANYTIME . . . ANYWHERE—Rita Coolidge—A&M
CSN—Crosby, Stills & Nash—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FLOATERS—ABC
I, ROBOT—Alan Parsons Project—Arista
IT'S A GAME—Bay City Rollers—Arista
ONE OF THE BOYS—Roger Daltrey—MCA
SIMPLE THINGS—Carole King—Avatar

TERRAPIN STATION—Grateful

Dead—Arista
THE GRAND ILLUSION—Styx—A&M

RADIO DOCTORS/ MILWAUKEE

CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL—Various Artists—CTI
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
OPEN UP YOUR LOVE—Whispers—Soul Train
SHAKE IT WELL—Dramatics—ABC
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
TERRAPIN STATION—Grateful Dead—Arista
THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boy—United Artists
TOO HOT TO HANDLE—Heatwave—Epic

1812 OVERTURE/ MILWAUKEE

BACK TOGETHER AGAIN—Larry Coryell & Alphonse Mouzon—Atlantic
HERE AT LAST—BEE GEES LIVE—Bee Gees—RSO
IT'S A GAME—Bay City Rollers—Arista
MAX—The Rumour—Mercury
ONE OF THE BOYS—Roger Daltrey—MCA
SHAKE IT WELL—Dramatics—ABC
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
TERRAPIN STATION—Grateful Dead—Arista
THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boys—UA
THE GRAND ILLUSION—Styx—A&M

MUSHROOM/ NEW ORLEANS

CSN—Crosby, Stills & Nash—Atlantic
FLOATERS—ABC
GOING FOR THE ONE—Yes—Atlantic
I, ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait
MORE STUFF—Stuff—WB
ONE OF THE BOYS—Roger Daltrey—MCA
PHANTASIA—Noel Pointer—Blue Note
PLATINUM JAZZ—War—Blue Note

POPLAR TUNES/MEMPHIS

BENNY AND US—AWB & Ben E. King—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
GOING FOR THE ONE—Yes—Atlantic
LET'S CLEAN UP THE GHETTO—Phila. Intl. All-Stars—Phila. Intl.
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
SHAKE IT WELL—Dramatics—ABC
THE GRAND ILLUSION—Styx—A&M
THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC

CIRCLES/ARIZONA

CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL—Various Artists—CTI
FLOATERS—ABC
FROM HERE TO ETERNITY—Giorgio—Casablanca
GOIN' PLACES—Michael Henderson—Buddah
LUNA SEA—Firefall—Atlantic
REJOICE—The Emotions—Col
SIMPLE THINGS—Carole King—Avatar
SOMETHING TO LOVE—LTD—A&M
TERRAPIN STATION—Grateful Dead—Arista
THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC
PEACHES/DENVER
FORK IT OVER—The Section—Capitol
GOIN' PLACES—Michael Henderson—Buddah

KNINILLSSONN—Harry Nilsson—RCA

LUNA SEA—Firefall—Atlantic
MAYBE IT'S LOST—Leslie Duncan—MCA
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
NIGHT LIFE—Maxine Nightingale—UA
SHAKE IT WELL—Dramatics—ABC
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
SOMETHING TO LOVE—LTD—A&M

INDEPENDENT/DENVER

FIREFLY—Jeremy Steig—CTI
KNINILLSSONN—Harry Nilsson—RCA
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
OPEN UP YOUR LOVE—Whispers—Soul Train
PLATINUM JAZZ—War—Blue Note
RESCUERS—Walt Disney (Soundtrack)
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL—Various Artists—CTI

ODYSSEY/SOUTHWEST & WEST

CARELESS—Stephen Bishop—ABC
FIREFLY—Jeremy Steig—CTI
I, ROBOT—Alan Parsons Project—Arista
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
SHAKE IT WELL—Dramatics—ABC
SOUTH'S GREATEST HITS—Various Artists—Capricorn
TERRAPIN STATION—Grateful Dead—Arista
THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC
TURN THIS MUTHA OUT—Ildris Muhammad—CTI

MUSIC PLUS/L.A.

CARELESS—Stephen Bishop—ABC
CELEBRATE ME HOME—Kenny Loggins—Col
JOYOUS—Pleasure—Fantasy
LAKE—Col
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
ONE OF THE BOYS—Roger Daltrey—MCA
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
SERGIO MENDES AND THE NEW BRAZIL 77—Elektra

LICORICE PIZZA/L.A.

GOING FOR THE ONE—Yes—Atlantic
I, ROBOT—Alan Parsons Project—Arista
JT—James Taylor—Columbia
LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
REJOICE—Emotions—Col
SOUTH'S GREATEST HITS—Various Artists—Capricorn
TERRAPIN STATION—Grateful Dead—Arista
THE GRAND ILLUSION—Styx—A&M
STEVE WINWOOD—Island

EVERYBODY'S RECORDS/ NORTHWEST

MORE STUFF—Stuff—WB
NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
ONE OF THE BOYS—Roger Daltrey—MCA
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING, THE FIRST 15 YEARS—Judy Collins—Elektra
SOUTH'S GREATEST HITS—Various Artists—Capricorn
THE GRAND ILLUSION—Styx—A&M
STEVE WINWOOD—Island



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)

AUG. 13	AUG. 6				WKS. ON CHART	
1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	(11th Week)	25 G
2	2	CSN CROSBY, STILLS & NASH/Atlantic SD 19104			6	G
3	3	I'M IN YOU PETER FRAMPTON/A&M SP 4704			8	G
4	5	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830			7	G
5	7	JT JAMES TAYLOR/Columbia JC 34811			6	G
6	4	BARRY MANILOW LIVE/Arista 8500			11	I
7	6	LOVE GUN KISS/Casablanca 7057			6	G
8	8	LITTLE QUEEN HEART/Portrait JR 34799			12	G
9	12	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541			9	X
10	9	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630			12	G
11	13	REJOICE THE EMOTIONS/Columbia PG 34762			8	F
12	10	COMMODORES/Motown M7 884R1			20	G
13	16	GOING FOR THE ONE YES/Atlantic SD 19106			3	G
14	11	CAT SCRATCH FEVER TED NUGENT/Epic 34700			9	G
15	14	BOSTON/Epic PE 34188			46	G
16	17	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)			11	F
17	18	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990			26	F
18	15	FOREIGNER/Atlantic SD 18215			20	G
19	20	HOTEL CALIFORNIA EAGLES/Asylum 7E 103			34	G
20	19	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403			36	X
21	22	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644			13	F
22	23	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317			14	F
23	21	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)			18	G
24	30	FLOATERS/ABC AB 1030			7	F
25	24	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634			17	F
26	29	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616			15	F
27	25	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)			11	I
28	26	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G			20	F
29	34	I, ROBOT ALAN PARSONS PROJECT/Arista 7002			6	G
30	31	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)			19	F
31	28	IZITSO CAT STEVENS/A&M SP 4702			13	G
32	27	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)			44	K
33	38	STEVE WINWOOD/Island ILPS 9494			5	F
34	36	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625			20	F
35	43	PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)			4	H
36	42	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)			7	F
37	33	AMERICAN STARS 'N BARS NEIL YOUNG/Reprise MSK 2661 (WB)			7	G
38	41	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498			10	F
39	32	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029			10	F
40	45	IT'S A GAME BAY CITY ROLLERS/Arista 7004			4	G
41	45	SLAVE/Cotillion SD 9914 (Atlantic)			20	G
42	37	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090			52	G
43	39	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557			39	G
44	40	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)			25	G
45	46	SILK DEGREES BOZ SCAGGS/Columbia PC 33920			74	G
46	49	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703			81	X
47	47	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052			76	F
48	50	LIGHTS OUT UFO/Chrysalis CHR 1127			10	F
49	54	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280			5	F
50	51	FLEETWOOD MAC/Reprise MS 2225 (WB)			107	F
51	68	THE GRAND ILLUSION STYX/A&M SP 4637			3	F
52	59	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/Atlantic SD 19105			4	F



25 G

53	75	SIMPLE THINGS CAROLE KING/Avatar SMAS 11667 (Capitol)	2	G
54	58	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	66	F
55	53	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)	16	F
56	56	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	24	G
57	61	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	22	G
58	57	DESTROYER KISS/Casablanca NBLP 7025	58	G
59	69	ONE OF THE BOYS ROGER DALTRY/MCA 2271	4	F
60	60	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	15	F
61	66	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	5	F
62	62	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	32	F
63	63	MOODY BLUE ELVIS PRESLEY/RCA APL1 2428	5	G
64	44	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901	10	I
65	48	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)	22	F
66	52	LETOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	38	G
67	55	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	65	F
68	64	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	10	G
69	67	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	13	G
70	65	HURRY SUNDOWN OUTLAWS/Arista 4135	12	G
71	70	KISS ALIVE KISS/Casablanca NBLP 7020	97	G
72	72	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	31	F

CHARTMAKER OF THE WEEK

73 — LUNA SEA
FIREFALL
Atlantic SD 19101



1 F

74	76	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108	5	F
75	78	LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE) AL JARREAU/Warner Bros. 2BZ 3052	7	X
76	77	ON STAGE RAINBOW/Oyster OY 2 1801 (Polydor)	4	H
77	95	SOMETHING TO LOVE LTD/A&M SP 4646	2	G
78	131	NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL GEORGIADES/Asylum 7E 1107	1	F
79	71	ROCK AND ROLL OVER KISS/Casablanca NBLP 7017	38	G
80	80	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/Phila. Intl. PZ 34684 (CBS)	12	F
81	89	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)/United Artists LA750	3	G
82	83	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	39	F
83	79	PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca NBLP 7053	13	X
84	99	SO EARLY IN THE SPRING, THE FIRST 15 YEARS JUDY COLLINS/Elektra 8E 6002	2	H
85	—	THE TWO OF US MARILYN McCOO & BILLY DAVIS, JR./ABC 1026	1	F
86	88	PART 3 KC AND THE SUNSHINE BAND/T.K. 605	14	F
87	74	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK 3027	12	G
88	97	MORE STUFF STUFF/Warner Bros. BS 3061	2	F
89	110	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	1	F
90	—	TERRAPIN STATION GRATEFUL DEAD/Arista 7001	1	G
91	73	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC AB 1007	7	F
92	94	ARRIVAL ABBA/Atlantic SD 18207	4	F
93	86	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	16	F
94	133	KNNILLSSON NILSSON/RCA AFL1 2276	1	G
95	84	KENNY ROGERS/United Artists LA689 G	11	G
96	—	SHAKE IT WELL THE DRAMATICS/ABC AB 1010	1	F
97	85	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	24	G
98	100	BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697	2	F
99	81	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015	14	F
100	90	NO SECOND CHANCE CHARLIE/Janus JXS 7032	10	F

RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Brothers Johnson** (A&M). Currently the #3 r&b record in the country, the pop action continues to drive this single to the top as well. Major adds at WFIL, Y100, WCOL, KJR, 96X, WLAC and WGCL to go with climbs at KFRC (30-24), WHBQ (14-11), WQXI (28-19), WMAK (28-23), WZZP (20-12), WDRQ (5-2), CKLW (15-5), KSLQ (20-17), KXOK (18-14), WNOE (36-33), KHJ (25-23), KTLK (29-27), KLIF (HB-26) and WNOE (36-33).

Sanford-Townsend Band (Warner Bros.). Smokin' is definitely the word for this disc with hot adds at WQAM, 13Q, WCOL, CKLW, KHJ, KTLK, KLIF, B100, KTKT, WBBF and WIFI. All this activity is backed by moves of 29-19 WRKO, 13-10 WQXI, 8-6 WMAK, 16-12 KDWB, 15-13 KSTP, 23-18 KXOK, 26-23 KSLQ, HB-27 Q102, 30-28 WOKY, 28-27 WMET, 38-28 WLAC, HB-24 WHBQ, 40-36 WNOE, 15-13 KSTP, 28-27 KFRC, HB-28 WKBW, debut-36 KILT, debut-30 KTNQ, 11-6 KNOE, 19-16 KERN, 11-7 KVOX, 19-13 KAAV, 14-11 KKLS, 3-1 98Q and 21-15 WCAO.



Donna Summer

Foreigner (Atlantic). Added at WRKO, WLAC, WZZP, WDRQ, KLIF, KSTP, KJR, KTLK, KRBE, KGW, KJRB, KLEO, WBBF, CK101 and BJ105 this week, while moving 23-18 13Q, HB-30 WMAK, 31-24 WOKY, 28-24 WQAM, 35-29 WCOL, 30-28 WMET, 35-32 KSLQ, 35-33 KXOK, HB-29 CKLW, 30-25 WNOE, NM-29 96X, 27-16 14ZYQ, debut-30 WCAO, 26-21 WGSV, 24-19 WFLB, 24-20 WGLF, 28-24 KAAV and 22-16 KSLY. Activity like this indicates this second single from their platinum lp is far from being cold.

Steve Miller (Capitol). Continued growth off last week's initial airplay was seen this week as WFIL, WLAC, Z93, WCOL, KDWB, KLIF, WNOE, WPEZ, WCAO, KERN, WGUY, KAAV, WZUU, KDON, WCAO, WIFI, KYA, BJ105, WHHY and WGSV all went on it. Chart action continues to move upward at KFRC (HB-29), CKLW (HB-27), KRIZ (11-6), 14ZYQ (debut-28), WRFC (debut-31) and WGLF (debut-29).



Carole King

KC & The Sunshine Band (TK). The radio action on this single keeps comin' at a rapid pace on both the r&b and pop sides. Already a top 10 single in Miami (Y100 12-7 and 96X 19-6), WOKY, WRKO, WLAC, WHBQ, KTNQ, KERN, KAKC and WAVZ all went with the record, along with moves of 17-11 WQAM, extra-33 KSLQ, 28-27 KJR, 28-27 KIIS, 23-16 KTKT, 25-12 WJDX, 31-27 WGSV, debut-28 WAUG, debut-24 WCAO and 27-14 WHHY.

Carole King (Avatar). Carole's newest single on her own label continues to garner airplay as this week saw WLAC, WKBW, KSTP, KJR, WAYS, WGLF, WAIR, WBBQ, KING, WKIX, 98Q and KVOX going with the record. Survey activity is as follows: debut-30 KTKT, debut-25 KAAV, debut-25 KKLS, debut-25 WJDX, 24-18 14ZYQ, 24-19 WICC, 38-34 CK101, debut-29 WHHY and debut-34 WFLB.

Shaun Cassidy (Warner-Curb). This artist's follow-

(Continued on page 54)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Billy Brill of Polydor Records has an offer you can't refuse. If any station in the country would like a picture of Donny Osmond posing in their station logo T-shirt for their playlists, promotions, etc., contact Brill at Polydor, 6255 Sunset Blvd. Suite 624, Los Angeles, Cal. 90028, and he'll send you an 8" by 10" photo, N/C. By the way, the pictures will be taken by Jimmy Osmond . . . **Tom West** has taken over the duo programming duties of WLOF-AM and BJ-105-FM. All music and programming will be directed towards West for both stations. The assistant MD for BJ-105 will be **Pam Hart**, and the assistant MD for WLOF will be **Barbara Scerba**. Both stations will remain top 40 and as competitive as ever with no other changes in plans . . . After five years at KTKT, **Ed Alexander** has been promoted to PD . . . Midday jock **Larry O'Neal** of 14-ZYQ has purchased his own station in Mississippi. Therefore, tapes and resumes to **Scott Davis** of 14-ZYQ for a midday jock, Route 12, Box 311, Frederick, Md. 21701.

Ben Hill has left KMGK to go to WTIC-FM as PD. He will be consulting **Mike Joseph** . . . **Reggie Blackwell** out at WRFC, **Gary Kirk** in as new PD . . . On August 29, 98Q will bring in as the morning deejay **Sea Stripe** from WVLD in Valdosta, Ga. . . New line-up at WERC-FM: 5 a.m.-9 a.m. **Paul Conrad** from WERC-AM; 9-12 p.m. **John Shomby**, PD; 12-4 p.m. **Charlie Martin**; 4-8 **Larry O'Day**; 8-12 midnight **Steve Davis**, MD; 12-5 a.m. **Bill Coleman**. The new call letters will be WKXX-KIX106 . . . WJBQ has a new midday jock, **John K. Scott** from WINR . . . **Bobby Rich** from B-100 is looking for an all-nighter, preferably a female (even though Judy is out of town, it's not what you think it is). Send tapes and resumes to Bobby at 7677 Engineer Rd., San Diego, Cal. 92112.

WRFC will be having an on air interview with Peter McCann on August 4 . . . **Tony Bryan** is the new day MD at KEWI. He was promoted from a deejay . . . KAAV needs a morning person. EOE. Tapes and resumes to P.O. Box 1790, Little Rock, Ark. 72203 . . . KEZY has a new weekend person, **Jeff Dean**, from KKUA in Hawaii . . . KKLS recently had their Treacherous Tubing Trek down Rapid Creek. 200 people showed up and the winners received life rafts . . . **Tony Mitchell** from KTLK is currently looking for a medium major market gig. Call him at (303) 399-6479 . . . **Lyn Lotkowitz**, formerly of WABC, is now continuity director at Q105 . . . Some changes at WLAC: noon-3 p.m. **Dr. Mark Damon**; 6-10 p.m. **J. Pat Laux**; and **Lisa Kennedy** doing weekends.

Sylvers Charity Game



In between concert appearances, the Sylvers hosted a charity basketball game against Baltimore-area broadcasters. All the proceeds from the match between the youthful Capitol recording family and air personalities from radio stations WLPL and WSID were donated to the needy children of the March of Dimes. After the Sylvers defeated the challengers, 62-30, the band was presented with the March of Dimes Merit Award for their frequent good will appearances for the charity. Pictured from left are: Edmund, Ricky, Foster, and James Sylvers; manager Al Ross; road manager Julie Buchannon; WSID air personality Bob Green; and Leon Sylvers.

Dialogue (Continued from page 18)

So the danger of these enormous advances and rising royalty rates is that they will have to affect your operation. The enormous bump in royalties puts the squeeze on again, and, obviously, if inflation continues at a double-digit pace over the next few years, we'll have to raise prices again to keep operating.

RW: This leads us to the chronic friction between the manufacturer and the retailer, who today is competing with lowball discounters whose pricing behavior can force a full-line merchant to sell hits virtually at cost or below to stay in the race. How do you view that situation, and the discounter's solution to the cost spiral, namely lowballing itself and extensive cutout and overrun merchandising?

Smith: The greatest weakness of the record business is the lack of concern for its future shown by so many of the people in it. At the record company end, there are the executives more concerned with their own tenure and their future than with what can happen to the industry at the retail and rack end.

But retailers are part of the business, too. If the record industry goes to hell, that means Tower Records goes to hell, as does the Warehouse chain and all the others. The people who sell records for \$2.99 don't care about this business at all. They're unconcerned if they force Gimbels and Pennys to drop their record departments; they don't care that we can never pick up all the business that might be lost. They're concerned for the short term, and if, next year, there's no record business, a lot of them will be selling aluminum siding.

The bandits that come into a town and open stores where the sole attraction is their price indicate a) their lack of concern for the industry and b) their own inability to do anything really interesting or challenging from a marketing standpoint. What about the really innovative retailer? There aren't but a handful of retailers in this country doing anything intelligent; they're just arguing about their right to exist and to charge those prices. So the next guy comes along and hopes he holds out long enough at the lowest price so he can buy up enough cut-outs.

We're all terribly guilty on that issue. Why doesn't somebody in this industry say, let's stop selling cutouts. Let's just burn it all, and sell it as scrap. Why do we sell it? It's part of our death wish in this business. There are companies that manufacture cut-outs at the outset. Then there are companies that sell overstock on important artists. Can you imagine what you're doing to the careers of those artists?

In the long run, those measures will force the Sam Goodys, the King Karols, the Korvettes to fight fire with fire when confronted by a Jimmy's. Instead of 20 percent of the store devoted to dead merchandise at cut rates, it will now be 40 percent. Just go try to develop your new artists there.

RW: As long as we're talking about pricing, how do you view the current Grand Jury investigation here in Los Angeles, which appears to be aimed precisely at that issue?

Smith: I view the entire range of investigations of this industry over the past four years as so lacking in substance, so obviously politically and publicity slanted. The current Grand Jury sweep is one of the classic cases of overkill.

Then there's the Newark Grand Jury that's been in session since 1973 and has pulled out a few instances of relatively minor league violations that have little to do with the heart of this business. You can very pompously say you don't condone those fringe violations, but maybe those companies are under tremendous pressure and being forced into corners.

At any rate, the Newark Grand Jury, to me, is a jumping off point for an ambitious U.S. attorney who would probably like to be a judge, like his predecessor. A very bright man, but one whom you'd think would have the decency, the courage, to say 'Hey, your industry doesn't operate this way.' Instead, he calls a press conference every twenty minutes. That Grand Jury leaked like bad plumbing at the start. They made sure they dragged out Clive Davis' indictment, which had nothing to do with their investigation, when they announced their other, minor league findings.

When I keynoted the NARM convention, I said that we have no friends, other than ourselves, in this industry. In the political arena, we haven't had very many friends, although hopefully that will change. If we're guilty of severe price fixing, we should be subject to the same kind of investigation as the paper industry and the copper industry. But there has been a rash of investigations into our industry, each one proving again that nothing was wrong. And no U.S. attorney has had the guts or the honesty to say, "You're okay," afterwards; you never get stamped with a clean bill of health.

In this latest investigation into pricing, they have asked for so much material from the manufacturers, the distributors and so forth, that I guarantee you that by the time any action is ever taken on this, there

What we hope will happen in the next

“ few years is that there will be an environment where this world of popular music is no longer a pariah . . . ”

will not be one U.S. attorney involved who will have been involved from the start.

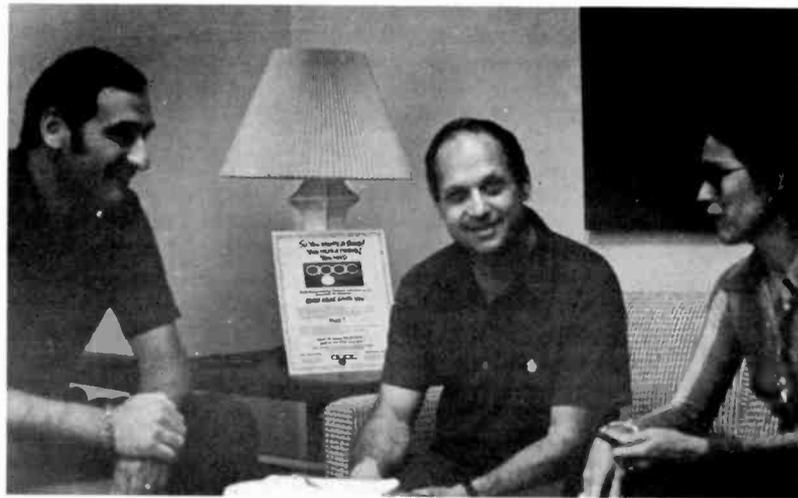
I regard the investigations as shameful, wasteful and almost totally without substance or rationale. This industry doesn't extort money, or affect the country's economy adversely like the steel industry does when its price rises. This industry ain't using .22s with silencers to do away with anybody.

RW: You spoke a moment ago about improving the industry's political acceptance, and you personally, along with Phil Walden, have certainly been among those industry figures who have recognized how the music business can provide support in that arena. Do you think we might not be facing such investigations if we had cultivated that power earlier? How do you see the industry's future political role?

Smith: I wouldn't begin to go walking into the Oval Office to ask Jimmy Carter to call them off. But what we hope will happen in the next few years is that there will be an environment where this world of popular music is no longer a pariah, a bad guy; that it will be recognized that we are part of this country's cultural scene, that the music we make is one of our most exportable products, one that people around the world love. That a great many people in this country love it, and devote a lot of time and money and attention to it. That it no longer be treated as a virtually criminal element.

Rock and roll is no longer a dirty word.

Strouse, AGAC Pact



Charles Strouse, the Tony-Award winning composer of "Annie" has signed with the American Guild of Authors/Composers (AGAC) for the administration of his publishing rights. Pictured above at the signing are (from left) Lewis Bachman, AGAC executive director; Strouse and Sheila Davis, AGAC executive vice president.

DIR Expansion

(Continued from page 12)

rill's interviews are necessarily brief, he said: "I look for the one or two questions and answers that will have a news peg or be of particular interest to our listeners."

With these two projects newly launched, D.I.R. is beginning to look like something of a radio conglomerate: the several Biscuit concert series are carried on over 200 rock radio stations, and their r&b/jazz counterpart — "Sugar Hill," now eight months old — reaches over 70. "Blast From The Biscuit," a free program schedule

mailed to listeners who request it, now goes out to a mailing list of 50,000, and contains biographies and other information on the artists who will perform. Meyrowitz and Kauff are considering selling advertising space on the newsletter just to meet costs.

Is FM radio becoming saturated with this variety of syndicated programs? "There is room for more, because we're still expanding the number of programs we do," Kauff said. "As long as you're providing them with a program they need, they'll do it."

Polygram's 1976 (Continued from page 4)

von Karajan and the members of the Berlin Philharmonic received 140 gold discs for 1.2 million sales of Beethoven's Fifth. Leonard Bernstein, a new signing, will be recording works by Beethoven and Stravinsky, as well as some of his own, for Deutsche Grammophon. Also new on "Deutsche Grammophon" is Krystian Zimerman, the young Polish pianist who won the world-famous Chopin competition in Warsaw in 1975.

Among the most notable commercial achievements was the strong response to the Bach edition on the Archiv Produktion label.

Polygram's music publishing activities also made progress in several countries. During the year under review, Chappell was one of the hot publishers in Nashville. An interesting new feature of the music publishing business was consumers' growing interest in acquiring books as accompaniments to special releases of records. Chappell, for example, brought out a series of books on today's rock stars.

During 1976 Polygram's TV-Film Division participated in a multi-media project. "All You

Need Is Love" was a joint production which captured the history of pop in words, pictures and sound. The TV-Film Division was responsible for producing/co-producing 250 hours of programs, for which Telecip S.A. of Paris and the two Hamburg firms, Polytel International GMBH and Polyphon Film-Und Fernseh GMBH were chiefly responsible.

Polymedia consolidated its position in the semi-professional field. Audio-visual training programs for major European enterprises are the main item here. The Video Division, set up during the year under review, has the task of looking after Polygram's interests in a highly promising field, the home application of video records and videocassette recorders. For the time being, this entails monitoring developments and planning for the future. The first test experiments with the Philips/MCA Videodisc are to be carried out in the USA during 1978.

The Direct Marketing Division achieved a further expansion in the club business. Growth was especially strong in France, Great Britain, New Zealand, and Sweden.

DeGaetani (Continued from page 37)

ability in contemporary music ad-music worth singing can be made moving and human no matter how austere written.

Miss DeGaetani's prowess comes home forcefully on her new release on Nonesuch, two contemporary pieces, one by Peter Maxwell Davis and the other by Richard Wernick. The Wernick piece was written specifically for Miss DeGaetani and her husband, Philip West, a distinguished player of the shawn, English horn and oboe. From the first notes the songs are evocative, eerie and fascinating. The work was inspired by the tragic death at the age of nine of one Susan Philips, whose name is carried in the works subtitle. They included an epigraph of Pythagoras, some Latin of Horace and Virgil and a sad, sweet poem by Robert Herrick.

The composer points out that the entire piece is based on a four-note motif; the crucial factor in the songs is that the structure is not what one carries away from hearing the record but rather the total evocative quality of the vocal writing. In the setting of the Herrick poem the oboe's lonesome sound cast against the hauntingly sad quality of Miss DeGaetani's voice, all quiet and soft through a wide range, has some of the lonesome quality of the third Act of *Tristan und Isolde* delivered in very individual terms. Wernick

seems to be, at least from this composition, a composer equally gifted in writing for the voice and wind instruments.

Peter Maxwell Davies is the most famous of the two composers, and his song cycle is written for soprano and guitar. The wide range of Miss DeGaetani's voice makes the tessitura easy for her, and one can only assume that the light dusky quality of her timbre satisfies the composer as well as a more lyric, brighter sound. The work is set to two poems by George Mackay Brown and describes the loss of all children and young people (and so hope of continuity) to a remote island off the north coast of Scotland, where the composer now lives. A lonely work filled with despair — first describing the drowning of the last two young people who might have stayed on the island and then a description of the end of the vitality of the community — the words are perfectly caught in the spare and moving writing Miss DeGaetani makes very point, including an occasional attempt to lighten the mood of the work.

The two works are important new pieces by contemporary composers, a credit to the catalogue of Nonesuch and its director sistent and always growing heri-Teresa Sterne, without whom the cause of contemporary music would be indescribably poorer.

E/A Signs Bruce Roberts



Bruce Roberts, New York singer-songwriter and co-writer, (along with Bette Midler and Carole Bayer Sager) of "You're Moving Out Today," has signed a recording contract with Elektra/Asylum Records. On hand for the ceremonies at E/A's Los Angeles offices were, from left: Joe Smith, E/A chairman; Arlene Rothberg, Roberts' manager; Roberts; Steve Wax, E/A president; and Tom Dowd who will be producing Roberts' album.

Paul Smith (Continued from page 21)

"Five years ago here in London those of you who were with us will recall the premiere performance before CBS Records of Earth, Wind and Fire. Well, everyone knows them now as they've gone on to become one of the super groups of the '70s."

As for some of the label's

younger acts today, Smith said, "Right now Lake is becoming something more than a body of water. Mention Pierce Arrow and people no longer just think of a car. Fools Gold is no longer just a synonym for pyrite. Heat Wave has started just that in the south-east."

Larry Harris

(Continued from page 22)

and the McCrary's album. In the near future we will also be shipping a single and an album, both of the same name, 'In The Right Direction' by a group called Dragon."

As for Portrait's long-term goal, Harris is looking to make the label "one of the six most successful record companies in the United States within the first three years of its operation."

Benson In Radio Show



Warner Bros. recording artist George Benson (seated) joins Pete Fornatale, New York disc jockey (left), and Len Dugow, associate publisher, *Crawdaddy* magazine, before being interviewed for *The Crawdaddy Rock Revue*, an hour-long, weekly rock entertainment radio program. The program enters its first 13-week flight in late September and has been sold into AM and FM stations in more than 60 markets.

Island to N.Y.

(Continued from page 3)

of its sales, east of St. Louis.

Also cited as contributing to the shift is Chris Blackwell's increased involvement in the American label's creative development. He is expected to spend the bulk of his time in New York, where he will be involved in signing and producing new talent for the label; Island also projected Blackwell would be overseeing current roster acts, including Bob Marley, Steve Winwood and John Martyn.

The current West 57th Street offices will continue as the new national headquarters, and the current key management team is expected to relocate there; the former national base here will also remain open indefinitely.

With the move east, Island's U.S. office will now be in closer proximity to the London headquarters and Blackwell's Caribbean base in Nassau. With the majority of the roster living in the U.K. or the Caribbean, Island said the label's tours have generally kicked-off in the east, and in recent months label acts like Robert Palmer, Jess Roden, Third World and Max Romeo have been recording in east coast studios for forthcoming label release.

With details for the move still being set, the executives due to relocate are expected to be announced shortly, along with a specific target date for the late September move.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I'll Show You With Love" — The Young Divines (Cotillion). Lovely lyrics and outstanding execution and delivery. This new group has a brilliant future ahead.

DEDE'S DITTIES TO WATCH: "Ooh Baby, Baby" — Shalamar (Soul Train); "Have A Little Mercy" — Broadway

(Prelude).

Bernie McCain has left radio station WHAT-AM (Philadelphia), where he held down the position of program director. McCain phoned this editor to inform us that he has moved to Richmond, Virginia to take the position of general manager of WKIE-AM. This station, a 10,000 watt, is black-owned.

Jay Dubard has exited his slot at radio station K104-FM (Dallas). He is currently looking for a job in a major market. You may reach him at (817)640-4450.

PROFILE

Phyllis Hyman (Buddah) never met Thom Bell, who gave her her first smash single, "Loving You, Losing You," but she stated that she would like to. Her first solo lp, "Phyllis Hyman," has done well, and with her second single from it, "No One Can Love You More," her soulful delivery is handled with care as she caresses each lyric.

Ms. Hyman is tall and stately and walks with feline sophistication. Heard on Norman Connors' lps, she enhances some of his productions, such as "Betcha By Golly Wow" and "Valentine Love." She has been singing professionally for six years and will go straight up the ladder of success.



Shown here are two more Isleys who have graduated from Fairleigh Dickinson University in Teaneck, New Jersey. Elaine Isley and her daughter Beth, of the musical Isley family, both took studies together. One of

their courses was political science, which they both found quite interesting.

Two Pirates Plead Guilty

■ LUBBOCK, TEX. — Two men pleaded no contest in Federal District Court here to a charge of conspiring to violate the Federal Copyright Law.

Titles

The defendants, Lewis C. Gib-

bons and his son Tommy L. Gibbons, both of whom reside here, were charged with the illegal duplication of sound recordings, including "Rhinestone Cowboy" and "When the Tingle Becomes a Chill," both by Loretta Lynn.

Floaters Find Gold



Steve Deiner, president of ABC Records, and Otis Smith, vice president, have announced The Floaters debut album, "The Floaters," has been certified gold. The Detroit-based group's album reached gold status faster than any other debut album in ABC's history. The group received the gold record awards in Los Angeles after appearances at both The Roxy and Total Experience. Pictured here are (front row, from left): Woody Wilson, president of Fee Productions; Ralph Mitchell and Larry Cunningham of the group; (rear) Paul Mitchell and Jonathan Murray Clark of The Floaters; Steve Deiner; and Charles Clark. Pictured in back is Otis Smith.

Disco File

(Continued from page 23)

and flows, a wash of sound at once dispassionate and stimulating. Parts of the record recall the crisp, chugging train sounds of "Trans-Europe Express;" others are more like "I Feel Love"'s surging, crackling quality. In the "Utopia—Me Giorgio" section the feeling is dreamy and ecstatic, sustained by shimmering female voices floating in the background. The cumulative effect is an icy brilliance, a heady trip through star-dusted space. The album's second side features three separate cuts, "First Hand Experience in Second Hand Love," "I'm Left, You're Right, She's Gone" and "Too Hot to Handle," all primarily vocals (both electronic and non) over vibrant synthesizer tracks, all quite danceable. Of the three, my favorite is "Too Hot to Handle," the most upbeat, but all three should be getting disco play. All together a strikingly original and satisfying album, "From Here to Eternity" could become one of 1977's most influential records.

"Je T'Aime," a French/American co-production by a group called Saint Tropez, will be one of the most talked-about records of the summer if only because of its ultra-glossy, classy European packaging: a neon-pink, see-through vinyl disc with a pale pink label inside an album whose cover features a picture of three attractive, ambiguously posed women; open the cover, however, and the pose becomes explicit—two of the women are about to kiss as the third, dressed in a man's hat and suit, looks off with studied indifference. The album doesn't entirely sustain the Sapphic overtones of the cover, but the longest cut, "Violation" (8:13), is like a scene from Emanuelle set to music: a spoken French monologue over a fluid, luxuriously slow track (Barry White on downs) that gradually becomes a dialogue of sighs and whispers between two women: an extremely sensuous seduction set against a backdrop of velvety richness.

The album's title cut is, of course, the Serge Gainsbourg-Jane Birkin record that was the first major European song to reach orgasm (the landmark year: 1969). The Saint Tropez version (6:36) is more elaborately produced, breaking into two parts, the first very slow, the second punched up Donna Summer-style and quite danceable. Here the dialogue is between a man and woman in the throes of rather

(Continued on page 47)

R&B PICKS OF THE WEEK

SINGLE

TOMMY TATE, "I'M SO SATISFIED" (Klondike Music, BMI). Tate has finally emerged with an up-tempo tune, without a doubt one of the best sides he has ever done. Produced and arranged by Johnny Baylor, the soulful side is an extraction from his latest album of the same title. Heavy rhythm and a strong backbeat make for chart potential. His delivery of the lyrics is superb. KoKo KO 727.

KoKo

SLEEPER

WARREN DANIELS & BROOKLYN PEOPLE, "LEVITICUS" (Brendi Music, BMI). Leviticus is the name of a wild disco in New York, and producer Boo Frazier comments on the scene held there every night, putting it on wax. It is extremely exciting, and potential is there for all the disco-goers. A natural for the charts. Prelude PRL 71092.

Prelude

ALBUM

BROTHER TO BROTHER, "SHADES IN CREATION." A mixture of creativity enhances the quality of a package that should be strong both pop and r&b. Heavy rhythm aids many of the tunes. "Brother To Brother" and "Dancin' Singin'" show what this versatile group can do. An album destined to be a hit. Turbo TU-7018.



Brunswick Proudly Presents

A NEW ARTIST

DONNY BURKS

AND

A NEW RECORD

“DO BAD”

BR 5539

TYRONE DAVIS

“It's all in the game”

BR 4563

BRUNSWICK

DAKAR

AUGUST 13, 1977

AUG. 13	AUG. 6	
1	1	FLOAT ON FLOATERS/ABC 12284
2	2	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
3	4	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
4	3	EASY COMMODORES/Motown M 1418F
5	5	SLIDE SLAVE/Cotillion 44128 (Atlantic)
6	6	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
7	9	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
8	8	SUNSHINE ENCHANTMENT/Roadshow XW991 Y (UA)
9	7	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
10	19	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251

11	13	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
12	10	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
13	11	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
14	18	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
15	17	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
16	12	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
17	14	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS Phila. Intl. ZS8 3622 (CBS)
18	25	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
19	15	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
20	16	I'M GOING DOWN ROSE ROYCE/MCA 40721
21	22	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
22	26	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
23	28	O-H-I-O OHIO PLAYERS/Mercury 73932
24	20	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
25	27	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
26	21	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND T.K. 1022
27	23	GET IT UP FOR LOVE AWB & BEN E. KING/Atlantic 3402
28	30	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
29	36	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum)
30	33	VITAMIN U SMOKEY ROBINSON/Tamla 54284F (Motown)
31	32	OVER OND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391
32	41	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
33	35	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403
34	37	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
35	42	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
36	50	KEEP IT COMIN' LOVE KC & SUNSHINE BAND/T.K. 1023
37	29	GETAWAY SALSOUL ORCHESTRA/Salsoul SZ 2038
38	40	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
39	48	EXODUS BOB MARLEY & THE WAILERS/Island 89
40	47	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
41	49	OH LET ME KNOW IT (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.)
42	53	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
43	43	PARTY LIGHTS NATALIE COLE/Capitol P 4439

44	45	JAM ON THE GROOVE RALPH McDONALD/Marlin 3312 (T.K.)
45	55	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
46	31	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
47	54	TOMORROW CISSY HOUSTON/Private Stock 153
48	24	I LIKE THE FEELING LUTHER INGRAM/KoKo 725
49	59	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
50	34	I NEED LOVE PERSUADERS/Calla ZS8 7667 (CBS)
51	66	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578
52	56	BITE YOUR GRANNY MORNING, NOON & NIGHT/Roadshow RS XW1003 (UA)
53	60	GOOD THING QUEEN—PART I MARGIE EVANS/ICA 002
54	52	I NEED SOMEBODY TO LOVE SHIRLEY BROWN/Arista 0254
55	67	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
56	62	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
57	63	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi 77501 (Cream)
58	64	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s/Polydor 14409
59	72	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
60	61	NOWHERE TO RUN (Pt. I) DYNAMIC SUPERIORS/Motown M 1419F
61	51	I FEEL LIKE I'VE BEEN LIVIN' (ON THE DARK SIDE OF THE MOON) THE TRAMMPS/Atlantic 3403
62	69	FANTASY IS REALITY PARLIAMENT/Casablanca 892
63	65	STOMPED, BEAT UP & WHOOPED GRAHAM CENTRAL STATION/Warner Bros. WBS 8417
64	68	CHALK IT UP JERRY BUTLER/Motown M 1421F
65	73	LADY OF MAGIC MAZE/Capitol P 4456
66	—	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree 16096 (Atlantic)
67	70	THE REAL THING SERGIO MENDES & BRAZIL '77/Elektra 45416
68	—	NO ONE CAN LOVE YOU MORE PHYLLIS HYMAN/Buddah BDA 577
69	—	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
70	—	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
71	—	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
72	74	CHECK IT OUT SOPHISTICATED LADIES/Bareback MBB 532
73	75	CREAM CITY AALON/Arista 0249
74	—	WHEN I THINK ABOUT YOU AERTHA FRANKLIN/Atlantic 3418
75	—	THIS COULD BE THE NIGHT R. B. HUDMAN/Atlantic 3413

KC's Platinum Surprise



Henry Stone, president, T.K. Records, surprised KC and Rick Finch of KC And The Sunshine Band last week at their Westchester (NY) Premier Theatre engagement by presenting them with a platinum record for sales of their "KC And The Sunshine Band Part 3" album. Pictured at the presentation from left to right are: Jeanette Williams (Sunshine Band back-up singer), KC, Rick Finch, band members Robert Johnson, Charles Williams with plaque and Henry Stone.

R&B REGIONAL BREAKOUTS
Singles **Albums**

East:

- David Ruffin (Motown)
- Michael Henderson (Buddah)
- Peter Brown (Drive)
- James Brown (Polydor)
- Phyllis Hyman (Buddah)

South:

- Hot Chocolate (Big Tree)

Midwest:

- Cissy Houston (Private Stock)
- Michael Henderson (Buddah)
- Peter Brown (Drive)
- James Brown (Polydor)
- Parliament (Casablanca)
- Little Milton (Glades)

West:

- David Ruffin (Motown)
- Heatwave (Epic)
- Michael Henderson (Buddah)
- Margie Evans (ICA)
- Barry White (20th Century)

East:

- Dramatics (ABC)
- Marilyn McCoo & Billy Davis, Jr. (ABC)
- Michael Henderson (Buddah)

South:

- Dramatics (ABC)
- Marilyn McCoo & Billy Davis, Jr. (ABC)

Midwest:

- Dramatics (ABC)
- Marilyn McCoo & Billy Davis, Jr. (ABC)
- Aretha Franklin (Atlantic)

West:

- Dramatics (ABC)
- Marilyn McCoo & Billy Davis, Jr. (ABC)

Chrysalis Signs Block



Terry Ellis, president of Chrysalis Records, has announced the signing of Rory Block to a long-term recording contract with the label. Shown celebrating the signing, from left, are Ellis, Rory Block and Chrysalis a&r manager Roger Watson, also the producer of Block's first lp for the label.



THE R&B LP CHART

AUGUST 13, 1977

- REJOICE**
EMOTIONS/Columbia PC 34762
- FLOATERS**
ABC AB 1030
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- COMMODORES**
Motown M7 884R1
- SLAVE**
Cotillion SD 9914 (Atlantic)
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
- TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
- LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
- UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
- TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- ENCHANTMENT**
Roadshow LA682 G (UA)
- SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
- OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
- ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
- CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- SHAKE IT WELL**
DRAMATICS/ABC AB 1010
- THE GREATEST (ORIGINAL SOUNDTRACK)/**
Arista 7000
- UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
- THE TWO OF US**
MARILYN MCCOO & BILLY DAVIS, JR./ABC 1026
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
- PART 3**
KC & THE SUNSHINE BAND/T.K. 605

Disco File

(Continued from page 44)

talky love but sex always sounds somehow more chic in a foreign language (though the orgasmic repetition of "Je T'aime" does become comic) and this is definitely high-fashion passion.

With these two cuts on the side marked "Amour," the album's flip contains three tracks designed for dancing. Though their instrumental version of Van McCoy's durable "African Symphony" could be a little more passionate—only rarely does it catch fire—the treatment of "Coeur a Coeur" (Andrea True's "Fill Me Up [Heart to Heart]") is just right: delicately spicy, highlighted by strings and female vocals that both have the feel of quick jets of sweet syrup. The third cut is also a remake, but a less familiar one; originally made by the French-Canadian group **Toulouse**, "On a Rien a Perdre" (loosely translated, "You've Got Nothing to Lose") is a jumpy, string-laced French song that's kinda repetitive but really attractively produced. Production, by the way, is credited to **Michael Lewis** and **Laurin Rinder**, the **El Coco** group, and "Je T'aime" is certainly a giant step forward for them though it remains more stunning graphically and conceptually than musically. The album's total effect (right down to the fact that the credits are in French) would lead one to believe it's an import, but this is an American pressing, recorded in France and Los Angeles, and the first release on a new L.A. label named **Butterfly**. An excellent first impression for a new company. (Note: the shocking-pink vinyl is for a limited pressing, mainly for promotional purposes and first store shipments; later pressings will be on black vinyl.)

After these two records, the new **Mass Production** album, "Believe" (Cotillion), sounds almost traditional, but it's far from that. The group has perfected their progressive funk style and jumped to the head of their class with their second lp. The previously released disco disc cuts, "I Believe in Music" and "People Get Up," have already been reviewed and recommended but there are two more strong tracks here, the best being a loose, wonderfully jazzy instrumental called "Cosmic Lust" (5:53) that reminds of of **Donald Byrd** and **War**. "Free and Happy" (5:20) is more in the group's aggressive, brassy, hard-edged style with great, rapid-fire vocals. Solid and serious.

ALSO RECOMMENDED: **Margie Alexander's** "Gotta Get a Hold on Me" (6:02), a disco disc on Chi-sound (through UA) that's one of those hard, down and dirty woman's songs—the best we've heard in some time. Alexander, who sings with a **Patti LaBelle/Tina Turner** fierceness, has some tough words for her no-good old man and the track is appropriately raunchy; a throw-back sound but a welcome change-of-pace for just that reason . . . "Easy Come, Easy Go" (7:01), a delightful, laid-back, West Indian-flavored number sparked by steel drums and regal, full lead vocals from a woman who sounds like a supple combination of **Odetta** and **Cory Daye**—it's the best cut from the debut album of a trio called **Odyssey** (RCA). Another possibility from the same lp: "Native New Yorker" whose lyrics sound like a TV theme song but whose music and singing have just enough vitality to carry things off . . . "Bust It" (6:02) by **Craig Snyder & Lix** (Midsong International), a tight, muscular instrumental pumped up by Snyder's taut guitar playing and produced by Snyder and **John Davis**. **Walter Gibbons** says he prefers the other side of this disco disc pressing, a more fast-hustle, Philly-style song called "Hold Me" with a sweet female chorus and some **Benson**-like guitar.

The Coast

(Continued from page 22)

of Greenpeace Los Angeles at 13719 C Ventura Blvd., Sherman Oaks, Cal. (213-986-2315).

MISCELLANY: **Peter Haycock**, **Climax Blues Band** guitarist, recently fulfilled a life-long dream when he sat in with **Junior** "Snatch It Back and Hold It" **Wells** at a very funky blues club on Chicago's south side . . . **Angel** has added a new bass player following the departure of **Mickey Jones**. New member **Felix Robinson**, who's working with **Angel** on their new album, can say in all seriousness that he was once one of **Bob Kuban's** In-Men (remember "The Cheater"?) . . . **Chad Stuart** (This really is old home week—remember **Chad** and **Jeremy?** Hell, who could forget their versions of "A Summer Song" and "Willow, Weep For Me"?) is turning to the L.A. scene as co-composer of the music for "Smiles," a one-woman show. **Stuart** collaborated on 13 of the songs with actress **Sarah Miles**, star of the show . . . **Stevie Wonder** makes a guest appearance on the new **Chi-Lites** lp, "Pick Hit." **Chi-Lites** member **Marshall Thompson** was made an honorary deputy sheriff after a recent gig at Paris prison in New Orleans . . . **Mimi Farina** is recording at **Wally Heider** in San Francisco, with primo violinist **Richard Greene** producing. Also at **Heider**: **Edgar Winter** and **Nielsen-Pearson**, a new **Epic** band.



THE JAZZ LP CHART

AUGUST 13, 1977

- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
- LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
- SEAWIND**
CTI 5002
- STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
- LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
- MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- ELEGANT GYPSY**
AL Di MEOLA/Columbia PC 34461
- PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
- FOUR**
BOB JAMES/CTI 7074
- WATERCOLORS**
PAT METHENY/ECM 1 1096 (Polydor)
- SUPERTRIOS**
McCOY TYNER/Milestone M 55003
- TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- THE GREATEST (ORIGINAL SOUNDTRACK)/**
Arista 7000
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
- GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
- BACK TOGETHER AGAIN**
LARRY CORYELL/ALPHONSE MOUZON/Atlantic SD 18228
- LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
VARIOUS ARTISTS/CTI 7077
- SERGIO MENDEZ & BRAZIL 77**
Elektra 7E 1102
- WATER BABIES**
MILES DAVIS/Columbia PC 34396
- GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- 3004 SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1700

Record World en Chile

By RICARDO GARCIA

■ Una conferencia de prensa en la cual no faltaron las preguntas comprometedoras, que Favio no eludió y contestó brillantemente, marcó el retorno del gran cantante argentino. Dos días en el teatro Caupolicán de Santiago, y un especial de TV mostraron a **Leonardo Favio** en una nueva etapa de su carrera artística. Los ejecutivos de **Microfón** junto a los del sello **Quatro** que distribuye en Chile sus discos hicieron de anfitriones para el mundo de la prensa, radio y TV que se reunió para saludar al cantante en un momento en que su disco con "La dicha que me fué negada" comienza a figurar entre los superventas. En la misma reunión Quatro entregó a figurar entre los superventas. En la misma reunión Quatro entregó a los periodistas el LP de igual título.

Los **Fronterizos** estuvieron también en breve temporada con actuaciones en teatro y TV. Pero sin duda la presencia de Eduardo Falú la que conquistó nuevamente mayor atención. Falú dió varios recitales en el teatro Municipal y una serie de actuaciones en canal 13 de TV. Otro artista que tuvo excelente acogida fué **Raúl Lavié**. Y entre la larga nómina de figuras que han estado de paso en Chile es preciso nombrar a **Mario Clavel**, cuya larga trayectoria en nuestro país le hace notablemente familiar. La visita del cantautor argentino se prolongará por bastante tiempo.

El ídolo de los niños se llama **Chapulín Colorado**. Desde hace meses la TV muestra al personaje en un horario clave que le hace también ser el favorito de los mayores. Mientras el sello Polydor publica con extraordinario éxito los discos de **Chapulín**, Emi Odeon lanza los de otro personaje de la misma serie: el **Quico**. Curiosamente (o no tan curiosamente) ambos encabezan la lista de los superventas de las últimas semanas. Al éxito, en discos singles, del grupo **Indio** con "Herida de amor" se agrega ahora su nuevo disco que ya empieza a ganar una difusión radial que promete llevarlo a primeros lugares en cuanto sea editado. Entretanto **Dyango** con "El primer beso" se convierte igualmente en otro fuerte impacto popular. Sigue **Albert Hammond** entre los nombres solicitados por la juventud. Su nuevo single con "Eres toda una mujer" marca

también importantes ventas para Emi Odeon. En el sector de discos LP el album del grupo **Chicago** es tal vez el de mayor fuerza en estos momentos. Kiss ha logrado también imponerse definitivamente en nuestro medio juvenil, lanzado por Quatro y **Donna Summer** parece también tener posibilidades de conquistar a un público numeroso.

En el terreno de la música folklórica dos albums LP aparecen mencionados con frecuencia en las listas de venta de las mayores disquerías: **Chamal**, cantos y danzas de Chiloé, y "La Gran Noche del Folklore", grabación en directo del festival realizado por el sello **Alerce** en la mayor sala de espectáculos de Chile.

Entretanto, el panorama disquero se anima con la reanudación de actividades del discutido sello **Banglad**, cuyo punto débil son las relaciones públicas, y su falta de continuidad en su política de precios, lo cual crea a esta compañía serios problemas. El lanzamiento de un grupo como **Rumba Tres**, un auténtico "boom" en música para fiestas, y el de **Jose Luis Perales** con el single "Si . . ." confirman que esta compañía podría manejar mejor sus destinos en el mercado chileno.

José Manuel Silva fué nombrado director artístico de IRT, la empresa discográfica que comanda **Roberto Inglez**. La compositora y fotógrafa **Scottie Scott** asumió la responsabilidad del Depto. de Promoción.

Los éxitos de **Lindomar Castillo** "Camas separadas" y "Son dos sinvergüenzas" mantienen el nombre de este astro brasileño. IRT lanzó el LP de Lindomar, y hasta el momento ha experimentado excelente acogida popular. **Tito Fernandez**, el temucano, astro indiscutido del canto popular en Chile, comenzó a grabar un nuevo LP. **Patricio Donaire** es la figura joven chilena en la cual IRT cifra grandes esperanzas. Aun cuando su primer disco pasó inadvertido, sus nuevas grabaciones serán ampliamente promocionadas y seguramente tendrán feliz resultado, considerando, sobre todo, que **Donaire** protagonizó recientemente una versión televisiva de "Jesucristo Superstar," la cual, dentro de su mediocridad, permitió destacar la voz y el talento de este intérprete.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Recibo en papel timbrado de A.L.A.R.M. (East), Asociación Latinoamericana de Productores Fonográficos, que a las claras demuestra la creación de dicha entidad en Miami, para una reunión que se celebrará en el Centro Español a las 5 de la tarde, el día 2 de Agosto. En dicha reunión se sentarán las bases necesarias para unirse a la labor iniciada por A.L.A.R.M. en la costa oeste, en vigilia por la lucha en contra de la piratería y por lograr altos "standards" que sirvan de base para conducir a la industria latina por caminos de superación. Este acto, unido a la reciente creación de la Asociación en Puerto Rico, va dando características por primera vez, de una acertada unión de la industria de Estados Unidos. Sólo falta decir presente a los integrantes de la industria de Nueva York. A.L.A.R.M. de Los Angeles, Puerto Rico y Miami estarán presentes en Promosonic 77, que dedicará una de sus sesiones de trabajo a esta labor en pro de la unificación de trabajo de las asociaciones en Estados Unidos, que por lo visto, quedarán integradas en A.L.A.R.M. nacional, con capítulos en cada una de las localidades en que la industria es fuerte en Estados Unidos. La citación de A.L.A.R.M. (Este) está firmada por **Antonio Moreno** y **Angel Tamargo**.

La labor de **Mario Pizurno** de RCA Argentina durante la reciente convención de la RCA en Miami fué ostensible y ya comienzan a hacerse sentir **Danny** en "Para Olvidar," **Katunga** con "Rumba Katunga," **Silvana de Lorenzo** (cantando boleros) en "Arrepentida," **Barbara y Dick** en "Amame," y **Los Moros** con "El Rey de los Cantantes." Adelante, Argentina. Con la labor que ya se va sintiendo en los mercados internacionales, propiciada por EMI, RCA y CBS de Argentina, y los planes esbozados por otros sellos argentinos, es muy posible que Brasil, Argentina y México recuperen los mercados latinos con sus producciones. . . Maranta Records lanzó la grabación de **Jennifer** interpretando "Soy Feliz" (Martínez-Caheto-Free) y "Bésame Otra Vez" (Martínez-Cahelo-Free) dirigida al mercado latino en Estados Unidos, desde Englewood Cliffs, New Jersey. . . Excelente la labor promocional desplegada por Fonica de Guatemala a favor de **Los Sobrinos del Juez** (The Judge's Nephews) durante sus recientes actuaciones en dicha zona. . . Radio KPPR, con más de 50 horas de programación de música latina en Arizona, solicita envíos de muestras de grabaciones, dirigidas a **Francisco L. Ruiz**, P.O. Box 3077, Globe, Arizona 85501. Saludos! . . . Mucho agradezco la invitación extendida por el "Festival Buenos Aires de la Canción" (Febac) firmada por **Ciro Dante Sosa**, pero lamentablemente, llegó a mi poder con tres semanas de retraso, o sea, en momentos en que se celebraba el Festival en Buenos Aires. . . **Irma Ruiz** de la División Internacional de Movieplay, España, me envía hermosa carta agradeciendo mi comentario reciente sobre **Pablo Abraira**, ya que "estamos seguros que un comentario así, salido de su estimable y bien conocida pluma, sólo podrá ser beneficioso para el futuro de Pablo." Gracias Irma!



Blanca Villa



Alfonso Pahino



Rocio Jurado

Después de la polémica levantada durante sus actuaciones en el Festival de Benidorm, defendiendo la canción "Ahí Te Mando Mi Guitarra" (dedicada a Juan Manuel Serrat), no se había vuelto a oír de la cantante **Blanca Villa**. Ahora, Beverly Records de España, acaba de lanzar un "single" con "Anoche Yo Soñé" (P. Cepero) y "Juguete Del Amor" (Talancao-Cano) por esta intérprete. . . El éxito alcanzado por **Alfonso Pahino**, al triunfar en primer lugar en Benidorm con el tema "Aléjate" de M. de la Calva, R. Arcusa y J. Gluck, (Continued on page 49)

LATIN AMERICAN HIT PARADE

Kansas

By KCUR (ROBERTO LOPEZ)

- BRINDO POR TU CUMPLEANOS
ALDO MONGES—Microfon
- UNA LAGRIMA Y UN RECUERDO
GRUPO MIRAMAR—Accion
- TE VOY A OLVIDAR
JUAN GABRIEL—RCA
- TAPAME
COSTA CHICA—Disa
- LA FLAQUITA
LOS INICIADOS—DLV
- PARA QUE NO ME OLVIDES
LORENZO SANTA MARIA—Odeon
- SIEMPRE EN MI MENTE
JUAN GABRIEL—RCA
- SI FUERA MIO TU AMOR
RAQUEL Y LOS CANDILEJAS
Audio Latino
- ME QUIERO CASAR
RIGO TOVAR—Melody
- CANDILEJAS
JOSE AUGUSTO—Latin Int.

Tampa

By WYOU (WOODY GARCIA)

- PAGINAS DEL ALMA
YOLANDITA MONGE
- NO RENUNCIARE
LOLITA
- LOS MEJORES ANOS DE MI VIDA
RAUL MARRERO
- VEN QUE TE NECESITO
LOS SOBRINOS DEL JUEZ
- ARREPIENTETE
ORQUESTA BROADWAY
- A QUE NO TE VAS
ROCIO JURADO
- LIBRE Y SIN AMOR
CORPORACION LATINA
- ME PREGUNTAS Y PREGUNTAS
SANDRO
- ACERCATE MAS
LUISA MARIA GUELL
- BESITOS DE COCO
CELIA, JUSTO, PAPO Y JOHNNY

Las Cruces, N.M.

By KOBE (JOHNNY A. GARCIA)

- ECHAME A MI LA CULPA
LAS PALMAS 77
- NO CUMPLI MI JURAMENTO
JOSUE
- LLAMARADA
MANOLO MUNOZ
- LO MISMO QUE A USTED
PEOPLE
- EL MAL QUERIDO
LOS CHAVOS
- JUGUETE CARO
ALPHA
- DESPACITO
LOS BANDIDOS
- YO MIRE UNA PALOMITA
FREDDY MARTINEZ
- MAS QUE NUNCA
LOS JOKERS
- ME ENAMORE DE TI
RUDY "TEE" GONZALEZ

Spain

By JOSE CLIMENT

- GAVILAN O PALOMA
PABLO ABRAIRA
- TE DARE MI VIDA
LORENZO SANTAMARIA
- LINDA
MIGUEL BOSE
- ROMANTICA
JOSE VELEZ
- UN PUEBLO ES
MARIA OSTIZ
- MI BUEN AMOR
CAMILO SESTO
- OYE, GUITARRA MIA
ANGELA CARRASCO
- SOLO ERA UN NINO
MOCEDADES
- ERES TODA UNA MUJER
ALBERT HAMMOND
- CISNE CUELLO NEGRO
BASILIO

New York (Salsa)

By JOE GAINES

- ESA PRIETA
PACHECO—Fania
- LA SOLUCION DE LA SALSA
SOCIEDAD 76—Borinquen
- POR ESO
TITO ALLEN—Alegre
- OTRO QUERER
BOBBY VALENTIN—Bronco
- TUMBA TUMBADOR
TIPICA 73—Inca
- MOFORIBALE
EL GRAN COMBO—E.G.C.
- EL CALOR
WILFRIDO VARGAS—Karen
- EL NEGRO CHOMBO
TOMMY OLIVENCIA—Inca
- JUAN PACHANGA
FANIA ALL-STARS—Columbia
- COMO MI PUEBLO
ISMAEL MIRANDA—Fania

Colombia

By WILLIAM VINASCO CH.

- LA DICHA QUE ME FUE NEGADA
LEONARDO FAVIO
- O TU O NADA
PABLO ABRAIRA
- COSAS DE LOS DOS
CHRISTIAN CAMILO
- TEMA DE ROCKY
BILL CONTI
- DADDY COOL
BONEY M.
- CON EL VIENTO A TU FAVOR
CAMILO SESTO
- ROMANTICA
JOSE VELEZ
- ACARICIAME
JUAN BAU
- CAR WASH
ROSE ROYCE
- UN DIA MAS
JERONIMO

Los Angeles

By KWKW (PEPE ROLON)

- SIEMPRE EN MI MENTE
JUAN GABRIEL—Arcano
- GAVILAN O PALOMA
PABLO ABRAIRA—AI
- ESTO ES COCO
TITO PUENTE—Tico
- TE QUIERO SIEMPRE
GUSTAVO ROJAS—Audio Latino
- YA VAS CARNAL
GERARDO REYES—Caytronics
- QUE VAS A HACER SIN MI
VICENTE FERNANDEZ—Caytronics
- DILE
FERNANDO ALLENDE—Orfeon
- MUCHAS VECES POR TI LLORO
CARLOS TORRES VILA—Microfon
- DEJAME VIVIR
JAVIER GONZALEZ—Fom
- UNA NOCHE COMO ESTA
LOS BUKIS—Melody

Puerto Rico

By WTTR (MAELO)

- PARA DECIR ADIOS
EYDIE GORME Y DANNY RIVERA
- OTRO OCUPA MI LUGAR
OSCAR SOLO
- A ESCONDIDAS TE VERE/A LA DERIVA
FELITO FELIX
- TU ME ABANDONASTE/COMO MI
PUEBLO
I. MIRANDA
- TU CREEES QUE ES ASI
EL CIEGUITO DE NAGUA
- HOLA, SOLEDAD
ROLANDO LASERIE
- NO SE PUEDE MORIR POR DENTRO
WILKINS
- SI TE COJO
ISMAEL RIVERA
- DONDE ESTAN TUS OJOS NEGROS
SANTABARBARA/MICKEY
- HOY ME RECUERDAS
CHUCHO AVELLANET

Nuestro Rincon (Continued from page 48)

podiera ayudarle a lograr impacto internacional con este tema, si maneja agresivamente. ¡Felicidades, Alfonso!... Va recibiendo fuerte promoción **Rocio Jurado** en Nueva York con el tema "A Que No Te Vas" de **Manuel Alejandro**... Caytronics lanzó un "álbum" de tres long-playings conteniendo los éxitos de **Roberto Carlos**, bajo el título de "Lo Mejor de Roberto Carlos"... Se encuentra **Paul Mauriat** produciendo un nuevo larga duración en Brasil, en el cual, a más de utilizar melodías brasileñas, se hará acompañar por muy buenos músicos brasileños. Mientras muchos brasileños se van a grabar fuera de Brasil, grandes y reconocidos talentos van a Brasil. ¡Así es la vida!

"Nuestra Ultima Canción" en interpretación de **Rubén Mattos**, lanzada al mercado por CBS desde Argentina pudiera dar fuerte en todos los mercados. Los arreglos de **Raúl Parentella** se destacan en esta canción. En el long playing se incluyen otros temas muy comerciales y bien tratados, ya sea por los arreglistas como por los intérpretes. Otros arreglistas han sido en esta producción **Mario Muscio** y **Jorge Calandrelli**. Entre los temas también se destacan "Ven... Hay Que Comenzar" (Ratto-Mattos) "El Sol En Tu Ventana (R. Mattos) y "Recuerdos De Un Amigo"... Y ahora... ¡Hasta la próxima!

I received a letter signed by **Antonio Moreno** and **Angel Tamargo** and under letterhead of A.L.A.R.M. (East), which clearly indicates that the Association of Record Manufacturers of Miami had been created, announcing a meeting which was to take place on August 2nd at the "Centro Español" (5 o'clock) in order to initiate the necessary steps to fight piracy and other sicknesses suffered by the Latin industry in the area since quite some time ago. This new association, also under the logo A.L.A.R.M., which was created several months ago in Los Angeles for the same purposes, plus the recently created Association of Record Manufacturers of Puerto Rico, clearly indicates that the whole Latin industry is starting to get properly organized. New York is the only area that is showing weakness regarding creating such an organization that could face all the terrible problems in the area. Anyway, if the whole industry gets together through the several organizations covering the whole Latin market in the States, a lot of things could be done to improve the desperate conditions in which the Latin market is in at the present time, fiercely attacked by piracy, poor ethical and moral conditions and organized transshipping from one

(Continued on page 50)

Record World en Nueva York

By SERGIO ROZENBLAT

■ Orfeon cambia estructura con la oficina de Nueva York operando independientemente de la central de Los Angeles. La dirección quedará a cargo de **Bobby Marin**, recientemente nombrado Vice-Presidente de esta. Planean la aperturas de oficinas en el futuro en Puerto Rico.

TR Records tienen una nueva etiqueta "Del Mundo Internacional", recién iniciado será dedicado a artistas de estilo internacional.

Mongo Santamaria firmó contrato con Ralph Mercado Management.

Pete "El Conde" Rodriguez y **Roberto Roena** se encuentran en los estudios de la Fania, "La Tierra Sound" grabando futuros lp/s.

Wanda Ramos, Directora Musical de la popular radio WBLS es responsable por la infiltración de ciertos discos latinos en la programación diaria de la estación.

Nos comenta la dificultad que representa la homogeneidad del sonido de las bandas latinas y piensan que tienen que ensanchar sus horizontes con arreglos más elaborados, con mas orquestación y que también tendrían que suavizar ritmos sonoros.

El sello Internacional firmó dos nuevos lp's, el próximo del artista **Joan Manuel Serrat**, quien también estará en gira por los EEUU en Febrero, próximo. Otro lp es

el do **Los Angeles Negros**. De esta forma el sello de Fania se asegura la continuidad de su elenco en sus distintas etiquetas.

Palito Ortega anuncia su llegada a N.Y. para apoyar su ultimo lp, mientras finaliza su segunda película como director e intérprete.

Danny Cabuche, autor e intérprete del tema de mayor venta en Sudamérica "Y Hoy me recuerdas" fue copiado por **Chucho Avellanet**.

Salió el nuevo disco de **Jose Domingo** (Mericana Melody) "Vente Conmigo" después de conflictos sobre derechos con Alhambra.

Rinel Sousa VP de Caytronics organiza nuevo movimiento de la línea de música tropical. El nuevo departamento será supervisado por Rinel e integrado por **Andy Kaufmann** (Productor), **Joe Cain** (Arranger), **Rene Lopez** (Producer), y **Roberto Torres** a cargo de A&R y promoción.

También formando el Salsoul All Stars con gira programadas para Agosto en Puerto Rico, Santo Domingo, Caracas y otras ciudades latinoamericanas, el espectáculo será televisado por la cadena de TV Venezolana. El elenco está compuesto de **Cachao**, **Grupo Folklorico**, **Conjunto Libre**, **Yoyito Cabrera**, **Roberto Torres** y sus Caminantes.

LATIN AMERICAN ALBUM PICKS

JOACO MUERTE

**PEDRO CONGA Y SU ORQUESTA INTERNACIONAL—
International 917**



En producción de Jorge Millet y Rafael Viera y arreglos de Luis Díaz y Jorge Millet, Pedro Conga y su Orquesta Internacional ofrecen aquí muy movidas interpretaciones salseras llenas de sabor, con Silvestre Ayala en las partes vocales. Se destacan "Joaco Muerte" (C. Alonso), "Dice Matías" (C. Alonso), "Melao de Caña" (H. Iván Ortiz) y "Toma Mi Corazón" (J. Zayas).

■ Produced by Jorge Millet and Rafael Viera and with arrangements by Luis Díaz and Jorge Millet, Pedro Conga y su Orquesta Internacional offer a very danceable salsa package that could make it big, with Silvestre Ayala in the vocals. "Tamborilero" (E. Landa), "Melao de Caña" (Ivan Ortiz) and "Timbilla" (C. Alonso).

SILVANA DE LORENZO

RCA AVS 4443



Con arreglos de J. Calandrelli, M. Cosentino, A. Patrono y Horacio Malvicino, a gran orquestación, Silvana Di Lorenzo encuentra marco apropiado para interpretar un repertorio influenciado por el "mood" italiado, tales como "Lo Importante Es Saberlo" (Angelli-Malgioglio-Piero-José), "Un Modo Estúpido De Amar" (Isolda-Milton Carlos- Buddy Mary McCluskey) y otros de corte brasileño e internacional, tales como "Siempre En Mi Corazón" (Lecuona), "El Progreso" (R. Carlos-E. Carlos-Buddy Mary McCluskey) y "Si" (J.L. Perales).

■ With arrangements by J. Calandrelli, M. Cosentino, A. Patrono and Horacio Malvicino and great orchestrations, Silvana Di Lorenzo offers a package of ballads oriented in the Italian, Brazilian and international mood. "El Progreso," "Si," "La Playa" (J. Van Wetter-Pierre Barouch), "El Amor No Es Asi" (L. Dan-M. Amui) and "Te Amaré" (Amurri-Boncompagni), which she performs in Italian.

MUSICA DE SIEMPRE

ALBERTO VAZQUEZ—Gos 4158



Como el título indica, Alberto Vázquez interpreta aquí temas que vendrán por siempre, tales como "La Barca" (Cantoral), "Franqueza" (C. Velázquez), "Noche de Luna" (G. Curiel) y "La Gloria Eres Tú" (José Antonio Méndez). Arreglos de Jorge Ortega y Moisés Ortega.

■ As the title indicates, Alberto Vazquez performs a package of unforgettable tunes that will sell forever, such as "Que Seas Feliz" (C. Velazquez), "Farolito" (A. Lara) and "Maria Bonita" (Lara).

LA VOZ RANCHERA DE

CHELO—Musart TEDM 10638



Acompañada por el Mariachi Oro y Plata de José Chávez. Chelo encuentra marco apropiado para sus interpretaciones de música ranchera. "Al Ver Que Te Vas" (I. Jaime), "Mejor Me Voy" (J. Lorenzo Morales), "Hay Un Momento" (J.A. Jiménez) y "Tu Mala Entraña" (M. Valdés Elizondo).

■ Backed by Mariachi Oro y Plata de Jose Chavez, Chelo performs a package of ranchera music at her best. "Cuatro Vidas" (J. Carrera), "Mejor Me Voy" (J.L. Morales), "Carta Perdida" (A. Pulido) and "Estas Lagrimas Que Lloro" (C. Perez Rubio).

CLUB REVIEW

The Extraordinary Cissy Houston

■ NEW YORK—Cissy Houston, an artist in transition, showed off her extraordinary voice to an enthusiastic crowd at the Bottom Line recently, leaving little doubt that, if she is not a major recording and performing star yet, all she lacks is a consistent set or album-full of songs to show off her talent.

Houston, who records for Private Stock, has spent most of her career in gospel, certainly the most fecund proving ground for female soul singers. More recently, she has worked the cabaret circuit in New York and other cities. The cabaret audience's demands tend to be as rigorous as those of punks or disco-goers, and Houston's Bottom Line set—reportedly just re-vamped—still showed vestiges of those demands.

But the limited, rather precious repertoire of a cabaret singer suits Houston's big, big voice poorly, and the energy she built up on such songs as "Morning Much Better" and "I Wish It Would Rain" did not carry through her

covers of Morris Albert, Elton John and Neil Sedaka hits.

Still, with a fresh batch of, say, Steve Cropper songs and the production talents of, say, Jerry Wexler, Houston's commercial and artistic potential might be limitless. She can sing nearly every note in her range with power and control, sounding delicate in high notes and thunderous farther down the scale. Houston has the probably unteachable ability to take a musical phrase out of a well-known song and improvise upon it in such a way that it becomes hers, almost a separate composition.

There is almost certainly an enormous audience out there for Houston's art: it's the sort of talent that should span white and black, hip and conservative. But soul is a natural, the progression from gospel to Broadway or cabaret pop is at best forced, and if history is an accurate guide, not the surest route to national stardom.

Marc Kirkeby

Nuestro Rincon (Continued from page 49)

area to another. Most of the associations will be present at Promosonic 77, which is dedicating one of their daily meetings to these matters.

Mario Pizurno from Argentina (RCA) is working hard these days. The proof of the pudding is the product presented by Argentina at the RCA Convention that took place in Miami several weeks ago. Some of the product presented at the convention is already moving nicely in several markets, such as **Danny** performing "Para Olvidar," **Katunga** with "Rumba Katunga," **Silvana de Lorenzo** (performing boleros) with "Arrepentida," **Barbara y Dick** with "Amame" and **Los Moros** with "El Rey de los Cantantes." The way RCA, EMI and CBS are reacting in Argentina clearly shows that this production market is starting to move strongly in all areas in order to recapture markets in which they were strong several years ago. This movement, which is also followed by Brazil and Mexico, could be a real menace to the productions that have been coming out of Spain in recent years and strongly accepted in all Latin America. Well, when it comes to competition, those markets could really make it hard for Spain if they really try hard... Maranta Records from New Jersey released a single by **Jennifer** performing "Soy Feliz" b/w "Bésame Otra Vez"... Fonica (Guatemala) worked hard on the promotion of **The Judge's Nephews** while they were performing in Guatemala... Radio KPPR, with more than 50 hours of Spanish programming, covering Globe, Arizona, would appreciate deejay copies addressed as follows: KPPR Radio, **Francisco L. Ruiz**, programming director, P.O. Box 3077, Globe, Arizona 85501... I deeply appreciate an invitation extended by the "Festival of the Song of Buenos Aires" to attend their festival, but it arrived in my hands a week past the date on which the festival took place. I'm sorry!... **Irma Ruiz**, head of the international division of Movieplay, Spain, sent a letter thanking us for our comments regarding their talented artist **Pablo Abraira**. Well, thanks Irma!

Beverly Records released in Spain a single by **Blanca Villa** containing "Anoche Yo Soñé" b/w "Juguete Del Amor"... **Alfonso Pahino** won—with "Aléjate" (M. de la Calva-Arcusa-J. Gluck)—the Festival of Beniform, Spain this year... **Rocío Jurado** is being strongly promoted in New York via "A Que No Te Vas" (M. Alejandro)... Caytronics released in the States an album containing three lps with "The Best of **Roberto Carlos**"... **Paul Mauriat** is producing a new album in Brazil with Brazilian tunes and the performances of superb Brazilian musicians... "Nuestra Ultima Canción," performed by **Rubén Mattos** and just released by CBS in Argentina, could make it real big in all Latin America. The arrangement is by **Raúl Parentella**. Other tunes in this album are "Ven... Hay Que Comenzar" (Ratto-Mattos), "El Sol En Tu Ventana" (R. Mattos) and "Recuerdos de un Amigo."

Fields Joins Chrysalis

■ LOS ANGELES — Billy Bass, director of national promotion, Chrysalis Records, has announced the appointment of Rachelle Fields to the position of national promotion coordinator for Chrysalis.



Rachelle Fields

Prior to joining Chrysalis, Ms. Fields worked in artist development, handling such artists as The Fifth Dimension and also The Temptations at Motown Records. In her new capacity, she will report directly to Bass.

CBS Taps Daley

■ NEW YORK—Win Wilford, director, press information and artist affairs, special markets, CBS, has announced the appointment of Sylvia M. Daley to the position of general publicist special markets.

In her new position, Ms. Daley will be responsible for a variety of publicity projects involving all black artists on the Columbia, Epic and Associated Labels.

Sylvia Daley comes to Columbia Records from Polydor Records, where she was public relations assistant. Prior to this she worked as a fashion copywriter at R.H. Macy, New York.

Bogash Exits MCA

■ LOS ANGELES — Bert Bogash, national artist relations and publicity director at MCA Records has left the company. Bogash, formerly the editor of RePlay Magazine, an editor at Cashbox and previously professional manager at Beechwood / Glenwood Music, can be reached at (213) 657-5715.

Greg & Paul Feted in L.A.



Neil Bogart, president of Casablanca Records and FilmWorks, Norman Lear and Don Kirshner recently hosted a party at Beverly Hills' Le Bistro for Greg & Paul, Casablanca recording artists. The duo stars in the CBS-TV comedy series "A Year at The Top," co-produced by Kirshner and Lear. Pictured at the party are, above left, from left: Neil Bogart; Dick Smothers; Don Kirshner; Greg Evigan (Greg & Paul); Paul Shaffer of the duo and Mackenzie Phillips of "One Day At A Time." Pictured at right are Bogart and Kirshner with television producer Norman Lear.

Partying With Kiki



Kiki Dee gets in some last-minute partying on the night before her recent performance at the Central Park Dr. Pepper Festival. Taking part in the festivities at One Fifth Avenue are (left): Elton John & John Reid and (right): Ray D'Ariano, MCA vice president/Promotion; George Lea, MCA vice president/east coast operations; Kiki Dee; and Barry Goodman, MCA/New York promotion.

'Hell' Raiser



Capricorn Records' Elvin Bishop visited Los Angeles trade publications and radio stations recently to raise a little hell in person and deliver copies of his latest live lp, "Raisin' Hell." Pictured here at the Record World offices are, from left: RW west coast editor Sam Sutherland; Sue Finn of David Forest Management; Spence Berland, RW vice president and west coast manager; and Robin Wren, Capricorn western regional promotion director.

MMO Marketing Push

■ NEW YORK — Mort Hillman, Vice President, Sales MMO Music Group, has announced a special national marketing plan for the Inner City, Classic Jazz, and Guitar World labels. He further announced that the plan will cover its 10 new releases.

CBS Names Orema To Atlanta Post

■ ATLANTA — Dave Swengros, branch manager, Atlanta branch, CBS Records, has announced the appointment of Alan Orema to the position of Columbia promotion manager, Atlanta, Georgia.

Bareback Adds Two

■ NEW YORK—Bareback Records has announced two new appointments to the label's staff.

Ira Leslie has been named director of pop promotion for the label, according to Sylvia Rhone, vice president of national promotion. Leslie most recently was national promotion director for Roulette/Pyramid Records.

Joanne Zinn was appointed director of marketing and disco promotion for the label, according to Jean Montgomery Pierre, Bareback's vice president of sales.

■ The following additions should be noted to the Record World Annual Directory:

Record Distributors

Together Distributing Company
6405 Atlantic Blvd.
Norcross, Ga. 30071
(404) 449-7900

Record Manufacturers

Ember Records Ltd.
747 Third Ave., 27th Fl.
New York, New York 10017
(212) 688-8170

Record Presser

Keel Manufacturing
Pickwick Building
Crossways Park Drive
Woodbury, New York 11797
(516) 364-2900

Cable: Picksacor, Woodburyny

Independant Producer

Dollie Record Productions
39 Music Square East
Nashville, Tenn 37203
(615) 255-6535

Personal Managers

Zachary Glickman Artists Mgmt.
6430 Sunset Blvd.
Los Angeles, Ca. 90028
(213) 461-2988

Recording Studios

Cedarwood Sound Studio
39 Music Square East
Nashville, Tenn. 37203
(615) 255-6535

CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—DOES ANYBODY REALLY KNOW WHAT TIME IT IS? There's been much confusion surrounding the move that Casablanca made in distributors from Quality to Polydor. Initial reports indicated that Phonogram had purchased Bogart's label outright, something which has been denied by all parties concerned. However, Polydor's first Casablanca releases will be a couple of double albums by **Kiss** and **Donna Summer**, both packages reportedly consisting of previously unreleased material. In the meantime, Quality will retain the rights to the back catalogue until March of 1978. Polydor has also begun pressing ECM product domestically, albums which were previously only available as U.S. or European imports. First of ECM's Canadian pressings will be "Passengers" by **Gary Burton** and **Eberhard Weber** and **Keith Jarrett's** "Facing You."

MAKING TRACKS: It's not very slow for a "slow time of the year." **Garfield** is in Nashville mixing their newest, "Out There In The Night," which was recorded in Muscle Shoals. **Goddo's** second is being readied at Toronto's Sounds Interchange with **Thomas Morley-Turner** producing. The new Goddo will also feature **The Viletone's** lead primal screamer **Nazi Dog** doing a mock BBC intro. **Rush's** sixth, "A Farewell To Kings," should be ready within the next few weeks, recorded in Britain with **Terry Brown** producing. **The Carpenters** have done a cover of **Klaatu's** "Calling Occupants" which is over seven minutes in length and will likely be the duo's next single. A spokesman for the band who heard the pop duo's version called it "phenomenal." **Isaac Hayes** snuck quietly into Toronto's Eastern Sound for some string sessions, overseen by **Mickey Erbe**, who contracted 31 local stringpersons for the date. Capitol's **Colleen Peterson** is in Los Angeles working on her new album with producer **Lee Hazelwood**. A new film called "Bol D'or" will feature cuts by two Canadian A&M

(Continued on page 53)

GERMANY

By **JIM SAMPSON**

■ **MUNICH**—With no punk rock groups to scandalize the country, Germany's magazines and newspapers have busied themselves with the split of the number one German male vocalist, **Udo Juergens**, from the industry's most influential manager, **Hans R. Beierlein**. In the last few years, former journalist Beierlein has managed Juergens to the top of the record and concert business. Juergens allegedly wanted out of a fall tour, but Beierlein refused, leading the singer to fire his manager. Beierlein retaliated by telling the world that Juergens was evading taxes in Germany and Austria and that he could not return to West Germany from Switzerland. The intrigue continues, as everyone tries to figure out who did what to whom. Industry consensus seems to be that it's Udo who will be the eventual loser; as one publisher put it, nobody is worrying about Beierlein's future.

The recent Hansa Records U.K. talent hunt uncovered dozens of acts with international potential, according to **George Gluck** of the Meisel organization in Berlin. Thirteen acts have been signed up for the new Ariola/Hansa label, representing a wide variety of styles that do not include punk rock. Significantly, Hansa has called in independent English producers, such as **Steve Roland**, **Del Newman**, **Bruce Welch**, **Tony Eyers** and others, to handle production rather than flying in the company's German production team. Roland will be a&r chief of Hansa UK, with **Paul Lynton** as general manager. **Peter** and **Trudy Meisel** were on hand for the inauguration of their first foreign label. Also, **Giorgio Moroder's** Oasis Records will be handled by **Dick Leahy** in the U.K., promoted by Leahy's GTO, distributed by new GTO owner CBS and carrying the Hansa logo on all releases.

Hana Kruger reports Francis, Day & Hunter has chosen **James William Guercio's** Caribou Management over several other top contenders to handle American operations of the hot new group **Lake**. . . . Arista Records and EMI Electrola have renewed their German connection for a long term The **Beach Boys'** widely promoted appearance at **Werner Kuhls'** refurbished Loreley outdoor amphitheater

(Continued on page 53)

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—Following recent increases by all other major companies, EMI product becomes the most expensive with a 15 percent rise in prices on all items, bringing a standard album to £3.89 (6.50) and single to 80p (\$1.36).

Boz Scaggs proved a popular part of the entertainment at this year's CBS Convention, staged at London's Grosvenor House Hotel. Virtually the entire U.K. staff was transferred to the convention center for a week to join delegates from 31 countries including **John Backe** (president of CBS, Inc.) and **Walter Yetnikoff** (president, CBS Records Group).

CBS has recently obtained clearance for a new factory site in South Wales where 25,000 square feet of office space will house an initial staff of 50, which will be engaged in the production of cassette components. CBS has also been granted an option on a further four acres of land in the vicinity by Secretary Of State for Wales **John Morris**, Q.C., M.P.

A week of revivals in the singles market with Pye reactivating **Cotton Lloyd & Christian's** "I Go To Pieces" (20th Century) and EMI re-issuing three **Creedence Clearwater Revival** tracks—"Bad Moon Rising," "Proud Mary" and "Green River"—on the maxi single (Fantasy), and CCS's "Brother" (Rak). MCA comes out with the current American hit version of the **Beach Boys'** classic "Don't Worry Baby" by **B. J. Thomas**, which will compete with **Chris White's** inspired new treatment of the song on Charisma, which is already heavily playlisted. DJM has a giant album upcoming on October 1st in the

(Continued on page 53)

ITALY

By **ALDO PAGANI**

■ The Montreux Jazz Festival, scheduled to run for about 20 days, will welcome some of the greatest jazz bands in the world for its 11th "Festival of Jazz." Scheduled to appear are **Don Pullen**, **Milt Jackson**, **Roy Eldridge**, **Oscar Peterson** and **Charles Mingus**. The Festival will draw many people from all over Europe and all the television stations will broadcast part of the programs.

Adriano Celentano, after some years of absence, is scheduled to perform at some of the most elegant theaters and discotheques in Italy. He also must be considered Italy's "dearest" singer: he asks \$17,000 per night!

During this summer season, Italian Television is broadcasting some old and new programs on the story of the song from 1950 to 1977. One of these, titled "Bella Senz'Anima," is conducted by **Augusto Marinelli** and **Vanna Brosio**. Maestro Marinelli wrote the leit-motif of the telecast and recorded it under the title "Colpa Di Un Disco," released here by Eleven Music Company.

Umberto Balsamo, one of the Italian teenagers' favorite singers, has just released a new album, "Malgrado Tutto L'Angelo Azzurro."

Dustin Hoffman has been awarded the **David Di Donatello** prize for his recent acting roles. He was presented with the award in Taormina last month.

Pier Antonio Berte has been named general manager of Italian Radio and Television.

Chet Baker, the jazz artist who has been away from this country for more than 15 years, is in Italy now for a series of concerts in the best Italian theatres. While in Milan he recorded a new album, "The Incredible Chet Baker Sings and Plays," including the songs "Laura," "Autumn Leaves" and "Whatever Possessed Me" on Carosello.

FIDOF (Federation Internationale d'Organisation de Festivals) will sponsor one of the two galas that will be held during Musexpo '77. Canadian artist **Andre Gagnon** will perform at the other gala.

The top 10 records in Italy this week are: "Amarsi Un Po'" by **Lucio Battisti** (Numero Uno); "A Canzuncella" by **Alunni del Sole** (PA); "Ti Amo" by **Umberto Tozzi** (CGD); "I Feel Love" by **Donna Summer** (Durium); "Risveglio" by **Pooh** (CBS); "Bimba" by **Sandro Giacobbe** (CBS); "Domani" by **Guardiano del Faro** (Cetra); "Gonna Fly Now" by **Maynard Ferguson** (CBS); "Che Dolce Lei" by **Bottega dell'Arte** (EMI), and "Ragazzina" by **Luca D'Ammonio** (Disco Piu).

Germany (Continued from page 52)

theater on the Rhine, scheduled for last week, was cancelled at the last moment. As a replacement, Kuhls said he would present **Country Joe McDonald**, **Ted Nugent**, the **Doobie Brothers**, **Aerosmith**, **Uriah Heep**, **Small Faces** and the **Gregg Allman Band** on August 20. One possible problem: Polydor says Allman won't start his European tour until August 26 earliest, as details of the trip remain unsettled.

Last we checked, **War** still didn't have a German record company, but their publisher, **Dr. Joe Bamberger's** UFA/Discoton, is trying to get some singles of "LA Sunshine" flown in for distribution to radio stations . . . One of the best jazz and rock drummers anywhere, **Curt Cress**, is keeping busy after dissolution of **Klaus Doldinger's** latest **Passport** ensemble by forming a new group, **Clan**, with bassist **Dave King** . . . Hitting the top 10 of several European markets is "Be My Boogie Woogie Baby" by the studio band **Mr. Walkie Talkie**, composed and produced by Intersong's **Drafi Deutscher**.

England (Continued from page 52)

form of "Elton John's Greatest Hits Volume 2," having obtained a limited license from Rocket on his latest hits, "Don't Go Breaking My Heart" (with **Kiki Dee**) and "Sorry Seems To Be The Hardest Word." Gull Records is back in circulation following their new distribution deal with Pye, offering two strong albums by highly acclaimed guitarist **Gary Boyle** ("The Dancer") and soul trio **Chain Reaction**, which is comprised of **Bruce Ruffin**, **Dave Collins** and **Bobby Davis** ("Indebted To You").

The Twentieth Century Fox movie "Star Wars" will not be screened here until December when it will enjoy a dual West End premiere at two major cinemas coinciding with the Christmas holiday. Chappell, which controls music rights in the U.K. has released its hold on relevant copyrights since import sales forced Pye to rush the soundtrack album previously being held till the opening of the movie.

Promotion men on the move: both **Ray Still** and **Winston Lee** have left Arista to become promotion managers at Anchor and Private Stock respectively, while **Dave Phimister**, ex-Phonogram and DJM, joins Noel Gay Publications as professional promotion manager. Other appointments take **Jim Aichroth** to Chappell as artist liaison manager, having formerly worked for German publishers Global and Siegel, and UA has expanded its sales force by promoting **John Stewart** to field sales manager and appointing **Tony Collins** as his replacement as northern representative.

RCA has signed New York born artist **Cherry Vanilla** to a worldwide record deal in spite of fierce competition from the other companies, while Chrysalis has overcome similar pressures when signing punk band **Generation X**, which debut with a new version of **Peter Townsend's** "My Generation" shortly. **Don Lawson's** Calendar Records has concluded a pressing and distribution deal with Decca, and first releases will be albums by Dutch group **Jet**, the **Salsoul Explosion**, and a compilation titled "Disco Music." Chappell has signed an exclusive songwriting agreement with singer/composer **Lynsey De Paul**, co-writer of this year's Eurovision runner-up "Rock Bottom," and other popular lady artist/writer **Barbara Dickson** has assigned her B.A.T. Music to the Watanabe Publishing Group for Japan although RSO will continue to control rights for the rest of the world.

Canada (Continued from page 52)

acts, **Offenbach** and **Cano**, both Quebecois bands. **Bruce Cockburn**, fresh from a tour of Japan with labelmate **Murray McLauchlan**, is now mixing his double live album, recorded at Massey Hall.

BITS 'N'PIECES: **April Wine's** "Live At The El Mocambo," produced by **Eddie Kramer**, who did the same for the **Stones'** set recorded at the same time, has finally hit the street and it's an impressive package. BMI Canada has appointed **Lynne Partridge** to head its Vancouver office. Attic label product will now be available in South Africa, a licence arrangement having been reached with the Trutone label there. CHUM-FM and the Canadian Independent Record Producers Association have joined forces to offer local musicians the chance to record at the CIRPA studio at this year's Canadian National Exhibition. Ten runnersup will receive a day's studio time to lay tracks and one winner decided upon by CIRPA and CHUM-FM will then be auditioned by the a&r reps from all the local labels. **Max Webster** is being presented as the headline act on four shows by promoter **Clive Corcoran** in a tie-in with Canadian clothing chain Thrifty's Pants. All shows will be priced at an excellent \$2.99. The previously mentioned CILQ-FM contest to win **Supertramp's** platinum award for "Even In The Quietest Moments" raised over \$1250 for the Greenpeace Foundation. **Roger Hodgson** donated his platinum disc to aid the organization's ecology efforts. Much excitement locally about a 10 piece horn band called **Cueball**.

RCA Signs Rains & Harris



The group Rains and Harris recently signed an exclusive recording contract with RCA Records, and shown here (from left) are Jerry Teifer, the group's manager; Don Burkheimer, division vice president, west coast, RCA Records; Chick Rains; Greg Harris; and Mel Ilberman, division vice president, creative affairs, RCA Records. The group will have an album for RCA in the near future.

A&M Promotes Steffen

■ LOS ANGELES — Bob Fead, senior vice president, sales, marketing and distribution, A&M Records, has announced that David Steffen has been appointed to the post of regional marketing director, west coast.

Background

Steffen most recently served as midwest marketing director for A&M, a post he held for three years. He began as a local promotion man for A&M in Chicago.

Henry Taps FitzHerbert

■ LOS ANGELES — Ron Henry, president, Ron Henry Management, has announced the appointment of Fiona FitzHerbert to the position of administrative manager of the new company.

Shelter

Ms. FitzHerbert formerly served with Henry at Shelter Records as his executive assistant and later as a label project manager.

CBS Promotes Paige

■ NEW YORK—Win Wilford, director, press information and artist affairs, special markets, CBS Records, has announced the promotion of Beverly J. Paige to the position of tour publicist, special markets.

Ms. Paige joined CBS in 1973 and served as publicist prior to her current promotion.

WEA Taps Two

■ LOS ANGELES—Tom Sims, Warner / Elektra / Atlantic's Dallas branch manager, has announced the appointment of two employees to the Houston sales territory.

John Kane has been added to the WEA sales staff after having been with RCA Records for 10 years. Henry Jefferson has been appointed the display person in charge of designing, setting up and coordinating in-store merchandising.

Parsons' 'Phase Two'



Alan Parsons may not be performing live on the road to promote his Arista Records lp, "I Robot," but his surrogates, a fleet of robots in all shapes, sizes and designs, have been making stops all over the country to call attention to the album during phase two of Arista's promotional campaign. Phase one of the campaign began last month upon the release of "I Robot," when the album, Parsons, and his collaborator/manager Eric Woolfson went on a 10-city "playback tour," that included interviews and premiere performances of the lp. In order to keep the album in the spotlight without an "act" to go out in support of it, phase two of the Alan Parsons Project has gotten underway. Individual marketing and promotional initiatives have been taken in diverse areas of the U.S., keyed to a nationwide "I Robot" campaign. More than 20 markets have been targeted for robot attacks that range from in-store and radio create-a-robot contests, displays, and radio station invasions to a "fact-finding and sight-seeing tour" of Washington, D.C. Pictured above, Michael Spears, operations manager of radio station KHJ in Los Angeles, gets into the spirit of the Arista Records' Alan Parsons promotional campaign by fitting himself with an "I Robot" headpiece. Shown at the ceremony are (from left) Rosie Guevara, KHJ music director; Spears; Ellen White of M.S. Distributors; KHJ air personality John Leader; and KHJ programming secretary Iona.

Bermuda Pop Fest (Continued from page 14)

Summerfest. For example, immigration officials refused to let the musical director of Tavares into the country after it was discovered that he had been charged with possessing a small amount of marijuana four years before. And when Wild Cherry's show ran over the midnight curfew imposed by the government, officials immediately showed up backstage instructing the organizers to close the show.

Probably the biggest problem facing Hall was making Bermudians aware of the significance of this event. In many ways Summerfest was their Woodstock not only in terms of the type and quantity of music it provided, but in terms of its potential social effect. To this end, everyone involved with Summerfest devoted his all. But especially amongst the performers there was a tremendous feeling of being part of a great cause, one much nobler than achieving notoriety or financial success. The cause was that of helping to develop the musical sensibilities of a nation and establishing the standards for concerts and other forms of entertainment to come. They provided the audience with a broad sampling of styles—disco, rock, soul, folk and r&b. They also proved

the variety of sensations that music can effect.

All the acts involved gave enthusiastic performances but Al Green, Richie Havens and Tavares were especially dynamic. Green, who was recently ordained, was possessed by more than one kind of spirit and threw everything from roses to his shoes into the audience, later stating, "I usually don't throw my shoes, but I was really going." Richie Havens gave a heart rending performance and literally had to be carried off the stage. Of Tavares, Julian Hall said, "They really envisioned the struggle and the significance of the event. They could've backed out, but they didn't. They are truly devoted performers." Peter Tosh also elicited a strong response from the audience in that he is a kind of spokesman for the liberal cause in Bermuda. His song, "Legalize It," was definitely the anthem of this cause.

The festival also featured "Bermuda," a local act (obviously), signed to Tamar Intl. and currently negotiating with several major record companies in the States for a contract. Though the group lacked polish and a well developed character of its own, it is technically competent and showed great potential.

New York, N.Y.

(Continued from page 28)

cut off because of a lack of funds at this very crucial time, as Wilson is finally on the verge of being able to communicate. We once again urge everyone capable of lending support of any kind to contact Wilson at Room 453, Medford Leas, Medford, New Jersey, 08055.

OLD HOME WEEK: Nut Central has learned that **Wishbone Ash** and the **Ohio Players** will be returning to their original label affiliations, MCA and Westbound respectively.

JOCKEY SHORTS: Will **Perry Cooper** be named head of artist relations at Atlantic? . . . **Nick Lowe** is currently producing **Dr. Feelgood's** next album in London and has already picked out several songs for them including a great **Mitch Ryder** and the **Detroit Wheels** classic . . . Is it possible that **Poco** bassist **Tim Schmitt** (who was **Randy Meisner's** replacement in that group) will now replace him in **The Eagles**? . . . **Martin Kirkup** has informed us that the **Stranglers'** first U.S. single may be "Something Better Change," a track that is not included on their recently released album, but has done exceptionally well in its second week of release in the U.K.

THE FINAL WORD on the affairs of **Carole Bayer Sager** was related to these already confused columnists last week and we'll try to clear the air, so here goes: following her separation from **Michael Zager** of the **Zager-Evans** duo, Ms. Sager is honeymooning in South Africa with new husband, golf star **Gary Player**. Her marriage to Player is her eighth in as many months. Her former husbands include theatre owner **Andrew Sager**, film czar **Louis B. Mayer**, manager **Bud Prager**, orchestra leader **George Feyer**, record exec **Jeff Trager**, singer **Leo Sayer**, and the aforementioned Zager. Ms. Sager plans to keep all her married names, thus insuring her the biggest marquee billing of all time: **Carol Bayer-Sager-Mayer-Prager-Feyer-Trager-Sayer-Zager-Player**.

ADDENDUM TO JOCKEY SHORTS: Let's not forget some of the most memorable moments at the CBS Convention: **Ron Alexenburg's** birthday present, a goat delivered to him via Rolls Royce outside the Grosvenor House hotel; **Jim Charney's** major achievement, squirting a seltzer bottle thirty feet; **Steven "Buck" Baker's** King's Road punk escapade and **Hope Antman's** discovery that there are pick pockets in London too.

CONFIDENTIAL TO MSVZ: Take off those red velvet Dr. Dentons!

AM Action (Continued from page 41)

up to his #1 single had another good week of radio activity with adds at Z93, WDRQ, 99X and WAAY combined with solid jumps where already being aired, such as 28-18 Y100, 28-13 WRKO, 21-17 KHJ, extra-40 WLAC, 16-7 KCPX, 9-5 WABB, 26-21 WAIR, debut-21 KEZY, debut-29 WAUG and debut-27 WKIX.

Carly Simon (Elektra). Enjoying the largest acceptance to anything she had done in some time with new markets coming forth each week and early numbers and debuts in areas already on. Moves 19-14 WRKO, extra-40 WLAC, 30-25 WQAM, 25-19 KAAV, 29-22 KVOX, 34-28 WAIR, HB-26 WERC, HB-29 KAKC, 31-28 WISE and HB-27 14ZYQ. Adds KXOK, KILT, KSTP, WQXI (29), WJBQ, KKLS, WABB, WKIX, WHHY and WAAY.

CROSSOVERS

Donna Summer (Casablanca). Nationwide acceptance to the "B" side of her latest top 30 r&b release has beckoned airplay from Y100, 99X, KSLQ, WMFJ, WBBQ, WBSR, WRFC and KEEL. This follows the last few weeks of top action in Detroit (19-13 CKLW) and 34-21 WDRQ.

NEW ACTION

Alan Parsons (Arista) "I Wouldn't Want To Be Like You." Achieving Chartmaker of The Week honors with initial airplay on KSTP, KXOK, KJR (day part), WGCL, WZUU (LP), KBEQ, WABB and KEWI. (Note: The LP breaks the top 30 nationally this week.)

Marilyn McCoo & Billy Davis, Jr. (ABC) "Look What You've Done To My Heart." Out-of-the-box adds at WCAO, WDRQ, 10Q and WRFC as well as numerous r&b powerhouses kick this record off in style. TV exposure from their summer replacement show should boost familiarity.

Tony Martell

(Continued from page 14)

billing for seven months of this year exceeds all of 1976. In the first six months of 1977, we are 54% ahead of the first six months of 1976. As a matter of fact, in just six months of this year we can account for 91% of the total volume in the total year of 1976.

"I want to make note that every one of our labels is on the grow," Martell said. "I don't have to tell you what happened to Lou Rawls and Teddy Pendergrass and the Isley Brothers and Kansas. With just these four names you are speaking of almost seven million album and tape units . . . We have the best Associated Labels in the industry and we are the most successful company with this concept. One of the chief reasons for this is that we are an artist-oriented company. We don't label our artists. Our on-going key guiding philosophy is to develop artists, not just sell the labels' product. Obviously our CBS Associated Labels are very important to us and you have to look under those labels to realize the people responsible for producing and seeking out this talent."

Martell ran down the list of labels that comprise the Associated labels and noted that "the variety of music we have runs the gamut from r&b to hard rock to soft rock to adult contemporary to country and country rock."

FBI Piracy Arrest

(Continued from page 10)

"North Carolina connections" who included: Alton I. Greene, 28, and Richard S. Nelson, 31, both of Lexington N.C.; Richard S. Webster, 51, of Germantown, N.C.; and Richy Colville, 23, of Tobaccoville, N.C.

The investigation, an FBI spokesman said, was a difficult one due to the "sophisticated security precautionary measures that have been established by manufacturers and distributors." Still, the government was able to follow the chain back to Risher and his suppliers after approaching a street-level vendor last November and expressing interest in large-quantity tape purchases. The agents arranged to meet Risher to make direct purchases of "pancakes" from his North Carolina contacts.

Secret Deposit

An undercover agent deposited \$60,000 in a joint-safe-deposit box with Risher, the FBI affidavit said, and from those funds purchased two van-loads of illegal tapes—one for more than \$10,000, the other for just less than \$18,000. All the money was recovered, the Bureau said.

"The tape business is extremely lucrative to the white-collar criminal due to the extreme high-profit margin, guaranteed market, and low-risk factor involved," an FBI spokesman said.

Gold for Statler Bros.



Phonogram company officials recently took advantage of the Statler Brothers' July 4 Happy Birthday U.S.A. Celebration to present the Mercury recording artists with gold records. Earlier this year, their "The Best of the Statler Brothers" album was certified gold for sales in excess of 500,000 units. The presentation took place in front of an estimated crowd of 50,000 people who had gathered in Staunton, Virginia for the 8th annual July 4th concert. Phonogram officials presenting the gold records were: Charles Fach, executive vice president, general manager; Jerry Kennedy, vice president/Nashville a&r; Frank Leffel, national country promotion director; and Danny Davis, Washington-Baltimore promotion manager. Pictured (from left) are: Jim Crosby, host of the concert; Charles Fach; Harold Reid of the Statler Brothers; and Don Reid of the Statler Brothers. Not pictured are Statlers Lew DeWitt and Phil Balsley.

CMA Listener Demographic Study Analyzes Country Buying Habits

BY LUKE LEWIS

■ NASHVILLE — The Country Music Association's (CMA) Country Radio Listener Demographic Study, released to organizational members last week, indicates that, for the most part, country listeners are quite similar to the total radio audience. The comprehensive kit, put together by the CMA, reflects the findings of the Arbitron study of country radio listeners, and should prove to be an invaluable sales tool for country radio.

Breakdown

The study, which was conducted in 26 markets throughout the United States, analyzes income, household and buying characteristics of country listeners. The CMA commissioned the study in order to determine the following specific practices of the listeners: food purchasing be-

havior, beverage consumption, leisure time activities, vehicle ownership, use of financial services, investment activity, home ownership, age, education, family income and sources and influences of record and tape purchases.

Kathy Hooper who compiled the information for the kit for the CMA, told RW, "We originally intended to include a section pertaining to which particular artists the listeners would describe as 'country' but the response from the sample survey was so inconsistent that we couldn't use it. Some respondents thought Eddy Arnold was a jazz musician while others listed Boz Scaggs as a bluegrass artist."

The section of the report dealing with sources and influences of record and tape purchases should be of interest not only to radio but also to manufacturers of recorded product. The majority of country listeners buy records and tapes at department and/or discount stores according to the report, indicating the importance of racked outlets to the manufacturers. The report also indicates that the primary motivating factors on record and tape purchases are the artist and the frequency heard on radio. Motivating factors showing least influential are mag-

(Continued on page 58)

World Wide Expands

■ NASHVILLE — World Wide, Inc. made an expansion move aimed at concentrating more on publishing and promoting the True record label.

Publishing

The publishing division expansion of both Tackhammer Music (BMI) and Wee-B Music (ASCAP) includes the acquisition of 22 songs by the writing team of Paul Huffman and Joan'e Keller and the signing of Tom Weatherly, brother of Jim Weatherly.

True Records has just signed Gloria Gore. Howard Knight, True president, plans to record Gore August 17.

Goodwin Names Feurt Executive Vice Pres.

■ NASHVILLE — Bill Goodwin, president of The Bill Goodwin Agency, Inc., has announced the promotion of Mike Feurt to executive vice president.

NASHVILLE REPORT

By RED O'DONNELL



■ Lynn Anderson is going to tape a network TV pilot for a projected series at the Grand Ole Opry House in late September. The hour-long show, if picked up as a weekly series, will present both country and non-country music artists as guests. Engelbert Humperdinck is scheduled to appear on the pilot.

Hollywood's Sid Dinnedge is the producer and Ms. Anderson is to be the emcee. "I'm going to be a sort of hostess for the city of Nashville. It

is a quality program, different from any concept attempted in Music City," she said. "Naturally, I'm enthused about it. We've been talking about doing this type of show in Nashville for a long time."

August appears to be Roy Clark Month on NBC's Tonight show. The versatile entertainer visits the program Friday (12) and is set to guest-host Aug. 24-26 . . . A new book—with numerous rare photos—about Hank Williams, Sr. is on the market. Titled "I Saw the Light," it relates to the late singer-writer's gospel life. Alan Bock of Falls Creek, Va. is the author and Greenvalley Records of Nashville the publisher.

Bounding Main Dept.: The Kitty Wells Show (with Johnny Wright), the Hank Thompson Show, the Hank Williams, Jr. Show, Jerry Wallace and Connie Cato are latest country music acts to be booked

(Continued on page 56)

E/A Names Osborne Country Promo Dir.

■ NASHVILLE — Mike Suttle, director of Elektra/Asylum Records' Nashville office, has announced the appointment of Norm Osborne as national promotion director for E/A country in Nashville.

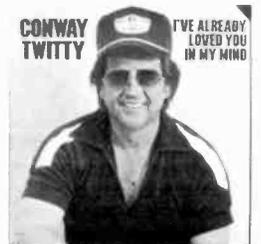
Osborne moves to Nashville from E/A's Detroit office where he was the local promotion representative.

COUNTRY PICKS OF THE WEEK

SINGLE MARVEL FELTS, "TO LOVE SOMEBODY" (B. Gibb/R. Gibb; Nemperor, BMI). "The Marvel" gets a chance to display his distinctive vocal style on this moving remake of a Bee Gees classic. The memorable ballad serves well with the tastefully restrained production. A hit seems assured. ABC/Dot 17715.

SLEEPER CRISTY LANE, "LET ME DOWN EASY" (Lobo; Kaiser/Famous, ASCAP). Cristy has been flirting with success up to now, with her last two releases reaching mid-chart positions, but this proven song from the early '60s sounds poised to go all the way. Country listeners should accept it without reservation. LS GRT 131.

ALBUM CONWAY TWITTY, "I'VE ALREADY LOVED YOU IN MY MIND." With the title cut currently bulleting its way towards the top of The Country Singles Chart, Conway once again proves his staying power with this solid collection. Eight of the ten tunes are self-penned; however, Cindy Walker's "Leona" is the standout. MCA 2293.



Holoubek's T-Shirt Business Is Booming

By LUKE LEWIS

■ NASHVILLE — Verne Holoubek, president of Holoubek Studios in Butler, Wis., just outside Milwaukee, came to Nashville recently seeking licensing deals with top country recording artists for his T-shirt design iron-ons, and went home smiling.

While here, Holoubek inked deals with Johnny Cash, Mel Tillis, The Charlie Daniels Band and The Winters Brothers. His short trip was so successful that prior to leaving, Holoubek told **RW** he plans to open offices here in the near future. The firm's massive expansion into the music market began here with its first music related account, Republic Records.

Holoubek began his involvement in the T-shirt business 15 years ago, airbrushing on the carnival circuit. Since then he has seen his operation grow to include approximately 90 employees, who work at his four-building complex in Butler. "We manufacture everything we sell except the iron-on machines, which we distribute," said Holoubek. That includes not only iron-ons and completed T-shirts, but also buckles, caps and posters. The firm has offices in L.A. and New York and 35 manufacturer's representatives in the field.

Fike Signs Wilkens

■ NASHVILLE—Lemar Fike, president of Lemar Fike Management, has announced the signing of a long-term management agreement with Little David Wilkens.

Fike, who has been closely associated with Elvis Presley for over 20 years, activated his company six months ago to represent Sunday Sharpe. "Sunday got me interested in this end of the business again," Fike told **RW**. "Nashville has a need for a good strong agency, and I just want to create a good solid company around six to eight acts."

Hensin Cargil is also represented by Fike's new agency.

Holoubek, who has seen his company's sales double over each of the past three years, has a sales pitch which is simple and to the point. "What we offer is exposure of an artist's image or likeness to a vast marketplace," he said. "Our licensing agreements are for one year and we have a standard royalty rate of 10 percent. Each month we mail to over 8700 retail outlets around the country and we have begun to get strong sales in other countries like England, Germany, Lebanon, Holland, Japan and Hong Kong. We send out a computerized royalty report every month, showing every item that is sold relating to each license and the amount paid. The artist and his people have to right to buy the product at a discount price."

'Knock-Offs'

"Knock-offs," the T-shirt trade name for bootlegs, are still prevalent according to Holoubek, who says the best defense is to "get a license and come out with the 'official' product first, which the artist has some control over and receives royalties on. If you have it first, with the best quality, best distribution and best price, the 'knock-offs' won't have a chance."

Artists who have licensing agreements with Holoubek include Kiss, Pablo Cruise, Doobie Brothers, Peter Frampton, Santana, Styx, Tangerine Dream and Gene Autry.

Craw Joins Woodland

■ NASHVILLE — Jack Craw has joined the staff at Woodland Sound Studios as marketing manager. Glenn Snoddy, president of the studio, stated that Craw's major duties will be the coordination of promotion, public relations, and sales.

Craw has previously been involved with production and publishing and most recently served as national marketing coordinator for Monument Records.

Nashville Report *(Continued from page 55)*

as entertainers on a cruise ship. They'll be aboard the SS Rotterdam, Oct. 8-15, as it sails from New York to Nassau and Bermuda—and returns.

When Vice President **Walter Mondale** visited Nashville last weekend for a fund-raising dinner speech, he detoured from his prearranged schedule to visit the Grand Ole Opry.

He arrived during **Roy Acuff's** performance, and Acuff, although a registered Republican, gave him a glowing Democrat-like introduction to the audience.

The Vice President grinned and facetiously responded: "Roy, the last thing President Carter told me before I left Washington was 'Don't let Roy Acuff teach you how to play the Yo-Yo.'"

Chet Akins has purchased a machine that improves voice (singing) quality. It's no gimmick. It cost about \$1,500.

"It's called a 'harmonizer,'" the picker-perfectionist explained. "It makes your vocal efforts sound much better.

"I used it on my single—'Me and My Guitar'—which will be released soon. It really produces a good sound—actually two voices. Like that shaving lotion says, 'I needed that!'"

"Incidentally," Atkins continued, "the flip side of 'Me and My Guitar' is called 'Cascade.' A fellow named **Gene Sloan** left it in my office a few months ago. I can't find him to let him know I used the song. He left me an address but doesn't live there anymore.

"Perhaps some of your **Record World** readers can help me find him."

Chet stated "Cascade" had nothing to do with the whiskey of same name.

RCA recording artist **Vernon Oxford's** fan club—after a month in existence—has jumped from none to more than 750 members. By the way, Vernon may have to drop his billing at "The World's Country-triest Singer." I hear he is "modernizing" his style???? (Hank Snow sure started something?)

Dottie West and her show performed at 50th annual Apple Blossom Festival in Winchester, Va. where **Laury Boone**, youngest daughter of **Pat & Shirley Boone**, was crowned festival queen. Guess who "presided" at the coronation? Actress **Elizabeth Taylor**, by golly gee! . . . **Dale Evans** says she wrote "Happy Trails" because husband **Roy Rogers** always signed his autographs, "Happy trails." "I figured he should have a theme song with that message. I wrote it and it was heard every week for five years on NBC when we had our TV series," she said.

Veteran **Pee Wee King** believes he is the only bona fide Polish entertainer in country music. "However, I never tell a Polish joke on my show," laughed the affable Mr. Kingski.

Which comes first with a songwriter—the words or the music?

"With me," **John Hartford**, who wrote—among others—"Gentle on My Mind," "it is the lyrics."

However, Hartford was quick to add: "There is, in my opinion, no such thing as a 'formula' for a hit song."

In Nashville, I find that most Nashville songsmiths get the lyrics on paper—and then start picking and grinning around for the melody.

Four Guys & Gary



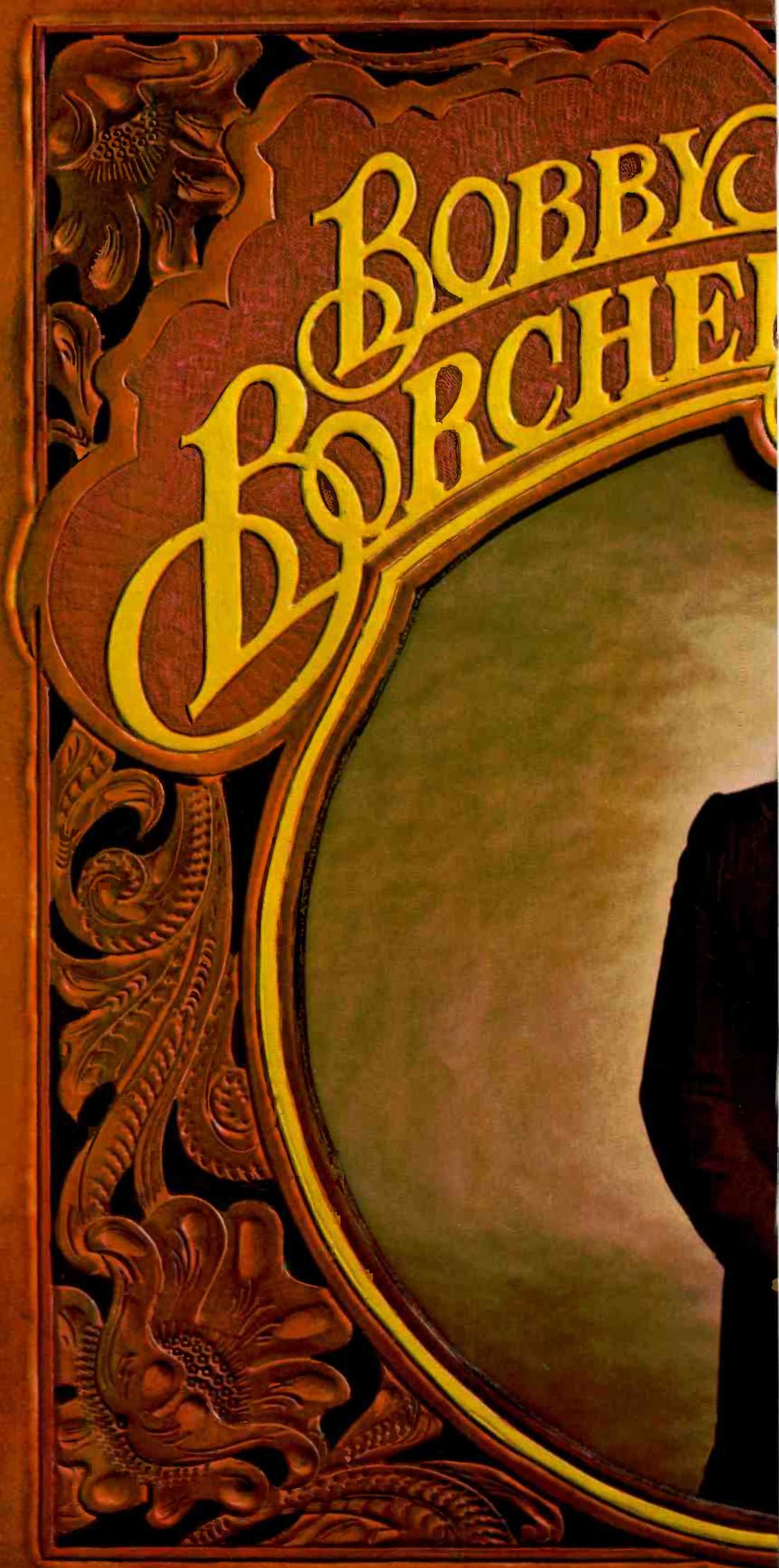
Four Guys are pictured with their new record producer, Gary S. Paxton, during recent recording session at Sound Stage Studio. Shown (from left) are Guys Brent Burkett & Sam Wellington, Paxton, and Guys Gary Buck & Glen Bates. The group has signed a recording pact with GRT-Gar Pax. The first single, "Mother Country Music," has already been shipped.

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COUNTRY HOTLINE

By MARIE RATLIFF

■ Jerry Reed is grabbing more attention record wise now than he's seen in years, all due to a starring role in the movie "Smokey and the Bandit." MCA has the album soundtrack rights and got initial good action on the title cut (currently charting #19 at WPL0) and "West Bound and Down" (a strong item at WH00, WKDA, WPAP). However, no singles are available on MCA, so RCA has released one called "East Bound and Down," primarily the same except for the direction Reed is traveling, and it's an immediate add at KD JW, WBAM, WCMS, KBUL, WWVA, KCKC, WIRE, KRMD (#30), KFDI, WNRS, WSDS, KKYX, KJJJ, WSLC, KXLR, WJQS, WUNI, KNIX, WAME, WINN, WWOK. Opting for the "b" side, "I'm A Redneck In A Rock & Roll Bar," are KBOX, KENR and KIKK. Anyway you listen, Jerry Reed is definitely on the air!



Jerry Reed

True to last week's prediction, The Kendalls' "Heaven's Just A Sin Away" is blazing on national and local charts. New believers this week include KCKC, WJJD, KSON, WONE, WIL, KFDI, WCBX, WIRE, WITL, WTSO, KERE, WIVK, WSUN, KBUL, KHEY, KRMD. It's reported the most requested record at WKDA and WWOK.

Monster Movers: Mel Tillis, George Jones, Gene Watson, Susie Allanson.

The Statler Brothers pull a strong single from their new "Short Stories" lp; "Silver Medals and Sweet Memories" is an instant play item at KCKC (#27), WIRE, WKDA, WTSO, KJJJ, WITL, WSM, KIKK, WBAM, WCMS, KTTS, KKYX, WAME, WSDS, WONE, KSOP, KFDI, WXCL, WWVA.

Ed Bruce's "When I Die Just Let Me Go To Texas" is getting early attention, particularly in the southwest; Alvin Crow's "Crazy Little Mama" beginning in Norfolk, Louisville and Ann Arbor.



Statler Bros.

Newcomer Dave Conway is beginning to show good action on "If You're Gonna Love (You Gotta Hurt)" at WPIK, KSOP, WBAP, KD JW, KKYX, KFDI, WSDS, WSLC, KERE, KVOO.

Hank Williams, Jr. has a new entry in "I'm Not Responsible," already added at WINN, WSDS, KNIX, WBAP, WJQS, WMAD, WCMS, WIRE.

A strong follow-up to "Fool" for John Wesley Ryles, "Once In A Lifetime Thing" is drawing initial action reports from KENR, WPL0, WH00, WHK, WUNI, KKYX, KXLR, WBAM, WNRS, WINN, WSDS, KLAC, KAYO.

SURE SHOTS

Billie Joe Spears — "Too Much Is Not Enough"

Jim Ed Brown & Helen Cornelius — "If It Ain't Love By Now"

Hank Williams, Jr. — "I'm Not Responsible"

LEFT FIELDERS

Joni Lee — "Your Love Had Taken Me That High"

Four Guys — "Mother Country Music"

Cristy Lane — "Let Me Down Easy"

Kenny Star — "Old Time Lovin'"

AREA ACTION

Webb Pierce & Bill Phillips — "Sparkling Brown Eyes" (KVOO)

Dugg Collins — "How Do You Talk To A Baby" (KTTS, KFDI)

Wilma Burgess — "Darling" (WCMS)

Kendalls Visit RW



The Kendalls visited RW's Nashville office to check out their Ovation single, "Heaven's Just A Sin Away," which is sparking widespread airplay. Pictured from left: RW's Margie Barnett and Marie Ratliff; Jeannie and Royce Kendall; RW's Vicki Branson and Luke Lewis; and (seated) Joe Sun, Sun Independent Promotions.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ WKDA (Nashville) hosted a "summer showcase" at Possum Holler in the Alley starring George Jones, Larry Gatlin, Dotty West, Tommy Cash, Linda Hargrove, Mel McDaniels and others. Attendance was at record capacity . . . Doug Lane at KERE in Denver is looking for a PD slot and is available now . . . Bill Smithson is looking and prefers Fla., Ga., or Ala. You can reach him at (305) 448-1260 . . . Jim West, senior VP at TM Productions in Dallas, has left the company to form his own Jim West Company. Jim will continue to represent TM product and will offer custom services and syndie product. He is a long timer in the business and one of the gentlemen. He will remain in Dallas.

Alan Furst joins Dene Hallam at WFEC (Harrisburg). Comes from WWVA . . . Big John Trimble, now at WRVA (Richmond), says his new toll-free (800) number is about to drive him nuts—and one can imagine that a toll free request call on a long distance station could well do just that . . . B. J. Johnson, long-time personality on WRJW (Picayune), has been hospitalized with surgery a couple of times within the last few weeks. Friends are planning a benefit on 8/11/77 . . . WOKK (Meridian) is in need of two personalities . . . Terry Lee has been upped to OM at WIRK (West Palm Beach) . . . Roy Stingly has been upped to PD at KSON-FM; Ed Chandler remains in charge of KSON-AM.

James Freeman moves into the PD chair at 100,000 watt WBIR-FM in Knoxville, Tenn. . . . If you're into comedy cuts, the GRT "Trust Me" album guarantees heavy response. Similar to the "First Family" Vaughn Meder thing some years back, it will probably work well for you. Cuts are clean and manageable in length . . . Corky Mayberry of KLAC has been named national membership chairman of FICAP. You'll probably be hearing from him . . . Moon Mullins at WINN (Louisville) has set up a special line for artists to phone in Happy Anniversary type announcements for the station's 10th anny in November. The number is (502) 585-3844.

Bob Harrington, The Chaplain of Bourbon Street, has arranged for a series of "debates" with Madlynn Murray O'Hare. Ms. O'Hare is on a new campaign now to have the words "In God We Trust" removed from the currency. I would suppose that excerpts of the debates, held in Huntsville, Ala., Chattanooga, Tenn. and other locations, will be available for broadcast. Christianity vs. Atheism is always an issue of interest and the two participants are well known enough to offer heavy listener response. Write Harrington at 227 Bourbon, New Orleans 70176 and check on the availability.

CMA Listener Study (Continued from page 55)

azine/newspaper ads, deejays, friends and TV. The study also indicates that a healthy percentage of sales are on impulse. "It is important to note that this information was derived from country 'listeners' as opposed to consumers," Hooper noted. "Any discrepancy between our report and research done by NARM or manufacturers may be attributable

to the fact that they were dealing solely with record buyers while our primary concern was with listeners."

The survey is only available to members of the CMA in the organizational category; for more information about the Arbitron kit, contact Kathy Hooper at the CMA, 7 Music Circle North, Nashville, Tennessee 37203.

NICK NIXON

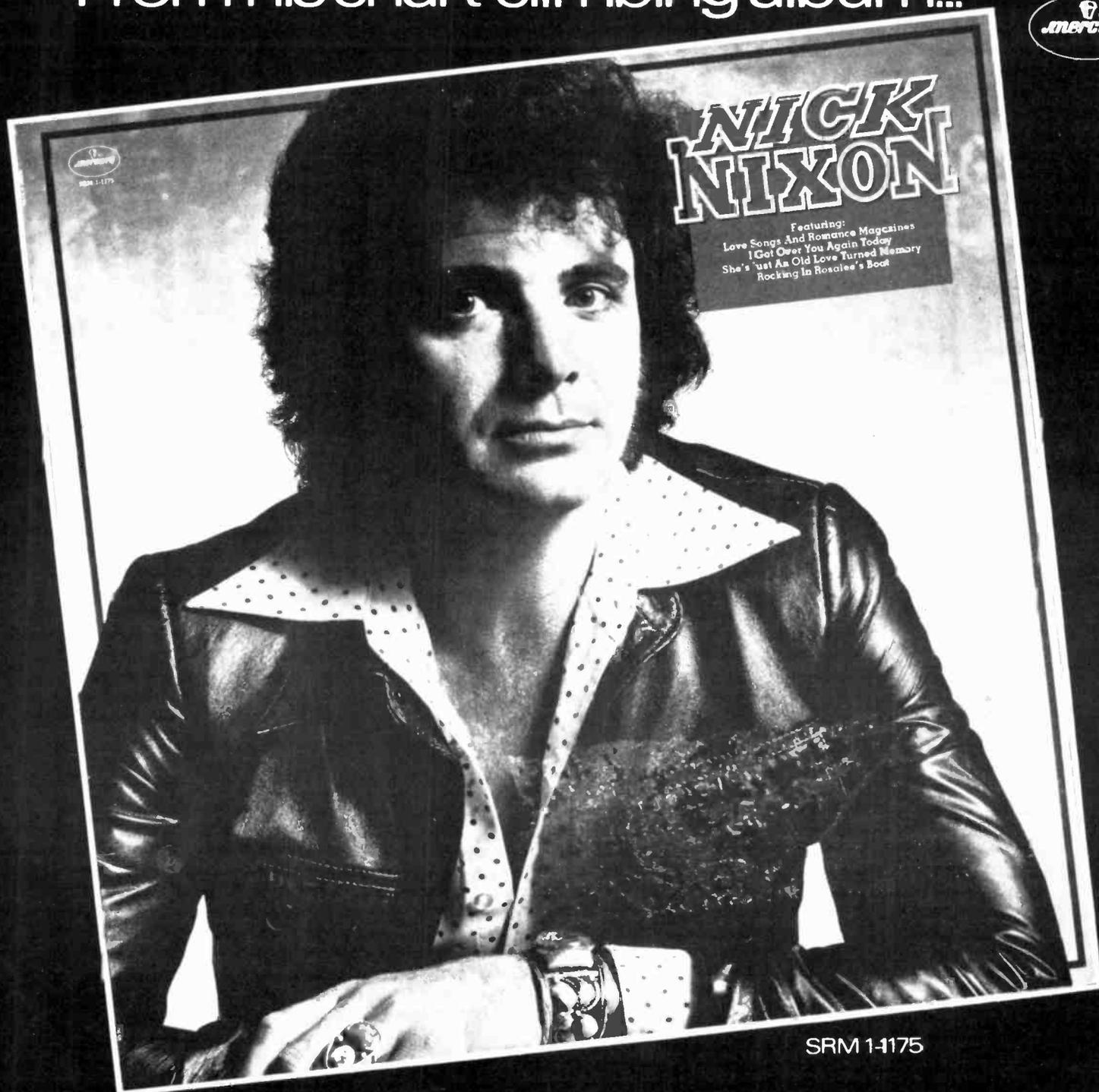
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THE COUNTRY ALBUM CHART

COUNTRY SINGLE PICKS

AUGUST 13, 1977

AUG 13	AUG 6		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	13
2	3	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	7
3	2	KENNY ROGERS/United Artists LA689 G	40
4	4	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	5
5	5	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	25
6	9	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	4
7	6	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	7
8	8	RABBITT EDDIE RABBITT/Elektra 7E 1105	10
9	7	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	11
10	10	NEW HARVEST... FIRST GATHERING DOLLY PARTON/RCA APL1 2188	24
11	11	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	12
12	12	FIRST CLASS MICKY GILLEY/Playboy KZ 34776	9
13	15	THE OUTLAWS WILLIE WALON, TOMPALL & JESSI/RCA APL1 1312	80
14	14	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	14
15	13	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	50
16	30	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	5
17	19	LUXURY LINER EMMYLOU HARRIS/Warner Bros BS 2998	29
18	18	BEST OF FREDDY FENDER/ABC Dot DO 2079	13
19	22	TILL THE END VERN GOSDIN/Elektra 7E 1112	3
20	20	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	18
21	23	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	22
22	26	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	4
23	16	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	14
24	24	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	9
25	25	I REMEMBER PATSY LORETTA LYNN/MCA 2265	17
26	31	MIRRIAM JESSI COLTER/Capitol ST 11583	6
27	21	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	10
28	17	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0130	21
29	29	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	35
30	28	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	11
31	34	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	34
32	37	SMOKEY AND THE BANDIT ORIGINAL SOUNDTRACK/MCA 2099	3
33	32	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SPM 1 1144	10
34	27	THE BEST OF MOE BANDY/Columbia KC 34715	8
35	35	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	15
36	50	THE RAMBLER JOHNNY CASH/Columbia KC 34833	2
37	44	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	96
38	42	BEST OF DOLLY PARTON/RCA APL1 1117	64
39	46	BOBBY BORCHERS/Playboy KZ 34829	6
40	40	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	17
41	38	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	8
42	47	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	2
43	—	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	1
44	45	RONNIE MILSAP LIVE/RCA APL1 2043	37
45	—	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	1
46	43	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	17
47	39	FARGO COUNTRY DONNA FARGO/Warner Bros BS 2996	24
48	36	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	30
49	49	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	4
50	53	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	77
51	54	JACKY WARD/Mercury SRM 1 1170	4
52	—	COUNTRY INSTRUMENTALIST OF THE YEAR HARGUS 'PIG' ROBBINS/Elektra 7E 1110	1
53	41	VISIONS DON WILLIAMS/ABC Dot DOA 2064	27
54	56	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	27
55	—	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	1
56	—	NICK NIXON/Mercury SRM 1 1175	1
57	57	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	28
58	58	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	4
59	55	BEST OF DONNA FARGO/ABC Dot DO 2075	25
60	33	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	16
61	60	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	4
62	48	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	8
63	64	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	17
64	51	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	15
65	65	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	20
66	66	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	8
67	67	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	10
68	68	STACKED DECK RUSTY WIER/Columbia PC 34775	9
69	59	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	49
70	52	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	20
71	62	CHET, FLOYD AND DANNY CHET ATKINS, FLOYD CRAMER & DANNY DAVIS/RCA APL1 2311	5
72	61	SCORPIO BILL ANDERSON/MCA 2264	11
73	75	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	39
74	63	JERRY REED RIDES AGAIN/RCA APL1 2346	8
75	70	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	22

COUNTRY SONG OF THE WEEK

HANK WILLIAMS, JR.—Warner Bros. 8410

I'M NOT RESPONSIBLE (M. Kilgore/A. Mulkay; House of Cash, BMI)

Great song, great record! Hank, Jr. has fused several elements of "southern music" effectively and has come up with a fresh, energetic and appealing cut which can't miss.

KENNY STARR—MCA 40769

OLD TIME LOVIN' (G. House; Duchess, BMI)

Definitely the best yet from Kenny. His recent team-up with producer Jerry Crutchfield is obviously working well, as evidenced by this catchy cut.

JIM ED BROWN/HELEN CORNELIUS—RCA 11044

IF IT AIN'T LOVE BY NOW (J. Borry/D. Haywood; Steeplechase, BMI)

The duo is sure to find chart success with this sensitive ballad, with a memorable hook to send it on its way.

BILLIE JO SPEARS—UA 1041

TOO MUCH IS NOT ENOUGH (K. O'Dell; Hungry Mountain, BMI)

Marked by producer Larry Butler's lavish production, this mid-tempo cut should be a strong contender. The distinctive track blends well with Spears' vocals.

CARL SMITH—ABC/Hickory 54016

THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL (J. Walker; Acuff-Rose, BMI)

Strong lyrics and some hot instrumentation set this one apart and above. Smith's vocal delivery is convincing and should spark it.

THE FOUR GUYS—GRT/Gar-Pax 133

MOTHER COUNTRY MUSIC (J. Nixon; ATV, BMI)

The Guys get support from a lady doing incredible background harmony on this live cut, which could well be the sleeper of the year. Don't miss it.

MARGO & NORRO—Warner Bros. 8427

SO CLOSE AGAIN (N. D. Wilson/M. Smith; Al Gallico/Jidobi/Algee, BMI)

Norro Wilson proves himself to be a gifted singer/songwriter as well as producer on this duo treatment of a tender love song. Margo sets it off.

JONI LEE—MCA 40766

YOUR LOVE HAD TAKEN ME THAT HIGH (J. Dunham/G. Raye; Twitty Bird, BMI)

Joni's sensuous delivery lends itself well to this melodic, mid-tempo love song, which is poised to head chartward.

DAVID WILLS—UA 1042

CHEATIN' TURNS HER ON (J. Payne/B. Holmes; Clancy, BMI)

Spiced by some fine fiddle work, Wills has an interesting variation on the "cheatin'" theme this time out, which should find chart success.

LARRY NOLEN—Vivo 417

DETOUR (P. Westmoreland; Belinda, BMI)

Nolen is emerging as one of the finer pure country vocalists around today and his rendition of this standard should fuel his ascent.

BIG BILL SMITH—Corral 1000

TRYING TO LOVE TWO (W. Bell; Bell Kat/Unichappell, BMI)

Smith hits the mark with this easy-paced cut which is well sung and should find widespread appeal.

WAYNE CAGLE—Pair-a-Dice 422

BEST YEARS OF HER LIFE (H. Sanders/R. C. Bannon; Warner Brothers, BMI)

Don't pass this one by. A truly superb song provides a fine vehicle for Cagle's sensitive reading.

NANCY SINATRA—Private Stock 158

IT'S FOR MY DAD (L. Chapel; Frank & Nancy, BMI)

Fine production and vocals carry this mellow cut. The fact that it is a tribute to "Old Blue Eyes" can only give it an added boost.

There's No "If" About It Everybody Loves Freddy Fender

"If You Don't Love Me (Why Don't You Just Leave Me Alone)" (DO 17713)

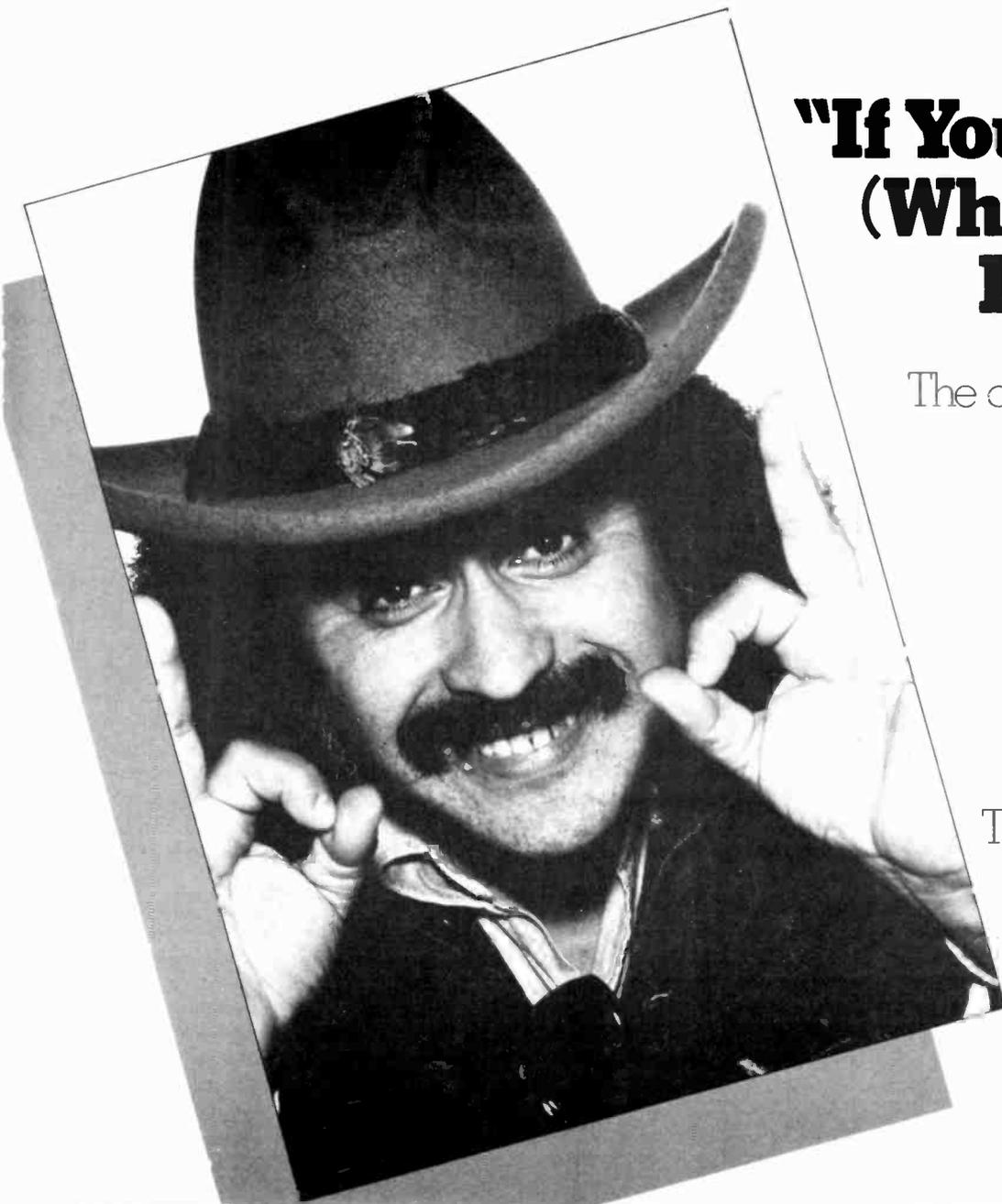
The only single that could follow up
"The Best Of Freddy Fender."



The very single that should lead
to "The Best Of Freddy Fender,
Vol. Two."

Produced by Huey P. Meaux

 **Dot Records**





THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 13
AUG. 6

WKS. ON
CHART

1	1	ROLLIN' WITH THE FLOW CHARLIE RICH Epic 8 50392		11
2	2	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976		12
3	3	I DON'T WANNA CRY LARRY GATLIN/Monument 221		12
4	5	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554		11
5	7	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/RCA PB 10998		8
6	4	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/MCA 40728		11
7	10	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743		7
8	8	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807		10
9	9	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701		11
10	12	TILL THE END VERN GOSDIN/Elektra 45411		8
11	11	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391		10
12	13	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982		12
13	15	SUNFLOWER GLEN CAMPBELL/Capitol 4445		6
14	16	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/United Artists XW1016		6
15	6	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388		12
16	23	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA PB 11034		5
17	24	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418		5
18	20	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430		10
19	21	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399		8
20	19	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551		9
21	22	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120		11
22	17	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia 3 10558		10
23	30	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754		4
24	27	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410		7
25	26	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399		8
26	31	VIRGINIA HOW FAR WILL YOU GO DICKEY LEE/RCA PB 11009		7
27	14	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975		13
28	18	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/Playboy ZS8 5803		15
29	34	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014		7
30	47	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753		5
31	49	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027		3
32	46	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448		5
33	28	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690		12
34	38	I MISS YOU ALREADY JERRY WALLACE/BMA 7002		7
35	32	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBS 8393		10
36	43	TONIGHT YOU BELONG TO ME DOTTIE WEST/United Artists XW1010		7
37	42	CRUTCHES FARON YOUNG/Mercury 73925		6
38	53	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/Columbia/Lone Star 3 10588		3
39	50	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 17710		5
40	54	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713		3
41	37	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413		8
42	29	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375		16
43	64	IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001		2
44	52	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577		4
45	25	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/Columbia 8 10536		13
46	33	DOWN AT THE POOL JOHNNY CARVER/ABC Dot DO 17707		9
47	55	BEHIND BLUE EYES MUNDO EARWOOD/True 104		5

48	56	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	8
49	35	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	15
50	60	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/Mercury 73930	6
51	62	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	3
52	67	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	2
53	63	DREAMS OF A DREAMER DARRELL McCALL/Columbia/Lone Star 3 10576	4
54	61	ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288	4
55	71	'TILL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416	3
56	36	COUNTRY PARTY JOHNNY LEE/GRT 125	13
57	69	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	2
58	74	THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	3
59	59	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	7
60	65	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/RCA 11301	4
61	79	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/Warner/Curb WBS 8429	5
62	40	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/Republic 001	9
63	75	AMBUSH RONNIE SESSIONS/MCA 40758	2
64	66	BUDDY, I LIED NAT STUCKEY/MCA 40752	4
65	39	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury 73914	14
66	87	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	2

CHARTMAKER OF THE WEEK

67	—	I GOT THE HOSS MEL TILLIS MCA 40764		1
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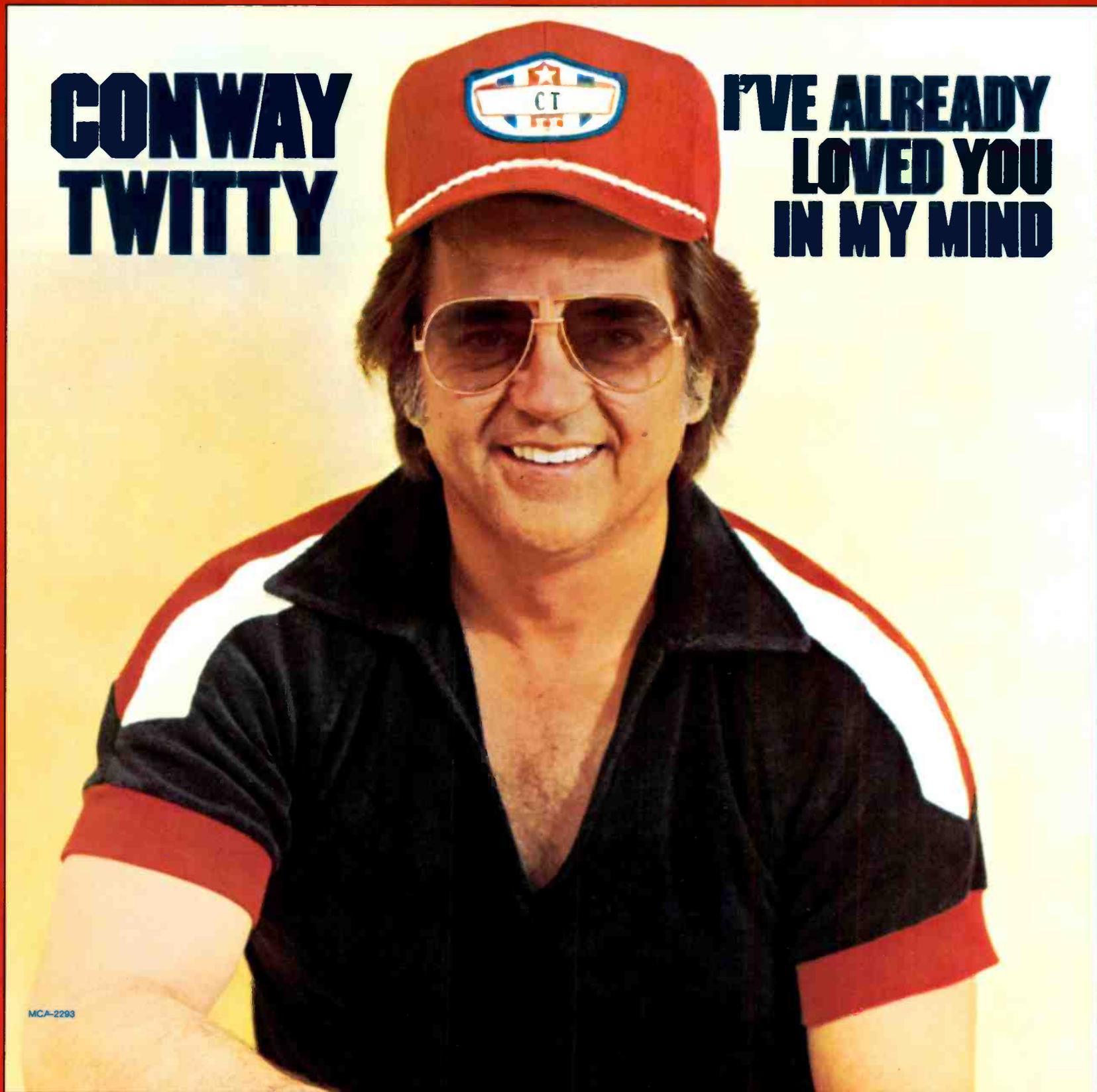
68	48	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	18
69	76	A COLD DAY IN JULY RAY GRIFF/Capitol 4446	3
70	77	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/Polydor PD 14408	2
71	78	LADY JOHNNY CASH/Columbia 3 10587	2
72	70	HOLD ME RAYBURN ANTHONY/Polydor 14398	9
73	73	BARTENDER'S BLUES JAMES TAYLOR/Columbia 3 10557	5
74	—	EAST BOUND AND DOWN JERRY REED/RCA 11056	1
75	—	DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	1
76	—	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458	1
77	80	THE COWBOY AND THE LADY TOMMY CASH/Monument 45222	5
78	82	MR. BOJANGLES JERRY JEFF WALKER/MCA 40760	2
79	90	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/Republic REP 003	2
80	86	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/Starday SD 162	2
81	—	SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/Mercury 55000	1
82	—	PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	1
83	85	GOOD CHEATIN' SONGS CARMOL TAYLOR/Elektra 45409	4
84	84	JUST ONE KISS MAGDALENA BOBBY G. RICE/GRT 120	4
85	88	BREAKING UP IS HARD TO DO CON HUNLEY/Prairie Dust 76-8	4
86	95	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/United Artists XW1026	2
87	—	WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ABC Dot DO 17712	1
88	93	MIDNIGHT FLIGHT PAM ROSE/Capitol 4440	3
89	89	I CAN'T STOP NOW MIKE LUNSFORD/Starday 160	5
90	—	SUMMERTIME BLUES JIM MUNDY/Hill Country 778	1
91	—	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ABC Dot 17698	1
92	92	CHASIN' MY TAIL JIM GLASER/MCA 40742	3
93	96	JUST TO PROVE MY LOVE FOR YOU DAVID ALLAN COE/Columbia 3 10583	2
94	94	DON'T LEAD ME ON JENNIFER WARNES/Arista 0252	3
95	58	LOVE LETTERS DEBI HAWKINS/Warner Bros. WB 8934	9
96	—	GLAD I WAITED JUST FOR YOU REBA McENTIRE/Mercury 73929	1
97	—	FOR A WHILE MARY MacGREGOR/Ariola America 7667	1
98	41	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ABC Dot 17697	15
99	44	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	15
100	45	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	13

GOOD N' CONWAY

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TWITTY**

**I'VE ALREADY
LOVED YOU
IN MY MIND**



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