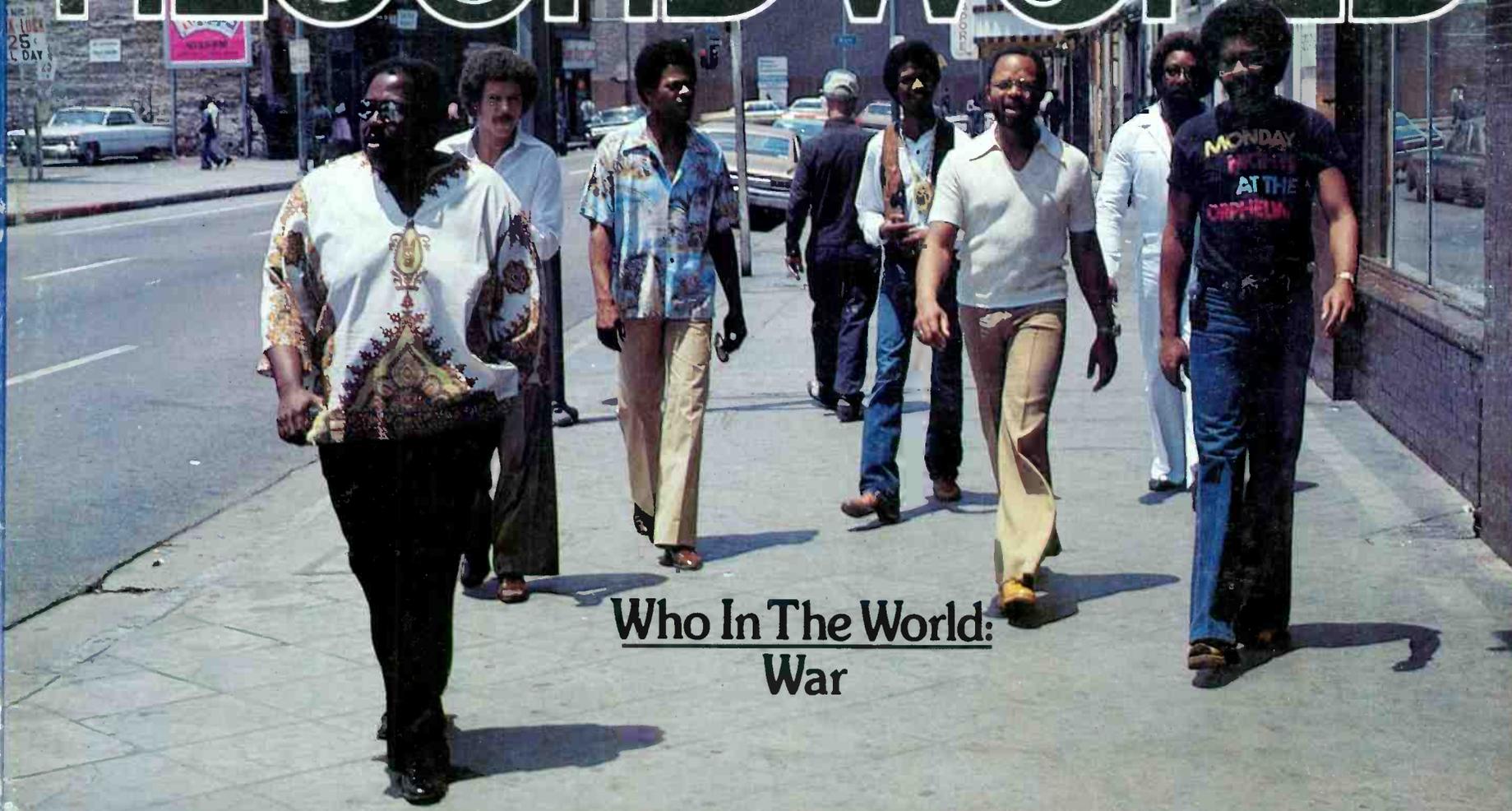


# RECORD WORLD



## Who In The World: War

### HITS OF THE WEEK

#### SINGLES

**FLEETWOOD MAC, "YOU MAKE LOVING FUN"** (prod. by group) (writer: McVie) (Gentoo, BMI) (3:31). Four and counting—singles from "Rumours," that is, and this Christine McVie composition is as good as its predecessors. A light rocker with a compelling love lyric, it has received pop play as an lp cut, and should soar as a single. Warner Bros. 8483.

**TAVARES, "MORE THAN A WOMAN"** (prod. by Freddie Perren) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (3:16). Written by the Bee Gees and performed by Tavares in the film "Saturday Night Fever," this single is both pop and smooth r&b, with the brothers' tight harmonies again the key to its interest. Capitol 4500.

**GLADYS KNIGHT & THE PIPS, "SORRY DOESN'T ALWAYS MAKE IT RIGHT"** (prod. by Michael Masser) (writers: Masser-Sawyer) (Jobete, BMI) (3:53). Masser's production plays up the country flavor of this ballad, and the soul of Knight's vocal and a pop hook could make this single a triple threat. The lost-love lyric should reach many. Buddah 584 (Arista).

**QUEEN, "WE ARE THE CHAMPIONS"** (prod. by group) (writer: Mercury) (Queen) (3:00). The first single from a forthcoming lp, this Freddie Mercury composition slows down the tempo of past, frantic Queen hits for a stately rocker well-suited to its title. In its own way, it could serve as a sort of new wave anthem, and add to their hits. Elektra 45441.

#### SLEEPERS

**THE TEMPTATIONS, "IN A LIFETIME"** (prod. by Norman Harris) (writers: Baker-Tyson) (Burma East/Dajoye/Golden Fleece, BMI) (3:06). An impressive group vocal effort that should bring these artists back to the top, this single moves quickly but smoothly, with the dance tempo fitting in well with an attractive melody. Atlantic 3436.

**DWIGHT TWILLEY BAND, "TWILLEY DON'T MIND"** (prod. by Bob Schaper & Oister) (writer: Twilley) (Tarka, ASCAP) (2:48). Twilley draws on a number of sources—chiefly the Beatles and other Englishmen—for his bright, pop-rock sound, and should realize his pop potential with a thumping, big-sounding rocker with trademark possibilities. Arista 0278.

**VEHICLE, "MR. LOVE"** (prod. by John Dee Driscoll) (writer: Wall) (Old Shanty, ASCAP) (3:16). Sounding like a children's marching song given a rock 'n' roll treatment, this single almost demands that the listener sing along. The bright, pop style is accentuated by some good production effects, particularly the acapella chorus. Roadshow 1089. (UA).

**BRIAN AND BRENDA, "THAT'S ALL RIGHT TOO"** (prod. by Jay Lewis) (writers: B. & B. Russell) (Kengorus, ASCAP) (3:33). The second single from "Supersonic Lover" is a loping r&b song with a pleasing "live" feel for a studio record. The vocal tradeoffs invite singing along, and pop and r&b listeners should respond. Rocket 40809 (MCA).

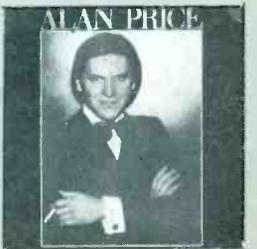
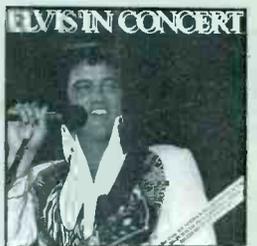
#### ALBUMS

**"ELVIS IN CONCERT."** The soundtrack to CBS-TV's recent Special plus a second record, recorded on tour last June goes a long way in proving The King's stage superiority. The set touches all bases, reaching back for "Hound Dog," "Jailhouse Rock," "That's All Right" and some spirituals to some of his more memorable recent efforts. RCA APL 2-2587 (13.98).

**THE JACKSONS, "GOIN' PLACES."** The group's second album for the label has been preceded by the release of the title song as a single and its percolating uptempo rhythms typify the set. The recent collaborations with Gamble and Huff have given the group a shot in the arm and the inspiration is heard throughout. Also check out "Music's Takin' Over." Epic JE 34835 (7.98).

**SANTANA, "MOONFLOWER."** With one of the group's more impressive and musical line-ups, this two record set of live tracks and recently recorded studio sides should prove a popular item. The Zombies' "She's Not There" joins classics such as "Black Magic Woman," "Gypsy Queen," "Soul Sacrifice" and "Toussaint L'Overture." Columbia C 2 34914 (9.98).

**"ALAN PRICE."** Price's infrequent lp releases in this country has made him something of a legend. Lately he has increased his visibility with a TV appearance, an Animals reunion album and this set of new songs. His affable style embraces the melodies while his keyboard work is understated and emotionally charged. Jet LA 809 G (UA) (6.98).



C H E R Y L

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*"And That's How Butterflies Are Made"*

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# RECORD WORLD

## First Annual Sam Goody, Inc. Convention Spotlights Teamwork, Marketing Concepts

By ALAN WOLMARK

■ ELLENVILLE, NEW YORK — Marking its 30th anniversary, the 27-store Sam Goody, Inc. chain celebrated last week with its first annual convention in the Catskill Mountains. Nearly 150 people, including all store and record department managers and the Goody family, attended the two-day convention along with representatives from ABC, Capitol, CBS, Phonodisc, RCA and WEA.

### Boone Disc Buys Singles Sales Index

By LENNY BEER

■ The enormous sales on Debby Boone (Warner/Curb), which easily held onto the top slot for the second straight week, have jacked up *The Record World Sales Index* for singles to its highest point of the year. The Boone single is far outdistancing one of the strongest fields of the year, headed

**Chart Analysis** by KC & The Sunshine Band (TK), Carly Simon (Elektra), Heatwave (Epic) and Donna Summer (Continued on page 6)

The Goody chain will soon break the 50 million dollar sales mark and is a major retailer in the northeast with outlets extending from Connecticut to North Carolina. George Levy, a vice president of the company, opened the convention with the theme "We made it happen." Goody's expanded by emphasizing the need for well-trained, knowledgeable sales people and the goods with which to educate the consumer. The convention was the first chance for all store and record managers to mingle and congregate with Goody's executives. Vice president Murray (Continued on page 56)

## Key Music Plus Executives Accused Of Creating a Secret 'Zebra' Account

By MIKE FALCON and SAM SUTHERLAND

■ LOS ANGELES — Two limited partners in the Music Plus retail record chain have charged key organization officials with creating a secret account, which was allegedly used for the personal benefit of the persons accused as

## Milsap Takes Top Honors At 11th CMA Awards Show

By LUKE LEWIS

■ NASHVILLE — Ronnie Milsap (RCA) struck the mother-lode at this year's nationally televised Country Music Association's 11th Annual Awards Show, as he was named as the Entertainer of the Year. Milsap was also honored as the Male Vocalist of the Year, and his "Ronnie Milsap Live" lp was named Album of the Year.

Merle Travis, the innovative musician who helped teach Chet Atkins how to pick a guitar, was inducted into the Country Music Hall of Fame. The coveted plaque, which will memorialize him in the Country Music Hall of Fame here, was presented to him by



Ronnie Milsap with his three CMA awards.

Atkins himself.

The 90 minute, Kraft sponsored show was hosted by Johnny Cash from the stage of the Grand Ole Opry and came off with scarcely a flubbed line. Television technical problems that plagued the first quarter hour cleared up by the third commercial break, and the show cruised along at a good clip. The show was produced again this year by Robert Precht for Sullivan Productions.

"Lucille" scored big for UA art- (Continued on page 63)

## RCA Corporation Reports Earnings Rise

■ NEW YORK—RCA Corporation last week reported an 88 percent increase in earnings for the third quarter of 1977 (ended September 30) over totals for the same period in 1976. Earnings for the nine months ended the same day were up 50 percent, making it likely (Continued on page 24)

well as for the purchase of stolen records. According to the plaintiffs, the so-called "zebra" account was formed and funded by skimming daily receipts. They further claim that a bogus advertising scheme was set in operation, in which unnamed record manufacturers were billed for air time that was never purchased.

In an amended Sept. 14 complaint to the original action filed Aug. 29 in the Los Angeles County Superior Court, Joe Falzone and Paul Edelstein charge the Music Plus Four Corporation (which itself is a general partner in Music Plus) and corporate executives David Marker, David Berkowitz, Louis Fogelman and Terry Pringle, (Continued on page 24)

## Tomato Gathering Stresses Independence

By SAM SUTHERLAND

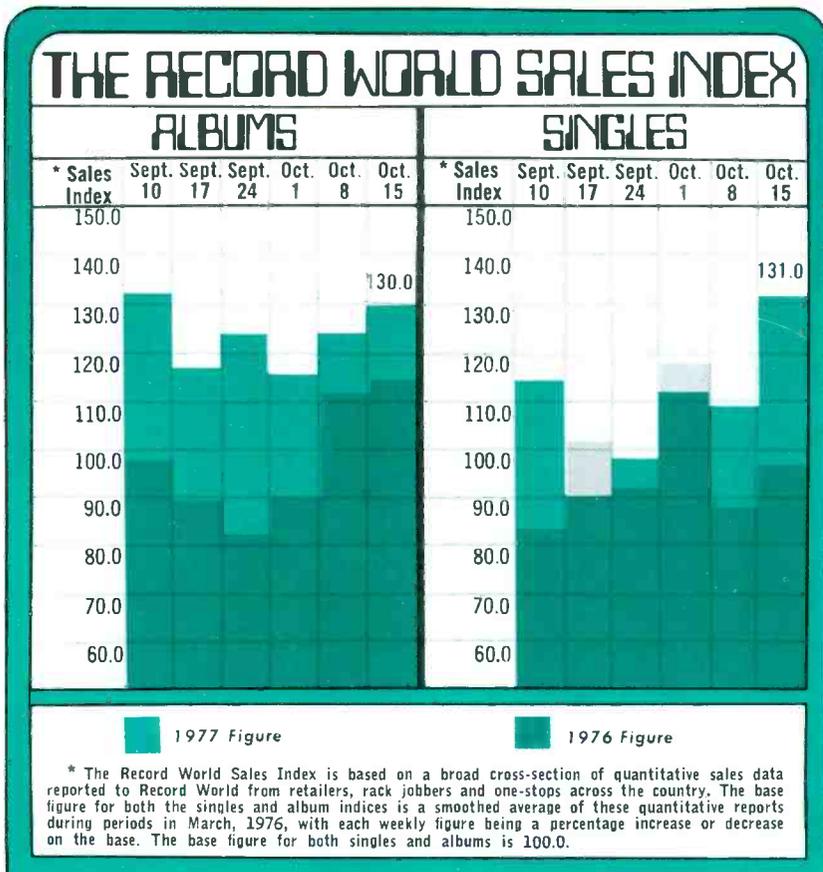
■ NEW ORLEANS — Tomato Music Company, Ltd., the New York-based independent label unveiled last spring by industry veteran Kevin Eggers, hosted its first gathering of key distributor and label staff at the Maison Dupuy Hotel here last Thursday (6) and Friday.

While Tomato's primary goal at the mini-convention was to focus attention on its first major crossover project, the label debut album for veteran blues guitarist and vocalist Albert

King, the huddle's dominant theme — as outlined during Friday's product presentation and business meeting, and reflected in the comments of distributors in attendance—centered on the independents' fight for survival.

### Theme

"The theme of today's meeting has to be 'Grow with us,'" stated Herb Goldfarb during the opening comments for the Friday presentation of King's (Continued on page 49)



# Confirmation of Copyright Tribunal Member Could Be Held Up by Bureaucratic Snafu

By MICHAEL SHAIN

■ WASHINGTON—A bureaucratic snafu by the White House may hold up the confirmation of at least one member of the newly created Copyright Royalty Tribunal. The name of Douglas Coulter—one of five appointees to the new ratemaking panel—was withdrawn from Senate consideration by the Carter Administration last Friday (9) and resubmitted on the same day. The move was an attempt to correct a White House error which originally specified Coulter's place of residence as stated that he was from Virginia, when he should have stated that he was from New Hampshire.

The relatively minor hassle has more important implications because of the Senate's complex rules of courtesy for the handling of federal appointments. As a matter of course, appointees are expected to request from Senators from their home states so-called "blue slips," documents attesting to the Senator's support of the nomination. In Coulter's case, the withdrawal of his name as a Virginia resident and subsequent re-nomination as a New Hampshire resident means that instead of securing blue slips from Virginia Senators Harry Byrd, an independent, and William Scott, a Republican, Coulter will have a somewhat easier task of getting the

## Ken Fritz Mgmt. Names Pappas VP

■ NEW YORK—Ken Fritz Management has appointed Connie Pappas as vice president, according to the company's president, Ken Fritz, and vice president, Dennis Turner.

From 1974-1977 Pappas served as executive vice president of John Reid Enterprises, the U.S. management company for Elton John, Bernie Taupin, Kiki Dee, Queen, Carole Bayer Sager, Dan McCorison and Blue. She also headed the Reid and Elton John owned label, Rocket Records, from 1973-1975.

support of New Hampshire's two Democratic Senators, John Durkin and Thomas McIntyre.

The outstanding question in all this parliamentary maneuvering is the reaction of Sen. Scott, an unpredictable political animal and a member of the Senate Judiciary Committee which must confirm the five Tribunal appointees. According to Senate tradition, Scott has the power to hold up Coulter's confirmation, without showing cause, for at least one week, and maybe more. Scott is such a volatile character (he is the only Senator in recent memory to hold up the federal appointment of a man from his own party and state, which happened during the Ford White House years) that the Senator—believing that the White House was trying to run around his end in the confirmation process—might stall the appointment. Representatives of Sen. Scott could not be reached by press time to confirm reports that he might object to Coulter.

### Appointees Announced

In the meantime, the other four nominees—Thomas Brennan, Mary Lou Burg, Clarence James, and Frances Garcia—were officially announced as appointees to the Tribunal in the Congressional Record of Oct. 11. Citizens and other legislators have seven days to request a hearing on the nominations.

## Grand Jury Hands Down Indictment In Philadelphia Copyright Case

By MICHAEL SHAIN

■ WASHINGTON—Legitimate record distributors and retailers may themselves be fronts for illegal record and tape pirating operations, a federal grand jury alleged recently. A Philadelphia grand jury has indicted John D. La Monte and his company, House of Sounds, Inc., in one of the largest pirating schemes uncovered to date, charging him with more than 140 counts of

## Bob Gibson Joins Levinson Associates

■ LOS ANGELES—Bob Gibson is returning to the active practice of public relations after a three-year hiatus, as part of Levinson Associates, Inc.



Bob Levinson, Bob Gibson

Agreement in principle was reached last week by Gibson and Bob Levinson, chairman and president of Levinson Associates, Inc., with certain formalities now being concluded, they said. While the corporate name remains unchanged, Gibson will receive "special guest star" billing.

Gibson headed the Gibson and Stromberg firm for six years, shutting down operations to join a new administration at ABC Records as vice president, in 1974.

## Davis To Speak at Cal. Copyright Meet

■ LOS ANGELES—Clive Davis, president of Arista Records, has been set as the featured speaker at the monthly meeting of The California Copywrite Conference, to be held October 25 at the Sportsman's Lodge in Sherman Oaks.

racketeering, wire fraud, and copyright infringement.

The House of Sounds operation in suburban Philadelphia, according to the federal indictment, pirated more than 32 different albums. The FBI has seized nearly five million records from House of Sound warehouses claiming that as many as 2.5 million may be counterfeit.

La Monte was originally arrested last February after the raids and was held on \$15,000 bond.

La Monte was charged with illegally manufacturing tapes and records at his Darby, Pa. plant and then distributing them through his own House of Sounds stores. Records licensed to RCA, Warners, Motown, Capitol, ABC-Dunhill, Atlantic, MGM and others were involved, the indictment said.

If convicted, La Monte could face a jail term of up to 188 years and fines totalling near \$1 million. No trial date has been set.



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD OCTOBER 22, 1977

## Powerhouse Picks

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

● Bee Gees (RSO) "How Deep Is Your Love."

● Lots of initial airplay has been followed by solid jumps in many instances. Retail sales buzz is another plus. This record is not to be overlooked.



# BLACK OAK vs RACE WITH THE DEVIL



*R*ising from the dust of the past  
and formed with the  
dynamic energy of the future  
is a brand-new Black Oak  
that you have never heard before.  
Jim Dandy Mangrum has won his  
"RACE WITH THE DEVIL"



on Capricorn Records & Tapes, Macon, Ga.

Produced by Deke Richards

Personal Direction: Butch Stone.

Agency: Premier Talent Associates, Inc.

# Fleetwood, Cassidy Top LPs; Boone Buoys Single Market

## Foghat LP Soars

By Lenny Beer

■ Fleetwood Mac (WB) topped The Album Chart once again for the twenty-first week with their incredibly strong "Rumours" set. However, for the first time in quite a few months, Fleetwood was nosed out at the racks for the top position. Shaun Cassidy (Warner/Curb) blasted into the top slot at the rack locations and by doing so moved to #2 nationally with a bullet, up two positions from last week. The Cassidy album is one of the surprise success stories of the year, and is the biggest teen appeal album in some years.

Other strong records in the top 10 this week were Chicago (Columbia), up two positions to #7; the explosive new Steely Dan (ABC), blasting from #24 to #9 in only its third week in the streets; and Rita Coolidge (A&M), revitalized by the second hit and moving from 13 to 9 and picking up a bullet. All three of these albums have the potential to compete with the super strong albums that have succeeded in the top 10 the last few months.

Outside the top 10, the biggest sales noise is being made by Foghat (Bearsville), turning into the first big rock and roll album of the fall with their live set increasing the sales exposure of the group, which has now achieved its highest national album chart position ever at #12 with a bullet; the Rolling Stones (Rolling Stones), which cooled off a bit in its charge toward the top 10 in its move to #13 with a bullet; Barry White (20th Century), with the biggest r&b album in the country breaking behind his #1 single and putting himself back into the superstar artist picture he attained two years back, and

## Sex Pistols Sign With Warner Bros.

■ LOS ANGELES—Warner Bros. Records has signed the Sex Pistols, England's controversial punk rock band.

The Warners deal will result, it is assumed, in the first domestic release of Sex Pistols product; their records have heretofore been available in America only by import. In England, the band was first signed to the EMI label, but was dropped after only one single. They were also signed by A&M in England but the label dropped them without releasing a record.

Rose Royce (Whitfield), proving itself to be surprisingly strong this week as it moved up ten positions to 20 with a bullet.

The two hot new sales albums this week follow closely behind Rose Royce in the 24 and 27 slots this week. "Elvis In Concert" (RCA) exploded in its first week out behind the #1 ratings of the television show from whence it came. The album debuted at #24 in its first week and looms as a potential contender for the top position in the country with the Elvis explosion beginning again as the product depth levels on his albums increases and the chart now shows nine Elvis albums. The Kansas (Kirshner) also hit heavily at #27 nationally in its first week of availability without a leading hit single. The quick sales point out that Kansas is now one of the hot rock and roll bands anywhere and the success of their last album caused a rush to the stores for their long awaited follow-up.

Also new on the top 100 is the Arista soundtrack to the "You Light Up My Life" motion picture, which contains the original version of the song currently topping the singles chart by Debby Boone. The soundtrack debuted at 92, and it will be interesting to note if the sales continue now that Warner Brothers will have the Boone album in the street by the next survey period.

(Continued on page 3)

(Casablanca). The other highlight of this week's list is the Chart-maker debut at 54 bullet for the fourth single from the unbelievably strong "Rumours" album by Fleetwood Mac, "You Make Lovin' Fun" (WB).

Outside the top 10, Barry White (20th Century) is waiting patiently at 11 bullet with his record, which is still #1 r&b and may be the biggest record of the year in the black marketplace. Also strong are Crystal Gayle (UA), with her crossover smash; Rita Coolidge (A&M), exploding quickly now as sales have finally cooled on her previous hit; Chicago (Columbia), taking good jumps with their first from "Chicago XI," and Firefall (Atlantic), with the first from their "Luna Sea" album.

Exploding quickly and qualifying for this week's Powerhouse Pick honors is the latest by the Bee Gees (RSO), "How Deep Is Your Love," which is also the hottest adult appeal record in the streets today. Also hot are the Babys (Chrysalis), with radio solidly in support; Linda Ronstadt (Asylum), with both the original single, "Blue Bayou," and now "Easy" looking like big hits ("Blue Bayou" is far outselling the easily programmable rocker but both are showing all positive hit signs and may both be headed into the top 15); LTD (A&M), well on their way to their first big

crossover smash; Steve Miller (Capitol), with a fast radio grabber; and Player (RSO), starting to show some big hit signs.

New on the chart with bullets besides the incredible new Fleetwood Mac are Helen Reddy (Capitol), with the second from her current album off and away with support from RKO, Bartell and others; the Emotions (Columbia), with the follow-up to the monstrous "Best of My Love" happening r&b and beginning to cross; ABBA (Atlantic), with Boston ahead again on their latest; the Kendalls (Ovation), a #1 country hit crossing over big in Kansas City and making a move in Nashville; Randy Edelman (Arista), with Minneapolis in the lead; Bay City Rollers (Arista), with a change of pace record; and Queen (Elektra), with quick radio pick-up on their latest.

As we enter the fall and the heavy buying season, the singles market looks in its healthiest shape in the past year with big hit singles everywhere and an abundance of special appeal records available for consumption by the public. The cries that the single is dead have subsided, and the single remains the key for exposing product and gaining the needed exposure to turn hit albums into monster sellers.

## Klein Trial Begins

By Michael Shain

■ WASHINGTON — The income-tax evasion trial of Allen Klein, president of Abkco Industries and former manager of three Beatles, opened last week (11) with the news that Pete Bennett, the long-time Beatles promotion man, had secretly pled guilty to similar tax charges and would testify against his former boss. Both Bennett and Klein were accused in federal indictments earlier this year of selling Beatles records earmarked for free, promotional distribution and falsifying tax returns to cover up the money.

While a federal grand jury was considering charges against Klein this past spring, Bennett — who had been indicted on December 16—secretly entered a guilty plea to a single count of filing a false tax return. The guilty plea and evidence of Bennett's cooperation with federal law enforcement officials was sealed at that time by U.S. Judge Vincent L.

(Continued on page 49)

## REGIONAL BREAKOUTS

### Singles

#### East:

Earth, Wind & Fire (Columbia)  
Player (RSO)

#### South:

LTD (A&M)  
Brick (Bang)  
Bee Gees (RSO)

#### Midwest:

Dave Mason (Columbia)  
LTD (A&M)  
Linda Ronstadt (Blue) (Asylum)  
Kendalls (Ovation)

#### West:

Brick (Bang)  
High Energy (Gordy)

### Albums

#### East:

Elvis Presley (In Concert) (RCA)  
Kansas (Kirshner)  
Joan Armatrading (A&M)  
Carpenters (A&M)  
High Energy (Gordy)

#### South:

Elvis Presley (In Concert) (RCA)  
Kansas (Kirshner)  
Chuck Mangione (A&M)

#### Midwest:

Elvis Presley (In Concert) (RCA)  
Kansas (Kirshner)  
You Light Up My Life (Arista)  
Randy Newman (Warner Bros.)  
Nils Lofgren (A&M)

#### West:

Elvis Presley (In Concert) (RCA)  
Kansas (Kirshner)  
High Energy (Gordy)  
The Babys (Chrysalis)

Nils Lofgren

LIVE

Night After Night!

Produced by  
David Briggs  
& Nils Lofgren

A specially priced two record set.  
Recorded live in London, Scotland, and Hollywood.  
on A&M Records and Tapes.



## Carl Maduri:

# Cleveland Is a Happening Market

By PAT BAIRD

■ NEW YORK—Carl Maduri, president of Sweet City Records, has in his 20-year career in the music business lived and worked in both L.A. and New York. When he decided, however, to open his record company the obvious site to him was his home town of Cleveland.

"I think Cleveland is a great location for promoting product," he said, "Being on either coast, it takes you hours to get anywhere and you lose the momentum and aggressiveness you need. Here, we can send our promotion people out anywhere and in no time at all, the product is starting to move. Everybody asks me, why Cleveland? That's one of the reasons. It sure isn't the weather."

Maduri began his career in the late '50s as a Cleveland local and regional promotion man for Mercury and Warner Brothers. While with Warners he produced records for that label and others, working with such artists as Liza Minnelli, Maureen McGovern, The Montclairs and The James Gang. After a three year stint in L.A. as national promotion director of MCA/Kapp, Maduri moved back to Cleveland to become a partner in the highly successful Belkin Productions, concert promoters.

"Since my background was in the record business," Maduri said, "and since we were doing so well in the concert business, I decided we should start our own label. That concept took about two years because nobody believed concert promoters could get into the record business. Finally Ron Alexenburg and Steve Popovich, who are old friends of mine, agreed to give it a shot."

Sweet City's original presentation included five groups including Wild Cherry. According to Maduri the logo-bearing production agreement with Epic Records was "no big deal. It was 'let's put out the records and go from there.' My first choice was Wild Cherry and that was probably the luckiest thing that ever happened to me in my life. It was our first single and it did 2.7 million and the album sold a million. They couldn't believe it. After that we made a brand new deal and Sweet City became a record company that took off in Cleveland for the first time ever."

Also on the Sweet City label are the Pittsburgh-based group Q (who scored this year with the single "Dancing Man"), the group Blaze and r&b singer Simona Cook. According to Maduri, two more artists will probably be added in the next few months.

The management firm handles Wild Cherry, Q, Joe Wash and Joe Vitale.

"We have, in other words, a high class production deal," he said. "I supply Epic with limited product because I don't believe in throwing things against the wall. We release a single about once a month and an album about every other month. Since we have a limited amount of product, the concentration is incredible. Wild Cherry and Q really got a shot when they signed to this label."

Maduri is, by all counts, a Cleveland chauvinist and credits the radio stations in that city for breaking a surprising number of artists over the years.

"Radio people here have always been into breaking new product," he said. "The town's always been exciting and that's why you'll see so many record company executives from Cleveland. They were taught good promotion here because it was so easy to break a record. Also, the kids here are very hip and know what's happening real quick. When the Agora did a show with Bad Company, I had never heard of them but the kids just jammed the place. Three months later the act was booming."

Maduri feels that Atlanta has the same potential, especially as a promotion base, and Sweet City opened an office in that city two months ago headed by Maduri's son Bruce (another son Chris works in the Cleveland office).

■ In last week's RW chart listings, Chrysalis recording group The Babys was incorrectly identified as Babys.

## Pepper Party



Dee Anthony and Robert Stigwood, executive producers for the RSO film "Sgt. Pepper's Lonely Hearts Club Band," brought the best of Little Italy in New York to Bel Air recently to celebrate the launching of production for the film, directed by Michael Shultz. The Italian decorated garden party was thrown for the film's cast and crew and boasted a 300 plus guest list of top executives and celebrities. Pictured from left are the Bee Gees' Robin Gibb and Peter Frampton, who star in the film, Robert Stigwood, and Henry Edwards, screenwriter for the film.

## Business Dev. Division Organized by Capitol

■ LOS ANGELES — Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI, Inc., has announced the formation of a business development division to be headed by Fred Willms, who will be elected vice president, business development, and assistant to the president, on Oct. 18.

Reporting to Willms in the new division will be John Apsitis, corporate director, operations analysis; Bill Burkhalter, corporate director, market research; and Hal Posner, corporate director, business planning.

## Butterfly Taps Powell

■ LOS ANGELES — David Powell has been appointed controller of Butterfly Records, according to A. J. Cervantes, president of the label.

## Roulette Ups Martucci

■ NEW YORK — Michael Martucci has been promoted to vice president of national sales and merchandising at Roulette Records, according to label president Morris Levy.

As director of national sales, Martucci supervised the sales campaigns on Stratovarius, Andy Adams and Egg Cream and Sunshine. During his tenure, the label realigned its national distribution network. Under Martucci, a number of major changes were instituted in the procedures and function of the sales department.

## Carol Strauss Klentner Joins DIR B'casting

■ NEW YORK — As part of a major expansion of DIR Broadcasting into new areas including television, Bob Meyrowitz, president, and Peter Kauff, executive vice president, have announced the appointment of Carol Strauss Klentner as vice president of public relations.



Carol Strauss Klentner

In her new position, Ms. Strauss Klentner will supervise all press and media functions for the various programs of DIR including The King Biscuit Flower Hour, The Rock Radio Awards, and Direct News. She will also oversee press operations for DIR's first venture into television — two prime-time, network TV specials.

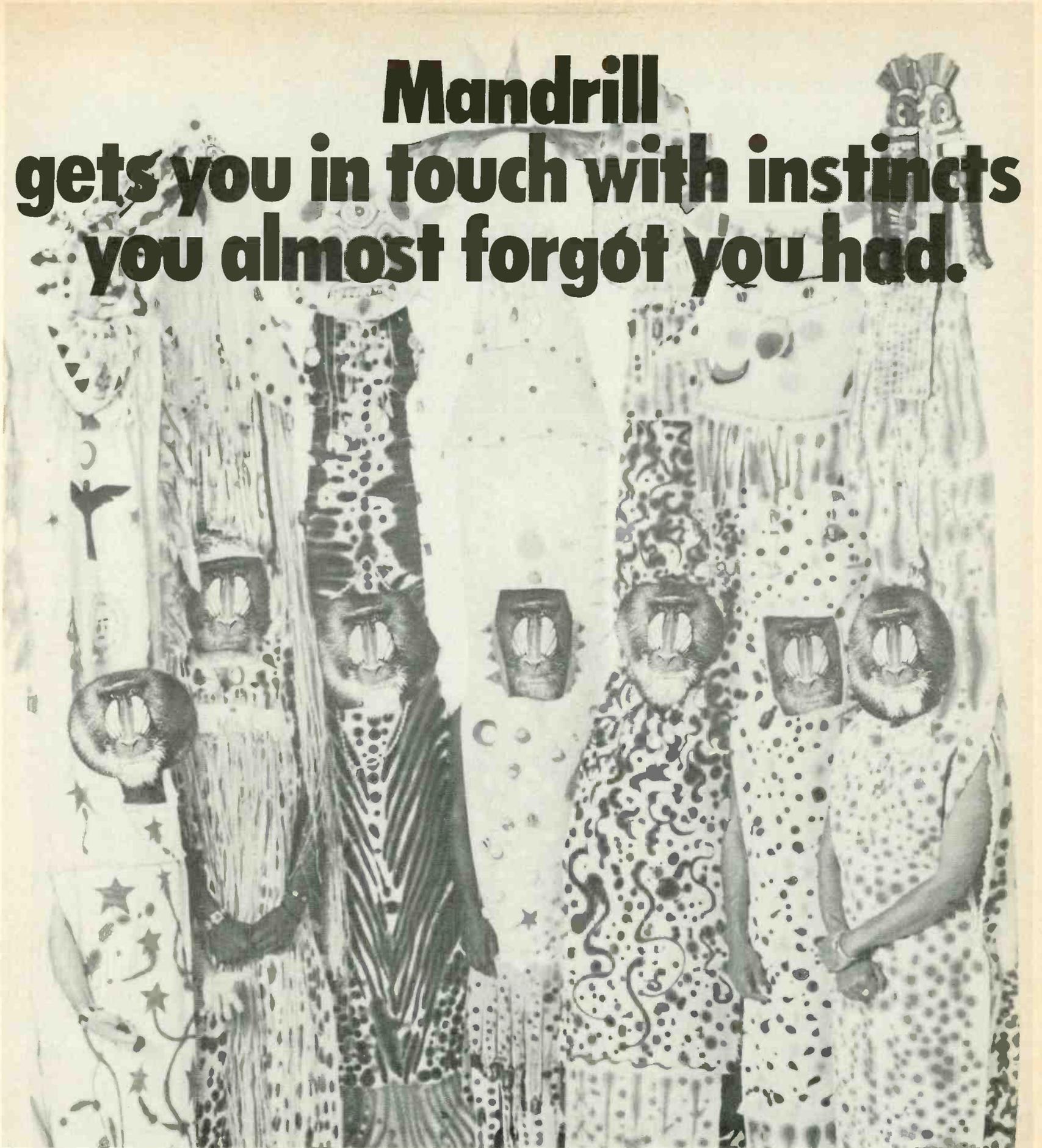
Prior to joining DIR, she was founder and president of C.J. Strauss & Co., Inc.

## Kristofferson Plays Radio City



Columbia recording artist Kris Kristofferson made a rare concert appearance in New York City recently when he performed at Radio City Music Hall. Pictured at a dinner celebrating the concert date are (from left, seated): Burt Block, Kristofferson's manager; Don Dempsey, vice president, marketing, Columbia Records; Bob Sherwood, vice president, national promotion, Columbia Records; Bruce Lundvall, president, CBS Records Division; Kris Kristofferson; Rita Coolidge (Mrs. Kristofferson); and M. Richard Asher, president, CBS Records International; (standing) Arma Andon, vice president, artist development, Columbia Records; Don DeVito, vice president, talent acquisition, Columbia Records; Barbara Cooke, Director, product management, Columbia Records; Ron McCarrell, director, merchandising, Columbia Records; Ellen Stoltzman, manager, product management, CBS Records International; Jack Craig, senior vice president and general manager, marketing, CBS Records; and Mrs. Block.

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



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

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

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

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



Produced by Jeff Lane.



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



# Chrysalis Inks Blondie

■ LOS ANGELES — Terry Ellis, president of Chrysalis Records, has announced the signing of Blondie to an exclusive worldwide recording and publishing agreement.

Blondie's new agreement was negotiated among Terry Ellis and managers Peter Leeds and Edward Massey of American Entertainment Mgmt. earlier last week.

The terms of the Chrysalis contract include the re-releasing of the band's debut album "Blondie," originally issued on Private Stock, to coincide with Blondie's upcoming world tour. Deborah Harry, lead vocalist and originator of the band's name, will travel to Australia with manager Peter Leeds for radio, press and television interviews between October 19 and November 2. Ms. Harry will then join the band in London on November 5 to begin a two-week promotional tour of England and Europe, including headline concerts at London's Rainbow, Paris, and Amsterdam before continuing on to Australia and New Zealand for a December tour. In mid-January the band will embark on a seven date tour of Japan before returning to Great Britain and the European continent for an additional six concert itinerary.



Deborah Harry with Terry Ellis

Chrysalis Records Ltd. will release a specially-produced 12" maxi-single pressing of "Rip Her To Shreds" b/w "X Offender" for European markets, with the addition of "In The Flesh" and a picture sleeve being featured in England.

## A&M Gets Gold

■ LOS ANGELES—A&M Records has announced that the following albums have been certified gold by RIAA: two albums by Supertramp, the current "Even in the Quietest Moments" and "Crime of the Century," Rita Coolidge's "Anytime . . . Anywhere" (platinum), which also contains her gold single "Higher and Higher," Pablo Cruise's "A Place in the Sun," the "Ozark Mountain Daredevils," the group's first album for A&M, and Styx' "Equinox."

# Stewart Re-Signs with WB



Warner Brothers artist Rod Stewart has renewed a long-term recording contract with that company for world-wide distribution. The contracts were signed in Hilversum, Holland on the eve of the release of his new album "Foot Loose and Fancy Free." Shown here after the formal signing are, from left: Paul Almond, director of business affairs, Warner Bros.; David Berman, vice president of business affairs; Marvin Katz, attorney for Stewart; Rod Stewart; David Landsman, attorney for Stewart's manager Billy Gaff, and Stewart attorney Mike Mayer.

## Kusher Joins ABC

■ LOS ANGELES — Barry Grieff, vice president of marketing and creative services, ABC Records, has announced the appointment of Stuart Kusher to the position of art director of advertising.

Kusher is responsible for the creation of television commercials, radio spots, trade and consumer print advertising, and various film activities.

Kusher comes to ABC Records from A&M Records, where he was art director of advertising.

## Capitol Sets Promotions In Financial Division

■ LOS ANGELES — Charles P. Fitzgerald, vice president, finance, Capitol Industries-EMI, Inc., has announced that on Oct. 18 Ken Northrup will be elected corporate controller and Jim Cavanaugh will be elected corporate treasurer.

Northrup came to Capitol as assistant controller in 1971. In 1973 he was promoted to assistant treasurer and two years later he was made treasurer.

Cavanaugh has been assistant controller since 1971.

## ABC Taps Barbis As Promotion Director

■ LOS ANGELES — John Barbis has been appointed national promotion director at ABC Records. At press time, RW confirmed that Barbis, formerly national promotion manager at Chrysalis Records, will be joining newly-appointed VP, sales/promotion, Gary Davis in the label's realigned promotion force.

Barbis previously held a promotion post with London Records. In his new position at ABC, he will report directly to Davis.

His appointment follows the departure of former ABC promo VP Charlie Minor.

## 'Questionear' Campaign Launched by Motown

■ LOS ANGELES—Derek Church, Motown's director of creative services, has launched a new marketing device called the Questionear. Essentially, the Questionear is a self stamped addressed postcard being mailed to select national media, radio programers and rock journalists.

The initial Questionear is being sent out on behalf of the debut lp by Prodigal recording artist, Phillip Jarrell. Jarrell is the songwriter/singer who co-wrote "Torn Between Two Lovers," with Peter Yarrow. The marketing query requests, among other things, qualified experts to give their opinion on the lp's best tracks.

In addition to the Questionear, Motown Records recently instituted a tabloid called "The Prodigal Sun," sent to retail stores across the country, available free to consumers. Issue #2 with Phillip Jarrell on the cover ships this week.

## Chrysalis Names Spidell Dir. of Administration

■ LOS ANGELES—Paul Hutchinson, vice president and controller for Chrysalis Records, has announced the promotion of Sandi Spidell to the position of director of administration.

Ms. Spidell, who previously served as manager of a&r administration for 20th Century and Columbia Records, has been instrumental in the selection of corporate talent and general administration for Chrysalis in Los Angeles. In her new position, she will oversee office administration, coordinate business affairs, and act as a&r administrator.

Ms. Spidell will report directly to Paul Hutchinson.

# MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.

# LYNYRD SKYNYRD "Street Survivors"

*Their new album, in the stores this week.*



## McLauchlan at The Line



Murray McLauchlan (True North) was greeted backstage at the Bottom Line recently by friends and executives of RSO/Island, True North's American distributor. Shown (front row, from left) are Mike Rose, Cleveland rep, RSO/Island and John Belliveau, RSO/Island New York; and (back row) Island president Charlie Nuccio, Fred Mancuso, Island national promotion director, Murray McLauchlan, Herb Corsack, Island sales VP, Julie Sherr, RSO/Island Detroit, Bernie Finkelstein, True North president, and Bob Zurich, national lp promotion, RSO/Island.

## Springboard Clarifies Scepter Situation

■ RAHWAY, N.J.—In an effort to clarify any misconception arising from the recent Roadshow Records \$210 thousand auction purchase of Scepter catalogue, Springboard International Records, Inc. president Dan Pugliese emphasized that Scepter Records master tapes purchased April 3, 1974 and now belonging to Springboard International Records are included in the Scepter Records Tape Library housed at the Bekins Tape Storage Vault on

Highland Avenue in Los Angeles and are in no way affected by the recent Roadshow purchase. It had been reported that the Roadshow Records September 28 purchase included the "entire catalogue of defunct Scepter Records."

### Master Tapes

Included in the Scepter catalogue belonging to Springboard are master tapes recorded by Dionne Warwick, B.J. Thomas, The Shirelles, The Kingmen, and Chuck Jackson.

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ FLORA AND FAUNA: By now, the notion of a group having both a drummer and separate percussionist is old hat. The percussionist, as he sits behind an arsenal including everything from the usual congas and timbales to an array of flower pots, jingle bells and curiously shaped gourds which must be stroked with sticks of various sizes, is often the most outrageous-looking in the group—we offer as examples Noel Crombie of *Split Enz* (those fellows are all pretty peculiar, but Crombie even more so) and a beefy guy who percusses for *Fandango*, a new RCA group, and who looks like a refugee from the cover of *Easyriders* magazine—but just as often his musical contribution consists of a lot more than random beating and squawking.

One of the musicians most responsible for the percussion boom—*Santana* notwithstanding—is *Airto Moreira*, who first came to the fore in the U.S. 8 or 10 years ago when he played with *Miles Davis* (the classic "Bitches Brew" set) and *Weather Report*. *Airto's* still going strong, and he dropped by the other day to bring *Coast* up to date on his and his wife *Flora Purim's* activities.

*Airto* and *Flora* are both with Warner Bros. now, and they're pretty happy about it. "Warners treats me differently than other companies have," *Airto* says. "They help us more, and they trust me and *Flora* to produce our own albums. I feel like a person there—when I go there, I can always talk to *Mo Ostin* if I need to." They each have new releases on the label (*Airto's* "I'm Fine—How Are You" and *Flora's* "Nothing Will Be As It Was . . . Tomorrow"), and while *Airto* is excited about them—he describes his as "my first album all over again"—he's concerned about the confusion that might result from having product available on other labels at the same time. He and *Flora* think the Warners stuff is more legit than that on those labels, but we think it's all worth a listen.

*Airto* and *Flora* will be out on the road soon with a band including *Milcho Leviev* (piano), *Raul de Souza* (trombone), *Chester Thompson* (drums—*Airto* plays the traps himself, too) and *Jimmy Haslip* (bass). They're also working on *Flora's* new album, a big band collaboration with *Michel Colombier* that *Airto* says will have "the same driving feeling of our music, but also the embellishment of a big band and *Michel's* beautiful songs." Keep an ear out for these people. Along with fellow Brazilians *Milton Nascimento*, *Antonio Carlos Jobim* and many others, they're making music that's vital and exhilarating—*Airto* calls it "happy music, but not silly."

IT'S ONLY WORDS: Sure, we know. You rarely, if ever, bother to listen to song lyrics anymore. You figure they're all June-moon-spoon retreads and endless "I love you, baby's," save for an occasional *Springsteen* or *Browne* or *Newman*. But hold on: we've found a couple of new records with lyrics that merit some real attention.

Take the *Alpha Band*, for instance. These guys—*Stephen Soles*, *T-Bone Burnett* and *David Mansfield*—can not only play and sing up a storm, they're writing some of the most intriguing lyrics around. In their new "Spark In the Dark" album, they manage to finesse such rhymes as "valuable" and "malleable," lines like "Your truth's reduced to an organ of technology . . . to nefarious hypocrisy" (the latter from *Burnett's* title tune, subtitled "On the Moody Existentialist") and descriptions including "sharks in the air" and "cossack children of the bourgeoisie." And that's only the beginning: the album's tour de force is "Silver Mantis," an elaborate Oriental vignette detailing the unrequited love affair of *Sashiko* (who was "carried in a hammock draped and veiled") and *Seito* (who "happened on the scene of her abduction" and "sent her captors to their graves"). Weighty stuff, that.

On the lighter side we have those wacky *Mael* brothers, *Ron* and *Russell*, better known as *Sparks*. On their new one, "Introducing *Sparks*," they include a paean to "Ladies" in which they're able to lump together (as it were) the likes of *Sara Lee*, *Princess Grace*, *Margaret Mead*, *Lois Lane*, *Eva Braun* and *Betty Crocker*, but the tune we're really partial to is "Occupation." A couple of sample verses: "We cowboys are a hearty breed/We eat our beans and tumbleweed/We're good on horses, good with guns/We smell, but so does everyone," or how about "We athletes run around and round/We moan and groan and hit the ground/And when we get to 35/We sell cosmetics and survive." And when in one line they can mention *beri-beri*, *menopause* and *hallitosis*, we know these boys are on to something.

Humor and intellect are swell, to be sure, but there's one tune that has risen above all others to become, in our minds at least, a strong candidate for the Nobel Prize in literature. We're referring, of course, to *Ted Nugent's* (*Tender Ted*, we call him) "Cat Scratch" (Continued on page 44)

## MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.

*the*  
**stranglers**  
**mean business.**

**Two albums in the Top 20 in England**  
(Currently)

**Three singles in the Top 10 in England**  
(In the last 6 months)

**1977 Melody Maker Readers' Poll Winner:**  
"Brightest Hope" (Plus 10 other awards)

**1st album is gold in England**  
(In Top 10 for 18 weeks)

**English tour sold out 2 months in advance**  
(Without advertising)



**No More Heroes**

The new album from

**The Stranglers**

On A&M Records & Tapes



Produced by Martin Rushent

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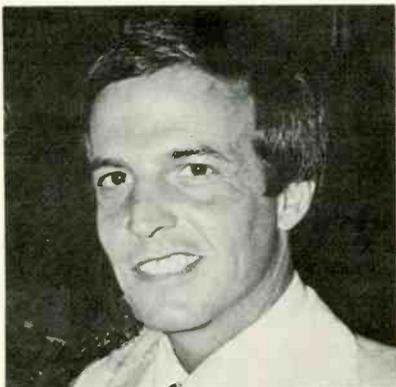
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Jeff Wald on Building & Expanding Careers

By SAMUEL GRAHAM

■ Jeff Wald's achievements as his wife Helen Reddy's manager—his parlaying her talents into a recording career sustained at a highly successful level since the early '70s, while maintaining a strong presence on television and in the concert arena as well—speak for themselves. In the following Dialogue the outspoken Wald shows his willingness to speak for himself, with humor or candor, not only on his own accomplishments but on a variety of other topics.



Jeff Wald

**Record World:** What are your various involvements at this point?

**Jeff Wald:** One is Jeff Wald Associates, which manages Helen. Another is Jeff Wald TV and Film Production, which did Helen's special, and there's going to be a film called "Limo," written by Dan Jenkins. Then I've got a management company that's called Wald, DeBlasio and Nanas. Ron DeBlasio was my partner 5 years ago, and then he went off on his own and managed Richard Pryor and Freddie Prinze. Herbie Nanas was Sly Stallone's original agent and made the deal on "Rocky," and he's joined me. We also have Mark Hammerman with us. Mark was managing Jackson Browne for three years before he came with us, and he's running our music division—we manage Donna Summer and Paul Jabara, both on Casablanca. We also manage David Steinberg and Sylvester Stallone.

**RW:** How much of this consists of new developments?

**Wald:** Mainly Sylvester Stallone, which gives us an incredible presence in the motion picture industry immediately. Nobody in the world is as hot as Sylvester Stallone in the movies right now, especially since he writes them and stars in them. He's finishing a movie called "F.I.S.T." now, and when that's finished he goes into a movie called "Paradise Alley" which he wrote, and he's going to direct that as well as star in it. So he's capable of becoming a John Wayne or a Clint Eastwood in the motion picture business. He's already most of the way there.

**RW:** How did that particular alliance come about?

**Wald:** He called me up.

**RW:** He simply called you up?

**Wald:** Out of the clear blue sky, never met the man before.

**RW:** Why do you suppose he called you as opposed to someone else?

**Wald:** Basically, there's only three managers in this town you can call up: Jerry Weintraub, myself and Irv Azoff. Irv is mainly in rock and roll and wants to stay that way, and then it boils down to Jerry and Me. That's why he called me—he could've called Jerry.

**RW:** All of these new acquisitions indicate a pretty substantial expansion for you, don't they?

**Wald:** Well, I had been in management for 14 years. I managed Tiny Tim, as you probably know, for three years, Deep Purple, the Turtles, Biff Rose, Oscar Brown, Jr. and George Carlin. When Helen finally clicked, Tiny Tim was over by then, Oscar Brown and Biff Rose had more or less dropped out of active participation in the business, the Turtles split up, and Deep Purple no longer needed American management. That left us with Helen and George Carlin. I got to the point where the money from Helen, obviously because of our relationship, exceeded anything I could make in commission as a manager, so I've kept a low profile as far as managing anybody else; I guess for close to seven years I've just done Helen and enjoyed it.

**RW:** What changed that?

**Wald:** I guess what changed that is just seeing that there's a lot of business out there and that I wasn't utilizing 100% of my time. I was taking long vacations—and I'm young. It was also the fact that certain manpower became available. I would never have gone into it

if I had to go out and hire guys to come and work for me. But Ron DeBlasio, due to the unfortunate situation of Freddie Prinze, which could never have been planned, became available and that gave me the manpower to handle Donna Summer. Mark and Jackson split up, so Mark Hammerman became available. Herbie Nanas got out of the agency business—Herbie and I had been together before, and he had a relationship with Sylvester Stallone that preceded anybody's, so he became an asset.

The manpower became reasonable for me to open up a company—that was the key. I found that what sometimes happens, say in Irv Azoff's case or even Jerry Weintraub's case, is that you have a top man and that's who your top stars want to talk to. It's very hard to get Denver or Dylan or Diamond or the Carpenters, or in Irv's case the Eagles or Scaggs, to talk to anybody but Irving or Jerry. In this operation here everybody will talk to everybody. They're not employees—they're partners on that level.

**RW:** Suppose Stallone had called you before "Rocky." What would have been your reaction at that point, when he was virtually unknown?

**Wald:** My reaction to the name would have been nothing. I wouldn't have had any reaction unless I had read one of the scripts—if he had showed me anything he had written, I would have been there. He writes top 40 scripts, that's what I call them. They're very commercial and they work. Just like if Helen had walked into me before she was known, and had played me a record, I would have signed her. That would be that case—but obviously the name wouldn't have meant anything.

“...I guess all of our clients are moving into the movie business. That's a crossover in the larger sense.”

**RW:** Had you thought about handling actors at all before Stallone and Boyle?

**Wald:** No, before that I didn't want to manage anybody. I just wasn't interested in spending the time necessary.

Everything seems to be going extremely well right now. We'll have a show with David Steinberg next year on one of the networks—we're in the process of negotiating now. That will give him a presence on television, and we already have a presence on television with Helen anyway. For "F.I.S.T.," two of the three stars above the title are ours, Peter Boyle and Sylvester Stallone. The other guy, Rod Steiger, is not ours. Donna Summer has a smash hit, not only here but all over the entire world, and she's finishing a movie now. Helen's got a big movie coming out November 3rd, "Pete's Dragon," a Walt Disney film. It's an \$11,000,000 musical, the biggest picture that's been done since "Mary Poppins." Basically all of them. Peter Boyle, Helen, Donna and Sylvester are all in the movie business, Steinberg just finished doing a Burt Reynolds picture—he played his lawyer—so even he's got a presence in motion pictures. And Paul Jabara is in the same picture Donna is in. So I guess all of our clients are moving into the movie business. That's crossover in the larger sense.

**RW:** How much bearing, do you suppose, has Diana Ross' success in getting into movies had on Helen's getting involved in movies as well?

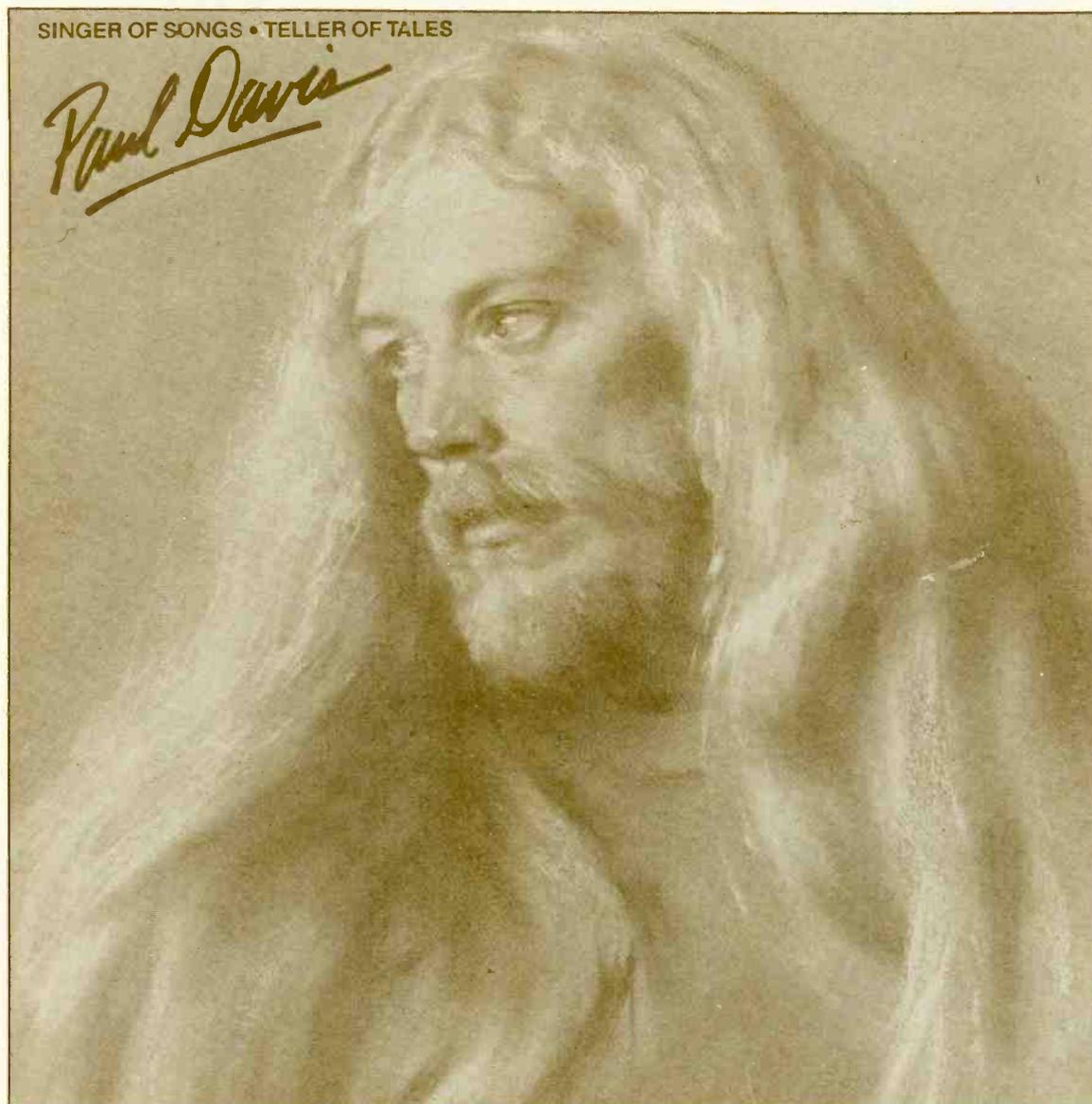
**Wald:** It counted. It made it easier. Not only that, Frank Sinatra came out of the music business into the movie business. Doris Day was a recording artist before she was a movie star, Dean Martin was a recording artist before he went into the movies. The precedent had been set, but it hadn't been set recently. Diana Ross would be the one who had set it the most recently.

You've gotta remember that there was a period during the 60s when females were not viable on records—record companies were not signing females. They were also not viable in motion pictures. And still, there is no female box office star, except for Streisand,

(Continued on page 43)

# It Started With a Song: "I Go Crazy"

Already top 3 at more than 30 radio stations



And now you can get a little closer  
to Paul Davis through his new LP:

## "Singer of Songs • Teller of Tales"\*

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## Parachute Signs Vision



Parachute Records president Russ Regan has announced the signing of the San Diego group Vision to his new label, distributed by Casablanca Record and FilmWorks. Shown [from left, standing] are Dean Kay, vice president, Vogue Music; Steve McCormick, national promotion director, Parachute; Vision members Michael Palazzola and Bob Davis; Russ Regan; Mark Spriggs of Vision; Geylon Horton, Hollywood division manager, Vogue Music; Kim Espy, producer, Vision; (kneeling) Vision members Ron E. Porter and Craig Bartock.

## Wonderland Acquires Classic Children's LPs

■ NEW YORK — Bob Goemann, Wonderland Records vice president/marketing, has announced that the label has acquired 12 of the all-time, best-selling children's classic lps from Ziv-Capitol Records for immediate distribution. The albums bear a suggested retail list price of \$4.98.

Included among the dozen lps are Walt Disney's "Three Little Pigs," Warner Bros. "Bugs Bunny and His Friends," "Tweety Pie," "Bozo On The Farm," Walt Dis-

ney's "The Grasshopper And The Ants," "Woody Woodpecker's Picnic," "Bugs Bunny And The Tortoise," "I Taut I Taw A Puddy Tat," Walt Disney's "Uncle Remus," "Little Toot," "Bugs Bunny In Storyland" and "Woody Woodpecker And His Talent Show." All of the packages were adapted and produced by Alan W. Livingston and in many cases include the voices of Mel Blanc and other original cast members.

## MARKET RESEARCH

NOTHING ARTIFICIAL/ALL NATURAL INGREDIENTS



KEEPING A HEALTHY INDUSTRY—HEALTHIER.

# New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ MOWING 'EM DOWN DEPT: What was bound to happen sooner or later has finally come to pass. On September 9, the members of **Aerosmith** were returning for an encore at the Philadelphia Spectrum when an explosive thrown from the audience went off inches from the group. Lead singer **Steven Tyler** received burns of the cornea of his left eye, and lead guitarist **Joe Perry** received a severe laceration of his left hand. Drummer **Joey Kramer**, bassist **Tom Hamilton** and guitarist **Brad Whitford** were not injured. Tyler and Perry were treated at a local hospital and released. A Monday evening Aerosmith performance at the Spectrum was cancelled, as were the group's remaining dates in October.

Last Monday the **Commodores** were in concert at Madison Square Garden. Sources (ours were a local radio station and the New York Times) reported that anywhere from 150 to nearly a thousand black youths went on a rampage after the show. Shouting "Get whitey," the youths allegedly robbed and assaulted any Caucasians who were unfortunate enough to be in the vicinity of 34th to 43rd Streets at the time. At the height of the barbarism, according to one report, a pregnant woman was knocked to the street, kicked and had her purse stolen.

We refuse to explain away such behavior as the logical outgrowth of life in an overcrowded and hostile environment. That one didn't wash for the blackout looting and it won't hold here either. Indeed, it's quite likely that those responsible for injuring Steven Tyler and Joe Perry come from comfortable middle-class families and simply find wonderful and amusing the notion of harming innocent people, which in this case means both the injured musicians as well as the thousands of Aerosmith fans who will not get to see the group in concert.

In each incident cited here, plain human decency and respect for others' rights were thrown to the wind. But the animals responsible for these acts probably don't read this magazine. Our rage is misdirected. And editorials are only so many impotent words when the fundamental issue is the breakdown of individual moral standards.

Our condolences to Tyler and Perry. Here's hoping for a full and speedy recovery.

TWILLEY DON'T MIND: The **Dwight Twilley Band** made its first major N.Y. club appearance last week at the Bottom Line and dipped into their repertoire for both old and new material which clearly pleased the partisan audience. **Phil Seymour** (drums) and **Dwight Twilley** (piano, guitar) are accompanied by an extremely fluent guitarist and bass player who were not identified but capably filled the gaps in the four man line-up. Some of the performances may have been a bit ragged compared to the studio workings of the songs, but the material proved strong enough even without the meticulous studio flourishes. As long as Twilley and Seymour can continue to pen songs like "I'm On Fire," "You Were So Warm," "Trying To Find My Baby" and "Looking For the Magic," the transition from what has basically been a studio band to a touring outfit will be made that much easier.

HYPE: It seems like a long time since a&r talk has centered so thoroughly on just one group but the past few weeks have been filled with rumors, conjectures and opinions on the group **Fotomaker**. Happily, their first live performance at Friends Again and the rapidly circulating demo tape more than justify the time spent.

Three of the band members (**Dino Danelli**, **Gene Cornish** and **Wally Bryson**) already have somewhat cultish followings because of past associations (**The Young Rascals** and **Raspberries**, respectively) and fantasies of such a collection are obvious. However, newcomers **Lex Marchesi** and **Frankie Vinci** add the right blend of energy and innocence to make Fotomaker as exciting as they are familiar.

The ten song demo tapes holds at least two sure shot singles, "Where Have You Been All My Life" and "Two Can Make It Work." Danelli's flamboyant drum work and Bryson's Townshend-esque guitar style plays well against the high sweet singing styles of Marchesi and Vinci's vocals while Cornish's harmony and stage presence adds the same kind of stability he did for the Rascals.

As usual the word is "a number of majors are interested" but it looks like one of two major majors will sign them.

WHADDAYA MEAN ANOTHER ELVIS COSTELLO STORY? GIVE US A BREAK, WILLYA? People have stopped asking **Elvis Who??** Now it's When?? The answer is, the single, "Alison," ships next week. The b-side will be a rousing live version of "Miracle Man" which will not

(Continued on page 57)



# STARCASTLE CITADEL

## The Universe Has a Beat.

Starcastle's music is for more than the mind. First it embraces. And then it captures. Experience it yourself, in their new album, "Citadel."

PE34935

**Starcastle.  
On Epic Records  
and Tapes.**

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### STARCASTLE TOUR DATES

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10/14	Columbus, Ohio
10/15	Toledo, Ohio
10/16	Detroit, Mich.
10/20	Chicago, Ill.
10/21	Minneapolis, Minn.
10/23	Madison, Wisc.
10/24	Indianapolis, Ind.
10/26	Kansas City, Kan.
10/28	St. Louis, Mo.
10/29	Dayton, Ohio
11/2	Fort Huron, Mich.
11/4	Lansing, Mich.
11/5	Traverse City, Mich.
11/6	Milwaukee, Wisc.
11/11	Scranton, Pa.
11/12	Rochester, N.Y.
11/13	Utica, N.Y.
11/18	Buffalo, N.Y.
11/19	West Point, N.Y.
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# SINGLE PICKS

## SANFORD AND TOWNSEND—

Warner Bros. 8476

**DOES IT HAVE TO BE YOU** (prod. by Jerry Wexler & Barry Beckett) (writers: Sanford-Townsend) (Salmon/Muhon/Unichappell, BMI) (3:12)

The follow-up to "Smoke From A Distant Fire" has the same sort of intricate lyric and memorable melody that brought the duo to prominence.

## ROD STEWART—Warner Bros. 8475

**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**

(prod. by Tom Dowd) (writer: Stewart) (Riva, ASCAP) (4:28)

The country side of Stewart's tastes is emphasized on his new single—it's slow, introspective, the story of a relationship many should recognize.

## JESSE WINCHESTER—Bearsville 0320

(WB)

**RHUMBA MAN** (prod. by Brian Ahern) (writer: Winchester) (Fourth Floor, ASCAP) (3:30)

There's a bit of novelty in Winchester's latest single—the vocal effects and infectious tempo could bring a serious artist before his largest pop audience.

## DAVID BOWIE—RCA 11121

**HEROES** (prod. by Bowie & Visconti) (writers: Bowie-Eno) (Bewlay Bros./Fleur/E. G., BMI) (3:29)

Bowie puts Warhol's theory about everyone becoming famous into a rock context here—the production makes for a dense, hard sound with echoed vocals.

## OHIO PLAYERS—Mercury 73956

**MERRY GO ROUND** (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:28)

The syncopated style of the chorus fits with the title, and is of the sort of rhythm piece that the Players have made into hits many times before.

## PURE PRAIRIE LEAGUE—RCA 11148

**SUN SHONE LIGHTLY** (prod. by Alan Abrahams) (writer: Goshorn) (Prairie League, ASCAP) (3:20)

This live recording of one of PPL's better ballads features some tight country harmonies and a dolorous lost love theme—pop and country should respond.

## MICHAEL KENNY—Private Stock 164

**LOVE ME OR LEAVE ME** (prod. by Edward Germano) (writers: Kenny-Aronson-Kenny) (Dantroy/Kenny/Myrtle Bay, BMI) (3:45)

Kenny's single is a ballad that re-examines a familiar topic, but with a pronounced beat and a repeated chorus that pop audiences should remember.

## THE TYMES—RCA 11136

**HOW AM I TO KNOW** (prod. by Billy Jackson) (writer: Jackson) (Celenia/Chappell, ASCAP) (3:17)

The high-pitched female lead is a standout on this disco single with a light touch. The strength of the melody should bring it to radio audiences.

## SOUTHSIDE JOHNNY & THE ASBURY

**JUKES**—Epic 8-50466

**LOVE ON THE WRONG SIDE OF TOWN** (prod. by Miami Steve) (writers: Springsteen-Van Zandt) (Ramrod/Blue Midnight, ASCAP) (3:13)

Southside's way with big, Spectorish r&b ballads is still convincing, and this Bruce Springsteen - Miami Steve collaboration could be his breakthrough.

## ANDREW GOLD—Asylum 45439

**GO BACK HOME AGAIN** (prod. by Peter Asher) (writer: Gold) (Luckyu, BMI) (3:10)

Gold's first single from a forthcoming lp is in the bright, energetic pop-rock style he is making his trademark, and more pop attention is likely.

## THE ISLEY BROTHERS—T-Neck 8 2270

(CBS)

**VOYAGE TO ATLANTIS** (prod. by group) (writers: group) (Bovina, ASCAP) (3:54)

The third single from "Go For Your Guns" is a ballad, with many of the Isleys' trademark effects slowed down accordingly. The underwater sounds work well.

## POCKETS—Columbia 3-10632

**COME GO WITH ME** (prod. by Verdine White) (writers: McKinney-White-Wright) (Verdangle/Pocket, BMI) (3:33)

This male r&b group already has received radio attention on this debut single, and its uptempo, energetic style makes it a crossover candidate.

## EDDIE PHILLIPS—Casablanca 898

**CITY WOMAN** (prod. by Shel Talmy) (writer: Phillips) (R&M/Artie Wayne, ASCAP) (3:26)

A straightforward rock 'n' roll track with interesting guitar work and phasing effects added, this single should see radio reaction, both AM and FM.

## DOUGLAS ALAN DAVIS—Calliope 8011

**YOU WERE ON MY MIND** (prod. by Douglas Alan Davis & Barry Rudolph) (writer: Fricker) (M. Witmark & Sons, ASCAP) (3:08)

We Five's 1965 hit has more electric energy to it in this remake, but the production touches are appropriate and the quality of the song undimmed.

## LARRY HENLEY—Epic 8-50408

**LOVE IS ON THE AIR** (prod. by Johnny Slate & Larry Henley) (writers: Slate-Henley-Hurt) (pub. not given) (3:16)

This smooth, dreamy ballad finds Henley sounding almost like the Supremes, and its rich quality should bring MOR and pop play, with covers likely.

## ROSETTA STONE—Private Stock 170

**SUNSHINE OF YOUR LOVE** (prod. by Roger Greenaway) (writers: Brown-Bruce-Clapton) (Casserole, BMI) (3:24)

Cream's '68 hit has been redone in a way that plays up its pop leanings, with synthesizers providing much of the instrumental hook-interest.

## TOM PETTY & THE HEARTBREAKERS—

Shelter 62008 (ABC)

**BREAKDOWN** (prod. by Denny Cordell) (writer: Petty) (Skyhill, BMI) (2:39)

Petty's follow-up to "American Girl" is a slow, sultry rocker, dominated by guitar, with Petty's distinctive vocal again standing out. Pop and FM are likely.

## CAROLE KING—Avatar 4497 (Capitol)

**SIMPLE THINGS** (prod. by Carole King & Norm Kimmer) (writers: King-Evers) (Colgems-EMI, ASCAP) (2:38)

King's second single for her new label is a thoughtful, positive ballad that stresses simple virtues. It should be a pop and MOR choice, mornings especially.

## RANDY EDELMAN—Arista 0268

**CAN'T IT ALL BE LOVE** (prod. by Bill Schnee) (writer: Edelman) (Piano Picker/Unart, BMI) (4:36)

Crimes, large and small, and how they contrast with the perfectibility of man, are Edelman's concerns in this long, thoughtful ballad, fully produced.

## THE MOTORS—Virgin 8 9515 (CBS)

**DANCING THE NIGHT AWAY** (prod. by Robert John Lange) (writers: Garvey-McMaster) (Front Line/Ackee, ASCAP) (3:13)

This British new wave group uses wall of sound guitar effects well on this debut single; the melody and driving rhythm should reach a broad audience.

## CON FUNK SHUN—Mercury 73959

**FFUN** (prod. by Skip Scarborough) (writer: Cooper) (Val-le Joe, BMI) (3:31)

An unabashed party record, this single still has enough novel touches—good brass playing, and a largely a cappella closing—to be a radio success.

## BILLY PRESTON—A&M 1980

**WHOLE NEW THING** (prod. by Truman Thomas) (writers: Thomas-Bowen-Ford) (Stone Diamond, BMI) (3:33)

A falsetto chorus is the principal hook in Preston's latest single, an announcement of a change in direction and a likely r&b radio addition.

## PATTI AUSTIN—CTI 41

**GOLDEN OLDIES** (prod. by Dave Grusin & Larry Rosen) (writer: Austin) (Yippity Yippity, ASCAP) (3:18)

This rock 'n' roll tune contains a number of references to hits from past years, and that nostalgic spirit, combined with a lively tempo, could hit.

## MARTHA AND JAMES—Polydor 14433

**SUMMERTIME** (prod. by James Brown) (writers: Gershwin-Heyward) (Chappell, ASCAP) (4:01)

James Brown and his sister Martha make the Gershwin standard into an ecology message here, and Brown puts much of himself into the performance.

# Roger Daltrey

ROGER DALTREY  
ONE OF THE BOYS



MCA-2271

The Hit Single From "One Of The Boys."

# Avenging Annie

MCA-40800

Produced By David Courtney and Tony Meehan

MCA RECORDS

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GOLDHAWK

# DISCO FILE TOP 20

OCTOBER 22, 1977

- GIRL DON'T MAKE ME WAIT/ LOVE SHOOK**  
PATTIE BROOKS/Casablanca (lp cuts)
- DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA/Philips (import lp cut)
- I GOT TO HAVE YOUR LOVE**  
FANTASTIC FOUR/Westbound/Atlantic (disco disc)
- DANCE, DANCE, DANCE**  
CHIC/Atlantic/Buddah (disco disc)
- COSMIC WIND/THE BULL**  
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
- NATIVE NEW YORKER/EASY COME, EASY GO**  
ODYSSEY/RCA (disco disc)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**  
VILLAGE PEOPLE/Casablanca (lp cuts)
- POP COLLAGE/LET'S MAKE LOVE TO THE MUSIC**  
PATTIE BROOKS/Casablanca (lp cuts)
- BLOCK PARTY**  
ANTHONY WHITE/Salsoul (disco disc)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**  
BARRY WHITE/20th Century (disco disc/lp cut)
- SPEAK WELL/INSTRUMENTALLY SPEAKING**  
PHILLY USA/West End (disco disc)
- LA VIE EN ROSE**  
GRACE JONES/Island (lp cut)
- FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE**  
GIORGIO/Casablanca (lp cuts)
- RUNNING AWAY**  
ROY AYERS UBIQUITY/Polydor (disco disc)
- MUSIC**  
MONTREAL SOUND/TK (disco disc)
- HEY YOU SHOULD BE DANCING**  
GENE FARROW/UA (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**  
DIANA ROSS/Motown (lp cut)
- I FEEL LOVE**  
DONNA SUMMER/Casablanca (disco disc/lp cut)
- WATCH OUT FOR THE BOOGIE MAN**  
TRAX/Polydor (lp cut)
- EROTIC SOUL**  
LARRY PAGE ORCHESTRA/London (disco disc)

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

RECOMMENDED ALBUMS: Topping the list this week are two excellent European albums whose prime distinction lies not so much in the original productions but in the way those productions have been transformed through that increasingly crucial process that is known as the "disco mix." Both "Kings of Clubs" by the **Chocolat's** (Salsoul) and "Magic Love" by **Michele** (West End) are **Tom Moulton** mixes and, from all indications, are utterly different from the versions originally released in Belgium and France, respectively. Not only has Moulton expanded all the material—"Kings of Clubs," for instance, was originally a 3:55 single; here it runs 14:30—he's also added percussion (tambourine, cowbells, and entire conga breaks by Philadelphia's **Larry Washington**) and, on the Michele album, new background vocal tracks. Not surprisingly, Moulton receives co-producer credit on "Magic Love" in addition to his disco mix credit but his work on the Chocolat's album—the first to bear Moulton's own label imprint, Tom n' Jerry Records, released through Salsoul—is the more successful and impressive of the two. Though the Chocolat's have had some success with their import albums, this is the group's first American release and it consists of both current and previously available material remixed specially for this album. The group's style is uniquely European but leans closer to the earlier disco sound from the continent—**Titanic**, **Bimbo Jet**, **Barrabas**—than to **Cerrone** or

(Continued on page 52)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### FLAMINGO/NEW YORK

- DJ: **Richie Rivera**
- BLOCK PARTY**—Anthony White—Salsoul (disco disc)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DISCO POOL BLUES/I GOT TO HAVE YOUR LOVE/FIRE DOWN BELOW**—Fantastic Four—Westbound (lp cuts)
- GIRL DON'T MAKE ME WAIT/POP COLLAGE/LOVE SHOOK**—Pattie Brooks—Casablanca (lp cuts)
- KEEP IT UP**—Olympic Runners—London (disco disc)
- KINGS OF CLUBS**—Chocolat's—Salsoul (lp cut)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- RUNNING AWAY**—Roy Ayers Ubiquity—Polydor (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**—Diana Ross—Motown (lp cut)

### THE POOP DECK/ FORT LAUDERDALE

- DJ: **Bob Viteritti**
- THE BULL/COSMIC WIND/BRAZILIAN LULLABY**—Mike Theodore Orchestra—Westbound (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- GIRL DON'T MAKE ME WAIT/POP COLLAGE**—Pattie Brooks—Casablanca (lp cuts)
- I GOT TO HAVE YOUR LOVE**—Fantastic Four—Westbound/Atlantic (disco disc)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**—Barry White—20th Century (disco disc)
- LA VIE EN ROSE/SEND IN THE CLOWNS/TOMORROW**—Grace Jones—Island (lp cuts)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- SAN FRANCISCO/HOLLYWOOD**—Village People—Casablanca (lp medley)
- SPEAK WELL**—Philly USA—West End (disco disc, new mix)

### FACES/CHICAGO

- DJ: **Carmen Adduci**
- THE BULL/COSMIC WIND/BRAZILIAN LULLABY**—Mike Theodore Orchestra—Westbound (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC/POP COLLAGE/LOVE SHOOK**—Pattie Brooks—Casablanca (lp cuts)
- I GOT TO HAVE YOUR LOVE/FIRE DOWN BELOW/CASH MONEY**—Fantastic Four—Westbound (lp cuts)
- JOHNNY, JOHNNY/DANCING FEVER**—Claudia Barry—London (import disco disc)
- KINGS OF CLUBS**—Chocolat's—Salsoul (lp cut)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- LIVING FOR TODAY/INVITATION TO THE WORLD**—Jimmy Brisco & the Beavers—TK (disco disc)
- MY FIRST MISTAKE**—Chi-Lites—Mercury (lp cut)

### IPANEMA/NEW YORK

- DJ: **Ray Velazquez**
- CHILDHOOD FOREVER (A CHACUN SON SON ENFANCE)**—Recreation—Dynamo (disco disc, not yet available)
- CHOVE CHUVA/MAS QUE NADA**—Samba Soul—RCA (disco disc)
- COSMIC WIND/THE BULL**—Mike Theodore Orchestra—Westbound (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- GIRL DON'T MAKE ME WAIT/POP COLLAGE/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC**—Pattie Brooks—Casablanca (lp cuts)
- HEY YOU SHOULD BE DANCING**—Gene Farrow—UA (disco disc)
- RUNNING AWAY**—Roy Ayers Ubiquity—Polydor (disco disc)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**—Village People—Casablanca (lp cuts)
- SOMETHING'S UP**—Wayrie St. John—RCA (import disco disc)

## Holland Joins BNB

LOS ANGELES—Richard Holland has joined BNB Associates and Tattoo Records as director of in-house public relations. Holland also will be involved with Tattoo's music publishing company, Big Heart Music.

## RCA Earnings Rise

(Continued from page 3)  
that year-end totals for the company will reach record heights.

Sales for the RCA Records division were up sharply during the third quarter, led by demand for Elvis Presley records and tapes, according to an RCA statement. Other RCA divisions, including NBC radio and television, Hertz and Randon House, also reported increased earnings and revenues.

RCA's net income for the quarter was \$62.9 million, up from \$33.4 million for the same quarter in 1976. Earnings per share were \$.82, up from \$.43. Revenues were \$1.5 billion, a record, compared with \$1.33 billion in 1976.

## Music Plus Suit

(Continued from page 3)  
along with Sherman Oaks Music Plus store manager William Kincheloe, Charles Goldberg, Paul Kolberg, Mike Colestock and other persons to be named, with 10 causes of action.

The suit asks for actual damages in an amount yet to be ascertained, pending disclosure of further information and examination of Music Plus financial records, and punitive damages of \$2.5 million on most of the causes of action. Special damages are asked for defamation in an amount yet to be determined for alleged loss of earnings. An additional \$1 million is sought for loss of reputation, as well as a similar amount for punitive damages.

The complaint also asks dissolution of the partnership and that Music Plus be put into receivership. Among the other charges in the 30-page amended complaint are allegations of attempts to defraud the plaintiffs of monies they should have received, but were denied through inaccurate or falsified bookkeeping procedures.

The stolen records issue, in which Goldberg, Kolberg and Colestock, according to the complaint, sold "... Music Plus ... stolen records ... at a price substantially below that of record manufacturers," further charges that many of the records not sold at retail prices were returned to their manufacturers, with credit accruing to the alleged "zebra" account.

Officials of Music Plus Four have declined comment at this time, but, along with Robert Zeavin, attorney for the plaintiffs, assisted RW in providing background information.

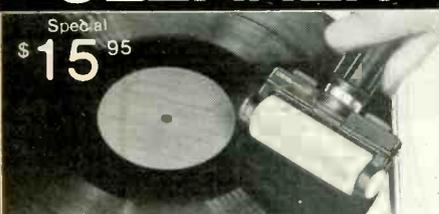
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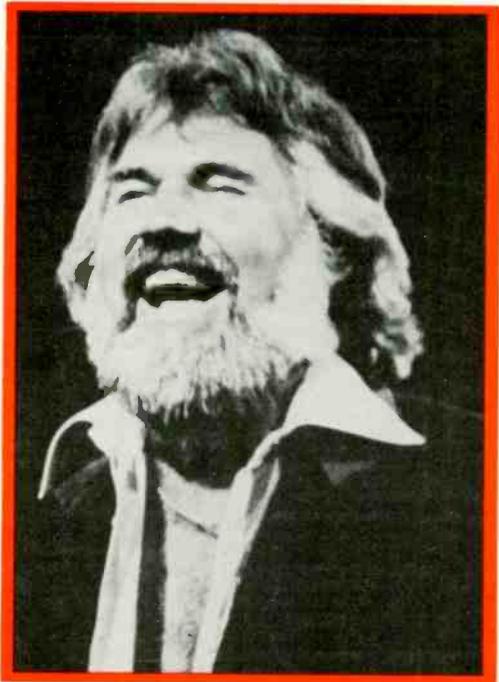
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## Ensign Label Makes Its Move

By BARRY TAYLOR

■ NEW YORK—For a record label that has been in existence less than a year, Nigel Grainge's Ensign Records has made a sizeable impact throughout Europe. With the release of their first album by The Boomtown Rats (marketed by Mercury), a group that skirts between the new wave and energetic rock, the label has made an auspicious debut in the American market.

"Ensign is an unorthodox label that will have to be worked in a specific way," Grainge told *RW* recently. "I'd compare it to a label like Stiff as it reflects certain tastes, but it will not be limited to any one area of music. My tastes are very commercial. I listen to singles all day and albums when I get home at night."

### Company Man

A self described "company man," Grainge formed Ensign last November as a self-contained company distributed by Phonogram after a seven year association with the label in the U.K. that saw him rise through the ranks from credit control to an a&r post he used to sign acts such as Thin Lizzy, Graham Parker and the Rumour, City Boy, Clover, Streetwalkers and Steve Miller (for the U.K.).

### Staff

Working with a small staff that included Chris Hill, Doreen Lauder and Terry Yason, the first Ensign single was a quirky production number by Flash In the Pan (Vanda and Young) called "Hey St. Peter." The song was licensed by Midsong International for release in this country and proved a major disappointment for Grainge when it did not "do an Alan O'Day" upon its release. It did take time, approximately three months, but the record eventually did take off in Holland where it sold 100,000 copies. Grainge's next two releases likewise achieved substantial success in relative isolation; "D.R.U.M."

became a best seller in South Africa and a take-off on a martini ad sung by Danny Williams reached the top 30 in the U.K. "Looking After Number One" by the Boomtown Rats is Ensign's fourth release. Both the single and the album, "The Boomtown Rats" are top 20 entries in the U.K.

### Boomtown Rats

It was while he was packing up his office at Phonogram that Grainge was presented with a Boomtown Rats demo by the group's manager. "It was the best demo tape I'd ever heard," he recalls. "It was four tracks, done in something like three hours, but the songs were staggering. It was all there—the songs, the sound and the feel."

Grainge offered the group the option of "taking the plunge" with Ensign or going to Phonogram and finally managed to sign them after winning the support of top Phonogram executives from around the world and out-maneuvering several other major British labels who also made bids. For his efforts, not only did the group's album (produced by Robert John Lange) enter the top 20 in its second week of release, but the single is generally acknowledged as one of the first new wave records to break the radio barrier in the U.K. when it appeared on the front page of the BBC radio playlist.

### U.S. Promo Tour

Grainge is currently touring major U.S. markets with head Rat Bob Geldoff and a very convincing film of one of the group's club appearances to "test the waters" for new wave music in America. He expressed optimism that the "total rejection by radio will turn around after the nearly unanimous acceptance on the street and print levels" and is confident the Boomtown Rats will repeat their success here.

## Floater Float Through Disco-Mat



During their recent visit to New York, the crowds waited patiently while ABC recording artists The Floater's spent about 1½ hours signing autographs on albums and photographs at the Disc-O-Mat. Pictured from left: Elliot Seror, Disc-O-Mat; Ralph Mitchell, Paul Mitchell, Larry Cunningham and Charles Clark, The Floater's.

## CONCERT REVIEW

### Randy Newman: Depth & Simplicity

■ NEW YORK—Randy Newman's notoriety for songs he's penned like "Mama Told Me Not To Come," made famous by Three Dog Night, or Judy Collins' "I Think It's Going To Rain Today," has left him somewhere between cult figure and stardom. But despite his largely overlooked accomplishments, tickets for his recent Great Performers Series' shows at New York's Avery Fisher Hall quickly became a scarce commodity.

### One Man Show

After a three year absence from the concert circuit, Newman has chosen to return to a stark stage, accompanying himself on piano. The one-man show allows him the flexibility to freely exhibit his wry sense of humor, his sensitivity and his obsession with Americana. In the past Newman has appeared with full orchestral accompaniment, but with the room to start and stop at will and change

tempo without the cumbersome support of highly arranged musicians, his show becomes a feast of spontaneous asides and touching commentaries. The feeling harks back to that of 1960s folks shows by artists forsaking all studio embellishments for a chance to just play and sing.

Everyone had requests and Newman obliged, drawing plentifully from each of his six lps. From early classics like "Davy The Fat Boy" and "Yellow Man," during which he claimed to look like a hepatitis victim courtesy of the yellow spotlight, to Newman standards "Sail Away," "Red-necks" and "Political Science," each tune received a thunderous applause and, although the sparse arrangements tended to sound similar, each one was delivered clear-voiced and concisely.

### The Human Condition

Despite his back facing half the hall, Newman managed to involve all in attendance. His music reflects a man who criticizes America and human nature while recognizing and satirizing the faults which mold our world. The mistakes of the past are our reality and Newman has the unique talent to tenderly soften those insights. The listener, as the performer, sees the somewhat tragic human condition with a fatalistic sense of humor. And while the songs harp on human frailty and cruelty, a Newman performance instills a wonderful aura of well-being about our screwed up world and about that curly-haired funny man behind the piano.

Alan Wolmark

### Capitol To Release Beatles 'Love Songs'

■ LOS ANGELES — Capitol Records will release "Love Songs," a collection of 25 Beatles tracks, next Monday (24). It will be the 22nd Beatles album to be distributed by Capitol here.

The album will be backed by an advertising and promotion campaign that will include print and radio ads; and by in-store merchandising including a die-cut cardboard banner, shipping boxes printed with the album cover photo, and four different wall posters.



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Oct. 22	Cincinnati
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# 101 THE SINGLES CHART 150

OCTOBER 22, 1977

OCT. 22	OCT. 15		
101	102	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
102	106	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)	
103	115	NATIVE NEW YORKER ODYSSEY/RCA PB 11129 (Featherbed/Desiderata, Unichappell, BMI)	
104	104	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
105	101	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
106	107	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
107	105	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
108	110	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
109	108	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
110	111	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
111	112	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	
112	116	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
113	114	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
114	113	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
115	117	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
116	103	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
117	118	FAIRYTALE DONNA McDANIEL/Midsong Intl. 11085 (RCA) (Heath Levy, ASCAP)	
118	121	CRYING IN MY SLEEP GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
119	123	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)	
120	119	WINGS RINGO STARR/Atlantic 3429 (Zweibel/Mad Vincent, BMI)	
121	109	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
122	137	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
123	133	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nick-O-Val, ASCAP)	
124	120	MOVIN' IN THE SAME CIRCLE (DAMN IT ALL) CLIFFORD CURRY/Buddah 571 (Combine, BMI)	
125	128	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
126	125	BAD BOY MAC McANALLY/Ariola America 7671 (Capitol) (I've Got The Music, ASCAP)	
127	134	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard, Pendulum/Chappell, ASCAP)	
128	129	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/ N.Y. Times, BMI)	
129	130	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
130	132	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)	
131	—	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)	
132	135	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
133	—	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook 1041 (Funks Bump, BMI)	
134	138	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
135	139	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)	
136	136	MINNESOTA NORTHERN LIGHT/Glacier 4501 (Bay Lake, ASCAP)	
137	142	MOONDANCE VAN MORRISON/Warner Bros. 8450 (WB, ASCAP/Caledonia/Soul, BMI)	
138	143	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertram, ASCAP)	
139	122	YOU CAN DO IT ARTHUR PRY SOCK/Old Town 1002 (Every Little Tune/Penneford, ASCAP)	
140	131	WELCOME HOME ELVIS BILLY JOE BURNETT/Gusto 167 (Starday) (Cedarwood, BMI)	
141	126	SOMEWAY, SOMEHOW SOVEREIGN/Millennium 601 (Casablanca) (Bacon Fat/Dramatics, BMI)	
142	—	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor) (Teddy Randazzo, BMI)	
143	—	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476 (Stone Diamond, BMI)	
144	140	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait 6 70007 (Shillelagh, BMI)	
145	141	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)	
146	—	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)	
147	144	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)	
148	145	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
149	146	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
150	147	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocord, ASCAP)	

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	56	ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	40
AVENGING ANNIE David Courtney & Tony Meehan (April, ASCAP)	86	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	11
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	59	IT'S SO EASY Peter Asher (MPL Comm., BMI)	49
BABY LOVE Tom Werman & Mother's Finest (Satsongs, ASCAP)	98	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Millsap (Chess/Casa David, ASCAP)	24
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	20	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	37
BEST OF MY LOVE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	12	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	23
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	38	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	22
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	5	KEEP IN COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrico, BMI)	2
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	10	LADY OF MAGIC Frankie Beverly (Pectle, BMI)	97
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	69	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	95
CAN'T IT ALL BE LOVE Bill Schnee (Piano Picker/Unart, BMI)	87	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	72
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicaland, ASCAP)	21	MONEY, MONEY, MONEY Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	64
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putnam (Coral Reefer/Outer Banks, BMI)	44	NEEDLES & PINS Mike Chapman (Metric, BMI)	91
COME SAIL AWAY Prod. by group (Almo/Styqian Songs, ASCAP)	57	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	3
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	7	ON AND ON Henry Lewy (Stephen Bishop, BMI)	29
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	41	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	52
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	92	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	64
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	51	SERPENTINE FIRE Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	68
DOCTOR LOVE Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	53	SHAKE IT WELL Don Davis (Groovesville, BMI/Conquistador, ASCAP)	65
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	42	SHE DID IT Eric Carmen (C.A.M., BMI)	27
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI)	81	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	74
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	15	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	18
DON'T STOP Fleetwood Mac (Gentoo, BMI)	17	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	76
DON'T WORRY BABY Chris Christian (Irving, BMI)	34	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	66
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decibel, BMI)	31	SPACESHIP SUPERSTAR Bruce Fairburn (Squamoush/Corinth, BMI)	94
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	70	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	4
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	30	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	75
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	61	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	48
ECHOES OF LOVE Ted Templeman (Soquel, ASCAP/J.E.C., BMI)	96	SURFIN' USA Michael Lloyd (Arc, BMI)	39
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	50	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	16
FAIR GAME Prod. by group (Gold Hill, ASCAP)	67	SWING TOWN Steve Miller (Sailor, ASCAP)	58
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	45	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	26
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	90	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	6
GEORGIA RHYTHM Buddy Muie (Lo-Sal, BMI)	80	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	100
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	71	THE HAPPY GIRLS Kim Fowley & Earle Mankey (Almo/Irving/Buggerlugs, ASCAP/BMI)	73
GONE TOO FAR Kyle Lehning (Dawn breaker/Cold Zinc BMI)	55	THE KING IS GONE (Brim, SESAC)	13
HANDY MAN Peter Asher (Unart, BMI)	47	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	43
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	79	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI)	88
HEAVEN CAN BE ANYWHERE (TWIN PINES THEME) Paul Hornsby (Hat Band, BMI)	93	THUNDER IN MY HEART Richard Perry (Branntree, BMI/Longmanor/Chrysalis, ASCAP)	60
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	25	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	78
HEAVEN'S JUST A SIN AWAY Brian Fishere (Norville, SESAC)	84	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	14
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	28	WE ARE THE CHAMPIONS Queen (Queen)	89
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	77	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	19
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	36	WE JUST DISAGREE Dave Mason & P. Nevison (Blackwood/Bruser, BMI)	32
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	33	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	82
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	8	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI)	99	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	35
I GO CRAZY Paul Davis (Web IV, BMI)	62	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	85
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	9	YOU MAKE LOVING FUN Fleetwood Mac (Gentoo, BMI)	54
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	46	YOUR SMILING FACE Peter Asher (Country Road, BMI)	63

# NEW WAVE TOP 20

OCTOBER 22, 1977

1. **ANARCHY IN THE U.K.**  
SEX PISTOLS/Sex Pistols (import)
2. **GOD SAVE THE QUEEN**  
SEX PISTOLS/Virgin (import)
3. **ANIMAL JUSTICE**  
JOHN CALE/Illegal (import ep)
4. **GARY GILMOUR'S EYES**  
ADVERTS/Anchor (import)
5. **YOUR GENERATION**  
GENERATION X/Chrysalis (import)
6. **HEART OF THE CITY**  
NICK LOWE/Stiff (import)
7. **PRETTY VACANT**  
SEX PISTOLS/Virgin (import)
8. **MONGOLOID**  
DEVO/Booji Boy
9. **SONIC REDUCER**  
DEAD BOYS/Sire
10. **RED SHOES**  
ELVIS COSTELLO/Stiff (import)
11. **SHEENA IS A PUNK ROCKER**  
RAMONES/Sire
12. **SOMETHING BETTER CHANGE**  
STRANGLERS/A&M (lp cut)
13. **DESTROY ALL MUSIC**  
WEIRDOS/Bomp
14. **I HATE THE RICH**  
THE DILS/What
15. **REMOTE CONTROL**  
CLASH/CBS (import)
16. **BABY, BABY**  
VIBRATORS/Epic (import)
17. **UH, OH LOVE COMES TO TOWN**  
TALKING HEADS/Sire
18. **LOVE COMES IN SPURTS**  
RICHARD HELL & THE VOID OIDS/Sire
19. **SEX & DRUGS & ROCK & ROLL**  
IAN DURY/Stiff (import)
20. **STOP IT**  
RADIO STARS/Chiswick (import ep)

## MCA Plans Campaign For Skynyrd Album

■ LOS ANGELES—MCA Records will release Lynyrd Skynyrd's "Street Survivors" this week, concurrent with the start of the group's extensive 3 1/2 month U.S. and Canadian tour. This sixth Lynyrd Skynyrd lp is being supported by a consumer and trade marketing campaign, announced Richard Bibby, vice president/marketing.

The pre-awareness consumer campaign began at the first of the month with 4' x 4' posters displayed instore stating, "This Space Reserved For Lynyrd Skynyrd's 'Street Survivors' — Coming Soon." The posters will be replaced this week with four-color 4'x4' album jacket blow-ups announcing the arrival.

Radio spots in the form of teasers began on AOR radio October 1 in over 20 top markets. Ads scheduled to begin airing on release date extend to top 40, as well as AOR formats.

Merchandising aids feature four different posters including a transparent poster for window and door displays, and a specially designed "On Tour" poster.

All phases of the campaign are expected to run well into 1978.

## Benson Platinum

■ LOS ANGELES — George Benson's second Warner Bros. album, "In Flight," has been certified platinum by the RIAA.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ N.Y. PUNK—L.A.'s Palladium may have recently had **Blondie** plus a punk fashion show but New York's Palladium, where the grime is grimmer, just had a true grit punk bill with **Iggy Pop** and the **Ramones** sharing the marquee. The audience was a fashion show in its own right and **Richard Hell**, **Patti Smith** and **Lenny Kaye**, in attendance, caused a ruckus just being themselves. Yes, punk heroes are really stars—unfortunately.

The surprise of the night was the extreme raw power of the Ramones' presence in a large auditorium. While many punk bands pale in the face of 3000-5000 seat venues, the Ramones' gut level sound and appearance incited a frenzy in the orchestra seats undoubtedly establishing them as the darlings of the underground. The transition from club circuit platforms to auditorium stages is a tough one, but the Ramones have very successfully adapted their act. It seems that exposure as punk superstars throughout Europe has matured the boys without sacrificing any raunchy appeal.

Iggy, one of the grandfathers of punk, is absolutely insane. He smashed chairs, climbed the p.a. system and put himself through a series of unbelievable contortions. His show featured most of the songs for which Iggy Pop and The Stooges is belatedly famous including a captivating encore of "I Wanna Be Your Dog," but somehow his set couldn't follow the devastating force of the Ramones. Nevertheless, Iggy is a trip and a star from the arrogance of a horse-tail hanging out of his pants to his muscularly bone-ridden, half-nude body. A self-proclaimed long-time fan, **Soupy Sales**, whose two sons are in the band, introduced Iggy to squeals uncannily reminiscent of the soundtrack reactions to **Dobie Gillis** and **Maynard G. Krebs**. . . **Dead Boys** hit CBGB last week highlighting their set with lead singer **Stiv Bators** gobbing on the stage and licking it up in simulated slow motion. **Peter Wolf**, after his 10th anniversary **Geils** set at the Palladium, was spied bobbing to the sounds with some punky WB personnel.

QUOTE OF THE WEEK comes from former Stiff label boss **Jake Riviera** who explained his decision to leave the label in the English press last week: "Ever since hearing 'Anarchy In the U.K.' by the **Sex Pistols**, I have come to realize that the only validity in life is to build to destroy." And while on the subject of the Sex Pistols, the group's new single is titled "Holidays In The Sun" b/w "Satellite." . . . The new **Clash** single, "Complete Control," debuted on the U.K. charts at number 28.

(Continued on page 61)

## New Wave Hit Parade

### DISCOPHILE/NEW YORK CITY

- ANIMAL JUSTICE**—John Cale—Illegal (import ep)  
**I CAN'T EXPLAIN**—Flamin' Groovies—Skydog (import)  
**SONIC REDUCER**—Dead Boys—Sire  
**HEART OF THE CITY**—Nick Lowe—Stiff (import)  
**RED SHOES**—Elvis Costello—Stiff (import)  
**YOUR GENERATION**—Generation X—Chrysalis (import)  
**UH, OH LOVE COMES TO TOWN**—Talking Heads—Sire  
**SOMETHING BETTER CHANGE**—Stranglers—A&M (lp cut)  
**RIGHT TO WORK**—Chelsea—Step Forward (import)  
**RICH BITCH**—Iggy and the Stooges—Skydog (import lp cut)

### HIDEOS DISCODRONE/ CLEVELAND

- ANARCHY IN THE U.K.**—Sex Pistols—Sex Pistols (import)  
**MODERN DANCE**—Pere Ubu—Hearghen  
**HEAD ON**—Iggy and the Stooges—Import (lp cut)  
**NOTHING TO DO**—Dead Boys—Sire (lp cut)  
**BORDERLINE**—MC5—Skydog (import)  
**SHEENA IS A PUNK ROCKER**—Ramones—Sire  
**FLYING**—Residents—Ralph  
**MONGOLOID**—Devo—Booji Boy  
**LOVE COMES IN SPURTS**—Richard Hell & the Void Oids—Sire (lp cut)  
**ANIMAL JUSTICE**—John Cale—Illegal (import ep)

### CUTLERS/NEW HAVEN

- ANARCHY IN THE U.K.**—Sex Pistols—Sex Pistols (import)  
**RED SHOES**—Elvis Costello—Stiff (import)  
**HEART OF THE CITY**—Nick Lowe—Stiff (import)  
**REMOTE CONTROL**—Clash—CBS (import)  
**NO MORE HEROES**—Stranglers—A&M (lp cut)  
**WHOLE WIDE WORLD**—Wreckless Eric—Stiff (import)  
**SEX & DRUGS & ROCK & ROLL**—Ian Dury—Stiff (import)  
**LESS THAN ZERO**—Elvis Costello—Stiff (import)  
**ALL AROUND THE WORLD**—The Jam—Polydor (import)  
**STOP IT**—Radio Stars—Chiswick (import ep)

### BOMP/HOLLYWOOD

- DESTROY ALL MUSIC**—Weirdos—Bomp  
**I HATE THE RICH/YOU'RE NOT BLANK**—The Dils—What  
**DON'T PUSH ME AROUND/WIMP**—Zeroes—Bomp  
**HE'S A REBEL/YOU'RE SO STRANGE**—Zipper—Back Door Man  
**MONGOLOID**—Devo—Booji Boy  
**LIFT UP YOUR HOOD**—DMZ—Bomp (ep)  
**GARY GILMOUR'S EYES**—Adverts—Anchor (import)  
**YOUR GENERATION**—Generation X—Chrysalis (import)  
**FORMING**—The Germs—What  
**I GOT A RIGHT**—Iggy Pop and James Williamson—Siamese

## CLUB REVIEW

### Axton Holds Audience

■ LOS ANGELES — Though his opening performance September 16 was marred by a poor sound system and a particularly sloppy showing from his 7-piece band, Hoyt Axton had the crowd of 300 on their feet and stomping by the end of the ninety-plus minute show. Starting off stongly, he kicked off the night with "I Love To Sing," a rousing, up-tempo tune featuring fine vocals from his two female background singers.

#### Pace

Axton's set was paced unevenly — at one point, looking weary and obviously unhappy with the house sound system, he sat down on the piano bench, letting his rhythm guitarist take over the vocal chores for two songs. Yet he never lost his audience, and when he jumped back up to break into a string of his hits, they were on their feet.

Some of the most vigorous response came during renditions of Axton staples "Never Been To Spain," "Goin' To Heaven In a Flash of Fire" and "Boney Fingers;" however, the emotional apex of the evening came, interestingly enough, during two solo numbers. "Sweet Misery" and "Jealous Man" featured only Axton's gritty vocal and thumping acoustic guitar — and the people loved them.

The finale was the now classic "Joy To The World," which Axton wryly stated was his favorite, "cause it made me the most money." The good-time rocker had everyone in the audience, which included such notables as Peter Fonda, Roger McGuinn and an out-of-place looking Arnold Schwarzenegger, dancing in the aisles.

#### Moonlighters

The evening was opened by the Moonlighters, a new group on Amherst Records, featuring ex-Commander Cody guitarist Bill Kirchen and Richard Casanova, formerly of Asleep At The Wheel, on fiddle. Though some of the material was appealing, notably "Shantytown" and "Midnight In Memphis," the 7-piece band seemed unable to find a comfortable niche in their repertoire, which wandered aimlessly between country, rock, and western-swing tunes. This lack of commitment to a particular genre, plus the fact that the group contains no distinctive vocalist, leaves the Moonlighters, regrettably, as only another addition to the already glutted list of "country-rock" bands on the scene today.

Stuart Goldman

# BE PART OF THE MAGIC

## Daryl Hall and John Oates *Beauty on a Back Street*

### THEIR NEW ALBUM

Featuring their sensational single  
**“Why Do Lovers”**

(Break Each Other's Heart?) PB-11132

**Now beginning an extensive fall tour.**

- |                             |                              |
|-----------------------------|------------------------------|
| Oct. 21 Vancouver, B.C.     | Nov. 17 Toledo, Oh.          |
| Oct. 22 Portland, Or.       | Nov. 18 Chicago, Il.         |
| Oct. 23 Seattle, Wa.        | Nov. 19 South Bend, Ind.     |
| Oct. 25 San Jose, Ca.       | Nov. 20 Cincinnati, Oh.      |
| Oct. 27 Reno, Nev.          | Nov. 22 Minneapolis, Mn.     |
| Oct. 28 San Francisco, Ca.  | Nov. 25 Cleveland, Oh.       |
| Oct. 29 Los Angeles, Ca.    | Nov. 26 Indianapolis, Ind.   |
| Oct. 31 Las Vegas, Nev.     | Nov. 27 Lansing, Mi.         |
| Nov. 2 Salt Lake City, Utah | Nov. 28-29 Detroit, Mi.      |
| Nov. 3 Denver, Co.          | Dec. 1 Boston, Mass.         |
| Nov. 5 Dallas, Tex.         | Dec. 2-4 New York, N.Y.      |
| Nov. 7 Houston, Tex.        | Dec. 8 Hershey Park, Pa.     |
| Nov. 9 Oklahoma City, Ok.   | Dec. 9 Pittsburgh, Pa.       |
| Nov. 10 Little Rock, Ark.   | Dec. 10 Largo, Md.           |
| Nov. 11 Kansas City, Kan.   | Dec. 12-13 Philadelphia, Pa. |
| Nov. 12 St. Louis, Mo.      |                              |



Management and Direction:  
Tommy Mottola

**RCA**  
Records



OCTOBER 22, 1977



# THE SINGLES CHART

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

OCT. 22	OCT. 15		WKS. ON CHART
1	1	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE Warner/Curb WBS 8446 (WB) (2nd Week)	9
2	2	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/ T.K. 1023	18
3	4	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413	14
4	3	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/Millennium MN 604 (Casablanca)	13
5	6	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370	13
6	5	<b>THAT'S ROCK 'N' ROLL</b> SHAUN CASSIDY/Warner/Curb 8423 (WB)	13
7	8	<b>COLD AS ICE</b> FOREIGNER/Atlantic 3410	14
8	10	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884	12
9	9	<b>I JUST WANT TO BE YOUR EVERYTHING</b> ANDY GIBB/ RSO RS 872 (Polydor)	27
10	13	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425F	9
11	15	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century 2350	8
12	7	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544	19
13	12	<b>THE KING IS GONE</b> RONNIE McDOWELL/Scorpion SC 0543	7
14	11	<b>WAY DOWN</b> ELVIS PRESLEY/RCA PB 10998	17
15	18	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists XW1016	13
16	14	<b>SWAYIN' TO THE MUSIC (SLOW DANCIN')</b> JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	18
17	16	<b>DON'T STOP</b> FLEETWOOD MAC/Warner Bros. WBS 8413	16
18	19	<b>SIGNED, SEALED, DELIVERED (I'M YOURS)</b> PETER FRAMPTON/A&M 1972	9
19	25	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965	7
20	24	<b>BABY, WHAT A BIG SURPRISE</b> CHICAGO/Columbia 3 10620	4
21	22	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 8 50425	13
22	27	<b>JUST REMEMBER I LOVE YOU</b> FIREFALL/Atlantic 3421	8
23	20	<b>JUNGLE LOVE</b> STEVE MILLER BAND/Capitol P 4466	12
24	26	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/ RCA PB 10976	14
25	28	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/ RSO RS 878 (Polydor)	10
26	17	<b>TELEPHONE LINE</b> ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	19
27	29	<b>SHE DID IT</b> ERIC CARMEN/Arista 0266	9
28	31	<b>HELP IS ON THE WAY</b> LITTLE RIVER BAND/Harvest P 4428 (Capitol)	13
29	21	<b>ON AND ON</b> STEPHEN BISHOP/ABC 12260	18
30	34	<b>DUSIC</b> BRICK/Bang 734	8
31	33	<b>DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN/ Drive 6258 (T.K.)	8
32	37	<b>WE JUST DISAGREE</b> DAVE MASON/Columbia 3 10575	8
33	32	<b>I BELIEVE YOU</b> DOROTHY MOORE/Malaco 1042 (T.K.)	13
34	23	<b>DON'T WORRY BABY</b> B. J. THOMAS/MCA 40735	15
35	30	<b>(YOUR LOVE HAS LIFTED ME) HIGHER &amp; HIGHER</b> RITA COOLIDGE/A&M 1922	25
36	44	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882 (Polydor)	4
37	35	<b>I WOULDN'T WANT TO BE LIKE YOU</b> ALAN PARSONS PROJECT/Arista 0260	11
38	51	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	6
39	41	<b>SURFIN' USA</b> LEIF GARRETT/Atlantic 3423	9
40	50	<b>ISN'T IT TIME</b> THE BABYS/Chrysalis CHS 2173	4
41	48	<b>DAYBREAK</b> BARRY MANILOW/Arista 0273	4
42	45	<b>DO YOUR DANCE (PART I)</b> ROSE ROYCE/Whitfield WHL 8440 (WB)	5
43	46	<b>THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE)</b> SEALS & CROFTS/Warner Bros. WBS 8405	7
44	47	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b> JIMMY BUFFETT/ABC 12305	5
45	36	<b>FLOAT ON FLOATERS</b> ABC 12284	18
46	49	<b>I JUST WANT TO MAKE LOVE TO YOU</b> FOGHAT/ Bearsville BSS 0319 (WB)	9
47	38	<b>HANDY MAN</b> JAMES TAYLOR/Columbia 3 10557	19
48	39	<b>STRAWBERRY LETTER #23</b> BROTHERS JOHNSON/A&M 1949 16	



49	58	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum E 45438	3
50	63	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974	6
51	53	<b>DEVIL'S GUN</b> C.J. & COMPANY/Westbound 55400 (Atlantic)	12
52	59	<b>SEND IN THE CLOWNS</b> JUDY COLLINS/Elektra 45076	5
53	54	<b>DOCTOR LOVE</b> FIRST CHOICE/Gold Mind 4004 (Salsoul)	6

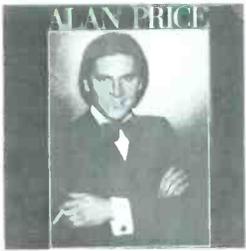
CHARTMAKER OF THE WEEK

54	—	<b>YOU MAKE LOVING FUN</b> FLEETWOOD MAC Warner Bros. WBS 8483	1
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55	62	<b>GONE TOO FAR</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	4
56	60	<b>A PLACE IN THE SUN</b> PABLO CRUISE/A&M 1976	5
57	64	<b>COME SAIL AWAY</b> STYX/A&M 1977	5
58	71	<b>SWINGTOWN</b> STEVE MILLER BAND/Capitol P 4496	2
59	67	<b>BABY COME BACK</b> PLAYER/RSO RS 879 (Polydor)	4
60	69	<b>THUNDER IN MY HEART</b> LEO SAYER/Warner Bros. WBS 8465	3
61	40	<b>EASY</b> COMMODORES/Motown M 1418F	22
62	65	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	9
63	70	<b>YOUR SMILING FACE</b> JAMES TAYLOR/Columbia 3 10602	3
64	74	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol P 4479	3
65	66	<b>SHAKE IT WELL</b> DRAMATICS/ABC 12299	4
66	78	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	2
67	68	<b>FAIR GAME</b> CROSBY, STILLS & NASH/Atlantic 3432	4
68	77	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	2
69	72	<b>CALLING OCCUPANTS OF INTERPLANETARY CRAFT</b> CARPENTERS/A&M 1978	3
70	84	<b>DRAW THE LINE</b> AEROSMITH/Columbia 3 10637	2
71	73	<b>GOIN' PLACES</b> THE JACKSONS/Epic 8 50454	3
72	75	<b>LOVE GUN</b> KISS/Casablanca 895	5
73	—	<b>THE HAPPY GIRLS</b> HELEN REDDY/Capitol 4487	1
74	85	<b>SHE'S NOT THERE</b> SANTANA/Columbia 3 10616	3
75	79	<b>STONE COLD SOBER</b> CRAWLER/Epic 8 50442	3
76	80	<b>SILVER LADY</b> DAVID SOUL/Private Stock 163	7
77	87	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	2
78	81	<b>TIME BOMB LAKE</b> Columbia 3 10614	4
79	88	<b>HARD TIMES</b> BOZ SCAGGS/Columbia 3 10606	2
80	82	<b>GEORGIA RHYTHM</b> ATLANTA RHYTHM SECTION/ Polydor 14432	4
81	—	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622	1
82	91	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)	5
83	—	<b>MONEY, MONEY, MONEY</b> ABBA/Atlantic 3434	1
84	—	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1103	1
85	89	<b>YOU'RE MOVING OUT TODAY</b> CAROLE BAYER SAGER/ Elektra 45422	3
86	83	<b>AVENGING ANNIE</b> ROGER DALTRY/MCA 40800	3
87	—	<b>CAN'T IT ALL BE LOVE</b> RANDY EDELMAN/Arista 0268	1
88	—	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272	1
89	—	<b>WE ARE THE CHAMPIONS</b> QUEEN/Elektra 45441	1
90	92	<b>FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD/MCA 40804	3
91	90	<b>NEEDLES &amp; PINS</b> SMOKIE/RSO 881 (Polydor)	4
92	43	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists XW1027	13
93	—	<b>HEAVEN CAN BE ANYWHERE (TWIN PINES THEME)</b> CHARLIE DANIELS BAND/Epic 8 50456	1
94	—	<b>SPACESHIP SUPERSTAR</b> PRISM/Ariola America 7672 (Capitol)	1
95	42	<b>LITTLE DARLIN' (I NEED YOU)</b> THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	13
96	—	<b>ECHOES OF LOVE</b> DOOBIE BROTHERS/Warner Bros. WBS 8471	1
97	100	<b>LADY OF MAGIC</b> MAZE WITH FRANKIE BEVERLY/Capitol P 4456	2
98	86	<b>BABY LOVE</b> MOTHER'S FINEST/Epic 8 50407	5
99	—	<b>IF YOU'RE NOT BACK IN TIME BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)	1
100	52	<b>THE GREATEST LOVE OF ALL</b> GEORGE BENSON/Arista 0251	14

## FLASHMAKER



ALAN PRICE

Jet

### MOST ADDED:

- ALAN PRICE—Jet
- SHOW SOME EMOTION—Joan Armatrading—A&M
- RAIN DANCES—Camel—Janus
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- STICK TO ME—Graham Parker—Mercury
- MOONFLOWER—Santana—Col

### WNEW-FM/NEW YORK

- ADDS:**
- LIVESTOCK—Brand X—Passport
  - MARK FARNER—Atlantic
  - MARIN COUNTY LINE—New Riders—MCA
  - EDDIE MONEY—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - PEARL—London
  - ALAN PRICE—Jet
  - SAY IT IN PRIVATE—Steve Goodman—Asylum
  - STICK TO ME—Graham Parker—Mercury

- HEAVY ACTION (airplay in descending order):**
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - AJA—Steely Dan—ABC
  - IT'S TIME FOR PETER ALLEN—A&M
  - ROUGH MIX—Townshend/Lane—MCA
  - THE STRANGER—Billy Joel—Col
  - BAT OUT OF HELL—Meatloaf—Epic
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - KARLA BONOFF—Col
  - FRENCH KISS—Bob Welch—Capitol

### WBCN-FM/BOSTON

- ADDS:**
- HEROES—David Bowie—RCA
  - MIRAGE—Richie Havens—A&M
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - ALAN PRICE—Jet
  - RUBY, RUBY—Gato Barbieri—A&M
  - STICK TO ME—Graham Parker—Mercury
  - THE JOY—Fantasy
  - WHAT A LONG STRANGE TRIP—Grateful Dead—WB

- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
  - KARLA BONOFF—Col
  - LITTLE CRIMINALS—Randy Newman—WB
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - FRENCH KISS—Bob Welch—Capitol

- ROUGH MIX—Townshend/Lane—MCA
- NEVER LETTING GO—Phoebe Snow—Col
- FIRE IN THE WIND—John Stewart—RSO
- SHOW SOME EMOTION—Joan Armatrading—A&M
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista

### WLIR-FM/LONG ISLAND

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
  - FRONT PAGE NEWS—Wishbone Ash—MCA
  - GO TOO—Stomu Yamashita—Arista
  - I CRY, I SMILE—Narada Michael Walden—Atlantic
  - MOONFLOWER—Santana—Col
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - ON STAGE—Lily Tomlin—Arista
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - SAY IT IN PRIVATE—Steve Goodman—Asylum

- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
  - THE STRANGER—Billy Joel—Col
  - CRAWLER—Epic
  - JT—James Taylor—Col
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy
  - BOOK OF DREAMS—Steve Miller Band—Capitol
  - THUNDER ISLAND—Jay Ferguson—Asylum
  - MARIN COUNTY LINE—New Riders—MCA

### WCOZ-FM/BOSTON

- ADDS:**
- FIRE IN THE WIND—John Stewart—RSO
  - LITTLE CRIMINALS—Randy Newman—WB
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - UH, OH, LOVE COMES TO TOWN (single)—Talking Heads—Sire

- HEAVY ACTION (airplay in descending order):**
- FRENCH KISS—Bob Welch—Capitol
  - AJA—Steely Dan—ABC
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - RUMOURS—Fleetwood Mac—WB
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - CSN—Crosby, Stills and Nash—Atlantic
  - IN CITY DREAMS—Robin Trower—Chrysalis

### WBLM-FM/MAINE

- ADDS:**
- FOREIGN AFFAIRS—Tom Waits—Asylum
  - JUBILATION—Rowans—Asylum
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - ONE MORE TOMORROW—Unicorn—Capitol
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - SPARK IN THE DARK—Alpha Band—Arista
  - THE STRANGER—Billy Joel—Col

- HEAVY ACTION (airplay, sales in descending order):**
- AJA—Steely Dan—ABC
  - KARLA BONOFF—Col
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - OLD FRIENDS—Mary McCaslin—Philo
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- YOUNG MEN GONE WEST—City Boy—Mercury
- BAD REPUTATION—Thin Lizzy—Mercury
- I ROBOT—Alan Parsons Project—Arista

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - FIRE IN THE WIND—John Stewart—RSO
  - FRONT PAGE NEWS—Wishbone Ash—MCA
  - HEROES—David Bowie—RCA
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - SAY IT IN PRIVATE—Steve Goodman—Asylum
  - SHOT IN THE DARK—Bill Quateman—RCA
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy

- HEAVY ACTION (airplay, sales in descending order):**
- AJA—Steely Dan—ABC
  - THE STRANGER—Billy Joel—Col
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - I ROBOT—Alan Parsons Project—Arista

- GONE TO EARTH—Barclay James Harvest—MCA
- IN COLOR—Cheap Trick—Epic
- SHOW SOME EMOTION—Joan Armatrading—A&M
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- IN CITY DREAMS—Robin Trower—Chrysalis

### WCMF-FM/ROCHESTER

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - FEELS SO GOOD—Chuck Mangione—A&M
  - MIDNIGHT WIND—Charlie Daniels Band—Epic
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - PLAYER—RSO
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - THE JOY—Fantasy
  - THE MOONLIGHTERS—Amherst

- HEAVY ACTION (airplay, sales, phones in descending order):**
- YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
  - AJA—Steely Dan—ABC
  - TERENCE BOYLAN—Asylum
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - BOOK OF INVASIONS—Horslips—DJM
  - 100% WHOLE WHEAT—AVI
  - FIRE IN THE WIND—John Stewart—RSO
  - EXODUS—Bob Marley & the Wailers—Island
  - GRAND ILLUSION—Styx—A&M
  - ROUGH MIX—Townshend/Lane—MCA

### WORJ-FM/ORLANDO

- ADDS:**
- CRACKIN'—WB
  - MARK FARNER—Atlantic
  - ROBERT GORDON WITH LINK WRAY—Private Stock
  - STARWOOD—Col
  - TALKING HEADS '77—Sire
  - THE MISSING PIECE—Gentle Giant—Capitol
  - THUNDER ISLAND—Jay Ferguson—Asylum
  - VISITORS—Automatic Man—Island

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - I ROBOT—Alan Parsons Project—Arista
  - JT—James Taylor—Col
  - GRAND ILLUSION—Styx—A&M
  - LUNA SEA—Firefall—Atlantic
  - TERRAPIN STATION—Grateful Dead—Arista

### WQSR-FM/TAMPA

- ADDS:**
- FEELS SO GOOD—Chuck Mangione—A&M
  - FIRE IN THE WIND—John Stewart—RSO
  - FRONT PAGE NEWS—Wishbone Ash—MCA
  - INTRODUCING SPARKS—Col
  - MARIN COUNTY LINE—New Riders—MCA
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - ALAN PRICE—Jet
  - READY FOR THE WORLD—Inner Circle—Capitol
  - RUBY, RUBY—Gato Barbieri—A&M
  - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - LITTLE QUEEN—Heart—Portrait
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - I ROBOT—Alan Parsons Project—Arista
  - CSN—Crosby, Stills and Nash—Atlantic
  - MAGAZINE—Heart—Mushroom
  - LET'S GET SMALL—Steve Martin—WB
  - FRENCH KISS—Bob Welch—Capitol

### WMMS-FM/CLEVELAND

- ADDS:**
- MARK FARNER—Atlantic
  - HEROES (single)—David Bowie—RCA
  - INTAKES—Rick Nelson—Epic
  - MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - ALAN PRICE—Jet
  - STICK TO ME—Graham Parker—Mercury
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra

- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - FRENCH KISS—Bob Welch—Capitol
  - AJA—Steely Dan—ABC
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - MAGAZINE—Heart—Mushroom
  - BROKEN HEART—The Babys—Chrysalis
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA
  - CRAWLER—Epic
  - BOATS AGAINST THE CURRENT—Eric Carmen—Arista

### WEBN-FM/CINCINNATI

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis

- FIRST SERVE—Danny Toan—Embryo
- FRENCH KISS—Bob Welch—Capitol
- HARD TIMES (single)—Boz Scaggs—Col
- INTUITION—Caroline Peyton—Barbecue
- NEVER LETTING GO—Phoebe Snow—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- SECOND SEASON—Point Blank—Arista
- SHE'S NOT THERE (single)—Santana—Col
- SLIP SLIDIN' AWAY (single)—Paul Simon—Col

- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
  - RUMOURS—Fleetwood Mac—WB
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - CELEBRATE ME HOME—Kenny Loggins—Col
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - FOREIGNER—Atlantic
  - I ROBOT—Alan Parsons Project
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - GOING FOR THE ONE—Yes—Atlantic
  - JT—James Taylor—Col

### WCOL-FM/COLUMBUS

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - DRAW THE LINE (single)—Aerosmith—Col
  - HARD TIMES (single)—Boz Scaggs—Col
  - MOONFLOWER—Santana—Col
  - PLAYMATES—Small Faces—Atlantic
  - SHOW SOME EMOTION—Joan Armatrading—A&M

- HEAVY ACTION (airplay, sales):**
- AJA—Steely Dan—ABC
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA
  - BROKEN HEART—The Babys—Chrysalis
  - I ROBOT—Alan Parsons Project—Arista
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - MAGAZINE—Heart—Mushroom
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - PRISM—Ariola America
  - SIMPLE DREAMS—Linda Ronstadt—Asylum

### WBX-FM/DETROIT

- ADDS:**
- BLUE SAILOR—Cheryl Ditcher—Butterfly
  - DANCING THE NIGHT AWAY (single)—The Motors—Virgin
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra
  - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
  - JT—James Taylor—Col
  - RUMOURS—Fleetwood Mac—WB
  - FOGHAT LIVE—Bearsville
  - CHICAGO XI—Col
  - AJA—Steely Dan—ABC
  - I ROBOT—Alan Parsons Project—Arista
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - BOOK OF DREAMS—Steve Miller Band—Capitol
  - CSN—Crosby, Stills and Nash—Atlantic



PC 34878

**THE  
EARL SCRUGGS  
REVUE**

**STRIKE ANYWHERE**

including:

Muhammad Ali/Bring It On Home To Me  
Dreaming As One/Landslide  
You Really Got A Hold On Me



The Earl Scruggs Revue  
has friends and fans  
every place they strike.  
And they strike everywhere.  
Now they've got an album that all  
those fans are calling their best  
recording yet...and the trade is  
calling their hottest seller yet.

It includes their incredible  
live recording of "Muhammad  
Ali," plus spirited studio versions  
of "You Really Got a Hold on Me,"  
"Mandolin Wind" and "Bring It on  
Home to Me."  
On Columbia Records  
and Tapes.

**HOW DOES THIS STRIKE YOU?**

# THE FM AIRPLAY REPORT

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

## TOP AIRPLAY



AJA  
STEELY DAN  
ABC

### MOST AIRPLAY:

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- I ROBOT—Alan Parsons Project—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- ROUGH MIX—Townshend/Lane—MCA
- FRENCH KISS—Bob Welch—Capitol
- CHICAGO XI—Col

### WXRT-FM/CHICAGO

- ADDS:**
- FRONT PAGE NEWS—Wishbone Ash—MCA
  - MAX'S KANSAS CITY VOL. II—Various Artists—Ram
  - MIDNIGHT WIND—Charlie Daniels Band—Epic
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - SAY IT IN PRIVATE—Steve Goodman—Asylum
  - SECOND SEASON—Point Blank—Arista
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - WHAT A LONG STRANGE TRIP—Grateful Dead—WB
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy

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

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- LET'S GET SMALL—Steve Martin—WB
- SHOT IN THE DARK—Bill Quateman—RCA
- ROUGH MIX—Townshend/Lane—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- CHICAGO XI—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- IN COLOR—Cheap Trick—Epic

### KSHE-FM/ST. LOUIS

- ADDS:**
- FRONT PAGE NEWS—Wishbone Ash—MCA
  - LIVE AT THE EL MOCAMBO—April Wine—London
  - MIRAGE—Rchie Havens—A&M
  - EDDIE MONEY—Col
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - SPACED—Shawn Phillips—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- PRISM—Ariola America
  - CRAWLER—Epic

- A FAREWELL TO KINGS—Rush—Mercury
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- GOING FOR THE ONE—Yes—Atlantic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- IN CITY DREAMS—Robin Trower—Chrysalis
- LAKE—Col
- BROKEN HEART—The Babys—Chrysalis

### WKDF-FM/NASHVILLE

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - LIVESTOCK—Brand X—Passport
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - RAIN DANCES—Camel—Janus
  - SECOND SEASON—Point Blank—Arista
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - SOLSTICE, SOUND & SHADOWS—Ralph Towner—ECM

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

- AJA—Steely Dan—ABC
- I ROBOT—Alan Parsons Project—Arista
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- IN CITY DREAMS—Robin Trower—Chrysalis
- CHICAGO XI—Col
- MAGAZINE—Heart—Mushroom

### WQFM-FM/MILWAUKEE

- ADDS:**
- ACTION—Blackbyrds—Fantasy
  - FOREIGN AFFAIRS—Tom Waits—Asylum
  - LET'S GET SMALL—Steve Martin—WB
  - MARIN COUNTY LINE—New Riders—MCA
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - RAIN DANCES—Camel—Janus
  - RUBY, RUBY—Gato Barbieri—A&M

### HEAVY ACTION (airplay in descending order):

- POINT OF KNOW RETURN—Kansas—Kirshner
- CHICAGO XI—Col
- I ROBOT—Alan Parsons Project—Arista
- AJA—Steely Dan—ABC
- RUMOURS—Fleetwood Mac—WB
- CSN—Crosby, Stills and Nash—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LUNA SEA—Firefall—Atlantic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum

### CHUM-FM/TORONTO

- ADDS:**
- HARD TIMES (single)—Boz Scaggs—Col
  - HEROES—David Bowie—RCA
  - JUST REMEMBER (single)—Firefall—Atlantic
  - LITTLE CRIMINALS—Randy Newman—WB
  - NEVER LETTING GO—Phoebe Snow—Col
  - WATERMARK—Art Garfunkel—Col
  - WE JUST DISAGREE (single)—Dave Mason—Col
  - YOU MAKE LOVIN' FUN (single)—Fleetwood Mac—WB

- HEAVY ACTION (airplay):**
- A FAREWELL TO KINGS—Rush—Mercury
  - AJA—Steely Dan—ABC
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA
  - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
  - CHICAGO XI—Col
  - CSN—Crosby, Stills and Nash—Atlantic
  - HOPE—Klaatu—Capitol
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - SIMPLE DREAMS—Linda Ronstadt—Asylum

### KLOL-FM/HOUSTON

- ADDS:**
- ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
  - GONE TO EARTH—Barclay James Harvest—MCA
  - ELTON JOHN'S GREATEST HITS VOL. II—MCA
  - MIDNIGHT WIND—Charlie Daniels Band—Epic
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - SHOT IN THE DARK—Bill Quateman—RCA
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - STICK TO ME—Graham Parker—Mercury
  - THUNDER ISLAND—Jay Ferguson—Asylum

### HEAVY ACTION (airplay in descending order):

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- CSN—Crosby, Stills and Nash—Atlantic
- I ROBOT—Alan Parsons Project—Arista
- AJA—Steely Dan—ABC
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LITTLE QUEEN—Heart—Portrait
- THE STRANGER—Billy Joel—Col
- ROUGH MIX—Townshend/Lane—MCA
- NETHER LANDS—Dan Fogelberg—Full Moon
- LITTLE CRIMINALS—Randy Newman—WB

### KZEW-FM/DALLAS

- ADDS:**
- CYCLES—Redbone—RCA
  - MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
  - MIDNIGHT WIND—Charlie Daniels Band—Epic
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - SHOT IN THE DARK—Bill Quateman—RCA
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - STICK TO ME—Graham Parker—Mercury
  - THE MISSING PIECE—Gentle Giant—Capitol
  - TRY ME (single)—UFO—Chrysalis

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

- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CHICAGO XI—Col
- LUNA SEA—Firefall—Atlantic
- CSN—Crosby, Stills and Nash—Atlantic
- JT—James Taylor—Col
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- FRENCH KISS—Bob Welch—Capitol

### KGB-FM/SACRAMENTO

- ADDS:**
- FEELS SO GOOD—Chuck Mangione—A&M
  - NIGHTWINGS—Stanley Turrentine—Fantasy
  - POINT OF KNOW RETURN—Kansas—Kirshner
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - JT—James Taylor—Col
  - CHICAGO XI—Col
  - AJA—Steely Dan—ABC
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
  - CELEBRATE ME HOME—Kenny Loggins—Col
  - I ROBOT—Alan Parsons Project—Arista
  - CSN—Crosby, Stills and Nash—Atlantic

### KWST-FM/LOS ANGELES

- ADDS:**
- DRAW THE LINE (single)—Aerosmith—Col
  - HEROES (single)—David Bowie—RCA
  - EDDIE MONEY—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - WE ARE THE CHAMPIONS (single)—Queen—Elektra
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - AJA—Steely Dan—ABC
  - IN CITY DREAMS—Robin Trower—Chrysalis
  - BAD REPUTATION—Thin Lizzy—Mercury
  - ROUGH MIX—Townshend/Lane—MCA
  - TOM PETTY & THE HEARTBREAKERS—Shelter
  - ROBERT GORDON WITH LINK WRAY—Private Stock
  - PRISM—Ariola America
  - FRENCH KISS—Bob Welch—Capitol

### KMET-FM/LOS ANGELES

- HEAVY ACTION (airplay in descending order):**
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - RUMOURS—Fleetwood Mac—WB
  - CAT SCRATCH FEVER—Ted Nugent—Epic
  - FOREIGNER—Atlantic
  - LIGHTS OUT—UFO—Chrysalis
  - FOGHAT LIVE—Bearsville
  - FRENCH KISS—Bob Welch—Capitol
  - BOOK OF DREAMS—Steve Miller Band—Capitol
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - LITTLE QUEEN—Heart—Portrait

### KZAP-FM/SACRAMENTO

- ADDS:**
- MIDNIGHT WIND—Charlie Daniels Band—Epic
  - MOONFLOWER—Santana—Col
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - ON STAGE—Lily Tomlin—Arista
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - SPARK IN THE DARK—Alpha Band—Arista

- STICK TO ME—Graham Parker—Mercury
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy
- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
  - BEAUTY ON A BACK STREET—Hall & Oates—RCA
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - LITTLE CRIMINALS—Randy Newman—WB
  - CATE BROS. BAND—Asylum
  - ROUGH MIX—Townshend/Lane—MCA
  - NEVER LETTING GO—Phoebe Snow—Col
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - HARD TIMES (single)—Boz Scaggs—Col
  - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista

### KSAN-FM/ SAN FRANCISCO

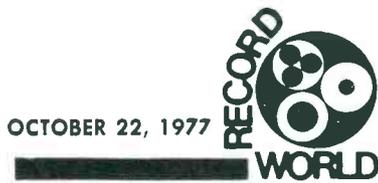
- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - ALAN PRICE—Jet
  - RAIN DANCES—Camel—Janus
  - THE MOTORS—Virgin
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy
- HEAVY ACTION (airplay in descending order):**
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - NIGHT AFTER NIGHT—Nils Lofgren—A&M
  - ROUGH MIX—Townshend/Lane—MCA
  - LITTLE CRIMINALS—Randy Newman—WB
  - AJA—Steely Dan—ABC
  - EDDIE MONEY—Col
  - MY AIM IS TRUE—Elvis Costello—Stiff (import)
  - MOTIVATION RADIO—Steve Hillage—Atlantic
  - BAT OUT OF HELL—Meatloaf—Epic
  - TWILLEY DON'T MIND—Dwight Twilley Band—Arista

### KZAM-FM/SEATTLE

- ADDS:**
- LA CATEDRAL Y EL TORO—Joe Farrell—WB
  - LOVEPLAY—Mike Mainieri—Arista
  - ALAN PRICE—Jet
  - RAIN DANCERS—Camel—Janus
  - SANDMAN—Herb Pedersen—Epic
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - THUNDER IN MY HEART—Leo Sayer—WB
  - TRUE TO LIFE—Ray Charles—Atlantic
  - TWO MAN BAND—Splinter—Dark Horse
  - WRECKLESS ABANDON—David Bromberg Band—Fantasy
- HEAVY ACTION (airplay):**
- AJA—Steely Dan—ABC
  - KARLA BONOFF—Col
  - CLEAR SAILIN'—Chris Hillman—Asylum
  - CSN—Crosby, Stills and Nash—Atlantic
  - LITTLE CRIMINALS—Randy Newman—WB
  - OLD FRIENDS—Mary McCaslin—Ph
  - ROUGH MIX—Townshend/Lane—MCA
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - TERRAPIN STATION—Grateful Dead—Arista
  - THE STRANGER—Billy Joel—Col

# PROGRAM DIRECTORS—RETAILERS

**EVEN MORE STRENGTH  
MORE NUMBERS**



OCTOBER 22, 1977

## THE SINGLES CHART

Last Week	This Week		
24	20	"Baby, What A Big Surprise" / Chicago	3-10620
37	32	"We Just Disagree" / Dave Mason	3-10575
70	63	"Your Smiling Face" / James Taylor	3-10602
78	66	"Slip Slidin' Away" / Paul Simon	3-10630
77	68	"Serpentine Fire" / Earth, Wind & Fire	3-10625
84	70	"Draw The Line" / Aerosmith	3-10637
85	74	"She's Not There" / Santana	3-10616
88	79	"Hard Times" / Boz Scaggs	3-10606
—	81	"Don't Ask My Neighbors" / Emotions	3-10622

### 9 Reasons For:

Program Directors  
Who Seek Hot Singles  
To Reach The Largest  
Demographic Audience

And

Retailers Who Want  
Selling Singles In All  
Locations For Every  
Purchaser

**OUR GROWING STRENGTH BUILDS YOUR GROWING NUMBERS TOO**

# STYX

## "COME SAIL AWAY"

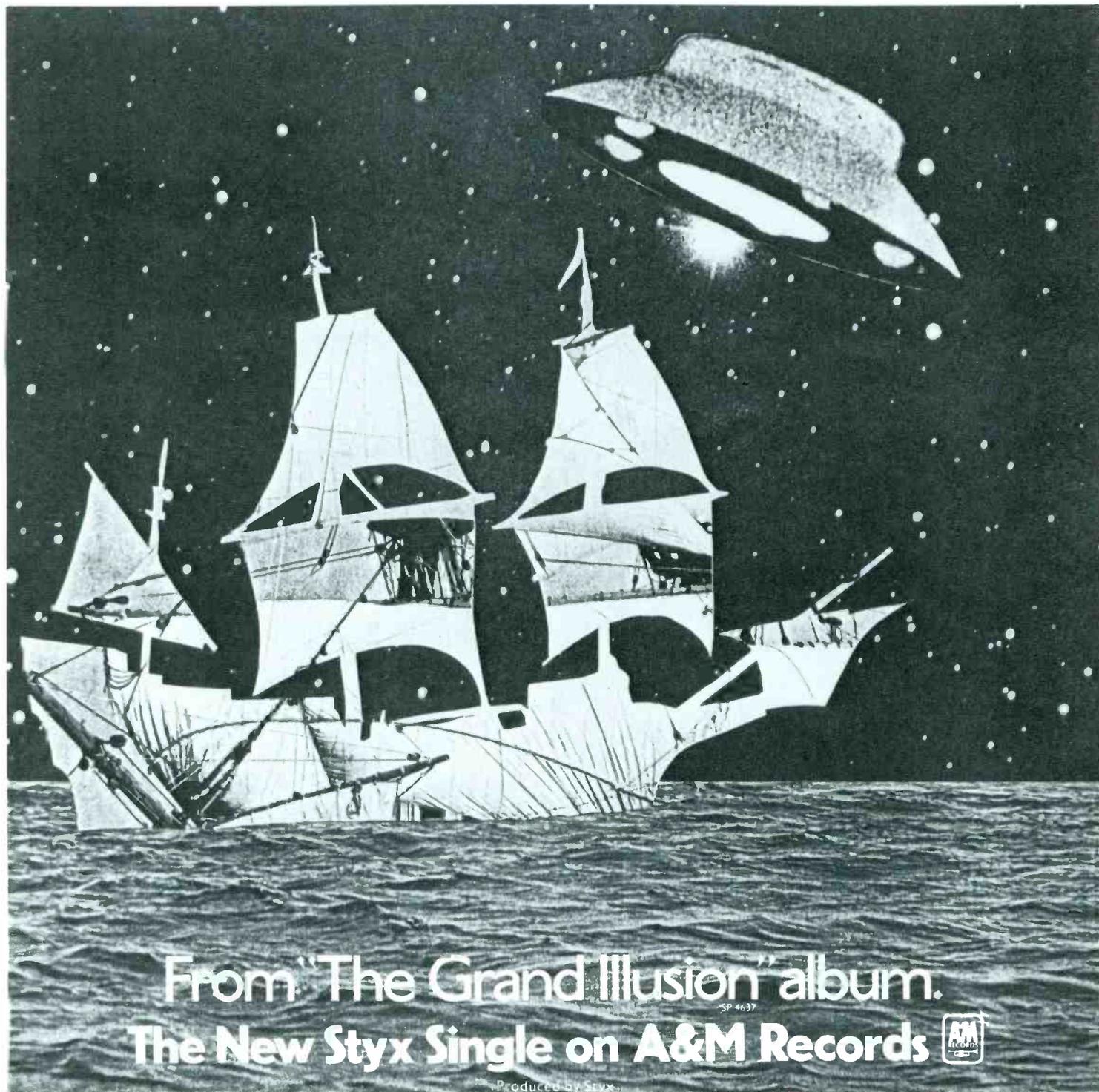
AM 1977

# Soaring over the airwaves.

Styx is moving into the stratosphere with adds at WQXI, Z-93, and WMET.

Also, new adds and moves at:

WAIR WCUE WBSR WOKY WBBQ WIRL 98-Q KANC WNOE KJR  
WORD KFYR WAAY WTIK KLAZ KRIG KKOA KJRB KBEQ WKBW  
WCVS WQXI/FM WBTR KPAM KSLQ WCGQ



From "The Grand Illusion" album.  
The New Styx Single on **A&M Records** 

Produced by Styx

# THE RADIO MARKET

## Record World Suggested Market

Based on airplay and sales in similar behavioral areas

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

Last Week:	This Week:	Artist
1	1	Debbie Boone
3	2	Carly Simon
2	3	Star Wars (Meco)
5	4	Heatwave
4	5	KC & The Sunshine Band
6	6	Shaun Cassidy
7	7	Andy Gibb
9	8	Stephen Bishop
10	9	Donna Summer
11	10	Commodores
8	11	Fleetwood Mac (old)
14	12	Chicago
12	13	Emotions
13	14	ELO
18	15	Barry White
15	16	Foreigner
20	17	Rita Coolidge
16	18	Floater
25	19	Crystal Gayle
17	20	Rita Coolidge (old)
24	21	Firefall
23	22	Dave Mason
A	23	Bee Gees
22	24	Dorothy Moore
LP	25	Fleetwood Mac (Loving)

**Adds:** Linda Ronstadt (Easy/Blue)

**Extras:** Paul Nicholas  
Seals & Crofts  
The Babys  
Barry Manilow  
Aerosmith  
Judy Collins

**LP Cuts:** Foghat (I)

**Also Possible:** LRB  
Peter Brown  
LTD  
Player

Last Week:	This Week:	Artist
1	1	Debbie Boone
2	2	Carly Simon
3	3	KC & The Sunshine Band
4	4	Star Wars (Meco)
7	5	Donna Summer
8	6	Dave Mason
9	7	Commodores
6	8	Shaun Cassidy
10	9	Crystal Gayle
13	10	Rita Coolidge
16	11	Barry White
5	12	Ronnie McDowell
21	13	Bee Gees
11	14	Heatwave
20	15	Chicago
12	16	Elvis Presley
14	17	Floater
15	18	Brothers Johnson
17	19	ELO
24	20	Firefall
23	21	Jimmy Buffett
29	22	Linda Ronstadt (Blue)
25	23	Eric Carmen
26	24	Brick
18	25	Foreigner
19	26	Johnny Rivers
22	27	Emotions
A	28	Barry Manilow
A	29	The Babys
A	30	James Taylor

**Adds:** Fleetwood Mac  
Player  
England Dan  
Linda Ronstadt (Easy)

**Extras:** LTD  
Paul Simon  
Dolly Parton  
Steve Miller  
ARS

**LP Cuts:** None

**Also Possible:** Paul Davis  
Leo Sayer  
Judy Collins  
LRB

Last Week:	This Week:	Artist
1	1	Debbie Boone
3	2	Carly Simon
2	3	Star Wars (Meco)
4	4	KC & The Sunshine Band
5	5	Shaun Cassidy
6	6	Emotions
7	7	Foreigner
8	8	Andy Gibb
10	9	Heatwave
9	10	Fleetwood Mac (old)
13	11	Donna Summer
16	12	Firefall
15	13	Barry White
24	14	Rita Coolidge
11	15	Peter Frampton
12	16	ELO
19	17	Peter Brown
14	18	Johnny Rivers
23	19	Chicago
20	20	Eric Carmen
17	21	Stephen Bishop
27	22	Crystal Gayle
18	23	Steve Miller
21	24	Rita Coolidge (old)
22	25	Commodores
26	26	Alan Parsons
Add	27	Bee Gees
28	28	Ted Nugent
A	29	Dave Mason
LP	30	Fleetwood Mac

**Adds:** Barry Manilow

**Extras:** Foghat (I)  
The Babys

**LP Cuts:** Rose Royce (Ooh Boy)

**Also Possible:** England Dan  
Lake  
LTD  
Styx  
Paul Nicholas

### Hottest:

#### Rock 'n' Roll:

Linda Ronstadt (Easy)

#### Adult:

Bee Gees

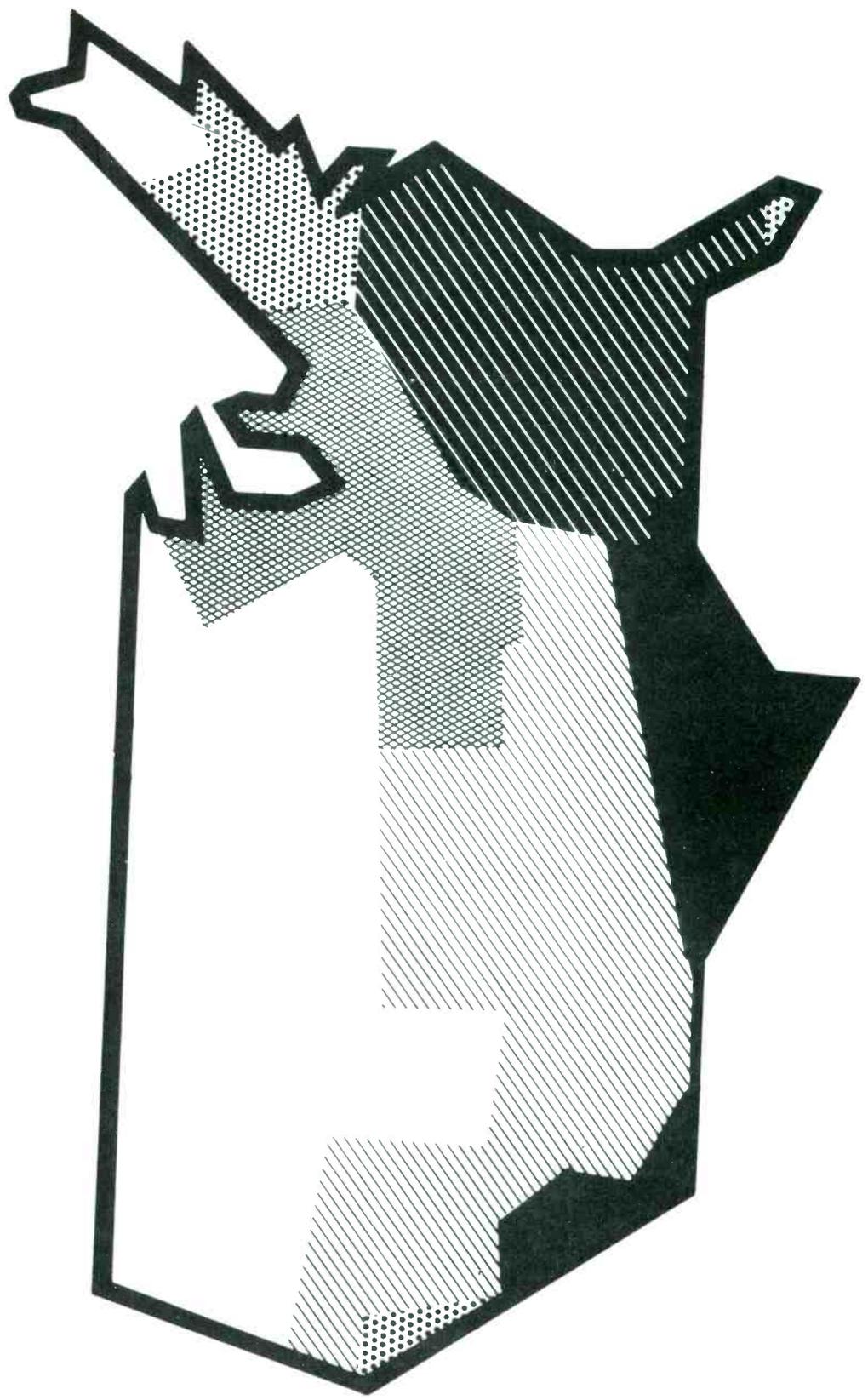
#### R&B Crossovers:

LTD

October 22, 1977  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

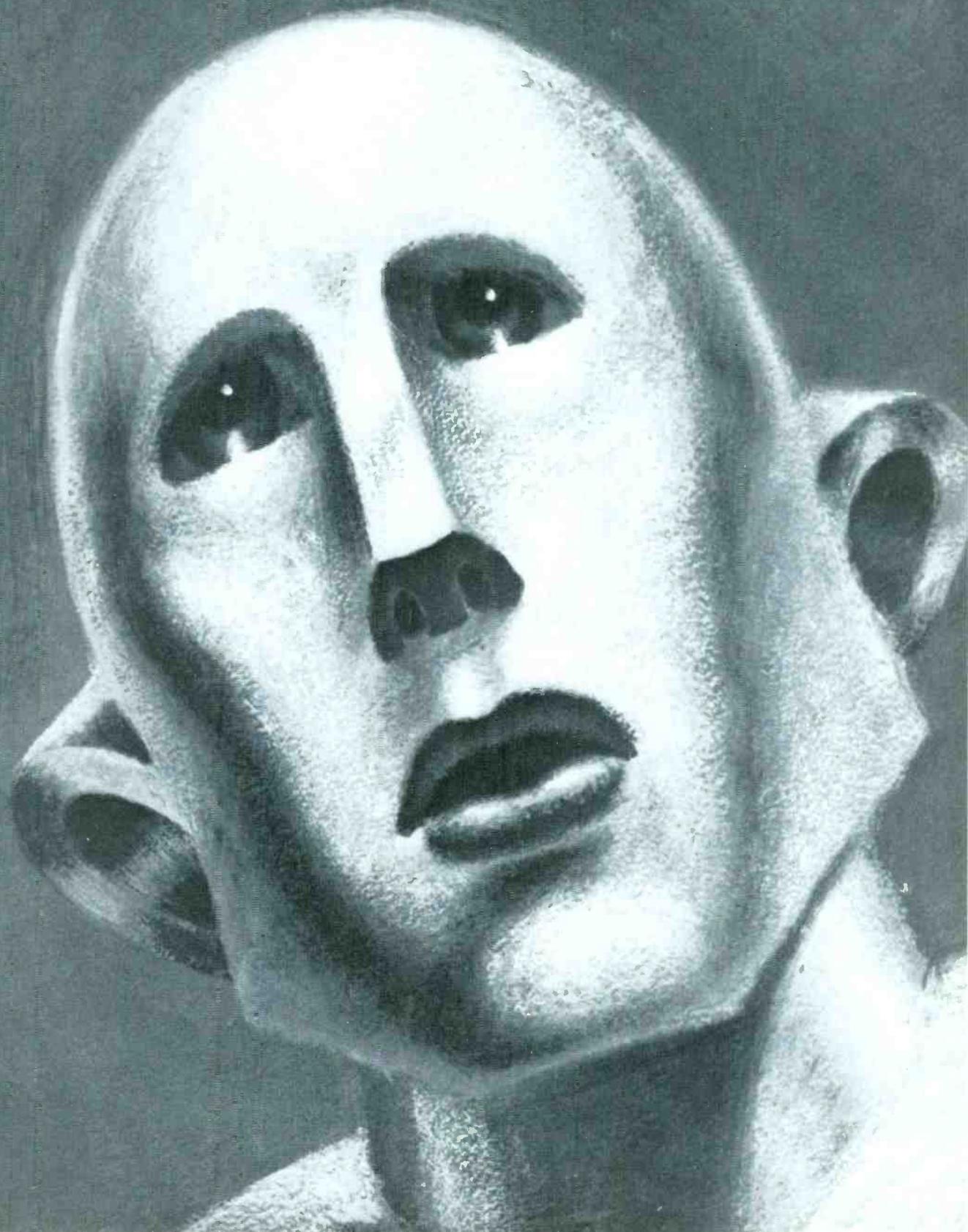


# QUEEN

NEW SINGLE

WE ARE THE CHAMPIONS

<sup>B/W</sup>  
WE WILL ROCK YOU



E-45441

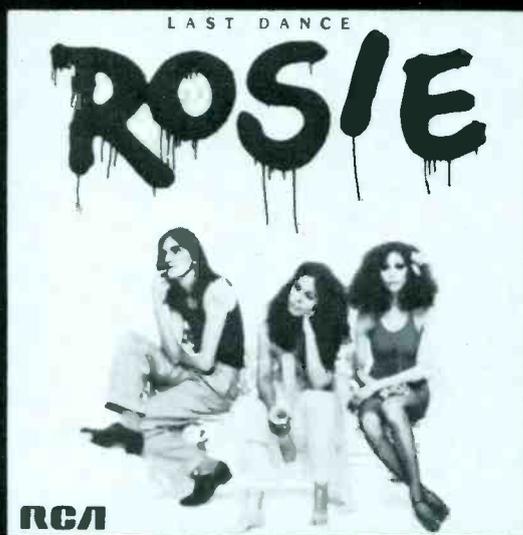


elektra

# When you've got your act together people notice.

# ROSIE

APL1-2415



Produced and arranged  
by Michael Kamen  
for Mother Fortune

The elegant harmonies of Rosie (David Lasley, Lynn Pitney and Lana Marrano) have been high on the list of the most impressive artists in the industry for years. That's why people like Todd Rundgren, James Taylor, Garland Jeffreys, Bette Midler, Bonnie Raitt, Ringo Starr, Paul Anka and Melissa Manchester, just to name a few, all asked Rosie to perform on their albums, or live in concert.

Now, after receiving the critical acclaim they've always deserved, Rosie is stepping out of the background and into the limelight with their touching new album.

Includes the single  
"The Words Don't Matter"

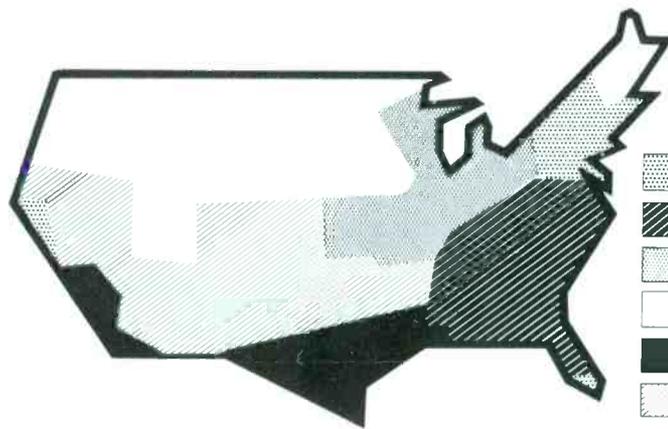
PB-11090

"Last Dance," the emotion filled album that's taking Rosie where they've always wanted to go...the top.

**RCA**  
Records



# PLACE Market Playlists



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK  
KXXX Z97

## Tendency:

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

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

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

### Last Week: This Week:

1	1	Debby Boone
4	2	Carly Simon
2	3	KC & The Sunshine Band
3	4	Johnny Rivers
7	5	Crystal Gayle
5	6	Foreigner
6	7	Star Wars (Meco)
8	8	ELO
9	9	Andy Gibb
11	10	Shaun Cassidy
10	11	Ronnie McDowell
17	12	Chicago
12	13	James Taylor (old)
19	14	Firefall
20	15	Rita Coolidge
13	16	Fleetwood Mac
25	17	Bee Gees
14	18	Rita Coolidge (old)
22	19	Dave Mason
21	20	Eric Carmen
16	21	Alan O'Day
18	22	Stephen Bishop
15	23	Sanford-Townsend
23	24	Leo Sayer
A	25	Judy Collins

**Adds:** Paul Nicholas  
The Babys  
Fleetwood Mac

**Extras:** Heatwave  
James Taylor  
Linda Ronstadt (Blue)  
LRB  
Bob Welch  
Styx

**LP Cuts:** None

**Also Possible:** Pablo Cruise  
Carpenters  
Donna Summer  
Steve Miller

### Last Week: This Week:

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

**Adds:** The Babys  
Fleetwood Mac (Loving)

**Extras:** Little River Band  
Steve Miller  
Dave Mason

**LP Cuts:** None

**Also Possible:** Firefall  
Santana

### Last Week: This Week:

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

**Adds:** Crystal Gayle  
Fleetwood Mac

**Extras:** Linda Ronstadt (Easy/Blue  
Carpenters

**LP Cuts:** None

**Also Possible:** Dave Mason  
Bee Gees  
Barry Manilow

## Hottest:

### Country Crossovers:

Dolly Parton  
Kendalls

### Teen:

None

### LP Cuts:

Chicago (Take Me Back)

# 151-200 ALBUM CHART

- 151 SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099
- 152 SHAKE IT WELL DRAMATICS/ABC AB 1010
- 153 CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917
- 154 BUNDLE OF JOY FREDDIE HUBBARD/Columbia JC 34902
- 155 IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439
- 156 CAN'T WAIT PIPER/A&M SP 4654
- 157 MANDRE/Motown M6 886S1
- 158 RUBY, RUBY GATO BARBIERI/A&M SP 4655
- 159 NONA HENDRYX/Epic PE 34863
- 160 A DIAMOND IS A HARD ROCK LEGS DIAMOND/Mercury SRM 1 1191
- 161 FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- 162 LIVE GOLDEN EARRING/MCA 2 8009
- 163 DEVIL'S GUN C.J. & COMPANY/Westbound WB 301 (Atlantic)
- 164 GREATEST HITS NEIL SEDAKA/Rocket PIG 2297 (MCA)
- 165 MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
- 166 MAKIN' LOVE AND MUSIC DR. HOOK/Capitol ST 11632
- 167 MONKEY ISLAND GEILS/Atlantic SD 19103
- 168 OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
- 169 COMING THROUGH EDDIE HENDERSON/Capitol ST 11671
- 170 LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108
- 171 TALKING HEADS '77 TALKING HEADS/Sire SR 6036 (WB)
- 172 FOREIGN AFFAIRS TOM WAITS/Asylum 7E 1117
- 173 SECRETS CON FUNK SHUN/Mercury SRM 1 1180
- 174 MAGIC IS A CHILD NEKTAR/Polydor PD 1 6115
- 175 PRISM/Ariola America ST 50020 (Capitol)
- 176 TRANS EUROPE EXPRESS KRAFTWERK/Capitol 11603
- 177 IT'S TIME FOR PETER ALLEN PETER ALLEN/A&M 3706
- 178 PORTFOLIO GRACE JONES/Island IPS 9470
- 179 GONE TO EARTH BARCLAY JAMES HARVEST/MCA 2302
- 180 VILLAGE PEOPLE/Casablanca NBLP 7064
- 181 MENAGERIE BILL WITHERS/Columbia JC 34903
- 182 TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ABC SR 52006
- 183 WHO ME? I'M NOT HIM RICHARD PRYOR/Laff 198
- 184 INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi HLP 6001 (Cream)
- 185 HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758
- 186 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021
- 187 COSMIC WIND MIKE THEODORE ORCHESTRA/Westbound WB 305 (Atlantic)
- 188 RAIN DANCES CAMEL/Janus JXS 7035
- 189 YOU'VE COME A LONG WAY BABY ESTHER PHILLIPS/Mercury SRM 1 1187
- 190 BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071
- 191 KEANE BROTHERS/20th Century T 536
- 192 IT'S NECESSARY JIMMY SMITH/Mercury SRM 1 1189
- 193 FROM HERE TO ETERNITY GIORGIO MORODER/Casablanca NBLP 7065
- 194 I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
- 195 GREATEST HITS CHICAGO/Columbia PC 33900
- 196 LOVE AND LEARN TOM POWERS/Big Tree 89523 (Atlantic)
- 197 LOVE AT FIRST SIGHT DIONNE WARWICK/Warner Bros. BS 3119
- 198 FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H
- 199 TED NUGENT/Epic PE 33692
- 200 RINGO THE 4TH RINGO STARR/Atlantic SD 19108

# 101 THE ALBUM CHART 150

OCTOBER 22, 1977

- | OCT. 22 | OCT. 15 |   |  |
|---------|---------|---|--|
| 101     | 110     | TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140                        |  |
| 102     | 102     | BRIDGES GIL SCOTT HERON & BRIAN JACKSON/Arista AB 4147                  |  |
| 103     | 105     | GO TOO STOMU YAMASHTA/Arista AB 4138                                    |  |
| 104     | 100     | PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)                            |  |
| 105     | 103     | WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G           |  |
| 106     | 99      | RAISIN' HELL ELVIN BISHOP/Capricorn 2CP 0185 (WB)                       |  |
| 107     | 109     | LAKE/Columbia PC 34763  |  |
| 108     | 119     | NEVER LET GO PHOEBE SNOW/Columbia JC 34875                              |  |
| 109     | 113     | THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H       |  |
| 110     | 78      | OOPS! WRONG PLANET UTOPIA/Bearsville BR 6970 (WB)                       |  |
| 111     | 129     | ODYSSEY/RCA APL1 2204   |  |
| 112     | 115     | LET IT FLOW DAVE MASON/Columbia PC 34680                                |  |
| 113     | 98      | BENNY AND US AVERAGE WHITE BAND & BEN E. KING/Atlantic SD 19105         |  |
| 114     | 116     | HOPE KLAATU/Capitol ST 11633  |  |
| 115     | 88      | DANCE BAND ON THE TITANIC HARRY CHAPIN/Elektra 9E 30                    |  |
| 116     | 117     | ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/Warner Bros. BS 3076    |  |
| 117     | —       | NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707                              |  |
| 118     | 101     | BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS)                                |  |
| 119     | 118     | CHOOSING YOU LENNY WILLIAMS/ABC AB 1023                                 |  |
| 120     | 124     | GREATEST HITS LINDA RONSTADT/Asylum 6E 106                              |  |
| 121     | —       | SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663                          |  |
| 122     | 120     | FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506 |  |
| 123     | 111     | DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G                     |  |
| 124     | 112     | FIRE ISLAND HERBIE MANN/Atlantic SD 19112                               |  |
| 125     | —       | TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)                          |  |
| 126     | 104     | SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)         |  |
| 127     | 132     | SILK DEGREES BOZ SCAGGS/Columbia JC 33920                               |  |
| 128     | 138     | REACH FOR IT GEORGE DUKE/Epic JE 34883                                  |  |
| 129     | 106     | PATTI LABELLE/Epic PE 34847   |  |
| 130     | 122     | FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497                    |  |
| 131     | 135     | DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)        |  |
| 132     | 133     | SLICK EDDIE KENDRICKS/Tamla T6 356S1 (Motown)                           |  |
| 133     | —       | THE BEST OF TAVARES/Capitol ST 11701                                    |  |
| 134     | —       | BROKEN HEART THE BABYS/Chrysalis CHR 1150                               |  |
| 135     | 137     | THE SUN YEARS ELVIS PRESLEY/Sun 1001                                    |  |
| 136     | 136     | KISS ALIVE/Casablanca NBLP 7020   |  |
| 137     | —       | FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658                                |  |
| 138     | 139     | YOUNG MEN GONE WEST CITY BOY/Mercury SRM 1 1182                         |  |
| 139     | —       | FRONT PAGE NEWS WISHBONE ASH/MCA 2311                                   |  |
| 140     | 140     | BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic)                    |  |
| 141     | 145     | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758              |  |
| 142     | 141     | ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699                    |  |
| 143     | 146     | POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)                       |  |
| 144     | 107     | ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G                      |  |
| 145     | 134     | TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060                     |  |
| 146     | 148     | PURE GOLD VOL. I ELVIS PRESLEY/RCA LSP 1707                             |  |
| 147     | 130     | CARDIAC ARREST CAMEO/Chocolate City CCLP 2003 (Casablanca)              |  |
| 148     | 114     | GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693                          |  |
| 149     | 121     | ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030                      |  |
| 150     | 126     | MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)        |  |

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# Dialogue (Continued from page 14)

period. That will change. Diana Ross has helped that change, and if Helen's picture is a hit, it will help that to change. Olivia Newton-John is doing "Grease" now, so that will help, too. So the access is there—you've got to find the right role, the right script.

I'll tell you, though, the thing that Helen and I have always remembered is that radio and records are the primary sources of our power. Nobody would be interested in her for movies, television, concerts, clubs or anything else without those record sales. So we're unlike Glen Campbell, who let that get away from him when he did his TV show—but Glen's back on the track now, paying attention to his records. The Captain and Tennille, I think, let that get away from them when they did TV, and it remains to be seen if they're going to pull out. Tony Orlando did the same thing. And part of it is overexposure, too.

**RW:** Talk about TV and overexposure—at one point, Helen was on the "Midnight Special" virtually every week. That seems to have changed now.

**Wald:** Well, we weren't on every week. What I've found is two things, and it's interesting psychology: One, in seven years Helen Reddy does no prime time TV—there's one Carol Burnett a year and she's hosted the American Music Awards three out of the last four years. We stay off prime time for the most part, so there's no overexposure on that.

When the "Midnight Special" came to us, I was interested for three reasons: One, we kept our identification with contemporary music—we were with people we wanted to be with in terms of other artists, and Helen can be the MOR element that made the FM stuff more palatable to television. I always regarded her like that on record—she was the first one to interpret and sing "A Song For You" by Leon Russell, she was first with Alan O'Day, Harriet Schock and tons of songwriters who were never recorded by anybody until Helen recorded them. I always felt that on TV, too, she's the catalyst to making TV expand its horizons in terms of the kind of performers you are going to bring on television. With the "Midnight Special" we felt we would keep the contemporary audience, and it was a limited audience, not prime time huge exposure but a hard core music audience of kids. And thirdly—it's interesting, I've been with Johnny Carson when people have come up to him and said "You were great last night on the 'Tonight Show'" and he wasn't even on. We found that once the announcement was made of Helen being the permanent host of the "Midnight Special"—and the most she ever did was five in a row—she was the host for good. We now do one out of every ten or fifteen, sometimes not even that, but it's still her show.

**RW:** As far as Helen Reddy's records alone are concerned, how closely do you work with Capitol?

**Wald:** Bruce Wendell and I can go out and compete with the Scotti brothers. I think that what Capitol really accomplished on both sides is that they re-established Helen's credibility. Of course, sales went along with this, both the single and the album. But they also showed that as busy as they are with 10, 11 acts with bullets on the charts, Bob Seger, Steve Miller, Carole King, Natalie Cole, the Sylvers, Tavares and all the rest, they didn't lose the Helen Reddy record, they didn't give up on it. It's now been on your chart for 19 weeks, and it's been in the top 20 and teens for about ten of those weeks. There's not many majors, I think, that would stay with the record of an established artist, not a new artist that they're trying to break, stay with a record for 19 weeks like that and pound it and pound it and pound it. I give Capitol a lot of credit. And I get very involved with the promotion of my artists' records.

**RW:** I understand that. Isn't that fairly unusual?

**Wald:** It's called survival. Again, that to me is why Helen Reddy is consistent for 8 years. Look at Roberta Flack. You can name a lot of other women who started when Helen did, in 1970-71, and where are they now? Where's Maureen McGovern's second hit, let alone 12 in a row? Where's Maria Muldaur's second hit, or Mary Macgregor's? Everybody thinks it's easy. It's not; it's very, very hard work. Helen did "You're My World" on the "Tonight Show" five times.

**RW:** As you said yourself, she's well established. That doesn't take any of the pressure off?

**Wald:** No, it increases the pressure, because you want to stay on top. First of all, Helen—and very few people realize this—is second all-time in gold records for a female. Streisand has 17, I believe, and Helen has 9. I think the second closest to Helen is maybe 8 with Joni Mitchell or Ronstadt, or 5 with Olivia. With 9 gold albums for a female and three of those platinum, Helen sells now in about 18

different countries. We just sold her TV special in 34 countries, and the movie gets released by Disney in over 100 countries. I'm looking for her to be like Sinatra. The only contemporary artists who have had that kind of career are Neil Diamond and Diana Ross. Besides Streisand, she's off in a category with Presley, Sinatra and the Beatles. Those four have a career that is never going to be matched by anybody, and we needed something special and something different, because otherwise it was just another Helen Reddy album. I don't mean to put it in those terms, but that's what it is. So I wanted hit singles, and something a little different. So what I did is, unlike other people worrying about the "prestige" of their artists, I let it be known on the street that whoever came to me with the right material, with a hit song, was going to produce Helen Reddy. I shopped. I let a dozen producers walk into this office and play me a song. I called Kim Fowley and let him know I would like to hear from him, what his ideas were, and of all the guys who walked into my office, he had the most material that I liked.

Kim had ideas, Kim was different, Kim was stimulating. And I never worried about their relationship, because Helen has a sense of humor and so does Kim. Once you get by his shorthand, he's terrific. He doesn't read a note of music, he doesn't work a dial in that studio, but he's a catalyst. He worked completely opposite from any way we've always worked. We've always picked the 10 songs before we've gone into the studio, worked on all ten of them, down perfect, and then recorded them. But it wound up on this album that five of the songs were written in the studio. Helen has always had a writer's block, but this time she wrote, or co-wrote, five songs. Kim loosened her right up in the studio, and he let her take chances.

**RW:** Well, it was obviously successful from Fowley's viewpoint. He's now talking about producing people like Andy Williams and Frank Sinatra.

**Wald:** Why not? One of the things that I've always disliked about the music business, and the trades are a great perpetrator of this, too, is all this delineation of bags. This one is MOR, this one is punk rock, this one is hard rock or soft rock, this one is, you know, horseshit. It's all music. It's either popular music or classical. Maybe there's a delineation of gospel or country also. But the rest has gotten broken down so far that it's all semantic horseshit.

**RW:** You've mentioned a live album for Helen. Will it be new material or a "greatest hits live" sort of thing?

**Wald:** There will be a lot of new material, but there will also obviously be a lot of hits on it. It's gonna be a two record set. We've got at this point thirteen hits, so you'd best believe they're gonna be on there—I'm in this business to sell records.

We've always been willing to experiment and try different things. At one point I had conversations with Thom Bell, and I was very interested in Helen doing a record with the Spinners. I like to pursue things like that for the future. We also thought of cutting a record with Glen Campbell, and I would love her to cut one with Neil Diamond. I think there should be more of that, more interaction between the artists and less competition in terms of awards, etc.

*(Continued on page 48)*

## Mangione Bash



Shown at a party for A&M recording artist, Chuck Mangione, who has just been signed to write and perform the soundtrack for the upcoming Hall Bartlett film "The Children of Sanchez," are (from left) Lepitta Ferrer, the star of the film; producer Hall Bartlett; Mangione; and Jerry Moss, chairman, A&M Records. The soundtrack album will appear on A&M. Mangione is currently represented by his recently-released "Feels So Good" album.

# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

- SLIP SLIDIN' AWAY**—Paul Simon—Col (6)  
**HERE YOU COME AGAIN**—Dolly Parton—RCA (4)  
**YOUR SMILING FACE**—James Taylor—Col (4)  
**GONE TOO FAR**—England Dan & John Ford Coley—Big Tree (3)  
**SWEET MUSIC MAN**—Kenny Rogers—UA (3)

## Adds

### WSAR/FALL RIVER

- BABY WHAT A BIG SURPRISE**—Chicago—Col  
**HOW DEEP IS YOUR LOVE**—Bee Gees—RSO

### WIP/PHILADELPHIA

- DAYBREAK**—Barry Manilow—Arista (increase)  
**GONE TOO FAR**—England Dan & John Ford Coley—Big Tree (ex)  
**JUST REMEMBER I LOVE YOU**—Firefall—Atlantic (max. inc.)  
**MY FAIR SHARE**—Seals & Crofts—WB (ex)  
**SLIP SLIDIN' AWAY**—Paul Simon—Col (inc.)  
**WE JUST DISAGREE**—Dave Mason—Col (inc.)  
**WE'RE ALL ALONE**—Rita Coolidge—A&M (max. inc.)

### WBAL/BALTIMORE

- HERE YOU COME AGAIN**—Dolly Parton—RCA  
**SLIP SLIDIN' AWAY**—Paul Simon—Col  
**STILL THE LOVIN' IS FUN**—B. J. Thomas—MCA  
**YOUR SMILING FACE**—James Taylor—Col

### WKBC-FM/ WINSTON-SALEM

- HERE YOU COME AGAIN**—Dolly Parton—RCA  
**LOVERS HOLIDAY**—Engelbert Humperdinck—Epic  
**SLIP SLIDIN' AWAY**—Paul Simon—Col  
**YOU MAKE LOVING FUN**—Fleetwood Mac—WB

### WMPS/MEMPHIS

- GONE TOO FAR**—England Dan & John Ford Coley—Big Tree  
**ISN'T IT TIME**—The Babys—Chrysalis  
**IT'S SO EASY**—Linda Ronstadt—Asylum  
**WE JUST DISAGREE**—Dave Mason—Col

### WSM/NASHVILLE

- MY WAY**—Elvis Presley—RCA (lp cut/phones)  
**SWEET MUSIC MAN**—Kenny Rogers—UA  
**WURLITZER PRIZE**—Wuylon Jennings—RCA

### WFTL/FT. LAUDERDALE

- MY FAIR SHARE**—Seals & Crofts—WB  
**SILVER LADY**—David Soul—Private Stock

- THE HAPPY GIRLS**—Helen Reddy—Capitol

### WIOD/MIAMI

- ALL MY TODAYS**—Bobby Vinton—ABC  
**HERE YOU COME AGAIN**—Dolly Parton—RCA  
**MY WAY**—Elvis Presley—RCA (lp cut)

### WGAR/CLEVELAND

- HOW DEEP IS YOUR LOVE**—Bee Gees—RSO  
**SEND IN THE CLOWNS**—Judy Collins—Elektra

### WLW/CINCINNATI

- BABY WHAT A BIG SURPRISE**—Chicago—Col  
**BLUE BAYOU**—Linda Ronstadt—Asylum  
**WE JUST DISAGREE**—Dave Mason—Col

### WCCO-FM/MINNEAPOLIS

- HEAVEN ON THE SEVENTH FLOOR**—Paul Nicholas—RSO  
**SLIP SLIDIN' AWAY**—Paul Simon—Col

### WTMJ/MILWAUKEE

- FAIR GAME**—Crosby, Stills & Nash—Atlantic  
**GONE TOO FAR**—England Dan & J. F. Coley—Big Tree  
**LOVE IS JUST A GAME**—Larry Gatlin—Monument  
**YOUR SMILING FACE**—James Taylor—Col

### KMBZ/KANSAS CITY

- BABY COME BACK**—Player—RSO  
**HE AIN'T YOU**—Lynn Anderson—Col  
**NEEDLES AND PINS**—Smokie—RSO  
**NEVER LETTING GO**—Phoebe Snow—Col  
**SLIP SLIDIN' AWAY**—Paul Simon—Col  
**SWEET MUSIC MAN**—Kenny Rogers—UA  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista  
**YOUR SMILING FACE**—James Taylor—Col

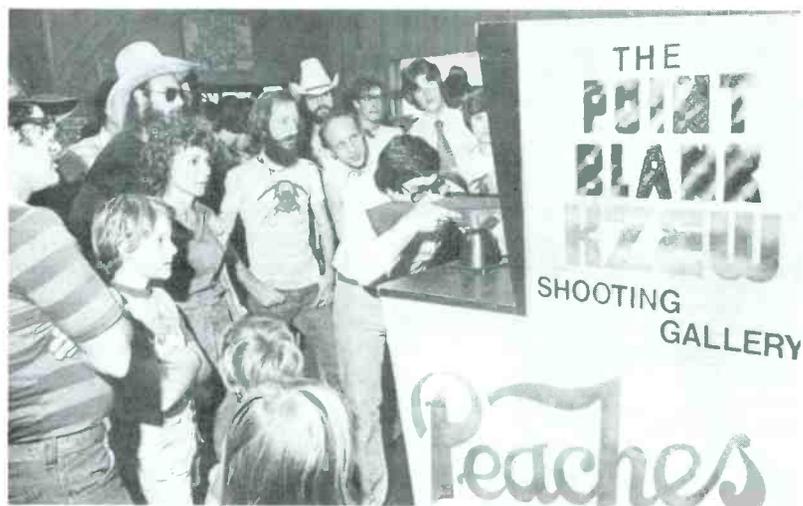
### KMOX/ST. LOUIS

- NATIVE NEW YORKER**—Odyssey—RCA  
**NEVER HAD A DREAM**—Timothy—Windmill  
**NEVER LETTING GO**—Phoebe Snow—Col  
**SUN SHONE LIGHTLY**—Pure Prairie League—RCA  
**SWEET MUSIC MAN**—Kenny Rogers—UA

### KOY/PHOENIX

- HERE YOU COME AGAIN**—Dolly Parton—RCA  
**JUST FALL IN LOVE AGAIN**—Carpenters—A&M (lp cut)  
**SLIP SLIDIN' AWAY**—Paul Simon—Col  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista  
**YOUR SMILING FACE**—James Taylor—Col  
 Also reporting this week: WNEW, WJBO, KULF, KIIS.  
 19 stations reporting.

## Point Blank at Peaches



Setting his sights at the Point Blank-KZEW shooting gallery at Peaches Record Store in Dallas is Jim Auerbach, winner of the machine, who had the highest score during the two-week contest/promotion. Contestants had 98 seconds (the frequency of KZEW) to rack up points, with the top scorer each day awarded ZOO-98, Peaches and Point Blank T-shirts as well as copies of "Second Season," the new Arista Point Blank lp. Surrounding the victor are Rusty Burns and Kim Davis of Point Blank; Bob Shannon and Judy Donaldson of KZEW; Chuck Dunaway, national promotion director, Lone Wolf Productions; David Mitchell, assistant manager, Peaches.

## The Coast

(Continued from page 12)

Fever," a sensitive and insightful look at a poignant romantic interlude. We understand that the working rehearsal title of the tune was in fact "Bone Yank Blisters," but that's beside the point. What matters is the lyrics themselves: "I make a pussy purr with the stroke of my hand/They know they're gettin' it from me/And they know just where to go when they need their lovin' man/They know I'm doin' it for free." We think you'll agree that it's no contest between Ted and milquetoasts like Dylan and Steely Dan.

**SUNDRIES:** Two members of Kansas, drummer Phil Ehart and keyboardist Steve Walsh, will be on hand when ex-Genesis guitarist Steve Hackett records his second solo album in November. Turns out that the Kansans have always admired the English band . . . Aerosmith guitarist Joe Perry had the P-Funk experience recently when he checked out a Parliament/Funkadelic gig in Providence. Perry stopped backstage to pay his respects to George Clinton, guitarist Mike Hampton and singer Glen Goins . . . Sea Level's Chuck Leavell is guesting on new albums by Tim Weisberg and Herb Alpert . . . The Marshall Tucker Band will play a benefit for muscular dystrophy in Evanston, Illinois on November 3 . . . Unique Records artist Mel Lee is recording his debut single "Oh Baby" at Ike Turner's Bolic Studios, while Unique's C. C. Neal is recording his "All I Want From You Is Your Love" at Barnum Studios and ex-Three Dog Nighter Michael Allsup's Timbre Sound . . . Johnny Guitar Watson has received the "Golden Reel Award" from Apex Tapes; a donation in Watson's name will be made to the Sickle Cell Anemia Foundation and the Martin Luther King Foundation . . . Lou Rawls sold out all five of his dates at the Circle Star Theatre in San Carlos, California recently. He was such a hit that the theatre asked him back for two more shows just a week later.

**WE ALWAYS KNEW THEY WERE CRAZY UP THERE:** Commander Cody's new single, "7-11," is about stealing from the 24-hour stores of the same name, undoubtedly a common practice from coast to coast. The tune has evidently been "effective": up in Berkeley, there've been a few incidents involving shoplifters merrily humming "7-11" as they go about their dirty work, and there was even a reported case of a clerk being beaten. The single will now be edited so as to, ah, minimize vandalism . . . Jefferson Starship guitarist Craig Chaquico's skateboarding prowess is well-documented (even on film), but he's outdone himself with the recent purchase of a motorized board. He's had at least one close call with the long arm of the law: when a policeman on foot tried to flag him down for tooling around on his illegal craft, Craig simply revved it up to its thirty mph capacity and left the flatfoot eating his dust—he was soon picked up by a motorist who recognized him and sped him to safety. And get this: a week before, he was arrested for speeding in his car (this guy never walks), and when the cop was doing his business with his back turned, Chaquico stealthily applied a "Jefferson Airplane Loves You" sticker to his squad car. Chaquico for Mayor.

## SALESMAKER OF THE WEEK



AJA  
STEELY DAN  
ABC

### TOP SALES

- AJA—Steely Dan—ABC
- ELVIS IN CONCERT—Elvis Presley—RCA
- POINT OF KNOW RETURN—Kansas—Kirshner
- LOVE YOU LIVE—Rolling Stones—Rolling Stones

### ABC/NATIONAL

- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- ELVIS SINGS HITS FROM HIS MOVIES—Elvis Presley—Camden
- GREATEST HITS—Neil Sedaka—Rocket
- GREATEST HITS, VOL. II—Elton John—MCA
- HOPE—Klaatu—Capitol
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PASSAGE—Carpenters—A&M
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SOMETHING TO LOVE—LTD—A&M

### CAMELOT/NATIONAL

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- ELVIS IN CONCERT—Elvis Presley—RCA
- FOREIGNER—Atlantic
- GREATEST HITS—Osmonds—Polydor
- HEATWAVE—Epic
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum

### HANDLEMAN/NATIONAL

- BABY IT'S ME—Diana Ross—Motown
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BROKEN HEART—The Babys—Chrysalis
- CHICAGO XI—Col
- ELVIS IN CONCERT—Elvis Presley—RCA
- GREATEST HITS, VOL. II—Elton John—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### KORVETTES/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET'S GET SMALL—Steve Martin—WB
- PASSAGE—Carpenters—A&M
- RINGO THE 4TH—Ringo Starr—Atlantic
- ROBERT GORDON WITH LINK WRAY—Private Stock
- SHOW SOME EMOTION—Joan Armatrading—A&M
- THE STRANGER—Billy Joel—Col

### MUSICLAND/NATIONAL

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BABY IT'S ME—Diana Ross—Motown
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- STAR WARS—Meco—Millennium
- THE KING IS GONE—Ronnie McDowell—Scorpion

### RECORD BAR/NATIONAL

- ELVIS IN CONCERT—Elvis Presley—RCA
- FEELS SO GOOD—Chuck Mangione—A&M
- HERE YOU COME AGAIN—Dolly Parton—RCA
- MAKIN' LOVE & MUSIC—Dr. Hook—Capitol
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUBY, RUBY—Gato Barbieri—A&M
- SHOW SOME EMOTION—Joan Armatrading—A&M
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### SAM GOODY/EAST COAST

- AJA—Steely Dan—ABC
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ODYSSEY—RCA
- OXYGENE—Jean-Michel Jarre—Polydor
- PASSAGE—Carpenters—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- THE STRANGER—Billy Joel—Col
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### TWO GUYS/EAST COAST

- A FAREWELL TO KINGS—Rush—Mercury
- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- FLOWING RIVERS—Andy Gibb—RSO
- FRENCH KISS—Bob Welch—Capitol
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ODYSSEY—RCA
- PASSAGE—Carpenters—A&M

### CUTLER'S/NEW HAVEN

- AJA—Steely Dan—ABC
- BEST OF TAVARES—Capitol
- COME GO WITH US—Pockets—Col
- FEELIN' BITCHY—Millie Jackson—Spring
- FRENCH KISS—Bob Welch—Capitol
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- NEVER LETTING GO—Phoebe Snow—Col

### STRAWBERRIES/BOSTON

- BUNDLE OF JOY—Freddie Hubbard—Col
- COSMIC WIND—Mike Theodore Orchestra—Westbound
- DAWN—Mongo Santamaria—Vaya
- ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
- EYE OF THE BEHOLDER—Ray Barretto—Atlantic

- FRENCH KISS—Bob Welch—Capitol
- LOVE AT FIRST SIGHT—Dionne Warwick—WB
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- NONA HENDRYX—Epic
- THE PAC IS BACK—Impact—Fantasy

### FOR THE RECORD/ BALTIMORE

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- DISCO BILL—Bill Cosby—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- MEMPHIS HORNS—RCA
- NONA HENDRYX—Epic
- REACH FOR IT—George Duke—Epic
- SECRETS—Con Funk Shun—Mercury
- SEND IT—Ashford & Simpson—WB
- WHO ME? I'M NOT HIM—Richard Pryor—Laff

### WAXIE MAXIE/ WASH., D.C.

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- POINT OF KNOW RETURN—Kansas—Kirshner
- SEND IT—Ashford & Simpson—WB
- TRUE TO LIFE—Ray Charles—Crossover
- TURNIN' ON—High Inergy—Gordy

### PLATTERS/PHILADELPHIA

- BEHOLD THE MIGHTY ARMY—New Birth—WB
- ELVIS IN CONCERT—Elvis Presley—RCA
- IT'S TIME FOR PETER ALLEN—A&M
- LITTLE CRIMINALS—Randy Newman—WB
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- PATTI BROOKS—Casablanca
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUBY, RUBY—Gato Barbieri—A&M
- SHOW SOME EMOTION—Joan Armatrading—A&M
- THUNDER IN MY HEART—Leo Sayer—WB

### FATHER'S & SUN'S/ MIDWEST

- AJA—Steely Dan—ABC
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRONT PAGE NEWS—Wishbone Ash—MCA
- GREATEST HITS, VOL. II—Elton John—MCA
- LITTLE CRIMINALS—Randy Newman—WB
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- NETWORK—Epic
- POINT OF KNOW RETURN—Kansas—Kirshner
- THUNDER IN MY HEART—Leo Sayer—WB
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### NATL. RECORD MART/ MIDWEST

- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- KARLA BONOFF—Col
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- POINT OF KNOW RETURN—Kansas—Kirshner

### RECORD RENDEZVOUS/ CLEVELAND

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- DUSIC—Brick—Bang
- IN FULL BLOOM—Rose Royce—Whitfield
- LET'S GET SMALL—Steve Martin—WB
- ODYSSEY—RCA
- SEND IT—Ashford & Simpson—WB
- SOMETHING TO LOVE—LTD—A&M
- VILLAGE PEOPLE—Casablanca

### RECORD REVOLUTION/ CLEVELAND

- BAT OUT OF HELL—Meatloaf—Epic
- CRACKIN'—WB
- EARTHDANCES—Paul Winter—A&M
- FOREIGN AFFAIRS—Tom Waits—Asylum
- HAPPY THE MAN—Arista
- LA CATEDRAL Y EL TORO—Joe Farrell—WB
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SURVIVOR'S SUITE—Keith Jarrett—ECM
- THE MOTORS—Virgin

### ONE OCTAVE HIGHER/ CHICAGO

- A FAREWELL TO KINGS—Rush—Mercury
- ACTION—Blackbyrds—Fantasy
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- COCOMOTION—El Coco—AVI
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN COLOR—Cheap Trick—Epic
- LAKE—Col

### 1812 OVERTURE/ MILWAUKEE

- RAM JAM—Epic
- AJA—Steely Dan—ABC
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- FRONT PAGE NEWS—Wishbone Ash—MCA
- GREATEST HITS, VOL. II—Elton John—MCA
- HAPPY THE MAN—Arista
- LET'S GET SMALL—Steve Martin—WB
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- PRISM—Ariola America
- THE STRANGER—Billy Joel—Col

### FRANKLIN MUSIC/ ATLANTA

- CRAWLER—Epic
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- ELVIS IN CONCERT—Elvis Presley—RCA
- LET'S GET SMALL—Steve Martin—WB
- LITTLE CRIMINALS—Randy Newman—WB
- PAUL DAVIS—Bang
- POINT OF KNOW RETURN—Kansas—Kirshner
- RAM JAM—Epic
- THE STRANGER—Billy Joel—Col
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

### TAPE CITY/NEW ORLEANS

- CHICAGO XI—Col
- CHOOSING YOU—Lenny Williams—ABC
- DEVIL'S GUN—C. J. & Company—Westbound
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- NIGHTWINGS—Stanley Turrentine—Fantasy
- SECRETS—Con Funk Shun—Mercury
- SUN—Capitol
- VILLAGE PEOPLE—Casablanca

### SOUND TOWN/DALLAS

- BROKEN HEART—The Babys—Chrysalis
- CRAWLER—Epic
- GO TOO—Stomu Yamashita—Arista
- INTAKES—Rick Nelson—Epic
- KARLA BONOFF—Col
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- POINT OF KNOW RETURN—Kansas—Kirshner
- STILLWATER—Capricorn
- THUNDER IN MY HEART—Leo Sayer—WB
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

### DAN JAY/DENVER

- AJA—Steely Dan—ABC
- ELVIS IN CONCERT—Elvis Presley—RCA
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- MAGIC IS A CHILD—Nektar—Polydor
- MARIN COUNTY LINE—New Riders—MCA
- NEVER LETTING GO—Phoebe Snow—Col
- RAINDANCES—Camel—Janus
- THE STRANGER—Billy Joel—Col
- THUNDER IN MY HEART—Leo Sayer—WB

### INDEPENDENT RECORDS/ DENVER

- BUNDLE OF JOY—Freddie Hubbard—Col
- FOGHAT LIVE—Bearsville
- FOREIGN AFFAIRS—Tom Waits—Asylum
- GREATEST HITS, VOL. II—Elton John—MCA
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PASSAGE—Carpenters—A&M
- POINT OF KNOW RETURN—Kansas—Kirshner
- RAIN DANCES—Camel—Janus
- REACH FOR IT—George Duke—Epic

### MUSIC PLUS/LOS ANGELES

- BEST OF TAVARES—Capitol
- CHASING RAINBOWS—Jane Olivor—Col
- ELVIS IN CONCERT—Elvis Presley—RCA
- FEELS SO GOOD—Chuck Mangione—A&M
- IN FULL BLOOM—Rose Royce—Whitfield
- INTRODUCING SPARKS—Sparks—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- RAIN DANCES—Camel—Janus
- TURNIN' ON—High Inergy—Gordy
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

### TOWER/LOS ANGELES

- BROKEN HEART—The Babys—Chrysalis
- CHASING RAINBOWS—Jane Olivor—Col
- HELEN SCHNEIDER—RCA
- IT'S TIME FOR PETER ALLEN—A&M
- LITTLE CRIMINALS—Randy Newman—WB
- LOVE AT FIRST SIGHT—Dionne Warwick—WB
- ODYSSEY—RCA
- ONE WAY TICKET TO PARADISE—Dave Loggins—Epic
- STAIRWAY TO HEAVEN—Reverberii—UA
- TURNIN' ON—High Inergy—Gordy

# THE ALBUM CHART

PRICE CODE

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

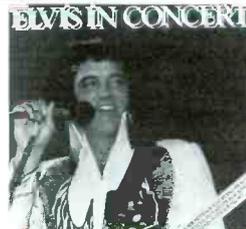
TITLE, ARTIST, Label, Number, (Distributing Label)  
OCT. 22 OCT. 15



WKS. ON CHART

<b>1</b>	<b>1</b>	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (21st Week)	<b>35</b>	<b>G</b>
<b>2</b>	<b>4</b>	<b>SHAUN CASSIDY</b> Warner/Curb BS 3067 (WB)	<b>17</b>	<b>F</b>
<b>3</b>	<b>3</b>	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	<b>6</b>	<b>G</b>
<b>4</b>	<b>2</b>	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century 2T 541	<b>19</b>	<b>H</b>
<b>5</b>	<b>5</b>	<b>FOREIGNER</b> /Atlantic SD 19109	<b>30</b>	<b>G</b>
<b>6</b>	<b>6</b>	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	<b>15</b>	<b>G</b>
<b>7</b>	<b>9</b>	<b>CHICAGO XI</b> /Columbia JC 34860	<b>4</b>	<b>G</b>
<b>8</b>	<b>24</b>	<b>AJA STEELY</b> DAN/ABC AB 1006	<b>3</b>	<b>F</b>
<b>9</b>	<b>13</b>	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	<b>25</b>	<b>F</b>
<b>10</b>	<b>8</b>	<b>COMMODORES</b> /Motown M7 884R1	<b>30</b>	<b>G</b>
<b>11</b>	<b>7</b>	<b>CSN</b> CROSBY, STILLS & NASH/Atlantic SD 19104	<b>16</b>	<b>G</b>
<b>12</b>	<b>16</b>	<b>FOGHAT LIVE</b> FOGHAT/Bearsville BRK 6971 (WB)	<b>7</b>	<b>G</b>
<b>13</b>	<b>15</b>	<b>LOVE YOU LIVE</b> ROLLING STONES/Rolling Stones COC 2 9001	<b>3</b>	<b>I</b>
<b>14</b>	<b>12</b>	<b>LIVIN' ON THE FAULT LINE</b> DOOBIE BROTHERS/ Warner Bros. BSK 3045	<b>7</b>	<b>G</b>
<b>15</b>	<b>10</b>	<b>LITTLE QUEEN HEART</b> /Portrait JR 34799	<b>22</b>	<b>G</b>
<b>16</b>	<b>14</b>	<b>JT JAMES TAYLOR</b> /Columbia JC 34811	<b>16</b>	<b>G</b>
<b>17</b>	<b>20</b>	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> BARRY WHITE/20th Century T 543	<b>6</b>	<b>G</b>
<b>18</b>	<b>18</b>	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	<b>16</b>	<b>G</b>
<b>19</b>	<b>11</b>	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	<b>19</b>	<b>G</b>
<b>20</b>	<b>23</b>	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	<b>11</b>	<b>F</b>
<b>21</b>	<b>30</b>	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	<b>9</b>	<b>F</b>
<b>22</b>	<b>22</b>	<b>STAR WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNLP 8001 (Casablanca)	<b>9</b>	<b>F</b>
<b>23</b>	<b>17</b>	<b>BARRY MANILOW LIVE</b> /Arista 8500	<b>21</b>	<b>I</b>

CHARTMAKER OF THE WEEK



<b>24</b>	—	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY RCA APL2 2587	<b>1</b>	<b>K</b>
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<b>25</b>	<b>19</b>	<b>RIGHT ON TIME</b> BROTHERS JOHNSON/A&M SP 4644	<b>23</b>	<b>F</b>
<b>26</b>	<b>25</b>	<b>I'M IN YOU</b> PETER FRAMPTON/A&M SP 4704	<b>18</b>	<b>G</b>
<b>27</b>	—	<b>POINT OF KNOW RETURN</b> KANSAS/Epic J2 34292 (CBS)	<b>1</b>	<b>G</b>
<b>28</b>	<b>32</b>	<b>BRICK</b> /Bang BLP 409	<b>7</b>	<b>F</b>
<b>29</b>	<b>21</b>	<b>BEAUTY ON A BACKSTREET</b> DARYL HALL & JOHN OATES/ RCA AFL1 2300	<b>6</b>	<b>G</b>
<b>30</b>	<b>31</b>	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	<b>22</b>	<b>G</b>
<b>31</b>	<b>26</b>	<b>STREISAND SUPERMAN</b> BARBRA STREISAND/Columbia JC 34830	<b>17</b>	<b>G</b>
<b>32</b>	<b>28</b>	<b>I REMEMBER YESTERDAY</b> DONNA SUMMER/Casablanca NBLP 7056	<b>20</b>	<b>G</b>
<b>33</b>	<b>34</b>	<b>BOSTON</b> /Epic JE 34188	<b>56</b>	<b>G</b>
<b>34</b>	<b>27</b>	<b>REJOICE</b> THE EMOTIONS/Columbia PC 34762	<b>18</b>	<b>F</b>
<b>35</b>	<b>29</b>	<b>FLOATERS</b> /ABC AB 1030	<b>17</b>	<b>F</b>
<b>36</b>	<b>37</b>	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	<b>8</b>	<b>F</b>
<b>37</b>	<b>39</b>	<b>A FAREWELL TO KINGS</b> RUSH/Mercury SRM 1 1184	<b>5</b>	<b>F</b>
<b>38</b>	<b>43</b>	<b>IN CITY DREAMS</b> ROBIN TROWER/Chrysalis CHR 1148	<b>4</b>	<b>G</b>
<b>39</b>	<b>41</b>	<b>HERE AT LAST—BEE GEES LIVE</b> BEE GEES/RSO 2 3901 (Polydor)	<b>21</b>	<b>I</b>
<b>40</b>	<b>33</b>	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	<b>13</b>	<b>F</b>
<b>41</b>	<b>36</b>	<b>GOING FOR THE ONE</b> YES/Atlantic SD 19106	<b>13</b>	<b>G</b>
<b>42</b>	<b>44</b>	<b>SOMETHING TO LOVE</b> LTD/A&M SP 4646	<b>12</b>	<b>G</b>
<b>43</b>	<b>42</b>	<b>LUNA SEA</b> FIREFALL/Atlantic SD 19101	<b>11</b>	<b>F</b>
<b>44</b>	<b>45</b>	<b>DREAMBOAT ANNIE</b> HEART/Mushroom MRS 5005	<b>76</b>	<b>F</b>
<b>45</b>	<b>46</b>	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	<b>24</b>	<b>F</b>

<b>46</b>	<b>52</b>	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	<b>4</b>	<b>G</b>
<b>47</b>	<b>50</b>	<b>NIGHTWINGS</b> STANLEY TURRENTINE/Fantasy F 9534	<b>7</b>	<b>F</b>
<b>48</b>	<b>57</b>	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	<b>4</b>	<b>G</b>
<b>49</b>	<b>59</b>	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	<b>3</b>	<b>G</b>
<b>50</b>	<b>69</b>	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	<b>2</b>	<b>G</b>
<b>51</b>	<b>51</b>	<b>FLEETWOOD MAC</b> /Reprise MSK 2281 (WB)	<b>117</b>	<b>G</b>
<b>52</b>	<b>35</b>	<b>LOVE GUN</b> KISS/Casablanca 7051	<b>16</b>	<b>G</b>
<b>53</b>	<b>55</b>	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b> JIMMY BUFFETT/ABC AB 990	<b>36</b>	<b>F</b>
<b>54</b>	<b>60</b>	<b>ENIGMATIC OCEAN</b> JEAN-LUC PONTY/Atlantic SD 19110	<b>5</b>	<b>G</b>
<b>55</b>	<b>38</b>	<b>CARELESS</b> STEPHEN BISHOP/ABC ABCD 954	<b>8</b>	<b>G</b>
<b>56</b>	<b>40</b>	<b>A PLACE IN THE SUN</b> PABLO CRUISE/A&M SP 4625	<b>30</b>	<b>F</b>
<b>57</b>	<b>47</b>	<b>A NEW WORLD RECORD</b> ELECTRIC LIGHT ORCHESTRA/ Jet LA679 G (UA)	<b>40</b>	<b>F</b>
<b>58</b>	<b>48</b>	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	<b>86</b>	<b>G</b>
<b>59</b>	<b>79</b>	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	<b>3</b>	<b>F</b>
<b>60</b>	<b>75</b>	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34897	<b>3</b>	<b>G</b>
<b>61</b>	<b>62</b>	<b>TAKIN' THE STAGE</b> PURE PRAIRIE LEAGUE/RCA CPL2 2404	<b>6</b>	<b>H</b>
<b>62</b>	<b>54</b>	<b>BOATS AGAINST THE CURRENT</b> ERIC CARMEN/Arista AB 4124	<b>8</b>	<b>G</b>
<b>63</b>	<b>63</b>	<b>CRAWLER</b> /Epic PE 34900	<b>7</b>	<b>F</b>
<b>64</b>	<b>64</b>	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	<b>44</b>	<b>G</b>
<b>65</b>	<b>65</b>	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317	<b>24</b>	<b>F</b>
<b>66</b>	<b>49</b>	<b>FLOWING RIVERS</b> ANDY GIBB/RSO 1 3019 (Polydor)	<b>10</b>	<b>G</b>
<b>67</b>	<b>53</b>	<b>LIVE! IN THE AIR AGE</b> BE BOP DELUXE/Harvest SKB 11666 (Capitol)	<b>10</b>	<b>G</b>
<b>68</b>	<b>56</b>	<b>NETHER LANDS</b> DAN FOGELBERG/Full Moon PE 34185 (CBS)	<b>16</b>	<b>F</b>
<b>69</b>	<b>84</b>	<b>THUNDER IN MY HEART</b> LEO SAYER/Warner Bros. BSK 3089	<b>2</b>	<b>G</b>
<b>70</b>	<b>74</b>	<b>ROUGH MIX</b> PETER TOWNSHEND/RONNIE LANE/MCA 2295	<b>3</b>	<b>F</b>
<b>71</b>	<b>58</b>	<b>LIGHTS OUT</b> UFO/Chrysalis CHR 1127	<b>20</b>	<b>F</b>
<b>72</b>	<b>61</b>	<b>A STAR IS BORN (ORIGINAL SOUNDTRACK)</b> /Columbia JS 34403	<b>46</b>	<b>X</b>
<b>73</b>	<b>67</b>	<b>RAM JAM</b> /Epic PE 34885	<b>7</b>	<b>F</b>
<b>74</b>	<b>77</b>	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/RCA LSP 1707	<b>7</b>	<b>F</b>
<b>75</b>	<b>80</b>	<b>ELVIS, A LEGENDARY PERFORMER, VOL. I</b> ELVIS PRESLEY/ RCA CPL1 0341	<b>6</b>	<b>G</b>
<b>76</b>	<b>66</b>	<b>BAD REPUTATION</b> THIN LIZZY/Mercury SRM 1 1186	<b>5</b>	<b>F</b>
<b>77</b>	<b>68</b>	<b>TERRAPIN STATION</b> GRATEFUL DEAD/Arista 7001	<b>11</b>	<b>G</b>
<b>78</b>	<b>70</b>	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 4090	<b>62</b>	<b>G</b>
<b>79</b>	<b>72</b>	<b>SANFORD-TOWNSEND BAND</b> /Warner Bros. BS 2966	<b>7</b>	<b>F</b>
<b>80</b>	<b>82</b>	<b>BEST OF THE DOOBIES</b> DOOBIE BROTHERS/Warner Bros. BSK 2112	<b>49</b>	<b>G</b>
<b>81</b>	<b>94</b>	<b>PASSAGE</b> CARPENTERS/A&M SP 4703	<b>2</b>	<b>G</b>
<b>82</b>	<b>85</b>	<b>KARLA BONOFF</b> /Columbia PC 34762	<b>3</b>	<b>F</b>
<b>83</b>	<b>73</b>	<b>EVEN IN THE QUIETEST MOMENTS</b> SUPERTRAMP/A&M 4634	<b>27</b>	<b>F</b>
<b>84</b>	<b>71</b>	<b>ENDLESS FLIGHT</b> LEO SAYER/Warner Bros. BSK 3101	<b>42</b>	<b>G</b>
<b>85</b>	<b>81</b>	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M 3703	<b>91</b>	<b>X</b>
<b>86</b>	<b>89</b>	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	<b>3</b>	<b>F</b>
<b>87</b>	<b>76</b>	<b>IN COLOR</b> CHEAP TRICK/Epic PE 34884	<b>5</b>	<b>F</b>
<b>88</b>	<b>90</b>	<b>GO FOR YOUR GUNS</b> ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	<b>29</b>	<b>F</b>
<b>89</b>	<b>86</b>	<b>MAKING A GOOD THING BETTER</b> OLIVIA NEWTON-JOHN/ MCA 2280	<b>15</b>	<b>F</b>
<b>90</b>	<b>91</b>	<b>LIVE—YOU GET WHAT YOU PLAY FOR</b> REO SPEEDWAGON/ Epic PEG 34494	<b>32</b>	<b>G</b>
<b>91</b>	<b>83</b>	<b>IT'S A GAME</b> BAY CITY ROLLERS/Arista 7004	<b>14</b>	<b>G</b>
<b>92</b>	—	<b>YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)</b> / Arista AB 4159	<b>1</b>	<b>G</b>
<b>93</b>	<b>95</b>	<b>NIGHT MOVES</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	<b>49</b>	<b>G</b>
<b>94</b>	<b>92</b>	<b>ONE OF THE BOYS</b> ROGER DALTRY/MCA 2271	<b>14</b>	<b>F</b>
<b>95</b>	<b>87</b>	<b>STEVE WINWOOD</b> /Island ILPS 9494	<b>15</b>	<b>F</b>
<b>96</b>	<b>123</b>	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	<b>1</b>	<b>G</b>
<b>97</b>	<b>96</b>	<b>CELEBRATE ME HOME</b> KENNY LOGGINS/Columbia PC 34655	<b>25</b>	<b>F</b>
<b>98</b>	<b>97</b>	<b>SIMPLE THINGS</b> CAROLE KING/Avatar SMAS 11667 (Capitol)	<b>12</b>	<b>G</b>
<b>99</b>	<b>93</b>	<b>EXODUS</b> BOB MARLEY & THE WAILERS/Island ILPS 9498	<b>20</b>	<b>F</b>
<b>100</b>	<b>108</b>	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. BS 3088	<b>1</b>	<b>G</b>

# The Doobie Bros.' Changes Have Been Natural Ones

By SAMUEL GRAHAM

LOS ANGELES—Often a musician will be so close to his work—not just an album but his overall oeuvre—that alterations in musical direction which seem marked and obvious to some listeners will be nothing more than natural evolution to the musician himself. And for most bands, given a change or two in personnel, that's simply the case: if the songs are good, the music just instinctively falls into place as it's played and eventually recorded.

The Doobie Brothers are a case in point. A couple of years ago, Tom Johnston, the guitarist who wrote and sang some of the group's early hits ("Listen to the Music," "Long Train Runnin'," "China Grove"), more or less retired from active participation. Keyboardist Michael McDonald filled in for Johnston when the guitarist first stopped touring with the band, and McDonald soon joined on a full-time basis. And while they recorded "Takin' It To The Streets" when McDonald and his new partners were still adjusting to each other, it's a very strong album that reflects the new textures and new possibilities of the Doobie Brothers' music. It sounds like the Doobie Brothers, to be sure—they've always had a sound that doesn't rely on just one or two people—but it's more versatile, and confident in its absorption of new styles.

Now, with the recent release of what is arguably their best album, "Livin' On The Fault Line," the Doobies have solidified their newer members into an impressive whole. McDonald's restrained keyboards and throaty voice, one of the more distinctive around, mingle easily with Jeff Baxter's sinuous guitar lines, guitarist Patrick Simmons' increasingly powerful playing and singing and the trademark rhythm section of bassist/singer Tiran Porter and drummers John Hartman and Keith Knudsen (who also adds his pipes to the typically stunning background vocals). There are hints of jazz, as well as more pronounced touches of r&b; the textures are somehow less dense than before, and the sound is more subtle while hard-rocking. But to Simmons and McDonald, who handled the bulk of the writing, these are not glaring, startling developments—they're just the result of the Doobies' current pooling of their many natural resources.

## Keyboards

In his own assessment of the Doobies' music, McDonald admits that "I think we've changed

some from the last album, but I think we're just getting a little more used to each other and more open with each other as far as writing is concerned. Pat and I are much more able to make an album together as two different writers than we were when I first joined." There's also a fairly simple explanation for the textural differences in the sound: the traditionally guitar-dominated band now features keyboards prominently in the mix. "When you use keyboards on the basic tracks," says McDonald, "it's a lot different than adding them as overdubs later. Now, just the presence of keyboards is like throwing a rock in the water—it's got to change everybody's parts a little bit, because piano is just a different kind of instrument to play with. So a lot of what you might hear as changes in style is simply the addition of the keyboards."

## Back To Basics

Pat Simmons concurs: "The last album was the first one where we used a lot of keyboards on the basic tracks. Mike joined right after 'Stampede,' which was a heavy guitar album because there were three guitarists in the band at that point. We really OD'ed on guitars—then Tom Johnston basically retired from the scene, and we added Mike, so the sound naturally changed. Still, there are guitars on almost every track on 'Fault Line,' so there's really a balance." In addition, "Fault Line" has somewhat more of a live-in-the-studio feel; Simmons points out that "this time we found ourselves sticking with whole rhythm tracks as they were recorded. Before, we'd do only so much of a rhythm track, then add some overdubs, then go back to the basic track, and so on. It was still us, but this way is more basic."

The Doobies have used the same producer, Warner Bros. staffer Ted Templeman, since

"Toulouse Street," their second album. How much influence has Templeman exerted on the music's development during their association? "A good producer's job is to bring the best out of what's already in the music, not to try to change it around," McDonald replies. "The essence of the whole idea of the producer getting together with an artist is to do his art, make it tangible and put it on record. People are drawn to the energy they get from an artist doing something that only he can do in that particular way; the good producer does the almost impossible task of preserving the spontaneity—through the hours of sitting in the studio trying to align tape machines, understanding the artist's temperament, all of those things—and making sure the music gets on tape in its most natural state. That's really what Teddy does. He'll only record the band the way it is at that time."

## Steely Dan

Before coming to the Doobies, McDonald had been part of the mercurial Steely Dan, when Walter Becker and Donald Fagen still had an actual working band together (Jeff Baxter was also involved). McDonald toured with them, and sang back-up on their "Katy Lied" and "Royal Scam" albums, but he wasn't officially in Steely Dan, despite some indications to the contrary. ("Me and Jeff Porcaro and Denny Dias were about all that was left when it came time to take pictures for the 'Katy Lied' cover—I think they needed it to look more like a band for the sake of the album cover.") McDonald confesses that he was "very influenced by Walter and Donald," and he's continued to work with them as a vocalist, most recently on the Dan's new "Aja." He and Simmons also sang with Little Feat on "Red Streamliner" from the

(Continued on page 62)

## Crystal Country



United Artists Records recording artist Crystal Gayle was in San Francisco recently for two sold-out performances at the Boarding House. On hand for the occasion (from left): Ken Sawyer, UA west coast regional sales manager, Crystal Gayle, Lynn Shults and Jimmy Gilmer of UA Nashville.

## CONCERT REVIEW

### Engelbert=Energy

LOS ANGELES—After a lengthy seven month tour, Engelbert Humperdinck (Epic) performed with an incredible amount of energy to a sell-out crowd in a four day stint at the Greek Theatre. The audience, mostly comprised of women, was more than ready for its singing idol's performance to begin. Engelbert led off the show with "One," the dynamic hit from "A Chorus Line," then proceeded immediately into his newest single release on Epic Records, "Lover's Holiday."

Part of the show that surprised almost everyone were the rather versatile comical impressions of Dean Martin, Lou Rawls, Jerry Lewis and Tom Jones, getting the loudest round of applause. While beaming with joy after announcing that L.A. Mayor Bradley had proclaimed Sept. 14 Englebert Humperdinck day, the show continued with a unique interpretation of "You Don't Have To Be A Star," which included serenading two girls who more than enjoyed sharing the stage and kisses from their obviously favorite personality.

It was apparent that the entertainer's own level of excitement was equal to that of his audience after announcing the platinum status of both the single and album, "After The Lovin'." Although having received many platinum records for either a single or album it is the first time to happen simultaneously in his long recording career. The closing of the show was dedicated to a selection of ten years of Humperdinck's most popular songs, such as: "For The Good Times" and "Please Release Me." **Linda Nelson**

## MCA Releases Five

LOS ANGELES—MCA Records is set to release five albums in mid-October, according to Richard Bibby, vice president/marketing.

"Street Survivors" is Lynyrd Skynyrd's fifth studio album and marks the studio debut of Steve Gaines, who contributed or collaborated on four new songs.

"Olivia Newton-John's Greatest Hits" is Olivia's eighth MCA album and first greatest hits package.

"Caught In The Act" is a live album from the English Steve Gibbons Band.

From Roger Daltrey's Goldhawk Productions comes Law's second MCA lp, "Hold On To It."

Music from the original motion picture soundtrack "9-30-55" was composed by two-time Academy Award winner Leonard Rosenman.

# Dialogue (Continued from page 43)

To me, those awards should be de-emphasized. The sales are a pretty good reward, and the charts are a pretty good reward. But to start putting in all that competitive edge and everything else, a negative trip for the artist and everybody concerned, I think it's a rip-off for the public. Those awards really have no validity. There's the Rocky, the Grammy, the People's Choice, and they are all bullshit. I guess I favor the American Music Awards out of any of them, because the public at least votes on that and a lot of it is based on sales. And Dick Clark invented the idea of music on television—he treats it with respect, and he has the most legitimate claim to presenting it on TV.

**RW:** But nevertheless, if Helen Reddy wins a Grammy, which she has, you're not going to say it's all bullshit—and not only will you not give it back, you'll exploit it to the fullest.

**Wald:** Absolutely. But that doesn't mean I don't think it's bullshit. Listen, the year Helen won a Grammy, every album had a sticker that said "Grammy award-winner Helen Reddy," there's no doubt about that. But that doesn't mean I believe in it or think it's right. It's simple business sense, marketing something that exists.

**RW:** Well, do you not like it enough to try and eradicate its effectiveness?

**Wald:** I don't have enough support to do that, nor do I have the time to spend, you know what I mean? In other words, it would be a full-time effort on its own, and it would be a negative effort to destroy something. I would rather put my energy into building something.

**RW:** But some might call you hypocritical, or cynical at best, to decry the existence of this award but at the same time exploit it.

**Wald:** No question about it. I am hypocritical and cynical. At best. I'm in that kind of business, though. I'm in the business of reality and I deal with realities, I don't deal with maybes or what might be, you know.

**RW:** What's the extent of your political involvement?

**Wald:** I'm very involved. Probably last year I was one of the biggest fund raisers for Democratic candidates in the entire country.

**RW:** Any chance that will extend into a candidacy of your own?

**Wald:** No, are you kidding? As abrasive as I am, I couldn't run for dog catcher. But Helen has been given an appointment—she's been appointed to the State Parks and Recreation Commission, and she's taking that seriously. We feel that there is an obligation to do something in return for the rewards, you know. Not just an obligation, but a feeling of wanting to have more say in our lives. Money isn't everything, not when the air is still shitty and we're still getting mugged on the streets. Even being rich, you can still be mugged, and you can still breathe foul air and die. And the only way that any of that shit gets solved is politics—and the only way you get any say in politics is muscle and money and power. To me, the music business can have more influence in politics than ever before.

**RW:** The political-show business connection is a fairly obvious one.

**Wald:** You think about the money that was raised in this state by Jackson Browne and the Eagles and some others against the nuclear initiative, or the money raised by Helen Reddy—over \$100,000—for the equal rights amendment, or Lily Tomlin and Bette Midler doing a concert for gay rights. Think of the money raised for McGovern by Streisand and other artists. We supported Bella Abzug, so did Lily Tomlin. So there's a huge involvement. I guess that maybe people in show business are a little more articulate than the average person, they've traveled more so maybe they're more aware and have a sense of things, and maybe also a little bit of sense of obligation in return for the amount of money they make.

**RW:** You don't think that perhaps the liberal bent of some of the politicians you support, like Jerry Brown and Bella Abzug, and the fact that you make that support apparent, would in any way affect Helen's career, in that a large part of her support comes from MOR types who would no sooner elect Bella Abzug than, say, Shirley Chisholm?

**Wald:** No—I never stopped going to John Wayne movies because John Wayne was to the right of Atilla the Hun. Mike Curb and I speak on the phone and do business all the time—I call him up and we laugh, because he and I are counter-acting each other. We're wiping each other out—every time I give a dime, he gives a dime to the other side, so why don't we both stop giving, you know? It's a standing joke. But Mike Curb being where he is politically and my being where I am politically doesn't stop there being a relationship between us, because we're both in the music business also.

**RW:** Along other lines: In the Los Angeles Times recently, there was an article written by Leonard Feather about Donald Byrd, the trumpeter. A lot of people have been accusing Byrd of selling out—the guy

used to be what people call a legitimate jazz artist, really trying to advance the state of the art, whereas now he's doing what's regarded as disco junk. Feather gave him an opportunity to respond to that, and what he basically said was, "As far as I'm concerned, the people that sell the most records are the ones that are great artists." Do you agree with that?

**Wald:** That's basically right, you know. Music is for the public, music is public taste, it's not supposed to be introverted bullshit. I don't think too many people—and if they say so, they're full of shit—are writing songs for themselves and six hip friends, sitting around and smoking a joint. It's successful if the public likes it. That doesn't mean that certain things aren't of a higher artistic quality than others—but that's a totally subjective opinion, what is better and not better, and that's one of my main gripes in the music business. What right has Robert Hilburn (L.A. Times pop music critic) to criticize anything? He can't play a note, he can't read a note, he can't sing a note, and he brings absolutely no qualifications to the job of being a critic outside of a sense of thinking he knows what it's all about. And of course he's picked in the past few years Kate Taylor to be the biggest female star of the 70's, John Prine to be the biggest male star, the New York Dolls to be the biggest group—so he's got an incredible track record. On the other hand, he's rapped John Denver, Helen Reddy and Olivia Newton-John. I don't think a Robert Hilburn review, for example, sells four albums anyway, on any level whatsoever. And again, Helen Reddy's got to be proof of an artist who has gotten lousy reviews for the most part from Hilburn and yet who sells 100,000 per album in Los Angeles, where this guy writes.

Basically, I think that the press is much too concerned with reading each others' bullshit—they're the ones who decide that an artist has sold out, for instance, by going to Las Vegas. But what does sold out mean? Has Carly Simon sold out by allowing "Anticipation" to be a ketchup commercial? Has she sold out by doing the theme song from a James Bond picture that was written by Marvin Hamlisch? I mean, you couldn't get more middle of the road or commercial than recording a Marvin Hamlisch song, yet nobody in the press has ever accused Carly Simon of copping out—she's married to James Taylor, she's a darling of the press. I'm not putting Carly down—I happen to think she did the right thing, not with the ketchup commercial but with the song from the picture. But you'll never see Helen Reddy doing a commercial, or any of her songs used for one, and she still gets the sell-out label. There's just too much of that differentiating all the time.

**RW:** The reason I brought up Donald Byrd and disco in the first place is because I wanted to ask you about disco as a whole. You're handling Donna Summer and Paul Jabara, and it might be said that you're capitalizing on the disco trend. Do you consider it just a trend or something with real musical merit that will last?

**Wald:** Again, everything has musical merit. If it's good and people like it, it has musical merit. Am I capitalizing on disco? No. When I took on Donna Summer, I didn't even consider her a "disco artist"—how people arrived at that I don't know, because she has never worked a disco. But I think the discos, which are really a gay market, are at the same time trend setters. I mean they're trend setters in clothing styles, in music, and just in general I think the gay community as a whole has been a trend-setting community, quick to pick up on fads and trends and things, then the square or straight public gets it next. So Donna, while being discovered in the discos, I think has gotten a mass audience.

Music goes through changes where certain things predominate at a given time, whether it's the Brazilian bossa nova sound or what's called disco. Disco isn't really different—it's a combination of r&b and rock and everything else. But each of those things, when they pass through as fads, leaves its mark. Certainly a CSN&Y left their mark on an Eagles. Everything builds from everything else—Elvis started a certain kind of music, and the Beatles, and each thing has progressed from the other. Music is certainly much more sophisticated than it was in 1955, even just from an electronic point of view.

**RW:** But in terms of your own involvement in it, though . . .

**Wald:** I'm interested in being involved in things that I think can last and have quality. I'm interested in my people superceding fads. I mean, Helen Reddy's biggest break after "I Don't Know How to Love Him" was "I Am Woman," at the time that the women's liberation movement was in the forefront of the news. To say that Helen's career has been built on women's liberation couldn't be true, not after "Angie Baby," "Delta Dawn" or whatever. But that gave her the momentum and the impetus. So if Donna Summer is getting extra impetus of disco, terrific, but I think she is going to grow into an artist that spans the range.

# Tomato Convention

(Continued from page 3)

"King Albert" lp. Goldfarb, whose Herb Goldfarb Associates has been directing marketing and distribution for Tomato, revealed that he would be joining the company as senior vice president and general manager after phasing out his consultancy, and in assessing the label's brief history, he focused on Tomato as one of the few indie label operations in a field increasingly dominated by branch-distributed majors.

"We, you, have lost a Monument, a Buddah, an Ode, an Island, a Casablanca and many more" he warned, noting that Eggers, whose first two label operations, Poppy Records and Utopia Records, were pacted with majors, was bucking that trend through his commitment to the independents. "I am talking about the fact that you have to fight, to scratch, to hustle harder now than at any time in the last 30 years . . . In the next 18 months, you will face the most challenging period in the history of independents.

"You are fighting the combines, the monsters. And the monsters want you out of the way." While Eggers' subsequent comments, preceding the actual presentation of the King lp by King himself and producer Don Davis, turned to current release priorities and Tomato's pledge to build a strong relationship with its distributors, Goldfarb's opening comments clearly struck a nerve among the 17 different distributors present.

## Holding List Price

The afternoon promotion session, which saw most of the 90-plus attendees from the distributor sector huddling with Tomato's home staff and five regional product managers, thus led off with Goldfarb's announcement that the King lp would carry a \$6.98 list, a move welcomed by the distributors. That price edge would be a recurrent factor underscored during the promotion session, which saw Tomato promotion chief Barry Resnick, Eggers and Goldfarb outlining preliminary release plans for the album, advertising and marketing priorities and target dates for possible single releases.

"It gives us a tremendous edge," Eggers later told *RW* of the price freeze, "and small independent labels need every edge it has. On the King album, the price difference will be crucial, especially in black markets where that extra dollar really is a burden." While admitting that cost spiralling is unavoidable, he questioned the re-

cent industry-wide trend in both wholesale and list prices. "I'm very concerned that record companies may be kidding themselves about the factors influencing price hikes, and aren't really considering where these measures are leading the industry. I naturally want to make an intelligent profit on my investment, like anyone else. But the sharp escalation in prices strikes me as dangerous." Eggers went on to cite the boom in blank tape sales in Europe, and the decrease in disk sales due to both home taping and commercial tape sales, as "directly attributed to the price increase in disks there."

## GRT and Distributor Support

Eggers' earlier labels, Poppy and Utopia, both built artist rosters that spanned ethnic, blues, folk, pop, avant garde and comedy artists, with eclecticism a key ingredient. Like those operations, Tomato has previously released seven albums ranging from cajun accordionist Clifton Chenier to avant garde pioneer John Cage, albums that Goldfarb had candidly described to the distributors as "Not hot chart items." During Friday's presentation with King, and the preceding evening's live showcase and dinner at Ruby's a local club, the label thus emphasized its departure with King's lp, which producer Davis groomed for contemporary r&b and AOR accessibility, in addition to King's existing blues audience.

King himself managed to enlist perhaps the strongest vote of support through his good-humored commentary during the morning product presentation, where he broke up his ex-

planations of individual cuts and the project's crossover approach with dead-panned ribbing of producer Davis and even the Tomato logo.

As later reported by Eggers, and confirmed by distributor reaction during the meetings, the reception was strong, with attendance exceeding original projections. Among the distributors present were staffers from Tara (Atlantic), Aquarius (Boston), MS (Chicago), Action (Cleveland), Big State (Dallas), Record Merchandising (Denver/Los Angeles), Music Trend (Detroit), Pickwick (Florida/Minneapolis/St. Louis), Schwartz (Washington, D.C./Philadelphia), Nylene (Honolulu), Daily (Houston), Hot Line (Memphis), All South (New Orleans) Beta (New York), Associated (Phoenix), Pacific (San Francisco) and Sound (Seattle).

Turnout by GRT executives was also strong. With GRT recently adding a second distribution pact with Tomato, in Canada, GRT/Canada president Ross Reynolds attended, joining U.S. GRT execs including Beruta McShane, Jim Levy and Les Silver.

Tomato staff included, in addition to Eggers, Goldfarb and treasurer Phil Lawrence, the company's key N.Y. personnel and various regional product/promotion managers. Also present was art director Milton Glaser, who has handled that role for Eggers' previous label operations.

During the meeting, Tomato also announced the completion of its move from midtown offices to a new loft complex at 611 Broadway in Soho.

## Rabbit Signs Grinder Switch



Grinder Switch has been signed to an exclusive long-term recording contract, it was announced by Dick Wooley, president of Macon's Rabbit Records Productions, distributed worldwide by Atlantic/Atco Records. "Redwing," the band's fourth album, and its first under the new agreement, has been set for rush-release on October 13. The album was produced by Paul Hornsby of Marshall Tucker and Charlie Daniels Band renown. Shown at the signing are, from left: Rick Burnett, Joe Dan Petty, Dru Lombard, Dick Wooley, Stephen Woiller and Larry Howard.

## Tape Pirates Sentenced

■ ABINGTON, VA. — Five men who pleaded guilty in U. S. District Court here to charges of copyright infringement stemming from their distribution of pirated 8-track tapes were sentenced by Judge Glen M. Williams to jail terms and fines. A sixth man, who had pleaded no contest, was also sent to jail.

Elbert J. Parsons, 68, of Marion, Va., was sentenced to six months in prison, fined \$5,000 and placed on supervised probation for one year.

John Ray Layel of Sugar Grove received a 12-month jail term with 11 months suspended. He was not fined but placed on one year's supervised probation.

Carlos Don Meade, of Nickelsville, was given a 90-day suspended sentence, fined \$5,000, of which \$3,000 was suspended, and placed on unsupervised probation for a year.

Robert T. Herndon, 35, doing business as Log Cabin Music Co., in Glade Springs, Va., received a 90-day suspended sentence, was fined \$5,000 and put on unsupervised probation for a year.

Daniel P. Boardwine, 26, of Castlewood, received a 90-day suspended sentence, fined \$5,000, of which \$4,500 was suspended, and placed on unsupervised probation for a year.

Jack J. Dunnivant, 39, was fined \$1,000, given a 90-day suspended sentence and put on unsupervised probation for a year.

Assistant U. S. Attorneys E. Montgomery Tucker and Morgan E. Scott, Jr. handled the prosecutions.

## Klein Trial Begins

(Continued from page 6)

Broderick at the urging of both prosecutors and Bennett's defense attorney, Martin Schwartz.

Klein faces six counts of tax evasion and falsifying returns.

The charges stem from Abkco's handling of George Harrison's Bangladesh benefit concert records, the proceeds of which were intended for the victims of the war between India and Pakistan over independence for the Bengali nation.

According to the indictments, Bennett and Klein sold to distributors and rack jobbers Concert for Bangladesh records intended for promotional use. In some cases, the grand jury alleged, they even asked that the label "Promotional Use—Not for Sale" not be stamped on the copies they received.

Bennett is set to be sentenced Oct. 22. The five related tax charges still pending against him will be dropped at that time, according to Bennett's agreement with the prosecutors.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Could Never Stop Loving You" — The Temptations (Atlantic). Bass singer Melvin Franklin enhances the lyrical ballad, written by Norman Harris, Allen Felder and Ron Tyson. This is their first on the label, and introduces the lp, "Here To Tempt You."

**DEDE'S DITTIES TO WATCH:** "Didn't I (Blow Your Mind This Time)" — Maxine Nightingale (United Artists); "Merry Go Round" — Ohio Players (Mercury); "Sweet Woman's Love" — Otis Clay (Kayvette).

W.O.M.E.N. is a new organization which was formed recently by several women in the New York area. They are currently in the planning to hold a meeting in Detroit, Michigan the day after Al Perkins' testimonial, which is Oct 22nd. The suggested guidelines (proposals to be drawn up in the meeting) are as follows:

1. To provide those women in the record and radio and other related industries with the source of guidance.
2. To maintain standards for women and their relation to the record and radio industry, i.e. job advancement, equal work and equal pay.
3. To seek out, document any and all information that would be necessary for advancement in the record and radio industry.
4. To provide some scholarship program yearly to deserving students in the black community (who express a desire for an industry related career).
5. For various reasons, it is imperative that this organization be non-profit.

Chairperson for this newly created organization is Ms. Grace Spann. We will be in attendance for the first meeting.

Remember, November 11th at Philadelphia's Marriott Motor Hotel will be the spectacular testimonial for Ms. Louise Williams of WDAS-AM. You may contact Harold Burnside at (215) 878-2000 for reservations of tables, which are \$500, and for further details.

WEBB-AM (Baltimore) has a new management staff. Champe Haggins, who is very well known in that area is now operations manager, with Jimmy Byrd as station manager. The line-up is as follows: Moon Man, 6-10 a.m.; Naomi Durant, 10-12 p.m.; Eddie "T", 12-3 p.m.; Mosquito, 3-6 p.m. Champe Haggins is on during the weekends and Harold Taylor was appointed program director of this James Brown-owned station.

**RECORD NEWS:** The Trammps, one of the world's top disco bands, have swung the pendulum of their

musical experience a full 360 degrees. On their soon-to-be-released Atlantic album, the group that brought you "Disco Inferno" will soon be wooing you with a sensuous ballad that is sure to win over the staunchest fans.

"Latin-jazz" has found a superb fusion on the Ray Baretto lp, "Eyes Of The Beholder." This album, produced by the Crusaders, should be one of the brightest of the fall season. Of particular note is the guitar playing of Barry Finnerty from San Francisco.

## Lifesong Signs Voltage Bros.



Lifesong Records has signed The Voltage Brothers to a long-term recording contract. The group is currently recording its first album with producer Gene McDaniels. Shown (from left): Doug Voltage; Sharon Griffin; Gloria Bell of SAS Management; Romar Voltage; Jerry Griffin of The Voltage Brothers; Sidney Seidenberg of SAS Management. Seated are Tommy West, Lifesong Records; and Rudy Voltage.

## Cream-Hi Taps Terry

■ **NEW YORK** — Paul Culberg, vice president of sales and marketing for Cream-Hi Records, has named Stan Terry southwest regional promotion and marketing manager.

Terry, who will be headquartered in Cream-Hi's Memphis division, was most recently national director of promotion and sales for Fantasy Records. He started in the record industry in 1960 as a salesman for Liberty Records and went on to become national promotion director for Hi Records and southwest regional promotion and sales director for London Records.

## WEA Taps Two

■ **LOS ANGELES** — Bill Biggs, Atlanta regional branch manager for the Warner-Elektra-Atlantic Corp., has announced the following appointments:

Andy Philpot as promotion representative for Atlantic product in Memphis, and John Foley as promotion representative for Elektra/Asylum product in Charlotte.

Prior to joining WEA, Philpot was a member of the promotion staffs of United Artists and Pickwick in Tennessee, and Foley had been with radio station WAME and the promotion staffs of MCA and Capitol, all in Charlotte.

## R&B PICKS OF THE WEEK

**SINGLE** THE FLOATERS, "YOU DON'T HAVE TO SAY YOU LOVE ME" (Miller Music Corp., ASCAP). "Float On, Float On" has moved its way up the charts, creating a huge following for this group. This particular tune was at one time done by Dusty Springfield. The falsetto vocal enhances the lyrical concept of a tune once again destined to be a super smash. ABC AB-12314.



**SLEEPER** SHARON PAIGE, "I WANNA KNOW YOUR NAME" (Mighty Three Music, Inc., BMI). Ms. Paige has given many hours of complete entertainment to all the fans of Harold Melvin and The Bluenotes. Now on her own, backed by the Bluenotes, she proves to be a solo star. A fantastic product, which was produced by Harold Melvin and written by Gamble/Huff. ABC AB-12311.



**ALBUM** DON THOMPSON, "FANNY BROWN." Percussionist Thompson demonstrates his musical ability sharply. This album encompasses both his versatility in arranging and his writing. He is heard playing most of the instruments in this collection adding spice to this lp. One extraction which would be suggested is "Night Ladies." Brunswick BL 754215.



A New Group!  
A New Hit!

THE  
**COMPLAMENTS**  
“FALLING  
IN LOVE”

DK 4565

PRODUCED BY SILVER SPOON PRODUCTIONS

---

A Long Playing Hit!

**DON THOMPSON**  
“Fanny Brown”

BL 754215

**BRUNSWICK**

**DAKAR**

OCTOBER 22, 1977

OCT. 22	OCT. 15	
1	1	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century TC 2350 (5th week)
2	2	<b>DO YOUR DANCE (PART I)</b> ROSE ROYCE/Whitfield WH1 8440 (WB)
3	7	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974
4	5	<b>DUSIC BRICK/Bang</b> 734
5	4	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425F
6	3	<b>BOOGIE NIGHTS HEATWAVE/Epic</b> 8 50370
7	6	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/T.K. 1023
8	8	<b>WE NEVER DANCED TO A LOVE SONG</b> MANHATTANS/ Columbia 3 10486
9	10	<b>DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN/ Drive 6258 (T.K.)
10	9	<b>FLOAT ON FLOATERS/ABC</b> 12284
11	11	<b>WORK ON ME</b> O'JAYS/Phila. Intl. ZS8 3631 (CBS)
12	14	<b>SHAKE IT WELL</b> DRAMATICS/ABC 12299
13	13	<b>DOCTOR LOVE</b> 1ST CHOICE/Gold Mind 4004 (Salsoul)
14	19	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)
15	12	<b>STRAWBERRY LETTER 23</b> BROTHERS JOHNSON/A&M 1949
16	15	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544
17	25	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)
18	16	<b>THE GREATEST LOVE OF ALL</b> GEORGE BENSON/Arista 0251
19	17	<b>EASY</b> COMMODORES/Motown M1418F
20	18	<b>I BELIEVE YOU</b> DOROTHY MOORE/Malaco 1042 (T.K.)
21	20	<b>I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER)</b> DONNA SUMMER/Casablanca 884
22	23	<b>LADY OF MAGIC</b> MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
23	24	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/Millennium MN 604 (Casablanca)
24	26	<b>HEAVEN ON EARTH (SO FINE)</b> SPINNERS/Atlantic 3425
25	21	<b>JUST LET ME HOLD YOU FOR A NIGHT</b> DAVID RUFFIN/Motown M 1420F
26	22	<b>CREAM CITY</b> AALON/Arista 0249
27	27	<b>O-H-I-O</b> OHIO PLAYERS/Mercury 73932
28	41	<b>GOIN' PLACES</b> JACKSONS/Epic 8 50454
29	32	<b>DON'T BE AFRAID</b> RONNIE DYSON/Columbia 3 10599
30	35	<b>JUST FOR YOUR LOVE</b> MEMPHIS HORNS/RCA 11064
31	37	<b>RUNNING AWAY</b> ROY AYERS UBIGUITY/ Polydor 14415
32	33	<b>SHOO DOO FU FU OOH!</b> LENNY WILLIAMS/ABC 12300
33	28	<b>ANOTHER STAR</b> STEVIE WONDER/Tamla T 54286F (Motown)
34	34	<b>I JUST WANT TO BE YOUR EVERYTHING</b> ANDY GIBB/RSO 872 (Polydor)
35	36	<b>FUNK FUNK</b> CAMEO/Chocolate City CC 011 (Casablanca)
36	39	<b>THEME FROM "BIG TIME" PT. I</b> SMOKEY ROBINSON/Tamla T 54288F (Motown)
37	38	<b>A STAR IN THE GHETTO</b> AWB & BEN E. KING/ Atlantic 3427
38	51	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/ Columbia 3 10625
39	29	<b>WHEN I THINK ABOUT YOU</b> ARETHA FRANKLIN/Atlantic 3418
40	30	<b>MAKE IT WITH YOU</b> WHISPERS/Soul Train 10996 (RCA)
41	42	<b>I'M AT THE CROSSROADS</b> VERNON GARRETT/ICA 003
42	50	<b>SEND IT</b> ASHFORD & SIMPSON/ Warner Bros. 8453
43	55	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622
44	44	<b>RIGHT PLACE, WRONG TIME</b> BOBBY PATTERSON/ All Platinum 2371
45	40	<b>THE WHOLE TOWN'S LAUGHING AT ME</b> TEDDY PENDERGRASS/Phila. Intl. ZS8 3633 (CBS)
46	52	<b>I'VE NEVER BEEN TO ME</b> NANCY WILSON/Capitol 4476
47	49	<b>DISCO 9000</b> JOHNNIE TAYLOR/Columbia 3 10610
48	54	<b>IF IT DON'T FIT, DON'T FORCE IT</b> KELLEE PATTERSON/ Shadybrook SB 45 1041
49	31	<b>SUNSHINE</b> ENCHANTMENT/Roadshow XW991 (UA)
50	61	<b>ANY WAY YOU WANT ME</b> SYLVERS/Capitol 4493
51	60	<b>ONE STEP AT A TIME</b> JOE SIMON/Spring 176 (Polydor)
52	56	<b>JOY TO HAVE YOUR LOVE</b> PATTI LABELLE/Epic 8 50445
53	53	<b>I CAN'T UNDERSTAND</b> MEADOWS BROS./Kayvette 5132 (T.K.)
54	59	<b>I BELIEVE IN MUSIC</b> MASS PRODUCTION/Cotillion 44221 (Atlantic)
55	57	<b>I'M AFRAID TO LET YOU INTO MY LIFE</b> FREDDIE WATERS/October 1011
56	71	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)
57	66	<b>ALL YOU GOT</b> TYRONE DAVIS/Columbia 3 10604
58	64	<b>GET INTO MY LIFE</b> BELOYD/20th Century 2353
59	65	<b>LAY IT ON ME</b> SYLVIA/Vibration VI 570 (All Platinum)
60	62	<b>WAITING IN VAIN</b> BOB MARLEY & THE WAILERS/ Island 092
61	63	<b>QUIET VILLAGE</b> RITCHIE FAMILY/Marlin 3316 (T.K.)
62	68	<b>THIS TIME WE'RE REALLY THROUGH</b> ELEANOR GRANT/Columbia 3 10617
63	—	<b>FFUN</b> CON FUNK SHUN/Mercury 73959
64	70	<b>I GOT TO HAVE YOUR LOVE</b> FANTASTIC FOUR/Westbound 5540 (Atlantic)
65	67	<b>SUPER SEXY</b> LEON HAYWOOD/MCA 40793
66	75	<b>I'M HERE AGAIN</b> THELMA HOUSTON/Tamla T 54287F (Motown)
67	74	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129
68	72	<b>I JUST WANT TO BE THE ONE</b> WATERS/Warner Bros. WBS 8437
69	43	<b>GIVE ME SOME SKIN IN HERE</b> JAMES BROWN & THE J.B.'s/ Polydor 14409
70	—	<b>LOVER JONES</b> JOHNNY GUITAR WATSON/ DJM DJUS 1029 (Amherst)
71	73	<b>INVITATION TO THE WORLD</b> JIMMY BRISCOE & THE BEAVERS/Wanderick 70001 (T.K.)
72	—	<b>YOU DON'T HAVE TO SAY YOU LOVE ME</b> FLOATERS/ABC 12314
73	58	<b>GOTTA GET A HOLD ON ME</b> MARGIE ALEXANDER/Chi Sound 1033 (UA)
74	—	<b>COULD HEAVEN EVER BE LIKE THIS</b> IDRIS MUHAMMAD/CTI KU 930
75	—	<b>DO DO WAP IS STRONG</b> CURTIS MAYFIELD/Curtom CMS 0131 (WB)

## Disco File

(Continued from page 24)

Costandinos, though there are definitely overtones of the latter on "Kings of Clubs," the strongest track here. Actually, "Kings" sounds like T. Rex (several passages are taken from "Bang a Gong") meets Claudia Barry, with negligible vocals but a marvelously crisp and appealing production—a bit long, perhaps, but sustained nicely with a series of breaks and changes that get better as the song progresses. "El Caravanero" (10:37), previously available on the group's "Brazilia Carnaval" lp, was also lengthened and spiced up; primarily sultry organ and Afro-Latin drumming, this one already has the sound of a European classic and Moulton's additional synthesizer accents and breaks give it a fresh feel. A version of "Orfeu Negro," the song from "Black Orpheus," completes the album.

The Michele album fits right in with the Pattie Brooks sound though the vocals may not be as accomplished or the production as polished. Still, it's one of those records that sounds immediately familiar (sure I haven't heard this before?) and so easy to fall into that by the third listening it feels like an old favorite. Echoes here of both Celi Bee and Andrea True, especially on the "Can't You Feel It" and "Disco Dance" cuts, but the fusion of styles is unique. Since there are only four tracks on the album, there are occasional moments of tedium—"Can't You Feel It," at 9:42, doesn't really go anywhere after the first six minutes—but the best cuts—"Magic Love" and "Disco Dance"—are perfectly involving and invigorating, striking just the right balance between vocals and instrumental breaks. The Chocolat's lp is already out (with "Kings of Clubs" on two top 10 lists in its first week) and Michele's, the first album on the West End label, is scheduled for release this week and if early response is any indication, we should be hearing a lot about both of them in the next few months.

RECOMMENDED ALBUMS (CONTINUED): The Fantastic Four's new "Got to Have Your Love" album (Westbound), produced by the group and Dennis Coffey, is their best in some time even if nothing quite equals the impact of the title cut. "Fire Down Below" (6:23) comes closest as a progressive kind of soul/disco sound, taking a Tramps-type vocal arrangement and mixing in some unexpected Ritchie Family-style girl chorus work; it chugs along irresistibly. Also of interest: "Disco Pool Blues," a lament any disco DJ could relate to ("I DJ each night and my show's outasight/But I got no new records to play")—if the vocal portions drag, the intro and break are hot; and "Cash Money" which is nice and hard-edged but also plods in some parts—again the break rescues it . . . "Crossover," the Rice & Beans Orchestra album now available on TK's Dash label (not APA as we'd previously stated), is a giant step ahead of the group's first lp with the bulk of the music being more sophisticated, polished and European-styled. The spirit is still very "up" and bright in an almost naive way but the technique is far from that and the results are immensely attractive.

(Continued on page 53)

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Controllers (Juana)  
Fantastic Four (Westbound)  
Thelma Houston (Tamla)  
Odyssey (RCA)  
Johnny Guitar Watson (DJM)

#### South:

Earth, Wind & Fire (Columbia)  
Emotions (Columbia)  
Controllers (Juana)

#### Midwest:

Earth, Wind & Fire (Columbia)  
Emotions (Columbia)  
Tyrone Davis (Columbia)  
Fantastic Four (Westbound)  
Odyssey (RCA)

#### West:

Earth, Wind & Fire (Columbia)

### Albums

#### East:

Odyssey (RCA)  
High Inergy (Gordy)  
Village People (Casablanca)  
Grace Jones (Island)  
Staples (Warner Bros.)  
Bill Withers (Columbia)

#### South:

Staples (Warner Bros.)

#### Midwest:

Ashford & Simpson  
(Warner Bros.)  
Staples (Warner Bros.)  
Bill Withers (Columbia)

#### West:

Bill Withers (Columbia)

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1. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**  
BARRY WHITE/20th Century T 543
2. **IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
3. **COMMODORES**  
Motown M7 884R1
4. **TOO HOT TO HANDLE**  
HEATWAVE/Epic PE 34761
5. **SOMETHING TO LOVE**  
LTD/A&M SP 4646
6. **REJOICE**  
EMOTIONS/Columbia PC 34762
7. **BRICK**  
Bang BLP 409
8. **FLOATERS**  
ABC AB 1030
9. **SHAKE IT WELL**  
DRAMATICS/ABC AB 1010
10. **STAR WARS AND OTHER GALACTIC FUNK**  
MECO/Millennium MNLP 8001 (Casablanca)
11. **MAZE FEATURING FRANKIE BEVERLY**  
Capitol ST 11607
12. **PATTI LABELLE**  
Epic PE 34847
13. **BABY IT'S ME**  
DIANA ROSS/Motown M7 890R1
14. **ACTION**  
BLACKBYRDS/Fantasy F 9535
15. **FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
16. **RIGHT ON TIME**  
BROTHERS JOHNSON/A&M SP 4641
17. **LIFELINE**  
ROY AYRES UBIQUITY/Polydor PD 1 6108
18. **CHOOSING YOU**  
LENNY WILLIAMS/ABC AB 1023
19. **I REMEMBER YESTERDAY**  
DONNA SUMMER/Casablanca NBLP 7056
20. **COME GO WITH US**  
POCKETS/Columbia PC 34879
21. **INTO SOMETHING (CAN'T SHAKE LOOSE)**  
O.V. WRIGHT/Hi HLP 6001 (Cream)
22. **BELIEVE**  
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
23. **DEVIL'S GUN**  
C.J. & COMPANY/Westbound WB 301 (Atlantic)
24. **GOIN' PLACES**  
MICHAEL HENDERSON/Buddah BDS 5693
25. **SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
26. **ODYSSEY**  
RCA APL1 2204
27. **CARDIAC ARREST**  
CAMEO/Chocolate City CCLP 2003 (Casablanca)
28. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros. BS 3088
29. **POWER & LOVE**  
MANCHILD/Chi Sound CH LA765 G (UA)
30. **BENNY AND US**  
AWB & BEN E. KING/Atlantic SD 19105
31. **TURNIN' ON**  
HIGH INERGY/Gordy G6 978S1 (Motown)
32. **TRAVELIN' AT THE SPEED OF THOUGHT**  
O'JAYS/Phila. Intl. PZ 34683 (CBS)
33. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
34. **BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
35. **VILLAGE PEOPLE**  
Casablanca NBLP 7064
36. **PORTFOLIO**  
GRACE JONES/Island IPS 9470
37. **FAMILY TREE**  
THE STAPLES/Warner Bros. BS 3064
38. **OPEN UP YOUR LOVE**  
WHISPERS/Soul Train BUL1 2270 (RCA)
39. **SLICK**  
EDDIE KENDRICKS/Tamla T6 356S1 (Motown)
40. **MENAGERIE**  
BILL WITHERS/Columbia JC 34903

## Capitol Signs Charles Jackson



Capitol Records, Inc. has signed singer-songwriter-musician-producer Charles Jackson to a long-term, exclusive recording agreement, according to an announcement by Larkin Arnold, CRI vice president, soul division. Jackson and Marvin Yancy (Natalie Cole's husband) has most recently had gold and platinum success as songwriters and producers for Ms. Cole. Before that they had gold record success with The Independents on Sceptor Records. Both Jackson and Yancy are scheduled to produce Jackson's debut Capitol album, which is tentatively scheduled for release in February. Pictured at the signing are (from left): Larkin Arnold; Don Zimmermann, executive vice president and chief operating officer; Jackson; Yancy; and Arnie Holland, manager, business affairs.

## Disco File (Continued from page 52)

In addition to shorter versions of "You've Got Magic" and "Coconut Grove," already recommended here in their disco disc versions, these cuts are essential: "Music in the Air," "Midnight Gossip" and "Dancing Vibrations" . . . The debut album by **Brooklyn Dreams** on Millennium contains a cut called "Music, Harmony and Rhythm" that could be one of those gorgeous, emotional cuts that, like **Odyssey's** "Native New Yorker," people don't simply like—they love. The singing, by a trio of New York white boys (the inevitable comparison: the Rascals when they were still Young—plus Hall and Oates and the Bee Gees), is rich and full of feeling and the lyrics, in celebration of "the magical mystery of music, harmony and rhythm," are worthy of the voices. This is one cut you wouldn't mind hearing at much greater length, but the succinct four minutes here is just fine, thanks. Could become a big favorite, trailing another cut from the album, "Street Dance," in its wake.

NEWS & NOTES: Polydor has re-released the classic and long out-of-print "Sex Machine" album by **James Brown**—a two-record live set featuring a 16:06 version of "Get Up I Feel Like Being a Sex Machine" that collectors have been paying upwards of \$20 for. Pick it up—it's a brilliant piece of history and a reminder of just how far we've come since then . . . Both **Roberta Kelly's** "Zodiac Lady" and **Santa Esmeralda's** "Don't Let Me Be Misunderstood" are out now on the Casablanca label . . . Two cuts from the **Patti Brooks** album (also on Casablanca) went to number one on the DISCO FILE Top 20 this week with the remaining two tracks not far behind at number 8. Clearly, this album deserved more attention than we were able to give it in our initial review—Simon Soussan's production, perhaps the best American assimilation of the Eurodisco style, gets better with each listening—and we're glad to see the record getting its due in the clubs . . . Another record finally coming into its own is "Running Away" by the **Roy Ayers Ubiquity**, recommended here as an album cut in June but just now catching on as a result of the recent release of a longer disco disc version. Its appearance on the Top 20 chart this week (at 14) is a measure of this new surge in popularity . . . Also picking up; both sides of the **Samba Soul** disc on RCA, but especially "Chove Chuva/Mas Que Nada;" **Grace Jones'** "La Vie en Rose" (Island); "Your Love Is So Good for Me" by **Diana Ross** (Motown) and **Silvetti's** "Voyage of No Return" and "Primitive Man" (Salsoul) . . . Some recent disco disc pressings of note: **Archie Bell & the Drells'** "Glad You Could Make It" (Philadelphia International) and **L.T.D.'s** "Back in Love Again" (A&M), the best dance cuts from the group's recent lps, are available now in expanded 12-inch versions—Bell's running 5:36, L.T.D.'s 8:37—and "Back in Love" is already reported to be going over well with crowds that had previously passed on the album version: TK has released the longer version of **Dorothy Moore's** tasty "Let the Music Play" (5:23); and these album tracks are also being pressed, in most cases for promotional purposes only, on disco discs: **Patti Labelle's** "Dan Swit Me" (Epic), "Magic Fly" and "Fasten Your Seat Belt" by **Space** (UA), "The Bull" by the **Mike Theodore Orchestra**, "As" by **Sister Sledge** and "We Got Our Own Thing" by **C.J. & Co.** (all Atlantic).

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1. **ENIGMATIC OCEAN**  
JEAN LUC PONTY/Atlantic SD 19110
2. **LIFELINE**  
ROY AYRES UBIQUITY/Polydor PD 1 6108
3. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
4. **FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
5. **BLOW IT OUT**  
TOM SCOTT/Ode BL 34966 (CBS)
6. **ACTION**  
BLACKBYRDS/Fantasy F 9535
7. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**  
AL JARREAU/Warner Bros. 2BZ 3052
8. **LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC 1007
9. **FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA730 H (UA)
10. **MORE STUFF**  
STUFF/Warner Bros. BS 3061
11. **BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
12. **COMING THROUGH**  
EDDIE HENDERSON/Capitol ST 11671
13. **TURN THIS MUTHA OUT**  
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
14. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**  
CTI 7077
15. **LIVE**  
LONNIE LISTON SMITH/RCA APL1 2433
16. **FINGER PAINTINGS**  
EARL KLUGH/Blue Note BN LA737 (UA)
17. **DUNE**  
DAVID MATTHEWS/CTI 5005
18. **BYABLU**  
KEITH JARRETT/ABC Impulse AS 9331
19. **SERGIO MENDES AND NEW BRASIL '77**  
Elektra 7E 1102
20. **LAND OF MAKE BELIEVE**  
CHUCK MANGIONE/Mercury SRM 1 684
21. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. I**  
CTI 7076
22. **TIM WEISBERG BAND**  
TIM WEISBERG/United Artists LA773 G
23. **FIRE ISLAND**  
HERBIE MANN/Atlantic SD 19112
24. **PICCOLO**  
RON CARTER QUARTET/Milestone M 5504
25. **GO TOO**  
STOMU YAMASHTA/Arista AB 4138
26. **BUNDLE OF JOY**  
FREDDIE HUBBARD/Columbia JC 34902
27. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
28. **RIGHT ON TIME**  
BROTHERS JOHNSON/A&M SP 4644
29. **HEAVY WEATHER**  
WEATHER REPORT/Columbia PC 34418
30. **MUSIC IS MY SANCTUARY**  
GARY BARTZ/Capitol ST 11647
31. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
32. **GOIN' PLACES**  
MICHAEL HENDERSON/Buddah BDS 5693
33. **I'M FINE, HOW ARE YOU?**  
AIRTO/Warner Bros. BS 3084
34. **TONE TANTRUMS**  
GENE HARRIS/Blue Note BN LA760 H
35. **SERENGETI MINSTREL**  
SONNY FORTUNE/Atlantic SD 18225
36. **PLATINUM JAZZ**  
WAR/Blue Note BN LA690 J2 (UA)
37. **IT'S NECESSARY**  
JIMMY SMITH/Mercury SRM 1 1189
38. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
39. **RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
40. **ELEGANT GYPSY**  
AL DIMEOLA/Columbia PC 34461

## A Young Profile from Radio

By SPEIGHT JENKINS

■ NEW YORK — In radio today one does not expect much innovation. Over most of the country stations are either 100 percent news, rock or soul, with a few given over to playing classical music, and all following a standard format. New Yorkers were made aware of the importance of classical music to some of us when radio station WNCN converted to rock a few years ago; protests poured in, and after some months the station returned to the classical fold. The lead station in New York, however, for as long as most of us can remember has been WQXR, the station of the New York Times. Under the leadership of Walter Neiman, with Robert Sherman as program director and George Jellinek as music director, WQXR has sometimes, however, been faulted for paying too much attention to its ads and for playing to a middle-brow public.

Neiman can at this point clearly plead not guilty, at least to any charge of stultification. Three

years ago he conceived the idea of helping the financially tottering Metropolitan Opera with a fund-raising marathon to be broadcast nationwide which would take place just before the season opens. On October 6 the third of these events happened, and not only did the evening proclaim the Marathon now as a New York institution but there was a genuine sense of collegiality from performers and fun from the public, plus over \$250 thousand raised for the opera company.

Sources at the Met indicate that Neiman himself set up the network of 18 radio stations that carried the event to every corner of the nation, and the audiences have been tremendous. Much of the quarter-million raised came from very small donations, and the popular involvement was so great that the phone lines at the Met were kept open until 4 in the morning (four hours after the program ended). For the

(Continued on page 55)

## CLASSICAL RETAIL REPORT

OCTOBER 22, 1977  
CLASSIC OF THE WEEK



**RACHMANINOFF**  
**PIANO CONCERTO NO. 3**  
BERMAN, ABBADO  
Columbia

### BEST SELLERS OF THE WEEK

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**BERLIOZ: L'ENFANCE DU CHRIST**—Baker, Davis—Philips  
**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA  
**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London  
**VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London

### KORVETTES/U.S.

**BELLINI: NORMA**—Callas, Serafin—Seraphim  
**DONIZETTI: LUCIA DI LAMMERMOOR**—Callas, Serafin—Seraphim  
**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA  
**GREATEST HITS OF 1720**—Columbia  
**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London  
**MUSSORGSKY: BORIS GODUNOV**—Talvela, Semkow—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London  
**VIVALDI: FOUR SEASONS ON KOTOS**—Angel

### KING KAROL/NEW YORK

**BERLIOZ: L'ENFANCE DU CHRIST**—Baker, Davis—Philips  
**BERLIOZ: SYMPHONIE FANTASTIQUE**—Bernstein—Angel  
**BERLIOZ: TE DEUM**—Barenboim—Columbia  
**HANDEL: JUDAS MACCABEUS**—Baker—Philips  
**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London  
**VIVALDI: FOUR SEASONS ON KOTOS**—Angel  
**I HEAR YOU CALLING: ROBERT WHITE SINGS IRISH SONGS**—RCA

### ROSE DISCOUNT/CHICAGO

**GIACOMO ARAGALL SINGS ITALIAN OPERA ARIAS**—London  
**JOSE CARRERAS SINGS ITALIAN OPERA ARIAS**—Philips  
**DONIZETTI: L'ELISIR D'AMORE**—Sutherland, Pavarotti, Bonyngé—London  
**MAHLER: SYMPHONY NO. 2**—Horne, Abbado—DG  
**THE GREAT PAVAROTTI**—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**RAVEL: BOLERO**—Solti—London  
**VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London  
**VIVALDI: FOUR SEASONS ON KOTOS**—Angel

### CLASSIC CACTUS/HOUSTON

**BERLIOZ: L'ENFANCE DU CHRIST**—Baker, Davis—Philips  
**JOSE CARRERAS SINGS ITALIAN OPERA ARIAS**—Philips  
**DANCES OF THE COURT AND VILLAGES**—Odyssey  
**FALLA: THREE-CORNERED HAT**—Ozawa—DG  
**GRANADOS: GOYESCAS**—De Larrocha—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**PEPE ROMERO PLAYS FAMOUS GUITAR MUSIC**—Philips

### ODYSSEY RECORDS/ SAN FRANCISCO

**GIACOMO ARAGALL SINGS ITALIAN OPERA ARIAS**—London  
**BERLIOZ: L'ENFANCE DU CHRIST**—Baker, Davis—Philips  
**BRIDGES: PHANTASMA**—Walfisch—HNH  
**BRUCKNER: SYMPHONY NO. 7**—Karajan—DG  
**DANCES OF COURT AND VILLAGES**—Odyssey  
**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA  
**GREATEST HITS OF 1720**—Columbia  
**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London

### TOWER RECORDS SAN FRANCISCO

**MICHAEL ASPINALL: THE SURPRISING SOPRANO**—London  
**BEETHOVEN, SCHUMANN: PIANO WORKS**—Rubinstein—RCA  
**BERLIOZ: L'ENFANCE DU CHRIST**—Baker, Davis—Philips  
**CILEA: ADRIANA LECOUREUR**—Tebaldi, Sionato, Del Monaco—London  
**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA  
**JANACEK: KATYA KABANOVA**—Soederstroem, Mackerras—London  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia  
**SCHOENBERG: QUARTETS**—Juilliard Quartet—Columbia  
**SIBELIUS: SYMPHONIES NOS. 3, 6**—Davis—Philips  
**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngé—London

## Lorin Maazel on Columbia Masterworks A Great Orchestral Debut

2-Record Set **Lorin Maazel**  
Conducts  
**Brahms**  
**ein deutsches Requiem**  
Ileana Cotrubas-Hermann Prey  
**Alto Rhapsody**  
Yvonne Minton  
New Philharmonic Orchestra



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# A Young Profile from Radio (Continued from page 54)

Marathon, Sherman served as a clever and well-spoken emcee, and the star singers and accompanists contributed their talents. From this quarter, the praise to WQXR can scarcely be higher. It reaffirmed the nationality of our most national of opera companies and gave the public a chance to be a real part in an important endeavor — keeping the Met afloat financially.

Neiman is equally concerned with expanding into new areas of value for classical music and therefore for record sales. Beginning last Saturday night (Oct. 15) a new, possibly landmark program called "Campus Beat" commenced, which records and reports the taste of college students interested in classical music. The host and program originator is Anthony Rudel, son of Maestro Julius Rudel, the City Opera's director; with typical Rudelian vigor (not only is his father a very busy maestro but his mother, Rita, serves as an active city opera first lady and as a world-famous neurologist) he conducted a thorough and interesting survey of Columbia College for his first program. Aired from 11:05 p.m. to 1 a.m. on WQXR-AM & FM, "Campus Beat" plays the music each campus selects. Each program after the first

will have an interview with a prominent campus figure who will discuss the poll, and there is a question-and-answer section in which students can call the station and express their views on subjects musical.

Sponsored by Datsun, the series focusses on the colleges in the New York Metropolitan area, and will have a different institution every week between now and April 8. Rudel brings to the program not only his own extensive background (he works at City Opera while at Columbia and previously attended Mannes College of Music) but the perspective of a junior in college.

The first survey from Columbia revealed that 35 percent of those returning their questionnaires preferred Beethoven, and of the master's works they chose odd numbered symphonies. This, strangely enough, is accurate in terms of New York performance; it is infrequent for inexplicable reasons to have a performance of the Sixth Symphony, whereas the odd numbers turn up quite regularly. The second composer was Bach, with 17 percent; the works most favored were the B Minor Mass and the Brandenburg Concertos.

Third place was a tie at 16 percent: Mozart and Wagner.

Choices of Mozart's works varied too widely for specification, but Columbia Wagnerites definitely centered in on the *Ring Cycle*. This, too, follows performance practice. Although all Wagner at the Metropolitan and City Opera sells pretty well, no performance of any of the operas of Wagner's *Ring* has been less than a sell-out since the advent of Birgit Nilsson in the 1959-60 season.

Peter Illych Tchaikovsky and Igor Stravinsky tied at 15 percent for fifth place in the survey, with the older Russian's 1812 Overture a favorite and the younger's *Sacre du Printemps* the chosen score. At 13 percent comes Gustav Mahler with all the symphonies about equal, and the rest of the top 14 composers all had about eight percent of the survey: Brahms, Chopin, Debussy, Bartok, Richard Strauss, Gershwin and Vivaldi. Rudel also listed all other composers mentioned; the 26 names, which included such unusual composers as Luciano Berio and Gustav Holst, did not contain the name of Giacomo Puccini. Don't they cry up at Columbia?

Seriously, the program should be a great asset to dealers in this area to determine what records might sell best to young people, and if it catches on, it should be

syndicated nationally. There has been much too much talk about what older people like in classical music; as advertisers are basically interested in the young, it is high time that someone centered in on *their* classical taste. A great many ears should be closely following the revelations of the young member of the Rudel clan. He and WQXR might well have really started something.

## Presser Ups Markham

NEW YORK — The Theodore Presser Company has announced the appointment of Henson Markham as vice president, director of publications. Markham joined the Presser organization in January, 1977, with the initial assignment of coordinating the transfer of the print and distribution division of Chappell Music Company to the Presser Company, Chappell's newly appointed distributor.

In his new capacity Markham will be responsible for directing the publishing program of the entire Presser organization, its affiliates including Elkan-Vogel, Mercury Music and Merion Music, and for Chappell's printed product.

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# PHILIPS

# Goody Convention

(Continued from page 3)

Frank summed up the immediate reasons for the gathering: "After many many years of business we decided to get together and let our hair down; to get together socially rather than just for business."

Getting representatives of all outlets and company executives together remained the theme throughout the convention. Frank continued, "When people get to know each other we get more harmony. Stores help each other. When names and voices become people help follows, bringing harmony." The affair carried on with a very profitable exchange of ideas with a strong emphasis placed on marketing concepts. Each of the record companies attending delivered product presentations with WEA and CBS going heavily on merchandising techniques. With west coast record stores concentrating on disc promotions much more than eastern ones, in-store merchandising pervaded many individual conversations and merchandising presentations.

Most Goody stores have very little space to spare and in-store marketing, although vital, becomes a tricky proposition. The merchandising presentations exhibited some in-store ideas and got the creative juices of many of the record managers flowing. Philadelphia branch record department manager Edward Pierce said the convention was most successful in that it brought home the point "to get more out of what you've got. We've got to make space by constantly changing. The convention has been setting the fire and showing how to make your ideas explode." Of prime interest to Goody people were ideas for innovative in-store displays suspended in the air and on the Walls. One of Sam Goody's sons, Barry, VP of merchandising, stressed the importance of this: "The greatest merchandisers aren't necessarily the most innovative. All management should be merchandising oriented and versatile. It behooves us to keep the good product in the eye of consumers and keep the new stuff at their attention."

The convention also exposed the steady nature of the Goody firm. According to vice president Sam Stolon, there is very little executive turnover and a number of executives have held posts for up to 20 years. It was with the confidence which that instills that people spoke of Goody's future. The name Peaches was often heard since the successful chain recently opened in Philadelphia, a Goody stronghold. George Levy views the situation as such:

"Peaches has just been known and now is a competitor in Philadelphia. We don't know what the effect will be."

This week Goody's will open its 28th store and, in a format change, is currently checking out locations for a new concept of superstores. The projected superstore will be about 25,000 square feet and will afford the opportunity to do six or seven million dollars business under one roof.

Two major features of the Goody's stores were largely omitted from the presentations. The convention was very contemporary oriented and overlooked Goody's considerable investment in classical records. Next year's convention will acknowledge the chain's full disc interest. All Goody's stores also have extensive audio equipment departments, which were not dealt with at this first convention. A separate affair is being seriously contemplated and the Goody's may host two annual conventions in the future.

This year's assemblage featured five major record companies and a series of retail-related films, speeches and workshops on the final day, along with evening entertainment provided by Columbia's Jane Olivor, a Warner Bros. film starring Steve Martin, and a surprise appearance by Professor Irwin Corey at the RCA product presentation.

According to Ron Piccolo, CBS VP of marketing for the northeast, conventions are healthy because "we must recognize people for their achievements. It produces more competition amongst themselves." In keeping with that spirit the convention closed with a series of awards, as follows: Store Manager of the Year—Martin Zarow, Paramus branch Record Manager of the Year for N.Y./N.J.—John McBride (Woodbridge, N.J.) and Alan Hicks (Massapequa, N.Y.); Record Manager of the Year for the Philadelphia area—Barbara McCallister (Exton, Pa.); Martin Pedrick of Exton, Pa. won the 1977 merchandiser award; 1977 Security Award—Joe Kochman (43rd Street store in Manhattan); Leonard Troutman, manager of the Massapequa store, received the 1977 Systems award. A special surprise award for Most Innovative Executive was given to president George Levy.

## Import, Pacific Pact

■ NEW YORK — Import Records has appointed Pacific Record and Tape Distributors, Inc. in Emeryville, California, as its new distributor in northern California. Import is a division of JEM Records.

## Who In The World:

### War—Success and Togetherness

■ In just seven years, War has managed to account for more than 20-million record sales worldwide.

In achieving that distinction, the group has accomplished something that very few superstar groups have. They have managed to stay together in spirit, body, and music—becoming increasingly stronger in the process.

With the release of their upcoming debut album on MCA, War will emerge as an even more vital power on the contemporary music scene.

The power of War is best exemplified in their music. It's a successful blend of many different roots, utilizing strains of jazz, rock, Latin, blues and r&b to come up with music of a highly creative simplicity. The music, itself, is drawn from constant interaction among the seven members of the group, playing ideas off one another during jams and rehearsals. All of their classic songs have emerged in this manner, including such chart monsters as "All Day Music," "Slippin' Into Darkness," "The World Is A Ghetto," "Cisco Kid," "Gypsy Man," "Why Can't We Be Friends," "Low Rider," "Summer" and "L.A. Sunshine."

When one thinks of War, the initial impression is that of a musical "group." There's no one superstar figure that stands out in this assemblage—it's a team effort all the way. War's team is composed of seven extraordinary musicians: Harold Brown

on drums; Charlie Miller on saxophone; Howard Scott on lead guitar; B. B. Dickerson on bass; Lonnie Jordan on keyboards; Lee Oskar on harmonica; and Papa Dee Allen on percussion. With the exception of the Danish born Oskar, War all grew up together in the same Los Angeles neighborhood, becoming fast friends and musical compatriots. It's a unique chemistry that has contributed to their overall success.

War's team is further enhanced and powered by the Far-Out team of manager Steve Gold and producer Jerry Goldstein. They've been with War from the start and have helped engineer the group's amazing success story, which includes seven platinum albums and eight gold singles.

Their upcoming album, "Galaxy," will be released in the middle of a major national tour by the group, surrounded by one of the biggest marketing programs MCA has ever attempted for a contemporary group.

## Tortoise Inks Skyliners

■ LOS ANGELES — Rick Ungar, vice president of Tortoise Records, manufactured and distributed by RCA Records, has announced the signing of the Skyliners featuring Jimmy Beaumont to the Detroit-based label.

Tortoise president Don Davis is scheduled to produce the Skyliners at United Sound in Detroit.

## AM Action (Continued from page 22)

close to this one.

**High Energy** (Motown). This smash r&b disc is exhibiting the beginnings of a serious crossover consideration with key top 40 call letters in Atlanta (WQXI and Z93), Detroit (WDR0). Also on KDON and WAVZ.

### NEW ACTION

**Emotions** (Columbia) "Don't Ask My Neighbors," With "The Best Of My Love" just now beginning to fade away from many playlists, the r&b activity on this new one has been building a case and a bulleting sales picture. Pop activity includes WDRQ and WLAC. More unofficial testing being done at other key spots.

**Fleetwood Mac** (Warner Bros.) "You Make Loving Fun." Round four in the so far successful fight to break all existing records in keeping a monopoly on the top of the national LP charts. In its 21st week at the helm, out-of-the-box action on this fourth single is starting off impressively. New on WABC (LP), WFIL (HB), Z93, WMAK, WDRQ (30). WSAI, KRBE, KTLK, 99X, WCAO, KAKC, KSLY, WABB, KFYZ, WTIC-FM, 98Q, WJBQ, WICC, KSLY among others. Some early jumps are 25-18 13Q, 32-28 WOKY, 28-24 KXDK, 21-19 KJR, HB-26 KFRC, 27-25 WRKO, 21-13 KHFI, 34-27 KILT, 27-22 B100, 21-17 WGUY, 35-25 KNOE and HB-24 KJRB.

## Three From Motown

■ LOS ANGELES — Motown Records' October release will be made up of three albums, led by a live two-record set by the Commodores. Also in the package will be "The Devil In Me" by Thelma Houston and "It All Comes Out In My Songs" by Jerry Butler.

## Kansas Gets Gold

■ NEW YORK—"Point Of Know Return" by Kansas on Kirshner/Epic Records has been certified gold by the RIAA.

### CLUB REVIEW

## Western Swing At The Palomino

■ LOS ANGELES — Texas-based Asleep At The Wheel was anything but asleep last Monday night (3) at the Palomino. Performing to a raucous, packed house (that included daredevil celeb Evel Knievel) the band delivered a lively, versatile set displaying a skillful mixture of musical styles country, bluegrass, rockabilly, Cajun and country-swing.

On the small Palomino stage, the 12-member A.A.T.W. looked like they'd just been transported from their Lone Star ranch to a rush hour subway car in New York City. It was a miracle that the three fiddlers (including "old timer" Bill Mabry) didn't poke their eyes out as they jostled between each other and the rest of the group. The inimitable Ray Benson (who looks like Bill Walton in a 10 gallon hat) traded off most of the lead vocals with the comparatively petite Chris O'Connell, going through a number of tunes from their most recent Capitol album "The Wheel" as well as selections from past lps and several new additions to their live show.

Asleep At The Wheel's concert got off to a wild start with their version of Shiftie Henri's "Let Me Go Home Whiskey"—a song the Palomino audience found no trouble relating to. Almost immediately people were up and dancing, hooting and howling as the band

## MCA Promotes Warren

■ LOS ANGELES — Ron Warren has been promoted to sales manager for MCA Records' Atlanta office, according to Jeff Scheible, vice president of sales for the label.

### Background

Warren joined MCA Records in 1973 as a salesman in the Memphis branch and became sales manager of the Nashville office in 1976, a position he has held until this promotion.

trucked away. While the mood of the evening was definitely on the crazed side the band performed nearly perfectly, with very little—if any — instrumental sloppiness. The honky-tonk piano, pedal steel guitar, fiddles, saxes, clarinet, guitars, bass (upright and electric) and drums worked together with unassuming ease while the vocals and harmony work maintained the same professional level. Chris O'Connell's high, stirring voice was especially strong on her ballad "Ruler of My Heart."

A pleasant surprise was the band's inclusion of Randy Newman's "Louisiana" along with several tributes to their home state: "Texas, Me and You," a slow, harmony-laden piece and the up-tempo swing number "Miles and Miles of Texas." Songs by Clifton Chenier, Fats Domino ("Oh What a Price") and the classic "Route 66" were all attended to with spirited arrangements and inspired solos. Another standout of the 90-minute (plus encore) performance was "The Same Rope That Pulled You Up Can Hang You."

Opening the show was Palomino house act the Ira Allen Band, playing a solid 45-minute set highlighted by a fiery version of Stan Jones' western standard, "Ghost Riders in the Sky."

Steven X. Rea

## Titus at KSAN



Columbia recording artist Libby Titus recently hosted nine buffet suppers for press and radio people during a three week promotion tour for her debut album. Pictured at the San Francisco reception are, from left: Bill Graham; Tom O'Hair, program director of KMEL; Warren Williams, Columbia regional promotion manager; George Chaltas, local promotion manager; Larry Fitzgerald, Titus' manager; Bonnie Simmons, program/music director of KSAN; Jack Chase, CBS branch manager; Libby Titus, and Mark Hartley of Fitzgerald-Hartley Co.

## New York, N.Y. (Continued from page 16)

be on the album when it is released in two weeks. Also, be on the lookout for a six track live radio album which will be called, "King Of Belgium." Why "King Of Belgium"? we asked. "Because Elvis looks like the King of Belgium" we were told.

WHO? A single by **Eddie Phillips** titled "City Woman" (Casablanca) quietly crossed our desk last week and for the benefit of those who are not familiar with the work of this artist, a brief explanation should underline the significance of the record. In the middle sixties, Phillips was a member of **Creation**, one of London's most notorious exponents of power pop. Along with groups like **The Who** and **The Move**, Creation was also involved with auto-destruction and had a bad reputation for setting stages afire, smashing their instruments and wreaking havoc with spray paint cans at the end of their set. The group recorded one album with Who producer **Shel Talmy** which was only released in Scandinavia, but the songs ignite a fire that precious few groups of the era could even approach. Phillips was Creation's guitarist and pioneered a technique of playing his axe with a violin bow that was mightily influential to at least one name guitar player who assimilated much of the group's energy. A rumored reunion between Phillips and Talmy last year was just about forgotten as "City Woman" almost slipped by us last week. The tune is a great pop number with some stinging guitar work, crisp production and while it may never be a big commercial success, it's just nice to know it's out.

NOTES FROM THE UNDERGROUND: One of our more reliable sources (an individual possessing impeccable musical taste but dubious moral standards) passed the following note along to us this week. We reprint in full: "The new **Lynyrd Skynyrd** lp, which should be hitting the stores as you read this, stands head and shoulders above any of the group's studio lps of the past few years. The addition of guitarist **Steve Gaines** has provided the group with a sharp-edged rockabilly/country sound on several cuts, and his vocals effectively complement those of perennial bad boy **Ronnie Van Zant**. Skynyrd should score big with this one." Terrific. Now take a walk, source.

JOCKEY SHORTS: **Leber-Krebs** has assumed North American management for **Golden Earring** . . . **DIR** has received 40 pounds of ballots thus far for its Rock Radio Awards to be broadcast on Thanksgiving evening, November 24. Rolling Stone's **Ben Fong-Torres** is scripting the show.

CONGRATULATIONS go out to BMF's **Johnny Podell** and his wife on the birth of **Brittany Cheyenne** (**Alice Cooper** is the godfather) and Epic's **Joel Newman** and his wife **Nancy** on the birth of **Amy Rebecca** . . . And dare we forget **RW's Joyce Reitzer** and **Gary Panzer** on the eve of their marriage?

A FAREWELL TO THE KINGS: **The Baron** had this nightmare last week. See, he dreamed that he spent the entire week getting the **RW Flashmakers** together for a rematch against the **E Street Kings** in New Jersey. He dreamed that a couple



Flashmakers '77

of guys rented cars for the day. He dreamed that **Ol' Ragarm** cancelled his fishing trip at the last minute so that he might be with the team in its hour of need. He dreamed that the **Schanz** had a flat tire on the Garden State Parkway, but limped into Holmdel High high and on time nevertheless. He dreamed that a team picture was taken with "**Buck**" **Baker's** Polaroid. And then, horror of horrors, he dreamed that the **E Street Kings** were nowhere to be found come game time. What a relief it was to wake up Sunday morning and find that all this had failed to transpire. Who-o-a-a doctor! What have we here? Grease stains on the Schanz's clothing and on **Ol' Ragarm's** hands? The Baron's teammates giving him the evil eye? A team picture? What a nightmare.

## Tomato Names Distribs

■ NEW YORK — The Tomato Music Company, Ltd. has announced two distributor changes.

Added to The Tomato Family are **Sunshine Distributors**, which will cover New York and New Jersey, and **Associated Distributors** for the Phoenix area.

## Pan Audio Bows Publishing Div.

■ LONDON — Pan Audio of 4 Forth Street, Edinburgh, Scotland, has established a new commercial song publishing division, claimed to be the first of its kind based in Scotland.

## Record World en Los Angeles

By EUNICE VALLE

■ Hola, amigos! He aquí los acontecimientos de nuestro mundo musical Californiano... Por aquí se dice que ya las Caravanas Artísticas no gustan al público, por la poca asistencia de las que se han llevado a cabo últimamente, pero el problema número uno es simplemente la **Promoción**. En cada evento la promoción se empieza unos 5 días antes, cosa ridícula, pues a pesar de que se invitan verdaderas estrellas como **José-José**, todo se hunde cuando mezquinamente se avisa al público unos cuantos días antes del espectáculo... La actuación de **José-José**, **King Clave** y **Gilberto Valenzuela** en el Décimo evento anual del "Disco de Oro," tuvo la calidad y profesionalismo esperados y se consolidaron como sólidos valores de la interpretación... **Tania**, la joven venezolana, cuyo estilo tropical ha gustado tanto por acá y le acreditó el premio de esta Revista como la "Revelación del Año Femenina," logró imponerse al público que mucho la ovacionó... y ni hablar de **Chelo**, quien ha robado el corazón de miles de Californianos con sus más recientes grabaciones... **Beatriz Adriana**, la "Revelación Ranchera," conquistó a los asistentes, así como lo hizo **Fernando Allende**, especialmente con las jovencitas! El público tributó su admiración con aplausos para **Gerardo Reyes** y el gran compositor y cantante **Cuco Sánchez**. Y como dije al principio, que la buena promoción es la llave para una buena asistencia, el concierto de **Julio Iglesias** en el "Shrine Auditorium" fue todo un verdadero éxito. Pero en este evento la promoción se empezó 10 días antes, estuvo muy bien organizada y se cubrió no sólo la Televisión, el Radio y el Periódico, sino también se repartieron "flyers," botones y hasta se formó un Club de Admiradoras. Felicitaciones a los promotores que demostraron que el público Californiano gusta de la calidad en los eventos!

La nueva grabación de **King Clave** con el **Mariachi Vargas** titulada "Que Te Olvide" (Melody) está gustando!... Y la "Carta y Contestación de Eufemia" con **Beatriz Adriana** y **Pedro Infante** es todo un "hit"... **Panchito de Hollywood**, gran colaborador de la industria discográfica y fotógrafo de artistas, así como **Mary Carmen Gutiérrez**, directora de la

revista "Tips," **Alfredo García**, director del periódico "El Semanario," **Yolanda Rossi**, el promotor e impulsador de estrellas **Antonio De Marco**, **Rita De Marco**, el Dr. **Rodolfo Contreras**, **Carlos Ruvalcaba**, **Jorge Batalla** y **Jaime Villa** recibieron, en forma muy merecida, una medalla de mérito por su ardua labor de manos del periodista mexicano **Raúl Cervantes Ayala**, en nombre de la Cadena Latinoamericana de Comentaristas... Enhorabuena!... La función de **Antonio Aguilar** con artistas invitados para el estreno de la película "La Muerte De Un Gallero" en el Million Dólar, como celebración de un aniversario más de la Independencia, batió todos los récords de taquilla, con una asistencia de 17 mil personas! A pesar de que se programó una función extra, muchísimas personas se quedaron sin disfrutar del evento... Y en el Baile de Independencia en el Centro de Convenciones de Los Angeles, que tuvo la presentación especial de la **Orquesta Marimba Alma Tuñeca** de Guatemala, hubo un lleno de 8 mil personas!

**Los Strwcks** (Melody), formados por **Elbert Moguel**, joven compositor Yucateco, famosos por su éxito de años anteriores "La Suegra," interpretada más tarde por importantes exponentes de la música tropical, como lo son **Mike Laurie** y **Los Dinners**, están promocionando ahora el número "Sinceridad," el cual está muy bueno!... La formidable agrupación **Los Olimareños** (Microfón), famosos en Sur América por su música alegre y el mensaje que cada interpretación brinda al público, hace su debut en Los Angeles con un nuevo LP. Entre sus cortes nos deleitamos con la bella poesía hecha canción del grandioso **José Martí**, "La Niña de Guatemala," y el tema "Candombe Mulato" de **Víctor Lima**, el cual tiene raíces Afro, dándole un sabor nuevo, imposible de describir... Y un derroche de romanticismo nos ofrece **Fetiché** (Microfón) con el éxito de **Chico Novarro** "Debut y Despedida," interpretada maravillosamente!

Se escucha ya el más reciente éxito de **Sophy** "Ya No Vuelvo Contigo" (Velvet). Y hablando de esta maravillosa intérprete, el público de Los Angeles tendrá el gusto de verla en su presentación (Continued on page 60)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El proceso evolutivo de la música latina en Estados Unidos ha ido sufriendo cambios impresionantes en los últimos años. Cuando más parecía que se establecería un común divisor en las diferentes expresiones musicales latinas en Estados Unidos se hacían básicamente las grandes diferencias entre la música latina que se escucha y vende en la costa oeste de Estados Unidos y la totalmente diferente música que es popular en la costa este. Cuando más fácil parecía que las

emisoras radiales de ambas costas irían asimilando la música de caracteres más internacionales como patrón en sus programaciones. Cuando más posibilidades de engrandecimiento de la industria latina en Estados Unidos se hacían factibles y cuando cada uno de los sellos estaba tratando de liberar música, que les fuera posible colocar al unísono en toda la masa compradora latina de Estados Unidos, permitiéndonos publicar cada semana una lista con los "Cincuenta más populares," entonces vinieron las grandes crisis, las grandes divisiones entre los distribuidores las guerras fratricidas de presios, los desangramientos con las fuertes distribuciones de producto pirateado y las enormes presiones locales, en cada emisora de radio, para que se lanzara al aire lo que interesaba al sello local más que al conglomerado latino en general. ¡Ahí parecía que se iba a estancar todo!

Los pequeños sellos latinos, amenazados con la quiebra ante la dificultad en promover sus producciones, los inevitables problemas de faltas de pago y su poca preparación ejecutiva al no darle oportunidad a la industria a crear su cuerpo de hombres adiestrados profesionalmente para poder levantarla al éxito, hicieron que la industria siguiera actuando a través de "street fighters" (luchadores de calle) "oportunistas," falsos comerciantes" y "canallas disfrazados de corderos" produciendo un desangramiento en su poder de captación y superación. Por supuesto, que dentro de éstos, algunos han salido triunfadores con grandes cuentas bancarias como demostración, no de su amor, devoción o esfuerzo dedicados a una industria, sino como "medalla" exhibida en el pecho como premio a su indolencia, aprovechamiento y sagacidad ante el uso del "cuchillo y el hacha."

Pero el proceso es inevitable. La música latina, sus intérpretes, sus músicos, su sonido o sus instrumentos musicales van adelante. Eso no se detiene. Estamos viendo cómo grandes intérpretes y grupos norteamericanos están asimilando cada vez más nuestro sonido. Veo cómo se usan nuestros instrumentos de percusión cada vez más. Se caen inevitablemente en nuestros ritmos. Vemos cómo grupos e intérpretes producidos por empresas básicamente latinas se van metiendo en el mercado norteamericano y por ende en el internacional, a través de las expresiones de música "disco," soul o jazz. Vemos cómo la radio norteamericana se siente cada vez más fácil al lanzar al aire ejecuciones que llevan en el fondo el aire latino. Se va haciendo familiar nuestro sonido. Las empresas latinas tendrán que trabajar al unísono con sus ejecutivos jóvenes, sus nuevos promotores y los brillantes ejecutivos que a través de conocimiento y capacidad determinen otro "modus operandi."

Porque se avecina un imperio musical latino a pasos agigantados. Sería lamentable que los nuestros, nuestras pequeñas y grandes empresas no estuvieran presentes para disfrutarlo. Es el momento de

(Continued on page 59)



Celi Bee



Enrique



Jeronimo

# N AMERICAN HIT PARADE

## El Paso, Tex.

By LUIS GONZALEZ  
 HO  
 VERDES/Gema

atino  
 ODO  
 TO/Supremo

NOZ/Gas

FESTIVAL  
 NDA/Fania

PALOMA  
 cano

DS/Discola

AR VENENO  
 FAMILIA/Leona R.

TU  
 WS Latin

MUJER  
 ED/GCP

## San Antonio, Tex.

By RASGADO GOMEZ

AN LEJOS

HJO  
 RIO

IOZ

LIA

TO AZABACHE  
 ENZUELA

DE REYES

TA EN TU CORAZON

NAL

L

## Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. PAJARILLO  
 NAPOLEON/Raft
2. CUENTA PERDIDA  
 LOLA BELTRAN/Gas
3. AL SUR DE CALIFORNIA  
 GRUPO ALPHA/Epsilon
4. REMA, REMA MARINERO  
 ACUARIO/Arcano
5. CARTA OLVIDADA  
 LOS ZORROSO/Latin Inf.
6. PESARES  
 MANOLO MUNOZ/Gas
7. EL PROGRESO  
 ROBERTO CARLOS/Caytronics
8. ANSIAS DE TENERE A MI LADO  
 JULIETTE/Manpex
9. NUBES NEGRAS  
 ESTRELLAS DE PLATA/Gas
10. A POCO NO  
 BEATRIZ ADRIANA/Peerless

## Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. EL INFIERNO ES AMOR POR TI  
 FERNANDO ALLENDE/Orfeon
2. PESARES  
 MANOLO MUNOZ/Gas
3. SABOR A SANGRE  
 VICTOR MANUEL SOSA/Musart
4. TONTO CORAZON  
 MONTUNO/Supersonido
5. 18,500 VECES  
 NACHO DE HARO/Latin
6. ADRIANA  
 RAY CAMACHO/Luna
7. LETRAS DE ORO  
 DIFERENTES DE MATAMOROS/ARV
8. AMOR SINCERO  
 RIGO TOVAR/Melody
9. CUANDO LLEGA LA FELICIDAD  
 JUAN MANUEL SAENZ/Fama
10. TOMADOS DE LA MANO  
 LOS SONADORES/Anahuac

## New York

By RADIO JIT (MIKE CASINO)

1. PARA DECIR ADIOS  
 DANNY RIVERA
2. SOLO MIA  
 CAMILO SESTO
3. LUZ DEL ALMA MIA  
 FELITO FELIX
4. EN ESTOS MOMENTOS Y A  
 ESTAS HORAS  
 MARIO ECHEVERRIA
5. OTRO OCUPA MI LUGAR  
 OSCAR SOLO
6. UD. ABUSO  
 CELIA CRUZ
7. ESTE AMOR  
 PRIMITIVO SANTOS
8. QUE DIOS BENDIGA NUESTRO AMOR  
 NELSON NED
9. SEGUN EL COLOR  
 WILLIE COLON/RUBEN BLADES
10. LO VOY A DIVIDIR  
 ORQ. BARBERIA

## Brazil

By ASSOCIACAO BRASILEIRA

1. SONHOS  
 PENINHA/Phonogram
2. MEU SANGUE FERVE POR VOCE  
 SIDNEY MAGAL/Phonogram
3. YOU AND ME  
 ALICE COOPER/WEA
4. I'M IN YOU  
 PETER FRAMPTON/Odeon
5. DON'T CRY FOR ME ARGENTINA  
 JULIE COVINGTON/Phonogram
6. I REMEMBER YESTERDAY  
 DONNA SUMMER/Cid
7. MISSISSIPPI  
 PUSSYCAT/Chantecler
8. KISS ME QUICK  
 ELVIS PRESLEY/RCA
9. SOMEBODY TO LOVE  
 QUEEN/Odeon
10. ABBRACCIATI  
 MARCELLA/CBS

## Panama

By RPC RADIO

1. CISNE CUELLO NEGRO  
 BASILIO
2. I JUST WANT TO BE YOUR  
 EVERYTHING  
 ANDY GIBB
3. CON EL VIENTO A TU FAVOR  
 CAMILO SESTO
4. SOLO QUIERO SER EL TODO EN TU  
 VIVIR  
 OSCAR OLANO
5. GAVILAN O PALOMA  
 JOSE JOSE
6. QUE TE ME VAS  
 MOCEDADES
7. SQUEEZE ME  
 MICHEL
8. ACARIAME  
 JUAN BAU
9. ALI BOMBAYE  
 MANDRILL
10. COMO TECHO EL CIELO  
 J. IGLESIAS

## Puerto Rico

By MAELO'S RECORD SHOP

1. JUAN EN LA CIUDAD  
 RICHIE Y BOBBY/Vaya
2. EL NEGRO CHOMBO  
 TOMMY OLIVENCIA/Inca
3. NO RENUNCIARE  
 LOLITA/Caytronics
4. HOLA SOLEDAD  
 ROLAND LaSERIE/Musart
5. SIEMPRE EN MI MENTE  
 JUAN GABRIEL/Arcano
6. LUZ DEL ALMA MIA  
 FELITO FELIX/Dix
7. TU ME ABANDONASTE  
 ISMAEL MIRANDA/Fania
8. OLVIDA HERMANO  
 GRUPO KATRASKA/Mas
9. ESA PRIETA  
 PACHEO/Fania
10. SI TE COJO  
 ISMAEL RIVERA/Tico

## El Rincon (Continued from page 58)

pararse para el futuro inmediato y sobre todo, de  
 pirando optimismo.

tenemos al grupo **Rice and Beans**, producido por  
**Tato Rossi**, con arreglos de **Héctor Garrido**, toman-  
 las listas de éxito "discos." El nuevo sencillo de 12  
 llo Orange, que acaba de ser lanzado al mercado  
 ot Magic" y "Coconut Grove" amenaza con con-  
 espectacular... El sello Apa acaba de lanzar "One  
 Soto) en la interpretación de **Celi Bee & The Buzzy**  
 obtuvo resonado éxito con "Supermán," producido  
 erto Rico y distribuido por el sello de los éxitos  
 roductions, que tan éxito ha alcanzado con **KC and**  
**nd. La Sambasoul Orchestra**, producido en Brasil por  
 nzando a dar fuerte con "Chove Chuva/Más que  
 discoteques" norteamericanas, figurando ya en las  
 listas de éxito. **Herman Kelly and Life** están reci-  
 pida con "Dance by the Drummer Beat." "Dancing  
 la **Rice & Beans** está tomando gran fuerza. Caytro-  
 ando de éxito espectacular con su **Salsoul Orchestra**  
 on "Voyage of no return," Fania va tomando fuerza  
**Stars**, lanzado al mercado por CBS/Barretto en dis-  
 antic. En todo ello van nuestros ritmos, nuestros so-  
 s gentes. El mercado norteamericano y por lógica,  
 se va abriendo de modo total. ¡Formemos parte

en España a su nueva voz juvenil **Enrique** en "Muy  
 riunfar" (C. Bayer-Midler-Roberts-Del Pozo) y "Esto  
 s-Græenberg-Baer-Schwats-de Toledo)... RCA lanzó  
**áarbara y Dick** en "Amame... me gusta amanecer  
 buche) y "Yo pescador del amor" (Giacopetti-Ver-  
 bueno el long playing "Detrás de mis Canciones"  
 paña ha lanzado de su intérprete **Jerónimo**. Tam-  
 o, **Blanca Villa** pudier adar muy fuerte con su in-  
 Anoché yo soñé" (Cepero) contenida en un larga  
 ban de lanzar al mercado por esta intérprete... Y  
 la próxima!

(Continued on page 60)

## Record World en Venezuela

By MANOLO OLALQUIAGA

■ Un extraño fenómeno está  
 ocurriendo en el medio artístico  
 venezolano: lo que hasta hace  
 poco tiempo era una furia, hoy  
 está sumido en la más completa  
 abulia. Los shows con artistas ex-  
 tranjeros, tanto en el Poliedro  
 (capacidad para unas trece mil  
 personas bajo techo) como en  
 los hoteles de lujo (capacidades  
 para 1200 y 900 personas), han  
 pasado del éxito más absoluto  
 hasta hace unos tres meses, a los  
 fracasos más ruidosos. Los últimos  
 artistas que han logrado congre-  
 gar público en cantidad conside-  
 rable han sido **Barry White** y su  
 "Amor Ilimitado" y posterior-  
 mente el azteca **Juan Gabriel**.  
 Este último, incluso le ganó en  
 survey a **Las Estrellas de Fania**,  
 cuando se presentaron en canales  
 de competencia a la misma hora.  
 Después de ellos, han desfilado  
**The Temptations**, **Blanca Rosa**  
**Gil**, **Lissette**, **Silver Convention**,  
**Sergio Méndes** y su **Brasil '77**,  
**Richy Ray** con **José Luis Rodríguez**  
 (local) y un gran show con men-  
 sajes religiosos; **Héctor Lavoe** y  
 otros más que no pueden ha-  
 berse ido satisfechos de Vene-  
 zuela. El público ha brillado por  
 su ausencia. Las razones que se  
 esgrimen no dejan de tener base:  
 saturación del mercado con tan-

to artista extranjero todos los  
 días y los elevados precios que se  
 cobran por entrada. Para ver a  
**Méndes** y su **Brasil '77** había que  
 pagar Bs 170 por persona sólo  
 por entrar (Dls. 40). Ello, sin in-  
 cluir el consumo en el recinto.  
 Esto ha llevado a una sucesión de  
 fracasos de artistas foráneos y se  
 piensa que la racha continuará,  
 por lo menos hasta fines de este  
 año.

La Billo's Caracas Boys, la or-  
 questa bailable más popular de  
 Venezuela y que ha marcado una  
 época en la música del país en  
 los 37 años de existencia que lle-  
 va bajo la batuta del maestro **Bi-  
 llo Frómata**, inició una gira por  
 Estados Unidos, para conmemo-  
 rar esa fecha aniversario. Empezó  
 a fin de mes en Nueva York.

Desde Puerto Rico ha llegado  
 volando "Supermán" con **Celi**  
**Bee**. Será uno de los discos más  
 vendidos de esta temporada. Su  
 difusión radial está muy fuerte,  
 especialmente en el sector de pú-  
 blico que gusta de la música  
 americana.

Las emisoras de corte popular  
 tienen pautaada fuertemente a la  
**Billo's Caracas Boys** con su "Pai-  
 saje" y el "Mosaico 40"; a la **Di-  
 mension Latina** con cuatro temas  
 de su reciente LP; a **Los Melódi-**  
 (Continued on page 60)



## SOMOS AMIGOS

**INDUSTRIA NACIONAL—CBS 19718**  
Con arreglos de O. Cardozo Ocampo, Juan C. Cirigliano y Jorge Calandrelli, Industria Nacional, hermosamente acoplado grupo vocal argentino, va tomando fuerza internacionalmente. Se lucen en "De repente" (A. Romero), "La Ultima Noche" (B. Collazo), "Suave, descalza como Cenicienta" (C. A. Fernández Melo-P. A. Markowicz) y "Cuando Bailamos Soy Feliz" (P. A. Markowicz-M. E. Cukier).

■ With arrangements by O. Cardozo Ocampo, Juan C. Cirigliano and Jorge Calandrelli, Industria Nacional from Argentina is starting to move nicely in the international Latin market. They are at their best in "De Repente," "Dónde está el amor" (R. MacDonald-W. Salter), "Aquellos ojos Verdes" (N. Menéndez-A. Utera) and "El Relicario" (Padilla-Oliveros-Castelvi).



## 10 RAZONES PARA CANTAR

**EMMANUEL—Arcano DKL1 3381**  
Nueva voz de México que va recibiendo aceptación internacional, Emmanuel ofrece aquí muy comerciales interpretaciones de sus temas "Un tal José," "Enredado en tu cintura," "Canción para amantes de 15 días" y "Y mis lágrimas bebí."

■ Emmanuel, new voice from Mexico who is spreading his popularity to several areas, performs a package of his own tunes, such as "Mi hermano," "Porqué te amo" and "Indio."



## RICARDO MARRERO AND THE GROUP

**Vaya JMVS 64**  
Una mezcla de ritmos en esta producción lanzan a una nueva dimensión en música salsera. Se destacan "A Taste of Latin," "Vida Mía," "Preparado" (R. Marrero) y "Southern Boulevard" (R. Marrero).

■ A blend of rhythms forces this production into a new dimension in "salsa" music. Among the tunes with probabilities of success are "Sin tí" (R. Marrero-M. Viñas), "Vida Mía" (R. Marrero), "A Taste of Latin" (R. Marrero) and "Tiny" (R. Marrero).



## LA SALSA

**CONJUNTO SALSA CON WAYSE CORBEA—Disco DISLP 1002**  
Con arreglos de Ronny Williams, A. Losado y Wayne Gorbea y con Alberto Losado y Angel López en las partes vocales, esta producción salsera se destaca por su contagioso ritmo y mezcla. ¡Buenos músicos! "Los Rumberos" (W. Gorbea), "Yo soy de allá" (J. Cruz), "Estamos en Salsa" (R. Rosado) y "Charan Guiri" (W. Gorbea).

■ With arrangements by Ronny Williams, A. Losado and Wayne Gorbea and with A. Losado and Angel López taking care of the vocals, this salsa package could make it big. Spicy sound! Good mixing! "Pa Salseros" (W. Gorbea), "Dudas de mí" (O. Avilles), "Para la Rumba" (W. Borbea) and "Déjame un lado" (W. Gorbea).

## En Los Angeles (Continued from page 58)

que hará el próximo 4 de Noviembre en el elegantísimo "Hotel Bonaventure." Este evento, que promete ser de calidad, está organizado por el versátil **Rubén Valentín** y también actuará por primera vez el popular grupo neoyorquino **Charanga 76**, el cual se viene escuchando en Radio XPRS con su número "Kuku Cha Ku Cha," de ritmo alegre, pega-

joso y tropical... El tema "Eres Toda Una Mujer" interpretado por **Raúl Vale** (Melody) se escucha en KWKW y se esperan muy buenos resultados ya que el público lo ha estado pidiendo... Y en Radio KALI, la juvenil música del maravilloso grupo **The Miami Sound Machine** está pegando con su buen número "Huesito" (AudioFon).

## En Venezuela (Continued from page 59)

cos con "No Quiero Espejo" y dos temas venezolanos puros: "Aquella Noche" del original grupo **Un, Dos, Tres y Fuera** y a otro que está sonando parecido a aquél, comandado por **Juan Galea** y que se titula "El Pavo Real."

Del film "Cría Cuervos," la canción "Por qué te vas" de **José Luis Perales** que canta la inglesa **Jeanette**, apunta para los primeros lugares. Este disco ha sido super éxito en varios países de habla hispana y ahora que se estrenó la cinta en Venezuela, empieza a sonar también el disco. De esta canción, hubo una versión de una actriz nacional, **Caridad Canelón**, pero se impuso la inglesa que vive en Madrid.

Una folklorista que tiene en su repertorio mucha música de

protesta, **Lilia Vera**, ha estado en el número 1 de popularidad dos semanas en el país con una tierna melodía titulada "El Becerrito." Es una tonada del afamado compositor nacional **Simón Díaz**, quien también la tiene grabada.

"Buenos Días, Amor," de **Juan Carlos Calderón** y producida por **Ramón Arcuza**, cantada por el ítalo-chileno **Paolo Salvatore** está apareciendo en el mercado venezolano bajo etiqueta de la RCA; el sello Velvet anuncia el nuevo sencillo de **Rudy Hernández** (grabado en España) y que fuera éxito en Alemania: "No, No Te Vayas" y Polydor cree firmemente en el éxito de "Cuéntame" del conjunto **Manhattan Transfer**.

## Nuestro Rincon (Continued from page 59)

The process of evolution of Latin music in the States went through a lot of changes during the past few years. There was a time in which it looked like a general pattern could be established in order to cover all the different Latin musical expressions bringing it to a specific one that all areas, west and east coast, could accept as the common divider between all of them, through a well-planned campaign elaborated by Latin radio stations and labels established in the States. There was a time in which Latin radio stations were programming a most elaborate and complete list of Latin music, either produced in Mexico, Spain, Argentina or Brazil. Ballads were very popular and Mexican music took a step forward, moving more internationally, forcing the usual markets of "ranchera" music to go into a more elaborate musical taste. Labels were producing in Mexico and on the west coast, music that could be assimilated by the east coast, where ballads and salsa music are more popular. Then the whole problem started. Division among the labels and pressures on the local radio stations in every area became very strong. Mexico went again back to the general pattern of "ranchera" and "chicano" music. Because of the depression and because of being forced to face financial problems, almost every one of the labels became more involved in its local market and forgot all about the general idea of selling their records in the whole Latin United States. Piracy, bootlegging, unethical practices and all kind of sicknesses became present, forcing a lot of small labels and distributors to disappear or hold their payments. It became chaos. But Latin musical expression keep moving forward. Our sound is present today in almost all smash hits released by American labels in the States and foreign markets. Our Latin instruments, either from Cuba, Brazil, Argentina or Santo Domingo, are there in the street. Manufacturers of Latin instruments are making it big. American and European musicians are buying and using Latin percussion in a great way. For a Latin it is easy to discover a certain rhythm, sound or musical expression in most of the smash hits that are conquering all markets. You feel it everywhere!

While the 100 percent Latin labels went into disgrace, a new movement started among the most important and top labels dedicated to Latin product, either owned by Americans or Latins. The way of operating, distributing, producing and promoting their product changed completely. Some of them insisted on their original sound but effected several changes so that American radio stations could consider the possibility of airing them in their regular programming. Then "disco" became a factor. In this matter, our Latin sound and instruments had a lot to do with the great success that the "disco" sound is achieving. The 12" disco record was first released by a company fully dedicated to the distribution and promotion of Latin records in the States. Even though the cost of producing a good Latin record sometimes goes beyond the amount that a producer has to spend when producing an American record and the cost of promoting certain records among the Latin market in the States sometimes goes beyond any particular amount than any American company spent, figures in sales are totally different.



## GERMANY

By JIM SAMPSON

As in most European countries, German radio is state-over-organized and under-inspired. Playlists are staffed with adlibs and talkovers are discouraged or prohibited. Drama and politics dominate while pop programming is minimal.

Commercial and private radio face constitutional bans. For millions of Germans, "alternative radio" means Luxembourg, both of whose stations are celebrating anniversaries. In Luxembourg, the broadcast colossus with seven programs a day, state-run stations honest, has been beaming eastward penetrating heavily in western sections of West Germany. Rolf Baierle's staff of about 100 command a daily following of five million Germans. Attacking from the southern border, Bertelsmann's ten year old Austrian Third Program is less than Luxembourg but equally successful at relieving German listeners with lively music shows. The Austrian program is October first, although a gala with Roger Whittaker, Otto and others has been set for later this month.

Winnings from Radio Luxemburg: winners of the mid-year contest were Smokie's "Lay Back In The Arms of Someone" (silver), "Yes Sir, I Can Boogie" (bronze) and Willem Marcus (silver).

Rolf Baierle, head of Ariola-Eurodisc and director of parent Bertelsmann AG's music-film-TV operations, has been Bertelsmann board of directors. Of the world's biggest music publishers, the fastest growing in 1977 has been Bertelsmann, the world's biggest publisher by acquiring Bantam, Polygram, and with Ariola expanding into Mexico, Switzerland, and Great Britain. While on the board, Lueftner continues in his posts.

Victor's Sunbury in the United States will not effect RCA's marketing operations, explains Cyclus pub boss Peter Ingvaldsen. It is in the unique position of operating directly under Victor International, not under Sunbury or RCA Schallplatten. I will continue handling Cyclus' coordination in the U.S. Victor's Sunbury, strong in pop MOR, was ranked seventh among publishers in a recent survey of German singles activity.

Victor takes over Chrysalis promotion in north central Europe, Rolf Baierle's new offices in Hamburg . . . Rudi Slezak's WEA Records celebrated their tenth anniversary in new premises at Weg 21 in Hamburg . . . Klaus Doldinger WEA; a new Passport album with new personnel in the new ages in Klaus's basement studio.

Who reads Playboy? One week after appearing unfashionable in Playboy, Amanda Lear's star rose quickly; Lear's popularity jumped from 30 to 5 on the Musikmarkt singles chart. ECM's innovative and independent ECM records is producing a series of concerts devoted to improvisational music; headlined by Keith Jarrett Quartet, Ralph Owner and Jan Garbarek, booked in Switzerland, France, Austria and Germany. Victor's move into the outside world: Boney M., throughout Europe and into Canada, Australia and New Zealand in 1978. Penny Lane in the charts with single "Dance, Bunny Honey, Dance" on WEA's Jupiter Records. Anneliese Engel's Angel Music has long been producing new productions by Ben Brocker in many countries. I am looking for an American partner.

## Wave News

(Continued from page 29)

Don't: A New wave format pops up on station KSJO (San Jose) (10 p.m.-midnight) while the Lee Abrams chain is over a two parter on punk. The first part features English and second, live tracks by Talking Heads, Richard Hell, and the Ramones, recorded at CBGS . . . The Ramones hit the tube as part of Don Kirshner's Rock Concert.

A symposium titled "Vinyl Raps and Talking Heads" will be held by Billy Altman at the University of Buffalo. The panel will include Davis, Dave Marsh, Robert Christgau, Lester Bangs and Nick (Sire director of artist development).

## JAPAN

# コンフィデンス

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

Toshiba-EMI has acquired the Japanese distribution rights to the Chrysalis Records catalogue, effective from July 1. The first series of records under the new agreement was released on September 5, including UFO's "Lights Out," Leo Sayer's "Endless Flight" and The Babys' "The Babys." Terry Ellis, co-chairman of the Chrysalis Group and president of Chrysalis U.S.A., and Des Brown, director of international operations, were in Japan for a press conference on the new agreement held on September 22, which included a one-hour videotape presentation of artists on the Chrysalis label. Also accompanying Ellis and Brown to Japan were Chrysalis superstar Ian Anderson and Clive Walter, manager of Jethro Tull. Toshiba-EMI director Tsuneo "Leo" Sato will be in charge of the label's operations in Japan.

Victor Records has established two new labels, Flying Disk and JCM. The Flying Disk roster includes almost all of Japan's top jazz artists and a few U.S. jazz musicians. Ai Music, the leading management agency for jazz artists in Japan, will handle production for the new label and all artists contracted to Ai Music, who previously recorded for Nippon Phonogram's East Wind label, will now be released on Victor's Flying Disk label. The first releases from Flying Disk were on August 25 and include lps by Sadao Watanabe, Terumasa Hino, Isao Suzuki, Takehiro Honda and Junior Mance. On September 25, an album entitled "Live Under The Sky '77" was released. This double album is a live recording of many of the above artists during their appearance at the three-day, outdoor "Live Under The Sky '77" festival held in Tokyo July 22-24. The highlight of the festival was two sets by VSOP, featuring Herbie Hancock, Freddie Hubbard, Tony Williams, Ron Carter and Wayne Shorter.

Victor's second new label, JVC, has been set up exclusively for recordings of foreign artists for release in Japan. U.S. operations will be handled by Gin Endo from Victor's Los Angeles office. Akira Takeguchi will handle the Japan side. The first JVC recording, "Gentle Thoughts," was released on September 25. Gentle Thoughts consists of Lee Ritenour, Harvey Mason, Ernie Watts, David Grusin, Patrice Rushen, Anthony Jackson and Steve Forman. The group will be in Japan in late October for a series of concerts on which they will share the bill with Sadao Watanabe.

## Sager Visits U.K.



American Carole Bayer Sager made a lightning visit to the U.K. recently to undertake her debut British concert date at the Theatre Royal, Drury Lane. To coincide with her visit Elektra has released a new single, "Don't Wish Too Hard." Pictured with the singer are (from left) her manager John Reid, who is also associated with the newly-opened restaurant "Friends" where WEA hosted a special reception; Jonathan Clyde, artist development manager of WEA; and Giovanni Tonino, general manager of WEA Records, Netherlands.

## Shakow, Wilcox Form Nashville-Amer. Group

■ NASHVILLE—Alexander Shakow and David L. Wilcox have announced the formation of the Nashville-America Group, Ltd., the holding corporation for a Nashville based group of companies involved with record and concert production and promotion (Broxton Productions), artists' management (Broxton Management) and a new record label (Broxton Records).

Shakow's career as a music producer and concert producer spans 15 years, primarily out of New York where he founded Courage Records, distributed by PIP, and managed songwriters Palladino & Sembello and actor Michael Stroka and promoted concerts by the Kingston Trio, the Brothers Four, etc. Wilcox is a South-Georgia based personal manager and promoter.

## Jackson at The Troubadour



Jackson Browne (Asylum) recently performed at two benefit concerts, one for the 20th anniversary of the Troubadour in Los Angeles, the other for the Arcosanti "planned city" project near Phoenix, Arizona. Shown backstage following the Troubadour date are Jackson Browne (left) and Doug Weston, owner of the Troubadour.

## Doobie Bros. (Continued from page 47)

"Time Loves a Hero" album, and it's a testament to the effectiveness of the Doobies' signature vocal mix that Little Feat, as McDonald tells it, "wanted a Doobie Brothers sound on that track, so they got two of us to sing on it."

McDonald and Simmons expect that "we'll continue to do sessions whenever we can I like to sing background on different people's records," Michael says, "mainly just to get in there and see what they're doing. It's interesting to see other artists' music in different creative stages." This healthy attitude about collaborating with other musicians extends to the Doobies' own records: on "Fault Line," Simmons had help from Willie Mitchell (of Al Green producing fame) with the lyrics of "Echoes Of Love," while McDonald cowrote "You Belong to Me" with Carly Simon.

The McDonald/Simon connection, which began when the Doobie Brothers contributed to Car-

## Howard, Tree Dissolve Wilderness Music Corp.

■ NASHVILLE — Harlan Howard and Tree International Publishing Company, have by mutual consent, dissolved Wilderness Music Corporation. The Wilderness catalogue is now jointly owned by Tree International and Harlan Howard Songs.

### Catalogue

Regarding the former Wilderness catalogue, Howard will handle administration in all foreign countries except Canada, with Tree International handling the administration in the United States and Canada.

### Address

Howard has also formed a second BMI Company, Ol' Harlan Music. Both operations are based at 59 Music Square, West, in Nashville.

# NASHVILLE REPORT

By RED O'DONNELL



■ I asked sightless Ronnie Milsap, winner of three Country Music Association Awards—including the prestigious "Entertainer of the Year"—if he said any prayers asking for divine help.

"I did," volunteered his blonde wife Joyce. "I prayed right up to the time the winner was announced.

"I'm not overly deeply-religious," continued Mrs. Milsap. "However, I am of the belief that prayer can help. I was praying because I thought

Ronnie deserved the award—because he is talented, works hard and is a good family man."

Milsap, blind since birth, said. "Honestly, I did not expect to win the biggie."

A one-time rock 'n roll type performer in Memphis Milsap came to Nashville in the early 1970s and began singing country. "My musical roots actually were country," he said.

"The only music I heard for the first six years of my life in rural North Carolina was country.

"It's hard," he explained, "to get away from those early influences. I have played, and can play, any kind of music, but you must do what your heart feels is right, and to me, that's country.

"I don't regret coming to Nashville and going the country route," he emphasized. "I wish I had done it 10 years earlier than I did."

Monument recording artist Larry Gatlin didn't win in the CMA awards "Male Vocalist of Year" category—but he took the loss in stride.

"I wasn't too disappointed," he said. "It's bad for the heart."

He then quoted a verse:

"You are not considered a loser, if you have tried all you can try.

"But rather a man, if you can stand and cheer when the winner goes by."

UA's jewel, Crystal Gayle, this year's vocalist of the year, talking: "When I first started singing professionally, I used my real name of Brenda Gayle Webb. When I got my first recording contract, it was suggested that my name be changed. There were other Brendas and Webbs in the music business.

"My oldest sister, Loretta Lynn, came up with Crystal Gayle. Later I asked Loretta where she got the 'crystal' part. I figured it might have been inspired by a gleaming chandelier or that brilliant clear cut glass. I was way off base in my guess.

"Loretta told me: 'I got it from that chain of hamburger restaurants (popular throughout the south).'"

Well, it's a good thing Loretta didn't suggest the first name of "Big Mac."

TV performer Marianne Gordon—she's a regular on the "Hee Haw" series—was talking about the diamond ring that her brand new husband Kenny Rogers gave her. "The stone is more than seven carats, but it's not gaudy," she said rather proudly.

Rogers interrupted to laughingly remark, "That's where some of the royalties from my recording of 'Lucille' went."

Incidentally, Rogers describes "Lucille" as "today's 'On Top of Old Smokey.'" It's a sad tune people are glad to sing. They snicker the first time they hear it, but the next time they are singing the words."

Ironically, Rogers' mother is named Lucille. "I'm sure she has heard the recording," he said, "but she hasn't had much to say about it except that she enjoys it."

Mac Davis says he is enjoying the life of a bachelor. "I'm happy being unmarried," he said. "I'm not dating any girl regularly—and marriage is something I haven't even thought about."

Bill Anderson and his road show recently entertained inmates of the Utah State Prison, Salt Lake City.

After the performance, drummer Mike Streeter of Bill's Po' Folks band was packing his drums and noticed something was "strange" about his bass drum case.

Without opening it, he summoned steel guitarist Jack Smith and they cautiously removed the lid of the supposedly empty case.

Inside they discovered one of the prisoners.

"Hey, man," asked the startled Smith, "what are you trying to do—escape?"

Straight-faced and in a serious tone, the man replied: "Yup."

The guards came and took away the would be escapee.

The bid for freedom in such a manner is said to be a first for country music.

# RECORD WORLD COUNTRY

## Is Four Fame

— The Nashville Association International four new members of the Hall of Fame at a ceremony, October 9.

NSAI's coveted award (for manuscript) winners were Kris Kristofferson (presented by Marijohn Wilkin), accepted by Bob Linn, Merle Haggard, presented by Alan Howard; and Doc Watson (presented by Jack Ruby Guthrie) was in the deceased Mrs. Woody Guthrie, presenting the award to Felice and Boud-

ds given included the Award to Don Boggs, Jr. for his message of the new and The Appreciate to Dot Thorn-

king in the NSAI. The songs of Acuff-Rose, Patsy Cline, and NSAI Peterson officiated. Archie Campbell was the guest speaker.

## s Doherty Operations

ES—J.K. Maitland, RCA Records, Inc., the promotion of the company to vice president of Nashville

coordinate between the label and artists in Nashville while acting as general administrator of activities in the

career with the company for over 30 years for the Decca label in Dallas before moving to the Nashville

## Milsap Takes Top CMA Honors (Continued from page 3)

ist Kenny Rogers, as Single of the Year, and for songwriters Roger Bowling and Hal Bynum who received Song of the Year honors. Roy Clark (ABC Dot), who presented the award to the songwriting team, quipped, "The great thing about country music is its honesty — they tell about things like heartbreak, unrequited love, infidelity — you know, all the great things that make life worth living." Clark was named Instrumentalist of the Year.

## DMK Co-Produces ABC-TV Special

■ NASHVILLE — DMK Productions, Inc., a Nashville-based film and television production company, is co-producing a 90-minute ABC-TV network special to be taped in Nashville October 18-21.

### Alan King

Alan King is the program host and his grand tour of Nashville will include a night at Possum Holler with George Jones, Bill Anderson, Barbara Mandrell, Johnny Duncan and Del Reeves.

John Hartford and a variety of bluegrass pickers will be featured as part of the day's festivities. In addition, a songwriter/performer "pass-the-guitar" session will take place with Bobby Bare also headlining that segment. Newcomers to the music scene will also be included in the taping, among them Billy Ray Reynolds and Patti Leatherwood.

### Opening

The opening of the show will take place on the riverboat "Belle Carol" with Ray Stevens "discovering" Ft. Nashboro with Alan and Mayor Fulton. Minnie Pearl and Roy Acuff will appear in a segment to be taped backstage at the Grand Ole Opry. Visits to the homes of Webb Pierce and Ronnie Milsap are also scheduled as part of the show which will be seen on the "Wide World of Entertainment" series.

The Statler Brothers (Mercury) provided a high spot with a rollicking rendition of nominees set to song for their presentation of best album sequence. The Vocal Group of the Year honors went to the talented foursome, who have won the award the past six consecutive years.

In the Female Vocalist of the Year category, highest honors went to Crystal Gayle (UA), whose torchy single, "Don't It Make My Brown Eyes Blue," has established the diminutive sister of Loretta Lynn as a first class talent in her own right.

RCA's Jim Ed Brown and Helen Cornelius walked off with the Vocal Duo of the Year Award.

A touching moment occurred when one of the members of the Original Texas Playboys (Capitol), honored as Instrumental Group of the Year, doffed his hat and paid tribute to the king of western swing, Bob Wills, as he said, "Most of all we want to thank you, Lord, for letting us go back through a second time."

Artists who appeared on the show included Bill Anderson (MCA), Chet Atkins (RCA), June Carter and Johnny Cash (Columbia), Roy Clark (ABC Dot), Jerry Clower (MCA), Dave and Sugar

(RCA), Danny Davis (RCA), Mac Davis (Columbia), Crystal Gayle (UA), Merle Haggard (MCA), Loretta Lynn (MCA), Barbara Mandrell (ABC Dot), Ronnie Milsap (RCA), Charley Pride (RCA), Jerry Reed (RCA), Kenny Rogers (UA), Statler Brothers (Mercury), Mel Tillis (MCA), Conway Twitty (MCA), Don Williams (ABC Dot) and Tammy Wynette (Epic).

## RCA Re-Signs Milsap

■ NASHVILLE — On the eve of sweeping the top three awards of the Country Music Association, Ronnie Milsap signed a new, long-term contract to continue recording exclusively for RCA Records, it has been announced in Nashville by Mel Ilberman, division vice president, creative affairs, and Jerry Bradley, division vice president, Nashville operations, RCA Records.

## ICMBA Elects Peebles Permanent Exec. Sec.

■ NASHVILLE — Harry (Hap) Peebles has been elected permanent executive secretary of the International Country Music Buyers Association after six years as president.



Ronnie Milsap, CMA's Entertainer of the Year for 1977, was congratulated at a party given by RCA after the show by Mel Ilberman, division vice president, creative affairs, RCA; Record World publisher Bob Austin; and Charlie Leach and Bob Thompson, attorneys for Milsap.

## COUNTRY PICKS OF THE WEEK

VIS, "MIDDLE AGE CRAZY" (Throckmorton; Tree, BMI). Roy Throckmorton's song and Killer's delivery have tapped mother-lode with this one, a year from now they would both be in Nashville competing awards for their efforts. It's long (3:52, including 10 second fade) but listeners will demand more. A smash! Mercury 55011.

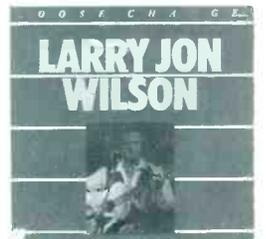
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SLEEPER



DOTSYY, "IT SHOULD HAVE BEEN EASY" (B. McDill; Hall-Clement, BMI). The Bob McDill ballad fits Dotsy's engaging vocal style well. The compelling melody and a solid hook provided by the chorus are capped off by Roy Dea's production, which brings the sad, romantic message home. It should launch a gifted songstress. RCA 11138.

ALBUM LARRY JON WILSON, "LOOSE CHANGE." "Having already acquired a fervent cult following with his distinctive country blues style, Wilson now stands poised to widen his horizons. Without sacrificing any of his artistic integrity he seems to have found a highly commercial groove with this collection. Monument MG 7615.



# COUNTRY HOTLINE

By MARIE RATLIFF

■ Conway Twitty does it again with "Georgia Keeps Pulling On My Ring"! Little David Wilkins had a successful chart run with it a couple of years ago, and Conway will find no obstacles in his path to the top with it again! Score another easy hit!

Dave & Sugar will repeat their success pattern with the easy-paced "I'm Knee Deep In Loving You." It's already happening at KCKC, KAYO, WBAM, WTOP, WIRE, WSDS, WPNX, WPLO, KFDI, WWOL, WIVK, WWVA, KDJW.

"Raymond's Place" is on the chart for Ray Griff! Action reported at WWOK, WCMS, WITL, KLAJ, WTOP, WSDS, WSLC, KXLR, WPNX, KJJJ, KSOP, KFDI.



Conway Twitty

After topping the pop charts, Debby Boone continues to conquer the country markets as well. Add to her already impressive list of stations this week's adds: WVOJ, KBOX (#45), WAME, KSON (#43), KWJJ, WINN (#29), WSLC, WEET, KSOP, WXCL, KTCR, KAYO.

Album Action: Juice Newton's "Come To Me" featured at KSOP; Elvis Presley's "My Way" added to regular play at WPLO; the Oak Ridge Boys' tribute to "Emmylou" good at WHOO.

Joe Stampley comes on strong with his remake of the Arthur Alexander rocker, "Every Day I Have To Cry Some." Super heavy in most markets including KERE, WSLC, WCMS, WKDA, KRMD, KCKC, KAYO, KFDI, WBAP, WIVK, WITL, KLAJ, KJJJ, KYNN, WTOP, KWKH, WSDS, WHOO, WJQS, KDJW, KHEY, KENR, KSON, KXLR, KKYX, KSOP, WPNX, WWVA.



Joe Stampley

Monster Movers: Marty Robbins, Sonny James, Kenny Rogers, Vern Gosdin, Johnny Cash.

Nat Stuckey is meeting with early acceptance of "I'm Coming Home To Face The Music" at WHOO, KWKH, KKYX, WPNX, WTOP, KFDI, WITL, KYNN, WIVK.

Since Janie Fricke has gained success as a solo recording artist, she now shares label billing with Johnny Duncan (she's been unnamed vocal support on many of Duncan's previous hits) on his latest, "Come A Little Bit Closer," already numbered at KLAC (#56), added at WPLO, KCKC, WMNI, KFDI, WTSO.

## SURE SHOTS

Jerry Lee Lewis — "Middle Age Crazy"  
Conway Twitty — "Georgia Keeps Pulling On My Ring"  
Johnny Duncan with Janie Fricke — "Come A Little Bit Closer"

## LEFT FIELDERS

David Houston — "The Twelfth of Never"  
Lois Johnson & Bill Rice — "All The Love We Threw Away"  
Nick Nixon — "I'll Get Over You"  
Tommy Cash — "There's More To Her Than Meets The Eye"

## AREA ACTION

Mylon LeFevre — "Second Hand Lady" (KSON)  
Sherwin Linton — "Jessi, I Wanted That Award" (WSDS, WSLC)  
Chuck Pollard — "Tomorrow You Won't Be My Woman Anymore" (KRMD)

## Awards Presentation Highlights SESAC 'Roaring '20s' Affair

■ NASHVILLE—Close to 500 key industry leaders, including top recording artists, writers, publishers and music business executives, witnessed the presentation of ten separate awards for outstanding achievement in the field of country music at SESAC's 13th annual awards gala, held at the Woodmont Country Club in Franklin, Tennessee, on Thursday evening, October 13.

The Woodmont Country Club was transformed for the evening into an imitation "Speakeasy" as SESAC hosted a gala "Roaring '20s" party, which included entertainment by Your Father's Mustache banjo band, direct from New York City, and Roni Stoneman from the cast of "Hee Haw."

Highlight of the evening was the presentation of the 1977 SESAC Awards, which were presented in two 30-minute segments, hosted by Roni Stoneman. The evening's top honors were awarded in ten major categories, as follows:

Ambassador of Country Music — Eddy Arnold; Best Country Album—"Let The Music Play;" Most Promising Country Music Writer of the Year—Peggy Forman; A&R Producer—O'Brien Fisher; Most Recorded Country Song — "Burning Bridges;" International—"Littlest Cowboy Rides Again;" Country Single of the Year—"Heaven's Just A Sin Away;" Country Music Writer of the Year—Jerry Gillespie; SESAC Hall of Fame—"Crystal Chandeliers."

"The King Is Gone," the tribute to Elvis Presley, recorded by Ronnie McDowell on the Scorpion label, was named Song of the Year, and its writers, Ronnie McDowell and Lee Morgan, each received special writer's awards for this crossover hit, co-published by Brim Music and Broadcast Music.

Close to 80 additional individual award winners were listed in the evening's program and each will be mailed Certificates of his or her contribution to country music during the past year.

### Attendees

Hosting the affair for SESAC was its president, A. H. Prager. SESAC executives in attendance included A. F. Ciacimino, vice president and counsel; Brad McCuen, director of country music; Charles Scully, director of information services; Vincent Candilora, director of writer services; Eddie Morgan, coordinator of copyright services; Mary Lou Risley, coordinator of administrative services; Jim

Black, director of gospel music; and Debbie Dunn, administrative assistant, Nashville office.

1977 Certificates of Outstanding Musical Achievement were presented to the following writers and publishers:

"Ain't Goin' Down In The Ground Before My Time"—Glenn Ray, Contention Music; "Audobon"—Chip Davis/William Fries, American Gramophone; "Burning Bridges"—Walter Scott, Sage & Sand Music; "Camp Bird Mine"—Chip Davis/William Fries, American Gramophone; "Cheatin' Overtime"—Peggy Forman, Hello Darlin' Music; "The Danger Zone"—Peggy Forman, Contention Music, and "Feel Again"—J.M. Virgin, Cherry Tree Publications.

"Freedom Ain't The Same As Bein' Free"—Jackie D. Johnson, Contention Music; "Get It On"—Raymond A. Smith, Hello Darlin' Music; "The Happiness of Having You"—Ted Harris, Contention Music; "Hold Me"—Glenn Ray, Gator Music, Inc.; "I Can't Help It If She Can't Stop Loving Me"—Peggy Forman, Hello Darlin' Music, and "If We Never Love Again"—Albert E. Brumley, Stamps Quartet Music Company, Inc.

"I Just Came Home To Count The Memories"—Glenn Ray, Contention Music; "I'll Fly Away"—Albert E. Brumley, Albert E. Brumley & Sons; "Lady Beware"—Skippy Barrett, Tommy Rocco Music; "Moment of Weakness"—Charlie Black/Jerry Gillespie, Lorville Music  
 (Continued on page 71)

## True Names Hayes Exec. Vice Pres.

■ NASHVILLE — Howard A. Knight, Jr., True Records president, has announced the appointment of Jerry Hayes to the position of executive vice president of the label.

Hayes, who has been serving the label as director of promotion, has already assumed his position. Hayes' new duties will be the day-to-day operation of the record label, in addition to remaining in charge of the promotion department.

Knight, who continues to oversee the total operation of True Records, will be actively involved in the production and marketing of the company's product.

Hayes, who has had a wide range of experience as an independent country promotion man, joined True Records in April.

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RCA RECORDS WELCOMES

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Tom T. Hall

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EVERYONE'S FAVORITE ARTIST HAS MOVED TO  
EVERY ARTIST'S FAVORITE PLACE.



**RCA**  
Records

# Foster & Rice, Griff, Sherrill Take Top ASCAP Honors

■ NASHVILLE—A celebrity studied audience of 700 top songwriters, recording stars, music publishers and disc producers filled the ballroom of Music City's Hyatt Regency Hotel Oct. 12 for the 14th Annual Country Music Awards Banquet of the American Society of Composers, Authors and Publishers. The music licensing organization celebrated its greatest year in country music as ASCAP president Stanley Adams presented plaques honoring 102 chart-busting hits, ten created by Jerry Foster and Bill Rice, who again swept top writing honors.

Gifted ASCAP veteran Ray Griff also collected ten, five as writer and five as producer. Producer of the year honors went to Billy Sherrill, who won eight awards, and the number one publisher was Jack and Bill Music Company (a division of T.B. Harms), which took 11. Narvel Felts' four awards made him the top recording artist at the black-tie gala and Rory Bourke's songwriting won four.

Other award winners such as Eddy Arnold, Olivia Newton-John (who just joined ASCAP), Charley Pride, Ray Price, Ronnie Milsap, Chet Atkins, Lynn Anderson, Sonny James, Sammi Smith, Vaughn Horton, Jim Ed Brown, Helen Cornelius, Billie Jo Spears, Faron Young, Bobby Borchers and T.G. Sheppard applauded as Adams and ASCAP southern regional director Ed Shea reported on ASCAP's country music explosion during the past 14 years.

Multiple award winners included Peter Yarrow (formerly of Peter, Paul & Mary), ASCAP board member Hal David, Neil Diamond, Gordon Lightfoot, Mary Kay Place, Kathy Barnes, Billy Walker, Helen Cornelius, Dave Burgess, Larry Butler, Jerry Wallace, Ron Chancey, Tom Collins, Johnny Cunningham, Kenny Dale, Dave & Sugar, Bob Ferguson, Maury Finney, Glenn Frey and Don Henley of the Eagles, Crystal Gayle, Joe Gelson, Mickey Gilley, Lois Johnson, Jerry Kennedy, Eddie Kilroy, Don King, Mary MacGregor, A.V. Mittelstedt, Johnny Morris, Bob Morrison, Ann J. Morton, Larry Morton, Gary Paxton, Eddy Raven, Bud Reneau, Allen Reynolds, Marty Robbins, Don Robertson, John Schweers, Bill Walker, Jacky Ward, Jim Weatherly, Johnny Wilson, Norro Wilson and Warren Wimberly.

Music publishing firms receiving more than one award included double winners Lowball Music, Music City Music, Publicare Music, Shapiro Bernstein and Skidmore Music Company, triple-winners Milene Music, Southern Music Publishing Company, Starship Music and Wiljex Publishing

and quadruple-winners Aimo Music Corporation, Chess Music, Famous Music Corporation and WB Music and Warner Bros., Inc.

Among the stars who won single ASCAP awards this year were Glenn Campbell, Johnny Cash, John Denver, Merle Haggard, Engelbert Humperdinck, George Jones & Tammy Wynette, Jerry Reed, Johnny Rodriguez, Bobby Troup and Tanya Tucker. In addition to award winners who came from as far as Los Angeles and London, guests at the gala included Nashville Mayor Richard Fulton, ASCAP board members Wesley Rose, Gerald Marks and Sidney Herman, members of the board of the Country Music Association, ASCAP managing director Paul Marks and membership director Paul Adler, west coast regional director John Mahan, membership representatives Todd Brabec and Ted Williams, coordinator of writer & publisher relations Bruce Gold plus public relations director Walter Wager.

The audio-visual presentation that accompanied the awards presentation was produced by assistant regional director Merlin Littlefield and Connie Hurt, Judy Gregory and Dennis Brewington of the Nashville office executive staff, assisted Ed Shea in organizing and staging the entire gala.

A complete list of award winners is as follows:

"A Little At A Time"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "A Mansion

On The Hill"—Fred Rose/Hank Williams, Milene Music, Inc.; "A Passing Thing"—Ray Griff, Blue Echo Music; "After The Loving"—Alan Bernstein, Silver Blue Music Ltd.; "All That Keeps Me Going"—Jim Weatherly, Keca Music Inc.; "All The Sweet"—Bob Morrison, Music City Music, Inc.

"Among My Souvenirs"—Edgar Leslie/Horatio Nicholls\*, Chappell & Co., Inc./Edgar Leslie/Lawrence Wright Music Co. Ltd.\*; "Baby, Don't Keep Me Hangin' On"—Lloyd Schoonmaker, Calente Music; "Baby You Look Good To Me Tonight"—Bill Danoff, Cherry Lane Music Co.; "Big Ole Baby Boy"—Mary Kay Place, Sook Music; "Bluest Heartache Of The Year"—Warren Wimberly, Jr., Publicare Publishing Company; "Born Believer"—Gary Harju, Filmways Music Publishing Co. Inc.; "Catch The Wind"—Donovan Leitch\*, Southern Music Publishing Co., Inc.

"Cherokee Maiden"—Cindy Walker, In-

tersong Music; "Cocoanut Grove"—Harry Owens, Famous Music Corporation; "Desperado"—Glenn Frey/Don Henley, Kicking Bear Music/Benchmark Music; "Don't It Make My Brown Eyes Blue"—Richard Leigh, United Artists Music Co., Inc.; "Don't Throw It All Away"—Gary Benson\*/Harry Hyams\*/Dave Mindel\*, Famous Music Corporation; "Down At The Pool"—Bud Reneau, Lowball Music, Inc.; "Everything I Own"—David Gates, Colgems-EMI Music, Inc.

"Fan The Flame, Feed The Fire"—Eddy Raven, Milene Music, Inc.; "For Love's Own Sake"—Julie Didier/Casey Kelly, Bobby Goldsboro Music, Inc.; "He'll Play The Music (But You Can't Make Him Dance)"—Chic Doherty/David Wilkins, Ash Valley Music, Inc.; "Her Body Couldn't Keep You (Off My Mind)"—Ray Griff, Blue Echo Music; "Hold Me"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "Honky Tonk Mem-

(Continued on page 70)

## Fabulous Foursome



MCA's Jerry Clower, Columbia's June Carter Cash, RCA's Chet Atkins, and ABC/Dot's Roy Clark were part of the entertainment during the 11th annual Country Music Association Award show.

# BMI Honors 184 Writers & Publishers

■ NASHVILLE — One hundred and seven writers and 77 publishers of 101 songs have been presented with BMI (Broadcast Music, Inc.) Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances for the period from April 1, 1976 to March 31, 1977. The awards were made at ceremonies in Nashville, Tenn. on October 11 by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

### 'Misty Blue'

The eighth annual Robert J. Burton Award, presented to the most performed BMI country song, was given to "Misty Blue," written by Bob Montgomery, and to Talmont Music, Inc., publisher. The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI country song of the year. This occasion also marked the third time "Misty Blue" and

its publisher and writer have received a BMI Citation of Achievement.

Bobby Braddock, Bob McDill and Billy Sherrill are the leading country writer-award winners with four songs each, followed by Eddie Rabbitt and Sterling Whipple, each with three songs. John Adrian, Jeff Barry, Sam Cooke, Tom Gmeiner, John Greenebaum, Wayland Holyfield, Mark James, Baker Knight, Kris Kristofferson, Willie Nelson, Kenny O'Dell, Ben Peters, George Richey, Allen Toussaint, Conway Twitty and Tammy Wynette all received two awards.

Eighteen of the songs honored with BMI awards were presented with citations marking previous awards. A tenth-year award was presented to The EMP Company for "By the Time I Get to Phoenix," written by Jim Webb. "Gentle On My Mind," by John Hartford, published by Ensign Music Corporation, received an award for the ninth time.

Honored for the seventh time was "For the Good Times," written by Kris Kristofferson and

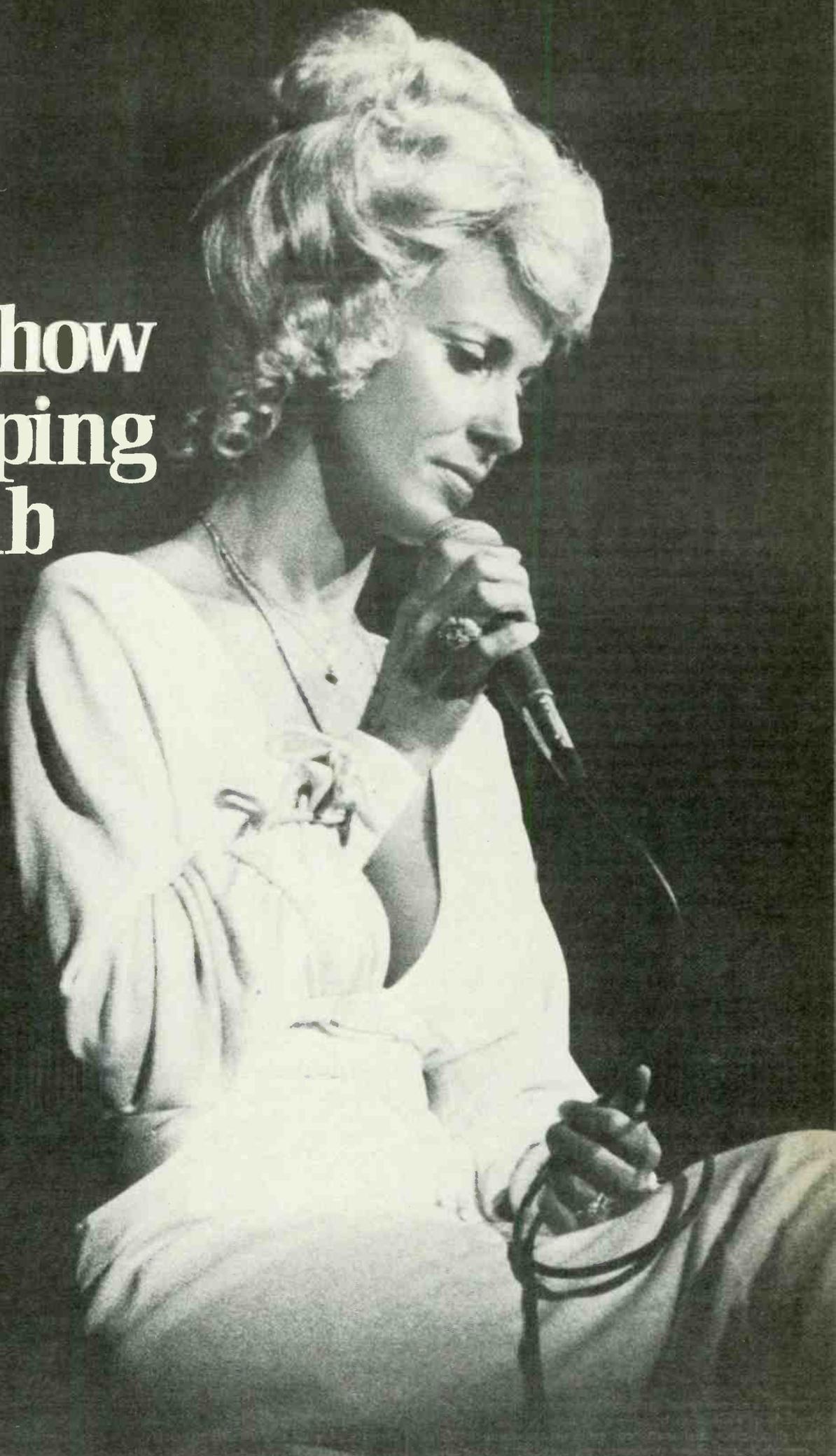
published by Buckhorn Music Publishing Co., Inc. Don Gibson's "Sweet Dreams," published by Acuff-Rose Publications, Inc., received an award for the fifth time.

Fourth-year awards were presented to "Behind Closed Doors," by Kenny O'Dell, published by House of Gold Music, Inc.; "The Most Beautiful Girl," written by Norro Wilson, Billy Sherrill and Rory Bourke, and published by Al Gallico Music Corp. and Algee Music Corp.; and "Tie A Yellow Ribbon Round the Ole Oak Tree," by L. Russell Brown and Irwin Levine and published by Levine & Brown Music, Inc.

"A Good Hearted Woman," by Waylon Jennings and Willie Nelson, published by Baron Music Publishing Co. and Willie Nelson Music, Inc.; "Have You Never Been Meliow," by John Farrar, published by Irving Music, Inc.; "I Honestly Love You," by Jeff Barry and Peter Allen, published by Broadside Music, Inc., Irving Music, Inc. and Woolnough Music, Inc.;

(Continued on page 70)

The song  
that stops  
Tammy's show  
is not stopping  
in its climb  
to the top  
of the  
charts.



"One of a Kind" 8 5045G

From the forthcoming Tammy Wynette album  
on Epic Records and Tapes. KE 35444

Produced by Billy Sherrill

STEREO

# Top Dog in Country.



Ronnie Milsap *Entertainer Of The Year*  
*Male Vocalist Of The Year*  
*Album Of The Year*



**Thanks to you all.**



*Vocal Duo Of The Year*  
Jim Ed Brown—Helen Cornelius

**RCA**  
Records



# BMI Awards

"If You've Got the Money I've Got the Time," by Lefty Frizzell and Jim Beck, published by Peer International Corp.; and "Misty Blue," by Bob Montgomery and published by Talmont Music, Inc. each received their third BMI country awards.

Winners of second-year citations were "Crazy," by Willie Nelson, published by Tree Publishing Co., Inc.; "Don't Be Angry," by Wade Jackson, published by Acuff-Rose Publications, Inc.; "I'm So Lonesome I Could Cry," by Hank Williams, published by Fred Rose Music, Inc.; "Then You Can Tell Me Goodbye," by John D. Loudermilk, published by Acuff-Rose Publications, Inc.; "(Till I Kissed You)," by Don Everly, published by Acuff-Rose Publications, Inc. and "Together Again," by Buck Owens, published by Central Songs, Inc.

Also honored for 1974-75 performances was "Room Full of Roses," by Tim Spencer, published by Belinda Music, Inc. and for 1975-76 performances was "Broken Lady," by Larry Gatlin, published by First Generation Music Co.

The 101 BMI award-winning country songs, their BMI writers and publishers as logged for the period from April 1, 1976 to March 31, 1977 are as follows:

"After All The Good Is Gone"—Conway Twitty, Twitty Bird Music Publishing Co.; "All I Can Do"—Dolly Parton, Owepar Publishing, Inc.; "All These Things"—Allen Toussaint, Tune-Kel Publishing Co., Inc.; "Angels, Roses and Rain"—Jim Zerkoff, William Zerkoff, Combine Music Corp.; "Are You Ready For The Country"—Neil Young, Silver Fiddle Music; "Behind Closed Doors"—Kenny O'Dell, House of Gold Music, Inc.

"Bring It On Home To Me"—Sam Cooke, Kags Music Corp.; "Broken Down In Tiny Pieces"—John Adrian, Pick A Hit Music; "Butterfly For Bucky"—Douglas Cox, Bobby Goldsboro, Unart Music Corp.; "By The Time I Get To Phoenix"—Jim Webb, The EMP Company; "The Call"—Gene MacLellan (PRD Canada), Beechwood Music Corp.; "Can't You See"—Toy Caldwell, No Exit Music.

"Cowboy"—Ron Fraser, ATV Music Corp.; "Crazy"—Willie Nelson, Tree Publishing Co., Inc.; "Don't Be Angry"—Wade Jackson, Acuff-Rose Publications, Inc.; "Don't Pull Your Love"—Dennis Lambert, Brian Potter, ABC Dunhill Music, Inc.; "Don't Stop In My World (If You Don't Mean To Stay)"—Ray Pennington, Show Biz Music; "Don't The Girls All Get Prettier At Closing Time"—Baker Knight, Singletree Music Co., Inc.

"The Door's Always Open"—Dickey Lee, Bob McDill, Jack Music, Inc.; "Drinkin' My Baby (Off My Mind)"—Eddie Rabbitt, Even Stevens, Belinda Music, Inc.; "Debdave Music"; "El Paso City"—Marty Robbins, Mariposa Music, Inc.; "Every Now And Then"—Mac Davis, Screen Gems-EMI Music, Inc.; "Faster Horses"—Tom T. Hall, Hallnote Music; "Flash Of Fire"—Hoyt Axton, Catherine Smith, Lady Jane Music.

"For The Good Times"—Kris Kristofferson, Buckhorn Music Publishing Co., Inc.; "Forever Lovers"—Sterling Whipple, Tree Publishing Co., Inc.; "Fox On The Run"—Tony Hazzard (PRS), Dick James Music, Inc.; "The Games That Daddies Play"—Conway Twitty, Twitty Bird Music Publishing Co.; "Gentle On My Mind"—John Hartford, Ensign Music Corp.; "Golden Ring"—Bobby

(Continued from page 66)

Braddock, Rafe Van Hoy, Tree Publishing Co., Inc.

"Good Hearted Woman"—Waylon Jennings, Willie Nelson, Baron Music Publishing Co., Willie Nelson Music, Inc.; "Good Woman Blues"—Ken McDuffie, Sawgrass Music Publishers, Inc.; "Hank Williams You Wrote My Life"—Paul Craft, Acuff-Rose Publications, Inc.; "Have You Never Been Mellow"—John Farrar (PRS), Irving Music, Inc.; "Heart Healer"—Tom Gmeiner, John Greenbaum, Sawgrass Music Publishers, Inc.; "Her Name Is"—Bobby Braddock, Tree Publishing Co., Inc.; "Here's Some Love"—Richard Mainegra, Willie Roberts, Screen Gems-EMI Music, Inc.

"I Couldn't Be Without You"—Billy Joe Shaver, Return Music; "I Don't Want To Have To Marry You"—Fred Imus, Philip Sweet, Blackwood Music, Inc., Inmusic, Inc.; "I Honestly Love You"—Peter Allen, Jeff Barry, Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc.; "I'm A Stand By My Woman Man"—Kent Robbins, Billy Sherrill, Tammy Wynette, Al Gallico Music Corp., Pi-Gem Music Publishing Co., Inc.; "I'm Gonna Love You"—Baker Knight, Dunbar Music, Inc.

"I'm So Lonesome I Could Cry"—Hank Williams, Fred Rose Music, Inc.; "If I Had To Do It All Over Again"—Bobby Springfield, House of Gold Music, Inc.; "If Love Was A Bottle Of Wine"—Sterling Whipple, Tree Publishing Co., Inc.; "If Not You"—Dennis Locorriere, Horse Hairs Music, Inc.; "If You've Got The Money I've Got The Time"—Jim Beck, Lefty Frizzell, Peer International Corp.; "In Some Room Above The Street"—Sterling Whipple, Tree Publishing Co., Inc.

"It's Morning"—Jessi Colter, Baron Music Publishing Co.; "Liars One, Believers Zero"—Glenn Martin, Tree Publishing Co., Inc.; "Livin' It Down"—Ben Peters, Ben Peters Music, Crazy Cajun Music; "Lone Star Beer And Bob Wills Music"—Red Steagall, Glenn Sutton, Otter Creek Music, Rodeo Cowboy Music, Inc.; "Lonely Tears"—Tyran Carlo, Merrimac Music Corp.; "Love Is Thin Ice"—Geoff Morgan, Barken Music, Pi-Gem Music Publishing Co., Inc.

"Love Revival"—Tom Gmeiner, John Greenbaum, Sawgrass Music Publishers, Inc.; "Lucille"—Roger Bowling, Hal Bynum, Andite Invasion, ATV Music Corp.; "Misty Blue"—Bob Montgomery, Talmont Music, Inc.; "Moody Blue"—Mark James, Screen Gems-EMI Music, Inc.; "The Most Beautiful Girl"—Rory Bourke, Billy Sherrill, Norro Wilson, Al Gallico Music Corp., Algee Music Corp.

"My Eyes Can Only See As Far As You"—Naomi Martin, Jimmy Payne, Ensign Music Corp.; "9,999,999 Tears"—Rasie M. Bailey, Lowery Music Co., Inc.; "One Little Piece At A Time"—Wayne Kemp, Tree Publishing Co., Inc.; "One Of These Days"—Earl Montgomery, Altman Music Corp.; "Only Sixteen"—Sam Cooke, Kags Music Corp.; "Peanuts And Diamonds"—Bobby Braddock, Tree Publishing Co., Inc.; "Remember Me (When The Candles Are Gleaming)"—Scott Wiseman, Vogue Music, Inc.

"Ridin' Rainbows"—Jan Crutchfield, Connie Ethridge, Dixie Jane Music, Inc.; "Rocky Mountain Music"—Eddie Rabbitt, Briarpatch Music; "The Roots Of My Raising"—Tommy Collins, Blue Book Music; "Say It Again"—Bob McDill, Hall-Clement Publications; "Say You'll Stay Until Tomorrow"—Roger Greenaway (PRS), Barry Mason (PRS), Dick James Music, Inc.; "Saying Hello, Saying I Love You, Saying Goodbye"—Jeff Barry, Bradley Burg, Don Kirshner Music, Inc.

"She Never Knew Me"—Wayland Holyfield, Bob McDill, Hall-Clement Publications; "She'll Throw Stones At You"—Al Cateee, Vic Dana, George Soule, Al Cateee Music; "Solitary Man"—Neil Diamond, Tallyrand Music, Inc.; "Somebody Somewhere (Don't Know What He's Missin' Tonight)"—Lola Jean Dillon, Coal Miners Music; "Southern Nights"—Allen Toussaint, Marsaint Music, Inc., Warner-Tamerlane Publishing Corp.

"Stranger"—Kris Kristofferson, Resaca Music Publishing Co.; "Suspicious Minds"—Mark James, Screen Gems-EMI Music, Inc.; "Sweet Dreams"—Don Gibson, Acuff-Rose Publications, Inc.; "Teddy Bear"—Billy Joe

Burnette, Tommy Hill, Dale Royal, Red Sovine, Cedarwood Publishing Co., Inc.; "That's What Made Me Love You"—Lawrence Shoberg, Stallion Music, Inc.; "Then You Can Tell Me Goodbye"—John D. Loudermilk, Acuff-Rose Publications, Inc.

"Things"—Bobby Darin, The Hudson Bay Music Company; "Thinking Of A Rendezvous"—Bobby Braddock, Sonny Throckmorton, Tree Publishing Co., Inc.; "Tie A Yellow Ribbon Round The Ole Oak Tree"—L. Russell Brown, Irwin Levine, Levine & Brown Music, Inc.; "Till I Can Make It On My Own"—George Richey, Billy Sherrill, Tammy Wynette, Algee Music Corp., Altman Music Corp.; "(Till) I Kissed You"—Don Everly, Acuff-Rose Publications, Inc.; "Till The Rivers All Run Dry"—Wayland Holyfield, Don Williams, Maplehill Music, Vogue Music, Inc.; "Together Again"—Buck Owens,

Central Songs, Inc.; "Torn Between Two Lovers"—Phillip Jarrell, Muscle Shoals Sound Pub. Co., Inc.; "Two Dollars In The Juicebox"—Eddie Rabbitt, Briarpatch Music.

"Walk Softly"—Van McCoy, Van McCoy Music, Inc., Warner-Tamerlane Publishing Corp.; "What I've Got In My Mind"—Kenny O'Dell, House of Gold Music, Inc.; "A Whole Lotta Things To Sing About"—Ben Peters, Pi-Gem Music Publishing Co., Inc.; "Wichita Jail"—Charlie Daniels, Night-Time Music, Inc.; "You And Me"—George Richey, Billy Sherrill, Algee Music Corp.; "You'll Lose A Good Thing"—Barbara Ozen, Crazy Cajun Music, Jamie Music Publishing Co.; "You Never Miss A Real Good Thing"—Bob McDill, Hall-Clement Publications; "You Rubbed It In All Wrong"—John Adrian, Pick A Hit Music; "Your Picture In The Paper"—Don Reid, American Cowboy Music Co.

# ASCAP Awards (Continued from page 66)

ories"—Rory Bourke/Gene Dobbins/Johnny Wilson, Chappell & Co., Inc.; "I Can See Me Lovin' You Again"—Jerry Foster/Bill Rice, Jack and Bill Music Co.

"I Don't Hurt Anymore"—Don Robertson/Jack Rollins, Intersong Music; "I Don't Know Why I Just Do"—Fred E. Ahlert/Roy Turk, Fred Ahlert Music Corporation/Pencil Mark Music, Inc.; "I Don't Wanna Talk It Over Anymore"—Eddy Raven, Milene Music, Inc.; "I Hate Goodbyes"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "I Just Can't Turn My Habit Into Love"—Michael Smotherman, Royal Oak Music; "I Love What Love Is Doing To Me"—Johnny Cunningham, Starship Music Inc.; "I Miss You Already"—Jerry Wallace/Kevin Young, Jerry Wallace Music.

"I Never Said It Would Be Easy"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "I'm A Honky Tonk Woman's Man"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "I'm Not Easy"—David Chamberlain/Jim Vest, Hoteli Publishing Company; "I'm Savin' Up Sunshine"—Sid Linard, Wiljex Publishing Company; "In The Mood"—Joseph C. Garland/Andy Razaf, Shapiro, Bernstein & Co., Inc.; "Instead Of Giving Up (I'm Giving In)"—Billy Walker, Best-Way Music.

"It Couldn't Have Been Any Better"—Ray Griff, Blue Echo Music; "It Was Almost Like A Song"—Hal David/Archie Jordan, Casa David/Chess Music Inc.; "I've Got You (To Come Home To)"—Don King/Dave Woodward, Wiljex Publishing Company; "Let Me Love You Once Before You Go"—Molly Ann Leikin, Almo Music Corp.; "Let My Love Be Your Pillow"—John Schweers, Chess Music Inc.; "Looking Out My Window Through The Pain"—John Schweers, Chess Music Inc.; "Love Letters"—Edward Heyman/Victor Young, Famous Music Corporation.

"Love Songs And Romance Magazines"—Richard Reicheg/Byron Walls, WB Music Corp.; "Loving Arms"—Tom Jans, Almo Music Corp.; "May I Spend Every New Year's With You"—Bud Reneau, Lowball Music, Inc.; "Midnight Angel"—Bob Morrison, Music City Music, Inc.; "Mockingbird Hill"—Vaughn Horton, Southern Music Publishing Co., Inc./Cromwell Music, Inc.; "My Good Thing's Gone"—Ted Fuller, Driftaway Music; "My Prayer"—Georges Boulanger\*\*/Jimmy Kennedy\*, Skidmore Music Company, Inc.

"Near You"—Francis Craig/Kermit Goell, Supreme Music Corporation; "New Kid In Town"—Don Henley/Glenn Frey/John David Souther, WB Music Corp./Ice Age Music; "Off And Running"—Faith Finney, Music Craftshop; "Old Time Feeling"—Tom Jans, Almo Music Corp.; "One More Time"—Bryan Blackburn\*/Christian Heilburg\*\*/Joachim Heider\*\*, Morning Music (USA), Inc.; "Poor Wilted Rose"—Ann J. Morton, Me and Sam Music.

"Put Me Back Into Your World"—Lorene Mann, Basket Music; "Ridin' Rainbows"—Susan Pugh, Big Paddle Wheel Music; "Right Time Of The Night"—Peter McCann, American Broadcasting Music, Inc.; "Road Song"—Paul D. Clements, Double R Music

Corporation; "Route 66"—Bobby Troup, Londontown Music, Inc.; "Sam"—Hank Marvin\*, Blue Gum Music, Inc.; "Saying Hello, Saying I Love You, Saying Goodbye"—Deve Hofheinz, Kirshner Songs, Inc.; "Semolita"—Lally Scott\*\*\*, Belsize Music, Inc./September Music Corporation.

"Shame, Shame On Me (I Had Planned To Be Your Man)"—Warren Wimberly, Jr., Publicare Publishing Company; "(She's Just) An Old Love Turned Memory"—John Schweers, Chess Music Inc.; "She's Pulling Me Back Again"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "She's The Girl Of My Dreams"—Don King/Jeff Walker, Wiljex Publishing Company; "Silver Bird"—Renate Vapius\*\*, Intersong Music; "Somebody Soon"—Ian Tyson, Warner Bros., Inc.

"Sunflower"—Neil Diamond, Stonebridge Music; "Sweet Talkin' Man"—Johnny Cunningham, Starship Music Inc.; "Takin' What I Can Get"—Johnny Cunningham, Natural Songs Inc.; "Teardrops In My Heart"—Vaughn Horton, Cromwell Music, Inc.; "Texas Angel"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "That's The Way Love Should Be"—Milton Blackford/Dave Gillon/Joe Dougherty, Famous Music Corporation.

"That's What I Get (For Doin' My Own Thinkin)"—Ray Griff, Blue Echo Music; "That's When The Lyin' Stops (And The Lovin' Starts)"—Russ Faith, Easy Listening Music Corp.; "The Best Part Of My Days (Are My Nights With You)"—Bob Zimmerman, Hacienda Music; "The End Is Not In Sight"—Russell Smith, Fourth Floor Music, Inc.; "The Feeling's Right"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "The Last Of The Winfield Amateurs"—Ray Griff, Blue Echo Music.

"The Worst You Ever Gave Me Was) The Best I Ever Had"—Ruby Hice/Danny Hice, Mandy Music; "The Wreck Of The Edmund Fitzgerald"—Gordon Lightfoot\*\*\*\*, Moose Music\*\*\*\*; "They Don't Make 'Em Like That Anymore"—Rory Bourke, Chappell & Co., Inc.; "This Girl (Has Turned Into A Woman)"—Peter Yarrow/Mary Macgregor, Silver Dawn Music; "Tonight You Belong To Me"—Lee David/Billy Rose, Intersong Music; "Torn Between Two Lovers"—Peter Yarrow, Silver Dawn Music.

"Twenty-Four Hours From Tulsa"—Burt Bacharach/Hal David, Arch Music Co., Inc.; "Whispers"—Rory Bourke/Gene Dobbins/Johnny Wilson, Chappell & Co., Inc.; "Wrap Your Love All Around Your Man"—Johnny Cunningham, Starship Music Inc.; "Y'All Come Back Saloon"—Sharon Vaughn, Jack and Bill Music Co.; "Yesterday's Gone"—Wayne Bradford, Gar-Pax Music; "You Are So Beautiful"—Bruce Fisher, Almo Music Corp.; "You Don't Have To Be A Baby To Cry"—Bob Merrill/Terry Shand, R.F.D. Music Publishing Co., Inc.

"Your Place Or Mine"—Rory Bourke/Carol Anderson, Chappell & Co., Inc.; "Your Pretty Roses Came Too Late"—Jerry Foster/Bill Rice, Jack and Bill Music Co.; "You're Free To Go"—Lou Herscher/Don Robertson, Intersong Music.

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\*\* GEMA —ASCAP licensed in U.S.A.

\*\*\* SIAE —ASCAP licensed in U.S.A.

\*\*\*\* CAPAC —ASCAP licensed in U.S.A.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**CONWAY TWITTY**—MCA 40805

**GEORGIA KEEPS PULLING ON MY RING** (D. Wilkins/T. Marshall; Emerald Isle/Battleground, BMI)

A bluesy cheatin' song with an infectious chorus provides the perfect vehicle for Twitty's convincing vocals. It's headed to the top for sure.

**NICK NIXON**—Mercury 55010

**I'LL GET OVER YOU** (B. Peters; Shelby Singleton, BMI)

A compelling melody, thoughtful lyrics and a sterling performance by Nixon should bring this one home in a hurry.

**JOHNNY DUNCAN**—Columbia 3 10634

**COME A LITTLE BIT CLOSER** (Boyce/Hart/Farrell; Wren, BMI)

Janie Fricke is back to lend Duncan support on this remake of a proven hit. It's sure to garner instant response and head up the charts.

**EDDY ARNOLD**—RCA 11133

**WHERE LONELY PEOPLE GO** (F. Huddleston; Purcell/House of Huston, ASCAP)

Arnold's flawless vocals and Owen Bradley's restrained production lend well to this haunting, dreamy ballad. It should touch home.

**DAVID HOUSTON**—Starday 168

**THE TWELFTH OF NEVER** (P. F. Webster/J. Livingston; Frank, ASCAP)

Houston comes with a strong rendition of this classic song. It retains its appeal and should be chartbound.

**JIMMY WEBB**—Atlantic 3426

**THE HIGHWAYMAN** (J. Webb; White Oak, ASCAP)

It sounds like this prolific songwriter has written himself a hit, which should find its way easily onto country playlists. A fine record.

**LOIS JOHNSON & BILL RICE**—Polydor 14435

**ALL THE LOVE WE THREW AWAY** (J. Foster/B. Rice; Jack & Bill, ASCAP)

Another great Foster/Rice tune gets a superb reading by this compatible duo. A strong contender.

**PURE PRAIRIE LEAGUE**—RCA 11148

**SUN SHONE LIGHTLY** (T. Goshorn; Prairie League, ASCAP)

Marked by tight harmonies and sparkling instrumentation, this easy-paced cut will make a strong showing on the charts.

**ALAN MORETTINI**—AVI 162

**COUNTRY BOY** (A. Morettini; Equinox, BMI)

This one could be one of the year's big surprises. Morettini's self-penned ballad has the potential to go all the way.

## SESAC Awards (Continued from page 64)

Co.; "Niobrara"—Chip Davis/William Fries, American Gramophone; "Nishnabotna"—Chip Davis/William Fries, American Gramophone, and "Ratchetjaw"—Chip Davis/William Fries, American Gramophone.

"Round The World With The Rubber Duck"—Chip Davis/William Fries, American Gramophone; "She Needs Someone To Hold Her When She Cries"—Raymond A. Smith, Hello Dar-

lin' Music; "Sing Silent Night"—Chip Davis/William Fries, American Gramophone; "Super Slab Showdown"—Chip Davis/William Fries, American Gramophone; "Two-Way Lovin'"—Chip Davis/William Fries, American Gramophone; "Windshield Wipers In The Rain"—Chip Davis/William Fries, American Gramophone, and "Your Woman Your Friend"—Peggy Forman, Helo Darlin' Music.



# THE COUNTRY ALBUM CHART

OCTOBER 22, 1977

OCT. 22	OCT. 15		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	15
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	6
3	3	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	14
4	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	14
5	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	7
6	5	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	23
7	7	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	17
8	8	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	10
9	9	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	27
10	10	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	35
11	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	7
12	12	TATTOO DAVID ALLAN COE/Columbia PC 34870	7
13	13	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	6
14	14	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	13
15	15	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1321	90
16	33	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	4
17	17	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	3
18	50	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	7
19	19	COWBAYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	5
20	—	SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675	1
21	21	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	4
22	22	B.J. THOMAS/MCA 2286	2
23	23	THORN ON THE ROSE EVEN STEVENS/Elektra 7E 1113	3
24	18	TILL THE END VERN GOSDIN/Elektra 7E 1112	13
25	38	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	7
26	26	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	30
27	27	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	7
28	30	BEST OF FREDDY FENDER/ABC Dot DO 2079	23
29	29	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	5
30	25	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	6
31	16	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	7
32	32	KENNY ROGERS/United Artists LA689 G	50
33	49	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	7
34	48	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	39
35	35	JOHN WESLEY RYLES/ABC Dot DO 2089	2
36	57	TODAY ELVIS PRESLEY/RCA APL1 1039	5
37	44	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	11
38	65	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	2
39	—	BILLY BOY & MARY LOU/MCA 2298	1
40	70	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	28
41	41	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	32
42	20	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	34
43	36	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	44
44	—	ELVIS PRESLEY/LSP 1254	1
45	24	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341	7
46	75	FROM ELVIS PRESLEY BLVD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	7
47	—	STRIKE ANYWHERE EARL SCRUGGS/Columbia 34878	4
48	69	ELVIS' GOLD RECORDS—VOL. 2 ELVIS PRESLEY/RCA LSP 2075	4
49	—	LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/LSP 4776	5
50	64	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	2
51	43	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	25
52	40	RABBITT EDDIE RABBITT/Elektra 7E 1105	20
53	56	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	11
54	—	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	1
55	34	I REMEMBER PATSY LORETTA LYNN/MCA 2265	27
56	52	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	7
57	51	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	24
58	31	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	11
59	47	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	7
60	53	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	87
61	42	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	15
62	61	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	4
63	45	ELVIS' GOLD RECORDS—VOL. 4 ELVIS PRESLEY/RCA LSP 3921	4
64	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	106
65	—	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	1
66	60	BEST OF DOLLY PARTON/RCA APL1 1117	73
67	39	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	22
68	59	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	59
69	54	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	21
70	63	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	70
71	66	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	24
72	67	RONNIE MILSAP LIVE/RCA APL1 2043	45
73	73	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	9
74	28	I WANTA SING GEORGE JONES/Epic PE 34717	7
75	68	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1-4 ELVIS PRESLEY/RCA LPM 6401	7



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	OCT. 22	OCT. 15	WKS. ON CHART
<b>1</b> HEAVEN'S JUST A SIN AWAY KENDALLS Ovation OV 1103 (3rd Week)			<b>12</b>
<b>2</b> EASTBOUND AND DOWN JERRY REED/RCA PB 11056			11
<b>3</b> I GOT THE HOSS MEL TILLIS/MCA 40764			11
<b>4</b> I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717			9
<b>5</b> WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418			10
<b>6</b> Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 17710			15
<b>7</b> DAYTIME FRIENDS KENNY ROGERS/United Artists XW 1027			13
<b>8</b> 19 ROSES FOR MAMA C.W. McCALL/Polydor PD 14420			6
<b>9</b> 11 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698			11
<b>10</b> 10 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543			6
<b>11</b> 15 BLUE BAYOU LINDA RONSTADT/Asylum 45431			6
<b>12</b> 14 THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458			11
<b>13</b> 16 LOVE IS JUST A GAME LARRY GATLIN/Monument 226			7
<b>14</b> 21 MORE TO ME CHARLEY PRIDE/RCA PB 11086			6
<b>15</b> 17 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716			8
<b>16</b> 22 LET ME DOWN EASY CRISTY LANE/LS GRT 131			9
<b>17</b> 8 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754			14
<b>18</b> 18 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041			10
<b>19</b> 20 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477			8
<b>20</b> 26 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431			7
<b>21</b> 33 THE WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118			3
<b>22</b> 37 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804			3
<b>23</b> 29 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003			7
<b>24</b> 25 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816			8
<b>25</b> 28 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/ RCA PB 11061			7
<b>26</b> 32 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605			6
<b>27</b> 34 STILL THE ONE BILL ANDERSON/MCA 40794			4
<b>28</b> 31 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597			8
<b>29</b> 40 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450			3
<b>30</b> 30 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715			10
<b>31</b> 36 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721			6
<b>32</b> 9 WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747			12
<b>33</b> 42 CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421			5
<b>34</b> 12 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016			16
<b>35</b> 43 CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305			4
<b>36</b> 44 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431			7
<b>37</b> 24 ERES TU JOHNNY RODRIGUEZ/Mercury 55004			8
<b>38</b> 41 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429			6
<b>39</b> 46 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481			6
<b>40</b> 13 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000			11
<b>41</b> 23 IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044			10
<b>42</b> 52 BORN TO LOVE ME RAY PRICE/ABC Dot DO 17718			4
<b>43</b> 45 DO YOU HEAR MY HEART BEAT DAVID ROGERS/ Republic 006			8
<b>44</b> 59 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123			2
<b>45</b> 27 IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001			12
<b>46</b> 35 SHAME, SHAME ON ME KENNY DALE/Capitol 4457			13
<b>47</b> 38 LITTLE OLE DIME JIM REEVES/RCA PB 11060			9
<b>48</b> 39 THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410			13



<b>49</b> 57 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 10598	7
<b>50</b> 58 THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720	5
<b>51</b> 56 HELEN CAL SMITH/MCA 40789	5
<b>52</b> 61 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619	3
<b>53</b> 47 WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712	11
<b>54</b> 48 DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	11
<b>55</b> 49 SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	15
<b>56</b> 50 I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	13

CHARTMAKER OF THE WEEK

<b>57</b> — DON'T LET ME TOUCH YOU MARTY ROBBINS Columbia 3 10629	1
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<b>58</b> 68 I'LL ALWAYS LOVE YOU CATES SISTERS/Caprice CA 2036	3
<b>59</b> 67 YOU'VE GOT TO MEND THIS HEARTACHE RUBY FALLS/ 50 States FS 56	5
<b>60</b> 69 PEANUT BUTTER DICKEY LEE/RCA PB 11125	2
<b>61</b> 66 FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/ Columbia 3 10607	4
<b>62</b> 71 LEAN ON JESUS PAUL CRAFT/RCA PB 11078	3
<b>63</b> 70 I MUST BE DREAMING DON KING/Con Brio 126	3
<b>64</b> 73 THE PAY PHONE BOB LUMAN/Polydor PD 14431	2
<b>65</b> — EVERYDAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	1
<b>66</b> 53 WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424	10
<b>67</b> 76 MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447	5
<b>68</b> 54 PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	11
<b>69</b> — SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095	1
<b>70</b> 77 MAKE THE WORLD GO AWAY CHARLY McCLAIN/ Epic 8 50436	4
<b>71</b> — YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455	1
<b>72</b> 81 THAT'S ALL I WANTED TO KNOW DOTTIE WEST/ United Artists XW1084	3
<b>73</b> 80 WALK AWAY WITH ME RANDY BARLOW/Gazelle IRDA 427	3
<b>74</b> 74 TOUCH ME HOWDY GLEN/Warner Bros. WBS 8447	5
<b>75</b> 79 THE SUN IN DIXIE KATHY BARNES/Republic 005	3
<b>76</b> 82 BETTER OFF ALONE JAN HOWARD/Con Brio 125	4
<b>77</b> 78 MY GIRL DALE McBRIDE/Con Brio 124	4
<b>78</b> — AFTER THE BALL JOHNNY CASH/Columbia 3 10623	1
<b>79</b> 88 ONE NIGHT STANDS HANK WILLIAMS, JR./Warner Bros. WBS 8451	2
<b>80</b> 85 SHE KEEPS HANGIN' ON RAYBURN ANTHONY/Polydor PD 14423	5
<b>81</b> — MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	1
<b>82</b> 92 COME TO ME ROY HEAD/ABC Dot DO 17722	2
<b>83</b> 83 IF YOU REALLY WANT ME TO, I'LL GO SILVER CITY BAND/ Columbia 3 10601	4
<b>84</b> 89 I HAVEN'T LEARNED A THING PORTER WAGONER/ RCA PB 10974	2
<b>85</b> 90 LIPSTICK TRACES JIMMIE PETERS/Mercury 55005	2
<b>86</b> — ABILENE SONNY JAMES/Columbia 3 10628	1
<b>87</b> 98 YOU JUST DON'T KNOW MARY MILLER/Inergi I-302	2
<b>88</b> — AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS 8 5822	1
<b>89</b> — RAYMOND'S PLACE RAY GRIFF/Capitol 4492	1
<b>90</b> — QUITS GARY STEWART/RCA PB 1131	1
<b>91</b> 91 RAINBOWS AND HORSESHOES R.C. BANNON/Columbia 3 10612	4
<b>92</b> — WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	1
<b>93</b> 93 THE LADY AIN'T FOR SALE SHERRY BRYCE/Pilot PR 45100	3
<b>94</b> 94 BLUEBERRY HILL ANN J. MORTON/Prairie Dust PD 7619	3
<b>95</b> 96 HOW I LOVE THEM OLD SONGS DANNY DAVIS & THE NASHVILLE BRASS/RCA PB 11073	2
<b>96</b> 75 LEAVIN' KENNY PRICE/MRC 1004	5
<b>97</b> 97 HELL YES, I CHEATED JAMES PASTELL/Paula 425	2
<b>98</b> 51 IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	13
<b>99</b> — IT AIN'T EASY LOVIN' ME RONNIE PROPHET/RCA PB 50391	1
<b>100</b> — IF YOU GOT TO HAVE IT YOUR WAY (I'LL GO MINE) BILLY PARKER/SCR 148	1

# Twenty-five years ago we first honored the world's greatest Country songwriters. We're still doing it!

Our heartiest congratulations to the writers of the  
101 most performed BMI Country Songs  
from April 1, 1976 to March 31, 1977.

John Adrian  
Hoyt Axton  
Rasie M. Bailey  
Jim Beck  
Rory Bourke  
Roger Bowling  
Bobby Braddock  
L. Russell Brown  
Bradley Burg  
Billy Joe Burnette  
Hal Bynum  
Toy Caldwell  
Al Cartee  
Tommy Collins  
Jessi Colter  
Douglas Cox  
Paul Craft  
Jan Crutchfield  
Vic Dana  
Charlie Daniels  
Bobby Darin  
Mac Davis  
Neil Diamond  
Lola Jean Dillon  
Connie Ethridge  
Don Everly  
John Farrar (PRS)  
Ron Fraser  
Lefty Frizzell  
Don Gibson  
Tom Gmeiner  
Bobby Goldsboro  
Roger Greenaway (PRS)  
John Greenebaum  
Tom T. Hall

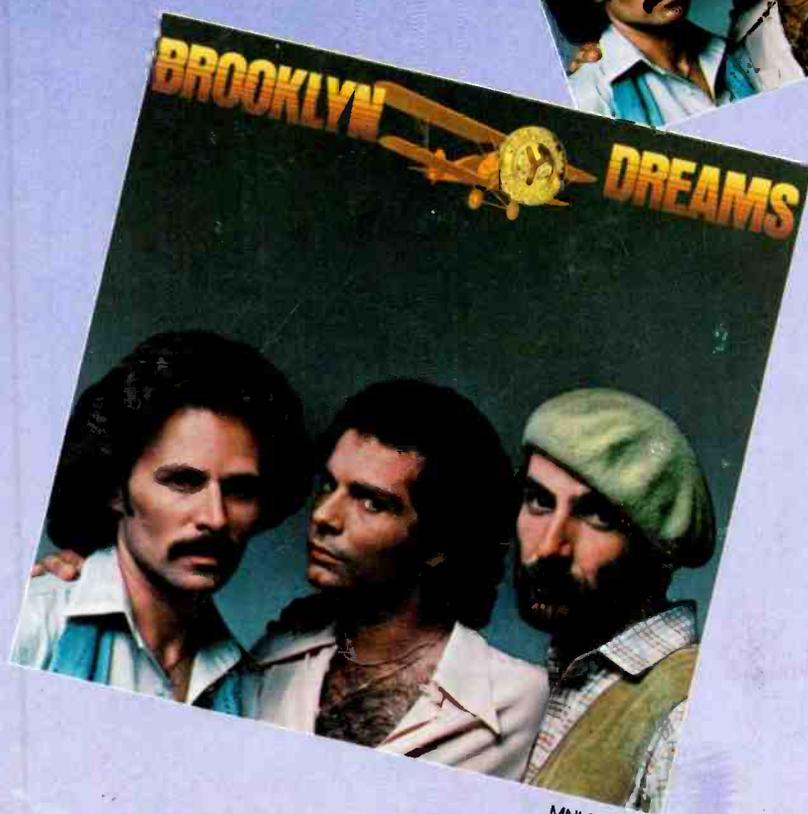
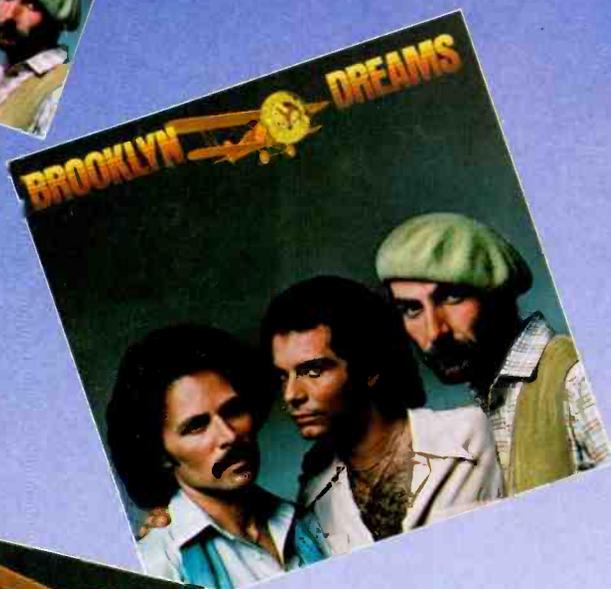
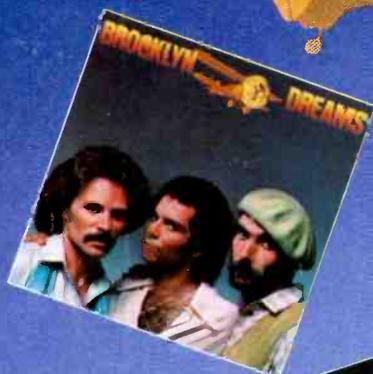
John Hartford  
Tony Hazzard (PRS)  
Tommy Hill  
Wayland Holyfield  
Fred Imus  
Wade Jackson  
Mark James  
Phillip Jarrell  
Waylon Jennings  
Wayne Kemp  
Baker Knight  
Kris Kristofferson  
Dennis Lambert  
Dickey Lee  
Irwin Levine  
Dennis Locorriere  
John D. Loudermilk  
Gene MacLellan (PRO Canada)  
Richard Mainegra  
Glenn Martin  
Naomi Martin  
Barry Mason (PRS)  
Bob McDill  
Ken McDuffie  
Bob Montgomery  
Earl Montgomery  
Geoff Morgan  
Willie Nelson  
Kenny O'Dell  
Buck Owens  
Barbara Ozen  
Dolly Parton  
Jimmy Payne  
Ray Pennington  
Ben Peters

Brian Potter  
Eddie Rabbitt  
Don Reid  
George Richey  
Kent Robbins  
Marty Robbins  
William Roberts  
Dale Royal  
Billy Joe Shaver  
Billy Sherrill  
Lawrence Shoberg  
Catherine Smith  
George Soule  
Red Sovine  
Bobby Springfield  
Red Steagall  
Even Stevens  
Glenn Sutton  
Philip Sweet  
Sonny Throckmorton  
Allen Toussaint  
Conway Twitty  
Rafe Van Hoy  
Jim Webb  
Sterling Whipple  
Don Williams  
Hank Williams  
Norro Wilson  
Scott Wiseman  
Tammy Wynette  
Neil Young  
Jim Zerface  
William Zerface

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