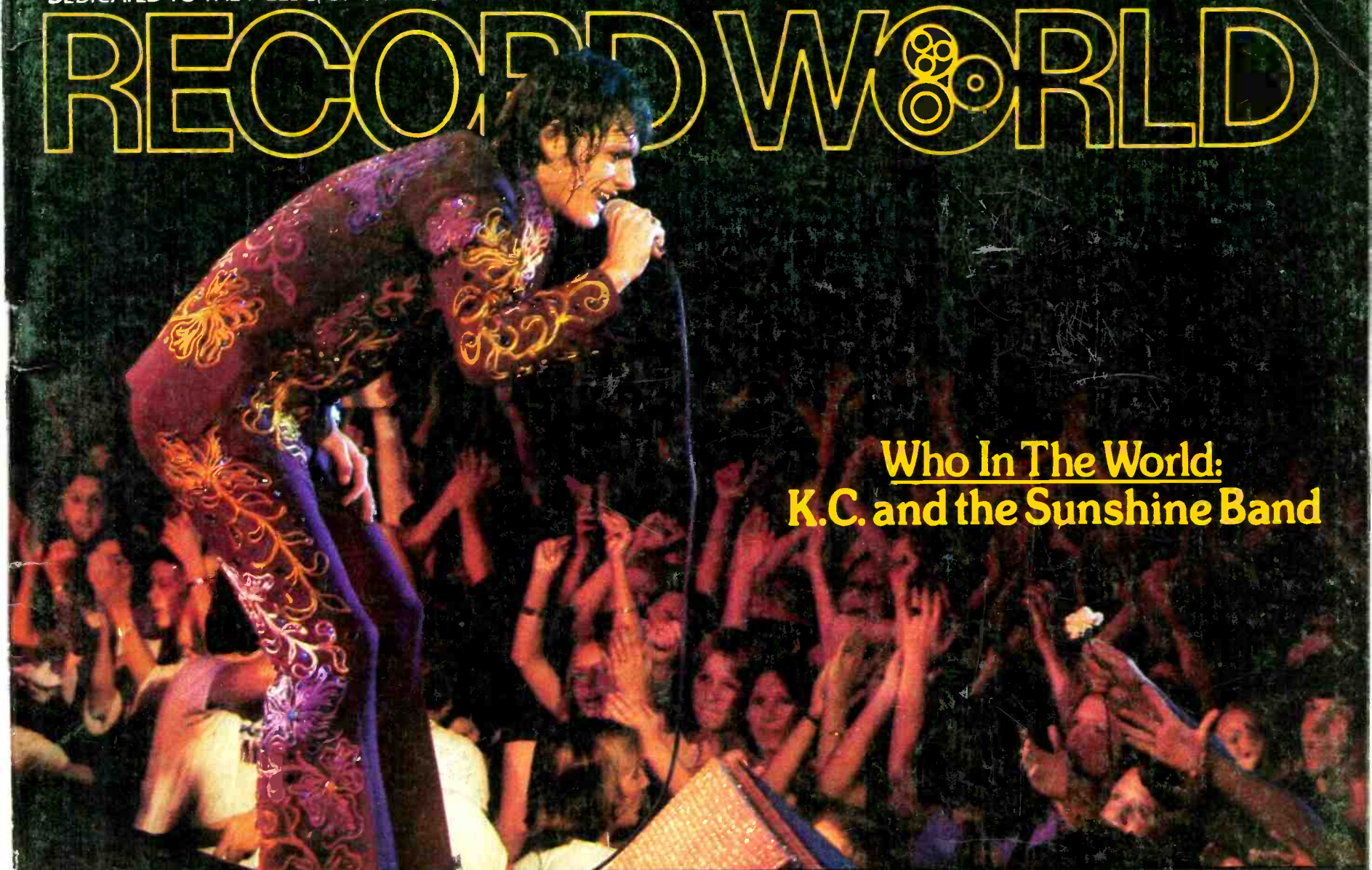


RECORD WORLD



Who In The World: K.C. and the Sunshine Band

HITS OF THE WEEK

SINGLES

WAR, "L.A. SUNSHINE" (prod. by Jerry Goldstein, Lonnie Jordan & Howard Scott) (writers: group & Jerry Goldstein) (Far Out, ASCAP) (3:45). A summer hit for War is as natural as five o'clock traffic on La Cienega, and this tribute to their "home town—it's a funky town" should start in the west and quickly fly eastward. Blue Note 1009 (United Artists).

NATALIE COLE, "PARTY LIGHTS" (prod. by Chuck Jackson, Marvin Yancy & Gene Barge) (writer: Tennyson Stephens) (Utom, BMI) (3:35). With r&b stations tracking several cuts from "Unpredictable," second-guessing Cole's singles gets harder all the time. But this fast-paced disco reading of a good song is a fine choice. Capitol 4439.

JAMES TAYLOR, "HANDY MAN" (prod. by Peter Asher) (writers: J. Jones-O. Blackwell) (Unart, BMI) (3:02). The song was a hit for Jimmy Jones in 1960 and Del Shannon in 1964; Taylor's reading of it transforms the frantic pace of those hits into a slow, considered ballad. His label debut, it is already picking up strong radio support. Columbia 3-10557.

THE BROTHERS JOHNSON, "STRAWBERRY LETTER 23" (prod. by Quincy Jones) (writer: Shuggie Otis) (Kidada/Off The Wall, BMI) (3:39). With a song selection that can only be called inspired, George and Louis should build their lp following into a major pop audience. The production should rank among the top such efforts of the year. A&M 1949.

SLEEPERS

PHILADELPHIA INTERNATIONAL ALL STARS, "LET'S CLEAN UP THE GHETTO" (prod. by Kenneth Gamble & Leon Huff) (writers: Gamble-Huff-Gilbert) (Mighty Three, BMI) (4:55). The artists—Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays and Dee Dee Sharp Gamble—and the topical message should make a hit. Phila. Intl. 8 3627 (CBS).

KENNY LOGGINS, "I BELIEVE IN LOVE" (prod. by Phil Ramone & Bob James) (writers: K. Loggins-A. Bergman-M. Bergman) (First Artists/Emanuel/Gnossos/Threesome, ASCAP) (3:30). Loggins' single debut is a sort of disco samba with enough light, individual production touches to add to what should be an auspicious debut. Columbia 3-10569.

CISSY HOUSTON, "TOMORROW" (prod. by Michael Zager) (writers: Charles Strouse-Martin Charnin) (Charles Strouse/E.H. Morris, ASCAP) (3:30). Houston's choice of a song from "Annie" is made more fortuitous by that show's Tony triumph, and the singer's gospel-tinged, moving performance should bring it to pop and MOR audiences. Private Stock 153.

BRUCE FOSTER, "PLATINUM HEROES" (prod. by Skip Korte & Bruce Foster) (writer: Bruce Foster) (C.A.M.-U.S.A., BMI) (5:45). Foster's song about the Beatles has been much-requested from his first album, and the signature Beatles riffs that dot the song make for hook after hook. It could well establish his pop radio career. Millennium 602 (Casablanca).

ALBUMS

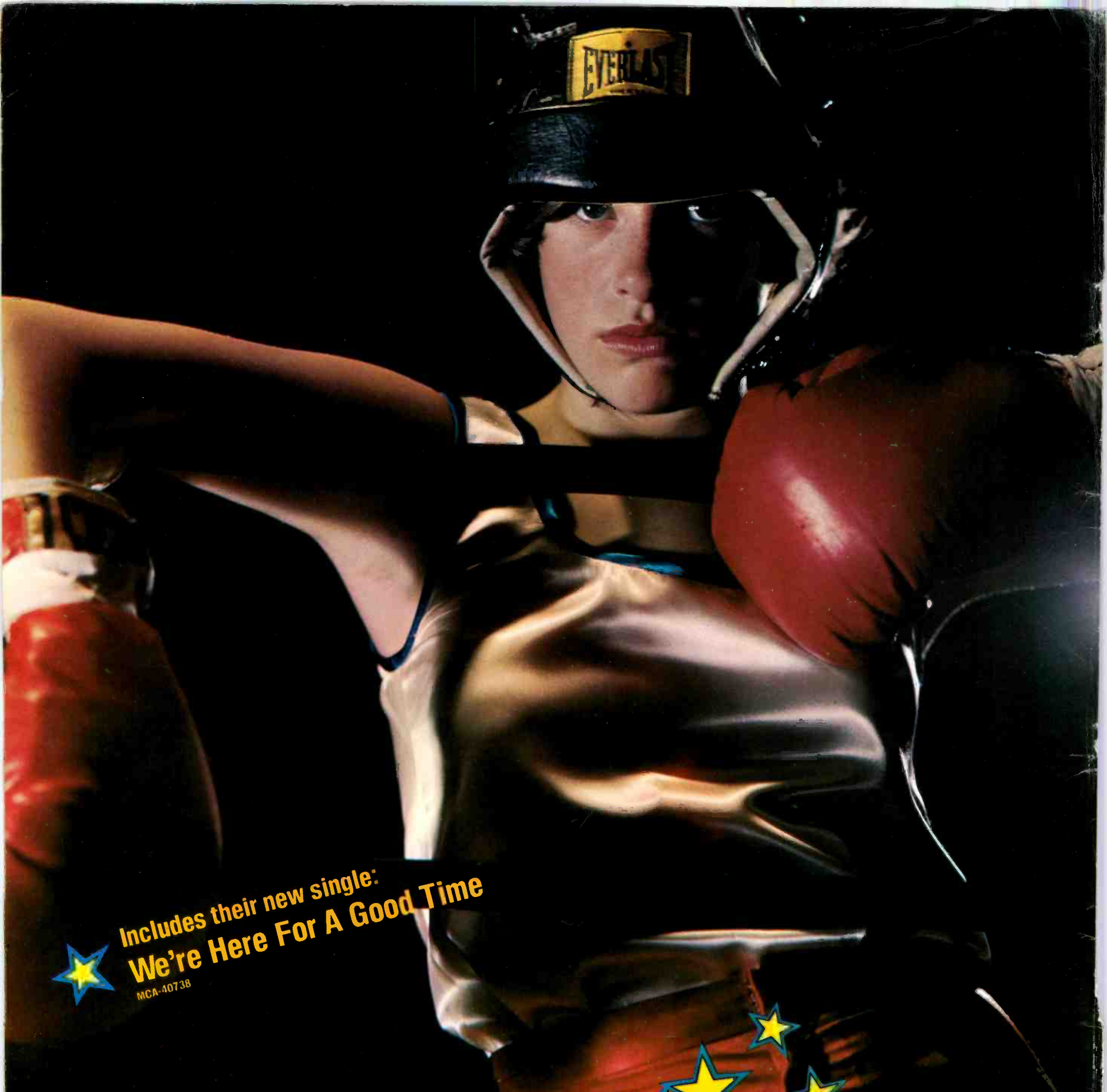
NEIL YOUNG, "AMERICAN STARS 'N BARS." Probably Young's most countrified effort since "Harvest" throughout side one, he has enlisted some very capable vocal support from Linda Ronstadt and Emmylou Harris on several tracks. Side two features Young with Crazy Horse on four songs that date back to 1974 but are previously unreleased. Reprise MSK 2261 (7.98).

THE EMOTIONS, "REJOICE." The group's gold debut introduced the vocal talents of these three songstresses and with this second Maurice White produced lp, they have set a new standard for themselves. The insistent "Best Of My Love" is already unfolding as a major success and "Love's What's Happenin'" will not be far behind. Col PC 34762 (6.98).

JOAN BAEZ, "BLOWIN' AWAY." A new page in the career of Baez unfolds with this lp as it points to an apparently new found musical sensibility manifested in songs like "I'm Blowin' Away" and a sense of humor which takes a poke at the music industry in "Time Rag" and "A Heartfelt Line Or Two." Portrait PR 34697 (CBS) (6.98).

"STAR WARS" (AN ORIGINAL SOUNDTRACK). With the movie currently the hottest screen attraction around, there has been much interest in this soundtrack recording which blossoms on The Album Chart this week at number 78 with a bullet. Currently shaping up as one of the biggest lps of its kind, it is an easily programmable piece of music. 20th Century 2T 541 (7.98).





★ Includes their new single:
We're Here For A Good Time
MCA-40738

TROOPER

KNOCK 'EM DEAD KID

Trooper's third album is ready and geared to "knock" them down for a count.

Trooper — Rock 'n' Rollers with a multi-fisted attack.

Trooper on stage sends you reelin'.

Trooper is produced by Randy Bachman (MCA-2275)



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MCA RECORDS

RECORD WORLD

Accusers of WOL Can't Produce Tapes

By MICHAEL SHAIN

■ WASHINGTON — Washington's two most prominent concert promoters seem to have kicked another hole in their own case against a group of local disc jockeys, even while the Federal Communications Commission probe of the promoters' payola/plugola charges was in recess. Last week, Jason Shrinsky, the attorney representing the promoters who claim the deejays at WOL were unfairly competing with them for concert talent by threat-

ening to withhold airplay, admitted in an interview with *Record World* that some of his alleged proof of the announcers' wrongdoing does not exist.

Shrinsky had alleged earlier that he had taped hours of WOL programming and that his tapes would show the culpability of the deejays. Shrinsky today concedes that "there are no tapes now."

Attorney's Letter

Shrinsky's claims of proof were contained in a letter to WOL's attorney, Harry Becker. The letter, sent last spring, requested the WOL management to meet with Shrinsky and his clients—Jack Boyle of Cellar Door Concerts and William Washington of Di-

(Continued on page 26)

Columbia, Bob James Forming New Label

By BARRY TAYLOR

■ NEW YORK — Columbia Records and Bob James have acknowledged the formation of a new label to be owned jointly by Columbia and the producer/recording artist, *RW* learned last week.

N.Y. Base

The label will be based in New York and will be headed by James, who will be responsible for bringing artists into the fold as well as producing many of the label's lps. While James' background is rooted in

(Continued on page 32)

Pickwick Shareholders Approve Sale To American Can Company

■ GREENWICH, CONN. — Stockholders of Pickwick International, Inc. have voted approval of an agreement under terms of which Pickwick becomes a wholly-owned subsidiary of American Can Company. Pickwick stockholders will receive \$23 in cash per common share in exchange

NARM/RIAA Committee Gives Go-Ahead For Universal Products Code Format

By SAM SUTHERLAND

■ LOS ANGELES—The institution of an industry product code for the recording industry came closer to reality last week as the joint NARM/RIAA Industry Coding Committee concluded its eight-month study of product coding by giving the green light to the projected UPC (Universal Products Code) format, and presenting preliminary proposals for its usage. Meeting at the Century Plaza Hotel here, committee members and representatives from the manufacturing, distributing and retailing arms of the industry reviewed the committee's findings and recommenda-

tions as presented in earlier meetings, and forecast the probable economic and operational hurdles still to be crossed before the code is successfully adopted on an industry-wide basis.

RIAA president Stanley Gortikov chaired the meeting, which he termed at the Tuesday (7) morning session's opening "the climax of a couple of decades of industry interest in an industry code." Gortikov's stated goal of reaching a consensus on the UPC code and setting up deadlines for its preliminary implementation, achieved at day's end with unanimous support for the basic decision to adopt a UPC code, marked the culmination of efforts started at last year's NARM Mid-Year Conference in Chicago (*RW*, Oct. 2, 1976), which led to the committee's formation under the joint sponsorship of NARM and the RIAA.

Gortikov is currently preparing
(Continued on page 29)

for their stock.

Commenting upon the ongoing operations and structure of Pickwick, Harry S. Howard, Jr., vice chairman of American Can, said "we are delighted to welcome Pickwick as a subsidiary of American Can. Pickwick, the largest United States and United Kingdom record distributor, with sales of \$312 million in the fiscal year ended April 30, will continue to operate as an independent entity consistent with its successful past practices. In our judgment, Pickwick is well positioned to benefit from the favorable growth factors we see for its industry."

(Continued on page 32)

ABC Record & Tape Bows Disc Department In Det. Sears Stores

By DAVID MCGEE

■ DETROIT — ABC Record and Tape Sales Corp. last week inaugurated operation of record and tape departments in the 10 full-line Sears stores in the metropolitan Detroit area. In a dramatic reversal of the recent trend towards smaller (if not nonexistent) record departments in mass-merchandise outlets, ABC is going into the nation's top retail operation with an

(Continued on page 18)

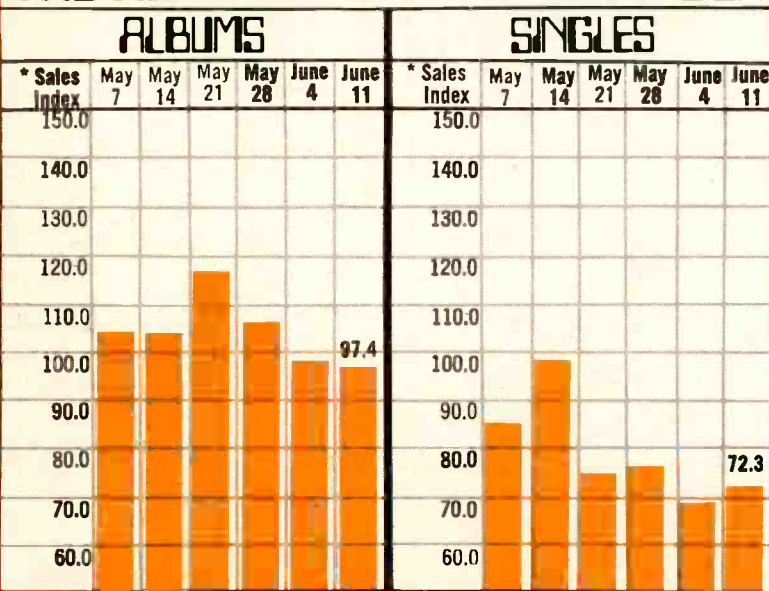
Next *RW* Seminar Planned for Chicago

■ The next *Record World* trade/radio seminar will be held in Chicago, Illinois on July 9. The seminar will begin at 12:30 and continue until approximately 5 o'clock that afternoon with admission and a buffet lunch both without charge. The host hotel will be the Hyatt Regency Chicago at 151 East Wacker Drive.

Topics to be discussed at the seminar will include the compilation of the national charts, the workings of the Radio Marketplace, other features of the magazine and the nature of Chicago and surrounding markets. All members of the industry are welcome to attend the seminar, which will include attendees from Milwaukee and other areas outside Chicago.

For further specific information about the seminar, please call the *Record World* market research departments in New York or Los Angeles.

THE RECORD WORLD SALES INDEX



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to *Record World* from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Another Go-Round for Performers Royalty

By MICHAEL SHAIN

■ WASHINGTON—The proposed copyright for performers of recorded music has, these past two decades, led a somewhat Dracula-like existence: dying every morning, only to be re-born again each twilight. The pros and cons of the controversial new copyright are being hashed out once again this summer, this go-around being held at the U.S. Copyright Office in Washington.

News Analysis

The performers royalty would extend copyright protection to the musicians and singers whose recordings are played for commercial gain by broadcasters, juke box operators, and background music services such as Muzak. Extended protection would permit performers and their record companies to collect royalties similar to the manner in which composers and the publishers are paid for the performances of written compositions.

Congress directed the Copyright Office to conduct a study of the proposed performers royalty last year when it passed the

Ira Heilicher Resigns From Pickwick Intl.

■ LOS ANGELES — Ira Heilicher has resigned his post as vice president in charge of distribution for Pickwick International. Heilicher finished out last week in the operation's Wayzata, Minnesota headquarters, where he told *RW* the decision was largely personal.

Heilicher stressed that his move wasn't triggered by changes in management at Pickwick, (Continued on page 32)

Berniker Exits RCA

■ NEW YORK—Record World has learned that Mike Berniker has resigned his position as division VP, popular a&r, RCA Records. It is rumored that he will be working with Rick Taylor's Soutlastic Inc.

Copyright Revision Act of 1976. The law did not include provisions for the performers copyright, the lawmakers said, because of stiff broadcaster opposition which would have threatened the entire revision package.

Last month, the Copyright Office began collecting written comments on the advisability and ultimate impact of the new royalty from the affected industries: broadcasting, record manufacturing, the musicians unions, and the juke boxes. The written comments are the prelude to three days of public hearings on the new royalty to be held in Washington by the Copyright Office, July 6-8. Similar hearings are scheduled for Los Angeles later (Continued on page 51)

Drew Now Independent Consultant With RKO Chain as First Client

By SAM SUTHERLAND

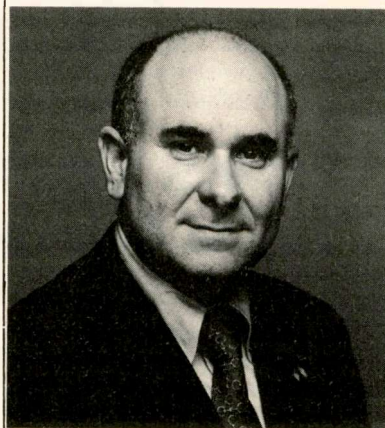
■ LOS ANGELES — Veteran radio programmer Paul Drew is resigning his post as vice president, programming for the RKO Radio chain to resume his career as an independent consultant. Drew's move, effective July 1, will see him helming Paul Drew Enterprises with the consultancy's first client to be the RKO chain.

Both Drew and RKO Radio president Dwight Case confirmed that Drew's consultancy will observe a non-competitive stance regarding other clients. Drew will continue to report directly to (Continued on page 26)

A&M Fla. Distribution Will Be Handled By New 'Together' Office

■ LOS ANGELES—A&M Records is moving its distribution for the Florida market from Pickwick International, its current distributor, to a new office to be opened by Together Distributors, the Atlanta-based distribution operation jointly owned and operated by A&M and Motown.

The projected Miami office will handle only A&M, with Motown slated to remain with Pickwick in that market. Bob Lavelle, who has been Pickwick's distribution manager there, will be heading the Together operation, according to Bob Fead, senior vice president, sales and distribution, for (Continued on page 10)



Paul Drew

A&M Promotes Reitman, La Porta, Ayeroff

■ LOS ANGELES—A&M Records president Gil Friesen has appointed Bob Reitman, formerly A&M's creative director of advertising, to the position of director of advertising and merchandising for the label. Jeff Ayeroff has been named the new director of creative services and product managers. Kiki La Porta, former advertising manager, has been promoted to advertising media di-

rector for the label. Reitman, who joined A&M in the newly-created post of creative director in July, 1976, is a graduate of USC and a former marketing researcher for Mattell, Inc. He established his own advertising and marketing research firm, and subsequently served for three years as supervisor for the Honda account at Grey Advertising. (Continued on page 18)

Fitzgerald Named VP For RSO/Island Promo

■ LOS ANGELES — Rich Fitzgerald has been appointed to the position of vice president, national promotion, for the newly-formed RSO/Island promotion company. The announcement was made jointly by Al Coury, RSO Records president, and Charley Nuccio, Island Records president. Fitzgerald, formerly national (Continued on page 75)



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RECORD WORLD JUNE 18, 1977

Powerhouse Picks

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

Bay City Rollers (Arista) "You Made Me Believe In Magic."

One of their most quickly and strongly received attempts, it shows fantastic strength as a phone item in front and follows through with over-the-counter sales.

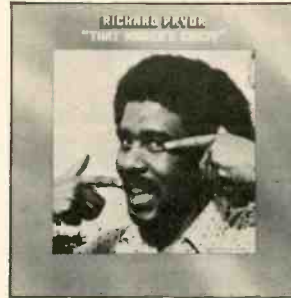




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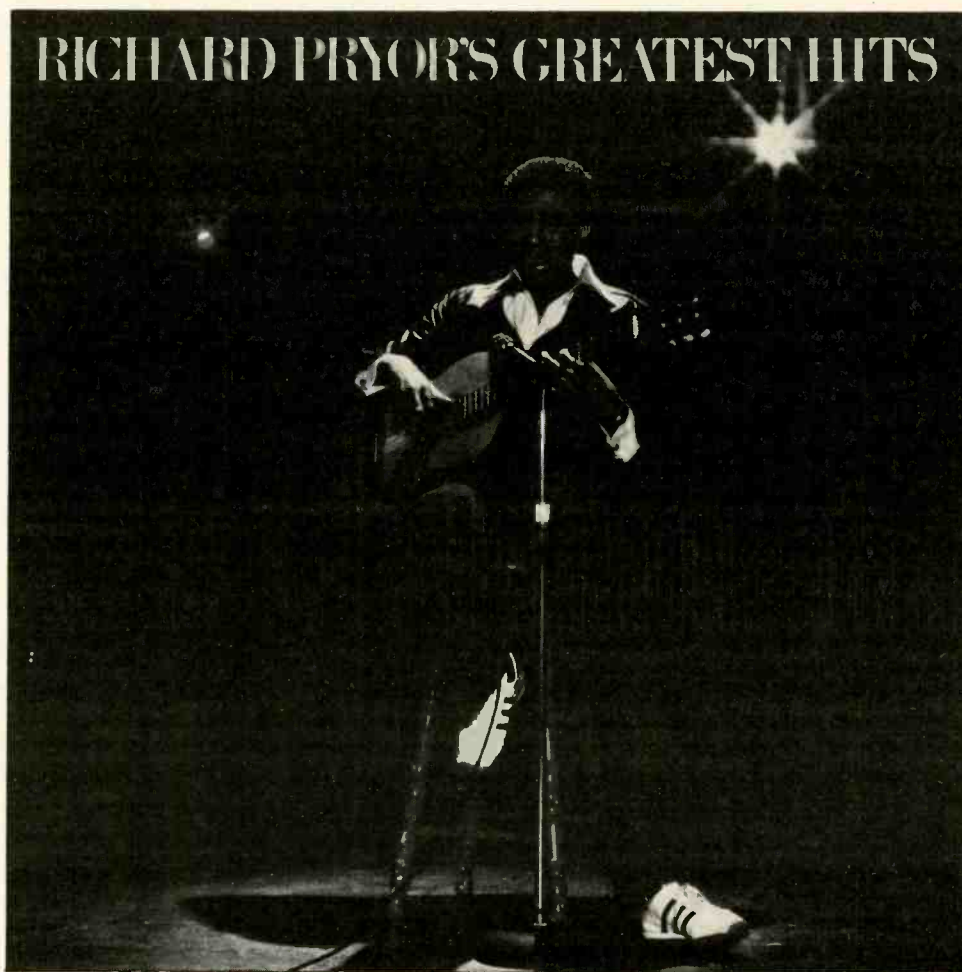


MS 2241



BS 2960

GOLD STREAK.



BSK 3057

Richard Pryor on Warner Bros. records & tapes.



Fleetwood Mac, Marvin Gaye Top LP, Singles Charts

Heart LP Hot Cassidy Single Strong

By Lenny Beer

■ Fleetwood Mac (WB) tops The Album Chart for the third consecutive and fourth overall week with another solid sales week which far outdistanced its nearest competitors. The album is now solidly locked into the top spot at both retail and rack locations with huge quantities reported almost everywhere. The Eagles (Asylum) held onto the #2 position, but there are two new contenders on the horizon this week and another that could be in the thick of it next week, Peter Frampton (A&M). Steve Miller (Capitol) has surged into the #3 position with solid sales at all levels, while Barry Manilow (Arista) moves to #6 with the racks leading. The Frampton is just reaching most accounts as this story is being written and should be in full distribution by research time for next week's charts.

Other albums in the top part of the chart with solid sales activity include Heart (Portrait), off and away with their first for CBS, which jumped 28 to 13; Brothers Johnson (A&M), with solid sales activity at #14; Way-long Jennings, with his crossover smash, "Ol' Waylon" (RCA), a strong 21; Bee Gees (RSO), with their third straight big selling album—this time a live double set—exploding 48 to 23; Parliament (Casablanca), another with a live double album scoring well at 26; and Outlaws (Arista), with solid support for their latest now

Entertainment Company Buys Farrell Pubberies

■ NEW YORK—Charles Koppelman and Martin Bandier, two of the principals of The Entertainment Company Music Group, the music company founded by Samuel J. Lefrak, have announced jointly with Wes Farrell, founder and chief executive of The Wes Farrell Music Publishing Organization, that The Entertainment Company has agreed to acquire all of the musical copyrights of The Wes Farrell Organization, including those owned by Chelsea Music, Pocket Full of Tunes, Every Little Tune and Coral Rock Music.

In addition to the Farrell Organization's existing catalogue, The Entertainment Company and Wes Farrell have agreed to a co-publishing arrangement for the next three years with respect to all future publishing activities of Wes Farrell and his active staff of writers.

at #30.

Moving strongly toward future positions in the national top 30 are the O'Jays (Phila. Intl.), with solid r&b sales and some cross-over movement; Dan Fogelberg (Full Moon), with surprisingly quick pick-up on his latest; Crusaders (ABC), last week's Chartmaker with a second strong week; the Moody Blues (London), with good initial reaction to this double pocket set; UFO (Chrysalis), with retail solidly behind this album, which could be the breakthrough for the group; Bob Marley & the Wailers (Island), with good pop sales and solid r&b action for the first time for this forerunner group of the reggae movement; Donna Summer (Casablanca), with yet another hit for one of the country's biggest selling females on the album side.

New on the top 100 this week are Ted Nugent (Epic), with his third straight big hit album, debuting at 74 with Chartmaker of the week honors; "Star Wars" (20th Century), the hottest movie in the country which is quickly turning into one of the hottest albums on the street today with sales pick-up following the movie and in some areas even preceding release; Neil Sedaka (Elektra), with his first under the new label affiliation; and the Gregg Allman Band (Capricorn), with much stronger action this week than last.

■ In his seventh consecutive week at the top of the R&B Singles Chart, Marvin Gaye (Tamla) has pocketed a double by ascending to the top of the pop chart with his first #1 record since "Lets Get It On." "Got To Give It Up," the current chart-topper, was produced by Tommy LiPuma, and it marks the second #1 single in the past month for the red-hot Motown family of labels. Fleetwood Mac (WB) finished a close second with "Dreams," by far their biggest single in the current streak. The Fleetwood single is easily the top aired record nationally, and its sales are increasing at a significant pace each week.

Top 10

Other strong hits in the top 10 include Bill Conti (UA) with the "Theme From 'Rocky'" now at 4 with a bullet, Alan O'Day (Pacific) at 5 with a bullet, and the incredibly strong Shaun Cassidy (Warner/Curb) at 10 with a bullet, up from 21 last week. The Cassidy record is the hottest request item in the country and has ascended to the top 10 in only six weeks. All signs point to the Cassidy single going all the way with sales and airplay solid.

Contenders

Outside the top 10, the strongest contenders are Steve Miller (Capitol) at 12, the Sylvers (Capitol) at 13, and Barry Manilow (Arista) charging fast at

14. Miller and Manilow are also both riding hot top 10 albums containing versions of their hit songs. Also scoring well in this area are the Eagles (Asylum), now almost an automatic at radio; Peter Frampton (A&M), with what easily looks like his biggest single yet; Jimmy Buffett (ABC), forcing his way up weekly; Andy Gibb (RSO), with a record that was forced home by solid secondary radio action; Peter McCann (20th Century), with a hit on his first try; and Rita Coolidge (A&M), with the single which could explode her career and the catalogue of strong albums available.

Good moves are being made in the thirties by ABBA (Atlantic), which is especially strong in Boston; Barbra Streisand (Columbia), with what could be her second straight big hit; England Dan & John Ford Coley (Big Tree), with a strong ballad; and Alice Cooper (WB), with his third straight hit ballad.

Heart

Other strong early signals were turned in by Heart (Portrait), with a strong album leading and solid action on the single; the Commodores (Motown), who are breaking with the "Easy" cut while stations are also programming "Brickhouse" as a hot album cut; Bay City Rollers (Arista), with sensational early moves at indicator stations; Rod Stewart (WB), with his third release from the "Night on the Town" album; Teddy Pendergrass (Phila. Intl.), exploding in the east this week with strong
(Continued on page 69)

A&M Raises Price On 'Frampton Live' LP

By JOHN MANKIEWICZ

■ LOS ANGELES — In a letter dated June 6, A&M Records informed its distributors that Peter Frampton's "Frampton Comes Alive" had gone from a \$7.98 list to \$8.98, effective immediately. Coincidentally, the letter was received on the day that Frampton's "I'm In You" was shipped at a \$7.98 suggested retail price.

Fead Comments

Bob Fead, sales chief at A&M told RW that the timing of the price raise had nothing to do with the new Frampton disc. "When we first had the album," Fead said, talking about the two record live set, "We thought
(Continued on page 64)

REGIONAL BREAKOUTS

Singles

East:

Helen Reddy (Capitol)
Bay City Rollers (Arista)
Barbra Streisand (Columbia)

South:

Emotions (Columbia)
Commodores (Motown)
Meri Wilson (GRT)

Midwest:

Commodores (Motown)
Meri Wilson (GRT)
Slave (Cotillion)
Alice Cooper (Warner Bros.)
Ram Jam (Epic)
Emotions (Columbia)

West:

Rod Stewart (Warner Bros.)
Bay City Rollers (Arista)

Albums

East:

Star Wars (20th Century)
Ted Nugent (Epic)
Al Jarreau (Warner Bros.)
Starland Vocal Band (Windsong)
Aretha Franklin (Atlantic)

South:

Ted Nugent (Epic)
Gregg Allman (Capricorn)
Donna Summer (Casablanca)
Neil Sedaka (Elektra)

Midwest:

Ted Nugent (Epic)
Neil Sedaka (Elektra)
Starland Vocal Band (Windsong)
Roy Buchanan (Atlantic)
Al Jarreau (Warner Bros.)

West:

Star Wars (20th Century)
Ted Nugent (Epic)
Roy Buchanan (Atlantic)
Al Jarreau (Warner Bros.)
John Klemmer (ABC/Impulse)

BANG!

KISS

LOVE GUN



Carablanca
Records and Film Works

PRODUCED BY EDDIE KRAMER AND KISS

rock
steady
PRODUCTION

'Midnight Special' Experiments with New TV Combinations

By SAMUEL GRAHAM

■ LOS ANGELES—The presentation of pop music on television, an area that has been subject to very little experimentation recently, is heading in a new direction at the hands of NBC-TV's "The Midnight Special" program. The increasingly conservative, hit-oriented approach used for many television music shows has been expanded by "The Midnight Special's" producers, who have planned occasional programs featuring various combinations of aesthetically homogeneous artists.

Several weeks ago, "The Midnight Special" ran a show that featured George Benson, Van Morrison, Carlos Santana, Etta James, Dr. John and others. Last Friday (10), another program aired with Little Feat, Bonnie Raitt, Emmylou Harris, Jesse Winchester and Weather Report among the guests. Both shows were part of a plan described

New BMI Schedule Increases Royalties

■ NEW YORK — The new BMI payment schedule, which doubles minimum rates for local FM performance, greatly increases payment for network television music and some radio use and outlines a new song bonus system, is being distributed to writers and publishers affiliated with the performing rights organization. The new schedule takes effect July 1, 1977 and details the increased minimum rates BMI will pay for popular songs and concert works on radio, as well as television feature performances, themes and background music. However, as a non-profit making organization, the schedule points out, BMI distributes "all available income from all sources by a voluntary increase in some or all of the rates described for commercial radio and television performances in any quarter in which additional distribution is available."

BMI computes network performance royalties by multiplying minimum rates by the number of stations carrying the program.

A new rate of one cent per feature FM performance will now be paid. Payment for each popular song feature performance on American television is being increased from 36 cents to \$2.25 on Group A Time programs, and from 24 cents to \$1.25 on Group B Time programs. Group A network television themes will receive 22 cents for each Group A half-hour show, and 18 cents for each Group B half-hour show.

(Continued on page 78)

by executive producer Burt Sugarman as "presenting a sensational jam session, a 90 minute showcase, where all of the artists are compatible with each other." Each act was given the time to present its talents individually, but what made the shows unique was the opportunity they afforded the artists to exchange musical ideas on camera. During the most recent of the two, Little Feat was joined by Raitt, Winchester and Harris for one of its numbers; Harris in turn was backed by Little Feat on one of hers; Harris and Raitt joined Winchester for an a cappella tune, and so on. The artists had much more in common than label affiliation (Warner Bros. for all but Weather Report); they were linked ideologically and musically, and it made for a show that was extremely cohesive and fluid while spotlighting talent that rarely, if ever, receives television exposure.

According to Sugarman, the idea for similar formats has been nurtured for some time, but "The Midnight Special's" "credibility" (Sugarman's term, presumably referring to the show's primarily commercial identity) was not sufficient to attract the

artists that were sought. The situation changed, he said, with the advent of producer Ken Ehrlich to the show's staff. Ehrlich had established his own credentials with "Soundstage," a series of programs on PBS originating from Chicago and featuring the same type of format now being introduced on "the Midnight Special."

Ehrlich "feels strongly about presenting new acts on TV," he says; in the case of the Benson show, the host (Benson) was an established artist whose name could lure viewers into an awareness of Morrison, James and other less well known acts, while the Little Feat offering featured acts that, while "not very big on their own, were extremely compatible together," Ehrlich contends. "The shows worked both artistically and commercially," he continues. "We think we're proving to the record business that TV can really work for the companies—not just in terms of selling records, but by showing some of the personality behind a performer. TV can bring an audience much closer to a performer than most live concerts can."

(Continued on page 24)

Daily News Debuts 'Friday' Section; RW Charts and News To Be Featured

■ NEW YORK—The New York Daily News last week introduced a weekend entertainment section called "Friday," which will include **Record World** charts and information as regular features.

"Friday" will be a pull-out supplement in that day's paper. It will emphasize music, movies, theatre, restaurants, travel and shopping, with all of the Daily News' regular Friday features dealing with these areas gathered together in the new section. "Friday" will print **Record World's** top 10 pop singles and albums each week, along with informa-

tion and **RW** chart listings from other areas, such as r&b, country, and jazz.

Consumer-oriented music news from **Record World** will also be incorporated.

Stanley "Ace" Adams, the songwriter, music publisher and columnist for the Amsterdam News here, will write a weekly "Friday" column titled "Inside the Record World," which will offer music news, gossip and a new feature, tips to songwriters.

The Daily News has the largest circulation of any newspaper in the United States.



From left: Ace Adams, RW publisher Bob Austin, Daily News assistant managing editor Jack Walsh.

Wald & DeBlasio Form Mgmt. Team

■ LOS ANGELES—Jeff Wald and Ron DeBlasio have jointly announced the formation of a new management company, Jeff Wald/Ron DeBlasio Associates. The new firm will be involved in personal management of Helen Reddy, Donna Summer, David Steinberg, Peter Boyle and Richard Baskin.

Wald and DeBlasio were partners from 1968-71, during which period they represented Tiny Tim, Deep Purple and George Carlin, among others. After separating their business interests, Wald devoted full time to managing his wife, Helen Reddy Wald, while DeBlasio worked with Richard Pryor and the late Freddie Prinze.

In addition to personal management, Wald and DeBlasio will be associated with the development, representation and production of major television and motion picture properties, including the movie, "Limo."

Offices are located in Los Angeles at 9120 Sunset Boulevard (273-2191).

Abkco Reports Profit

■ NEW YORK — Abkco Industries, Inc. has announced the results of its operations for the six months ended March 31, 1977 with revenues of \$4,917,107 and a profit of \$21,171 or 1¢ per share. This compares to revenues of \$3,660,657 and a loss of \$232,618 or 16¢ per share for the corresponding period in 1976.

Operations for the second quarter ended March 31, 1977 resulted in a profit of \$89,579 or 6¢ per share compared to a loss of \$91,939 or 6¢ per share for the corresponding period in 1976. Revenues for the quarter amounted to \$2,150,053 as compared to \$1,884,049 for the same period in 1976.

During the six months ended March 31, 1977 the company reported income of \$162,139, net of related expenses, in connection with settlement of litigation with the "Apple Companies." During the six months ended March 31, 1976 litigation expenses amounted to \$621,517. Income for the quarter ended March 31, 1977 amounted to \$359,101, net of related expenses, whereas litigation expenses for the quarter ended March 31, 1976 amounted to \$346,010.

On January 8, 1977, Abkco Industries, Inc. reached a settlement of all outstanding litigation with the Beatles and entities controlled by them ("Apple Companies"). The settlement pro-

(Continued on page 64)



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A Diamantina Cocktail is an Australian drink made with a blast of Bundaberg Four, a dollop of condensed milk, one surely whipped emu's egg, poured briskly over balc' ice, garnished with a gum leaf, and goodnight gungadin.

'Annie' Sweeps Tony Awards

■ NEW YORK — "Annie," the tradition-honoring musical that has been the biggest hit of this Broadway season, won seven Tony Awards at their 31st presentation here last week.

The musical based on the comic strip "Little Orphan Annie" was cited as Best Musical, Best Musical Book and Best Musical Score. Dorothy Loudon was named Best Actress in a Musical for her performance in the show, Peter Gennaro was named Best Choreographer, David Mitchell Best Scenic Designer and Theoni V. Aldredge Best Costume Designer.

The book for "Annie" was written by Thomas Meehan; the music by Charles Strouse and the lyrics by Martin Charnin. It was produced by Lewis Allen and Mike Nichols. The "Annie" original cast album has been released by Columbia Records.

Barry Bostwick, who starred this season in "The Robber

Bridegroom," was honored as Best Actor in a Musical. Lenny Baker was named Best Featured Actor in a Musical for "I Love My Wife;" Dolores Hall was named Best Featured Actress in a Musical for "Your Arms Too Short To Box With God" (available on ABC Records). Gene Saks was named Best Director of a Musical for "I Love My Wife." (An album of that show is slated for mid-July release by Atlantic Records).

The Sherwin M. Goldman-Houston Grand Opera production of "Porgy and Bess" was honored in a new category, "Most Innovative Production of a Revival." The original cast album of that production has been released by RCA Red Seal.

Special Tony Awards were given to three performers, Barry Manilow, Diana Ross and Lily Tomlin, who starred on Broadway this season in their own shows.

The Antoinette Perry Awards are given each year by the American Theatre Wing and the League of N.Y. Theatres and Producers.

CAM To Open Master Division

■ NEW YORK—The CAM operation is opening a new division effective June 15 called CAM-Master, according to Victor Benedetto, vice president and general manager of C.A.M.-U.S.A., and executive producer of CAM Productions. CAM-Master will serve as an agency for producers and artists who have finished masters and are interested in placing them with labels.

Benedetto indicated that anyone interested in contacting him in regard to a finished master can do so via CAM at 489 Fifth Avenue, New York City, 10017; phone: (212) 682-8400.

Stevens Goes Gold

■ LOS ANGELES — A&M artist Cat Stevens' "Izitso" album has been certified gold by the RIAA.

Baez Bash



CBS Records recently threw a party for Portrait recording artist Joan Baez, celebrating the release of her debut album for the label titled "Blowin' Away." Pictured above at the party held after her sold out concert at the Palladium are (from left) Walter Yetnikoff, president CBS/Records Group; Bruce Lundvall, president, CBS Records; Ron Alex-

WB Phasing Out Reprise Label

By SAMUEL GRAHAM

■ LOS ANGELES — The increasingly low profile kept by Reprise Records has been the occasional subject of industry speculation. Last week, **Record World's** inquiries into the status of the label determined that it is for the most part being informally phased out of existence due to what spokesmen at Warner Bros. Records, Reprise's parent label, called "an identity problem."

According to Stan Cornyn, Warner Bros. executive vice president and director of creative services, "we're not totally phasing out Reprise — there are several good friends of ours who have chosen to continue to be identified with the label. In the interest of corporate identity, we are emphasizing the Warner Bros. label while continuing our affection for Reprise and our faith in the fact that Reprise will always mean good music."

Since the absorption of Reprise by Warner Bros. in 1963 (Reprise was founded by Frank Sinatra in 1960), the label has never been administered separately from its parent company; but while Warner and Reprise have been the same operation in every way except nominally, the dual identity has evidently been the cause of some confusion both inside and outside of the industry. For example, some people have not been aware that Warner Bros. itself is a force in the country field, because Emmylou Harris, a strong contender on the country charts, has appeared on Reprise. As a result, the majority of Reprise acts will now be available on Warner Bros. proper. Artists who have already made the transition (or will in the near future), most of them at their own discretion, include Al Jarreau, Fleetwood Mac,

Richard Pryor, Ry Cooder, the Meters, Jonathan Edwards, Michael Franks, Arlo Guthrie and others. Product by Sinatra and Neil Young will continue to appear on Reprise.

Another Warner Bros. spokesman reiterated Cornyn's statement, saying that "the move is simply meant to put Warner Bros. in the spotlight, so people will know that Reprise artists have really been on Warners all along. It's a case of putting our eggs in one basket."

April Music Intl. Names Ragusa VP

■ NEW YORK—Lou Ragusa has been promoted to the position of vice president, April Music International, by Dick Asher, president, CRI.



Lou Ragusa

Ragusa joined CRI in April, 1976 as director of music publishing to coordinate the division's worldwide publishing operations and to encourage representation of CBS-owned catalogues and copyrights in all markets. He previously headed his own management firm in Los Angeles, which he formed after many years in the record and music publishing industries.

Before moving to the west coast, Ragusa held executive positions in New York with Famous Music Corp.

Capricorn Names Davis Singles Promo Director

■ MACON, GA.—Phil Rush, national promotion director for Capricorn Records, has announced the promotion of Bill Davis to the post of national singles promotion director.

Davis joined Capricorn Records in August, 1974, serving as the label's southeast regional promotional manager, based in Atlanta. With his new position, Davis will be based in Capricorn's home office in Macon, and will report directly to Phil Rush.

A&M Florida Distributor (Continued from page 4)

A&M Records.

A&M notified Pickwick of their decision early last week, with the move effective July 5.

The Miami operation is appar-

ently not being structured as a new branch, but rather as a satellite of the main office in Atlanta: an official statement prepared by the label described the operation

by stating, "A&M Records takes great pleasure in announcing the addition of the Florida territory to Together Distributors' area of primary responsibility."

enbourg, senior vice president, Epic, Portrait, and Associated Labels; Baez and Larry Harris, vice president and general manager, Portrait Records; (center) Labelle's Nona Hendryx with filmmaker Sam Kitt, and Baez and Alexenburg; (right) Ed Marinaro of the New York Jets; Alexenburg, and Sal Marciano and Storm Field of WABC-TV News.

**Repeat Performance:
Repeat Performance:
Repeat Performance:
Repeat Performance:
Repeat Performance:
Repeat Performance:
Repeat Performance:**

**Ashford & Simpson
“Over and Over”**

BS 8391

The hit single
from their latest album, So So Satisfied. 

A&S sell-outs: New York's Bottom Line (8 performances); Carnegie Hall (2 performances); Philadelphia's Shubert Theatre (2 performances); Howard University, Washington, D.C. (2 performances); Kennedy Center, Washington (1 performance); Baltimore's Painter's Mill (2 performances); Louisville Gardens (1 performance); Newark's Symphony Hall (1 performance).

Who In The World:

KC & Sunshine Band's Super Success

■ KC and The Sunshine Band (TK) is one of the industry's big success stories of the late seventies. They are a group that seemed to have simply burst on the record scene a few years back and every album and single released since then has found a spot on the top of the sales charts and immediate acceptance at discos around the world.

The latest single, "I'm Your Boogie Man," grabbed the #1 and #2 spots on the pop and r&b charts, respectively, and the current album, "Part 3," is bulleted pop at #75 this week and is #6 on the r&b album chart. Not bad for a group that started out as a collection of semi-anonymous studio musicians and engineers.

In 1973 KC (Harry Wayne Casey) and Rick Finch arranged, produced and performed on the first Sunshine Band (then known as KC and The Sunshine Junkanoo Band) record, "Blow Your Whistle." That and the next two

Witofsky Promoted By CBS International

■ NEW YORK—Marvin M. Witofsky has been promoted to the position of vice president, business affairs, CBS Records International, by Dick Asher, CRI president.

Witofsky joined CRI in April, 1976 as director of business affairs after four years away from CBS where he had served first as attorney then as senior attorney for Columbia Records from August, 1969 to May, 1972. In the interim he was senior attorney for RCA Records, assistant attorney general of Pennsylvania, and chief counsel of that state's Department of Banking. He was subsequently deputy attorney general and chief of the human services division of the Pennsylvania Department of Justice.

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singles were such a huge success in England, the band toured that country twice. When they returned from their second tour they found that "Get Down Tonight" had made it to #1 in the U. S.

Since then the group has scored with the singles "That's The Way (I Like It)" and "Shake, Shake, Shake Your Booty" and the album "KC and The Sunshine Band" went platinum. In 1976 they were nominated for six Grammy awards.

With all the activities of their own group taking up most of their time, Casey and Finch are still in demand as producers, writers and arrangers. They wrote and produced the two George McCrea lps, the Betty Wright "Danger High Voltage" lp and singles by Jimmy "Bo" Horne and the group Fire.

The group now consists of nine men: H. W. Casey (KC) on keyboards; Rick Finch on bass; Jerome "J" Smith on guitar; Robert "Shotgun" Johnson on drums; Fermin "Bongo" Goytisolo on congas; Ronnie "Tadpole" Smith on trumpet; Denvil "Demp" Lip-trot on saxophone; James "Brown" Weaver on trumpet and Charles "Funky Charles" Williams on trombone.

The KC and The Sunshine Band sound is solid, powerful and touched with the good-timey sense of humor that has made them so popular as a dance band. The mirth that they've been spreading seems destined to their fans dancing at the discos and smiling along with top 40.

MCA Signs Axelrod

■ LOS ANGELES — Composer/arranger and former a&r executive David Axelrod, has signed with MCA Records, according to the label's president, J. K. Maitland.

Doobies Golf Gala



The first annual Doobie Brothers Golf Classic, held in conjunction with Wolf and Rissmiller Concerts for the United Way, took place on June 6th, at the Calabasas Park Country Club. Among the tournament's events was the first reunion in 15 years of the cast of "Leave It To Beaver." Pictured at the tournament are (above, from left) top row: band member Jeff Baxter, Jim Rissmiller, Gary Frank of ABC-TV's "Family," band member Keith Knudsen, Edwin Starr, Warner Bros. president Mo Ostin, Peter Marshall, John McVey, Deniece Williams, and band members Tiran Porter and John Hartman; (bottom row) Larry Vallon, Bobby LaKind, band member Michael McDonald, "My Little Margie"'s Gale Storm, band member Patrick Simmons and Doobie Brother's manager Bruce Cohn; (top row) Porter, Simmons, Hugh Beaumont ("Ward Cleaver"), Barbara Billingsley ("June Cleaver"), Jerry Weil ("Judy Hensler"), Knudsen, Jerry Mathers ("Beaver Cleaver") and Tony Dow ("Wally Cleaver"); (bottom row) McDonald, Ken Osmond ("Eddie Haskell") and Hartman.

Donny & Marie Get Gold



Polydor/Kolob recording artists Donny and Marie Osmond were recently presented with a gold record for their album "Featuring Songs From Their Television Show" during their three-week engagement at the Las Vegas Hilton. Seen at the presentation are, from left: Lou Simon, executive vice president and general manager of Polydor Incorporated; Rick Stevens, east coast a&r director; Irwin Steinberg, executive vice president of the Polygram Corporation, U.S.A. and president of the Polygram Record Group; Jan Cook, vice president of finance for the Polygram Corporation, U.S.A.; Marie and Donny Osmond.

Jem, Goldfarb Pact

■ NEW YORK — Jem Records, Inc., South Plainfield, N.J. and Reseda, California, has announced the appointment of Herb Goldfarb Associates Inc. of New York as marketing consultants for their independently distributed Import Records label.

New distributors lined up by HGA are: London Records Midwest Distributing Corp. in Chicago, Tara Record and Tape Distributing Co. in Atlanta, Bib Distributing Co. in Charlotte, N.C., Hot Line Record Distributors in Dallas and H.W. Daily, Inc. in Houston.

In addition to serving as consultants to the Import Records label, HGA will be assisting in an artist development program for Pezband and in a promotion for their new single, "Baby It's Cold Outside," on the Passport Records label (distributed by ABC).

Buddah Taps Volpe

■ NEW YORK—Diane Volpe has been appointed a&r and creative services coordinator for Buddah Records by Milton Sincoff, the company's vice president for creative services and manufacturing.

Ms. Volpe will be responsible for pre- and post-production logistics for albums and singles. Her responsibilities include scheduling, studio time, label copy, mastering, lacquers, etc. She will also be responsible for tape configuration and will work with Sincoff in packaging and merchandising areas.

Prior to coming to Buddah, Ms. Volpe was director of artist development for Virgin Records. She also served as the executive assistant to the executive vice president of Arista Records.

In her new position, Ms. Volpe will report directly to Sincoff.

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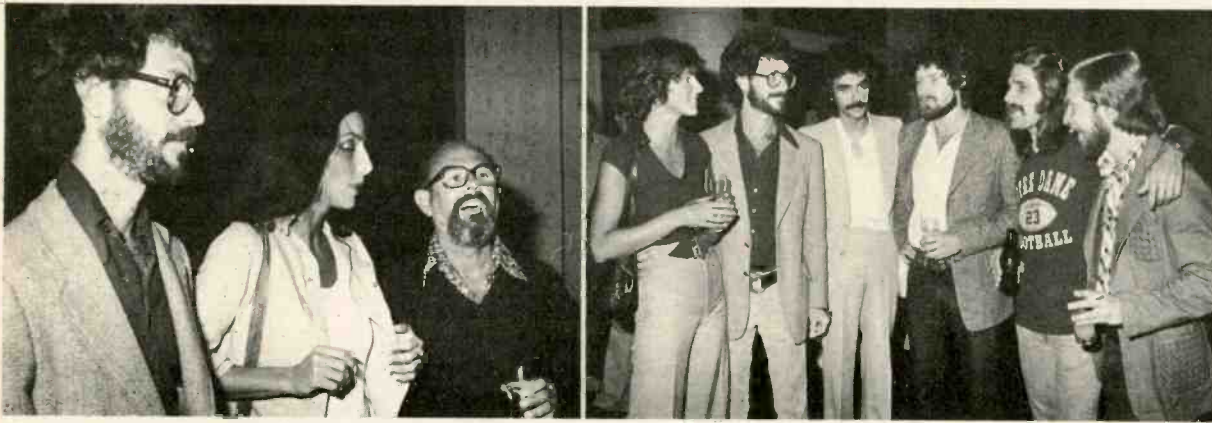
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Winchester Reception



Warner Bros. and Bearsville Records recently celebrated Jesse Winchester's Roxy engagement in Los Angeles with a reception in the Renaissance Room of the Biltmore Hotel. Among those in attendance were (above, from left) Winchester, Cher, Warner Bros. board chairman and president Mo Ostin; Leslie and Jesse Winchester, Bearsville chief operating officer Paul Fishkin, Don Henley, Glen Frey and Winchester's manager Arnie Naiditch.

Peggy March Wins Musical Mallorca Fest

■ NEW YORK—The top prize in the third annual Musical Mallorca song contest was captured by Peggy March for the song "You and I," composed by Les Reed and Tony Macaulay.

Kimmelman Named Screen Gems Exec. VP

■ LOS ANGELES — Bhaskar Menon, chairman of the board and chief executive officer, Screen Gems-EMI Music, Inc., has announced that Barry E. Kimmelman will be elected executive vice president of Screen Gems effective July 1, 1977. Kimmelman, currently vice president, administration and business development, Capitol Industries-EMI, Inc. will resign as an officer of that corporation.



Barry Kimmelman

Kimmelman will report directly to Lester Sill, president of Screen Gems, and will be a member of the Screen Gems/Colgems board of directors.

Mecca Inks Reed

■ NEW YORK — Vivian Reed, who starred in the Broadway musical "Bubbling Brown Sugar," has signed an exclusive booking contract with Mecca Artists, Inc., it has been announced by her manager Danny Holgate and Mecca Artists president Stu Ric.

The song was the West German entry, but was penned by two Englishmen and sung by the American songstress who has spent the last eight years living in Germany. The prize, a golden trophy and \$10,000, was awarded by a jury of screen personalities and music industry notables under the chairmanship of Lalo Schifrin.

The second place prize was awarded for "Les Petits Matins," the French entry sung by Soula Markisi and composed by Michel Legrand and Jaques Lanzman.

In third place was Japan's "Simple Love," penned by Ken Satch and Takashi Matsumoto and sung by Junko Ohashi. The fourth and fifth place awards were presented to the U.S. for "You Gotta Move" and France for "Rien N' A Change."

The winning entry is a strong, melodic song concerning an extra-marital affair sung convincingly by March whose last hit, "I Will Follow Him," was on the chart in 1963.

Carter at the Bottom Line



Columbia recording artist Valerie Carter recently appeared at New York's Bottom Line for three nights in support of her recent album release, "Just A Stone's Throw Away." Shown backstage are, from left: Columbia recording artist Elliot Murphy; (rear) Arma Andon, vice president, artist development, Columbia Records; Bob Cavallo of Cavallo-Ruffalo Management; Valerie Carter; (rear) Bruce Lundvall, president, CBS Records Division; Matty Matthews, local promotion manager, New York branch manager, Columbia Records; Bob Sherwood, vice president, national promotion, Columbia Records; Jack Craig, vice president and general manager, marketing, CBS Records; and Don Dempsey, vice president, marketing, Columbia Records.

Wax Promotes Josell

■ NEW YORK—Jessica Josell has been named executive director of the promotion department at Morton D. Wax & Associates, it has been announced by Mort Wax, president of the firm. She joined the firm last year as a promotion woman.

Ms. Josell's first project in her new position will be for MCA Records, which has retained the Wax firm to handle national promotion on Olivia Newton-John's new single, "Making A Good Thing Better."

Famous Pacts with Melodie Der Welt

■ NEW YORK—Sidney Herman, executive vice president of finance and administration for Famous Music Corporation, a division of Paramount Pictures, has announced that he has completed negotiations for Melodie Der Welt, headed by Johann Michel, to administrate the Famous catalogues in the territories of Germany and Austria. This long-term pact was negotiated by Herman on his recent business visit to Europe.

Caradine to WEA Intl.

■ NEW YORK — Jim Caradine has been appointed director of operations, WEA International, it has been announced by Nesuhi Ertegun, president of WEA International. Caradine will be headquartered in New York and report directly to the president.



Jim Caradine

Caradine was director for international tax planning at Warner Communications International. In that post he was involved in the organization of individual WEA companies overseas.

Prior to that, Caradine was international manager at Arthur Andersen & Co. He was headquartered in Paris and served as European coordinator for all the major continental cities.

A&M Promotes Two In Sales Department

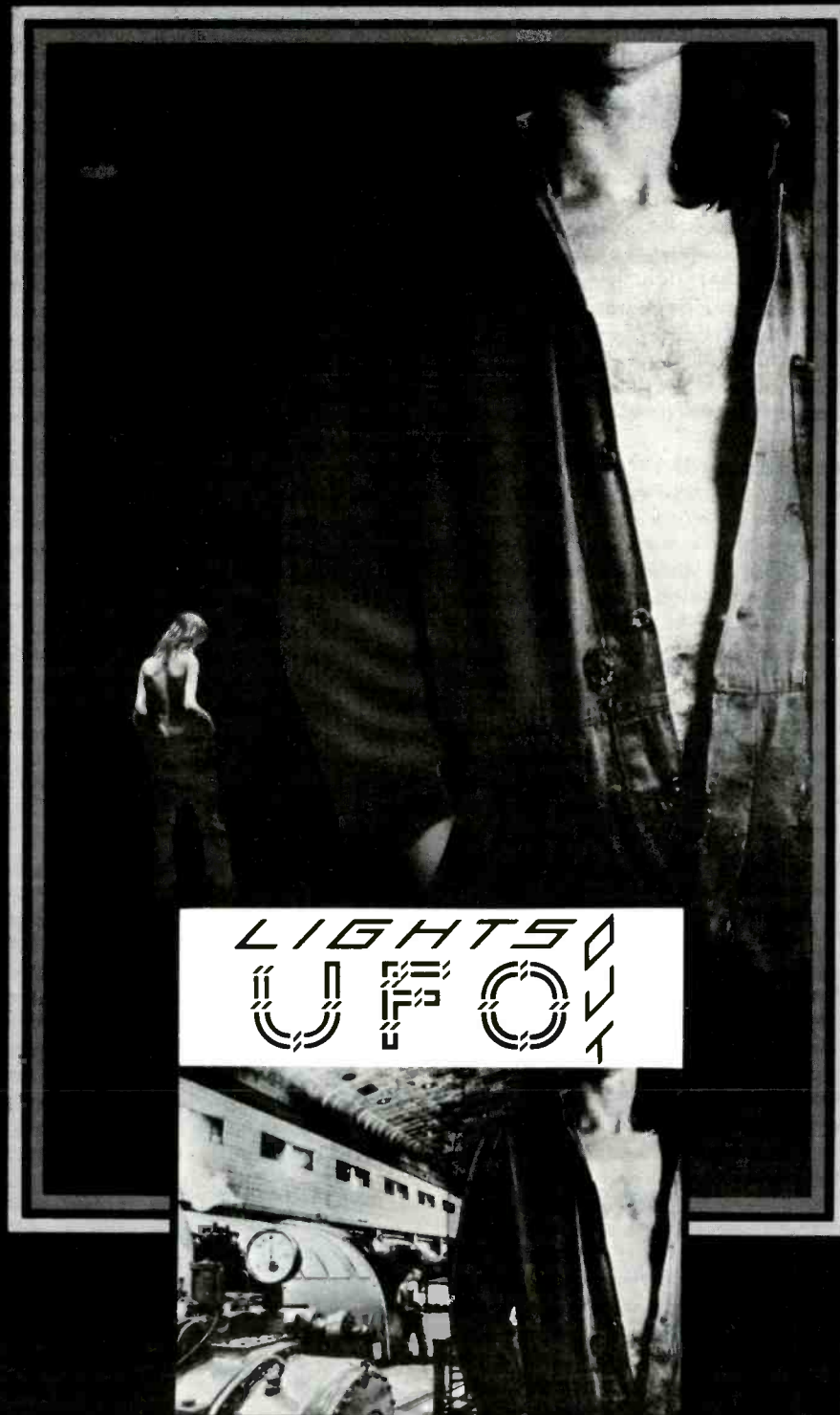
■ LOS ANGELES — Bob Fead, A&M senior vice president of sales and marketing, has named Ernie Campagna national sales director and Bernie Grossman national singles sales manager.



Bernie Grossman, Bob Fead, Ernie Campagna

Prior to joining A&M, Campagna served for three years as music director for Boston's WMEX, and subsequently became A&M's first local promotion man in the Boston area in 1967, as well as the label's first east coast regional sales manager, during which he helped establish A&M's New England office while serving in the role of vice president. In June, 1976 he was transferred to L.A. to serve as A&M's first singles sales manager.

Grossman joined the company in 1969 after working first in the accounting department and subsequently as a local promotion rep for Mutual Distributors in Boston. He then worked as a promotion man in the Boston office for Liberty Records, and joined A&M's New England office in the same capacity. In 1971, he was transferred to Los Angeles to serve as western regional sales manager.



LIGHTS
OUT

Lights Out

CHR1127

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Record World 75 ■ to 60 ■ Billboard 151 ★ to 89 ★ Cashbox 144 ● to 99 ●



Their new album on **Chrysalis** records and tapes.

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By DAVID MCGEE & BARRY TAYLOR

■ **ROCK AND ROLL:** New York is a **Led Zeppelin** town. No doubt about it; only the Rangers and the Knicks have played Madison Square Garden more times. The group's six performances in eight days only reconfirmed their preeminence as rock's stellar concert attraction. While Zeppelin's marathon three hour plus performance (including an acoustic set) is designed to satisfy any fan, the 65 minute late start on opening night (reportedly a standard practice on this tour) only succeeded in riling a young, temperamental audience whose patience was being tried and tempers fanned by the choice of material which was played over the p.a. As the house lights dimmed and the group finally made its way to the stage, an eruption of explosions, firecrackers, smoke bombs and sparklers rained over the orchestra and continued to intersperse with the music until **Robert Plant** finally chided the crowd later in the set. A myriad of effects distinguishes this Zeppelin tour from the group's 1975 dates, including mirrored balls, an impressive lighting system, flash pots, laser beams and clouds of smoke. One particularly dramatic moment was reached during "Kashmir" when **Jimmy Page** stood under a pyramid of laser beams, but in the long run, it's the music that counts and there was nothing else left to be desired following a magnificent version of "Stairway To Heaven" and the encores of "Whole Lotta Love" and "Rock and Roll."

WE'VE GOT SO MANY JOCKEY SHORTS THIS WEEK THAT THEY'RE TURNING INTO LONG UNDERWEAR: In the bad news department, the **Dave Edmunds** and **Hollies** tours have been cancelled . . . It appears that "**King Size**" Taylor has been playing with his tape recorder again. For the U.S. release of **The Beatles'** Hamburg album, Atlantic is replacing four tracks with four others not included on the import: "I'm Gonna Sit Right Down and Cry Over You," "Where Have You Been All My Life," "Sheila" and "Til There Was You" . . . The Daily News inaugurates its Friday music section with an interview with Arista president **Clive Davis** . . . **Dwight Twilley Band** to Arista . . . **John David Kalodner's** beard is alive and well . . . **Emerson, Lake and Palmer** and **Geils** drew 70,000 for a concert at the Chicago Stadium . . . **Graham Parker** starts recording his new album in England in June with the **Rumour**. Meanwhile, the Rumour's own album will be out in the U. S. in August . . . **Stevie Wonder** to be featured on one track of the Chi-Lites' new album, "The Fantastic Chi-Lites," set for June release . . . Pennsylvania governor **Milton J. Shapp** has proclaimed June 15 **Erroll Garner Day**, in honor of the 54th birthday of the late jazz pianist and composer ("Misty," "Gaslight," "Dream Street," et al.). Also, the Mayor of Pittsburgh has declared June 10-15 Erroll Garner Week. In conjunction with these activities, the Erroll Garner Memorial Foundation is being established. It will award an annual scholarship in Garner's name, and/or sponsor a music event involving Garner's music . . . With **Phil Collins** unable to tour due to his commitments with Genesis, **Brand X** has enlisted 21-year-old **Woody Denny** of New York City as its new drummer. Just off a tour with **Pat Martino**, Denny has also accompanied **George Benson**, **Charlie Mingus** and **Gary Burton**. Brand X begins its first U. S. tour on June 10 at My Father's Place in Roslyn, New York . . . **Thin Lizzy** is recording in Toronto, with **Tony Visconti** (**David Bowie**, **T. Rex**) producing. "Bad" (Continued on page 69)

Capricorn's Airborne Push



Seen during the San Francisco stopover for the most recent Capricorn Airborne Campaign are, from left: Robin Wren, western regional promotion manager, Capricorn Records; Frank Fenter, executive VP, Capricorn; Gregg Allman; and Dave Sholin, KFRC music director. The Bay Area visit was one of five major market stops on the first leg of the current airborne sweep, in support of new albums from the Gregg Allman Band, Dixie Dregs and Fringe Benefit, with varying combinations of top Capricorn execs also hitting an additional six markets in the south, east and midwest.

NARM Begins Regional Meeting

■ **CHERRY HILL, N.J.**—Joseph A. Cohen, NARM executive vice president, has begun a series of regional meetings which will continue over a period of nine months and cover the entire width and breadth of the country. These regionals are introductory efforts on Cohen's part to meet with the regular members of NARM in smaller face-to-face sessions to discuss NARM's future.

The first regional was held in New Orleans at a dinner on Tuesday, May 31, at the Hyatt Regency Hotel, the site of the 1978 NARM Convention. Invited to attend were all NARM regular members in Louisiana, and regular membership attendance was 100 percent of all the area com-

panies. At the meeting with Joseph Cohen, NARM executive vice president, and George Souvall (Alta Distributing Co.), NARM president, were representatives of All South Distributing Company (New Orleans), Warren Hildebrand and Richard Brown; Raccoon Records (Lafayette), George Berry; Stan and Ron Lewis of Stan's Record Service (Shreveport); Hugh Youngblood, Jr. of Specialty Sound (Monroe); and Don Anthony, Patty and Royce Ballard and Mike Townsen of Tape City, U.S.A. (Metairie).

The discussion held was focused on the needs of the NARM regular members. They expressed their hopes for the NARM organization, and indicated what (Continued on page 79)

Rogers Softball Tourney



Kenny Rogers recently hosted his fifth annual celebrity softball game for the Nevada Special Olympics. The event which raised upwards of \$12,000, was co-sponsored by the Golden Nugget Hotel. Among the participants were (top row, from left) John Denver, Rogers and Jeff Wald; (bottom row) Helen Reddy, Karen Carpenter and Alice Cooper.

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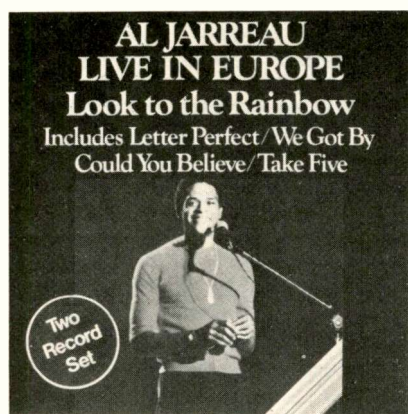
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Al Unquiet On The Western Front

JARREAU

On a recent continental tour, Al Jarreau succeeded where many else have failed. He brought Europe together. His inventive vocal stylings resulted in a complete takeover, both critically and at the box office. He was selected Best International Vocalist in Germany, and easily walked away with the Italian Record Critics Award for Best Foreign Singer, 1977.

His new live album is the chronicle of that barnstorming European tour. It's Jarreau at his improvising, breathtaking best in Berlin, Hamburg, Munich, Zurich, Vienna, Paris and Dusseldorf.



Produced by Al Schmitt
and Tommy LiPuma
On Warner Bros.
Records and Tapes
(2BZ 3052) Al Jarreau's
LOOK TO THE RAINBOW

ABC Record & Tape Bows Record Depts. in Sears Outlets

(Continued from page 3)
extensive sales / service / marketing program, dubbed "Partners In Profit," that will involve broadening Sears' product base in records and prerecorded tapes; replacing basic brown decor with colorfully-designed fixtures; augmenting Sears' present computer system with ABC's more thorough Store Inventory Replenishment System (SIRS); introducing complete and aggressive in-store merchandising and promotional programs keyed to heavy print and radio advertising.

If successful, the ABC-Sears alignment will have the twofold effect of proving the viability of properly supported racked record departments in the age of the super retailer, as well as enhancing the former company's low-profile image in the music industry.

"We're trying to pull the company together, give it a national image and a national identity," said Herb Mendelsohn, president of ABC Record and Tape Sales Corp. on the eve of the opening of the "More Music Than Ever Before Stores," as the Sears record departments will be known. "What we're trying to

demonstrate here is that regardless of what other rack jobbers are doing we think we have it all together. We have an act that's comprised of some of the outstanding players—in marketing operations, creative services, what have you—in this business. We think we're ready to make the promise and keep it because we have the wherewithal and the organization to make it happen. We want to help our customers sell more product more profitably."

The Sears-ABC departments, ranging in size from 400 to 800 square feet and staffed by Sears personnel, will carry more than 5000 records and 2000 tapes, including cutouts and overstocks (which will comprise roughly eight to 10 percent of the merchandise), oldies and children's product—between 200 and 250 pieces, according to Steve Kugel, VP, marketing, ABC Records and Tape Sales.

A multiple pricing program will find a pick album of the week advertised at a sale price of approximately \$4.27 on \$6.98 list product, as well as 10 feature albums going for approximately \$4.98. Everyday price on catalogue product will be ap-

proximately \$5.67.

Eye-catching waterfall-type display racks, marquee signs, balloons, banners and mobiles of all types are part of the new look being introduced to Sears by ABC. As well, all merchandise will be divided into 12 categories and keyed, by category, to a hue on a color wheel located at the entrance to the department, thereby facilitating a customer's search for specific types of music.

According to Kugel, ABC hopes to establish for Sears a reputation as a place where new major releases can always be found. To this end, an ABC "record maven" will visit each department weekly to insure that the top releases in pop, rock and soul are in stock. Inventory management on the whole is led by SIRS, a complex computerized system that bases calculations on information submitted in the form of individual store profiles, predetermined inventory levels and daily store reports.

"These computers are important," explained Bob Pockrandt, VP, operations at ABC R&T. "They allow us to know exactly what's selling by category and by title, in 10 Detroit outlets catering to diverse clientele.

"What we've done is to use the technology to determine the shopping pattern of each store and therefore to help us tailor this inventory to each store's particular needs." Sears' own computers, added Pockrandt,

give ABC a daily reading on retail activity and combine with SIRS in what Pockrandt termed "a pretty good marriage."

Mendelsohn indicated that the "Partners In Profit" program might be extended to other Sears outlets if the Detroit experiment proves fruitful—provided, of course, that Sears gives ABC the go ahead (only the Motor City stores are currently being racked by ABC). "It is our hope," said Mendelsohn, "to convince Sears, by demonstrating what we can do in a very important market like Detroit, to say, 'For gosh sakes, take over something else, will you please? We like your style.' And that's how it will happen with the other stores."

Chalice Taps Choran

■ LOS ANGELES—Lee Lasseff and David Chackler, co-presidents of the Chalice Music Group, have announced the appointment of Eddie Choran to the position of vice president, artist development.

In his new post, Choran will work as a direct liaison between artists, management, and record companies on furthering the development of artists' careers.

An industry veteran, Choran was most recently director of entertainment at the Starwood club in Hollywood. Previously, he served as a professional manager at United Artists Music Publishing. He was also in the artists management division of The Robert Stigwood Organisation.

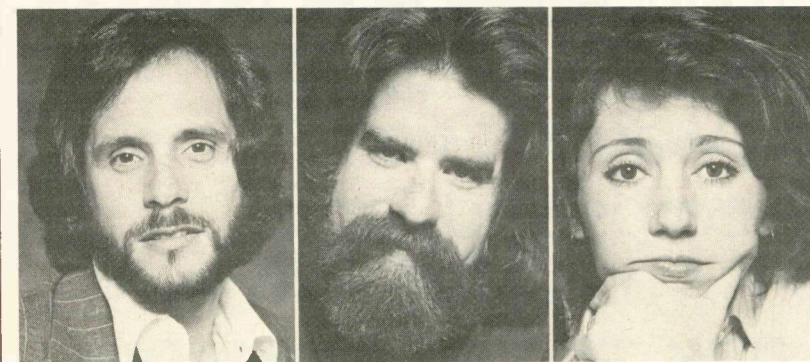
A&M Promotions (Continued from page 4)

In his new capacity as director of advertising and merchandising, Reitman will be responsible for developing comprehensive campaigns for all A&M product and will work closely with the label's regional merchandising staffs.

Jeff Ayeroff, a native of Los Angeles and graduate of both UCLA and USC Law School, joined A&M in October 1974 after practicing entertainment law. He subsequently became director of product management and special assistant to Gil Friesen. In his new

assignment as director of creative services, Ayeroff will be responsible for coordinating all aspects of the company's image and will work closely with the advertising and merchandising department. He will also continue as director of the label's product management department.

Ms. La Porta, who joined A&M in 1975 as national advertising manager, is a graduate of USC who previously worked at Motown and Warner Bros. in a similar capacity.



From left: Bob Reitman, Jeff Ayeroff, Kiki La Porta

1977 ANNUAL
1977 ANNUAL
1977 ANNUAL 1977

Fill in coupon below and mail now! Be sure your company is listed correctly.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019

Check Categories Which Apply

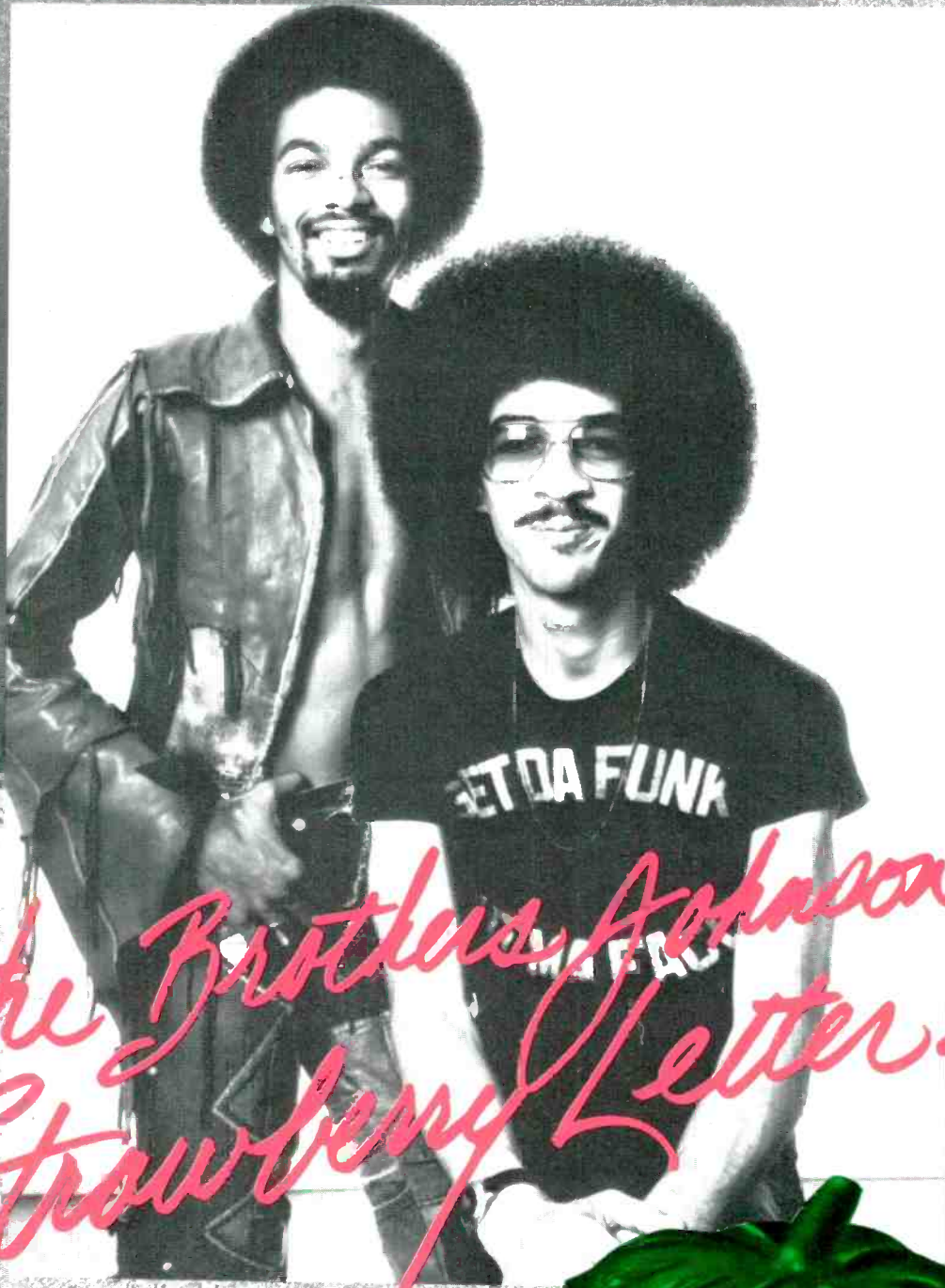
<input type="checkbox"/> Record Manufacturer	<input type="checkbox"/> Record Distributor
<input type="checkbox"/> Rack Jobber	<input type="checkbox"/> One Stop
<input type="checkbox"/> Record Promotion or Publicity Organization	<input type="checkbox"/> Personal Manager
<input type="checkbox"/> Booking Agency	<input type="checkbox"/> Independent Record Producer
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<input type="checkbox"/> Tape Distributor	
<input type="checkbox"/> Record Plater	

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 Person in Charge _____
 Title _____
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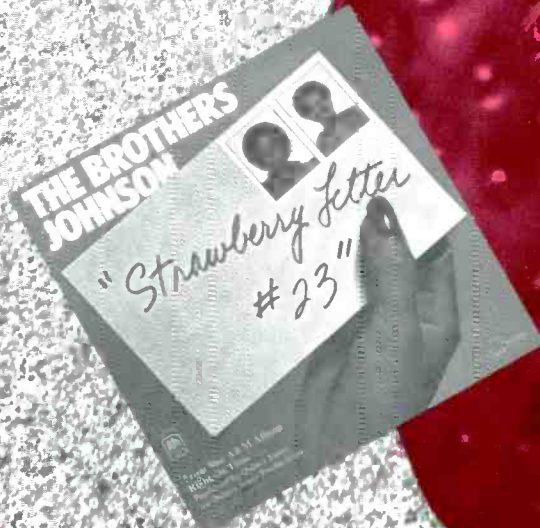
1977 ANNUAL
DIRECTORY
& AWARDS ISSUE

FREE LISTING FOR YOUR COMPANY!

A&M Records is proud to announce
the release of the first single
from the gold album "Right On Time:"
SP 4644



*The Brothers Johnson
"Strawberry Letter #23"*



Produced by Quincy Jones, Inc.



JIMMY WEBB—Atlantic 3407

IF YOU SEE ME GETTING SMALLER I'M LEAVING (prod. by George Martin) (writer: Webb) (White Oak, ASCAP) (3:30)

Webb's Atlantic debut is one of his better efforts of recent years, an unusual ballad that shines under George Martin's impeccable production touch.

DENIECE WILLIAMS—Columbia 3-10556

THAT'S WHAT FRIENDS ARE FOR (prod. by Maurice White & Charles Stepney) (writers: Williams-McDonald-Basket-Groves) (VIP-Newbag) (3:46)

Williams, one of the brightest young female soul stars, could well break through to pop and MOR with a light ballad that should make a lot of friends.

FRANKIE VALLI—Private Stock 154

SECOND THOUGHTS (prod. by Charlie Calello) (writer: Paul Anka) (Paulanne, BMI) (3:15)

A solid Paul Anka ballad with a romantic theme, a typically well-done Valli vocal—pop and MOR programmers shouldn't have second thoughts about this.

TANGERINE DREAM—MCA 40740

BETRAYAL (SORCERER THEME) (prod. by group) (writers: Froese-Franke-Baumann) (Leeds/Front Line, ASCAP) (3:38)

This German group hopes that their soundtrack for this forthcoming shocker will hit like Oldfield's "Exorcist" score—synthesizer-dominated, it's scary.

CROWN HEIGHTS AFFAIR—De-Lite 1592

DO IT THE FRENCH WAY (prod. by Frieda Nerangis & Britt Britton) (writers: same as prod.) (Delightful/Cabrina, BMI) (4:01)

A raft of double-entendres based on TV commercials make this single an off-beat entry into the disco sweepstakes. R&B and pop are likely, too.

LIGHTHEART—Janus 269

THE SONGS SOUND DIFFERENT TO ME NOW (prod. by Marc Peters) (writers: Nussbaum-Cohn) (Friendly Hippo/Used Tunes, ASCAP) (3:43)

If songs sound different now, there are still plenty, like this one, that pay tribute to the English pop tradition with strong vocal efforts.

Q—Epic 8-50404

SWEET SUMMERTIME (prod. by Q & C. Maduri) (writer: Peckman) (Ameb/Gravenhurst, BMI) (2:42)

The album is moving chartward, the single is an engaging dance number with seasonal appeal, and the result could be a repeat of the Wild Cherry success.

LIQUID BLUE—HDM 501 (Amherst)

AIN'T THAT WHAT YOU WANT (prod. by Hadley Murrell) (writers: Horan-Murrell-Mirkitani) (H&H Team, ASCAP) (3:17)

This light soul tune establishes an enjoyable groove and stays with it; the chorus, sung by high female voices, should prove memorable to pop listeners.

THE BEACH BOYS—Brother/Reprise 1389

HONKIN' DOWN THE HIGHWAY (prod. by Brian Wilson) (writer: Brian Wilson) (Brother, BMI) (2:31)

The undisputed masters of the summer song could well hit again with this rock-ribbed driving song. Brian is back, and the group should soar.

CAROLE BAYER SAGER—Elektra 45395

SWEET ALIBIS (prod. by Brooks Arthur) (writers: Sager-Hamlisch) (Unichappell/Begonia/Red Bullet, BMI) (3:46)

Ms. Sager makes the move from writer to performer with this uniquely-structured ballad. Her voice is distinctive, and the production sets it out front.

BELLAMY BROTHERS—Warner Bros. 8401

YOU MADE ME (prod. by Phil Gernhard) (writer: David Bellamy) (Famous, ASCAP) (3:26)

The Bellamys make their hardest-rocking statement yet with an engaging song that should take its blend of a good melody with rock touches up the charts.

ELKIE BROOKS—A&M 1953

SUNSHINE AFTER THE RAIN (prod. by Jerry Leiber & Mike Stoller) (writer: Ellie Greenwich) (Unart, BMI) (3:23)

Leiber-Stoller production and an Ellie Greenwich song . . . Brooks isn't quite in the Brill Building mold, but her rendition of this song does her proud.

THE ELUSIONS—Epic 8-50402

I'D LIKE TO SAY I LOVE YOU (prod. by Michael Zager) (writers: G. Mitchell-B. Soehner) (Sumac, BMI/Louise-Jack, ASCAP) (3:36)

Distinctive production touches — that clarinet break, for instance — set off a fine r&b ballad with a good vocal, somewhat in a Harold Melvin vein.

MFSB—Phila. Intl. 8 3626 (CBS)

PICNIC IN THE PARK (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (2:40)

It's another tested summertime theme, a hot disco number with particular significance for the time of year, that could well be a dance, r&b and pop choice.

NRBQ—Red Rooster 1001

RIDIN' IN MY CAR (prod. not given) (writer: Al Anderson) (NRBQ, ASCAP) (2:52)

This Connecticut outfit could have its first major hit with a rock 'n' roll saga of lost love with some appropriate pop touches, sure to get good mileage.

BABYFACE—ASI 1011

HOW LONG CAN A ROCK 'N' ROLL BAND KEEP ON CARRYING ON (prod. by Dan Holmes) (writer: Barth) (Tektra, BMI) (2:51)

This Minneapolis-based group comes closer to a national hit with each release; this crisp pop-rock tune with a familiar theme could take them all the way.

AALON—Arista 0249

CREAM CITY (prod. by Jerry Goldstein) (writers: Aalon Butler-Jerry Goldstein) (Milwaukee, BMI) (3:20)

Aalon (that's Ay-lon, folks) finds a powerful riff early on and it carries this engaging rhythm and blues number. It could well be his first chart hit.

STEPHEN DEES—RCA 11018

COUNTING ON YOU (prod. by Daryl Hall with Stephen Dees) (writer: Dees) (Little Gino, BMI) (3:09)

Dees, the former bassist with Daryl Hall & John Oates, is an able pop craftsman himself, as this single, a rock and soul tune with interesting changes, shows.

THE MOUSEKETEERS—Buena Vista 569

DISCO MOUSE (prod. by Al Capp) (writer: Jimmie Dodd) (Walt Disney, ASCAP) (2:52)

20 years later, the Mickey Mouse Club theme has been rearranged for the discos (and hipper little kids) with sax work by Tom Scott. Why? Because we like you.

THE FLOATERS—ABC 12284

FLOAT ON (prod. by Woody Wilson) (writers: Willis-Ingram-Mitchell) (ABC/Dunhill/Woodsong's, BMI) (4:13)

Cut down from an 11:49 original, this single is already receiving some pop attention, and with a light, rhythmic style has MOR and r&b prospects, too.

TROOPER—MCA 40738

WE'RE HERE FOR A GOOD TIME (prod. by Randy Bachman) (writers: Smith-McGuire) (Little Legend/Legendary, BMIC/BMI) (3:30)

The chorus, oft-repeated and catchy, is the hook here on a pleasant sing-along song with a message of sorts. Its party spirit could make it a hit.

THE GAP BAND—Tattoo 10990 (RCA)

LITTLE BIT OF LOVE (prod. by John Ryan) (writers: Kossoff-Kirke-Rogers-Fraser) (Ackee, ASCAP) (2:58)

A fine Free composition from some years back is given a good r&b-reggae treatment here. It has a positive, enjoyable feel, and could well be a summer hit.

TOUCH—Brunswick 55538

ME AND YOU (prod. by Tony Valor & Tom Moulton) (writer: Touch) (Julio-Brian/Listi, BMI) (2:59)

Female vocals dominate this smooth, pleasant dance number that combines elements of an r&b ballad with a familiar, thumping uptempo arrangement.

GARRETT SCOTT—West End 1204

NA NA KISS HIM GOODBYE (prod. by Garrett Scott) (writers: DeCarlo-Frasher-Leka) (Chappell, BMI) (3:38)

Scott was lead singer of Steam when this song was a hit for them in 1969; here, the "hey heys" have been dropped, the tempo speeded to disco pace.

MUNICH MACHINE



A human machine capable of creating the desire in you to move, to feel The Funk – A machine that has appeared on over 4 million records sold this past year.

The Munich Machine –
Appearing on three International hit albums by Donna Summer,
Giorgio Moroder, Roberta Kelly and others –

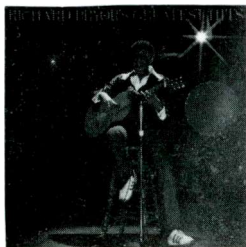
Plug Into The Munich Machine!



RICHARD PRYOR'S GREATEST HITS

Warner Bros. BSK 3057 (7.98)

Pryor's distinct brand of humor bites through these two sides of material culled from his "Craps (After Hours)," "That Nigger's Crazy" and "Is It Something I Said" albums with the addition of the previously unreleased "Ali" skit. Radio stations will encounter some trouble finding programmable material, but it's never hurt his sales in the past.



LIFESTYLE (LIVING & LOVING)

JOHN KLEMMER—ABC AB 1007 (6.98)

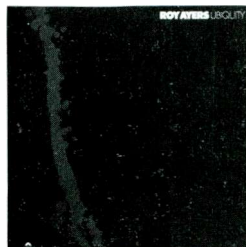
Klemmer's mellow sound which he has been forging of late, places less emphasis on electronics with more attention to pure blowing. He creates a series of sensitive instrumental moods with his tenor sax work which is highlighted by some very tasteful arrangements and occasional strings.



LIFELINE

ROY AYERS UBIQUITY—Polydor PD-1-6108 (6.98)

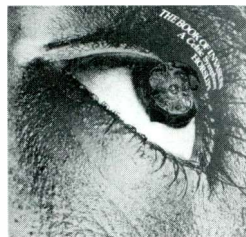
Ayers has disco-fied his sound as never before and the results should reach a much wider audience. With an excellent lead vocalist in Sylvia Cox and Ayers' vibes and electric piano work, he offers a set of tunes covering jazz, r&b and disco stylings. "Lifeline," and "Cincinnati Growl" are highlights.



THE BOOK OF INVASIONS

HORSLIPS—DJM DJLPA-10 (6.98)

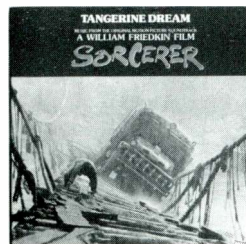
A "Celtic Symphony" is how the group describes this cross pollination of rock forms and traditional Irish music. The group's seventh lp (fourth to be released here) draws inspiration from a twelfth century chronicle of the pre-Christian colonization of Ireland. Concepts aside, the music is imaginative and exciting.



SORCERER

(AN ORIGINAL SOUNDTRACK)—MCA 2277 (6.98)

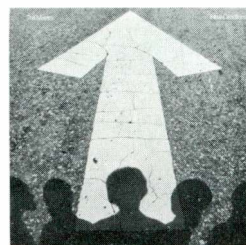
The soundtrack to William Friedkin's latest shock epic is performed by Tangerine Dream, who the director cites as "a major inspiration" for the film itself. The group composed the eerie, synthesized music without having seen footage of the film and yet, as Friedkin says, "The film and the score are inseparable."



NEW DIRECTIONS

THE METERS—Warner Bros. BS 3042 (6.98)

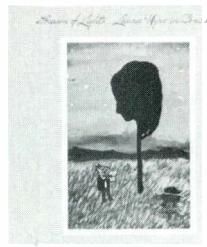
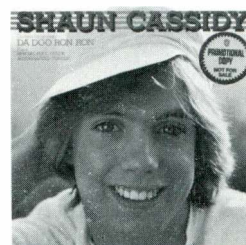
New Orleans' number one rhythm outfit has finally made the kind of album it has wanted to all along under the production guidance of David Rubinson. The lp is made up in large part of original material (Peter Tosh's "Stop That Train" the notable exception) with the group showing much improvement.



SHAUN CASSIDY

SHAUN CASSIDY—Warner/Curb BS 3067 (6.98)

This latest teenage heart throb who has been tearing up the charts with his revival of the Crystals' "Da Doo Ron Ron" has come up with an album full of songs in the same vein. Notable among them are Eric Carmen's "That's Rock 'N' Roll," and "Take Good Care Of My Baby."



SEASON OF LIGHTS

LAURA NYRO—Columbia PC 34786 (6.98)

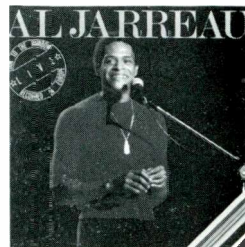
Recorded on her long awaited "come-back" tour of last summer, Nyro is in excellent voice and her band (with John Tropea, Richard Davis, Andy Newmark among others) is superb. Her sultry reading of "And When I Die," "Sweet Blindness," and "Upstairs By A Chinese Lamp"—insure a good response.



HOT TRACKS

NAZARETH—A&M SP-4643 (6.98)

Already a proven seller as an import in a slightly different package, these dozen tracks culled from six lps and a single, point to the global success of a band with an impressive catalogue of material. "Love Hurts" did it for them here and "This Flight Tonight" sounds like the belated but obvious follow-up.



LOOK TO THE RAINBOW

AL JARREAU—Warner Bros. 2BZ 3052 (8.98)

Having emerged last year as a stellar interpreter of other people's material with two excellent albums, this unique song stylist has chosen mostly original tunes with this two record set recorded on a recent European tour. Utilizing his expressive voice as an instrument, Jarreau cuts through jazz, rock and r&b.



PARADISE BALLROOM

THE GRAEME EDGE BAND—London PS 686 (6.98)

Edge's second post Moody Blues album has a distinct soulful flavor, the result of some recording of strings and horns at Ardent Studios in Memphis. The group's polished sound is achieved in most part from the vocals and the improved guitar work of Adrian Gurvitz. The title track and "Everybody Needs Somebody" top.



ROCK & ROLL WITH THE MODERN LOVERS

JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley PZ-34800 (CBS) (6.98)

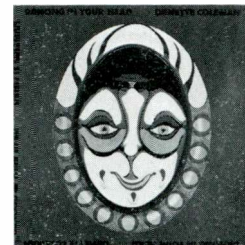
To say that Richman is an eclectic artist would be an understatement. Opening sides one and two with a Chinese and South American folk song, he goes on to provide his own distinct and oftentimes bizarre insights with acoustic instrumentation to offer a unique sound quality.



PIERCE ARROW

Columbia PC 34805 (6.98)

The group is comprised of Jeff Kent, Doug Lubahn, Robin Batteau, David Buskin, Werner Fritzsching and Bobby Chouinard, six people who have been with various groups, and together, have formed a kind of east coast American Flyer. The beat of the N.Y. streets can be felt in the lyric.



DANCING IN YOUR HEAD

ORNETTE COLEMAN—Horizon SP-722 (A&M) (6.98)

A significant lp from one of jazz's most significant saxmen, only Coltrane has had as important an influence on the music. Recorded last March, the lp combines eastern and western improvisational jazz forms.

(Continued on page 47)

OLIVIA NEWTON-JOHN **MAKING A GOOD THING**

BETTER

OLIVIA
NEWTON-
JOHN
**MAKING
A GOOD
THING
BETTER**



Fresh from her recent sold-out tour, Olivia sparkles on her new album. "Making A Good Thing Better" the single and album produced by John Farrar.

MCA-2280

MCA RECORDS

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TOM WAITS FOR NO MAN, not even an undercover L. A. sheriff's office agent, which may have been part of the problem a week or so ago when the long—and, in this case, plainclothes—arm of the law nabbed Waits and collaborator **Chuck Weiss** in one of the weirdest scenarios we've heard in a while.

As everyone but the tour bus conductor knows, Waits generally resides in the Tropicana Motor Hotel, one of Santa Monica Boulevard's less, uh, imposing architectural wonders and site of Duke's Coffee Shop, unofficial Elektra/Asylum commissary and home of some pretty funky omelettes. Duke's clientele has always been heavily infiltrated by music biz folks and long-hair players, but on one recent afternoon, when Waits and Weiss had been in for some coffee and grub, three LASO agents were standing by the register.

As reconstructed by **Herb Cohen**, with help from some of the 20 or so eyewitnesses, agents **Whelan**, **St. Clair** and **Irmis** had been at the front of the shop when Waits and Weiss were paying their bill. When one of the agents reportedly called a long-haired young person (the type inclined to rock 'n' roll, we're told) a "freak," the kid was understandably amused, and reported the comment to the room at large, triggering some replies from the regulars.

From there out the details are murky, but a witness is believed to have made a crack to one of the agents about Waits' drinking, leading to a rapid exit to the street, in pursuit of the poets. Waits and Weiss were arrested; as was a bystander, one **Peter Graves**, who had attempted to intervene, shouting, "What the hell are you guys doing? These two didn't do anything."

The agents thought otherwise, although they had some difficulty deciding just what it was Waits and friend did. Their report alleges that Waits had challenged them to a fight while still inside, and had been waiting for that rumble when the LASO boys emerged on the street. Initial charges of drunk and disorderly and homosexual soliciting—the latter particularly amusing, in view of Tom's rather salty and pronounced old-line hetero stance—were eventually reduced to disturbing the peace.

But Cohen isn't so amused he's letting it slide. At press time, he'd rounded up a long list of witnesses to testify. As for Waits, he was his usual philosophical self: he turned up at a taping for "Fernwood Tonight" not long after, where he told host **Martin Mull**, "I'd rather have a bottle in front of me than a frontal lobotomy."

We'll drink to that.

IT USED TO BE THE SILVER SCREEN, but now it's vinyl, what with the considerable amount of pop artists who've been contributing to film soundtracks lately. **Roderick Falconer** and **Peter Ives** have produced the music for "Grand Theft Auto," a film produced by **Jon Davison** and starring "Happy Days' " **Ron Howard** (who also directed, his first gig in that capacity). The music was written by Ivers, and he will perform it with his band, which seems to be called **Nirvana, Cuba**. Ivers and Falconer also co-produced the latter's new UA album, "Victory in Rock City," which is slated for a July 7 release.

Meanwhile, **Hoyt Axton** has been at MRI studios, producing certain songs for **Peter Fonda's** new "Outlaw Blues" flick. Participants have included **Jerry Jeff Walker**, **Steven Fromholz** and **Jeff Baxter** . . . **Seals and Crofts** have been doing some film work of their own—the duo will be heard on the **Paul Williams/Charles Fox** soundtrack for "One On One," a new Warner Bros. film, and they are also working on the score for an animated Hungarian picture, "Forever Like A Rose."

PARTING IS SUCH SWEET SORROW: COAST is sorry to hear that **Peter Knight** and **Bob Johnson** have left **Steeleye Span**, apparently to pursue independent production projects. Respectively violinist and guitarist for Steeleye, Knight and Johnson have spent a lot of time recently working on a musical version of **Lord Dunsany's** (a 19th century poet) "fairy tale for adults" called "The King of Elfland's Daughter," and may try to adapt the work for stage or screen. But the news about Steeleye Span isn't all bad, though: **Martin Carthy**, a highly respected English musician and original Span member, will rejoin the band, which should more than take up the slack left by Knight and Johnson. We gather that Carthy will be playing melodeon, while **John Kirkpatrick** will be added on concertina.

LET THE SMOOTH SIDE SHOW: **Jesse Winchester's** long-awaited (and in this case, that's the truth) appearance at the Roxy finally came to pass a couple of weeks ago, and it was worth every bit of the wait. Winchester's songs, voice, band, personality, you name it, had a charm that was simply irresistible—and if the current tour doesn't move his appeal from cult status to full-fledged "star" (a

(Continued from page 69)

On The Case



Swan Song recording group Detective kicked off a brief stay in New York City recently with a visit to the studios of WNEW-FM, visiting with program director **Scott Muni** and music director **Tom Morrera**. At an executive meeting afterward with the Atlantic staff, a decision was firm to rush-release the edited version of "Recognition" (opening track from their debut lp) as the band's first single. Shown at WNEW-FM are, from left: road manager **Steve Vando**, Atlantic's national pop album promotion director **Tunc Erim**, Detective's **Jon Hyde**, **Bobby Pickett** and **Michael Monarch**, **Scott Muni**, Detective's **Tony Kaye** and **Michael des Barres**, **Greg Monday** and **Roger Shepard** of the **David Forest Co.**, and Atlantic's east coast publicity manager **Art Collins**.

'Midnight Special' Innovations

(Continued from page 8)

various acts, though critically acclaimed and with followings of the cult variety, were not necessarily chart blockbusters — have not been common in recent years, nor have they been particularly successful. "The Midnight Special" itself has tended increasingly towards MOR or top 40-oriented artists; ABC's "In Concert" series, with a philosophy closer to "Soundstage" and Ehrlich's new "Midnight Special" formats, succumbed long ago to bad ratings, and "Don Kirshner's Rock Concert" has not been consistently strong in the Niensens, either. But audiences are changing, says Ehrlich; the generation that grew up with rock and roll in the 60s has come of age, and this is the generation that watches most of the pure music shows (as opposed to the musical/variety type) on television. The **Benson** and **Little Feat** formats are

attracting this and a younger audience ("We don't feel we're losing any of 'The Midnight Special's' regular audience," Ehrlich says, "but we are bringing in a whole new set of viewers."), and the hope is that eventually similar programs will invade the prime-time hours.

The new formats will be added gradually, one every five to seven weeks; the producers, while they admit they are taking a chance with lesser-known talent, are confident that they can build on "The Midnight Special's" reputation as a solid, perennially successful show. "This isn't a purely altruistic move," Ehrlich says, "where we've just decided that these people are all so great that they deserve their own TV show. We fully expect to help ourselves, too, by showing that new, creative things can be done on network TV."

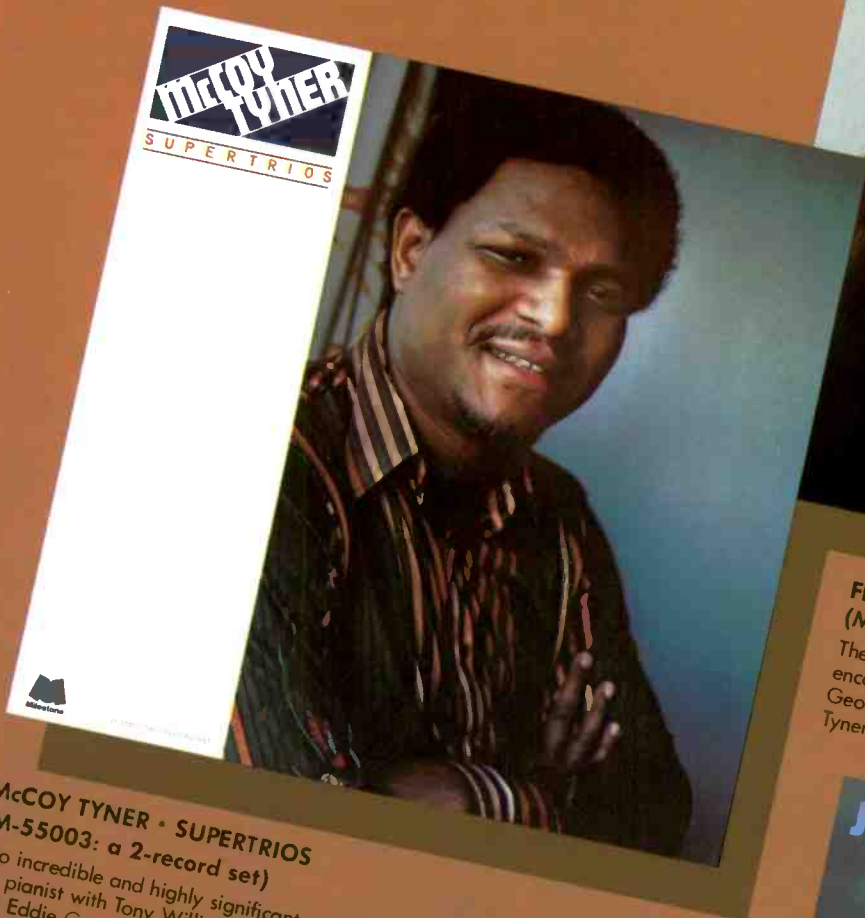
TRACKS

(A survey of key album cuts from selected nationally selling lps)

Album	Label	Top 40 Panel	FM Airplay Panel
Heart	Portrait	Barracuda	Barracuda
Cat Stevens	A&M	Old Schoolyard	Old Schoolyard
Little Feat	WB	Time Loves A Hero	High Roller
Dave Mason	Columbia	So High	So High
Bonnie Raitt	WB	Runaway	Runaway
Dickey Betts	Arista	Out To Get Me	California Blues

"Little Queen," the second successful lp for the Canadian group Heart, was RW's choice for Tracks' investigation this week. The first single, "Barracuda," is the definite motivation for sales with both FM and top 40 in agreement. FM also considered the title cut and "Love Alive" to be favored by some.

FOUR NEW MILESTONES!



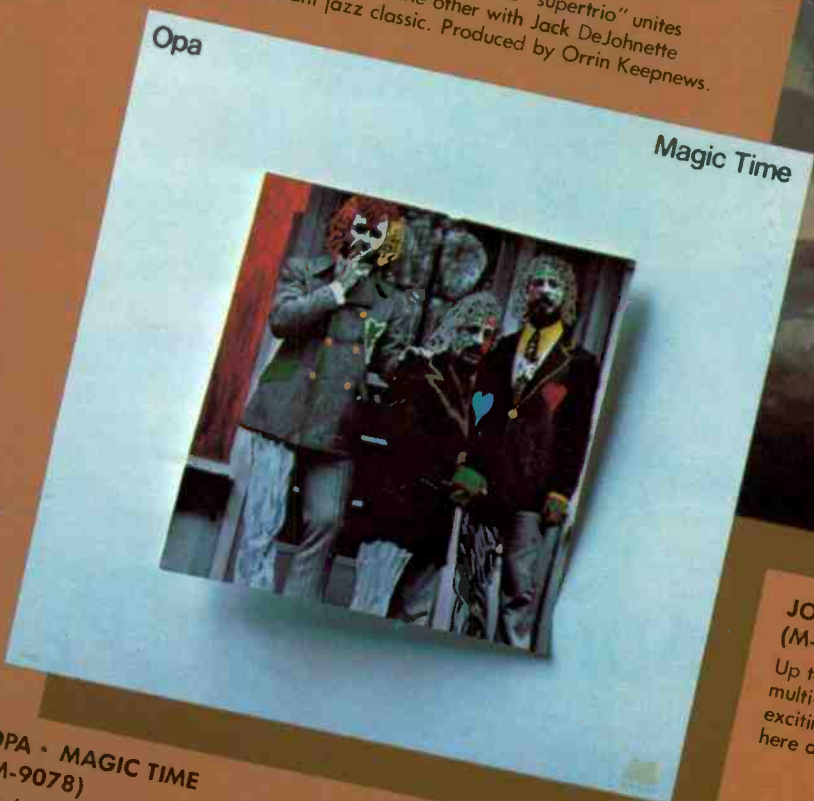
McCOY TYNER • SUPERTRIOS
(M-55003: a 2-record set)

Two incredible and highly significant meetings of giants. One "supertrio" unites the pianist with Tony Williams and Ron Carter, the other with Jack DeJohnette and Eddie Gomez, to create an instant jazz classic. Produced by Orrin Keepnews.



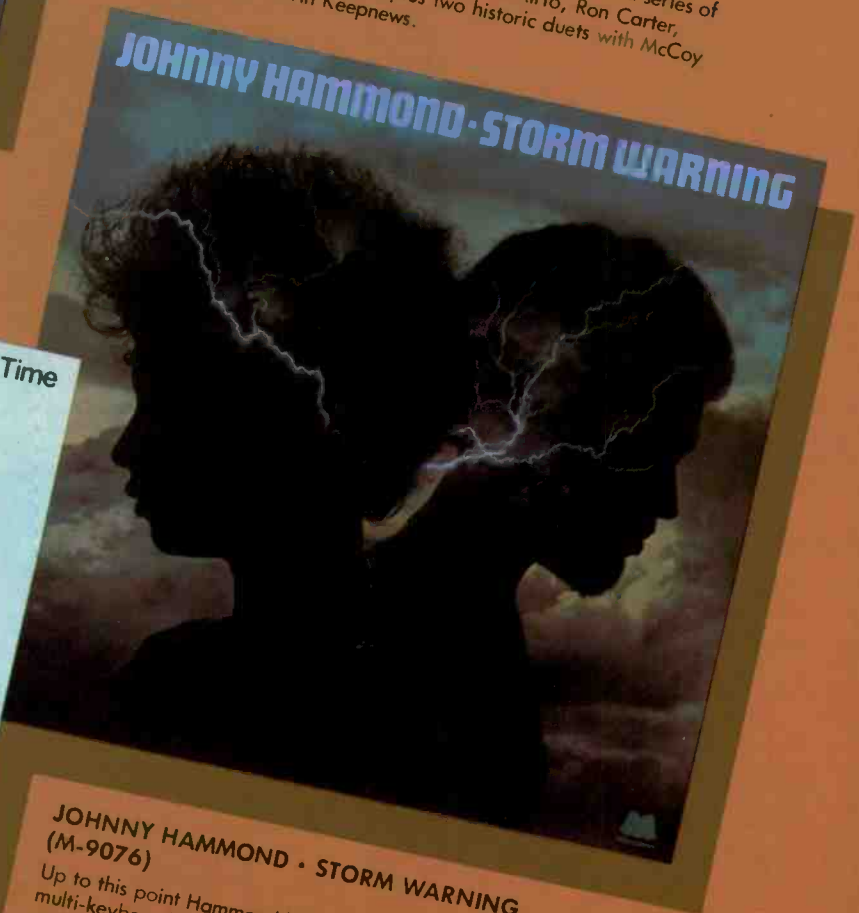
FLORA PURIM • ENCOUNTER
(M-9077)

The most unusual effort yet from this most unique singer—a series of encounters with a star-filled cast that includes Airtio, Ron Carter, George Duke, Hermeto Pascoal, plus two historic duets with McCoy Tyner. Produced by Orrin Keepnews.



OPA • MAGIC TIME
(M-9078)

Opa's debut album, *Goldenwings*, blew a lot of minds with its very personal blend of rock, Latin, and jazz; their second seems certain to be the magic one that develops the promise of the first into full-scale success. Produced by Airtio.



JOHNNY HAMMOND • STORM WARNING
(M-9076)

Up to this point Hammond has been known as one of the funkiest multi-keyboard players around. With *Storm Warning* he adds some exciting new roles: as arranger, composer (four strong new tunes here are his), and co-producer (with Orrin Keepnews).

Distributed by Fantasy Records, Tenth and Parker, Berkeley, Calif.

RADIO WORLD

WOL

(Continued from page 3)

mensions Unlimited—to discuss the deejays' promotion activities through their own company, DJ Productions. The last line of the letter read: "I have hours of tapes recorded by an independent company confirming such payola and plugola practices at WOL."

FCC attorneys questioned William Washington about the tapes two weeks ago (RW, June 4), asking why they had not been turned over to the commission with other documents earlier in the year when the WOL probe began. Washington said he had no knowledge of the tapes and had not seen the letter to WOL before it was sent.

Washington's testimony, Shrinky said last week, was "truthful." Shrinky explained that he had arranged for taping early last year, "but the person doing the taping didn't do a very good job. They were amateurs." Shrinky would not reveal whom he had asked to monitor the station, stating simply, "It was someone in somebody else's office."

The nonexistent tapes repre-

sent the second time that the promoters have had to reveal information detrimental to their case against the deejays. Two weeks ago, William Washington was confronted with two versions of a contract for the same show featuring Al Green. Washington had claimed that he jointly produced the Green show with the WOL deejays in 1975. The contract for that show which he gave to the FCC reflected that joint venture. However, Green appeared before the FCC the day before Washington and said the contract he had received did not show the deejays' participation at all. Green produced a copy of the final contract with the names of the announcers and their company blocked out. Washington later admitted to doctoring the document and said he had done it after being urged to take over full responsibility for the Green program.

The FCC hearings into the WOL allegations were suspended last week for the second time in as many weeks. They are expected to resume shortly.

AGAC To Continue Weekly Rap Sessions

NEW YORK — Lew Bachman, director of AGAC (The American Guild of Authors and Composers), has announced that the Guild's weekly free rap sessions for songwriters will continue straight through the summer.

The June 16 lunchtime seminar to be held at the AGAC office will feature artist/writer/publisher Hector Stratta, who will be on hand at noon to field ques-

tions on all aspects of the music business.

Don Oriolo, professional manager of April/Blackwood, will appear on June 23 and Estelle Levitt, staff writer at Chappell, will be guest "pro" on Thursday, June 30.

The ASKAPRO seminars are open to all cleffers who call the AGAC (212-757-8833) N.Y. office, 40 West 57th Street.

Paul Drew

(Continued from page 4)

Case, although now as head of his own firm.

Drew told RW the decision to return to his earlier independent status began in the fall of '76. "It's been in the works for a long time," he commented. There are no plans for any announcement of a staff lineup for the consultancy prior to July 1.

Asked why Drew felt the timing was right for the return to consulting, he said, "For two reasons. One is that I have extreme confidence in the people who are programming the stations now on a day-to-day basis. I really don't need to supervise their activities that closely.

"And it seems to me that I've got some things I've wanted to do for awhile still ahead of me, and now I'll have a lot more time

to do them." Drew views the shift as having little impact on the RKO operation, stressing that "All that has really changed is the structure, which now allows me to grow and develop a greater client list on a non-competitive basis." He has also noted an interest in branching out into other areas of the entertainment industry and pursuing unspecified governmental interests.

At RKO Radio, inside sources among the chain's programmers confirmed that Drew's exit isn't expected to affect the chain's programming, since he will continue as consultant. There are no plans to appoint a new executive to Drew's vacated vice presidency.

Drew served in his capacity as programming VP for the chain for four years.

AM ACTION

(Compiled by the Record World research department)

■ **Jimmy Buffett** (ABC). Coming all the way in, adding WRKO, Y100 and KTLK to the expanding list of primary markets airing the disc. Stays #1 Z93, #3 WQXI and goes 12-5 KLIF, 5-4 WLAC, 11-9 KJR, 28-17 KCBQ, HB-28 KHJ, HB-26 KFRC, 25-22 WFIL, 9-8 WQAM, 18-14 WPGC, 11-10 WHBQ, 24-22 WCOL, 28-25 WOKY and 17-14 KSLQ.

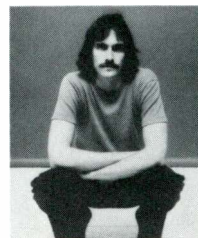
England **Dan & John Ford Coley** (Big Tree). The gradual buildup over the last few weeks has split wide open this week with major market adds and strong upward movement on all radio charts. New on WRKO, WHBQ, KDWB, KSTP, KILT, KBEQ, WPRO-FM and KERN. Numbers include 27-20 WPGC, 21-17 WMAK, 24-21 WOKY, 22-19 KSLQ, 18-15 WQAM, 23-20 13Q, 24-20 WKBW, 22-21 WQXI, LP-36 WLAC, HB-29 Z93, 33-30 WCOL, 13-12 KXOK, 26-25 KCBQ, 22-15 KLUE, 26-17 KMGK, 10-7 WFLB, 32-27 KAKC, HB-28 K100, 21-15 KKLS and 29-24 KKXL.



Shaun Cassidy

Heart (Portrait). This first release off the rightly successful LP, the first on the new label, hits hard this week with KFRC, WGCL, Z93, KSLQ and WOKY. Also on KXOK, KJR and WQXI, among others. (Note: LP is 13 with a bullet from 28 on this week's LP chart.)

Peter McCann (20th Century). Hits the top 5 in Milwaukee (9-5 WOKY) and scoops up a handful of new primary call letters along the way. New on WFIL, WGCL, Q102 and KTLK. The numbers continue to tell an extremely positive picture: 28-18 WMAK, HB-30 Z93, 24-18 KCBQ, HB-25 KJR, 19-15 KSTP, 21-17 KXOK, 26-23 KSLQ, 28-25 WCOL, extra-19 WLAC, 23-20 WHBQ, extra-28 WPGC, 26-23 WQAM, HB-29 13Q, 28-25 WKBW, 14-9 WAIR, 23-18 KCBQ, 12-8 KERN, 22-18 B100, 33-27 KNOE, 26-24 WFI, 27-23 KSLY, 35-30 KAKC and HB-23 WCAO.



James Taylor

Shaun Cassidy (Warner/Curb). Already #1 in at least five key markets — WLS 12-1, CKLW 1-1, WOKY 2-1, WRKO 3-1, WCOL 1-1 — and headed in that direction for everyone who plays it. 13-6 WQXI, 7-3 WFIL, 21-15 WPGC, HB-24 KFRC, 24-14 WHBQ, 38-30 WLAC, 24-8 KSLQ, HB-17 KJR, 16-13 KHJ, 16-13 KLIF, 3-2 WDRQ, 20-16 Z93, 30-24 WMAK, 15-12 WQAM, 28-23 13Q and 9-9 Y100.

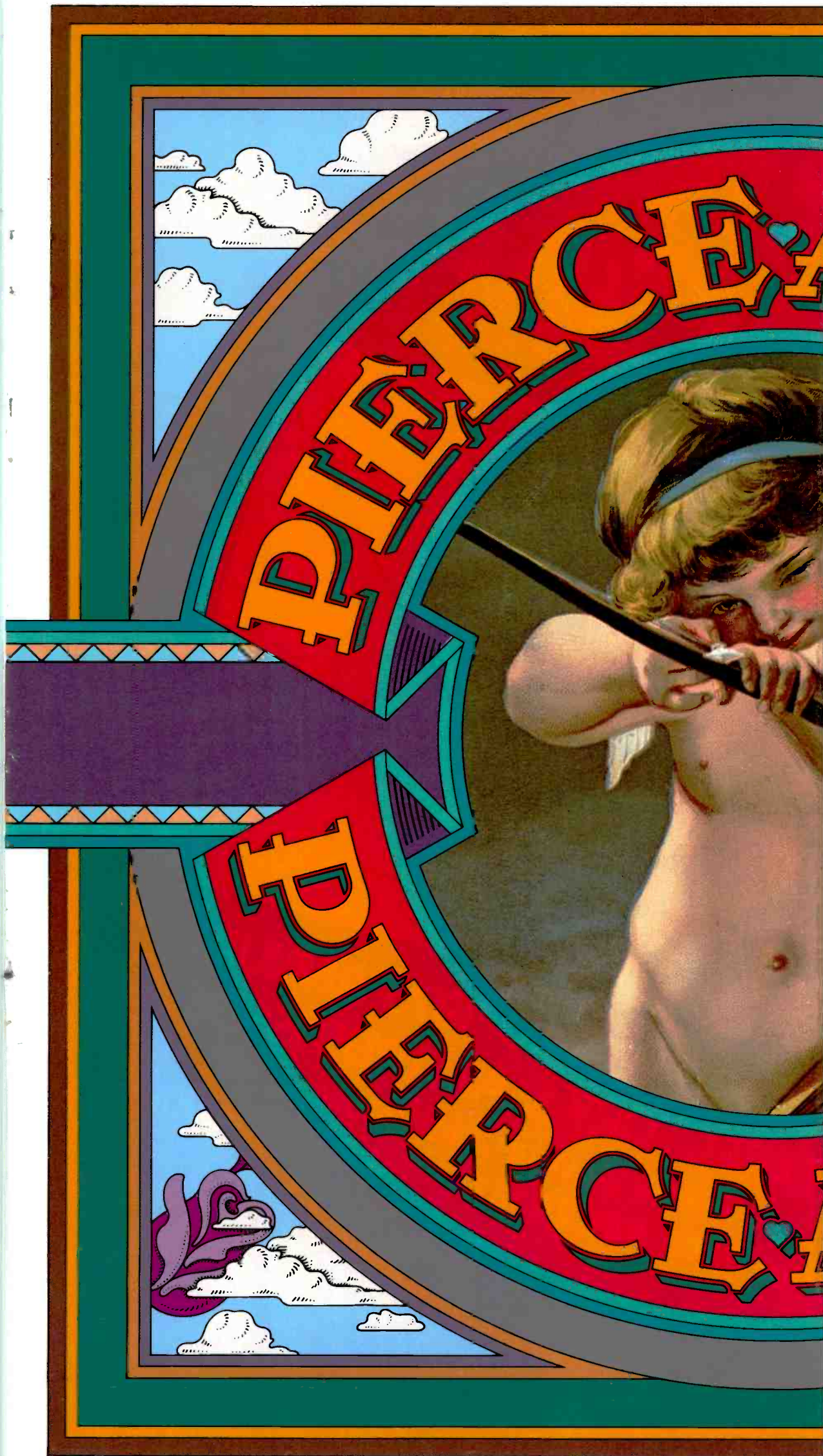
(Continued on page 60)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ The legal department of the National Association of Broadcasters has announced the publication of a 600-page guide to provide guidance to radio and television stations on FCC-related problems they encounter in their day-to-day operations. It has been available since June 6 at a cost of \$35 for NAB members and \$70 for non-members . . . Six radio stations owned by Swanson Broadcasting, Inc. have joined the National Association of Broadcasters. The new members are KKNG, KRMG, KKYX, KLEO, WBYU and KOEO . . . Tom Barsanti exits WOW to act as operations manager at KCMO. Eric Fox will maintain his MD position while also taking the responsibilities of

(Continued on page 61)



"Pierce Arrow" by Pierce Arrow.

Take a group of New York City musicians with years of experience and drive to succeed, add a sophisticated vision of the country to precision and energy, and you've got Pierce Arrow.

The members of this band have impressive credentials. **Jeff Kent** and **Doug Lubahn** originally came from Dreams, by way of Clear Light and The Doors. **Robin Batteau** appeared with Compton & Batteau and Appaloosa, while **David Buskin** has two solo albums and a worldwide tour with Mary Travers to his credit. **Werner Fritzsching's** worked with everyone from Herbie Mann to Dave Mason. And **Bobby Chouinard**, after graduating from the legendary new England band Orphan, went on to play with Tom Rush and Jonathan Edwards.

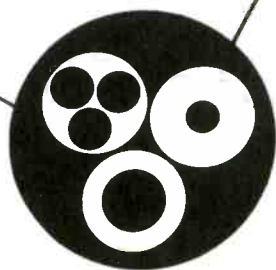
Now their collective musical experiences join together to produce their debut album, "Pierce Arrow."

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Industry Product Coding

(Continued from page 3)

memberships for the approval of the proposed code by the UPC Council, which is expected to vote on the measure on June 28. With early indications that passage of the proposal will be quickly achieved, manufacturers' representatives in attendance predicted that bar codes would be appearing on albums as early as September of this year.

Although the UPC format as presented to the Council will provide code components for 12 inch stereo disks, stereo eight-track cartridges, cassettes and singles, only albums are expected to be coded during the first months of the system's implementation, owing to as yet unresolved problems in packaging and product size for the other configurations.

The format as outlined in the meeting is the same basic ten-digit computer readable bar code that emerged as the most likely solution to the recording industry's coding needs during the committee's first meeting here in October (RW, Oct. 23, 1976). Although early code structures probed the possibility of incorporating price information, the final format comprises a four-digit manufacturers num-

ber, five-digit selection designator, and single digit configuration number. The use of supplemental codes to imbed pricing information, an early topic of discussion, remained an open question, although there was little apparent interest from the

manufacturers there in resorting to such a code. Thus, supplementary use of companies applying for a manufacturer's number.

To facilitate manual data retrieval, as well as permit an interface with OCR scanning

equipment already in use by some large wholesaler and rental codes were left open to tailors, the code will also include human-readable characters, dropped below the characteristic computer-readable bar code, printed in OCR font "A." Those operations using the OCR format will need to program their systems for retrieval of the OCR-printed number.

Anticipation of resistance from some artists and art directors to the addition of a bar code to liner graphics has led to early consideration of reducing the overall symbol size and the added option of truncating the symbol's height. But after evaluating the printing tolerances required for a suggested 80 percent reduction of the optimum 100 percent symbol, which measures 1" by 1 1/2", it was agreed that the 100 percent format would be recommended, and manufacturers should wait to see how preliminary printing tests fare before reducing symbols below 90 percent of optimum size.

Also outlined were probable costs to manufacturers imprinting codes and retailers and
(Continued on page 70)

ABBA Gets ASCAP Award



Stig Andersson, co-writer of the recent ABBA single "Fernando," and Artwork Music owner Ivan Mogull congratulate each other after receiving ASCAP Award plaques for the song. ASCAP awards the plaques to the writer, publisher, artist, producer and record company of any work licensed by the Society which reaches the top ten of the trade charts.

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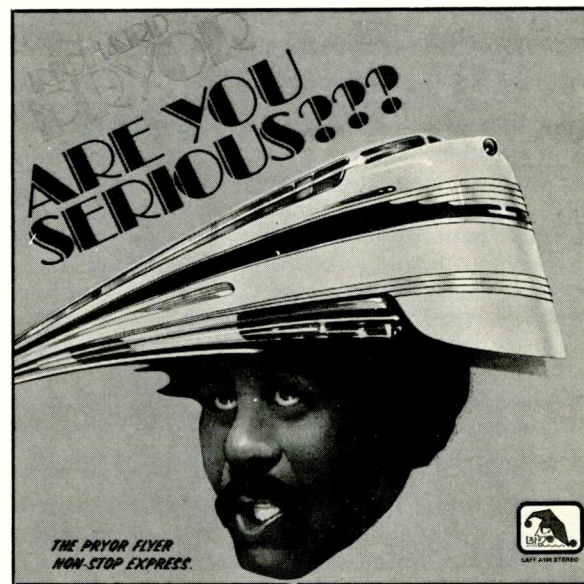
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LAFF A196 STEREO

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ RUMORS AND GOOD POSSIBILITIES, CONTINUED AND PART 1: We reported in the last Copy Writes column that there was "street talk" about two very well known N. Y. publishers taking over the helm at one of the giant publishing houses. Since that report, street talk has become common knowledge and still no one is talking officially. Meanwhile, we hear that the position one of the well-known publishers is about to vacate will be filled by one of N. Y.'s more gregarious publishers who currently works for a much smaller company.

R&GPs PART 2: A recently renovated publisher, with a print rights deal with a major, is about to start an in-house print division. The man rumored to head up that operation is currently with one of the big independents, working in another area.

Now that the U.S. has finally passed a new copyright law, the Canadian government is wrestling with their own law, originally adopted in 1923.

The Canadian Ministry of Consumer and Corporate Affairs is currently looking into possible revisions and recently issued a 300 page report on the subject. The key change in copyright use would be to base mechanical rates on percentages of manufacturers' list prices, as it is used now in Europe. It is speculated that the mechanical rate, when adopted, would be between eight and 10 percent.

Canadian publishers will submit suggestions to the Ministry by the end of 1977 (Canada has no real lobbyists) and public hearings on the proposed revisions should begin early next year. However, it is estimated that it will take three to five years for a new copyright law to go into effect.

LOTS OF COVERS . . . TWO DISCS: **Shaun Cassidy**, the new fave rave among the pre-teen set, is already bulleting up the **RW** charts with his version of the **Jeff Barry/Ellie Greenwich/Phil Spector** classic "Da Doo Ron Ron." His first album for Warner/Curb also features "Hey There Lonely Girl," "Take Good Care of My Baby," "Be My Baby" (originally done by **The Ronettes**) and **Eric Carmen's** "That's Rock and Roll" (written while he was still with the **Raspberries**). And speaking of Carmen, the title tune from his next Arista solo album, "Boats Against the Current," seems to be getting as much pre-release attention for its cover possibilities as did his recent hit single, "All By Myself." He's published by C.A.M.-U.S.A. . . . For her first album on the Portrait label, **Joan Baez** picked two English songs, **Gavin Sutherland's** "Sailin'" and **Stevie Winwood's** "Many A Mile to Freedom." "Sailin'" has also been covered by **Rod Stewart**, **Long John Baldry** and **Genya Raven**. The original was by **The Sutherland Brothers and Quiver**. It's published by Island.

William Bell ("Trying' To Love Two") is pacting with Chappell. Look for an official announcement next week . . . **Bob Crewe**, still recuperating from an automobile accident of several months back, has released his first solo album on Elektra, "Motivation." He co-wrote all the songs and most are published by his Heart's Delight Music. "Somethin' Like Nothin' Before," co-written by **L. Russell Brown**, was just released by **Billy Vera** on Midsong.

TEEVEE: CBS-TV picked "It's A Whole New Thing" by **Dominick Bugatti** and **Frank Musker** as the theme song for the network's new season teaser campaign. The song is published by April/Blackwood . . . **Hagood Hardy** (Attic Music/Canada) just finished scoring a CBS Movie of the Week, "Tell Me My Name." Hardy also scored **Hal Holbrook's** new film, "Rituals," and "Second Wind," starring **Lindsay Wagner**. Attic is with ATV here.

PRODUCING: **Charles Koppelman** of The Entertainment Company is set to produce the next **Dolly Parton** album for RCA. Dolly apparently has a lot of her own material but Koppelman is looking for more . . . RELEASING: "Do You Ever Think of Me," winner of the amateur easy listening category at The American Song Festival, will be released on UA next week by **Richard Baron** (the writer) and **Mike Murro**. It's published by E. B. Marks . . . **Larry Coryell's** educational album, "Improvisation From Jazz to Rock," will be released in July by Guitar Player Books/Records. The notes accompanying the album will feature exact transcriptions of the songs and detailed playing tips.

NAMED: **Eddie Lambert**, past general manager of Haven Records, to general professional manager of **Mike Stewart's** Interworld Music. He'll be working with the Six Continents (BMI) and World Song Music (ASCAP) catalogues . . . **Rick Shoemaker**, newly appointed general professional manager of the ABC Music Companies, named **Brian Greer** as assistant professional manager. Greer was with Warner Bros. Music.

Fox Hunt



Singer-writer Neal Fox, whose first RCA Records album, "A Painting," has just been released, gave a showcase performance at Tramps recently for agents, producers and RCA executives. In attendance, too, were officials from Faberge, who are promoting a cologne called "Babe" with Fox's new single of that title. Shown here (from left) are Larry Palmacci, RCA's product merchandising manager who arranged the Faberge promotion; Stan Krell, general manager of Brut's music division; movie star Tamara Dobson, a Faberge spokeswoman; Neal Fox; and multi-Academy Award-winning composer Sammy Cahn.

CBS Intl. Names Moore Personnel Dir.

■ NEW YORK—Edward A. Moore has been appointed to the position of director, personnel, CBS Records International, by Paul Russell, vice president and assistant to the president.

In his new post, Moore will be responsible for directing all personnel activities for CRI, its regional offices and subsidiary companies overseas. He replaces Reginald Maton, who is moving to other responsibilities.

Moore came to CBS in 1972 as a benefits analyst with the treasurer's department. In 1973 he joined the compensation department as a compensation manager and most recently has held the position of manager, exempt compensation.

Epic Promotes Kirksey

■ NEW YORK—Jon Kirksey has been appointed to the post of regional album promotion manager, southwest region, Epic, Portrait and Associated Labels. The announcement was made by Jim Jeffries, director, national promotion, Epic Records.

Duties

In his new position, Kirksey will be responsible for all album promotion activity to FM progressive radio stations in the southwest region. He will report directly to Rick Swig, director, national album promotion, Epic, Portrait and Associated Labels.

Kirksey has been involved in the music business for 14 years. He joined Epic Records in 1973 as local promotion manager, southwest region.

Thomas Picks Peaches



MCA Recording artist Mickey Thomas made an in-store appearance recently at Peaches Records & Tapes in Atlanta to help promote his debut album, "As Long As You Love Me." Pictured outside the store are, from left: Rick Rockhill, MCA Atlanta promotion; Jeff Scheible, MCA southeastern district manager; Stan Gleason, Peaches store manager; Mickey Thomas; Mrs. Mickey Thomas; Jim Hardiman, MCA Atlanta salesman; Glenn Horner, MCA Atlanta sales manager; Jack Quinn, MCA southern regional product development manager.

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DISCO FILE TOP 20

JUNE 18, 1977

1. **DEVIL'S GUN**
C.J. & CO./Westbound (disco disc)
2. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut)
3. **I NEED A MAN**
GRACE JONES/Beam Junction (disco disc)
4. **COULD HEAVEN EVER BE LIKE THIS**
IDRIS MUHAMMAD/Kudu (lp cut)
5. **MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (disco disc)
6. **CERRONE'S PARADISE/TAKE ME**
CERRONE/Malligator (import lp cuts)
7. **DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)
8. **SWEET DYNAMITE**
CLAUDJA BARRY/Salsoul (lp cut)
9. **DO YOU WANNA GET FUNKY WITH ME**
PETER BROWN/TK (disco disc)
10. **SUPERSTAR/LET'S GO ALL THE WAY DOWN**
BRENDA & THE TABULATIONS/Chocolate City (lp cuts)
11. **WINGS OF FIRE**
DENNIS COFFEY/Westbound (lp cut)
12. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
13. **BEST OF MY LOVE**
EMOTIONS/Columbia
14. **I'VE FOUND LOVE**
LOVE & KISSES/Rei-vera (import lp cut)
15. **LOVE'S UNKIND**
DONNA SUMMER/Casablanca (lp cut)
16. **GOT TO GIVE IT UP**
MARVIN GAYE/Tamla (lp cut)
17. **TURN THIS MUTHA OUT/TASTY CAKES**
IDRIS MUHAMMAD/Kudu (lp cuts)
18. **YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT**
TEDDY PENDERGRASS/Phila. Intl. (lp cuts)
19. **DISCOMANIA**
THE LOVERS/TK (disco disc)
20. **SLOW DOWN**
JOHN MILES/London (disco disc)

Ira Heilicher

(Continued from page 4)

which had been purchased from Heilicher Bros. and then later re-named. "It was just coincidental that the timing was so close to the acquisition of Pickwick by American Can Co.

"If there's any regret in my leaving, it's that I've chosen to separate myself from the best marketing team in the industry."

In Woodbury, N.Y., there was no corporate comment from Pickwick International. After Monday (13), Heilicher can be reached at (612) 927-4353.

Bob James Label

(Continued from page 3)

jazz, it is believed that the label will not be devoted exclusively to jazz, but will develop into pop areas as well.

James will himself record for the label and is currently in the studio working on his next album which will be released before the end of the year.

The agreement between Bob James and Columbia marks the first time that Columbia has entered into a joint ownership deal with an artist.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED ALBUMS:** The record I spent the weekend with was the **Trammps'** "Disco Champs" collection, Philadelphia International's welcome repackage/remix of the group's early hits for the Golden Fleece label, which includes three previously unreleased tracks, two of which I must have heard a hundred times in the past few days. Included here are excellent if unspectacular new mixes of Trammps favorites like "Stop and Think," "Love Epidemic," "Trusting Heart," "Where Do We Go From Here," "Save a Place" and "Trammps Disco Theme"—most of the tracks lengthened by a minute or two and cleaned up nicely; nothing fancy but that's just fine—the originals are too perfect to tamper with beyond a certain point. The new material was apparently recorded around the same period as the other songs (1974-75) and fits into the same smoothly crafted, wonderfully comfortable groove. Both "Promise Me" and "Just Say the Word" feature Jimmy Ellis' elegantly gritty vocals against the warm, rich back-up of other male voices and tightly contained productions that are compact versions of the sort of energetic extravaganzas the group has gotten into recently. The third new/old cut is a churning little instrumental called "Oh Waa Hey" that makes pleasant filler. "Disco Champs" was released with no fanfare several weeks ago and, as part of CBS' budget-priced line, it wasn't slated for any big promo push, but this is a major collector's item for Trammps fans and with the high quality of the remix and new selections, it should have more than a merely nostalgic appeal . . . The famed **Munich Machine**, Germany's answer to MFSB and the MusicLand Studios house band that backs **Donna Summer**, **Roberta Kelly** and **Giorgio**, has its first album out now on Casablanca. One side is a fairly pre-

(Continued on page 61)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

IPANEMA/NEW YORK

DJ: Ray Volazquez

A CHACUN SON ENFANCE—Recreation —Option (import)

DISCOMANIA—The Lovers—TK (disco disc)

FLICK THE BICK—Rick Dees—RSO (lp cut)

GET ON THE FUNK TRAIN—Munich Machine—Casablanca (lp cut)

I'VE FOUND LOVE—Love & Kisses—Rei-vera (import lp cut)

ISABELLE AND THE RAIN—Jo. Boyer—JOB (disco disc, not commercially available)

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

RITMO NUMBER 1—Paulinho da Costa —Pablo (disco disc)

TRANS-EUROPE EXPRESS/METAL ON METAL—Kraftwerk—Capitol (lp cuts)

WINGS OF FIRE—Dennis Coffey—Westbound (lp cut)

WINGS OF FIRE—Dennis Coffey—Westbound (lp cut)

TRINITYS/NEW ORLEANS

DJ: Stu Neal

BABY LOVE, SWEET SWEET LOVE/GONNA HAVE A PARTY—Wilton Place Street Band—Island (disco disc)

COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—Kudu (lp cuts)

DEVIL'S GUN—C. J. & Co.—Westbound (disco disc)

EXPRESS YOURSELF—New York Community Chair—RCA (disco disc)

GET ON THE FUNK TRAIN/LOVE TO LOVE YOU BABY (MEDLEY)—Munich Machine—Casablanca (lp cuts)

I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (lp cuts)

LASO SQUARE/ANOTHER STAR—LaSo—MCA (lp cuts)

MAGIC BIRD OF FIRE—Salsoul Orchestra —Salsoul (disco disc)

NA NA KISS HIM GOODBYE—Garrett Scott—West End (disco disc)

SWEET DYNAMITE/DANCE, DANCE, DANCE—Claudia Barry—Salsoul (lp cuts)

SWEET DYNAMITE—Claudia Barry—Salsoul (lp cut)

TRANS-EUROPE EXPRESS/METAL ON METAL—Kraftwerk—Capitol (lp cuts)

WINGS OF FIRE/BOOGIE MUSIC—Dennis Coffey—Westbound (lp cuts)

THE BOATHOUSE/REHOBOTH BEACH, DELAWARE

DJ: Tom Webb

CERRONE'S PARADISE/TAKE ME—Cerrone —Malligator (import lp cuts)

DEVIL'S GUN—C. J. & Co.—Westbound (disco disc)

DOCTOR LOVE—First Choice—Gold Mind (disco disc)

EXPRESS YOURSELF—New York Community Choir—RCA (disco disc)

I FEEL LOVE—Donna Summer—Casablanca (lp cut)

I NEED A MAN—Grace Jones—Beam Junction (disco disc)

I'VE FOUND LOVE—Love & Kisses—Rei-vera (import lp cut)

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

NOWHERE TO RUN—Dynamic Superiors —Motown (lp cut)

TERROR ON THE DANCE FLOOR—Hot Blood—Dynamo (disco disc)

TERROR ON THE DANCE FLOOR—Hot Blood—Dynamo (disco disc)

TERROR ON THE DANCE FLOOR—Hot Blood—Dynamo (disco disc)

SIGLO 21/BRONX, NEW YORK

DJ: Jorge Wheeler

ANOTHER STAR—LaSo—MCA (disco disc)

CERRONE'S PARADISE—Cerrone—Malligator (import lp cut)

DEVIL'S GUN—C. J. & Co.—Westbound (disco disc)

HIT AND RUN—Loleatta Holloway—Gold Mind (disco disc)

I FEEL LOVE—Donna Summer—Casablanca (lp cut)

SALSA DISCO PARTY (SIDE B MEDLEY)—Various Artists—TR (lp medley)

SUPERSTAR/I KEEP COMING BACK FOR MORE—Brenda & the Tabulations—Chocolate City (lp cuts)

SWEET DYNAMITE—Claudia Barry—Salsoul (lp cut)

TRANS-EUROPE EXPRESS/METAL ON METAL—Kraftwerk—Capitol (lp cuts)

WINGS OF FIRE/BOOGIE MUSIC—Dennis Coffey—Westbound (lp cuts)

Capitol Remodels Recording Studios

■ **LOS ANGELES**—Capitol's recording department is undergoing changes to make its studios more technically advanced.

The changes include the expansion and remodeling of Studio "B," one of three Capitol recording studios. After the finishing touches are made on construction (by the end of June), the recently purchased \$160,000 NECAM computerized 24-track music recording and mixing console will be brought in for installation.

To house the new console, a special control booth has been designed by the recording department. Other Studio "B" renovations include an expanded control room to house the new NECAM automated mixing system, and a second level artist lounge accessible from the control room.

The studios are located on the first floor of the Tower in Hollywood.

Pickwick/American Can

(Continued from page 3)

"We view the acquisition of Pickwick as a significant step in our diversification program and one consistent with our goal of profitably expanding American Can's consumer products distribution business. With the addition of Pickwick, our consumer products sales now total almost one billion dollars and account for more than 35 percent of pre-tax income," Howard said.

According to Howard, Pickwick's senior management team, consisting of Amos Heilicher, Daniel Heilicher, Seymour Leslie and C. Charles Smith, will play important roles in helping to develop American Can's future course in consumer products. Smith has been appointed president and chief operating officer of Pickwick and will be a member of its management executive committee. He had been vice president and chief operating officer. Leslie has been named chairman of the management executive committee and will focus his efforts in the important areas of future planning, acquisition, and communication. Amos and Daniel Heilicher will play active roles as industry senior advisors to Howard, aiding in American Can's consumer product business development, and will participate on the management executive committee.

Members of Pickwick's management executive committee will include Howard; William S. Woodside, president of American Can; Lionel N. Sterling, American Can senior vice president and Montague Lewis, head of Pickwick's U.K. operation.

SUNSHINE

THE NEW HIT SINGLE FROM ROADSHOW RECORDS

b/w
SEXY LADY

by
Enchantment

from their HIT album



UA-LA-682-G

Roadshow/**UA**
RECORDS
UNITED ARTISTS RECORDS

Distributed by United Artists Records
1977 United Artists Music and Records Group, Inc.

"I don't wanna rock and roll— But I can't help it"

"I'm gettin' kinda pale,
Lookin' kinda thin,
But you'll see me
on the streets tonight,
Crazy again." —B. McDill

If you see Katy Southern
out there tonight, tell this
sensational new singer
from Columbus, Georgia,
that we're going crazy over
her single, 'Crazy Again.'*
It's a wild and wonderful
way to go.

On Epic Records.

*3-E0335

Produced by Ror Haffkine
Personal Management: Ron Haffkine
and Bobby Helle.

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THE SINGLES CHART

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

JUNE 18	JUNE 11		WKS. ON CHART
1	2	GOT TO GIVE IT UP MARVIN GAYE Tamla T 54280F (Motown)	11
2	3	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	10
3	1	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	16
4	5	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	9
5	7	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	9
6	6	LONELY BOY ANDREW GOLD/Asylum 45384	14
7	4	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	12
8	9	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	17
9	10	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	13
10	21	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	6
11	8	LUCILLE KENNY ROGERS/United Artists XW929 Y	14
12	16	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	8
13	15	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	10
14	19	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	7
15	11	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	14
16	17	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	15
17	13	HOTEL CALIFORNIA EAGLES/Asylum 45386	16
18	22	LIFE IN THE FAST LANE EAGLES/Asylum 45403	6
19	20	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	16
20	27	I'M IN YOU PETER FRAMPTON/A&M 1941	4
21	24	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	10
22	26	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	8
23	12	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	16
24	29	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	8
25	25	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	11
26	30	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	7
27	18	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	17
28	14	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	21
29	36	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	7
30	33	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	7
31	42	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	6
32	34	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	7
33	38	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	5
34	41	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	7
35	35	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	12
36	31	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269	8
37	39	ARIEL DEAN FRIEDMAN/Lifesong 45002	11
38	46	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	8
39	40	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	8
40	62	BARRACUDA HEART/Portrait 6 70004	4
41	49	PEACE OF MIND BOSTON/Epic 8 50381	7
42	47	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	6
43	44	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	9
44	59	EASY COMMODORES/Motown M 1418F	4
45	28	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	21
46	37	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	20
47	32	MAINSTREET BOB SEGER/Capitol P 4422	9
48	45	WHODUNIT TAVARES/Capitol P 4398	14
49	23	LIDO SHUFFLE BOZ SCAGGS/Columbia 3 10491	15



50	68	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	3
51	50	CALLING DR. LOVE KISS /Casablanca 880	15
52	51	RIGHT TIME OF THE NIGHT JENNIFER WARNES/Arista 0223	17
53	43	HELLO STRANGER YVONNE ELLIMAN/RSO RS 871 (Polydor)	13
54	48	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662	15
55	71	THE KILLING OF GEORGIE (PART I & II) ROD STEWART/ Warner Bros. WBS 8396	2
56	67	TELEPHONE MAN MERI WILSON/GRT 127	3
57	58	GOING IN WITH MY EYES OPEN DAVID SOUL/ Private Stock 45150	8
58	60	WATCH CLOSELY NOW KRIS KRISTOFFERSON/Columbia 3 10525	5
59	53	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839	19
60	52	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50530	12
61	63	GOOD THING MAN FRANK LUCAS/ICA 001	6
62	54	THE THINGS WE DO FOR LOVE 10CC/Mercury 73875	23
63	74	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	8
64	66	I'M GOING DOWN ROSE ROYCE/MCA 40721	7
65	69	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	5
66	70	SLOWDOWN JOHN MILES/London 5N 682	6
67	75	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	4
68	61	ON THE BORDER AL STEWART/Janus 267	8
69	77	AMARILLO NEIL SEDAKA/Elektra 45406	3
70	73	ALL YOU GET FROM LOVE IS A LOVE SONG CARPENTERS/A&M 1940	5
71	56	SO IN TO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	20
72	80	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	3
73	55	EVERYBODY BE DANCIN' STARBUCK/Private Stock 45144	10
74	83	SLIDE SLAVE /Cotillion 44218 (Atlantic)	2

CHARTMAKER OF THE WEEK

75	—	HANDY MAN JAMES TAYLOR Columbia 3 10557	1
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76	57	DANCING QUEEN ABBA/Atlantic 3372	27
77	79	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)	7
78	—	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	1
79	89	SAVE ME MERRILEE RUSH/United Artists XW993 Y	3
80	82	SOLSBURY HILL PETER GABRIEL/Atco 7079	19
81	90	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495	6
82	76	THE PRETENDER JACKSON BROWNE/Asylum 45399	6
83	94	BLACK BETTY RAM JAM/Epic 8 50357	3
84	84	YOU'RE MOVIN' OUT TODAY BETTE MIDLER/Atlantic 3379	5
85	—	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	1
86	—	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2264 (CBS)	1
87	—	NEON NITES ATLANTA RHYTHM SECTION/Polydor PD 14397	1
88	93	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	3
89	92	WHILE I'M ALONE MAZE/Capitol P 4392	5
90	—	SAVE ME DONNA McDANIEL/Midsong Intl. MB 11005 (RCA)	1
91	91	JUKE BOX MUSIC KINKS/Arista 0247	3
92	96	SEASIDE WOMAN SUZIE & THE RED STRIPES/Epic 8 50403	2
93	95	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	2
94	98	PEOPLE IN LOVE 10cc/Mercury 73917	2
95	97	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)	2
96	86	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) DAVE MASON/Columbia 3 10509	4
97	—	ONLY THE LUCKY WALTER EGAN/Columbia 3 10531	1
98	85	RIDIN' THE STORM OUT REO SPEEDWAGON/Epic 8 50367	7
99	88	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)	5
100	—	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528	1

FLASHMAKER



I'M IN YOU
PETER FRAMPTON
A&M

MOST ADDED

- I'M IN YOU**—Peter Frampton—A&M
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
- MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
- BLOWIN' AWAY**—Joan Baez—Portrait
- CAT SCRATCH FEVER**—Ted Nugent—Epic
- LIFESTYLE**—John Klemmer—ABC
- PARADISE BALLROOM**—Graham Edge Band—London

WNEW-FM/NEW YORK

- ADDS:**
- ALL HOPPED UP**—NRBQ—Red Rooster
 - AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - LIFESTYLE**—John Klemmer—ABC
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - PARADISE BALLROOM**—Graham Edge Band—London
 - SHIP OF MEMORIES**—Focus—Sire
 - STAR WARS (soundtrack)**—20th Century
 - TOO LATE TO CRY**—Widomaker—UA

HEAVY ACTION (airplay in descending order):

- I'M IN YOU**—Peter Frampton—A&M
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- RUMOURS**—Fleetwood Mac—WB
- PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
- DARK STAR (single)**—Crosby Stills & Nash—Atlantic
- BORN TO RUN**—Bruce Springsteen—Col
- STAGEPASS**—Michael Stanley Band—Epic
- CABRETTA**—Mink DeVille—Capitol

WBCN-FM/BOSTON

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - I'M IN YOU**—Peter Frampton—A&M
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - STACKED DECK**—Rusty Wier—Col

STAYING ON THE POSITIVE SIDE—

- Paul Kelly—WB
- THE DOCTOR IS IN**—Ben Sidran—Arista
- THUNDERTRAIN**—Jelly
- TOO LATE TO CRY**—Widomaker—UA

HEAVY ACTION (airplay in descending order):

- RUMOURS**—Fleetwood Mac—WB
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- TIME LOVES A HERO**—Little Feat—WB
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
- CABRETTA**—Mink De Ville—Capitol
- LITTLE QUEEN**—Heart—Portrait
- A REAL MOTHER FOR YA**—Johnny Guitar Watson—DJM
- PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
- A PERIOD OF TRANSITION**—Van Morrison—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - FLYIN'**—JTS Band—Mercury
 - FREE FALL**—Dixie Dregs—Capricorn
 - I'M IN YOU**—Peter Frampton—A&M
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - NEW DIRECTIONS**—Meters—WB
 - PARADISE BALLROOM**—Graham Edge Band—London
 - PROMISE ME THE MOON**—David Sanborn Band—WB
 - TOO LATE TO CRY**—Widomaker—UA

HEAVY ACTION (airplay in descending order):

- I'M IN YOU**—Peter Frampton—A&M
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
- NETHER LANDS**—Dan Fogelberg—Epic
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- NO SECOND CHANCE**—Charlie—Janus
- IZITSO**—Cat Stevens—A&M
- SOUVENIR**—Billy Joel—Col
- SLEEPWALKER**—Kinks—Arista
- SAY NO MORE**—Les Dudek—Col

WPLR-FM/NEW HAVEN

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLACK BETTY (single)**—Ram Jam—Epic
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - FREE FALL**—Dixie Dregs—Capricorn
 - I'M IN YOU**—Peter Frampton—A&M
 - LIVE**—Status Quo—Capitol
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - PARADISE BALLROOM**—Graham Edge Band—London
 - SCARLET RIVERA**—WB

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

- RUMOURS**—Fleetwood Mac—WB
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- TIME LOVES A HERO**—Little Feat—WB
- NETHER LANDS**—Dan Fogelberg—Epic
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- SONGS FROM THE WOOD**—Jethro Tull—Chrysalis

- LITTLE VILLAGE**—Quiet Cannon
- LOADING ZONE**—Roy Buchanan—Atlantic
- CAT SCRATCH FEVER**—Ted Nugent—Epic
- CAUGHT LIVE + FIVE**—Moody Blues—London

WCOZ-FM/BOSTON

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - I'M IN YOU**—Peter Frampton—A&M
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - SING IT, SHOUT IT (single)**—Starz—Capitol

HEAVY ACTION (airplay in descending order):

- LITTLE QUEEN**—Heart—Portrait
- I'M IN YOU**—Peter Frampton—A&M
- HOTEL CALIFORNIA**—Eagles—Asylum
- SONGS IN THE KEY OF LIFE**—Stevie Wonder—Tamla
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- IZITSO**—Cat Stevens—A&M
- HERE AT LAST**—Bee Gees—RSO
- ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
- BOSTON**—Epic

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - VASSAR CLEMENTS BAND**—MCA
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - HIGH CLASS IN BORROWED SHOES**—Max Webster—Mercury
 - LIFESTYLE**—John Klemmer—ABC
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - PARADISE BALLROOM**—Graham Edge Band—London
 - PASSENGERS**—Gary Burton and Eberhard Weber—ECM
 - SEASON OF LIGHTS**—Laura Nyro—Col

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

- I'M IN YOU**—Peter Frampton—A&M
- FOREIGNER**—Atlantic
- NETHER LANDS**—Dan Fogelberg—Epic
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DETECTIVE**—Swan Song
- LITTLE QUEEN**—Heart—Portrait
- DECEPTIVE BENDS**—10cc—Mercury
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- NO SECOND CHANCE**—Charlie—Janus

WKLS-FM/ATLANTA

- ADDS:**
- BALCONES FAULT**—Cream
 - I'M IN YOU**—Peter Frampton—A&M
 - LIVE**—Status Quo—Capitol
 - CAROL BAYER SAGER**—Elektra
 - SHIP OF MEMORIES**—Focus—Sire
 - SPIRIT OF A WOMAN**—American Flyer—UA

HEAVY ACTION (airplay):

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- CAT SCRATCH FEVER**—Ted Nugent—Epic
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- FOREIGNER**—Atlantic
- HOTEL CALIFORNIA**—Eagles—Asylum

- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
- RUMOURS**—Fleetwood Mac—WB

WORJ-FM/ORLANDO

- ADDS:**
- CAT SCRATCH FEVER**—Ted Nugent—Epic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - IZITSO**—Cat Stevens—A&M
 - TIME LOVES A HERO**—Little Feat—WB
 - LITTLE QUEEN**—Heart—Portrait
 - FOREIGNER**—Atlantic
 - LET IT FLOW**—Dave Mason—Col
 - NETHER LANDS**—Dan Fogelberg—Epic

WQSR-FM/TAMPA

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BOOK OF INVASIONS**—Horslips—DJM
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - VASSAR CLEMENTS BAND**—MCA
 - DETECTIVE**—Swan Song
 - FREE AS THE WIND**—Crusaders—Blue Thumb
 - I'M IN YOU**—Peter Frampton—A&M
 - JET LAG**—PFM—Asylum
 - NOW**—Tubes—A&M
 - SHIP OF MEMORIES**—Focus—Sire

HEAVY ACTION (airplay, sales, phones):

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- CELEBRATE ME HOME**—Kenny Loggins—Col
- EXODUS**—Bob Marley and The Wailers—Island
- HURRY SUNDOWN**—Outlaws—Arista
- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Epic
- PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
- SPIRIT OF A WOMAN**—American Flyer—UA
- TIME LOVES A HERO**—Little Feat—WB

WINZ-FM/MIAMI

- ADDS:**
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - LIGHTS OUT**—UFO—Chrysalis

HEAVY ACTION (airplay, sales, phones):

- AS LONG AS YOU LOVE ME**—Mickey Thomas—MCA
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- DECEPTIVE BENDS**—10cc—Mercury
- HURRY SUNDOWN**—Outlaws—Arista
- I'M IN YOU**—Peter Frampton—A&M
- IZITSO**—Cat Stevens—A&M
- JUST A SONG BEFORE I GO (EP)**—Crosby Stills & Nash—Atlantic
- PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
- RUMOURS**—Fleetwood Mac—WB
- TIME LOVES A HERO**—Little Feat—WB

WMMS-FM/CLEVELAND

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - I'M IN YOU**—Peter Frampton—A&M
 - LAKE**—Col
 - LEVELED**—Earthquake—Beserkley
 - LIGHTS OUT**—UFO—Chrysalis

OUT OF THE MIST—

- Illusion—Island
- PROMISE ME THE MOON**—David Sanborn Band—London
- ROCK AND ROLL WITH THE MODERN LOVERS**—Modern Lovers—Beserkley

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS**—Fleetwood Mac—WB
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- IZITSO**—Cat Stevens—A&M
- THIS TIME IT'S FOR REAL**—Southside Johnny and The Asbury Jukes—Epic
- DECEPTIVE BENDS**—10cc—Mercury
- STAGEPASS**—Michael Stanley Band—Epic
- GO FOR YOUR GUNS**—Isley Brothers—T-Neck
- NETHER LANDS**—Dan Fogelberg—Epic
- CABRETTA**—Mink De Ville—Capitol
- AGAIN**—Greg Kihn—Beserkley

WEBN-FM/CINCINNATI

- ADDS:**
- A REAL MOTHER FOR YA**—Johnny Guitar Watson—DJM
 - AGAIN**—Greg Kihn—Beserkley
 - AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - I'M IN YOU**—Peter Frampton—A&M
 - LIFESTYLE**—John Klemmer—ABC

HEAVY ACTION (airplay in descending order):

- WORKS**—Emerson, Lake & Palmer—Atlantic
- RUMOURS**—Fleetwood Mac—WB
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- CHANGES IN LATITUDES**—Jimmy Buffett—ABC
- LITTLE QUEEN**—Heart—Portrait
- CELEBRATE ME HOME**—Kenny Loggins—Col
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- HEAVY WEATHER**—Weather Report—Col
- NETHER LANDS**—Dan Fogelberg—Epic
- TIME LOVES A HERO**—Little Feat—WB

WCOL-FM/COLUMBUS

- ADDS:**
- CLARK, HICKS, SYLVESTER, CALVERT AND ELLIOT**—Hollies—Epic
 - CAUGHT LIVE + 5**—Moody Blues—London
 - EXODUS**—Bob Marley and The Wailers—Island
 - LOADING ZONE**—Roy Buchanan—Atlantic
 - NO SECOND CHANCE**—Charlie—Janus
 - NOW**—Tubes—A&M
 - CAROL BAYER SAGER**—Elektra
 - SPIRIT OF A WOMAN**—American Flyer—UA
 - STOLEN TIME**—Lucy Simon—RCA

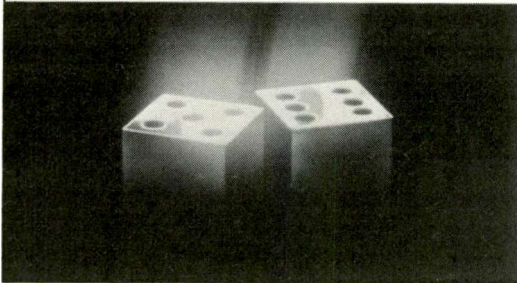
HEAVY ACTION (airplay, sales in descending order):

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- FOREIGNER**—Atlantic
- AT THE HOLLYWOOD BOWL**—Beatles—Capitol
- IZITSO**—Cat Stevens—A&M
- LITTLE QUEEN**—Heart—Portrait
- NETHER LANDS**—Dan Fogelberg—Epic
- WORKS**—Emerson, Lake & Palmer—Atlantic
- TWO DAYS AWAY**—Elkie Brooks—A&M
- FULL HOUSE**—Frankie Miller—Chrysalis
- LET IT FLOW**—Dave Mason—Col

FOOLS GOLD DISCOVERED AT COLUMBIA!!!

Fools Gold *Mr. Lucky*

including:
Sweet Country Air
Captain/Wouldn't I Love To Love You
Runnin' And Hidin'/Gypsy Brew



PC 34828

"Mr. Lucky." Big Strike!!

**"Their voices are pure,
their harmonies are tight,
their songs are fantastic!"**

One of the major finds of the year has to be the Columbia debut album of Fools Gold. After attracting national attention as Dan Fogelberg's back-up band, they're ready to stake their own claim to stardom in the music world. Tom Kelly and Denny Henson are the super songwriters in question—ably assisted by Kerry Hatch (bass), Scott Shelley (guitar), Geoff Lieb (piano) and Kelly Shanahan (drums).

Fools Gold Is Sweeping The Nation!!

Columbia Records' Fools Gold is sweeping the entire nation on their summer tour with Dan Fogelberg. Over 40 dates have been confirmed so far. The band, which has already received plenty of national exposure, will be performing the songs from their new album, "Mr. Lucky."

Man In The News

Fools Gold's producer Keith Olsen has worked with Fleetwood Mac and the Grateful Dead.

FOOLS GOLD TOUR DATES

- | | | | |
|------|--|------|--|
| 6/8 | The Palace, Waterbury, Conn. | 6/22 | Mississippi River Festival, Edwardsville, Ill. |
| 6/9 | The Music Hall, Boston, Mass. | 6/24 | Coliseum, Jackson, Miss. |
| 6/11 | Merryweather, Columbia, Md. | 6/25 | Music Hall, Houston, Tex. |
| 6/12 | Civic Center, Wheeling, W. V. | 6/26 | Moody Coliseum, Dallas, Tex. |
| 6/14 | The Mosque, Pittsburgh, Pa. | 7/5 | Tanglewood, Lennox, Mass. |
| 6/15 | Taft Auditorium, Cincinnati, Ohio | 7/6 | Tower Theater, Philadelphia, Pa. |
| 6/16 | Pine Knob, Clarkston, Mich. | 7/7 | Tower Theater, Philadelphia, Pa. |
| 6/18 | Freedom Hall, Johnston City, Tenn. | 7/9 | Central Park, New York, N.Y. |
| 6/19 | Grand Ole Opry, Nashville, Tenn. | 7/10 | Rain Date for the 9th |
| 6/21 | Starlight Amphitheater, Indianapolis, Ind. | 7/11 | The Blossom, Cuyahoga Falls, Ohio |
| | | 7/13 | Chicago Auditorium, Chicago, Ill. |
| | | 7/15 | Northrop Auditorium, Minneapolis, Minn. |
| | | 7/16 | Performing Arts Center, Milwaukee, Wis. |
| | | 7/18 | The Gardens, Louisville, Ky. |
| | | 7/19 | Civic Auditorium, Birmingham, Ala. |
| | | 7/21 | Fox Theater, Atlanta, Ga. |
| | | 7/23 | Hixon Convention Hall, Tampa, Fla. |
| | | 7/24 | Jai Alai Fronton, Miami, Fla. |
| | | 8/7 | Red Rocks, Boulder, Colo. |
| | | 8/9 | Gammage Auditorium, Phoenix, Ariz. |
| | | 8/12 | Community Center, Tucson, Ariz. |
| | | 8/13 | Civic Theater, San Diego, Calif. |
| | | 8/14 | MCA Amphitheater, Los Angeles, Calif. |
| | | 8/16 | MCA Amphitheater, Los Angeles, Calif. |
| | | 8/19 | County Bowl Santa, Barbara, Calif. |
| | | 8/20 | Greek Theater, Berkeley, Calif. |
| | | 8/21 | Civic Auditorium, Sacramento, Calif. |
| | | 8/24 | Paramount Theater, Portland, Ore. |
| | | 8/25 | Paramount Theater, Seattle, Wash. |
| | | 8/26 | Queen Elizabeth Theater, Vancouver, Canada |

**On Columbia
Records and Tapes.**



TOP AIRPLAY



BOOK OF DREAMS
STEVE MILLER BAND
Capitol

MOST AIRPLAY

- BOOK OF DREAMS**—Steve Miller Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- TIME LOVES A HERO**—Little Feat—WB
- LITTLE QUEEN**—Heart—Portrait
- IZITSO**—Cat Stevens—A&M
- NETHER LANDS**—Dan Fogelberg—Epic
- FOREIGNER**—Atlantic
- SWEET FORGIVENESS**—Bonnie Raitt—WB
- DECEPTIVE BENDS**—10cc—Mercury
- I'M IN YOU**—Peter Frampton—A&M
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M

WABX-FM/DETROIT

- ADDS:**
- BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - I'M IN YOU**—Peter Frampton—A&M
 - LEVELED**—Earthquake—Beserkley
 - MAKIN' MAGIC**—Pat Travers—Polydor
- HEAVY ACTION (airplay, sales, phones):**
- AT THE HOLLYWOOD BOWL**—Beatles—Capitol
 - JEFF BECK WITH THE JAN HAMMER GROUP LIVE**—Epic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - FOREIGNER**—Atlantic
 - IZITSO**—Cat Stevens—A&M
 - LACE AND WHISKEY**—Alice Cooper—WB
 - RUMOURS**—Fleetwood Mac—WB
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB

WXRT-FM/CHICAGO

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - CABRETTA**—Mink De Ville—Capitol
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - ENCOUNTER**—Flora Purim—Milestone
 - HANDY MAN (single)**—James Taylor—Col
 - I'M IN YOU**—Peter Frampton—A&M
 - LIFESTYLE**—John Klemmer—ABC
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - SEASIDE WOMAN (single)**—Suzy and The Red Stripes—Epic
 - YES WE HAVE NO MANANAS**—Kevin Ayers—ABC

- HEAVY ACTION (airplay, sales, phones in descending order):**
- LITTLE QUEEN**—Heart—Portrait
 - TIME LOVES A HERO**—Little Feat—WB
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - ROCK AND ROLL ALTERNATIVE**—Atlanta Rhythm Section—Polydor
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - DECEPTIVE BENDS**—10cc—Mercury
 - RUMOURS**—Fleetwood Mac—WB
 - PETER GABRIEL**—Atco
 - LET IT FLOW**—Dave Mason—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - I'M IN YOU**—Peter Frampton—A&M
 - LEVELED**—Earthquake—Beserkley
 - STACKED DECK**—Rusty Wier—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BURNIN' SKY**—Bad Company—Swan Song
 - DETECTIVE**—Swan Song
 - FOREIGNER**—Atlantic
 - BROWNSVILLE STATION**—Private Stock
 - RUMOURS**—Fleetwood Mac—WB
 - LET IT FLOW**—Dave Mason—Col
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - YOU GET WHAT YOU PLAY FOR**—REO Speedwagon—Epic

WQFM-FM/MILWAUKEE

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - FREE AS THE WIND**—Crusaders—Blue Thumb
 - I'M IN YOU**—Peter Frampton—A&M
 - LIFESTYLE**—John Klemmer—ABC
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - PARADISE BALLROOM**—Graham Edge Band—London
 - SCARLET RIVERA**—WB
- HEAVY ACTION (airplay, sales, in descending order):**
- LITTLE QUEEN**—Heart—Portrait
 - TIME LOVES A HERO**—Little Feat—WB
 - IZITSO**—Cat Stevens—A&M
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - NETHER LANDS**—Dan Fogelberg—Epic
 - BOSTON**—Epic

CHUM-FM/TORONTO

- ADDS:**
- CAT SCRATCH FEVER**—Ted Nugent—Epic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - FOUR**—Bob James—CTI
 - LIGHTS OUT**—UFO—Chrysalis
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - NETHER LANDS**—Dan Fogelberg—Epic
 - OUT OF THE MIST**—Illusion—Island
 - SPIRIT OF A WOMAN**—American Flyer—UA

- HEAVY ACTION (airplay, sales):**
- A PERIOD OF TRANSITION**—Van Morrison—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - DECEPTIVE BENDS**—10cc—Mercury
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - FOREIGNER**—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - LET IT FLOW**—Dave Mason—Col
 - LITTLE QUEEN**—Heart—Portrait
 - RUMOURS**—Fleetwood Mac—WB
 - TIME LOVES A HERO**—Little Feat—WB

WKDF-FM/NASHVILLE

- ADDS:**
- CABRETTA**—Mink De Ville—Capitol
 - FREE FALL**—Dixie Dregs—Capricorn
 - HANDY MAN (single)**—James Taylor—Col
 - I'M IN YOU**—Peter Frampton—A&M
 - MAKIN' MAGIC**—Pat Travers—Polydor
 - TEEN-AGE DEPRESSION**—Eddie and The Hot Rods—Island

- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - RUMOURS**—Fleetwood Mac—WB
 - LITTLE QUEEN**—Heart—Portrait
 - NETHER LANDS**—Dan Fogelberg—Epic
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - WORKS**—Emerson, Lake & Palmer—Atlantic
 - IZITSO**—Cat Stevens—A&M
 - RIGHT ON TIME**—Brothers Johnson—A&M
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB

KLOL-FM/HOUSTON

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - CABRETTA**—Mink De Ville—Capitol
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - HIGH CLASS IN BORROWED SHOES**—Max Webster—Mercury
 - JET LAG**—PFM—Asylum
 - LIFESTYLE**—John Klemmer—ABC
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - OUT OF THE MIST**—Illusion—Island
 - PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn

- HEAVY ACTION (airplay in descending order):**
- LITTLE QUEEN**—Heart—Portrait
 - TIME LOVES A HERO**—Little Feat—WB
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - NETHER LANDS**—Dan Fogelberg—Epic
 - LET IT FLOW**—Dave Mason—Col
 - PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
 - NO SECOND CHANCE**—Charlie—Janus
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - BURNIN' SKY**—Bad Company—Swan Song
 - IZITSO**—Cat Stevens—A&M

KZEW-FM/DALLAS

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DETECTIVE**—Swan Song
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest

- I'M IN YOU**—Peter Frampton—A&M
- MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
- PARADISE BALLROOM**—Graham Edge Band—London
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - LITTLE QUEEN**—Heart—Portrait
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - NETHER LANDS**—Dan Fogelberg—Epic
 - BURNIN' SKY**—Bad Company—Swan Song
 - ANYTIME, ANYWHERE**—Rita Coolidge—A&M
 - TIME LOVES A HERO**—Little Feat—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - HEAVY WEATHER**—Weather Report—Col

KGB-FM/SAN DIEGO

- ADDS:**
- CAT SCRATCH FEVER**—Ted Nugent—Epic
 - CAUGHT LIVE + 5**—Moody Blues—London
 - KIKI DEE**—Rocket
 - LEGS DIAMOND**—Mercury
 - EQUAL RIGHTS**—Peter Tosh—Col
 - HANDY MAN (single)**—James Taylor—Col
 - I'M IN YOU**—Peter Frampton—A&M
 - INDIAN SUMMER**—Poco—ABC
 - LIFESTYLE**—John Klemmer—ABC
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS**—Fleetwood Mac—WB
 - HOTEL CALIFORNIA**—Eagles—Asylum
 - ANIMALS**—Pink Floyd—Col
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - BOSTON**—Epic
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - WORKS**—Emerson, Lake & Palmer—Atlantic
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - IZITSO**—Cat Stevens—A&M
 - FOREIGNER**—Atlantic

KWST-FM/LOS ANGELES

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - I'M IN YOU**—Peter Frampton—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- CAT SCRATCH FEVER**—Ted Nugent—Epic
 - LITTLE QUEEN**—Heart—Portrait
 - FOREIGNER**—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - TIME LOVES A HERO**—Little Feat—WB
 - DECEPTIVE BENDS**—10cc—Mercury
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - IZITSO**—Cat Stevens—A&M
 - NETHER LANDS**—Dan Fogelberg—Epic
 - LET IT FLOW**—Dave Mason—Col

KZAP-FM/SACRAMENTO

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - BLOWIN' AWAY**—Joan Baez—Portrait
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - FREE AS THE WIND**—Crusaders—Blue Thumb
 - I'M IN YOU**—Peter Frampton—A&M
 - LIFESTYLE**—John Klemmer—ABC
 - LOOK TO THE RAINBOW**—Al Jarreau—WB

- MANIFEST DESTINY**—Dictators—Asylum
- SWEET PASSION**—Aretha Franklin—Atlantic
- WATERCOLORS**—Pat Metheny—ECM

- HEAVY ACTION (airplay in descending order):**
- BOOK OF DREAMS**—Steve Miller Band—Capitol
 - LITTLE QUEEN**—Heart—Portrait
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - PLAYIN' UP A STORM**—Gregg Allman Band—Capricorn
 - TIME LOVES A HERO**—Little Feat—WB
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - DECEPTIVE BENDS**—10cc—Mercury
 - INDIAN SUMMER**—Poco—ABC

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AMERICAN STARS 'N BARS**—Neil Young—WB
 - BOOK OF INVASIONS**—Horslips—DJM
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - I'M IN YOU**—Peter Frampton—A&M
 - REGGIE KNIGHTON**—Col
 - NEW DIRECTIONS**—Meters—WB
 - PARADISE BALLROOM**—Graham Edge Band—London
 - STAR WARS (soundtrack)**—20th Century
 - SUPER TRIOS**—McCoy Tynner—Milestone
 - SWEET FORGIVENESS**—Bonnie Raitt—WB

- HEAVY ACTION (airplay in descending order):**
- AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - CABRETTA**—Mink De Ville—Capitol
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - AGAIN**—Greg Kihn—Beserkley
 - RUBINOOS**—Beserkley
 - EXODUS**—Bob Marley and The Wailers—Island
 - IN YOUR MIND**—Bryan Ferry—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - A PERIOD OF TRANSITION**—Van Morrison—WB
 - DECEPTIVE BENDS**—10cc—Mercury

KZAM-FM/SEATTLE

- ADDS:**
- A SIMPLER TIME**—Michael Katakis—A&M
 - AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - 40 YEARS LATER**—Butch Robins—Rounder
 - I'M IN YOU**—Peter Frampton—A&M
 - LOOK TO THE RAINBOW**—Al Jarreau—WB
 - MAKE LOVE TO THE MUSIC**—Leon and Mary Russell—Paradise
 - NEW DIRECTIONS**—Meters—WB
 - STAIRCASE**—Keith Jarrett—ECM
 - SWEET PASSION**—Aretha Franklin—Atlantic
 - WATERCOLORS**—Pat Metheny—ECM

- HEAVY ACTION (airplay)**
- AMERICAN ROULETTE**—Danny O'Keefe—WB
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - EQUAL RIGHTS**—Peter Tosh—Col
 - EXODUS**—Bob Marley and The Wailers—Island
 - INDIAN SUMMER**—Poco—ABC
 - IZITSO**—Cat Stevens—A&M
 - NETHER LANDS**—Dan Fogelberg—Epic
 - NOTHING BUT A BREEZE**—Jesse Winchester—Bearsville
 - SWEET FORGIVENESS**—Bonnie Raitt—WB
 - TIME LOVES A HERO**—Little Feat—WB

Import Albums

IN THE CITY

THE JAM—Polydor 2383 447 (U.K.)

The group comes with a reputation for being a new wave Who and their first lp provides a good argument for it. The three man line-up is led by guitarist Paul Weller, who penned the bulk of the material and handles his Rickenbacker with all the aplomb of a young Peter Townshend during "In The City."



NEW AGE OF EARTH

MANUEL GOTTSCHING-ASH RA TEMPLE—Isadora ISA 9003 (Germany)

Composer/producer Gottsching played all of the keyboard and synthesizer parts in creating a spacey, flowing texture of sound that is not unlike the recent works of Klaus Schulze. Less eerie than similar synthesized environmental albums, it should be his biggest import.



WOMAN OVERBOARD

LINDA LEWIS—Arista SPARTY 10003 (U.K.)

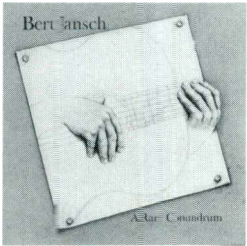
Four producers (Allen Toussaint, Cat Stevens, Bert DeCoteaux and Jim Cregan) have been used for this effort which, as one can imagine, casts the songstress in different settings. The most successful songs are the Stevens produced "Bonfire" and the Cregan produced "My Friend The Sun" with their pop spirit.



A RARE CONUNDRUM

BERT JANSCH—Charisma CAS 1127 (U.K.)

Jansch's third album for Charisma is only the latest from an artist who has shown a steady development as a guitarist and songwriter since his days with Pentangle. Ralph McTell and Rod Clements are among those who contribute to this varied program of songs spanning both traditional and original stylings.



LET IT GO

ROGUE—Epic EPC 81987 (U.K.)

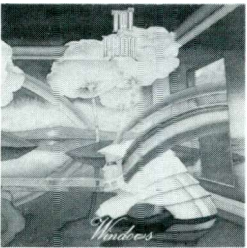
The second album by the trio of Guy Fletcher, J.W. Hodkinson and Alan Hodge again features a better than average selection of material (penned by Fletcher and Doug Flett) that is unfortunately obscured by an overly dulcet production and arrangement. The title song stands out as one that could benefit by a cover version.



CLEAR AIR TURBULENCE

IAN GILLAN BAND—Island ILPS 9500 (U.K.)

Gillan left Deep Purple in 1973 when the band was at its peak, but this is only his second lp as a solo artist. The group that he has assembled includes Ray Fenwick, John Gustafson and Mark Nauseef. The unit hints at better things to come, but they must first tighten up their songs, which are still a bit lengthy.



WINDOWS

TAI PHONG—Warner Bros. 56 264 (France)

Despite the exotic looking cover and name of the group, Tai Phong is a very melodic outfit whose lyrics are in English despite their pedigree. Their songs go on a bit too long, but are structured to fit into progressive programming with an ethereal sound that is at times reminiscent of the Pink Floyd or Genesis.



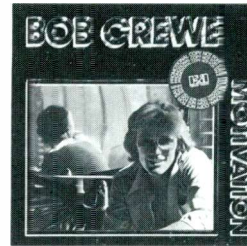
Album Picks

(Continued from page 22)

MOTIVATION

BOB CREWE—Elektra 7E-1103 (6.98)

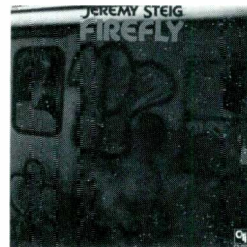
After years of writing and producing an extraordinary number of hits, Crewe has made his singing debut with this set produced by Jerry Wexler and Barry Beckett. "Motivation" and "Marriage Made In Heaven" (the latter co-written with Kenny Nolan) show a distinct flair.



FIREFLY

JEREMY STEIG—CTI 7075 (7.98)

The flautist should fill the spot vacated by Hubert Laws on the label with this lush set arranged by David Matthews. With a band of luminaries (including Steve Gadd, Eric Gale and John Scofield) lending support, Steig is poised to make inroads into the contemporary market. The title track is a 12 minute excursion.



FREE FALL

DIXIE DREGS—Capricorn CP 0189 (WB) (6.98)

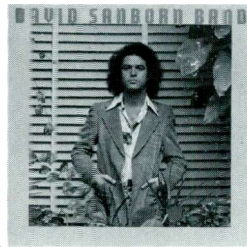
A new instrumental outfit of considerable depth and versatility, the quintet displays an adept touch when handling rock ("Cruise Control"), country ("Moe Down") or Mahavishnu Orchestra-type jazz ("Wages Of Weirdness"). It is the latter style that the group concentrates on for the most part.



PROMISE ME THE MOON

DAVID SANBORN BAND—WB BS 3051 (6.98)

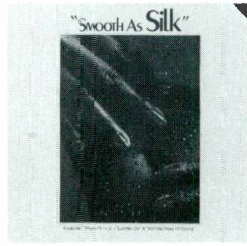
The sax man's third lp for the label has more vocals than previous outings by the group who is a source for much inspiration in the way of musicianship and songwriting. Guitarist Hiram Bullock's subtle style is an important element in the overall sound.



SMOOTH AS SILK

SILK—Prelude PRL 12145 (6.98)

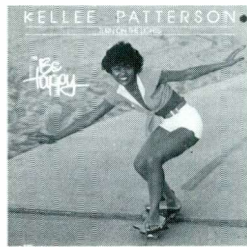
Silk has a slick sound that is geared for the discos with both ballads and storming uptempo numbers given better than average vocal readings and sympathetic accompaniment from a group of Memphis musicians. The two part "Party" is a rousing six minutes.



TURN ON THE LIGHTS—BE HAPPY

KELLEE PATTERSON—Shady Brook SB 33-007. (6.98)

The songstress benefits by a set of lavish arrangements by Larry Farrow who also wrote the material with Carolyn Johns. Most of Patterson's material has a danceable groove in the rhythms, but with "Turn On The Lights," she goes the Donna Summer route with a sensuous vocal throughout nearly eight minutes.



THE FANTASTIC CHI-LITES

THE CHI-LITES—Mercury SRM-1-1147 (6.98)

The venerable r&b group has lost none of its edge over the years as it shows here with an exceptional selection of ballads and mid-tempo songs. Stevie Wonder contributes harmonica to "If I Had A Girl" while Chuck Jackson and Marvin Yancy's "I've Got Love On My Mind" is given an outstanding treatment.





There's no antidote for him.

"Cat Scratch Fever."
New Ted Nugent.
You're gonna catch it.
On Epic Records and Tapes.

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**There's
no antidote
for him.**

**"Cat Scratch Fever."
New Ted Nugent.
You're gonna catch it.
On Epic Records and Tapes.**

Direction: David Krebs, Steve Leber
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65 West 55th Street, New York, N.Y. 10019

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Frank & Maurer on The Roadshow Story

By CHRIS GORDON



Sid Maurer (left), Fred Frank

■ Fred Frank and Sid Maurer, the co-presidents of Roadshow Records, bring to the label extensive experience in various aspects of the record industry. Frank was formerly a promotion executive at Epic, and a producer of lp promotional films, while Maurer's background includes the production of album cover graphics. Additionally, he has served as personal manager to such artists as Donovan and Richard Harris. Together, the two run Roadshow, which currently has a nearly solid gold track record. Their first group was BT Express, who produced two gold albums and two gold singles for the label. Next came Brass Construction, who had one gold and one platinum lp. Their current roster of artists includes Enchantment, whose first album has gotten off to a strong start, and Grammy winner Shirley Caesar, whose first album for the label is being readied for release. Roadshow, distributed through United Artists, maintains its own promotion field force, its own art department and even a management and development team for its artists. In the following Dialogue, Frank and Maurer discuss not only the development and organization of Roadshow, but the problems facing the independent record label as well.

Record World: How long has Roadshow Records been in operation?

Fred Frank: As an independent company only a couple of years. But we've been in business for about five years. We spent several years releasing records with the Roadshow logo while we were at Scepter Records.

RW: What was the legal trouble you had with the name "Roadshow"?

Frank: The only problem we had was when we started making records, we went for a label deal with CBS. Instead of getting a label we got a logo. That's when Roadshow was in limbo. Then we went to work with UA. We wanted a label, we wanted to continue building what we had started with Scepter. The problem with Columbia was that we wanted to be independent. We didn't want to be strictly a "custom" label.

RW: What was the nature of your deal with Scepter?

Frank: The deal with Scepter was as soon as we sold one million units we'd have our label. "Do It 'Till You're Satisfied" by B.T. Express, our first release, sold a million seven hundred thousand, so we had our own identity after our first record.

RW: How do two people with backgrounds as diverse as yours—one coming from promotion work at CBS and the other from running a graphics studio and being a personal manager—get together to start a company?

Sid Maurer: I know Freddie from back in the days when I had the art studio. One of my accounts at the time was Epic Records, where he worked. At that time Epic was a relatively small company. I did the graphics, album covers, art work, the whole shot. That's when I met Freddie. Management came out of the blue. In a day when everyone was wearing ties, I ran into this guy who was wearing a flowing gown and was into graphics. I took him back to my studio to hang out. The guy turned out to be Donovan, who was my first big client as a manager.

Frank: He being Donovan's manager and me working at Epic really

kept us in tight communication. In those days there wasn't the huge promotion staff at Epic that there is now. So for me to have any real impact I had to stick real close to managers, like Sidney.

Maurer: Fred broke Donovan. One of the things that he pulled off was when Donovan was appearing at the Hollywood Bowl. One night in England we were planning a campaign. Donovan said he'd really like to paint a billboard. So when he came to the States he painted a billboard with thousands of kids in the street watching. Fred shot a film of this and it became a great promotion.

Frank: For continuity purposes, when I left CBS I was really frustrated about the business. Being in a position there for seven years, having nothing but success and going nowhere, really brought me down about the business. So I left and started a company called Records On Film. I would take a group with a hit record, or a good record that was about to become a hit, and make a film of it. At that time there were about 40 local music television shows across the country. I would use these films for promotion because it was easier to get the films aired than the records in many places. Also the films had much greater impact. We did this for 105 records and got 20 number one records.

RW: How did you go from that back into records?

Frank: I had always felt that if I had a shot I could show everyone what we could do. We said to ourselves several years ago that we could create our own record company that is a sales and marketing organization that is totally efficient at taking a record from production to the stores. We felt we could do this without the aid of the manufacturer, and that's what we do today. We promote, we merchandise, we market and we publicize. In short we do everything that any of the major companies does, only we do it better. We have to, we're smaller. In this company the right hand always knows what the left is doing. That's why UA, which distributes our product, gives us too much autonomy.

... we manage almost all of our acts.

“In fact at this moment we manage all but one of them.”

Maurer: Another thing we do is that we manage almost all of our acts. In fact at this moment we manage all but one of them.

Frank: But we have total input regardless of whether we manage them or not. Enchantment is a good example. Their single just came off 600,000 units. The album to date is 150,000 units. Their first release. Any big company would have told us we were crazy to break a black group right now. But we do nothing but break new acts. The whole thing is execution, and booking is part of that. There's such a close harmony here because we handle all the aspects ourselves, so we're much more efficient than if we jobbed things out. None of what we do is really difficult, it's just execution. We do what Vince Lombardi did: we decide if we want to pass or kick, and then we just go ahead and do it as well as we can.

Maurer: Communications here are very tight. It's not like a big company where it takes days to get back to somebody. Here it's a matter of minutes. For example, Enchantment is going to be in Florida next week, so we decided to have a T-shirt give-away at some radio stations on their tour. Well, we came up with that idea last week and the shirts were delivered yesterday.

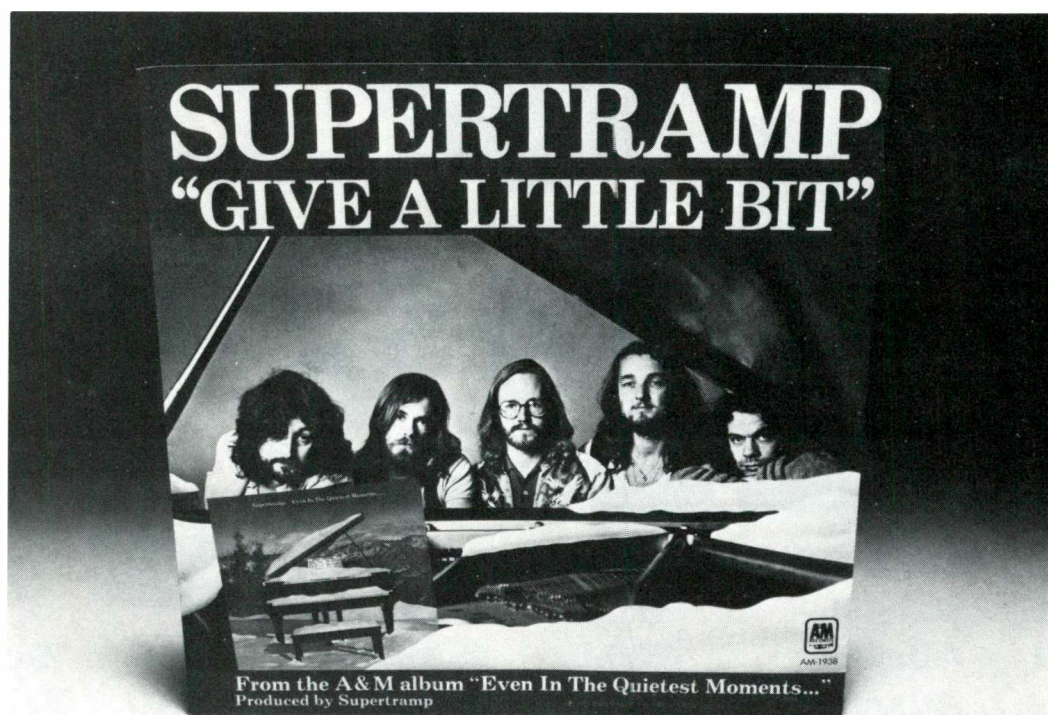
RW: Do you have access to UA's promotion staff as well?

Frank: Absolutely. This Florida thing is a good example. UA has a division where they communicate directly with the smaller dealers, the "mom and pop" stores. Of course the regional guys cover the big one-stops and distributors, but they have this separate part of their organization which gets involved in merchandising at the smaller outlets. These guys are helping us out in Florida on Enchantment. We probably could cover it ourselves, but the extra coverage is a big help. We're very careful not to ask for help on a record that looks like it'll die, but UA knows we're on top of Enchantment

(Continued on page 62)

A MESSAGE TO ALL RADIO PROGRAMMERS AND DJ'S:

GIVE A LITTLE BIT!



A few weeks ago we released "Give A Little Bit" from the new Supertramp album for a number of very strong reasons.

In spite of them, "Give A Little Bit" is not getting the amount of adds or picks or plays it deserves.

Listen to it again. This is a **MAJOR HIT RECORD** from a **SUPERSTAR GROUP**. Don't let it get away. Give a little bit.

SUPERTRAMP "GIVE A LITTLE BIT"

THE NEW SINGLE. ON A&M RECORDS 

From the album "Even In The Quietest Moments..." SP 4634 Produced by Supertramp



COMMODORES

Thanks For
Making It

"Easy"

M-1418F

KHJ Los Angeles
WKIX Raleigh
WQXI Atlanta
Z93 Atlanta
WBBQ Augusta

WMJX Miami
WLAC Nashville
KSLQ St. Louis
CKLW Detroit
WDRQ Detroit
WCUE Akron

WPGC Washington D.C.
WCAO Baltimore
WAVZ New Haven

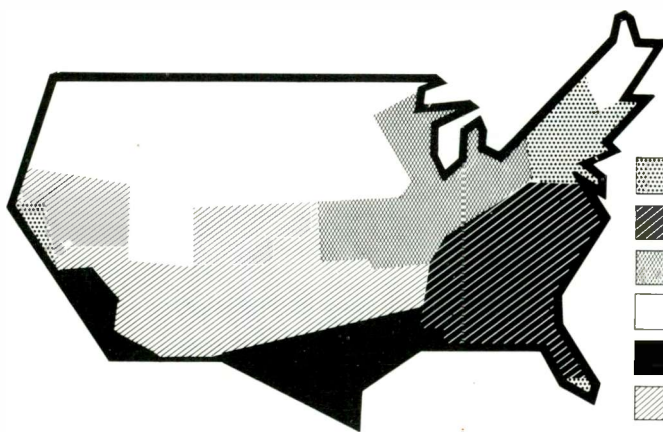
From The
Album

M7-884R1



TPLACE Market Playlists

areas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

1	1	Fleetwood Mac
5	2	Alan O'Day
2	3	Bill Conti
8	4	Barry Manilow
3	5	Andrew Gold
4	6	Stevie Wonder
7	7	Marshall Tucker
12	8	Jimmy Buffett
9	9	Steve Miller
10	10	Foreigner
11	11	Peter McCann
19	12	Eagles
18	13	Peter Frampton
14	14	Kenny Rogers
6	15	Leo Sayer
13	16	KC & The Sunshine Band
24	17	Andy Gibb
16	18	Dean Friedman
20	19	Hall & Oates
21	20	ABBA
23	21	Rita Coolidge
A	22	England Dan & John Ford Coley
25	23	Stephen Bishop
Ex	24	Shaun Cassidy
A	25	Waylon Jennings

Adds: Crosby, Stills & Nash
Alice Cooper

Extras: Heart
Barbra Streisand

LP Cuts: None

Also Possible: Pablo Cruise
Rod Stewart
Boston

Last Week: This Week:

1	1	Fleetwood Mac
2	2	Bill Conti/Maynard Ferguson
4	3	Marvin Gaye
5	4	Alan O'Day
3	5	KC & The Sunshine Band
8	6	Steve Miller
7	7	Andrew Gold
10	8	Eagles
6	9	Stevie Wonder
14	10	Peter Frampton
24	11	Shaun Cassidy
9	12	Leo Sayer
16	13	Jimmy Buffett
11	14	Joe Tex
15	15	Addrisi Brothers
17	16	Marshall Tucker
19	17	Foreigner
21	18	Barry Manilow
22	19	Andy Gibb
12	20	Kenny Rogers
13	21	Eagles (old)
25	22	Peter McCann
20	23	Glen Campbell
18	24	Hall & Oates
A	25	Barbra Streisand

Adds: Waylon Jennings
Rod Stewart
Alice Cooper

Extras: Boston
Pablo Cruise
Rita Coolidge

LP Cuts: Supertramp (Give)
ELO (Telephone)

Also Possible: England Dan & John Ford Coley
Sylvers
Crosby, Stills & Nash

Last Week: This Week:

1	1	Fleetwood Mac
2	2	Bill Conti
3	3	Stevie Wonder
4	4	KC & The Sunshine Band
8	5	Eagles
6	6	Alan O'Day
5	7	Leo Sayer
10	8	Andrew Gold
20	9	Rita Coolidge
13	10	Jimmy Buffett
7	11	Climax Blues Band
15	12	Marvin Gaye
18	13	Steve Miller
12	14	Kenny Rogers
24	15	Peter Frampton
17	16	Waylon Jennings
9	17	Boz Scaggs
19	18	Marshall Tucker
11	19	Atlanta Rhythm Section
A	20	Shaun Cassidy
23	21	Foreigner
25	22	Barbra Streisand
14	23	Eagles (old)
16	24	Hall & Oates (old)
21	25	Jennifer Warnes
A	26	Pablo Cruise
A	27	Neil Sedaka

Adds: None

Extras: Meri Wilson
Addrisi Bros.
Andy Gibb
England Dan & John Ford Coley

LP Cuts: Rod Stewart (Georgie)
ELO (Telephone)

Also Possible: Hall & Oates
Peter McCann
Bay City Rollers
Sylvers

Hottest:

Country Crossovers:

None

Teen:

Bay City Rollers

LP Cuts:

Commodores (Brickhouse)

101 THE SINGLES CHART 1500

JUNE 18, 1977

JUNE 18	JUNE 11	
101	101	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
102	103	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
103	105	SPANISH WINE LOU CHRISTIE/Misong Intl. MB 10959 (RCA) (Hudson Bay, BMI)
104	106	ON AND ON STEPHEN BISHOP/ABC 12269 (Stephen Bishop, BMI)
105	121	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN AND THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268 (Hal-Mel/Mighty Three, BMI)
106	102	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026 (Lucky Three-Burma East, BMI)
107	109	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, BMI)
108	113	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378 (Nineteen Eighty-Foe, BMI)
109	111	THE DOODLE SONG FRANKIE MILLER'S FULL HOUSE/Chrysalis 2145 (Chrysalis, ASCAP)
110	112	SMOKE FROM A DISTANT FIRE THE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370 (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)
111	131	SLOW DANCIN' JOHNNY RIVERS/Soul City 008 (WB, ASCAP)
112	116	DON'T TURN THE LIGHT OUT CLIFF RICHARD/Rocket 40724 (MCA) (Almo/Big Secret, ASCAP)
113	114	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB) (Mayfield, BMI)
114	—	DON'T WORRY BABY B. J. THOMAS/MCA 40735 (Irving, BMI)
115	118	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935 (Velvet, Apple, BMI)
116	—	HERE COMES SUMMER WILD FIRE/Casablanca NB 885 (Jule, ASCAP)
117	141	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
118	119	FEVER OF LOVE SWEET/Capitol P 4209 (Sweet/WB, ASCAP)
119	129	WALK RIGHT IN DR. HOOK/Capitol P 4423 (Peer International Corp. BMI)
120	104	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies, Unichappell, BMI)
121	123	WATER SIGN GARY WRIGHT/Warner Bros. WBS 8383 (High Wave/WB, ASCAP)
122	128	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
123	—	NEVER HAD A LADY BEFORE BURTON CUMMINGS/Portrait 6 70003 (Shillelagh, BMI)
124	—	SMOKY MOUNTAIN, LOG CABIN JONES WINTER BROTHERS/Atco 7082 (Clovercroft, BMI)
125	108	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567 (Mighty Three, BMI)
126	120	CAN I STAY ANDY ADAMS & EGG CREAM/Pyramid P 8012 (Roulette) (Planetary/Karolenn, ASCAP)
127	133	ENJOY AND GET IT ON ZZ TOP/London 5N 252 (Hamstein, BMI)
128	—	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol) (I've Got the Music, ASCAP)
129	—	FLOAT ON FLOATERS/ABC 12284 (ABC/Dunhill, BMI/Wood Songs, BMI)
130	—	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/United Artists XW 1006 (Almo, ASCAP)
131	—	SING IT, SHOUT IT STARZ/Capitol P 4434 (Rock Steady/Starzongs/Rick-A-Rock, ASCAP)
132	—	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
133	—	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla It 54283 F (Motown) (Chappell, ASCAP)
134	—	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst) (Vir-Jon, BMI)
135	125	DO WHAT YOU WANNA DO T CONNECTION/Dash 5032 (T.K.) (Sherlyn, Decibel, BMI)
136	—	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
137	145	SUNSHINE ENCHANTMENT/United Artists XW991 Y (Desert Moon/Willow Girl, BMI)
138	—	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
139	142	DISCO TRAIN JERRY RIX/AVI AVIS 131 (Sounds of Jupiter, BMI)
140	—	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570 (Hot Stuff, BMI)
141	143	FEEL LIKE DANCIN' OLIVER SAINE/Abet 9472 (Nashboro) (Exellorec/Saico, BMI)
142	137	YOU GOT TO KNOW BETTER TOUCH OF CLASS/Midsong Intl. MB 10754 (RCA) (Diagonal/Ask Me, BMI)
143	115	FANFARE FOR THE COMMON MAN EMERSON, LAKE & PALMER/Atlantic 3398 (Boosey & Hawkes, ASCAP)
144	135	KEEP THAT SAME OLD FEELING SIDE EFFECT/Fantasy 792 (Four Knights, BMI)
145	126	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10977 (Chess/Cass David, ASCAP)
146	134	THE RUNAWAY GALLAGHER & LYLE/A&M 1932 (Irving, BMI)
147	122	BODY VIBES OHIO PLAYERS/Mercury 73913 (Play One/Unichappell, BMI)
148	127	DO IT FOR ME JENNIFER/Motown M 1417 F (Hughes, LIAD)
149	130	ALL THE KIDS ON THE STREET HOLLYWOOD STARS/Arista SP 6 (8th Power/Screen Gems/Bad Boy, BMI)
150	140	WE'RE STILL TOGETHER PEACHES & HERB/MCA 40701 (Warner-Tamerlane/Van McCoy, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA, BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	15	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	14
ALL YOU GET FROM LOVE IS A LOVE SONG Richard Carpenter (Hampstead Heath, ASCAP)	70	LOVIN IS REALLY MY GAME (PT. 1) Jerry Peters (Interior, BMI)	95
AMARILLO George Martin (Neil Sedaka, BMI)	69	LOVE'S GROWN DEEP Kenny Nolan & Charles Calello (Sound of Nolan/Chelsea, BMI)	35
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got The Music, ASCAP)	19	LUCILLE Larry Butler (Brougham Hall/Andite Invasion BMI)	11
ARIEL Bob Stevens (Blendingwell, ASCAP)	37	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	32
BACK TOGETHER AGAIN (Christopher Bond (Unichappell, BMI)	33	MAINSTREET B. Seger & Muscle Shoals Rhythm Section (Gear, ASCAP)	47
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	40	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	21
BEST OF MY LOVE Maurice White (Saggi-fire, BMI/Steelchest, ASCAP)	78	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppleman Bandier, BMI)	33
BLACK BETTY Kasenetz-Katz (Tro-Folkways, BMI)	83	NEON NITES Buddy Buie (Low-Sal, BMI)	87
CALLING DR. LOVE Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	51	ON THE BORDER Alan Parsons (Dick James, BMI)	68
COULDN'T GET IT RIGHT Climax Blues Band (Bleu Disque/Jiru/Air) (London)	23	ONLY THE LUCKY Buckingham-Nicks-Scott-Egan (Deluxe/Swell/Sedak, ASCAP)	97
DA DOO RON RON Michael Lloyd Trio/Mother Bertha, BMI)	10	PEACE OF MIND John Boylan and Tom Scholz (Pure Songs, Administered by Colgems-EMI, BMI)	41
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	76	PEOPLE IN LOVE (Produced by Group) (Man-Ken, BMI)	94
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	24	RICH GIRL Christopher Bond (Unichappell, BMI)	45
DON'T GIVE UP ON US Tony MacCauley (Almo/MacCauley, ASCAP)	28	RIDIN' THE STORM OUT John Stronach & REO Speedwagon (The Emp. Co., BMI)	98
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	2	RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	52
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	44	RUNAWAY Paul A. Rothschild (Vicki/Belinda, BMI)	67
EVERYBODY BE DANCIN' Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	73	SAVE ME Denny Diante (Almo, ASCAP)	79
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	9	SAVE ME Joel Diamond (Almo, ASCAP)	90
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	65	SEA SIDE WOMAN Paul McCartney (MPL Comm. Inc. BMI)	92
GOIN' IN WITH MY EYES OPEN Tony MacCauley (Almo/MacCauley, ASCAP)	57	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	93
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	4	SHOW YOU THE WAY TO GO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	60
GONNA FLY NOW (THEME FROM 'ROCKY') Jay Chhattaway (UA, ASCAP, Unart, BMI)	39	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	7
GOOD THING MAN Monk Higgins (ICA, ASCAP)	61	SLIDE Jeff Dixon (Spurtree, BMI)	74
GOT TO GIVE IT UP Tommy LiPuma (Almo, ASCAP)	1	SLOW DANCING (DON'T TURN ME ON) Norbert Putman (Music Man/Flying Addressi, BMI)	25
HANDY MAN Peter Asher (Unart, BMI)	75	SLOW DOWN Rupert Holmes (British Rocket, ASCAP)	66
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	16	SO HIGH (ROCK ME BABY AND ROLL ME AWAY) D. Mason & R. Nevison (Almo/Jacon, ASCAP)	96
HELLO STRANGER Freddie Perren (Cotillion/Braintree/Lovelane, BMI)	53	SO IN TO YOU Buddy Buie (Low-Sal, BMI)	71
HIGH SCHOOL DANCE Freddie Perren, (Rosy, ASCAP)	13	SOLSBUURY HILL Bob Ezrin (Run It/Ear Pieces, BMI)	80
HOLLYWOOD Rufus (Big Elk/ABC, ASCAP)	36	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	27
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	17	SPIRIT IN THE NIGHT Manfred Mann & Earth Band (Laurel Canyon, ASCAP)	43
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	63	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	87
I GOTTA KEEP DANCIN' Dick Griffy & Clarence McDonald (Carrific, ASCAP)	99	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	56
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stigwood-Unichappell, BMI)	22	THE KILLING OF GEORGIE (PART I & II) Tom Dowd (Cock & Trumpet, ASCAP)	55
I'M GOING DOWN Norman Whitfield (Duchess, BMI)	64	THE PRETENDER Jon Landau (Swallow Turn, WB, ASCAP)	82
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	20	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	62
I'M YOUR BOOIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	3	THIS I SWEAR Leo Graham (Buttermilk Sky/Content/Alyn, BMI)	100
IT FEELS SO GOOD (TO BE LOVED SO BAD) The Manhattans Co./Bobby Martin (Razzle Dazzle, BMI)	81	TRYING TO LOVE TWO William Bell & Paul Mitchell (Bell-Kat, Belinda, BMI)	59
IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP)	34	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	5
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	46	UPTOWN FESTIVAL Simon Soussan (Jobete, ASCAP; Stone Agate, BMI)	77
I WANNA GET NEXT TO YOU Norman Whitfield (Duchess, BMI)	54	WATCH CLOSELY NOW Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	58
JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	12	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	26
JUKE BOX MUSIC R.D. Davies (Davray, PRS)	91	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	8
JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	72	WHILE I'M ALONE Frankie Beverly (Pecle, BMI)	89
KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countess, BMI)	31	WHODUNIT Freddie Perren (Bull Pen/Perren-Vibes, BMI/ASCAP)	48
LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP)	88	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	38
LIDO SHUFFLE Joe Wissneret (Boz Scaggs/Hudmar, ASCAP)	49	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	50
LIFE IN THE FAST LANE Bill Szymczyk (pub. not listed)	18	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	29
LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	86	YOU'RE MOVING OUT TODAY Tom Dowd (Divine Ltd., Begonia Melodies, Unichappell, Fedora, BMI)	84
LONELY BOY Peter Asher (Luckyu, BMI)	6	YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	42

Natalie Cole



Love On The Mind Leads To
PARTY LIGHTS (4439)
Natalie's Second Single
From Her Latest Gold Album
UNPREDICTABLE (SO-11600)

Produced by Chuck Jackson and Marvin Yancy



A&M Records is happy to announce
a new single
by
Cat Stevens.

CAT STEVENS

remember the days of the
Old Schoolyard

AM 1948

FROM THE GOLD ALBUM

I Z I T S O

SP 4702

On A&M Records & Tapes 
Produced by Cat Stevens with David Kershenbaum

THE RADIO MARKETS

Record World Suggested Markets

Based on airplay and sales in similar behavioral

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Fleetwood Mac
2	2	Bill Conti
5	3	Marvin Gaye
4	4	Stevie Wonder
7	5	Alan O'Day
3	6	KC & The Sunshine Band
9	7	Shaun Cassidy
6	8	Andrew Gold
13	9	Peter Frampton
12	10	Barry Manilow
11	11	Kenny Rogers
14	12	Eagles
8	13	Leo Sayer
15	14	Hot
16	15	Foreigner
19	16	Marshall Tucker
20	17	Steve Miller
10	18	Tavares
22	19	Joe Tex
18	20	Climax Blues Band
23	21	Barbra Streisand
A	22	Sylvers
A	23	ABBA
A	24	Peter McCann
A	25	Helen Reddy

Adds: England Dan & John Ford Coley
Jimmy Buffett
Bay City Rollers

Extras: Andy Gibb
Heart
Rod Stewart

LP Cuts: Boston (Peace)
Commodores (Brick)

Also Possible: Pablo Cruise
Alice Cooper
Bonnie Raitt
Teddy Pendergrass
Commodores
Rita Coolidge

Last Week: This Week:

1	1	Fleetwood Mac
2	2	Marvin Gaye
4	3	Alan O'Day
5	4	Bill Conti
3	5	KC & The Sunshine Band
9	6	Jimmy Buffett
7	7	Waylon Jennings
10	8	Rita Coolidge
6	9	Stevie Wonder
13	10	Eagles
18	11	Shaun Cassidy
8	12	Kenny Rogers
15	13	Sylvers
14	14	Steve Miller
16	15	Peter McCann
17	16	Andy Gibb
20	17	England Dan
21	18	Barry Manilow
22	19	Peter Frampton
11	20	Andrew Gold
12	21	Foreigner
19	22	Marshall Tucker
29	23	Meri Wilson
26	24	ABBA
23	25	Dean Friedman
27	26	Hall & Oates
30	27	Pablo Cruise
A	28	Commodores
A	29	Barbra Streisand
AP	30	James Taylor

Adds: Emotions
Alice Cooper

Extras: Boston
Carpenters
Ram Jam
Rod Stewart

LP Cuts: Heart (Barracuda)
Atlanta Rhythm Section (Neon)
Commodores (Brick)

Also Possible: Crosby, Stills & Nash
Frankie Miller
Elvis Presley
Bay City Rollers

Last Week: This Week:

5	1	Shaun Cassidy
3	2	Fleetwood Mac
2	3	Bill Conti
1	4	Stevie Wonder
11	5	Barry Manilow
6	6	Sylvers
7	7	Marvin Gaye
9	8	Alan O'Day
10	9	Foreigner
12	10	Steve Miller
16	11	Peter Frampton
14	12	Eagles
4	13	KC & The Sunshine Band
8	14	Andrew Gold
13	15	Kenny Rogers
15	16	Leo Sayer
24	17	Peter McCann
18	18	Hall & Oates
17	19	Glen Campbell
23	20	Jimmy Buffett
20	21	Addressi Bros.
19	22	Marshall Tucker
26	23	ABBA
21	24	Climax Blues Band
27	25	Alice Cooper
A	26	England Dan
30	27	Boston
A	28	Andy Gibb
A	29	Pablo Cruise
LP	30	Heart

Adds: Rita Coolidge
Bay City Rollers
Ram Jam

Extras: Isleys
Manhattans
Waylon Jennings
Commodores

LP Cuts: Supertramp (Give)
Commodores (Brick)

Also Possible: Dean Friedman
Slave
Barbra Streisand
Teddy Pendergrass

Hottest:

Rock 'n' Roll:

Ram Jam

Adult:

James Taylor

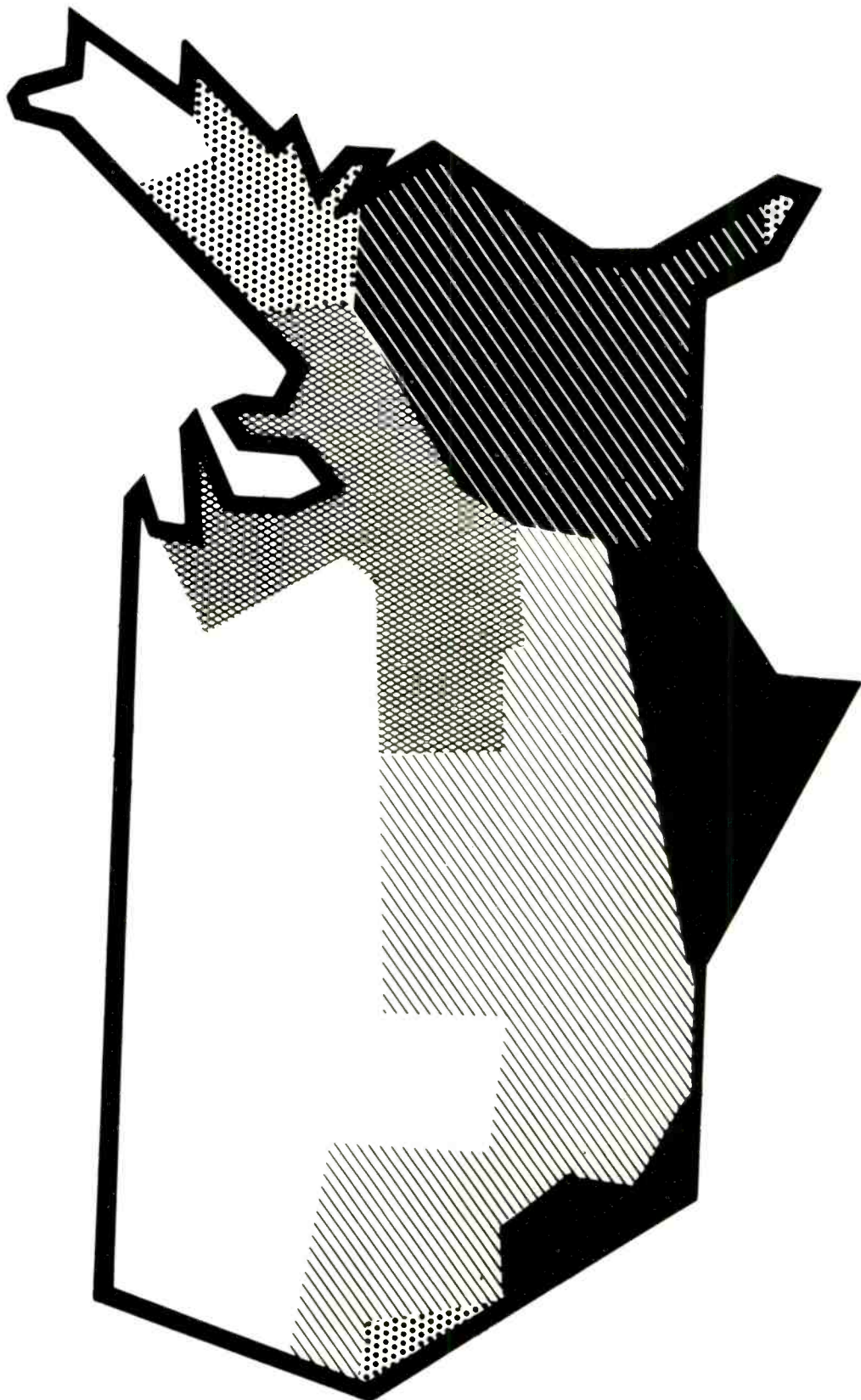
R & B Crossovers:

Emotions

June 18, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Another Go-Round for Performers Royalty

(Continued from page 4)
that month.

Commenters on the performers copyright included the National Association of Broadcasters, the Recording Industry Association of America, the Amusement and Music Operators of America, the Chicago Bar Association, Broadcast Music Inc., ABC, band-leader Woody Herman, and even a New Jersey man, Alan I. Wally, who described himself as the president of the Record and Tape Association of America.

Though none of the comments offered up any new arrangements for or against the royalty that was first proposed in the early 1940s, they did serve to neatly break down the issues that the Copyright Office must tackle before recommending to Congress whether or not the new fee should be adopted. That report is due on the first day of 1979.

Perhaps the most substantive argument that proponents of the new copyright will have to face is that of Constitutionality, i.e., are performers and record manufacturers to be classed with the "authors and creators" that the Constitution says should be afforded protection?

"The concepts of creation and authorship," the NAB told the Copyright Office, "are distinct from the concept of performance." The broadcasters' association argues that the contributions of musicians and their record companies are not "original," the legal test for copyrightability. As well, the Constitution says that copyrights should be awarded for the purpose of "promoting" creativity by insuring that creators are paid for their works. The NAB believes that no further royalties are needed to "promote" the creation of recordings.

"The limited copyright" given recordings to protect them from piracy, the NAB wrote, was a valid extension of copyright protection because it "prevented losses to copyright owners" from authorized recordings which would have been sold in the place of bootlegs.

The NAB predicts, on the basis of past revenue figures, that broadcasters would be paying about \$15.2 million yearly, if the royalty were in effect now. That figure, they say, comprises nearly 17 percent of the entire radio industry's pre-tax profit. The broadcasters are unwilling to absorb such an added cost, it said.

The jukebox operators' organization also came out against the new royalty, as expected. The AMOA said that it will be paying about \$7.4 million a year in royalties, once the new performance fee of \$8 per box goes into effect next year, between perform-

ance rights and mechanical fees on the \$70 million worth of records that industry purchases every year. The AMOA views the proposed fee "apprehensively." Any additional fees, it said, would further hurt the already ailing jukebox business.

ABC Inc., while acknowledging that it had a record division that would profit from the new copyright, said it opposed the fee because "it is not necessary to insure an adequate level of record production and musical composition." ABC owns 14 radio stations, as well as ABC Records.

The RIAA submitted the largest paper of 34 received by the Copyright Office. The RIAA's remarks—pinpointing out the well-worn arguments that have been circling the performers rights issue for so long—refuted the broadcasters' arguments point-by-point, though they would not have had an opportunity to see them in advance.

The NAB had adopted a "double standard" for recording artists and cable television, the RIAA said. Performers and their record companies were not due a copyright royalty for their work when it is used for profit by radio stations (music is about 75 percent of the average station's programming fare), while cable TV, the NAB had argued, was liable for performance payments to broadcasters when they picked up over-the-air signals for retransmission.

The Constitutionality of a performers right has been upheld indirectly in three different federal cases, the RIAA pointed out: *Goldstein v. California* (1973), *Capitol Records v. Mercury Records* (1955), and *Shaab v. Kleindienst* (1972). However, many legal experts feel that the Constitutionality question will not be definitely resolved until Congress passes a performers copyright and it is challenged in the Supreme Court.

As for the broadcasters' perennial argument that they in effect would be "taxed for the privi-

lege" of promoting record sales, the RIAA concedes that radio exposure may "help sell some (their emphasis) recordings. It should be just as apparent that sound recordings provide valuable radio programming material, which sells advertising, builds station audiences and increases station equity." And if broadcasters believe that they are "doing a favor" for the manufacturers of recorded music by playing their product, the RIAA points out that the record industry spent nearly \$100 million last year on radio and TV advertising.

The RIAA closes out its brief for a new royalty by paralleling the situation performers find themselves in with author Alex Haley and his all-time best-seller book, "Roots." Should Haley be deprived of a performance royalty from *Roots*, the RIAA asks, rhetorically, because ABC's dramatization helped enhance the book's sales?

Joining the RIAA in support of the new fee were the Chicago Bar Association, 20th Century Pictures, the AFL-CIO Professional Unions, the American Federation of Musicians, and the American Federation of Television and Radio Artists. BMI also called for the enactment of the new fee provided "that there is no erosion of funds already set aside for distribution to those whom we represent," composers and publishers, that is.

About a dozen small market broadcasters also wrote the Copyright Office condemning the proposed royalty as an "intolerable burden" on limited revenues. Perhaps the best representative comment from this group came in a short, two-line Mailgram received, just as the deadline for comments was about to fall, from a Charlotte, Mich. station operator, Ralph S. Gregory of WCER-AM-FM wrote: "Why are you considering another direct tax on this industry? It is already hard enough with the Federal Government as a silent partner."

Demons to Phonogram



The Demons were recently signed to a recording contract with Phonogram, Inc./Mercury Records. Joining in the signing festivities are, from left: Jules Abramson, senior vice president/marketing; Elliot Kidd, leader of the Demons; Craig Leon, producer of the group's debut album, "The Demons;" and Charles Fach, executive vice president/general manager.

Piskunovs To Chappell

■ NEW YORK—Marek and Alex Piskunov have signed an exclusive worldwide publishing agreement with Chappell Music for their pop music catalogue, according to Frank Military, vice president/creative of Chappell Music Company.

Born in Odessa, Russia, the Piskunovs emigrated to the United States just four years ago. The two, who are studying on full Juilliard scholarships, will play four concerts Oct. 29-Nov. 5 at the Kennedy Center in Washington, D.C. with the Washington National Orchestra conducted by Rastropovich.

The Piskunovs plan to record their own material. Negotiations for a major label are currently underway.

The music of Marek and Alex Piskunov is published exclusively by Chappell Music/Mir Music. Management for the Piskunovs is handled by Nan Pearlman and Larry Cohen.

Capitol Promotes Franz

■ LOS ANGELES — Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI, has announced that Robert L. Franz will be elected corporate vice president, personnel and industrial relations, effective July 1, 1977. Franz succeeds Barry E. Kimmelman, who will join Screen Gems-EMI Music, Inc. Franz will report directly to Menon.

Franz joined Capitol in 1961 as personnel manager at the Scranton, Pennsylvania record factory. Since then he has served in a variety of employee relations positions and, most recently, as corporate director of personnel and industrial relations.

Onida To Buddah

■ NEW YORK — Stella Onida has been appointed album order and service manager for Buddah Records by Milton Sincoff, the company's vice president for creative services and manufacturing.

Ms. Onida will be the liaison between Buddah and its pressing plants. She will also be responsible for album inventory control and the production of jackets as well as tapes. Ms. Onida will also serve as overall administrative executive assistant to Sincoff.

Before coming to Buddah, Ms. Onida was production manager at ATV Records.

Front Line Relocates

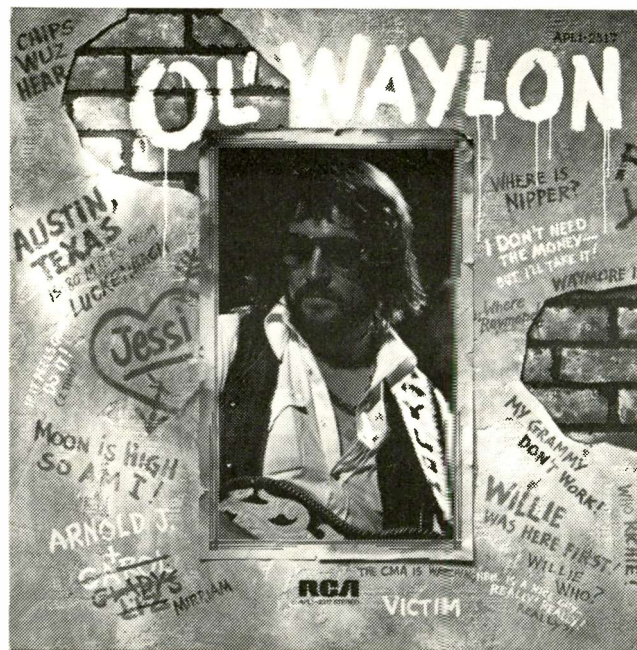
■ LOS ANGELES — Irving Azoff, president of Front Line Management, has announced the relocation of the company's headquarters to 8380 Melrose Avenue, Suite 307, Los Angeles.

WAYLON

The hit single
**'Luckenbach
Texas'**

PB-10924

from the hit album
OL' Waylon



APL/APS/APK1-2317

WILLIE

The hit single
'I'm A Memory'

PB-10969

from the hit album
Before His Time



APL/APS/APK1-2210

RCA Records

SALESMAKER OF THE WEEK



CAUGHT LIVE + 5
MOODY BLUES
London

TOP SALES

CAUGHT LIVE + 5—Moody Blues—London
BARRY MANILOW LIVE—Arista
CAT SCRATCH FEVER—Ted Nugent—Epic

ABC/NATIONAL

A SONG—Neil Sedaka—Elektra
BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—RSO
FREE AS THE WIND—Crusaders—ABC Blue Thumb
HURRY SUNDOWN—Outlaws—Arista
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LITTLE QUEEN—Heart—Portrait
LIVE AT LAST—Bette Midler—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

CAMELOT/NATIONAL

BARRY MANILOW LIVE—Arista
BEZ GEES... LIVE—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
FOREIGNER—Atlantic
HURRY SUNDOWN—Outlaws—Arista
IZITSO—Cat Stevens—A&M
KENNY ROGERS—UA
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon

HANDLEMAN/NATIONAL

A SONG—Neil Sedaka—Elektra
BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—RSO
BEST OF FREDDY FENDER—ABC Dot
CAUGHT LIVE + 5—Moody Blues—London
ENGELBERT SINGS FOR YOU—Engelbert Humperdinck—London
LITTLE QUEEN—Heart—Portrait
REAR VIEW MIRROR—Starland Vocal Band—Windsong
STAR WARS—20th Century (Soundtrack)
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

KORVETTES/NATIONAL

CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
EXODUS—Bob Marley & the Wailers—Island
GOLD PLATED—Climax Blues Band—Sire
I REMEMBER YESTERDAY—Donna Summer—Casablanca
I'M IN YOU—Peter Frampton—A&M
KENNY ROGERS—UA
LIGHTS OUT—UFO—Chrysalis
NETHER LANDS—Dan Fogelberg—Full Moon
NO SECOND CHANCE—Charlie Janus

MUSICLAND/NATIONAL

A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
A SONG—Neil Sedaka—Elektra

ANYTIME, ANYWHERE—Rita Coolidge—A&M
BEE GEES... LIVE—RSO
HURRY SUNDOWN—Outlaws—Arista
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LIVE AT LAST—Bette Midler—Atlantic
NETHER LANDS—Dan Fogelberg—Full Moon
STAR WARS—20th Century (Original Soundtrack)
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

RECORD BAR/NATIONAL

A SONG—Neil Sedaka—Elektra
ANOTHER MOTHER FURTHER—Mother's Finest—Epic
CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
DANCIN' MAN—Q—Epic
DECEPTIVE BENDS—10cc—Mercury
DIXIE DREGS—WB
LIGHTS OUT—UFO—Chrysalis
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SPIRIT OF A WOMAN—American Flyer—UA

KING KAROL/NEW YORK

ANNIE—Col (Original Cast)
BARRY MANILOW LIVE—Arista
FREE AS THE WIND—Crusaders—ABC/Blue Thumb
LITTLE QUEEN—Heart—Portrait
MINK DEVILLE—Capitol
OL' WAYLON—Waylon Jennings—RCA
RIGHT ON TIME—Brothers Johnson—A&M
STAR WARS—20th Century (soundtrack)
SWEET PASSION—Aretha Franklin—Atlantic
TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

SAM GOODY/EAST COAST

ANNIE—Col (Original Cast)
BARRY MANILOW LIVE—Arista
CAUGHT LIVE + 5—Moody Blues—London
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
FOREIGNER—Atlantic
KENNY ROGERS—UA
LIVE AT LAST—Bette Midler—Atlantic
OL' WAYLON—Waylon Jennings—RCA
STAR WARS—20th Century (Soundtrack)
TEDDY PENDERGRASS—Phila. Intl.

**FOR THE RECORD/
BALTIMORE**

DEAN FRIEDMAN—Lifesong
EXODUS—Bob Marley & the Wailers—Island
GREATEST HITS—Richard Pryor—WB
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LOOK TO THE RAINBOW—Al Jarreau—WB
P FUNK EARTH TOUR—Parliament—Casablanca
SWEET PASSION—Aretha Franklin—Atlantic
THE GREATEST—Arista (Soundtrack)
TURN THIS MUTHA OUT—Idris Muhammad—Kudu
WHAT THE WORLD IS COMING TO—Dexter Wansel—Phila. Intl.

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

A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
BOOK OF DREAMS—Steve Miller Band—Capitol
DEAN FRIEDMAN—Lifesong
DEVIL'S GUN—C.J. & Company—Westbound
IZITSO—Cat Stevens—A&M
LOOK TO THE RAINBOW—Al Jarreau—WB
REAR VIEW MIRROR—Starland Vocal Band—Windsong

SWEET PASSION—Aretha Franklin—Atlantic
THE GREATEST—Arista (Original Soundtrack)
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

**FATHER'S & SUN'S/
MIDWEST**

CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
FREE AS THE WIND—Crusaders—ABC Blue Thumb
GREATEST HITS—Richard Pryor—WB
HURRY SUNDOWN—Outlaws—Arista
LIGHTS OUT—UFO—Chrysalis
NETHER LANDS—Dan Fogelberg—Full Moon
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SIN AFTER SIN—Judas Priest—Col
STAR WARS—20th Century

PEACHES/CLEVELAND

A PLACE IN THE SUN—Pablo Cruise—A&M
BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—RSO
CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
LIFESTYLE—John Klemmer—ABC
NETHER LANDS—Dan Fogelberg—Full Moon
UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.

PEACHES/DETROIT

ARE YOU SERIOUS—Richard Pryor—Laff
CAUGHT LIVE + 5—Moody Blues—London
DEVIL'S GUN—C.J. & Company—Westbound
EXODUS—Bob Marley & the Wailers—Island
I'M IN YOU—Peter Frampton—A&M
LOOK TO THE RAINBOW—Al Jarreau—WB
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
SAY NO MORE—Les Dudek—Col
STAR WARS—20th Century (Soundtrack)
SWEET PASSION—Aretha Franklin—Atlantic

**ONE OCTAVE HIGHER/
CHICAGO**

BARRY MANILOW LIVE—Arista
CAUGHT LIVE + 5—Moody Blues—London
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
HURRY SUNDOWN—Outlaws—Arista
I'M IN YOU—Peter Frampton—A&M
JOYOUS—Pleasure—Fantasy
LIGHTS OUT—UFO—Chrysalis
LIVE—YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
NETHER LANDS—Dan Fogelberg—Full Moon
ONLY LOVE CAN BREAK A HEART—Dionne Warwick—Musicor

**1812 OVERTURE/
MILWAUKEE**

BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—Arista
CAT SCRATCH FEVER—Ted Nugent—Epic
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
I REMEMBER YESTERDAY—Donna Summer—Casablanca
LIFESTYLE—John Klemmer—ABC
LIGHTS OUT—UFO—Chrysalis
MAKIN' MAGIC—Pat Travers—Polydor
SPIRIT OF A WOMAN—American Flyer—UA

**RADIO DOCTORS/
MILWAUKEE**

CAT SCRATCH FEVER—Ted Nugent—Epic
HAVIN' A HOUSE PARTY—Willie Hutch—Motown
JOYOUS—Pleasure—Fantasy
KILLER JOE—Benny Golson—Col
LIFESTYLE—John Klemmer—ABC
NO SECOND CHANCE—Charlie—Janus
PART 3—KC & the Sunshine Band—T.K.
SHOTGUN—ABC
SO SO SATISFIED—Ashford & Simpson—WB
SUN POWER—Sun—Capitol

PEACHES/ATLANTA

ANOTHER MOTHER FURTHER—Mother's Finest—Epic
BARRY MANILOW LIVE—Arista
CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
CELEBRATE ME HOME—Kenny Loggins—Col
DIXIE DREGS—WB
EXODUS—Bob Marley & the Wailers—Island
FLOATERS—ABC
FREE AS THE WIND—Crusaders—ABC/Blue Thumb
ROCK 'N' ROLL ROCKET—Starbuck—Private Stock

POPLAR TUNES/MEMPHIS

BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Epic
HOT—Big Tree
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
RIGHT ON TIME—Brothers Johnson—A&M
SLAVE—Cotillion
SWEET PASSION—Aretha Franklin—Atlantic
TRAVELIN' AT THE SPEED OF SOUND—O'Jays—Phila. Intl.

TAPE CITY/NEW ORLEANS

BARRY MANILOW LIVE—Arista
BOOK OF DREAMS—Steve Miller Band—Capitol
CAUGHT LIVE + 5—Moody Blues—London
FREE AS THE WIND—Crusaders—ABC Blue Thumb
FRIENDS & STRANGERS—Ronnie Laws—Blue Note
I REMEMBER YESTERDAY—Donna Summer—Casablanca
OL' WAYLON—Waylon Jennings—RCA
P FUNK EARTH TOUR—Parliament—Casablanca
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
TRAVELIN' AT THE SPEED OF THOUGHT—O'Jays—Phila. Intl.

DAVEY'S LOCKER/SOUTH

BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—RSO
BOOK OF DREAMS—Steve Miller Band—Capitol
CAT SCRATCH FEVER—Ted Nugent—Atlantic
CAUGHT LIVE + 5—Moody Blues—London
INDIAN SUMMER—Poco—ABC
NETHER LANDS—Dan Fogelberg—Full Moon
P FUNK EARTH TOUR—Parliament—Casablanca

PEACHES/DENVER

BEE GEES... LIVE—RSO
BEST SONGS OF ERIC ANDERSON—Arista
CAUGHT LIVE + 5—Moody Blues—London
EXODUS—Bob Marley & the Wailers—London
HOLLY DAYS—Denny Laine—Capitol
LIGHTS OUT—UFO—Chrysalis
LOADING ZONE—Roy Buchanan—Atlantic

PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
REAR VIEW MIRROR—Starland Vocal Band—Windsong
SHIP OF MEMORIES—Focus—Sire

CIRCLES/ARIZONA

BARRY MANILOW LIVE—Arista
CAUGHT LIVE + 5—Moody Blues—London
GREATEST HITS—Richard Pryor—WB
I REMEMBER YESTERDAY—Donna Summer—Casablanca
IT'S ALL BALCONE'S FAULT—Balcone's Fault—Cream
LIFESTYLE—John Klemmer—ABC
LITTLE QUEEN—Heart—Portrait
NETHER LANDS—Dan Fogelberg—Full Moon
REAR VIEW MIRROR—Starland Vocal Band—Windsong
TURN THIS MUTHA OUT—Idris Muhammad—Kudu

**ODYSSEY/SOUTHWEST &
WEST**

CAUGHT LIVE + 5—Moody Blues—London
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
JET LAG—PFM—Asylum
LOADING ZONE—Roy Buchanan—Atlantic
LOOK TO THE RAINBOW—Al Jarreau—WB
REAR VIEW MIRROR—Starland Vocal Band—Windsong
STAR WARS—20th Century (Soundtrack)
SWEET PASSION—Aretha Franklin—Atlantic
TAILOR MADE—Bobbi Humphrey—Epic

**LICORICE PIZZA/
LOS ANGELES**

ANYTIME, ANYWHERE—Rita Coolidge—A&M
BEE GEES... LIVE—RSO
CAT SCRATCH FEVER—Ted Nugent—Epic
CAUGHT LIVE + 5—Moody Blues—London
COMMODORES—Motown
DECEPTIVE BENDS—10cc—Mercury
FREE AS THE WIND—Crusaders—ABC Blue Thumb
IZITSO—Cat Stevens—A&M
LIFESTYLE—John Klemmer—ABC
STAR WARS—20th Century (soundtrack)

TOWER/LOS ANGELES

BARRY MANILOW LIVE—Arista
BEE GEES... LIVE—RSO
EXODUS—Bob Marley & the Wailers—Island
GO FOR YOUR GUNS—Isley Brothers—T-Neck
LIVE AT LAST—Bette Midler—Epic
INDIAN SUMMER—Poco—Epic
NETHER LANDS—Dan Fogelberg—Full Moon
MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla
RUMOURS—Fleetwood Mac—WB
SWEET FORGIVENESS—Bonnie Raitt—WB
TEDDY PENDERGRASS—Phila. Intl.
THE BEATLES AT THE HOLLYWOOD BOWL—Capitol

**EVERYBODY'S RECORDS/
NORTHWEST**

CAT SCRATCH FEVER—Ted Nugent—Epic
CHANGES IN ATTITUDES, CHANGES IN LATITUDES—Jimmy Buffet—ABC
EXODUS—Bob Marley & the Wailers—Island
FREE AS THE WIND—Crusaders—ABC Blue Thumb
LIFESTYLE—John Klemmer—ABC
LIGHTS OUT—UFO—Chrysalis
LOADING ZONE—Roy Buchanan—Atlantic
NOTHING WILL BE AS IT WAS... TOMORROW—Flora Purim—WB
SIN AFTER SIN—Judas Priest—Col

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)

JUNE 18	JUNE 11		WKS. ON CHART	
1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (4th Week)	17	G
2	2	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	26	G
3	6	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	4	G
4	4	ROCKY (ORIGINAL SOUNDTRACK) /United Artists LA693 G	13	F
5	3	MARVIN GAYE LIVE AT LONDON PALLADIUM /Tamla T7 352R2 (Motown)	10	G
6	8	BARRY MANILOW LIVE /Arista 8500	3	G
7	5	COMMODORES /Motown M7 884R1	39	F
8	9	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	11	F
9	10	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	36	K
10	11	BOSTON /Epic PE 34188	39	F
11	12	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	28	X
12	14	FOREIGNER /Atlantic SD 18215	12	F
13	28	LITTLE QUEEN HEART /Portrait JR 34799	4	G
14	17	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	5	F
15	15	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	24	F
16	16	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	66	F
17	18	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	31	G
18	7	THE BEATLES AT THE HOLLYWOOD BOWL /Capitol SMAS 11638	5	G
19	21	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634	9	F
20	22	IZITSO CAT STEVENS/A&M SP 4702	5	G
21	25	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	6	F
22	24	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	44	F
23	48	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO RS 2 3901 (Polydor)	3	I
24	13	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	56	F
25	26	TEDDY PENDERGRASS /Phila. Intl. PZ 34390 (CBS)	14	F
26	30	PARLIAMENT LIVE/P FUNK EARTH TOUR /Casablanca NBLP 7053	5	X
27	27	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)	17	G
28	29	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	18	F
29	20	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	31	F
30	35	HURRY SUNDOWN OUTLAWS/Arista 4135	4	F
31	19	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	68	F
32	39	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/Phla. Intl. PZ 34684 (CBS)	4	F
33	23	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	23	F
34	33	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)	8	F
35	38	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015	6	F
36	46	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	3	F
37	37	LET IT FLOW DAVE MASON/Columbia PC 34680	7	F
38	34	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	16	F
39	36	SLAVE /Cotillion SD 9914 (Atlantic)	12	F
40	31	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	16	G
41	32	DICKEY BETTS & GREAT SOUTHERN /Arista 4123	9	F
42	41	ANIMALS PINK FLOYD/Columbia JC 34474	18	G
43	40	DECEPTIVE BENDS 10cc/Mercury SRM 1 3702	6	G
44	44	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	9	F
45	50	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)	7	F
46	43	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000	11	K
47	47	FRIENDS & STRANGERS RONNIE LAWS/Blue Note BN LA 730 H	7	G
48	53	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	5	G
49	52	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	30	F
50	51	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	12	F



51	49	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	73	G
52	42	SONGS FROM THE WOOD JETHRO TULL/Chrysalis CHR 1132	16	F
53	45	VOL. II BARRY MANILOW/Arista 4016	13	F
54	55	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic PEC 34494	14	G
55	58	FLEETWOOD MAC /Reprise MS 2225 (WB)	99	F
56	72	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029	2	F
57	66	LIVE AT LAST BETTE MIDLER/Atlantic SD 2 9000	4	I
58	60	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	9	F
59	88	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901	2	I
60	75	LIGHTS OUT UFO/Chrysalis CHR 1127	2	F
61	64	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	7	F
62	65	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/APL1 1467	42	F
63	57	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	31	F
64	83	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498	2	F
65	79	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	2	G
66	69	LOVE STORM TAVARES/Capitol STAO 11628	6	F
67	59	BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic)	13	G
68	71	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616	7	F
69	78	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK 3027	4	G
70	73	UPTOWN FESTIVAL SHALAMAR/Soul Train BUL1 2289 (RCA)	4	F
71	67	DESTROYER KISS /Casablanca NBLP 7025	50	F
72	74	INDIAN SUMMER POCO/ABC AB 789	4	F
73	82	KENNY ROGERS /United Artists LA689 G	3	G

CHARTMAKER OF THE WEEK

74 — **CAT SCRATCH FEVER**

TED NUGENT

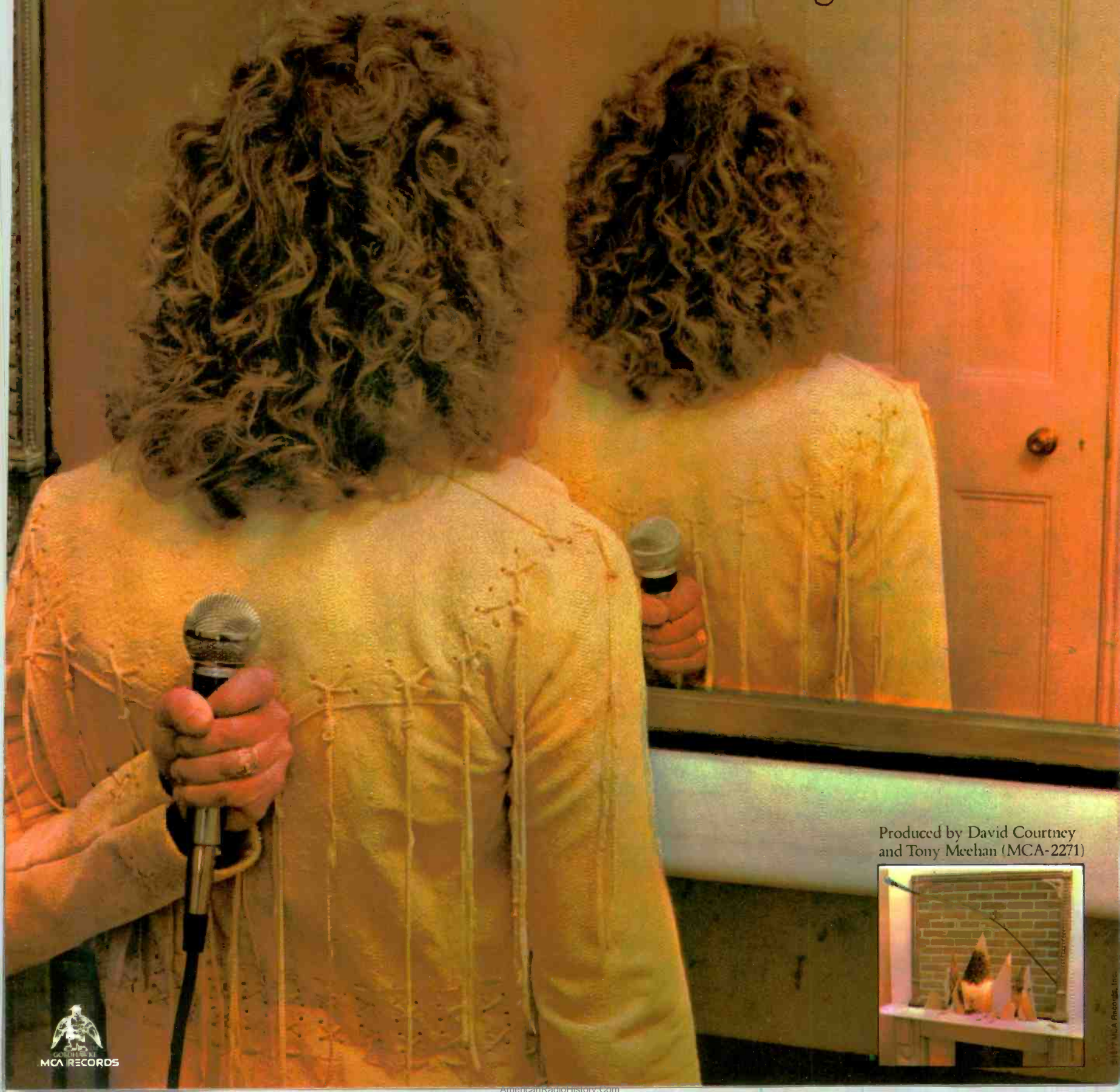
Epic 34700



75	84	PART 3 KC & THE SUNSHINE BAND/T.K. 605	6	F
76	81	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	58	F
77	93	SWEET PASSION ARETHA FRANKLIN/Atlantic SD 19102	2	G
78	134	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	1	F
79	56	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700	9	G
80	80	KISS ALIVE KISS/Casablanca NBLP 7020	89	G
81	86	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11620	3	G
82	76	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	5	F
83	85	MAZE FEATURING FRANKIE BEVERLY BEVERLY/Capitol ST 11607	8	F
84	68	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983	19	G
85	87	LOVE NOTES RAMSEY LEWIS/Columbia PC 34696	4	F
86	54	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041	8	F
87	108	A SONG NEIL SEDAKA/Elektra 6E 102	1	G
88	70	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	13	G
89	92	NO SECOND CHANCE CHARLIE/Janus JXS 7032	2	F
90	77	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668	7	F
91	90	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513	7	F
92	61	A PERIOD OF TRANSITION VAN MORRISON/Warner Bros. BS 2987	7	F
93	62	ELEGANT GYPSY AL DIMEOLA/Columbia PC 34461	8	F
94	63	AHH... THE NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972	19	F
95	122	PLAYING UP A STORM THE GREGG ALLMAN BAND/Capricorn CP 0181 (WB)	1	F
96	94	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	27	F
97	96	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	34	F
98	98	ARRIVAL ABBA/Atlantic SD 18207	20	F
99	97	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	8	F
100	99	LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404	17	I

ROGER DALTRY ONE OF THE BOYS

Roger and friends, an all-star assortment of musicians and writers combine their talents and the result is his third great solo album.



Produced by David Courtney
and Tony Meehan (MCA-2271)



101 THE ALBUM CHART 150

JUNE 18, 1977

JUNE 18	JUNE 11	
101	100	HEAVY WEATHER WEATHER REPORT/Columbia PC 34418
102	119	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)
103	101	WINGS OVER AMERICA/Capitol SWCO 11593
104	118	WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/ Asylum 7E 1086
105	109	EAR CANDY HELEN REDDY/Capitol SO 11640
106	103	DETECTIVE/Swan Song SS 8417 (Atlantic)
107	111	ON THE ROAD GEORGE CARLIN/Little David LD 1075 (Atlantic)
108	102	KIKI DEE/Rocket PIG 2257 (MCA)
109	95	YEAR OF THE CAT AL STEWART/Janus JKS 7022
110	106	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000
111	137	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC AB 1007
112	89	DAVID SOUL/Private Stock PE 2019
113	105	FUNCTION AT THE JUNCTION B.T. EXPRESS/Columbia PC 34702
114	110	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)
115	107	JENNIFER WARNES/Arista 4062
116	91	ASK RUFUS RUFUS/ABC AB 975
117	113	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274
118	120	JOAN ARMATRADING/A&M SP 4588
119	121	LIVE 'N KICKIN' KINGFISH/Jet/United Artists JT LA732 G
120	123	DOWDY FERRY ROAD ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 76000 (Atlantic)
121	131	THELMA & JERRY THELMA HOUSTON & JERRY BUTLER/ Motown M6 887S1
122	124	MOROCCAN ROLL BRAND X/Passport PP 98022 (ABC)
123	135	LOADING ZONE ROY BUCHANAN/Atlantic SD 18219
124	125	FIREFALL/Atlantic SD 18174
125	114	JEFF BECK WITH THE JAN HAMMER GROUP LIVE/Epic PE 34433
126	129	YESTERDAY, TODAY & TOMORROW SPINNERS/Atlantic SD 19100
127	104	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ United Artists LA679 G
128	130	ORIGINALS KISS/Casablanca NBLP 7032
129	128	PETER GABRIEL/Atco SD 36 147
130	115	OFF THE RECORD SWEET/Capitol STAO 11636
131	116	STILL TOGETHER GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
132	—	REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong BHL1 2239 (RCA)
133	117	IT FEELS SO GOOD MANHATTANS/Columbia PC 34450
134	142	JOYOUS PLEASURE/Fantasy F 9526
135	—	LOOK TO THE RAINBOW (AL JARREAU LIVE IN N.Y.) AL JARREAU/Warner Bros. 2BZ 3052
136	126	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
137	127	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079
138	136	ROMANTIC JOURNEY NORMAN CONNORS/Buddah BDS 5682
139	143	STORMIN' BRAINSTORM/Tabu BOLI 2048 (RCA)
140	139	SWEET BEGINNINGS MARLENA SHAW/Columbia PC 34458
141	112	KLAATU/Capitol ST 11542
142	146	ARE YOU SERIOUS? RICHARD PRYOR/Laff 196
143	140	DREAMS, DREAMS, DREAMS CHILLIWACK/Mushroom MRS 5006
144	148	NEW HARVEST... FIRST GATHERING DOLLY PARTON/ RCA APL1 2188
145	—	THE BEST OF FREDDY FENDER/ABC Dot DO 2079
146	141	VIOLATION STARZ/Capitol SW 11617
147	—	FLOATERS/ABC AB 1030
148	132	ANGEL OHIO PLAYERS/Mercury SRM 1 3701
149	144	GINSENG WOMAN ERIC GALE/Columbia PC 34421
150	133	"RECORDED LIVE AT P.J.'S IN L.A." RICHARD PRYOR/ Tiger Lily 14023 (Pyramid)

151-200 ALBUM CHART

151	PHANTASIA NOEL POINTER/Blue Note BN LA736 H (UA)	177	SHIP OF MEMORIES FOCUS/Sire SA 7531 (ABC)
152	"NOW" THE TUBES/A&M SP 4632	178	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938
153	SEAWIND/CTI 5002	179	WILLIE/BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210
154	ENDLESS SUMMER BEACH BOYS/ Capitol SVBB 11307	180	TOO LATE TO CRY WIDOWMAKER/ United Artists LA723 G
155	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699	181	STRANGERS IN THE CITY JOHN MILES/London PS 682
156	MAGIC T. CONNECTION/Dash 30004 (T.K.)	182	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)
157	CELI BEE & THE BUZZY BUNCH A.P.A. 77001 (T.K.)	183	PROMISE ME THE MOON DAVID SANBORN/Warner Bros. BS 3051
158	BUMPS AND BRUISES JOE TEX/ Epic PE 34666	184	LED ZEPPELIN IV/Atlantic SD 7208
159	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	185	IT'S ALL BALCONES FAULT/Cream CR 1004
160	HOT/Big Tree BT 89522 (Atlantic)	186	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BR 6968 (WB)
161	PHASE II HAMILTON BOHANNON/ Mercury SRM 1 1159	187	KENNY NOLAN/20th Century T 532
162	ANNIE (ORIGINAL CAST- RECORDING)/Columbia PS 34712	188	MAKIN' MAGIC PAT TRAVERS/ Polydor PD 1 6103
163	DEVIL'S GUN C.J. & COMPANY/ Westbound WB 301 (Atlantic)	189	FREE FALL DIXIE DREGS/Capricorn CP 0189 (WB)
164	THEY SAID IT COULDN'T BE DONE, BUT WE DID IT DELLS/Mercury SRM 1 1145	190	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381
165	SHOTGUN/ABC AB 979	191	THE MUSIC MAN PAUL ANKA/ United Artists LA746 H
166	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992	192	HOW'S TRICKS THE JACK BRUCE BAND/RSO RS 1 3021 (Polydor)
167	DEAN FRIEDMAN/Lifesong LS 6008	193	MAGIC JOURNEY SALSOL ORCHESTRA/Salsoul SZS 5515
168	SIN AFTER SIN JUDAS PRIEST/ Columbia PC 34787	194	38 SPECIAL/A&M SP 4638
169	GALE FORCE/Fantasy F 9527	195	GREATEST HITS ELTON JOHN/MCA 2128
170	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	196	ENGELBERT SINGS FOR YOU ENGELBERT HUMPERDINCK/Parrot BP 688/9 (London)
171	AS LONG AS YOU LOVE ME MICKEY THOMAS/MCA 2256	197	ROCK'N ROLL ROCKET STARBUCK/ Private Stock BS 2027
172	THE GREATEST (ORIGINAL SOUND- TRACK)/Arista 7000	198	SPIRIT OF A WOMAN AMERICAN FLYER/United Artists LA720 G
173	WORLD ANTHEM FRANK MARINO & MAHOGANY RUSH/Columbia PC 34677	199	SUN POWER SUN/Capitol ST 11609
174	FULL HOUSE FRANKIE MILLER'S FULL HOUSE/Chrysalis CHR 1128	200	CABRETTA MINK DeVILLE/Capitol ST 11631
175	PHYLLIS HYMAN/Buddah BDS 5681		
176	LET'S BE CLOSER... TOGETHER TYRONE DAVIS/Columbia PC 34654		

ALBUM CROSS REFERENCE

ABBA	98	JOHN KLEMMER	111
AEROSMITH	136	GLADYS KNIGHT & THE PIPS	131
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ATLANTA RHYTHM SECTION	33	RAMSEY LEWIS	85
BAD COMPANY	67	LITTLE FEAT	35
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GEORGE BENSON	84, 97	BOB MARLEY & THE WAILERS	64
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BOOTSIE'S RUBBER BAND	94	DAVE MASON	37
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BRAINSTORM	139	BETTE MIDLER	57
BRAND X	122	STEVE MILLER BAND	3, 24
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JACKSON BROWNE	137	VAN MORRISON	92
B.T. EXPRESS	113	IDRIS MUHAMMAD	102
ROY BUCHANAN	123	TED NUGENT	74
JIMMY BUFFETT	28	OHIO PLAYERS	148
GLEN CAMPBELL	88	O'JAYS	32
GEORGE CARLIN	107	ORIGINAL SOUNDTRACK:	
CAPTAIN & TENNILLE	74	A STAR IS BORN	11
CHARLIE	89	CAR WASH	110
CHILLIWACK	143	ROCKY	4
CLIMAX BLUES BAND	45	STAR WARS	78
NATALIE COLE	40	OUTLAWS	30
COMMODORES	7	PARLIAMENT	26
NORMAN CONNORS	138	DOLLY PARTON	144
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AL DIMEOLA	93	LOU RAWLS	99
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MAYNARD FERGUSON	58	BOZ SCAGGS	16
FIREFALL	124	NEIL SEDAKA	87
FLEETWOOD MAC	1, 55	BOB SEGER & THE SILVER BULLET BAND	17
FLOATERS	147	SHALAMAR	70
DAN FOGELBERG	36	MARLENA SHAW	140
FOREIGNER	12	SIDE EFFECT	91
PETER FRAMPTON	51	SLAVE	39
ARETHA FRANKLIN	77	DAVID SOUL	112
PETER GABRIEL	129	SOUTHSIDE JOHNNY & THE ASBURY JUKES	90
ERIC GALE	149	SPINNERS	126
MARVIN GAYE	5	STARLAND VOCAL BAND	132
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DARYL HALL & JOHN OATES	62	CAT STEVENS	20
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THELMA HOUSTON & JERRY BUTLER	121	SWEET	130
ISLEY BROTHERS	8	TAVARES	66
AL JARREAU	135	10cc	43
WAYLON JENNINGS	21	UFO	60
JETHRO TULL	52	JERRY JEFF WALKER	48
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KLAATU	141	STEVIE WONDER	9

WILLIAM POWELL

JANUARY 20, 1942–MAY 26, 1977
WITH FOND MEMORIES AND DEEP RESPECT.

O'JAYS:
EDDIE LEVERT
SAM STRAIN
WALTER WILLIAMS

KENNETH GAMBLE
LEON HUFF

PHILADELPHIA INTERNATIONAL RECORDS/CBS RECORDS

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "Let's Clean Up The Ghetto" — Philadelphia International All Stars, Lou Rawls, Billie Paul, Archie Bell & The Drells, Teddy Pendergrass, O'Jays, DeeDee Sharp Gamble (PIR). Producers Gamble and Huff have gathered the entire crew together to partake in a message tune with strong meaning

which should apply to any city in the world. Track is superb, with heavy rhythm and a backbeat that make it quite danceable while relating to what is said.

DEDE'S DITTIES TO WATCH: "(Do It) The French Way" — Crown Heights Affair (De-Lite); "Saved By The Grace Of Your Love" — Sons of Champlin (Ariola); "You're Gonna Walk Out On Me" — Eddie Floyd (Malaco).

Tomatoe Records, a new label located in New York, is starting to form a staff. One of their new employees is Norman Thrasher, who will handle promotion covering the southeast and southwest. Those of you who would like to contact Thrasher may reach him at a.c. 404-349-7696 or 7697.

"Leaving Me" and "Ain't No Need Of Crying" are titles included in the album "Smooth As Silk." It is an lp destined to explode throughout the country on Prelude Records. If you do not have this enticing album, call your local distributor.

Ex-Main Ingredient Tony Sylvester is trying his hand at engineering! He is currently in the studio

Marilyn & Billy Get Gold



ABC Records executives joined Marilyn McCoo and Billy Davis Jr. for a tennis and swimming party at the couple's Encino home to celebrate the wrap-up taping of their CBS-TV summer series "The Marilyn McCoo and Billy Davis Jr. Show." The variety program will be seen on the network Wednesday nights at 8:30 beginning June 15. In a surprise move the record execs presented the artists with gold records for their ABC debut album "I Hope We Get to Love In Time" and the gold single "You Don't Have to Be A Star (To Be In My Show)." Shown here are, from left: Herb Belkin, vice president of operations, ABC; Barry Grieff, new vice president of marketing and creative services; Dick Broder, Marilyn and Billy's manager; Steve Deiner, president of ABC Records; McCoo; Otis Smith, vice president, ABC; Davis; Mark Meyerson, new vice president of A&R, and Skip Byrd, president, ABC Record Distributors, Inc.

mixing The Main Ingredient's new lp, and also working with The Imperials. From what we gather, he is singing background on both sides.

Philadelphia's own Delfonics are once again in the musical news! They will enter the studio this week with Dexter Wansel, who is now their producer. Four sides will be cut at Sigma Sound and if all goes well they might have releases some time in the next several weeks. Tunes that are being done are: "The Sweeter You Treat Her," "Maybe I'm A Fool To Love You (But I Do)" "Don't Throw It All Away" and "I Don't Care What People Say."

From the stable of Gamble/Huff come three prolific producers, Carstephen, Whitehead and McFadden. The three are now entering the studio with Buddah's Melba Moore. They have just contributed to the O'Jays lp, and "Backstabbers" was their first million seller, also executed by the O'Jays.



Curtom Records has a new star on the horizon. Her name is Linda Clifford. She will be produced by the team of Curtis Mayfield, LeRoy Hutson and Gil Askey. Marv Stewart, president of Curtom, recently brought Ms. Clifford around to meet the press. Ms. Clifford (left) is pictured here with Stewart and this editor at

the Record World offices in N.Y.

SIGHTS AND SOUNDS

If you haven't been to see "The Greatest," then that should be next on your agenda for movies. This bio of The Champ, Muhammad Ali, is without a doubt a portrayal of a man and the transition he goes through in the world of boxing. It takes you from when he won the gold medal through to his many triumphs. Ali is not only a winner in the ring but also on the screen. Musically, the score conquers all with lyrics written by Linda Creed and tracks laid down by Michael Masser. The score is just as exciting as the film. Excellent viewing.

Chuck Eddy Retires From Assoc. Booking

■ **NEW YORK** — Oscar Cohen, president of Associated Booking Corporation, has announced today Chuck Eddy, has retired after 18 years of service as vice president of the company's Chicago office.

Hal Munro, who had been assistant manager and was serving as vice president during the recuperative period of Eddy, has been named vice president. Paul LaMonica has been named the new assistant manager at the Chicago office.

R&B PICKS OF THE WEEK

SINGLE



THE BROTHERS JOHNSON, "STRAWBERRY LETTER 23" (Kidada Music, Inc./Off The Wall Music, BMI). Shuggie Otis wrote it, Quincy Jones produced and arranged it, and The Brothers Johnson perform it magnificently. Extracted from their recent album, "Right On Time," this family duo puts out a fantastic sound when it comes to executing these lyrics. A&M 1949.

SLEEPER



MICHAEL MASSER AND MANDRILL, "ALI BOMBAYE" (Columbia Pictures Music, BMI). This disc exemplifies the excitement that pervades in and out of the crowd when Muhammad Ali gets into the ring. The intensity of explosive African rhythm with interludes of crowd togetherness makes for a compelling side. An exciting recording which is bound for chart action. Arista AS 0250.

ALBUM

EMOTIONS, "REJOICE." Harmony is simply superb when these three beauties perform. Producer Maurice White has done a great job with these girls. The delivery of each and every cut is exceptional. "Key To My Heart," will unlock many avenues for airplay, and the same goes for "How'd I Know That Love Would Slip Away" and the title cut. Columbia PC 34762.



FLOATERS

FLOATING ON AIR

The reaction to the new Floaters album
has forced the release of their first single, already breaking heavy on:

CKLW

WCHB

WGPR

WKAR

WWWS

WAMM

WDRQ

WJLB

WKLR

ABC RECORDS & GRT TAPES

"FLOAT ON" (ABC 122840) from the FLOATERS (AB 1030) Produced by J. Mitchell and M. Willis



THE R&B SINGLES CHART

JUNE 18, 1977

JUNE 18	JUNE 11	
1	1	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown) (7th Week)
2	2	HOLLYWOOD RUFUS FEATURING CHAKA KHAN/ABC 12269
3	16	EASY COMMODORES /Motown M 1418F
4	3	SIR DUKE STEVIE WONDER /Tamla T 54281F (Motown)
5	6	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
6	4	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
7	8	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
8	14	SEE YOU WHEN I GET THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
9	5	WHODUNIT TAVARES/Capitol P 4398
10	11	GOOD THING MAN FRANK LUCAS/ICA 001

11	12	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
12	7	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313
13	9	THE PRIDE ISLEY BROTHERS/T-Neck ZS8 2262 (CBS)
14	42	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
15	17	I'M GOING DOWN ROSE ROYCE/MCA 40721
16	28	SLIDE SLAVE/Cotillion 44128 (Atlantic)
17	18	DO WHAT YOU WANNA DO T. CONNECTION/Dash 5032 (T.K.)
18	22	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
19	10	TRYING TO LOVE TWO WILLIAM BELL/Mercury 73839
20	13	UPTOWN FESTIVAL SHALAMAR/Soul Train SB 10885 (RCA)
21	26	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE/ABC 12268
22	21	BREAK IT TO ME GENTLY ARETHA FRANKLIN/Atlantic 3393
23	24	WHILE I'M ALONE MAZE/Capitol P 4392
24	25	NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. WBS 8378
25	27	OUR LOVE THE DELLS/Mercury 73909
26	23	I CAN'T GET OVER YOU DRAMATICS/ABC 12258
27	15	YOUR LOVE MARILYN McCOO & BILLY DAVIS, JR./ABC 12262
28	31	THIS WILL BE A NIGHT TO REMEMBER EDDIE HOLMAN/Salsoul 2026
29	19	DISCO INFERNO TRAMMPS/Atlantic 3389
30	35	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569
31	36	IF IT'S THE LAST THING I DO THELMA HOUSTON/Tamla T 54283F (Motown)
32	40	YOUR LOVE IS RATED X JOHNNIE TAYLOR/Columbia 3 10541
33	41	SUNSHINE ENCHANTMENT/United Artists XW991 Y
34	34	SHOW ME LOVE CURTIS MAYFIELD/Curtom 0125 (WB)
35	43	LOVIN' IS REALLY MY GAME (PT. I) BRAINSTORM/Tabu 10961 (RCA)
36	37	(I'M A) SUPERSTAR BRENDA & THE TABULATIONS/Chocolate City 009 (Casablanca)
37	47	ONCE I'VE BEEN THERE NORMAN CONNORS/Buddah 570
38	39	GO AWAY LITTLE BOY MARLENA SHAW/Columbia 3 10542
39	20	SHOW YOU THE WAY TO GO JACKSONS/Epic 8 50350
40	51	CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
41	53	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
42	46	GET HAPPY JIMMY BO HORNE/Alston 3729 (T.K.)
43	44	I GOTTA KEEP DANCIN' CARRIE LUCAS/Soul Train SB 10891 (RCA)
44	45	WHAT'S ON YOUR MIND BRASS CONSTRUCTION/XW957 Y
45	48	GIRL BILLY PRESTON/A&M 1925
46	29	LOVING YOU—LOSING YOU PHYLLIS HYMAN/Buddah 567
47	50	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
48	30	BODY VIBES OHIO PLAYERS/Mercury 73913
49	32	I WANNA GET NEXT TO YOU ROSE ROYCE/MCA 40662
50	60	PARTYLAND BLACKBYRDS/Fantasy 794
51	59	I LIKE THE FEELING LUTHER INGRAM/Koko 725
52	57	I'M GONNA STAY WITH MY BABY TONIGHT GEORGE McCREA/T.K. 1021
53	58	WATCHA GONNA DO? PABLO CRUISE/A&M 1920
54	63	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
55	52	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)
56	65	SPELLBOUND BAR KAYS/Mercury 7395
57	66	GET IT UP BEN E. KING & AWB/Atlantic 3402
58	55	SUPERMAN CELI BEE & THE BUZZY BUNCH/A.P.A. 17000 (T.K.)
59	—	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2264 (CBS)
60	—	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377
61	—	SHO LIKE GROOVIN' WITH YA JOHNNY BRISTOL/Atlantic 3391
62	62	KATRINA LIFESTYLE/MCA 40722
63	64	WHY NOT TODAY 9TH CREATION/Prelude PRL 71085
64	—	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
65	—	ME AND MY MUSIC SPINNERS/Atlantic 3400
66	70	ENERGIZER TOUCH/Brunswick B 55538
67	54	KISS IN '77 JAMES BROWN/Polydor PD 14388
68	72	DARLIN' DONNIE GERRARD/Greedy G 114
69	74	JAM ON THE GROOVE RALPH MacDONALD/Marlin 3312 (T.K.)
70	—	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
71	71	FEEL THE NEED DETROIT EMERALDS/Westbound 55401 (Atlantic)
72	—	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
73	—	STICKY STUFF BOOKERT & THE MG's/Asylum 45342
74	—	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/RCA PB 10860
75	—	VITAMIN U SMOKEY ROBINSON/Tamla T 5284F (Motown)

AM Action

(Continued from page 26)

New on WABC, KXOK (24) and WKBW (27).

Alice Cooper (Warner Bros.). Top 10 in Detroit (8-8 WDRQ) and a 10-point jump at WLAC (35-25) are the basis for excitement here. A fantastic week as far as this record is concerned. New on KHJ, WQXI, WOKY, WCPX, KIIS, WCAO, WBBF, KRIZ, CK101, KAKC, WSGA, KNDE, WJON, KDON and WICC. Other healthy jumps include 22-13 CKLW, HB-32 KSLQ, 38-35 WCOL, 30-28 WRKO, 8-7 WNOE, 20-14 WJBQ, 22-16 WJDX, 21-15 BJ105, 16-11 WGSV, 27-21 WRFC, 25-17 WPRO-FM, 21-15 WISE, plus more.

Bay City Rollers (Arista). A rather early crack at WLS as well as WMAK, WNOE, KACK, WAIR, WDRG, WSGA, KSLY and WISE, supported by sensational jumps in markets already airing this hot item, make this the winning candidate for the Powerhouse Pick this week. The numbers look like this: 25-14 WRKO, #10 Y100, HB-21 WGCL, 40-21 WCOL, 29-25 KRIZ, 28-21 WIFI, 22-16 KCPX, 28-19 WPRO-FM, HB-27 WGUY and 38-33 KMGK.

CROSSOVER

Emotions (Columbia). Exploded in pop sales this week, especially in the southeast and midwest, and gains the support of Y100, Z96, WQXI (part time) and WDRQ to kick off the major top 40 radio activity. An extremely potent record.

James Taylor (Columbia). Following last week's pre-commercial product radio action are the newly garnered WPGC, WQXI (day part), WLAC, WCOL, KJR (day part), WCAO, WBBQ, WRFC, WRJZ, KSLY and WOW. Update includes 30-27 KLIF, HB-29 CKLW, HB-40 KILT, HB WMAK, HB-33 WKIX, HB-34 WFLB, HB-27 KERN, HB-29 KVOX, HB-30 WAIR and HB-27 WGLF.

NEW ACTION

Ram Jam (Epic) "Black Betty." Rock 'n roll breakout out of St. Louis (25-16 KSLQ) touched off now with WRKO, KILT, WNOE, WCOL, B100, WAIR, KMGK. Also on WDRQ, KCPX, WRFC, WERC, 98Q, WAUG, WBBQ, KERN and WISE, among others.

R&B REGIONAL BREAKOUTS

Singles

East:

Blackbyrds (Fantasy)
Luther Ingram (Koko)
Isley Brothers (T-Neck)
Spinners (Atlantic)
Ralph MacDonald (Marlin)

South:

Isley Brothers (T-Neck)
Otis Clay (Kayvette)

Midwest:

Isley Brothers (T-Neck)
George Benson (Warner Bros.)
Johnny Bristol (Atlantic)
Booker T. & the M.G.'s (Asylum)
Hall & Oates (RCA)
Smokey Robinson (Tamla)

West:

Enchantment (United Artists)

Albums

East:

Floater (ABC)
Al Jarreau (Warner Bros.)
Bob Marley & the Wailers (Island)
Hot (Big Tree)

South:

Floater (ABC)
Hot (Big Tree)

Midwest:

Floater (ABC)
Al Jarreau (Warner Bros.)
Bob Marley & the Wailers (Island)

West:

Hot (Big Tree)

Disco File (Continued from page 32)

dictable but quite winning medley of the Munich Machine's Greatest Hits: "Love to Love You Baby," "Trouble Maker," "Try Me, I Know We Can Make It," "I Wanna Funk with You Tonight," "Spring Affair"—all speeded up and blended together with just a touch of vocals. The transitions are brilliant and the whole thing runs about 16 minutes without a boring second. Even more interesting, however, is "Get on the Funk Train" (15:45) which has a terrifically idiosyncratic production that's both witty and riveting. It took me some time to get into "Funk Train" as a whole—I'm still not sure about the whiney, prancing violins in the romantic central section—but the cumulative effect is so involving (especially in the final part with the horn flourishes) that now I find it hard to resist. Production is, of course, by **Giorgio Moroder** and **Pete Bellotte** and it's as sharp and glorious as ever.

"Heaven is a disco/The Lord is a DJ/The angels are the waiters/and there's nothin' to pay"—that bizarre utopian vision is from the big, brassy, all-out production number opening of **Paul Jabara's** debut album, "Shut Out" (Casablanca). "Shut Out/Heaven Is a Disco" (9:30) is the fantasy of a boy turned away from a club on a Saturday night who turns to his Donna Summer records only to have Donna appear Peter Pan-like, swooning "Oooo Paul" and beckoning him away with her to the ultimate disco: "Open up those golden gates/Here we come on roller skates." The style is very pop disco with Broadway show overtones (compare **D.C. LaRue's** "Tea Dance") and one can almost see the cast-of-thousands movie musical version. Summer's guest appearance is a highlight, especially when she goes into a **Tina Turner** spoof, and the production swirls and soars non-stop, Jabara swooping above it all, delightfully manic. The medley blends right into "Dance," a remixed version of an earlier Jabara single that sounds even more rousing and fun here, and the whole side winds down beautifully with another transition into "Slow Dancing" (5:00), a compelling ballad. The other side includes Jabara's nutsy version of "Yankee Doodle Dandy" and several other non-dance cuts. Jabara and promo wiz **Marc Paul Simon** are listed as executive producers with **Art Wright**, **Ron Dante** and **Stan Vincent** contributing individual cuts. One of the most entertaining albums of the season, it's also pressed on cherry-red vinyl . . . Disco people will be deeply disappointed to learn that a current favorite, "Best of My Love," is no longer on the **Emotions'** just-out album than it is on the single (3:40), but "Rejoice" (Columbia), one of the most eagerly anticipated albums of the past few months, is otherwise too dazzling to complain. If there is nothing to compare to "I Don't Wanna Lose Your Love," the vocals are so breathtakingly good that you won't want to miss this one. **Maurice White** produced in his unique style and the Emotions are clearly so in tune with him that the whole album seems to glow with a vibrant spirituality. Standouts: "How'd I Know That Love Would Slip Away" (which was included on **Deniece Williams'** album as "Slip Away") "Rejoice" and "Blessed." A real beauty.

CHOICE CUTS: "Running Away," a sprightly jumping cut from the new **Roy Ayers Ubiquity** album, "Lifeline" (Polydor), that has marvelous, multi-level vocals in a complex arrangement . . . "Terror on the Dance Floor," a strong strings-and-synthesizer European instrumental by **Hot Blood** (recorded in Munich and featuring the Munich Philharmonic) with a lot of very commercial hooks and horrified-crowd sound effects that sound like they came from some low-budget Japanese monster movie. "Terror" has already been appearing on a number of top 10 lists and reportedly was a major hit in Japan (that figures) but the album, "Soul Dracula" (Dynamo), has little else of interest but a chicly gory cover by fashion photographer Chris Von Wangenheim of one stylishly demonic woman with red, red lips grasping that bloody neck of another woman, like a cat bringing in its prey. "Terror on the Dance Floor" (5:44) is also available on a disco disc . . . "Glider" (4:38) by the Dutch group **Focus:** a left field instrumental with synthesizer, guitars, eerie voices, driving piano and a great deal of spirit, from the "Ship of Memories" album on Sire . . . A lot of DJs have been calling my attention to the "**Keith Barrow**" album on Columbia (produced by **Bobby Eli**), especially a song called "A World of Lonely People" (6:30). Barrow has a unique, high, gospel-tinged voice that he makes superb use of in "World," an invigorating message song in the **Baker, Harris & Young** tradition. The rest of the album is also impressive—great vocals!—and this is a fine debut.

RECOMMENDED DISCO DICSC: I raved about the **Hodges, James & Smith** version of "Since I Fell for You" several weeks back but now producer **William Mickey Stevenson** has expanded the song to 12:30 and London has brought the whole thing out as an incredible 12-inch pressing. The remix adds emotional, jazzy sax breaks; a wonderful wash of strings; and ecstatic vocal sweeps that double the

record's impact and make it an essential disc right now . . . One of the more popular import disco discs of recent weeks has been **Kebekelektrik's** "Journey Into Love" on Direction, a new Canadian label already making a strong impression with its excellent selection of material and its striking graphic design. "Journey Into Love," which was disco-mixed by George Cucuzzela and Dominic Zgarka of the Canadian Record Pool ("Created for the Canadian Record Pool" it says right on the label), sounds like it was inspired by **Space's** "Magic Fly" (much the way the **Black Light Orchestra's** "Touch Me, Take Me" was obviously inspired by "Love in C Minor") and, like that record, this is a sprawling synthesizer composition with a gripping pulse beat. The main thing that sets "Journey" apart from "Magic Fly" is a short, bare percussion intro which is repeated as a break in slightly longer form toward the end. Derivative but exciting.

Corea Plays New York



Polydor Incorporated executives seen backstage at New York's Palladium Theater following the opening night performance of Polydor recording artist Chick Corea and his group Return to Forever are, from left: Len Eband, acting publicity director; Harry Anger, vice president of marketing; Lou Simon, executive vice president and general manager; Corea; Bob Hurwitz, a&r director for ECM Records; Randy Roberts, field album promotion manager; Ron Moss, manager of Chick Corea; and Jerry Jaffe, national album promotion director.

Radio Short Takes (Continued from page 26)

acting PD at WOW . . . Opening for MD at KGW. Contact **Mike Phillips** at (501) 226-5069 . . . KAAV takes on two new deejays; from 7 p.m. to 11 p.m. is **Steve Gunn**, and from 3 p.m. to 7 p.m. is **Mark Winston**.

WRJZ kicked off its series of summer promotions with the "Good-time Summer 62 Weekend" over the recent holiday weekend. In addition to playing hits from summers past, hourly callers were given copies of "The Beach Boys Love You" album and Gordon Lightfoot's "Summertime Dream" album . . . **Steve Fredericks**, award winning K-Earth news director and longtime K-Earth news personality, has added another coveted award to his list of recognitions. The Armstrong Memorial Research Foundation at Columbia University presented the merit Award to Fredericks recently for the "Steve Fredericks K-Earth News" . . . WEAQ had the Eau Claire 500 contest over Memorial Day holiday weekend. It featured two "races" each hour between hit oldies, with callers voting the winners. Random voters were awarded 48 oz. bottles of Coke. 500 bottles were given away . . . **Jim Healy**, sports director at Metromedia Radio's KLAC in Los Angeles, has been named a host of the new "All-Star Anything Goes" game show . . . **Mark Grenier** of KDWB will join KVOX shortly as FM PD . . . **Dave Scott** has joined WAIR doing 6-10 p.m. Scott is from WZOO . . . **J. J. Scott** has been named assist- and PD at WRJZ.

New line-up at 98Q; 5:30 a.m.-9 a.m., **Scott Kerr**; 9 a.m.-2 p.m., **Dave O'Brien**; 2-6 p.m., **Chuck Whittaker**; 6-10, **Gary Michaels**; 10-2 a.m., **Dr. John Savage**; 2 a.m.-5:30 a.m., **Jason Laing** . . . KING Broadcasting is negotiating with Avco Broadcasting in re of buying KYA-AM-FM and WRTH . . . WIFI held a contest last week where the winners would "take a day off with pay with Byron & Tanaka." The station worked out a deal with the winners employers so that if the employer would give their employee the day off with pay the station would plug free advertising all day for them . . . Well it looks like **Dave Mason** will be joining his faithful buddy **Bob Savage** at 130 . . . **Jeff Ryder** will take over the whole show at WBBF.

JUNE 18, 1977

1. **COMMODORES**
Motown M7 88R1
2. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 342R2 (Motown)
3. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
6. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
7. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
8. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
9. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
10. **SLAVE**
Cotillion SD 9914 (Atlantic)
11. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
12. **NOW DO-U-WANTA DANCE**
GRAHAM CENTRAL STATION/Warner Bros. BS 3041
13. **ASK RUFUS**
RUFUS/ABC 975
14. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
15. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
16. **STILL TOGETHER**
GLADYS KNIGHT & THE PIPS/Buddah BDS 5689
17. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
18. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
19. **LOVE STORM**
TAVARES/Capitol STAO 11628
20. **THELMA & JERRY**
THELMA HOUSTON & JERRY BUTLER/Motown M6 88751
21. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
22. **WHAT YOU NEED**
SIDE EFFECT/Fantasy F 9513
23. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
24. **UPTOWN FESTIVAL**
SHALAMAR/Soul Train BUL1 2289 (RCA)
25. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
26. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
27. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450
28. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
29. **MAGIC**
T CONNECTION/Dash 3004 (T.K.)
30. **STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
31. **FLOATERS**
ABC AB 1030
32. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN N.Y.)
AL JARREAU/Warner Bros. 2BZ 3052
33. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
34. **ARE YOU SERIOUS?**
RICHARD PRYOR/Laff 196
35. **YESTERDAY, TODAY & TOMORROW**
THE SPINNERS/Atlantic SD 19100
36. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
37. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu 34 (CTI)
38. **PHASE II**
HAMILTON BOHANNON/Mercury SRM 1 1159
39. **PHYLLIS HYMAN**
Buddah BDS 5681
40. **HOT**
Big Tree BT 89522 (Atlantic)

Dialogue (Continued from page 50)

so they're perfectly willing to help out. The whole secret is not to ask for help when they can't afford the diverting of manpower. In the Florida case there's an overlap because we're covering it ourselves, but at least we're sure that we're getting the proper coverage.

RW: How does your own promotion field force work?

Frank: We have someone in L.A. covering both L.A. and San Francisco; we have a rep in Michigan who covers the entire Michigan area; and someone in Baltimore who covers that city and Washington and overlaps into Virginia. So we have three regional reps and a full-time person. We can never do enough out there. We can never sell enough records.

RW: You've done records with B.T. Express, Brass Construction, Enchantment and now Shirley Caesar. Do you want to be known as an r&b or soul label?

Frank: We're trying to become a full service label. Most of our black acts aren't just black acts, but have great crossover potential. The record we just did with Shirley Caesar is a good example of one of our biggest problems. When we tell stations and stores that we're coming out with Shirley's new album they all say, "Oh, a new gospel album." Well, we're trying to fight that. We don't assume anything about an artist's market and we're out to prove that a great singer like Shirley can crossover into several markets and make the top of the charts.

Maurer: As far as we're concerned she's just as right for pop as gospel. Sure she's a gospel singer. But to begin with, this album's been done differently from anything she's ever done in the past. Look at Stevie Wonder. Is he a gospel artist, a pop artist or an r&b artist? The crossover potential is the same here.

RW: Who do you currently have on your label?

Frank: B.T. Express was our first group. They record for Columbia, but with a Roadshow logo. Brass Construction was another act we had. But we were really just building then and couldn't service them properly so they went out on their own. Enchantment has been our first act since we've set up with UA. Also Shirley Caesar and Mark Radice. We're in the studio with a group called The Winners, which is like a black Chicago. In addition, we have a couple of other acquisitions that we can't discuss yet.

RW: Do you have any plans to get into other things besides records?

Frank: We have a very active publishing company which is promotion oriented. Our publishing has been very successful worldwide. We've had a number of hits in France. We've also had hits with Tiny Tim. Also we've made some films, like the one we did with Brass Construction.

RW: Do you have any plans to expand your activities in film?

Maurer: I think we probably do. But we want to do it slowly and carefully. When the right opportunity arises we'll take it. If that happens tomorrow or five years from now, we'll be ready. In fact, we're investigating a couple of projects right now. But our first priority is to establish ourselves as a credible record company.

Frank: I don't know of another operation quite like ours. Because we have a good relationship with the president of UA we have total autonomy in everything we do. We're a full service record company that happens to be distributed through United Artists.

Bootsy Brings Gold



A gold record presentation ceremony was held recently in Chicago in honor of Bootsy Collins, whose current Bootsy's Rubber Band album on Warner Bros., "Ahh . . . The Name Is Bootsy, Baby," is his first gold record. On hand for the traditional ceremonies were (from left) Bootsy's mother, who flew in from Cincinnati for the occasion; Gary Collins, Bootsy's young nephew; Bootsy; Warner Bros. talent executive Bob Krasnow with the gold album; and Ron Strasser, whose Backstage Management manages Bootsy's Rubber Band.

JUNE 18, 1977

1. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
2. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
3. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
4. **FREE AS THE WIND**
CRUSADERS/ABC/Blue Thumb BT 6029
5. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
6. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
7. **ELEGANT GYPSY**
AL DI MEOLA/Columbia PC 34461
8. **MUSICMAGIC**
RETURN TO FOREVER/Columbia PC 34682
9. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
10. **SEAWIND**
CTI 5002
11. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
12. **FOUR**
BOB JAMES/CTI 7074
13. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
14. **DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
15. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
16. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
17. **FROM ME TO YOU**
GEORGE DUKE/Epic PE 34469
18. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
19. **ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
20. **STUFF**
Warner Bros. BS 2968
21. **NOTHING WILL BE AS IT WAS TOMORROW**
FLORA PURIM/Warner Bros. BS 2985
22. **V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
23. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
24. **SHOUT IT OUT**
PATRICE RUSHEN/Prestige P 10101
25. **IGUACU**
PASSPORT/Atco SD 36 149
26. **WHAT THE WORLD IS COMING TO**
DEXTER WANSEL/Phila. Intl. PZ 34487 (CBS)
27. **SHORT TRIP TO SPACE**
TROPEA/Marlin 2204 (T.K.)
28. **THE PHIL WOODS SIX "LIVE FROM THE SHOWBOAT"**
PHIL WOODS/RCA BGL2 22022
29. **PASSENGERS**
THE GARY BURTON QUARTET WITH EBERHARD WEBER/ECM 1092 (Polydora)
30. **BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
31. **REVELATION**
CHARLES EARLAND AND ODYSSEY/Mercury SRM 1 1149
32. **MOROCCAN ROLL**
BRAND X/Passport PP 98022 (ABC)
33. **UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
34. **ENCOUNTER**
FLORA PURIM/Milestone M 9077
35. **FRIENDS**
OREGON/Vanguard VSD 79370
36. **HOMECOMING**
DEXTER GORDON/Columbia PG 34650
37. **SWEET BEGINNINGS**
MARLENA SHAW/Columbia PC 34458
38. **IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
39. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
40. **PLAYERS ASSOCIATION**
Vanguard VSD 79384

**First Week in
Record World**

#70

“ENERGIZER”

BY

TOUCH

Thank You R&B Radio, & DISCO D.J.'s

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

HANDY MAN—James Taylor—Col
DON'T WORRY BABY—B.J. Thomas—MCA
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
DA DOO RON RON—Shaun Cassidy—Warner/Curb
LIBERATED WOMAN—Starland Vocal Band—Windsong

Most Active

LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MY HEART BELONGS TO ME—Barbra Streisand—Col
DREAMS—Fleetwood Mac—WB
LONELY BOY—Andrew Gold—Asylum
MARGARITAVILLE—Jimmy Buffett—ABC
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WHDH/BOSTON

Adds

HANDY MAN—James Taylor—Col (light)
HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO (light)
ON & ON—Kenny Nolan—20th Cent.
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WIP/PHILADELPHIA

Adds

DA DOO RON RON—Shaun Cassidy—Warner/Curb
DON'T WORRY BABY—B.J. Thomas—MCA
HANDY MAN—James Taylor—Col
HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn (p.m.)
I'M IN YOU—Peter Frampton—A&M
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
LUCKENBACH, TEXAS—Waylon Jennings—RCA
PICKING UP THE PIECES OF MY LIFE—Mac Davis—Col

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
DREAMS—Fleetwood Mac—WB
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
IT'S SAD TO BELONG—England Dan & J.F. Coley—Big Tree
KNOWING ME, KNOWING YOU—ABBA—Atlantic
LONELY BOY—Andrew Gold—Asylum
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MARGARITAVILLE—Jimmy Buffett—ABC
MY HEART BELONGS TO ME—Barbra Streisand—Col
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WBAL/BALTIMORE

Adds

DON'T WORRY BABY—B.J. Thomas—MCA
GIVE ME LOVE YOUR WAY—The New Seekers—Col
GOODBYE MY FRIEND—Engelbert Humperdinck—Epic
MAKING A GOOD THING BETTER—Olivia Newton-John—MCA

ROLLIN' WITH THE FLOW—Charlie Rich—Epic
SEASIDE WOMAN—Suzie & The Red Stripes—Epic
TIMELESS LOVE—Burton Cummings—Portrait

WMAL/WASHINGTON

Adds

COME IN FROM THE RAIN—Captain & Tennille—A&M
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
ON AND ON—Stephen Bishop—ABC

Active

ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M
IT'S SAD TO BELONG—England Dan & J.F. Coley—Big Tree
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
LUCKENBACH, TEXAS—Waylon Jennings—RCA
MY HEART BELONGS TO ME—Barbra Streisand—Col
WHODUNIT—Tavares—Capitol

WSB/ATLANTA

Adds

DOWN AT THE POOL—Johnny Carver—ABC
JUST AS LONG AS YOU LOVE ME—Keith Sykes—Midsong
LA CHICANA—Chet, Floyd & Danny—RCA
UNDERCOVER ANGEL—Alan O'Day—Pacific
WAY DOWN—Elvis Presley—RCA

WLW/CINCINNATI

Adds

DON'T WORRY BABY—B.J. Thomas—MCA
LUCKENBACH, TEXAS—Waylon Jennings—RCA
PEOPLE IN LOVE—10cc—Mercury

KMOX/ST. LOUIS

Adds

ALL I SEE IS YOU—Tony Angelo—CTA
EVERY MAN MUST HAVE A DREAM—Liverpool Express—Atco
HANDY MAN—James Taylor—Col
IF YOU SEE ME GETTING SMALLER I'M LEAVING—Jimmy Webb—Atlantic
LET ME LOVE YOU BEFORE YOU GO—Dusty Springfield—UA
SONNY—Diana Minor—October
WOULDN'T MATTER WHERE YOU ARE—Minnie Riperton—Epic

Active

AMARILLO—Neil Sedaka—Elektra
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
TIMELESS LOVE—Burton Cummings—Portrait

KSFO/SAN FRANCISCO

Adds

BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips—Buddah
DON'T TURN THE LIGHT OUT—Cliff Richard—RSO
HANDY MAN—James Taylor—Col
IF IT'S THE LAST THING I DO—Thelma Houston—Tamla
PEOPLE IN LOVE—10cc—Mercury
TELEPHONE LINE—Electric Light Orchestra—UA
THEME FROM "PICNIC"—Gap Mangione—A&M
YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista

Also reporting this week: WCCO-FM, WBZ, WGN, WTMJ, WCCO, WKBC-FM, WSM, WGAR, WSAR, KFI, KOY, KMBZ, KULF.

Loggins Drops In



Columbia recording artist Kenny Loggins recently began a spring tour with Fleetwood Mac to play before the audiences who have responded to his first solo lp, "Celebrate Me Home." On the eve of the first date, Kenny dropped in on his friends at Record World to chat about the new album and tour. Pictured from left: Larry Larson, Ken's personal manager; Lenny Beer, vice president, marketing, Record World; Kenny Loggins; Spence Berland, vice president, west coast manager, Record World; Sam Sutherland, west coast editor, Record World; and Samuel Graham, assistant editor, Record World.

CBS Intl. Taps Jack Oppenheim

■ NEW YORK—Jack Oppenheim has been named to the position of director, development, CBS Records, by Bernard DiMatteo, CRI vice president, development and administration. The appointment is effective immediately.

In this post, Oppenheim will evaluate the division's growth opportunities, particularly in the areas of acquisition, diversification and new markets.

Oppenheim comes to CBS from Visual Information Systems, Inc., where he was director of project development.

Frampton Price Hike

(Continued from page 6)

about \$8.98. We checked some opinions in the field, and decided that the market wasn't there for an \$8.98 lp, even for two records. Think about it — "Frampton Comes Alive" is one of the biggest records ever; right now we're at 7.2 million units with it. Why should we sell it at such a bargain price? After all, it is two records."

"I don't believe the list price raise on Frampton will have any effect on sales," said Rick Gilman, pop album buyer for Southern California's Music Plus chain. "I see prices go up all over the place. The soundtrack for 'The Deep' (Casablanca) for example, is \$8.98, the same price. 'The Deep' is an unproven record, certainly, when you compare it to Frampton. Prices are rising, and the consumer is accepting the hikes."

Indeed, retail and wholesale reaction to the A&M move was positive, in terms of price, and only negative in terms of timing. "It's not going to hurt our sales," Fead affirmed. "We had a good program this Spring that allowed distributors to buy in. Virtually everyone took advantage of the program; there are a lot of Frampton albums on the floor right now. Quite simply: we saw that the market could stand a price raise and we did it. We do not," he concluded, "expect any kind of sales slowdown."

'Love' on His Mind



Dick Bozzi, program director of radio station CKLW in Detroit, is presented with a gold record for his part in helping to break Natalie Cole's "I've Got Love On My Mind" single. Seen at the presentation at the CKLW studios are (from left): Craig Lambert, Capitol's Detroit promotion manager; Bozzi; and Vivian Fant, Capitol's r&b promotion manager for that area.

Abkco Profit (Continued from page 8)

vided for an exchange of funds which resulted in a net cash receipt by Abkco of approximately \$4,200,000. Abkco has relinquished its claim to continuing commissions based on agreements negotiated by the company

under its management agreements. The company purchased an aggregate of 52,882 shares of Abkco common stock from George Harrison, John Lennon, Yoko Ono Lennon and Richard Starkey for a total of \$80,000.

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

Record World en Brasil

By OLAVO A. BIANCO

■ Después de un año fuera de Brasil, **Morris Albert** (Charger), estuvo unos días en Río de Janeiro y Sao Paulo, donde actuó en distintos programas de televisión, estuvo con periodistas, amigos, artistas y partió en una gira que lo llevará a Toronto, Rochester y México, (Hola Vilo Arias!), para luego competir en el Festival de Tokyo y terminar en Asia. Morris, que ganó el año pasado el festival de Mallorca, estará la noche final del festival este año, para entregar el premio al ganador junto con **Raphael**, quien también está invitado este año.

Dejó de existir la esposa del conocido presentador de televisión y empresario **Silvio Santos**. Al funeral asistieron algunos amigos y los asesores más directos. Esa fué la primera vez en quince años que su popular show de los Domingos no fué al aire.

Según declaraciones hechas por **Adolfo Pino** (RCA), dicha compañía está en negociaciones para firmar a **Milton Nascimento**, quien actualmente está bajo contrato con Emi/Odeón. Según informaciones que tenemos, es posible que el grupo **Secos y Molhados**, que han logrado gran éxito en Brasil así como el exterior, está para volver al escenario artístico, gracias a la imaginación de **André Midani** (WEA). **Gerson Conrad** y **Joao Ricardo** están de acuerdo, pero falta la aprobación de **Ney Matogrosso**, la figura más discutida del grupo. ¿Volverán?

... **Sergio Reiss** (RCA), canta el tema de la película "O Menino Da Porteira" que se exhibió en sesión especial para la prensa la semana pasada. ... **Roberto Carlos** tuvo un lleno total, (como siempre), en los tres días que se presentó en Sao Paulo. Ahora, seguirá rumbo a Buenos Aires, en donde se viene anunciando desde hace varias semanas. ... **Jorge Ben** (Phonogram), volverá a París en otoño, donde será muy bien recibido. ... De muy alta calidad el nuevo lp de **Fafa de Belem** (Phonogram), con varios temas de autores desconocidos. ... "Los Hombres No Deben Llorar," fué un tema brasileño que **King Clave** grabó y obtuvo un gran éxito, ahora, se vira la moneda y la Polydor lanza con mucha fuerza y éxito versiones en portugués de canciones que fueron éxito por **Sandro, Sabú**, etc. ... **Nelson Ned** (Copacabana) y **Carmen Silva** (RCA), se presentarán juntos en el Madison Square Garden de

Nueva York el día 19 de Junio! ... **María Creusa, Toquinho**, y **Vinicius de Moraes**, se presentan con gran éxito en el Olympia de Paris. ... **Ella Fitzgerald**, gran cantante norteamericana, se presentará en Brasil para Noviembre. ... y **Ray Conniff** y sus músicos, estarán con nosotros en Agosto, en una realización de **Manoel Poladian**. ... La industria del disco, se prepara para marcar el centenario del Disco con conmemoraciones especiales en Brasil. El Premio del Disco, promoción de la Asociación Brasileña de Productores de Discos, tendrá este año el título cambiado para "Premio Centenario."

Se encuentra ya en plena función el "Teatro Clara Núñez" con la presentación del espectáculo "Canto de las Tres Razas." **Clara Núñez** está recibiendo muchas manifestaciones de los artistas, músicos, etc., por su labor en la apertura de otro centro de trabajo para los profesionales. ... El nuevo disco de **Elis Regina** (Phonogram), incluye una participación especial de **Milton Nascimento** (Emi/Odeón). Las informaciones que tenemos acerca de dicha producción son extraordinarias en cuanto a su calidad artística. ... Según la prensa de Río de Janeiro, el autor y cantante **Raul Seixas**, ya firmó nuevo contrato con la WEA, saliendo de Polydor.

Marcos Maynard Araújo, muy exitoso en sus funciones en la Phonogram de Sao Paulo, será promovido muy pronto en la estructura de la organización a la cual pertenece. El está muy envuelto en la producción del nuevo disco de **Elis Regina**. Su ascensión a nuevas alturas hace creer que la "sangre nueva" y la renovación muy necesaria en la fonografía brasileña sigue un excelente proceso. ... **Ronnie Von** (RCA), esperaba contar con su presencia en la competencia semanal de "Cuál es la Música," para la promoción de su nuevo lp, que está muy bueno y que tiene muchas posibilidades, pero la semana pasada perdió frente a **Ricardo** (Som Livre) después de mantenerse en el tope.

Wando (Beverly) estaba muy emocionado al leer la información del corresponsal de **Record World** en España, por el suceso de sus grabaciones en las discotecas de Madrid. Cuando leía la noticia recibió una larga distancia para invitarle a participar en el "Festival de Mallorca."

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La noticia de la semana dentro de nuestro mundillo ha sido, indudablemente, la designación de **Louis Couttolenc** como Presidente de RCA Records, con base en Nueva York. **Couttolenc**, con amplio historial como ejecutivo de gran fuerza administrativa y conocedor a fondo de todos los problemas inherentes a la promoción del producto discográfico, será un elemento muy valioso que dirigirá a RCA hacia pastos verdes y agresivos. Para la industria latina es un paso de gran

significación, ya que a través de su amplia y brillante ejecutoria dirigiendo los destinos de RCA, México, Louis conoce a fondo mejor que nadie todos los problemas, vicios, virtudes y planeamientos de la industria latina. Su amplia experiencia en los mercados europeos abarcan límites que proyectan el horizonte internacional de RCA con gran fuerza. **Couttolenc** retendrá su posición como Presidente de RCA, México, aún cuando su base de operaciones funcionará desde Nueva York. Su dominio absoluto del idioma Español y su capacidad de acción ya ampliamente demostrada, abre un hermoso camino para todo lo nuestro, dentro del gran conglomerado multinacional de RCA. ... ¡Éxitos Louis en estas nuevas y poderosas proyecciones!



Louis Couttolenc

Alfonso Sainz, ex-líder del grupo español **Los Pekenikes**, que hace algunos años dieron fuerte con "Hilo de Seda" acaba de ser lanzado con gran fuerza promocional por el sello **Lucifer**, una división de **International Broadcasting System**, con base en Orlando, Florida. Recibo invitación para asistir al "cocktail party" en ocasión del lanzamiento de su long playing titulado "Quédate," que se celebrará en Winter Park, Florida, al cual lamentablemente no podré asistir por encontrarme de viaje por tierras neoyorquinas. ¡La producción IBS de **Alfonso Sainz** merece el mayor de los éxitos! ... Discos Fuentes de Colombia renovó su contrato de distribución y prensaje en Estados Unidos y Puerto Rico con **Miami Records** por un término de cinco años adicionales. ... Después de firmar de nuevo con **Fania Records** de Nueva York, por un largo período de tiempo, **Willie Colón** se encuentra grabando con **Celia Cruz** un long playing en La Tierra Studios, de Nueva York. ... Proclamó la revista española "Show Press," a **Lorenzo Santamaría** como la "Atracción del Año," haciéndole entrega de un trofeo como tal, de parte del Presidente de la Agrupación de Empresarios de Salas de Baile, Discotecas y Salas de Fiesta de España, **Antonio Marcos Mataix**. De su último elepé titulado "Tu Sonrisa," se acaba de lanzar en España un sencillo conteniendo "Te daré mi vida" que promete obtener éxito interesante.



Alfonso Sainz



Lorenzo Santamaría

Alhambra Records también estaba siendo profundamente perjudicada por la empresa "pirata" recientemente descubierta e intervenida por el FBI en el área de Nueva York. Seis de los álbumes de **Julio Iglesias** estaban siendo duplicados ilegalmente hasta la saciedad. Y como siempre, se confirman mis palabras de que nadie que no esté relacionado directamente con la industria, se mete a estar pirateando el producto. Son siempre miembros de la industria, alimentados y enriquecidos por ella misma. El propio distribuidor que me informó telefónicamente, desde la escena de los hechos, cuando el FBI intervenía legalmente en la duplicadora ilegal, olvidó mencionarme que lamentablemente era cliente legal de la duplicadora, encargándole los trabajos de duplicación de su propia producción. El "hombrín" duplicaba una cantidad determinada para sus clientes y guardaba en

(Continued on page 68)

LATIN AMERICAN HIT PARADE

San Antonio

By KCOR (SALVADOR GARZA)

1. **VIVE**
NAPOLEON—Raff
2. **LLAMARADA**
MANOLO MUNOZ—GAS
3. **LO VOY A DIVIDIR**
GRUPO EL TREN—Orfeon
4. **RUEGO DE AMOR**
RAY CAMACHO—Disco Luna
5. **BESAME Y DIMI ADIOS**
BANDA MACHO—Caytronics
6. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
7. **PARA QUE NO ME OLVIDES**
LORENZO SANTA MARIA—Latin International
8. **MI MEJOR TRISTESA**
CARMELA Y RAFAEL—Musart
9. **ESTARE**
NACHO ORTIZ—ARV
10. **LA LLAMADA**
MARTHA CAMELO—Latin International

Albuquerque

By KABQ (EDUARDO GOMEZ)

1. **NO CUMPLI MI JURAMENTO**
JOSUE—ARV
2. **TE VOY A OLVIDAR**
JUAN GABRIEL—Arcano
3. **TAPAME**
COSTA CHICA—Fama
4. **LLAMARADA**
MANOLO MUNOZ—GAS
5. **UNA LAGRIMA Y UN RECUERDO**
GRUPO MIRAMAR—Zafari
6. **PARANGARICUTIRIMICUARIO**
RICARDO CERATTO—Latin International
7. **JAMBALAYA**
LOS FELINOS—Musart
8. **QUE DIGAN MISA**
BEATRIZ ADRIANA—Peerless
9. **TOMA ESTA FLOR**
GLORIA POHL—Hurricane
10. **CAMAS SEPARADAS**
LINDOMAR CASTILHO—Arcano

Miami

By WCMQ (HECTOR VIERA)

1. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin International
2. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—Audiofon
3. **TU EN MI VIDA**
ROBERTO CARLOS—Caytronics
4. **ENTRE DOS AMANTES**
ANAM MUNAR—Sandra
5. **GAVILAN O PALOMA**
PABLO ABRAIRA—AL Records
6. **OTRA ILUSION**
ALMA—Alhambra
7. **LOS DETALLES**
GUSTAVO ROJAS—Audio Latino
8. **FERNANDO**
PERLA—Audio Latino
9. **MI CAFETAL**
GEORGIE DAN—Caytronics
10. **VEN A MI FERIA**
OSCAR D'LUGO—Cantu

Costa Rica

By RADIO 1000

1. **GLORIOSO SAN ANTONIO**
LOS SOBRINOS DEL JUEZ—Audio Latino
2. **RENACER**
MIAMI SOUND MACHINE—Audifon
3. **QUIEREME, TENGO FRIO**
CHIRINO—Gema
4. **YEAR OF THE CAT**
AL STEWART—Janus
5. **DANCING QUEEN**
ABBA—Atlantic
6. **MI PROPIO YO**
ARMANDO MANZANERO—RCA
7. **I LIKE DREAMIN'**
KENNY NOLAN—20th Century
8. **YOU KNOW, LIKE I KNOW**
OZARK MOUNTAIN DAREDEVILS—A&M
9. **QUISIERA**
JEFFRY—Polydor
10. **SI**
JOSE LUIS PERALES—Hispanvox

New York (Salsa)

By JOE GAINES

1. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
2. **ESA PRIETA**
PACHECO—Fania
3. **LO QUE ESTA PASANDO**
ORCH. HARLOW—Fania
4. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
5. **EL PIO PIO**
SONORA PONCENA—Inca
6. **LAS AVISPAS**
WILFRIDO VARGAS—Karen
7. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76—Borinquen
8. **LA SALSA SE IMPONE**
JOE QUIJANO—Nueva Cesta
9. **ISLA DEL ENCANTO**
ORCH. BROADWAY—Coco
10. **KUKU-CHA-KUCHA**
CHARANGA 76—TR

Puerto Rico

By WTTR (MALEO)

1. **TEMERIDAD**
HARRY FRATICELLI
2. **LOS LIMONES**
CONJUNTO QUISQUEYA
3. **PRONOSTICO**
IMPACTO CREA
4. **EL AMOR ENTRE TU Y YO**
NYDIA CARO
5. **DE ENGANOS**
CARMITA JIMENEZ
6. **NO ESTAS EN NADA**
JUSTO BETANCOURT
7. **A LA DERIVA/A ESCONDIDAS**
FELITO FELIX
8. **EL PIO PIO**
SONORA PONCENA
9. **DURMIENDO EN LA MISMA CAMA**
MANOLO GALVAN
10. **PAGINAS DEL ALMA**
YOLANDITA MONGE

Los Angeles

By KWKW (PEPE ROLON)

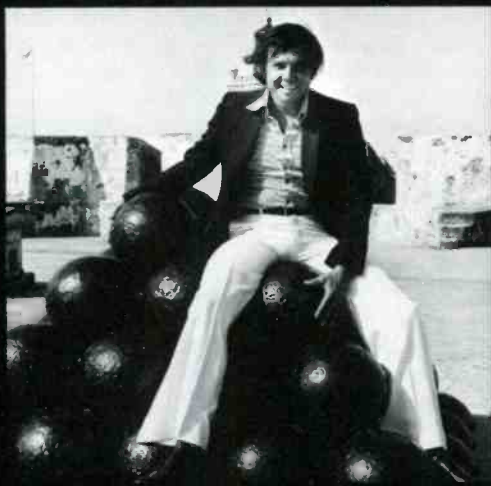
1. **AMOR SECRETO**
EDUARDO NUÑEZ—Raff
2. **LA DICHA QUE ME FUE NEGADA**
LEONARDO FAVIO—Microfon
3. **SE ACABO EL AMOR**
CHELO—Musart
4. **SE ACABO EL AMOR**
TANIA—TH
5. **TE QUISE OLVIDAR**
LOS JINETES—Magneto
6. **QUE NO TE MEREZCO**
VICENTE FERNANDEZ—Caytronics
7. **ESTOY BIEN SEGURO**
NACHO ORTIZ—ARV
8. **EL LIBRO DE LOS DIOS**
LOS POTROS—Peerless
9. **A PESAR DE TODO**
NELSON NED—WS Latino
10. **POR SIEMPRE TE AMARE**
LOS SATELITES—Discolando

Fresno

By KXEX (ANTONIO RABAGO)

1. **LA RAMONA**
EDUARDO II
2. **EL SOL NACE PARA TODOS**
RICARDO CERATTO
3. **POR QUE LLORAR**
ENRIQUE GUZMAN
4. **TRIANGULO**
LOS BABY'S
5. **TAPAME**
COSTA RICA
6. **LA POBRECITA**
ANGELICA MARIA
7. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ
8. **LLAMARADA**
MANOLO MUNOZ
9. **MALA VIDA**
SONIA Y MIRIAM
10. **PARANGARICUTIRIMICUARIO**
RICARDO CERATTO

Does this guy have it together?



The Only Way To Find Out Is By Listening To His Latest Album.

ALFONSO SAINZ

"Quedate (Stay With Me)"



On Lucifer Records and Tapes.

Distributed by International Broadcasting Systems, 1703 Acme St., Orlando, Fla. 32805 (305) 422-2214



MUY AMIGOS/CLOSE FRIENDS
EYDIE GORME & DANNY RIVERA—Gala
GALP 2003X

Quedará como clásica en su tiempo esta grabación. La combinación Eydie Gorme y Danny Rivera es especial. Calidad de los temas insuperable! Arreglos y dirección de Don Costa. "Para Decir Adiós" (R. Figueroa), "Cuando Llego a la Casa" (Ch. Zarilla), "Te Sigo Amando" (Don Costa-Memo de Anda), "Es tu Amor" (Don Costa-Memo de Anda) y "Búscame" (A. Carrión).

■ This recording will establish itself as a classic. Eydie Gorme and Danny Rivera make a superb vocal combination. Arranged and conducted by Don Costa. "Uno de los Dos" (R. Figueroa), "Hay Muy Pocos" (M. De Anda), "Recuerdos" (D. Costa-T. Carr).



LOS SOBRINOS DEL JUEZ
THE JUDGE'S NEPHEWS—Audio Latino RCA 5030

En el tope de popularidad en varios países, Los Sobrinos del Juez interpretan aquí temas muy comerciales y bien logrados en Español. "Qué te has Creído tú" (O. Valdés-C. Oliva), "Eres" (L. de la Torre-J. Oliva), "Ven que te Necesito" (J. Oliva) y "Toca Nicanor" (Belizario di Ferraz-C. Oliva).

■ The Judge's Nephews are at the top of popularity in Latin America. Here they perform in Spanish a very commercial and energetic package. "Desahogo" (The Judge's Nephews), "Dando Vueltas" (B. Romero), "Ven" (Ch. Murciano-C. Oliva) and "Canta" (Nazareno-M. Durán-C. Oliva).



QUEDATE (STAY WITH ME)
ALFONSO SAINZ—IBS LIBS 101

Previamente líder del grupo español Los Pekenikes, compositor, arreglista y cantante, Alfonso Sainz es lanzado con gran promoción por IBS en Inglés y Español en esta producción realizada bajo la dirección artística de George Groetzner. "I Got a Feeling" (A. Sainz-T. Battaglia), "Quédate" (A. Sainz), "Me Importas Tú" (A. Sainz) y "Sunshine Days" (A. Sainz-L. Kusik).

■ Previously a leader of the popular Spanish group Los Pekenikes, Alfonso Sainz, composer, arranger and singer, is released by IBS with heavy promotion. Superb arrangements and very commercial themes rendered in Spanish and English. "I Let Love Go By" (A Sainz-T. Battaglia), "No Sé Si Tú Te Vas" (A. Sainz), "Cuando La Gente Al Pasar" (A. Sainz), others.



DE TODAS MANERAS ROSAS
ISMAEL RIVERA Y SUS CACHIMBOS—Tico
JMTS 1415

Con arreglos de Javier Vázquez y en producción de Ismael Rivera y Louie Ramírez, Ismael logra aquí un muy popular yailable repertorio que significará altas ventas. Se destacan entre otras "De Todas Maneras Rosas" (C. Alonso), "Mi Son Sabrosón" (J. Vázquez), "El Mesías" (Johnny Ortiz) y "Profesión Esperanza" (C. Alonso).

■ With arrangements by Javier Vázquez and produced by Ismael Rivera and Louie Ramírez, Ismael achieves a very danceable and commercial salsa repertoire that will mean big sales. "Mi Música" (C. Alonso), "El Mesías," "Hola" (D.R.), more.

Record World en Los Angeles

By EUNICE VALLE

■ El espectáculo de "Siempre en Domingo" efectuado en "La Arena Deportiva" de Los Angeles, fué un completo fracaso! Varios fueron los factores que determinaron lo acontecido al programa que dirige **Raúl Velasco**. Entre otros, la fecha inapropiada, por celebrarse en ese día la Pascua Florida, motivo por el cual muchas familias se reúnen en los parques de la ciudad, y la raquíptica promoción (solamente con cuatro días de anticipación) y lo confundido de ella... Sin embargo el baile en el "Centro de Convenciones" presentado por **Benny Montoya**, tuvo un gran éxito, ya que se dieron cita alrededor de 9,000 personas, con la devolución de más de 2,000 aficionados al baile. Esto constituye un record en los eventos presentados en lo que va de año y produjo una entrada de 81,000 dólares... Por otro lado, Raúl Ibarra también logró estupenda recaudación en el baile celebrado en el Hollywood Palladium, donde se presentaron **Nelson Ned, King Clave** y los grupos **Rigo Tovar** y **su Costa Azul**, el conjunto **Yndio, Alpha, El Eko** y **Chalo Campos** y su **Orquesta**. El romanticismo y la bellísima voz de **Nel son Ned** fueron el marco a esa noche de éxitos... Notamos que **Rigo Tovar** y **su Costa Azul** fué el grupo más aceptado esa noche por la juventud bailadora, esperamos que ellos tengan una mejor promoción aquí en Los Angeles, ya que valen la pena... Entre los artistas más ovacionados durante el evento de "Siempre en Domingo," **Lindomar Castilho** ocupó un lugar trascendental entre la audiencia con su canción éxito "Camas Separadas" que la se venía escuchando en todas las emisoras. **Lindomar** estuvo en México grabando otro elepé en los estudios de la

RCA, bajo la dirección artística de **Eduardo Magallanes**.

La compañía de discos Caytronics sigue con el afán de promocionar a sus artistas, aunque sea con temas que ya se escucharon en algunas emisoras, como en el caso de **Albert Hammond** y su gran éxito de 1976, "Echame A Mí La Culpa." Según **Joe Ramírez** esperan darle un gran impulso al Inglés. (Ojalá y no olviden el tema "Ansiedad" que es el éxito de actualidad en España)... **Vicente Fernández, Yolanda Del Río, Leo Dan, David Reynoso, Verónica** y **Amalia Mendoza**, se presentaron en una Caravana Artística el 7 y 8 de Mayo en San Francisco... **Vicente Fernández** lo hizo además ante el público angelino el 2 de Mayo en el Teatro Million Dollar... Por otro lado, durante el mes de Junio, **Leo Dan** y **Lucía Méndez** debutarán en el mismo teatro. Mucha suerte!... Quien dice que la Salsa está en decadencia en el área Angelina, posiblemente sus antenas no funcionan bien, porque varios temas se escuchan en las emisoras locales (por ejemplo, la **Orquesta Broadway** ha hecho un fuerte impacto en el mercado de la Salsa con su éxito "Isla del Encanto" y las presentaciones de las Orquestas Salseras siguen llevando gente a los lugares donde se presentan, tanto en Los Angeles como en San Francisco. Entre los personajes que expresan ese tipo de música, se encuentra **Eddie Palmieri**, quien después de dos años de ausencia hace su aparición en el Hollywood Palladium, junto con **Mongo Santamaría, Pete & Sheila Escobedo** y **Jorge Santana**. **Palmieri** es ganador de dos trofeos "Grammy" ("Sun of Latin Music" piece" 1976). Otra figura de la Salsa que se encuentra en Los Angeles es **Larry Harlow**.

Nuestro Rincon (Continued from page 66)

sus almacenes una cantidad similar o superior. Abiertas las fauces ante las utilidades interesantes, le echó mano a lo de todo el mundo... El triunfo de **Celinés** de Puerto Rico con su interpretación como **Celi Bee** en el mercado norteamericano del tema "Superman," con arreglos del argentino **Héctor Garrido**, ha sido impresionante. Esta ha sido una producción realizada en Puerto Rico y distribuida en Estados Unidos por TK Productions... La reacción ante el Congreso Promosonic que habrá de celebrarse en el Edén Roc Hotel, de Miami Beach, del 10 al 14 de Agosto próximo, ha sido impresionante. La entrega de los "Trofeos Internacionales Record World 1977" habrá de celebrarse en la "Gala Final" que saldrá por satélite a Latinoamérica y España... Y ahora... ¡Hasta la próxima!

The big news this week in our industry, without a doubt, has been the designation of **Louis Couttolenc** as president of RCA Records, with home base in New York. **Couttolenc**, who has a past history as an executive with great administrative power and a true knowledge of all the problems in the industry, will be very valuable to RCA. For the Latin industry, it is a significant step forward, since Louis, after directing the future of RCA Mexico, knows the problems and virtues

(Continued on page 69)

The Coast *(Continued from page 24)*

term that hardly applies to the self-effacing southern gent), there just ain't no justice. Attendees at the four-night engagement and pre-opening party at the Biltmore included **Cher, Al Stewart, Van Morrison, Libby Titus, Paul Fishkin** and **Albert Grossman** of Bearsville Records, **Bobby Neuwirth, Garth Hudson** and **Robbie Robertson** of the **Band**, film-maker **Howard Alk, Bonnie Raitt** and **Glen Frey** and **Don Henley** of the **Eagles**. Those folks certainly had the right idea.

SOUTHERN FRIED: **Gregg Allman** will be hosting "The Midnight Special" on June 24; the show will also include **Elvin Bishop, Jerry Lee Lewis** and **Booker T and the MGs**, a line-up that suggests some intriguing jamming possibilities . . . Allman and his former band will also be on a forthcoming Capricorn album called "The South's Greatest Hits," a compilation featuring tunes by the **Amazing Rhythm Aces, the Atlanta Rhythm Section, Charlie Daniels, Dr. John, the Marshall Tucker Band, Lynyrd Skynyrd, the Outlaws** and **Wet Willie**. We don't know much about those stories that claim all these southern bands have trouble getting along with each other, but it's obvious that their respective record companies have made friends! . . . And since we're talking about good combinations, we'll mention that the **Doobie Brothers** will be joined on the road this summer by **Charlie**, the excellent Janus band whose "No Second Chance" is one of the more interesting pieces of wax to hit the streets this year.

Nuestro Rincon *(Continued from page 68)*

of the Latin industry better than anyone. His vast experience in the European markets will bring RCA to a new level of international projection of their material. **Couttolenc** will maintain his position as president of RCA Mexico, even though his offices will be in New York. His complete mastering of the Spanish language and his capability will open a beautiful future within the multinational world of RCA. Our congratulations Louis and the best of luck to you in this new top executive position.

Alfonso Sainz, ex-member of the Spanish group **Los Pekenikes**, that some years ago had a smash hit with the theme "Hilo de Seda," has just been released with great promotional strength by the Lucifer label, a division of International Broadcasting System, with home offices in Orlando, Florida. I received an invitation to attend the cocktail party on the occasion of the release of his lp, entitled "Que-date," that will take place in Winter Park Florida, and where I will unfortunately not be able to attend because I will be in New York at the time. The IBS production of **Alfonso Sainz** deserves the best! . . . Fuentes Records of Colombia renewed its contract for distribution and pressing in the United States and Puerto Rico with Miami Records for an additional five years . . . After signing a new contract for a long period of time with Fania Records of New York, **Willie Colón** is presently recording a new lp with **Celia Cruz** at the La Tierra Studios in New York . . . The Spanish magazine "Show Press," official magazine for the Spanish booking agents, has just named **Lorenzo Santamaría** as "Attraction of the Year," giving him a trophy as such in the name of the group of agents of discotheques and night clubs in Spain, presided by **Antonio Marcos Mataix**. From his latest lp entitled "Tu Sonrisa," they have just released a single in Spain with the theme "Te Daré Mi Vida," which looks very promising.

Alhambra Records was being severely damaged by the pirate enterprise that was recently discovered in New York by the FBI. Six of the **Julio Iglesias** lps were being illegally bootlegged. And, as usual, it confirms my theory that no one who is not related directly with the industry could get involved into piracy of the product. It is always members of the industry, fed and made rich by the industry itself. The distributor himself, who informed me over the phone from the scene at the time that the FBI was destroying the illegal enterprise, forgot to mention that he was a client there, ordering duplications of his own product. He duplicated a certain amount for his clients and kept a similar or greater amount in his warehouse. When interesting sums of money started to come in, he grabbed everybody else's productions . . . The smash hit of **Celines** from Puerto Rico, with her interpretation of the theme "Superman," as done by **Celi Bee** in the American market, with her interpretation of the theme with arrangements by Argentinean **Hector Garrido**, has been very impressive. This has been a production made in Puerto Rico and distributed in the States by TK Productions . . . Reaction to Promosonic '77 that will take place at the Eden Roc Hotel in Miami Beach from the 10th to the 14th of August has been incredible. The "1977 Record World International Latin Awards" will be given away during the "Final Gala Night" and transmitted via satellite to Latin America and Spain . . . And now . . . Until next week!

A 'Bullet' for Rosalie



Prior to the success of Bob Seger's gold "Live Bullet" album or his platinum "Night Moves" lp, the Capitol recording artist wrote and recorded a song titled "Rosalie," dedicated to CKLW's long-time music director, Rosalie Trombley. Recently, the Detroit programmer was honored by Seger and Capitol Records with a gold "Live Bullet" disc for her support of Seger over the years. Seen at the gold presentation are (from left): Punch Andrews, Bob Seger's manager; Craig Lambert, Capitol's Detroit promotion manager; Trombley; and Alto Reed, member of Seger's Silver Bullet Band.

Singles Chart Analysis

(Continued from page 6)

sales also in the midwest; and Ram Jam (Epic), with a hard rocker scoring well wherever played.

New with bullets this week are James Taylor (Columbia), with a remake of "Handy Man" debuting as Chartmaker; ELO (UA/Jet), with the third release from their "New World Record" album; the Isley Bros. (T-Neck); and ARS (Polydor), with the second from their gold album.

Chelsea/Roxbury Names Two New Distributors

■ LOS ANGELES — Chelsea/Roxbury Records has made distributor changes in Chicago and San Francisco, according to Wes Farrell, president of the Company.

In Chicago, Farrell has moved his labels to Joe Simone's New Progress Record Distributing Co. In Elk Grove Village, and in San Francisco joined Sid Talmadge's Record Merchandising Co.

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

"Reputation" is the title of the new album . . . **Tony Sylvester** will be producing **Max Romeo's** new album beginning in August . . . **Michael Jackson** has second billing to **Diana Ross** in the movie version of the "The Wiz" . . . rock critic **Stephen Holden** has sold his novel (don't ask us the name of the publisher, because we don't know—how's that for complete reporting?) for a healthy advance.

MAIN EVENT: During **Dorian Zero's** set at Copperfield's two weeks ago, a fan, carried away by the good vibes we presume, knocked over a table at which **Lou Reed** was sitting. Reed punched out the fan. Get down, get down.

R.I.P.: It's Over, Part II.

COME ON BY GOD, THIS TIME IT'S FOR REAL: Okay screwheads, this is coach **Slash**, here to tell you that since our last issue, the Flashmakers, truly America's number one softball team, have won three games in a row, upping their 1977 record to 4-2. A week ago Thursday we soundly thrashed the Alexander's stock room crew 10-8, as **Steven "Buck" Baker** made his pitching debut and went the distance in picking up the first win of his career. He was aided by a two-run homer off the bat of **Marc "The Barber" Kirkeby** and, oddly enough, by a thin, bearded, rather bizarre fellow who came out of the stands at one point, posed as an innocent bystander, and called an Alexander's baserunner out at third base, at once ending the inning, an Alexander's rally and a heated dispute between both sides that threatened to turn into a wild, free swinging melee. We congratulate **Michael Schanzer** on his quick thinking; though still sidelined with injuries, he nevertheless found a way to help his team in its time of need. Then on Thursday last, "Buck" again rocked and fired, the Flashmakers' bats again boomed (another home run shot for power hitter **Bob Jaccino**) and the result was a 6-3 win over Millennium Records. And for good measure the team chalked up a forfeit win over ASCAP on Thursday. (Note to ASCAP's **Barry Knittel**: just stoking the fire a little bit, boss.)

Industry Product Coding

(Continued from page 29)

distributors utilizing them for product tracking. Fees, as set by Distribution Codes, Inc., the Washington, D.C.-based organization that oversees assignment of numbers and collection of monies, are set on a sliding scale determined against per annum gross for the manufacturer, and range from a minimum fee of \$250 a year to as much as \$6,000 per year for large volume companies. That figure will cover assignment of a single manufacturer number and all subsequent product numbers registered by the company during a given year; film for the coded symbols, available through several different companies, will carry an average cost of around \$15 for each selection number.

Added to those costs are hardware expenditures which range in accordance with the user's needs. Thus, manufacturers who need only to verify that their codes will be computer-readable will face an investment of from \$3000 to \$8500 for verifier units to maintain quality control. To obtain full scanning capability, necessary for product tracking in warehouse situations common to both major manufacturers and

distributors, laser scanners will run from \$4,000 to \$8,000 a unit. A data base — the computer needed to store information for later retrieval and interpretation — will complete the hardware package for the largest operations, with the range in computer costs varying with the number of available functions.

Retailers will face a somewhat steeper hardware cost, as outlined by Shelley Harrison, one of the committee's chief consultants and chief executive officer of Symbol Technologies, Inc. Harrison noted that the cost of a basic checkout location, including a computerized register, scanner and basic point-of-sale hardware, ranges from \$7500 to \$15,000 per station in a typical six to eight station supermarket setup. But, with many record retail locations typically having only one or two checkout stations, that figure emerges as conservative, since costs must also reflect the investment in a mini-computer or other data linkup. One retailer's query as to the feasibility of linking different stores to a central computer in a prescribed region was viewed as a possible solution, bringing costs back into

line with Harrison's basic quotes, but Harrison warned that retailers should carefully examine phone line costs before setting up such a system.

Other expenditures in implementing the industry code will vary widely with the type of operation and its current catalog. RCA Records, which maintains a variety of catalog numbers ranging from five to nine digits, is expected to revise its catalog numbering system, at least partially as a result of the coming product code; the process will clearly require both time and added expense.

'Conservative Momentum'

Throughout the meeting, Gortikov and NARM executive vice president Joe Cohen cautioned both committee members and industry participants to begin implementing the code with a "conservative" approach that would minimize added delays or logistical problems created by initial proposals. With east coast subcommittee head Fred Langmeyer of CBS and west coast subcommittee head Bill Robertson of Capitol also serving as key figures, the committee thus elected not to assign a configuration number to quad product, owing to diminishing market acceptance for the format and a concomitant interest in leaving open as many future configurations as possible.

Similarly, the standards for bar coding on tape packages were also shelved for the time being, due to initial problems created by the small size and varied packaging styles that characterize tapes. Gortikov noted that two recent prototype tape packages, Capitol's "blister" pack (RW, June 11, 1977) and Warner Bros. over-sized tape box, now being tested, may

provide solutions; the committee also reviewed the current trend toward locked tape storage and a conflict between retailers' coding needs—which would thus require printing codes on the spine of cassette and cartridge boxes—and the packagers' space limitations. Thus, while some manufacturers may bar code tape packages at their own discretion, the adoption of a formal standard for location—like the agreed use of the upper right hand quadrant of the back cover on album sleeves—was shelved pending new developments in tape packaging.

Support for the industry code was clearly enthusiastic among all sectors of the industry represented, which expedited the reaching of a consensus to go ahead with the UPC proposal. While both manufacturers and retailers agreed that full operation of the system may take years, the prospect of accurate and more rapid product tracking, reduced shrinkage, automated reordering and returns cycling, and extended market research—all touted as probable benefits of the system—was a prime mover.

Gortikov is currently preparing a summary of the committee's activities to date and the Tuesday meeting's conclusions for distribution to the RIAA membership and, through NARM, that organization's membership. Gortikov's statement will outline preliminary steps for securing manufacturers' numbers through Distribution Codes, Inc., but the RIAA executive urged any manufacturers interested in early applications to contact them in advance of the expected June 28 passage of the code.

Gortikov also reported that he would approach Distribution Codes, Inc., for assistance in preparing a manual for the code.

Moore Special



Tim Moore, Elektra/Asylum recording artist, recently completed a one-hour special in conjunction with Boston's WBCN. Seen here with Tim (seated) are, (from left): Tommy Hedges, WBCN air staff; Bob Shannon, WBCN program director; Kurt Neringer, E/A promotion; and John Brody, WBCN air staff.

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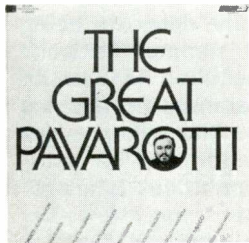
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RECORD WORLD

CLASSICAL RETAIL REPORT

JUNE 18, 1977

CLASSIC OF THE WEEK



THE GREAT PAVAROTTI
London

BEST SELLERS OF THE WEEK

- THE GREAT PAVAROTTI**—London
- GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA
- LEONI: L'ORACOLO**—Sutherland, Gobbi, Bonyng—London
- OFFENBACH: LA GRANDE-DUCHESS DE GEROLSTEIN**—Crespin, Vanzo, Plasson—Columbia
- RAVEL: BOLERO**—Solti—London
- WAGNER: DER FLIEGENDE HOLLAENDER**—Martin, Bailey, Solti—London

KORVETTES/U.S.

- GIORDANO: ANDREA CHENIER**—Scotto, Domingo, Milnes, Levine—RCA
- LEONI: L'ORACOLO**—Sutherland, Gobbi, Bonyng—London
- MONTMEZZI: L'AMORE DEI TRE RE**—Moffo, Domingo, Siepi, Santi—RCA
- OFFENBACH: LA GRANDE-DUCHESS DE GEROLSTEIN**—Crespin, Vanzo, Plasson—Columbia
- OFFENBACH: LA VIE PARISIENNE**—Crespin—Angel
- THE GREAT PAVAROTTI**—London
- PUCCINI: TOSCA**—Crespin, Carreras, Davis—Philips
- RACHMANINOFF: FRANCESCA DA RIMINI**—Atlantov—Columbia
- SCHUMANN: PIANO SONATAS**—Berman—Columbia
- WAGNER: DER FLIEGENDE HOLLAENDER**—Martin, Bailey, Solti—London

SAM GOODY/EAST COAST

- JANET BAKER SINGS BACH ARIAS**—Angel
- GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA
- LEONI: L'ORACOLO**—Sutherland, Gobbi, Bonyng—London
- NICOLAI: THE MERRY WIVES OF WINDSOR**—Schreier—DG
- OFFENBACH: LA GRANDE-DUCHESS DE GEROLSTEIN**—Crespin, Vanzo, Plasson—Columbia
- OFFENBACH: LE VIE PARISIENNE**—Crespin—Angel
- THE GREAT PAVAROTTI**—London
- RACHMANINOFF: FRANCESCA DA RIMINI**—Atlantov—Columbia
- WAGNER: DER FLIEGENDE HOLLAENDER**—Martin, Bailey, Solti—London
- WAGNER: WESENDONCK LIEBER**—Angel

RECORD BAR/DURHAM, N.C.

- BACH: ENGLISH SUITES**—Gould—Columbia

- BEETHOVEN: SYMPHONY NO. 5**—Solti—London
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BRAHMS, CHOPIN, HANDEL: PIANO WORKS**—Mayorga—Sheffield
- ARTHUR FIEDLER PLAYS A POPS BOX**—RCA
- GO FOR BAROQUE**—Paillard—RCA
- LUCIANO PAVAROTTI SINGS BEST LOVED TENOR ARIAS**—London
- THE GREAT PAVAROTTI**—London
- RAVEL: BOLERO**—Solti—London
- STRAVINSKI: RITE OF SPRING**—Solti—London

ROSE DISCOUNT/CHICAGO

- GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA
- SPANISH HARPSICORD: BATTLE IMPERIAL**—Woods—London
- MUSSORGSKY: PICTURES AT AN EXHIBITION**—Giulini—DG
- THE GREAT PAVAROTTI**—London
- PUCCINI: LA BOHEME**—De Los Angeles, Bjoerling, Beecham—Seraphim
- RAVEL: BOLERO**—Solti—London
- AN EVENING WITH HENRY RUSSELL**—Bolcom—Nonesuch
- SIBELIUS: SYMPHONY NO. 2**—Davis—Philips
- STRAUSS: DER ROSENKAVALIER**—Lear, Welting, Von Stade, De Waart—Philips
- WAGNER: DER FLIEGENDE HOLLAENDER**—Martin, Bailey, Solti—London

TOWER RECORDS/SAN DIEGO

- JANET BAKER SINGS BACH ARIAS**—Angel
- GIORDANO: ANDREA CHENIER**—Scotto, Domingo, Milnes, Levine—RCA
- HAYDN: LA VERA COSTANZA**—Dorati—Philips
- LEONI: L'ORACOLO**—Sutherland, Gobbi, Bonyng—London
- MAHLER: SYMPHONY NO. 9**—Giulini—DG
- THE ART OF THE NETHERLANDS**—Munrow—Seraphim
- PACHELBEL: KANON**—Paillard—RCA
- THE GREAT PAVAROTTI**—London
- RAVEL: BOLERO**—Solti—London
- SYLVIA SASS SINGS ITALIAN OPERA ARIAS**—London

TOWER RECORDS/SAN FRANCISCO

- DVORAK: SYMPHONY NO. 7**—Davis—Philips
- GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA
- HANDEL: BELSHAZZAR**—Harnoncourt—Telefunken
- LEONI: L'ORACOLO**—Sutherland, Gobbi, Bonyng—London
- MONTMEZZI: L'AMORE DEI TRE RE**—Moffo, Domingo, Siepi, Santi—RCA
- THE ART OF THE NETHERLANDS**—Munrow—Seraphim
- OFFENBACH: LA GRANDE-DUCHESS DE GEROLSTEIN**—Crespin, Vanzo, Plasson—Columbia
- SYLVIA SASS SINGS ITALIAN OPERA ARIAS**—London
- SIBELIUS: SYMPHONY NO. 2**—Davis—Philips
- WAGNER: DER FLIEGENDE HOLLAENDER**—Martin, Bailey, Solti—London

A Variety for Summer

By SPEIGHT JENKINS

■ NEW YORK — Last winter the publicity office of Deutsche Grammophon in New York issued a lot of information on the young Polish pianist, Krystian Zimerman, who won the Chopin Competition in Warsaw in 1975, indicating that the pianist's forthcoming Chopin record would be a winner. The results have proved quite remarkable. The 20-year-old pianist is presented in music recorded at the competition, and he shows in addition to a predictably notable technique some fine interpretive characteristics. He successfully differentiates the nuances of a Mazurka from a Prelude, a Scherzo or a Waltz.

In the first selection on the album Zimerman plays the Andante Spianato and Grande Polonaise with an amazingly deft touch: the first has a lovely rolling sound that makes the piano sing; the second is flamboyant and thrilling yet consistently sensitive. Zimerman has a fine tone everywhere; he is never percussive, and seems at his best when he moves lightly

with strength through the quick passages. If he is in less than complete interpretive command of some of the works, such as the A-flat major Prelude or the A-flat major Waltz, the whole is a remarkable first record and seems to combine poetry and inner strength to a degree rarely found but quite necessary for fine Chopin. This is a debut record that should be snapped up by piano enthusiasts.

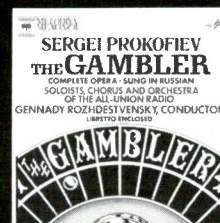
At the other end of the spectrum, Philips is involved in the issuance of some marvelous new recordings of Mozart symphonies by Josef Krips. The particular recording last issued has the "Prague" (No. 38 in D, K. 504) and the "Paris" (No. 31 in D, K. 297) Symphonies included on it, but the other records issued have all been of very high quality. Krips, who is oddly referred to in the present tense on the liner notes though he died a few years ago, gave many compelling Mozart performances in this city, and the

(Continued on page 73)

New from Russia A Great Eight



M2 34577



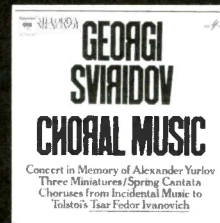
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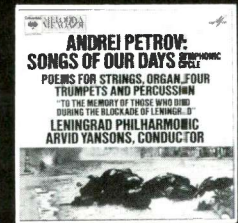
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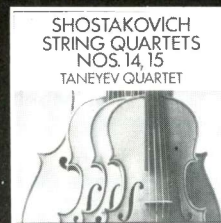
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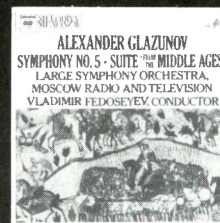
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CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—CAPITAL INVESTMENT DEPT.: Capitol Records in Canada is unveiling its new pressing facilities later this month, a gala event which should attract EMI and Capitol dignitaries from around the world. On hand will be the Premier of Ontario as well as 350 other selected media guests. The pressing plant will feature 24 presses with a total capacity of 10,000,000 pieces of vinyl per year, a healthy output in anyone's book.

Metrodisc, the newly revamped Quality distribution chain, has announced its first signing, a new label called Rox Records. The first project for the label will be the soundtrack for a film called "You'll Never Miss It," which will be issued after the first single from the album, "Strawberry Wine," (written by **Barry Manilow**), has been released. President **Randall Torao** is particularly interested in joint film/music ventures and further signings are expected shortly.

Many kudos must be extended to **Supertramp's Roger Hodgson**. A&M recently awarded the band with platinum for "Even In The Quietest Moments" in Canada, and Hodgson, long a supporter (financially and spiritually) of the Greenpeace organization, raffled his platinum album off in Toronto with the proceeds going to the Greenpeace people who are actively involved in stopping the annual whale and seal hunts. A&M flew several members of the British press in for the quintet's two sellouts in Toronto (28,000 seats) to help stimulate press in Britain where the band has not appeared for almost two years. They will return to the Isles this August, so the press junket was planned well. **Andre Gagnon**, now in the studio working on a new album, will tape "The Andre Gagnon Superspecial" for CBC in August with special guest **Suzanne Stevens**. Capitol is hosting "The **Alan Parsons** Listening Project" at Thunder Sound to

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GERMANY

By JIM SAMPSON

■ MUNICH—The German music industry can provide an international contest winner: **Peggy March** grabbed first place at the Musical Mallorca song contest with a **Les Reed** tune, "You and I." Peggy, competing for Germany, proved she can knock out a discriminating, international audience. So did the official American entrant, fellow expatriate **Etta Cameron**, who placed fourth with "You Gotta Move," a crowd-pleasing number produced and composed by Munich's **Ralph Siegel**. Returnees from Mallorca have nothing but praise for the event and for **Armando Moreno's** organization, one adding that Musical Mallorca has become the most enjoyable musical event of the year.

A turbulent conference that could affect the earnings of all German publishers and authors is under way in Berlin. It's GEMA's annual meeting, at which two groups in the performance rights society (composers and lyricists) try to oust the third contingent (publishers), or at least significantly reduce the publisher's share of royalties. One specific proposal would drop the publisher share of mechanicals from half to as little as less than five percent. Major GEMA changes must be approved by the German Patent Office, but this week's meeting will be a milestone in the organization's history.

EMI in Cologne recently decided to restructure its international promotion department, letting former international PR chief **Holger Mueller** concentrate on EMI artists while **Jochen Kraus** handled third party labels and **Heinz Henn** worked for Capitol talent. But Mueller got a better offer from WEA, where he's now a&r chief. Meanwhile, **Heinz Henn** is in L.A. for talks with the Capitol team.

Roba Music's **Rolf Baierle** has picked up rights to **Graham Parker and the Rumour** through an Ellisclan catalogue deal . . . Buddha Records switches from Metronome to Teldec . . . We hear that the search is over for a new member of **Silver Convention**; when the group heads for New York soon, **Penny McLean** might stay behind (her solo act here is as strong as the group's) . . . EMI is preparing a major marketing push for the new **Barry Manilow** live set.

David Bowie, sometime resident of Berlin, will spend the after-

(Continued on page 73)

ENGLAND

By RON McCREIGHT

■ LONDON—The Rainbow Theatre plans to present a series of rock films during July which will feature sequences never screened here before, by artists which include **Bob Dylan, Crosby, Stills, Nash & Young, Elvis, Eric Clapton, The Stones, Jimi Hendrik** etc. Forthcoming live shows at the venue are by **Heavy Metal Kids** (June 12) and **Tom Petty & The Heartbreakers** (June 19). Meanwhile, dates are being set for many top international acts for various summer festivals: The annual Reading Festival on August 27th will headline **Arrowsmith** while confirmation is awaited for proposed appearances by **Graham Parker & Rumour, Thin Lizzy** and **Alex Harvey**. The other major open-air event at Knebworth, also in August, is rumored to be negotiating with **Wings** for the top spot. Even more ambitious is a proposed series of concerts on a new marquee site alongside Tower Bridge, where 50 shows will be staged between July and October with **Jethro Tull, Procol Harum** and **Jon Lord** first in line to appear.

Genesis will headline three Earls Court concerts on June 23-25 as part of their world tour, and **Ray Davies** takes his "preservation" musical to the West End stage later in the year, without the rest of **The Kinks**.

Dispelling any doubts of the New Wave's validity in terms of record sales, current chart positions show **The Sex Pistols** (Virgin) at No. 11, **The Stranglers** (UA) at 27, **The Jam** (Polydor) at 40, and sustained lp sales see **The Stranglers, The Clash** and **The Jam** maintaining high album chart status. However, trouble still brews since several commercial stations and music journals have refused to run **Sex Pistols'** ads and **The Vibrators** have been banned from the New Victoria Theatre where they were to appear with **Ian Hunter** on the 12th—thus the date has been switched to the H. Odeon.

Bronze Records has completed a series of new licensing deals with EMI handling the product in the U.K., Ariola Eurodisc in Germany and Benelux, Sonet in Scandinavia and Ricordi in Italy. Statement awaited from Mountain Records regarding a future licensing/

(Continued on page 73)

ITALY

By ALDO PAGANI

■ The Eleven Music Company has released a volume of **Beethoven's** piano sonatas 30, 31 and 32 by **Alberto Colombo**. The album was released to coincide with the 150th anniversary of Beethoven's birth . . . Although there is talk in Italy about a crisis in record sales, "Furia" by **Mal** has sold more than a million copies. "Furia" is the theme of a television series for youngsters . . . The new Fonit Cetra series dedicated to classical music has released "Nabucco," "La Forza del Destino," "Lucia de Lammermoor," "Don Sebastiano," "Ernani," "Così-Fan Tutte," "Falstaff" and "Iris-Cavalleria Rusticana." The new recordings are characterized by their importance as historical documents.

An exhibition entitled "Aristoniani" and devoted to audio devices was held at the Press Room in Milan this spring. The audio devices shown can be of great help in the promotion of cultural subjects. The materials are now being presented on Italian, history, philosophy and history of the arts as well as some other projects. The series was developed on the theory that the pace of life today makes it very difficult for anyone to sit and read long text and books. The "Aristoniani" collection teaches the subjects in plain and simple language that anyone can understand. The texts are divided onto 113 cassettes.

The RCA low cost Linea Tre line has released its first series of classical music. The recordings are stereophonic renditions of the symphonic repertoire. Each record comes with illustrative notes . . . **Premiatta Marconi** (PFM) has started a new label, ZOO, distributed by PFM via RCA. The new general manager of the label is **Franco Mammone** and "Jet Lag," recorded in London and Los Angeles, will be the first release. The record is a debut by violinist **Gregory Bloc**.

The French-Italian singer **Cerrone**, known worldwide for his "Love in C Minor," was in Italy last month for television appearances . . . American folksinger **Pete Seeger** was in Italy at the beginning of April for a tour of the country and participation in the "Victor Jara" folk festival in Torino . . . Until next time!

England (Continued from page 72)

distribution deal. Riva has signed five-piece band **Window** to a long term recording and publishing contract; RCA has captured the much sought after **Sad Cafe**, which debuts immediately with a single—"Black Rose;" EMI Music gains representation of **David Gates'** Kipahula Music as well as a sub-publishing deal with two Private Stock acts, **Blondie** and **Dirty Angels**.

Keith Lewis joins Chrysalis as director of marketing, sales and production after seven years with A&M, and his namesake, **Martin Lewis** (no relation) exits Transatlantic to concentrate on independent production projects, including "Puddle Dock Follies," the album from this year's Amnesty Gala starring **John Cleese** and **Connie Booth**, **Peter Ustinov**, **Julie Covington**, **Peter Cook**, and **John Williams**. **Clive Selwood**, Pye's marketing chief, resigns also to take up independent status; **Angela Mortimer** has been appointed head of public relations at Ember; and **Ken Griggs** switches from RCA to the Gaff Group of Companies as general controller.

Variety for Summer (Continued from page 71)

symphonies reflect the clarity, structure and power of his interpretation. This is not a loose or light-toned Mozart at all; it is serious, elegant and contains much of the warmth and humanity of the composer in all his great works. The Concertgebouw is wonderful to hear in this music—rich, resonant and yet not overly romantic or overblown.

'Porgy & Bess'

Finally, this month a much-delayed recording has appeared from RCA: the Sherwin Goldman/Houston Grand Opera production of George Gershwin's *Porgy and Bess* that captivated New York audiences last fall and only last week won a "Tony" Award as the best Broadway revival of last season. The recording is an "original cast" album, in that it uses the principals of the particular slightly cut version that Broadway heard. It therefore is unlike the complete *Porgy* on London Records or the many abbreviated versions previously issued, the best of which can be found on Columbia and RCA.

The new *Porgy* has Clamma Dale as Bess (a role in which Miss Dale vaulted to superstardom in New York overnight), Donny Ray Albert as Porgy, Wilma Shakesnider as Serena, Larry Marshall as Sportin' Life and Andrew Smith as Crown. As he did in New York, John DeMain conducts. The overall effect of the recording is that RCA has faithfully reproduced the sense of the Broadway production. The record is full of tension, dramatic flavor and the perfect combination of operatic playing and Broadway mood that the music needs. In this sense, at least to this listener, the sound of the orchestra is more suitable to *Porgy* than in most other recordings of the opera.

Vocals

On the vocal side one is constantly confronted with the good of having performers familiar with their roles and each other

but of variable vocal quality. Albert is much, much stronger on the recording than he was either on opening night in Philadelphia (last July) or New York (last September). He dominates the record as a Porgy should, singing a wonderful Buzzard Song and a particularly compelling final monologue. Alberts' voice has much more weight and amplitude than he had in the theater. His is obviously a sound that amplification (necessary in the Uris Theater) did not help. Miss Dale is always impressive, but her voice is not as clear in this recording as she was when she began the role. She sings with passion and authority, however, and her contribution is a major one.

Miss Shakesnider sings very well with a few strained high notes, and she is always with the part, intensely. The exhortation scene is fine; her big aria is generally delivered precisely as it was on Broadway. Both Marshall and Smith sound better on the recording than they did in the theater (why should this be so?). Marshall is not surprising, because he steadily grew in the role of Sportin' Life. On opening night in Philadelphia he was much too bland; after a few months he had become more and more evil, and his wickedness comes over on the record. Smith's Crown was terrifying onstage; on the recording he sings the devil out of the role. And it is good to report that the remarkable Carol Brice is as fine in the character part of Maria in this record as she was onstage. Her denunciation of Sportin' Life always drew applause on Broadway and it should from the record public as well. She sings with power and enough conviction to launch a battleship.

It is a very intense, well-made recording, a faithful representation of one of the truly great Broadway experiences any of us can remember. *Porgy* should find its way into many collectors' shelves. It is a great document.

RCA Host Intl. Meet in Manila



The first RCA Records International Conference for the Asia and Pacific regions was held recently at the Plaza Hotel in Manila, the Philippines. The purpose of the three-day meetings was to discuss and strengthen the ways and means of further promoting RCA International artists as well as local recording personalities in the area of the Philippines. Countries participating were Australia, New Zealand, Fiji Islands, Japan, Korea, Hong Kong, Malaysia, Singapore, Taiwan, Thailand, Philippines and U.S.A. After an opening address by Robert Summer, division vice president, RCA Records International, there were product presentations from Australia, New Zealand, Korea, Japan, Philippines, Brazil, England, France, Germany, Italy, Mexico and Spain as well as a special showing of T.K. Records and RCA product from America. Shown here at a "Philippines Night" held at the Manila Hilton are, from left: (first row) Tony Ocampo, senior vice president, Vicor Music Corporation, Philippines; Mrs. Tokugen Yamamoto; Vic DelRosario, executive vice president, Vicor Music Corporation, Philippines; Hisako Asakura, administrative assistant, Tokyo regional office, RCA Records, Japan; Kenneth L. Cole, president, Cosdel (Far East) Ltd., Hong Kong; T. K. Whang, managing director, Cosdel (Hong Kong) Ltd., Hong Kong; Suthikiati Chirathivat, sales manager, Central Trading Co., Ltd., Thailand; (second row) Shozo Nagata, assistant director, Japanese a&r, RVC Corporation, Japan; Yao Hwong, general manager, Taiwan Pony Music Enterprises Co. Ltd., Taiwan; S. P. Sim, managing director, Cosdel (Singapore) Private Ltd., Singapore; Ichiro Okuno, president, RVC Corporation, Japan; Robert D. Summer, division vice president, RCA Records International; Orly Ilacad, president, Vicor Music Corporation, Philippines; Morrie Smith, general manager, marketing, RCA Limited, Australia; Jeong Soo Lim, president, Jigu Record Corporation, Korea; Ashok M. Narsey, director, Kumar Industries Ltd., Fiji Islands; Tokugen Yamamoto, director, regional market development, Asia and Pacific.

Germany (Continued from page 72)

noon of July 1 at a garden party in Bonn as guest of German chancellor **Helmut Schmidt**; RCA refuses to speculate about what Bowie will wear . . . Global Music's **Peter Kirsten** reports his duo **Hoffmann & Hoffmann** is on top of several regional charts with their "Himbeereis zum Fruehstueck" (Raspberry Ice Cream For Breakfast), a cover of the **Bellamy Brothers'** "Crossfire" . . . **Baccara's** "Yes Sir, I Can Boogie" headed toward gold after several TV appearances, looms as RCA Germany's first worldwide singles hit.

Canada (Continued from page 72)

help promote the producer's new album "I Robot" on Arista. The local press will hear the album in the studio with Parsons present to field questions.

BITS'N'PIECES: **Anne Murray** has just returned from a highly successful Japanese tour, her first real foray into live appearances since giving birth to her first child. Among those currently in town recording: **Rod Stewart**, **Thin Lizzy** with **Tony Visconti** producing, and coming soon for track-laying purposes are **Pat Travers** (ex-Ronnie Hawkins guitarist hailed as the new guitar hero in Britain) and **Black Oak**, who will be mixing a live album. **Dan Chevrette** has resigned as music director at CILQ-FM (Q107) after the station's first two weeks on the air, to be replaced by former CHUM staffer **Bill Anderson**, now at CKDA. Attic has leased **Patsy Gallant** to EMI in Britain and the incredible **Stanley Frank** single, "S'Cool Days," has been leased to Power Exchange in Britain. The record was serviced in Canada several times without any response and apparently Frank had given up hope. Now that the single has also been released in Germany, Holland, France and Australia, Frank is in the studio working on an album. Columbia a&r chief **Bob Gallo** has recently put the finishing touches to new albums by **Jackson Hawke** and **Fosterchild**, both expected out within the next two weeks. Toronto's only grass roots reggae band, **The Ishan People**, have split shortly after completing their second album. Morning Music, active in the country publishing field in Canada, has acquired the rights to "Lucille," the **Kenny Rogers** hit, in this country. **Styx**, now in the midst of a western tour, to be followed shortly by a **Blue Oyster Cult/Todd Rundgren** package and **Kiss** later in the summer.

CONCERT REVIEW

Nektar, Flame Dynamic At Palladium

■ NEW YORK — Stereotypically, many Americans view German society and culture as unemotional and authoritarian. And German rock bands such as Amon Duul have reinforced that image over a number of years with lyrics which are obscured by their foreign tongue and driving music which sounds mechanical, aimless and repetitive to the American ear. But Nektar (a Germany-based group) still draws appreciable crowds and releases albums which are, to some extent, "eagerly awaited."

Last week they came to the Palladium, and without the advantage of a new disc, drew a near sell-out crowd of devoted New York fans. These fans were there because Nektar avoids the traps into which other bands have fallen. While heavy, sometimes excessively so, their music retains a melodic quality and the English lyrics communicate humanistic concerns.

From the show's start it was obvious that Nektar was about to provide somewhat more than the average rock band. The light show for which Nektar first gained a reputation bathed the backdrop with color while smoke filled the stage—an appropriate setting for their spacey rock. The light show conveyed whatever messages were lost in the lyrics

White Sets Tour

■ LOS ANGELES — 20th Century recording artist Barry White has announced a series of South American and U. S. dates set as part of the second phase of his international tour for '77. The tour will kick off in Mexico City June 30 at the Hotel Del Prado.

White will be accompanied by Love Unlimited and the Love Unlimited Orchestra throughout the entire tour.

Laurie Signs Angel



Jimmy Angel was recently signed to Laurie Record it was announced. His first album for the label "Wake Up America" is scheduled to be released shortly. Shown above at the signing are (from left) Bob Schwartz, Eliot Greenburg, Angel and Gene Schwartz.

as the vocals were often unclear. Nektar thematically concerns itself with the effects of the passage of time, evolution, nature's decay, and the human struggle to deal with an ever-decaying environment. Supplying a constant barrage of intergalactic landscapes and images at times reminiscent of a cross between old "Time Tunnel" effects and Saturday morning cartoons, the light show cleverly illustrated the human dilemma, but seriously lapsed in taste when a picture of Jimi Hendrix decayed into a skull.

Despite personnel changes, the four-man band, newly signed to Polydor, offered a well-executed sampling of material from their American releases. Of particular note were the revamped "Remember the Future" and the "Recycled" sequence from the "Recycled" lp.

Flame (RCA), the opening band, hails from Brooklyn and has a powerful female lead vocalist. They played some tight rock and roll which really came to life when joined by Bruce Springsteen cohorts, the Miami horns and saxophonist Clarence Clemons.

Alan S. Wolmark

Wonderland Issuing 'Howdy Doody' LP

■ NEW YORK — A. A./Wonderland marketing vice president Bob Coemann and Take Two Records president Bill Adams have concluded a long term agreement under which Wonderland has acquired exclusive rights to distribute Take Two product in North America.

The first album under the agreement, "The Story of Howdy Doody" is being released immediately. The album stars Buffalo Bob Smith and the original "Howdy Doody" cast with a new sound.

Schneider Visits Stark Meet



At Stark Records' recent 20th Anniversary Convention, Windsong recording artist Helen Schneider, who happened to be playing nearby, dropped in to congratulate Stark on their success. Seen here at the Manufacturer's Night are (from left) Jim Bonk, Stark operations manager; Gerry Gladieux, Stark advertising manager; Roger Zadd of RCA sales, Cleveland; Dom Violini, RCA's Cleveland branch sales manager; Bill Mack, RCA's regional album specialist; Helen Schneider; Joe Bressi, Stark buyer; and Hank Zarembski, RCA's Cleveland promotion manager.

Harvey Is 'On'



Buddah recording artist Alexander Harvey is recording his "Love Goes On" album in New York's Bell Sound Studios. Pictured from left are Jack Kreisberg, Buddah's national FM promotion director; Tom Cossie, vice president of promotion; Lewis Merenstein, vice president of a&r and co-producer of the album; Harvey; and Ron Frangiappani, arranger and co-producer of the album.

Payne/Levin Band Signs with Mercury

■ CHICAGO—The John Payne/Louis Levin Band has signed a recording contract with Phonogram, Inc. / Mercury Records. Their first album, "The John Payne/Louis Levin Band," is being released this month.

Nine from Phonogram

■ NEW YORK—Phonogram, Inc./Mercury Records will release nine new albums in June, according to Jules Abramson, senior vice president/marketing for the label. Included in the release are "The Fantastic Chi-Lites" by the Chi-Lites, Gabor Szabo's "Faces," "Clover" by Clover, The Demon's "The Demons," Chico Hamilton's "Catwalk" and Stewart Harris' "Sing Me A Rainbow." Also scheduled for release are "The John Payne/Louis Levin Band" by the John Payne/Louis Levin Band, Red White & Blue (grass) & Co.'s "Red White & Blue (Grass) & Co." and Jacky Ward's "Jacky Ward."

CONCERT REVIEW

Billy Joel Rocks Carnegie Hall

■ NEW YORK — Billy Joel (Columbia) is truly "the entertainer" and his performance at Carnegie Hall Thursday night (2) proved that no matter how many times you see him, you always enjoy him.

The sell-out crowd was excited long before the band appeared on stage but once they were on and the music was flowing it was hard for the crowd to restrain itself.

Billy Joel's renditions of his biggest hits, including "Captain Jack," "The Entertainer," "Piano Man" and "Root Beer Rag," juxtaposed with new songs such as "Scenes from an Italian Restaurant," "I Love Tuesdays" and "She's Got a Way," kept the audience involved right up until the final encore.

Joel's band performed as a well-oiled machine with no one member stealing the show. Richie Cannata (organ, sax, flute), Liberty De Vitto (drums), Howie Emerson (guitar) and Doug Stegmeyer (bass) are all excellent musicians who quite deservedly shared center stage with the "piano man." Also, the orchestra backing the band was innovative as well as entertaining, proving invaluable during "New York State of Mind" with the strings adding to the song's sweetness.

The subtle lighting employed also served to reinforce the myriad moods created by Joel's styling. The careful transitions from bright spots to mellow reds and blues added still another dimension to the evening's artistry and four standing ovation filled encores stood as eloquent testimony of the ability of Billy Joel to weave magic through his tapestry of songs.

Carl Skiba

The History of Performing Rights in France

The following is the first in a series of articles, to appear from time to time, on the various performing rights societies around the world.

■ The history of Performance Rights in France goes back over 125 years. Ernest Bourget and Victor Parizot, two author-composers, were upset by the fact that their music was being played in coffee houses and restaurants without their consent or possibility of getting any returns. They decided to do something about it. In July, 1847 Bourget and Parizot attended a performance at the Café-Concert des Ambassadeurs. check, they flatly refused to pay it, arguing that the management was making profit with their music and it was themselves who ought to get paid. A lawsuit ensued, which was won by Bourget, vindicating the author-composer to grant the performing rights to his works. Bourget then embarked upon a one-man crusade, negotiating the rights to perform his music and suing the establishments who featured it without his consent. Winning lawsuits and granting performing rights brought in a steady income, but it was also a lot of bothersome work. So he finally persuaded several noted composers, authors and publishers to join up in a society whose purpose was to collect the fees from performing rights. What is now known as SACEM (Société des Auteurs Compositeurs et Editeurs de Musique) was founded in Paris on March 18, 1950.

The growth of SACEM has been spectacular. Its membership (creators) rose from 2000 (1870), to 10,000 (1920) to 28,000 (1970) and the offices are located since last year in an impressive new building on the banks of the Seine. The address is 225 av. Charles de Gaulle, 92521 Neuilly-sur-Seine CEDEX; tel. 747-5650. The building is shared with SDRM (Société pour l'administration du Droit de Reproduction Mécanique). SACEM of course has become far more than an agency for collecting and distributing performing fees. It acts as an intermediary between some 40,000 authors-composers-publishers and over 450,000 users of music (organizers of concerts, dances, night clubs, juke boxes, movie-houses, radio, television . . . anybody displaying music in public). SACEM not only offers advice and help to artists as well as organizers, it also helps promoting music in all walks of life.

The building consists of a circular tower of six levels, housing the offices of the boards of directors and administrators, the delegates to external and cultural

affairs, social affairs, etc. A second element is constituted by a 300-seat auditorium on an adjacent terrace. Finally, the three lower levels group the offices devoted to the functioning of the societies (information, accounting, promotion, contracts, management of documentation and allocation, etc.).

The repertory of SACEM consists of some 3,000,000 works, with about 40,000 new entries each year (30,000 song, 1000 symphonic or electro-acoustic works, 8000 works of light music and 600 film scores). The repertory covers essentially every kind of music—with or without lyrics—subject to copyright. The copyright lasts 50 years after the death of the author, after which, the work falls into public domain. For over 120 years, French as well as foreign composers have entrusted SACEM with the gestation of their works. Wagner, Rossini, Milhaud, Bécaud, Brassens, Prokofiev, Rachmaninoff, Irving Berlin and Xenakis are just a few of the present or past members of SACEM. By means of reciprocity agreements with some 40 foreign author/composer societies, SACEM's repertory covers the near totality of worldwide music production. For instance, when a song of Jacques Brel, member of the Belgian SABAM, is played in France, SACEM collects the rights for SABAM and forwards them. In turn, when Georges Brassens is being played in Belgium, SABAM collects the rights and sends them to SACEM.

The rates of the performing rights are calculated according to the essential or accessory nature of the music display. When the music is essential (concerts, dances, discotheques, records, etc.) the rate varies with the importance of the musical contribution. For instance, on records (mechanical rights), the rate is eight percent of the retail price (tax excluded). For dances, concerts, etc. with entrance fees, the rate (public performance rights) is 8.8 percent gross box office and 4.4 percent of annex profits (refreshments, etc.). For events free of admission charges, the rate is 6.6 percent of the total receipt. For circuses: 3.3 percent of receipt; for movie theatres: 2.2 percent of receipt. The national societies of radio and television pay 4.5 percent of their (tax deducted) net income from radio and TV fees and 4.16 percent of their income from publicity. When the music display is not essential (as for juke boxes in a cafeteria, background music in a supermarket, etc.) SACEM establishes the rates according to different criteria, such

as surface, the number of employees, neighborhood situation, etc., striking a fair balance between the needs of consumers and authors alike.

The computation of the royalties due to the members takes between six and 12 months. Every four months the members receive a detailed statement (for each title and for each country), along with a check covering the total of the royalties for the period.

The royalties are equally divided between composer, lyricist and publisher (1/3 each) for public performance rights. For mechanical rights, the agreement is made between publisher and creator(s); the publisher taking usually 5 percent. Since it has now become commonplace that people of different nationalities and members of their respective societies are co-authors of a same work, the part of the royalties due each member is being calculated by computer, and directed to its recipient. SACEM has signed bilateral agreements with author-composer societies in some 40 coun-

Rich Fitzgerald

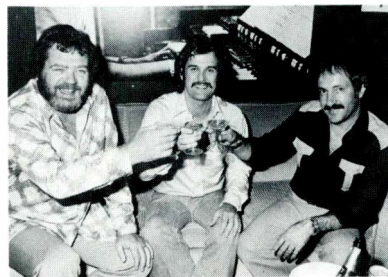
(Continued from page 4)

promotion director for RSO/Island, will now oversee all facets of the RSO/Island promotion organization. His duties, according to Coury, will also include total management and control of the enlarged national, as well as expanded field promotion staff.

A seven-year veteran of the music industry, Fitzgerald previously served as RSO's national promotion director. Before that, he was northwest promotion manager, based out of Seattle, for both Capitol and Atlantic Records. He earlier served as program director for former Seattle progressive station KOL-FM.

The RSO/Island promotion concept was formulated and instituted in mid-April, consolidating a field force of more than 24 promotion specialists to work single and album releases from both labels.

Additional announcements regarding staffing of the RSO/Island Promotion company will be forthcoming.



From left: Charley Nuccio, Rich Fitzgerald, Al Coury.

tries, whereby mechanical/performing rights are collected and distributed to the members. Monies collected for unidentified authors-composers is set aside, pending identification of the recipient.

While SACEM is actively promoting music in all its forms, it has never been its policy to further indigenous at the expense of foreign talent. In particular there are no regulations as to the amount or kind of music to be played on the air.

There are three degrees in membership to SACEM. They are called Adhérents, Stagiaires Professionnels and Sociétaires Définitifs. To become a member, one has to file a demand for admission, including the manuscript of the sheet music (with or without lyrics), a phonograph record of the works. For foreigners, a photocopy of the identity page of the passport and the authorization from the local composer's society is also required. The entrance fee, decided on each year by the council of administration, is presently 180 francs. For music publishers, they must show publishing contracts for 10 or more original works from the society's repertory and prove that public exploitation has been legally established. Entrance fee for publishers is presently 876 francs. Detailed forms and exact procedures are available from SACEM.

On the average of the past few years, 23 percent of the monies collected by SACEM have been used to run the society. The accounting is done for each category. Thus for example from 100 fr. collected from radio and TV, 7.50 percent is set aside for social and cultural action. 0.5 percent goes to the social fund, and the rest (83.07 percent) is distributed to the concerned members.

The important decisions of the SACEM are submitted to vote at the Assemblée Générale (constituted by the Sociétaires Définitifs and Stagiaires Professionnels—numbering about 1500). The society itself is directed by general manager Jean-Loup Tournier. Born in Paris in 1929, Jean-Loup Tournier made his doctor's degree in law and license in literature. After a year as assistant professor in French in Maybole (Scotland), he spent five years (1950-55) as assistant chief at the jurisdiction service of the SACEM. Five more years were spent as general delegate of the SACEM and in other functions, mainly New York, Canada and Mexico. Since 1961 he has served as general manager of SACEM, president of BIEM and member of the board of numerous French and foreign societies.

Phonogram/Mercury Holds Artist Seminar

By LUKE LEWIS

■ NASHVILLE—Label execs and country artists from Phonogram/Mercury took advantage of the Fan Fair gathering here this week to hold an artist seminar at the Vanderbilt Holiday Inn on Tuesday (June 7).

For the first time in the label's history the artists were afforded the opportunity to acquaint themselves with the internal workings of the company and direct any questions they might have to a panel of Nashville and Chicago Phonogram executives.

The panel members were Jerry Kennedy, vice president, Nashville a&r; Jerry Gillespie, Nashville a&r; Frank Leffel, national country promotion director; Charlie Fach, executive vice president, general manager; Jules Abramson, senior vice president/marketing; Harry Losk, vice president/sales; Carol Forney, director, business affairs; John Frisoli, executive vice president, general manager of Phonodisc; and George Knemeyer, publicity.

The seminar opened with the panel members explaining the basic functions of their respective departments and continued with a question and answer session, which enabled the artists, who normally do not have the opportunity to meet with all the mem-

bers of the Phonogram staff, to ask questions and discuss any problems which they may be having.

Leffel told *RW* that much of the discussion in the closed meeting concerned royalties, returns, European sales and distribution. "Even if they may not have had all of the questions answered during the meeting, they now know who to contact within the organization when they have a problem or a question," Leffel said.

Among the artists present were Cledus Maggard, Stewart Harris, Megan Eaton, Reba McEntire, Lewanda Lindsey, Jimmie Peters, Sherri Williams, Brenda Patterson and the Coon Elder Band, Red, White & Blue (Grass), Nick Nixon, Joel Sonnier and Jackie Ward.

Famous Inks Two

■ NASHVILLE—Bill Ficks, director of operations here for Famous Music Corporation, a division of Paramount Pictures, has signed two writers, Vince Matthews and William P. Davidson.

Cin-Kay Signs Kent

■ NASHVILLE — George Kent has been signed by Cin-Kay Records, according to Hal Freeman, president of the west coast label. Kent's new single, "Singing Your Song," is being shipped out of Cin-Kay's Nashville office.

Capitol Signs Marcia Ball



Green Pastures restaurant in Austin was the site of a celebration recently honoring Marcia Ball's signing with Capitol Records. Looking on while Marcia signs are (from left): Bill Coben, her attorney; Carlyne Majer, Marcia's manager; Marcia; and Frank Jones, VP of Capitol in Nashville.

NASHVILLE REPORT

By RED O'DONNELL



■ It's now definite: **Johnny Cash** has signed as the host for annual Country Music Association Awards show that'll be televised live Monday, Oct. 10 on CBS. Word here is that he'll have a "few helpers" on the assignment. (Cash is also talking to same network—with which he is under three year contract—about starring in some made-for-TV movies.) . . . If you've gotta comedy act that's too ridiculous to qualify for the "Gong Show," get in touch with **Bud Wingard** of the "Hee Haw" TVer (phone 615-244-5000). The show's format next fall includes a 30-second segment—emceed by **Junior Samples**—that will feature routines "that are so unfunny and silly they'll get laughs."

"Coal Miner's Daughter," the best-selling book of **Loretta Lynn's** life and times, is going to be made into a theatrical movie by Universal Studio. **Tom Rickman** of Hollywood is here writing the script.

No, Loretta isn't going to play the title role. As I hear it, the picture will be more of a "stormy" love story about the MCA recording star and her husband of more than 25 years, **Mooney**. There'll be only a minimum of music. There also is to be a part for **Mooney**, who jokingly says: "I figure Robert Redford or Paul Newman would be right for that role." (Production—with **Bernard Schwartz** at the helm—is tentatively scheduled to begin in the later summer or early fall.)

Jerry Clower, the Mississippi mirth man, has been huddling with
(Continued on page 78)

Street & Luman Sign with Polydor

■ NASHVILLE — Irwin H. Steinberg, president of Polydor and the Polygram Record Group, has announced the signing of Mel Street and Bob Luman to the label.

Background

Street, best known for "Borrowed Angel," "Lovin' On The Backstreets," and "Smokey Mountain Memories," debuts on Polydor with the single "Barbara, Don't Be The Last To Know," with his first album to follow soon after.

Bob Luman, presently in the studio at work on his first Polydor sides with Polydor's Nashville director of a&r producer Jim Vienneau, also has a long string of country hits under his belt, including "Let's Think About Living," "Lonely Women Make Good Lovers," "Come On Home And Sing The Blues To Daddy" and "Honkey Tonk Man."

COUNTRY PICKS OF THE WEEK

SINGLE

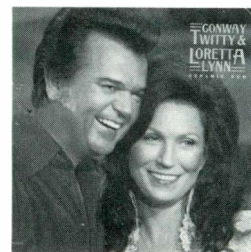
VERN GOSDIN, "TILL THE END" (C. Gosdin; Hookit, BMI). Here's a flawless record that programmers can feel safe with right out of the box. With back-up assistance from Emmylou Harris, Gosdin brings it home with his emotive vocal style. The song has all the makings of a standard and this rendition should be a smash. Elektra 45411.

SLEEPER

JAMES TAYLOR, "BARTENDER'S BLUES" (J. Taylor; Country Road, BMI). George Jones should find this one flattering as Taylor emulates his vocal style on this bluesy country cut. Juke box sales are a shoo-in as bartenders everywhere should be the first to request it. Sounds good for the airwaves too. Columbia 3 10557.

ALBUM

CONWAY TWİTTY & LORETTA LYNN, "DYNAMIC DUO." The combination of Conway Twitty and producer Owen Bradley continues to be a winner, as evidenced by this tasteful collection. "Get It On" and "Hide And Seek" sound poised to follow the same course as their current single, "I Can't Love You Enough." MCA 2278.



DAN McCORISON

Country singer extraordinaire! His debut album produced by Chris Hillman, will treat you to a pleasing set of easy country songs. Includes: "That's The Way My Woman Loves Me" (MCA-40729)



MCA RECORDS

MCA-2276

Management: John Reid Enterprises

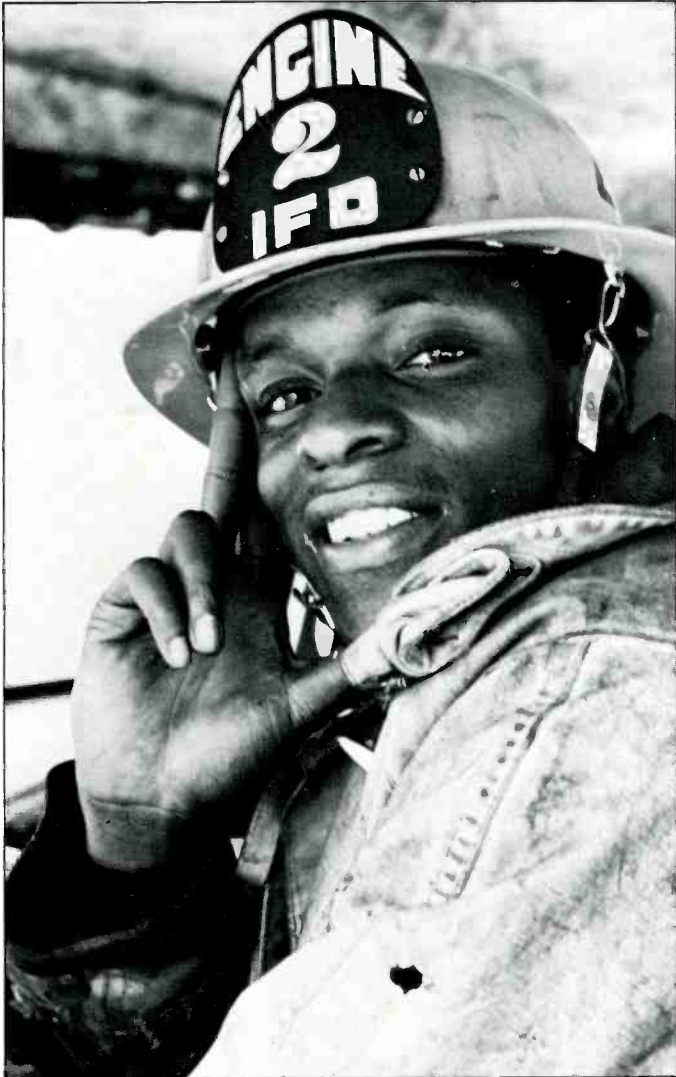
INTRODUCING

The Singing Fireman

HOWDY GLENN

"Don't Take Pretty to the City"

WBS 8502



Produced by Andy Wickham

WARNER COUNTRY IS SMOKIN'



A Helping Hand



Ron Chancey (second from left), ABC/Dot Records vice president, assists the Oak Ridge Boys during recent recording sessions at Woodland Studios in Nashville. Newly signed to a Dot recording contract, the Oaks have just completed their first album for the label with Chancey producing. Their first Dot single will be "Y'all Come Back Saloon." Pictured from left are Joe Bonsall (tenor), Chancey, Duane Allen (lead vocalist), Richard Sterban (bass) and Bill Golden (baritone).

Nashville Report *(Continued from page 76)*

his local ghost writer **Gerry Wood** (Gerry Who?) and what they're preparing is another book. Working title is "Let the Hammer Down."

"That means," explains Clower, "do the best you can with what you got. It originally was said by George Washington Carver, a fine man."

The Jerry-Gerry team collaborated on "Ain't God Good," which to date has sold more than 100,000 hardbacks and in excess of 600,000 paperbacks.

Lynn Anderson, who has been spending quite a bit of time in California, returned here to record an album under direction of **Steve Gibson**. While on the west coast, Lynn discussed guest-starring roles in the "Starsky & Hutch" and "Charlie's Angels" top-rated TV series.

Nationally, American Federation of Musicians members who perform on recording sessions will this summer receive checks totaling more than \$11 million from the Phonograph Manufacturing Special Payments Funds—the highest payoff in 13-year history of the fund.

Local studio pickers' share will be 22 percent! more than \$2 million.

"Some of our musicians—those who work regularly—will get checks of more than \$20 each," the Nashville union's president **Johnny DeGeorge** estimated.

"What'll we do with the money?" said a busy session pianist. "Some will put it into savings banks, some will invest in blue chip stocks and others will buy houses, cars—or go shopping at the neighborhood supermarket."

Considering base pay for a session (\$110 for three hours) and the bonus, the busiest of Local 257 F. of A.M. members will be "laughing all the way to the bank"—or the supermarket.

Hoyt Axton is scoring the music for the "Outlaw Blues" movie which stars **Peter Fonda** and **Susan Saint James**, and features singer-wit **Steve Fromholz**.

Here are the birthdayers for this week: **Waylon Jennings**, **Billy (Crash) Craddock**, **Mary Lou Turner**, **Burl Ives**, **Don Williams**, **Jimmy Driftwood** and **Chet Atkins**.

After a recent TV taping in Columbus, Ga. of their "Nashville on the Road" syndicated series, **Jim Ed Brown**, **Jerry Clower** and **Helen Cornelius** were presented keys to the city by Mayor **Hack Mickle**.

Reckon do keyboard artists **Floyd Cramer** and **Hargus (Pig) Robbins** know that the earliest piano in existence is one built in 1720 at Florence, Italy? It is now preserved in New York's Metropolitan Museum of Art.

Dr. Charles W. Jarvis, a San Marcos, Tex. dentist, has signed with Celebrity Management, Inc., of Nashville for public speaking bookings. The Doc is a laugh-getter, it says here. I say he should have "pulling power." He says, "If you can sell dentistry, you can sell anything."

A quote from **Mac Davis**: "I live in Hollywood Hills when I'm home. However, I'm on the road most of the time—I slept at home only 20 days during 1976."

Is **Jerry Reed** a fisherman? Well, dunno about his luck in catching the big 'uns, but my spies report that when Jerry unloads his fishing gear "it looks like he is getting ready to set up an outdoor sports show. He must have \$10,000 worth of equipment," added Agent 009 (up from 007).

Clark at WHN



WHN air personality Del De Montreux (right) discusses the program log with ABC/Dot recording artist Roy Clark prior to Clark's hosting of an hour-long segment of the station's regular music programming. Clark's visit to the station came while he was in New York to appear in the "Country Comes To Carnegie Hall" show with Freddy Fender, Hank Thompson and Don Williams.

Earthlight Cuts Album

■ OAKLAND CITY, INDIANA — Earthlight, a seven-member vocal group made up of students at Oakland City College in Oakland City, Indiana, have recorded an album in Nashville at Jack Clement Recording Studios. George Richey is the producer.

The lp, "Earthlight: Plant A Seed Of Love," will be distributed by the public relations department of the college to inform and attract students to the various music programs which the college offers.

The album contains contemporary gospel songs and new arrangements of standard hymns. Martin Preston, member of Earthlight, was the arranger in collaboration with Richey.

Preston, public relations director at Oakland, feels the lp will be extremely beneficial to all aspects of the schools publicity geared toward new student enrollment.

NARM Meeting

(Continued from page 16)
programs could be instituted to meet their needs. Since most of the members in attendance represented the smaller type of NARM member in the rack jobbing, one-stop and retail levels, Cohen felt that the meeting was of great value in giving him a picture of the needs of this type of NARM member company.

The second meeting was held in Los Angeles on Wednesday, June 8 at a luncheon at the Century Plaza Hotel. All NARM regular members in the Los Angeles area were invited to attend.

An extended series of such regionals will be held throughout the United States, with the format of the meetings subject to change depending on the needs of the area and the membership being served.

Col Recording Studios Reports Business Rise

■ NASHVILLE — Norm Anderson, manager of Columbia Recording Studios in Nashville, has reported outside business in the studios up 52 percent over the same period last year.

Among those custom clients in Columbia's Nashville Studios recently were Sammy Johns from Warner Brothers, Bob Morgan working on Bobby Vinton for ABC, Dave Dudley with Jimmy Key producing, Carmol Taylor for Elektra Records, the Imperials for Word Records, Gary Paxton producing, and Donna Fargo for Warner Brothers.

Lavender-Blake Signs Hargrove

■ NASHVILLE — Capitol recording artist and songwriter Linda Hargrove recently signed a booking/management contract with the Lavender-Blake Agency, Inc., which coincides with the release of her new single, "Mexican Love Songs," and her album, "Impressions."

BMI Schedule

(Continued from page 8)

Television background music payments are being increased to a minimum of 22 cents per Group A minute and 16 cents for a Group B minutes.

BMI defines a Group A Time program as one broadcast between the hours of 7 p.m. and 11 p.m., and a musical or variety program produced especially for television which is broadcast between the hours of 11 p.m. and 1 a.m. All other programs are deemed broadcast in Group B Time.

Under its new bonus song system of payment, every song in the BMI repertoire is now eligible for bonus payment, a concept which replaces bonuses based on total catalogue performances. Beginning July 1, 1977, any BMI-licensed work which has more than 25,000 U.S. feature broadcast performances, as reflected by BMI's records, will receive the following bonuses on all feature performances other than network television: 25,000 to 99,999 performances: 1½ times base rate; 100,000 to 499,999 performances: 2 times base rate; 500,000 to 999,999 performances 2½ times base rate; 1,000,000 performances and over: 3.8 times base rate.

These multipliers are the minimum BMI will pay for qualifying works. Some or all of the multipliers may be increased in connection with quarterly statements at its discretion, BMI states.

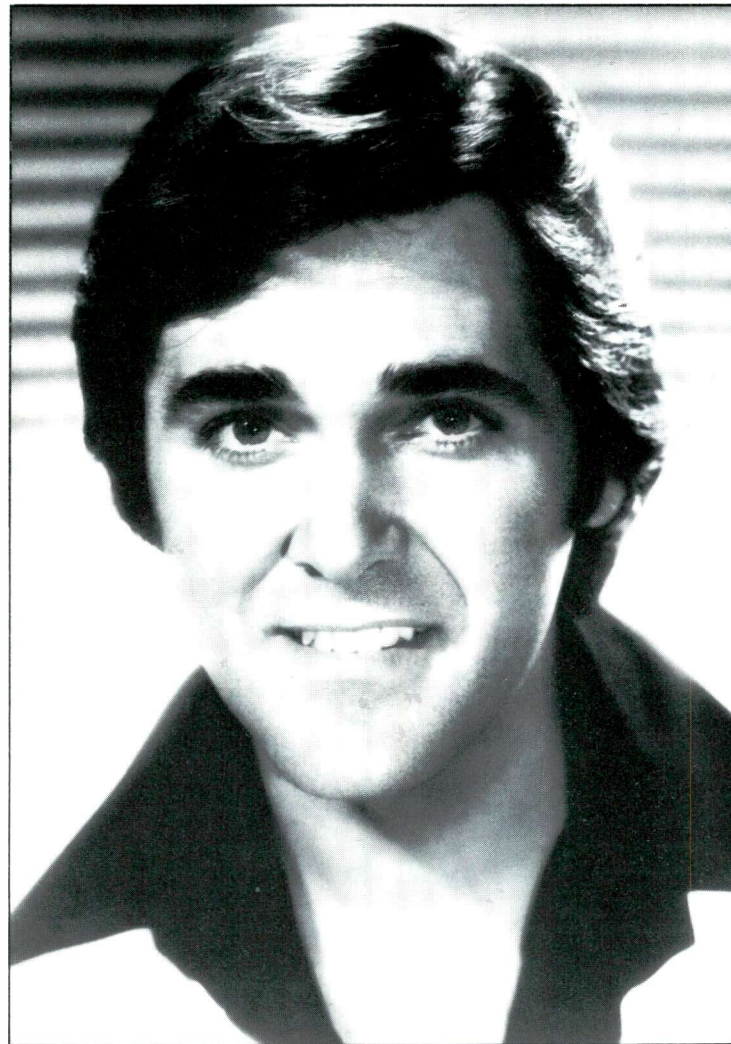
INTRODUCING

The Housewives' Favorite

CHUCK WOOLERY

"Painted Lady"

WBS 8381



As performed on "Dinah!"

Produced by Norro Wilson.

WHERE THERE'S SMOKE THERE'S FIRE



TWO FROM
CON BRIO

(with enthusiasm)

SHE'S THE GIRL OF MY DREAMS

CBK #120

Billboard
Record World
Cashbox



68

66

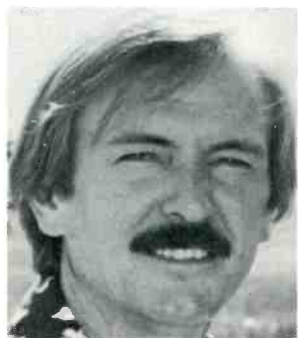


DON KING

and
Just Shipped

LOVE I NEED YOU

CBK #121



DALE MCBRIDE
from his LP
"THE ORDINARY MAN
ALBUM"
CBLP 051

Exclusively on

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COUNTRY HOTLINE

By MARIE RATLIFF

■ Vern Godsin continues his winning streak! Again sporting the melodic accompaniment of Emmylou Harris, his fine vocals on "Till The End" will hold up all the way to the top — don't miss it.

Randy Barlow continues his successful series of chart records with "California Lady" added this week at WIRE, WSDS, KKYX, KSOP, WMTS and KFDI.



Elvis Presley

It's a split on Elvis Presley again: "Way Down" is the side at KIKK, WKDA, KENR, WPOC, WUBE, KCKC and KLAK; "Pledging My Love" gets the nod at WDAF, KBOX, WSUN, WIVK, WBAP and WWVA. Both sides are featured at WONE.

A perfect summertime turntable winner is Johnny Carver's "Down At The Pool." It's an instant add at WWVA, KSO, WSDS, KNIX, KTTS, KKYX, WHOO, WJQS, KIKK, KENR, KXLR and KSOP.

Rayburn Anthony breaks onto national charts this week with "Hold Me." Early interest showing at WTSO (#45), WIVK, KD JW, KTTS, KFDI, KKYX, WJQS, WBAM and KSOP.



Little David Wilkins

The Original Texas Playboys are adding new fans with "Bring It On Home To My House" at KAYO, WBAP, KFDI and KKYX. Meri Wilson's "Telephone Man," already a pop hit, continues to build in the country markets. Added this week at KJJJ and KNIX, numbered at KENR (#35), WUNI (#23) and WONE (#2).

Sonny James has pulled "In The Jailhouse Now" from his new "In Prison, In Person" LP, and the old standard becomes a new favorite! Mark it in the add column at KLAC, WHOO, WBAP, KIKK, WPLO, KENR, WTIK, WIRE, WWVA, KNIX, KTTS, WWOL, KFDI, WAME, WITL, WVOJ, KKYX, WUNI, WSUN and KJJJ.

LP Interest: The "Houston Country Music Triangle" (KENR, KIKK, KNUZ) reports heavy requests on the "Redneck In A Rock n' Roll Bar" from Jerry Reed's "Jerry Reed Rides Again" album. Bill Anderson's "Movie Queen" featured at KBUL; Jesse Winchester's "Seems Like Only Yesterday" popular at WEEP.

Little David Wilkins is showing strong cross-country action on "Is Everybody Ready;" David Rogers beginning to spread nationally, with play on "I Love What My Woman Does To Me" showing at WAME, KBUL, WBAP, KLAK, WIVK, KVOO, KD JW, KRMD, WCMS, KKYX, KTTS and KFDI.

SURE SHOTS

Dickey Lee — "Virginia How Far Will You Go"

Vern Godsin — "Till The End"

Jerry Reed — "With His Pants In His Hand"

LEFT FIELDERS

Mel Street — "Barbara Don't Let Me Be The Last To Know"

Little David Wilkins — "Is Everybody Ready"

Jacky Ward — "Why Not Tonight"

AREA ACTION

Dorsey Burnette — "Things I Treasure" (WSLR)

Carl Perkins — "Standing In The Need of Love" (WSDS)

Roy Head — "Julianne" (KENR, KVOO)

Opryland Begins 7 Day Schedule

■ NASHVILLE—Opryland opened for its seven-day schedule Memorial Day, May 30, with country music stars, the Big Band sound, the Grand Masters Fiddling Contest, and a Bluegrass and Country Music Festival headlining the summer and fall season.

In the Plaza area, there will be dancing every night in the new Gaslight Theatre Pavilion. Sunday through Thursday nights, guests are invited to dance to Opryland's Big Band; Friday nights belong to '50s rock; and on Saturday nights, there will be music and callers for square dancing.

Country music greats from the Grand Ole Opry roster are part of the entertainment every summer in a live stage performance called "Opry Guest Stars Show." This country music show, which is scheduled Monday through Thursday in the Grand Ole Opry House, features a different artist every day in a country music show that is covered by admission to Opryland.

Compass, WIG Pact

■ NASHVILLE — Chuck Deal, president of Compass Records of Nashville, has announced the signing of a distribution agreement with World International Group, Inc. (WIG).

The first release under the new agreement is "Warmed Over Memories" by singer/songwriter Donnie Sanders.

Pirates Sentenced

■ TULSA, OKLA. — Sentences were imposed in Federal District Court here on five men who had entered guilty pleas to charges of copyright infringement following raids by FBI agents in July, 1976, that uncovered more than 25,000 pirated tapes.

Lon Skipper, who had been doing business as P&L Manufacturing, Inc. and Triple "C" Investments, Inc., was sentenced to a fine of \$2,500 and placed on probation for two years. Ted Ledinsky, who was indicted with Skipper, received a fine of \$1,000 and two years' probation.

Bob Bolles and Stevan Brown, who had been doing business as Sun Distributors, Big 8 Tapes, Fox Productions and B&B Sales, were fined \$1,600 and \$1,000 respectively. Bolles was placed on probation for 2 1/2 years, Brown for 6 months.

A \$500 fine was imposed on Kenneth Chitwood, who had been doing business as Top 10 Music Company in Denver. Chitwood entered his guilty plea and was sentenced in Wisconsin where he now resides.

D Y N A M I C D U O

CONWAY TWITTY & LORETTA LYNN

D Y N A M I C D U O

A dynamite new album
containing their hit single:
**I Can't Love You
Enough** (MCA-40728)

Produced by Owen Bradley



See the "Dynamic Duo"
on tour:

- July 7 Denver, CO
- 8 Salt Lake City, UT
- 9-10 Las Vegas, NV
- 13 Phoenix, AZ
- 14 Tucson, AZ
- 15 Anaheim, CA
- 16 Oakland, CA
- 17 Fresno, CA
- 20 Redding, CA
- 22 San Bernardino, CA
- 23 San Diego, CA
- 24 Bakersfield, CA



MCA-2278

MCA RECORDS
AmericanRadioHistory.Com



THE COUNTRY ALBUM CHART

JUNE 18, 1977

JUNE 18	JUNE 11		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	5
2	2	KENNY ROGERS/United Artists LA689 G	32
3	4	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	6
4	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	17
5	5	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	16
6	7	BEST OF FREDDY FENDER/ABC/Dot DO 2079	5
7	3	I REMEMBER PATSY LORETTA LYNN/MCA 2265	9
8	9	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	7
9	8	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	10
10	16	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	6
11	11	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	7
12	12	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	22
13	14	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	8
14	30	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	3
15	15	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	21
16	19	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	4
17	17	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	72
18	13	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	14
19	10	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	9
20	23	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	42
21	20	VISIONS DON WILLIAMS/ABC/Dot DOA 2064	19
22	18	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	26
23	24	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	13
24	35	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	3
25	25	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	5
26	26	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	9
27	43	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	2
28	22	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic PE 34468	15
29	40	SCORPIO BILL ANDERSON/MCA 2264	3
30	37	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	2
31	31	RIDIN' RAINBOWS TANYA TUCKER/MCA 2253	15
32	32	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/ Polydor PD 1 6102	6
33	38	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	2
34	34	MY MUSIC & ME ROY CLARK/ABC/Dot DO 2072-2	5
35	21	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1005	9
36	36	REX REX ALLEN, JR./Warner Bros. BS 3054	4
37	39	I NEED YOU ALL THE TIME EDDY ARNOLD/RCA APL1 2277	6
38	28	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	27
39	27	HEART HEALER MEL TILLIS/MCA 2252	16
40	52	RABBITT EDDIE RABBITT/Elektra 7E 1105	2
41	29	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	16
42	44	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	3
43	—	LOVERS, FRIENDS AND STRANGERS BARBARA MANDRELL/ ABC/Dot DO 2076	1
44	47	ONE MAN SHOW FREDDY WELLER/Columbia KC 34709	3
45	45	LONESOME ROAD DOC & MERLE WATSON/United Artists LA725 G	5
46	33	I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/ MCA 2266	7
47	—	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	1
48	48	FLOYD CRAMER & THE KEYBOARD KICK BAND/RCA APL1 2278	4
49	49	BEST OF DONNA FARGO/ABC/Dot DO 2075	17
50	57	HELP ME RAY PRICE/Columbia KC 34710	2
51	42	ONE NIGHT STANDS HANK "BOCEPHUS" WILLIAMS, JR./ Warner Bros. BS 2988	8
52	41	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	69
53	53	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	12
54	51	REUNITED RAY PRICE & THE CHEROKEE COWBOYS/ABC/ Dot DO 2073	9
55	65	THE VASSAR CLEMENTS BAND/MCA 2270	2
56	46	BEST OF DOLLY PARTON/RCA APL1 1117	56
57	50	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	20
58	—	STACKED DECK RUSTY WIER/Columbia PC 34775	1
59	54	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	31
60	55	PAPER ROSIE GENE WATSON/Capitol ST 11597	14
61	—	LILY DALE DARRELL McCALL/Columbia KC 34718	1
62	56	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	41
63	59	RONNIE MILSAP LIVE/RCA APL1 2043	29
64	61	ADIOS AMIGO MARTY ROBBINS/Columbia KC 34448	17
65	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	88
66	60	BEST OF CHARLEY PRIDE, VOL. III/RCA APL1 2023	33
67	64	THE TOUCH OF FELTS NARVEL FELTS/ABC/Dot DO 2070	10
68	66	THE TROUBLEMAKER WILLIE NELSON/Columbia/Lane Star KC 34112	36
69	58	JOHNNY DUNCAN/Columbia KC 34442	17
70	68	GILLEY'S SMOKING MICKEY GILLEY/Playboy PB 415	31
71	67	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	21
72	69	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC/Dot DOSD 2020	101
73	70	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816	49
74	63	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	14
75	72	I'M SORRY FOR YOU MY FRIEND MOE BANDY/Columbia KC 34443	15

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DICKEY LEE—RCA 11009

VIRGINIA, HOW FAR WILL YOU GO (W. Holyfield/B. House; Maplehill/Vogue, BMI)

Laid back vocals on this fine leavin' ballad are complemented by good solid country production and a subtle hook. Lee should go all the way with this one, with very little effort.

PAM ROSE—Capitol 4440

MIDNIGHT FLIGHT (M. McClellan; Beechwood, BMI)

This pop-flavored cut has a good all around appeal. Vocals, lyrics and some great pickin' make the total sound easy on the ears. A good chart contender in any market.

DAVID FRIZZELL—MCA 40736

LIFETIME WOMAN (C. Smith; Front Lawn, BMI)

Young Frizzell uses this tender ballad to showcase his vocal talents to their fullest. With definite appeal to the ladies, this one should send him chartward.

HOWDY GLENN—Warner Bros. 8402

DON'T TAKE PRETTY TO THE CITY (J. Hammer; Easy Listening/Whiteaway, ASCAP)

Glenn's first release since his recent signing with Warner Brothers is an easy-paced tune with a different enough sounding lyric to garner loads of airplay and get him on the road performing and out of the fireman's job he now occupies.

DON GIBSON—ABC/Hickory 54014

IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) (M. Newbury; Acuff-Rose, BMI)

Gibson's remake of this older Newbury tune is a classic. His distinctive vocals blend with the production in such a way as to lend a happy feel to an otherwise sad tune.

DALE McBRIDE—Con Brio 121

LOVE I NEED YOU (D. McBride/F. Powers; Con Brio/Dale McBride, Val Rio, BMI)

With a powerfully building bridge, this could well be McBride's best effort to date. A good sounding and good cookin' record, it should get lots of airplay and good chart action.

JERRY REED—RCA 11008

WITH HIS PANTS IN HIS HAND (C. Parks; Greenwood, BMI)

Reed is back to his old self again with this rousing number—a good up-tempo cut sure to please programmers and light phones. Pulled from his latest lp, it's quite different from his recent "Semolita."

MARGO SMITH—Warner Bros. 8399

MY WEAKNESS (N.D. Wilson/M. Smith; Glamour/Dusty Roads/Al Gallico, BMI)

Beginning with a spoken intro and building steadily from there, this one seems to have no weakness. Vocals are reaching and production complements them. Should be right in line with her recent chart success.

TOMMY WEST—Lifesong 45028

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (E. Bruce/P. Bruce; Tree/Sugarplum, BMI)

One-half of the pop team of Cashman & West, Tommy West has put his own style to this recent Ed Bruce hit. A well done version, this seems to have all-market potential.

MIKE LUNSFORD—Starday 160

I CAN'T STOP NOW (J. Coleman/M. Lytle; Power Play, BMI)

A consistently good artist, Lunsford's latest release is no let-down. Vocals are strong as well as tender on this moving ballad. With product like this, he won't stop now.

MEL STREETS—Polydor PD 14399

BARBARA DON'T LET ME BE THE LAST ONE TO KNOW (B. McDill/W. Holyfield; Hall-Clement/Vogue/Maplehill, BMI)

Street starts his association with Polydor with a good, solid country effort. In view of his past success, this should be a shoe-in for chart action. Programmers will see phones light up on this one.

"HOROSCOPE"

ROBERT ALLEN JENKINS



RS-23

*"It's written
in the stars"*

Millions read their's daily!
Now you can let
them hear "Horoscope."
They'll love it!

"I'll Spend My Lifetime Loving You" T-103-B

CLAUDE KING

It's flipping from "Cotton Dan"

True

ARE YOU?

Our First Album Is Our Greatest!

Claude King's Greatest Hits T-1001 LPS

Volume I

"Wolverton Mountain," "Big River, Big Man," "Mary's Vineyard,"

"All For The Love Of A Girl," "Laura," "Tiger Woman,"

"Chip 'N' Dale's Place," "Little Buddy,"

"Sam Hill," "Commancheros"

True

"THIS OLE HOUSE"

The Capitals



RS-22

*It's what you've
been looking for!*

Up-tempo, Positive, Short,
Only 1:36

A PROVEN HIT!

"BEHIND BLUE EYES"

Mundo Earwood

T-104

It was a turntable hit
5 or 6 years ago!

Here it is again
Except better!

True

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A KIND!
ALL WINNERS!**



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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 18 JUNE 11

WKS. ON CHART

1	1	LUCKENBACH, TEXAS WAYLON JENNINGS RCA PB 10924 (5th Week)		10
2	4	MARRIED BUT NOT TO EACH OTHER BARBARA MANDRELL/ ABC Dot DO 17688		12
3	3	I CAN'T HELP MYSELF EDDIE RABBITT/Elektra 45390		12
4	5	YOUR MAN LOVES YOU HONEY TOM T. HALL/Mercury 73899		11
5	7	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375		8
6	6	IT'S A COWBOY LOVIN' NIGHT TANYA TUCKER/MCA 40708		10
7	2	IF WE'RE NOT BACK IN LOVE BY MONDAY MERLE HAGGARD/MCA 40700		12
8	9	BURNING MEMORIES MEL TILLIS/MCA 40710		9
9	8	I'LL DO IT ALL OVER AGAIN CRYSTAL GAYLE/United Artists XW948 Y		13
10	12	LIGHT OF A CLEAR BLUE MORNING DOLLY PARTON/RCA PB 10935		11
11	14	I WAS THERE STATLER BROTHERS/Mercury 73906		8
12	15	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ABC Dot DO 17697		7
13	16	HEAD TO TOE BILL ANDERSON/MCA 40713		7
14	17	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914		6
15	18	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA PB 10967		7
16	21	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975		5
17	19	IT'S NOTHING TO ME JIM REEVES/RCA PB 10956		9
18	20	SILVER BIRD TINA RAINFORD/Epic 8 50340		11
19	24	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803		6
20	23	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y		7
21	26	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976		4
22	22	COME SEE ABOUT ME CAL SMITH/MCA 40714		8
23	29	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254		7
24	28	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679		11
25	30	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 3 10536		5
26	25	A PASSING THING RAY GRIFF/Capitol 4415		9
27	36	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WB 8388		4
28	32	I'M A MEMORY WILLIE NELSON/RCA PB 10969		6
29	35	TEN YEARS OF THIS GARY STEWART/RCA PB 10957		5
30	10	I'M GETTING GOOD AT MISSING YOU (SOLITAIRE) REX ALLEN, JR./Warner Bros. WBS 8354		11
31	40	I DON'T WANNA CRY LARRY GATLIN/Monument 221		4
32	11	SOME BROKEN HEARTS NEVER MEND DON WILLIAMS/ ABC Dot DO 17683		15
33	45	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728		3
34	13	THANK GOD SHE'S MINE FREDDIE HART/Capitol 4409		10
35	27	ME AND MILLIE RONNIE SESSIONS/MCA 40705		11
36	46	COUNTRY PARTY JOHNNY LEE/GRT 125		5
37	37	SO MANY WAYS DAVID HOUSTON/Starday 156		8
38	44	I CAN'T STOP LOVING YOU SAMMI SMITH/Elektra 45398		6
39	43	OLD KING KONG GEORGE JONES/Epic 8 50385		5
40	50	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia 3 10545		4
41	54	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392		3
42	53	I HATE GOODBYES LOIS JOHNSON/Polydor PD 14392		5
43	63	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554		3
44	60	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701		3
45	31	THE RAINS CAME/SUGAR COATED LOVE FREDDY FENDER/ABC Dot DO 17686		14
46	33	THIS GIRL (HAS TURNED INTO A WOMAN) MARY MacGREGOR/Ariola America 7662		9
47	42	MOBILE BOOGIE HANK WILLIAMS, JR./Warner Bros. WBS 8361		9
48	39	LET'S GET TOGETHER (ONE LAST TIME) TAMMY WYNETTE/ Epic 8 50349		14

49	34	BLUEST HEARTACHE OF THE YEAR KENNY DALE/ Capitol 4389		16
50	62	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/ Columbia 3 10535		4
51	38	PLAY GUITAR PLAY CONWAY TWITTY/MCA 40682		16
52	61	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690		4
53	41	THAT'S WHEN THE LYIN' STOPS (AND THE LOVIN' STARTS) PAL RAKES/Warner Bros. WBS 8340		12
54	65	MERRY-GO-ROUND FREDDY WELER/Columbia 3 10539		4
55	48	SHE'S GOT YOU LORETTA LYNN/MCA 40679		17
56	71	ISHABILLY MACK VICKERY/Playboy ZS8 5800		4
57	67	I DON'T HURT ANYMORE NARVEL FELTS/ABC Dot 17700		4
58	72	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391		2
59	49	LUCILLE KENNY ROGERS/United Artists XW929 Y		21
60	66	THE BEST PART OF MY DAYS (ARE MY NIGHTS WITH YOU) DAVID WILLS/United Artists XW988 Y		5
61	56	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn 0270		8
62	82	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807		2
63	76	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBSC 8393		2
64	57	YOU ARE MY SUNSHINE DUANE EDDY/Elektra 45359		6
65	68	SOMEBODY TOOK HER LOVE (AND NEVER GAVE IT BACK) JIMMIE PETERS/Mercury 73911		4
66	78	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982		4
67	73	COMING AROUND CONNIE SMITH/Monument 219		3
68	75	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120		3
69	69	IT'S TOO LATE TO LOVE ME NOW CHARLY McCLAIN/ Epic 8 50378		5

CHARTMAKER OF THE WEEK

70	—	IN THE JAILHOUSE NOW SONNY JAMES Columbia 3 10551		1
71	47	SHE'S PULLING ME BACK AGAIN MICKEY GILLEY/ Playboy 6100		18
72	81	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430		2
73	88	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558		2
74	70	DO YOU WANNA MAKE LOVE BOBBY SMITH/Autumn RPA 7623		6
75	58	LET ME LOVE YOU ONCE BEFORE YOU GO BARBARA FAIRCHILD/Columbia 3 10485		15
76	83	SWEET DECEIVER CRISTY LANE/LS GRT 121		3
77	85	TAKE ME TONIGHT TOM JONES/Epic 8 50382		3
78	77	SATURDAY NIGHT TO SUNDAY QUIET SUSAN RAYE/ United Artists XW976 Y		7
79	—	DOWN BY THE POOL JOHNNY CARVER/ABC Dot 17707		1
80	87	WHAT DID I PROMISE HER LAST NIGHT BILLY PARKER/ SCR 144		3
81	—	WHY NOT TONIGHT JACKY WARD/Mercury 73918		1
82	90	UNTIL I MET YOU TOM BRESH/ABC Dot DO 17703		2
83	—	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734		1
84	—	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/Republic 001		1
85	94	WE'RE STILL HANGIN' IN THERE, AIN'T WE JESS! JEANNIE SEELY/Columbia 3 10550		3
86	86	CAN'T HELP IT CATES SISTERS/Caprice 2032		5
87	96	LADIES NIGHT DEL REEVES/United Artists XW989 Y		2
88	91	THE MAN STILL TURNS ME ON MARY LOU TURNER/MCA 40727		2
89	93	I'LL BUY YOU CHATTANOOGA KENNY PRICE/MRC (Universal) 1001		3
90	95	(I'M COMING HOME TO YOU) DIXIE SHYLO/Columbia 3 10534		2
91	—	LITTLE WHITE MOON HOYT AXTON/MCA 40731		1
92	92	ONLY LOVE CAN BREAK A HEART BOBBY VINTON/ ABC AB 12265		3
93	—	DON'T HAND ME NO HAND ME DOWN LOVE BEVERLY HECKEL/RCA 10981		1
94	—	HOLD ME RAYBURN ANTHONY/Polydor 14398		1
95	—	LOSE AGAIN LINDA RONSTADT/Asylum 45402		1
96	98	SHE'S STILL ALL OVER YOU JEANNE PRUETT/MCA 40723		2
97	—	LOVE LETTERS DEBI HAWKINS/Warner Bros. WBS 8934		1
98	—	OBSCENE PHONE CALL JOHNNY RUSSELL/RCA PB 10984		1
99	—	I'M NOT THE ONE YOU LOVE (I'M THE ONE YOU MAKE LOVE TO) SUNDAY SHARPE/Playboy 5806		1
100	—	IF YOU CAN, WHY CAN'T I BILLY WALKER/Casino 124		1

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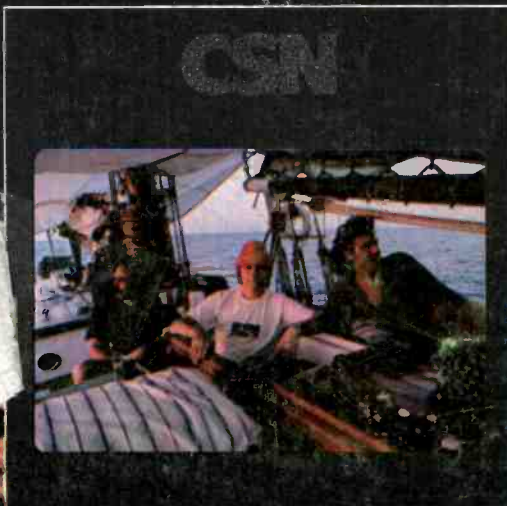
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