

# CASH BOX

August 27, 1977

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January 8, 1935 — August 16, 1977

# NAMES

## GEORGE JONES I WANTA SING

including:  
Please Don't Sell Me Anymore Whiskey Tonight  
They've Got Millions In Milwaukee  
I Love You So Much It Hurts  
Rest In Peace/Bull Mountain Lad



PE 34717

## TANYA TUCKER YOU ARE SO BEAUTIFUL

including:  
Spring/Can I Be Your Lady?  
There Is A Place/I Still Sing The Old Songs  
The Best Of My Love



PC 34733

## DAVID ALLAN COE TATTOO

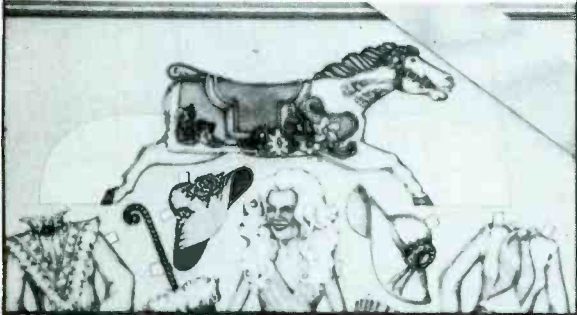
including:  
Just To Prove My Love For You  
Face To Face/Play Me A Sad Song  
Just In Time (To Watch Love Die)  
San Francisco Mable Joy



PC 34870

## LYNN ANDERSON I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU

including:  
Desperado/The Angel In Your Arms  
It's Your Love That Keeps Me Going  
We Got Love/Right Time Of The Night



PC 34871

## MOE BANDY Cowboys Ain't Supposed To Cry

including:  
Up To Now I've Wanted Everything But You  
Misery Loves Company  
She Just Loved The Cheatin' Out Of Me  
All I Can Handle At Home  
I Could Never Be Ashamed Of You



PC 34874

## BARBARA FAIRCHILD *Free & Easy*

including:  
She Can't Give It Away  
The Other Side Of The Morning  
Someone Loves Him  
Love Me Like You Never Will Again  
Painted Faces



PC 34868

## THE EARL SCRUGGS REVUE STRIKE ANYWHERE

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



PC 34878

## GOLDSBORO

including:  
I Think You're Losing The Feeling  
Black Fool's Gold/He'll Have To Go  
I Love Music/The Cowboy And The Lady



PE 34703

## THE BEST OF BARBARA MANDRELL

including:  
Scarlet Water  
Treat Him Right/The Midnight Oil  
This Time I Almost Made It  
Do Right Woman, Do Right Man



PC 34876

This month, the most innovative labels in Nashville present nine exciting albums with one thing in common: They're all name artists, with some of the best music of their careers.

George Jones presents his first all-new album in over a year. Tanya Tucker's album is all never-before-released gems, produced by Billy Sherrill. David Allan Coe's following is snowballing with every album, and "Tattoo" is his strongest yet. Lynn Anderson sings her newest hits and some of the biggest songs of the year. Moe Bandy's new one is another classic beauty. Barbara Fairchild has a free and easy hit on her hands. The Earl Scruggs Revue has put together their strongest studio set ever. Bobby Goldsboro's brilliant new album is his Epic debut. And from Barbara Mandrell: her best.

# CASH BOX

VOLUME XXXIX — NUMBER 15 — August 27, 1977

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## cash box editorial

### The Passing Of The King

The King is dead. Elvis Aron Presley, the biggest selling artist in the history of recorded entertainment in all forms, passed away August 16 in Memphis, Tennessee. Although his time on earth was a mere 42 years, he touched the hearts and souls of hundreds of millions throughout the world and will continue to do so for generations to come.

Elvis was the American Dream personified — from his humble beginning through his rise to fame. He always remembered his roots and the less fortunate people around him. While reaching superstardom status that brought him immense wealth, he generously gave it back to the people who idolized him.

His contribution to American music is so overwhelming that historians will continue to study his impact for years to come. Without Elvis, all phases of music could hardly have reached the heights that they have attained.

Elvis' appeal was awesome. In a time when all cultural forms of entertainment were in dire need of something new and innovative, Elvis emerged and brought to the world what is now known as rock and roll music. Through his vast acceptance and masterful performing talents, he contributed to the future development of country music, rhythm and blues, gospel and every segment of the music field.

With the superb guidance of his manager and closest associate, Col. Tom Parker, Elvis' career skyrocketed to an unprecedented level never attained by anyone in the field of entertainment. Besides his success in the recording field, Elvis broke nightclub records, starred in numerous motion pictures and television specials.

Elvis — a consummate person and performer. He lent an air of dignity that elevated the entire profession of entertainment. Always polite and gracious, Elvis maintained a sense of class that distinguished him from his fellow entertainers.

Yes, The King is dead, but never to be forgotten. Long Live Elvis, The Undisputed King.

*George Albert*

George Albert  
President and Publisher



**NUMBER ONE  
SINGLE OF THE WEEK**  
BEST OF MY LOVE  
THE EMOTIONS  
Columbia 3-10544  
Writers: M. White & A. McKay



**NUMBER ONE  
ALBUM OF THE WEEK**  
RUMOURS  
FLEETWOOD MAC  
Warner Brothers BSK 3010

# CASH BOX TOP 100 SINGLES

August 27, 1977

Rank	Song	Artist	Weeks On Chart		Rank	Song	Artist	Weeks On Chart		Rank	Song	Artist	Weeks On Chart					
			8/20	8/13				8/20	8/13				8/20	8/13				
1	BEST OF MY LOVE	EMOTIONS (Columbia 3-10544) WB	1	2	8	38	ARIEL	DEAN FRIEDMAN (Lifesong 45022) B-3	33	31	19	70	MARTIAN BOOGIE	BROWNSVILLE STATION (Private Stock PS 45149)	76	76	2	
2	I JUST WANT TO BE YOUR EVERYTHING	ANDY GIBB (RSO 872) WB	2	1	19	39	SUNFLOWER	GLEN CAMPBELL (Capitol 4445) WB	41	43	9	71	IT'S A CRAZY WORLD	MAC McANALLY (Ariola America/Capitol P7665) CPP	58	60	10	
3	YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER)	RITA COOLIDGE (A&M 1922) WB	4	5	16	40	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP (RCA PB-10976) ALM/CPP	43	48	10	72	LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)	WAYLON JENNINGS (RCA PB 10924) CPP	67	64	19	
4	EASY	COMMODORES (Motown M 1418) CPP	5	6	14	41	DO YOU WANNA MAKE LOVE	PETER McCANN (20th Century 2335) CPP	30	24	19	73	IN THE MIDDLE	TIM MOORE (Asylum 45394) CH	68	72	8	
5	HANDY MAN	JAMES TAYLOR (Columbia 8-10557) B-3	6	12	12	42	LOOKS LIKE WE MADE IT	BARRY MANILOW (Arista 244) ALM	40	33	17	74	SHE DID IT	ERIC CARMEN (Arista AS0266) WB	—	—	1	
6	FLOAT ON	THE FLOATERS (ABC 12284) CPP	11	13	10	43	A REAL MOTHER	JOHNNY GUITAR WATSON (DJM/Amherst DJUS 1024)	44	42	9	75	ANOTHER STAR	STEVIE WONDER (Tamla S4287) CPP	—	—	1	
7	YOU MADE ME BELIEVE IN MAGIC	BAY CITY ROLLERS (Arista AS0256) ALM	7	8	13	44	TELEPHONE MAN	MERI WILSON (GRT 127) CPP	36	30	13	76	LOVE GONE BY	DAN FOGELBERG (Full Moon/Epic 50412)	75	76	7	
8	JUST A SONG BEFORE I GO	CROSBY, STILLS & NASH (Atlantic 3401) WB	9	10	14	45	BOOGIE NIGHTS	HEATWAVE (Epic 8-50370) ALM	51	57	8	77	BRICK HOUSE	COMMODORES (Motown M1425)	—	—	1	
9	DON'T STOP	FLEETWOOD MAC (WB WBS 8413) CPP	12	17	8	46	CAT SCRATCH FEVER	TED NUGENT (Epic 8-50425) WB	53	58	6	78	DON'T IT MAKE ME BROWN EYES BLUE	CRYSTAL GAYLE (United Artists UA XW 1016) B-3	80	88	4	
10	BARRACUDA	HEART (Portrait/CBS 6-70004) WB	10	11	10	47	LITTLE DARLING (I NEED YOU)	THE DOOBIE BROTHERS (WB 8408) CPP	49	55	6	79	YOU LIGHT UP MY LIFE	DEBBY BOONE (Curb/WB 8446)	—	—	1	
11	TELEPHONE LINE	ELECTRIC LIGHT ORCHESTRA (United Artists/Jet 1000) B-3	16	18	11	48	IT'S SAD TO BELONG	ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT-16088) HAN	45	34	17	80	LOOK WHAT YOU'VE DONE TO MY HEART	McCoo & DAVIS (ABC 1026) CPP	85	—	2	
12	HOW MUCH LOVE	LEO SAYER (WB WBS 8319) CPP/ALM	13	14	8	49	SO YOU WIN AGAIN	HOT CHOCOLATE (Big Tree/Atlantic BT 16096) WB	52	56	8	81	INDIAN SUMMER	POCO (ABC AB 12295) WB	83	86	6	
13	GIVE A LITTLE BIT	SUPERTRAMP (A&M 1938) ALM	15	16	16	50	KNOWING ME, KNOWING YOU	ABBA (Atlantic 3387) ALM	46	35	16	82	JUST REMEMBER I LOVE YOU	FIREFALL (Atlantic 3420) WB	91	92	3	
14	BLACK BETTY	RAM JAM (Epic 8-50357)	14	15	13	51	THE GREATEST LOVE OF ALL	GEORGE BENSON (Arista 251) CPP	54	59	5	83	HEAVEN IS ON THE SEVENTH FLOOR	MIGHTY POPE (Private Stock 157) CH	86	100	3	
15	ON AND ON	STEPHEN BISHOP (ABC 12260) ALM	20	27	16	52	I FEEL LOVE	DONNA SUMMER (Casablanca NB 884) ALM	62	73	4	84	I GO CRAZY	PAUL DAVIS (Bang B-733)	—	—	1	
16	SMOKE FROM A DISTANT FIRE	THE SANFORD-TOWNSEND BAND (Warner Bros. WBS 8370) CH	18	21	10	53	(I REMEMBER THE DAYS OF THE) OLD SCHOOL YARD	CAT STEVENS (A&M 1948S) CPP	47	38	6	85	GOOD MORNING JUDGE	10CC (Mercury 73943) WB	90	91	3	
17	STRAWBERRY LETTER 23	BROTHERS JOHNSON (A&M 1949) ALM	22	25	7	54	WAY DOWN	ELVIS PRESLEY (RCA 10998) ALM	48	42	11	86	DOG DAYS	ATLANTA RHYTHM SECTION (Polydor 144H) CPP	89	—	2	
18	YOU AND ME	ALICE COOPER (Warner Bros. WBS 8349) WB	8	9	19	55	ROCK AND ROLL NEVER FORGETS	BOB SEGER (Capitol 4449) CPP	50	54	8	87	CAN'T YOU SEE	MARSHALL TUCKER BAND (Capricorn 0278) WB	99	—	2	
19	SWAYIN' TO THE MUSIC	JOHNNY RIVERS (Big Tree/Alt. 16094) WB	24	26	10	56	MARGARITAVILLE	JIMMY BUFFETT (ABC AB 12254) WB	55	40	23	88	SURFIN' USA	LEIF GARRETT (Atlantic A 3423)	—	—	1	
20	CHRISTINE SIXTEEN	KISS (Casablanca NB 889) ALM	21	23	7	57	DAYTIME FRIENDS	KENNY ROGERS (United Artists UA XW 1027) B-3	64	80	4	89	HOLD ON	WILD CHERRY (Epic 8-50365)	—	—	1	
21	WHATCHA GONNA DO?	PABLO CRUISE (A&M 1920-S) ALM	3	3	21	58	HIGH SCHOOL DANCE	THE SYLVERS (Capitol 4405)	56	41	20	90	MAKE IT WITH YOU	WHISPERS (Soul Train/RCA 10996) CPP	92	93	3	
22	COLD AS ICE	FOREIGNER (Atlantic 3410) WB	26	29	6	59	ANGEL IN YOUR ARMS	HOT (Big Tree/Atlantic BT 16085) CPP	57	45	29	91	NOTHING BUT A BREEZE	JESSE WINCHESTER (Bearsville/WB BSF 0318) WB	82	85	4	
23	YOU'RE MY WORLD	HELEN REDDY (Capitol 4418) CH/B-3	19	20	18	60	JET AIRLINER	STEVE MILLER BAND (Capitol 3424) WB	59	52	18	92	DOES SHE DO IT LIKE SHE DANCES	ADRISSI BROTHERS (Buddah BDA 579) CPP	—	—	1	
24	STAR WARS	LONDON SYMPHONY ORCHESTRA (20th Century TC 2345) CPP	29	33	20	61	SIGNED SEALED DELIVERED	PETER FRAMPTON (A&M 972) ALM	—	—	1	93	FOR A WHILE	MARY MacGREGOR (Ariola America/Capitol 7667)	94	95	4	
25	KEEP IT COMING LOVE	KC & THE SUNSHINE BAND (TK 1023) CPP	31	37	6	62	HEAVEN IS ON THE SEVENTH FLOOR	PAUL NICHOLAS (RSO RS 878) CH	72	83	3	94	(I'VE BEEN LOOKIN' FOR) A NEW WAY TO SAY I LOVE YOU	DRIVER (A&M 1966) ALM	95	97	4	
26	DON'T WORRY BABY	B.J. THOMAS (MCA 40735) ALM	32	36	19	63	I WOULDN'T WANT TO BE LIKE YOU	ALAN PARSONS (Arista AS 0260) ALM	71	84	3	95	O-H-I-O	OHIO PLAYERS (Mercury 73932) CH	97	99	3	
27	STAR WARS THEME	MECO (Millennium/Casablanca 604) CPP	35	46	5	64	L.A. SUNSHINE	WAR (Blue Note/UA BN-XW 1009) ALM	65	67	5	96	SHEENA IS A PUNK ROCKER	RAMONES (Sire/ABC SA-746)	96	96	6	
28	UNDERCOVER ANGEL	ALAN O'DAY (Pacific/Atlantic PC 001) WB	17	4	22	65	DREAMS	FLEETWOOD MAC (WB WBS 8731) CPP	63	63	20	97	IT'S TOO HOT TO HANDLE	UFO (Chrysalis CHS 2157)	—	—	1	
29	EDGE OF THE UNIVERSE	BEE GEES (RSO 880) WB	34	39	6	66	HELP IS ON THE WAY	LITTLE RIVER BAND (Capitol 4428) WB	69	77	5	98	LOVE ME ONE MORE TIME (JUST FOR OLD TIME SAKE)	KAREN NELSON AND BILLY T (Amherst 724)	98	98	3	
30	I'M IN YOU	PETER FRAMPTON (A&M 1941) ALM	25	19	14	67	I'M DREAMING	JENNIFER WARNES (Arista 252) ALM	70	75	6	99	C'EST LA VIE	GREG LAKE (Atlantic 3405) WB	—	—	1	
31	NOBODY DOES IT BETTER	CARLY SIMON (Elektra 45413) B-3	37	50	6	68	I BELIEVE IN LOVE	KENNY LOGGINS (Columbia 10569) WB	73	74	7	100	SINCE I FELL FOR YOU	HODGES, JAMES & SMITH (London CL8913) WB	100	—	2	
32	JUNGLE LOVE	STEVE MILLER BAND (Capitol 4466) WB	38	49	4	69	I BELIEVE YOU	DOROTHY MOORE (Malaco/TK 1042) CPP/ALM	74	79	7							
33	SLIDE	SLAVE (Cotillion/Atlantic 44218)	27	28	12													
34	DA DO RON RON	SHAUN CASSIDY (Curb/WB WBS 8365) CPP	28	22	16													
35	HARD ROCK CAFE	CAROLE KING (Capitol 4455) CPP	39	44	6													
36	THAT'S ROCK 'N' ROLL	SHAUN CASSIDY (WB/Curb 8423) WB	42	51	5													
37	MY HEART BELONGS TO ME	BARBRA STREISAND (Columbia 3-10555) B-3	23	7	15													

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Angel In Your (Song Tailors — BMI)	6	Its To Hot (Intersong Music — ASCAP)	97	Since I Fell (ASCAP)	100
I've Got The Music — ASCAP	59	I've Been Looking (Irving — BMI)	94	She Did It (G.A.M. — BMI)	74
Another Star (Jobete — ASCAP)	75	It Was (Chess/Case David — ASCAP)	40	Sheena Is A Punk (Taco Tunes/Bleu Disque — ASCAP)	96
A Real Mother (Vir-Jon — BMI)	43	I Wouldn't Want (WolfSongs — BMI)	63	Signed Sealed (Jobete — ASCAP)	61
Ariel (Blendingwell — ASCAP)	38	Jet Airliner (Sailor No Thought — ASCAP)	60	Slide (Spurbree — BMI)	33
Barracuda (Wilsongs/Know Mus/Play My Music — ASCAP)	10	Jungle Love (Sailor — ASCAP)	32	Smoke From (Salmon/Mulhan/Unichappell/Turkey Tunes — BMI)	16
Best Of My (Sagittaire — BMI/Steelchest — ASCAP)	1	Just A Song (Thin Ice — ASCAP)	8	So You Win (Island — BMI)	49
Black Betty (Folkways — BMI)	14	Just Remember (Stephen Stills — BMI)	82	Star Wars (Fox Fanfare — BMI)	24,27
Boogie Nights (Rondor/Almo — ASCAP)	45	Keep It Comin' Love (Sherilyn — BMI)	25	Strawberry (Kidada/Off The Wall — BMI)	17
Brick House (Jobete — ASCAP)	77	Knowing Me (Countless Songs — BMI)	50	Sunflower (Stonebridge — ASCAP)	39
Can't You See (No Exit — BMI)	87	L.A. Sunshine (Far Out — BMI)	64	Surfin' USA (ARC Music — BMI)	88
Cat Scratch Fever (Magic Land — ASCAP)	46	Little Darling (Stone Agate — BMI)	47	Swayin' To (WB — ASCAP)	19
C'est La Vie (Palm Beach Int'l. Rec. Ltd. — ASCAP)	99	Look What You've (Screen Gems — BMI)	80	Telephone Line (Unart/Jet — BMI)	11
Christine Sixteen (Kiss — ASCAP)	20	Looks Like We Made It (Irving — BMI)	42	Telephone Man (Casterledge — BMI)	44
Cold As Ice (Somerset/Evensong/WB — ASCAP)	22	Love Gone By (Hickory Grove — ASCAP)	76	That's Rock 'N' Roll (C.A.M./USA — BMI)	36
Da Do Ron (Trio/Mother Bertha — BMI)	34	Love Me One (Time Square Music — BMI)	98	The Greatest Love (Columbia Pictures — BMI)	51
Daytime Friends (Ben Peters — BMI)	57	Luckenbach (Baby Chick — BMI)	72	Undercover Angel (WB — ASCAP)	28
Does She Do It (American Broadcasting — ASCAP)	92	Make It With (Screen Gems/Columbia — BMI)	60	Way Down (Leon/Ahab — BMI)	54
Dog Days (Low-Sal — BMI)	86	Margaritaville (Coral Reeler — BMI)	56	Whatcha Gonna (Irving/Pablo Cruise — BMI)	21
Don't It Make (United Artists — ASCAP)	78	Martian Boogie (Ainal — BMI)	70	You Made Me (Chrysalis — ASCAP)	6
Don't Stop (Gen Too — BMI)	9	My Heart (Koppelman/Bandier/Music of Emanuel — BMI)	37	You Light Up (Big Hill — ASCAP)	79
Don't Worry (Irving — BMI)	26	Nobody Does It (United Artists — ASCAP/Unart — BMI)	31	You Made Me (Chrysalis — ASCAP)	6
Do You Wanna (Amer. Broadcasting — ASCAP)	41	Nothing But A Breeze (Fourth Floor — ASCAP)	91	You're My World (Intersong — ASCAP/Gruppo Editoriale Aris-ton — BMI)	23
Dreams (Gentoo/Welsh Witch — BMI)	65	O-H-I-O (Play One/Unichappell — BMI)	95	Your Love Has (Chevis/Warner-Tamerlane/BRC — BMI)	3
Easy (Jobete/Commodores Ent. — ASCAP)	4	On And On (Stephen Bishop — BMI)	15		
Edge Of (Casserole/Flamm/Unichappell — BMI)	29	Rock And Roll Never (Gear — ASCAP)	55		
Float On (ABC-Dunhill/Wood Songs — BMI)	6				
For A While (Silver Down — ASCAP)	93				
Give A Little Bit (Almo — ASCAP)	13				
Good Morning Judge (Man-Ken — BMI)	85				
Handy Man (Unart — BMI)	5				
Hard Rock Cafe (Colgems-EMI — ASCAP)	35				
Heaven Is On (Keyboard Pendulum/Chappell — ASCAP)	62,83				
Help Is On The (Australian Tumblewood — BMI)	66				
High School Dance (Rosy — ASCAP)	58				
Hold On (Bema Music — ASCAP)	89				
How Much (Screen Gems-EMI/Summerhill — BMI/Chrysalis — ASCAP)	12				
I Believe In Love (First Artists/Emanuel/Gnosso/Threesome — ASCAP)	68				
I Believe You (Music Ways/Flying Adrissi — BMI)	69				
I Feel Love (Ricks — BMI)	52				
I Go Crazy (Web IV Music — BMI)	84				
I Just Want (Stigwood/Unichappell — BMI)	2				
I'm Dreaming (Almo — ASCAP/Irving — BMI)	67				
I'm In You (Almo/Fram-Dee — ASCAP)	30				
Indian Summer (Gold — ASCAP)	81				
In The Middle (Michael Jackson/Ackee/Andustin — ASCAP)	73				
I Remember The Days (Colgems — EMI)	53				
It's A Crazy (I've Got The Music — ASCAP)	71				
It's Sad To (Famous/Ironside — ASCAP)	48				

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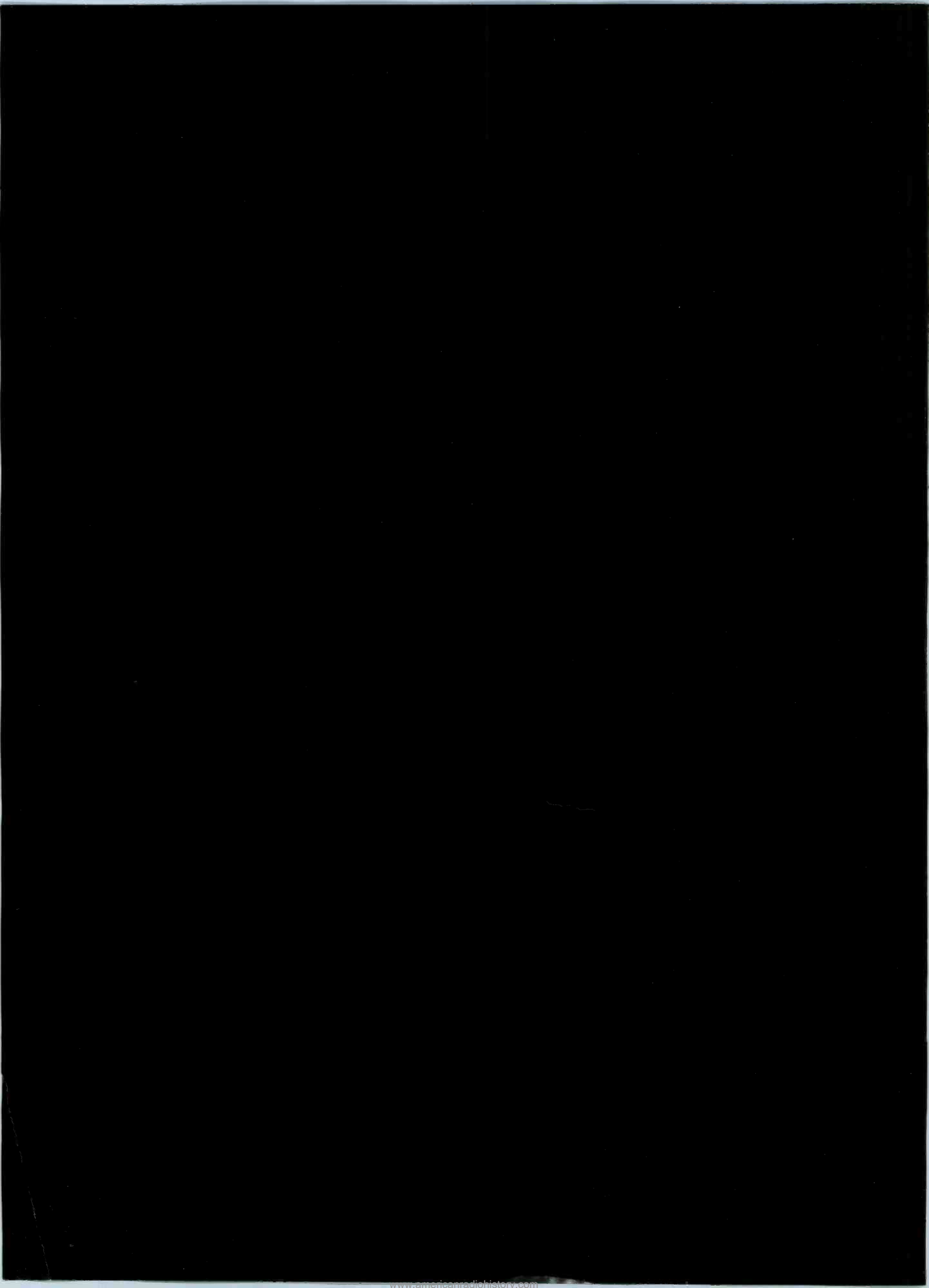
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# ELVIS

January 8, 1935 – August 16, 1977



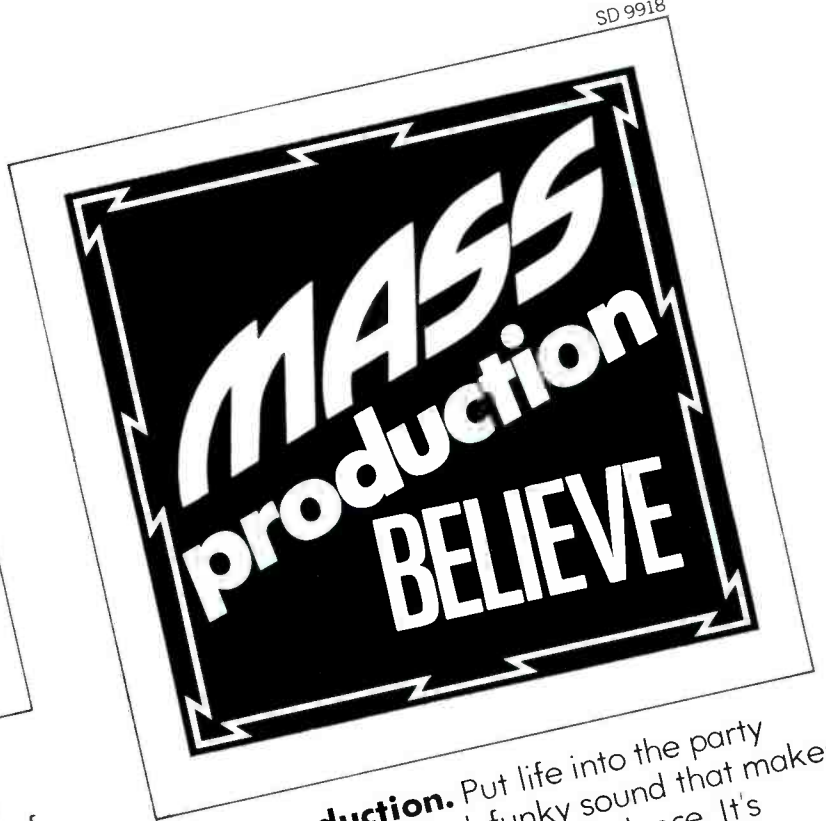
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Produced by Michael Kunze and Sylvester Levay

SD 9918



**Mass Production.** Put life into the party with a high-powered, funky sound that makes everyone want to get up and dance. It's Mass Production's, "Believe." And it's sure to make you believe the beat goes on and on!  
Produced by Ed. A. Ellerbe for Pepper Productions

**On Cotillion Records  
and Tapes.**





## Integrity Confirms New Outlets To Be Called 'Big Ben'

by Alan Sutton

LOS ANGELES — Lee Hartstone, president of Integrity Entertainment, the California-based retailer that operates the Warehouse and Hits-For-All chains, this week confirmed (as reported exclusively in **Cash Box**, Aug. 6) that Integrity will soon open its third chain — a supermarket-style operation called "Big Ben."

When reached at his Los Angeles office, Hartstone acknowledged that the Wallichs

(continued on page 73)

## Elvis Presley Dead At Age 42

by Dave Fulton

LOS ANGELES — Elvis Presley, the biggest selling artist in the history of recorded entertainment, with estimates between 300-500 million units sold worldwide, died unexpectedly Aug. 16 from a heart attack at his Memphis, Tenn. mansion, Graceland. He was 42 years old.

Private funeral services were held Aug. 18 in Memphis after the body was seen by thousands as it lay open for public viewing at Graceland on Aug. 17.

Presley's career spanned nearly a quarter of a century and included 33 motion pictures, SRO nightclub and concert appearances and television specials in addi-

tion to 55 million-selling singles and 24 gold albums.

Born in Tupelo, Miss. on Jan. 8, 1935, Presley made an amateur recording for a gift to his mother, which proved to be his big break. Sam Phillips, president of Sun Record Co. in Memphis, heard the record, "That's All Right Mama," and foresaw potential in the youngster's unique style. He asked Presley to leave his name for a possible audition.

### 7000 Records Sold

A year and a half later, Presley was a truck driver when Phillips called. He was rushed into the recording studio under a recording contract and re-recorded "That's All Right Mama" and "Blue Moon Of Ken-

### Elvis Photos — See pg. 79

tucky." The night that the single was played in Memphis, 14 telegrams and 47 phone calls hit the radio station in response. During the next week, some 7000 Presley records sold in Memphis alone. Shortly thereafter, RCA Victor bought Presley's contract from Sun for \$35,000 and his career skyrocketed almost overnight.

Screaming fans surrounded his personal appearances and controversy accompanied his frantic hip movements and gestures. He became known as "Elvis The Pelvis" and on the Ed Sullivan television variety show he was shown only from the waist up.

Exactly 19 years ago and also at age 42, Elvis' mother, Gladys, passed away. Her passing greatly grieved the performer as he had maintained a close and devoted relationship to her.

(continued on page 29)

## Disc Sales Jump Throughout U.S. After His Death

by Dave Fulton and Scott Anderson

LOS ANGELES — The death of Elvis Presley has created an incredible run on his entire catalog in record stores across the country. Many retailers, distributors and one-stops quickly emptied their stock of Presley releases and were ordering more at increasingly higher rates.

Unconfirmed sources reported that the RCA pressing plant in Indianapolis was working around the clock strictly on Presley records. Another source estimated that sales would reach \$25-30 million on the Presley albums in a few days' time.

One chain is said to have ordered four million units of various Presley product.

An RCA Records spokesman said, "The effect of Elvis Presley's death yesterday on his hundreds of millions of fans throughout the world has created a phenomenon unprecedented in the annals of the recording industry. Their desire to have Elvis' recordings has brought an outpouring of millions of his fans to record stores throughout the world, seeking copies of his legendary performances."

"RCA Records is making every effort to effect an equitable distribution to retailers of the Presley product currently available."

## Two Labels Raise LP List To \$7.98

LOS ANGELES — Both Chrysalis Records and Arista Records announced last week that they were raising the list price of all \$6.98 albums to \$7.98. The Chrysalis increase becomes effective Sept. 1 while Arista's move is set for Oct. 1.

The price hike for both labels includes all \$6.98 catalog and new releases.

A **Cash Box** nationwide survey showed the extent of the demand of Presley product on August 17, the day following the singer's death.

### Incredible Demand

At City One Stop in Los Angeles, it was reported that 600 singles and nearly 2000 albums were sold, and a spokesman said

(continued on page 29)



**STAR WARS PLATINUM** — Executives at 20th Century Records were recently given cause to celebrate when the soundtrack LP to "Star Wars" was certified platinum by the RIAA. Pictured (l-r) are: Harvey Cooper, senior vice president of A&R; Alan Livingston, president of 20th Century-Fox Entertainment Group; Bill Donnelly, executive vice president; Arnie Orleans, senior vice president of marketing, and Jack Hakim, vice president of promotion.

## Jimmy's, Sutton Distributors File Chapter XI; Both May Be Reorganized To Pay Creditors

by Ken Terry

NEW YORK — Jimmy's Music World Inc. and Sutton Distributors Inc., its Rahway, New Jersey-based parent company, have both filed petitions for bankruptcy under Chapter XI of the federal bankruptcy law in U.S. District Court here.

This week, the court will determine whether or not to have the two companies put up bonds of indemnity (rarely required in the case of ongoing businesses). If their ten largest creditors do not demand the liquidation of Jimmy's and Sutton's under Chapter 10 of the bankruptcy law, the first meeting of general creditors will reportedly be held later in the week, perhaps on the 25th.

According to the petition filed with court by the 38-unit Jimmy's chain, as of April 2, it had total assets of approximately \$5 million and liabilities of nearly \$11 million. Included in the latter amount was about \$3 million which had been guaranteed by Sutton Distributors to three secured creditors: CBS Inc., WEA Corp. and the Bank of Commerce.

Sutton Distributors Inc., which includes a wholesale cutout business in addition to Jimmy's, showed total assets of \$13.3 million and liabilities of \$10.3 million as of June 30. However, the assets include an "intercompany receivable" from Jimmy's Music World Inc. of nearly \$8 million. Since Sutton admitted in the petition that "the amount ultimately realizable on this intercompany receivable is presently not determinable," it would appear to be incapable of paying off its debt at present. Nevertheless, a credit manager for a large record company stated that, if all of Sutton's assets and liabilities were balanced out, the former would be slightly higher than the latter.

Approximately \$5.2 million of Sutton's

liabilities consists of secured debt. The secured creditors are the same as Jimmy's, plus one more which might be a New Jersey real estate company, according to a source. James, Charles and David Sutton, who own the majority of shares in Sutton, were unavailable to render information about the fourth secured creditor.

Thus far, Jimmy's stores in Huntington,

### 10 Largest Creditors Of Sutton Distributors

NEW YORK — The ten largest unsecured creditors of Sutton Distributors, according to Sutton's Chapter XI filing, are: Phonodisc, Union, N.J.; RCA Records, Newark, N.J.; Alpha Distributing, New York City; Cadet Records, Los Angeles; Capitol Records, New York City; ABC Record Distributors, New York; Promo Records Distributors, Paterson, N.J.; Surplus Record & Tape Distributors, Rochelle Park, N.J.; Countrywide Record & Tape Distributors, Jericho, N.Y.; and Malverne Distributors, Long Island City, N.Y.

These are in addition to the three known secured creditors: WEA, CBS and the bank.

Patchogue, Coram and Commack, all on Long Island, have been closed. How many more units will go out of business in the coming weeks depends largely on how long and drawn-out the bankruptcy proceedings are.

At present, Jimmy's central warehouse in Westbury, Long Island has been reportedly cleaned out. It is not receiving any new merchandise because Sutton's credit has been frozen. Meanwhile, according to Jimmy's Chapter XI petition, meeting the payroll for its 495 employees for one month

will require \$286,000. Additional estimated operating expenses will total \$80,000 in cash, while continued operation for a month after filing will result in a profit of only \$69,000.

In order to continue operating for a month after its Chapter XI filing, Sutton will have to pay out considerably more than Jimmy's. The payroll cost for its 128 employees will be \$82,100, and additional operating expenses will come to approx-

(continued on page 29)



**FOREIGNER FESTIVITIES** — After their recent engagement at Los Angeles' Greek Theatre, Atlantic Records hosted a party for the group at Checkers. Pictured (l-r) are: (seated) Mick Jones of Foreigner, Atlantic vice president & west coast general manager Bob Greenberg, Lou Gramm and Ed Gagliardi — both of Foreigner; (standing) Ben Scotti secondary promotion rep Mike Krum, Ben Scotti promotion vice president Craig Dudley, Scotti Bros. Entertainment president Tony Scotti and vice president Fred Scotti, Foreigner manager Bud Prager, Atlantic west coast director of A&R John David Kalodner, BSP president Ben Scotti, KLOS air personality Lora Davis, Al Greenwood of Foreigner, BSP national secondary rep Nick Testa (hidden), and Dennis Elliott & Ian McDonald — both of Foreigner.

# Record Bar Chain Projects Massive Five Year Growth

by Mark Mehler

HILTON HEAD ISLAND, S.C. — The seventy-five store Record Bar chain plans to be a 140-store chain by 1982. This five-year projection was presented to an audience at the chain's annual four-day convention at the Holiday Inn in Hilton Head, South Carolina, August 16-20.

Barrie Bergman, president of Record Bar, said the operation has surpassed its sales and earnings projections every month during their fiscal year 1977, which ends Sept. 30. Record Bar has projected fiscal 1977 earnings of \$930,000, up over 100% from last year's \$430,000. Record Bar has also projected fiscal 1977 sales of \$29 million, a 30% increase over \$22 million last year.

The projection for the coming 1978 fiscal year calls for \$33 million in sales and \$1.03 million in earnings, with the planned addition of nine Record Bar stores and at least three "Tracks" stores. Over the next five years, according to Bergman, Record Bar plans to add an average of ten Record Bar units (averaging about 1800 sq. ft.) and three Tracks stores per year. That would almost double the unit size of the retail operation by 1982 and would increase gross sales to a projected \$86 million.

Another change announced at the annual convention is a 20,000 sq. ft. expansion of the chain's central warehouse in Durham, North Carolina, bringing the facility to 40,000 sq. ft. That construction is

expected to be ready by January 1.

## First Tracks Store

The first Tracks store, a 10,000 sq. ft. unit in Norfolk, Virginia, had been scheduled to open this week, but construction delays have put off the opening until at least mid-October. The new freestanding Tracks outlets are to be modelled on a railroad motif, and for the next few years most Record Bar and Tracks units are expected to be concentrated in the southeast, where the chain presently has most of its outlets.

Bergman announced that five of the nine Record Bar locations opening over the next twelve months have already been selected. Those sites are Gainesville, Florida; Florence, Alabama; Hickory, North Carolina; Columbia, South Carolina; and Nashville, Tennessee. Three Records Bars have opened over the past three weeks in Jacksonville, North Carolina; Burnsville, Minnesota; and Columbia, South Carolina.

The thrust of the smaller Record Bar units will be toward malls; however, over the next few years most of those stores will be remodelled with the "natural wooden look," according to Bergman. Bergman said the reason for this was to distinguish the Record Bar mall stores from adjacent units.

Bergman noted that the chain had already gone through its painful growth period from 1971 to 1974, when it doubled its size every year. While the projected expansion can be considered extensive, Bergman noted that the chain has generated the necessary cash flow to finance new units, and has the fiscal ability to satisfy lenders from whom they plan to borrow \$1.8 million next year. Explaining the need for such extensive borrowing, Bergman cited the new openings, which will necessitate an increase in inventory of \$5 million over the next two years. Bergman further mentioned the expansion of the central warehouse and the rising cost of constructing a typical Record Bar outlet, which has risen from about \$40,000 to \$65,000 over the past three years.

## Pricing Structure

The new downtown Tracks stores will have a different pricing structure than the regular Record Bar units, with sale prices often dipping below \$3.99 on front line

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# Record Bar Panel Tackles Problems Of In-Store Merch.

by Mark Mehler

HILTON HEAD, S.C. — The importance of in-store merchandising in breaking new acts and the problems in dealing with manufacturers on a local level highlighted a special panel discussion at Record Bar's fourth annual convention here.

On the panel were Bob Wrightman, director of merchandising for A&M Records, Joe Mansfield, vice president of merchandising for Columbia Records, Jim Tyrrell, vice president of marketing for Epic, and Barry Grief, vice president of creative services and marketing for ABC Records.

On the subject of breaking new acts, all panelists stressed the necessity of getting feedback from individual stores on what approaches worked best for them. Toward this purpose, Mansfield said CBS has begun sending questionnaires to all its accounts asking for updates on in-store promotion and on what product is moving

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# 'Star Wars' Suit Settled Last Week

by Alan Sutton

LOS ANGELES — 20th Century-Fox Film Corp. and 20th Century Records have agreed to a settlement with Springboard International Records in the controversy over Springboard's "Music From Star Wars" album. As per the agreement worked out on August 12, Springboard will no longer release the album in its original jacket.

Lawyers representing the parties have agreed not to release further details of the settlement at this time.

Springboard's "Music From Star Wars" package is now blue instead of black, with the words "not the original soundtrack" circled in the upper left-hand corner. The

(continued on page 74)



**PLATINUM PARTY** — Steve Miller was in New York recently to perform at Nassau Coliseum, and was given a pre-concert party at Tavern On The Green in Central Park. During the celebration, Miller was presented with three platinum albums for his LP "Fly Like An Eagle" and one platinum album for his latest album "Book Of Dreams." Pictured at the ceremony are (from left): Irwin Sirota, eastern AOR promotions staffer for Capitol Records; Ira Derfler, east coast district manager for Capitol; David Denny, Gary Mallaber, Byron Allred, members of Miller's band; Steve Miller; Norton Buffalo and Lonnie Turner, members of the band; Greg McCarthy, road manager for the band; Greg Fischbach, lawyer for Miller; Dan Davis, vice president of press and artist relations, creative services, merchandising and advertising for Capitol; and Howard Rose, business manager for Miller.

# Goldblatt's Tries New Image In Changing Chicago Market

by Charles Paikert and Joanne Ostrow

NEW YORK — An unusual all-label record sale by Goldblatt's in Chicago apparently signals the intention of that Chicago-based general merchandiser to shape an aggressive, front-line advertising image in the Chicago market as a preparation for the chain's take-over of two Korvettes stores in Chicago early next year.

Goldblatt's full-page ad in the *Chicago Sun-Times* on August 14 featured a \$3.99 sale, with all \$7.98 list product selling for \$4.97. The chain, which advertises infrequently in newspapers, usually features only a few selected front-line records on sale.

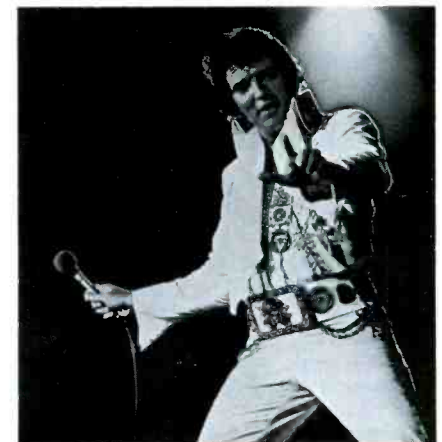
Gil Mintz, director of public relations for Goldblatt's, stated that the chain's policy regarding records in the newly acquired Korvettes stores "has not yet been determined." However, industry sources in Chicago expect Goldblatt's to attempt to maintain Korvettes' \$1.5 million record volume at the two stores. In order to do this, they say, Goldblatt's will have to buy direc-

tly from manufacturers for those stores.

At present, Goldblatt's, which is rack-supplied, has already begun experimenting with direct buying at the chain's Joliet, Illinois store. Ken St. Jean, formerly a Korvettes buyer in Chicago, has been hired by Goldblatt's to oversee the direct-buying venture.

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## CASH BOX



Elvis Presley  
In Memoriam  
1935-1977

# Capitol Announces 16 Million Dollars In Net Earnings During Fiscal 1977

LOS ANGELES — Capitol Industries-EMI, Inc. reported net income of \$16,160,000 on net sales of \$209,765,000 for the fiscal year ending June 30 at its annual employee meeting on Aug. 15. These figures compare with net income of \$10,349,000 on sales of \$168,161,000 in fiscal year, 1976.

The financial report was made by Bhaskar Menon, Capitol president and chief executive officer. He added, "Fiscal 1977 was a year of both encouraging achievements and some disappointments for Capitol.

"Fiscal 1978 is a year of challenge, with margins under increasing pressure through higher costs of manufacture, marketing support and artist acquisition. It is also a year of opportunity based on the talent of our artists, the goodwill of our customers and the ability of our employees."

A 45-minute, multi-projector slide show outlining Capitol's history and spotlighting the company's artists and various divisions followed the financial announcements.

Capitol recording artist Helen Reddy performed later in the morning.

The meeting was attended by all of Capitol's employees working out of the company's circular headquarters as well as others from the Los Angeles branch office

and manufacturing plant. Several hundred Capitol employees from all over the U.S. and Canada attended the session prior to leaving for the firm's week-long national "Take It To The People" conference in San Diego.



Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI, Inc., announcing the company's 1977 fiscal year end results at the annual employee meeting held Aug. 15 at the Palladium in Hollywood.

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# Smith Predicts Rapid Growth At Pickwick Rack Convention

by Charles Palkert & Ken Terry

LAKE GENEVE, WISC. — Pickwick International expects its annual revenues to rise to \$350 million during the calendar year of 1977 and anticipates reaching the half billion-dollar sales mark by 1980. This was the scenario sketched out by C. Charles Smith, president of Pickwick, at the fourth annual sales and marketing meeting of the company's Rack Services Division in Lake Geneva, Wisconsin last week.

The attendees were also told that, since January 1, the Rack Services Division has added 230 new stores as customers, which will generate an estimated \$15 to \$20 million worth of revenues within the next year. This additional business would account for almost half of the \$38 million sales increase Pickwick is projecting for the company over fiscal '76.

## Key To Higher Profits

Another way to increase profits in the Rack Services Division, Smith suggested, is to stress sales of certain kinds of product. He reminded his listeners that "the company and you are significantly better off when you push the sale of the record that comes to you through our independent distribution network, as opposed to the record we acquire from a manufacturer with his own distribution. We have to sell three James Taylors from CBS to equal the profitability of two Peter Framptons from A&M."

To help rectify this situation, Smith said, Pickwick is planning a program to increase product mix profitability. The campaign is being supervised by Moe Whelan, vice president of finance for Pickwick.

Smith also emphasized a third potential avenue of increasing the Rack Services Division's profitability: cutting down on returns. "It costs Pickwick something like thirty cents to process the return to a vendor of a record that did not sell," Smith stated. "If we can cut the rate of customer returns from 35% to 25% in the next twelve months, we will double our profit."

The scarcity of Pickwick proprietary product on retail shelves was also an area where Smith expressed concern, declaring that "it is extremely important that all your accounts have Pickwick product well represented on their shelves. At this point we do not." Smith said he hoped that Pickwick's own record lines, which include several budget labels, would soon constitute four to five percent of the record inventory at accounts supplied by the Rack Services Division.

Pickwick's budget LPs are pressed by its Record Manufacturing Division, also known as Keel Manufacturing. Located in

Hauppauge, Long Island, the Pickwick plant additionally presses albums for a number of other record companies, including Arista, Casablanca and ABC Records. Smith asked the employees of the Rack Services Division to remember that "we make 20 cents more on each record that we have pressed at Keel than we do on a record pressed somewhere else."

In addition, Smith announced that Pickwick Records, encompassing the company's proprietary labels, will be moving its headquarters to Minneapolis, where the corporate offices are located. When this move was first rumored several months ago, Smith would only state that it was under consideration.

American Can, the conglomerate that acquired Pickwick on June 7 for over \$100 million dollars, (**Cash Box**, June 18) was described by Smith as "there to help us where we need and want help, but the American Can management has made it clear that our Pickwick team is as much responsible for carrying out its own destiny as it ever was."

Smith then introduced Lionel Sterling, senior vice president of the American Can Company, whom he identified as "the primary interface that we have with the American Can organization." Pickwick is now a wholly-owned second tier subsidiary of the corporation. Before the sale, the Rack Service Division was known as J.L. Marsh, and its Distribution Division was known as Heilicher Brothers, Inc.



**REO SPEEDWAGON AT THE PALLADIUM** — Epic recording group REO Speedwagon included a number of tunes from their gold LP "You Get What You Play For" in their recent performance at the Palladium in New York, their first headline appearance in that city. Shown standing backstage (l-r) are: Al DeMarino, director of artist development for Epic/Associated/Portrait Records; Lennie Petza, vice president of A&R for Epic Records; Ron Alexenburg, Senior vice president of Epic/Associated/Portrait Records and Bruce Hall of REO. Pictured seated (l-r) are: Jim Tyrrell, vice president of marketing for Epic/Associated/Portrait Records; Kevin Cronin of REO and Rick Swig, director of national album promotion for Epic/Associated/Portrait Records.

# Field Promotions Are Announced At Pickwick Meet

LAKE GENEVE, WISC. — Several promotions were announced at the Pickwick International Rack Service Division's recent sales and marketing meeting in Wisconsin.

On the west coast, John Brown, L.A. sales manager, was promoted to west coast key account and liaison executive. Also from the Los Angeles office, buyer Rich Hathorne was named operations manager, and Ed Pahule, the sales superintendent, was promoted to sales manager.

## Others Named

Jim Newhouse, the San Francisco branch manager, was named Los Angeles branch manager, while Larry Cominski, the Miami branch manager, was promoted to west coast regional manager in charge of Los Angeles, Seattle, Denver, and Phoenix.

On the east coast, Vince Ferla has been promoted from Miami sales manager to branch manager in that city. Ken Redemske, the branch manager in Chicago, has been named midwest regional manager. He will be responsible for operations in Chicago, Detroit, Iowa, and Kansas City.

Also, Jack Bernstein, vice president of Pickwick's Distribution Division, announced the appointment of Alan Roller as sales manager for the Dallas distribution branch, and of Mike Meyer as the new sales manager of Pickwick's Minneapolis Distribution Branch.



# Lushka Promoted At Motown To Exec. V.P.

LOS ANGELES — Mike Lushka recently was promoted to the position of executive vice president and general manager in charge of marketing at Motown Records. Lushka, who will report directly to Motown president Barney Ales, joined the label in 1969 and was promoted to marketing vice president in 1975.

# Chrysalis' Ellis Set To Visit Foreign Licensees

LOS ANGELES — In an effort to strengthen their international position, Terry Ellis, president of Chrysalis Records, is embarking on a worldwide trip next week to meet with the company's foreign licensees.

Ellis will visit Canada, the European continent, England, Australia and Japan. "As an international company, we're making a concerted effort to strengthen our international relationships and develop areas where we haven't gone before," Ellis told **Cash Box**.

Chrysalis recently initiated some new distribution agreements in foreign markets. A joint sales effort between Arista and Chrysalis to market their respective products in England went into effect on July 1, and Toshiba EMI recently acquired the rights to sell Chrysalis in Japan.

## Role Change

Ellis also announced that his role with the firm would change somewhat. "It's time for me and other key people to become more visible and spend more time with managers, artists, agents, producers and other people I haven't had the time to see before."

He added that he would be spending more time in the new Chrysalis New York offices as would many of the west coast department heads. Ellis explained, "We're not a Los Angeles or New York record company; we're an international record company with an international consciousness."

# Heilicher Retails With Great American Music

LOS ANGELES — Ira Heilicher, former vice president of distribution for Pickwick International, has opened a retail outlet in Minneapolis called Great American Music Co.

Heilicher, who left Pickwick in early June of this year, debuted the 2,000 sq. ft. store on Aug. 2. "When you're in a race, you have to take one step before you're running. And that's where we are... taking that first step. But we're definitely in the race," noted Heilicher.

## 15,000 Albums

Great American Music Co. features 15,000 albums and 7,000 tapes. Heilicher explained that the store probably has the largest selection of tapes in the Minneapolis area.

Heilicher does not plan to emphasize price in the new enterprise. He commented, "The customer today is confused. If you give them the service and the selection when they walk into the store, that is most important."

"We're looking at additional locations, and we're close to a few more already. Those will probably be much larger in size," Heilicher added.

# Handleman '77 Earnings Up \$1 Million

K mart Accounts For \$68 Million, Up 23%

CLAWSON, MICHIGAN — Earnings of the Handleman company rose from \$2.3 million in fiscal 1976 to \$3.3 million in 1977, according to Handleman's recently released annual report. Sales for their year increased 19% to \$149 million from \$125 million in 1976.

Sales to Handleman's largest customer, understood to be K mart, accounted for 46% of Handleman's business in 1977, up from 42% in 1976. Accordingly, Handleman's sales, without provision for returns, rose over \$16 million in 1977, from approximately \$52 million to approximately \$68 million. Handleman's business with K mart increased 23%, based on Handleman's overall sales, as compared with a 19% sales increase overall.

The percentage of business done by Handleman's top 3 accounts remained at 65% for the third consecutive year.

The purchase by the company of the Franklin music operation should account for \$3 million in sales in fiscal 1978. Handleman purchased the 3 Franklin Music stores earlier this year.

## Operations Breakdown

Handleman's United States operation accounted for \$137 million of total sales and \$7.2 million of overall company income. The company's Canadian operation was responsible for \$12 million in sales, but only \$294,000 in income. Consolidated income for the entire company came to \$7.2 million, less general corporate expenses of \$543,000, for income before taxes of \$6.7 million.

Operating expenses as a percentage of sales declined slightly in fiscal year 1977, primarily due to the consolidation of six branch operations. Freight costs, however,

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# Carrico Named VP At Private Stock

NEW YORK — David Carrico has joined Private Stock Records as vice president in charge of promotion and product development. He leaves his position of vice president of national promotion at Phonogram/Mercury Records.

Carrico served previously with Larry Uttal for eight years, president of Private Stock, when Uttal operated Bell Records. When Bell became Arista, Carrico remained for three years, then left for Phonogram/Mercury.

Prior to his stint with Bell, Carrico was associated with Mangold Distributors in Washington, D.C. and Baltimore. He has midwest and east coast.

"Private Stock is a dynamic company and has a growing roster of major artists. I look forward to building a great new force of field men, the best in the industry," noted Carrico.

# FLOATING GOLD.



Their first album.  
Their first single.  
"Float On"  
The Floaters

Produced by J. MITCHELL and M. WILLIS



SOLID GOLD ON

abc Records

COMPACT TAPES

# Elektra/Asylum Takes Fresh Artist Development Approach

by Chuck Comstock

LOS ANGELES — Two years ago, before Joe Smith took the reins at Elektra/Asylum, Artist Development was called Artist Relations. With a new name and a new focus, the concept of artist development has taken on a new meaning. In the words of Rip Pelley, national coordinator of Artist Relations, "It's not a wine-and-roses trip backstage anymore. We're into more areas than that."

In the old days, artist relations covered the range of activities the label performed to make the relationship between the performer and the record company more congenial, and make life on the road a smoother proposition. While those areas have not been neglected, artist development now is considered to be career development, which are those things that the label can do to insure that every opportunity is seized to make the artist more visible to the consumer and more accessible to the media.

One of Smith's first moves was to name Jerry Sharell head of artist development, relieving him of his full-time responsibilities

## 'Rocky' Goes Platinum

LOS ANGELES — The soundtrack LP from the film "Rocky" on United Artists Records recently was certified platinum by the RIAA.

# Direct Disc Production Grows; 15 Companies Now In Field

by Jeffrey Weber

LOS ANGELES — The number of companies producing direct discs has more than doubled since March of this year (Cash Box, March 19) to a total of 15, with two major labels, Atlantic and A&M (via an import LP) giving the "no tape" technique a greater measure of industry acceptance.

At the beginning of this year there were about 15 direct discs in existence. At this time there are over 35 and by the end of the year there will be over 60 of the discs on the market. The musical content of the LPs is not confined to one genre, as albums range from rock, big band jazz to classical music.

A Cash Box survey shows the current status of the direct disc field to be as follows:

• **A&M, Horizon:** From Japan comes "Impressions Of Japan" by guitarist Jim

## Atlantic Revamps Artist Relations

NEW YORK — Atlantic Records has implemented a major restructuring of its artist relations department. Perry Cooper has been named director of artist relations. Bruce Solomon, formerly ABC Records' central New York state regional promotion rep, has been appointed artist relations manager, while Paula Dorf, former assistant to the director of artist relations, has been promoted to artist relations manager. She will remain in charge of the daily itinerary information for all the artists on the label.

Commenting on the restructuring, Michael Klenfner, senior vice president and executive assistant to the president of Atlantic Records, declared "Artist relations can no longer be conceived as a hand-holding part of the industry. The department will not be a reacting department, it will be an acting department." Klenfner stated that the department would be involved in special projects keyed in to the promotion, publicity and marketing activities concerning all Atlantic artists.

Tony Mandich, based in Los Angeles, will continue as west coast artist relations director.

for the advertising department and the international division, freeing him to spend more time with Elektra's artists on an individual basis. Under Sharell are Bryn Bridenthal and her publicity staff and three field bosses who support the artist roster while on tour. The three are the aforementioned Rip Pelley; Ralph Ebler, general manager of the east coast office, and Brian Rooney, midwest artist relations representative.

Though similar in intent, advertising and promotion are not under artist development at Elektra. As Sharell explains, "It's all connected but I have no direct supervision over either. It's a matter of input. I try to get the ball rolling and make sure they know who's touring where, with whom, and who is handling what. With that information, I find out what their plans are for marketing, merchandising and promotion to completely back up the artists' tour plans. In short, they're responsible for product and I'm responsible for people."

### Involved Pre-release

Sharell's involvement with the artist often begins before the record is done and in his words, "Getting to know the person and what you can expect from them above and beyond the musical talent is very important." Sharell, Smith or Steve Wax, E/A

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Hall. The album was recorded and manufactured by King Records in Japan.

• **Atlantic Records, New York:** Scheduled to be released in the latter part of this month is Atlantic's first D to D, featuring Turkish classical pianist Idil Biret in the Second and Seventh Piano Sonatas of Prokofiev. Although on the Finnadar label, the album will bear an Atlantic catalog number and will be distributed by WEA.

• **Direct-Disc, Nashville:** Starting in October, Direct-Disc plans to release one album every month and a half. Their latest release will be a rock album with the artists not yet announced.

• **Great American Gramophone Co., Los Angeles:** An album with Les Brown and his band will be released in late August with the recently recorded Glenn Miller Orchestra as the next release for the label.

• **JVC by VMI:** An album called "Gentle Thoughts" will be released in late fall featuring Lee Ritenour, Harvey Mason, Dave Grusin, Steve Foreman, Patrice Rushen, Arnie Watts and Anthony Jackson. JVC is recording another jazz album at the beginning of next month and it will feature Eric Gale, Ritenour, Mason, Foreman, Rushen and Abe Laboriel.

• **M&K Sound, Beverly Hills:** With a recently completed studio geared especially toward the production of direct discs, M&K have scheduled four recording sessions during August and September. The names of the artists appearing on those dates were not yet available.

• **Nautilus Recordings, Shell Beach:** Nautilus has plans to record an album at the end of this year or the beginning of next year, but the artists have yet to be announced.

• **Nippon Phonogram, Japan:** The Eastwind label has a jazz album scheduled for late fall with artists not yet announced.

• **RVC of Japan:** Negotiations are currently under way for the importation of three of the RVC direct discs: an album of music by Vivaldi and the Beatles for strings; a jazz album featuring Shelly Manne, Bob Dougherty, Lew Tabackin, and Toshiko

(continued on page 78)

EAST COASTINGS — **MARLEY TOUR IN LIMBO** — Bob Marley and the Wailers will tour the United States, though at this point no one can be quite sure when they will arrive. A growth was removed from the bone of Marley's big toe about two weeks ago in what doctors at the Royal Homopathic Hospital in London described as a successful operation. As yet, doctors are unable to project a timetable for recovery, though Marley is reportedly planning an appearance on "Saturday Night Live!" in New York this October. The dreadlocked reggae king was reportedly in good spirits throughout his London hospital experience. In fact, he was so taken up with London's "new wave" scene that he went into the studio there with Jamaican producer **Lee Perry** to cut a single entitled "Punky Reggae Party," which could catch on in a big way in London's present climate. . . . Marley's condition was the result of two injuries he sustained while playing soccer, second only to music on his list of passions. He had expressed a desire to meet the international star of the New York Cosmos, **Pele**, when he got to New York. Coincidentally, it seems that Pele's hobby is music. Atlantic Records will be releasing an album featuring two vocal performances by Pele of his own compositions. They are part of the soundtrack to a documentary film about Pele directed by a Frenchman, **Francois Reichenbach**. The music, produced, arranged and conducted by **Sergio Mendes**, will explore traditional Brazilian forms. Backup musicians will include saxophonist **Gerry Mulligan**, drummer **Jim Keltner**, and **Laudir De Olivera**, the percussionist currently featured with Chicago. The cover depicts Pele posing with guitar and soccer ball — ironically, Bob Marley might easily have chosen the same cover.



**JE T'AIME CASH BOX** — **Suzanne Mireille**, lead singer of **Saint-Tropez**, recently stopped by the Los Angeles offices of **Cash Box** to deliver the group's debut LP on **Butterfly Records**, titled "Je T'Aime." Shown (l-r) are: **Cash Box** editor in chief **Gary Cohen**; **Mireille** and **Chuck Comstock**, **Cash Box** staff writer.

**JEANS ON** — **Timothy Schmidt** reportedly may leave Poco to replace the Eagles' departing bassist, **Randy Meisner**.

**SAM LOVED SABBATH** — New York newspapers still have not given up on supposed connections between behavior attributed to the suspected mass murderer, "Son Of Sam," and rock and roll lyrics. A recent article pointed out that the suspect, 24-year-old **David Berkowitz**, revealed an obsession with **Black Sabbath's** "Master Of Reality," which he reportedly played during his experiments with various drugs while stationed in Korea with the U.S. Marines. Quotes from Sabbath, **Jimi Hendrix**, the **Beatles** and **Barry McGuire** have been found in his letters to home, written in the early 1970s, as well as in the "rambling and incoherent" notes he often left for police.

**NEW WAVE MANIA** — Like it or not, New York is making a big investment in its own "new wave rock" movement. **Hilly Kristal**, owner of the vanguard club CBGB's, is buying the 1700-seat Anderson Theater in New York's east Greenwich Village. He will maintain the club while making the initial move into larger scale concerts. The Elgin Theater, another movie house, which met failure in its first attempt to stage rock concerts under owner **Roger Euster**, has been taken over by another promoter, **Rod Swenson**. **Ivan Kral** of the **Patti Smith** group will handle bookings for the venue. . . . In case you're skeptical of the punk movement's potential to reach the nation's outer regions, ponder this clipping from the Miami Herald: "Please settle an argument. What exactly is punk fashion?" **A.** "An evolution of punk rock, Britain's current rage. Punk clothes are worn by the performers on stage and by members of the audience. Now being displayed in New York boutiques, they include such bizarre outfits as bloodstained (red paint) shreds of cloth pulled together with safety pins, and jewelry made from bicycle chains and razor blades. Ears and cheeks are pierced with safety pins for a final macabre touch." . . . Meanwhile, New York's **WBAI-FM** has devoted the "Good City Rock Show" entirely to "new wave" music.

**CHANGING TIMES** — **Bill Nelson**, lead guitarist and front man for **Be Bop Deluxe**, is presently recovering from an emergency appendicitis operation performed in London. The group's American and British tours will be delayed slightly. . . . Expect a **David Bowie** tour this autumn. . . . **Gary Klein** of the Entertainment Company will produce **Mac Davis'** next album this fall. . . . **Keith Richard's** trial is set for December 2. . . . Former **Yes**, **King Crimson** drummer **Bill Bruford** has formed a new group which includes American and British personnel of varying jazz, rock and avant-garde backgrounds. The lineup features guitarist **Alan Holdsworth** (ex **Tempest**, **Soft Machine**, **Tony Williams Lifetime** and **Gong**), **David Stewart** (**National Health**) on keyboards, **Annette Peacock** doing vocals and **Jeff Berlin**, an American bassist who has played with **Carmine Appice** and **Joe Farrell**. The yet unnamed ensemble record for Polydor in the U.K.

**SPIDERS AND SNAKES** — **Beth Montgomery**, recently signed to Musicor Records, will soon begin an album with producer **Tom Owen**. . . . **The Richie Family** will tape three television specials while in Europe, after an August 27 appearance on the Soviet Intersvision Network. . . . **Barry Gibb** will produce **Samantha Sang** for C.A.M.-U.S.A. . . . **David Byron** and **David Bromberg** were seen in the audience at the recent Bottom Line appearance of **Commander Cody** and **Robert Gordon**. . . . **Alice Cooper's** new boa constrictor **Angel** is pregnant. . . . **Foreigner** headlines Philadelphia's **Spectrum** September 16. . . . August 24 declared **Bay City Rollers Day** in Bay City Michigan. . . . **Macmillan Performing Arts, Inc.** has acquired the publishing rights to tour new musicals: "Green Pond," **Bodo**, "Funeral March For A One Man Band," and "Chapeau." . . . The **Small Faces** Atlantic album "Playmates" is due in early September.

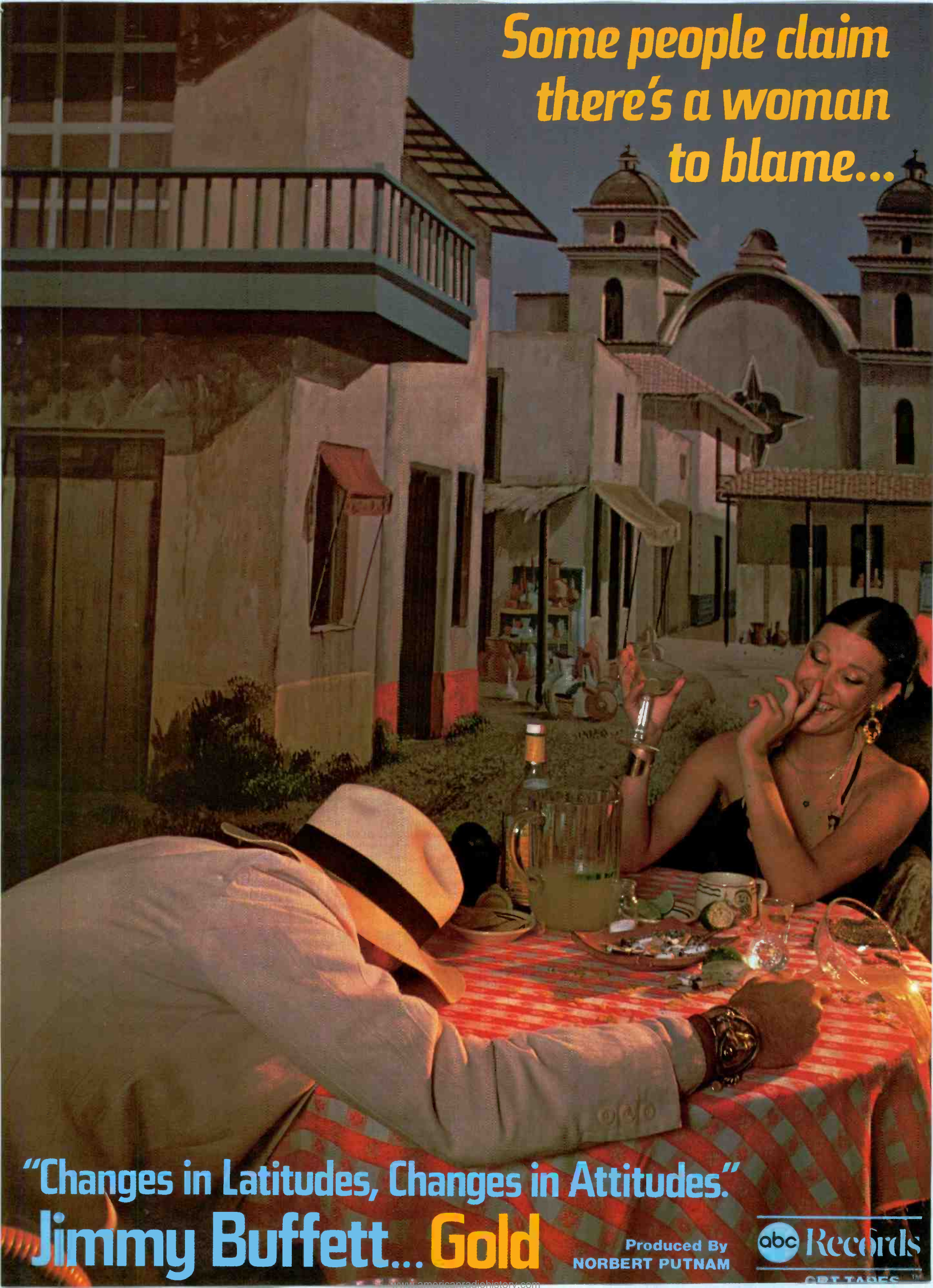
**ALL FOR THE BLUES** — **Foghat** will play a benefit concert to raise funds for the preservation of the New York Public Library's collection of rare blues records, September 30 at the New York Palladium. **John Lee Hooker** and other blues artists will be on the bill, and the event will be broadcast over **WNEW-FM**. Promoter **Ron Delsener** has donated the hall with services.

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**STALLION LP** — **Casablanca** recording artists **Stallion** are back in the studio at work on a new album for **Casablanca Record** and **FilmWorks**. Pictured behind the board (l-r) are: **Larry Harris**, executive vice president of **Casablanca**; **Ken Kohl**, **Stallion's** manager, and producer **Dik Darnell**.

*Some people claim  
there's a woman  
to blame...*



*"Changes in Latitudes, Changes in Attitudes."*

**Jimmy Buffett... Gold**

Produced By  
NORBERT PUTNAM

abc Records

CBT TAPES

# Several Pop Promoters Involved In Radio City's New Autumn Schedule

by Phil DiMauro

NEW YORK — Radio City Music Hall will become an active force in live popular music in this area with the opening of the New York Pop Arts Festival, which will run September 16 through November 2. The series is promoted by Sid Bernstein, Billy Fields, Lee Gruber, and Marty Kummer.

The series opens with a six-show engagement featuring Marvin Gaye, running September 16-18. Subsequent shows include "Shalom '77," the official Israeli Dance Company, September 19 and 20; "Yatran," The Ukrainian Dance Company, September 21 and 22; Kris Kristofferson and Rita Coolidge with Billy Swan, September 23 and 24; David Soul, two performances on September 25; Sammy Davis Jr., with Nancy Wilson and Buddy Rich, September 30, and two shows per night October 1 and 2; Frankie Valli and the Four Seasons, October 7 and two performances on October 8; a salsa show on October 9; the Boston Pops Orchestra with Arthur Fiedler, October 25; the Crusaders and Maynard Ferguson, October 26; a blues program with B.B. King, Bobby "Blue" Bland, Muddy Waters and Albert King, October 28; and Helen Reddy, November 1 and 2. According to Bernstein, additional programs may be added.

The New York Pop Arts Festival will not be the sole sponsor of events at Radio City during this period. Ron Delsener, who usually promotes concerts at the Palladium and Madison Square Garden, has reserved several fall dates at the Music Hall. Santana and Todd Rundgren's Utopia are reportedly among the concert attractions he will promote there.

## Open Door Policy

Sid Bernstein stated that he has maintained an "open door policy" where outside promoters are concerned. He named Teddy Powell, one of the area's major black music promoters, and Ray Avila, a promoter of Latin music shows who is participating in the Festival's salsa program. Ron Delsener, however, is renting the hall from Bernstein and his associates on an independent basis.

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## Brunswick Payola, Fraud Convictions Overturned

by Jeffrey Weber

NEWARK — A guilty verdict against four Brunswick Records executives who were convicted on April 13, 1976 (**Cash Box**, April 24, 1976) of payola charges, conspiracy and mail fraud has been reversed by the U.S. Third Circuit Court in Philadelphia.

Peter Sarason, an assistant U.S. attorney, told **Cash Box** that the court "reversed and dismissed on the substantive counts (mail fraud) and they reversed and remanded for a new trial on the conspiracy counts. Sarason indicated that his office definitely intends to re-try the conspiracy count but the trial date, to be set in Newark, New Jersey, has not been announced.

The Third Circuit court overruled a U.S. District Court ruling against Nat Tarnopol, Brunswick's president; Peter Garris, sales manager; Irving Wiegman, secretary/treasurer, and Lee Shep, production

(continued on page 75)

## Are You Really Comfortable With That Corporate Orthodoxy!???

Hot young label looking for aggressive young National Promotion Director who wants more. Lateral moves only. Send confidential inquiries to: Box 694 c/o Cash Box.



Andy Warhol

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# EXECUTIVES ON THE MOVE



Delehant

Colomby

Alvino

Taylor

**Delehant Promoted At Atlantic** — Jim Delehant, former director of A&R for Atlantic Records, has been promoted to vice president/director of A&R. He came to Atlantic's A&R department in 1968 and was appointed as A&R director in December, 1974.

**Colomby Named At Epic** — Bobby Colomby has been appointed vice president, Epic A&R for the west coast. He has been a member of Blood, Sweat and Tears for ten years and produced a number of BS&T's albums for Columbia Records.

**Alvino Returns To UA** — United Artists has announced the appointment of Danny Alvino to the post of vice president in charge of sales for the label. He returns to UA, where he had been for 11 years, after an absence of one year as general manager of MS Distributors in Denver.

**Taylor Named** — Phonogram, Inc./Mercury Records, has announced the appointment of Jim Taylor as national director of promotion for the firm. He has been a member of the national staff of Phonogram/Mercury since November of 1975 when he joined the firm as assistant national promotion director. Before joining Mercury's national staff, Taylor was a local promotion manager for Mercury in the Ohio Valley area.

**Zurawin Promoted At UA** — United Artists Records has announced new areas of responsibilities for the label's director of advertising, Iris Zurawin. Her new title will be director of advertising and artist campaigns. Previous positions included singles sales manager at Epic and merchandising manager at A&M Records.



Zurawin

Pasternack

McCormick

Griffin

**Pasternack To Magnet** — Magnet Records has announced the appointment of Peter Pasternack as the label's general manager, and he will be headquartered in Los Angeles at United Artists Records. Before coming to Magnet, he was assistant to the VP of west coast operations at MCA Music and director of artist relations, as well as international director for 20th Century Records.

**Parachute Appoints McCormick** — Parachute Records has announced the appointment of Steve McCormick as national promotion director. He comes to Parachute after having most recently handled all promotion duties at Johnny Rivers' Soul City label.

**Griffin Rejoins Jobete** — Carl Griffin has been appointed east coast director of professional activities for Jobete Music Company, Inc. He had previously served with Jobete for four years, first as a professional representative and later assuming his presently reappointed title. The appointment marks his return to Jobete after a stint as an RCA staff producer and its head of R&B artist development.

**Perlmutter Named At Tomato** — Tomato Music Company, Ltd., has announced the appointment of Judi Perlmutter as director of national promotion and publicity. Previously, she was publicity director and east coast marketing director for Polydor-MGM and was at RCA Records in national promotion.

**Climie Appointed At Columbia** — Ed Climie has been appointed regional album promotion manager for the southwest region at Columbia Records. He joined CBS in May 1976 as the Columbia local promotion manager in Dallas, a position he held until the present move.

**Bennett Appointed At Columbia** — Bill Bennett has been appointed regional album promotion manager at the southeast region for Columbia Records. He joined CBS Records in November 1974 as a salesman in Memphis and in March of 1976 he was promoted to Epic local promotion manager in Miami, a position he held until his present move.



Climie

Bennett

Steinberg

Jerome

**Steinberg Appointed at CBS** — CBS/Records Group has announced the appointment of Laurie Steinberg to staff writer of press and public affairs for CBS/Records Group. She came to CBS Records from Holt, Rinehart & Winston where she was an editorial assistant for one year.

**Jerome Opens Office** — Bill Jerome has opened a new office for TK Records in Atlanta, where he will be promoting product for the company in Kentucky, Georgia, Tennessee, Alabama, North Carolina, and South Carolina.

**Mittelkauf Named At Sire** — Sire Records has announced the promotion of Susan Mittelkauf to publicity assistant. Mittelkauf, who joined Sire one year ago as a general office assistant, will be working as assistant to Janis Schacht, press officer for Sire, and will be helping coordinate all projects within the press department.

**Capricorn Taps Randell** — Capricorn Records has announced the appointment of Mike Randell as southeast regional promotion manager. He previously served for three years as

(continued on page 75)



# CASH BOX POP RADIO REPORT

## THE HOTTEST RECORDS ON THE STREET

### Most Added Records This Week

- 1 **SIGNED, SEALED, DELIVERED**  
PETER FRAMPTON (A&M)
- 2 **STRAWBERRY LETTER 23**  
BROTHERS JOHNSON (A&M)
- 3 **BOOGIE NIGHTS**  
HEATWAVE (Epic)
- 4 **SHE DID IT**  
ERIC CARMEN (Arista)
- 5 **SWAYIN' TO THE MUSIC**  
JOHNNY RIVERS (Big Three)
- 6 **THAT'S ROCK 'N' ROLL**  
SHAUN CASSIDY (Curb/WB)
- 7 **KEEP IT COMING LOVE**  
KC & SUNSHINE BAND (TK)

### Most Jumped Records This Week

- 1 **KEEP IT COMING LOVE**  
KC & SUNSHINE BAND (TK)
- 2 **FLOAT ON**  
FLOATERS (ABC)
- 3 **STAR WARS**  
LONDON SYMPHONY ORCHESTRA (20th Century)
- 4 **TELEPHONE LINE**  
ELO (UA)
- 5 **STRAWBERRY LETTER 23**  
BROTHERS JOHNSON (A&M)
- 6 **ON AND ON**  
STEPHEN BISHOP (ABC)
- 7 **COLD AS ICE**  
FOREIGNER (Atlantic)

### Hottest Secondary Market This Week

- 1 **SIGNED, SEALED, DELIVERED**  
PETER FRAMPTON (A&M)
- 2 **I FEEL LOVE**  
DONNA SUMMER (Casablanca)
- 3 **DAYTIME FRIENDS**  
KENNY ROGERS (UA)
- 4 **HEAVEN ON THE SEVENTH FLOOR**  
PAUL NICHOLAS (RSO)
- 5 **SHE DID IT**  
ERIC CARMEN (Arista)
- 6 **CAN'T YOU SEE**  
MARSHALL TUCKER BAND (Capricorn)
- 7 **JUST REMEMBER I LOVE YOU**  
FIREFALL (Atlantic)

### Highest Debuting CB Chart Singles This Week

- 1 **SIGNED, SEALED, DELIVERED**  
PETER FRAMPTON (A&M)
- 2 **SHE DID IT**  
ERIC CARMEN (Arista)
- 3 **ANOTHER STAR**  
STEVIE WONDER (Motown/Tamla)
- 4 **YOU LIGHT UP MY LIFE**  
DEBBIE BOONE (WB)
- 5 **I GO CRAZY**  
PAUL DAVID (Bang)

**The original version of  
"I'VE NEVER BEEN TO ME"  
(P 0636F)  
is performed by CHARLENE  
and is produced by  
its writer RON MILLER  
on Prodigal Records.**

©1977 Motown Record Corporation

P6 10018S1

*This is the only cover we care about.*



*The cover of the album from whence it came.*



# POP RADIO PLAYLIST HIGHLIGHTS

Playlist Highlights contain the following information:  
**Number One Song**, with last week's position;  
**New Numbered Additions**;  
**New Hitbound** (\*): records receiving highest frequency of rotation for current product without attaining numbered positions;  
**New Part-Time Records** (\*\*): LP cut' rotations, day-only and night-only play;  
**Prime Movers**; and  
**Debuts**: records moving from hitbound or part-time rotations into numbered positions.

**WCUE — AKRON**  
 2-1 — Andy Gibb  
 \* Kenny Rogers  
 \* Eric Carmen  
 \* Driver  
 \* Firefall  
 \* Brick  
 18 To 9 — Fleetwood Mac  
 23 To 17 — Johnny Guitar Watson  
 24 To 18 — Shaun Cassidy  
 20 To 19 — KC & Sunshine Band  
 40 To 26 — Sweet  
 Ex To 36 — Glen Campbell  
 Ex To 37 — Carly Simon  
 Ex To 38 — Heatwave  
 Ex To 39 — Ronnie Milsap  
 Ex To 40 — Meco

**KRKE — ALBUQUERQUE**  
 1-1 — Emotions  
 22 — Kenny Rogers  
 23 — Floaters  
 \* Debby Boone  
 \* Shaun Cassidy  
 10 To 6 — James Taylor  
 18 To 11 — Sanford-Townsend Band  
 22 To 17 — Brothers Johnson  
 23 To 18 — Stephen Bishop  
 Ex To 21 — Foreigner

**WAEB — ALLENTOWN**  
 2-1 — Emotions  
 \* Glen Campbell  
 \* Carly Simon  
 18 To 11 — Meco  
 22 To 17 — B.J. Thomas  
 27 To 18 — Brothers Johnson  
 Ex To 27 — Paul Nicholas  
 Ex To 29 — Foreigner  
 Ex To 30 — Kenny Rogers

**KEYZ — ANAHEIM**  
 1-1 — Andy Gibb  
 20 — Commodores — old  
 24 — Peter Frampton  
 16 To 10 — Kiss  
 18 To 12 — James Taylor

**WISE — ASHVILLE**  
 3-1 — Commodores  
 \* Marshall Tucker  
 \* Alan Parsons  
 \* Firefall  
 \* Peter Frampton  
 11 To 5 — Outlaws  
 18 To 9 — ELO  
 19 To 13 — Fleetwood Mac  
 21 To 14 — Meco  
 24 To 19 — Carly Simon  
 Ex To 17 — Shaun Cassidy  
 Ex To 32 — Steve Miller

**WRFC — ATHENS**  
 2-1 — Heatwave  
 \* Marshall Tucker  
 \* Kate Taylor  
 \* Seals & Crofts  
 10 To 3 — Floaters  
 11 To 5 — London Symphony  
 13 To 8 — Johnny Rivers  
 16 To 11 — Stephen Bishop  
 29 To 24 — George Benson  
 32 To 27 — Kenny Rogers  
 Ex To 33 — Ronnie Milsap  
 Ex To 34 — Dorothy Moore  
 Ex To 35 — Jennifer Warnes

**WXQI — ATLANTA**  
 1-1 — Emotions  
 26 — Brick  
 27 — Kenny Rogers  
 28 — Donna Summer  
 29 — Johnny Rivers  
 30 — Foreigner  
 \*\*Seals & Crofts  
 \*\*Leif Garrett  
 \*\*Eric Carmen  
 \*\*Paul Davis  
 13 To 4 — Stephen Bishop  
 15 To 7 — Supertramp  
 16 To 10 — Sanford-Townsend Band  
 18 To 3 — Fleetwood Mac  
 19 To 11 — Carly Simon  
 21 To 17 — Ronnie Milsap  
 24 To 12 — B.J. Thomas  
 25 To 14 — Crosby, Stills & Nash  
 28 To 15 — Mother's Finest  
 29 To 21 — Shaun Cassidy  
 30 To 18 — London Symphony

**WBBO — AUGUSTA**  
 5-1 — Sanford-Townsend Band  
 \* Paul Davis  
 \* Peter Frampton  
 \* KC & Sunshine Band  
 \* Marshall Tucker  
 \* Leif Garrett  
 10 To 6 — Floaters  
 21 To 17 — Paul Nicholas  
 Ex To 30 — Donna Summer

**WAUG — AUGUSTA**  
 6-1 — Sanford-Townsend Band  
 \* Dave Mason  
 \* Paul Davis  
 \* Marshall Tucker  
 Ex To 29 — Paul Nicholas  
 Ex To 30 — Brothers Johnson

**KERN — BAKERSFIELD**  
 1-1 — Dave Mason  
 \* Carly Simon  
 \* Kenny Rogers  
 \* Foghat  
 12 To 8 — Sanford-Townsend Band  
 18 To 13 — Brothers Johnson  
 23 To 17 — Foreigner  
 25 To 19 — KC & Sunshine Band  
 26 To 22 — Steve Miller  
 27 To 21 — Shaun Cassidy  
 Ex To 26 — Stephen Bishop  
 Ex To 28 — Johnny Rivers

**KAFY — BAKERSFIELD**  
 1-1 — Alice Cooper  
 \* Alan Parsons  
 \* Commodores  
 \* Carly Simon  
 \* Stevie Wonder  
 \* Johnny Rivers  
 \* Eric Carmen  
 \* Donna Summer

13 To 8 — Meco  
 17 To 12 — Commodores — old  
 24 To 19 — Brothers Johnson  
 30 To 25 — Floaters  
 Ex To 28 — Ram Jam  
 Ex To 30 — Ted Nugent

**WCAO — BALTIMORE**  
 1-1 — Emotions  
 \* Carly Simon  
 \* Kenny Rogers  
 15 To 9 — KC & Sunshine Band  
 20 To 13 — Floaters  
 22 To 17 — Foreigner  
 Ex To 28 — Johnny Rivers  
 Ex To 29 — Steve Miller  
 Ex To 30 — Alan Parsons

**WFBR — BALTIMORE**  
 1-1 — Andy Gibb  
 27 — Ronnie Milsap  
 32 — Donna Summer  
 37 — Crystal Gayle  
 19 To 13 — London Symphony

**WGUY — BANGOR**  
 \* Peter Frampton  
 \* Carly Simon  
 \* Paul Nicholas  
 \* Dave Mason  
 14 To 7 — Supertramp

18 To 10 — Crosby, Stills & Nash  
 24 To 16 — London Symphony  
 28 To 23 — Marshall Tucker  
 Ex To 26 — Shaun Cassidy  
 Ex To 28 — KC & Sunshine Band  
 Ex To 30 — Kenny Rogers

**WHNN — BAY CITY**  
 9-1 — Bay City Rollers  
 \* Commodores — new  
 \* B.J. Thomas  
 \* McCoo/Davis  
 \* Peter Frampton

15 To 5 — Donna Summer  
 19 To 12 — Johnny Rivers  
 28 To 22 — Steve Miller  
 Ex To 21 — KC & Sunshine Band  
 Ex To 24 — ELO

**WERC — BIRMINGHAM**  
 1-1 — Commodores  
 \* Eric Carmen  
 \* Donna Summer  
 \* Heatwave  
 \* Helen Reddy  
 15 To 9 — Shaun Cassidy  
 22 To 17 — London Symphony  
 25 To 18 — Kenny Rogers  
 Ex To 22 — McCoo/Davis  
 Ex To 23 — Foreigner

**WKXX — BIRMINGHAM**  
 2-1 — Fleetwood Mac  
 \* Eric Carmen  
 \* Donna Summer  
 14 To 9 — Foreigner  
 15 To 10 — Heatwave  
 17 To 7 — Meco  
 24 To 14 — Ronnie Milsap  
 29 To 22 — Steve Miller  
 Ex To 26 — Commodores  
 Ex To 28 — Sanford-Townsend Band  
 Ex To 30 — Marshall Tucker

**WSGN — BIRMINGHAM**  
 11-1 — Shaun Cassidy  
 \* Peter Frampton  
 \* Paul Nicholas  
 \* KC & Sunshine Band  
 16 To 7 — Johnny Rivers  
 23 To 14 — Brothers Johnson  
 26 To 16 — Floaters  
 Ex To 27 — Heatwave  
 Ex To 28 — Meco  
 Ex To 29 — London Symphony  
 Ex To 30 — Helen Reddy  
 Ex To 31 — Steve Miller

**KYFR — BISMARCK**  
 2-1 — Rita Coolidge  
 \* Crosby, Stills & Nash  
 \* London Symphony Orchestra  
 \* Alice Cooper  
 \* Glen Campbell  
 \* Jennifer Warnes  
 \* Shaun Cassidy  
 \* Kenny Rogers  
 8 To 3 — James Taylor  
 10 To 6 — Commodores — old  
 14 To 7 — Leo Sayer  
 15 To 10 — Ronnie Milsap  
 17 To 12 — Johnny Rivers  
 18 To 14 — B.J. Thomas  
 Ex To 18 — Bee Gees  
 Ex To 19 — Fleetwood Mac

**WRKO — BOSTON**  
 1-1 — Andy Gibb  
 \* Donna Summer  
 \* Heatwave  
 \* Eric Carmen  
 \* Stephen Bishop  
 \* Alan Parsons  
 13 To 6 — Carly Simon  
 19 To 13 — Floaters  
 25 To 14 — KC & Sunshine Band  
 26 To 19 — Johnny Rivers  
 Ex To 17 — London Symphony  
 Ex To 25 — Meco  
 Ex To 29 — ELO  
 Ex To 30 — Peter Frampton — Signed, Sealed

**WBGH — BOWLING GREEN**  
 \* Adrissi Brothers  
 \* Marshall Tucker  
 \* Atlanta Rhythm Section  
 \* Ronnie Milsap

**WICC — BRIDGEPORT**  
 1-1 — Andy Gibb  
 \* Hot Chocolate  
 \* Eric Carmen  
 \* Kate Taylor  
 \* Peter Frampton  
 \* Ronnie Milsap

17 To 8 — Fleetwood Mac  
 19 To 13 — Sanford-Townsend Band  
 23 To 17 — Seals & Crofts  
 25 To 18 — Carly Simon  
 27 To 19 — Heart

Ex To 27 — London Symphony  
 Ex To 27 — Meco  
 Ex To 28 — Steve Miller  
 Ex To 29 — B.J. Thomas  
 Ex To 30 — Brothers Johnson

**WKBK — BUFFALO**  
 2-1 — Rita Coolidge  
 \* Brothers Johnson  
 \* Bee Gees  
 10 To 5 — Emotions  
 18 To 13 — Commodores  
 23 To 18 — Sanford-Townsend Band  
 25 To 19 — Ram Jam  
 28 To 20 — ELO  
 Ex To 30 — Stephen Bishop

**WTMA — CHARLESTON**  
 1-1 — Emotions  
 29 — Shaun Cassidy  
 \* Donna Summer  
 \* Meco  
 \* Peter Frampton  
 \* Ronnie Milsap  
 \* Jigsaw

13 To 6 — Brothers Johnson  
 21 To 4 — Floaters  
 21 To 10 — Johnny Rivers  
 25 To 5 — KC & Sunshine Band  
 Ex To 23 — Heatwave  
 Ex To 24 — Stephen Bishop  
 Ex To 26 — 10cc  
 Ex To 27 — B.J. Thomas  
 Ex To 28 — Johnny Guitar Watson

**WAYS — CHARLOTTE**  
 1-1 — Commodores  
 \* Heatwave  
 \* Commodores  
 \* Heatwave  
 \* Eric Carmen  
 \* Shaun Cassidy

23 To 13 — Johnny Rivers  
 25 To 20 — Stephen Bishop  
 Ex To 22 — Brothers Johnson  
 Ex To 23 — Carly Simon  
 Ex To 24 — B.J. Thomas  
 Ex To 25 — Ronnie Milsap

**WFLI — CHATTANOOGA**  
 9-1 — Floaters  
 \* Heatwave  
 \* Helen Reddy  
 15 To 9 — Shaun Cassidy  
 22 To 17 — London Symphony  
 25 To 18 — Kenny Rogers  
 Ex To 22 — McCoo/Davis  
 Ex To 23 — Foreigner

**WLS — CHICAGO**  
 1-1 — Andy Gibb  
 30 — Foreigner  
 \*\*Crosby, Stills & Nash  
 8 To 3 — Emotions  
 9 To 6 — Pablo Cruise  
 15 To 10 — James Taylor  
 16 To 14 — Ram Jam  
 22 To 17 — Fleetwood Mac

**WMET — CHICAGO**  
 1-1 — Andy Gibb  
 27 — Brothers Johnson  
 30 — Shaun Cassidy  
 31 — Stephen Bishop  
 32 — Johnny Rivers  
 8 To 4 — Emotions  
 9 To 5 — London Symphony  
 14 To 9 — Dean Friedman  
 23 To 18 — ELO

**Q-102 — CINCINNATI**  
 5-1 — Rita Coolidge  
 \* Peter Frampton  
 \* Brothers Johnson  
 \* Supertramp  
 18 To 10 — Emotions  
 22 To 17 — Kenny Loggins  
 Ex To 23 — Foreigner  
 Ex To 26 — B.J. Thomas

**WSAI — CINCINNATI**  
 1-1 — James Taylor  
 23 — Kenny Loggins  
 29 — Foreigner  
 30 — Steve Miller  
 12 To 7 — Crosby, Stills & Nash  
 22 To 16 — ELO

**WGCL — CLEVELAND**  
 1-1 — Andy Gibb  
 19 — Stephen Bishop  
 27 — Shaun Cassidy  
 \*\*Dorothy Moore  
 \*\*Eric Carmen  
 \*\*B.J. Thomas  
 \*\*George Benson  
 \*\*Bee Gees

13 To 6 — Commodores  
 16 To 9 — Peter Frampton  
 21 To 14 — Foreigner  
 26 To 21 — Meco  
 28 To 23 — Donna Summer  
 Ex To 30 — Peter Frampton

**WCOL — COLUMBUS**  
 5-1 — ELO  
 38 — Peter Frampton  
 39 — Ted Nugent  
 40 — Stevie Wonder  
 17 To 7 — Shaun Cassidy  
 19 To 13 — Stephen Bishop  
 24 To 18 — Meco  
 38 To 31 — Commodores  
 39 To 34 — B.J. Thomas  
 40 To 35 — Carly Simon

**WNCI — COLUMBUS**  
 6-1 — London Symphony  
 21 — Shaun Cassidy  
 22 — Brothers Johnson  
 6 To 1 — London Symphony  
 14 To 7 — Commodores — old  
 18 To 11 — ELO  
 20 To 13 — Heatwave  
 24 To 17 — Foreigner

**KCIF — DALLAS**  
 4-1 — Heart  
 28 — KC & Sunshine Band  
 \* Johnny Rivers  
 17 To 10 — Stephen Bishop  
 18 To 12 — Supertramp

28 To 20 — Sanford-Townsend Band  
**KSTT — DAVENPORT**  
 1-1 — Emotions  
 34 — Heatwave  
 35 — Paul Nicholas  
 27 To 21 — Steve Miller  
 31 To 26 — Brothers Johnson

**WING — DAYTON**  
 5-1 — Commodores  
 \* Firefall  
 \* Ohio Players  
 \* Marshall Tucker  
 9 To 4 — James Taylor  
 11 To 5 — London Symphony  
 15 To 10 — Johnny Rivers  
 16 To 9 — Fleetwood Mac  
 23 To 14 — Brothers Johnson  
 25 To 17 — Emotions  
 29 To 24 — KC & Sunshine Band  
 32 To 26 — Foreigner  
 35 To 25 — Shaun Cassidy  
 36 To 27 — Carly Simon  
 Ex To 39 — Peter Frampton  
 Ex To 42 — Alan Parsons  
 Ex To 44 — Paul Nicholas  
 Ex To 45 — George Benson

**WMFJ — DAYTONA BEACH**  
 5-1 — Heatwave  
 \* Peter Frampton  
 \* Foreigner  
 \* Firefall  
 \* Paul Nicholas  
 \* LeBlanc & Carr  
 \* Carly Simon  
 18 To 9 — London Symphony  
 20 To 15 — Carly Simon  
 21 To 14 — Steve Miller  
 25 To 20 — Little River Band  
 27 To 22 — Hot Chocolate  
 29 To 19 — Donna Summer  
 31 To 23 — Supertramp  
 32 To 27 — Hot Chocolate  
 Ex To 29 — Floaters  
 Ex To 31 — Brothers Johnson  
 Ex To 32 — David Soul  
 Ex To 33 — Greg Lake  
 Ex To 34 — Brownsville Station  
 Ex To 35 — B.J. Thomas

**KIMM — DENVER**  
 1-1 — Andy Gibb  
 26 — Johnny Rivers  
 30 — B.J. Thomas  
 16 To 13 — Heart  
 27 To 21 — Foreigner  
 28 To 22 — Brothers Johnson

**KTLC — DENVER**  
 1-1 — Fleetwood Mac  
 26 — Johnny Rivers  
 \* Peter Frampton  
 \* Carly Simon  
 \* Doobie Brothers  
 \* B.J. Thomas  
 \* Thin Lizzy  
 17 To 12 — Stephen Bishop  
 24 To 15 — Dean Friedman  
 28 To 20 — Sanford-Townsend Band  
 30 To 19 — Meco  
 Ex To 25 — Bee Gees

**KKXX — DENVER**  
 1-1 — Fleetwood Mac  
 14 — Brothers Johnson  
 25 — Judy Collins  
 12 To 5 — Heart  
 16 To 6 — Crosby, Stills & Nash  
 24 To 19 — Bay City Rollers

**KIOA — DES MOINES**  
 1-1 — Shaun Cassidy — old  
 \* Shaun Cassidy — new  
 \* B.J. Thomas  
 15 To 7 — Dean Friedman  
 22 To 16 — Stephen Bishop  
 24 To 13 — KC & Sunshine Band  
 23 To 18 — ELO

**CKLW — DETROIT**  
 1-1 — Ram Jam  
 \* Eric Carmen  
 \* Carly Simon  
 \* Manhattans  
 \* Wild Cherry  
 \* KC & Sunshine Band  
 22 To 16 — Foreigner  
 28 To 24 — London Symphony  
 Ex To 21 — ELO  
 Ex To 30 — Bee Gees

**WDR — DETROIT**  
 2-1 — Brothers Johnson  
 35 — London Symphony  
 \* Brownsville Station  
 \* Sunshine  
 \* Al Martino  
 \* Ted Nugent  
 9 To 4 — George Benson  
 17 To 11 — Donna Summer  
 19 To 13 — Rita Coolidge  
 22 To 16 — Andy Gibb  
 24 To 18 — ELO

**WDBQ — DUBUQUE**  
 12 To 1 — ELO  
 \* KC & Sunshine Band  
 \* Shaun Cassidy  
 \* Steve Miller  
 17 To 9 — B.J. Thomas  
 19 To 15 — London Symphony  
 28 To 18 — Leo Sayer  
 29 To 16 — Jennifer Warnes  
 Ex To 12 — Carly Simon  
 Ex To 28 — Bee Gees  
 Ex To 29 — Doobie Brothers  
 Ex To 30 — Paul Davis

**WBCO — DULUTH**  
 2-1 — James Taylor  
 \* Peter Frampton  
 \* Geils  
 \* Ronnie Milsap  
 11 To 6 — Fleetwood Mac  
 15 To 11 — Carly Simon  
 20 To 13 — Johnny Rivers  
 Ex To 23 — Kenny Rogers  
 Ex To 27 — Atlanta Rhythm Section

**WEQ — EAU CLAIRE**  
 2-1 — Johnny Rivers  
 28 — Leo Sayer  
 29 — Glen Campbell  
 30 Carly Simon  
 23 To 4 — Andy Gibb

**WJET — ERIE**  
 3-1 — Andy Gibb  
 \* Peter Frampton  
 29 To 22 — London Symphony/Meco  
 Ex To 27 — Steve Miller  
 Ex To 28 — Carole King

**KBDF — EUGENE**  
 21 — Peter Frampton — I'm In You  
 Steve Miller  
 Shaun Cassidy  
 \*Brothers Johnson  
 \*Carole King  
 \*Foreigner  
 \*Carly Simon  
 \*Bee Gees  
 11 To 8 — Commodores  
 12 To 7 — ELO  
 Ex To 26 — Floaters  
 Ex To 30 — Doobie Brothers

**14-RKO — EVERETT**  
 1-1 — James Taylor  
 \*Crystal Gayle  
 \*Meco  
 \*Donna Summer  
 \*KC & Sunshine Band  
 \*Starland Vocal Band  
 15 To 10 — Johnny Rivers  
 20 To 16 — Carly Simon  
 21 To 17 — Fleetwood Mac  
 Ex To 28 — Neil Sedaka  
 Ex To 30 — Debbi Boone

**KQWB — FARGO**  
 1-1 — John Holmes  
 \* Kate Taylor  
 \* Foreigner  
 \* Firefall  
 \* Melissa Manchester  
 \* Poco  
 18 To 13 — Carly Simon  
 Ex To 29 — Jigsaw  
 Ex To 30 — Steve Miller  
 Ex To 31 — Niel Sedaka

**WFLB — FAYETTEVILLE**  
 2-1 — Floaters  
 35 — Alan O'Day  
 \* Paul Nicholas  
 \* Dorothy Moore  
 \* Eric Carmen  
 \* Ohio Players  
 \* Paul Davis  
 \* Brownsville Station  
 \* Driver  
 24 To 14 — Commodores  
 25 To 16 — Carly Simon  
 27 To 22 — Kenny Rogers  
 28 To 20 — Donna Summer  
 35 To 27 — Steve Miller  
 Ex To 31 — Shaun Cassidy  
 Ex To 32 — Dave Mason  
 Ex To 33 — Ted Nugent  
 Ex To 34 — Wild Cherry

**KFJZ — FORT WORTH**  
 2-1 — James Taylor  
 19 To 13 — Foreigner  
**KYNO — FRESNO**  
 2-1 — Emotions  
 \* KC & Sunshine Band  
 \* Meco  
 \* Stevie Wonder  
 David Soul  
 \* Bee Gees  
 21 To 16 — Floaters  
 Ex To 23 — Commodores — New  
 Ex To 25 — Peter Frampton  
 Ex To 29 — Steve Miller

**KKXL — GRAND FALLS**  
 5-1 — Rita Coolidge  
 \* Peter Frampton — Signed, sealed  
 16 To 7 — Emotions  
 17 To 11 — Crosby, Stills & Nash  
 22 To 16 — Johnny Rivers  
 25 To 17 — Foreigner  
 26 To 19 — Jennifer Warnes  
 Ex To 25 — Steve Miller  
 Ex To 30 — Marshall Tucker

**Z-96 — GRAND RAPIDS**  
 2-1 — Andy Gibb  
 No new additions  
 24 To 15 — Commodores — Old  
 Ex To 27 — Floaters  
 Ex To 30 — Sanford-Townsend Band

**KEIN — GREAT FALLS**  
 2-1 — Barry Manilow  
 \* Carole King  
 Ex To 18 — Floaters  
 Ex To 20 — Supertramp  
**WGSV — GUNTERSVILLE**  
 \* Shaun Cassidy  
 \* Eric Carmen  
 \* Firefall  
 11 To 7 — Paul Davis  
 20 To 10 — Brothers Johnson  
 25 To 20 — Bee Gees  
 26 To 21 — Carole King  
 27 To 22 — Ronnie Milsap  
 31 To 25 — Kenny Rogers  
 32 To 27 — George Benson  
 33 To 29 — McCoo/Davis  
 34 To 30 — Rubinoos  
 Ex To 28 — Seals & Crofts  
 Ex To 31 — Paul Nicholas  
 Ex To 32 — Dave Mason

**WDR — HARTFORD**  
 1-1 — Andy Gibb  
 \* Kate Taylor  
 \* Seals & Crofts  
 \* Brothers Johnson  
 \* Steve Miller  
 \* Ronnie Milsap  
 18 To 11 — Fleetwood Mac  
 19 To 13 — Commodores  
 25 To 19 — Floaters  
 29 To 21 — Shaun Cassidy  
 29 To 24 — Carly Simon  
 Ex To 27 — Johnny Rivers  
 Ex To 28 — KC & Sunshine Band  
 Ex To 29 — Meri Wilson  
 Ex To 30 — Stephen Bishop

**KILT — HOUSTON**  
 1-1 — Andy Gibb  
 \* KC & Sunshine Band  
 \* Peter Frampton  
 8 To 2 — Floaters  
 Ex To 26 — Brothers Johnson  
 Ex To 35 — Donna Summer  
 Ex To 39 — Crystal Gayle  
 Ex To 40 — Karen Nelson & Billy T

**WNDE — INDIANAPOLIS**  
 1-1 — Andy Gibb  
 \* Eric Carmen  
 \* Outlaws  
 \* Doobie Brothers  
 18 To 11 — ELO  
 22 To 16 — Fleetwood Mac

27 To 19 — KC & Sunshine Band  
 Ex To 27 — Brothers Johnson  
 Ex To 28 — Foreigner  
 Ex To 30 — Shaun Cassidy  
**WIFE — INDIANAPOLIS**  
 3-1 — Andy Gibb  
 \* ELO  
 Ex To 12 — James Taylor

**WJDX — JACKSON**  
 1-1 — Andy Gibb  
 \* Heatwave  
 11 To 4 — ELO  
 18 To 8 — London Symphony/Meco  
 13 To 7 — Pablo Cruise  
 19 To 10 — Floaters  
 21 To 14 — Johnny Rivers  
 Ex To 16 — Shaun Cassidy  
 Ex To 20 — Donna Summer  
 Ex To 25 — Carly Simon

**WAPE — JACKSONVILLE**  
 2-1 — James Taylor  
 \* Heatwave  
 \* Hot  
 \* UFO  
 14 To 8 — Floaters  
 17 To 12 — Fleetwood Mac  
 26 To 21 — Ronnie Milsap  
 28 To 23 — Carly Simon  
 Ex To 28 — Isley Brothers  
 Ex To 30 — Kiss  
 Ex To 32 — Steve Miller  
 Ex To 33 — Brothers Johnson

**WCRO — JOHNSTOWN**  
 1-1 — Emotions  
 \* Driver  
 \* Eric Carmen  
 \* 10cc  
 \* Paul Nicholas  
 \* Shaun Cassidy  
 10 To 6 — London Symphony  
 15 To 10 — KC & Sunshine Band  
 18 To 11 — Leo Sayer  
 Ex To 27 — Kenny Rogers  
 Ex To 28 — Carly Simon  
 Ex To 29 — Steve Miller  
 Ex To 30 — Marshall Tucker

**KBEQ — KANSAS CITY**  
 1-1 — Andy Gibb  
 26 — Meco  
 27 — Alan Parsons  
 28 — Heatwave  
 29 — Brothers Johnson  
 30 — B.J. Thomas  
 \* Eric Carmen  
 \* Marshall Tucker Band  
 \* 10cc  
 12 To 7 — London Symphony  
 13 To 10 — Sanford-Townsend Band  
 16 To 12 — Fleetwood Mac  
 20 To 16 — Firefall  
 23 To 13 — Stephen Bishop  
 24 To 18 — Ted Nugent  
 26 To 20 — Steve Miller  
 28 To 21 — Foreigner  
 29 To 25 — KC & Sunshine Band

**WRJZ — KNOXVILLE**  
 1-1 — Ram Jam  
 \* Jennifer Warnes  
 \* Shaun Cassidy  
 \* Leif Garrett  
 23 To 15 — Meco  
 27 To 21 — Kenny Rogers  
 Ex To 25 — Brothers Johnson  
 Ex To 26 — Steve Miller  
 Ex To 27 — Ted Nugent

**WQPD — LAKELAND**  
 5-1 — Brothers Johnson  
 39 — Stevie Wonder  
 40 — Leif Garrett  
 \* Brick  
 \* Jane Oliver  
 \* Paul Nicholas  
 \* Dorothy Moore  
 \* Jim Weatherly  
 \* Roger Daltry  
 \* Jerry Reed  
 19 To 7 — KC & Sunshine Band  
 29 To 24 — Little River Band  
 30 To 25 — Geils  
 32 To 26 — Steve Miller  
 33 To 16 — Brownsville Station  
 35 To 29 — Sweet  
 36 To 28 — Hot Chocolate  
 38 To 32 — Donna Summer  
 39 To 33 — David Soul  
 Ex To 35 — Carly Simon  
 Ex To 36 — Meco  
 Ex To 37 — Alan Parsons  
 Ex To 38 — McCoo/Davis

**KENO — LAS VEGAS**  
 2-1 — Rita Coolidge  
 \* Eric Carmen  
 \* Peter Frampton  
 \* Stevie Wonder  
 12 To 5 — Emotions  
 28 To 20 — ELO  
 34 To 28 — Ram Jam  
 Ex To 32 — Sanford-Townsend Band  
 Ex To 33 — Foreigner  
 Ex To 34 — Johnny Rivers

**KHJ — LOS ANGELES**  
 5-1 — James Taylor  
 28 — Commodores — new  
 \* Foreigner  
 17 To 7 — Fleetwood Mac  
 20 To 10 — ELO  
 25 To 20 — Floaters  
 29 To 21 — Peter Frampton — Signed  
 Ex To 30 — Stephen Bishop  
 Ex To 31 — KC & Sunshine Band

**KIIS — FM — LOS ANGELES**  
 1-1 — Andy Gibb  
 26 — Fleetwood Mac — new  
 27 — Stephen Bishop  
 9 To 6 — London Symphony/Meco  
 11 To 7 — ELO  
 15 To 12 — Commodores — new  
 20 To 16 — KC & Sunshine Band

**10-Q — LOS ANGELES**  
 1-1 — Andy Gibb  
 \* Alan O'Day  
 \* Leif Garrett  
 \* High Inergy  
 \* Eric Carmen  
 \* Thin Lizzy  
 \* Dorothy Moore  
 14 To 10 — Rita Coolidge

54-33 CASH BOX  
40-22 RECORD WORLD  
69-35 BILLBOARD

IT'S  
ECSTASY

BARRY  
WHITE



20th Century-Fox Records

TC 2350

# CASH BOX RADIO

## NAB Radio VP Urges Stations To Stop Playing SAD Music

by Jeff Crossan

LOS ANGELES — The songs "Flat Foot Floozie With A Floy Floy," "A Real Mother For Ya" and "I'm Going Down" all have at least one thing in common according to Charles Jones, National Association of Broadcasters vice president for radio — SAD lyrics. Sex and drug lyrics, that is. And Jones is not happy about it.

In a recent column in the Tennessee Association of Broadcasters newsletter, Jones cited the songs as examples of SAD music and asked broadcasters to refrain from playing such tunes, even if it means a loss of rating points.

"If you're playing SAD music because it's the only way you can attract an audience then I suggest you get out of the business," Jones wrote.

### SAD Music Defined

In a telephone interview, Jones defined SAD music as "those songs encouraging sex, particularly among very young people, without any attempt to place moral restraints on it . . . or any song that encourages the use of drugs or paints drug users as ideal kinds of people."

What effect does Jones believe SAD music has on a youthful audience?

"I'm not saying that this kind of music causes kids to try dope or have sex," Jones told *Cash Box*. "There are all kinds of peer pressures and other factors that exist. But this kind of music goes a long way toward saying this kind of behavior is acceptable. There is no doubt that there is an alarming increase in teenage pregnancies and there are some who believe that radio influences this with SAD music."

### Committee Discussion

Jones is not alone in his crusade against SAD music. In the past year a number of NAB committees, including the Radio Information Committee, the Small Market Radio Committee and the Radio Board itself, have all discussed the subject.

Their solution?

"There are no legal guidelines, only moral guidelines," Jones explains. "The individual broadcasters are going to have to make their own decisions based on the community they serve, along with their own personal integrity."

The problem with a self-regulation, Jones says is twofold — some broadcasters insist they have to play a song if it is high on the charts, and other broadcasters are often unaware of what the lyrics mean.

"It concerns me that some station managers do not know what they are playing and only play it because it is printed in the top ten somewhere or because it comes as some sort of a syndicated prepared package. Even if they do select their own music, there is hardly any way to understand what the lyrics are saying."

### Full-Time Screening

Len Hensel, NAB Radio Board chairman and vice president and general manager of

WSM-AM-FM in Nashville, agrees that self-regulation can be difficult. Three employees of the WSM music department work full-time screening approximately 300 singles and 100 LPs each week for SAD lyrics.

"You feel like you have to be policing it all the time," says Hensel, whose stations are country and pop-formatted. "And sure enough, when you think you're guarding it, all of a sudden you hear it on the air."

Or if Hensel doesn't catch the meaning, he says his daughter often does.

"I have a teenage daughter who says, 'Daddy, do you realize what you're playing?' And I guess what it boils down to is daddy doesn't realize what he is playing because there are meanings of words that I don't understand as a double entendre, and there are street words that I am not familiar with."

### Lyric Sheets Helpful

Record manufacturers could make self-regulation a much easier job, Hensel says, by including lyric sheets in the promotional copies of their new releases.

"I have to blame record companies that won't publish the lyrics for us," he says. "We have requested and we have pleaded to get the companies to include the lyrics and let the operators see what they say, but 99 percent will not cooperate and there is no way to force them to."

But even when station managers are aware that a certain lyric may offend some listeners, they often feel they must include the song on their playlist if it has a high position on the charts, Hensel contends. He points to the single "Telephone Man" as a current example. "'Telephone Man' is a big deal now," Hensel says, "but it never ran on my station for obvious reasons. We get telephone calls from people who ask why we don't play it and we just have to tell them that it doesn't meet our principles and the code that we have at our individual station. No doubt it hurts us in the ratings but we'll just have to make the sacrifice."

Hensel says his station's playlist is more restrictive than most because he believes the moral standards of Nashville residents are more conservative than those in most other U.S. cities.

"Maybe my fight is more local than national," he explains. "This is a religious center in the buckle of the Bible Belt and I think we have an obligation to the people."

But sometimes even Hensel has second thoughts as to how concerned his listeners are.

"We may be oversensitive," Hensel admits. "We did let one SAD song on the air by mistake once and then quickly pulled it when we heard it. But I didn't get a single complaint. When I discussed it with my program director, he pointed out that people are exposed to so much more on television today that nothing bothers them anymore. So maybe I'm out of the mainstream. I don't know."

## Radio And Television Imports Rise

WASHINGTON, D.C. — Television receiver and radio sales to dealers increased substantially in June and over the entire first six months of 1977, according to the Marketing Services Department of the Electronic Industries Association.

Total radio sales in June were 6.49 million, up 64% over the 3.96 million units sold in June 1976. This includes AM, exclusive FM, AM/FM and automotive radio.

Total radio sales for the first 26 weeks of 1977 were 21.57 million, 31% over the 16.47 million units sold during the comparable period of 1976.

Total TV sales in June 1977 were 1.29 million, up 10.2% from 1.17 million in the previous year's period. For the first six months, total TV sales amounted to 6.3 million, up 15.9% from 5.44 units sold during the previous period.

### Cody Is New KLOS PD

LOS ANGELES — Frank Cody recently was named program director of KLOS in Los Angeles. Cody formerly was programming liaison at KBPI in Denver and had also served as program director at KMYR in Albuquerque.

## STATION BREAKS

Beaver Stevens is the new assistant program director at KKKX, Denver. Named new music director at the station is Dave Kirby.

Tom Miller has been named program director of WWVA, Wheeling. Miller continues as afternoon jock while former PD Charlie Cook joins WHN, New York, as assistant program director.

Dave Lawrence, program director of WGCI, Chicago, is out. He is looking for a position and can be reached at (312) 263-0003.

Bill Cardill is the new 6-10 a.m. jock at WPEZ, Pittsburgh. Cardill replaces Striker McQuire who leaves the station.

New disc jockeys at WLEE, Richmond, are Barbara Berry and Jim Dunaway.

Duke Davis, from KCRG, Cedar Rapids, is now on the air at WOW, Omaha.

Ricky The K is no longer at WKTZ (98Q), Vidalia.

Duffy Spears, 9-1 a.m. jock, has left KNOE, Monroe.

Marty Hombro is the new all night jock at WZZR (Z-96), Grand Rapids.

Cherie has left KMBY, Monterrey, to join the KFMB (B-100), San Diego, lineup as all night airperson.

"Super" Shannon, from WKBW, Buffalo, is the new 7-midnight jock at WCOL, Columbus.

Mark Daniels is the new noon-3 p.m. man at WERC, Birmingham. Daniels comes

from WVLK, Lexington.

Lenny White, 12-4 p.m. jock at KNDE, Sacramento, has left the station.

Pat St. John has signed a new three-year contract with WPLJ, New York.

John Frost, PD of KRBC, Abilene, has also assumed the MD duties at the station.

KELI, Tulsa is looking for a morning drive personality. Send tapes and resumes to Jack Daniels, KELI, Box 52185, Tulsa, Oklahoma 74152.

WRFM, New York, has been awarded first place prize in the Mental Health Association competition. The entry, a 24-part series entitled "A Touch Of Madness: Mental Illness," examined the apparent breakdown of the mental health care system in New York State.

Stanley L. Spero, VP and GM of KMPC, Los Angeles, has been presented with the Distinguished Achievement in Public Service Award of the American Federation of Police.

Morton I. Levine has been appointed director of educational services for RKO Sound and Tape Service, Inc.

Richard A. Vale has been appointed sales manager, marketing services division for WRKO, Boston. His responsibilities include development of new retail business and co-op.

Thomas A. Lucion has been appointed sales manager of WIOQ (Q-102), Bala Cynwyd, Pennsylvania.

jeff ray

## Artists Visit Radio Stations



CASSIDY AT KLIF — Warner/Curb recording artist Shaun Cassidy recently paid a visit to KLIF in Dallas while on a promotional tour. Pictured (l-r) are: James Lewis, Warner Bros. promotion manager; Jim Davis, program director; Cassidy and Fred Scotti of Scotti Bros. Entertainment, representing Warner-Curb Records.



THE THINGS THEY DID FOR 10CC — Radio station WCOL AM-FM in Chicago recently received a gold record for their support of 10cc's single "The Things We Do For Love" on Phonogram, Inc./Mercury Records. Pictured (l-r) are: Mike Rizk, Phonogram/Mercury local promotion manager; Dave Bishop, music director on WCOL-AM; Bob Gooding, station manager of WCOL AM-FM; Bryan McIntire, WCOL director of research, and Sandy Lingardo, local salesman for Phonodisc, Inc./Mercury's distributor.

# THE SINGLES BULLETS

- #1 EMOTIONS** — Jumps include WLS 8-3, WMET 8-4, WKY 7-2, WKBW 10-5, WNOE 12-6, WLAC 21-8, Q102 18-10, KJR 19-13, KNDE 10-5, WIRL 8-4, WING 25-17, KSTP ex-24. Top 5 at WQXI-1, WCAO-1, Z93-1, KPAM-1, B100-1, WMAK-1, KAKC-1, KGW-2, 10Q-2, WABC-2, WFIL-2, KFRC-2, 99X-2, WGCL-2, KCBQ-2, WPGC-2, WCOL-2, WDRC-2, KEEL-2, Z96-2, KIOA-2, KYA-3, WHBQ-3, WAYS-3, WAPE-3, KCPX-3, WNCI-3, WISM-3, WPRO-3, WFI-4, 96X-4, KJRB-4, WPRO-FM-4, WRKO-5, WJBG-5, WLEE-5, WBBQ-5, Q94-5. Top 5 sales at Record Rack, Music Plus/L.A., All Records/Oakland, Banana/S.F., Music St./Seattle, Peaches/Denver, Tower/L.A./S.F./S.D./S.J./Sac., Richman Bros., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Northern/Cleve., Peaches/Detroit/St. Louis, Giant/Va., Record Dept., Merch./Memphis, Bromo/Okla., Peaches/Dallas.
- #3 RITA COOLIDGE** — Jumps at 10Q 14-10, WDRQ 19-13. Receiving top 5 rotation at KDWB-1, WKBW-1, KTAC-1, WMP5-1, WISM-1, WLS-2, WCAO-2, WMET-2, WJBG-2, KJR-2, WTX-2, KBEQ-2, WNDE-2, WIRL-2, WABC-3, KCBQ-3, 99X-3, KCBQ-3, WBT-3, WBBF-3, WING-3, KFRC-4, WHBQ-4, KSLQ-4, KXOK-4, WNCI-4, WPGC-5, WFI-5, WDRC-5, KYA-5, WPRO-5, WAKY-5, WAPE-5. Top 10 sales at Music Plus/L.A., Banana/S.F., Music St./Seattle, Peaches, Mile High/Denver, Tower/L.A./S.F./S.D./S.J./Sac., Odyssey/Santa Cruz, Everybody's/Port., Richman Bros./Phila., Cavages/Bufalo, N.E. Music City/Boston, Harmony House/N.J., Singer/Chicago, Stark/Cleve., Peaches/St. Louis, Father's & Sun's/Indianapolis, Peaches/Dallas, Bromo/Okla.
- #4 COMMODORES** — Added this week at KDWB, WIRL. Jumps include WGCL 13-6, WKBW 18-13, KJR 21-17, B100 12-8, WNOE 31-25, WDRQ 19-13, KJRB 25-14, KCPX 26-20, Z96 24-15. Receiving top 5 rotation at KFRC-1, WAYS-1, KEEL-1, WING-1, WERC-1, WFI-2, WSAI-2, KXOK-2, WHBQ-2, WMP5-1, KYA-2, WJBG-3, KPAM-3, KBEQ-3, KHJ-4, WABC-4, WPGC-4, KCBQ-4, WPRO-4, WBT-4, Z93-4, WBBQ-4, KAKC-4, WAPE-4, WFIL-5, 99X-5, WPRO-FM-5, KIOA-5. Top 10 sales at Music Plus/L.A., All Records/Oakland, Music St./Seattle, Tower/L.A./S.F., Circles/Phoenix, Everybody's/Port., Richman Bros., Jerry's/Phila., Harmony House/N.J., Stark/Celve., Giants/Va., Peaches/Dallas.
- #5 JAMES TAYLOR** — Jumps at WLS 15-10, WFI 10-3, Y100 24-18, KCBQ 27-15, WHBQ 21-15, WMP5 8-3, WLAC 8-2, WISM 9-5, WING 10-4, WIRL 15-11. Receiving top 5 rotation at KHJ-1, KJRB-1, WBT-1, WAPE-1, KGW-1, WSAI-1, KLIF-2, KPAM-2, KING-2, WNOE-2, WBBF-2, Q94-2, WBBQ-2, WFI-3, KDWB-3, KAKC-3, WIFL-4, WKBW-4, WTX-4, WMAK-4, WNDE-4, KSLQ-5, KFRC-5. Top 15 sales at Record Rack/L.A., Banana/S.F., Music St., Worldwide/Seattle, Peaches, Mile High/Denver, Tower/S.F./S.D./Sac., Circles/Phoenix, Eastern Seberg/Phila., Cavages/Bufalo, Harmony House/N.J., Singer/Chicago, Stark/Cleve., Father's & Sun's/Indianapolis, Interstate/Fla., Record Dept. Merch./Memphis, Central So./Nashville, Sound Warehouse, Peaches/Dallas, Bromo/Okla.
- #6 FLOATERS** — Added this week at KJR, KCPX, WISM. #2 most active record with 25 jumps including WFI 16-11, KFRC 16-11, KHJ 25-20, WRKO 19-13, KYA 10-4, WCAO 20-13, KSLQ 25-19, KILT 8-2, WMP5 25-9, WNOE 40-27, WPEZ 20-12, 13Q ex-23, KEEL 25-17, WDRC 25-19, KJRB 29-22, WAPE 14-8, WBBQ 10-6, WLEE 28-20, WPRO 17-10, Z96 ex-27, WMAK ex-25. Top 5 rotation at WPGC-1, WGCL-1, WHBQ-1, 96X-1, KRBE-2, Z93-2, KNDE-2, KBEQ-4. Top 15 sales at Record Rack, Music Plus/L.A., All Records/Oakland, Banana/S.F., Peaches/Denver, Tower/L.A./S.F./S.J./Sac., Circles/Phoenix, King Karol/N.Y., Richman Bros., Eastern Seberg, Jerry's/Phila., Cavages/Bufalo, Harmony House/N.J., Northern/Cleve., Peaches/St. Louis, Giant/Va., Interstate/Fla., Record Dept. Merch./Memphis, Central So./Nashville, Sound Warehouse, Peaches/Dallas, Bromo/Okla.
- #8 CROSBY, STILLS & NASH** — Jumps include WJBG 13-8, WQXI 25-14, KJR 14-10, KTAC 14-10, WOW 7-2, KXXK 16-6, WSAI 12-7, KRBE ex-24, WPRO 18-11, WPRO-FM 24-12, WCOL 20-15. Receiving top 5 rotation at WTX-3, KJRB-5, WBT-2. Sales at Record Rack/L.A., All Records/Oakland, Banana/S.F., Music St./Seattle, Tower/L.A./S.F./S.D., Odyssey/Santa Cruz, Mile High/Denver, Richman Bros., Jerry's/Phila., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Singer/Chicago, Stark/Cleve., Father's & Sun's/Indianapolis, Interstate/Fla., Central So./Nashville, Peaches/Dallas, Bromo/Okla.
- #9 FLEETWOOD MAC** — Jumps include WFIL 17-7, WQXI 18-3, KHJ 17-7, KFRC 11-6, WABC 22-15, WLS 22-17, KING 11-7, KTAC 9-5, KYA 16-11, KBEQ 16-12, B100 9-3, KPAM 11-6, KNDE 18-10, WDRC 18-11, WNDE 22-16, WAKY 18-10, WAPE 17-12, WISM 12-7, WING 16-9, KAKC 20-11. Receiving top 5 rotation at KXXK-1, WOW-1, WKY-3, WGCL-3, KIMN-3, WLEE-3, KJR-4, WAYS-4, KXOK-5, KTAC-5, WMP5-5, WKLO-5, KCPX-5. Sales at Record Rack/L.A., All Records/Oakland, Banana/S.F., Music St., Worldwide/Seattle, Tower/L.A./S.F./S.D./S.J./S.D., Odyssey/Santa Cruz, Mile High/Denver, Richman Bros./Phila., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Singer/Chicago, Northern/Cleve., Father's & Sun's/Indianapolis, Giant/Va., Interstate/Fla., Central So./Nashville, Bromo/Okla.
- #11 ELECTRIC LIGHT ORCHESTRA** — Added this week at KDWB, WHBQ, 96X. #4 most active record this week with 24 jumps including KHJ 20-10, KFRC 24-17, KJR 12-3, WMET 23-18, 99X 32-22, WPGC 23-17, KCBQ 26-18, WDRQ 24-18, CKLW ex-21, WRKO ex-29, WKBW ex-28, WSAI 22-16, KNDE 24-17, WMP5 26-21, KJRB 14-8, WNCI 18-11, KLEO 21-15, WMAK 19-9, WNDE 18-11, WIRL 18-12, WISM 14-9, WING 16-10, WFI 21-15. Top 5 rotation at WCOL-1, KGW-4, KPAM-4, WKY-4, WQXI-5, KBEQ-5. Sales at Music St., Worldwide/Seattle, Peaches, Mile High/Denver, Tower/S.F./S.D./S.J./Sac., Odyssey/Santa Cruz, Everybody's/Port., King Karol/N.Y., Richman Bros., Phila., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Singer/Chicago, Stark/Cleve., Father's & Sun's/Indianapolis, Giant/Va., Interstate/Fla., Port Of Call, Central So./Nashville, Bromo/Okla.
- #12 LEO SAYER** — Jumps include WABC 41-32, KFRC 23-18, KRBE 18-14, B100 20-16, KYA 22-17, WPRO 20-13, WMP5 19-10, KLEO 30-22, WISM 20-13. Top 5 rotation at WOW-3, Q94-4. Sales at Record Rack/L.A., All Records/Oakland, Banana/S.F., Music St., Worldwide/Seattle, Tower/L.A./S.F./S.D., Mile High/Denver, Cavages/Bufalo, Harmony House/N.J., Singer/Chicago, Northern/Cleve., Father's & Sun's/Indianapolis, Giant/Va., Record Dept. Merch./Memphis, Port Of Call, Central So./Nashville, Bromo/Okla.
- #15 STEPHEN BISHOP** — Added this week at KFRC, WRKO, WMET, WGCL, WPRO. Jumps include WQXI 13-4, KLIF 17-10, KGW 11-7, KPAM 14-8, WFIL ex-25, KHJ ex-30, B100 21-14, KYA 26-22, KSLQ 26-20, WOKY 31-27, WPEZ 30-25, KBEQ 23-13, WNOE 39-29, WAYS 25-20, WKBW ex-30, WCOL 19-13, WBBF 16-6, WDRC ex-30, WKY ex-20, WIRL ex-23, KIOA 22-16, KAKC 22-13. Sales at Music Plus/L.A., Banana/S.F., Music St./Seattle, Peaches, Mile High/Denver, Tower/S.F./S.D./S.J./Sac., Richman Bros., Jerry's/Phila., Cavages/Bufalo, Harmony House/N.J., Singer/Chicago, Stark, Northern/Cleve., Giant/Va., Interstate/Fla., Record Dept. Merch./Memphis, Port Of Call, Central So./Nashville, Sound Warehouse/Dallas, Bromo/Okla.
- #16 SANFORD-TOWNSEND** — Added this week at KJR, KCBQ, 96X. Jumps include WQXI 16-10, WOW 17-7, WJBG 27-16, WFIL ex-23, KLIF 28-20, 10Q 26-21, KYA ex-26, KRBE ex-23, WKBW 23-18, WNOE 35-26, WPRO 24-18, WPRO-FM 23-17, KLEO 23-18, KBEQ 13-10, KAKC 28-19, WMAK 20-14, KCPX 21-16, Z96 ex-30. Top 5 rotation at Q94-1, WBBQ-1, KPAM-5. Sales at All Records/Oakland, Banana/S.F., Tower/S.F./S.J., Circle/Phoenix, Richman Bros./Phila., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Singer/Chicago, Giant/Va., Interstate/Fla., Record Dept. Merch./Memphis, Central So./Nashville, Sound Warehouse, Peaches/Dallas, Bromo/Okla.
- #17 BROTHERS JOHNSON** — #2 most added record with 13 adds including WABC, WMET, WKBW, KBEQ, Q102, KXXK, WKY, 13Q, WPRO-FM, WNCI, WDRC, WAPE, KLEO. #5 most active record with 22 jumps including Z93 15-10, WSAI 21-13, WPGC 21-16, WNOE 25-15, KIMN 28-22, KPAM 24-18, WPEZ 26-20, 99X 33-27, WFIL ex-24, KILT ex-26, WAYS ex-22, WNDE ex-27, B100 ex-25, WTX 15-11, KTAC ex-24, WOKY 34-30, KCPX 30-23, WISM ex-29, KNDE ex-28, WING 23-14, KAKC ex-34. Sales at Music Plus/L.A., All Records/Oakland, Banana/S.F., Music St./Seattle, Peaches, Mile High/Denver, Tower/S.F./S.J., Richman Bros., Jerry's/Phila., Cavages/Bufalo, Stark/Cleve., Peaches/St. Louis, Giant/Va., Record Dept. Merch./Memphis, Central So./Nashville, Peaches/Dallas, Bromo/Okla.
- #19 JOHNNY RIVERS** — #5 most added record with 11 adds including WMET, WFI, KLIF, WQXI, WZUU, KSTP, KTAC, B100, KIMN, WKY, KLEO. Jumps include WOKY 30-25, 13Q 19-14, WPEZ 28-23, WRKO 26-19, WAYS 23-13, WMP5 21-13, WHBQ ex-28, KPAM 25-17, KSLQ ex-32, WMAK 16-8, KGW ex-30, WPRO 22-17, WPRO-FM 30-10, WING 15-10, WISM 18-12, WDRC ex-27. Top 5 rotation at WKLO-2, WAKY-3, WNOE-4, WCAO-5, WOW-5. Sales at Circles/Phoenix, Richman Bros./Phila., Cavages/Bufalo, New England Music City/Boston, Singer/Chicago, Stark/Cleve., Giant/Va., Port Of Call, Central So./Nashville, Peaches/Dallas, Bromo/Okla.
- #22 FOREIGNER** — Added this week at WLS, KHJ, 99X, WQXI, Z93, WSAI, B100. Jumps include WJBG 18-13, CKLW 22-16, WCAO 22-17, WGCL 21-14, WOKY 19-14, KBEQ 28-21, 10Q ex-27, KTAC 25-21, WPRO 29-19, Q102 ex-23, KIMN 27-21, KEEL 24-19, KAKC 37-24, WING 34-26, WIRL ex-24, KCPX 24-19, WISM ex-30. Sales at Banana/S.F., Richman Bros./Phila., Cavages/Bufalo, New England Music City/Boston, Harmony House/N.J., Singer/Chicago, Northern/Cleve., Father's & Sun's/Indianapolis, Giant/Va., Interstate/Fla., Port Of Call, Central So./Nashville, Bromo/Okla.
- #24 LONDON SYMPHONY** — Added this week at WDRQ, WOW. #3 most active record this week with 23 jumps including WJBG 22-12, WQXI 30-18, WFI 22-17, WMET 9-5, WRKO ex-17, WKBW 28-20, WNOE 11-3, KYA 25-15, KJR 15-9, KING 21-14, B100 7-2, KCBQ 14-9, CKLW 28-24, KBEQ 12-7, KSLQ 21-17, WNCI 6-1, WMAK 26-19, WLAC 17-13, WBT 14-9, WING 11-5, WBBF 24-18, WISM 26-20. Sales at Music Plus/L.A., All Records/Oakland, Banana/S.F., Music St., Worldwide/Seattle, Peaches, Mile High/Denver, Tower/L.A./S.D./S.J./Sac., King Karol/N.Y., Singer/Chicago, Stark/Cleve., Peaches/St. Louis, Giant/Va., Interstate/Fla., Central So./Nashville, Sound Warehouse, Peaches/Dallas.
- #25 KC & SUNSHINE BAND** — Added this week at CKLW, KFRC, KILT, KLIF, WJBG, KYA, WOW, WMAK, KCPX, KLEO, WBBQ. #1 most active record this week with 26 jumps including WOKY 27-2, KXOK 15-3, WRKO 25-14, 99X 34-17, KSLQ 32-22, Z93 14-8, WCAO 15-9, 10-Q 30-25, KHJ ex-31, KRBE ex-19, KTAC ex-23, WKY ex-19, KPAM ex-29, KBEQ 29-25, WNDE 27-19, WPRO-FM 28-19, WDRC ex-28, KIOA 24-13, WLEE 21-15, WKLO 15-8, Q94 26-21, WPRO 15-7, WBT 26-21, WING 29-24. Sales at Music Plus/L.A., All Records/Oakland, Music St., Worldwide/Seattle, Tower/L.A./S.F./S.J./Sac., King Karol/N.Y., Richman Bros., Jerry's/Phila., Stark/Cleve., Peaches/St. Louis, Giant/Va., Interstate/Fla., Record Dept. Merch./Memphis, Central So./Nashville, Bromo/Okla.
- #26 B.J. THOMAS** — Added this week at WJBG, WGCL, KSTP, WOKY, KBEQ, KIMN, KLEO, KIOA. Jumps include WOW 16-8, KDWB 28-16, WQXI 24-12, KGW 24-19, KPAM 23-16, WMP5 24-17, WFI ex-26, WPGC ex-29, WAYS ex-24, KCBQ ex-29, Q102 ex-26, KING ex-24, WCAO ex-28, WCOL 39-34, KAKC 30-21. Sales at Record Rack, Music Plus/L.A., Tower/L.A./S.D., Circles/Phoenix, Richman Bros./Phila., Singer/Chicago, Stark/Cleve., Interstate/Fla., Record Dept. Merch./Memphis, Port Of Call, Central So./Nashville, Sound Warehouse/Dallas, Bromo/Okla.
- #27 MECO** — Added this week at 99X, KYA, KBEQ, WBBF, WISM. Jumps include WTX 12-1, WNOE 11-3, WMAK 26-5, WQXI 30-18, KRBE 23-3, WPGC 17-8, KGW 26-16, WFIL 22-17, WGCL 26-21, WAKY 17-6, WKLO 11-6, WPEZ 12-5, 10Q 25-17, KSLQ 21-17, B100 7-2, WRKO ex-25, KCPX 15-6, WLEE ex-26, Q94 ex-27, WBT 14-9, WLAC Ex-40, WCOL 24-18. Sales at Music Plus/L.A., Tower/L.A./Sac., Circles/Phoenix, Richman Bros./Phila., Stark/Cleve., Peaches/St. Louis, Giant/Va., Interstate/Fla., Central So./Nashville, Sound Warehouse, Peaches/Dallas, Bromo/Okla.
- #29 BEE GEES** — Added this week at WGCL, WKBW, KTAC, WPRO-FM. Jumps include KPAM 28-19, B100 27-23, CKLW ex-30, KNDE 27-21, WPRO ex-23. Sales at Record Rack, Music Plus/L.A., Richman Bros., Jerry's/Phila., New England Music City/Boston, Giant/Va., Interstate/Fla.
- #31 CARLY SIMON** — Added this week at WFIL, CKLW, KFRC, WACO, WOKY, Y100, KCPX. Jumps include WRKO 13-6, WQXI 19-11, Z93 28-14, KPAM 27-20, KSLQ 35-28, KSTP 26-21, WNOE 24-16, WJBG 29-24, WSAI 29-21, WPGC ex-27, KGW ex-29, WAYS ex-23, WMP5 ex-28, WOW ex-20, KJRB ex-28, WDRC 29-24, WMAK 12-7, WAPE 28-23, WCOL 40-35, WISM 28-23, Q94 12-6, WING 36-27. Sales at Tower/S.F./Sac., Interstate/Fla., Port Of Call/Nashville, Peaches/Dallas.
- #32 STEVE MILLER** — Added this week at WDRQ, WSAI, KCBQ, WOW, WAPE, KLEO, WDRC, WISM. Jumps include KFRC 24-20, KBEQ 26-20, KNDE 26-16, WNOE ex-35, KJRB ex-27, WMAK ex-23, Q94 ex-30, WKLO ex-25. Sales at Music St./Seattle, Tower/L.A., Richman Bros., Cavages/Bufalo, Interstate/Fla.
- #35 CAROLE KING** — Added this week at KSLQ, WNOE, KAKC. Last week added at KYA, 10Q, KTLK, KXXK, KING, KGW, WGCL, WCAO, WMAK, WPRO-FM. Jumps include WJBG 20-14, WBT 24-18, WMAK ex-28. Sales at Richman Bros., Eastern Seberg/Phila., Northern/Cleve., Central So./Nashville.
- #36 SHAUN CASSIDY** — Added this week at WMET, KFRC, WGCL, KJR, WTX, WNCI, WAYS, WMAK, KLEO, Q94, KIOA, KAKC. Jumps include WCOL 17-7, KBEQ 30-19, WOKY 23-16, WQXI 29-21, WDRC 26-21, WPRO-FM 9-3, KNDE ex-26, WING 35-25, WNDE ex-30, WISM ex-28. Sales at Record Rack/L.A., Tower/L.A./S.D./S.J., Circles/Phoenix, Worldwide/Seattle, Odyssey/Santa Cruz, Richman Bros./Phila., New England Music City/Boston, Singer/Chicago, Stark/Cleve., Peaches/St. Louis, Father's & Sun's/Indianapolis, Giant/Va., Interstate/Fla., Central So./Nashville.
- #45 HEATWAVE** — #3 most added record this week with 12 adds including WFIL, WJBG, WFI, WRKO, KBEQ, WNOE, WAYS, WAPE, WBBF, WMAK, WERC. Jumps include 96X 8-2, WLEE 10-2, WNCI 20-13, KXOK 29-19, KSLQ ex-29, WAKY ex-17, WPRO ex-24, KNDE 30-20. Sales at Banana/S.F., Richman Bros., Jerry's/Phila.

(continued on page 24)



**WPGC GOLD** — WPGC in Washington, D.C. was recently awarded a gold record by RCA Records for the Daryl Hall and John Oates single, "Rich Girl," in recognition of WPGC's contribution to establishing the single and the artists in Washington market. Seen at the presentation are (l-r): Bill Reilly, RCA's Washington sales manager; Dan Mason, WPGC's program director; Jim Elliott, the station's music director, and Larry Vandruft, RCA's Washington promotion manager.

## THE SINGLES BULLETS

(continued from page 21)

- New England Music City/Boston, Stark/Northern/Cleve., Peaches/St. Louis, Father's & Sun's/Indianapolis, Interstate/Fla.
- #46 TED NUGENT** — Added this week at KFRC, WPGC, WDRQ, KPAM, WCOL, KEEL. Jumps include KSLQ 20-15, KBEQ 24-18, KNDE 28-18, 10Q ex-28, B100 ex-30. Sales at Music Plus/L.A., Richman Bros./Phila., Giant/Va.
- #52 DONNA SUMMER** — Added this week at WFI, WIBG, WRKO, KXOK, WQXI, WPEZ, WHBQ. Jumps include WDRQ 17-11, WSAI 18-10, Y100 20-12, WGCL 28-23, 99X 26-21, KEEL 35-24, KFRC ex-28, KILT ex-35, Z93 ex-29, WNOE ex-30, KCPX ex-29, WBBQ ex-30. Sales at Music Plus/L.A., All Records/Oakland, Banana/S.F., Tower/L.A., Circles/Phoenix, Northern/Cleve., Peaches/St. Louis, Interstate/Fla., Peaches/Dallas.
- #57 KENNY ROGERS** — Added this week at WCAO, WQXI, WISM. Jumps include WERC 25-18, WHYY 21-16, WNOE ex-39, WMAK ex-24, WLEE ex-28. Sales at Giant/Va., Port Of Call/Nashville.
- #61 PETER FRAMPTON** — #1 most added record this week with 14 adds including WABC, WSGN, Z-93, WCOL, WBBQ, KSLQ, WZUU, Y-100, WJET, Q102, KILT, 99X, WPRO, WPRO-FM. Jumps include WGCL ex-30, KTAC ex-25, WHYY ex-30, KHJ 29-21, WRKO ex-30, KCPX ex-25, WING ex-39.
- #62 PAUL NICHOLAS** — Added this week at WSGN, WLAC, KNDE, KPAM, WOKY, KXOK, WMAK, Q94, WIBG. Jumps include Z-93 ex-30, WBBQ 21-17, KSLQ ex-34, Y-100 14-9, WING ex-44.
- #63 ALAN PARSONS** — Added this week at KSLQ, KSTP, WPEZ, KBEQ, WRKO. Jumps include Z-93 ex-30, WBBQ 21-17, KSLQ ex-34, Y-100 14-9, WING ex-44.
- #68 KENNY LOGGINS** — Added this week at WOKY, WBT, WSAI. Jumped from 22-17 at Q102.
- #69 DOROTHY MOORE** — Added this week at WGCL, WPGC, 10Q. Jumps include WSAI ex-27. Added last week at Z-93, WQXI.
- #70 BROWNSVILLE STATION** — Added this week at WDRQ. Added last week at WMAK, WHBQ, WHYY, WQXI, KEEL. Jumped this week at WHBQ ex-30, KNDE Ex-29.
- #74 ERIC CARMEN** — #4 most added record this week with 12 adds including WNDE, WGCL, WERC, WZUU, WKLO, CKLW, 10Q, KBEQ, WRKO, WAYS, WPGC, 96X. Jumps include KSTP ex-29, KCPX ex-30.
- #75 STEVIE WONDER** — Added this week at Z93, WHYY, KYA, KAKC, 99X, WPRO, WPRO-FM. Jumps at KNDE ex-30.
- #77 COMMODORES** — Added this week at WQXI, KHJ, WAYS, WAVZ. Jumps include KNDE 12-1, WNCI 14-7, WCOL 38-31, B100 14-9, KSLQ ex-30, KYA 28-19.
- #79 DEBBY BOONE** — Added this week at WLAC, KJRB, KJR, KSLQ, KTAC, KING. Jumps include KRBE ex-15.
- #80 MCCOO & DAVIS** — Added this week at WHYY. Jumps include WERC ex-22. Bulleted at #66 on the CB R&B 45 Chart.
- #82 FIREFALL** — Added this week at KSLQ, WNOE, WLEE, WING. Jumps include KBEQ 20-16.
- #84 PAUL DAVIS** — Added this week at WLAC, WBBQ, WHYY, WMAK. Added last week at WSM, KFRC, KVOL, KLUE, WISM, KAYC, KRBE.
- #87 MARSHALL TUCKER BAND** — Added this week at KJRB, WBBQ, WBG, WPEZ, KBEQ, WING.
- #88 LEIF GARRETT** — Added this week at WLAC, WBBQ, Y-100, 10Q.
- #89 WILD CHERRY** — Added at CKLW. Last week added at WOKY. Jumps include KSLQ Ex-35, WDRQ 26-24, WPEZ 40-36.

## MOST ADDED FM LPS

1. Crawler — Epic
2. Eric Carmen — Boats Against The Current — Arista
3. Dennis Wilson — Pacific Ocean Blue — Caribou
4. Stillwater — Capricorn
5. Animals — Before We Were So Rudely Interrupted — UA
6. Elvin Bishop — Live! Raisin' Hell — Capricorn
7. Mylon LeFevre — Weak At The Knees — WB
8. Commander Cody — Rock And Roll Again — Arista
9. Robert Gordon With Link Wray — Private Stock
10. Cheap Trick — In Color — Epic
11. Ram Jam — Epic

## MOST ACTIVE FM LPS

1. CSN — Crosby, Stills & Nash — Atlantic
2. JT — James Taylor — Columbia
3. Going For The One — Yes — Atlantic
4. I, Robot — Alan Parsons Project — Arista
5. Steve Winwood — Island
6. Rumours — Fleetwood Mac — WB
7. The Grand Illusion — Styx — A&M
8. I'm In You — Peter Frampton — A&M
9. Book Of Dreams — Steve Miller Band — Capitol
10. Monkey Island — Geils — Atlantic
11. One Of The Boys — Roger Daltrey — MCA
12. Little Queen — Heart — Portrait
13. Netherlands — Dan Fogelberg — Epic
14. Luna Sea — Firefall — Atlantic
15. Terrapin Station — Grateful Dead — Arista
16. Before We Were So Rudely Interrupted — Animals — UA
17. Foreigner — Atlantic
18. Cat Scratch Fever — Ted Nugent — Epic
19. American Stars 'N Bars — Neil Young — WB
20. Shiver In The Night — Andy Pratt — Atlantic
21. Lake — Columbia
22. Time Loves A Hero — Little Feat — WB
23. Celebrate Me Home — Kenny Loggins — Columbia
24. Live! Raisin' Hell — Elvin Bishop — Capricorn
25. Let There Be Rock — AC/DC — Atco
26. Weak At The Knees — Mylon LeFevre — WB

## On The Road In Denver & Detroit



**IN THE MIDDLE** — Elektra/Asylum recording artist Tim Moore recently paid a visit to KTLK-AM while in Denver for a concert at Ebbet's Field to promote his new single "In The Middle" from his "White Shadows" LP. Pictured (l-r) are: Lou Galliani, E/A regional promotion director/western region; C.C. McCartney, program director/KTLK-AM; Moore; Steve Goodman, KTLK-AM afternoon drive air personality, and Charlie Reardon, E/A local promotion/Denver.



**DOOBIES IN DETROIT** — While in Detroit for a concert recently members of the Doobie Brothers paid a visit to WABX. Pictured standing (l-r) are: Jim Sote, WABX air personality; Keith Knudsen of the Doobies and Dennis Frawley, WABX air personality. Shown seated (l-r) are: Jeff "Skunk" Baxter, Bobby LaKind and Michael McDonald of the Doobies; Millie Bostick, Detroit area promotion for Warner Bros., and Tiran Porter of the Doobies.

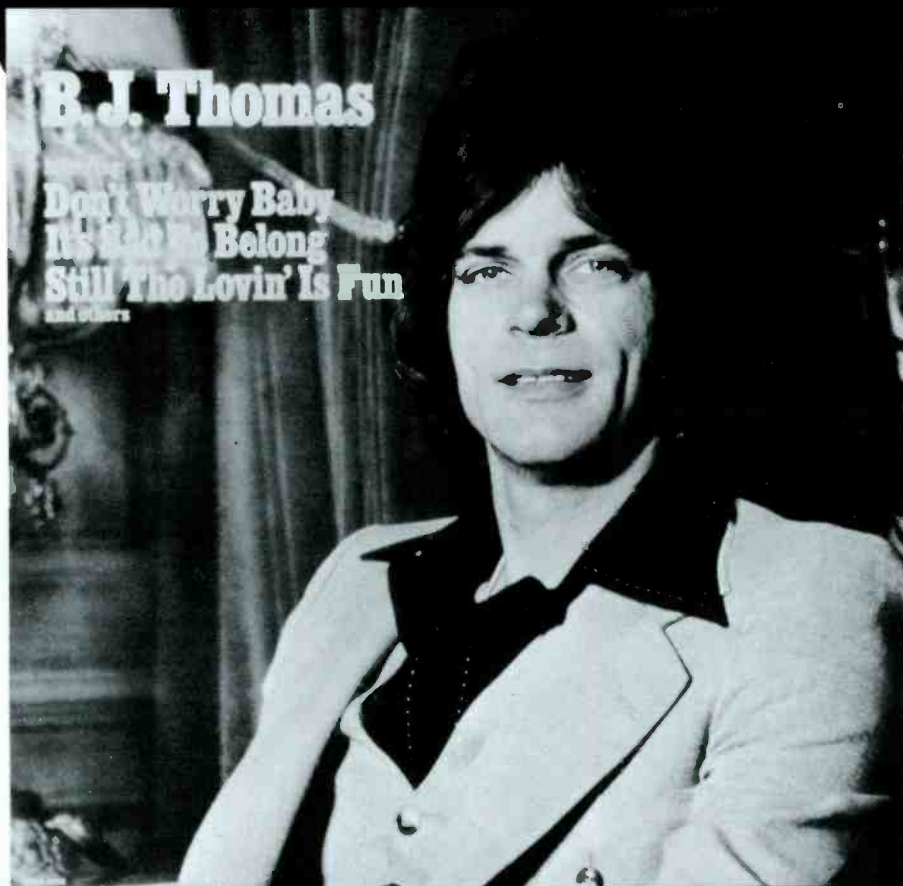
# B.J. THOMAS HE'S BACK

with a SMASH chart climbing single...

# DON'T WORRY BABY

MCA-40735

from his HOT debut album from MCA



MCA-2286

Produced by Chris Christian of Home Sweet Home Productions  
for Paige Productions

Personal Management: Don Perry Productions

MCA RECORDS

## UPCOMING INDUSTRY CONVENTIONS

Arista Records	Aug. 23-28	San Diego, Calif.
Conference for Independent Distributors of Women's Music	Aug. 25-28	Mt. Pleasant, Mich.
Northeast Secondary Radio Conference	Aug. 26-28	Providence, R.I.
Pickwick Int'l — Retailers Meeting	Aug. 28-Sept. 1	Lake Geneva, Wisc.
WEA Sales Meeting	Sept. 7-11	Miami Beach, Fla.
Lieberman Enterprises	Sept. 15-18	Lake Geneva, Wisc.
NARM Regional Meeting	Sept. 20	Philadelphia/Cherry Hill
Odyssey Records	Oct. 5/6-8/9	Santa Cruz, Calif.
NARM Regional Meeting	Oct. 17	Detroit, Mich.
NARM Regional Meeting	Oct. 19	Cleveland, Ohio
NARM Regional Meeting	Oct. 21	Chicago, Ill.
Musexpo '77	Oct. 28-Nov. 1	Miami Beach, Fla.

## Epic/Ode Formed; First LPs Released

NEW YORK — Epic Records has announced the formation of the Epic/Ode label, which will release product with its own logo and include Ode catalog releases in addition to new product by Epic/Ode artists.

The Ode catalog contains six platinum records and five gold LPs including Carole King's "Tapestry," the largest selling worldwide-selling single album. Ode was previously distributed by A&M Records.

Under the new agreement, Lou Adler, former president of Ode Records, will serve as a creative consultant to the new label. Other Ode executives that will continue in their previous duties are Marshall Blonstein, vice-president of Epic/Ode and general manager in charge of sales and promotion, and John Beng, chief liaison officer between the new label and Epic Records.

The first release on Epic/Ode is Tom Scott's "Blow It Out," which shipped last week. Other future LPs include a Carole King never-before-released "Greatest Hits" album, another King album recorded last fall and a Cheech and Chong album. The comedy team were part of the Ode roster. Kitchen and Tufano and Giammarese.

## McCann 45 Goes Gold

LOS ANGELES — "Do You Wanna Make Love." Peter McCann's first single on 20th Century Records recently was certified gold.

The Hit at CES '77 Show!

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## Mushroom Can Release Masters Of Heart Songs

SEATTLE — A Federal District Court judge here has lifted an injunction prohibiting Mushroom Records from releasing four unfinished compositions by Heart, which left the label to sign with Portrait Records.

Judge Donald S. Voorhees' action allows the label to release the incomplete master tapes of four songs. "Just the Wine," "Heartless," "Devil Delight" and "Magazine."

Heart's manager, Ken Kinnear, is continuing legal efforts to block any release of the songs on the Mushroom label.

## WCI For Bank Merger

NEW YORK — The board of directors of Warner Communications Inc. has agreed to vote WCI's shares of Garden State National Bank in favor of the proposed merger of Garden State with The National State Bank at a special meeting last week.

## Brunswick Catalog Goes To Interworld

LOS ANGELES — Interworld Music Group recently completed negotiations for nearly all copyrights owned by Brunswick, including 20 million sellers.

As a result of the negotiations Interworld will now administrate Tarnopol's Hog, Julio Brian and BRC pebbles with an option to purchase the company.

Among the copyrights included in the pact are "Have You Seen Her" by the Chi Lites, "Turn Back The Hands Of Time" by Tyrone Davis and "Soulful Strut" by Love Unlimited.

## Cassidy LP Goes Gold

LOS ANGELES — Shaun Cassidy's debut LP on Warner-Curb Records, "Shaun Cassidy," recently was certified gold by the RIAA. Cassidy's single from the album, "Da Doo Ron Ron," also recently received a gold award.

## 'Foreigner' Platinum

NEW YORK — "Foreigner," the debut album by the band of the same name on Atlantic Records, was recently certified platinum by the RIAA.



**PIPS GO WITH CASABLANCA** — The Pips will record as a unit for Casablanca Record and FilmWorks. Gladys Knight & the Pips and Gladys Knight, as a solo performer, will continue to record for Buddah Records. In their live appearances, Gladys Knight & the Pips will continue to perform together. Shown after signing the Casablanca pact are (top, l-r): Sidney A. Seidenberg, the Pips' manager; Edward Patten of the Pips; Cecil Holmes, senior vice president of Casablanca; (bottom, l-r): Bubba Knight and William Guest of the Pips; Neil Bogart, president of Casablanca.



**FOGELBERG IN LOS ANGELES** — While on tour to promote his new LP "Netherlands," Epic/Full Moon recording artist Dan Fogelberg recently played to two sold out shows at the Universal Amphitheatre in Los Angeles. Pictured (l-r) are: Greg Rogers, Epic product manager; Fogelberg; Maggie Slaymaker; Irving Azoff, manager; Howard Kaufman, Full Moon; and Bud O'Shea, director of marketing, west coast Epic Records.

## Al Bell Files \$20 Mil. Suit Against Memphis Bank

MEMPHIS — Al Bell, former owner and chairman of Stax Records, has filed a malicious prosecution suit here against the Union Planters National Bank, asking \$20 million in damages.

Union Planters accused Bell in 1975 of conspiring with a former bank officer to defraud the bank of \$18.9 million. Bell was exonerated and cleared of all charges on August 2, 1976.

Bell's suit charges the bank of falsely accusing him in order to bolster claims against the bank's bonding company. Bell maintains that the bank action against him

was malicious because Bell had cooperated with the Union Planters investigation prior to his own accusation and that statements by the former bank officer gave the bank no probable cause to implicate him. The suit seeks damages from the personal and professional injury incurred by Bell as a result of the lengthy and highly publicized court trial.

### Bell's New Label

Bell currently resides in Washington, D.C. where he has founded the Independence Corporation of America, which includes I.C.A. Records Inc.

## Presley Tribute 45 Out

NEW YORK — Big Tree Records has rush released "Hound Dog Man," a tribute to Elvis Presley recorded by Lenny LeBlanc. The song was chosen by LeBlanc for his debut LP as a solo artist on the label in 1976.

## David Soul's TV Special Prompts LP Ad Plans

LOS ANGELES — The recent airing of the "David Soul and Friends" special on the ABC-TV network was the focus of a major marketing campaign launched by Private Stock Records in support of the artist's latest album, "Playing To An Audience Of One." Private Stock planned a national print and radio advertising campaign in major cities that ran before and during the special and plans are for the programs to continue after the special. In-store airplay, window displays and other marketing tools were planned in conjunction with the radio and print programs.

## Gibb Single Goes Gold

LOS ANGELES — Andy Gibb's debut single for RSO Records, "I Just Want To Be Your Everything," recently was certified gold by the RIAA.



**NEW HARMONY HUT IN PHILLY** — Harmony Hut, a retail chain which is owned by Schwartz Brothers, a diversified record merchandising company based in Washington, D.C., has opened its 17th store in the new Gallery Mall in Philadelphia. Pictured at the store's opening are (from left): Mark Potter, manager of the new store; Stuart Schwartz, executive vice president of Schwartz Brothers; Burt Schwartz, senior vice president of Schwartz Brothers; and James Schwartz, president of Schwartz Brothers.

## Millenium Has First Million Dollar Month

NEW YORK — Millennium Records achieved its first million-dollar sales month this August, the label announced recently. Millennium, which is distributed by Casablanca Record and FilmWorks, attributed the attainment of the million-dollar mark to the impact of Meco's "Star Wars," Bruce Foster's chartmaking album and single and the first single by the Regal Dewy.

## Music Trend Will Dist. Butterfly In Michigan

LOS ANGELES — Butterfly Records recently pacted with Music Trend in Detroit for distribution of Butterfly's product in Michigan. Butterfly was formerly distributed by Arc/Jay Kay in that area.

## 'Star Wars' Platinum; McCann Single Gold

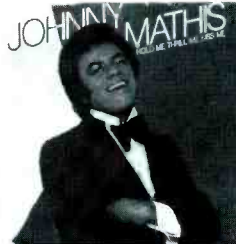
LOS ANGELES — The "Star Wars" soundtrack LP on 20th Century Records recently was certified platinum, while Peter McCann's single, "Do You Wanna Make Love," on the same label has been certified gold.



# ALBUM REVIEWS

**PATTI LaBELLE** — Epic PE 34847 — Producer: David Rubinson & Friends Inc. — List: 6.98

From the start, when they were Patti Labelle & The Bluebelles, it was Patti that was the center of all that attention, and now she doesn't have to share the spotlight with anybody. Her producer has surrounded her with a slick and compatible setting in which to work, and her Creator has blessed her with a full-bodied and brassy set of pipes with which to deliver her spirited material. Patti is a songstress who doesn't merely sing the notes, she massages them.

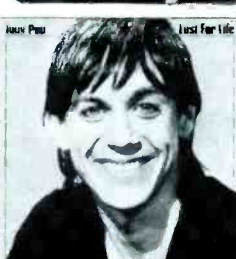


**HOLD ME, THRILL ME, KISS ME** — Johnny Mathis — Columbia PC 34872 — Producer: Jack Gold — List: 6.98

There are fewer than a dozen male voices whose sound and style are so distinctive that there is no way they could be confused with other singers. Mathis is one of them and no one has a more romantic way of conveying the emotional content of a musical composition than he. This album has Johnny performing a wealth of material done by others but of course none of them did it this way.

**LIVE! TAKIN' THE STAGE** — Pure Prairie League — RCA CPLZ-2404 — Producer: Alan Abrahams — List: 9.98

This high energy album is a result of a 2½-month road tour that saw PPL hit the stage runnin' to record this 4-sided killer guaranteed to turn the most sophisticated city slicker into a foot-stompin' fanatic. As usual, their harmonies are as clear as a Kentucky moon and the music as flawless as a southern belle's complexion. But it's not all done at a gallop, pardner. There's plenty of soft stuff here too, tender enough to melt the heart of the roughest desperado.



**LUST FOR LIFE** — Iggy Pop — RCA AFL1-2488 — Producer: Bewley Bros. — List: 7.98

The Iggy/Bowie connection is stronger than ever here on this album in which Iggy's words meet Bowie's music in an album that is every bit as tough as any New Wave disc. Iggy's images are poetically precise and if he is at times repetitive, it is more for the sake of emphasis than mere redundancy. But he is an astute observer of the urban environment and the primal scream for love that is universal, if often couched in more delicate euphemisms.

**TROPICAL NIGHTS** — Liza Minnelli — Columbia PC 34887 — Producers: Rik Pekkonen and Steve March — List: 6.98

With her first important studio album outside of a New York, New York Cabaret, Liza is stepping into the pop ring. Though a relative newcomer to Top 100, she is no lightweight as she backs her exuberant lyrical punches with a tremendous band and charts that round out a winning one-two combination. Soon to be a knockout for pop and MOR playlists.

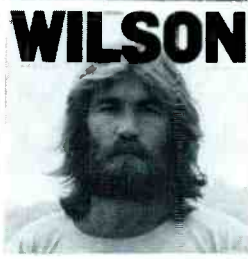


**IN COLOR** — Cheap Trick — Epic PE 34884 — Producer: Tom Werman — List: 6.98

Earlier this year, on their first tour, those who arrived early enough to see the opening act were generally amazed if not almost certainly knocked off guard by this charismatic quartet, currently opening for Kiss. Their engaging stage presence naturally does not come across as well on one-dimensional vinyl, but that leaves you free to concentrate on the music, which is simple but direct and anything but boring. On this, their second LP, they demonstrate that they are a band to reckon with.

**PACIFIC OCEAN BLUE** — Dennis Wilson — Caribou/Epic — Producer: Dennis Wilson & Gregg Jakobson — List: 6.98

It may surprise some to find that Dennis Wilson's first solo album has only the barest trace of the Beach Boys' sound. Wilson has turned in a remarkable performance and extended himself masterfully on keyboards and vocals. But if any of the all-Wilson written selections stands out, it is the title track, a musically upbeat but socially potent lamentation concerning the indiscriminate slaughter of the whale.

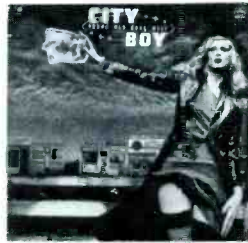


**GOLDSBORO** — Bobby Goldsboro — Epic PE 34703 — Producer: Bobby Goldsboro — List: 6.98

The ageless Bobby Goldsboro has been crooning to a generation of romantics for years with that controlled vibrato and the power of the hook. But this album shows more sides of Bobby than we've ever seen in one place. There's a lot more spunk and a healthy helping of country to go along with the standard pop/MOR fare that Bobby has consistently provided all along.

**YOUNG MEN GONE WEST** — City Boy — Mercury SRM-1-1182 — Producer: Robert John Lange — List: 6.98

One of these days a larger public will know what most critics have known since their first album, that City Boy is a versatile and terrific band with much sophistication. There are several levels to their musical arrangements and they approach their work with the kind of care and class that one associates with groups such as 10cc, Queen and Supertramp. We're sure that success is just a single away and this album just might be the one.



**KALAPANA III** — Kalapana — Abattoir — Kala 0004 — Producer: Kalapana — List: 6.98

Their combination of soft rock, Latin rhythm, light jazz, and a certain carefree attitude owing their Hawaiian home base is the recipe for this sextet to the Islands. Their flexibility is the highlight of their music but their speciality is the romantic love ballad backed by lush instrumentation. A quite capable band whose MOR aim is both polished and accurate.

**RAM JAM** — Ram Jam — Epic PE 34885 — Producer: Kasenetz/Katz — List: 6.98

There's enough bite in this incisive LP to make an orthodontist wince as radio listeners well know from the still rising top 20 single, "Black Betty," from this fire-breathing quartet recording in Long Island. Producers Jerry Kasenetz and Jeff Katz have chosen well the band to make their re-entry into active production work. Ram Jam is just the prescription for a sluggish stereo system and the tireless rocker looking for the scratch to curb his itch.

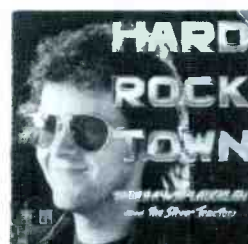


**CRAWLER** — Crawler — Epic PE 34900 — Producer: Alan Callan and Crawler — List: 6.98

Crawler is not just another rock band flexing its collective muscle by mounting a full-scale attack on the auditory canal. While it is true that Tony Branagel's percussion work is the vital heartbeat of the band, Tony Wilson Siesser's lead vocals are strong without being overpowering, and the accompanying harmonies are slick and full. It is one of those few albums that grow more inviting with repeated listenings.

**HARD ROCK TOWN** — Murray McLachlan and the Silver Tractors — True North/Island ILTN 9466 — Producer: Murray McLachlan & Bernie Finkelstein — List: 6.98

Murray's first Island-distributed LP should greatly increase his following south of his Canadian homeland. The singer/songwriter is much acclaimed in his native environment and herein shows why the delicate blend between the soft, slow tempo ballad and the hard raw-edged rocker has made him such a hit up there. His sensitivity is apparent in the three selections that deal with the life of a musician, including the title track.



**BLOW IT OUT** — Tom Scott — Epic/Ode PE 34966 — Producer: Tom Scott & Hank Cicalo — List: 6.98

Ode introduces its new association with Epic by way of this celebrated saxophonist and an album that features not only Scott, but also some of his rather well-known friends Richard Tee, Ralph McDonald, Eric Gale and Steve Gadd. Scott continues his march into the mainstream with a jazzed-up cover of the Starsky & Hutch theme, a couple of jazz/disco tracks and a funky blues number. An easy crossover for Scott.

**UNIVERSAL CHILD** — Dianne Steinberg — ABC AB-1011 — Producer: Fasman/Pomeranz — List: 6.98

Singer/songwriter Dianne Steinberg is blessed with a voice with as much character as dramatic flair. At times she is softly soothing, at others she is gracefully alluring but at all times she handles her material with confidence and a quiet power. The production work is first rate and flawlessly adds the right complements to Steinberg's honey-sweet solos.



**BRICK** — Brick — Bang BLP-409 — Producer: Phil Benton & Brick — List: 7.98

The quintet that makes up Brick is a tightfistedly funky band with their harmonies well in step and their material tailor-made for the dance floor. Good times are fairly brimming from the grooves of this brightly tempered project and it is abundantly obvious that Brick has a whale of a time laying down tracks. A soulful album for R&B, top 40 and disco programmers.

**COME SOFTLY** — Brenton Wood — Cream CR-1006 — Producer: Hal Winn & Brenton Wood — List: 6.98

Brenton Wood is a scrappy but sensitive singer with the depth to punch out a funky uptempo track or add the delicate shadings to a slow-moving love ballad. He has a sound not unlike Sam Cooke on some selections but especially noteworthy are Wood's friends helping out on this one — David T. Walker on guitar, War's Charles Miller on sax & flute, Earth, Wind & Fire's Al McMay on guitar, the Crusaders' Wilton Felder on bass, Ray Pizzi on tenor sax and Jim Gillstrap leading background vocals. A very tasty album.



**ROCKY AND OTHER KNOCKOUTS** — Ferrante & Teicher — United Artists UA-LA782-G — Producer: George Butler — List: 6.98

Afficionados of beautiful music will enjoy this one-two punch keyboard team working out their versions of recent movie and Broadway theme material. Their soft touch is deceptive as they can sometimes be strikingly intense but the main mood here is relaxing, though never dull. The arrangements feature built-in surprises, which is no small undertaking considering the familiarity of the material.

## On Jazz

Stanley Turrentien's latest Fantasy is here. Called "Nightwings," it is arranged and conducted by **Claus Ogerman**. A full complement of New York's finest are present, including **Eric Gale**, **Ron Carter** and **Paul Griffin**.

**Phil Woods** tore it up at Storyville and will be followed by the **Billy Harper Sextet**. Harper's group includes **Ted Dunbar** on guitar; **Mickey Tucker** on piano; and a young monster trumpet player, **Everett Holling**.

Vanguard's Players Association working on a new album which will include **Wilbur Bascomb**, **Leon Pendarvis** and **Steve Kahn** among the players.

The intrepid **Paul Smith** strikes again with "The Art Tatum Touch Volume Two" on Outstanding Records.

That new Fantasy-owned label devoted to straight-ahead jazz (as opposed to the current fusion music) will not have a new name, but will serve to revive the Galaxy label. Galaxy had been inactive for some time but is actually one of the oldest labels in the Fantasy stable. If we recall correctly **Vido Musso** made some Galaxy sides about 1950. The next group of two-fers from the Fantasy/Prestige/Milestone group will include **Bill Evans**, **Thelonious Monk**, **Donald Byrd** and **Gene Ammons**.

**Niels-Henning Orsted Pederson** ("Jaywalkin'") and guitarist **Monnette Sudler** ("Time For A Change") headline the latest releases from Inner City.

WRVR DJ **Roger Dawson** was honored recently by the Lower East Side Alliance Of

Latin Businessmen for his contributions to the Latin community in New York. Dawson's Sunday Salsa Show is one of the most popular shows on the station.

Delmark has issued its first LP by a five-piece traditional band called the **Memphis Nighthawks**. The band is led by reedman **Don Dewar**.

The first albums in the mammoth Chiarscuro release that we mentioned recently have appeared: "Merge" by **Jack Wilkins** with **Randy Brecker**, **Eddie Gomez** and **Jack DeJohnette**; "I've Got The World On A String" by **Earl Hines**; "Alone At The Palace" by **Joe Venuti** and **Dave McKenna**; "Live At The Roosevelt Grill Vol. 2" by the **Bobby Hackett-Vic Dickerson** group; "Jayhawk," the fourth volume of **Buck Clayton Jam Sessions**; "Teddy Wilson Plays Rodgers and Hart" and, finally, "Sweetheart," alternate takes from a 1959 session involving **Louis Armstrong** and **The Dukes Of Dixieland**.

**Steve Backer** has renewed his contract with Arista. Backer is the jazz consultant for Arista, in addition to having a production deal involving **Anthony Braxton**, **The Brecker Brothers** and many others.

**Brother Jack McDuff** in the studio working on his next album for Platinum-Chess. His old guitar player, **George Benson**, is producing.

*On Jazz will be written in the Los Angeles office this week so anyone with news (or a beef) please give us a call or stop up to see us on Tuesday afternoon.*



**TITUS JOINS FITZGERALD-HARTLEY** — Singer/songwriter **Libby Titus**, whose debut LP has been released by Columbia Records, recently visited the label's new Century City offices in Los Angeles to celebrate her new management pact with the Fitzgerald-Hartley Co. Pictured (l-r) are: **Mark Hartley** and **Larry Fitzgerald**; **Titus** and **Don Ellis**, national vice president of A&R for Columbia Records.

## TOP 40 JAZZ ALBUMS

	Weeks On 8/20 Chart		Weeks On 8/20 Chart
<b>1 FREE AS THE WIND</b> THE CRUSADERS (Blue Thumb/ABC BT-6029)	1 12	<b>21 3 OR 4 SHADES OF BLUES</b> CHARLES MINGUS (Atlantic SD 1700)	26 3
<b>2 LIFESTYLE (LIVING &amp; LOVING)</b> JOHN KLEMMER (ABC AB 1007)	2 12	<b>22 LOVE NOTES</b> RAMSEY LEWIS (Columbia PC 34696)	17 15
<b>3 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW</b> (Warner Bros. WB 2BZ 3052)	3 8	<b>23 ROBBY KRIEGER &amp; FRIENDS</b> (Blue Note/UA BNLA 66414)	25 5
<b>4 LIFELINE</b> ROY AYERS UBIOUITY (Polydor PD 1-6108)	4 10	<b>24 BREEZIN'</b> GEORGE BENSON (Warner Bros. BS 2919)	24 60
<b>5 MORE STUFF</b> STUFF (Warner Bros. WB BS 3061)	6 8	<b>25 BACK TOGETHER AGAIN</b> CORYELL/MOUZON (Atlantic SD 18220)	26 7
<b>6 STAIRCASE</b> KEITH JARRETT (ECM/Polydor 21090)	5 10	<b>26 DAVID SANBORN BAND</b> (Warner Bros. 3051)	28 5
<b>7 HEAVY WEATHER</b> WEATHER REPORT (Columbia PC 34418)	8 22	<b>27 TURN THIS MUTHA OUT</b> IDRIS MUHAMMAD (Kudu/CTI JU 35)	21 14
<b>8 FRIENDS AND STRANGERS</b> RONNIE LAWS (Blue Note/UA BNLA 730H)	7 18	<b>28 CONQUISTADOR</b> MAYNARD FERGUSON (Columbia PC 34457)	23 22
<b>9 LIVE!</b> LONNIE LISTON SMITH (RCA APL 1-2433)	9 7	<b>29 MAIN SQUEEZE</b> CHUCK MANGIONE (A&M SP 4612)	29 4
<b>10 FINGER PAINTINGS</b> EARL KLUGH (Blue Note/UA BN-LA 737H)	10 10	<b>30 QUINTESSANCE</b> BILL EVANS (Fantasy 9529)	30 5
<b>11 RIGHT ON TIME</b> BROTHERS JOHNSON (A&M SP 4644)	12 14	<b>31 SCARLET RIVERA</b> (Warner Bros. BS 3060)	32 5
<b>12 PLATINUM JAZZ</b> WAR (Blue Note/UA BNCA 690-J2)	18 4	<b>32 REVELATION</b> CHARLES EARLAND (Mercury SRM 1-1149)	34 4
<b>13 IN FLIGHT</b> GEORGE BENSON (Warner Bros. BSK 2983)	13 28	<b>33 SERENGETI MINSTREL</b> SONNY FORTUNE (Atlantic 18225)	— 1
<b>14 ELEGANT GYPSY</b> AL DIMEOLA (Columbia PC 34461)	11 19	<b>34 MUSIC IS MY SANCTUARY</b> GARY BARTZ (Capitol ST 11647)	35 11
<b>15 V.S.O.P.</b> HERBIE HANCOCK (Columbia PG 34688)	16 18	<b>35 SWEET BEGINNINGS</b> MARLENA SHAW (Columbia PC 34458)	36 3
<b>16 SUPER TRIOS</b> McCOY TYNER (Milestone/Fantasy M-55003)	14 10	<b>36 FACES</b> GABOR SZABO (Midway SRM 1-1141)	38 2
<b>17 TIM WEISBERG BAND</b> (United Artists UA-LA 733G)	22 3	<b>37 MUSIC FROM OTHER GALAXIES &amp; PLANETS</b> DON ELLIS & SURVIVAL (Atlantic SD 18227)	39 2
<b>18 TAILOR MADE</b> BOBBI HUMPHREY (Epic 34704)	15 10	<b>38 LIGHT'N UP, PLEASE!</b> DAVE LIEBMAN (Horizon/A&M SP 721)	40 11
<b>19 LAND OF MAKE BELIEVE</b> CHUCK MANGIONE (Mercury SRM 1684)	20 6	<b>39 COMIN' THROUGH</b> EDDIE HENDERSON (Capitol ST 11671)	— 1
<b>20 FANTAZIA</b> NOEL POINTER (Blue Note/UA BNLA 736-H)	19 14	<b>40 BOB JAMES 4</b> (CTI 7074)	33 21

## JAZZ ALBUM PICKS

**DIZ AND GETZ** — Stan Getz-Dizzy Gillespie — Verve 2-2521 — List: 8.98

Summit meetings from 1953 and 1956 comprise this attractive double album. The earlier session, which includes Oscar Peterson and Max Roach, contains a certifiable classic in "It Don't Mean A Thing" and is generally better than the later session, which adds Sonny Stitt to the cast. Meetings of giants in their prime are always worthy of attention, and is certainly one of those.



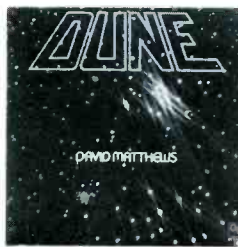
**DUO LIVE IN CONCERT** — Kenny Drew, Neils Henning, Orsted Pederson — Inner City 2031 — Producer: Nils Winther — List: 6.98

Recorded in Holland three years ago, this is perhaps the best display of interplay between this veteran piano-based pair. Pederson is a world class bassist, and as the notes suggest, some of his playing here "seems to border on the limits of the instrument." Drew is equal to the challenge throughout, and the results will be especially rewarding to fans of duo playing.



**AFRO-CUBAN JAZZ** — Machito/Chico O' Farrill/Dizzy Gillespie — Verve 2-2522 — List: 8.98

Recently, there has been the first real interaction of jazz and Cuban players in nearly 20 years. Therefore, it is especially valuable to have this reminder of early meetings available once again. Charlie Parker is a featured soloist on the first two sides, and Dizzy has plenty of space on the fourth side. The third side features O' Farrill's ensemble minus jazz and is the weakest part of the set. On the whole however, an absorbing collection worthy of attention.



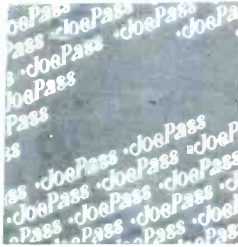
**DUNE** — Dave Matthews — CTI 7-5005 — Producer: Creed Taylor — List: 7.98

Matthews' paean to things extraterrestrial includes two themes from "Star Wars," one from "Silent Running," an entire side inspired by the Frank Herbert novel, "Dune," and a version of "Space Oddity." This latter piece is out of place here, since the remainder features inventive orchestrations with solos for Grover Washington Jr., Hiram Bullock and David Sanborn. The rhythm is solidly in the current fusion idiom, and we expect this to be Matthews' biggest LP to date.



**TONE TANTRUM** — Gene Harris — Blue Note LA760 — Producer: Jerry Peters — List: 7.98

Harris is a veteran keyboard specialist who has eschewed his customary trio setting for a large orchestra with strings, horns and vocals. The fact that much of Harris' individual contribution is swallowed up by the surroundings is not surprising, but this set is generally laid back California funk. Our favorite track is the two-part "Christo Redentor," which features guest trumpeter Donald Byrd.



**GUITAR INTERLUDES** — Joe Pass — Discovery 100 — Producer: Albert Marx — List: 6.98

Hearing Joe Pass away from the Pablo jam session format is instructive. The first side presents Pass as a soloist on five brief interludes, while the remainder showcases his playing with a vocal rhythm ensemble on backup. The taste and inventiveness are all here, and if the results are as much pop as they are jazz, that is o.k. with Pass and with us. The music has strong MOR appeal.

# Jimmy's, Sutton In Chapter XI Reorganization Petition

(continued from page 9)

imately \$250,000. Additionally, the company directors' salaries, even after they voluntarily take a cut in income, will eat away a good chunk of the \$125,000 profit which they expect to realize within the 30-day period.

James Sutton, chairman of the board, Charles Sutton, president, and David Sutton, executive vice president and treasurer, all propose to scale down their weekly paychecks from \$2,884.62 to \$1,923.08. However, they did not indicate any willingness to give up the two automobiles which the company leases for the personal use of each of them.

## Over-Expansion Cited

In Jimmy's petition for bankruptcy, David Sutton explained the chain's predicament in these terms: "The retail store operation was overly optimistic and depleted the assets of the debtor and its parent. The company's record stores suffered substantial losses in the first half of 1977. The losses were a result of over-expansion and a lack of working capital needed to maintain adequate inventory. In addition, certain of the company's new retail operations have failed to achieve a high enough volume within the time projected and have so far proven unprofitable."

The above conditions also accounted for some of Sutton Distributors' difficulties, said David Sutton in the parent company's Chapter XI petition. In addition, he noted, "the debtor's (Sutton's) wholesale distribution operations sustained losses for the first time in the second quarter of 1977. The losses in the historically successful wholesale business were a result of a lack of working capital because the debtor's available cash was required in Jimmy's rapidly expanding retail stores."

In both petitions, the basis to allow a reorganization of Jimmy's and Sutton was the applicant's stated belief that "a sudden cash shortage, rather than a fundamental weakness in the business, was the immediate cause of present problems." Sutton's proposed solution is to reduce its overhead and "the number of stores operated through its subsidiaries."

## Will Jimmy's Be Reorganized?

The general feeling among Sutton's largest creditors (see accompanying list)

## Handleman's '77

(continued from page 12)

increased by \$1.2 million during the year

David Handleman, chairman of the board and president of the major rack jobbing firm, attributed its strong financial performance to increased computerization, streamlined branch operations and more favorable business conditions in Canada, where Handleman has established a subsidiary, Mid-Land Music.

The chairman noted that the computerized retail inventory management system (RIMS) has now been installed in all 15 Handleman branches and has resulted in reduced returns, increased inventory turnover and greater retail sales. This system is currently being field-tested in Canada, as well.

Economies in branch operations were achieved this year through prior consolidation of six distribution locations into three. Handleman added that last June's move combining the Detroit and Chicago branches into a new facility at Elk Grove, Illinois should result in further savings during fiscal 1978.

## Maze Album Goes Gold

LOS ANGELES — "Maze Featuring Frankie Beverly," the debut album from Maze on Capitol Records, recently was certified gold by the RIAA.

was that both it and Jimmy's (whose largest creditors are not record suppliers) will be reorganized in some fashion. However, there was a great deal of uncertainty about how and when this would take place.

A spokesman for one of Sutton's secured creditors felt that the problem of Jimmy's survival is "not insurmountable." He pointed out that the whole question rests at the moment in the hands of the secured creditors, who have liens on inventory, receivables and retain other assets belonging to Sutton. If they decide not to press for liquidation, he continued, there will still be a lot of haggling over the terms of reorganization.

The source noted that it is not in the interests of the secured creditors to liquidate the debtors. Their assets would bring relatively little at auction, whereas "there are assets to cover liabilities in an ongoing business situation. The question is how that is going to be structured, and how it can be done."

A credit manager for an unsecured creditor, in contrast, said he thought that these creditors as a group would like the court to classify Jimmy's and Sutton's cases as Chapter XI involuntary (receivership). If that happened, he said, the creditors would run the business and be able to keep an eye on incoming and outgoing goods. "Right now, stuff could be going out the back door, and we have no control over it."

Another unsecured creditor was uncertain whether or not he would vote for reorganization in any form. However, he believed that only the secured creditors would come out ahead in any event. After they got their share, he said, "I don't know if there will be anything left for anyone to have."

Since he and others in his group stand to gain nothing from any disposition of the case, the creditor said, he would just as soon let Jimmy's and Sutton survive. In addition, he noted, he feels that Jimmy's has increased the size of the New York record market. "They lit the same fire under New York City that The Warehouse and Tower did under Los Angeles. Aside from sticking me, which my heart — and pocketbook — really hurt for, in the long run the manufacturers are going to come out like a rose with added New York volume which they never would have had before Sutton woke the people up and made them record buyers."

## Retailers Comment

An opposite view of Jimmy's was expressed by Jay Sonin, owner of The Record Hunter in Manhattan. "The best thing they could do is close him (Jimmy's) up. If they make a settlement with him, it will be the worst thing that ever happened to the record business in New York because they will then make him more dangerous than he ever was before. They will have given him millions of dollars for a fraction of the cost; but he's proven that he can't be trusted."

Sonin pointed out that Jimmy's established itself in the market with its \$2.99 sales on large numbers of front-line records. The chain might not be able to compete in the cutthroat New York arena, Sonin suggested, if it offered higher prices consistently on its narrow range of goods; and if Jimmy's went back to his lowballing tactics and the record manufacturers continued to support him, "they are just setting him up for another fall."

Michael Cono, president of All Record Distributors, which operates Long Island's Music Warehouse chain, said, "I don't expect him to pick up where he left off. The signs now are that he has changed his concept. If they allow him to stay in business, I look forward to the stores around here enjoying a competitor that could only be healthy and not harmful."



**GORDON AT THE BOTTOM LINE** — After a two-night stint at the Bottom Line, Robert Gordon and Link Wray celebrate backstage. Shown at the festivities are (l-r): Neil McIntyre, WPIX-FM; Josh Blardo, director of album promotion at Private Stock; Vince Scelsa, WNEW-FM; Dave Herman, WNEW-FM; Link Wray; Roxy Meizel, 99X; Rob Stoner, bass player in Gordon's band; Robert Gordon; Jody Uttal, director of publicity, Private Stock; Steve Scharf, director of A&R, Private Stock Records.

# Elvis Presley Dies

## Disc Sales Jump Throughout U.S. After His Death

(continued from page 9)

that "ten times that many could have been sold." Their normal monthly order for all RCA product is 300-400.

David Lieberman, president of Lieberman Enterprises, said, "We're completely sold out. I wouldn't be a bit surprised if by midweek, the country is almost completely dry of Elvis product. His appeal is so great and so widespread that it triggered an emotional response felt across the country. I wanted President Carter to declare a national day of mourning."

## 41 Pieces in 30 Minutes

The music buyer for F.W. Woolworth Co., Inc., Charles Stanley, noted, "One store sold 41 pieces in 30 minutes. It's been unreal. Even the Christmas records are going. We're selling the product as fast as we can put it in the store, and we were just lucky that we had stocked up on the RCA-Camden budget line."

The Elroy chain in New York said that within one hour after the public announcement, they were completely sold out. Customers were "buying five at a time," it was reported.

Selling out of their five-to-six thousand pieces, Alta Distributing, Phoenix, made four separate orders to RCA for additional Elvis product, but expect to receive maybe one or two of the orders filled.

## Swamped With Requests

Poplar Tunes in Memphis, Elvis' hometown, is obviously being swamped with requests for his records. Retailing the 600 units in stock, they also said that they could have sold ten times that number. A store spokesman estimated a half million tourists in the city just for Elvis' services.

Nehi Distributors, owners of Peaches, said that their Dallas store was doing \$1000 per hour. They also reported that they sold 10,000 copies of Presley's latest LP, "Moody Blue" in two days. They are out of every Elvis album except his Christmas LP.

Sound Warehouse in Dallas noted that their seven stores had sold 1,000 pieces, all that they had in stock. They reordered everything in the Presley catalog and \$12,000 in new product.

## 1812 Overture Outlet In 2nd Largest Store

MILWAUKEE — 1812 Overture Records & Tapes, a five-store chain here, has expanded their westside location at 60th and Capitol Drive from 1,100 square feet to 4,100 square feet, making it the second largest record store in the state. The store is scheduled to reopen August 18.

## R&R Pioneer, He Was Responsible For New Sound

(continued from page 9)

In 1958, Presley was inducted into the Army and served in an armor division in Germany. While fulfilling his military obligations, Presley's recording career did not falter as some had predicted. The release of "Stuck On You" reached the number one status within a few weeks of its release.

Elvis' first film, "Love Me Tender," was released in 1956 and he went on to work in 32 others including two documentaries. His television career, which featured a number of variety show appearances in the '50s, was relatively dormant until 1968 when he had his own special. He later guested with Frank Sinatra on a special and starred in his own "Aloha From Hawaii" in 1973.

## Returned to Appearances

At about the same time, Presley returned to the personal appearance route by playing the now Las Vegas Hilton and breaking attendance records. Soon after, he started on a tour of dates throughout the nation which continually sold out.

Presley married Priscilla Beaulieu in 1967 and the couple had a daughter, Lisa, 9. The marriage lasted until 1973.

Still active on the concert circuit, Presley had sold out an Aug. 27 performance in Memphis. A Las Vegas date was planned for later this year.

In recent years, Presley's health had been unsteady and he made infrequent visits to hospitals for tests. His weight increased substantially from his 175 lb. frame, but he continued to successfully tour and sell out wherever he played.

Thousands of accolades poured in from all over the world, and many of the star's friends and fellow-performers attended the services.

## Couttolenc Comments

Louis Couttolenc, president of RCA Records, said last week, "Elvis Presley was the greatest legend of the modern entertainment world. He ushered in the rock music era, forever changing the taste of the music loving public."

"The legend is lost to us, and all the hundreds of millions of people around the world whose lives were in some way touched by his music can only be greatly saddened by his death. We at RCA Records are proud to have been associated with this great artist for the past 22 years."

## Cole LP Goes Platinum

LOS ANGELES — "Unpredictable," Natalie Cole's most recent LP for Capitol Records, recently was certified platinum by the RIAA.

## picks of the week

**DEBBY BOONE** (Warner/Curb 8446)

**You Light Up My Life** (3:35) (Big Hill — ASCAP) (Brooks)

Although it is technically a movie theme, this waltzing ballad has a strong enough melody and lyric to yield success without big box office numbers. Ms. Boone builds it to a powerful emotional peak as a massive string section lends support. Debuting with a bullet on the **Cash Box Top 100 Singles** chart.

**LEIF GARRETT** (Atlantic 3423)

**Surfin' USA** (2:23) (Arc — BMI) (Berry)

Based on the proposition that a pretty face and a rock classic amount to a winning combination, this record exhibits the potential to travel far on the AM waves. A crystal-clear recording and a solid arrangement grace this young singer's recording debut. Produced by Michael Lloyd for Mike Curb Productions, the company behind Shaun Cassidy.

**LENNY LE BLANC** (Big Tree/Atlantic 16062)

**Hey Hound Dog Man (Play It Again)** (2:29) (Chrysalis/Fancy That — ASCAP) (Stuart)

This cut originally appearing on Le Blanc's debut solo album has resurfaced due to its eerie appropriateness after the death of Elvis Presley (to the point that the names of James Dean, Sam Cooke and Marilyn Monroe are mentioned). Le Blanc is a sensitive tenor who calls Paul Simon to mind, and the single is a fine piece of pop music in its own right.

**HARRY CHAPIN** (Elektra 45426)

**Dance Band On The Titanic** (3:35) (Five J's — ASCAP) (Chapin)

This title cut from Chapin's upcoming album is something of a departure for him, exemplified by a heavy shuffling rhythm and aggressive guitar and drum work. This "story song" is all the more ironic because everybody knows the end of the story. Already getting a warm AOR reception on its maiden voyage.

**KATE TAYLOR** (Columbia 10596)

**It's In His Kiss (The Shoop Shoop Song)** (2:40) (Hudson Bay — BMI) (Clark)

Sister Kate has been creating a stir at the secondary radio level with this reworked oldie, originally performed by Betty Everett in 1964. Although it's a soft rocker, her vocal is energetic and the song resonates with new life.

**BRIAN AND BRENDA** (Rocket/MCA 40777)

**Don't Let Love Go** (3:12) (Kengorus — ASCAP) (Russell)

One of the prettiest ballads to be presented on a seven-inch record in some time. The song's strength is illustrated by its effectiveness with a very simple orchestration, emphasizing the interlocking vocal parts. Could happen in pop and easy listening directions.

**CAROL DOUGLAS** (Midsong Int'l/RCA 10979)

**We Do It** (3:21) (Almo — ASCAP) (Stone)

Ms. Douglas' vocal expressivity shows development in this first single from the appropriately titled album, "Full Bloom." The record maintains excitement through shifting rhythms, textures and key changes, all handled effortlessly by her adaptable voice. An excellent production by Eddie O'Loughlin.

**JUSTIN HAYWARD** (Dream/London 7541)

**Lay It On Me** (2:54) (Justunes — ASCAP) (Hayward)

After the basic melody is established with lone voice and acoustic guitars, electric instruments and the rhythm section make the grand entrance that was the trademark of one Hayward tune on every Moody Blues album. A catchy number for AOR and top 40 radio.

**RONNIE DYSON** (Columbia 10599)

**Don't Be Afraid** (3:28) (Jay's Enterprises/Chappell — ASCAP) (Jackson, Yancy)

A solid piano lays the foundation for this record's infectious beat, which has a rhythmic appeal that builds through the energetic plateaus of Dyson's soulful vocal. Bears the mark of Natalie Cole's writer/producers, Chuck Jackson and Marvin Yancy. A selection from "Love In All Flavors" for the R&B airplay route.

**RAMONA BROOKS** (Manhattan/UA 1052)

**Skinnydippin** (3:27) (Koppelman-Bandier — ASCAP) (Schuckett, Siegler)

A new voice on a new label. This lady's delicate vocal allows the lyric to be cute and sexy at the same time. The track's airy, melodic production is designed for the R&B airplay route.



**STEVIE WONDER** (Tamla/Motown 54286)

**Another Star** (5:17) (Jobete/Black Bull — ASCAP) (Wonder)

"Songs In The Key Of Life" continues to prove an inexhaustible fountain of hit singles with this third release, an edited selection. A foot-tapping, Latin-influenced rhythm and an unforgettable "La la la" chorus are but two of the hooks that will take this record to the upper reaches of the pop and R&B charts.



**PETER FRAMPTON** (A&M 1972)

**Signed, Sealed, Delivered (I'm Yours)** (3:47) (Jobete — ASCAP, Stone Agate — BMI) (Wright, Garrett, Hardaway, Wonder)

Already following in the footsteps of its predecessor, the top five title single from "I'm In You." Frampton's salute to the Motown music he loves is a personalized version of a song associated with one of his favorite composers, Stevie Wonder. A distinctive guitar solo is the authorized signature.



**TEDDY PENDERGRASS** (Philly Int'l/CBS 3633)

**The Whole Town's Laughing At Me** (3:46) (Mighty Three — BMI) (Marshall, Wortham)

A blue mood is created by the latest single from Pendergrass' solo album, as he sings about the pain of losing the best girl he ever had. You can almost hear him kicking himself. A familiar voice and a good hook for R&B and pop stations.



**AWB AND BEN E. KING** (Atlantic 3427)

**A Star In The Ghetto** (3:49) (Hot Stuff — BMI) (Mitchell)

The marriage of AWB and Ben E. King proved a viable one on the R&B and pop levels in their last single, and this selection from "Benny And Us" is just as good a song and a much stronger performance. Favorable odds for success on both charts.

**JAMES JOLIS/JOHN SIMONE** (Polydor 14413)

**Rainin'** (3:02) (Dante — BMI) (Jolis, Simone)

One of those perfect crossover records, accurately straddling the line between R&B and pop appeal. Ron Dante's dramatic production strikes a balance between rhythmic and melodic elements, yielding a promising debut for this duo, whose album will appear this fall.

**BRENT MAGLIA** (Fantasy 799)

**Hannah** (3:39) (Giolari — BMI) (Maglia, Giovannelli)

A new name that has received some notice at the AOR level, Maglia recycles the works of the masters into his own pretty-sounding rock and roll. With synthesizers adding height and depth, this top-40-aimed record boasts a chorus that shouldn't fail to stick. Also, the title is the same spelled backwards or forwards.

**ARTFUL DODGER** (Columbia 10603)

**Can't Stop Pretending** (2:37) (Seldak — ASCAP) (Cox)

Combining alluring guitar arpeggios with a densely harmonized vocal line, Artful Dodger sounds an awful lot like the Hollies on this selection from "Babes On Broadway." Tasteful execution and a good hook should attract AOR and top 40 programmers.

**CHRIS HILLMAN** (Elektra/Asylum 45426)

**Heartbreakers** (3:18) (Unichappell/Begonia Melodies/Monsoon — BMI) (Wolfert, Sager)

Hillman's clear, cool vocal is well suited to this melody, as are the closely arranged harmony parts. The bouncy piano/bass coda is the kind of ending that often makes a hit single. From the album "Clear Sailing."

**AL JARREAU** (Warner Bros. 8443)

**Take Five** (3:19) (Derry — BMI) (Desmond)

Working from a jazz tradition, Jarreau stretches his voice to limits rarely heard on a pop single. The song was a hit in its original version, and this edit from the live LP, "Look To The Rainbow," could go far in widening Jarreau's dedicated cult of admirers.

**LARRY GROCE** (Warner/Curb 8442)

**Turn On Your TV** (3:20) (Peacable Kingdom — ASCAP) (Groce)

"Junk food junkie" Groce continues to entertain with his own brand of humorous social commentary. This time around, his cast of characters is drawn from the network rosters, and he ironically points up all unnecessary hygienic problems that TV advertising has created for consumers.

**WEAPONS OF PEACE** (Playboy/CBS 5812)

**Just Keep On Smiling** (3:55) (After Dark/West Of Paradise — BMI) (Dantzler, Davis, Franklin, Hardy, Henderson III, Johnson)

Having made their dent in the market with a creative cover version of "Roots," this group displays its talents with an original composition tailored for R&B stations. Changing moods and vocal textures reminiscent of Stevie Wonder make this an interesting programming item.

**LUCIO BATTISTI** (RCA 11079)

**Song To Feel Alive** (4:08) (Acqua Azzura/Sunbury — ASCAP) (Battisti, Logol, Powell)

Little-known in the U.S. thus far, Battisti has been the most popular balladeer among young Italians for several years. He pronounces the English lyrics with a strong accent, but those who listen a bit more deeply will discover a delicate handling of melodies and unusual arrangement and production touches. A highlight from the album "Images."

**D.J. ROGERS** (RCA 11058)

**Love Is All I Need** (3:15) (Sunbury/Woogie — ASCAP) (Rogers)

A female backing chorus delivers the title pattern like a group of sirens as Rogers raps his lines, his singing ranging from a relaxed tenor to a strained snarl. This artist has managed to kick up some dust on the R&B charts in the past, and could do it again with this one.

**KELLE PATTERSON** (Shadybrook 1041)

**If It Don't Fit, Don't Force It** (3:39) (Funks Bump — BMI) (Johns, Farrow)

Sound advice from this sassy vocalist, in one of the best selections from her album "Be Happy." The arrangement is ambitious, combining strong contributions from the brass, reed and backing vocal sections; but it never detracts from the spontaneous musicality of Ms. Patterson's delivery. For R&B and pop stations.

**WILLIAM SALTER** (Marlin/TK 3315)

**Let's Be Lovers Again** (3:14) (Antisia — BMI) (MacDonald, Salter, Salter)

Though his name might be unknown, Salter has reached millions as the writer of the lyric to "Feel Like Makin' Love," which he performed with Roberta Flack. Here he collaborates with longtime partner Ralph MacDonald on a single that sounds most appropriate for easy listening stations.

**CAMEO** (Chocolate City/Casablanca 011)

**Punk Funk** (3:35) (Better Days — BMI) (Blackman)

With its prominent bass line and handclaps, this disco-oriented track is about as funky as a record can get. Although it misses the magic touch found in some of George Clinton's productions, marked similarities to Parliament are evident here.

**TRINI LOPEZ** (Marianne/Farr 711)

**You Say Something Nice** (3:14) (Spiral — ASCAP) (Shelley)

Ending an absence from the recording scene, Lopez is back in strong voice with a song aimed at easy listening stations. A high-stepping beat, rated G, and brimming with banjos. Expect to hear this one on TV.

**SMOKEY WILSON** (Big Town 711)

**I Wanna Do It To You Baby** (3:35) (Modern — BMI) (Wilson)

Mainstream Chicago blues from Wilson, who dominates this record with a shouting vocal and energetic guitar solos. Worth a listen by any programmer interested in blues music.

TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart	8/13
1	<b>GERSHWIN:</b> Porgy And Bess Sherwin M. Goldwin/Houston Grand Opera RCA ARL 3-2109 (23.94/3 LPs)	1	12
2	<b>RAVEL:</b> Bolero Chicago Symphony Orchestra (Sir George Solti) London CS 7033 (7.98/1 LP)	2	20
3	<b>THE GREAT PAVAROTTI</b> London OS 26510 (7.98/1 LP)	3	26
4	<b>BOLLING:</b> Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	4	42
5	<b>WAGNER:</b> Flying Dutchman Chicago Symphony Orchestra And Chorus (Solti) London OSA 13119 (23.94/3 LPs)	7	20
6	<b>PACHELBEL:</b> Kanon: Two Suites <b>FASCH:</b> Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	5	42
7	<b>PUCCINI:</b> Suor Angelica Scotto, Horne, Cotrubas (Maazel) Columbia M34505 (7.98/1 LP)	6	20
8	<b>PUCCINI:</b> Tosca Caballe, Carreras, Wixell, The Orchestra & Chorus Of The Royal Opera House, Covent Garden (Davis) Philips 6700 108 (15.96/2 LPs)	9	14
9	<b>MAHLER:</b> Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	8	26
10	<b>OFFENBACH:</b> Le Grande Dutchesse de Gerolstein Regin Crespin Mesple, Vanzo, Plasson Columbia M234576 (15.96/2 LPs)	11	34
11	<b>HOLST:</b> The Planets Tomita RCA ARL 1-1919 (7.98/1 LP)	10	34
12	<b>GERSHWIN:</b> Porgy & Bess Mitchell, White, Cleveland Orchestra & Chorus (Maazel) London OSA 13116 (23.94/3 LPs)	12	42
13	<b>PUCCINI:</b> Madame Butterfly Caballe, Marti, Bordoni (Gatto) London OSA 13121 (23.94/3 LPs)	17	6
14	<b>OTTO NICOLAI:</b> Merrie Wives Of Windsor Bernard Klee, Chorus And Orchestra Of The Berlin State Opera DG2709065	15	10
15	<b>CONCERT OF THE CENTURY:</b> Various Artists Members of N.Y. Philharmonic (Bernstein) Columbia M2X 34256 (15.98/2 LPs)	13	42
16	<b>GIORDANO:</b> Andrea Chenier Domingo, Scotto, Milnes, National Philharmonic Orchestra/John Alldis Choir (Levine) RCA ARL 3-2046 (23.98/3 LPs)	16	18
17	<b>GILBERT AND SULLIVAN:</b> The Grand Duke D'Oyly Cart Opera Company (Nash) London OSA 12106 (15.96/2 LPs)	14	24
18	<b>VERDI:</b> La Forza del Destino Price, Domingo, Milnes, London Symphony Orchestra (Levine) RCA ARL 4-1864 (31.92/4 LPs)	20	28
19	<b>A CONTEMPORARY ELIZABETHAN CONCERT</b> Early Music Consort Of London (Munrow) Angel S-37263 (7.98/1 LP)	27	6
20	<b>KHACHATURIAN CONDUCTS KHACHATURIAN</b> Oistrakh, Moscow Radio Symphony (Khachaturian) Columbia Y 34608 (3.98/1 LP)	25	6
21	<b>BEETHOVEN:</b> The Nine Symphonies Cleveland Orchestra (Szell) Columbia M7X 30281 (27.92/7 LPs)	18	34
22	<b>BEVERLY SILLS SINGS OPERA ARIAS</b> Angel S37255 (7.98/1 LP)	19	34
23	<b>PUCCINI:</b> La Boheme Pavarotti, Freni, Harwood, Ghiaurov, Berlin Philharmonic Orchestra (Von Karajan) London OSA 1299 (15.96/2 LPs)	21	23
24	<b>MEYERBEER:</b> Le Prophete Horne, McCracken, Scotto, Hines, Royal Philharmonic Orchestra (Lewis) Columbia M4-34340 (27.92/4 LPs)	22	32
25	<b>PRESENTING SYLVIA SAAS</b> London OS 26524 (7.98/1 LP)	24	14
26	<b>MUSSORCHSKY:</b> Pictures At An Exhibition <b>PROKOFIEV:</b> Symphony No. 1 Chicago Symphony Orchestra (Ciulini) DG 2530782 (7.98/1 LP)	26	6
27	<b>ELGAR:</b> Cello Concertos Op. 85/Enigma Variations Jacqueline Du Pre, Phila. Orch. (Barenboim) Columbia M34530 (7.98/1 LP)	32	4
28	<b>DVORAK:</b> Piano Quintet In A, Op. 81; Bagatelles, Op. 47 Rudolf Firkusny, piano, Juilliard Quartet Columbia M34515 (7.98/1 LP)	30	6
29	<b>PROKOFIEV:</b> The Gambler Soloists, Chorus & Orchestra Of The All Union Radio (Rozhdstvensky) Columbia M34579 (23.94/3 LPs)	31	8
30	<b>GRANADOS:</b> Gogescas DeLarocha London CS 7009	—	2
31	<b>THE ART OF LOTTE LEHMANN.</b> Seraphim IB 6015 (7.98/2 LPs)	—	2
32	<b>GRIEG:</b> Peer Gynt Suites #1 & #2; Five Songs Sonderstrom, New Philharmonia (Davis) Columbia M 34531 (7.98/1 LP)	34	6
33	<b>GERSHWIN:</b> An American In Paris New York Philharmonic Orchestra (Thomas) Columbia (X)M 34205 (special low-priced album)	28	42
34	<b>IMPROVISATIONS:</b> West Meets East Vol. 3 Shankar, Menuhin, Rampal Angel SFO 37200 (7.98/1 LP)	29	26
35	<b>DRAMATIC SOPRANO ARIAS</b> Caballe, Orquesta Sinfonica De Barcelona (Gatto, Guadagno) London OS 26497 (7.98/1 LP)	23	24
36	<b>MIREL FRENI SINGS ITALIAN OPERA ARIAS</b> Angel S 37446 (7.98/1 LP)	38	4
37	<b>BOLLING:</b> Concerto For Classic Guitar & Jazz Piano Bolling, Lagoya RCA FRL 1-0149 (7.98/1 LP)	35	42
38	<b>THE WORLD'S FAVORITE TENOR ARIAS</b> Luciano Pavarotti: London OS 26384 (7.98/1 LP)	—	2
39	<b>ROSSINI:</b> The Barber Of Seville Sills, London Symphony Orchestra (Levine) Angel SCLX-3761 (21.98/3 LPs)	40	8
40	<b>BEETHOVEN:</b> Symphony #6 Chicago Symphony Orchestra (Sir Georg Solti) London CS 6931 (7.98/1 LP)	33	20

Symphonic 'Star Wars' Score  
Stirs Few Classical Buyers

by Ken Terry

NEW YORK — It isn't every day that an album of music derived from classical sources and performed by a symphony orchestra scales the heights of the pop music world. Yet, that is the case with the soundtrack to "Star Wars," which this week is bulleting at #5 on the **Cash Box** Top 100 Album chart.

With music composed by John Williams (not the classical guitarist) and played by the London Symphony Orchestra, the double soundtrack album is riding the crest of the enormous popularity of the movie for which it was written. However, it doesn't appear as if regular classical LP customers are flocking to buy the soundtrack, even if they saw the film.

"I don't think classical customers are buying this kind of album," stated John Karr, classical department manager at an Odyssey Records store in San Francisco. "The people who buy it look like they just want the sound effects or the music from the film, and they're not into it because it's similar to classical music.

"It's just right for the movie," he continued, "but as orchestral music, it's not really classical. If you already know classical music, the soundtrack sounds like a pastiche (of styles derived from other composers)."

Richard Frankel, classical department manager for The Record & Tape Collector in Baltimore, similarly noted that few of his regular customers were buying the "Star Wars" soundtrack. In his opinion, this is because "it's the least serious of the symphonic soundtracks. It's appealing much less, say, than some of the Charles Gerhardt things on RCA. We're selling it to some people who are into orchestral music, but basically it appeals to people who have seen the movie.

Joe Levin, classical department manager at the Record Hunter in New York, felt that many classical customers are buying the "Star Wars" soundtrack. "But that's true of any symphonic film music," he noted. "There are more people buying 'Star Wars' because there are more people seeing the movie and liking the music. But

there are no more classical customers buying it than would buy a soundtrack by, say, Bernard Herrmann."

Helga Newcomb of the Harvard Coop didn't know whether a lot of classical customers were purchasing the soundtrack, since it is not displayed in the classical section of the store. However, she said that a few of her regular customers have bought it, and that she recommends it because she herself likes the music.

Poster Called 'Deciding Factor'

The retailers unanimously stated that people are buying the soundtrack, not especially for the music, but to recollect the movie. Newcomb, for example, recalled that one customer told her, "I didn't even realize there was much music in the movie."

According to Frankel, "A surprising number of people are looking to recapture the pleasure they got from the movie, and I wouldn't be surprised to find out that a lot of them buy it for the poster that comes with it. That's been the deciding factor in a lot of cases."

Levin pointed out that classical customers are mainly interested in the music as "that music from the film." However, he added, it's hard to draw a line between the film's fascination and the interest created by the music's classical orientation. "All of the soundtracks which lift music directly from classical works sell like this," he said, offering as examples "Elvira Madigan" (Mozart's Piano Concerto No. 21), "Barry Lyndon" (Handel's "Sarabande" and Schubert trios) and "2001: Space Odyssey" (Johann Strauss' "Blue Danube" waltz and Richard Strauss' "Also Sprach Zarathustra").

In addition, Levin noted, there could be a spin-off effect from the large sales of the "Star Wars" soundtrack to pop customers. "Every time a score borrows directly from classical music (as in the abovementioned scores) or bastardizes it," Levin explained, extra classical business is generated.

He recalled that when "Barry Lyndon" was making the rounds, The Record Hunter was sold out of recordings of the classical works used in the soundtrack for six months. "And people are still buying 'Also Sprach Zarathustra' like crazy from '2001'"

CLASSICAL ALBUM REVIEWS

**THE VIRTUOSO FLUTE: VOL. 2.** Jean-Pierre Rampal, flutist; Orchestra Of The Lamoreux Concert Association, Louis de Froment, conductor; Bamberg Symphony Orchestra, Theodor Guschlbauer, conductor. RCA ARL 1-2369. List: 7.98

For a change, Rampal has chosen to explore some of the lesser-known areas of flute literature. Jacques Ibert's "Concerto," which occupies the first side of this LP, certainly deserves to be heard more often. And Carl Reinecke's posied, elegant "Concerto In D" whets the appetite for more music by this prolific mid-19th century composer. As usual, Rampal delivers superb performances.



**BARTOK: Complete String Quartets.** Vegh Quartet. Telefunken 6.35023-00-501. List: 23.94

On these three discs can be heard all of the fine qualities associated with the Vegh's recent traversal of the Beethoven quartets: precision ensemble playing, bold dynamic contrasts, strongly etched rhythms and a lyricism that brings out the music's gentler sides. Additionally, the Vegh's sometimes abrasive sound is perfectly suited to the gutsier passages in Bartok's quartets, with their many references to Hungarian folk music.



**ELGAR: Cello Concerto; Enigma Variations.** Jacqueline Du Pre, cellist; Philadelphia Orchestra (Cello Concerto) and London Philharmonic Orchestra, Daniel Barenboim, conductor. Columbia M 34530. List: 7.98

Du Pre is the star of this album in her second recorded version of the Elgar Cello Concerto (the first was with Sir John Barbirolli and the London Symphony). In this product of Elgar's later and arguably greater years, her sensitive playing and rich full-bodied tone communicate some of the composer's most deeply-felt ideas. On the flip side, unhappily, Barenboim and the London Philharmonic rarely do the same for the "Enigma Variations."



## NEW-FM — NEW YORK — Tom Morrera

**Most Active:**  
Eric Carmen  
Grateful Dead  
Animals  
Steve Miller Band  
Elvis Costello  
South Side Johnny  
Dave Mason  
Crosby, Stills & Nash  
Bruce Springsteen  
Geils  
Yes  
Fleetwood Mac  
Alan Parsons Project  
The Dingoes  
Garland Jeffreys  
Elvin Bishop  
Be Bop Deluxe  
Ry Cooder  
Eagles  
Greg Kihn

**Adds:**  
Crawler — Epic  
Colosseum II — Electric Savage — MCA  
Aalon — Arista  
Tom Paxton — New Songs From The Briarpatch — Vanguard  
Collander — Phillips

## WPLJ-FM — NEW YORK — Corinne Baldassano

**Most Active:**  
Fleetwood Mac  
James Taylor  
Crosby, Stills & Nash  
Peter Frampton  
Kiss  
Steve Miller Band  
Yes  
Heart

## WLIR-FM — LONG ISLAND — Denis McNamara

**Most Active:**  
Grateful Dead (Passenger, Estimated, Side 2)  
Firefall (Getaway/So Long)  
Steve Miller Band (Swingtown, Jet Airliner)  
Alan Parsons Project (Breakdown, I Wouldn't Want, Nucleus, I, Robot)  
Elvin Bishop (Fooled Around, Travelin Shoes, Feeling Good)  
Peter Frampton (You Don't Have To Worry, Signed)  
The Strawbs (Heartbreaker)  
Carole King (God Only Knows, Simple Things)  
Gary Ogen (The Road, Foolish Love)  
Crosby, Stills & Nash (Dark Star, Shadow Captain)  
Be Bop Deluxe (Ships, Shine)  
Little Feat (Time Loves, Red Stream)  
Supertramp (Fools Overture, Give, From Now On)  
Roger Daltrey (Annie, Joe)  
Charlie (Pressure Point)  
Yes (Going)  
Tim Weisberg  
Bernie Leadon/Michael Georgiades Band (You're The Singer, How Can You)

Dennis Wilson (You And I, Riversong)  
Geils (You're The Only One)

**Adds:**  
Eric Carmen — Boats Against The Current — Arista  
Movies — Hello, Hello Young Lovers — Arista  
Eddie Hazel — Games, Dames, And Guitar Thangs — WB  
Earl Klugh — UA  
Mylon LeFevre — Weak At The Knees — WB  
Jaguar — RCA  
Crawler — Epic

## WBAB-FM — LONG ISLAND — Bernie Bernard

**Most Active:**  
Yes  
Cat Stevens  
Crosby, Stills & Nash  
Grateful Dead  
Fleetwood Mac  
Peter Frampton  
Steve Winwood  
Steve Miller Band  
Neil Young  
Animals  
Foreigner  
Dan Fogelberg  
Peter Gabriel  
Carole King  
James Taylor  
The Dingoes  
Bonnie Raitt  
ELO  
Blue  
Bob Marley & Wailers

**Adds:**  
Rare Earth — Motown  
Eric Carmen — Boats Against The Currents — Arista  
100% Whole Wheat — AVI

## WRNW-FM — WESTCHESTER — Meg Griffin

**Most Active:**  
Beatles  
Deaf School  
Firefall  
Peter Frampton  
Grateful Dead  
Robert Gordon With Link Wray  
Garland Jeffreys  
Little Feat  
Mink DeVille  
Crosby, Stills & Nash  
Roger Daltrey  
ELO  
Animals  
Geils  
Fleetwood Mac  
Dean Friedman  
Steve Miller Band  
Bob Seger  
Bob Marley & Wailers  
Neil Young

**Adds:**

Nick Gilder — Chrysalis  
Eric Carmen — Boats Against The Current — Arista  
Tom Petty And The Heartbreakers — ABC  
Commander Cody — Rock And Roll Again — Arista  
Jaguar — RCA  
Artful Dodger — Can't Stop Pretending (45) — Columbia

## WJKL-FM — CHICAGO — Tom Marker

**Most Active:**  
Animals  
Johnny Winter  
Simon Stokes  
Greg Kihn  
Geils  
Mylon LeFevre  
Grateful Dead  
Illusion  
Steve Winwood  
Ry Cooder  
Rumour  
Crosby, Stills & Nash  
Firefall  
Horslips  
Freddie King  
Jesse Winchester  
Robert Gordon With Link Wray  
Elvin Bishop  
Yes  
Bob Marley

**Adds:**  
Crawler — Epic  
Norton Buffalo — Capitol  
Hirth Martines — Bright Street — WB  
Commander Cody — Rock & Roll Again — Arista  
Sonny Fortune — Serengeti — Atlantic  
Stillwater — Capricorn  
Carolyn Payton — Barbeque  
Tom Petty And The Heartbreakers — ABC

## WKQX-FM — CHICAGO — Bob King

**Most Active:**  
Crosby, Stills & Nash  
Steve Miller Band  
Foreigner  
Supertramp  
Yes  
Dan Fogelberg  
Styx  
The Outlaws  
Kenny Loggins  
Ted Nugent  
Neil Young  
JFO  
Alan Parsons Project  
Roger Daltrey  
Firefall  
Heart  
Steve Winwood  
Grateful Dead  
Charlie  
Bob Seger (45)  
Lake (45)

**Adds:**  
Animals — Before We Were So Rudely Interrupted — Jet/UA  
Crawler — Epic  
Thin Lizzy — Dancin' In The Moonlight (45) — Mercury

## WXRT-FM — CHICAGO — Bob Shulman

**Most Active:**  
Steve Winwood  
Firefall  
Yes  
Grateful Dead  
Charlie  
Styx  
Crosby, Stills & Nash  
Steve Miller Band  
Peter Frampton  
Alan Parsons Project  
Mink DeVille  
Fleetwood Mac  
Burton Cummings  
Rumour  
Bob Marley & Wailers  
Geils  
Be Bop Deluxe  
Heart

**Adds:**  
Robert Gordon With Link Wray — Private Stock  
Steve Marley & Cockney Rebel — Capitol  
Lake — Columbia  
Stillwater — Capricorn  
Bad Boy — The Band That Made — UA  
Cheap Trick — In Color — Epic  
Lightnin' — Lightnin' Hopkins — Tomato  
Michael Urbaniak — IMP  
Chick Corea — ECM

## KLOS-FM — LOS ANGELES — Ruth Pinedo

**Most Active:**  
Crosby, Stills & Nash  
James Taylor  
Peter Frampton  
Heart  
Yes

**Adds:**  
Firefall — Luna Sea — Atlantic  
Carly Simon — Nobody Does It Better (45) — Elektra

## KNET-FM — LOS ANGELES — Billy Juggs

**Most Active:**  
Yes  
Crosby, Stills & Nash  
Fleetwood Mac  
Foreigner  
JFO  
Grateful Dead  
Charlie  
Heart  
Steve Miller Band  
Ted Nugent  
Steve Winwood  
Alan Parsons Project

**Adds:**  
The Dingoes — A&M  
Robert Gordon With Link Wray  
Ram Jam — Epic

## KNX-FM — LOS ANGELES — Michael Sheehy

**Most Active:**  
Alan Clark  
Pam Rose  
Eddie Rabbitt  
Fools Gold  
Firefall  
Bernie Leadon/Michael Georgiades Band  
Peter McCann  
James Taylor  
Carole King  
Andy Pratt  
Stephen Bishop  
Crosby, Stills & Nash  
Cat Stevens  
Alan Parsons Project  
Dan Fogelberg

**Adds:**  
Eric Carmen — Boats Against The Current — Arista  
Libby Titus — Columbia  
Hall & Oates — Atlantic  
Sailor — Columbia  
Carole Bayer Sager — Moving Out Today (45) — Elektra  
Bee Gees — Edge (45) — RSO  
Jesse Winchester — Nothing But A Breeze (45) — WB

## KWST-FM — LOS ANGELES — Charlie Kendall

**Most Active:**  
Crosby, Stills & Nash  
Steve Winwood  
Steve Miller Band  
Yes  
Peter Frampton  
Neil Young  
Alan Parsons Project  
Rainbow  
Heart  
Charlie  
Geils  
Styx  
Mink DeVille  
Elvin Bishop  
Grateful Dead  
Thin Lizzy (45)  
The Doobies (45)  
Steve Winwood (45)

**Adds:**  
Crawler — Epic  
**WIOQ-FM — PHILADELPHIA — Helen Leicht**

**Most Active:**  
Grateful Dead (Prophet, Dancin')  
Steve Winwood (Hold On)  
Yes (Parallels)  
Foreigner (Star Rider)  
Fleetwood Mac (Dreams)  
Steve Miller Band (Swingtown)  
Firefall (Head On Home)  
Supertramp (In The Quietest)  
Animals (River Side)  
Alan Parsons Project (Breakdown)  
Crosby, Stills & Nash (Shadow)  
Lake (On The Run)  
Neil Young (Hurricane)  
Andy Pratt (All I Want)  
Styx  
The Strawbs  
Detective  
Horslips

**Adds:**  
Eric Carmen — Boats Against The Current — Arista  
Crawler — Epic  
Dennis Wilson — Pacific Ocean Blue — Caribou  
Christopher Morris Band — MCA  
100% Whole Wheat — AVI  
Cheap Trick — In Color — Epic  
Seals & Crofts — My Fair Share — WB  
Donna Summer — I Feel Love — Casablanca

## WMMR-FM — PHILADELPHIA — Paul Fuhr

**Most Active:**  
Yes  
James Taylor  
Heart  
Grateful Dead  
Crosby, Stills & Nash  
Alan Parsons Project  
Dan Fogelberg  
Ted Nugent  
Fleetwood Mac  
Steve Miller Band  
Foreigner  
Peter Frampton  
Eagles  
Supertramp  
Kansas  
Bee Gees  
ELO  
Bonnie Raitt  
Bob Marley & Wailers

**Adds:**  
Dennis Wilson — Pacific Ocean Blue — Caribou  
Styx — The Grand Illusion — A&M  
Murray McLauchlan — Hard Rock Town — True North  
Mylon LeFevre — Weak At The Knees — WB  
AWB & Ben E. King — Benny And Us — Atlantic  
The Dingoes — Five Times The Sun — A&M  
Rare Earth — Motown

## WYSP-FM — PHILADELPHIA — Sonny Fox

**Most Active:**  
Steve Winwood  
Alan Parsons Project  
Yes  
Foreigner  
Steve Miller Band  
Heart  
Peter Frampton  
Kiss  
Fleetwood Mac  
Supertramp

Dan Fogelberg  
Crosby, Stills & Nash  
Carole King  
James Taylor  
Sanford/Townsend Band  
Elvin Bishop  
ELO

**Adds:**  
Elvin Bishop — Live! Raisin' Hell — Capricorn  
Stephen Bishop — Careless — ABC  
Crawler — Epic  
Foghat — Bearsville  
Stillwater — Capricorn

## WABX-FM — DETROIT — Dennis Cavender

**Most Active:**  
Fleetwood Mac  
Crosby, Stills & Nash  
Peter Frampton  
Yes  
James Taylor  
Steve Miller Band  
Ted Nugent  
Alan Parsons Project  
Grateful Dead  
Frankie Miller  
Bob Marley & Wailers  
Steve Winwood  
Firefall  
Styx

**Adds:**  
Cheap Trick — In Color — Epic  
Crawler — Epic  
Foghat — I Just Want To Make Love To You (45) — WB

## WWW-FM — DETROIT — Joe Urbiel

**Most Active:**  
Crosby, Stills & Nash  
Fleetwood Mac  
Foreigner  
Peter Frampton  
Steve Miller Band  
Heart  
James Taylor  
Yes  
Alan Parsons Project  
Cat Stevens  
Bob Seger  
Ted Nugent  
Frankie Miller  
Steve Winwood  
Geils  
Supertramp  
Styx  
Roger Daltrey  
Firefall  
Lake

**Adds:**  
Commander Cody — Rock & Roll Again — Arista  
AC/DC — Let There Be Rock — Atco  
Elvin Bishop — Live! Raisin' Hell — Capricorn

## KSAN-FM — SAN FRANCISCO — Beverly Wilshire

**Most Active:**  
Mink DeVille  
Be Bop Deluxe  
Grateful Dead  
Elvis Costello  
Crosby, Stills & Nash  
Geils  
The Dingoes  
Rubinoos  
Robert Gordon With Link Wray  
Elvin Bishop

**Adds:**  
Crawler — Epic  
Eric Carmen — Boats Against The Current — Arista  
Dennis Wilson — Pacific Ocean Blue — Caribou  
Michael Henderson — Going Places — Buddah

## KYA-FM — SAN FRANCISCO — Jay Hansen

**Most Active:**  
Crosby, Stills & Nash  
Fleetwood Mac  
Grateful Dead  
Kiss  
Steve Miller Band  
Ted Nugent  
James Taylor  
Yes  
Mink DeVille

**Adds:**  
Eric Carmen — Boats Against The Current — Arista  
Chilliwack — Something Better (45) — Mushroom  
Crawler — Epic  
Roderick Falconer — Victory In Rock City — UA  
Foghat — I Just Want To Make Love To You — WB  
Robert Gordon With Link Wray — Private Stock  
Richard Torrance — Live At The Boarding House — Capitol

## WHSF-FM — WASHINGTON, D.C. — Dave Einstein

**Most Active:**  
Steve Winwood  
Crosby, Stills & Nash  
Grateful Dead  
Ry Cooder  
Elvin Bishop  
The Dingoes  
Johnny Winter  
Norton Buffalo  
Bob Marley & Wailers  
Don Pullen  
Commander Cody  
Animals  
Tom Paxton  
Freddie King  
Nighthawks  
Young & Moody  
Be Bop Deluxe  
Firefall  
Sonny Fortune

**Adds:**  
Michael Clark — Free As A Breeze — Capitol

Jackie Lomax — Did You Ever — Capitol  
 Happy The Man — Arista  
 Michael Bloomfield — Tacoma  
 Homesick James — Going Back Home — Trlx  
 Dominick Troijan — Burnin' At The Stake — Capitol  
 Eric Carmen — Boats Against The Current — Arista

**WWDC-FM — WASHINGTON, D.C. — Mike McKay**

*Most Active:*  
 Peter Frampton  
 Steve Miller Band  
 Crosby, Stills & Nash  
 Heart  
 Alan Parsons Project  
 James Taylor  
 Foreigner  
 Ted Nugent  
 Kiss  
 Yes  
 Carole King  
 Firefall  
 Styx  
 Steve Winwood  
 Grateful Dead  
 Animals  
 Roger Daltrey  
 Lake  
 Geils  
 Andy Pratt  
 Carly Simon (45)

*Adds:*  
 Be Bop Deluxe — Live! In The Air Age — Capitol  
 Elvin Bishop — Live! Raisin' Hell — Capricorn  
 Happy The Man — Arista  
 Crawler — Epic  
 Stillwater — Capricorn  
 Eric Carmen — Boats Against The Current — Arista

**WBCN-FM — BOSTON — John Brodey**

*Most Active:*  
 Animals  
 Brothers Johnson  
 Commodores  
 Crosby, Stills & Nash  
 Firefall  
 Fleetwood Mac  
 Foreigner  
 Geils  
 Grateful Dead  
 Heart  
 Bernie Leadon/Michael Georgiades Band  
 Steve Miller Band  
 Mink DeVille  
 Andy Pratt  
 Bonnie Raitt  
 Southside Johnny  
 James Taylor  
 Ultravox  
 Steve Winwood

*Adds:*  
 Roy Ayers — Lifeline — Polydor  
 Norton Buffalo — Capitol  
 Eric Carmen — Boats Against The Current — Arista  
 Crawler — Epic  
 Dennis Wilson — Pacific Ocean Blue — Caribou

**WCOZ-FM — BOSTON — Beverly Mire**

*Most Active:*  
 Crosby, Stills & Nash (Dark Star)  
 Fleetwood Mac (Silver Springs)  
 Steve Miller Band (Sacrifice)  
 Grateful Dead (Estimated)  
 Bonnie Raitt (Runaway)  
 Yes (Wondrous)  
 Geils (I Do)  
 Heart (Barracuda)  
 Supertramp (Give A Little)  
 Donna Summer (I Feel Love)  
 Andy Pratt (Keep Your Dream)  
 Peter Frampton (Signed)  
 James Taylor (Your Smiling Face)  
 Jimmy Buffett (Margaritaville)  
 Firefall (Head On Home)  
 Commander Cody (7-11)  
 Doobie Brothers (45)  
 Little River Band (Help)  
 Steve Winwood (Vacant)  
 Sanford/Townsend Band (Smoke)

*Adds:*  
 Crawler — Epic  
 Ultravox — Island  
 Animals — Before We Were So Rudely Interrupted — Jet/UA  
 Andy Gibb — Flowing Rivers — RSO  
 Carole Bayer Sager — Moving Out Today (45) — Elektra  
 Kate Taylor — Shoop Shoop Song — Columbia

**KFWF-FM — DALLAS — Tim Spencer**

*Most Active:*  
 Fleetwood Mac  
 James Taylor  
 Crosby, Stills & Nash  
 Heart  
 Peter Frampton  
 Steve Miller Band  
 Yes  
 Barbra Streisand  
 Dan Fogelberg  
 Ted Nugent  
 Star Wars  
 Alan Parsons Project  
 Shaun Cassidy  
 Kiss  
 Barry Manilow  
 Rita Coolidge  
 Steve Winwood  
 Kenny Loggins  
 Jimmy Buffett  
 Foreigner

*Adds:*  
 Tim Weisberg — UA  
 Animals — Before We Were So Rudely Interrupted — Jet/UA  
 Dennis Wilson — Pacific Ocean Blue — Caribou

Ram Jam — Epic  
 Crawler — Epic  
 The Dingoes — Five Times The Sun — A&M  
 Rumour — Max — Mercury  
 Jay Boy Adams — Atlantic  
 Firefall — Luna Sea — Atlantic  
 Lake — Columbia  
 Carly Simon — Nobody Does It Better (45) — Elektra  
 Steve Winwood — Time Is Running (45) — Island  
 Brothers Johnson — Strawberry Letter #23 — A&M

**KZEW-FM — DALLAS — Mike Hedges**

*Most Active:*  
 Crosby, Stills & Nash  
 James Taylor  
 Heart  
 Peter Frampton  
 Steve Miller Band  
 Fleetwood Mac  
 Dan Fogelberg  
 Yes  
 Kenny Loggins  
 Ted Nugent  
 Alan Parsons Project  
 Little River Band  
 Isley Brothers  
 Steve Winwood  
 Neil Young  
 Al Jarreau  
 Alice Cooper  
 Crusaders  
 Johnny Winter  
 Carole King

*Adds:*  
 Andy Pratt — Shiver In The Night — Atlantic  
 The Rumour — Max — Mercury  
 Commander Cody — Rock & Roll Again — Arista  
 Stillwater — Capricorn  
 Mylon LeFevre — Weak At The Knees — WB  
 Crawler — Epic

**KADI-FM — ST. LOUIS — Pete Parisi**

*Most Active:*  
 Kiss  
 Fleetwood Mac  
 Ted Nugent  
 Dan Fogelberg  
 Crosby, Stills & Nash  
 Little River Band  
 Steve Miller Band  
 Heart  
 Alan Parsons Band  
 James Taylor  
 Yes  
 Styx  
 Lake  
 Steve Winwood  
 Rita Coolidge

*Adds:*  
 Grateful Dead — Terrapin Station — Arista  
 Driver — No Accident — A&M  
 The Dingoes — Five Times The Sun — A&M  
 Andy Pratt — Shiver In The Night — Atlantic  
 Pierce Arrow — Columbia  
 Crawler — Epic  
 Murray McLauchlan — Hard Rock Town — True North  
 Pure Prairie League — Live! Takin' The Stage — RCA  
 Elvin Bishop — Live! Raisin' Hell — Capricorn

**KSHE-FM — ST. LOUIS — Ted Habeck**

*Most Active:*  
 Peter Frampton  
 Yes  
 Crosby, Stills & Nash  
 Little River Band  
 UFO  
 Roger Daltrey  
 Alan Parsons Project  
 Rare Earth  
 Kiss  
 Grateful Dead  
 Dan Fogelberg  
 Johnny Winter  
 Burton Cummings  
 Steve Winwood  
 Carole King

*Adds:*  
 Crawler — Epic

**WYDD-FM — PITTSBURGH — Steve Downes**

*Most Active:*  
 UFO  
 Geils  
 Little Feat  
 Foreigner  
 Crosby, Stills & Nash  
 Alan Parsons Project  
 Lake  
 Steve Miller Band  
 Sanford/Townsend Band  
 Yes  
 Dan Fogelberg  
 The Outlaws  
 Steve Winwood  
 Firefall  
 Fleetwood Mac  
 Gregg Allman Band  
 Grateful Dead  
 Dave Mason

*Adds:*  
 Robert Gordon With Link Wray — Private Stock  
 Crawler — Epic  
 Mylon LeFevre — Weak At The Knees — WB

**KLQL-FM — HOUSTON — Sandy Mathis**

*Most Active:*  
 Crosby, Stills & Nash  
 Atlanta Rhythm Section  
 Bonnie Raitt  
 Heart  
 Fleetwood Mac  
 Kenny Loggins  
 Marshall Tucker Band  
 Carole King  
 Bob Marley  
 Little Feat  
 Alan Parsons Project

Cat Stevens  
 James Taylor  
 Foreigner  
 Peter Frampton  
 Steve Miller Band  
 Dan Fogelberg  
 Stevie Wonder  
 Steve Winwood

**KPFT-FM — HOUSTON — Joe Serbu**

*Most Active:*  
 Grateful Dead — Terrapin Station — Arista  
 Flora Purim  
 Keith Jarrett  
 Nector  
 Buzz Cason  
 Steve Winwood  
 Frank Zappa  
 Yes  
 Tim Weisberg  
 Peter Frampton  
 Ted Nugent

*Adds:*  
 Gary Ogan — Paradise  
 Jay Boy Adams — Atlantic  
 Emperor — Private Stock  
 The Dingoes — A&M  
 Prism — Arista  
 Kaiapana — Abbatoir  
 Harry Nilsson — Knillissonn — RCA  
 Wishbone Ash — Atlantic  
 Michael Bloomfield — Tacoma  
 Rabbitt — Capricorn

**M105-FM — CLEVELAND — Eric Stevens**

*Most Active:*  
 Peter Frampton  
 Steve Miller Band  
 James Taylor  
 Yes  
 Crosby, Stills & Nash  
 Heart  
 Fleetwood Mac  
 Roger Daltrey  
 Firefall  
 Styx  
 Lake

**WKLS-FM — ATLANTA — Drew Murray**

*Most Active:*  
 Fleetwood Mac  
 Ted Nugent  
 Peter Frampton  
 Heart  
 Crosby, Stills & Nash  
 Steve Miller Band  
 Foreigner  
 Mylon LeFevre  
 Dan Fogelberg  
 James Taylor  
 Styx  
 Yes  
 Carole King  
 Supertramp  
 Mother's Finest  
 Elvin Bishop  
 Roger Daltrey  
 Firefall  
 Alan Parsons Project  
 Stillwater

**KEZY-FM — ANAHEIM — Ron Burnstein**

*Most Active:*  
 Elvin Bishop  
 Rumour  
 Animals  
 Fleetwood Mac  
 Roger Daltrey  
 Southside Johnny & Jukes

**KZAM-FM — SEATTLE — Jon Kertzer**

*Most Active:*  
 Steve Winwood  
 Grateful Dead  
 Dan Fogelberg  
 Firefall  
 Norton Buffalo  
 Crosby, Stills & Nash  
 Buddies  
 Ry Cooder  
 Cat Stevens  
 Murray McLauchlan  
 James Taylor  
 Fleetwood Mac

*Adds:*  
 Libby Titus — Columbia  
 Michael Bloomfield — Analine — Tacoma  
 Carolyn Peyton — Intuitions — Barbecue  
 Eric Carmen — Boats Against The Current — Arista  
 Denis Wilson — Pacific Ocean Blue — Caribou  
 Dale Miller — Guitarists Choice — Kicking Mule  
 City Boy — Young Men Gone West — Mercury  
 David Freedman — Futures Past — Inner City  
 Commander Cody — Rock & Roll Again — Arista

**WINZ-FM — MIAMI — Dave Souza**

*Most Active:*  
 Crosby, Stills & Nash  
 Roger Daltrey  
 Firefall  
 Little River Band  
 Steve Miller Band  
 Alan Parsons Project  
 Styx  
 Yes  
 Grateful Dead  
 The Dingoes  
 Pat Travers

*Adds:*  
 Coryell/Mouzon — Atlantic

Crawler — Epic  
 Dennis Wilson — Pacific Ocean Blue — Caribou  
 Doobie Bros. — Little Darlin' (45) — WB  
 Thin Lizzy — Dancin' In The Moonlight (45) — Mercury

**WEBN-FM — CINCINNATI — Denton Marr**

*Most Active:*  
 Fleetwood Mac  
 Kenny Loggins (Enter My, Celebrate)  
 James Taylor (I Was Only, Bartenders)  
 Crosby, Stills & Nash (See The Changes, Cathedral)  
 Heart (Love Alive, Say Hello)  
 Peter Frampton (St. Thomas)  
 Pablo Cruise (Whatcha, Place)  
 Dan Fogelberg (Netherlands, Promises)  
 Steve Miller Band (Jungle Love)  
 Alan Parsons Project (I, Robot, I Wouldn't, Breakdown)  
 Steve Winwood (Time)  
 Firefall (Even Steven, Head On)  
 Charlie (Turning, Johnny, Pressure)  
 Foreigner (Cold, Star Rider)  
 Emerson Lake & Palmer (Fanfare, Ce La Vie)  
 Grateful Dead (Estimated)  
 Brothers Johnson (Love Is, Strawberry)  
 Jesse Winchester (Rumba Man, Bowling Green)  
 Carole King (Hard Rock, Hold On)  
 Supertramp (Give A Little)

**KOME-FM — SAN JOSE — Dana Jang**

*Most Active:*  
 Be Bop Deluxe  
 Firefall  
 Grateful Dead  
 Alan Parsons Project  
 Steve Winwood  
 Yes  
 Elvin Bishop

**KSJO-FM — SAN JOSE — Paul Wells**

*Most Active:*  
 Stillwater — Capricorn  
 Mylon LeFevre — Weak At The Knees — WB  
 Freddie King — 1934-1976 — RSO  
 Animals — Before We Were So Rudely Interrupted — Jet/UA  
 Crawler — Epic  
 Dennis Wilson — Pacific Ocean Blue — Caribou

**KDKB-FM — PHOENIX — Hank Cookenboo**

*Most Active:*  
 Fleetwood Mac  
 Crosby, Stills & Nash  
 Yes  
 Mink DeVille  
 Kiss  
 UFO  
 Ted Nugent  
 Steve Winwood  
 Widowmaker  
 Roger Daltrey  
 Heart  
 Neil Young  
 Roderick Falconer

**KEZY-FM — ANAHEIM — Ron Burnstein**

*Adds:*  
 Eric Carmen — Boats Against The Current — Arista  
 Cheap Trick — Epic  
 Mother's Finest — Another Mother Further — Epic  
 Crawler — Epic  
 Colosseum II — Electric Savage — MCA  
 Strangler — A&M  
 Ry Cooder — Live! — WB

**WCOL-FM — COLUMBUS, OH — Guy Evans**

*Most Active:*  
 Steve Miller Band  
 Geils  
 Peter Frampton  
 Alan Parsons Project  
 Crosby, Stills & Nash  
 Heart  
 Yes  
 Styx  
 AC/DC  
 Roger Daltrey  
 James Taylor  
 Dan Fogelberg  
 Steve Winwood  
 Firefall  
 Supertramp  
 Bernie Leadon/Michael Georgiades Band  
 Neil Young  
 Andy Pratt  
 Grateful Dead  
 Foreigner  
 Thin Lizzy

**WCCC-FM — HARTFORD, CN — Bill Nosal**

*Most Active:*  
 Crosby, Stills & Nash  
 James Taylor  
 Steve Miller Band  
 Peter Frampton  
 Heart  
 Dan Fogelberg  
 Alan Parsons Project  
 Steve Winwood  
 Fleetwood Mac  
 Geils  
 Cat Stevens  
 Little River Band  
 Yes

(continued on page 74)

# REGIONAL ALBUM ACTION

## Northeast

1. ANDY GIBB
2. LITTLE RIVER BAND
3. JUDY COLLINS
4. HEATWAVE
5. SERGIO MENDES
6. SANFORD-TOWNSEND
7. WHISPERS
8. NEW YORK, NEW YORK
9. LTD
10. ROBERT GORDON WITH LINK WRAY
11. COMMANDER CODY
12. RY COODER
13. ANDY PRATT
14. PETER McCANN
15. SORCERER

## Midwest

1. LAKE
2. LITTLE RIVER BAND
3. ANDY GIBB
4. HEATWAVE
5. JUDY COLLINS
6. ANDY PRATT
7. SANFORD-TOWNSEND
8. HORSLIPS
9. B.J. THOMAS
10. RY COODER
11. SERGIO MENDES
12. RUMOUR
13. MOTHER'S FINEST
14. SOUTH'S GREATEST HITS
15. ANIMALS

## Southeast

1. MAC McANALLY
2. MOTHER'S FINEST
3. LTD
4. LITTLE RIVER BAND
5. B.J. THOMAS
6. SMOKEY AND THE BANDIT
7. PETER McCANN
8. CRYSTAL GAYLE
9. SOUTH'S GREATEST HITS
10. PAT TRAVERS

## Denver/Phoenix

1. RY COODER
2. SANFORD-TOWNSEND
3. HEATWAVE
4. COMMANDER CODY
5. ANDY GIBB
6. MICHAEL HENDERSON
7. NILSSON
8. STRANGLERS
9. PETER McCANN
10. SOUTH'S GREATEST HITS

## Baltimore/Washington

1. FLOATERS
2. COMMODORES
3. WHISPERS
4. LENNY WILLIAMS
5. BROTHERS JOHNSON
6. UFO
7. LTD
8. FREDDIE KING
9. SORCERER
10. HEATWAVE
11. MICHAEL HENDERSON
12. THE GREATEST
13. PHILADELPHIA INTL. ALLSTARS
14. ROY AYERS
15. NOEL POINTER

## NATIONAL BREAKOUTS

- |                         |                   |
|-------------------------|-------------------|
| 1. PABLO CRUISE         | 9. GRATEFUL DEAD  |
| 2. ALAN PARSONS PROJECT | 10. ROGER DALTRY  |
| 3. SHAUN CASSIDY        | 11. FIREFALL      |
| 4. CAROLE KING          | 12. ELVIN BISHOP  |
| 5. WAR                  | 13. ROSE ROYCE    |
| 6. ELECTRIC LIGHT ORCH. | 14. BE BOP DELUXE |
| 7. BAY CITY ROLLERS     | 15. MECO          |
| 8. STYX                 |                   |

## North Central

1. ANDY GIBB
2. JUDY COLLINS
3. LTD
4. CRYSTAL GAYLE
5. STEVE MILLER (FLY)
6. SMOKEY AND THE BANDIT
7. PETER McCANN
8. KENNY ROGERS (NEW)
9. NEW YORK, NEW YORK
10. BEACH BOYS

## South Central

1. LEADON/GEORGIADIS
2. ROBERT GORDON WITH GORDON LINK WRAY
3. RY COODER
4. ANDY PRATT
5. JUDY COLLINS
6. LTD
7. STRANGLERS
8. FREDDIE KING
9. RARE EARTH
10. SERGIO MENDES

## West/Northwest

1. DAVID MATTHEWS
2. NILSSON
3. COMMANDER CODY
4. GEORGE BENSON
5. ANIMALS
6. JUDY COLLINS
7. EARL KLUGH
8. RY COODER
9. SANFORD-TOWNSEND
10. LAKE
11. MICHAEL HENDERSON
12. LITTLE RIVER BAND
13. STRANGLERS
14. HORSLIPS
15. DRAMATICS

# ALBUM CHART ANALYSIS

### #3★ JAMES TAYLOR

The strength of this LP has not diminished this week, as nearly 100% of our reporting accounts report very strong sales. Over 75% of our reporters indicate sales in the top ten, while among our national accounts, both Record Bar and Korvette's show top five sales. "JT" is in the top ten at Camelot this week. Among our major accounts, Harvard Coop shows this LP to be their top seller, while Jimmy's, Tower/S.F., and Everybody's all report top five sales. Heavy volume accounts reflecting top ten action are: Sam Goody, National Record Mart, Disc, Music Plus, Odyssey, Dan Jay, Vornado, and City One Stop. Major accounts reporting strong sales include Licorice Pizza and Alta. Key locations across the country reporting "JT" as their number one selling album are: Wilcox, Tower/L.A., Interstate, and Central South. Key accounts showing top five sales include, Cavages, Peaches/Atl., Sound Warehouse, Mushroom, Swallen's, Record Theater, Rose Records, Peaches/St. Louis/Den., Music Street, Central and Norm Cooper. Rack activity remains exceptional, with J.L. Marsh reporting top fifteen and ABC showing top 25 action. Related chart info: "Handy Man" remains extremely hot, jumping 12-5 bullet on the Top 100 Singles Chart, and "Bartender Blues" continues to gain strength on the Top 100 Country Singles Chart, at number 77 this week.

### #7★ EMOTIONS

This LP continues to grow, particularly in the East and West. Nationally, both Korvette's and Record Bar report top ten sales, and Camelot indicates top fifteen action. Major locations showing top ten include Sam Goody, Tower/S.F., and World Wide. Other majors reporting strong sales are: Disc, Music Plus, and Dan Jay. Key accounts reporting top five across the country are: Rose Records, Alwilk, Sound Warehouse, Zebra, Tower/L.A., Record Cove, Independent, and All Records. Other key accounts reporting top ten include Sam Goody/Phila., Cavages, Harmony House, Record & Tape Coll., Peaches/Atl., Discount Records, Banana, Circles, Central, Richman Bros., and Mile High. Key locations showing top twenty action are: Record Dept. Merch., Tower/Sac./San Diego, TSS, and Bromo. Rack action is good, with the Emotions being reported at number 42 on the ABC computer run. Related chart info: "Best Of My Love" moves 3-2 on the Top 100 R&B Singles Chart, while the LP maintains the number two position on the Top 75 R&B Chart.

### #9★ YES

This long-awaited album has jumped into the top ten after only five weeks on the chart, with the East and West regions being the strongest. Among our national accounts, Korvette's report top five action; top twenty sales at Camelot, and top twenty-five action at Record Bar. Major locations indicating top ten sales are: Harvard Coop, Licorice Pizza, Odyssey, Dan Jay, and City One Stop. Heavy volume accounts reporting top fifteen include Jimmy's, Music Plus, Everybody's, and World Wide. Top thirty sales are seen at these majors: Sam Goody, Tower/S.F., and Alta. Key locations reporting top five sales are: TSS, New England Music City, Alwilk, Record & Tape Coll., Port Of Call, Interstate, Mushroom, Bromo, Tower/San Jose, and Circles. Top ten sales were reported by Cavages, Record Revolution, Discount Records, Father's & Sun's, Record Theater, Peaches/St. Louis, and Tower/L.A./Sac. Other strong sales reports come from these key accounts: Sam Goody/Phila., Harmony House, Jerry's, Record Dept. Merch., Giant, Zebra, Swallen's, Flipside, Banana, Music Street, Record Cove, Rolling Stone, Central, Richman Bros., Central South, Northern, and Mile High. Rack action remains steady at both J.L. Marsh and ABC.

### #13★ RITA COOLIDGE

This LP has attracted both pop and country buyers as it moves up four points on the CB LP chart, and continues to grow in all markets. Nationally, Camelot reports top fifteen, Record Bar indicates top 25 sales, and Rita is a breakout at Korvette's. Major accounts showing top ten are: Jimmy's, Odyssey, and Vornado's. Top twenty action at these heavy volume locations: Sam Goody, Disc, Licorice Pizza, Music Plus, and Tower/S.F. These majors show top twenty-five sales: Harvard Coop, Dan Jay, and City One Stop. Among our key accounts,

Rita is top ten at Wilcox, Swallen's, Music Peddlers, Tower/San Diego, and Central. Top fifteen sales are reported by Cavages, New England Music City, Harmony House, Record Dept. Merch., Father's & Sun's, Flipside, Tower/Sac., Independent, Peaches/Den., Central South, and Mile High. Strong sales are also seen at Music Street, Record Cove and Bromo. Rack action is exceptional, with upward movement seen at both ABC and J.L. Marsh. Related chart info: "Your Love Has Lifted Me (Higher And Higher)" moves 4-3 bullet on the CB Top 100 Singles Chart, and the LP continues to do well on the CB Top 50 Country LP Chart, attaining the number 42 position this week.

### #18★ FLOATERS

Another album doing very well in all regions and at all sales levels. Among our national locations, Record Bar reports top five sales. The LP is number one this week at Jimmy's, with top ten action seen at these major locations: Vornado's, National Record Mart, Tower/L.A. and World Wide. Top twenty sales were reported at Sam Goody, Disc, and City One Stop. Key accounts reflecting number one sales are: Jerry's, Tower/Sac., Record Cove, and All Records. Top five action at these key locations: Sam Goody/Phila., Mushroom, Bromo, and Central South. Top ten sales at Record Dept. Merch., Giant, Sound Warehouse, Cactus, Banana, Circles, and Central. Top fifteen sales were reported at Harmony House, Alwilk, Record & Tape Coll., Rose Records, Tower/San Jose, Music Street, and Independent. These key accounts reflect top twenty-five activity: TSS, Interstate, Record Revolution and Mile High. Strong sales are also seen at Father's & Sun's. Related chart info: "Float On" jumps 11-6 bullet on the CB Top 100 Singles Chart, while maintaining the top spot on the CB Top 100 R&B Singles Chart. The LP also remains #1 on the CB R&B LP Chart.

### #25★ SHAUN CASSIDY

This LP continues to climb with Record Bar reporting the album among their top ten sellers nationally. Vornado reports Cassidy as their number one LP this week. Other majors reflecting top ten sales are: National Record Mart, Disc, Alta, and World Wide. The album is in the top fifteen at Sam Goody. Key locations indicating top ten sales include Cavages, Tower/Sac., and Bee Gee, top fifteen at TSS, N.E. Music City, Harmony House, Record Dept. Merch., Music Peddlers, Norm Cooper, Northern, and Mile High. Top thirty reports come from Record & Tape Coll., Rose Records, Peaches/Det., Banana, Music Street, Circles, Central, and All Records. Rack action is very good: number 11 at ABC and top fifteen on the J.L. Marsh run. Related chart info: Shaun's new single, "That's Rock 'N Roll," jumps 42-36 bullet after only five weeks on the CB Top 100 Singles Chart.

### #26★ CAROLE KING

Moving ten points this week, and after only four weeks on the chart, Carole King continues to sell well at all levels. Major accounts reporting top twenty are Jimmy's, National Record Mart, and City One Stop. Majors reporting top thirty are Sam Goody, and Harvard Coop. Key accounts reflecting top ten sales include Sam Goody/Phila., Inner Sanctum, Music Peddlers, Tower/L.A., and Interstate. Key locations with top twenty action are: New England Music City, Peaches/St. Louis/Den., Music Street, Circles, and Mile High. Top twenty-five action at these key accounts: Record & Tape Coll., Record Revolution, Rose Records, and All Records. Strong sales were also reported at Zebra, Swallen's, Tower/San Jose, Independent, and Northern. At the rack level, the LP is a breakout at ABC. Related chart info: "Hard Rock Cafe" moves 39-35 bullet on the CB Top 100 Singles Chart.

### #36★ BAY CITY ROLLERS

This LP continues to grow in all markets, achieving the number seven position on our National Breakout Chart this week. Nationally, the LP is the number eight seller at Camelot. Major locations reporting top ten action include King Karol, Vornado, and World Wide. Top twenty-five action at these majors: Jimmy's, Sam Goody, Odyssey, and Alta. Key locations reflecting top fifteen sales include Peaches/Atl., and Wilcox. Top twenty-five reports come from Cavages and Rose Records. Related chart info: "You Made Me Believe In Magic" moves 8-7 on the CB Top 100 Singles Chart.





# THE SOUNDS FROM MUSIC GOALS



RECORDING STUDIO, INC.  
MUSCLE SHOALS, ALABAMA

**ARTIST WHO HAVE  
RECORDED AT  
MUSIC MILL**

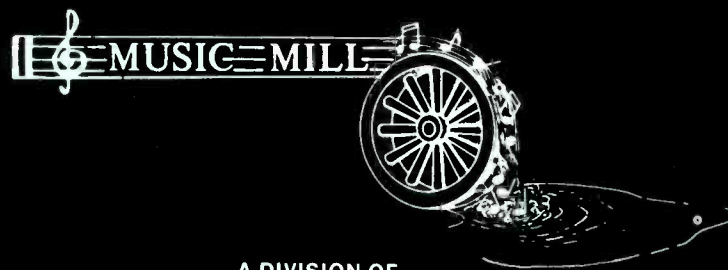
AVA ALDRIDGE  
ARTHUR ALEXANDER  
BOBBY BARE  
JACK BLANCHARD  
& MISTY MORGAN  
SHERRY BRYCE  
KATHY BARNES  
JAMIE CARTEE  
CHARNISSA  
ROY CLARK  
VIC DANA  
NARVEL FELTS  
FOSTER & RICE  
JIM GLASER  
STAN HITCHCOCK  
GEORGE JONES



WAYLON JENNINGS  
PHIL JARRELL  
JOHNNY LEE  
LeBLANC/CARR BAND  
MARIE OWENS  
CARL PERKINS  
JOHN WESLEY RYLES  
RAINTREE COUNTY  
SUE RICHARDS  
TIM SHARPTON  
MAC SANDERS  
EDDIE STRUZICK  
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# THE SOUNDS FROM MUSCLE SHOALS

## Music Flows Like The River: A History Of Muscle Shoals

by Carmen Adams

MUSCLE SHOALS — Folklore traces the origin of the region's name to an Indian who observed that it takes a lot of muscle to cross the shoals native to Muscle Shoals. Folklore or fact, Muscle Shoals' location on the Tennessee River where the old Natchez Trace (once a buffalo trail) crosses the river in the shoals area, made it a natural camp.

One of the first settlers, a pioneer named Dixon, bought an old watering hole and trading post from the Indians. One piece of silver and two axe handles are reputed to have bought what is now known as Spring Park in Tusculumbia, Colbert County, Alabama. Travelers on the old Natchez Trace crossing the river could be delayed for weeks when the water was too deep to ford. As a result, families often camped



**THE** "Hit Recording Capital of the World" logo was the brainchild of Charles S. Manson, vice president and general manager of radio stations WOLT-FM and WXOR-AM in Muscle Shoals. From Chicago previous to managing the stations in Muscle Shoals, he was amazed at the publicity about the recording center in Chicago and New York and the taken-for-granted attitude in the hometown. Introducing the slogan on signs, police cars and T-Shirt promotions, Manson said, "changed the philosophy of the town" toward the recording industry. He said he understood that Muscle Shoals wanted to protect their artists' privacy, but convinced them that they were limiting their outreach by not publicizing themselves.

close to the trading post to wait for the river to go down. Most of them carried musical instruments they played for entertainment. These were sometimes traded for food and shelter, thus the instruments were distributed through the region. Heavy traffic



The restored cabin in which W.C. Handy, "Father of the Blues," was born November 16, 1873 stands in Florence, Alabama as a tribute to the man who brought fame to the entire area as the composer of "St. Louis Blues," "Memphis Blues," and "Beale Street Blues."

along the 600 mile north-south bound Natchez Trace made a musical instrument a prime commodity for entertainment and trade. As the area developed after Presidents Madison and Jackson made extensive land purchases for the U.S., music continued to be people's main entertainment and it became a natural music and civic center.

Outsiders are amazed at the inherent musical talent of northern Alabamans. One reason may be, since there was little if any printed music, people learned to play by ear and even musicians today, although most read music, can listen to a tune and play it back without looking at any notes.

One famous innovator from Florence was W.C. Handy, called "Father of the Blues" for his compositions "St. Louis Blues," "Memphis Blues" and "Beale Street Blues." This first son, born in a log cabin November 16, 1873 into a background of Methodist ministers, was the first person to write and preserve the blues for America's musical heritage. By doing so he is believed to have done more to bring blues songs into the mainstream of contemporary popular music than any other composer.

Handy remained faithful in writing these first songs of the south despite parental disapproval. Trained as a teacher, he held several common labor jobs to survive while he played in various bands. Handy served a two-year faculty post at the Agricultural and Mechanical College in Normal, Alabama where he directed all musical activities until pressure from the college president to give up "ragtime" for more "cultured foreign music" led him to resign his \$40-per-month position to join a minstrel show for \$50-per-week.

Leaving the south, he moved between Chicago, St. Louis, Evansville, Indiana and finally Memphis where he was attracted to Beale Street and wrote "Memphis Blues" as a political campaign song. Slight lyrical changes were made and Handy was tricked into selling the song for \$50, a mistake that robbed him of all income from the song for 28 years.

Handy's home has been restored into a museum containing his piano, trumpet, library and citations from famous people. A wealth of other memorabilia made available through his family are on display in Florence.

## While Others Came & Went, Rick Hall Kept The Faith

by Lola Scobey

MUSCLE SHOALS — The development of the Muscle Shoals music industry can be traced to three facts about Rick Hall: the fact he is a tough, tragedy-hardened man; the fact that he has a genius for putting together studio rhythm sections; and the fact that as he readily and emphatically reveals, "One thing I can't stand is spineless people."

Growing out of these facts, a pattern has developed in Hall's career: he has drawn together groups of highly talented musicians, songwriters, and singers, only to later discover ironically that the talents he attracted were themselves of such independence and high caliber that they could not continue to work under the domination of such a strong-willed man.

As one-by-one the carefully selected musicians, engineers, and writers left his studio, Hall's reaction to the ten-year train of exoduses was bitter, even vindictive. But today he muses philosophically, "I think it's just a fact of life. You've got to be thankful to have had their talent the length of time you did, and be prepared to try a new group of people."

While arising out of situations often heart-breaking and infuriating to Hall at the time, the proliferation of studios in the Muscle Shoals area has curved back around to a fulfilling, no-lose proposition for the recording genius. The top-level musical talent he pulled together has expanded into an industry of nine studios churning out gold record after gold record after gold record.

And Rick Hall will be forever acknowledged as the kingpin of it all.

### An Industry Is Born

Although Hall's 1960 recording of "You Better Move On" marks the beginning of an actual music industry in the Shoals area, at least two men in the vicinity experimented with recording prior to that time.

In 1951 Dexter Johnson, who had been working as a musician at WSM Radio in Nashville, set up a monaural tape recorder in his garage in Sheffield. "I just got it for my own use and the curiosity of it," Johnson says. "Wire recorders had come out, but I heard tape recorders were being developed, so I waited and got one of them. The whole thing was so small, but sometimes we attracted so many people the street would be full." Through the years Johnson has given an assist to artists like Sue Richards, Tanya Tucker, Junior Thompson, Mickey Gilley and Wink Martindale.

In December 1956 James Joiner, a longtime country music lover, gathered together three partners — Kelson Hurston, Walter Stovall, Marvin Wilson — and began a little company in Sheffield called Tune Records and Tune Publishing. Joiner's research indicates this was the first record company in the state of Alabama.

### 'Start From Scratch'

"When I got out of the army, I was amazed at all the rich talent here," says Joiner, now owner of the area Greyhound Bus franchise. "But I didn't know which way to go. I just wanted to help and be a part of it. Tune Records, all that, we had to start from scratch. We didn't have anybody to go to for knowledge. It was just the blind leading the blind."

In February 1957 Tune Records cut a Joiner-penned song called "Falling Star" by a local singer, Bobby Denton (now a local politician). This is believed to be the first master tape from which a record was pressed in Alabama. It featured three instruments, an amateur quartet, and cost \$4. Although Tune had opened a mono studio in Sheffield's old Ritz Theater, this record

was cut at the local radio station with the troupe dashing in between broadcasts of records to record.

"Falling Star" went on to become a major hit for Jimmy C. Newman and Ferlin Husky, with additional recordings by literally dozens of artists. Joiner's success immediately attracted attention from young Alabama talent looking for a place to get into the music business.

"It was the only place fellows who had their sights on Nashville knew to come in the meanwhile," Joiner recalls. "We had musicians from Birmingham and Dallas, and on various small labels we exposed songs that later became hits."

Joiner, who has had nearly 60 songs recorded, published early songs by Rick Hall and Billy Sherrill including hits "Aching, Breaking Heart" and "Sweet And Innocent." Later he co-published "Six Days On The Road" with Buddy Killen, a local boy who moved to Nashville and started Tree Publishing, one of the largest song publishers in the world today.

### Talented Residents

Before and during these years staggering numbers of talented singers, songwriters, and musicians were living in the Shoals area. Hall's hometown, Phil Campbell, was also the hometown of Billy Sherrill, now head of A&R at Columbia Records in Nashville. Sheffield has been home to singers Arthur Alexander and Sue Richards, and songwriters Dan Penn and



**RICK HALL** — On his own in Muscle Shoals in the early '60s, Hall worked around the clock in a mono studio rigged up in this building, perfecting his technique and experimenting until he cut the smash "You Better Move On" on Arthur Alexander. At the time, the building looked as doubtful as it does today. Photo credit: Tommy Wright.

Spoooner Oldham. Ex-Florence residents include legends W. C. Handy and Sam Phillips, plus Killen and top Nashville musician Jerry Carrigan. Superstars Sonny James and Percy Sledge grew up in Haleyville and Leighton, respectively. Others from the area include names like B. B. King and Hank Williams as well as singer Freddie Hart, background singer Herschel Wigginton, producer Kelson Hurston, and songwriter Earl Montgomery. And this only to name primarily people who have left — most of those who have created the Muscle Shoals sound are still there.

In terms of talent, the area was fertile; but business-wise, it was barren. Then, in 1957 Joiner made what is probably his greatest contribution to the Muscle Shoals music industry.

When a young man named Tom Stafford approached Joiner about backing him in opening a one-room studio and publishing company over his dad's City Drug Store in Florence, Joiner funded the new enterprise to the tune of \$300. Stafford had as partners two musician/songwriters named Rick Hall and Billy Sherrill.

The trio named their new company Florence Alabama Music Enterprises and began cutting demos on Hall and Sherrill-written songs. Two years later this fledgling company cracked apart in one of the most

(continued on page M-22)

# THE SOUNDS FROM MUSCLE SHOALS

## MSMA Strives For Worldwide Recognition Of Muscle Shoals

by Carmen Adams

**MUSCLE SHOALS** — The Muscle Shoals Music Association is a non-profit organization of 250 industry representatives formed in 1975 for the purpose of publicizing Muscle Shoals as an international recording center. Several attempts to organize prior to 1975 failed due to community resistance. At the first and only Annual Muscle Shoals Music Celebration in 1972, civic leaders expressed the opinion that the music industry was invading their town to undermine the moral fabric of the community.

In January of 1977, organization members realized that in order to gain widespread recognition they would have to first earn the trust of their own city and state. Then, in a brilliant public relations move, Buddy Draper was named executive director of the MSMA.

A retired marine after 20 years active duty, Draper's first civilian job with First American Bank in Nashville involved calling



**SINCE THE** appointment of Buddy Draper, executive director of the Muscle Shoals Music Association, the MSMA has made major strides in promoting the Muscle Shoals Sound nationally.

on surrounding banks. When the president of a Leighton, Alabama bank resigned due to a heart attack, Draper took over. As acting president he recalls several beginning musicians applying for loans at the Leighton bank, which he took from a \$1,000,000 operation to \$8,000,000 operation with two new branches. "I've seen a lot of them," Draper said.

"Rick Hall came to me to borrow money to build his first studio, but my board of directors turned him down," he continued. "Barry Beckett of Muscle Shoals Sound borrowed money to buy his first organ, and I lent Percy Sledge \$125 to buy the green tuxedo he wore to promote 'When A Man Loves A Woman.' You have to understand, in those days nobody connected with music was a good risk. That's why I'm happy to be with them (MSMA). I can get the real story



**PICTURED STANDING** (l-r) at the 3rd annual Muscle Shoals Music Association picnic are state representative Tom Coburn, state senator Bill King, MSMA president Rick Hall, Colbert County commissioner Bobby Denton and Bobby Dennis, executive director, Colbert Industrial Committee. U.S. Congressman, Ronnie G. Flipppo, known as "Mr. Music Man" for his contribution to music industry interests, is seated in front.

to my friends in the civic world (about) just what good people they are."

### Legislative Support

Leaving the bank, Draper served as president of the Sheffield Chamber of Commerce, then won election for mayor over an incumbent indifferent to the music business. Reasoning that 30 cents from every dollar of a potential \$5,000,000 average record sale revenue could be returned to the community from the record industry, Draper's active lobbying for political support bore fruit when congressman Flippo replaced incumbent district senator Bob James.

In May of 1977, a bill introduced by senator Bill King was passed to establish the State of Alabama Hall of Fame, a major stride toward the MSMA goal. Appointments to the Hall of Fame board of directors by Governor Wallace are pending, and the proposed complex will include a museum, offices, an amusement park and music hotel.

With that legislative push and the loosening of the civic minds through MSMA-sponsored public performances at civic clubs and general public education of what a songwriter, musician, and the recording business is all about, the MSMA now enjoys hearty support.

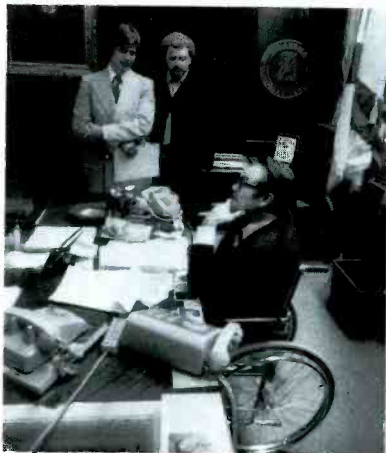
"Our mission," Draper said, "is to advertise Muscle Shoals music around the world."

The MSMA has an exhibit booth at the tourist information center at the Tennessee/Alabama state line that features an audio-visual unit telling the history of Muscle Shoals and its contributions to music. Albums recorded in Muscle Shoals are on display in exhibit cases and there are two phones the visitor can pick up to hear a welcoming message to Muscle Shoals and recordings of hit songs.

### Muscle Shoals Picnic

Unlike the spirit of the failed music celebration, Muscle Shoals held its third annual MSMA picnic June 25 at Rick Hall's FAME Ranch. More than 400 music industry representatives from Nashville and Muscle Shoals converged for an afternoon of barbeque and games during this significant meeting of two major music centers. Merlin Littlefield of ASCAP's Nashville office co-sponsored this year's picnic. Next year the MSMA plans a three-day festival at the Joe Wheeler State Park with a minimum \$5,000 provided by the state to allow the extra facilities of a lodge, 18-hole golf course, tennis courts, boating, swimming, fishing, rodeo and studio tours from the festival site, with meals alternately sponsored by participating record companies.

(continued on page M-6)



**MUSCLE SHOALS MUSIC ASSOCIATION** — Governor Wallace of Alabama signs into law the Alabama Tape Piracy Bill in 1975 as Rick Hall (l) and Jimmy Johnson (r) look on. Photo credit: Tommy Wright.

## Making Music Is A Serious Business In Muscle Shoals

by Lola Scobey

**MUSCLE SHOALS** — Not a single record label has an office in Muscle Shoals. By stretching the list down to four-track facilities, you can only come up with a total of ten studios. Yet Muscle Shoals, Alabama has the audacity to dub itself the "Hit Recording Capital of the World."

Why?

Statistically speaking, Terry Woodford of Wishbone explains: "To the best of our knowledge, there were around 600 recording sessions in Muscle Shoals last year," "and if I'm not mistaken, there were

who has played on nearly 90-million selling records. "Musicians here are not caught up in the time and money trap. A top musician here may only make \$30-35-40,000 a year, but if I did three or four dates a day the way they do in Nashville and L.A., it would become work and I would quit."

Rick Hall, who has been responsible for putting together four rhythm sections at his FAME Studio, all tremendous hit generators, explains how certain disadvantages have actually spurred on Muscle Shoals success.

"I think probably three factors are involved," Hall says. "One is the relaxed at-



**REUNION** — One of the first sessions with Rick Hall as producer and Muscle Shoals Sound as rhythm section after MSS's break with Hall in 1969. Shown (l-r) with reunionaires in 1974 are (back row) Larry Hamby, studio vice-president of Fame; John Stalstone, Warner Bros.; David Hood, MSS bass player; Barry Beckett, MSS keyboards; Ken Bell, guitarist; Jimmy Johnson, MSS guitarist; Laura Struzick, background vocalist; Rick Hall; Suzy Storm, background vocalist; Candi Staton; Randy McCormick, keyboards; Roger Hawkins, MSS drums. Photo credit: Dick Cooper

approximately 21,000 sessions in Nashville and Los Angeles each. But the fact is, records that were recorded in Muscle Shoals dominated six to ten percent of the Hot One Hundred. Now if you take the ratio of the number of recording sessions in each city compared to its percentage of hits on the pop charts, it's very valid to call Muscle Shoals the Hit Recording Capital of the World."

So, the facts speak for themselves.

But what are some of the conditions behind those statistics that make Muscle Shoals such a creative center? Rick Hall says Joe Simon told him it was due to cosmic vibrations and the position of the moon over Muscle Shoals — and nobody in the area seems ready to discount that.

But back on earth, you can discover several other reasons: the attitude of the musicians, the fact that creative people (producers, musicians, songwriters) rather than business folk own the studios, the open-ended way the studios are booked, and the simple fact that everybody goes into the studio determined to produce a hit.

### 'Everybody Cares'

Buddy Draper, executive director of the Muscle Shoals Music Association, loves to tell an anecdote about an Andy Williams session at the FAME Studio. During an intense moment in the session when something seemed out of kilter, a lowly musician spoke up and matter of factly told Williams he thought he was singing the part wrong. At break time Williams stormed into Draper's office, grossly offended that any musician would tell Andy Williams, master of the craft, how to sing. Several hours later at another break, however, Williams' attitude had changed. "You know," he told Draper in amazement, "I believe I was singing the part wrong. That guy spoke up just because he really cares if we come up with a hit."

"Everybody cares," emphasizes Wishbone's Clayton Ivey, keyboard man

mosphere with no onslaught of fans and backslappers and well-wishers. You know, 'I hope you're doing good,' and "Can I fix you a drink," that kind of thing. Although we do cater to them, we don't spoil them is what I'm trying to say."

(One local musician chuckles over the Rolling Stones' visit to Muscle Shoals. "You know, people here don't notice stars," he says, "and Mick Jagger got real depressed. Finally, one little girl came over to the studio to look at him, and he about hugged her to death.")

"A second factor is that the musicians give so much of themselves," Hall continues. "The musicians are usually at the session an hour before it starts, just rapping with the artist, hearing his views on things, making chord sheets; and they're standing on ready when session time starts. Sometimes they don't leave after the session. They sit around and listen to playback an hour or two to criticize. They really try to cut a hit record."

### Hits Or Else

"You see, the musicians here are on starvation. In Nashville, New York and L.A. you've got a group of musicians who are the ultimate elite, and everybody uses them. The least they make is \$50,000 a year. These guys do good to make \$15-20,000 a year. The difference is, if they don't please the artists and producers, they won't be back. So they're hungry, trying to get more business to support their families. They're like me. They're independent. They're not on salary. If I don't produce a hit record, I'm out of business."

"The third thing," Hall states, "is you've got some very capable musicians here who are tuned into the top ten playlists. These guys live, eat, and breathe top ten, top twenty. They know what's happening. You say, 'Look, I want the piano like the new Elton John record.' And they start playing it."

"Their only means of survival is playing gigs, usually on the Tennessee state line,"

(continued on page M-20)

# FAME

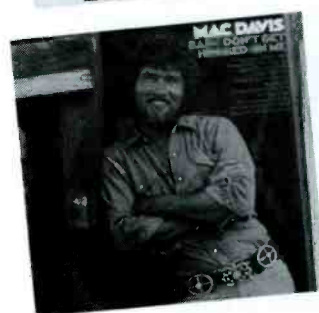
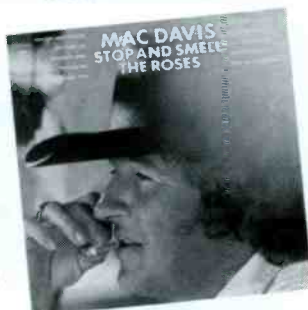
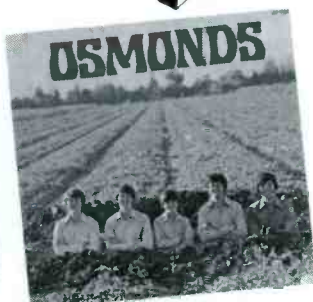
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# THE SOUNDS FROM MUSCLE SHOALS

## 'The Horns': Skilled Exponents Of Muscle Shoals Sound

by Dick Cooper

MUSCLE SHOALS — The Muscle Shoals Horns have been one of the most energetic exponents of the Muscle Shoals Sound, exporting their distinctive horn arrangements on hundreds of recordings during the past eight years.

The horn section has demonstrated their versatility not only on sessions in the Shoals area, but also on country sessions in Nashville, rhythm and blues work in Jackson, and rock and roll sessions in Macon and Atlanta.



Harrison Calloway, Ronnie Eades, Harvey Thompson, Muscle Shoals Horns

In addition to their session work and their own albums, Elton John fans in the U.S. and Europe had the opportunity to see the Horns during Elton's 1974 tours, as did those attending the group's tour in 1976, and their appearance with Dobie Gray in Los Angeles.

Working together since 1969, Harrison Calloway, trumpet; Ronnie Eades, baritone sax; and Harvey Thompson, sax and flute; have compiled an impressive list of successful sessions.

Recent releases by Mary MacGregor, Bobby Womack, Donnie and Marie Osmond, Mac Davis, B.J. Thomas, Joe Tex, Waylon Jennings, Roy Clark, Donna Fargo, Dorothy Moore, King Floyd, Hank Williams Jr., Carl Perkins, Boots Randolph and Dr. Hook all feature work by the Muscle Shoals Horns.

The group has been able to fully explore its talents on its own albums: "Born To Get Down" released on Bang Records in 1976, and their recently completed album scheduled for release by Ariola America Records in late August.

In 1976 album resulted in three chart singles and a chart album.

The majority of the songs on "Born To Get Down" were composed by Calloway, who also wrote most of the songs for the new album.

The group's first album was produced by Barry Beckett of Muscle Shoals Sound and featured a rhythm section composed of Beckett, Randy McCormick, Ken Bell, Jimmy Johnson, Bob Wray, Roger Hawkins and Tom Roady.

On their current album the Horns expanded to include a wider variety of area sessionmen while retaining Beckett at the production helm.

### Met In College

Calloway met Thompson while both were studying music under Edward Lewis Smith at Tennessee State.

While in college, they worked together at a Nashville night club with musicians such as Jimi Hendrix, Joe Tex and Wilson Pickett.

Following college they moved to Dallas where they appeared regularly on a regional television show. They also

received stage experience during the sixties with Chubby Checker, Arthur Alexander and Jackie Wilson.

They began working with Eades after being summoned to the Shoals area by producer Rick Hall.

Eades had played with a number of groups throughout the south and came to the attention of Hall when he was putting together a horn section to work at Hall's Fame Studio.

The chemistry was right from the first, and Hall signed the three on as full-time sessionmen.

## MSMA Strikes Out For Worldwide Recognition Of Muscle Shoals

The Hall of Fame Music Hotel is expected to be an integral part of the complex to serve the tourist trade visiting Muscle Shoals. The Holiday Inn franchise, owned by Servico in Memphis, has already spent \$9,000 to reproduce Muscle Shoals' gold albums for display in the hotel.

A MSMA Hall of Fame Banquet will be indicated as an annual event to announce new inductees into the Hall of Fame. Inductees will be voted in by the Hall of Fame board of directors and selected from the living and deceased who have been instrumental contributors to music in Alabama. The MSMA is now consulting with the Alabama Sports Hall of Fame to construct by-laws for the MSMA Hall of Fame board.

### Additional Projects

Another project sponsored by the MSMA in conjunction with the Hall of Fame involves the renaming of streets to reflect

The Horns have added a variety of horn players throughout their career, working the longest with a young Sheffield trombone player, Charles Rose. Rose joined the group in the early seventies, and in addition to session work, toured with the group during 1976. He also played on the Horns' appearances with Elton John and Dobie Gray.

Others who have worked with the group include Dennis Good, Walter King and Ben Cauley. Cauley is scheduled to tour with the Horns when they go on the road for a tour that will coincide with the release of their new album.

music themes, with the approval of governor Wallace. The road connecting Muscle Shoals Sound, Widget and Broadway studios will be re-christened Music Triangle. Avalon Avenue, where Fame and Cartee studios are located, will be Gold Record Avenue, and the road circling the airport will be called Airplay Circle. The Chamber of Commerce and an industrial committee are currently petitioning to get air service between Nashville and Muscle Shoals in order that the two towns be more accessible to each other.

### Revenue Projects

As a revenue-boosting project, the MSMA plans to market seven albums of Muscle Shoals Greatest Hits via television and mail order. The album packages will include the hit records from the 70 gold albums produced from Muscle Shoals. Profits from the sale of albums will go toward building the Hall of Fame.



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# THE SOUNDS FROM MUSCLE SHOALS

## Rick Hall Explains The Method Behind His Magical Ways

by Lola Scobey

**MUSCLE SHOALS** — In the 1920's Henry Ford was looking for a place to build Detroit.

With a keen eye on buying the Wilson Dam from the United States government and privately generating his own electricity, Ford was considering settling his automotive industry in nearby Muscle Shoals, Alabama.



The instant rumors of Ford's plans hit the streets, real estate speculators jumped into the area with gusto — buying up land and parceling it out in 25 front-foot lots; putting in sidewalks, fire hydrants and water fountains.

Overnight, Muscle Shoals exploded into a boom town, and out on the road leading to Wilson Dam sprang up one of the hottest honky tonks in the state. Cards, craps, women, the works; it was a steamy spot that attracted men with gambling fever.

The action dimmed when Congress flatly refused Ford's offer to buy the dam, but the sidewalks and fire hydrants remained, and some of the rowdy vibes still seemed to

reverberate around the dismal, disreputable old two-story honky tonk on Wilson Dam Road.

Decades later, in the early '60s, an obstinate young man who had recently been given his walking papers by his Nashville-bound music publishing partners decided to take the gamble that Henry Ford had been unable to carry through — to put a major industry right in the middle of Nowheresville in Muscle Shoals. He planned to produce not automobiles, but records.

Drawn to the old honky tonk building, the aspiring record producer rigged up a make-shift mono recording studio in one of the big bare rooms downstairs. It was little changed from roadhouse days. Even now, you can still find big slate crap tables and vaults with walls a foot and a half thick up on the second floor.

Owning little more than four microphones and a used 351 Ampex mono tape recorder, he concocted an echo chamber in the bathroom, hung drapes all over the crumbling plaster walls, unfolded a rollaway bed to sleep on, and dug in to work. It was the beginning of a two-year marathon.

Every month he plunked down \$50 for the right to lock himself up in the delapidated gambling den and experiment with recording. He would emerge to buy a sack of hamburgers, or on weekend nights to play gigs, then come back and doggedly barricade himself in the building with his recorder.

In 1950, he latched onto a black bellhop named Arthur Alexander, who had written a song he believed was a smash. Amidst the drapes, crumbling plaster, and old gambling vibes, he cut a huge hit on Alexander — "You Better Move On." The rest is history.

Today, friends say that producer Rick Hall likes to stand out on the porch of his ranch-style mansion, squint his eyes, survey the land north, south, east and west and drawl in his low, soft voice, "Now I own all this land as far as you can see in every direction." And he does — 1,500 acres of it.

He's a country boy who's become accustomed to the glint of gold. Out in his 12-stall horse stable, he has an office so crammed with gold horse trophies that it looks like King Tut's tomb. Towards town, in his business office at the FAME Studio, he has so many gold records on the walls, visitors feel like they've stumbled into an Aztec mint.

Since he was named "Number One Producer of the Year" in 1972 and nominated for a Grammy Award for "Number One Producer" in 1974, some folks have been wondering in recent years if it wasn't about time for Hall to begin simply reclining on his laurels. Well, . . . no.

Within recent weeks, he has travelled up to Nashville to visit with old friends and consider the possibility of becoming involved in some progressive form of country music. "You know, with different instruments than they use now," he grins, "like maybe bagpipes."

"Strange as it may sound," says the former country fiddle player, "I'm going to be getting back to my basics. Spending 16 hours a day in the studio like I used to."

In the following interview, Hall explains some of the ways his past has created his present and some of the factors behind his success.

**CASH BOX:** Musically, what is the Muscle Shoals sound?

**HALL:** The sound itself is a basic, fundamental, heavy gut-bucket cross between

R&B black music and rock and roll. We used a lot of bass drum, a lot of bass. Very little influence at all from country.

**CASH BOX:** These were your own personal musical instincts?

**HALL:** Yes. Most of my first hit records were with black artists. This was in the sixties when black was black and white was white. And there was a lot of friction. It was amazing to a lot of record companies that a white boy in Muscle Shoals, Alabama was cutting hit records on black artists. How is he doing it? Where does he get his knowledge? Why in Muscle Shoals? Of all places, they thought. Alabama hated blacks. Why would a white man want to cut hit records with black people?

I think part of the reason for it happening was because I was a country musician all my life. I played the fiddle. I played in a western swing band, then I went to bass, then I had my own group. I was very influenced by country music. So I think the cross between the country music background that I had and the black artists was a formula of some sort that came out a little different.

**CASH BOX:** So, why do you say now that the Muscle Shoals sound is influenced very little by country music?

**HALL:** The people in Muscle Shoals, musicians, songwriters, singers, have never affiliated themselves with country music because of the fact they didn't like country music. It wasn't their form of music. Either you're a country fan or you're not a country fan. Most of them didn't like it. They thought it was uncool and it was redneck music. It was for lesser people, unknowledgeable

(continued on page M-10)

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# THE SOUNDS FROM MUSCLE SHOALS

## Rick Hall Explains The Method Behind His Magical Ways

(continued from page M-8)

people, uncultured people. That's how I felt they felt. Of course I didn't because I grew up in it.

Secondly, I think we're so close to Nashville. I felt there was no way I could compete with Nashville in country music. They had a hundred times as many guitar pickers, the best country fiddle players in the world, the best country songwriter, country publishers, etc. Being 110 miles away, it didn't seem like a smart move to try to go in and be competitive with the Nashville sound. Ours was more, we felt, the New York sound. I'm talking about a lot of the Atlantic stars, the Drifters, the Ray Charleses, "What'd I Say," ... a lot of the Atlantic artists we thought of as the New York sound. We were admirers of Atlantic and of course most of my first hit records were with Atlantic and for Atlantic because I fit into their package quite well.

**CASH BOX:** What is the answer to that question ... how does a white boy from Alabama have the right intuitions for cutting R&B hits for black audiences?

**HALL:** I've thought about that a lot. And I'm still influenced a lot by black music. If you hear one of my records on the Osmonds or Marie Osmond, or one of my records even on Mac Davis, like, "Don't Get Hooked On Me," you'll hear just a shade of the drums and some of the licks of R&B. I'll tell you what happened. I think that black people and white people in the south — and I consider myself poor white trash — the black people and the poor white trash have a lot in common that they don't even know that they have. Their skins are a different color, but they had the same hardships. I picked cotton, hoed corn, went barefooted. My daddy cut my hair under the shade tree with

a pair of scissors. I shared the same depressions, the same thoughts that the black boy did who was poor also and picked cotton and did all those things. The black people felt at ease with me. They felt that I wasn't prejudiced. I think they felt I thought like they did.

**CASH BOX:** You came out of the same culture.

**HALL:** The same culture, right. At the same time, a different color; but my color was an asset to them, because there are a lot of black people much more talented in the music business than I am, but these black people at that time in the early sixties couldn't work with the white president of a record company as quickly as a white man could.

So I was their token white boy that cut records and went in and did a number on the record company for them. That was fine with me because I felt at home with them. I had a lot of good black friends and still have. I don't cut as many black acts as I used to because it's not selling quite like it used to. For a while there it almost dominated the market. That's not so any more. We're going back to the rocking '50s and '60s now and getting back to the old sounds. I think that's been influenced by television ... Happy Days and things of this nature.

**CASH BOX:** You have said that Sam Phillips was a big influence on you. Did you try to pinpoint what it was about him that enabled him to cut so many hits?

**HALL:** Yes, I saw quickly what it was. I think you can see it in anybody who is successful. He was a humanitarian. He was a compassionate person. He had a broad scope ... background. He understood human be-

ings and what made them tick ... likes, needs, wants and desires. What made 'em happy, and therefore he could pick a song that was right. You have to be a smart person to be a good record producer. And I think you almost have to have a sixth sense of being able to judge people, what they like and dislike. The reason for my success is that people like what I like. When, as a record producer, I don't like what's happening in the music business, I'm on my way out. When you start considering yourself old or outdated, you are outdated. I don't excuse people, I just don't excuse people for copping out. One thing I cannot



**DYNAMIC DUO** — Rick Hall of Fame Studio applies his production wizardry to Mac Davis session.

stand, it's a loser.

**CASH BOX:** Do you have the problem in your own career, as you become successful, of losing your hunger to keep doing better, to better yourself?

**HALL:** No, it's the other around for me. The older I get, the more I keep seeing things that keep me from retiring. Building homes, building studios, starting the Muscle Shoals Music Association, getting into politics.

Influencing people is the most fascinating thing in the world. I'm finding myself, the country boy who grew up in the wilderness with very little education, I'm finding it easier to influence leaders of the nation than it is to influence a guitar player. Is that understandable?

I think it's like President Carter said before he was elected. I asked him why he decided to run for President. He said, "When I was governor of the state of Georgia, I had occasion to meet with so many dignitaries and leaders of the world. And I was absolutely unimpressed with all of them. I felt like I was smarter than any of them."

And I can understand that. I used to have that feeling in the music business. When Billy Sherrill and I'd go to Nashville and see all those people wandering around like cattle, I was totally unimpressed. I thought Owen was great. I thought Chet was great. I can't think of anybody else I was impressed with.

**CASH BOX:** The political connections the Muscle Shoals Music Association has are just astounding. What's your strategy in working with politicians?

**HALL:** Fear. The fear of God. No, what's the word? It's a weapon ... no, it's a tool ... a politician's tool, a great tool.

When the governor and his people realized I could ask Mac Davis to do a show as a favor, and the Osmonds and Marie. When they saw I could get together some artists, sponsor a show, and pick up \$100,000 for a campaign, all of a sudden the governor and his people said, "Big Business."

But more important, they're infatuated with show business. They say, "Hey man, Mac Davis and me are golfing together. Whoa, is that heavy? Wait til I tell the guys back home in Washington." They're like kids.

Can I tell you something else? Artists are star struck over politicians. I am.

**CASH BOX:** Well, the roles are similar, wouldn't you say?

**HALL:** Yeah, I'd say they're very similar.

They're very shrewd, politicians are.

**CASH BOX:** Terry Woodford at Wishbone said his writers write very formulaistic. They study how the hits are written and develop certain principles of songwriting. Then they write their songs to that formula. Is that the way you approach a song?

**HALL:** Absolutely.

**CASH BOX:** In that scientific a sense?

**HALL:** Absolutely. Terry was a writer for me for five years. And he probably developed at least part of his philosophy from me. I believe that there are things that you do to write a hit song. First of all you have to have a hit title. Secondly, you have to write a song about the title. You don't write a story and pick the title out of the story. It has to be very repetitious. You have to give the title in it as many times as possible. And the melody needs to be very contagious. Simple and contagious, that a kid could sing. Not overly sophisticated. You can remember it. You get it around your neck like a horseshoe. And you sing it yourself. You sit at home and sing it.

It has to be a title that you can remember easily or you can't request it on a radio station or you can't remember the title when you go to buy it. You can't say, "I want that record about that boat." They don't know what you're talking about. There's a philosophy I've used a lot ... a title that I can't remember worries me. It's not a hit title. And there's another philosophy. If you don't know which side of the record is the A side, you don't have an A side. If one's as good as the other, then most of the time neither one's a hit. I also believe a verse, a chorus, a bridge, a chorus. Or a verse, a chorus, a verse, a chorus. Not a half a verse, chorus, a half a verse, chorus, a verse, a chorus. And too chordy ... too many chords are not good for a song. Too simple is not good for a song. The idea has to be fresh. If it's a sad song, it should be the saddest lyric you can write. If it's a funny song, it should be the funniest lyric you can write. And it needs a hook. All songs need a hook. Something unexpected.

**CASH BOX:** That's an interesting way of defining a hook.

**HALL:** Something you don't expect. A hook could be a background group singing



**FAME STUDIO** — Rick Hall (l) and Andy Williams (r) discuss strategy during Williams' session at the Fame Studio.

"sock it to me ... sock it to me." It could be "It's Your Thing, Do What You Wanna Do." It could be a combination of three guitars in unison and tape echo, doing a riff. It could be a guy beating on a plow with a sledge hammer. But it's gotta be something that catches your ear.

**CASH BOX:** But the song is the foundation.

**HALL:** That's where it all starts. The song is it. If I've got a hit song, I'll find the artist for it. Used to be everybody looked for an artist. The artists were gods. Producers are gods now. The producer is the man.

He finds the artist, he finds the song, he puts the marriage together. It's his responsibility to find the musicians. It's his responsibility to tell them how to play, to tell the singer how to sing. Oh man, when you see

(continued on page M-21)

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# THE SOUNDS FROM MUSCLE SHOALS

## MSS Rhythm Section: Still Together After All These Years

by Lola Scobey

MUSCLE SHOALS — Jerry Wexler calls them the "only intact rhythm section from the sixties." Anybody familiar with the frenetic changeovers of personnel in your average rock and roll band appreciates the tribute to stability in that remark.

But this is only the basic organizational fact behind the four musicians in the Muscle Shoals Sound rhythm section. More importantly, the group, which plays together so closely and intuitively they almost seem to share a collective consciousness, is as fresh in new ideas — or fresher in new ideas — than they were the day they started. The proof is in their music.

The Muscle Shoals Sound (MSS) rhythm section, the first group of musicians in the area to own their own studio, has played on and/or produced over 50 gold records in the United States and abroad. In addition, the quartet of experts — Jimmy Johnson on guitar, David Hood on bass, Roger Hawkins on drums and Barry Beckett on keyboards — is each a successful producer in his own right as well as a part owner of two publishing companies and two studios.

The foundation of this success is the internal psychology and astounding creative abilities of the group. In the studio the four men, who take a strictly self-confident, non-competitive attitude toward one another, function on a highly intuitive basis. "They just seem to pick up changes instinctively. Roger and David can play without even looking at each other," remarks veteran Muscle Shoals journalist Dick Cooper, who has observed the group in many sessions.

### Versatile And Consistent

"I believe their greatest characteristic is their inventiveness coupled with con-

sistency," Cooper adds. "Take drummer Roger Hawkins. He's probably one of the steadiest studio drummers you'll ever find. But he's always coming up with creative licks. It's amazing to watch them adapt their own style to a wide variety of different types of artists. They can move from Rod Stewart to Willie Nelson to Lynyrd Skynyrd to Mary MacGregor."

Over the years, producers and artists have come to realize that the MSS can supply the licks that turn a ho-hum record into a hit; and from this arose a practice of offering the group incentive percentages. That is, on many of the group's sessions, they also function as co-producers in exchange for production points.



Barry Beckett, Roger Hawkins, David Hood, Jimmy Johnson Muscle Shoals Sound Rhythm Section.

Aside from co-production by the group as a unit (such as on Paul Simon and Bob Seger), each individual is heavily into production on his own, with others in the group, or with producers outside the group.

"We try to keep from putting standard licks, chord changes and patterns on our records; we are constantly having to come up with new ideas," says Barry Beckett, who tells an interesting from-the-ground-up story of the development of "Torn Be-

tween Two Lovers," which he co-produced with Peter Yarrow.

"Mary MacGregor sang background on Yarrow's album, and I noticed she had several ranges," he says. "Then, we had a writer named Phil Gerard with some good basic ideas, but no chorus line, no title. I knew Peter Yarrow has a good way with words, so I got them together and Pete came up with the title line."

The record was a worldwide smash and began to be played on country stations. "All of a sudden you were looking at a country record with a Moog on it," Beckett grins. "Some country stations wanted us to do a record with steel put in for all the Moog parts, but we didn't. I think maybe there's a



Muscle Shoals Sound Studio — Tom Dowd, Barry Beckett, Steve Cropper, David Hood, Rod Stewart.

whole new area opening up. Like when Webb Pierce used trumpets 12 years ago."

### Other Projects

Beckett also produces the Muscle Shoals Horns, the Sanford-Townsend Band ("Smoke From A Distant Fire") with Jerry Wexler, Art Garfunkel with Garfunkel and Bells with Yarrow.

Johnson, who handles most of the firm's business affairs and was instrumental in forming the Muscle Shoals Music Associa-

tion, is also expanding into production work. His greatest success to date has been with hard rock groups like Lynyrd Skynyrd and Blackfoot, which he co-produces with Hood. He is working with Tim Smith on a Lynyrd Skynyrd Anthology album and with Roger Hawkins on Annette Snell and Eleanor Grant.

Hood recently produced an album on a Birmingham group named "Smith, Perkins and Smith" which was well-received in Europe. In addition to Blackfoot, he co-produces Jackson Highway with Johnson.

Hawkins, who was named one of the top drummers in the nation by Rolling Stone in 1976, is noted for the gold single he co-produced with Beckett for Mel and Tim, "Starting All Over Again."

Hood and Johnson have been playing together in area bands since high school days. Hood joined these bands after high school, and Beckett moved over from Birmingham in the sixties. The four musicians came together as a unit around 1964 when Rick Hall combined them into a rhythm section for his FAME Studio. (Johnson had been working for Hall since 1962 as engineer, janitor and general everything).

By 1967, Johnson says, each of the group was earning around \$20,000 a year free lancing sessions and playing gigs on weekends. By 1968, Johnson completely quit engineering for Hall in order to do session work full-time.

### Purchased Studio

In 1969 Hall tried to sign the rhythm section to an exclusive contract with his studio. But the group refused, and realizing they could not buy into Hall's operation, went out on their own. They purchased the studio where Quin Ivey had cut "When A Man

(Continued on M-19)

## MUSCLE SHOALS MUSIC ASSOCIATION



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# THE SOUNDS FROM MUSCLE SHOALS

MUSCLE SHOALS • HIT RECORDS



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## Gold Singles Recorded In Muscle Shoals

Arthur Alexander	You'd Better Move On	Dot
Paul Anka	Having My Baby	United Artists
Clarence Carter	Too Weak To Fight	Atlantic
Clarence Carter	Slip Away	Atlantic
Clarence Carter	Patches	Atlantic
Arthur Conley	Sweet Soul Music	Atco
Bloodstone	Do You Wanna Do A Thing	London
Mac Davis	Baby Don't Get Hooked On Me	Columbia
The Dells	Give Your Baby A Standing Ovation	Cadet
Aretha Franklin	I Never Loved A Man	Atlantic
Aretha Franklin	Chain Of Fools	Atlantic
Aretha Franklin	Respect	Atlantic
Aretha Franklin	Seesaw	Atlantic
Aretha Franklin	Since You've Been Gone	Atlantic
Freddie	Friend Don't Take Her She's All I Got	Mankind (Nashboro)
R.B. Greaves	Take A Letter Maria	Atco
Hot	The Angel In Your Arms	Big Tree
Mary MacGregor	Torn Between Two Loves	Ariola (Capitol)
Mel & Tim	Starting All Over Again	Stax
Osmonds	One Bad Apple	MGM
Osmonds	Yoyo	MGM
Osmonds	Sweet & Innocent	MGM
Donny Osmond	Go Away Little Girl	MGM
Wilson Pickett	Funky Broadway	Atlantic
Wilson Pickett	Mustang Sally	Atlantic
Wilson Pickett	Don't Knock My Love	Atlantic
Wilson Pickett	Land Of A 1000 Dances	Atlantic
James & Bobby Purify	I'm Your Puppet	Bell
Paul Simon	Loves Me Like A Rock	Columbia
Percy Sledge	When A Man Loves A Woman	Atlantic
Staple Singers	Respect Yourself	Stax
Johnny Taylor	I Believe In You (You Believe In Me)	Stax
Joe Tex	Hold What You Got	Dial (Div. Atlantic)
Bobby Womack	Lookin' For Love	United Artists
Bobby Womack	Harry Hippie	United Artists

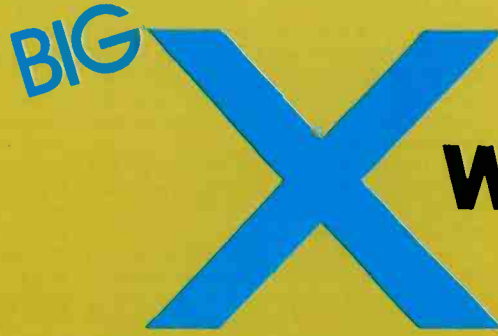
## Gold Albums Recorded In Muscle Shoals

Paul Anka	Anka	United Artists
Commodores	Machine Gun	Motown
Mac Davis	Baby Don't Get Hooked On Me	CBS
Mac Davis	Stop And Smell The Roses	CBS
Thelma Houston	Any Way You Like It	Motown
Millie Jackson	Caught Up	Spring
Manhattans	Manhattans	Columbia
Boule Noire	BouleNoire	Magique
Osmonds	Osmonds	MGM
Osmonds	Homemade	MGM
Donny Osmond	The Donny Osmond Album	MGM
Donny Osmond	To You With Love, Donny Osmond	Screen Gems
Rolling Stones	Sticky Fingers	Rolling Stones Records
Leon Russell	Carney	Shelter
Leon Russell	Leon Russell & The Shelter People	Shelter
Bob Seger	Night Moves	Capitol
Paul Simon	Still Crazy After All These Years	Columbia
Paul Simon	There Goes Rhymin' Simon	Columbia
Rod Stewart	Atlantic Crossing	Warner Brothers
Johnny Taylor	Eargasm	Columbia
Temptations	House Party	Gordy
Temptations	A Song For You	Island
Traffic	Shoot Out At The Fantasy Factory	Island
Traffic	The Low Spark Of High Heeled Boys	Island

# THE SOUNDS FROM MUSCLE SHOALS

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## Artists Who Have Have Recorded In Muscle Shoals

Ava Aldridge	Jeanie Greene	Rhodes
Arthur Alexander	Charlie Harris	Chalmers and Rhodes
Jeff Allen	Jackson Highway	Bill Rice
Dwane Allman	Z.Z. Hill	Sue Richards
Paul Anka	Stan Hitchcock	Righteous Bros.
Eddie Arnold	Becky Hobbs	Austin Roberts
Kathy Barnes	Bobby Hood	Linda Ronstadt
Bobby Bare	Hot	John Wesley Ryles
Bill Haley & The Comets	Thelma Houston	Sailcat
Blackfoot	Bryan Hyland	Sami Jo
Ronee Blakley	George Jackson	Mack Sanders
Jack Blanchard	Millie Jackson	Sandford-Townsend Band
Tiffany Bolling	Phil Jarrell	Bobby Scheen
Bonnie Bramlett	Jinx	Ann Sexton
Bee Bridgewater	George Jones	Del Shannon
Jerry Butler	Tamiko Jones	Guy Shannon
Joan Carol Butler	Tom Jones	Joe Simon
Sherry Bryce	Kazuhiko Kato	Paul Simon
JJ Cale	Sally Kellerman	Lynyrd Skynyrd
Clarence Carter	Murry Kellum	Percy Sledge
Jamie Cartee	Denise LaSalle	Annette Snell
Greg Chansky	Le Blanc & Carr	Sonny Bono
Cher	Dickey Lee	George Soule
Roy Clark	Little Richard	Candi Staton
Otis Clay	Donny Lowery	Cat Stevens
Odia Coates	Mary MacGregor	Gary Stewart
The Compatibles	Mama's Pride	The Supremes
Arthur Conley	Mac McAnally	Glen Sutton
Cornelius Bros. & Sister Rose	Milk & Honey	Bettye Swan
Vic Dana	Liza Minelli	Billy Swan
John Davidson	Mirage	The Tams
Mac Davis	Jackie Moore	Tommy Tate
Paul Davis	Misty Morgan	James Alex Taylor
Shelbra Deane	Wayne Newton	Johnny Taylor
The Diamonds	Boule Noire	The Temptrees
Dottsy	Donny Osmond	Joe Tex
The Drifters	Marie Osmond	Tennessee Pully Bone
John Edwards	The Osmonds	Billy Thundercloud
Facts Of Life	The Outlaws	Toulouse
Jose Feliciano	Gwen Owens	LaCosta Tucker
Narvel Felts	Marie Owens	Leslie Uggams
Mike Finnigan	Ray Pack	Jay Wallace
Jerry Foster	Carl Perkins	Travis Wammack
Aretha Franklin	Wilson Pickett	Warm
Garfield	The Pree Sisters	Andy Williams
Art Garfunkel	Pugh	Hank Williams Jr.
Bobbie Gentry	Consumer Rapport	Bobby Womack
Jim Glaser	Lou Rawls	The Wonderfals
R.B. Greaves	Otis Redding	Barbara Wyrick
Dobie Gray	Del Reeves	Peter Yarrow

# THE SOUNDS FROM MUSCLE SHOALS

## Wishbone Excels As Creative Independent Production Firm

by Lola Scobey

MUSCLE SHOALS — "An independent producer has to be more than an independent producer," assert partners Terry Woodford and Clayton Ivey, who are systematically plugging support systems — of the type traditionally expected from the record label — into the careers of artists signed to their high-g geared independent production company, Wishbone Productions.

"Our goal," says Woodford — who, with Ivey, has produced ten chart records and one million-seller since the first of the year — "is to assist the record labels on which we have acts to the point where we can demand priority attention."

Woodford's remark points up the current dilemma of many independent producers who are finding it perilous to trust a new artist's career to the frequently overloaded, bureaucratic promotion departments of big labels. The dilemma is to choose between the power of a big label on the one hand and the close working relationships within a small one on the other.

"As an independent, we feel we must get a record to a certain point in order to stimulate a big label's promotion team," Woodford further states. "If we merely sign a new act to a big label, then rely solely on them, we know our chances of having a hit are slim. On the other hand, a small label may give us more attention, but lack the muscle to push a record to its maximum sales potential."

### The Wishbone Operation

By combining deals with smaller labels and their own aggressive promotion department, the Wishbone operation — which includes a 24-track studio, two active

publishing companies and an independent production company — has experienced considerable success.

This year Woodford and Ivey produced the million-selling "Angel In Your Arms" single by Hot in addition to the group's album. They have also produced records by Mac McAnally, Mesa, Jo Ann Spain, Thelma Houston and Hank Williams, Jr.

Wishbone's success is the result of years of careful scrutiny of the music business, plus the coming together of two very different but compatible personalities.

A perfectionist, Woodford has a keen ear for the probable consumer reaction to a cut. He is also a finely-honed lyricist and an adept businessman who believes that what you don't know can not only hurt you, it can ruin you. Clayton Ivey, a keyboard man par excellence (he has played on nearly 90 million-selling records), leads all the Wishbone sessions and is an outstanding arranger. Together, they can proceed full speed ahead without tromping on each other's territory.

### Writers

Woodford takes pride in the ability of the Wishbone writers. Commenting on their fine track record, he says, "The reason is because all our writers know how to write. They have a certain little school that we discuss — a school of thought. When I first started out in publishing, I studied the charts for six months and tried to pick out technically all the ingredients that seemed to be common to hit records, and apply these rules to the songs.

"The writers eventually learn them, and applying the rules becomes automatic. If the songs conform to most of the rules, they

are acceptable. Songs are not judged on melody by us; they are judged on construction and content, flow and length, etc. Fact is, it works."

The two publishing companies, Song Tailors Music (BMI) and I've Got the Music Company (ASCAP), under the direction of Kevin Lamb in Muscle Shoals, have recently opened a Los Angeles office under the direction of Evan Pace.

On the production end, Woodford has leased every artist the company has ever signed (with the exception of two acts currently under negotiation).

The studio, originally intended as an in-house production facility, has been booked 20 hours a day, seven days a week since January. This year it has already grossed

Motown sound, but cleaner," Woodford recalls. "So we made a terrific deal with Motown."

While with Motown they produced the Temptations, Thelma Houston (1974 Grammy nomination for the single "You've Been Doing Wrong For So Long"), the Commodores, Jerry Butler and the Supremes. Nonetheless, they found the Motown arrangement creatively confining, and negotiated their way out of the contract a year and a half later.

### Wishbone Studio

In February of 1976, after months of detailed planning, they opened Muscle Shoals' first 24-track studio, the Wishbone Studio. Designed by Woodford and Ivey, the studio incorporated the best features of



**WISHBONE STUDIO** — Wishbone partners Clayton Ivey (l) and Terry Woodford (r) in front of their 24-track studio and office building. This building is currently undergoing a 1,600 sq. ft. expansion.

three times what it did in 1976.

Nearing completion is a 1,600-square-foot addition to the crowded office building which houses 12 employees. A 39-unit motel to be constructed around a grand-piano-shaped pool on an adjoining seven-acre site is on the drawing board for completion in the fall of 1978.

Woodford and Ivey joined forces in March of 1971, thus founding Wishbone Productions. Both had been working in the Muscle Shoals music industry for several years.

### Beginnings

Woodford began as a singer and songwriter for Rick Hall while in college. After earning a master's degree in science, he worked for a South Carolina textile company until the four rhythm players of Muscle Shoals Sound (who had recently left Hall) asked Woodford to return to Muscle Shoals as president and part-owner of their publishing company.

Meanwhile, Ivey, who had been passing through Muscle Shoals on the way to Nashville and decided to stay, had begun working as a member of Rick Hall's rhythm section. Later Ivey began playing keyboards with Muscle Shoals Sound, but maintained his independence. By 1971, he was the only major free-lance musician in the area.

In March of 1971 Woodford and Ivey decided to start their own business and began the Wishbone Inc. production company, using various area studios as a facility. Both were signed as writers to Muscle Shoals Sound at the time, but upon termination of these agreements in 1973, formed Shortbone Music.

They remained independent producers until 1974 when they signed Reuben Howell to Motown, becoming the first independents ever to sign a lease agreement with Motown. Motown then bought out Shortbone Music and signed the duo to an exclusive production agreement, under which they ran a Motown production office in Muscle Shoals. "We had had success with other record labels and had an identifiable sound at that time, similar to the old

dozens of others in which they had worked. It features a Westlake-influenced control room and a unique echo chamber consisting of a 13,000-gallon gasoline storage tank buried underground. "We can get up to 14 seconds of delay, and no equilization is necessary to get a bright sound," Woodford explains.

A month later they began the two publishing companies and were re-assigned half of all the former Shortbone songs by Motown. The catalogs now contain about 500 songs.

"We are really into building careers," says Woodford of the company's support functions. "We try to complement what the label is doing — it's almost like we are a mini label."

Wishbone is currently producing over 15 acts. Acts signed to and published by Wishbone include Hot (Big Tree), Mac McAnally (Ariola), Barbara Wyrick (Calliope), Donny Lowery (Elektra), Robert Byrne and Harmony. The company assists in management functions during the early stages of their artists' careers. McAnally, however, is signed to a management contract. As Woodford explains, this is another outgrowth of the independent producer's unique position.

"Why are we involved with management when we're not managing the group?" he asks. "We have to be because, you see, all our artists are leased to record companies on a master purchase, which means we control their money. We're paid direct, and we pay the artist. That's fine. We get a bigger percentage from the record company that way.

"But there are two disadvantages," he notes. "One is that you have to recoup all the recording costs out of the production company's percentage. In other words, we as producers are having to wait until the artist recoups his costs.

"But the major disadvantage is that if the act has wanted financial support on the road from the record label, then we have had to share in that support, because all

(continued on M-7)

Thanks

Pete Carr

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# THE SOUNDS FROM MUSCLE SHOALS

## Country, R&B And Pop Come Together At The Music Mill

by Lola Scobey

MUSCLE SHOALS — Al Cartee, co-owner of the Music Studio, has pioneered the importing of country acts, who would otherwise probably cut in Nashville, into the Muscle Shoals bastion of R&B, rock and roll and pop music.

"I wanted to do something different," Cartee says. "There were good country writers in this area who didn't have an outlet because nobody was digging country music. But I have always been influenced by it — my family was in it."

This desire led Cartee into a series of intensive scouting forays into Nashville, looking for artists and producers who would come to Muscle Shoals to record. In 1974, his first year in business, he travelled to Nashville 68 times.

The effort paid off handsomely. The first full-fledged session cut in the Music Mill Studio included "Reconsider Me," sung by Narvel Felts and produced by Johnny Morris, which was named Country Record of the Year in 1975.

### Country & Pop

"My idea," Cartee says, "was to put country artists and country songs with pop musicians." This blend of the Muscle Shoals and Nashville sounds has enticed numerous Nashville artists to record at Music Mill, including Roy Clark, Waylon Jennings, Hank Williams, Jr., Bobby Bare, Carl Perkins, John Wesley Ryles and Sherry Bryce.

Within two weeks after opening, the studio had three songs from its sessions on the country charts. Since then over 30 country chart singles and 15 country chart albums have been produced at Music Mill.

In the studio's first three years of operation, there was never a week when Music Mill sessions weren't on the country charts.

The label's latest release, a novelty tune called "Let My Fingers Do The Walking, Cause I'm Your Telephone Man," on which Cartee himself is the artist, was recently leased to Groovy Records distributed by GRT. Other artists signed to the label include Ava Aldridge and Denise Davis.

### 24-Track Studio

The studio building, tastefully decorated in a rustic style, houses one of the Muscle Shoals area's two 24-track studios. "We have tried to create a homey atmosphere," says Cartee as he shows visitors the basement level "Million Dollar Cellar," designed as a lounge for singers and songwriters. The room is filled with farm antiques, a video-tape machine, television set and sound equipment.

The building itself was constructed in 1974, according to Cartee's design, by his family and helpers working on an around-the-clock schedule. They had the facility ready for operation in 90 days.

Cartee's musical background, which centers around his family, goes back to childhood days. At age seven he fronted and played guitar for the Cartee Brothers Band, which had several releases on Warner Bros.—Reprise with Scotty Moore, Elvis Presley's guitar player, producing.

This group evolved into the Willard Posey Reunion, which Rick Hall produced for United Artists. Cartee was guitarist, leader, and business manager for the group.

In the late sixties, Cartee, who grew up in Rick Hall's hometown of Phil Campbell, went to work for the producer as a writer,

engineer and studio manager. The relationship lasted until 1974 when Cartee left to form Music Mill.

### Publishing

The Music Mill operation is heavily weighted toward publishing. Since opening his companies, Music Mill Publishing (ASCAP) and Alan Cartee Music (BMI), Cartee has signed 38 writers and has opened a publishing office in Nashville.

Writers include Ava Aldridge, who serves as director of creative services for Music Mill and who has had over 55 songs recorded, including Narvel Felts' country hit, "Somebody Hold Me Until She Passes By."

With Cartee's encouragement, songwriter and singer Aldridge also became the first woman to produce a session in a Muscle Shoals studio, when she cut the Spraggin Sisters. Since then, she has recorded other Music Mill artists.

### Woodrich In Its 10th Year Of Custom Work

MUSCLE SHOALS — Woody Richardson, 58, owner of Woodrich studio in Lexington, Alabama, has been in the music business since he began as a guitar player at 15. Before opening the 8-track studio in January 1967, Richardson did session work and producing in Nashville and Muscle Shoals, "none of which ever really did much," he said.

The greater part of Woodrich's business is custom recording. Bluegrass, country, pop, R&B and comedy records have been cut there by groups from 22 states and "one guy from Jamaica," according to Richardson, who turned out to be Tyrone Taylor on Island Records.

Also among the Music Mill writers are Arthur Alexander, who penned "You Better Move On" and "Every Day I Have to Cry Some"; Earl "Peanut" Montgomery, who has written numerous hits for George Jones; Eddie Struzick, who has the current single on LeBlanc and Carr; Tim Sharpton; and Max Lee.

Cartee himself is a successful songwriter, having co-written "She'll Throw Stones At You," nominated by NARAS in 1976 for Best Country Song of the Year. His songs have been recorded by Mac Davis, Odia Coates, Hank Williams, Jr., Freddie Hart and Narvel Felts.



**MUSIC MILL** — Nashville songwriter, Bill Rice (l) with Music Mill's director of creative services, Ava Aldridge, and Nashville producer Johnny Morris, who has cut numerous hits on Narvel Felts at Music Mill.

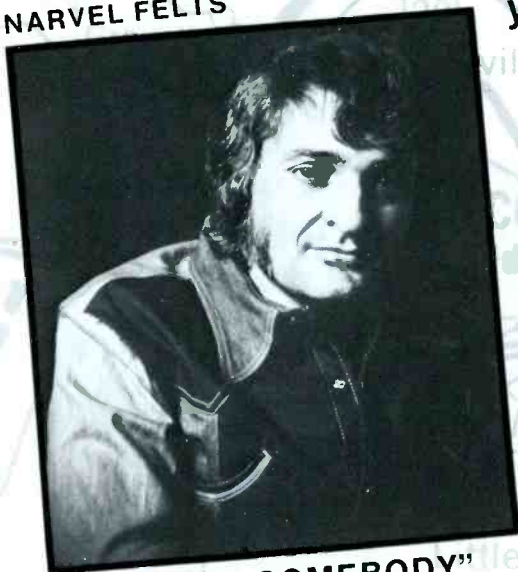
### Wilson Still A Mystery

MUSCLE SHOALS — Joe Wilson is considered a renegade in the Muscle Shoals music industry. He operated a full-time recording studio with the 24-track board David Johnson recently purchased for Broadway, producing commercial jingles primarily. Few know his present projects, and Wilson himself was unavailable for comment.

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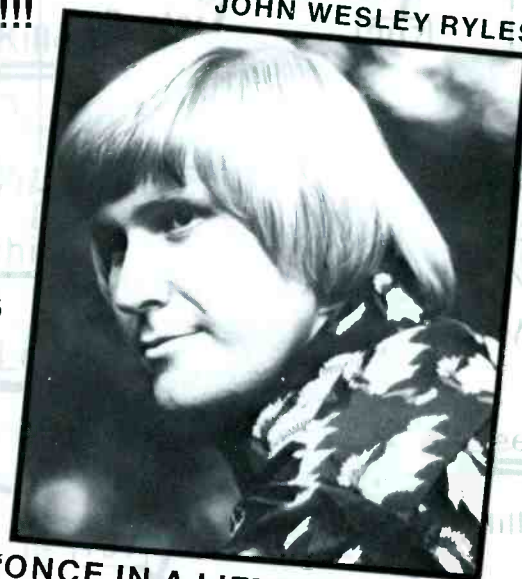
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# THE SOUNDS FROM MUSCLE SHOALS

## Broadway Operation Reflects The Business Ethic Of Muscle Shoals

MUSCLE SHOALS — Broadway Studio owner David Johnson engineered, at what is now known as Broadway, for Quin Ivy until he bought the 8-track studio from him four years ago and converted it to its current 24-track capacity. While working with Ivy, Percy Sledge's "When A Man Loves A Woman" and "I'll Be Your

BSS

Broadway Sound Studio



David Johnson, Broadway Sound Studio owner, had his first hit with Percy Sledge's "When A Man Loves A Woman."

Everything" were cut in the studio. Freddie North's "Friend, Don't Take Her She's All I've Got" was the first hit Johnson personally engineered.

Characteristic of Muscle Shoals studios, the musicians make up the studio's own distinctive sound. Randy McCormick on keyboards, Roger Clark and Jim Evans on drums, Bob Ray on bass, Larry Byrom, Ken Bell and Travis Womack on lead guitars are regulars at Broadway.

Although Broadway is open for leasing time, the last six months Johnson has kept

the studio for personal production projects, including an ongoing production affiliation with Private Stock Records for the pop artist Jinx. He also produces a new GRT artist, Stephen Foster, and is working with Paul Eaton from Memphis. In addition, he produced an album by Freddie North for Eagle Records.

Following the private businessman ethic popular in Muscle Shoals, Johnson owns Tired Iron (BMI) and Roots (ASCAP) publishing companies, employing seven staff writers signed with the philosophy of learning by doing. Johnson maintains an open-door policy. "We are more open at this point for anything, period. The whole town is still basically very open to anything," Johnson stated.

"We haven't created a monster in the industry, but I don't think we've lost our perspective here yet. The next guy to walk in off the street may be it. The best things I've found here have come off the streets."

## Littletown Specializes In Country And Gospel

MUSCLE SHOALS — Littletown studio is a new studio in Littleville, Alabama, which is about 10 miles from Muscle Shoals. Owners Tom Oliver and Buck Collins have a 4-track Yamaha that has limited them primarily to demo recording until they convert to 8-track. Collins had been a steel guitar session musician years before opening Littletown. Collins comes into the studio business from singing with the Valley Four gospel group from Muscle Shoals. They record country and gospel.

## Lynyrd Skynyrd's Van Zant Fondly Recalls 1st Muscle Shoals Session

MUSCLE SHOALS — In 1969 Lynyrd Skynyrd spent almost a whole year staying in or commuting to Muscle Shoals to record their first album, which was never released. At that time the group had no record contract but producer Jimmy Johnson was interested in them, especially Ronnie Van Zant's voice, after having heard some rough demos that were cut at the Quinn Abbey Studios, also in Muscle Shoals. The group, existing in relative poverty, stayed three to a room at the Blues Truck Stop Motel in conditions that Van Zant now describes as "terrible."

"When we got there we didn't know anything," says Van Zant. "We didn't even know how to count into a song ... you know, the one, two, three, four and away. We didn't know that the drums and bass were supposed to gell together on record. We would spend 12 hours a day in the studio and they just worked the \_\_\_\_\_ out of us. In fact you could say that the people in Muscle Shoals taught us everything we know."

Aside from Jimmy Johnson, the "people" included Tim Smith, who assisted Johnson at the board, and guitarist Wayne Perkins, who contributed slide guitar to the original album. The sessions took place at the Muscle Shoals Sound Studios where the house band, the Muscle Shoals Swampers, were always on hand to instruct the inexperienced Skynyrd. It was, after all, the first time that Lynyrd Skynyrd had been inside a real studio.

Among the tracks put down at these original sessions were such Skynyrd favorites as "Freebird" (which, in its extended form, has now become the band's best known song) and "Gimme Three

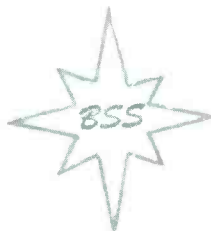
Steps." "Sweet Home Alabama," the group's rousing call to support the south and their biggest hit single, was written about their experiences in Muscle Shoals.

As it happened, this first album was never released, though different versions of these songs appeared on subsequent Skynyrd albums. One track recorded during this period, "One More Time," will appear on Lynyrd Skynyrd's upcoming, as yet untitled, album, which is scheduled for release in the fall of this year. Despite the fact that it is now almost seven years old, the original track will be used complete with slide guitar embellishment from Wayne Perkins.

Though the group's then-manager took a 7½-inch tape copy of their first album to every record company, Skynyrd were rejected all round. One of the reasons for this is that somehow the tape became twisted and what the various A&R men heard was a backwards version of the tracks without any cymbals or back-up vocals and a flat rhythm section. In the light of their subsequent success, Lynyrd Skynyrd are planning to release an "official" version of this album some time in the near future since it is something of a collector's item to Skynyrd fans.

Although more recent Skynyrd albums have been recorded at Studio One in Atlanta, the group have an abiding loyalty to the Muscle Shoals music scene, which, effectively, gave them their original start. They have, of course, since gone on to rack up three platinum albums, total sales of around five million albums, and become a major attraction on the concert circuit in the USA, Europe and Japan.

## Broadway Sound Studio



This studio, built in 1968 as one of the earliest facilities in the area, has continued to be an integral part of Muscle Shoals Music. Here we really **care** what kind of master you leave with and how soon you'll return to cut your "follow-up."

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# THE SOUNDS FROM MUSCLE SHOALS

## Wishbone Excels As Creative Indy Firm

(continued from page M-19)

monies are advanced through the production company. So, we're actually supporting them on the road out of our producer royalties. That's why we're very interested in who their booking agency is, what dates they take, whether they should be doing television or should be on the road to stimulate their album sales."

In addition to their own acts, Wishbone is producing Hank Williams, Jr., David Huff, Mesa, Garfield, Hoodoo Rhythm Devils, John Kay, Sami Jo, Sally Kellerman and others for various labels.

### Humanistic Approach

Woodford and Ivey take a realistic yet humanistic approach to the music business. "You see and hear some heart-breaking stories in the music business," Woodford admits, "but you can head off such situations." This, he feels, can be accomplished by educating artists and writers. "We believe we treat our artists and writers differently," he states, "because we do six things. One, when we sign a new artist, we put in the contract that they will be released if not placed on a major label in 120 days. Two, we require that they have a music attorney. Three, all our exclusive songwriters are on a draw, and all freelance material receives an advance. Four, when we sign an artist, he gets all the benefits we get in our master purchase agreement. Five, if the artist has no manager or agent, we encourage him to wait until after the record deal so he can find one compatible with us and the label. Six, during the period the artist doesn't have a manager, we will help develop his career."

One of the unique factors that has contributed to Wishbone's success, Woodford

believes, is the fact that the company has its own promotion staff. "They work for us in the same way they would for a record company," he explains. "We have disc jockeys and record company promotion people who come in here and hear our product prior to its even being leased. We generate that excitement then, so it's not strange product when the record comes out, no



**WISHBONE PRODUCTIONS** — Hot, hot and still heating from their current million seller, "Angel In Your Arms," now in the studio aiming at another gold disc. Appearing heavily in the TV talk show circuit, the group will put together a band at the end of September and begin touring. The trio recently signed with the ICM Agency.

matter what label it's on.

"Another thing that's unique is that we know all the promotion men in the southeast, no matter what record label," he continues. "We have a friendly relationship and they never know whether we might have a record on their label the next time.

Woodford and Ivey did considerable study on how the music business comes together before opening their own studio. "The first two years we had our production company," Woodford says, "we spent most all of our income and borrowed money traveling to L.A. and New York visiting record companies and consulting with our attorney, who helped us understand the workings of the record industry.

"After seeing a few of our records go against the wall and slide abruptly to the bottom of the stack, we deduced that we needed to learn more than just how to cut good product if we were going to survive.

### 'Priority War'

"As a result, we are actively and vehemently entering the record company 'priority war,'" Woodford asserts. "Rather than choose the political favors approach, we prefer the economic approach, which means helping create a demand for our product... financially supporting our artists as much as possible ourselves, and cooperating as fully as possible with various departments of the label by stimulating them with low-cost effective ideas to promote our product and develop our artists' careers."

According to Woodford, "We're doing pretty well. But we've just scratched the surface. Our five-year goal is that we want to function like a record company without being one. To me it's an ego trip to be a subsidiary or distributed label. We want to be a super strong independent production company with our own promotion for three or four different regions. We can help break our records. We'll be able to see that our artists are taken care of whether the record company does it or not."

## Expansion The Key To Widget Future

**MUSCLE SHOALS** — By definition a widget is a gadget used in outer space guidance, or a "thingamajig" one can't find a name for. Probably one of the least understood studio operators in Muscle Shoals, Ron Ballew, an MSMA board of directors member, is a creative businessman who, having observed the publishing and recording business, researched a thesis and presented it to his father, an investor, with a proposal for funds to build and operate a 4-track studio in 1969. Initially the studio worked recording demos for Ballew's publishing companies Widget (BMI) and Midget (ASCAP). Terry Skjinner, writer of John Wesley Ryles' current hit "Fool," started his career as an independent engineer at Widget.

In 1972, Ballew realized that to be a competitive studio he had to expand. Auctioning a shopping center he owned as a partner in his family's construction business, he used the money to install a 16-track board and improve the studio's equipment and design. Opening week they recorded a \$1,000,000 pop seller "Motorcycle Mama," by Sailcat.



**WIDGET STUDIO** — Discussing a song arrangement in the control room of the Widget Studio are owner Ron Ballew, guitarist and arranger Jerry Wallace, and actress and singer Tiffany Bolling.

**LYNYRD SKYNYRD**  
Sweet Home Alabama

Where the skies are blue  
Sweet home Alabama

Now Muscle Shoals has got the Swampers  
and they've been known to pick a tune or two  
Lord they get me off so much  
They pick me up when I'm feel blue  
and how about you.

bam - a  
Lord I'm com-ing home to you.

# THE SOUNDS FROM MUSCLE SHOALS

## Muscle Shoals Musicians Fuel Nashville's Creative Fires

by Carmen Adams

MUSCLE SHOALS — Muscle Shoals' concern for the songwriter led the MSMA to conduct a songwriter's workshop the first Tuesday of every month at Cartee studio. An unusually high percentage of songwriters who have achieved national acclaim for hit songs are from the Muscle Shoals area.

Not only are writers plentiful in Muscle Shoals, but many natives have moved to Nashville or commute between the cities to better their chances of placing tunes. Most songwriters who have moved to Nashville commuted first, developed contact, then became conduits for writers back home.

Celebrated names in Nashville's music industry from Alabama include Billy Sherrill, Buddy Killen, Norbert Putnam, David Briggs, Dan Penn, Sponner Oldham, Jerry Carrigan, Curly Putnam, George Jones, Hank Williams, Sr. and Jr., Donnie Fritts.

Billy Sherrill for instance, played saxophone at square dances in Muscle Shoals as a teenager. "You haven't lived until you play 20 minutes of 'Black Mountain Rag' on sax," he recalled. He began his recording career playing and engineering for the group Rick Hall and Tom Stafford assembled above Stafford's dad's drug store.

There wasn't much going on then. His first hit came after moving to Nashville where he recorded "Almost Persuaded" by David Houston. He left Rick Hall's Fame Studio ("which I named, by the way") on impulse when Hall insisted he leave the theatre where he was watching an Ingrid Bergman movie one afternoon, to put down a song.

In Nashville, Sherrill's first job was at Sam Phillips Publishing company where

he'd begun producing records he would lease to labels. Jerry Kennedy left his position at Epic to work with Shelby Singleton, and Al Gallico was instrumental in getting Sherrill to replace him. Enter Tammy Wynette, and the rest is history. Sherrill is presently vice president of CBS Records and foremost innovator of music style in Nashville.

Buddy Killen, president of Tree Publishing, remembers his first taste of the music business — playing bass at square dances at 13 years old. He didn't hang around long, moving to Nashville less than 24 hours after graduating to play bass for a group of black-faced comedians called Jam Up & Honey. Soon he was playing on the Grand Ole Opry, then on the road with Cowboy Copas, Moon Mullican and Hank Williams.

Killen learned he could write songs when Ray Price recorded his "Won't You Please Be Mine Just For Today." Jack Stapp had started Tree Publishing and Killen was hired to pitch songs. Having worked with many of the Grand Ole Opry stars, it was easy work. Tree's first hit was "Heartbreak Hotel" recorded by Elvis Presley. Twenty years later, Killen was named president of Tree, having a great track record for finding and producing talent like Joe Tex and Roger Miller.

The next generation of writers and pickers to meet above the Stafford drug store included bass player Norbert Putnam, David Briggs on keyboards, Jerry Carrigan on drums and vocalist Hershel Wiginton. Dan Penn, guitar and keyboards, interchanged as band members moved to Nashville.

Songs like Arthur Alexander's "You Better Move On" and "What Kind of a Fool (Do

You Think I Am," were written and recorded there in the early sixties.

David Briggs wrote "My Dreams," Dan Penn sang the demo, Owen Bradley recorded Brenda Lee on it, and Briggs moved

studio was built by Putnam and Briggs because of Briggs' frustration at mono sound. Independent minded, the two went into business writing, publishing, recording, and producing through Quad



LEFT TO RIGHT STANDING: Rick Hall, Felton Jarvis, Tommy Roe, Ray Stevens, David Briggs. Seated: Jerry Carrigan and Norbert Putnam. (Rick Hall with part of his first rhythm section and artists.)

into session work. As Putnam is respected as a bass player, and more recently a producer, Briggs is considered a dynamic keyboard, man having played on most of Elvis Presley's records, as well as with Neil Young and George Harrison. Quadrafonic

and hiring out as session musicians. Putnam recently produced Jimmy Buffett's "Changes In Latitudes" album. Quad has earned a respected national reputation for quality recording, due in part to artists like Neil Young, Cat Stevens, Joan Baez,

(continued on page M-19)

To all my old  
Friends in Muscle  
Shoals —  
May your Sound  
and Success go on  
for ever —

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# THE SOUNDS FROM MUSCLE SHOALS

## MSS Rhythm Section — Still Together

(continued from page 11)

Loves A Woman" and adopted the policy (now modified) that any producer wanting the talents of the Muscle Shoals Sound rhythm section must come to their studio to get it.

Success was almost immediate. Working closely with Jerry Wexler, then with Atlantic, they cut a string of R&B hits beginning with the gold single "Take A Letter Maria."

Although preferring studio work, in 1972 Hood and Hawkins went on the road with Traffic. The following year, they played on Traffic's gold album, "Shootout At The Fantasy Factory," and during these sessions Beckett was added to the band. Later that year the three toured with the group in the U.S. and Canada.

When Atlantic shifted its emphasis to self-contained groups around 1972, MSS began a three-year relationship with Al Bell and Stax, cutting over 50% of the label's chart records during that time. In 1973 the group, along with Paul Simon, were Grammy nominees for "Album of the Year" for his "Rhymin' Simon" album. This signaled a move toward playing more with individual pop acts such as Boz Scaggs, Linda Ronstadt and Rod Stewart.

"We've come from stoned R&B — 90% of the stuff we cut at Rick's place was R&B of the type that doesn't cross pop — to a more pop-inclined attitude," Beckett explained. "But not too polished. If you get into the Mary MacGregor record, you'll find that it's not all that polished, it's loose. Also, there's not the same intensity all the way through the record."

The Muscle Shoals section is noted for never overshadowing the artist, but com-

plementing him or her with tasteful licks. "One of our strengths is having a little better insight into knowing what to play," Beckett declares. "We listen to the words, we listen to the artist's style. We are careful that we don't overpower the artist or the lyrics."

"Also, by owning the studio we have a time advantage," Beckett notes. "When we book an artist, we book the entire day for him. We do everything we can to alleviate the pressure in making records."

### Studios

Currently, the Muscle Shoals Sound owns two 16-track studios in different parts of town. Recently they purchased an enormous three-story, 36,000-square-foot for-

mer Naval Reserve Center in a secluded location on the scenic Tennessee River. Inside the wide, high-ceilinged gymnasium of the building, they will construct a totally new concrete building housing two 24-track studios. The remainder of the three levels will be used for offices, guest apartments, a photography lab and recreational and dining areas. "When it is completed in January of 1978, it should be the largest single building in the world housing a studio," Johnson states.

The group's publishing companies, run by Diane Butler, are Muscle Shoals Sound Publishing (BMI) and Formula Music (ASCAP).

## Muscle Shoals Musicians Continue To Fuel Nashville's Creative Fires

(continued from page M-18)

Stephen Stills, and The James Gang recording there. Dan Fogelberg's "Nether Lands" album was recorded and produced by Putnam at Quad.

Dan Penn was 15 when he began playing with the drug store group. Like many of the other musicians at that time, he played at what clubs there were and at dances. Penn and Spooner Oldham have co-written Percy Sledge's "It Tears Me Up," and "Cry Like A Baby", Janis Joplin's "A Woman Left Lonely" and the Purify Brothers' "I'm Your Puppet," to name a few.

From Muscle Shoals to Memphis, Los Angeles and Nashville, Penn and Oldham recorded a string of winners with Chips Moman in Memphis before picking up the streak at American in Nashville. Oldham had moved to Los Angeles "for no apparent

reason," except he met Janis Joplin's producer, Paul Rothchild, who liked the first verse of "A Woman Left Lonely" and encouraged them to finish it. Oldham flew back to Memphis, finished the song with Penn, Joplin recorded it, and it's known as one of her classics. Meanwhile, Penn had recorded an album, "Nobody's Fool," for Clive Davis' new label, Bell Records, in 1969. He is currently outfitting Pine Brother's studio in Nashville for recording.

Donnie Fritts is the visible underground figure from Muscle Shoals. Touring and recording keyboard man from Kris Kristofferson, he co-wrote with Spooner Oldham Jessi Colter's "Diamond In The Rough," "We Had It All" with Troy Seals and "I Hate You" with Dan Penn, recorded by Bobby Bland on his "Get Down With Bobby Bland" album recorded in Nashville.

## Big Tree Releases LeBlanc, Carr LP

MUSCLE SHOALS — Lenny LeBlanc and Pete Carr, two veteran sessionmen, have joined forces on a new Big Tree Records album, "Midnight Light." The album, recorded at Wishbone Studio in January of this year, includes several of their own compositions, as well as the Eagles' "Desperado," the Four Tops' "Something About You" and the outlaw reggae "Johnny Too Bad" (from the movie "The Harder They Come").

LeBlanc and Carr, who both released solo LPs on Big Tree last year ("Lenny LeBlanc" and "Not A Word On It," respectively), are no strangers to the Muscle Shoals music scene. Carr's work includes country sessions with Willie Nelson and Hank Williams, Jr.; rock sessions with Rod Stewart and Bob Seger; R&B sessions with Bobby Womack, Millie Jackson and Wilson Pickett; as well as pop sessions with Paul Simon, Cat Stevens, Paul Anka and Mac Davis.

After establishing himself through an impressive list of credits as a studio bassist in Muscle Shoals, LeBlanc worked on such diverse award-winning projects as Narvel Felts' hit single "Reconsider Me" and the Temptations' watershed LP, "A Song For You."

Although they first met in Daytona Beach, Fla. in 1968, LeBlanc and Carr's new album has the spontaneity and freshness of a chance studio encounter. After having traded guest appearances on each other's solo albums last year, they combined their years of experience and musical knowledge on "Midnight Light," which Carr produced and arranged for Pete Carr Productions.

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# THE SOUNDS FROM MUSCLE SHOALS

## Making Music Is A Serious Business In Muscle Shoals

(continued from page M-4)

he adds. "They go up there on weekends and make \$50-75 for two nights. But this keeps their act together because they know what people are dancing to and requesting. When they get into the studio, they know 200 kids up there liked to dance to the new Rod Stewart record.

"It's just a competitive atmosphere and a competitive spirit. But the overall biggest thing is probably the producers, the studio owners. It's like me. You got to know people don't come down here because they enjoy this area. I'm on the phone talking constantly and bribing and conniving and whatever it takes . . . selling myself and my organization to get them down here."

One of the strongest assets Muscle Shoals offers is that musicians and producers, who understand the creative processes that go into a hit record, own the

studios and book them accordingly.

At Muscle Shoals Sound — where Barry Beckett says "we try to do everything we can to alleviate the tension of recording" — when an artist books the studio, he gets not just three hours for a session, but the whole day. Beckett just shakes his head at the idea of a music factory turning out four different sessions on four different artists in one day. "I don't see how they concentrate," he exclaims.

"The way we rent our studio is a bit unique," says Wishbone's Terry Woodford. "If the customer is going to use the musicians we normally use, then we project book. They tell us how many sides, what they want on it, what kind of music it is, and then we give them a price that will cover everything . . . the musicians, the background voices, the studio, the tape, the motel, the whole thing. So no matter how much time it takes, that's

how much it costs."

Muscle Shoals musicians are not clock watchers. And when a session is in a groove at one studio and running over schedule, another studio which has a session booked with some of the same musicians, may hold off on their own session two or three hours rather than break the creative rhythm in progress across town.

In former days, musicians were signed exclusive to a studio and played at that studio. But nowadays, although each studio tends to have at least a loosely firmed up rhythm section, there's more free flow and the hits are still coming.

"Muscle Shoals is the best kept secret in the music business," marvels Hall. "Somehow, in spite of the success, in spite of a hundred gold records being cut here in the last four or five years, the world still doesn't know about us — especially the United States.

"We've had a hard time getting people to come to Muscle Shoals, but in the next ten years, we're going to have a hard time keeping them out. I'd advise the record people, the executives to get in here and find out what it's all about before the relationships have been formed and it's too late."

### Together Studio Wants Industry To Take Note

MUSCLE SHOALS — Only three months old, Together studio, owned by Joel Bowen, is spreading its wings recording demos and custom jobs until the studio can produce a product that will establish it in the industry. Bowen became a studio owner as a step toward producing and wants to see a successful label launched from Muscle Shoals.

"There's really no mystique here. It's just a combination of intelligent people working toward a goal," he said. "The songs are the blood of the industry and good capable producers, it's not the studios."

Bowen holds a degree in business from the University of North Alabama. He had worked in retail record sales, rack jobbing and record promoting before the studio business. Myron Woodley and Larry Brit-

tan share production duties with Bowen at Together.



**TOGETHER STUDIO**, owned by Joel Bowen, is the forerunner for rock recording in Muscle Shoals. Currently, the studio is concentrating on custom projects.



**CITY OF MUSCLE SHOALS SUPPORTS MUSIC** — Muscle Shoals' two police cars are decorated with insignia touting the Shoals area as "Hit Recording Capital of the World." (l-r) Muscle Shoals mayor Ralph Haney, Carmen Adams, Sgt. Tom Berryman, Rick Hall, Lola Scobey. Photo credit: Stephanie Brown.



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# THE SOUNDS FROM MUSCLE SHOALS

## Hall Explains The Method Behind His Magic

(continued from page M-10)

me in a session, it's like death. It's like death! I give nine pints of blood for every session I cut.

**CASH BOX:** Are you very dictatorial in your sessions?

HALL: Yes. I sure am.

**CASH BOX:** You tell them the notes to play and exactly what riffs you want.

HALL: Yeah, I fire them up. Chew them out. Whatever has to be done. As far as I'm concerned, if the producer doesn't have a planned out concept, he hasn't done his homework. He's not a producer. He just signs the paychecks. And I think he has to use every means available to him to make sure that it does come off. One of those is motivating the musicians. Whatever means you use, whether it's treating them all nice or buying them a drink or a case of beer . . . have a pep talk or whether you frighten them . . . or threaten them within an inch of their life. Every man uses a different means. My best sessions have been to hype the musicians. While the musicians are not afraid of me physically, I'm thought of as a slavedriver.

**CASH BOX:** Don't you have two speakers you've had for many years you pick your hits on?

HALL: Yes, that's true. I bought those speakers 15 years ago from Felton Jarvis, who produces Elvis Presley. They've become my standards. I haven't changed any of the components in them. I take them with me wherever I go. They're the last thing I listen to a master on when I make up my mind. They're very warm speakers and I think they're very . . . I think they're very consistent with the common speakers most people have in their homes. They're not too

big and they're not too little . . . like any hi fi set that a kid would have at home to play on. They're bassy, but they're truthful. If it sounds good on those speakers, it sounds good on any radio system or any speaker system I ever heard of. That to me is an acid test.

**CASH BOX:** How do you pick your mix on a record?

HALL: First I mix down in the studio where I've got three sets of speakers — huge ones, then medium ones, then small. Then I bring them up to my office and listen to them on my office speakers. Then I listen on the small radio-type speakers. I take cassette copies home and listen to them on my car speakers. I have a cassette player at home and listen to them in mono.

When I finally get it narrowed down to two or three mixes, I have a system I've always used. Let's say I make six mixes. Then, because my ears are tired, I won't try to pick one of those mixes. I'll wait until the next day and listen to them back. Out of those six mixes, I'll probably pick two. Then, if I don't like either one of them really well, I go back in the studio and make six more mixes to see what I did wrong. Then the next day I listen to those, and narrow them down to two. Now I've got four — the first two I liked and the second two I liked. I may do this three or four times. And I'll wind up with maybe eight, then I'll wait a week and listen back. I narrow those eight down to two or three. Then I listen on the speakers I bought from Felton. It's a scientific procedure for me.

**CASH BOX:** What is the status of Muscle Shoals in the industry at this point?

HALL: We haven't yet convinced the record people, the presidents of record labels, vice presidents of record labels that

they need to come to Muscle Shoals to see what it's all about. But they are going to need Muscle Shoals in five or ten years to stay in business.

**CASH BOX:** To provide fresh ideas?

HALL: That's right. To me good record presidents are turning over every rock and stone trying to find a new producer, songwriter or hit record. But the presidents are sitting in their ivory towers — not all of them, but some . . . the better part of them sit there waiting for you to come whooping in with the master. That's the easy way. But I still think Jerry Wexler had the right idea. That is to go where it's at and find out. To develop a relationship with this area or that area. And when they get a hit record, they will think of you.

I mean somehow, in spite of Muscle Shoal's success — a hundred gold records have been cut here in the last 4 or 5 years . . . somehow still the world doesn't know about us . . . especially the United States. They don't know that the Paul Simons have cut records here. That Mac Davis' first hit record was cut here. Aretha Franklin's first hit record was cut here. Paul Anka was brought back from the dead from here. He went ten years without a hit record . . . he never had a number one record . . . the Osmond's were developed here . . . the Wilson Pickett hit records were cut here . . . and on and on and on . . . Mary MacGregor . . . the group Hot . . . the Rolling Stones.

**CASH BOX:** I think it's just hard for people to comprehend that all that could be going on in this little area.

HALL: They should make it their business. The executive of a record company should make it his business to go down and find out what the hell is going on and go back and tell the troops.

## Rick Hall's FAME Studio Turning Vinyl Into Gold

by Lola Scobey

MUSCLE SHOALS — Although used primarily as an in-house production facility for one man, Rick Hall's FAME Studio has generated several producers worth of gold records.

The two 16-track studios where Hall's 19 gold singles and 7 gold albums were cut are constantly busy. On one recent evening, a Travis Wommack session was underway in one studio, while a syndicated television show was being taped in the other. In the past several months, Hall has produced Mac Davis, Dobie Gray, Marie Osmond, Wommack, Rhodes, Chalmers, and Rhodes, Israel Tolbert, and Becky Ward.

The FAME operation includes two active publishing companies headed by Don Dailey, assistant to the president and studio engineer. The companies, Fame Music (BMI) and Rick Hall Music (ASCAP) have eleven exclusive writers including Curtis Wilkins, Clarence Carter, George Jackson, Yvonne Norman, and Rita Grim, all of whom have had recent cuts by artists including the Gregg Allman Band, Wilson Pickett, Mac Davis, Dobie Gray, and Hank Williams, Jr. Most of Hall's own songs are also included in the catalogs.

Hall constructed the FAME Studio in 1961 with royalties from his first hit, "You Better Move On." Since that time the building has been enlarged three times. In addition to housing Hall's staff of six and the two studios, it includes the offices of the Muscle Shoals Music Association, of which Hall is president.

The logo for SERVICO, featuring the word "SERVICO" in a stylized, bold, serif font. The letters are white with a black outline, and the entire word is enclosed within a black oval shape.

Operators of the Shoals Area  
Holiday Inn where the music men  
take their R&R,  
Salutes the local success story the  
whole world is listening to!

# THE SOUNDS FROM MUSCLE SHOALS

## While Others Came And Went Rick Hall Stood Firm

(continued from page M-3)

auspicious breakups affecting the music industry today. When Hall and Sherrill parted company, each went on to become a powerhouse in the profession — Hall in pop, Sherrill in country.

In addition, the company's ending marked the beginning of Rick Hall's "David and Goliath" relationship to the national music industry; and, through that, the start of Muscle Shoals as a recording center.

In many ways, Hall's saga is a poignant, bittersweet tale filled with rejection, unhappiness and astounding success. Raised by his father after his parents divorced when he was a young child, separated from his sister, banded about from relative to relative, Hall considers himself an orphan. His father, whom Hall says he "loved passionately" was a hard man who sometimes beat his children.

"I wish I could instill in my kids what was instilled in me," Hall says. "I think it's a combination of a little anxiety, a little hate, a tremendous desire to be somebody, to prove to the world that you are somebody. You're tough, and you can handle it. You're not easily hurt anymore. While I hate to say it, I don't think I ever saw a super happy person who was very successful in life. A super happy person to me has nothing to really fight for."

### Personal Tragedy

Drafted into the Korean War, Hall was wounded and hospitalized for a year. Marrying upon his release, he was out with his wife one day when their car, which he was driving, was involved in a wreck and she was killed. A week later his father overturned on a tractor which Hall had given him as a gift and was also killed.

Hall's inner struggle to rise above these tragedies served, in a sense, as personal workouts for the toughest fight the young songwriter and musician was yet to face — the battle to find a place to express himself musically.

As teenagers, Hall and Sherrill were intensely close friends. "We grew up with the same desires and same plans," Hall says. "We had many talks about it. We shared a lot of secrets. It was a brotherly love between us when we were together."

"I know Billy's as tough as I am, but I also know he's not as tough as he thinks he is. He's very compassionate, too — deep down. So am I. He lost his father and mother the same year I lost my father. We lost our fathers the same year. That was what brought us together, really."

But it was probably their similarities that also pulled them apart. Both are strong willed and, on occasion, abrasive men. Sherrill says he left the drugstore partnership because one day Hall strode into the local movie house while he was absorbed in an Ingmar Bergman film and demanded that Sherrill immediately leave the theater and come do a demo. Fed up with Hall's style, Sherrill decided to get out.

But Hall puts the split down to several factors, including their associates' refusal to recognize his talent, as well as his own aggressive, overdrive approach to "making it."

"When Billy was here," Hall says, "he was thought of as the fair-haired boy by the people who were helping us along. Some of the strong people at that time felt like I was a farce. That somebody back here was

writing the songs, and I was sort of a hanger on.

"So, they took Billy under their wing, brought him to Nashville, signed him on as writer, got him on at Sam Phillips as an engineer. He went big time and I was left here."

### Back On The Street

As for his ex-partners, Stafford and Sherrill, "they kicked me out and game me the Florence Alabama Music Enterprises publishing company," Hall recalls. "They started a new publishing company called Spar Music." They gave me the publishing company, took the equipment, and put me back on the street. I didn't even have enough money to buy a tape recorder. So I went back to Phil Campbell and brooded for about a year.

"But," Hall asserts, "giving me the publishing company was their first big mistake. They thought it would go right down the drain. Their reason for kicking me out was that I was too fired up. I was too energetic. I wanted to make it too quick. They wanted to sit around and enjoy life, and I wanted it to happen."

During his meditations in Phil Campbell, Hall says he "started making my own decisions." His first decision was that there wasn't enough money for him in country music. Although "Aching, Breaking Heart" had been number one on the country charts for five weeks, Hall, who had been thinking Cadillac, discovered his royalties were strictly Chevrolet. So, recognizing the similarities between country and R&B music, and seeing musically talented blacks all around him, Hall decided to cut R&B records.

Rounding up a new partner in 1959, Hall rigged up a mono studio in a delapidated old ex-honky tonk and tobacco warehouse out on a deserted road leading to Wilson Dam. Using the initials of Florence Alabama Music Enterprises, he optimistically named his new studio FAME. For nearly two years he virtually locked himself up in this building in a marathon experiment in recording.

In 1960 he discovered a bell hop in the old Sheffield Hotel named June (later Arthur) Alexander who had written a song Hall believed was a smash called "You Better Move On." During his self-training as a producer, Hall had been combining and recombining various bands, and on this record he used Norbert Putnam, bass; David Briggs, piano; Terry Thompson and Forrest Riley, guitars; Spooner Oldham, organ; Jerry Carrigan, drums; and Randy Allen, percussion. Back-up singers were Herschel Wigginton, Jerry Weaver and Hall.

Excited with the resulting master, Hall immediately set out for Nashville where he shopped the tape to seven A&R men and was flatly turned down by each and every one. "They couldn't hear black music," Hall says. "They said, 'It's too R&B for us, we can't hear it, we don't think it was a hit.'" Finally Randy Woods with Dot Records on the west coast picked up the master. As soon as the record was released, it was obvious Hall had hit his stride. "You Better Move On" was a smash.

But Hall's troubles had just begun. Unhappily, his fortunes began to parallel those of an earlier resident of Florence, Alabama — legendary bluesman W. C. Handy, who had been denied the right to even rent an office in New York City (because he was

black) and who had to battle his way into the music industry. Despite his hit, Hall was finding closed doors throughout the music world — in Nashville, New York, Los Angeles. Finally, offended and frustrated but believing in his talent, he just dug in his heels and decided that if the places where the action was wouldn't have him, he'd just do it where there wasn't any action — Muscle Shoals, Alabama.

### A Second Hit

In 1961, with royalties from "You Better Move On," Hall defiantly built a tiny adobe hacienda-style studio on Avalon Avenue in Muscle Shoals. Here, almost immediately, he turned out a second hit — "Steal Away" by Jimmy Hughes.

By this time Hall had firmed up a cracker jack rhythm section consisting of David Briggs, piano; Norbert Putnam, bass; Jerry Carrigan, drums; and Terry Thompson, guitar. Then he experienced his first rhythm section exodus — Briggs, Putnam, and Carrigan took the road to Nashville (Thompson had died tragically young). Today these three run the successful Quadraphonic studio in Nashville, one of the few in that city based on the Muscle Shoals concept of musician ownership of studios.

Severely set back by the loss, Hall quickly got his grit together and formed a new rhythm section, a move which would later prove central to the development of Muscle Shoals. The new section consisted of Jimmy Johnson (at the time Hall's engineer and janitor) on guitar, plus a couple of guys Johnson had been playing in bands with — drummer Roger Hawkins and bass player David Hood. To these three Hall added keyboardist Barry Beckett.

At this point an astute record man, Jerry Wexler, then with Atlantic and constantly on the scout for new talent, sensed the potential of Hall and the Shoals-area black-based sound. Wexler brought in a young black singer named Aretha Franklin to record at FAME. Her first trip gave birth to a two-sided gold record, "Do Right Woman, Do Right Man" and "I Ain't Never Loved A Man." The name Muscle Shoals began to spread like wildfire throughout the industry.

Around 1965, with Wexler constantly bringing in acts, Hall entered a heyday of R&B hits, producing a string of 20 gold records by black artists. He did so by capitalizing on his keen ability to match a singer to a song, his gift for generating a creative studio environment, and the talents of his second rhythm section.

Shortly thereafter, in 1966, a local disc jockey named Quin Ivey decided to open a studio. Hiring the Beckett-Johnson-Hood-Hawkins group, Ivey took a local black singer named Percy Sledge into the studio and cut "When A Man Loves A Woman." The record skyrocketed to a million sales (to date it has sold over 5 million). This record turned Muscle Shoals on its ear — a man with no previous production experience, and someone other than Rick Hall had cut a hit. It set some minds in motion.

### Muscle Shoals Sound

Around 1969, Hall made a move to sign Beckett, Hood, Johnson and Hawkins exclusive to the FAME studio, but the group balked. Taking with them the support of Jerry Wexler, and a large clientele built up during their work at FAME, Quin Ivey's Quinvey Studio, and other studios, they formed their own production company, Muscle Shoals Sound.

A mere few months later, Muscle Shoals Sound recorded their first gold record, "Take A Letter Maria" by R.B. Greaves, and launched a consistent string of gold records right up to their most recent "Torn Between Two Lovers" by Mary McGregor.

In 1970, the Muscle Shoals Sound musicians asked Terry Woodford, who had been signed to Hall as a singer and songwriter from 1961-68, to become part owner and

professional manager of their publishing companies. Then in 1972, MSS began a fruitful three-year relationship with Stax, cutting over 50% of Stax chart records until it went out of business.

Meanwhile, back at FAME, Hall, rhythm sectionless again, began with typical dogged determination to concoct a third group. In 1969 he gathered together Junior Lowe on lead guitar, hit songwriter Jessie Boyce on bass, Clayton Ivey on piano, Freeman Brown on drums, and added a horn section dubbed the Muscle Shoals Horns. He also hired a hometown friend, Al Cartee, as studio manager and engineer.

During this period Hall produced his sensational string of gold records by the Osmonds (including his first gold record by a white artist). In 1971 he was named "Number One Producer of the Year."

Hall's third rhythm section held together until 1971 when Clayton Ivey, who had drifted toward Muscle Shoals Sound, and Woodford, running the MSS publishing, decided to go independent and formed Wishbone productions. In 1974 Wishbone made a spectacular production deal with Motown, under which they produced and published several gold records. Returning to independent status in 1976, Wishbone once again went gold in the early part of this year with the group Hot.

The remainder of Hall's third rhythm section was wooed away by Ron Ballew who had opened the Widget Studio in 1972 where, during the opening week, the record "Motorcycle Mama" was produced on Sailcats.

Meanwhile, in 1973, David Johnson, an area resident who had been working with Quin Ivey, purchased the Quinvey Studio, renamed it Broadway, and began pulling in acts like Lynyrd Skynyrd, The Supremes, and J. J. Cale.

In 1974, Al Cartee, a writer and engineer of Hall's for five years, opened his own studio, Music Mill. The first full-fledged session in the studio in November of 1975 resulted in Narvel Felt's record "Reconsider Me," named Country Record of the Year. Today, Cartee is credited with bringing country music to Muscle Shoals, and his studio has been the site of numerous country chart productions blending the Muscle Shoals and Nashville sounds.

### More Awards

By 1974, having given rise to an entire industry which today numbers nine studios (including Littletown, Together, Joe Wilson, and Woodrich), the indestructible Hall was nominated for a Grammy Award as "Record Producer of the Year." He also put together his fourth and current rhythm section.

During the years beginning with Muscle Shoals Sound's break from Hall in 1969, competition between the studios, each fighting for acts and anxious to establish its rightful role in creating the Muscle Shoals sound, was fierce. "It was dog eat dog," Hall admits. "I was out to get them, and they were out to get me."

But since 1975 and the formation of the Muscle Shoals Music Association under Hall's aegis, a new era of cooperation has dawned in Muscle Shoals. Today Hall, who has shifted his gutsy, streetfighting instincts from the local music scene to the national political arena, is emerging in a statesman-like role through his presidency of the association.

"Over the years your goals change and your attitudes change," Hall explains reflectively. "In my case, I wanted to be a musician, then a songwriter, then to become a great publisher and producer, then to become a studio owner, then to become all of these."

"But now I want to make a mark in my life, in the industry. Not just for a hit record or as number one producer in the world one year, but as a man who started something of value."



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# CHART RECORDS '77

Produced by Clayton Ivey & Terry Woodford

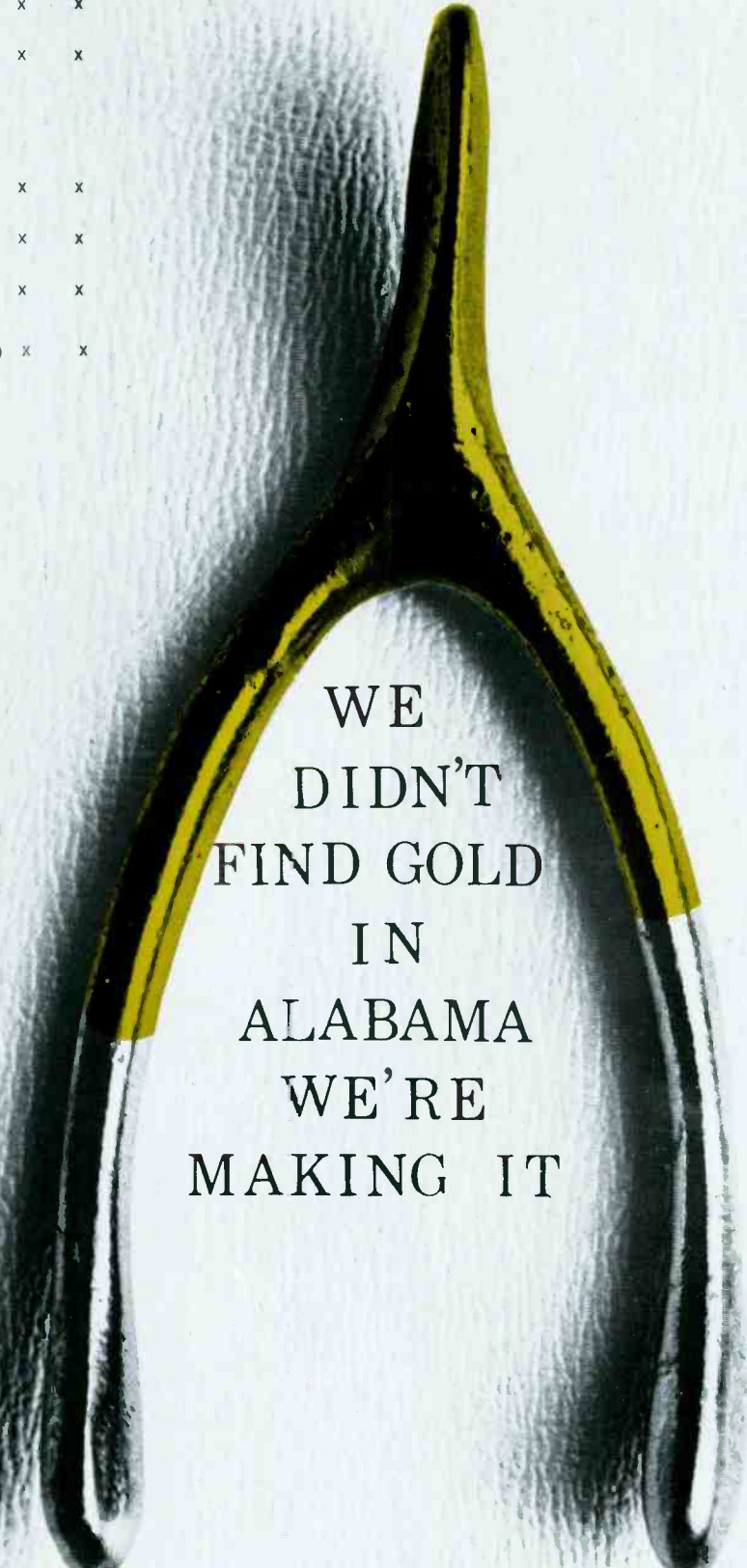
	Single	Album
<b>1 HOT</b> ANGEL IN YOUR ARMS (Big Tree BT 89522)	X	X
<b>2 MAC McANALLY</b> IT'S A CRAZY WORLD (Ariola America ST 50019)	X	X
<b>3 HOT</b> THE RIGHT FEELING AT THE WRONG TIME (Big Tree TB 89522)	X	X
<b>4 MESA</b> SAILING SHIPS (Ariola America 7654)	X	X
<b>5 THELMA HOUSTON</b>		
<b>6 HANK WILLIAMS JR.</b> Mobile Boogie, One Night Stands (Warner Bros. BS-2988)	X	X
<b>7 JONNE SPAIN</b> ELEVATOR (Casino GRT-077)	X	X

## NEW RELEASES

<b>1 BARBARA WYRICK</b> LEFT OVER LOVE (Calliope CALS 8005A)	X	X
<b>2 DONNY LOWERY</b> HE CAN BE AN ANGEL (Elektra/Asylum)	X	X
<b>3 GARFIELD</b> OUT THERE TONIGHT (Capricorn)	X	X
<b>4 HANK WILLIAMS JR.</b> I'M NOT RESPONSIBLE (Warner Bros. BS 2988)	X	X

## CONGRATULATIONS TOHOT!!

- #1 RW Top New Female Group  
For Singles
- #1 RW Top New Female Group  
For Albums
- #1 RW Top New Female Group  
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## Big Shootout At L.A. Forum Shoots Down Social Problems

by Joe Nazel

LOS ANGELES — Tennis-shoed and ready, super athletes and super entertainers blitzed the Forum in Los Angeles August 19 for the Third Annual Big Shootout charity game and dazzled the crowd with those skills and talents that made them great.

Historically sports have been more than spectator past times for underprivileged minorities. Through sports many found a release from the tensions and frustrations of a life outside the American mainstream — as a participant. Sports was an inexpensive way to escape the constrictions of poverty, a means of self-expression.

A ball, a small piece of hard turf and a makeshift hoop are all that are needed for a pickup basketball game. A ball, a stick and a not-so-busy street build the Reggie Jacksons of the future. A ball and a street and O.J. Simpsons are born.

### From The Streets

A release, yes, but even more, sports have provided those vehicles which have transported young blacks away from the hard, littered streets into some of the finest colleges in the country and finally into the world of fame and fortune that is given by professional sports.

One need only remember the Jackie Robinsons and the Roy Campenellas and the Bill Russells and the Jim Browns or look at the rosters of any of today's pro teams to see and understand what sports have done for minorities. Almost without exception, each of those greats played his first game in the streets of New York, the asphalt courts of Philly, the projects in Chicago or vacant lots in Los Angeles.

Realizing what sports meant to him, Willie Naulls, onetime UCLA all-American and ex pro who played on the first all black

starting lineup in the pros in 1964 with the Boston Celtics, founded the Souville Foundation in 1968. The non-profit organization was incorporated by the state of California in 1970.

### Mind And Body

Founded to provide scholarships for promising young people who do not have the means to continue their educations, the Souville Foundation also provides a tutorial project which assists youngsters with their academic studies, thereby raising their level of achievement. Because of his closeness to the sports world and the role that sports has played in minority communities, Naulls' major thrust is teaching the fundamentals of basketball through the foundation's Camp Fundamental.

Though Camp Fundamental is concerned with teaching the intricacies of the sport and has had such greats as Jerry West and Sidney Wicks as coaches in the program, it is also dedicated to enlightening the kids who participate as to the importance of education.

### Education Emphasized

Willie Naulls believes that sports and the entertainment fields have been valuable avenues to success for blacks but he realizes that all who enter the race are not destined to win. Therefore, through Camp Fundamental, while discussing nutrition and physical conditioning, a special emphasis is placed on education which can also bring success.

In July 3,000 young people from southern California schools participated in the Camp Fundamental program which was held at Santa Monica City College.

The Big Shootout is the major source of fundraising for the Souville Foundation, which netted \$50,000 from the charity game held last year.



**HAYWOOD SIGNS** — Leon Haywood joined MCA executives recently in a toast to celebrate his signing with the label. Pictured (l-r) are: Lou Cook, vice president/administration for MCA; Dennis Rosenrantz, MCA vice president of A&R; J.K. Maitland, MCA president; Haywood; and Danny Kessler, Haywood's manager.

## The Rhythm Section

**CONCERT FOR CHRIST** — Maybe it is only a fad or maybe a turnaround has finally happened, but when one considers the resurgence of religious music, especially gospel, coupled with the upcoming free concert with performances by some of the best in the music business, all in the name of Christ, one must take notice of what is in the air. The free concert scheduled for August 21 at the Shrine Auditorium is, according to producer Frank Wilson, "... a demonstration of entertainers who offer living proof that Christ does make a difference in your life wherever you are. The new birth is when you invite Christ into your life and allow Him to rule completely where you go and what you do." Stars slated to perform and give brief personal testimonies are: Lenny Williams, Smokey Robinson, Freda Payne, Johnny Bristol, Billy Preston, Al McKay, Martha Reeves and many more. Frank Wilson, who has produced Marilyn McCoo and Billy Davis, Jr. and the New Birth, will be conducting the six-piece combo that will play for all the performers. Rev. E. V. Hill, considered one of the top evangelists in the world and pastor of the Mount Zion Missionary Baptist Church, will deliver the message for the evening which will begin at 7 p.m.

**NATRA STEPS ON** — Following up on plans made at the annual NATRA convention, a subcommittee headed by Ed Wright will meet Sept. 17 in Baltimore to continue the rebuilding process. One other subcommittee meeting will be scheduled prior to the Chicago mini-convention at which elections will be held.

## TOP 75 R&B ALBUMS

		Weeks On 8/20 Chart		Weeks On 8/20 Chart	
1	<b>THE FLOATERS</b> (ABC AB 1030)	1 14	39	<b>HOT</b> (Big Tree/Atlantic BS 89522)	38 13
2	<b>REJOICE</b> EMOTIONS (Columbia PC 34762)	2 10	40	<b>IN FULL BLOOM</b> ROSE ROYCE (Whitfield/WB WH 3074)	55 2
3	<b>RIGHT ON TIME</b> THE BROTHERS JOHNSON (A&M SP 4644)	4 16	41	<b>SHOTGUN</b> (ABC AB 979)	41 12
4	<b>PLATINUM JAZZ</b> WAR (Blue Note/JA BNLA 690-J2)	6 6	42	<b>FINGER PAINTINGS</b> EARL KLUGH (Blue Note BNLA 737H)	34 9
5	<b>COMMODORES</b> (Motown M7-884R1)	3 22	43	<b>GOLDEN GIRLS</b> SILVER CONVENTION (Midsong/RCA BKL 1-2296)	43 6
6	<b>GO FOR YOUR GUNS</b> THE ISLEY BROTHERS (T-Neck/Epic PZ 34432)	5 21	44	<b>MORE STUFF</b> STUFF (Warner Bros. BS 3061)	46 5
7	<b>MAZE</b> (Capitol ST 11607)	10 26	45	<b>CARDIAC ARREST</b> CAMEO (Chocolate City/ Casablanca CCLP 2003)	47 5
8	<b>SLAVE</b> (Cotillion/Atlantic SC 1-6093)	8 22	46	<b>HAVIN' A HOUSE PARTY</b> WILLIE HUTCH (Motown M6-87451)	44 11
9	<b>EXODUS</b> BOB MARLEY & THE WAILERS (Island ILPS 9498)	9 12	47	<b>CHOOSING YOU</b> LENNY WILLIAMS (ABC AB 1023)	49 5
10	<b>LIFELINE</b> ROY AYERS UBIQUITY (Polydor PD 16108)	11 9	48	<b>BRAINSTORM</b> (Tabu/RCA BOL 1-2048)	28 20
11	<b>BENNY AND US</b> AVERAGE WHITE BAND & BEN E. KING (Atlantic SD 19105)	12 6	49	<b>TAILOR MADE</b> BOBBI HUMPHREY (Epic 34704)	51 8
12	<b>A REAL MOTHER FOR YA</b> JOHNNY GUITAR WATSON (DJM/Amherst DJLPA-7)	7 20	50	<b>BIG TIME</b> SMOKEY ROBINSON (Tamlam T6355S1)	53 5
13	<b>TEDDY PENDERGRASS</b> (Phila. Intl./Epic PZ 34390)	13 25	51	<b>IT FEELS SO GOOD</b> MANHATTANS (Columbia PC 34450)	50 26
14	<b>SWEET PASSION</b> ARETHA FRANKLIN (Atlantic SD 19102)	19 12	52	<b>SWEET BEGINNINGS</b> MARLENA SHAW (Columbia PC 34458)	52 25
15	<b>FREE AS THE WIND</b> THE CRUSADERS (Blue Thumb/ABC BT 6029)	16 11	53	<b>THE GREATEST</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL 7000)	54 5
16	<b>LOOK TO THE RAINBOW</b> AL JARREAU (Warner Bros. 2BZ-3052)	17 11	54	<b>SERGIO MENDES AND THE NEW BRAZIL '77</b> (Elektra 7E 1102)	60 4
17	<b>TRAVELIN' AT THE SPEED OF THOUGHT</b> THE O'JAYS (Phila. Intl. AL 34684)	14 14	55	<b>UNPREDICTABLE</b> NATALIE COLE (Capitol SO 11600)	56 26
18	<b>ENCHANTMENT</b> (United Artists UA-LA 682G)	20 8	56	<b>A MUTHA'S NATURE</b> JAMES BROWN (Polydor PDI 6111)	61 2
19	<b>I REMEMBER YESTERDAY</b> DONNA SUMMER (Casablanca NBLP 7056)	18 13	57	<b>LET'S BE CLOSER TOGETHER</b> TYRONE DAVIS (Columbia PC 34654)	57 8
20	<b>SOMETHING TO LOVE</b> LTD (A&M SP 4646)	27 5	58	<b>CREAM CITY</b> AALON (Arista AL 4127)	59 4
21	<b>MARVIN GAYE AT THE LONDON PALLADIUM</b> (Tamlam/Motown T7-352R2)	15 22	59	<b>PEDDLIN' MUSIC ON THE SIDE</b> LAMONT DOZIER (Warner Bros. BS 1148)	58 9
22	<b>FRIENDS AND STRANGERS</b> RONNIE LAWS (Blue Note/JA BNLA 730H)	21 17	60	<b>FOREVER GOLD</b> THE ISLEY BROTHERS (T-Neck/Epic PZ 34452)	— 1
23	<b>DEVIL'S GUN</b> C.J. & CO. (Westbound/Atlantic WB 301)	26 9	61	<b>THELMA AND JERRY</b> THELMA HOUSTON & JERRY BUTLER (Motown M6-88751)	33 11
24	<b>UNMISTAKABLY LOU</b> LOU RAWLS (Phila. Intl./Epic PZ 34488)	24 22	62	<b>REFLECTIONS IN BLUE</b> BOBBY BLAND (ABC 1018)	63 3
25	<b>PARLIAMENT LIVE/P. FUNK EARTH TOUR</b> (Casablanca NBLP 7053)	22 16	63	<b>INTO SOMETHING — CAN'T SHAKE LOOSE</b> O.V. WRIGHT (Hi/Cream HLT-6001)	— 1
26	<b>LET'S CLEAN UP THE GHETTO</b> PHIL. INTL. ALL STARS (Phila. Intl. JZ 34659)	31 5	64	<b>FULL BLOOM</b> CAROL DOUGLAS (Midsong/RCA BKL 1-2222)	64 4
27	<b>ANGEL</b> OHIO PLAYERS (Mercury SRM 1-3701)	23 21	65	<b>DOROTHY MOORE</b> (Malaco/TK 6353)	— 1
28	<b>SONGS IN THE KEY OF LIFE</b> STEVIE WONDER (Tamlam/Motown T13-340C2)	25 46	66	<b>BE HAPPY</b> KELLEE PATTERSON (Shadybrook SB 33-007)	66 7
29	<b>TURN THIS MUTHA OUT</b> IDRIS MUHAMMAD (CTI KU 35)	30 13	67	<b>IN MY STRIDE</b> DAVID RUFFIN (Motown M6-885S1)	67 6
30	<b>JOYOUS</b> PLEASURE (Fantasy F9526)	29 20	68	<b>FEEL THE FIRE</b> JERMAINE JACKSON (Motown M6-888S1)	68 4
31	<b>THE TWO OF US</b> MARILYN MCCOO & BILLY DAVIS JR. (ABC 1026)	40 3	69	<b>FIRST LADY</b> SHIRLEY CAESAR (Roadshow/UA RS 744)	69 5
32	<b>TOO HOT TO HANDLE</b> HEATWAVE (Epic PE 34761)	37 5	70	<b>WHAT'S ON YOUR MIND</b> HODGES, JAMES & SMITH (London PS 685)	70 4
33	<b>OPEN UP YOUR LOVE</b> WHISPERS (Soul Train/RCA BVL 1-2270)	39 7	71	<b>BELIEVE</b> MASS PRODUCTION (Cotillion/Atlantic SD 9918)	73 3
34	<b>PART 3</b> KC & THE SUNSHINE BAND (TK 605)	42 45	72	<b>MUSIC SPEAKS LOUDER THAN WORDS</b> CANDI STATON (Warner Bros. BS 3040)	72 4
35	<b>PHASE II</b> HAMILTON BOHANNON (Mercury SRM 1-1159)	35 13	73	<b>CLOUDY</b> TAMIKO JONES (Atlantis II 715)	71 3
36	<b>LIVE! LONNIE LISTON SMITH</b> (RCA APL 1-2433)	36 6	74	<b>MAGIC JOURNEY</b> SALSOL ORCHESTRA (Salsoul S2S 5515)	32 10
37	<b>SHAKE IT WELL</b> DRAMATICS (ABC 1010)	45 3	75	<b>NOW DO-U-WANNA- DANCE</b> GRAHAM CENTRAL STATION (Warner Bros. BS 3041)	62 19
38	<b>GOIN' PLACES</b> MICHAEL HENDERSON (Buddah BDS 5693)	48 3			

(continued on page 68)

# ADDITIONS TO R&B PLAYLISTS

**WAOL — ATLANTA — Frank Barrow**  
 #1 — O-H-I-O — Ohio Players  
 It's Ecstasy — Barry White — 20th Century  
 Shake It Well — Dramatics — ABC  
 Doctor Love — First Choice — Gold Mind  
 Wishing On A Star — Rose Royce — Whitfield  
 Do You Dance — Rose Royce — Whitfield  
 HOTS  
 Float On — Floaters  
 Strawberry Letter #23 — Brothers Johnson  
 I Believe You — Dorothy Moore  
 Devil's Gun — C. J. & Co.  
 This Could Be The Night — R.B. Hudson  
 #1 — Emotions  
 New LPs — Hank Crawford, Charles Earland, Rose Royce, Dramatics

**WIGO — ATLANTA — Rick Fly**  
 #1 — Devil's Gun — C. J. & Co.  
 Look What You've Done To My Heart — McCoo & Davis — ABC  
 12 To 7 — Let's Clean Up The Ghetto — Pl All-Stars  
 15 To 10 — We Never Danced To A Love Song — Manhattans  
 #1 LP — Commodores

**WWIN — BALTIMORE — Don Brooks**  
 #1 — I Believe You — Dorothy Moore  
 10 To 3 — We Never Danced To A Love Song — Manhattans  
 17 To 9 — L.A. Sunshine — War  
 20 To 14 — Goodnight My Love — Tavares  
 22 To 12 — I Feel Love — Donna Summer  
 27 To 15 — Bohannon's Disco Symphony — Bohannon  
 30 To 18 — Make It With You — Whispers  
 Ex To 19 — No One Can Love You More — Phyllis Hyman  
 Ex To 25 — I Need Love — Persuaders  
 Ex To 26 — Betcha Never Been Loved — Dells  
 Ex To 28 — Overdose Of Joy — Eugene Record  
 Ex To 30 — It's Ecstasy — Barry White  
 Ex To 31 — I Am Coming Home — Stylistics  
 Ex To 33 — Keep It Comin' Love — KC & Sunshine Band

**WBUL — BIRMINGHAM — Shelly Pope**  
 #1 — I Wanna Bee Loved — Ann Saxton  
 Do You Wanna Get Funky — Peter Brown — Drive  
 Wheels — Meadow Brothers  
 Funk — Funk — Cameo — Chocolate City  
 I Can't Help It — Michael Henderson — Buddah  
 Don't Be Afraid — Ronnie Dyson — Columbia  
 HOTS  
 Who Will Your Next Fool Be — Johnny Adams  
 It's Ecstasy — Barry White  
 Dusic — Brick  
 #1 LP — James Brown  
 New LPs — Showdown, Eddie Holman, Dizzy Gillespie

**WILD — BOSTON — Sunny Joe White**  
 #1 — Float On — Floaters  
 The Real Thing — Sergio Mendes — Elektra  
 Fantasy Is Reality — Parliament — Casablanca  
 The Whole Town Is Laughing At Me — Teddy Pendergrass — Phila. Intl.  
 23 To 14 — Good Thing Queen — Margie Evans  
 34 To 23 — Pipe Line — Bruce Johnson  
 37 To 26 — Give Me Some Skin — James Brown  
 38 To 25 — Boogie Nights — Heatwave  
 39 To 10 — Do You Wanna Get Funky — Peter Brown  
 #1 LP — Dynamic Superiors & Roy Ayers  
 New LP — Michael Henderson

**WUFO — BUFFALO — Byron Pitts**  
 #1 — Float On — Floaters  
 Trans Europe Express — Kraftwerk — Capitol  
 30 To 18 — We Never Danced To A Love Song — Manhattans  
 40 To 30 — It's Ecstasy — Barry White  
 Ex To 11 — Boogie Nights — Heatwave  
 Ex To 16 — Give Me Some Skin — James Brown  
 Ex To 20 — Fantasy Is Reality — Parliament  
 Ex To 40 — I Hear The Voice Of Music Say — Sun Bear  
 #1 LPs — LTD & Emotions

**WGIV — CHARLOTTE — Manny Clarke**  
 #1 — Float On — Floaters  
 Dancin' Singin' — Brother To Brother — Turbo  
 I Can't Help It — Michael Henderson — Buddah  
 Doctor Love — First Choice — Gold Mind  
 Lady Of Magic — Maza — Capitol  
 Dusic — Brick — Bang  
 I'm So Satisfied — Tommy Tate — Koko  
 Another Star — Stevie Wonder — Tamla  
 Feel Like Dancing — Anthony Renfro — Renfro  
 I'm Afraid To Let You Into My Life — Freddie Waters — October  
 26 To 14 — Love Is Good — Z.Z. Hill  
 35 To 24 — Do You Wanna Get Funky With Me — Peter Brown  
 40 To 18 — It's Ecstasy — Barry White  
 44 To 19 — We Never Danced To A Love Song — Manhattans  
 48 To 7 — Do Your Dance — Rose Royce  
 #1 LP — Floaters

**WBMX — CHICAGO — Ernest James**  
 #1 — It's Ecstasy — Barry White & Do You Wanna Get Funky With Me — Peter Brown  
 Ain't No Need Of Crying — Silk — Prelude  
 Dusic — Brick — Bang  
 Baby It Ain't No Way — Little Milton — Glade  
 Another Star — Stevie Wonder — Tamla  
 HOTS  
 It's Ecstasy — Barry White  
 L.A. Sunshine — War  
 Best Of My Love — Emotions  
 Sunshine — Enchantment  
 Strawberry Letter #23 — Brothers Johnson  
 #1 LP — Average White Band  
 New LP — Manchild

**WJPC — CHICAGO — Richard Steele**  
 #1 — Best Of My Love — Emotions  
 Why Must We Say Goodbye — Al Hudson & The Soul Partners — ABC  
 Judy Blue Eyes — Notation — Mercury  
 Cream City — Aalon — Arista  
 This Could Be The Night — R.B. Hudson — Atlantic  
 #1 LP — O-H-I-O — Ohio Players  
 New LPs — Manchild, Crusader, Dramatics, Walter Jackson

**WYON — CHICAGO — E. Rodney Jones**  
 #1 — Float On — Floaters  
 Into Something — O.V. Wright — Cream  
 I Can't Help It — Michael Henderson — Buddah  
 I'm Afraid To Let You Into My Life — Freddie Waters — October  
 Give Me Some Skin — James Brown — Polydor  
 Doctor Love — First Choice — Gold Mind  
 Cream City — Aalon — Arista  
 Rainy Days, Stormy Nights — Impact — Fantasy  
 7 To 3 — Strawberry Letter #23 — Brothers Johnson  
 9 To 2 — The Greatest Love Of All — George Benson  
 18 To 9 — Work On Me — O'Jays  
 19 To 13 — Can't Get Along — Impressions  
 20 To 15 — Fantasy Is Reality — Parliament  
 32 To 14 — Do You Wanna Get Funky With Me — Peter

Brown  
 #1 LP — Veron Burch  
 New LP — Samona Cooke  
**WCIN — CINCINNATI — Bob Long**  
 #1 — Float On — Floaters  
 Get Funky With Me — Peter Brown — Drive  
 We Never Danced To A Love Song — Manhattans — Columbia

In Love By Monday — Millie Jackson — Spring  
 Loving Arms — Bo Kirkland & Ruth Davis — Claridge  
 For Everybody — Karma — Horizon  
 20 To 10 — Keep It Comin' Love — KC & Sunshine Band  
 25 To 20 — Lady Of Magic — Maze  
 26 To 21 — Just Let Me Hold You — David Ruffin  
 28 To 22 — Don't Wanna Go — Moments  
 29 To 24 — Doctor Love — First Choice  
 32 To 27 — You Can Do It — Arthur Prysock  
 33 To 29 — Oh, Let Me Know It — Special Delivery  
 34 To 23 — Look What You've Done To My Heart — McCoo & Davis  
 35 To 28 — Chalk It Up — Jerry Butler  
 #1 LP — Floaters  
 New LPs — Heatwave, James Brown, Mass Production

**WJMO — CLEVELAND — Lynn Tolliver**  
 #1 — Float On — Floaters  
 L.A. Sunshine — War — Blue Note  
 Sunshine — Enchantment — Roadshow  
 10 To 5 — I Believe You — Dorothy Moore  
 13 To 9 — The Greatest Love Of All — George Benson  
 15 To 7 — We Never Danced To A Love Song — Manhattans  
 22 To 16 — When I Think About You — Aretha Franklin  
 #1 LP — Emotions

**WVOK — COLUMBUS — Keith Willis**  
 #1 — The Greatest Love Of All — George Benson  
 Doctor Love — First Choice — Gold Mind  
 Betcha Never Been Loved — Dells — Mercury  
 Party Tonight — Willie Hutch — Motown  
 Can't Get Along — Impressions — Cotillion  
 Check It Out — Sophisticated Ladies — Bareback  
 Dusic — Brick — Bang  
 18 To 13 — Chalk It Up — Jerry Butler  
 19 To 14 — Nights On Broadway — Candi Staton  
 22 To 15 — Everlasting Love — Rufus  
 26 To 17 — No One Can Love You More — Phyllis Hyman  
 27 To 18 — Work On Me — O'Jays  
 #1 LP — Heatwave

I Feel Love — Donna Summer  
 #1 LP — Floaters  
 New LPs — Michael Henderson, The Staple Singers, Rose Royce

**KDKO — DENVER — Pepper Martinez**  
 #1 — Best Of My Love — Emotions  
 Check It Out — Sophisticated Ladies — Bareback  
 Dusic — Brick — Bang  
 Work On Me — O'Jays — Phila. Intl.  
 Rainy Days, Stormy Nights — Impact — Fantasy  
 I Just Want To Be Your Everything — Andy Gibb — RSO  
 If This Is Heaven — Ann Peebles — Cream  
 Love Ballad — Gary Bartz — Capitol  
 That's The Way The Wind Blows — Bo Kirkland & Ruth Davis — Prelude  
 19 To 13 — Let's Clean Up The Ghetto — Pl All-Stars  
 26 To 22 — No One Can Love You More — Phyllis Hyman  
 29 To 25 — Hold Tight — Vicki Sue Robinson  
 30 To 15 — Gotta Get A Hold On Me — Margie Alexander  
 #1 LP — Emotions  
 New LPs — McCoo & Davis, James Brown, Rose Royce, Garland Green, Barry White, Hot Maxine Nightingale, Grady Tate, Pl All-Stars, Dramatics, Kenny Burk

**WCHB — DETROIT — Wade Briggs**  
 #1 — Strawberry Letter #23 — Brothers Johnson  
 O-H-I-O — Ohio Players — Mercury  
 Give Me Some Skin — James Brown — Polydor  
 I Feel Love — Donna Summer — Casablanca  
 11 To 5 — Work On Me — O'Jays  
 27 To 9 — Hold On — Wild Cherry  
 28 To 10 — It's Ecstasy — Barry White  
 30 To 12 — Can't Stay Away — Bootsy's Rubber Band  
 Ex To 17 — Nights On Broadway — Candi Staton  
 #1 LP — Emotions  
 New LPs — Salsoul Orchestra, Rose Royce, The Staple Singers, Dramatics, Heatwave

**WJLB — DETROIT — Al Perkins**  
 #1 — The Greatest Love Of All — George Benson  
 It's Ecstasy — Barry White — 20th Century  
 Shake It Well — Dramatics — ABC  
 Doctor Love — First Choice — Gold Mind  
 Star Wars — Mecco — Millennium  
 Leaving You Is Killing Me — Vernon Burch — Columbia  
 Look What You've Done To My Heart — McCoo & Davis — ABC  
 16 To 12 — Oh, Let Me Know It — Special Delivery  
 18 To 13 — Turn This Mutha Out — Idris Muhammad

Just For Your Love — Memphis Horns — RCA  
 Let Me Be Your Woman — Louise Whitney — UA  
 I Believe In Music — Mass Production — Cotillion  
 Do Bad — Donny Burkes — Burnswick  
 I Can't Understand — Meadows Brothers — Kayvette  
 That's The Way — Bo Kirkland & Ruth Davis — Claridge  
 11 To 7 — I Need Love — Persuaders  
 25 To 18 — My Life Complete — Eddie Holman  
 #1 LP — Maze & Commodores  
 New LPs — Rose Royce, Mass Production

**WRBD — FT. LAUDERDALE — Charles Merritt**  
 #1 — Sunshine — Enchantment  
 Don't Take Her Love For Granted — Ron Henderson — Chelsea  
 Don't Be Afraid — Ronnie Dyson — Columbia  
 The Whole Town's Laughing At Me — Teddy Pendergrass — Columbia  
 Keep Doin' It — Showdown — Honey Bee  
 The Greatest Love Of All — George Benson — Arista  
 If You're Not Back In Love By Monday — Millie Jackson — Spring  
 Ain't No Need For Cryin' — Silk — Prelude  
 Let Me Be Your Woman — Louise Whitney — UA  
 Grab Bag — Booker T & The M.G.'s — Asylum  
 HOTS  
 Nights On Broadway — Candi Staton  
 Boogie Nights — Heatwave  
 #1 LP — Maze  
 New LPs — Controllers, Confunkshun, Odyssey

**WESY — GREENVILLE — Clyde Pinkney**  
 #1 — Sunshine — Enchantment  
 Dusic — Brick — Bang  
 The Whole Town Is Laughing — Teddy Pendergrass — Phila. Intl.  
 Can't Turn Me Off — Hi Inergy — Motown  
 Just For Your Love — Memphis Horns — RCA  
 Back In Love — Millie Jackson — Spring  
 Fantasy Is Reality — Parliament — Casablanca  
 Another Star — Stevie Wonder — Tamla  
 On Fire — Silk — Prelude  
 8 To 2 — Strawberry Letter #23 — Brothers Johnson  
 14 To 9 — Good Thing Queen — Margie Evans  
 16 To 11 — I Don't Wanna Go — Moments  
 19 To 14 — Give Me Some Skin — James Brown  
 23 To 17 — It's Ecstasy — Barry White  
 25 To 20 — Oh, Don't You Know It — Special Delivery  
 #1 LP — Tyrone Davis  
 New LPs — Staple Singers, Millie Jackson, Brick, McCoo & Davis

**WKND — HARTFORD — Vinny Brown**  
 #1 — Float On — Floaters  
 Dusic — Brick — Bang  
 Brick House — Commodores — Motown  
 Signed, Sealed, Delivered — Peter Frampton — A&M  
 Laso Square — Laso Orchestra — MCA  
 17 To 13 — Everlasting Love — Rufus  
 24 To 11 — I Can't Help It — Michael Henderson  
 25 To 15 — It's Ecstasy — Barry White  
 28 To 18 — Young, Willing & Able — Minnie Riperton  
 #1 LP — C. J. & Co.  
 New LPs — Whispers, LTD

**KMJJ — HOUSTON — Jim Maddox**  
 #1 — Float On — Floaters  
 Dreamers — Jacksons — Epic  
 Boogie Nights — Heatwave — Columbia  
 14 To 6 — We Never Danced To A Love Song — Manhattans  
 35 To 22 — Hotline — Shotgun  
 #1 LP — Mandre  
 New LPs — Whispers, Chillies

**WTLC — INDIANAPOLIS — Roger Holloway**  
 #1 — Boogie Nights — Heatwave  
 Do You Wanna Get Funky — Peter Brown — Drive  
 If It Don't Fit, Don't Force It — Kellee Patterson — Shady Brook

If You're Not Back In Love — Millie Jackson — Spring  
 Rainy Days, Stormy Nights — Impact — Fantasy  
 Feel Like Dancing Funky — Anthony C. Renfro — Renfro  
 15 To 10 — Friends & Strangers — Ronnie Laws  
 18 To 11 — Goodnight My Love — Tavares  
 19 To 1 — Boogie Nights — Heatwave  
 21 To 13 — Up For The Downstroke — Fred Wesley & The Horny Horns  
 22 To 17 — When I Think About You — Aretha Franklin  
 25 To 19 — Chalk It Up — Jerry Butler  
 #1 LP — Mother's Finest  
 New LPs — Stanly Tunentine, John Klemmer, Cal Dera, Domenic Troiani, Sister Sledge, Brick, Millie Jackson, CTI Summer Jazz

**WJMI — JACKSON — Paul Todd**  
 #1 — Sunshine — Enchantment  
 Don't Be Afraid — Ronnie Dyson — Columbia  
 This Could Be The Night — R.B. Hudson — Atlantic  
 The Whole Towns Laughing At Me — Teddy Pendergrass — Phila. Intl.  
 It's Ecstasy — Barry White — 20th Century  
 22 To 16 — Oh, Let Me Know It — Special Delivery  
 24 To 19 — Hot A' Mighty Nose — Tommy Smiley  
 #1 LP — Floaters  
 New LPs — Rare Earth, Brick

**WOKJ — JACKSON — Dick Dawkins**  
 #1 — Sunshine — Enchantment  
 Another Star — Stevie Wonder — Tamla  
 It's Ecstasy — Barry White — 20th Century  
 I'm So Satisfied — Tommy Tate — Koko  
 10 To 5 — Trouble — King Floyd  
 16 To 12 — Lady Of Magic — Maze  
 19 To 14 — Keep It Comin' Love — KC & Sunshine Band  
 #1 LP — Dorothy Moore  
 New LPs — The Staple Singers, McCoo & Davis, Brick

**KPRS — KANSAS CITY — Dell Rice**  
 #1 — Float On — Floaters  
 Boogie Nights — Heatwave — Epic  
 It's Ecstasy — Barry White — 20th Century  
 Brazilian Love Song — Love Unlimited Orchestra — 20th Century  
 Hungry For Your Love — Joe Tex — Epic  
 Doctor Love — First Choice — Gold Mind  
 The Greatest Love Of All — George Benson — Arista  
 Ooh, Baby Baby — Shalamar — Soul Train  
**KOKY — LITTLE ROCK — J.D. Black**  
 #1 — Float On — Floaters  
 Everlasting Love — Rufus — ABC  
 Mother Funk — Shotgun — ABC  
 Dusic — Brick — Bang  
 I'm At The Crossroads — Vernon Garrett — ICA  
 Another Star — Stevie Wonder — Tamla  
 That's The Way — Bo Kirkland & Ruth Davis — Claridge  
 16 To 9 — Work On Me — O'Jays  
 18 To 10 — Keep It Comin' Love — KC & Sunshine Band  
 19 To 11 — We Never Danced To A Love Song — Manhattans  
 Ex To 17 — It's Ecstasy — Barry White  
 Ex To 18 — Just Let Me Hold You — David Ruffin  
 Ex To 19 — No Where To Run — Dynamic Superiors  
 #1 LP — Pl All-Stars  
 New LPs — Lenny Williams, Manchild, Ramp, James Brown, Bobby Bland, Rose Royce

(continued on page 68)

## MOST ADDED NEW R&B SINGLES

- 1. ANOTHER STAR — STEVIE WONDER — TAMLA**  
 WSOK, WGOK, WGOK-FM, WTMP, KDIA, KOKY, WANM, WGIV, WCKO, WOKJ, WBMX.
- 2. DUSIC — BRICK — BANG**  
 KDKO, WANM, KOKY, WKND, WAMO, WGIV, WBMX, WESY, WSOK, WVOK, WEDR, WOL.
- 3. THE WHOLE TOWN'S LAUGHING AT ME — TEDDY PENDERGRASS — PHILA. INTL.**  
 WESY, WGOK, WGOK-FM, WILD, WANM, WAMO, WJMI, WOKJ, WJLB, KPRS, WLOU.
- 4. IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME — BARRY WHITE — 20th CENTURY**  
 KJLH, WVOL, WJMI, WAOL, WOKJ, WJLB, KPRS, WLOU.
- 5. DON'T BE AFRAID — RONNIE DYSON — COLUMBIA**  
 WTMP, KDAY, WANM, WJMI, WYBC, WUBL, WENZ.

## MOST ADDED NEW R&B LP'S

- 1. BRICK — BANG**  
 WENZ, KATZ, WTLC, WESY, WYBC, WOKJ, WJMI, WTMP, WGOK, WANM, WAMM, KDIA.
- 2. FAMILY TREE — THE STAPLES — WARNER BROTHERS**  
 KATZ, WVOK, WESY, WOKJ, KKDA, WVOL, WAMO, WANM, WCHB, WDAO.
- 3. IN FULL BLOOM — ROSE ROYCE — WHITFIELD/WB**  
 WENZ, WLOU, WVOK, WCKO, WAOL, WANM, KDKO, WCHB, WDAO.
- 4. SHAKE IT WELL — THE DRAMATICS — ABC**  
 WJPC, KATZ, WWRL, WAOL, KDKO, WCHB, KJLH, KDAY.
- 5. GOIN' PLACES — MICHAEL HENDERSON — BUDDAH**  
 WLOU, WTMP, WGOK-FM, WANM, KJLH, WDAO, WILD.

New LPs — Rose Royce, Kitty & The Haywoods, Mother's Finest, The Staple Singers

**KKDA — DALLAS — Chuck Smith**  
 #1 — Float On — Floaters  
 Improve — Darrow Fletcher — Atco  
 Oh, Let Me Know It — Special Delivery — Shield  
 Keep It Comin' Love — KC & Sunshine Band — TK  
 Everlasting Love — Rufus — ABC  
 Turn It Out — Gary Toms — MCA  
 #1 LP — Brothers Johnson  
 New LP — The Staple Singers

**KKDA/104 — DALLAS — Chuck Smith**  
 #1 — Strawberry Letter #23 — Brothers Johnson  
 No One Can Love You More — Phyllis Hyman — Buddah  
 Shoo-Do-Fu-Fu-Ooh — Lenny Williams — ABC  
 Betcha Never Been Loved — Dells — Mercury  
 The Real Thing — Sergio Mendes — Elektra  
 Look What You've Done To My Heart — McCoo & Davis — ABC

I Believe In Music — Mass Production — Cotillion  
 20 To 14 — When I Think About You — Aretha Franklin  
 #1 LP — O'Jays

New LPs — Steppin' Out — Various Artists  
**WDAO — DAYTON — Lankford Stephens**  
 #1 — Baby Love — Mother's Finest  
 Do You Wanna Get Funky — Peter Brown — Drive  
 Check It Out — Sophisticated Ladies — Bareback  
 Oh, Let Me Know It — Special Delivery — Shield  
 Funk, Funk — Cameo — Casablanca  
 This Could Be The Night — R.B. Hudson — Atlantic  
 Free As The Wind — Crusaders — ABC  
 HOTS  
 Baby Love — Mother's Finest  
 When I Think Of You — Aretha Franklin  
 It's Ecstasy — Barry White  
 We Never Danced To A Love Song — Manhattans  
 Just Let Me Hold You — David Ruffin  
 Up For The Downstroke — Fred Wesley & The Horny Horns  
 Don't Take Her Love For Granted — Ron Henderson  
 Keep It Comin' Love — KC & Sunshine Band

22 To 9 — Chalk It Up — Jerry Butler  
 28 To 19 — Keep It Comin' Love — KC & Sunshine Band  
 30 To 21 — I Feel Love — Donna Summer  
 31 To 20 — We Never Danced To A Love Song — Manhattans  
 40 To 30 — The Greatest Love Of All — Sergio Mendes  
 New LP — Salsoul Orchestra

**WGOK-FM — FAIRHOPE — Chris Turner**  
 #1 — Just Let Me Hold You — David Ruffin  
 The Whole Town's Laughing — Teddy Pendergrass — Phila. Intl.  
 Brick House — Commodores — Motown  
 Another Star — Stevie Wonder — Tamla  
 The Real Thing — Sergio Mendes — Elektra  
 For Everybody — Karma — Horizon  
 HOTS  
 Everlasting Love — Rufus  
 Keep It Comin' Love — KC & Sunshine Band  
 I Feel Love — Donna Summer  
 Mutha Funk — Shotgun  
 #1 LP — Floaters  
 New LP — Michael Henderson

**WAMM — FLINT — Jay Allen**  
 #1 — Brick House — Commodores  
 Dusic — Brick — Bang  
 Boogie Nights — Heatwave — Epic  
 Disco-Jam-Bam-Bam — Mix Sugar — Bicktown  
 20 To 14 — All Because Of You — Otis Clay  
 26 To 12 — I'm Afraid To Let You Into My Life — Freddie Waters  
 28 To 23 — Jam On The Groove — Ralph McDonald  
 38 To 33 — I Feel Love — Donna Summer  
 39 To 8 — Thinking About You — Aretha Franklin  
 #1 LP — O'Jays  
 New LPs — Little Milton, Slave, Dennis Coffey, Heatwave, Brick, James Brown, McCoo & Davis, Silver Convention

**WCKO — FT. LAUDERDALE — Joe Fisher**  
 #1 — Strawberry Letter #23 — Brothers Johnson  
 Hot Shot — Silver Convention — Midland  
 Another Star — Stevie Wonder — Tamla  
 Just Want To Be — Waters — WB

# CASH BOX TOP 100 R&B

August 27, 1977

	8/20	Weeks On Chart		8/20	Weeks On Chart		8/20	Weeks On Chart
<b>1 FLOAT ON</b> FLOATERS (ABC AB 12284)	1	10	<b>36 GOODNIGHT MY LOVE</b> TAVARES (Capitol 4453)	43	6	<b>71 I LIKE THE FEELING</b> LUTHER INGRAM (Koko KO-725)	48	6
<b>2 BEST OF MY LOVE</b> EMOTIONS (Columbia 3-10544)	3	14	<b>37 I CAN'T HELP IT</b> MICHAEL HENDERSON (Buddah/RCA BDA 578)	42	5	<b>72 LOVE AND HAPPINESS</b> AL GREEN (Hi 5N-2324)	74	6
<b>3 LET'S CLEAN UP THE GHETTO</b> PHILADELPHIA INTERNATIONAL ALL STARS (Phila. Intl./CBS 3627)	4	11	<b>38 GIVE ME SOME SKIN</b> JAMES BROWN (Polydor PD 14409)	45	5	<b>73 I JUST WANT TO BE YOUR EVERYTHING</b> ANDY GIBB (RSO/Polydor 872)	79	3
<b>4 STRAWBERRY LETTER 23</b> BROTHERS JOHNSON (A&M 1949)	2	10	<b>39 I NEED LOVE</b> PERSUADERS (Calla/CBS ZS8 3006)	22	12	<b>74 DO IT THE FRENCH WAY</b> CROWN HEIGHTS AFFAIR (DeLite 1592)	65	4
<b>5 L.A. SUNSHINE</b> WAR (Blue Note/UA BN-XW 1009)	6	10	<b>40 EVERLASTING LOVE</b> RUFUS FEATURING CHAKA KHAN (ABC 12296)	46	4	<b>75 THIS COULD BE THE NIGHT</b> R.B. HUDMON (Atlantic 3413)	77	4
<b>6 DEVIL'S GUN</b> C.J. & CO. (Westbound/Atlantic WB 55400)	9	12	<b>41 WHEN I THINK ABOUT YOU</b> ARETHA FRANKLIN (Atlantic 3418)	62	2	<b>76 I'M AFRAID TO LET YOU INTO MY LIFE</b> FREDDIE WATERS (October 1011)	78	6
<b>7 WORK ON ME</b> O'JAYS (Phila. Intl./CBS 3631)	15	6	<b>42 SEE YOU WHEN I GIT THERE</b> LOU RAWLS (Phila. Intl./Epic 8-3623)	26	16	<b>77 OOH BABY BABY</b> SHALAMAR (Shalamar/Soultrain SB 11045)	99	2
<b>8 I BELIEVE YOU</b> DOROTHY MOORE (Malaco/TK 1042)	8	10	<b>43 GOOD THING MAN</b> FRANK LUCAS (ICA 001)	27	9	<b>78 CHECK IT OUT (PART 1)</b> SOPHISTICATED LADY (Bareback 532)	86	5
<b>9 MAKE IT WITH YOU</b> THE WHISPERS (Soul Train/RCA SB-10996)	12	9	<b>44 FUNKY MUSIC</b> JU-PAR UNIVERSAL ORCHESTRA (Ju-Par/Motown 8002)	29	14	<b>79 YOU CAN'T SEE FOR LOOKING</b> BETTY WRIGHT (Alston/TK 3734)	81	3
<b>10 A REAL MOTHER</b> JOHNNY GUITAR WATSON (DJM/Amherst DJUS 1024)	5	19	<b>45 CHALK IT UP</b> JERRY BUTLER (Motown 1421)	47	6	<b>80 JOYOUS</b> PLEASURE (Fantasy F793AS)	64	13
<b>11 O-H-I-O</b> OHIO PLAYERS (Mercury 73932)	17	9	<b>46 CAN'T GET ALONG</b> IMPRESSIONS (Cotillion/Atlantic 44222)	49	6	<b>81 BITE YOUR GRANNY</b> MORNING, NOON & NIGHT (Roadshow/UA RSXW 1003)	80	10
<b>12 SUNSHINE</b> ENCHANTMENT (Roadshow/UA RS-XW 991)	7	14	<b>47 ALL BECAUSE OF YOUR LOVE</b> OTIS CLAY (Kayvette/TK 5130)	31	10	<b>82 HAVE A LITTLE MERCY</b> BROADWAY (Prelude PRL 71086)	82	3
<b>13 PARTY LIGHTS</b> NATALIE COLE (Capitol 4439)	13	9	<b>48 GETAWAY</b> SA-SOUL ORCHESTRA (Salsoul SZ 2038)	34	12	<b>83 IT'S A LIFE TIME THING</b> THELMA & JERRY (Motown 1422)	87	2
<b>14 SLIDE</b> SLAVE (Cotillion/Atlantic 44218)	10	14	<b>49 GOOD THING QUEEN (PART 1)</b> MARGIE EVANS (ICA 002)	52	7	<b>84 BOHANNON DISCO SYMPHONY</b> HAMILTON BOHANNON (Mercury 73939)	84	5
<b>15 LIVIN' IN THE LIFE</b> THE ISLEY BROTHERS (T-Neck/CBS ZS8 2264)	11	25	<b>50 STOMPED, BEAT-UP AND WHOOPED</b> GRAHAM CENTRAL STATION (WB 8417)	50	6	<b>85 GOTTA GET A HOLD ON ME</b> MARGIE ALEXANDER (Chi-Sound/UA CH-XW 1033)	85	3
<b>16 OVER AND OVER</b> ASHFORD & SIMPSON (WB WBS 8391)	16	11	<b>51 TURN THIS MUTHA OUT</b> IDRIS MUHAMMAD (CTI/Kudu 940)	53	8	<b>86 STARWARS THEME</b> MECO (Millennium/Casablanca 604)	—	1
<b>17 EASY</b> COMMODORES (Motown M1418F)	14	15	<b>52 LADY OF MAGIC</b> VAZE FEATURING FRANKIE BEVERLY (Capitol 4456)	63	4	<b>87 LOVE MUSIC</b> THE REGAL DEWY (Millennium/Casablanca 603)	94	2
<b>18 EXODUS</b> BOB MARLEY & THE WAILERS (Island IS 089)	21	8	<b>53 I FEEL LOVE</b> DONNA SUMMER (Casablanca NB 884)	57	15	<b>88 LET'S FOOL AROUND</b> GENERAL JOHNSON (Arista ASO264)	—	1
<b>19 THE GREATEST LOVE OF ALL</b> GEORGE BENSON (Arista 251)	23	6	<b>54 SO YOU WIN AGAIN</b> HOT CHOCOLATE (Big Tree/Atlantic BT 16096)	56	5	<b>89 UP FOR THE DOWN STROKE</b> FRED WESLEY & THE HORNY HORNS FEATURING MACEO PARKER (Atlantic 3408)	90	4
<b>20 GOT TO GIVE IT UP (PART 1)</b> MARVIN GAYE (Tamla/Motown 54280F)	18	22	<b>55 NO ONE CAN LOVE YOU</b> PHYLLIS HYMAN (Buddah/RCA BDA 577)	60	5	<b>90 SHARING</b> VITAMIN E (Buddah-574)	91	2
<b>21 I DON'T LOVE YOU ANYMORE</b> TEDDY PENDERGRASS (Phila. Intl./CBS 3622)	19	15	<b>56 VITAMIN "U"</b> SMOKEY ROBINSON (Tamla/Motown 54284)	41	11	<b>91 BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE)</b> THE DELLS (Mercury 73901)	92	4
<b>22 LET ME KNOW</b> SPECIAL DELIVERY (Shield/TK 6370)	25	7	<b>57 NOWHERE TO RUN</b> DYNAMIC SUPERIORS (Motown 1419)	59	5	<b>92 IN TO SOMETHING (CAN'T SHAKE LOOSE)</b> O.V. WRIGHT (Hi Records/Cream 77501)	93	2
<b>23 KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND (TK 1023)	32	4	<b>58 I CAN MAKE IT BETTER</b> PEABO BRYSON (Bullet/Bang VTO 3)	44	12	<b>93 CREAM CITY</b> AALON (Arista ASO249)	—	1
<b>24 GET IT UP</b> BEN E. KING & AWB (Atlantic 3402)	24	14	<b>59 CAN'T WE JUST SIT DOWN (AND TALK IT OVER)</b> DONNA SUMMER (Casablanca NB 884)	55	13	<b>94 FRIENDS AND STRANGERS</b> RONNIE LAWS (United Artists UA-XW 1036)	88	3
<b>25 LOVE IS SO GOOD WHEN YOU'RE STEALING IT</b> Z.Z. HILL (Columbia 3-10552)	30	12	<b>60 SINCE I FELL FOR YOU</b> HODGES, JAMES & SMITH (London CL 8193)	66	8	<b>95 I CAN'T GET OVER YOU</b> THE DRAMATICS (ABC AB 12256)	58	21
<b>26 CAN'T STAY AWAY</b> BOOTSIE'S RUBBER BAND (Warner Bros. WBS 58403)	28	10	<b>61 DUSIC</b> BRICK (Bang B-734)	—	1	<b>96 YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY (Gordy/Motown G-7155)	—	1
<b>27 DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN (Drive/TK 6258)	35	8	<b>62 FANTASY IS REALITY</b> PARLIAMENT (Casablanca 892)	67	4	<b>97 DANCE TO KEEP FROM CRYING</b> SAMONA COOKE (Epic/Sweet City 8-50421)	97	3
<b>28 JUST LET ME HOLD YOU FOR A NIGHT</b> DAVID RUFFIN (Motown M1420)	40	5	<b>63 WE GONNA PARTY TONIGHT</b> WILLIE HUTCH (Motown 1424)	76	2	<b>98 IT'S ALL OVER</b> WALTER JACKSON (UA CHXW 1044)	98	2
<b>29 NIGHTS ON BROADWAY</b> CANDI STATON (Warner Bros. 8387)	36	12	<b>64 SHAKE IT WELL</b> DRAMATICS (ABC 12299)	68	2	<b>99 FREE AS THE WIND</b> CRUSADERS (ABC/Blue Thumb BT 273)	100	2
<b>30 THIS I SWEAR</b> TYRONE DAVIS (Columbia 3-10528)	20	16	<b>65 DOCTOR LOVE</b> FIRST CHOICE (Gold Mind/Salsoul 4004)	72	4	<b>100 I'LL SHOW YOU WITH LOVE</b> YOUNG DEVINES (Cotillion 44223)	96	2
<b>31 THE SOUL OF A MAN</b> BOBBY BLAND (ABC 12280)	33	10	<b>66 LOOK WHAT YOU'VE DONE TO MY HEART</b> MARILYN MCCOO & BILLY DAVIS JR. (ABC AB 12298)	70	3			
<b>32 I DON'T WANNA GO</b> MOMENTS (Stang/All Platinum 5073)	37	7	<b>67 LOVE BALLADS</b> GARY BARTZ (Capitol 4462)	69	2			
<b>33 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE (20th Century TC-2350)	54	4	<b>68 YOU CAN DO IT</b> ARTHUR PRYSOCK (Old Town 1002)	75	2			
<b>34 BOOGIE NIGHTS</b> HEATWAVE (Epic 8-50370)	38	8	<b>69 LOVING YOU (IS THE BEST THING TO HAPPEN TO ME)</b> LITTLE MILTON (Glades/TK 1743)	73	3			
<b>35 WE NEVER DANCED TO A LOVE SONG</b> THE MANHATTANS (Columbia 10586)	39	6	<b>70 TOMORROW</b> CISSY HOUSTON (Private Stock 45355)	71	5			

## ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

All Because (Muscle Shoals Sound — BMI) . . . . . 47	Float On (ABC-Dunhill Wood Songs — BMI) . . . . . 1	It's All Over (Warner-Tamerlane — BMI) . . . . . 98	See You When I Git There (Might Three — BMI) . . . . . 42
A Real Mother (Vir-Jon — BMI) . . . . . 10	Free As The Wind (Four Knights — BMI) . . . . . 99	It's Ecstasy (Sa-Vette — BMI) . . . . . 33	Shake It Well (Groovesville — BMI) . . . . . 64
Best Of My Love (Saffire — BMI) . . . . . 2	Friends (Fizz/At Home/Jeffix — BMI) . . . . . 94	Joyous (Funky P.O./At Home — ASCAP) . . . . . 80	Conquistador — ASCAP . . . . . 64
Be-cha Never Been (Six Strings — BMI) . . . . . 91	Funky Music (Nuante — ASCAP/Lenice — BMI) . . . . . 44	Just Let Me Hold (Charles Kippis — BMI) . . . . . 28	Sharing (BMI) . . . . . 90
Bits Your (Desert Rain — ASCAP) . . . . . 81	Getaway (M. Buru — ASCAP) . . . . . 48	Keep It Comin' (Sherlyn/Harrick — BMI) . . . . . 23	Since I Fell (WB — ASCAP/El Patrico — BMI) . . . . . 60
Bohannon Disco (Bohannon Phase II/Intersong — ASCAP) . . . . . 84	Get It Up (WB/Longdog — ASCAP) . . . . . 24	L.A. Sunshine (Far-Out — ASCAP) . . . . . 5	Slide (Spurbree — BMI) . . . . . 14
Boogie (Rondor/Almo — ASCAP) . . . . . 34	Give Me (Dynamone/Belinda/Unichappell — BMI) . . . . . 38	Lady Of Magic (Pecle — BMI) . . . . . 52	So You Win (Island — BMI) . . . . . 54
Can't Get Along (High Class — BMI) . . . . . 46	Goodnight My Love (Belinda/Quintet/Trio — BMI) . . . . . 36	Let Me Know (Sherlyn — BMI) . . . . . 22	Star Wars (Fox Fanfare — BMI) . . . . . 86
Can't Stay Away (Rubber Band — BMI) . . . . . 26	Good Thing Queen (Not Listed — BMI) . . . . . 49	Let's Clean (Mighty Three — BMI) . . . . . 3	Stomped Beat-Up (Nineteen Eighty Foe — BMI) . . . . . 50
Can't We Just (McCauley/Almo — ASCAP) . . . . . 59	Gotta Get A (Aopa — ASCAP/Sifo — BMI) . . . . . 85	Let's Fool Around (Music In General — BMI) . . . . . 88	Strawberry (Kidada/Off The Wall — BMI) . . . . . 4
Chalk It Up (Ice Man/Stone Diamond/Padavon — BMI) . . . . . 45	Got To Give (Jobete — ASCAP) . . . . . 82	Livin' The Life (Bovina — ASCAP) . . . . . 15	Sunshine (Desert Moon/Willow Girl — BMI) . . . . . 12
Check It Out (B. Womack/Unart — BMI) . . . . . 78	Have A Little . . . . . 20	Look What (Screen Gems-EMI/Traco — BMI/Colgems — EMI) . . . . . 66	The Greatest Love Of (Columbia Pictures — BMI) . . . . . 19
Cream City (Milwaukee Music — BMI) . . . . . 93	I Believe (Musicways/Flying Addressi — BMI) . . . . . 8	Love And Happiness (Jec/Al Green — BMI) . . . . . 72	The Soul (Don/ABC-Dunhill — BMI) . . . . . 31
Dance To Keep (WB — ASCAP) . . . . . 97	I Can Make It (Web IV — BMI) . . . . . 58	Love Ballad (Unichappell — BMI) . . . . . 67	This Could (Unart/Sunshine Rabbit — BMI) . . . . . 75
Devil's Gun (ATV — BMI) . . . . . 6	I Can't Get (Conquistador — ASCAP) . . . . . 95	Love Is So (Jalew — BMI) . . . . . 25	This I Swear (Buttermilk Sky/Content/Alynn — BMI) . . . . . 30
Doctor Love (Lucky Three/Six Strings — BMI) . . . . . 65	I Can't Help It (Electrocord — ASCAP) . . . . . 37	Love Music (Sashimi West/Irwin Levine — BMI) . . . . . 87	Tomorrow (Strouse/Morris — ASCAP) . . . . . 70
Do It The French Way (Delightful/Cabrina — BMI) . . . . . 74	I Don't Love (Mighty Three — BMI) . . . . . 21	Love You (Trice — BMI) . . . . . 69	Turn This Mutha (Char-Liz — BMI) . . . . . 51
Do You Wanna (Sherlyn/Decibel — BMI) . . . . . 27	I Don't Wanna (Begonia/Fedora — BMI) . . . . . 32	Make It (Colgems-EMI — ASCAP) . . . . . 9	Up For The (Rick's Malibiz — BMI) . . . . . 89
Dusic (Caliber/Good High — ASCAP) . . . . . 61	I Feel Love (Rick's — BMI) . . . . . 53	Nights On (Casserole/Unichappell/Stamm — BMI) . . . . . 29	Vitamin "U" (Jobete — ASCAP) . . . . . 56
Easy (Jobete/Commodores Ent. — ASCAP) . . . . . 17	I Just Want (Stigwood/Unichappell — BMI) . . . . . 73	No One Can (Buddah — BMI) . . . . . 55	We Gonna Party (Stone Diamond — BMI) . . . . . 63
Everlasting (Amer. B'casting/Mother Pearl/Dennis Earl — ASCAP) . . . . . 40	I'll Show You (My Brothers — BMI) . . . . . 100	Nowhere To Run (Stone Agate — BMI) . . . . . 57	We Never (Manhattans/Blackwood — BMI) . . . . . 35
Exodus (Bob Marley/Almo — ASCAP) . . . . . 18	I'm Afraid (Ankh — ASCAP/All Night — BMI) . . . . . 76	O-H-I-O (Play One/Unichappell — BMI) . . . . . 11	When I Think About (Springtime — BMI) . . . . . 41
Fantasy Is Reality (Rick's Malibiz — BMI) . . . . . 62	I Need Love (J.A.M.F./Six Strings — BMI) . . . . . 39	Ooh Baby Baby . . . . . 77	Work On Me (Mighty Three — BMI) . . . . . 7
	In To Something (Jec — BMI) . . . . . 92	Over And Over (Nick-O-Val — ASCAP) . . . . . 16	You Can Do It . . . . . 68
	It's A Lifetime (Jobete/Butler — ASCAP) . . . . . 83	Party Lights (Utom — BMI) . . . . . 13	You Can't See For (Sherlyn — BMI) . . . . . 79
			You Can't Turn (Owen Glenn Prod. Co. — ASCAP) . . . . . 96

# RETAIL LP SELLING PRICES

## Atlanta

At **Zayre** stores, the "Top 10 LPs" for \$3.79/\$4.79 tape. (Sunday *Atlanta Journal and Constitution*).

## Baltimore

At **Korvettes** (4 locations), these features: all-label sale for \$3.99/\$5.99 tape; all \$7.98 list LPs for \$4.99/\$5.99 tape; the latest LPs by the Grateful Dead and Yes (\$7.98 list) for \$4.49; four A&M releases, including the latest LPs by the Brothers Johnson, Supertramp and Rita Coolidge, for \$3.64; two A&M LPs, including the latest albums by Peter Frampton and Cat Stevens (\$7.98 list) for \$4.49; seven CBS releases, including the newest albums by Pierce Arrow, Heatwave, Lake, Kenny Loggins and Dan Fogelberg, for \$3.64; five CBS releases, including the latest LPs by James Taylor, Ted Nugent and Heart (all \$7.98 list), for \$4.64; and all Angel classical LPs (\$7.98 list) for \$4.79 (Sunday *Baltimore Sun*).

## Boston

At **Caldor** stores, these features: the latest LPs by McCoo/Davis, Rick Derringer and Johnny Winter for \$3.76/\$5.44 tape; the latest LPs by Carole King, James Taylor and Ted Nugent and the original Broadway cast LP of "Annie" (\$7.98 list) for \$4.27; and the soundtrack to "Star Wars" (\$8.98 list) for \$4.96. At **Strawberries** (4) these features: six A&M albums, including the latest albums by Pablo Cruise, Rita Coolidge, and Supertramp, for \$3.89; the latest album by the Brothers Johnson for \$3.69; the latest LP by Cat Stevens (\$7.98 list) for \$4.69; and the latest albums by Denise Williams and Steve Winwood for \$3.69. At **The Coop** (3), Andy Pratt's latest album on Nemperor for \$3.89. Latest album by Rare Earth on Prodigal Records, no price advertised, no store tie-ins (Boston *Sunday Globe and Real Paper*, August 16).

## Chicago

At **Sounds Good** (6 locations), the latest LP by Albert Finney for \$3.69. At **Korvettes** (6) these features: all-label sale for \$3.99/\$4.99 tape; all \$7.98 list LPs for \$4.99/\$5.99 tape; 12 CBS albums, including the latest albums by Laura Nyro, Engelbert Humperdinck, and Burton Cummings, for \$3.64; the latest albums by Ted Nugent, James Taylor, and Barbra Streisand (\$7.98 list), for \$4.64; six A&M albums, including the latest albums by Supertramp and Rita Coolidge, for \$3.64, and the latest albums by Cat Stevens and Peter Frampton (\$7.98 list) for \$4.49; four RCA albums, including the latest LP by Lonnie Liston Smith, for \$3.64, and the latest albums by Hall & Oates and Elvis (\$7.98 list) for \$4.49; and the latest album by the Grateful Dead on Arista (\$7.98 list) for \$4.49. At **Goldblatts** stores, these features: all-label sale for \$3.99; all \$7.98 list LPs for \$4.97; and the latest album by Parliament (\$8.98 list) for \$5.97. (Chicago *Sun-Times* and the Sunday *Chicago Tribune*).

## Cleveland

At **J.P. Snodgrass** (14 locations), all-label sale for \$3.95; all \$7.98 list LPs for \$4.95, featuring the latest albums by Fleetwood Mac, Shaun Cassidy, Steve Miller, and Bay City Rollers; plus the latest LP by Barry Manilow (\$11.98 list) for \$6.95. At **Woolworth** stores, assorted cutout LPs for \$1.99. (The Cleveland *Plain Dealer*, August 12 and 14.)

## Dallas

At **Gibson's** stores, nine CBS "Sale-A-Thon" releases, including the latest LPs by the Isley Brothers, Kris Kristofferson, Jeff Beck, Maynard Ferguson, Boston, Al DiMeola and Weather Report for \$3.99/\$4.99 tape. (Sunday *Dallas Morning News*).

## Denver

No ads appeared in the Sunday *Denver Post*.

## Detroit

At **Woolworth** stores, the same ad with

the identical features and prices that appeared in Cleveland. At **K mart** stores, the soundtrack to "Star Wars" (\$8.98 list) for \$4.77. (Sunday *Detroit News*).

## Kansas City

No ads appeared in the Sunday *Kansas City Star*.

## Los Angeles

At the **Wherehouse** (44 locations), the following features: the latest releases by the Commodores and Natalie Cole (both \$7.98 list) tied to area concert appearances for \$4.77 LP or tape and the rest of their respective catalogs for \$3.96/\$4.77 tape; the latest release by the Grateful Dead (\$7.98 list) for \$4.77 LP or tape; the latest release by Donny Osmond for \$3.96/\$4.77 tape; the latest release by the Bee Gees (2 LPs/\$11.98 list) for \$7.19/\$7.79 tape; and the latest release by Andy Gibb for \$3.96/\$4.77 tape. At **Music Plus** (15), CBS LP and tape sale, including the latest releases by the Emotions, Kenny Loggins, Lake, the Isley Bros., the O'Jays, Teddy Pendergrass, Heart, Barbra Streisand, Ted Nugent, James Taylor, Pink Floyd, Boston, Boz Scaggs and Kansas, for \$3.69/\$4.59 tape per \$6.98 list and \$4.59 LP or tape per \$7.98 list; and "Music From Star Wars" (\$5.98 list) on Springboard for \$2.99/\$3.99 tape. At **Montgomery Ward** stores, the latest release by Carole King tied to area concert appearance for \$4.99 LP or tape; and the debut release by Navarro for \$3.99/\$4.99 tape. At **Licorice Pizza** (17), the latest release by War (2 LPs/\$9.98 list) for \$5.69/\$6.99 tape. At **V.I.P.** (8), the debut release by Enchantment, no price included. (Sunday *Los Angeles Times*).

## Miami

No ads appeared in the Sunday *Miami Herald*.

## New Orleans

No ads appeared in the Sunday *Times-Picayune*.

## New York

At **Sam Goody** (17 locations), these features over two pages: all-label "pop, soul, jazz, and folk sale" for \$3.94/\$5.49

tape; all \$7.98 list LPs in these categories for \$4.94; and all DG classical discs (\$7.98 list) for \$4.94. At **Korvettes** (30), all-label sale for \$3.99/\$5.99 tape; all \$7.98 list LPs for \$4.99/\$5.99 tape; eight "specials," including the latest LPs by Andrew Gold, Jethro Tull, Jimmy Buffett, Side Effect, the Blackbyrds, Kenny Loggins, the Emotions and the O'Jays, for \$2.99; and six "specials," including the latest LPs by Kansas, Marshall Tucker, Marvin Gaye, Heart and Aretha Franklin (\$7.98 list), for \$3.99; the latest LPs by the Bee Gees and Rainbow (2 LPs/\$9.98 list) for \$6.99; and 15 Columbia classical LPs (\$7.98 list) for \$4.79. At **Record Hunter**, all-label sale for \$3.87; all \$7.98 list LPs for \$4.87; two Angel classical LPs (\$7.98 list) for \$3.87; and "The Concertos Of Carl Nielsen" (\$7.98 list) for \$3.69.

## Philadelphia

At **Sam Goody** (10 locations), these features over two pages: all "superstar special" LPs by Steve Miller, James Taylor, Grateful Dead, Fleetwood Mac and Barbra Streisand for \$3.99/\$5.49 tape; all \$7.98 list LPs by those artists for \$4.99/\$5.49 tape; the latest LP by Albert Finney for \$3.99/\$5.49 tape; War's "Platinum Jazz" (2 LPs/\$9.98 list) for \$6.99/\$7.49 tape; the soundtrack to "The Spy Who Loved Me" (\$7.98 list) for \$5.49; the soundtrack to "Joy Ride" (\$7.98 list) for \$4.99; assorted cutout LPs for \$1.99; and all DG classical LPs (\$7.98 list) for \$4.19/\$5.19 tape. At **Korvettes** (5), same ad with the identical features and prices that appeared in Baltimore, except that only four CBS releases are advertised for \$3.64, and one for \$4.49; the Yes LP is not included; and all Lazar Berman classical LPs on Columbia (\$7.98 list) are \$4.64. At **Woolworth** stores, same ad with the identical features and prices that appeared in Cleveland. At **Harmony Hut**, "grand opening" sale on 11 releases, including the latest LPs by the Bay City Rollers, Yes, Alan Parsons, Heart and James Taylor (all \$7.98 list) for \$4.99/\$5.99 tape; the soundtrack to "Star Wars" (\$8.98 list) for \$5.99/\$6.99 tape; the Stevie Wonder catalog for \$3.99/\$5.99 tape and Won-

der's "Songs In The Key Of Life" (2 LPs/\$13.98 list) for \$9.98/\$11.99 tape; the latest LP by Judy Collins (2 LPs/\$9.98 list) for \$6.99/\$7.99 tape; the soundtrack to "New York, New York" (2 LPs/\$11.98 list) for \$8.99/\$9.99 tape; and 10 releases, including the latest LPs by McCoo/Davis, B.J. Thomas, Olivia Newton-John, Steve Winwood, Bob Marley and Kenny Rogers, for \$3.99/\$5.99 tape. At **Wall-to-Wall Sound** stores, these features: six releases, including the latest LPs by Shaun Cassidy, Andy Gibb and Dan Fogelberg, for \$3.88/\$4.99 tape; 14 releases, including the latest LPs by Yes, Neil Young, Barbra Streisand, James Taylor, Elvis Presley and Kiss (all \$7.98 list) for \$4.48/\$4.99 tape; the latest release by Rainbow (\$8.98 list) for \$5.48; and the latest release by the Bee Gees (2 LPs/\$11.98 list) for \$6.78/\$8.69 tape (Sunday *Philadelphia Inquirer* and the Sunday *Philadelphia Bulletin*).

## Pittsburgh

At **National Record Mart** stores, these features: nine LPs, including the newest releases by the Emotions, the Floaters, the Brothers Johnson, Johnny Guitar Watson, Dan Fogelberg and Pablo Cruise for \$3.99; and 21 releases, including the latest LPs by the Bay City Rollers, Kiss, Marvin Gaye, Alan Parsons, Boz Scaggs, Barbra Streisand, Yes, Neil Young, Ronnie Laws, Marshall Tucker, Fleetwood Mac and Foreigner (all \$7.98 list) for \$4.99. At **Woolworth** stores, same ad with the identical features and prices that appeared in Cleveland. At **Bee Gee** stores, Capitol's "Touch Me Tapes" (\$7.98 list) for \$4.99. At **Zayre** stores, same ad with the identical features and prices that appeared in Atlanta. (Sunday *Pittsburgh Press*).

## Portland

No ads appeared in the Sunday *Oregonian*.

## St. Louis

At **Discount Records** (3 locations), the latest LP by Kris Kristofferson for \$3.99/\$4.99 tape. (Sunday *St. Louis Globe-Democrat* and the *St. Louis Post-Dispatch*, August 11 and 14).

## San Diego

No ads appeared in the Sunday *San Diego Union*.

## San Francisco

At **Record Factory** (11 locations), the latest release by Carole King and the Grateful Dead (both \$7.98 list) for \$4.97 LP or tape. At **Odyssey Records** (5), RCA "Summer Free For All" LP and tape sale, featuring \$3.66 per \$6.98 list and \$4.88 per \$7.98 list and 8-tracks and cassettes for \$4.98. (Sunday *San Francisco Examiner & Chronicle*).

## Seattle

No ads appeared in the Sunday *Seattle Times*.

## Tulsa

No ads appeared in the Sunday *Tulsa World*.

## Washington

At **People's Drug** stores, assorted cutout LPs for \$1-\$2, and assorted cutout tapes for \$3. At **Korvettes** (5 locations), same ad with the identical features and prices that appeared in Baltimore, except that the latest LP by Yes is not included. At **Discount Records and Books** (3), the original Broadway cast album of "Man Of LaMancha" for \$5.99 tied to in-store appearance by Richard Kiley, who is starring in the revival. At **Kemp Mill Records** (6), "grand opening" all-label sale for \$3.99; all \$7.98 list LPs for \$4.99; Capitol's 14 "Touch Me Tapes" (\$7.98 list) for \$4.99; the latest release by Judy Collins (2 LPs/\$9.98 list) for \$5.99; the latest LP by Elvin Bishop (2 LPs/\$9.98 list) for \$5.99; and the latest LPs by Carole King and Steve Miller (\$7.98 list) for \$4.49. (Sunday *Washington Post*).

(All information in the above chart gathered from August 14 editions unless otherwise indicated).



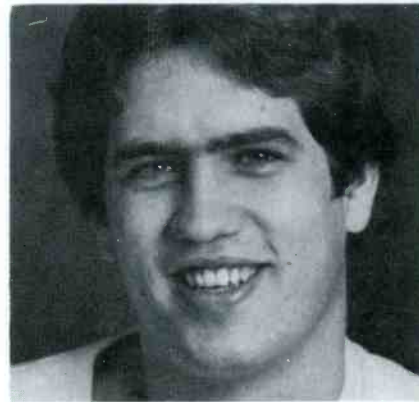
**TAVARES AT THE ROXY** — Capitol recording artists Tavares recently played the Roxy in Los Angeles while on a cross-country tour to promote their new "Love Storm" LP. Pictured standing (l-r) are: Don Mac, KGFJ program director; Don Zimmermann, executive vice president & chief operating officer for Capitol; Chubby Tavares; Tommy Phillips, assistant national promotion manager of black product for Capitol; Larkin Arnold, vice president of Capitol's soul division; Paul Johnson, national promotion manager of black product for Capitol, and Brian Panella, manager of Tavares. Shown kneeling (l-r) are: Butch and Ralph Tavares, Capitol recording artist Freda Payne and Tiny and Pooch Tavares.

# Cash Box Country

## Top 50 Country Albums

	Weeks On 8/20 Chart		Weeks On 8/20 Chart
1 <b>OL' WAYLON</b> WAYLON JENNINGS (RCA APL 1-2317)	1 16	24 <b>DAYTIME FRIENDS</b> KENNY ROGERS (UA LA 7546)	34 2
2 <b>TO LEFTY FROM WILLIE</b> WILLIE NELSON (Columbia KC 34695)	2 21	25 <b>WAYLON LIVE</b> WAYLON JENNINGS (RCA APL1-1108)	31 38
3 <b>DYNAMIC DUO</b> CONWAY TWITTY & LORETTA LYNN (MCA 2278)	3 9	26 <b>LINDA RONSTADT'S GREATEST HITS</b> (Asylum 7E-1092)	29 35
4 <b>MOODY BLUE</b> ELVIS PRESLEY (RCA AFL 1-2428)	4 7	27 <b>I REMEMBER PATSY</b> LORETTA LYNN (MCA 2265)	26 17
5 <b>CHANGES IN LATITUDES — CHANGES IN ATTITUDES</b> JIMMY BUFFETT (ABC AB 990)	5 23	28 <b>FARGO COUNTRY</b> DONNA FARGO (Warner Bros. BS 2996)	27 24
6 <b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE (United Artists UA-LA 771G)	8 7	29 <b>THE BEST OF MOE BANDY VOL. 1</b> (Columbia KC 34715)	33 8
7 <b>RAMBLIN' FEVER</b> MERLE HAGGARD (MCA 2267)	7 11	30 <b>TILL THE END</b> VERN GOSDIN (Elektra 7E-1112)	38 4
8 <b>RABBITT</b> EDDIE RABBITT (Elektra 7E-1105)	9 9	31 <b>CAROLINA DREAMS</b> THE MARSHALL TUCKER BAND (Capricorn/WB CPK 0180)	30 21
9 <b>KENNY ROGERS</b> (United Artists UA LA 689G)	6 21	32 <b>SOUTHERN NIGHTS</b> GLEN CAMPBELL (Capitol SO 11601)	28 25
10 <b>NEW HARVEST . . . FIRST GATHERING</b> DOLLY PARTON (RCA APL 1-2188)	10 25	33 <b>BEFORE HIS TIME</b> WILLIE NELSON (RCA APL 1-2210)	25 16
11 <b>SLIDE OFF OF YOUR SATIN SHEETS</b> JOHNNY PAYCHECK (Epic KE 34693)	11 10	34 <b>SMOKEY AND THE BANDIT</b> ORIGINAL SOUNDTRACK (MCA 2099)	36 5
12 <b>MAKING A GOOD THING BETTER</b> OLIVIA NEWTON-JOHN (MCA 2280)	15 6	35 <b>THE RED HEADED STRANGER</b> WILLIE NELSON (Columbia KC 33482)	39 5
13 <b>FIRST CLASS</b> MICKEY GILLEY (Playboy/CBS KZ 34776)	13 11	36 <b>PLAY, GUITAR PLAY</b> CONWAY TWITTY (MCA 2262)	35 20
14 <b>A MAN MUST CARRY ON</b> JERRY JEFF WALKER (MCA 2-6003)	14 13	37 <b>BORN BELIEVER</b> JIM ED BROWN & HELEN CORNELIUS (RCA APL 1-2399)	— 1
15 <b>THE OUTLAWS</b> WAYLON JENNINGS/WILLIE NELSON JESSI COLTER/TOMPALL GLASER (RCA APL 1-1321)	17 34	38 <b>BOBBY BORCHERS</b> (PLAYBOY/CBS KZ 34829)	40 4
16 <b>THE BEST OF FREDDY FENDER</b> (ABC/Dot DO 2079)	12 16	39 <b>PRACTICE MAKES PERFECT</b> JOHNNY RODRIGUEZ (Mercury SRM 1-1144)	16 11
17 <b>SHE'S JUST AN OLD LOVE TURNED MEMORY</b> CHARLEY PRIDE (RCA APL 1-2261)	20 20	40 <b>BEST OF DOLLY PARTON</b> (RCA APL 1-117)	— 1
18 <b>SONGS OF KRISTOFFERSON</b> KRIS KRISTOFFERSON (Columbia PZ 34687)	18 15	41 <b>BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	47 27
19 <b>LIVE</b> BILLY "CRASH" CRADDOCK (ABC/Dot DO-2082)	19 6	42 <b>ANYTIME . . . ANYWHERE</b> RITA COLLIDGE (A&M SP 4616)	44 4
20 <b>LUXURY LINER</b> EMMYLOU HARRIS (Warner Bros. WBS 2298)	21 30	43 <b>SHORT STORIES</b> STATLER BROS. (Mercury SRM 1-5001)	— 1
21 <b>LOVERS, FRIENDS &amp; STRANGERS</b> BARBARA MANDRELL (ABC/Dot DO-2076)	22 11	44 <b>COUNTRY SWEET</b> STELLA PARTON (Elektra 7E-1111)	45 3
22 <b>MIRRIAM</b> JESSI COLTER (Capitol ST-11583)	23 6	45 <b>THE RAMBLER</b> JOHNNY CASH (Columbia KC 34833)	46 3
23 <b>CRYSTAL</b> CRYSTAL GAYLE (United Artists LA 614G)	32 53	46 <b>RONNIE SESSIONS</b> (MCA 2285)	48 3
		47 <b>THE COUNTRY AMERICA LOVES</b> STATLER BROS. (Mercury SRM 1-1125)	49 2
		48 <b>RONNIE MILSAP LIVE</b> (RCA APL 1-2043)	50 2
		49 <b>IN PRISON IN PERSON</b> SONNY JAMES (Columbia KC 34708)	24 8
		50 <b>SONGS I'LL ALWAYS SING</b> MERLE HAGGARD (Capitol SWBB 11531)	37 15

## CBS Nashville Appoints Two



Jim Kemp



Susan Binford

NASHVILLE — Jim Kemp has been appointed to the newly created position of product manager, Epic Records and CBS Associated Labels, announced Rick Blackburn, vice president, marketing, CBS Records, Nashville.

In his new post, Kemp will develop and implement merchandising strategies for Epic and CBS Associated Labels album product in conjunction with CBS Records' Nashville marketing division. He joined CBS Records in 1975 as assistant manager of press and public information in Nashville and the next year was promoted to manager, a post he held until his recent ap-

pointment.

Kemp's former position has been assumed by Susan Binford, who was a marketing representative and special promotions coordinator for Opryland in Nashville before joining CBS Records.

Ms. Binford will be responsible for managing marketing publicity in conjunction with recorded product for the Columbia, Epic and CBS Associated Labels marketed by CBS Records, Nashville. She will also develop artist information materials, design special mailings and coordinate other press-related activities.

## American Bar Association Salutes Two WWVA Documentary Programs

WHEELING, W. VA. — Radio WWVA, a subsidiary of Columbia Picture Industries Inc., was honored for two documentary programs by the American Bar Assn. at its annual meeting August 9 in Chicago.

Bob Cain, WWVA news director, and Cathy Gurley, public affairs director, received the ABA's Silver Gavel Award for their program "Don't Hit That Lady, She's Your Wife."

The program, which dealt with the in-

crease in family violence, especially against wives, was cited by the association for its "outstanding contribution to public understanding of the American system of law and justice."

Another WWVA program received an honorable mention in the ABA competition. "Excuse Me For Dying," which dealt with the right to die controversy, was written and produced by Lisa Favish, reporter, and Ms. Gurley.

### MOST ADDED COUNTRY SINGLES

- WE CAN'T GO ON LIKE THIS — EDDIE RABBITT — ELEKTRA**  
KLAK, KRAK, WJJD, KSON, KCUB, KRMP, KKYX, KTCR, WSUN, WSLR, WHK, WKDA, KLAC, WUBE, WPLO.
- I GOT THE HOSS — MEL TILLIS — MCA**  
WRCP, WDEE, WSLR, WAME, KAYO, WHK, WUNI, WKDA, KNEW, KUZZ, WUBE.
- EAST BOUND AND DOWN — JERRY REED — RCA**  
WRCP, WJJD, KERE, KGBS, WSLR, KAYO, WHK, WUZZ, KLAC, WUBE, WPLO.
- TOO MUCH IS NOT ENOUGH — BILLIE JO SPEARS — UA**  
KLAK, KRAK, WTSO, KBAP, KNUZ, WKDA, KFOX, WHK, KLAC, WWOL.
- SILVER MEDALS AND SWEET MEMORIES — STATLER BROTHERS — MERCURY**  
KLAK, KCUB, WJL, WBAP, WSLR, WKDA, WUBE, WPLO, WWOL.
- IF IT AIN'T LOVE BY NOW — BROWN/CORNELIUS — RCA**  
KRAK, KSON, KCUB, KRMD, KGBS, WHK, WHOO, WPLO, WWOL.

### MOST ACTIVE COUNTRY SINGLES

- DAYTIME FRIENDS — KENNY ROGERS — UA**  
WWOL 33-27, WPLO Ex-26, WIRE Ex-40, WHOO Ex-38, WONE 33-28, KNEW 20-11, WKDA 20-10, KMPS Ex-28, WHK 23-16, KFOX 18-15, KGA Ex-29, WAME 22-15, WWOK 20-8, WIVK 29-20, WSUN 28-19, WDEE Ex-40, KRMD 34-24, KSON 23-18, KDJW 41-31, WTSO 27-19, WJL 30-22, KNIX Ex-38, WJJD 28-22, KRAK 43-34.
- I'VE ALREADY LOVED YOU IN MY MIND — CONWAY TWITTY — MCA**  
WWOL 18-12, WPLO 22-10, WPOC 9-4, WUBE 14-8, WIRE 26-17, WONE 23-18, KLAC 29-17, KNEW 15-10, KDJA 12-7, KMPS 20-13, WMAQ Ex-29, WHK 24-10, KAYO 17-12, KFOX 20-19, KGA 23-14, WAME 17-11, KKYX Ex-34, KCUB 26-19, WDEE 26-19, KFDI 50-48, WSUN 20-14, WWOK 18-10, KERE 22-18, KSON 21-13, WJL 25-15, KGBS 26-16, WJJD 17-12, WBAP Ex-44.
- I LOVE YOU A THOUSAND WAYS — WILLIE NELSON — COLUMBIA**  
WWOL 32-24, WPLO Ex-27, WPOC 34-27, WONE 44-32, KNEW Ex-25, KDJA 33-24, KMPS 30-25, WHK 34-24, KGA Ex-26, WAME Ex-23, WSUN Ex-30, WDEE Ex-35, KRMD 29-2, WBAP 32-22, WJL Ex-27, KSON 27-20, KCUB 30-20, WJJD Ex-28, KRAK 44-35.



**DUNCAN ROASTED** — Rick Blackburn, vice president of marketing, CBS Records, Nashville, recently emceed a roast in honor of Columbia recording artist Johnny Duncan. On hand to salute Duncan were many music industry personalities and close friends. Pictured above after the roast are (l-r): Jim Sharp, Cash Box director of Nashville operations; Duncan; Janie Fricke, Columbia recording artist; Blackburn; and Les Acree, program director of radio WKDA.

# Additions to Country Playlists

## WLSR — AKRON

8-1 — Vern Gosdin  
Mel Tillis  
Stattler Bros.  
Jerry Reed  
Eddie Rabbitt  
Sam Neely  
16 To 11 — Freddie Hart  
29 To 24 — Kenny Dale  
Ex To 25 — Loretta Lynn  
Ex To 26 — Tom T. Hall  
Ex To 27 — Kendalls  
Ex To 28 — Pal Rakes  
Ex To 29 — Stella Parton

## KDJW — AMARILLO

6-1 — Dorsey Burnette  
Kenny Price  
Alvin Crow  
Claude King  
Ed Bruce  
David Rogers  
13 To 8 — Jones/Wynette  
23 To 11 — Freddie Hart  
29 To 22 — Mundo Earwood  
35 To 28 — Kenny Dale  
38 To 29 — Anderson/Turner  
39 To 32 — Ronnie Sessions  
41 To 31 — Kenny Rogers  
42 To 34 — Tom T. Hall  
43 To 30 — Mel Tillis  
45 To 36 — Jerry Reed  
Ex To 42 — Dave Conway  
Ex To 43 — George Jones  
Ex To 45 — Eddie Rabbitt  
Ex To 46 — David Houston  
Ex To 47 — Stella Parton  
Ex To 48 — John Wesley Ryles  
Ex To 49 — Brown/Cornelius  
Ex To 50 — Gene Watson

## WPLO — ATLANTA

4-1 — Elvis Presley  
Freddie Hart  
Stattler Brothers  
Dorsey Burnette  
Jerry Reed  
Gene Watson  
Brown/Cornelius  
Eddie Rabbitt  
David Rogers  
Kendalls  
Nick Nixon  
15 To 9 — Joe Stampley  
22 To 10 — Conway Twitty  
24 To 14 — Jones/Wynette  
26 To 21 — Dave & Sugar  
27 To 15 — Crystal Gayle  
28 To 17 — Don Gibson  
29 To 18 — Dottie West  
30 To 19 — Anderson/Turner  
Ex To 22 — Oak Ridge Boys  
Ex To 23 — Pak Rakes  
Ex To 24 — Loretta Lynn  
Ex To 25 — Jim Weatherly  
Ex To 26 — Kenny Rogers  
Ex To 27 — Willie Nelson  
Ex To 28 — Jerry Wallace  
Ex To 29 — Mel Tillis  
Ex To 30 — Rex Allen Jr.

## WPLO — ATLANTIC

4-1 — Elvis Presley  
Freddie Hart  
Stattler Bros.  
Dorsey Burnette  
Jerry Reed  
Gene Watson  
Brown/Cornelius  
Eddie Rabbitt  
David Rogers  
Kendalls  
Nick Nixon  
15 To 9 — Joe Stampley  
22 To 10 — Conway Twitty  
24 To 14 — Jones/Wynette  
26 To 21 — Dave & Sugar  
27 To 15 — Crystal Gayle  
28 To 17 — Don Gibson  
29 To 18 — Dottie West  
30 To 19 — Anderson/Turner  
Ex To 22 — Oak Ridge Boys  
Ex To 23 — Pal Rakes  
Ex To 24 — Loretta Lynn  
Ex To 25 — Jim Weatherly  
Ex To 26 — Kenny Rogers  
Ex To 27 — Willie Nelson  
Ex To 28 — Jerry Wallace  
Ex To 29 — Mel Tillis  
Ex To 30 — Rex Allen Jr.

## KUZZ — BAKERSFIELD

1-1 — Charlie Rich  
Jerry Reed  
Sunday Sharp  
Mel Tillis  
Narvel Felts  
24 To 17 — Jones/Wynette  
30 To 23 — Debi Hawkins  
Ex To 22 — Eddie Arnold  
Ex To 28 — Don Gibson  
Ex To 30 — Dave & Sugar

## WPOC — BALTIMORE

1-1 — Charlie Rich  
33 — Don Gibson  
34 — Anderson/Turner  
35 — Freddie Hart  
9 To 4 — Conway Twitty  
13 To 8 — Johnny Paycheck  
14 To 7 — Crystal Gayle  
17 To 11 — Mel Street  
21 To 16 — Don King  
23 To 17 — Anderson/Turner  
34 To 27 — Willie Nelson  
35 To 29 — Tom T. Hall

## WWOL — BUFFALO

31 — Elvis Presley  
Billie Jo Styles  
June Watson  
Brown/Cornelius  
Stattler Brothers  
John Wesley Ryles  
10 To 4 — Merle Haggard  
18 To 12 — Conway Twitty  
19 To 14 — Jones/Wynette  
21 To 15 — Joe Stampley  
22 To 17 — Dickey Lee  
23 To 18 — Don Wilson  
24 To 19 — Freddie Hart  
31 To 23 — Freddy Fender  
32 To 24 — Willie Nelson  
33 To 27 — Kenny Rogers  
34 To 28 — Loretta Lynn  
36 To 29 — Rex Allen Jr.

37 To 32 — Tom T. Hall  
38 To 33 — Tanya Tucker  
40 To 34 — Mundo Earwood  
41 To 36 — Jerry Wallace  
42 To 37 — Pal Rakes  
44 To 38 — Susie Allanson  
45 To 40 — Mel Tillis  
47 To 41 — Eddie Rabbitt  
48 To 42 — Jerry Reed  
49 To 43 — Jim Weatherly  
50 To 44 — Roy Clark

## WAME — CHARLOTTE

3-1 — Johnny Paycheck  
Tanya Tucker — MCA  
Kenny Dale  
Mel Tillis  
Margo/Norro  
Dorsey Burnette  
17 To 11 — Conway Twitty  
22 To 15 — Kenny Rogers  
27 To 20 — Freddie Hart  
Ex To 23 — Willie Nelson  
Ex To 25 — Freddy Fender  
Ex To 27 — Loretta Lynn  
Ex To 29 — Susie Allanson  
Ex To 30 — Pak Rakes

## WJJD — CHICAGO

1-1 — Elvis Presley  
Don Williams  
Pal Rakes  
Kenny Dale  
Jerry Reed  
Eddie Rabbitt  
12 To 7 — Crystal Gayle  
17 To 12 — Conway Twitty  
28 To 22 — Kenny Rogers  
Ex To 24 — Kendalls  
Ex To 25 — Don King  
Ex To 27 — Mel Tillis  
Ex To 28 — Willie Nelson  
Ex To 29 — Loretta Lynn  
Ex To 30 — Don Gibson

## WMAQ — CHICAGO

1-1 — Charlie Rich  
No new additions  
21 To 15 — Larry Gatlin  
26 To 20 — Ray Stevens  
27 To 16 — Johnny Paycheck  
Ex To 26 — Mickey Gilley  
Ex To 27 — Jones/Wynette  
Ex To 28 — Dave & Sugar  
Ex To 29 — Conway Twitty

## WUBE — CINCINNATI

1-1 — Vern Gosdin  
Mel Tillis  
Kenny Star  
Stattler Brothers  
Eddie Rabbitt  
Jerry Reed  
Pal Rakes  
7 To 5 — Oak Ridge Boys  
11 To 2 — Charlie Rich  
12 To 7 — Mel McDaniel  
14 To 6 — Johnny Paycheck  
19 To 8 — Conway Twitty  
23 To 15 — Kenny Dale

## WHK — CLEVELAND

4-1 — Charlie Rich  
Narvel Felts  
Loretta Lynn  
Jim Weatherly  
Ava Barber  
Eddie Middleton  
Jerry Reed  
Mel Tillis  
Nick Nixon  
Jim Munday  
Ray Griff  
Bob Luman  
Kendalls  
Mickey Newberry  
Billie Jo Spears  
Eddie Rabbitt  
Brown/Cornelius  
15 To 9 — Dave & Sugar  
23 To 11 — Tanya Tucker — Col.  
24 To 10 — Conway Twitty  
27 To 21 — Bobby Vinton  
28 To 13 — Don Gibson  
29 To 22 — Margo Smith  
30 To 14 — Tom T. Hall  
31 To 15 — Rex Allen Jr.  
32 To 23 — Joe Stampley  
33 To 16 — Kenny Rogers  
34 To 24 — Willie Nelson  
35 To 30 — Mundo Earwood  
36 To 29 — Freddie Hart  
37 To 25 — Freddy Fender  
38 To 28 — Susie Allanson  
Ex To 31 — Dickey Lee  
Ex To 32 — John Wesley Ryles  
Ex To 33 — Oak Ridge Boys  
Ex To 34 — Ronnie Sessions

## WONE — DAYTON

1-1 — Charlie Rich  
14 To 9 — Crystal Gayle  
16 To 10 — Vern Gosdin  
17 To 12 — Bobby Goldsboro  
22 To 16 — Dave & Sugar  
23 To 18 — Conway Twitty  
25 To 15 — Jones/Wynette  
27 To 22 — Freddie Hart  
29 To 23 — Anderson/Turner  
33 To 28 — Kenny Rogers  
35 To 29 — Jim Weatherly  
39 To 31 — Freddy Fender  
44 To 32 — Willie Nelson  
Ex To 40 — Loretta Lynn  
Ex To 42 — Tom T. Hall  
Ex To 43 — Rex Allen Jr.  
Ex To 44 — Mel Tillis

## KERE — DENVER

31 — Charlie Rich  
Jim Weatherly  
June Watson  
Pattie Leatherwood  
Dale McBride  
David Wonway  
Nick Nixon  
Kendalls  
Susan Raye  
Ronnie Sessions  
Jerry Wallace  
Pak Rakes  
Eddie Arnold  
Con Hunley  
Kenny Dale  
Mike Boyd  
Stella Parton  
Tanya Tucker

## KLAC — LOS ANGELES

1-1 — Charlie Rich  
53 — Susie Allanson  
54 — Johnny Cash  
55 — Jerry Reed  
56 — Eddie Rabbitt  
57 — Billie Jo Spears  
9 To 7 — Merle Haggard  
10 To 8 — Mickey Gilley  
12 To 10 — Vern Gosdin  
19 To 14 — Jones/Wynette  
20 To 15 — Mel Street  
27 To 17 — Conway Twitty  
30 To 23 — Don Gibson  
34 To 28 — Turner/Anderson  
37 To 25 — Dickey Lee  
39 To 30 — Freddie Hart  
40 To 35 — Don King

## KLAC — LOS ANGELES

1-1 — Charlie Rich  
53 — Susie Allanson  
54 — Johnny Cash  
55 — Jerry Reed  
56 — Eddie Rabbitt  
57 — Billie Jo Spears  
9 To 7 — Merle Haggard  
10 To 8 — Mickey Gilley  
12 To 10 — Vern Gosdin  
19 To 14 — Jones/Wynette  
20 To 15 — Mel Street  
27 To 17 — Conway Twitty  
30 To 23 — Don Gibson  
34 To 28 — Turner/Anderson  
37 To 25 — Dickey Lee  
39 To 30 — Freddie Hart  
40 To 35 — Don King

Darrell McCall  
Kenny Rogers  
Loretta Lynn  
Tom T. Hall  
Rex Allen Jr.  
Sunday Sharpe  
Roy Clark  
Jerry Reed  
Bob Luman  
Dorsey Burnette  
17 To 13 — Don Lee  
19 To 14 — Freddie Hart  
21 To 17 — Dave & Sugar  
22 To 18 — Conway Twitty  
27 To 22 — Oak Ridge Boys  
Ex To 30 — Susie Allanson

## WBAP — FORT WORTH

3-1 — Crystal Gayle  
Freddie Fender  
Billy Jo Spears  
John Wesley Ryles  
Tom T. Hall  
Gene Watson  
Stattler Bros.  
Kendalls  
Pal Rakes  
Jim Monday  
19 To 9 — Jones/Wynette  
20 To 10 — Conway Twitty  
30 To 20 — Jerry Wallace  
31 To 21 — Anderson/Turner  
32 To 22 — Willie Nelson  
35 To 25 — Oak Ridge Boys  
40 To 30 — Loretta Lynn  
41 To 31 — Don Gibson  
Ex To 40 — Tanya Tucker  
Ex To 41 — Hank Wilson Jr.  
Ex To 42 — Kenny Dale  
Ex To 43 — Dickey Lee  
Ex To 44 — Carmol Taylor  
Ex To 45 — Bob Luman  
Ex To 46 — Bruce Channel

## KDUZ — HOUSTON

1-1 — Crystal Gayle  
Don Williams  
Roy Clark  
Buck Owens  
Billy Jo Spears  
Brown/Cornelius  
Jim Reeves  
Susan Ray  
27 To 16 — Kenny Dale  
35 To 12 — Bobby Bare  
Ex To 36 — Tom T. Hall  
Ex To 37 — Stella Parton  
Ex To 38 — Bob Luman  
Ex To 39 — Eddie Rabbitt  
Ex To 40 — Jerry Reed

## WIRE — INDIANAPOLIS

2-1 — Charlie Rich  
Ed Bruce  
Floyd Cramer  
Narvel Felts  
Susan Raye  
Billy Thundercloud  
Olivia Newton-John  
24 To 16 — Joe Stampley  
26 To 27 — Conway Twitty  
Ex To 40 — Kenny Rogers  
Ex To 43 — Tom T. Hall  
Ex To 44 — Darrell McCall

## WIVK — KNOXVILLE

1-1 — Vern Gosdin  
27 — Kendalls  
28 — Darrell McCall  
29 — Pal Rakes  
30 — Jones/Wynette  
28 To 19 — Don Gibson  
29 To 20 — Kenny Rogers  
30 To 24 — Dave & Sugar

## KFOX — LONG BEACH

1-1 — Johnny Duncan  
Buck Owens  
Ed Bruce  
Coon Elder  
John Wesley Ryles  
David Willis  
Billy Jo Spears  
Jim Reeves  
Billy Smith  
Billy Thundercloud  
Wilma Burgess  
Margo/Norro  
Roger Miller  
Randy Moore  
6 To 3 — Dotsy  
9 To 7 — Glen Campbell  
10 To 8 — Dave & Sugar  
12 To 9 — Crystal Gayle  
18 To 15 — Kenny Rogers  
22 To 17 — Dickey Lee  
26 To 18 — Don Gibson  
27 To 19 — Freddie Hart  
Ex To Ex To 34 — Loretta Lynn  
Ex To 35 — Tom T. Hall  
Ex To 36 — Mundo Earwood  
Ex To 37 — Susie Allanson  
Ex To 38 — Kendalls

## KGBS — LOS ANGELES

1-1 — Merle Haggard  
Freddie Hart  
Brown/Cornelius  
Jerry Reed  
Tanya Tucker — MCA  
15 To 5 — Tanya Tucker — Col.  
17 To 11 — Jerry Wallace  
21 To 9 — Charlie Rich  
26 To 16 — Conway Twitty  
Ex To 29 — Freddy Fender  
Ex To 30 — Faron Young

## KLAC — LOS ANGELES

1-1 — Charlie Rich  
53 — Susie Allanson  
54 — Johnny Cash  
55 — Jerry Reed  
56 — Eddie Rabbitt  
57 — Billie Jo Spears  
9 To 7 — Merle Haggard  
10 To 8 — Mickey Gilley  
12 To 10 — Vern Gosdin  
19 To 14 — Jones/Wynette  
20 To 15 — Mel Street  
27 To 17 — Conway Twitty  
30 To 23 — Don Gibson  
34 To 28 — Turner/Anderson  
37 To 25 — Dickey Lee  
39 To 30 — Freddie Hart  
40 To 35 — Don King

46 To 40 — Tanya Tucker  
47 To 39 — Freddy Fender  
48 To 42 — Tom T. Hall  
56 To 43 — Dottie West  
**WINN — LOUISVILLE**  
4-1 — Conway Twitty  
Bobby Borchers  
Don Williams  
13 To 6 — Loretta Lynn  
22 To 8 — Jerry Reed  
29 To 16 — John Wesley Ryles  
Ex To 21 — Hank Williams Jr.  
Ex To 25 — Eddie Rabbitt  
Ex To 28 — Kendalls  
Ex To 29 — Stattler Bros.  
Ex To 30 — Peggy Forman

## WTSO — MADISON

6-1 — Elvis Presley  
Susan Raye  
Billy Jo Spears  
Stella Parton  
Ronnie Sessions  
Jim Reeves  
6 To 1 — Elvis Presley  
20 To 14 — Don Gibson  
27 To 19 — Kenny Rogers  
33 To 26 — Kenny Dale  
37 To 27 — Loretta Lynn  
38 To 30 — Darrell McCall  
41 To 33 — Stattler Bros.  
44 To 36 — Johnny Cash  
45 To 38 — Jerry Reed  
Ex To 41 — Margo/Norro  
Ex To 42 — Eddie Rabbitt  
Ex To 43 — Mundo Earwood  
Ex To 44 — Brown/Cornelius  
Ex To 45 — Dorsey Burnette

## WWOK — MIAMI

2-1 — Crystal Gayle  
Tom T. Hall  
Oak Ridge Boys  
Don Gibson  
Anderson/Turner  
18 To 10 — Conway Twitty  
19 To 12 — Johnny Paycheck  
20 To 8 — Kenny Rogers  
25 To 15 — Mel McDaniel  
Ex To 22 — Jerry Reed  
Ex To 24 — Kendalls  
Ex To 26 — Don King  
Ex To 28 — Mel Tillis

## KTGR — MINNEAPOLIS

2-1 — Larry Gatlin  
Jim Holmes  
Rex Allen Jr.  
Kendalls  
Bob Luman  
Eddie Rabbitt  
Firefall  
Eddie Crow  
Outlaws  
Sam Neely  
14 To 10 — Glen Campbell  
Ex To 30 — Oak Ridge Boys

## WUNI — MOBILE

1-1 — Charlie Rich  
Mel Tillis  
Tanya Tucker — Col.  
Dickey Lee  
Narvel Felts  
**WKDA — NASHVILLE**  
1-1 — Crystal Gayle  
James Taylor  
Don Gibson  
Rita McIntyre  
Ray Saunders  
Tom T. Hall  
Ronnie Sessions  
Tanya Tucker — Col.  
Ed Bruce  
Stattler Bros.  
Dottie West  
Willie Nelson  
Ray Griff  
Sam Neely  
Mel Tillis  
B.J. Thomas  
Narvel Felts  
Billie Jo Spears  
Cristy Lane  
Jerry Wallace  
Eddie Rabbitt  
Don Williams  
10 To 5 — Dotsy  
13 To 7 — Charlie Rich  
20 To 10 — Kenny Rogers  
21 To 15 — Dave & Sugar  
23 To 16 — Johnny Paycheck  
24 To 19 — Loretta Lynn  
25 To 20 — Kendalls  
Ex To 26 — Anderson/Turner  
Ex To 27 — Oak Ridge Boys  
Ex To 30 — Jerry Reed

## WHN — NEW YORK

3-1 — Charlie Rich  
32 — Kenny Rogers  
33 — Don Gibson  
34 — Anderson/Turner  
35 — Freddy Fender  
12 To 4 — Dotsy  
24 To 13 — Tom T. Hall  
25 To 10 — Elvis Presley  
33 To 24 — Joe Stampley

## WCMS — NORFOLK

1-1 — Charlie Rich  
Larry Groce  
Don Williams  
Ed Middleton  
Bobby Borchers  
Merle Haggard  
Willie Nelson  
15 To 6 — Merle Haggard  
26 To 10 — Crystal Gayle  
56 To 44 — Stella Parton  
Ex To 50 — Jerry Reed  
Ex To 54 — Kendalls  
Ex To 55 — Mundo Earwood  
Ex To 56 — Roy Clark  
Ex To 57 — Bob Luman  
Ex To 58 — Gene Watson  
Ex To 59 — George Jones  
Ex To 60 — Ronnie Sessions

## JNEW — OAKLAND

4-1 — Johnny Paycheck  
Joe Stampley  
Mel Tillis  
Freddie Fender  
Kendalls  
13 To 8 — Dave & Sugar  
15 To 10 — Conway Twitty

20 To 11 — Kenny Rogers  
29 To 20 — Freddie Hart  
30 To 22 — Tom T. Hall  
Ex To 25 — Willie Nelson  
Ex To 29 — Stella Parton  
Ex To 30 — Jerry Reed

## WHOO — ORLANDO

Ronnie Sessions  
Christy Lane  
Jim Reeves  
Brown/Cornelius  
Billie Jo Spears  
Kenny Starr  
11 To 6 — Crystal Gayle  
13 To 8 — Merle Haggard  
18 To 12 — Dave & Sugar  
22 To 16 — Jones/Wynette  
30 To 23 — Tanya Tucker  
36 To 24 — Loretta Lynn  
37 To 30 — Oak Ridge Boys  
39 To 33 — Freddy Fender  
Ex To 36 — Ed Bruce  
Ex To 37 — Stella Parton  
Ex To 38 — Kenny Rogers  
Ex To 39 — Johnny Cash  
Ex To 40 — B.J. Thomas

## WXCL — PEORIA

1-1 — Larry Gatlin  
No new additions  
**KNIX — PHOENIX**  
2-1 — Crystal Gayle  
Margo/Norro  
Dorsey Burnette  
Susie Allanson  
Don Williams  
19 To 14 — Mel McDaniel  
20 To 15 — Don Gibson  
22 To 16 — Joe Stampley  
25 To 20 — Dottie West  
27 To 21 — Don Lee  
28 To 22 — Jones/Wynette  
29 To 23 — Anderson/Turner  
34 To 25 — Oak Ridge Boys  
36 To 29 — Johnny Cash  
38 To 31 — Mel Street  
40 To 33 — Kenny Dale  
Ex To 27 — Mel Tillis  
Ex To 30 — Tanya Tucker  
Ex To 32 — Jerry Reed  
Ex To 36 — Tom T. Hall  
Ex To 37 — Stella Parton  
Ex To 38 — Kenny Rogers  
Ex To 40 — Stattler Brothers

## KRAK — SACRAMENTO

2-1 — Elvis Presley  
Ava Barbara  
Kenny Dale  
David Rogers  
Sunday Sharpe  
Susie Allanson  
Wilma Burgess  
Zella Lehr  
Christy Lane  
Jim Reeves  
Susan Raye  
Ed Bruce  
Ray Griff  
Billy Jo Spears  
Kenny Starr  
Bob Luman  
Carl Smith  
John Wesley Ryles  
Brown/Cornelius  
Jerry Wallace  
Larry Nolan  
Eddie Rabbitt  
Dwayne Orender  
Pal Rakes  
Peggy Forman  
10 To 3 — Merle Haggard  
18 To 8 — Crystal Gayle  
26 To 20 — Freddie Hart  
27 To 18 — Moe Bandy  
33 To 26 — Don King  
35 To 28 — R.C. Bannon  
36 To 30 — Anderson/Turner  
37 To 31 — Jerry Jeff Walker  
38 To 32 — Oak Ridge Boys  
41 To 33 — Jim Weatherly  
42 To 36 — Nat Stuckey  
43 To 34 — Kenny Rogers  
44 To 35 — Willie Nelson  
46 To 37 — Darrell McCall  
47 To 41 — Bobby Bare  
48 To 30 — Freddy Fender  
Ex To 43 — Mel Tillis  
Ex To 45 — Loretta Lynn  
Ex To 47 — Tom T. Hall  
Ex To 48 — George Jones  
Ex To 49 — Stattler Bros.  
Ex To 50 — Narvel Felts

## KKYY — SAN ANTONIO

1-1 — Johnny Duncan  
Eddie Rabbitt  
Kenny Starr  
Don King  
Charlie Parker  
Don Rogers  
Jean Simmons  
Kenny Price  
Connie Smith  
Wilma Burgess  
Buck Owens  
Don Williams  
17 To 12 — Faron Young  
18 To 9 — Merle Haggard  
19 To 13 — Roy Head  
Ex To 34 — Conway Twitty  
Ex To 35 — Bob Trinity  
Ex To 36 — Barbara Mandrell  
Ex To 38 — Bob Luman  
Ex To 39 — Mel Tillis  
Ex To 40 — Jerry Reed

## KKCC — SAN BERNARDINO

1-1 — Jones/Wynette  
Merle Haggard  
Johnny Cash  
Barbara Mandrell  
35 To 28 — Stella Parton  
Ex To 29 — Jim Reeve  
Ex To 30 — Eddie Rabbitt  
Ex To 31 — Don Williams  
Ex To 34 — Kendalls  
Ex To 45 — Mel Tillis

## KSON — SAN DIEGO

8-1 — Mel McDaniel  
Freddie Fender  
Jerry Wallace  
Eddie Rabbitt

Brown/Cornelius  
Dorsey Burnette  
George Jones  
Tanya Tucker  
Nick Nixon  
13 To 8 — Crystal Gayle  
15 To 9 — Glen Campbell  
17 To 11 — Vern Gosdin  
21 To 13 — Conway Twitty  
22 To 16 — Moe Bandy  
23 To 18 — Kenny Rogers  
25 To 19 — Anderson/Turner  
26 To 21 — Ray Stevens  
27 To 20 — Mundo Earwood  
28 To 23 — Mundo Earwood  
29 To 24 — Margo Smith  
31 To 26 — Mel Street  
33 To 28 — Dave & Sugar  
34 To 29 — Loretta Lynn  
35 To 30 — Mel Tillis  
36 To 31 — Dickey Lee  
37 To 33 — Tom T. Hall  
39 To 34 — Joe Stampley  
41 To 37 — Don King  
Ex To 44 — Oak Ridge Boys  
Ex To 45 — Johnny Cash

## KAYO — SEATTLE

2-1 — Johnny Duncan  
Stella Parton  
Dickey Lee  
Nancy Sinatra  
Willie Nelson  
Elder/Patterson  
17 To 10 — Glen Campbell  
17 To 12 — Conway Twitty  
27 To 18 — Tom T. Hall  
30 To 21 — Kenny Dale  
Ex To 27 — Gene Watson  
Ex To 28 — Mel Tillis  
Ex To 29 — Tanya Tucker — Col.  
Ex To 30 — Jim Weatherly

## KMPS — SEATTLE

2-1 — Elvis Presley  
Jim Reeves  
Sunday Sharpe  
16 To 9 — Dave & Sugar  
20 To 13 — Jones/Wynette  
21 To 11 — Don Gibson  
23 To 12 — Dickey Lee  
27 To 20 — Mundo Earwood  
30 To 25 — Willie Nelson  
Ex To 26 — Freddy Fender  
Ex To 28 — Kenny Rogers  
Ex To 29 — Darrell McCall  
Ex To 30 — Loretta Lynn

## KRMD — SHREVEPORT

5-1 — Moe Bandy  
Brown/Cornelius  
Anita Royal  
John Wesley Ryles  
Eddie Rabbitt  
Jim Reeves  
Christy Lane  
Susan Raye  
Narvel Felts  
15 To 8 — Don Gibson  
16 To 9 — Anderson/Turner  
20 To 11 — Jerry Reed  
22 To 13 — Joe Stampley  
23 To 14 — Jones/Wynette  
24 To 17 — Dave & Sugar  
29 To 21 — Willie Nelson  
30 To 22 — Mundo Earwood  
31 To 23 — Kenny Dale  
33 To 19 — James Pastel  
34 To 24 — Kenny Rogers  
35 To 25 — Rex Allen Jr.  
36 To 26 — Kendalls  
37 To 29 — Susie Allanson  
38 To 30 — Dave Conway  
39 To 31 — Ray Griff  
40 To 32 — Dottie West  
Ex To 33 — Gene Watson  
Ex To 34 — Bob Bland  
Ex To 35 — Alabama  
Ex To 36 — Freddy Fender  
Ex To 37 — Loretta Lynn  
Ex To 38 — Tom T. Hall  
Ex To 39 — Tanya Tucker  
Ex To 40 — Stattler Bros.

## WDEE — SOUTHFIELD, MICHIGAN

1-1 — Charlie Rich  
Mel Tillis  
Loretta Lynn  
Jim Weatherly  
Darrell McCall  
Ronnie Sessions  
17 To 12 — Crystal Gayle  
23 To 16 — Jones/Wynette  
26 To 19 — Conway Twitty  
35 To 30 — Anderson/Turner  
36 To 31 — Freddie Hart  
Ex To 26 — Oak Ridge Boys  
Ex To 35 — Willie Nelson  
Ex To 37 — Mundo Earwood  
Ex To 40 — Kenny Rogers

## KGA — SPOKANE

1-1 — Elvis Presley  
Jerry Reed  
Mel Tillis  
18 To 13 — Jones/Wynette  
21 To 15 — Joe Stampley  
22 To 16 — Dave & Sugar  
24 To 18 — Don Gibson  
25 To 19 — Dickey Lee  
26 To 20 — Freddie Hart  
27 To 21 — Anderson/Turner  
28 To 23 — Faron Young  
30 To 22 — Oak Ridge Boys  
Ex To 24 — Jerry Wallace  
Ex To 25 — Freddy Fender  
Ex To 26 — Willie Nelson  
Ex To 27 — Mundo Earwood  
Ex To 29 — Kenny Rogers  
Ex To 30 — Dorsey Burnette

## WJL — ST. LOUIS

1-1 — Charlie Rich  
Freddie Hart  
Rex Allen Jr.  
Stattler Bros.  
Don Williams  
12 To 6 — Crystal Gayle  
14 To 7 — Merle Haggard  
25 To 15 — Conway Twitty  
30 To 22 — Kenny Rogers  
31 To 21 — Loretta Lynn  
33 To 23 — Freddy Fender  
36 To 27 — Oak Ridge Boys  
38 To 34 — Joe Stampley  
Ex To 30 — Kendalls

(continued on page 73)

# CASH BOX TOP 100 COUNTRY

August 27, 1977

		Weeks On 8/20 Chart			Weeks On 8/20 Chart			Weeks On 8/20 Chart			
1	<b>ROLLIN' WITH THE FLOW</b> CHARLIE RICH (Epic 8-50392)	1	14	32	<b>YOU ARE SO BEAUTIFUL</b> TANYA TUCKER (Columbia 3-10577)	38	7	66	<b>TOO MUCH IS NOT ENOUGH</b> BILLIE JO SPEARS (United Artists UA-XW 1041)	73	2
2	<b>WAY DOWN/PLEDGING MY LOVE</b> ELVIS PRESLEY (RCA PB 10998)	2	11	33	<b>DON'T SAY GOODBYE</b> REX ALLEN, JR. (Warner Bros. WBS 8418)	36	5	67	<b>CALIFORNIA LADY</b> RANDY BARLOW (Gazelle/IRDA 413)	56	8
3	<b>A SONG IN THE NIGHT</b> JOHNNY DUNCAN (Columbia 3-10554)	4	13	34	<b>BEHIND BLUE EYES</b> MUNDO EARWOOD (True T1048)	37	8	68	<b>LOVE I NEED YOU</b> DALE McBRIDE (Con Brio 121)	58	8
4	<b>I CAN'T LOVE YOU ENOUGH</b> CONWAY TWITTY & LORETTA LYNN (MCA 40728)	3	13	35	<b>MAKING BELIEVE</b> EMMYLOU HARRIS (Warner Bros. WBS 8388)	29	14	69	<b>TO LOVE SOMEBODY</b> NARVEL FELTS (ABC/Dot DO-17715)	74	2
5	<b>A TEAR FELL</b> BILLY CRASH & CRADDOCK (ABC/Dot 17701)	5	13	36	<b>LOVE SONGS AND ROMANCE MAGAZINES</b> NICK NIXON (Mercury 73930)	40	9	70	<b>IF IT AIN'T LOVE BY NOW</b> BROWN/CORNELIUS (RCA PB-11044)	77	2
6	<b>(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN</b> DOTTSY (RCA PB 10982)	7	14	37	<b>ALL THAT KEEPS ME GOING</b> JIM WEATHERLY (ABC AB 12288)	41	6	71	<b>LOVE LETTERS</b> DEBI HAWKINS (Warner Bros. WBS 8394)	59	12
7	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE (United Artists UA XW 1016)	11	8	38	<b>WHY CAN'T HE BE YOU</b> LORETTA LYNN (MCA 40747)	42	4	72	<b>A COLD DAY IN JULY</b> RAY GRIFF (Capitol 4446)	72	5
8	<b>TILL THE END</b> VERN GOSDIN (Elektra E45411)	9	11	39	<b>THINGS I TREASURE</b> DORSEY BURNETTE (Calliope CALS 8004-AS)	43	10	73	<b>BUDDY, I LIED</b> NAT STUCKEY (MCA 40752)	70	6
9	<b>RAMBLIN' FEVER</b> MERLE HAGGARD (MCA 40743)	10	9	40	<b>IT'S ALL IN THE GAME</b> TOM T. HALL (Mercury 55001)	44	4	74	<b>LITTLE OLE DIME</b> JIM REEVES (RCA PB-11060)	82	2
10	<b>HONKY TONK MEMORIES</b> MICKEY GILLEY (Playboy/CBS ZS8-5807)	6	12	41	<b>SHAME SHAME ON ME (I HAD PLANNED TO BE YOUR MAN)</b> KENNY DALE (Capitol 4457)	45	5	75	<b>IT DIDN'T HAVE TO BE A DIAMOND</b> SUSAN RAYE (United Artists UA XW 1026)	76	4
11	<b>SUNFLOWER</b> GLEN CAMPBELL (Capitol 4445)	12	9	42	<b>I GOT THE HOSS</b> MEL TILLIS (MCA 40764)	48	3	76	<b>MR. BOJANGLES</b> JERRY JEFF WALKER (MCA 40760)	75	5
12	<b>BARBARA, DON'T LET ME BE THE LAST TO KNOW</b> MEL STREET (Polydor PD 14399)	13	11	43	<b>BABY DON'T KEEP ME HANGING ON</b> SUSIE ALLANSON (Curb/WB WBS 8429)	46	8	77	<b>BARTENDER'S BLUES</b> JAMES TAYLOR (Columbia 3-10557)	78	5
13	<b>SOUTHERN CALIFORNIA</b> GEORGE JONES & TAMMY WYNETTE (Epic 8-50418)	17	8	44	<b>COWBOYS AIN'T SUPPOSED TO CRY</b> MOE BANDY (Columbia 3-10558)	15	12	78	<b>SO CLOSE AGAIN</b> MARGO/NORRO (Warner Bros. WBS 8427)	83	2
14	<b>I DON'T WANT TO CRY</b> LARRY GATLIN (Monument 45-221)	14	15	45	<b>'TIL I CAN'T TAKE IT ANY MORE</b> PAL RAKES (Warner Bros. WBS 8416)	50	5	79	<b>SUMMERTIME BLUES</b> JIM MUNDY (Hill Country HC 778)	80	4
15	<b>GENTLE TO YOUR SENSES</b> MEL McDANIEL (Capitol 4430)	16	14	46	<b>EAST BOUND AND DOWN</b> JERRY REED (RCA PB-11056)	55	3	80	<b>IF PRACTICE MAKES PERFECT</b> JOHNNY RODRIGUEZ (Mercury 73914)	67	17
16	<b>I'VE ALREADY LOVED YOU IN MY MIND</b> CONWAY TWITTY (MCA 40754)	18	6	47	<b>THE DANGER OF A STRANGER</b> STELLA PARTON (Elektra E45410)	51	6	81	<b>LET ME DOWN EASY</b> CRISTY LANE (LS GRT 131)	85	2
17	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR (RCA PB-11034)	20	8	48	<b>AMBUSH</b> RONNIE SESSIONS (MCA 40758)	52	5	82	<b>I DON'T WANT TO BE ALONE TONIGHT</b> RAY SAUNDERS (Republic REP 003)	84	3
18	<b>BABY, I LOVE YOU SO</b> JOE STAMPLEY (Epic 8-50410)	21	9	49	<b>SHE'S THE GIRL OF MY DREAMS</b> DON KING (Con Brio 120)	23	13	83	<b>GOOD CHEATIN' SONGS</b> CARMOL TAYLOR (Elektra E45409)	87	8
19	<b>VIRGINIA, HOW FAR WILL YOU GO</b> DICKEY LEE (RCA PB-11009)	22	9	50	<b>WE CAN'T GO ON LIKE THIS</b> EDDIE RABBITT (Elektra E45418)	64	2	84	<b>OLD TIME LOVIN'</b> KENNY STARR (MCA 40769)	88	2
20	<b>I'M THE ONLY HELL (MAMA EVER RAISED)</b> JOHNNY PAYCHECK (Epic 8-5091)	8	13	51	<b>WE CAN'T BUILD A FIRE IN THE RAIN</b> ROY CLARK (ABC/Dot DO 17712)	53	5	85	<b>I'M JUST A COUNTRY BOY</b> DON WILLIAMS (ABC/Dot DO-17717)	—	1
21	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS (ABC/Dot DO 17710)	25	8	52	<b>MY WEAKNESS</b> MARGO SMITH (Warner Bros. WBS 8399)	31	10	86	<b>BREAKING UP IS HARD TO DO</b> CON HUNLEY (Prairie Dust PD-7618)	81	7
22	<b>IF YOU EVER GET TO HOUSTON (LOOK ME DOWN)</b> DON GIBSON (ABC/Hickory AH-54014)	26	9	53	<b>HEAVEN IS JUST A SIN AWAY</b> THE KENDALLS (Ovation OV 1103)	62	4	87	<b>SOUTHBOUND</b> R.C. BANNON (Columbia 3-10570)	86	6
23	<b>WHERE ARE YOU GOING, BILLY BOY</b> BILL ANDERSON & MARY LOU TURNER (MCA 40753)	27	7	54	<b>SILVER MEDALS AND SWEET MEMORIES</b> STATLER BROS. (Mercury 55000)	60	3	88	<b>WHEN I DIE, JUST LET ME GO TO TEXAS</b> ED BRUCE (Epic 8-50424)	—	1
24	<b>DAYTIME FRIENDS</b> KENNY ROGERS (United Artists UA XW 1027)	30	5	55	<b>LADY</b> JOHNNY CASH (Columbia 3-10587)	61	4	89	<b>DO YOU HEAR MY HEART BEAT</b> DAVID ROGERS (REPUBLIC Rep 006)	—	1
25	<b>COUNTRY PARTY</b> JOHNNY LEE (GRT 125)	24	17	56	<b>TONIGHT YOU BELONG TO ME</b> DOTTIE WEST (United Artists UA XW 1010)	39	8	90	<b>RED-NECK HIPPIE ROMANCE</b> BOBBY BARE (RCA PB-11037)	90	3
26	<b>CRUTCHES</b> FARON YOUNG (Mercury 73925)	28	9	57	<b>IN THE JAILHOUSE NOW</b> SONNY JAMES (Columbia 3-10551)	47	11	91	<b>IF YOU'RE GONNA LOVE, YOU GOTTA HURT</b> DAVE CONWAY (True T-105)	92	3
27	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP (RCA PB-10976)	19	15	58	<b>I'LL BE LEAVING ALONE</b> CHARLEY PRIDE (RCA PB 10975)	49	16	92	<b>I'VE GOT SOME GETTIN' OVER YOU TO DO</b> BENNY BARNES (Playboy/CBS ZS8 5808)	93	4
28	<b>I MISS YOU ALREADY</b> JERRY WALLACE (BMA 7-002)	32	10	59	<b>I'M A HONKY TONK WOMAN'S MAN</b> BOB LUMAN (Polydor PD 14408)	63	5	93	<b>THE COWBOY AND THE LADY</b> TOMMY CASH (Monument 45-222)	89	5
29	<b>IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONG)</b> FREDDY FENDER (ABC/Dot DO-17713)	33	5	60	<b>ONCE IN A LIFETIME THING</b> JOHN WESLEY RYLES (ABC/Dot DO-17698)	68	3	94	<b>JUST ONE KISS MAGDALENA</b> BOBBY G. RICE (GRT 120)	94	5
30	<b>I LOVE YOU A THOUSAND WAYS</b> WILLIE NELSON (Columbia 3-10588)	34	5	61	<b>DREAMS OF A DREAMER</b> DARRELL McCALL (Columbia 3-10576)	54	6	95	<b>JUST TO PROVE MY LOVE FOR YOU</b> DAVID ALLAN COE (Columbia 3-10583)	95	3
31	<b>THE PLEASURE'S BEEN ALL MINE</b> FREDDIE HART (Capitol P-4448)	35	7	62	<b>PUT 'EM ALL TOGETHER AND I'D HAVE YOU</b> GEORGE JONES (Epic 8-50423)	65	3	96	<b>FOR A WHILE</b> MARY MacGREGOR (Ariola America/Capitol 7667)	97	3
				63	<b>THE OLD MAN AND HIS HORN</b> GENE WATSON (Capitol 4458)	69	4	97	<b>FEELS SO MUCH BETTER</b> PATTI LEATHERWOOD (Columbia 8-50409)	96	5
				64	<b>LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)</b> WAYLON JENNINGS (RCA PB 10924)	57	21	98	<b>I'M NOT RESPONSIBLE</b> HANK WILLIAMS JR. (Warner Bros. WBS 8410)	—	1
				65	<b>DANCING THE NIGHT AWAY</b> TANYA TUCKER (MCA 40755)	71	3	99	<b>COWBOY LEMONADE</b> CHUCK PRICE (Playboy/CBS ZS 8-5811)	98	4
								100	<b>I FALL TO PIECES</b> MARY MILLER (Inergi 1-300)	—	1

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Cold Day (Blue Echo — ASCAP) .....	72	For A While (Silver Down — ASCAP) .....	96	I've Already Loved (Twitty Bird — BMI) .....	16	So Close Again (Al Gallico/Jidobi/Algee — BMI) .....	78
After Sweet Memories (Pi-Gem — BMI) .....	6	Gentle To Your Senses (Loaves & Fishes — BMI) .....	15	I've Got Some (Jack & Bill — ASCAP) .....	92	Southbound (Warner/Tamerlane — BMI) .....	87
All That Keeps Me (Keca — ASCAP) .....	37	Good Cheatin' (Algee/Debdave — BMI) .....	83	It Was Almost (Chess/Case David — ASCAP) .....	27	Southern California (ATV/Algee — BMI) .....	13
Ambush (Ray Stevens — BMI) .....	48	Heaven Is Just (Lorville — SESAC) .....	53	Just One Kiss (Coffee Shop — BMI) .....	94	Summertime Blues (Belinda — BMI) .....	79
A Song In The Night (House of Gold — BMI) .....	3	Honky Tonk (Chappell — ASCAP) .....	10	Just To Prove (Captive/Window — BMI) .....	95	Sunflower (Stonebridge — ASCAP) .....	11
A Tear Fell (Duchess — BMI) .....	5	I Can't Love (Down 'N Dixie/Irving/Screen Gems-EMI — BMI) .....	4	Lady (House of Cash — BMI) .....	55	That's The Way (Famous — ASCAP) .....	17
Baby, Don't Keep Me (Caliente — ASCAP) .....	43	I Don't Want (Single Tree/Country Pickers — BMI) .....	14	Let Me Down (Kaiser Music/Famous Music — ASCAP) .....	81	The Cowboy (Clancy — BMI) .....	93
Baby, I Love You (Algee — BMI) .....	18	I Don't Want To (First Generation — BMI) .....	82	Little Ole Dime (Tuckahoe Music — BMI) .....	74	The Danger (Debdave/evil Eye — BMI) .....	47
Barbara (Hall-Clement/Vogue/Maplehill — BMI) .....	12	I Fall To Pieces (Tree Pub. Co. — BMI) .....	100	Love I Need (Con Brio/Dale McBride/Val Rio — BMI) .....	68	The Old Man (Double Play — BMI) .....	63
Bartender's Blues (Country Road — BMI) .....	77	If It Ain't Love (Steeple Chase Music — BMI) .....	70	Love Letters (Famous — ASCAP) .....	71	The Pleasure's Been (ATV — BMI) .....	31
Behind Blue Eyes (Times Square/Ray Mondo — BMI) .....	34	If Practice (First Generation — BMI) .....	80	Love Songs (WB — ASCAP) .....	36	Things (Beachwood — BMI) .....	39
Breaking Up (Me & Sam — ASCAP) .....	86	If You Don't (Crazy Cajun — BMI) .....	28	Luckenbach (Baby Chick — BMI) .....	64	Till I Can't (Eden/Time Square — BMI) .....	45
Buddy, I Lied (Tree — BMI) .....	73	If You Ever Get (Acuff-Rose — BMI) .....	22	Making Believe (Acuff-Rose — BMI) .....	35	Till The End (Hookit — BMI) .....	8
California Lady (Freebar — BMI) .....	67	If You're (Acoustic — BMI) .....	91	Mr. Bojangles (Cotillion/Daniel — BMI) .....	76	To Love Somebody (Nemperor Music — BMI) .....	69
Country Party (Matragun — BMI) .....	25	I'll Be Leaving Alone (Hall Clement/Maplehill/Vogue — BMI) .....	42	My Weakness (Gallamar/Dusty Roads/Al Gallico — BMI) .....	52	Tonight You (Chappell/Intersong — ASCAP) .....	56
Cowboy Lemonade (Acuff-Rose — BMI) .....	99	I Love You (Peer — BMI) .....	30	Old Time Lovin' (Duchess Music Corp. — BMI) .....	84	Too Much Is Not (Hungry Mountain — BMI) .....	66
Cowboys Ain't (Acuff-Rose — BMI) .....	44	I'm A Honky Tonk (Jack & Bill — ASCAP) .....	39	Once In A (Jack & Bill — ASCAP) .....	60	Virginia (Maplehill/Vogue — BMI) .....	19
Crutches (Fred Rose — BMI) .....	26	I'm Just (Folkways Music Pub. — BMI) .....	85	Put 'Em All (Debdave — BMI) .....	62	Way Down (Ahab/Lion/Wemar — BMI) .....	2
Dancing The (Fourth Floor/Rick Hall — ASCAP) .....	65	I'm Not Responsible (House Of Cash — BMI) .....	98	Red Neck (Evil Eye — BMI) .....	90	We Can't Build (Chess — ASCAP) .....	51
Daytime Friends (Ben Peters — BMI) .....	24	I'm The Only Hell (Tree — BMI) .....	20	Rollin' With The Flow (Algee — BMI) .....	1	We Can't Go On (Briarpatch Music/Debdave Music — BMI) .....	50
Don't Say Goodbye (Boxer — BMI) .....	33	I Miss (Jerry Wallace/Ken Shelton — BMI) .....	28	Shame Shame (Publicare — BMI) .....	41	When I Die (Sugarplum/Tree — BMI) .....	88
Don't It Make My (United Artists — ASCAP) .....	7	In The Jailhouse (Peer Int. — BMI) .....	57	She's The Girl (Wiljex — ASCAP) .....	49	Where Are You Going (Tree — BMI) .....	23
Do You Hear (Single Tree Music — BMI) .....	89	It Didn't Have To (Brougham Hall — BMI) .....	75	Silver Medals (American Cowboy — BMI) .....	54	Why Can't He (Tree — BMI) .....	38
Dreams Of A Dreamer (Mull Ti Hit — BMI) .....	61	It's All In (Warner Bros. — ASCAP) .....	40			Y'all Come Back (Jack & Bill — ASCAP) .....	21
Eastbound (Duchess/Vector — BMI) .....	46					You Are So (Almo — ASCAP/Irving — BMI) .....	32
Feels So Much (Ahab — BMI) .....	97						

# Country Singles & Reviews - Album Reviews

**JESSI COLTER** (Capitol P-4472)

**I Belong To Him** (3:15) (Helen D. Johnson Music — BMI) (Jessi Colter)

The strong, slow piano work and whining steel guitar remind everyone of Jessi's past hits. The flowing rhythm assures that people will be humming this tune.

**LYNN ANDERSON** (Columbia 3-10597)

**He Ain't You** (3:06) (Kirshner Songs — ASCAP/Don Kirshner Music — BMI) (B. Burg/D. Derehotheinz/J. Barry/L. Hartman)

After a temporary absence from the top of the country charts, Lynn has a sure contender this time around. Production by Steve Gibson and strings by Buddy Skipper could make the difference.

**ZELLA LEHR** (RCA JH-11024)

**After You've Had Me** (3:29) (Deb Dave Music — BMI) (Even Stevens)

In addition to a beautiful voice, Zella has a fresh musical approach not heard since Olivia entered the scene a few years back. A record which you must listen to twice.

**JIMMIE RODGERS** (Scrimshaw S-1313)

**Just A Little Time** (3:52) (Bido, Steel Plate & 13th Day — BMI) (Jimmie Rodgers)

That distinctive Rodgers voice comes through in the style of "The World I Used To Know." A good MOR sound, recorded in Nashville by producer Jimmy Bowen.

## Additional Releases

**BOBBY BORCHERS** (Playboy ZS8 5816)

**What A Way To Go** (2:44) (Vogue Music — BMI/BiBo Music — ASCAP) (B. David/J. Rushin)

**WILLIE NELSON** (RCA JB-11061)

**You Ought To Hear Me Cry** (2:39) (Pamper Music — BMI) (Willie Nelson)

**DANIEL** (LS Records GRT 132)

**Honky Tonk Happiness** (2:32) (Dawnbreaker Music — BMI) (M. Johnson)

**CHET ATKINS** (RCA JB-11071)

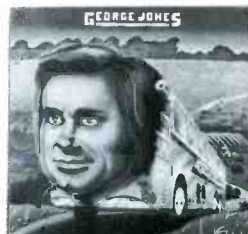
**Me And My Guitar** (2:43) (Country Road Music — BMI) (James Taylor)

**FREDDY WELLER** (Columbia 3-10598)

**Nobody Cares But You** (3:11) (Young World Music — BMI) (F. Weller)

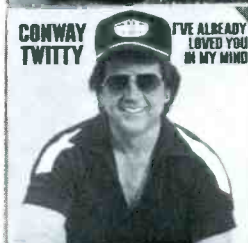
**HOWDY GLENN** Warner Brothers WBS 8447)

**Touch Me** (2:25) (Tree Pub. — BMI) (Willie Nelson)



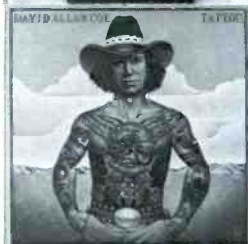
**GEORGE JONES — I Wanta Sing — Epic PE-34717 — Producer: Billy Sherrill — List: 6.98**

George Jones is forever George Jones. Although he continues to sing autobiographical songs of the woman who got away, and the liquer that gives him such trouble, his unique vocal talent is always evident. He sounds less tortured here, interpreting the usual good material under the production of Sherrill. "I Wanta Sing" is a tribute to Lefty Frizzell and Hank Williams. "Rest In Peace" and "You've Got The Best Of Me Again" are serious and soulful, with a lighter touch provided by "They've Got Millions In Milwaukee" and "Old King Kong (Was Just A Little Monkey Compared To My Love For You)."



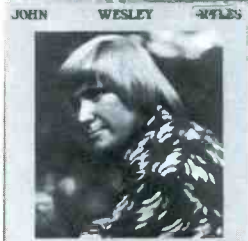
**CONWAY TWITTY — I've Already Loved You In My Mind — MCA, MCA-2298 — Producer: Owen Bradley — List: 6.98**

The incomparable Conway gives us a full view of the range and scope of his talent for writing and vocal stylizing. On this LP he shows that there is some rock 'n roll left in his soul. And songs like "Leona," characterized by traditional harmonies and soft spoken background music and "Lord, Make Her Want To Stay," which demonstrates his eloquence on a tearjerker, show Conway at his best.



**DAVID ALLAN COE — Tattoo — Columbia PC-34870 — Producers: Ron Bledsoe, David Allan Coe — List: 6.98**

David Allan has been known to flaunt bad taste. Nonetheless, he's a performer who excels on this album with the aid of good production and first rate material. The hypnotic lyrics of Jay Bolotin and Micky Newbury combine with Coe's own compositions to leave the listener with a warm feeling and a big grin.



**JOHN WESLEY RYLES — ABC/Do DO-2089 — Producer: Johnny Morris — List: 6.98**

Both the singer and the songs are excellent examples of the net result of good taste and superb production. The album includes the hit "Fool" backed up with equally strong "Lying In The Arms Of Love," "Once In A Life Time Thing" and "Put Of Your Heart." The vintage "Tell It Like It Is" and "When A Man Loves A Woman" offer a nostalgic touch of R&B. "In The Middle Of The Night" sounds like another "By The Time I Get To Phoenix."

## Country Roundup

Keeping up with our own: **Marshall Chapman** returned to Nashville for her second performance with her Ft. Worth rock 'n roll band, **The Kansas City Hookers**. Following a practice run at Faces in Dallas, Chapman played the Exit/In August 16-18 to curious followers. She and the Hookers are more bold and unmistakably out to rock where it might have been best to roll. Like on "Know My Needs," which changes considerably with a Ft. Worth sound. "Rode Hard And Put Up Wet," "Magic Man" and "Somewhere Between Carolina and Texas" fare well in their new garb, as does the new Chapman sound in general.

A good word in the T-shirt business came last week when **Verne Holoubek**, owner of the heat iron-on promotional logos so popular, was in Nashville to acquire the licensing rights to many country stars including **Johnny Cash**, **Willie Nelson**, **Charlie Daniels**, **Mel Tillis**, **Gene Autry** and more. Unlike many manufacturers, Holoubek seeks manager approval and complies to a royalty agreement.

**Sue Thompson** has just been signed to appear as the lead in "Annie Get Your Gun" for the Anaheim Civic Light Opera. This follows a highly successful engagement at the Fremont Hotel in Las Vegas where she shared the bill with **Jerry Lee Lewis**.

**Billy Mize** has just signed as a recording artist with **Merle Haggard's** new Tally/MCA label.

**Delbert McClinton** has been warming audiences for **Willie Nelson** in Texas and Arkansas. The writer of "Victim Of Life's Circumstances," a heralded album by critics' standards, has a new recording deal coming with Capricorn Records.

**Nancy Ford** of Austin is now booking Lone Star artists including **Milton Carroll**, **Floyd Tillman** and **Bucky Meadows**. Nothing in life is certain, but **Ray Wylie Hubbard** may surface in that foal soon.

**Charlie Rich** is the featured vocalist on the theme song from the recently released movie "For The Love Of Benji," with a soundtrack released by Epic.

**Barbara Fairchild** will join **Don Williams** for an English tour September 15-October 2. Williams' new single "Country Boy" has shipped on both the ABC and Dot labels for country, pop and MOR airplay to run the front line for his next LP of the same name due out in September.

**Killough & Eckley** have signed with Epic Records. Their first album, entitled "Music From The Cotton Belt," is scheduled for a September release.

**Rebecca Fisher** recently signed a management and booking agreement with the Jim Halsey Company and will make her debut appearance as a Halsey act at the International Country Music Festival next month in Tulsa.

**Jimmy Buffett** will wed his longtime sweetheart **Miss Jane**, as she is referred to on album dedications, August 27 in Aspen.

**Randy Barlow** has moved from southern California to Nashville.

**Roy Clark** and **Bonnie Franklin**, star of TV's "One Day At A Time" show, will co-host "Hanna Barbera's All Star Comedy Ice Revue," a 60-minute CBS-TV presentation of skaters wearing costumes of Hanna-Barbera characters such as Yogi Bear and Fred Flintstone. The network debut is scheduled for the November-December holidays. Clark's voice is also heard crooning the sound track of a new NBC sit-com "Kallikaks."

**Jerry Reed** will be on location in Knoxville to film a television series on the life on Daniel Boone entitled "Dan'l" beginning October 13.

Mobile Records of Pittsburgh is compiling a catalog of artist's autographs. The jukebox record supplier plans to print title strips bearing the signatures with their current singles for use on jukeboxes.

KWMT Radio in Fort Dodge, Iowa will trail boss 140 people from their listening audience to Nashville September 8-11. **Shannon Reed** will lead the round-up.

carmen adams

## CBS Nashville Slates 10 For August Release

NASHVILLE — Lynn Anderson's Columbia album "I Love What Love Is Doing To Me" heads a list of 10 releases by CBS Records, Nashville in August.

Other Columbia albums scheduled for August release include "Cowboys Ain't Supposed To Cry" by Moe Bandy, "Tattoo" by David Allen Coe, "Free And Easy" by Barbara Fairchild, "The Best Of Barbara Mandrell," "Strike Anywhere" by The Earl Scruggs Revue and "You Are So Beautiful" by Tanya Tucker.

Among the Epic albums scheduled for release this month are "Goldsboro" by Bobby Goldsboro and George Jones' "I Wanta Sing." "Teresa Neal" will also be released this month on the Playboy label.

## Republic Launches Album Campaign

NASHVILLE — Republic Records will release six albums during September and October, announced Dave Burgess, vice president and general manager.

Two of the releases are Gene Autry albums. "Gene Autry Sings Songs Of Faith" consists of material never before released, making it a first for Autry singing gospel. The other, "Gene Autry Classics," is a greatest hits package.

The other four LPs making up the campaign are: David Rogers' "Lovingly"; Ray Sanders' "I Don't Want To Be Alone Tonight"; Kathy Barnes with "Kathy Barnes Sings Gene Autry," and the label's pop group Muench with simply "Muench."



**CHARTING RONNIE** — RCA recording artist **Ronnie Milsap's** recent #1 country single, "It Was Almost Like A Song," last week reached #43 with a bullet on the **Cash Box Top 100** pop chart. Shown congratulating Milsap, second from left, are (l-r): **Merlin Littlefield** of ASCAP; **Jim Sharp**, **Cash Box** director of Nashville operations; and **Hal David** and **Archie Jordan**, the song's writers.



## Gospel Concert Slated Labor Day Weekend

LOS ANGELES — The first annual Gospel Whatt's Happening will be held Labor Day weekend (Sept. 3-5) at Will Rogers County Park in Los Angeles. Admission to the event, which is co-sponsored by Los Angeles County Parks & Recreation and California Gospel Concert Associates, is free.

Among the artists scheduled to appear are: Edwin and Walter Hawkins & The Family, The Love Center Choir, Henry Jackson and Company, Betty Perkins, The Patterson Trio and The Matthew Sisters. Local talent includes The Steward Singers, John Finly, John Terry and the Voices of Faith, The Young Messengers, The Sons of God, Little Johnny Graceson and The Master Keys and Denetria Champ. The concerts begin at 1 p.m. daily.

## Singer Makes U.S. Debut

NASHVILLE — Canadian gospel singer Tommy Ambrose recently made his U.S. concert debut before a capacity crowd of 15,000 at the International Citizens Band Association Festival at Tennessee Tech Coliseum in Cookeville, Tennessee.

## H.S.E. Inks Trumpeteers

NASHVILLE — Joseph Johnson & The CBS Trumpeteers have signed a recording contract with H.S.E. Records, announced Hoyt Sullivan, president of the label. The group has released an album, "The Mighty Number," and a single of the same name, backed by "Nobody Knows The Trouble I've Seen."

## Truth LP On Paragon

NASHVILLE — The 19-member group Truth has released "Not Just A Coincidence," its first LP on Paragon Records. A U.S. tour has been planned to promote the new release.

## Pilgrim Singers Sign

NASHVILLE — The Pilgrim Jubilee Singers recently signed with Nashboro Records.

## Gospel Group Breaks West Berlin Barrier

LOS ANGELES — A recent performance by gospel group Deliverance in West Berlin marked the first time since the 1940's that permission has been granted for a singing group to perform in Germany's largest city.

Other stops in German cities by Deliverance included Biberach, Stuttgart, Cologne, Brussels and Wolfenbuttel.

## Whitlock Will Handle PR For Word Records

WACO, TEXAS — Gary Whitlock has joined Word, Inc., as public relations coordinator for the record division. His work will include many artist-related projects.

Whitlock, who holds a degree in religion and psychology from Walla Walla College and an M.S. in counseling from Loma Linda University, formerly was a high school guidance counselor in southern California.

## 350-Seat Gospel Club Opens In Nashville

NASHVILLE — A new 350-seat nightclub called the Songs of Joy Gospel Club recently opened at 2823 Lebanon Rd. here with plans to feature nightly performances by top gospel performers.

Artists scheduled to perform include Bob Harrington, The Hemphills, The Lefevres and Reba Rambo.

## Crouch LP Sales Top Million Mark In 10 Yrs.

LOS ANGELES — Gospel group Andrae Crouch and the Disciples have sold more than one million albums of their eight releases on Light Records in the past ten years it was recently announced by label president Ralph Carmichael at a special reception for the group at the Christian Booksellers' Convention in Kansas City.

## New 2nd Chapter LP Out

NEW YORK — Myrrh Records has released a new LP by the 2nd Chapter of Acts, titled "In the Volume of the Book."

## Top Spiritual Albums

- 1 LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR (Light 5705) (Word)
- 2 THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (Light 583) (Word)
- 3 WONDERFUL EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS (Birthright BRS 4005)
- 4 TAKING GOSPEL HIGHER SENSATIONAL WILLIAMS BROTHERS (Savoy SGL 14436) (Arista)
- 5 RIDE THE SHIP TO ZION GOSPEL KEYNOTES (Nashboro 7172)
- 6 JESUS IS THE WAY WALTER HAWKINS (Light 5705) (Word)
- 7 SEE YOU IN THE RAPTURE SENSATIONAL NIGHTINGALES (ABC/Peacock 59227)
- 8 LIVE! DIXIE HUMMINGBIRDS (ABC/Peacock 59231)
- 9 WHY WAS I BORN SLIM & THE SUPREME ANGELS (Nashboro 7177)
- 10 GONNA FIND A BETTER HOME ANGELIC GOSPEL SINGERS (Nashboro 7178)
- 11 JAMES CLEVELAND PRESENTS THE RUTH SCHOFIELD EDITION (Savoy 14445) (Arista)
- 12 THE BEST OF ANDRAE ANDRAE CROUCH & THE DISCIPLES (Light LS 5678) (Word)
- 13 FROM AUGUSTA WITH LOVE THE SWANEE QUINTET (Creed 3077) (Nashboro)
- 14 FIRST LADY SHIRLEY CAESAR (Roadshow RS 7448) (UA)
- 15 JESUS IS THE BEST THING THAT EVER HAPPENED TO ME JAMES CLEVELAND & CHARLES FOLD SINGERS (Savoy 70050) (Arista)
- 16 GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS (HSE 1478)
- 17 THE PRESIDENT & THE MISSIONARY ANGELIC CHOIR (Savoy 14416) (Arista)
- 18 JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. II (Savoy DBL 7009) (Arista)
- 19 MOTHER IS ON THAT TRAIN ERNEST FRANKLIN (Jewel LPS 0114)
- 20 JOY REV. MILTON BRUNSON (Creed 3078)

## Top Inspirational Albums

- 1 GENTLE MOMENTS EVIE TOURNQUIST (Word WST 8714)
- 2 DALLAS HOLM AND PRAISE LIVE DALLAS HOLM (Greentree R3441)
- 3 HOME WHERE I BELONG B.J. THOMAS (Myrrh MSA 6571) (Word)
- 4 THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (Light LS 5683) (Word)
- 5 BIRTHPLACE THE DOWNINGS (Impact R3431)
- 6 A BRAND NEW TOUCH THE LANNY WOLFE TRIO (Impact R3407)
- 7 HEAVEN'S SOUNDING SWEETER JIMMY SWAGGART (Jim 125) (Word)
- 8 LADY REBA (Greentree R3430)
- 9 ME & MY OLD GUITAR NANCY HONEYTREE (Myrrh MSB 6584) (Word)
- 10 SPIRITFEST DOWNINGS (Impact R3431)
- 11 CORNERSTONE The Speers (Heart Warming R 3456)
- 12 ALLELUIA BILL GAITHER TRIO (Impact R3171)
- 13 PRAISE BE TO JESUS BILL GAITHER TRIO (Impact R3408)
- 14 FOR HIM WHO HAS EARS TO HEAR KEITH GREEN (Sparrow 1015)
- 15 BEST OF ANDRAE CROUCH (Light LS 5678) (Word)
- 16 MIRROR EVIE TOURNQUIST (Word WSB 8735)
- 17 LOVE SONG (Good News CNR 8100) (Word)
- 18 THE WORD KENNETH COPELAND (Kenneth Copeland Productions KCP 1003)
- 19 PAT TERRY PAT TERRY GROUP (Myrrh MSA 46550) (Word)
- 20 SONGS OF THE SOUTH PAT TERRY (Myrrh MSA 6566) (Word)

## New Gospel LP Releases

HOME WHERE I BELONG — B.J. Thomas  
Myrrh MSB-6574 — List: 5.98

TRY BEING BORN AGAIN — Troy Ramey And The Soul Searchers  
Nashboro 7190 — List: 6.98

TELL ALL THE WORLD ABOUT LOVE — Carol Lawrence  
Word WSB-8721 — List: 5.98

TONIGHT'S THE NIGHT — The Gospel Keynotes  
Nashboro 7187 — List: 6.98

THIS IS ANOTHER DAY — Andrae Crouch  
Light LS-5683 — List: 5.98

JESUS IS ON MY SIDE — Sister Lucille Pope And The Pearly Gates  
Nashboro 7188 — List: 6.98

JESUS CHRIST IS THE WAY — Walter Hawkins And The Family  
Light LS-5705 — List: 5.98

HAVE YOU EVER HAD THE BUTS? — Professor Harold Boggs With Warner Buxton  
Nashboro 7189 — List: 6.98

THAT'S JUST LIKE JESUS — The Followers  
Granger GLPS-5019 — List: 5.98

SUNDAY PIPES, PEDALS AND FRIENDS — Fred Bock  
Image VII VII-7749 — List: 5.98

I'M PRAYED UP, FILLED UP, AND READY TO GO — Tyrone And La Raye Kelly  
Granger GPLS 5017 — List: 5.98

LOVE WITHOUT AN END — The Crimson Bridge  
Rainbow R-2332 — List: 5.98



CATHEDRALS IN KANSAS CITY — Word Records' Gospel group The Cathedrals recently performed at the Christian Booksellers Association in Kansas City. Pictured (l-r) are group members George Younce, Glen Payne, George Webster and Roy Tremble. Not shown is pianist Haskell Cooley.

# The Rhythm Section

(continued from page 59)

**WARWICK WARBLES** — Dionne Warwick, who has done great things with soundtracks in the past (*Valley of the Dolls*), has been signed to do the title song for "Love At First Sight," a Quadrant film release. The tune, "Love At First Sight," will be released on the Warners label.

**GOLD FEVER** — MCA's "Car Wash" album gave Rose Royce a taste for Gold, and Whitfield's Royce release "In Full Bloom" is moving in that direction.

**COMMODORES CITED BY CONGRESS** — Motown recording giants, the Commodores, were recently cited in the record of the 95th Congress of the United States. Alabama legislator Bill Nichols (D-Ala.) commended the Commodores for, "... achieving the pinnacle of success in the recording industry ..." Resolutions which were received from the city of Los Angeles, the city of Tuskegee and the Martin Luther King Center for Social Change in Atlanta were also read into the Congressional Record. Zooooom!

**NO BUMPIN' TONITE** — Joe Tex concert/talent and beauty pageant scheduled for August 27 and 28 at the L.A. convention center has been cancelled. At press time the reasons for cancellation of the concert, which was to benefit the Black People's Cultural Association (BPCA), were not clear. Mable John's Creative Arts Company had been contracted to direct the event, which was to include a "Big Bump" contest.

**BLACKS JAM RAM JAM** — Word is out that "Black Betty," a tune by Epic recording artist Ram Jam is considered insulting to Black women by disc jockies and some promo people and they intend to squelch the jam. Though the tune was written by H. Ledbetter, "Lead-belly," it seems to take on a different aura when done by a white group.

joe nazel



**STARLAND REFLECTS ON PROMO** — RCA recording artists the Starland Vocal Band recently visited the Harmony Hut in Springfield, Virginia to promote their latest LP "Rear View Mirror" by drawing the winners in a contest that awarded three 10-speed bicycles equipped with rear view mirrors. Pictured standing (l-r) are: Bill Kennedy of Harmony Hut, Bill Danoff and Margot Chapman of the Starland Vocal Band; Clyde McElvene of Harmony Hut; Taffy Danoff and John Carroll of the Starland Vocal Band; Kathy Mitchell of Harmony Hut and John Parisi, RCA salesman. Shown kneeling (l-r) are: Bill Reilly, Washington sales manager for RCA and Larry VanDruff, Washington promotion manager of RCA.

## Record Bar Tackles Merch. Problems

(continued from page 10)

at the grass roots level.

However, numerous Record Bar managers expressed the long-held lament that during the year they are virtually ignored by manufacturers' representatives.

A couple of Record Bar managers went further in noting that they often have difficulty getting display materials as well as personal attention, which they found even more distressing.

In answer to these complaints, Wrightman asserted that there are simply not enough field salesman to keep in close contact with all accounts, particularly those stores in isolated markets. Barry Bergman, president of Record Bar, explained that because the chain does almost all its buy-

ing centrally, salesman have even less reason to visit individual stores.

### Other Topics

Other topics discussed included the trend towards soft rock as a means of appealing to young buyers as they approach middle age; the rise of defective LPs and tapes; the high cost of TV advertising; the demise of the domestic quad business and the need to create an in-store ambience that will attract older, more sedate customers.

## GRT Sales Up 32%

LOS ANGELES — GRT Music has reported record-breaking sales for the quarter ending June 30, 1977, with unit sales up 32% over the comparable months last year.

## Over 1000 Attend Songwriters Expo

LOS ANGELES — More than 1000 people attended the first annual Songwriters Expo, held recently at Immaculate Heart College here. The two-day event, produced by John Braheny and Len Chandler of the Alternative Chorus Songwriter Showcase, featured workshops and lectures on all aspects of the business of songwriting and concert of performances by established artists.

### Participating Organizations

Songwriting organizations participating in the weekend conclave included BMI, Bud Dashiell's Performance Workshop, American Guild of Authors and Composers, Dick Grove Music Workshops, The American Song Festival, Al Kasha Songwriting Class, The Organization of Women in Music, National Academy of Recording Arts and Sciences, Songwriters Resources, ASCAP, Songwriter Magazine and Madelon Baker Stylophone.

Highlights of the Expo included a panel seminar on "A Music Industry Overview," which featured songwriter Peter Noah (who wrote Tanya Tucker's hit "San Antonio Stroll,") Publisher Roger Gordon of Screen Gems Music, Warner Bros. Records

Producer Russ Titleman, manager Peter Rachman and Ron Anton, VP of BMI. The session was moderated by BMI's Rick Riccobono.

Talks on Sunday morning hosted by BMI's Neil Anderson included motion picture and television composer Billy Goldenberg. Other speakers included Dan Dalton on composing for TV/radio commercials, BMI's Bill Okie on writing for the musical theatre, Michael Arciago on songs in movie and TV properties, etc. Also participating were BMI's Melinda Rosenthal and Rob Matheny.

Another key session at the Expo included the NARAS discussion on recording contract negotiations. Speakers on this subject here were Jay Lowy, VP, general manager Jobete Music, Al Schelsinger, Music Attorney, and Estelle Radin, house counsel for United Artists Records. Other guest songwriters included Harriet Schock, Earl Robinson, Arthur Hamilton, Edwin Starr, etc.

A unique feature of the songwriting festival was free evaluation of tyro-composed tunes by professionals in the music publishing industry.



**SONGWRITER EXPO** — More than 1000 people attended the first annual Songwriters Expo in Los Angeles recently. Among those speaking at the two-day event, which was sponsored by the Alternative Chorus Songwriter's Showcase were (l-r): Peter Rachman of Management West; Russ Titleman of Warner Bros. Records; Roger Gordon of Screen Gems Music; songwriter Peter Noah; Ron Anton, vice president of BMI, and Rick Riccobono, director of MBI's performing rights west.

## R&B New Adds

(continued from page 60)

**KDAY — LOS ANGELES — J.J. Johnson**  
#1 — Best Of My Love — Emotions  
The Greatest Love Of All — George Benson  
Just For Your Love — Memphis Horns — RCA  
Leaving You Is Killing Me — Vernon Burch — Columbia  
You Can't Turn Me Off — Hi Inergy — Gordy  
Red Hot — Bruce Fisher — Mercury  
Don't Be Afraid — Ronnie Dyson — Columbia  
If It Don't Fit, Don't Force It — Kellee Patterson — Shadybrook

25 To 14 — I Feel Love — Donna Summer  
Ex To 20 — It's Ecstasy — Barry White  
Ex To 24 — I Can't Help It — Michael Henderson  
#1 LP — Emotions  
New LPs — Dramatics, PI All-Stars, Ohio Players  
**KGFJ — LOS ANGELES — Don Mac**  
#1 — Sunshine — Enchantment  
Brick House — Commodores — Motown  
If It Don't Fit, Don't Force It — Kellee Patterson — Shadybrook  
Give Me Some Skin — James Brown — Polydor  
I Just Want To Be Your Everything — Andy Gibb — RSO  
Loving You — Little Milton — Glades  
14 To 2 — Work On Me — O'Jays  
18 To 13 — It's Ecstasy — Barry White  
19 To 14 — Everlasting Love — Rufus  
22 To 12 — O-H-I-O — Ohio Players  
30 To 15 — Cream City — Aalon  
32 To 26 — Shoo-Doo-Fu-Fu-Ooh — Lenny Williams  
New LPs — Patti LaBelle, AWB & Ben E. King, Bruce

**KJLH — LOS ANGELES — Rod McCrew:**  
It's Ecstasy — Barry White — 20th Century  
Do You Believe In Love — Dionne Warwick — WB  
Cape Town Fringe Part II — Dollar Brand — Chiaroscuro  
Taste Of Love — Claudia Barry — Salsoul  
No One Remembers My Name — Bert Bacharach — A&M  
Tomorrow — Mari Hylan — Dream  
Oh, Let Me Know It — Special Delivery — Shield  
Draggin' My Heels — Hollies — Epic  
It's All Over Now — Don Glaser — Don  
That's The Way — Bo Kirkland & Ruth Davis — Claridge  
Don't Take Her For Granted — Ron Henderson — Chelsea  
You Can't Turn Me Off — Hi Inergy — Gordy  
Tomorrow — Cissy Houston — Private Stock  
Feel Good — Michelle Wiley — 20th Century  
I Don't Think — Charles Montgomery — Ladera  
New LPs — Luther, Curtis Mayfield, Barbra Streisand, Jermaine Jackson, Whispers, Michael Henderson, Isley Brothers, Stanley Turrentine, Dramatics

**KUTE/102 — LOS ANGELES — Lucky Pierre**  
#1 LP — Emotions  
New LPs — D.J. Rogers, Heatwave, Stanley Turrentine, Patti LaBelle

**WLou — LOUISVILLE — Neal O'Rea**  
#1 — Make It With You — Whispers  
It's Ecstasy — Barry White — 20th Century  
Chalk It Up — Jerry Butler — Motown  
Give Me Some Skin — James Brown — Polydor  
You Can Do It — Arthur Prysock — Old Town  
Gonna Party Tonight — Willie Hutch — Motown  
10 To 3 — Devil's Gun — C.J. & Co.  
11 To 2 — Love Music — Regal Dewy  
12 To 5 — It's Uncanny — Hall & Oates  
15 To 10 — I Believe You — Dorothy Moore  
19 To 6 — Turn This Mutha Out — Idris Muhammad  
20 To 9 — Just Let Me Hold You — David Ruffin  
24 To 14 — Do You Wanna Get Funky With Me — Peter Brown  
30 To 20 — I Can't Help It — Michael Henderson  
35 To 27 — The Greatest Love Of All — George Benson  
37 To 28 — When I Think About You — Aretha Franklin  
39 To 29 — On The Seventh Floor — Mighty Pope  
40 To 35 — Ooh, Baby Baby — Shalamar  
#1 LP — LTD  
New LPs — Rose Royce, Willie Hutch, McCoo & Davis, Michael Henderson

**WDIA — MEMPHIS — Maxx Fortune**  
#1 — Float On — Floaters  
14 To 5 — I Believe You — Dorothy Moore  
19 To 15 — I Need Somebody To Love Me — Shirley Brown  
22 To 16 — It's Ecstasy — Barry White  
23 To 14 — The Greatest Love Of All — George Benson  
24 To 19 — The French Way — Crown Heights Affair  
26 To 17 — Vitamin "U" — Smokey Robinson  
28 To 20 — Do You Wanna Get Funky With Me — Peter Brown  
29 To 21 — Shake It Well — Dramatics  
30 To 18 — Oh, Let Me Know It — Special Delivery  
Ex To 26 — Dusic — Brick — Bang

Ex To 27 — Look What You'd Done To My Heart — McCoo & Davis  
Ex To 28 — You Can't See For Looking — Betty Wright  
Ex To 29 — Make It With You — Whispers  
Ex To 30 — I'm Afraid To Let You Into My Heart — Freddie Waters  
New LP — Emotions

**WEDR — MIAMI — Jerry Rushman**  
#1 — Boogie Nights — Heatwave  
Funky Music — BT Express — Columbia  
Dusic — Brick — Bang  
Oh, Let Me Know It — Special Delivery — Shield  
It's All Over — Walter Jackson — Chi-Sound  
I Don't Wanna Go — Moments — Stang  
Hot Shot — Silver Convention — Midland Int'l.  
Ex To 9 — Make It With You — Whispers  
Ex To 11 — Love Is So Good — ZZ Hill  
#1 LP — Brothers Johnson

**WVOL — NASHVILLE — Fred Harvey**  
#1 — Strawberry Letter #23 — Brothers Johnson  
I Don't Wanna Go — Moments — Stang  
Punk Funk — Cameo Chocolate City  
It's Ecstasy — Barry White — 20th Century  
24 To 19 — O-H-I-O — Ohio Players  
25 To 13 — When I Think About You — Aretha Franklin  
#1 LP — Natalie Cole  
New LPs — Meco, The Staple Singers

**WBLS — NEW YORK — Wanda Ramos**  
I Can't Understand It — Meadow Brothers — Kayvette  
If You're Not Back In Love By Monday — Millie Jackson — Spring  
Heaven On The Seventh Floor — Mighty Pope — Private Stock  
Just For Your Love — Memphis Horns — RCA  
Out Of Work — Jesse Gould — TWP  
Just Let Me Hold You — David Ruffin — Motown

**WWRL — NEW YORK — Sonny Taylor**  
#1 — Doctor Love — First Choice  
You Can't Turn Me Off — Hi Inergy — Motown  
16 To 11 — Goodnight My Love — Tavares  
19 To 14 — Hold Tight — Vicki Sue Robinson  
20 To 15 — It's Ecstasy — Barry White  
24 To 18 — Work On Me — O'Jays  
26 To 19 — Let's Clean Up The Ghetto — PI All-Stars  
30 To 23 — Look What You've Done To My Heart — McCoo & Davis  
31 To 24 — O-H-I-O — Ohio Players  
#1 LP — Carol Douglas  
New LPs — LTD, Smokey Robinson, Odyssey, First Choice, Dramatics, Sergio Mendes

**KDIA — OAKLAND — Keith Adams**  
#1 — Best Of My Love — Emotions  
I'm Afraid To Let You Into My Life — Freddie Waters — October  
Rainy Days — Impact — Fantasy  
Another Star — Stevie Wonder — Tamla  
Heaven On Earth — Spinners — Atlantic  
Star Wars — Meco — Milinium  
#1 LP — Emotions  
New LPs — Millie Jackson, Patti LaBelle, Brick, Tropea, Heatwave, Manchild

**WAMO — PITTSBURGH — Matt Ledbetter**  
#1 — Float On — Floaters  
The Whole Town's Laughing At Me — Teddy Pendergrass — Phila. Int'l.  
Holdin' On — Dexter Wansel — Columbia  
Finally Found Someone — Side Effect — Fantasy  
Let's Clean Up The Ghetto — PI All-Stars — Phila. Int'l.  
Time Is Running Out — Steve Winwood — Island  
Running Away — Roy Ayers — Polydor  
19 To 14 — The Greatest Love Of All — George Benson  
21 To 16 — It's Uncanny — Hall & Oates  
33 To 10 — Boogie Nights — Heatwave  
34 To 27 — It's Ecstasy — Barry White  
#1 LP — Commodores  
New LPs — Fania All-Stars, The Staple Singers

**WSOK — SAVANNAH — Sharon Love**  
#1 — That's What Friends Are For — Deniece Williams  
Dusic — Brick — Bang  
Another Star — Stevie Wonder — Tamla  
Shake It Well — Dramatics — ABC  
Running Away — Roy Ayers — Polydor  
The Return Of LeRoy — Jimmy Castor — Atlantic  
Funk Funk — Cameo — Chocolate City  
10 To 3 — Mutha Funk — Shotgun  
11 To 4 — Goodnight My Love — Tavares  
12 To 5 — Chalk It Up — Jerry Butler  
22 To 13 — Turn This Mutha Out — Idris Muhammad  
#1 LP — Commodores  
**KATZ — ST. LOUIS — Chico Brown**  
#1 — Float On — Floaters  
Party Lights — Natalie Cole — Capitol  
Becha Never Been Loved — Dells — Mercury  
When I Think About You — Aretha Franklin — Atlantic  
#1 LP — The Staple Singers

# MOTOWN

25¢

# Money-makers



"BRICK HOUSE"

COMMODORES

"CAPTAIN QUICK DRAW"

M 1425F



"THEME FROM BIG TIME" PT. 1

SMOKEY ROBINSON

"THEME FROM BIG TIME" PT. 2

T 54288F



"ANOTHER STAR"

STEVIE WONDER

"CREEPIN' "

T 54286F



"BRICK HOUSE"

COMMODORES

"CAPTAIN QUICK DRAW"

M 1425F



"THEME FROM BIG TIME" PT. 1

SMOKEY ROBINSON

"THEME FROM BIG TIME" PT. 2

T 54288F



"ANOTHER STAR"

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T 54286F



"BRICK HOUSE"

COMMODORES

"CAPTAIN QUICK DRAW"

M 1425F



"THEME FROM BIG TIME" PT. 1

SMOKEY ROBINSON

"THEME FROM BIG TIME" PT. 2

T 54288F



"ANOTHER STAR"

STEVIE WONDER

"CREEPIN' "

T 54286F





# CASH BOX COIN MACHINE

## Fascination Unveils Cocktail Pinball Based On Country Picker Roy Clark

ELK GROVE, ILL. — Fascination, Ltd. is currently marketing what it claims is the world's first cocktail model pinball machine. Called "The Entertainer," the fully computerized unit features a multi-color playfield design inspired by three time Entertainer Of The Year award winner, Roy Clark.

Clark's considerable television and concert exposure and his wide appeal with people of all musical tastes were factors in his selection as the first celebrity associated with such a unit, according to Bob Anderson, Fascination's vice president of sales.

"We feel that The Entertainer pinball will eventually be placed in more varied traffic areas than anything we've ever manufactured," says Anderson. In addition to cocktail lounges, he cited such placement locales as hotel and motel lobbies, airports, restaurants, fast-food spots such as pizza parlors and other different and heavily populated areas.

The Entertainer is operated by solid-state electronic micro-processors and is designed to eliminate many of the typical service and maintenance problems found in the former stand-up pinball models.

Like traditional pinball games, The Entertainer's construction includes flippers, drop targets, thumper bumpers, sling shots, an automatic ball return and diminished bells for sound control. In addition,



**THE ENTERTAINER** — Recording artist Roy Clark, a three-time entertainer of the year award winner, poses with Fascination's new cocktail table pinball game, "The Entertainer." Clark inspired the game's multi-colored playfield design.

tion, it comes with dual cocktail glass and ash tray side mounts, adjustable table leg levelers and tempered glass top for safety. An interchangeable playfield is also available; it simply drops in to replace the original. The glass top has been sealed with a special silicone to eliminate leakage.

Anderson says the new compact size of The Entertainer accounts for its popularity at varied locations. The unit stands 28 inches high, 38 inches long and 28 inches wide with a top and playfield area of 952 square inches. Each machine weighs just 150 lbs.

## Midway-Bally Parts Seminar Set To Premier In Chicago

CHICAGO — A Midway-Bally parts department seminar has been scheduled for Friday, September 30 at the O'Hare Hilton Hotel in Chicago. The landmark event is the brainchild of Tom Siemieniec, parts manager at Midway Manufacturing Company, who conceived the idea, he said, as a means of assistance and communications for parts department managers and personnel but, most importantly, for the purpose of focusing attention on the importance of this segment of the industry.

"There have been service seminars and management seminars," he said, "but for some reason the parts department seems to have been left out and this is something we hope to rectify and by the same token also provide some enlightenment as to the vital function of this department."

Before embarking on the project, Siemieniec consulted with Midway management, who gave him full sanction to proceed. He subsequently issued a mailing to distributors, soliciting suggestions and comments and again won full support. Factory distributors throughout the U.S. have been invited to be represented at the seminar.

"I would like parts managers to become more aware of their important role in the industry, and that of their departments as well," Siemieniec said. "Our industry is very

service-oriented, and parts are certainly within the realm of service. At the AMOA convention each year I have the opportunity to personally meet our distributors but rarely, if ever, run into a parts manager on the convention floor, so I am really looking forward to meeting all of the parts people who will be coming in for our seminar."

Siemieniec is coordinating the entire seminar program with the cooperation of Bally personnel and Midway's service manager Andy Duca, who will address the seminar.

The presentation will run from 9 a.m. until 5 p.m. Subject matter will focus on the entire makeup of a parts department and how to run it smoothly and efficiently. At the opening session, Siemieniec will conduct a general discussion on the ordering of parts, from operator to distributor to manufacturer. He will also discuss the importance of supplying the correct information to avoid delay when ordering by telephone. Also under discussion, as the program progresses, will be the returning of parts for credit; repair and returns; warranty periods; the possibility of having kits available on the new games; and other pertinent information. A question and answer period will climax the program.

A special tour of the Midway plant has been arranged for Saturday, October 1.

## Brakes Joins Belam

NEW YORK — Shane Brakes has joined R.H. Belam Co., Inc. as international sales director, according to an announcement by the firm.

Brakes was previously managing director of distributor operations for Rowe International, and prior to that served as managing director of Streets Manufacturing, an English firm which manufactures arcade guns and games.

In his new position, he will travel extensively throughout the world, promoting phonographs and games represented by Belam and will also attend all of the major international trade shows.

As pointed out by Belam president Victor Haim, the relationship between Brakes and Belam executives goes back many years. Belam represented Streets in the Far East, he said, when Brakes was managing director of that firm, and during the latter's tenure at Rowe International the relationship continued, since Belam represents Rowe in several foreign countries in Southeast Asia and South America.

"Mr. Brakes' considerable knowledge of the coin machine industry and international business marketing will be a great asset to our organization," Haim said. "We are very happy to have him with us."

## ICE Failure Analysis Seminar Slated For L.A.

SCOTTSDALE, AZ. — Integrated Circuit Engineering Corp. will hold a "Failure Analysis" seminar on integrated circuitry September 14-15 at Los Angeles' Airport Marina Hotel. The seminar has been designed to provide a comprehensive understanding of integrated circuit failure modes and their causes, with emphasis on design and manufacturing mistakes.

The two-day course will detail the hidden failure modes of integrated circuits and present recommendations for preventive action. Each participant will receive a copy of ICE's new Microcircuit Manufacturing Control Handbook, which studies current integrated circuit failure problems. Additional material will be included in a special class notebook.

## 'Jet Spin' Is The New 4-Player Pin From Gottlieb

CHICAGO — A combination of Gottlieb's exclusive roto-targets and vari-targets plus a scoring capability of up to 199,000 points are among the numerous attributes of the latest 4-player pinball machine being released by D. Gottlieb & Co. It is called "Jet Spin" and players will delight at the options available to them for demonstrating their skill and advancing scores.

Playfield features include "HIT" indicators in front of the roto-targets which light to show which of the 3 exposed targets is hit; a center roto-target to advance bonus and score up to 5,000 points; a bulls-eye target for special; extra ball feature and others.

The name of the game is depicted in the outstanding backglass artwork and the entire design and cosmetics of the machine. "Jet Spin" is on the current production schedule at the Gottlieb factory.



Jet Spin

## The JukeBox Programmer

### Top New Pop Singles

- 1 DON'T STOP FLEETWOOD MAC (WB WBS 8413)
- 2 HARD ROCK CAFE CAROLE KING (Capitol 4455)
- 3 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB (RSO 872)
- 4 THAT'S ROCK AND ROLL SHAUN CASSIDY (WB/Curb 8423)
- 5 BLACK BETTY RAM JAM (Epic 8-50357)
- 6 JUNGLE LOVE STEVE MILLER BAND (Capitol 4466)
- 7 SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND (WB WBS 8370)
- 8 FLOAT ON FLOATERS (ABC AB 12284)
- 9 TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA (UA/Jet 10000)
- 10 ON AND ON STEPHEN BISHOP (ABC 12260)

### Top New Country Singles

- 1 DAYTIME FRIENDS KENNY ROGERS (UA UA XW 1027)
- 2 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE (UA UA XW 1016)
- 3 ROLLIN' WITH THE FLOW CHARLIE RICH (Epic 8-50392)
- 4 PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES (Epic 8-50423)
- 5 I'M JUST A COUNTRY BOY DON WILLIAMS (ABC 17717)
- 6 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS (Mercury 55000)
- 7 EAST BOUND AND DOWN JERRY REED (RCA PB 11056)
- 8 WE CAN'T GO ON LIKE THIS EDDIE RABBITT (Elektra E-45418)
- 9 I LOVE YOU A THOUSAND WAYS WILLIE NELSON (Columbia 3-10588)
- 10 IT WAS ALMOST LIKE A SONG RONNIE MILSAP (RCA PB 10976)

### Top New R&B Singles

- 1 STRAWBERRY LETTER 23 BROTHERS JOHNSON (A&M 1949)
- 2 KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND (TK 1023)
- 3 FLOAT ON FLOATERS (ABC AB 12284)
- 4 LOOK WHAT YOU'VE DONE TO MY HEART McCOO & DAVIS (ABC 12298)
- 5 EASY COMMODORES (Motown M1418)
- 6 I BELIEVE YOU DOROTHY MOORE (Mataco/TK 1042)
- 7 DUSIC BRICK (Bang 734)
- 8 LET'S CLEAN UP THE GHETTO PHILADELPHIA ALL STARS (Phila. Intl./CBS 3627)
- 9 TURN THIS MUTHA OUT IDRIS MUHAMMAD (CTI/Kudu 940)
- 10 CHECK IT OUT SOPHISTICATED LADY (Bareback 532)

### Top New MOR Singles

- 1 HANDY MAN JAMES TAYLOR (Columbia 8-10577)
- 2 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB (RSO 872)
- 3 SIGNED SEALED DELIVERED I'M YOURS PETER FRAMPTON (A&M 1972)
- 4 STAR WARS LONDON SYMPHONY ORCHESTRA (20th Century TC 2345)
- 5 MY HEART BELONGS TO ME BARBRA STREISAND (Columbia 3-10555)

# Popularity Of Solid-State Pinballs Up In The Midwest

by Frank Manners

CHICAGO — After two years, solid-state pinballs have finally gained a firm foothold in the market. When the electronic pinball was publicly introduced by Mirco and Allied Leisure at the 1975 MOA, the operators stubbornly resisted it. Not until Bally Manufacturing produced their first electronic pinball in late 1976 did resistance slowly melt, but it was like melting an iceberg with a candle. Aggressive marketing, seminar programs, and extraordinary parts service gradually overcame the operators' major fears.

Fear one was the high purchase price for electronic pinballs — anywhere from \$100 to \$200 more than the mechanical counterpart. Reliability and service was another concern; the dreaded logic boards struck abject terror into the hearts of ops. Would it be like video games: back and forth to the distributor to exchange boards? An unconscionable amount of down time? Operators argued that the beloved mechanical pinball could always be fixed on location. Then some adamantly shook their heads about the electronic sound. Limited player appeal, they argued. True pinball must have bells, bongs, chimes and the rat-a-tat-tat of the bonus unit, otherwise players will scoff at and scorn it.

Now after Freedom, Night Rider and Evel Knievel, solid-state pinballs are outstripping their mechanical brothers, and operators buy them eagerly. Why? Simply because in most cases they are more profitable. They make it in the cashbox and they reduce overhead.

Collections for electronic pins exceed the average mechanicals by as much as 25%. In fact, three-digit collections are not uncommon. The solid-state machine commands one game for a quarter, 3 balls a game; but in the same location a mechanical may get 2/25, 3 ball or 1/25, 5 ball. Players seem to accept the higher tariff for playing solid-state games because solid-state is unique, a cut above the ordinary. In part, the players are attracted by the speed, the fast paced digital scoring, the diverse array of playfield features. With a computer brain and memory, the solid-state pinball opens up possibilities for more skill shots, scoring configurations, and

playboard action than the mechanical units could accurately and quickly handle.

Greater player appeal translates into increased longevity. Solid-state pins outlast the mechanicals on location. Indeed, one operator has had an electronic game at the same spot for ten months, and the patrons will not let him change it.

Longevity reduces the operator's overhead and consequently increases profits. He will not have to purchase new games as often or undertake as frequently the laborious and expensive job of switching machines among his locations. Every move he saves is worth at least \$15 to \$20 in labor.

His labor cost is further reduced in servicing electronic pins. Fewer moving parts than the mechanicals means fewer mechanisms breaking down or wearing out. The number of service calls are reduced because nuisance problems like score reels intermittently hanging up or rollovers sticking are eliminated. How many times has a mechanic run out to a location on nagging false alarms like these? With an electronic pin, either it works or it doesn't work. There are no half-way measures.

When it's time for the pinball to go to the op's shop for reconditioning, he again cuts overhead. One operator overhauls his pins six times a year. A solid-state takes an hour, a mechanical three hours. Twelve hours per year per game at \$10 per hour adds up to \$120 per game annually. With a solid-state, servicing requires little more than cleaning the playfield and hitting the self-test button. You don't have to file points, oil units, clean score reels, or perform the numerous tedious tasks necessary to refurbish a mechanical game.

The prevailing trend indicates that solid-state pins are the wave of the future. In mundane terms they make more money through volume of play and reduction of overhead. However, to wax philosophic and pretentious for a moment, these games may reflect our culture. They symbolize progress, the advance of technology, our fascination with electronic wizardry and gadgetry. They fit comfortably with the melange of pocket computers, digital watches, "Star Wars" movies and electronic video games.



**COIN-OP POOL** — A new professional coin-operated billiard table, available in both 7-foot and 8-foot sizes, has been introduced by the Briarwood Division of Brunswick Corporation. Built to withstand location wear and tear, the model is of solid hardwood construction with Melamine-covered rails and aprons for a burn-stain-and-mar-resistant finish. For further durability, an extruded aluminum trim surrounds the table at the edge of the aprons to prevent damage when the table is being moved, as well as nicks and scrapes from cues. The ball receiver box is located at the foot of the table to simplify ball racking and each leg has a large-diameter lockable foot casting for easy table leveling. Brunswick's patented scoremaster cushions are attached to the rails with easily accessible machine screws and all rails are interchangeable. The coin slide mechanism is standard equipment and the coin receiver box, with padlock hasp, has a capacity for approximately \$400 in quarters. The table is shipped in three cartons and can be set up quickly.

## CHICAGO CHATTER

Midway's parts manager **Tom Siemieniec** rates a giant salute for launching the industry's first parts department seminar, which will be a combined Midway-Bally effort, taking place at Chicago's O'Hare Hilton Hotel on September 30. Arranging the program was just as much a labor of love as of necessity, Tom told us, since he is anxious to make personal contact with his counterparts from various areas of the country and similarly earnest in his efforts to uplift the somewhat subdued status of this very vital faction of the industry.

AMONG RECENT ADDITIONS to the staff at Empire Dist., Inc. are **John Lee** and **Ben Har-el**, salesmen; **Don Campbell**, purchasing agent for the parts departments of all Empire offices; and **Richard Barth**, controller.

NICE CHATTING WITH author **Roger Sharpe** and learning that his much heralded book "Pinball!" will be released by E.P. Dutton on September 26. He is already scheduled for some network TV appearances to promote the book and will be showing it at the AMOA convention. The work is the culmination of three years of research for Rog, during which time he made contact with people from all levels of the industry both in the U.S. and abroad, visited scores of arcades and locations, interviewed pinball players of all ages, and personally surveyed just about every aspect of the machine and the industry. In text and photo content the book is a "chronicle of the pinball phenomenon," as Rog puts it, and something of which he is extremely proud.

JOE ROBBINS OF EMPIRE DIST. recently conducted an operator poll on the 50/50 split, which drew exceptional response and revealed some of the major problems facing ops in today's highly competitive market. Most frequently mentioned were the 50/50 split itself; the high and rising cost of equipment; location loans; location sales; and existing and proposed restrictive legislation aimed at the coin machine industry. Suggestions made for circumventing the split or changing it included: a service charge per unit per week; weekly or monthly minimums; a charge off the top and then a split; and straight lease agreements. Robbins issued a special report on the survey and noted that although "many operators have tried to change the 50/50 split," few were successful, due largely to lack of cooperation from competition, the "number one problem in the entire business." He covered at length each of the problems revealed in the survey and, in summation, referred to Norman Goldstein's letter (**Cash Box**, July 23) calling for 25 cent and 50 cent play. "In this regard, the proposed small dollar coin would be of enormous help," Robbins stated. "This, coupled with more money for the operator," would comprise the "two most essential ingredients in a turnaround. The manufacturers can help with equipment that will enable the operator to charge more and earn more. The relative stabilization of prices will provide a most welcome respite, but the main thrust must come from the operators themselves, for neither the manufacturers nor the distributors can control, even though many try mightily at times, the operation of the machine is at its ultimate destination — the location."

## CALIFORNIA CLIPPINGS

With a cocktail table version due out shortly, Exidy's "Robot Bowl" video bowling game looks like a winner. "Initially, it's been stronger than 'Death Race,'" commented **Paul Jacobs**, vice president of marketing. The new model, as Paul pointed out, comes with a "flip flop" screen housed in an attractive butcher-block style cabinet. Having just returned from the No. Carolina Coin Operators Assn. annual meeting in Charlotte, Paul will be leaving shortly for a one-week tour of Exidy distributors in the southeast. Look for the firm to introduce four new games at the upcoming AMOA convention and show.

DESPITE A RECENT slackening in pinball sales, demand for pool tables and phonographs — both new and used — has increased dramatically, according to **Chris Loumakis** of Pico Indoor Sports in Los Angeles. He also noted that Time Out foosballs have been moving quite well of late.

GREMLIN INDUSTRIES' recent cross-country promotion tour for its "Hustle" video piece is apparently beginning to pay off. **Malcolm Baines**, vice president of sales, reports that after a modest start, orders "have really been picking up in the last 30 days." He explained further that Gremlin will be releasing several new games between the end of this month and the start of September, and that the promotion campaign for Hustle would pale in comparison.

CIRCLE INTERNATIONAL'S **Don Edwards** notes that the distrib has received its latest shipment of Playmatic's "Speakeasy" four-player pinball. In addition, he said that response to Atari's new "Starship I" space travel game has been "excellent."

## EASTERN FLASHES

Wurlitzer's **C.B. Ross** is gearing himself for an upcoming trip to Spain where he will participate in the Deutsche Wurlitzer international distributors meeting October 3 and 4 in Malaga-Torremolinos. He told us a very significant U.S. representation was expected at the big event. C.B. himself will extend his overseas trip to allow time for a visit at the Wurlitzer plant in Hullhorst, Germany. Not long afterwards, of course, company principals will be coming to the U.S. for the AMOA convention. C.B. also gave us the good word that phono sales, at present, are up and exceeding last year's figures... Vending equipment is definitely in the spotlight at Betson Enterprises in No. Bergen — and that's the good word from **Jerry Gordon**. Jerry said the new Midway "Guided Missile" has been testing out just beautifully and earnings reports on "Meadows Lanes" have been excellent. Also strong — Atari's "Breakout" and "Sprint II." Another new machine he's quite impressed with is the Atari "Starship I"... **Jerry Grotjan** of Royal Dist., Cinncy tells us he's expecting delivery of some new games samples — and is doing excellent business with the NSM phonographs. The line has really been going over very well, he added, and as previously mentioned, Royal also carries a full supply of parts... Here's word from Farr Music in Somerville, N.J. that **Trini Lopez** is attracting operator interest with his latest two-sider on Marianne Records, called "Sittin' Pretty In Atlantic City" b/w "You Say Something Nice." Both are **Gladys Shelley** compositions.

## 1977 State Association Calendar

- |  |  |
|--|--|
| Aug. 28-29: Music & Vending Assn. of So. Dakota. annual conv., Airport Holiday Inn, Sioux Falls, So. Dakota. | Motor Inn, Charleston, W. Va.  |
| Sept. 23-25: Wisconsin Music Merchants Assn.: annual mtg.; Eau Claire Hilton, Eau Claire, Wis.               | Sept. 29-Oct. 1: Music Operators of Virginia. annual conv., Hyatt House, Richmond, Va.       |
| Sept. 22-24: West Virginia Music & Vending Assn.: annual conv., Heart-O-Town                                 | Oct. 8-9: Coin Operated Industries of Nebraska: annual mtg.; Ramada Inn Central, Omaha, Neb. |



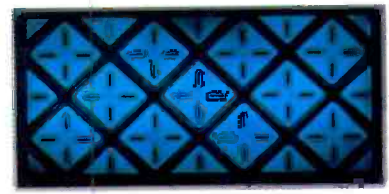
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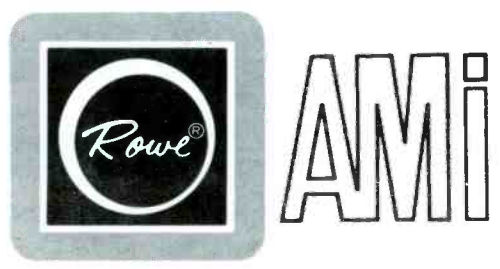
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# CLASSIFIEDS

## COIN MACHINES WANTED

**WANTED:** 1015 Wurlitzer phonos. Any condition as long as complete. Best Prices. AMUSEMENT SERVICE CO., 1950 Howell Mill Rd., Atlanta, GA 30325. (404) 351-0414.

**WANT** Seeburg AY 160, DS 160, LPC-1, LPC-480, Electra, Fleetwood, SS 160, LS-1, LS-2. We pay cash and pick up our truck unpacked. PAN AMERICAN AMUSEMENTS, INC. 1211 Liberty Ave., Hillside, NJ 07205. (201) 353-0141.

**WANTED:** Cash for Add-A-Balls, Capt. Fantastic, Pat Hand, Space Mission, Grand Prix, Wizard, Also digital Seeburg and Rock-Ola jukeboxes, late shuffles, Indy 8, STEHR VENDING CO., Box 218, Sparta, NJ 07871. (201) 729-6171

**WANTED:** Tennis Pro Cabinets and Rickochette Cabinets. AMUSEMENT SERVICE COMPANY, 1950 Howell Mill Rd., Atlanta, Ga. 30325. (404) 351-0414.

**WANTED:** Cash paid for late model used pins, Premium pins for Wizards, Fireballs, Four Million B.C., Champ, Nip & Wurlitzer 1050's and 1015's (any jukebox antiques). Call collect 1-313-792-2131.

**WANT:** Williams Winners, Hayburners, Derbydays, Planets, Zodiacs, Chicago Popups, Hi Score Pools, Gottlieb Pinballs, Midway Raceways, any game without plungers exchange against brand new flippers four players. PAN AMERICAN AMUSEMENTS, INC. 1211 Liberty Ave., Hillside, N.J. 07205. Telephone (201) 353-6746.

## COIN MACHINES FOR SALE

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI., 1520 Missouri, OceanSide, Ca. 92054.

**FOR SALE:** Latest, slightly used, perfect condition amusement machines. Call for games you want—N.J., eastern Pa., Del. BANNER COIN MACHINE CORP., 532 New Brunswick Ave., Ford's, N.J. 08863. (201) 738-7171.

**JUST OUT:** Bally "Fireball" home professional pinball game, 4-player (no coin required), solid state electronics, easy diagnostic test circuits, LED digital scoring, plays seven songs. \$800 brand new — sealed carton. Request circular. ANIMATED PROD., INC., 1600 Broadway, New York 10019. (212) 265-2942.

**ATTENTION** metropolitan & upstate New Yorkers: We have a large selection of new & used add-a-balls and arcade equipment. Also jukeboxes, pool tables, shuffles, cigarette & candy. We deliver & accept trades. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. 10566. Call (914) 737-5050.

**NATIONAL WHITENBURG MODEL 400 FOOD VENDER** National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment, Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHS VENDORS, Call (214) 792-2806, 793-3723 or 792-1810.

**SALES:** 400 assorted Gottlieb, Bally, Williams flippers, 70-76, Bingos, Ball, Stockmarket, Tickertape, Wallstreet, Mystgate. NEW PAN AMERICAN AMUSE., 1211 Liberty Ave., Hillside, New Jersey. (201) 353-5540.

**FOR SALE:** We have in stock a great quantity of 5 year old pinball machines Gottlieb. Write to: SOVODA 51 Rue de Longvic, 21300 Chenove, France telex 350018.

**BUY** a spare Trapshoot transmitter, \$39.95 each, or buy two and we'll send one receiver unit free. Call Dave, HANSON DISTRIBUTING CO., (612) 884-6604.

**FOR SALE:** Silver Sails, Red Arrows, Ticker Tapes, Blue Chips and stock markets. Also Sweet Shawnee, Bally Jumbos and Super Jumbos, Big Threes, Blue Spots and Mt. Climbers. Antique slots for California area. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.

**IMMEDIATE DELIVERY** — Hollycrane motors, Bally Bingo Control Motors, Bally O.K. Games, Lido, Roller Derby, Circus Queens, Bikini, New Sweet Shawnee, New Twin Knight, Used Uprights, New Big Three blackglasses. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md. 21061 (301) 768-3400.

## CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$8.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$148 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, \$2 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 25c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

**DISTRESS SALE:** 38 Sani-Serve Model 708V coin operated Slush Vending machines. 8 coin operated ice cube automatic venders (in sealed bags) Polar Chip Model 4N1. 2 new coin operated ice cube venders Model K400C. Package includes many new parts. Will sell entire lot. MAKE OFFER!! AMUSEMENT SERVICE COMPANY INC., P.O. Box 19755 Station N, Atlanta, Ga. 30325. (404) 351-0414.

**FOR SALE:** Rock-Ola 504 wallbox \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

**FOR SALE:** Travel Time, Satin Doll, Wild Life, Flying Carpet, Super Star, Playball, Sky Jump, 2001 Miba, Super Shifters, Tankers, Ramtek Baseball, TV Ping Pongs, World Serles, Batting Champ, Sega Sea Devil, U Boat, Drag Races, Flying Carpet, Gun, Speedway, SAMI, Invaders, Winners, Paddle Battle, Pong, Computer Quiz, Brunswick Air Hockeyes, Wurlitzer 3110, Seeburg DS 160 and Model R. D&L DISTR. INC., Box 6007, Harrisburg, Pa. 17112. Phone (717) 545-4264.

**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

**FOR SALE:** Bronco (write). Surf Champ \$825, Royal Flush \$795, Jacks Open \$725, Target Alpha \$745, "300" \$750, Sprit of 76 \$725, Jack In The Box \$495, Super Soccer \$595, Pioneer \$665, Pro Football \$325, Duotron \$550, Quick Draw \$740, Magnotron \$640, Big Indian \$575, Grand Prix \$850, Liberty Bell \$795, Darling \$400, Toledo \$625, Dealer's Choice \$595, Wizard \$825, Capt. Fantastic \$880, Aladdin's Castle \$775, Bow & Arrow \$785, Sky Kings \$775, Twin Joker \$450, Red Baron \$550, Demolition Derby \$675, Speed King \$250, Fiesta \$575, Fairy \$525, New World \$595, Racer \$825, Sea Wolf \$1145, Top Gun \$925, Steeplechase \$695, Death Race \$1125, Sport Center \$135, Bazooka \$1150, Dynamo Model E (new) \$480, Drommo (trowwood) \$325, Gariando Foosball \$200, Big Shot Rifle \$625, Air Hockey \$395, Sprint Track \$150, Swagrab \$950, Skill Crane \$850, Imported Rotor Pusher \$600, Moto Champ (as is) \$275, Flying Tiger (as is) \$250, Sportball (as is) \$200, Quadra Pong (as is) \$225, Outlaws (new) \$635, Big Hit \$760, Fantastic \$350, Mini Auto Bumper Merry-Go-Round \$650, Super Shifter (as is) \$275. NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans La 70113. Tel: (504) 529-7321.

**RECORD BINS FOR SALE:** 4 LP wide step-ups \$80 each; 5 LP wide step-ups \$100 each; extra large browser bins \$125 each. Contact: Jack Baker (213) 240-6290.

**FOR SALE:** all beautifully shopped: Magnatron \$495, Super Soccer \$595, Strato Flite \$535, Pat Hand \$650, Surf Champ \$850, Casino Royal \$575, Capt. Fantastic \$825, Row & Arrow \$775, Grand Prix \$850, Air Aces \$475, Big Indian \$550, Space Mission \$875, Dealers Choice \$545, Draw \$675, Prospector \$875, Cannes 695, Wizard \$765, Aztec \$925, Star Pool \$595, Oxo \$475, Fireball \$650, Royal Flush \$765, Flip Flop \$750, Faces \$875, Bronco \$875, Amigo \$475, Criterion \$675, NEW Liberty Bell, Hang Glider, Nite Rider, Kick Off, Big Deal @ \$1125 ea. NEW Evel Knievel (solid state) \$1325 ea. Antique — OLD SLOTS available for HOME sales ONLY. AMUSEMENT SERVICE COMPANY, 1950 Howell Mill Rd., Atlanta, Ga. 30325. (404) 351-0414.

**FLIPPERS:** At all times more than 400 late model Gottlieb, Bally, Williams, Chicago, Spanish mfg., available, immediate delivery call for lists. PAN AMERICAN AMUSEMENTS, 1211 Liberty Avenue, Hillside, New Jersey. (201) 353-5540.

**ALL TYPES OF COIN-OPERATED EQUIPMENT.** Flippers, shuffle games, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied, Natting Phonographs (large selection) Wurlitzer, Seeburg, AMI, Rock-Ola, Rock-Ola vending, Cigarettes, candy, cold drink, National Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS, INC., 389 Webster Ave., Rochester, N.Y.

**FOR SALE:** Old Chicago, \$795, Spirit of '76, Royal Flush, Hocus Pocus, "300", Top Score, Duotron, Midway Uprights, \$200. Seeburg LS-I and LS-II, \$550 each. STARK NOVELTY CO., 239 30th St. N.W., Canton, Ohio 44709. (261) 492-5382.

**FOR SALE:** Like new Sea Wolves \$1295, Breakouts \$1095, Le Mans \$1195, Wheels I \$695, Racers \$795, Clean Sweeps \$195, Pro Football \$350, Derby Day \$295 and Hayburners \$295 converted to add-a-ball. Will trade. STEHR VENDING CO., Box 218, Sparta, N.J. 07871. (201) 729-6171

**EVEL KNEIVEL, EVEL KNEIVEL, EVEL KNEIVEL** "Evel is the only game in town." Bally again triumphs with the hottest pinball in history. Distributors are loaded with all other brands. Everybody wants Evel Knievel. Central has it! Call for immediate delivery. Don't be fooled by other ads offering Evel Knievel at unrealistic low prices. Please order from your local distributor in your area who will provide parts and service and fair trade-ins. In eastern Missouri and southern Illinois only, for the very best service call the only factory authorized distributor — contact CENTRAL DISTRIBUTORS, INC., 2315 Olive St., St. Louis, Mo. 63103. Call toll free in USA 1-800-325-8997 (In Missouri call 1-800-392-7747).

**EVEL KNEIVEL, EVEL KNEIVEL, EVEL KNEIVEL** WURLITZER Model 1100, Rockola model 2, Seeburg models B and C, Motoscope Candy Shop Grabber, Western Sweepstakes — Make Offer. BRENON'S COIN MACHINES, INC., P.O. Box 117, Brownville, New York, 13615.

**SALE:** 1,000 Bally super continental slot machines. Excellent condition, \$1,250 each. F.O.B. Antwerp, Belgium. Machines subject to inspection. Pan American Amusements, 1211 Liberty Avenue, Hillside, New Jersey 07205, telephone 201-353-5540.

**FOR SALE:** Winners, Zodiac, Top Card, Baseball, Triple Strike, Pro Football, Gulf Stream, Dealers Choice, F-114, Gangbuster Gun, Ambush Gun, Sea Rescue, Chi Coin Rifle Gallery, D&L DISTRIBUTING CO. Box 6007, Harrisburg, Pa. 17112. (717) 545-4264.

**FOR SALE:** 50 Seeburg 100 selection wall boxes \$25 each; 1500 used 45 rpm records 10c each up to 1000, 9c each 1000/over; Waiting 200 scale \$200, Rock-Ola Low-boy \$60. One-third down balance C.O.D. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave. D, Killean, Texas 76541.

**FOR SALE:** completely reconditioned: Bally — 1 Amigo \$695, 1 Flicker \$645, 1 Boomerang \$725, Williams — 1 Travel Time \$395, 1 Pat Hand \$895, Ramtek — Clean Sweep \$395; Midway — 1 Tornado Baseball call or write. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207.

**FOR SALE:** Coin machine route located in southwest Colorado. Complete line of jukeboxes, pool tables, videos, foosballs, pinballs and cigarette machines. Great opportunity, \$250,000. Call (303) 882-7946 or (303) 7968.

**BINGOS FOR EXPORT ONLY.** Available 25 Big Wheels. Write for special price. Also OK games, and Ticker Tapes. Late pin balls, and Arcade equipment. D&P MUSIC CO., 1237 Mt. Rose Ave., York, Penn. 17403. P.O. Box 243. (717) 848-1846.

## LEGAL

**IF YOU NEED A LAWYER** call L. ROB WERNER, Attorney (213) 469-7047, 462-7227 UCB Building, 20th Floor, Hollywood, California 90028.

— Personal service for your legal needs.  
— Special arrangements made to meet the demanding needs of the industry.

## EMPLOYMENT SERVICE

**SCHOOL FOR GAMES AND MUSIC.** Two and three week courses. Phonos, Flippers and Bingos. By schematics! CAL S COIN COLLEGE, P.O. Box 810, Nicoma Park, Okla. 73066 (405) 769-5343.

**YOUNG WRITER-PRODUCER** with sources for artists and material desires association with a progressive record company needing same and prepared to make offers. Write C.K. Aspinwall of 652 Azalea Drive in La Grange, Ga. 30240

**WANTED:** Route mechanic, three to five years experience music games/cigarette machines with forty-year-old company. Salary open. Send resume to FLORIDA MUSIC COMPANY, 418 Park Place, West Palm Beach, Fla. 33401.

**LEADING BRITISH RADIO EXECUTIVE**, 34 disenchanted with development of independent commercial radio in GB, seeks senior position with hi-class west coast FM station. Immaculate pedigree in all aspects of the profession. Details from Castle Broadcasting, The Barn, Rowlands Castle, Hampshire, England.

**SEEKING** record company or writer with connections for song releases by publishing rights wanted. Also master tapes for sale, ready for pressing. Perez, Box 633-A, Detroit, Mich. 48232.

**JO-BAR MUSIC PUBLISHING CORPORATION** and BAR-JO Records, Inc. needs investors and stockholders to re-open music business. Write BAR-JO at 83-45 Vlelor Ave., Suite 2B, Elmhurst, NY 11373 or call (212) 898-1628 or 243-5668

**BMI SONGWRITER-COMPOSER** who has written for Tavares, Righteous Bros., Grass Roots and others now auditioning soulful keyboard players for composing-collaboration. Also have contemporary soul and disco catalog for A&R men and producers. Willie H. Wilson (213) 299-6649.

**SERVICE SCHOOL FOR GAMES AND MUSIC.** Ten-week night course teaches practical theory, schematics. \$575 full price. COMIT, 2115 Beverly Blvd., Los Angeles, Ca. 90057 (213) 483-0300.

**WANTED:** Top-notch ad salesman for DJ magazine. Draw against commission. All inquiries kept strictly confidential. Send complete resume to: UNITED ARTISTS TOWER, 50 Music Square West, Suite 206, Nashville, Tenn. 37203.

**PROFESSIONAL LEAD SHEETS.** Beautifully written. Copyright forms incl. Send cassette and lyrics + \$15 check or m.o. "Scarborough Affair" c/o Omega Unltd. Prod. P.O. Box 1829, Hollywood, CA 90028

## SERVICES COIN MACHINE

**WANTED:** Used courses, books (all kinds), manuals, magazines, papers on learning how to service and repair pinballs, jukeboxes, fruit machines and other amusement machines. Reply to: ARCADE AMUSEMENTS, P.O. Box 19547, Las Vegas, Nev. 89119.

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.25 each, 10% D/C in lots of 50 or more. DANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 38th year in vending.

## RECORDS-MUSIC

**LEADING TAPE AND RECORD DISTRIBUTORS** of all labels. Will sell current & cut-out merchandise at lowest prices. Member of NARM. Send for free catalogues. CANDY STRIPE RECORDS, INC., 371 South Main Street, Freeport, New York 11520. (516) 379-5151. (212) 895-3930. Telex 126851 Canstripe Free.

**RECORD/MUSIC POSITION** wanted by young single male, B.A. (Economics), J.D., in management, promotion or production. Creative, highly motivated. Resume CHRIS JOHNSON, 7220 Hollywood Bl. #234, Los Angeles 90046.

**WANT: 45s/ALL TYPES 1955-1976** (Pop, R&B, C&W, MOR). Will deliver cash if you got enough of what we want. Call Martin Cerf/Photograph Record Magazine, P.O. Box 2404, Hollywood, CA 90028.

**INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS,** discoteques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

**WANT RECORDS & TAPES, 45s AND LPs,** surplus returns, overstock cut-outs, etc. Call or write Harry Warriner at KNICKERBOCKER MUSIC CO., 101 Gedney St., Nyack, N.Y. 10969 (914) 358-5086.

**FREE CATALOG — COMPLETE ONE STOP:** Specializing in oldies-but-goodies. Wholesale only. PARAMOUNT RECORDS, INC., 1 Colonial Gate, Plainville, L.I., N.Y. 11803

**KING OF MUSIC RECORDS** is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue South, Suite 217, Nashville Tennessee 37203, or call (615) 242-2023.

**FOR SALE:** 5,000 jukebox 45s, 100 different \$8.50; foreign \$13. Choose Rock, Disco, Polka, Country. AL'S 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

**OPERATORS** — We buy used records not over 1 year old — 10c each plus postage. JOHN M. AYLESWORTH & CO., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

**RARE RECORD SHOPS AND FINDER.** List of 31 United States shops Up to date list personally compiled \$2. MACLEAN'S, 312 Belanger St., Houma, La. 70360

**HOUSE OF OLDIES** — We are the world headquarters for out of print LPs and 45s. Also, the largest selections of old rock 'n' roll and rhythm and blues albums. Our famous 3 in 1 catalog. \$1.25. HOUSE OF OLDIES, 267 Bleeker St., N.Y., N.Y. 10014. (212) 243-0500.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD., 1468 Coney Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPODARO, NEW YORK.

## HUMOR

**DEEJAYS!** Here's top drawer comedy for you! 10,000 one-line gags for radio; only \$10! Unconditionally guaranteed! Catalog of one-liners, funny stories, put-downs, trivia, breaks, and lots more, free on request. Edmund Orrin, 41171-C Grove Place, Madera, Calif. 93637.

**DEEJAYS! COMICS! CUSTOM GAGS!** written especially for YOU! Incredible new "one-to-one" service by top professional comedy writer. PLUS: Hottest monthly gagletter anywhere! Fat sample issue \$3. Informative brochure FREE on request. PETER PATTER, P.O. Box 402-C, Pinedale, Cal. 93650.

## CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

Make sure your check is enclosed



# EAST COASTINGS / POINTS WEST

**LET HILTON HEAD ROCK** — Cash Box's roving reporter Mark Mehler called in with rave notices for all the entertainment featured at the Record Bar chain's annual convention in Hilton Head, South Carolina. Acts appearing included Dixie Dregs, the Winters Brothers Band, Carole Bayer Sager, Marvin Hamlish, Ronnie Milsap, Alvin Crowe and the Pleasant Valley Boys, Blackfoot, Joan Baez, Robert Gordon, Mandre and Michael Katakis. At press time, an anonymous superstar was rumored to be waiting in the wings.

**POINTS WEST** — **EAGLE HELPS RAVEN FLY** — While rumors are in the air concerning personnel changes in the Eagles, one of their feathers, Don Felder, joined Dan Fogelberg on stage at The Greek Theatre for Dan's tune "As The Raven Flies." . . . When panties flew through the air at recent Cheap Trick concerts, the Epic promotion staff followed up on the idea of distributing sets of pastel-colored panties with the Cheap Trick name emblazoned over the crotch. Meanwhile, up in Portland a feminine fan got so excited that she tore off her shirt and threw it on the stage, baring her breasts and almost insuring the band's return for a hasty encore . . . Rumor has it that John Lennon may sign with CBS and that Paul McCartney may be framed in the not-too-distant future . . . Tidbits are starting to trickle out about the Rolling Stone TV special. Mick Jagger is scheduled to appear but not with the Stones, and Chicago and Peter Frampton are among those who were turned down. But the greatest source of humor, besides John Belushi's portrayal of Jann Wenner, just might be the segment where L.A. police chief Ed Davis does a spot on "What's Wrong With Rock Music" . . . The Scottish band Blue has a #2 single in Israel but it may have nothing to do with the fact that their producer, Clive Franks, is Jewish and that his mother frequently cooked for the boys while in recording sessions. Kosher, of course . . . The singing/dancing/comedy trio Gotham recently finished recording their first album in Toronto. The LP is slated for a fall international release via RCA while the group is currently negotiating a domestic distribution deal . . . Tim Welsberg's bass player Doug Anderson and his friend Rick Logue, son of Hermosa Beach mayor Mary Tyson, were arrested for drinking on a public beach. Each had a can of beer and arresting officers refused to believe that they were arresting the mayor's son. They were released the same day.



**PARTON PREPARING LP** — Pictured together while at work in the studio on a new album by Dolly Parton are (l-r): Charles Koppelman, president of The Entertainment Company, which is producing the LP; Parton and producer Gary Klein.

departing guests . . . Local Yes fans are awaiting the L.A. date on the tour to hear the portable church organ that Rick Wakeman had especially built for this tour . . . First Artists' first band is now called Fun Zone after abandoning their former name, Band of Fools, and will be showcased Oct. 18 when Phonogram will close the Roxy to present them to the press . . . Eartha Kitt will return to the Studio One showroom Aug. 30 for a two-week engagement . . . The Gregg Allman Band has returned from their Japanese tour where they played six concerts and taped a television program accompanied by Gregg's wife Cher, who previewed two tunes to be included on a forthcoming Gregg & Cher album titled "Allman And Woman." . . . Frank Sinatra will be at Caesars Palace Aug. 25-31 . . . In between, on Aug. 23 he will appear in a special benefit show with Dean Martin at the Aladdin Theatre to honor scholarship donors who contribute to the 16-sport intercollegiate athletic program at the University of Nevada Las Vegas . . . George Carlin has been added to the list of performers set to appear at the eighth annual KMPC Show of the World Oct. 1 at the Forum. Other performers include Helen Reddy, Lou Rawls, Johnny Mathis, the (Nitty Gritty) Dirt Band and Nelson Riddle and his orchestra. Proceeds will go to benefit the Permanent Charities Committee of the Entertainment Industries.

**DAMAGED PETS GET FIXED** — J.D. Souther's former backup band, the Damaged Pets, have dropped the damaged from their title and are now simply The Pets . . . Randle/Rosberg, which sounded more like a law firm than a rock band, have changed their moniker to a more potent sounding Striker, with an album due out in late fall . . . Nektar has just delivered their first album to their new label, Polydor, called "Magic Is A Child," after procuring a new guitarist through unusual channels. It was Dave Nelson who won the job after answering a want ad in the Village Voice. The band has re-located in New Jersey after living in Germany and is currently planning a concert tour to follow the release of their album due in September . . . Warner's pressed 50,000 copies of the Sanford/Townsend album before some observant eye noticed that the front cover showed two pairs of sandals without the musicians inside, so the first comers now have a collector's item since the album has been re-done to show the people who inhabit the footwear . . . Al DiMeola is back in the studio after a Brazilian vacation following a 3½-month tour. His third Columbia album, "Casino," is due out in the fall and Al also has signed with Dee Anthony for personal management . . . Ashford & Simpson have completed their fifth WB LP set for Sept. 15 release . . . Jethro Tull's "Greatest Hits Volume II" will ship in October and a major city tour is planned in support of it to run through November and to cover 25 cities . . . Guitarist Al Viola who accompanies Frank Sinatra, has just completed "A Tribute To F.S." with a September release date . . . With their third album just out, Kalapana is at work on a soundtrack for a surf film, "Many Classic Moments," due out in late fall . . . Robin Trower's album has been moved up to a Sept. 7 release date while The Babys' consternation over the order of the songs in their next album has delayed its release until Sept. 14 . . . The Hall & Oates album has been completed and is due out any day now . . . Jay Ferguson is at Miami's Bay Shore Studio cutting tracks with Joe Walsh.

**ELP 'WORKS' OUT** — It's no secret to ELP followers that the rock trio may be in better



**HODGES, JAMES, & SMITH AT CASH BOX** — London Records artists Hodges, James & Smith recently paid a visit to New York offices of Cash Box, while in the city for an appearance at The Superstar Club, to promote their current single "Since I Fell For You." Pictured (l-r) are: Pat Hodges; Phil DiMauro, Cash Box staff writer; Denita James; Mark Mehler, Cash Box staff writer, and Jessica Smith.

## Integrity Readies First New 'Big Ben' Superstore Outlet

(continued from page 9)

Music City store in Lakewood, Calif., which was one of five locations Integrity offered to buy from the ailing seven-store chain last month, has been boarded up while workmen begin converting it to Big Ben. But he wouldn't say when the new store would open, and likewise declined to comment on the future of the other four Wallichs locations included in the proposals, pending confirmation of the debtor's plan of arrangement.

He did, however, comment on the expansion, saying, "I just think there is more than one kind of buyer feeling a certain way at one particular time in one geographic area . . . We decided to service three types of buyers, or three different marketplaces." Hartstone added that with all three chains combined, "Integrity expects to have 100 stores, give or take, operating by Christmas."

### Three Different Approaches

The numerous retail outlets under the Integrity banner represent three completely different and distinct approaches to record merchandising.

The Wherehouse was established in the mid-sixties as a full-line record store with an aggressive pricing policy. Today there are approximately 90 Wherehouse locations across California, running heavily advertised weekly sales of \$3.98 and \$4.77 on \$6.98 and \$7.98 list albums respectively.

In contrast to the Wherehouse stores, which average from 3,500 to 5,000 square feet of floor space and stock an estimated 15,000 titles, Hits-For-All outlets are smaller and carry fewer selections. Aimed at the discount buyer, Hits-For-All features current hit albums at reduced prices with special emphasis on "schlock" merchandise (cutouts and overruns).

As Hartstone describes it, Big Ben will be "the ultimate store for the person who likes the selection and convenience of a big store." Average store size will be over 10,000 square feet, and Integrity is supplying

the outlets with some 35,000 titles, he said. **No Set Policy**

While indicating that Integrity has no set policy in regard to location of the various retail outlets, Hartstone added, "The product is pretty constant; we all deal with the same records. So what we're doing is merchandising those records in three different ways.

"If there is a bigger and better store that we think the public wants, we'll try to have it for them. On the other hand, if we think the public wants a smaller, friendlier neighborhood store, we'll try to have that for them."

## Music Map Directory To List LA Music People

LOS ANGELES — Music Map, a directory of recording industry companies located here, has been created by graphics designer John Millerburg and Billy James and is scheduled for publication in January. The book will contain 40 categories with more than 4000 listings of major suppliers of products and services in the industry.

## Lee-Myles Expands

NEW YORK — Lee-Myles Associates, record jacket designers and printers, have recently expanded their New York facilities located at 180 East 58 Street in Manhattan.

## Blakley, Eillman Sign To Alive Enterprises

NEW YORK — Alive Enterprises recently signed management contracts with Ronee Blakley and Yvonne Eillman.

Blakley, who starred in the motion picture "Nashville," will soon appear in a new film, "The Secret Files of J. Edgar Hoover," and is also scheduled to appear on a Hoyt Axton television special.

Eillman is currently preparing to record a new LP for RSO Records, her fourth for the label.

## Additions to Country Playlists

(continued from page 64)

- Ex To 32 — Mel Tillis
- Ex To 36 — Roy Clark
- Ex To 37 — Willie Nelson
- Ex To 40 — Tom T. Hall

### WBUN — TAMPA

- 1-1 — Crystal Gayle
- Eddie Rabbitt
- John Wesley Riles
- Faron Young
- Dorsey Burnette
- Mundo Earwood
- 20 To 10 — Oak Ridge Boys
- 20 To 14 — Conway Twitty
- 24 To 18 — Don Gibson
- 28 To 19 — Kenny Rogers
- 30 To 24 — Anderson/Turner
- Ex To 27 — Tanya Tucker
- Ex To 28 — Rex Allen Jr.
- Ex To 30 — Willie Nelson

### KCUB — TUCSDN

- 1-1 — Johnny Duncan
- Kenny Rogers
- Darrel McCall
- Bob Luman
- Stella Parton
- Dorsey Burnette

- Kenny Starr
- Rex Allen Jr.
- Brown/Cornelius
- Statler Brothers
- Jim Weatherly
- Tom T. Hall
- Tanya Tucker
- Ed Bruce
- Johnny Cash
- Anderson/Turner
- Kenny Dale
- Eddie Rabbitt
- 15 To 7 — Crystal Gayle
- 18 To 12 — Vern Gosdin
- 24 To 17 — Mel Street
- 25 To 18 — Bobby Borchers
- 26 To 19 — Conway Twitty
- 29 To 23 — Loretta Lynn
- 30 To 20 — Willie Nelson
- 39 To 21 — Oak Ridge Boys
- Ex To 33 — Joe Stampley
- Ex To 34 — Mundo Earwood
- Ex To 37 — George Jones
- Ex To 38 — Jerry Wallace
- Ex To 39 — Freddie Hart
- Ex To 40 — Dickey Lee

### KFDI — WITCHITA

- 2-1 — Johnny Duncan
- Willie Nelson
- Mel Tillis
- Johnny Cash
- Eddie Arnold
- Kenny Rogers
- Roy Clark
- Kendalls
- Anderson/Turner
- 24 To 15 — Rita MacIntyre
- 26 To 19 — Nick Nixon
- 27 To 18 — Jones/Wynette
- 28 To 20 — Joe Stampley
- 29 To 22 — Jim Glazer
- 31 To 24 — Mary Montgomery
- 33 To 25 — Dickey Lee
- 34 To 27 — Jerry Inman
- 38 To 28 — Ray Price
- 40 To 30 — Kenny Dale
- 42 To 31 — Freddie Hart
- 43 To 34 — Red Steigal
- 44 To 33 — DeWayne Orender
- 49 To 40 — Freddy Fender
- 50 To 38 — Conway Twitty
- Ex To 42 — Kenny Starr

## Record Bar Chain Projects Growth

(continued from page 10)

goods, and shelf prices of \$4.99, a dollar below the regular Record Bar prices. Bergman likened the Tracks stores to Peaches and Oz in the pricing and merchandising approaches. He noted that Tracks stores opening in communities which already contain Record Bar outlets might take a little business from those units, but would appeal to essentially a different kind of buyer.

"The key to understanding our concept is to understand that a Tracks unit is not run like a magnified Record Bar store," Bergman declared. "In deciding to open a Tracks store in Norfolk, we undertook a massive market research study of the market, and brought in four of our top store managers to oversee the new location." Bergman declined to name the other locations under consideration for Tracks stores over the next year.

### Denied Sale Rumors

In a related development, Bergman categorically denied heavily circulated rumors that he was in negotiations to sell the chain to American Can. However, reliable sources have told **Cash Box** that an offer was made to Record Bar.

Bergman and other Record Bar officials categorically denied that talks were currently underway or that any deal would be made.

## Star Wars Suit

(continued from page 10)

Music Plus chain became the first local retailer to advertise the album for \$2.99 (\$5.98 list) in the Aug. 14 Los Angeles Times Calendar section. Springboard devised the new album jacket after 20th Century filed its suit last June 28.

20th Century's action claimed that Springboard's original album jacket, packaging and advertising constituted an infringement upon its (20th's) copyrighted soundtrack album to the 20th Century-Fox film "Star Wars."

### Order Granted

The same day the suit was filed, a federal judge in Los Angeles granted 20th Century's request for a temporary restraining order to halt the production and sale of Springboard's album. In addition to actual damages, 20th Century sought punitive damages against Springboard in the amount of \$1 million.

The temporary restraining order was effective through July 15, at which time Springboard was required to show cause why it should not be further enjoined from producing the album jacket in question. **Cash Box** has learned that as part of the settlement, Springboard consented to a permanent injunction whereby it will no longer release any albums in the original jacket.

Jerry Margolis, an attorney for Springboard, noted that the disputed albums have been recalled from retailers. "The album that's currently in the stores with the blue cover is acceptable to both Springboard and 20th Century-Fox," he said. "And there's no legal jeopardy involved in the sale of those albums."

20th Century's soundtrack was certified platinum last week by the RIAA.

## Provocative Adds Staff

LOS ANGELES — Recent executive additions to Provocative Promotions include the appointment of Kenn Friedman and Michele Hart to the positions of vice president of sales and business administrator, respectively.

Other additions to the staff include Graig Kostich, who will be responsible for promotional activities, and John Ford, who will function as traffic director.

## Goldblatt's Tries New Chi. Image

(continued from page 10)

Goldblatt's uses the services of Lieberman Enterprises, a major national rack jobber, to obtain product for its other 30 stores that carry records and tapes. David Lieberman, the company's president, has commented that, if Goldblatt's does plan to direct-buy for the new Chicago stores, "we'd be happy to assist them in whatever way we can" (**Cash Box**, July 16).

The two Korvettes stores which Goldblatt's will take over are located in Arlington Heights and Morton Grove. Four other Korvettes stores in Chicago are up for sale, with the K mart Corporation and the F.W. Woolworth Company reportedly contending for two apiece. Neither firm, however, would comment on the negotiations.

### Reaction To Peaches

In other urban retail developments, Kemp Mill, a major suburban retailer in the Washington, D.C. metropolitan area, opened its sixth store in Annandale, Virginia. The 2,500-square-foot shopping center unit was inaugurated with an all-label sale featuring \$6.98 list LPs for \$3.99 and \$7.98 list albums for \$4.99.

Peaches, the 17-unit national retail chain, recently announced plans to open a new store in nearby Rockville, Maryland, close to the recently opened White Flint Mall (**Cash Box**, August 20). Darryl Sherman, owner of Kemp Mill, which has established a reputation as an aggressive, price-conscious chain, felt that Peaches "will not have as wide an impact here as they did in Atlanta."

Sherman conceded, though, that Peaches will probably "take a chunk out of the market," and went on to predict that Korvettes would "go head to head with Peaches in advertising and price."

### Most Affected

The Washington retailer most directly affected by the Peaches expansion will be the four-unit Discount Records and Books chain, which already has a store in the White Flint Mall. Nevertheless, John Crouch, owner of the store, vowed that he would maintain his current prices of \$5.49 for \$6.98 list LPs and \$5.99 on \$7.98 product.

Joe Goldberg, owner of the five-store Variety Records chain based in the Maryland suburbs, commented, "I'll make an attempt to fight them off in the beginning, and I hope there won't be any price war; but if it happens, it happens."

## FM ANALYSIS

(continued from page 33)

Carole King  
Styx  
Supertramp  
Roger Daltrey  
Firefall  
Ted Nugent  
Burton Cummings

### Adds:

The Rumour — Max — Mercury  
Animals — Before We Were So Rudely Interrupted — UA  
Thin Lizzy — Dancin' In The Moonlight (45) — Mercury  
Jaguar — RCA

WLAV-FM — GRAND RAPIDS — Doc Donovan

### Most Active:

Heart (Barracuda, Love Alive)  
Peter Frampton (Won't You Be)  
Crosby, Stills & Nash  
Alan Parsons Project (I Wouldn't)  
James Taylor (Your Smiling Face)  
Yes  
Styx  
Firefall (Sold On You)  
Rumour (Face To Face)  
Trooper  
Bernie Leadon/Michael Geogiades Band  
UFO (Alone Again)

### Adds:

Andy Pratt — Shiver In The Night — Atlantic  
Harry Chapin — Dance Band On The Titanic (45) — Elektra  
Dennis Wilson — Riversong (LP cut) — Caribou

## Top Selling Folios

- 1 **A STAR IS BORN: MOTION PICTURE SELECTIONS** (Warner Bros.)
- 2 **BEATLES: COMPLETE** (Warner Bros.)
- 3 **FLEETWOOD MAC: RUMOURS** (Columbia Pics. Pub.)
- 4 **BARRY MANILOW: THIS ONE'S FOR YOU** (Big Three)
- 5 **EAGLES: GREATEST HITS** (Warner Bros.)
- 6 **LED ZEPPELIN: COMPLETE** (Warner Bros.)
- 7 **BOSTON** (Columbia Pics. Pub.)
- 8 **BARRY MANILOW: MUSIC FROM TWO ALBUMS** (Big Three)
- 9 **FRAMPTON COMES ALIVE** (Almo)
- 10 **LINDA RONSTADT: SONGBOOK VOL. I** (Warner Bros.)
- 11 **JOHN DENVER: GREATEST HITS VOL. I** (Cherry Lane)
- 12 **BARRY MANILOW: TRYING TO GET THE FEELING** (Big Three)
- 13 **EAGLES: COMPLETE** (Warner Bros.)
- 14 **EVERGREEN AND OTHER GREAT LOVE SONGS** (Warner Bros.)
- 15 **KISS: DESTROYER** (Almo)
- 16 **ROCKY: MOTION PICTURE SELECTIONS** (Big Three)
- 17 **ANNIE: VOCAL SELECTIONS** (Hansen/Big Three)
- 18 **120 SUPERSONGS OF THE SUPERSTARS** (Warner Bros.)
- 19 **JOHN DENVER: AN EVENING WITH** (Cherry Lane)
- 20 **KISS: ROCK AND ROLL OVER** (Almo)
- 21 **FRAMPTON: ANTHOLOGY** (Big Three)
- 22 **JOHN DENVER: SONGBOOK** (Cherry Lane)
- 23 **ELTON JOHN: GREATEST HITS** (Warner Bros.)
- 24 **BEATLES: GREATEST HITS (EZ PIANO)** (Creative Concepts)
- 25 **KISS: ORIGINALS** (Warner Bros.)

## Top Selling Sheet Music

- 1 **EVERGREEN** (Warner Bros.)
- 2 **MY HEART BELONGS TO ME** (Big Three)
- 3 **MARGARITAVILLE** (Warner Bros.)
- 4 **LOOKS LIKE WE MADE IT** (Almo)
- 5 **I JUST WANT TO BE YOUR EVERYTHING** (Warner Bros.)
- 6 **LUCILLE** (Big Three)
- 7 **LUCKENBACH, TEXAS** (Columbia Pics. Pub.)
- 8 **SEND IN THE CLOWNS** (Plymouth)
- 9 **GONNA FLY NOW** (Big Three)
- 10 **I'M IN YOU** (Almo)
- 11 **YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER)** (Warner Bros.)
- 12 **NADIA'S THEME** (Columbia Pics. Pub.)
- 13 **WEDDING SONG (THERE IS LOVE)** (Warner Bros.)
- 14 **DREAMS** (Columbia Pics. Pub.)
- 15 **FEELINGS** (Columbia Pics. Pub.)

## New Books

- 1 **AMERICA: HARBOR** (76 pgs./\$6.95) (Warner Bros.)
- 2 **CAPTAIN AND TENNILLE: COME IN FROM THE RAIN** (excellent graphics) (64 pgs./\$5.95) (Almo)
- 3 **FOREIGNER: SONGBOOK** (56 pgs./\$5.95) (Warner Bros.)
- 4 **FRAMPTON: ANTHOLOGY** (144 pgs./\$7.95) (Big Three)
- 5 **GUTHRIE, WOODIE: 101 SONGS** (193 pgs./\$7.95) (Big Three)
- 6 **KISS FOR EZ GUITAR** (56 pgs./\$4.95) (Almo)
- 7 **PINK FLOYD: ANIMALS** (98 pgs./\$4.95) (Almo)
- 8 **SEGER, BOB: DOUBLE DELUXE** (80 pgs./\$6.95) (Columbia Pics. Pub.)
- 9 **STARLAND VOCAL BAND: REAR VIEW MIRROR** (72 pgs./\$5.95) (Cherry Lane)
- 10 **STEELY DAN: MUSIC FROM FOUR HIT ALBUMS** (6.95) (Columbia Pics. Pub.)
- 11 **STREISAND, BARBRA: SUPERMAN** (a potential giant) (52 pgs./\$4.95) (Big Three)
- 12 **TAYLOR, JAMES: ANTHOLOGY** (includes spec. guit. sect.) (160 pgs./\$7.95) (Big Three)
- 13 **WILLS, BOB AND HIS TEXAS PLAYBOYS** (C&W classics) (56 pgs./\$4.95) (Creative Concepts)
- 14 **WONDER, STEVIE: BEST OF** (beautiful for display) (128 pgs./\$6.95) (Columbia Pics. Pub.)
- 15 **WORLD'S GREATEST GUITAR BOOK** (285 pgs./\$8.95) (Cherry Lane)

## Print News

**REGIONAL BREAKAWAYS:** WEST COAST: Star Wars Selections, Columbia Pics. Pub./MIDWEST: My Turn On Earth, Embryo/SOUTH: Willie Nelson Guitar, Columbia Pics. Pub./EAST COAST: Streisand: Superman, Big Three.

**FURTHERMORE:** Retailers may want to watch Cherry Lane's "Erroll Garner Songbook," should become a sales giant. Almo's Ronny Schiff has made mention of three big Spanish folios with more to come, check their catalog. Also, catch their "Professional Audition Book For Vocalists" and "Switched On Synthesizer." Coming soon from Columbia Pics. Pub. are Stevie Wonder Complete and a Starbuck folio. Warner Bros. upcoming biggies include "Linda Ronstadt Vol. II," due this week. Also, watch their "Beatles Complete For EZ Guitar." "Yes Complete Vol. II" from WB coming soon, too. Big Three's "Streisand: Superman" will sell extremely fast; so, order early and order heavy. They are working on a super Elvis Presley folio and may do one entitled "The Legendary Elvis Presley." In speaking of The King, I can only say goodbye to one of the most honest people I've ever done business with. He'll be missed.

**SALES TIPS:** Retailers may find Steve Spooner's (Warner Bros.) super browser boxes a great sales booster. He says that there are two presently available. One holds thirteen greatest hits collections while the other is for "Beatles Complete." David Rosner of Stonebridge Music dropped off Neil Diamond's hit sheet "Sunflower" last week. Retailers may find it of value to take excellent covers such as this and hang them in a permanently fixed 8 1/2 x 11 frame with the caption "sheet (or book, using a cover) of the week." This display trick is also useful in moving movie themes.

**FINALLY:** September 5 is Labor Day. It would be great public relations to put an MD collection jar at the cashier's stand to help the cause. Jerry Lewis, **Cash Box** and a million others will thank you for caring. Remember, it's for the kids. Thanks. Print News back in two weeks.

## EXECUTIVES ON THE MOVE

(continued from page 16)

local promotion manager for Elektra/Asylum Records, based in Atlanta.

**Changes At Candy Stripe** — Eduardo Lamadrid has been appointed corporate financial director of Candy Stripe Records in Freeport. He was previously vice president of Keel Manufacturing in Happaage, corporate controller of Pickwick International, and Spanish International Network. Irv Glasser, previously with Fine Tone in Brooklyn and N.M.C. in Oceanside, has been appointed general manager.

**Mason To Open Practice** — John E. Mason, Jr. has resigned from the law firm of Kaplan, Livingston, Goodwin, Berkowitz and Selvin to open his own legal practice, John E. Mason, Jr., A Professional Corporation, and will handle all areas of the entertainment industry, specializing in the music business worldwide. His offices are located at 9200 Sunset Boulevard, Suite 1207, Los Angeles, California 90069. The telephone number is (213) 273-8351.

**Erickson Elected At 20th** — Ralph E. Erickson has been elected vice president and general counsel of Twentieth Century-Fox Film Corporation. He replaces Jerome Edwards, who recently retired. He was a founding partner of the law firm of Erickson & Morrison, Los Angeles. He previously was a partner in the law firm of Musick, Peeler & Garrett, Los Angeles and was in U.S. government service from 1971 to 1973 in Washington, D.C.

**Bourgoise Named At Bug** — Fred Bourgoise has been named professional manager of the Bug Music Group where he will be responsible for all catalogs administered by the firm.

**Pofsky Joins Halsey** — Judi Pofsky has been appointed executive assistant to Dick Howard, vice president of the Jim Halsey Company. She will function in the areas of television packaging and personal management for the Halsey Company on the west coast.

## POINTS WEST/EAST COASTINGS

(continued from page 73)

shape than most bands but when they were in town for a recent concert, there was an opportunity to see just what fanatics they are. Though we learned that **Carl Palmer** has given up his 14-mile runs because they were making him stiff, he still has his karate master on the road with him to keep him loose and in shape. But keyboard wizard **Keith Emerson** still likes to jog, so he had the limousine lead him to the UCLA track while he followed behind on his rented 750 Kawasaki. After finishing, he followed the limo to KWST for an interview, then motored off on his chopper some 30 miles to the concert in Long Beach, after which he drove himself back to Westwood. C'es la vie! . . . **Jimmy Buffett** is getting used to gold. He just received his first gold record and will don a band of gold on Aug. 27, when he marries a girl named Jane in Snow Mass, Colorado where Buffett keeps a residence. He will also write and sing the theme song for a new **Jack Nicholson** movie due to begin work in September . . . **J.D. Mangrum** (who prefers JD to Jim Dandy) helped pick a winner at the Miss Arkansas Teen-Age Beauty Pageant. He's been asked back to judge the national pageant next year . . . **Noel Pointer** dropped by the office to let us know that he is more than a jazz violinist. Noel is vice president of an all-black performing string ensemble that is dedicated to providing educational music materials, especially for strings, to public schools. A project that's really takin' it to the streets. **chuck comstock**

## Big Shootout At Los Angeles Forum

(continued from page 59)

Jerry West of the Lakers and Al Attles of the San Francisco Warriors coached the pro basketball players who volunteered their time for the event. The lineup included: Julius Erving (Philadelphia 76ers), Scott Wedman (Kansas City Kings), George McGinnis (Philadelphia 76ers), Slick Watts (Seattle Super Sonics), Phil Smith (San Francisco Warriors), Lionel Hollins (Portland Trailblazers), Swen Nater (Buffalo Braves), Marques Johnson (Milwaukee Bucks), Richard Washington (Kansas City Kings), Greg Ballard (Washington Bullets), Cazzie Russell (Los Angeles Lakers), Robert Smith (Denver Nuggets), Henry Bibby (Philadelphia 76ers), Andre McCarter (Kansas City Kings), Gus Williams (San Francisco Warriors), Paul Westphal (Phoenix Suns),

Clifford Ray (San Francisco Warriors), George Gervin (San Antonio Spurs), Corky Calhoun (Portland Trailblazers), and Quinn Buckner (Milwaukee Bucks).

Half time activities were highlighted by the appearances of Marvin Gaye, the Eagles, Cheech and Chong, the Jackson 5, War, Earth, Wind and Fire and Chicago. Lou Adler, record and movie producer and also a member of Souville's board of directors, was instrumental in pulling together the musical half time.

Under the tutelage of UCLA's Gary Cunningham, youngsters who attended this year's Camp Fundamental showed their abilities with the "round ball."

Two more big shootouts are scheduled to build the scholarship bank for Souville.

## Brunswick Trial

(continued from page 16)

manager. They were the first defendants to face charges arising out of a two-year investigation of the record industry (**Cash Box**, January 24, 1976).

The case stemmed from charges that the Brunswick heads allegedly raised more than \$300,000 in cash and received some \$50,000 in merchandise from the purported sale of Brunswick product on the black market. The charges alleged that the sales were never entered on the company books. The defendants were charged with defrauding the United States government, as well as writers, artists, and publishers affiliated with the Brunswick label.

The third object of the conspiracy charge was the defrauding of radio stations of the loyal services of their employees through cash payments to disk jockeys and programmers. Total payola revealed in the trial testimony mounted to less than \$3,500, or less than 10 percent of the total cash generated by the off-the-books sales.

## New Fall Sked For Radio City

(continued from page 16)

"I won't be categorized within their series of shows," stated Delsener. "I don't want my artists mixed in with theirs. I think we deal with a higher caliber."

Bernstein alluded to the fact that he initially encountered difficulties in booking acts into Radio City. "We weren't getting any action," he declared, "but I've made my peace with Delsener." Bernstein did not see any serious problems arising from the three cancellations of acts originally scheduled as part of his festival, namely Neil Sedaka, Tony Orlando & Dawn, and the Spinners. "They've all been pretty much replaced," he stated.

### No Concern

Bernstein expressed no concern that the New York metropolitan market might be unable to support another active concert facility. "I look at this as a 20-million-person market," he exclaimed. "I don't believe that you can oversaturate the most populous market on the continent, particularly if you have attractions that people want to see."

Art Weiner, co-principal of New Audiences, another local promoter, echoed Bernstein's sentiments, adding, "What we need is more talent spread among the various promoters. I haven't seen any instance where any artist's ticket sales have suffered merely because of competition." New Audiences has several fall shows slated for Carnegie Hall and the Beacon Theater. Double and triple bills at these venues will include Lonnie Liston Smith and Ronnie Laws; John Mayall, Michael Bloomfield and Jan Hammer; Melissa Manchester; and Jerry Jeff Walker.

John Scher, who is involved in promotion and artist management through his New Jersey-based Monarch Entertainment Corporation, qualified his comments with the assertion that concerts in New York City have little or no effect on his New Jersey audience. He based his opinion on independently conducted surveys and information taken from records of a computerized ticket agency.

"They're pretty separate markets," he stated, explaining that his studies indicate that the average New York concert will generally have fewer than eight per cent New Jersey residents in its audience, while the average New Jersey concert would have an even smaller percentage of New Yorkers. Scher saw problems with the high cost of Radio City as a concert facility, although he feels that it tops the city's choices in terms of aesthetic desirability.

## Audio Excellence LP Awards Given

CHICAGO — The Audio Excellence Record Awards, a new critics poll, has named the rock/pop and classical music albums voted tops in production, engineering and manufacturing. In the rock/pop division, Stevie Wonder's "Songs In The Key Of Life" garnered the most votes. The album was produced by Stevie Wonder and engineered by John Fischbach and Gary Olazabal.

### Other Winners

The classical music winner was "Caruso — A Legendary Performer," a collection of the singer's performances "restored" by computer from noisy discs made in the early 1900s. The album was produced by John Pfeiffer, with major credit going to Dr. Thomas Stockham, president of Soundstream, who pioneered the computer technique and supervised the restorations. The system involved converting the voice and music from the original Caruso discs into computer signals. The material was then sonically improved and re-recorded.

## Rock Music Award Nominees Announced

LOS ANGELES — Nominees in fifteen categories have been announced for the third annual rock music awards. Winners will be announced at The Third Annual Rock Music Awards presentation, which will take place September 15 at the Hollywood Palladium.

Stevie Wonder received ten nominations in eight categories. Fleetwood Mac had five nominations, with The Eagles and Boz Scaggs each garnering four nominations.

Elvis Presley, along with Little Richard, The Rolling Stones, Buddy Holly and Bob Dylan have been nominated for the rock music awards hall of fame. Already honored in the hall of fame are Chuck Berry ('75) and The Beatles ('76).

The nominees are: **Male Vocalist:** Stevie Wonder, Boz Scaggs, Bruce Springsteen, Rod Stewart and Daryl Hall and John Oates. **Female Vocalist:** Linda Ronstadt, Joni Mitchell, Natalie Cole, Aretha Franklin, Thelma Houston, and Phoebe Snow. **Groups:** Fleetwood Mac, Bob Seger & The Silver Bullet Band, The Eagles, Led Zepplin and Boston. **Singles:** "Tonight's The Night" - Rod Stewart, "Sir Duke" - Stevie Wonder, "Low Down" - Boz Scaggs, "Fly Like an Eagle" - Steve Miller Band, and "Hotel California" - The Eagles.

**Albums:** "Silk Degrees" - Boz Scaggs, "Hotel California" - The Eagles, "Night Moves" - Bob Seger & The Silver Bullet Band, "Rumors" - Fleetwood Mac, "Songs In The Key Of Life" - Stevie Wonder. **New Male Vocalist:** Peter Gabriel, Teddy Pendergrass, Walter Egan, Burton Cummings, Andy Gibb and Stephen Bishop. **New Female Vocalist:** Deniece Williams, Yvonne Elliman, Marlena Shaw, Phyllis Hyman, Mary Kay Place, and Mary MacGregor. **New Group:** Boston, Southside Johnny & The Asbury Jukes, Foreigner, Rose Royce and Little River Band.

**R&B Singles:** "Tear The Roof Off The Sucker" - Parliament, "Shake Your Bootie" - KC & The Sunshine Band, "Low Down" - Boz Scaggs, "I Wish" - Stevie Wonder, and "Sir Duke" - Stevie Wonder. **R&B Albums:** "Songs In The Key Of Life" - Stevie Wonder, "The Clones Of Dr. Funkenstein" - Parliament, "Car Wash" - Soundtrack, "In Flight" - George Benson, "Unpredictable" - Natalie Cole. **Best Song Composer:** "Blinded By The Light" - Bruce Springsteen, "I Wish" - Stevie Wonder, "Sir Duke" - Stevie Wonder, "Tonight's The Night" - Rod Stewart, and "Hotel California" - Felder, Henley, Frey. **Best Producer:** "Hasten Down The Wind" - Peter Asher, "Pretender" - Jon Landau, "Hotel California" - Bill Szymczyk, "Rumors" - Fleetwood Mac, and "Songs In The Key Of Life" - Stevie Wonder.

**Rock Personalities:** Stevie Wonder, Fleetwood Mac, Johnny Rotten, Bob Seger, and Barry Manilow. **Rock Music Hall of Fame:** Elvis Presley, Little Richard, Rolling Stones, Buddy Holly and Bob Dylan. **Public Service Award:** Fleetwood Mac for American Heart Association, Kansas for Johnstown Flood Recovery Fund, American Cancer Society of Atlanta, The Spinners for Jackie Wilson Benefit, Bee Gees for New York Police Athletic League, Joan Baez for Soledad Prison Concert Fund-raising, Anti-Child Abuse Clinic and Harry Chapin for World Hunger Year Foundation.

## Roger Williams Album Tops MCA Releases

LOS ANGELES — Roger Williams' new album "Evergreen" tops the list of five new releases due from MCA Records this month.

Also scheduled for release is "Electric Savage" by Colosseum II, B.J. Thomas' self-titled debut LP for the label, "I've Already Loved You In My Mind" by Conway Twitty and Gary Tom's first album, titled "Turn It Out."

# TALENT ON STAGE

## Emerson, Lake & Palmer/Journey

LONG BEACH ARENA — When ELP "welcomed back their friends to the show that never ends," the air was filled with expectation. It had been three long years since ELP's last appearance in these parts, reason enough for fans to be anxious about one of rock's still remaining super-trios. But there was another question that was on many minds — could ELP still deliver after sending their 60-piece orchestra home, the element that was to expand further their musical direction and make their long-anticipated show an extravaganza?

The answer was a qualified yes. There was a collective disappointment among those fans and critics who had looked forward to seeing ELP stretch to the demands of a symphonic performance. But most of the assembled were simply knocked out by the sophistication, instrumental prowess, and the sense of dramatic presence by a band that realizes the maximum potential that can be had by three mortal musicians.

Keith Emerson and Carl Palmer are in especially good physical condition and the demands of their music make that quality essential. Emerson's keyboard wizardry and Palmers' percussive endurance are the keys to the electric force and driving rhythm behind ELP. Greg Lake's softly complementary guitar and classically pure vocals round out the bill of fare that is sumptuous enough for all but the most jaded.

In the beginning ELP was worried about losing money on this tour. But as they near the end, they have no reason to worry about losing fans. The show is still dazzling enough to feature a rotating drum set, an exploding keyboard computer and the dedication of three superb musicians who play a two-hour set each night they work. It is quite enough.

Hard-working Journey opened the night for ELP, paving the way with a 45-minute set of standard heavy metal rock, highlighted by Ainsley Dunsbar's driving percussion and a guitar showdown between two scrappy axe-men on nearly every tune.

chuck comstock

## Maynard Ferguson

SANTA MONICA CIVIC — Maynard Ferguson does not fool around. In what had to be one of the more memorable concerts of the season, Ferguson and his 12-piece band shook the civic and the crowd till both almost had breakdowns. Maynard Ferguson is a very unselfish leader as he made every opportunity to introduce the members of his band as they blew their chops off. While Ferguson always had full control, just about every one of his sidemen was involved in extended solos, and Maynard couldn't have been happier.

Despite the fact that the audience could have been Star Warred or Rockyed to death, when Maynard ripped into those "standards" the audience absorbed the tremendous power emanating from the stage, without so much as a wimper of complaint.

The title track of Maynard's latest album, "Conquistador," was played with the type of verve that could easily cause a heart attack in a blower of lesser stamina. The purity and sharpness of Maynard's slide trumpet was nearly equaled by his amazing trumpet section. When gathered around Maynard and all five were blowing, there was no doubt that the energy generated from their horns could service a small town.

One of the main assets of the evening was Maynard's attitude. The concert was the last of a series of one nighters that lasted for five months, and his playing and energetic antics on stage made it seem as if it were his debut performance.

During one of the later numbers, the blowing members of the band went into the

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## Sarah Vaughan, Carmen McRae Bobby Hutcherson, Earl Klugh L.A. Philharmonic

HOLLYWOOD BOWL — Jazz recently held hands with the Los Angeles Philharmonic Orchestra where about 25,000 people over two nights saw the only jazz concert on the bowl schedule feature Sarah Vaughan, Carmen McRae, Bobby Hutcherson and Earl Klugh.

Sassy Sarah Vaughan was just that as she entertained with more than her voice. Sarah's friendly attitude was contagious and her seven number set was laced with such light nimble offerings as, "On A Clear Day," and the elegant "Send In The Clowns." Her pacing and phrasing, along with a generous well of power endeared her to the crowd, which didn't seem to mind a couple of minor errors in preparation.

Carmen McRae proved to everyone that she is still quite a force to be reckoned with. Carmen's renditions are instilled with that kind of "get down" feeling that comes across well in front of an audience. This was clearly evident on "The Man I Love" but it all came together on the playfully up-tempo "Sunday" when Carmen was at her scat

singin' best.

The highlight of the evening came when Sarah and Carmen sang a trio of exuberant duets. Filled with the confidence of having worked with each other in the past, their respective styles, though markedly different, became entirely compatible, to the point of intense enjoyment, both for the audience as well as the singers.

Bobby Hutcherson opened the show, exhibiting a smooth precision on the vibes that was nicely complimented by the up-tempo, kinetic energy of the Philharmonic. While Hutcherson moved easily from the mellow to the mad, at times, the resultant effect of Hutcherson and the Philharmonic seemed a bit strained.

Playing acoustic guitar, Earl Klugh opened the second half of the show, and his obvious virtuosity was at times hampered by excessive orchestral participation and the inability for the audience to hear the subtleties of his instrument, the very essence of Klugh's art.

jeffrey weber

## Al Stewart/The Movies

UNIVERSAL AMPHITHEATRE, LOS ANGELES — Only a short while ago, the mention of the name Al Stewart stirred up little more than mild interest in the musical hearts of a few late-night FM radio fanatics. Today he is greeted by a multitude of appreciative fans as he recently opened as a headliner at the Universal Amphitheatre for a two-night engagement.

From the forecourt of the amphitheatre to the last encore, the entire performance seemed designed to reinforce Stewart's image of no frills. There were no T-shirts, no programs, no flashy costumes, no search lights on the audience. However, there was music. Stewart's own particular brand of straight forward, intellectual rock, the impeccable concert sound engineering and the versatility of the band were really all that was needed to make the evening a success. The story lines of his lyrics are often very complicated, and when he ventures into songs like "Soho" or any one of the new songs he played during the show, any unnecessary staging could prove to be more of a distraction than anything else.

Musically, the concert was structured around much of his newer material. "Year

Of The Cat," "On The Border" and "Midas Shadow" all recieved rousing applause from newer fans, but one did get the feeling that it was the old faithfuls that were cheering their hearts out for early compositions such as "Carole" and "Nostradamus."

Any real romantics in the crowd may well have been a bit disappointed, for while Al Stewart's melodies seem conducive to romantic types of lyrics, his constant search for unique lyric subject matter seems to preclude the possibility of ever hearing him sing a simple love song. After all, it is rather difficult to get misty over a song about an obscure dictator and his police force called "Ton Ton Mecute."

Arista recording artists, The Movies opened the show. They bounced on stage and into their up-tempo music quickly and easily. In spite of a few minor electrical problems at the outset, they managed to keep toes tapping as they romped through songs about ragtime piano, galvanized love, and a tongue-in-cheek routine called "Meat and Potatoes Man." The Movies presented themselves as a good, healthy act with some solid commercial possibilities.

patricia thomas

## Foreigner/Little River Band

GREEK THEATRE, L.A. — The locomotive logo that Foreigner has chosen as an advertising image became more literal than symbolic on a past Sunday evening as the Foreigner train rolled into town under a full head of steam, turning their Los Angeles debut into a memorable occasion.

The strength of their debut album put them in the enviable position of headlining many of the dates on their first tour. But it also put the onus of responsibility on them to deliver the mail. And deliver they did with a power-packed set of high-energy rock that was executed with enthusiasm and skill. Though the harmonies were a bit ragged on one song and the visuals for another somewhat sophomoric, the instrumental work was methodically precise and more than enough to make up for the minor flaws that will surely be ironed out with increased road experience.

At the dynamic center of this volatile sextet are guitarist Mick Jones and Lou Gramm, whose smooth vocals are equitably offset by his dramatic projection and active stage movements in support of the material. The rest of the half-English half-American band have their chops down well and are particularly tight considering the amount of time they've played together. Equally impressive is Foreigner's repertoire, a set of notably strong selections that are powerful without being painful. Add to that the pounding beat of the rhythm section and the compelling way that the melodies are driven to a crashing crescendo on each richly distinctive tune and you have an unbeatable combination that portends a bright future for Foreigner.

Little River Band opened for Foreigner with a well-polished set of their own, proving to the unbelieving that the smooth harmonies and pleasing textures of their music was as effortlessly performed live as in the carefully-controlled studio. Their trio of guitarists has the ability to burn the strings in Outlaws fashion but keeps the power mostly under raps, deferring more often to a graceful loping stride that is more in keeping with the band's mellow style. It is an appealing sound that these six Aussies have, and with only a second album just released, they can expect to meet ever more Yanks as time goes on.

chuck comstock

## Styx/Mink DeVille

SANTA MONICA CIVIC — Since their most recent album is titled "The Grand Illusion," A&M hired several magicians to entertain the crowd coming to see Styx, headlining the Civic for the first time. But the real show was inside and onstage as Styx rose to the challenge and turned in a dazzling, well-paced performance with a touch of drama and a lot of class.

Their stylish opening was played in front of an urban backdrop and their first classical chord progressions were layered with heavy metal intensity that was every bit as powerful as Led Zeppelin but as controlled as Queen. Their opening tune featured harmonies as sweet as the Hollies but their arrangements had more bite. It is this delicate blend of searing rock ferociousness tempered with elegant three-part harmonies that gives Styx the ability to mimic the top-40 radio sound while drawing on a power reserve in their concert appearances.

No doubt the polished vocal treatments on Styx' hit singles are what drew listeners to them from the outset. But Styx live is a different matter entirely. Not only does their sound have more magnitude but their visual appearance is compelling and entertaining. Besides the guitar duel which played up the regional differences between J.Y. Young and Tommy Shaw, and was a great deal more interesting than most such mock duels, the second encore featured a swashbuckling Dennis DeYoung, who drew

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UFO BIRTHDAY — While in the midst of a North American tour Chrysalis recording group U.F.O. took time to celebrate the birthday of U.F.O.'s Pete Way after a performance at the New York Palladium. Pictured (l-r) are: Terry Ellis, president of Chrysalis Records; UFO members Paul Chapman, Phil Mogg and Pete Way; singer/jingle writer David Dundas and UFO member Paul Raymond.



**ROD'S THE PRIZE** — Members of the Warner-Pioneer sales team journeyed from Japan to Los Angeles last week. Select salesmen won the trip as part of a company-wide incentive program. While in Los Angeles they met with Warner Bros. Records board chairman Mo Ostin and stopped off for a visit with Rod Stewart, currently in the studio cutting his next album. Recording session scene included, from left, prize winners K. Ikeda; K. Ohtsuka; S. Namba, Warner-Pioneer vice president, director of sales; producer Tom Dowd; Tetsu Aoyagi, Warner-Pioneer vice president, director of A&R and promotions; Rod; prize winner K. Seki; prize winner T. Sano; and Warner Bros. Records international director Tom Ruffino.

## Argentinian News

**BUENOS AIRES** — U.S. rock music artist **Joe Cocker** has been the visitor of the week in Buenos Aires, appearing at the Luna Park Stadium, August 10-12. The visit was arranged by local impresarios **Jose Calvo** and **Alfredo Genova**; Cocker's recordings are released here by EMI-Odeon.

Also coming is Italian chanter **Bobby Solo**, who ten years ago was one of the top names in the show business field and now has returned to singing. His new LP, with songs in Italian, Spanish and English, has been released as a coproduction between new label Tennessee Records and Vaiven Productions.

Another visitor, this time from Brazil, is pop music chanter **Terry Winter**, who recently was awarded by RCA in his country for the sales of his recordings. Winter is appearing on Channel 9 in Buenos Aires and in the cities of Rosario, Cordoba and Tucuman; RCA has released his recent and successful single "Hazlo nena."

**Francisco Vidal**, head of Tonodisc, traveled to Miami to get in touch with the Latin music scene in the States and afterwards will stop at Mexico City and several South American cities before returning to Buenos Aires. The idea is to arrange the release of his diskery's products in these markets, and sign labels for the local one.

## Where In The World . . .

**Peter Gabriel** will begin a European tour in Rotterdam on September 7, followed by Brussels (8) and a top-of-the-bill appearance at the Fete de L'Humanite in Paris (10). The U.K. swing of Gabriel's itinerary opens on September 13 at the Newcastle City Hall and concludes at the Bristol Hippodrome on October 2 before Gabriel returns to the European mainland for further dates in France, Germany, Sweden, Denmark and Switzerland, culminating at Toulouse on October 29.

**Bing Crosby** is set for a short five-date U.K. concert tour prior to his two-week season at the London Palladium, which opens on September 26. The tour, presented by Derek Block by arrangement with Harold Davison, begins on September 15 at the Brighton Conference Center, followed by one-nighters at the Southampton Gaumont (16), Liverpool Empire (21), Preston Guildhall (22) and Manchester Belle Vue (23). Touring with Crosby will be his wife **Cathy**, **Rosemary Clooney**, **Joe Bushkin** and his Quartet and British comedian **Ted Rogers**.

**Ry Cooder** returns to Britain in November to play five major concert dates, accompanied by his full **Chicken Skin Revue**. The U.K. dates are Birmingham Odeon (November 17), Hammersmith Odeon London (18-20), and Manchester Free Trade Hall (22). These dates are preceded by European gigs in Ireland, Holland and France November 3-15.

## 'Heibon' Honors Olivia

**JAPAN** — Olivia Newton-John recently became the first non-Japanese artist to be honored by the Japanese music publication "Heibon" in the 25th annual edition of their Top Ten Most Popular Artists Poll.

## Promark Expands Into U.S. Market

**MONTREAL** — Promark, a Montreal-based promotion firm, has announced the opening of full service offices in both New York and Los Angeles. The company will continue to occupy itself with the promotion of singing artists and will act as a liaison between the artist and his record company.

## Sales Figures For Japan Are Down

**TOKYO** — According to the Japan Phonograph Record Association, the total output of records during the first six months of this year showed a decrease in volume and value in comparison with the same period for 1976.

The total output of records in the first six months in Japan was 88,824,000 copies, 11% down in contrast with the same month of the previous year of 99,254,000 copies. In value, this volume indicated 75,179,000,000 yen (270,000,000 dollars), 1% less than the first six months of 1976.

On the other hand, the output of tapes in the first six months of this year showed 15,082,000, 3% higher than the same months of the previous year of 14,659,000 copies. In terms of money, this represents 25,027,000,000 yen (92,000,000 dollars), the same as the same months for 1976.

## Virgin To Release Gong

**LONDON** — Virgin Records is set to release a double album by Gong on August 19. The album — which traces the band through three years with live and previously unreleased studio recording — is titled "Gong Live Etc."

## Arnold Golembo Dies In New York

**NEW YORK** — Arnold Golembo, managing director of the Gramophone Record Company (PTY) Ltd. in Johannesburg, died on Saturday, August 13, after a short illness.

As the founder of Gramophone in 1939, Golembo had been associated with CBS Records operations in South Africa after the formation of the partnership company in 1968. He successfully guided the company since its formation, and from 1968 as its managing director.

## International Executives On The Move

**Jeff King** has been named financial controller of Chappell & Co. Ltd. reporting directly to vice chairman **Stephen Gottlieb**. For the last two years King has been head of Polygram Internal Audit within Philips Industries, having joined the group in 1972.

**Arthur Sheriff** has been named head of promotions at Arista Records U.K., joining the label from a similar post at Rocket Records. Sheriff will be responsible for all the company's radio and TV promotion, and will also head the three-man regional promotion team. An Arista internal staff switch brings **Alison Short** into the department as promotion assistant and secretary.

**Eugene Moule** has been named director of international operations of Private Stock U.K., joining the label from Polydor Canada where he was the Montreal-based director of creative services. Prior to that he was information service manager for Polydor in Germany. **Winston Lee**, formerly director of promotions at Arista U.K. has been named promotions manager at Private Stock, and his personal assistant is **Jackie Grayston**, who worked with him at Arista.

Decca Records has appointed **Mike Smith** head of popular A&R. Smith, who will take up his appointment on September 12, is a free-lance TV producer with London Weekend Television, and an independent record producer and film maker, and has also been active in management and as a songwriter.

**Marilyn Ford** has been appointed radio promotion manager for Magnet Records. Marilyn joins Magnet following time with Pye, Transatlantic and Island Records. **Barry Johnstone** now becomes responsible for artist liaison and special projects for Magnet, with specific responsibility for all European television shows.

# Ring O'Records Aiming To Make It Minus Founder Starr

by Nigel Hunter

**LONDON** — Ring O' Records is a small independent label operation directly connected with a superstar, but determined to make its mark in the home and international market without trading on his name or in his repertoire.

As the label name implies, Ringo Starr is the superstar concerned, and Ring O' Records was started a few years ago by Starr's manager Hillary Gerrard. It became dormant for 18 months until Gerrard decided to reactivate it earlier this year. Ring O' Records is headquartered in London, and is pressed and distributed by Polydor here following a pact signed in April signifying its resurrection.

Heading the Ring O' Records operation is New Zealand-born Terry Condon. His music-industry career began in his homeland over 10 years ago with Polydor, continued with the same company during a stint in Hamburg, which was followed by the post of A&R manager in Polydor's London office before a surprise telephone call from Gerrard and a meeting in Amsterdam resulted in the top chair at Ring O' Records.

"The label has always been U.K.-based," said Condon, "and my job is to find U.K.

## Toshiba-EMI Acquires Chrysalis Sales Rights

**TOKYO** — Toshiba-EMI has acquired the exclusive right to sell the Chrysalis label in Japan.

This label was established in 1969 in London by both CHRIS Wright and Terry Ellis. The first releases from Toshiba-EMI after the engagement expected to come out this Sept. will be "Lights Out," UFO; "Endless Flight," Leo Sayer; and "Babys," "Too Hot To Handle," & "Lights Out" by UFO; "Endless Flight," Leo Sayer; and "Looking For Love/How You Love Me" are also included in the first single release.

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talent for worldwide exploitation. Ringo himself is certainly interested in the company's progress, but otherwise has no active participation in it. His record contract is with Polydor — not us. We don't want the reputation of being Ringo's plaything and being held up and sustained by his record sales."

Condon seeks a reputation for Ring O' Records as an artist-oriented label, but is concentrating his thoughts and plans primarily upon singles rather than albums at this juncture in its development. He rates single success in the charts as essential in establishing the label's impact and identity on the music scene as well as generating a useful amount of income.

"I'm not anti-album, of course," he qualified, "but one of our artists, Rab Noakes, summed it up very well. He recorded albums for A&M and WEA before coming to us, and I was willing to go straight for

(Continued on page 79)

## Sonet To Launch New Label Design

**STOCKHOLM** — Sonet Grammofon in Sweden will be launching a new label design at the end of August. This new label design will be used on albums only, and the first record to appear with the new logo is the debut album from Wasa Express. The new Sonet label is by the Italian artist Lucio del Pezzo.

## MPS Pacts With EMI

**VILLENGEN, WEST GERMANY** — MPS Records, of Villingen, West Germany, has signed an exclusive distribution deal with EMI AG, the Zug-based company responsible for the administration of 12 of the EMI companies in mainland Europe. Under the deal, EMI will release MPS product in Holland, Belgium, France, Spain and Italy.

EMI will launch the MPS repertoire in the five territories in September. Most of the MPS product for Holland, Belgium, France and Italy will be pressed by EMI in Holland. EMI-Odeon S.A. in Barcelona will press for the Spanish market.

MPS product, which was formerly licensed to BASF until that company withdrew from the music industry in the middle of last year, is now distributed by Metronome in the German Federal Republic, Austria and Switzerland, and by Polydor in Scandinavia.

The new deal with EMI gives that company the right to release finished MPS product in the USA through Capitol Records Inc.

# Elektra/Asylum Takes Fresh Approach To The Overall Concept Of Artist Development

(continued from page 14)

president, likes to be in on the recording sessions, when possible, from rehearsals to the final mix, then work with the artist to find the right manager and talent agent, if they are not already represented, then act as a "third-party manager" between the artist, his manager, his booking agent and the record company.

The next step is a tour, which, Sharell says, "is very important because it's the only gamble you have after the record is released. Being out there is vitally important, and not being there could really hurt." Though the established acts do not pose many problems, the new acts need a lot of support, mostly financial. "When they realize that they are getting \$700 a night to be at a club and that it will cost them \$1,500 to be there, that's when they come to me wondering how they can make a living," Sharell says. "But a new act just does not make a lot of money at first, and they know the best they can hope for is to break even. But they invest their time and talent and we invest our money to break them. The relationship requires mutual faith and respect on both sides."

## Touring Important

Because touring has become an increasingly important element in breaking new acts, national coordinator Rip Pelley spends most of his time on the road with new artists, in New York one day, in Chicago the next. He, along with the regional marketing reps, insures that all the advertising buys have been made, that merchandising displays are in the stores, and that record retailers have a sufficient amount of product before the artist arrives, and that preparations for the club appearance or concert date have been probably made. In addition it is Pelley, or another member of the field staff, that works to get radio and television exposure. In a day of tightened radio playlists, this kind of exposure is even more important.

"In your major market cities, such as Los Angeles, New York, San Francisco and Chicago, which are the trendsetters, the radio stations are very hard to promote," Pelley maintains. "In addition to strong sales reports, they are looking for a smash hit record that is selling tons and tons of singles or albums. I think, as Stan Cornyn said in his 'The Day Radio Died' speech a few years back, we have to find a new avenue to expose acts to get the radio stations interested and knowledgeable. Something to distinguish our product from the other fifty records that cross the program director's desk every week."

One direct approach that has worked fairly well for Elektra is the use of video film clips for use in record stores, a concept that

has met with wide success in Europe but has been little used in this country. According to Pelley, a tape of Queen performing "Bohemian Rhapsody," made in England, was set up in a Cleveland record store on a Saturday afternoon. When the day was done some 300 Queen albums had been sold.

## Television Used

Television has also become more accessible to recording artists over the past couple of years. As Sharell notes, "I think their general awareness of the record business and the successful record acts has become a lot sharper than it used to be. But these talk/variety shows have extremely large audiences and the musical backgrounds of Mike, Merv and Dinah make them more open to new musical talent."

Though Sharell admits that radio play and a healthy sales record helps pave the way to television exposure, it is not a necessary prerequisite. Pelley has found television news departments open to artist interviews and film segments of groups in concert, especially if they are colorful. Pelley theorizes that the expansion of television news programs from a half to a full hour has made them hungrier for feature material and that this avenue "is not yet being used to its full extent."

## Print Best For New Artists

Of all the media, the print medium is the one that is in the best position to expose new artists. As Pelley frankly admits, "Let's face it, Tom Waits got a tremendous boost from the newspapers and it's no doubt that print helped Jackson Browne immensely." And print is the almost exclusive province of the publicity department under Bryn Bridenthal, whose attitudes toward publicity run counter to several of her contemporaries in the industry.

"There's a theory in the record business that publicity does not sell records," says Bridenthal, "and I take exception to that. Publicity gives the people in the field the tools to work with. With so many artists coming through all the time, they can't always be personally acquainted in advance with all of them, but by reading the articles written in the press and the bios that we prepare, they have the information to do their jobs more effectively."

Bridenthal's attitude toward bios is simple — "We try to keep them as straight and pared down as possible. Because my background is straight journalism, I try to approach the bios as something I would want to cross my desk, and one thing I hate is fluffy bios. Obviously, every record company thinks their artists are the best, but we try to avoid qualitative statements unless we quote someone else."

Though Bridenthal has been head of publicity only since January and is still setting up the department, her ideas about how it should be run are unique. "The theory behind it," she explains, "is to run the in-house publicity department as if it were an outside public relations firm. I think a lot of record company people wait for things to come to them, but we plan campaigns here and aggressively go after stories."

In summing up the attitude of her department, Bridenthal says, "The two things I'm most rabid about are (1) having some journalistic sensibility about what we're doing and not trying to snow people or puff them to death and (2) the planning of campaigns and pitching stories without waiting for the press to come to us." Bridenthal also admits to working with new artists and their visual image so that it is both consistent with the personality of the artist and the record company he represents.

## Showcases

Elektra has also had some success with showcases, where an artist has the opportunity to perform before the press and other influential people in a setting devoted entirely to him. Whether it involves booking a sound stage or renting a club for an evening, the idea is to present an artist in an exclusive context. On a recent Tuesday, Elektra hosted a showcase for Eddie Rabbit, an artist that E/A feels has crossover potential. Though he was appearing in the area, he was on a country bill with two other acts and the showcase saved the local press corps from a long drive into another county and was so successful that the show was broadcast and re-broadcast on a local country radio station.

The depth of commitment to the artist at Elektra is another factor that allows the staff time to develop an act. "Some acts are with us for three or four albums before we make any money with them," Sharell mentions, "but our believability is still there and if we can steadily chip away without getting too badly beat up monetarily, we'll stick with them. In fact, in the last four years I can only recall three artists that we have dropped. One of the artists we tried for six albums before we had to say, 'Gee, we love you but its over.'"

## Tom Waits

As an example of artist commitment, Sharell cited Tom Waits. "Tom is a very important artist to us. He has not sold a whole lot of records yet on any given album. But there is no way that we're going to stop believing in him. This album he just finished is his fourth with us and if Tom Waits is going to make albums in the United States or the world, we want him to make records for us whether we make money with him or not, because we think he is an important writer and performer." Sharell also noted that Steve Wax signed Sergio Mendes a couple of years ago, who is now experiencing pop and R&B single success and a charted album with growing sales.

## Respect For Performer

But the key to Elektra's commitment to their artist roster was succinctly stated by Sharell, "It's the respect for the performer. It started right at the beginning with Jac Holtzman and David Geffen and now Joe Smith. I mean these guys are in awe of talent. They have supreme respect for it. And I do feel it's stronger here than anywhere else. Joe Smith went to see the Dictators and was knocked out by them and signed them to a contract. The next week he went to the other end of the spectrum and signed Neil Sedaka. Nobody gets signed here because they're somebody's cousin. We're small and we don't have a large artist roster but we're very loyal. It's all a matter of respect and a strong commitment."



**MCCORISON AT THE PALOMINO** — MCA recording artist Dan McCorison recently was congratulated backstage at the Palomino in Los Angeles after his recent debut performance as a solo artist in the city. Pictured (l-r) are: Jeff Lyman, MCA national country promotion director; J.K. Maitland, MCA president; McCorison; Connie Pappas, executive vice president of John Reid Enterprises, and Dennis Rosencrantz, MCA vice president of A&R.

## Direct Disc LPs

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Akyoshi, entitled "Trackin'" and an album of Beethoven piano music.

- **Sheffield Lab**, Santa Barbara: Sheffield is planning to release a second album featuring Harry James and his band in late September. Two albums featuring the L.A. Philharmonic, with Erich Leinsdorf conducting, will be simultaneously released in mid-November. September 15 will see Sheffield record a bluegrass album.

- **Sonic Arts Laboratory Series** (Direct to Disk Records), San Francisco: Also distributed by Audio Technica, Sonic Arts' latest release will appear August 22 and will feature pianist David Montgomery in waltzes from Shubert and Brahms. A string trio, featuring Laszlo Varga, Kobialka and Paul Hersh will record music from Mozart at the beginning of October. An album of Shuman's "Papillions" by pianist David Montgomery, recorded binaurally, will be released in three weeks. Also scheduled to be released in three weeks is an album of four-handed piano rags. A free-style jazz album with sound effects will be released in September.

- **Sound 80, Inc.**, Minneapolis: Three albums will be made during the fall. The first, being recorded in mid-September, features the St. Paul Chamber Orchestra performing music by Shubert. Their second album will feature each cut coming from one of three studios. Attempting to enlarge the spectrum of music offered on a disc, the album will feature Leo Kottke, Herb Pilhofer, Bill Barber and Dave Karr. Their third album is still in the negotiation stages and no artists have been announced.

- **Telarc Records**, Cleveland: In an album of romantic music by Widor, Vierne, Marcello, Karg-Elert and Dupre, Michael Murray will be featured on the Great Organ of the Methuen Oriole Music Hall, set for release at the end of September. In the early part of 1978, a second volume will be released, again with Murray on the Great Organ, featuring music by Franck.

- **Umbrella Records**, Toronto: Distributed in the United States by Audio Technica, Umbrella's September releases include: The Canadian Brass in a repertoire of Bach, Howard Cable and Jelly Roll Morton; The Toronto Chamber Orchestra, conducted by Boyd Neel (two albums, one a Mozart program, one a Bach program, featuring violinist Steven Stryk); and a release by the Humber College Big Band. Scheduled for an early September recording is pianist Greta Krause and flutist Robert Aitken performing Bach Sonatas Numbers 1 and 2. Also to be recorded in September will be an album of Fats Waller music featuring Scott Cushie. The Toronto Chamber Orchestra is scheduled to return to the studio in October to record music by Benjamin Britten.



**FOOLS GOLD AT UNIVERSAL AMPHITHEATRE** — Columbia recording artists Fools Gold included a number of tunes off their "Mr. Lucky" LP on Columbia Records in their recent performance at the Universal Amphitheatre in Los Angeles. Pictured (l-r) after the show are: Tony Zetland, associate product manager, west coast, Columbia Records; John Baruck, manager of Fools Gold; Denny Henson and Tom Kelly of Fools Gold and Don Ellis, national vice president of A&R for Columbia Records.

# Ring O' Records Aiming To Make It Minus Founder Starr

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an album with him. But, as he said, if you can't break with a single, how can you expect to break with an album?

"I want to see a flow of good product but not too much. It won't necessarily be limited to singles initially from artists. If we're approached with an album concept which seems to have commercial viability over a few months, we'll do it. That's something that can mean prestige for a label."

The Ring O' Records set-up is what Condon describes as "self-contained, and includes Startling Music and Startling Studio. The latter is a 24-track recording operation being built at Ringo Starr's estate at Ascot in Berkshire, where clients will be able to take extended bookings to work on recording projects in peaceful rural surroundings with accommodations available for up to 14 people.

Startling Studio will open officially in September, but Condon aims to use its facilities exclusively for Ring O' Records purposes until Christmas, after which it will be available for custom bookings.

"The publishing company will promote writers signed to it, placing their material, and will not be limited merely to artists

recording for the label," Condon explained. "We don't intend to get into artist management, though. I don't think I'd like to see that because record companies which also have their own management and agency operations are a bit too incestuous."

The Ring O' Records artist roster is deliberately small and very selective at this time, and Condon aims to keep it within modest but potent proportions. Graham Bonnet's "It's All Over Now, Baby Blue" was the first release since the April reactivation, and charted at 94. Bonnet has another single due this month, and an album in September.

A single from Rab Noakes is planned for October, and the other Ring O' Records signings are Cal Grossman, also contracted as a songwriter, and Suzanne Lynch, who has been working with Cat Stevens as a back-up singer and also on sessions. She is in what Condon defines as "a pop-country groove," and has been recording some titles with Russ Ballard producing. Ballard also penned the song selected for her single debut.

Condon regards the current punk-new wave trend as "a phenomenon which will settle down, and will probably produce some acts who will be with us for a long time. I'm not sure we've seen them yet."

He shares the general U.K. music industry's concern with the present low-selling softness of the market, but reckons on an upturn in the future when the economy as a whole starts picking up.

"Looking ahead for two years, I hope that Ring O' Records will be successful in terms of record sales and, parallel to that, enjoy a good reputation as an artist-oriented company."

## Elizabeth Rodman Has Own Public Rel. Firm

NEW YORK — Elizabeth A. Rodman Publicity and Public Relations, specializing in publicity for entertainment clients, has opened offices at 250 West 67th Street here. The new company is currently handling press relations for the musical "Beatlemania."

## Disco Dance Promotion Follows Phoenix Tennis

PHOENIX — A free disco dance was held at the Coliseum here following the recent victory of the Phoenix Racquets over the Russian World Tennis Team. The dance, which was co-sponsored by Circles Records and Tapes, local radio station KUPD and Coca Cola, was held to promote the Racquets and attracted approximately 3000 tennis fans.



**LRB HOSPITAL VISIT** — Derek Pellicci (center), a member of Capitol recording group the Little River Band, recently took time out from the group's current tour to promote their "Diamantina Cocktail" LP to visit Steve Sutton (left), mid day air personality of KFWD in Dallas, who was unable to attend the LRB concert because he was hospitalized with a knee injury. Also shown is Mike Seibert, Capitol's southwest regional A&R promotion coordinator.

# Elvis Retrospective



## CBS Inc. Purchases Harp Manufacturer

NEW YORK — CBS Inc. has acquired Lyon & Healy Inc., which manufactures harps and also operates a service center for its various products, as well as retail musical instruments stores in the greater Chicago area. The company, which was established in 1864, has annual revenues in excess of \$8 million.

Lyon & Healy will become a unit of the CBS Musical Instruments Division, which also includes six other musical instrument lines: Steinway pianos, Fender guitars, Gulbransen organs, Rhodes electronic pianos, Rogers drums and Gemeinhardt flutes and piccolos.

The CBS Musical Instruments Division is one of the four divisions of the CBS/Columbia Group. The others are the Columbia House division, which includes record, tape and book clubs and craft products; the CBS Retail Stores Division, which encompasses the company's Pacific Stereo audio equipment chain; and the CBS Toys Division, comprised of Creative Playthings and Wonder Products lines.

## Gemini Gets 10 Acts

NEW YORK — Gemini Artists Management recently announced ten additions to its artist roster. Recently signed to Gemini are: The Floaters, Melanie, Slave, Larry Coryell/Alphonse Mouson Band, Richie Havens, Lonnie Liston Smith, David Sanborn, Stuff and Tim Moore. In addition, Gemini has signed a one-man show starring John Amos, "A Black Man's Place In America."

## Emotions 45 Goes Gold

LOS ANGELES — "Best Of My Love," the latest single by the Emotions from their LP "Rejoice" on Columbia Records, recently was certified gold by the RIAA.

## New White LP & 45 Out

LOS ANGELES — 20th Century Records has released a new Barry White LP, "Barry White Sings For Someone You Love," and a new single from the album titled, "It's Ecstasy When You Lay Down Next To Me."

## Farrell Org. Relocates

LOS ANGELES — The Wes Farrell Organization has relocated to new offices here at 8272 Sunset Blvd. Chelsea Records and Roxbury Records are also located at the new address.

## Advent Adds Two

BOSTON — The Advent Corporation will add two original recordings of Russell Sherman performing Beethoven piano sonatas to their line of cassette recordings. Dolby noise-reduction systems are used on the chromium dioxide tapes. The suggested retail price is \$7.95 each.

"Opus 7 and 'Tempest'" are combined on one cassette while the "Waldstein" and "Appassionata" sonatas are included on the second recording.

## Org. Of Women In Music Opens New S.F. Chapter

SAN FRANCISCO — A new chapter of The Organization of Women In Music has been established here. Marti Baer, continuity director at KFRC-AM, has been elected president of the new chapter.

## Calliope/Festival Plans Late Summer Releases

LOS ANGELES — A new album by country artist Dorsey Burnette, "Things I Treasure," highlights the list of five new LPs scheduled for release from Calliope/Festival Records in late summer.

Other new releases will include "Music From New York, New York" by the Bill Tole Orchestra, a debut album by singer/songwriter Barbara Wyrick, a collection of songs by the New Marketts and a jazz LP titled "Sessions, Live," which features never-before-released live recordings of Cannonball Adderley, Paul Horn, Cal Tjader and Max Roach.

## Scott And Krost Form Komos Prod. In LA

LOS ANGELES — Komos Productions, a new company which will specialize in record production and publishing, will open its doors here soon. Under the direction of record producer Ken Scott and personal manager Jackie Krost, the company has signed the group Anthem and singer David Malion.

## Rights To Ramones' 45 Transferred From ABC To Warner Brothers

LOS ANGELES — Distribution rights to the current Ramones single on Sire Records, titled "Sheena Is A Punk Rocker," have been transferred from ABC to Warner Bros., with whom Sire has just consummated a marketing agreement.

# Bowling Chain In Celebrity Promo

LOS ANGELES — Radio station TenQ-FM and the 26-unit Active West Bowling chain here are co-sponsoring a 'Rock 'N Bowl' promotion that will benefit the U.S. Special Olympics Committee and give winning youths at each bowling center the chance to bowl with a number of rock personalities and other celebrities.

On September 9 a drawing will be held at each of the Active West outlets to pick winners who will participate in the celebrity bowling tournament at the South Bay Bowling Center in Redondo Beach on September 17. Celebrities expected to participate include members of the Eagles, The Jackson 5, Kiss, Dave Mason, Sally Struthers, Sandy Koufax, Rosie Grier and TenQ air personality Joe Nasty.

Each team will consist of three drawing winners and one celebrity. The two high-scoring teams will be matched at the end of the tournament and prizes will be awarded.

All proceeds, which will be collected from audience ticket sales to the event, will benefit the Olympic committee.

# Styx/DeVil

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a sword against a mysterious caped rapier from offstage. Styx made all the right moves on this evening to assure A&M that their faith in them is well-placed.

New York New Wave band Mink DeVille opened the Styx show with some fine drama of their own, having more room to flash on this stage than on their most recent appearance at the Whisky. That show, similar to this one, was reviewed in the August 13 issue of **Cash Box**.

chuck comstock

# Ferguson

(continued from page 76)

aisles of the auditorium and finished their blowing from the various reaches of the auditorium. The crowd appreciated the move but when the song was over so was the concert and the crowd simply would not let the band leave as it wanted, no, they demanded more. Maynard obliged with his only vocal number of the evening "I Can't Get Started With You." As the number finished, Maynard took his last trumpet solo. He was blowing so hard his knees shook. No, Maynard Ferguson does not fool around.

Jeffrey weber

*Nightwings*



**NIGHTWINGS** - All-day music from Stanley Turrentine. Robust and powerful, **NIGHTWINGS** is bursting with Mr. T's full-bodied tenor sax sound. Arranger/conductor Claus Ogerman, using a full complement of strings and horns, helps **NIGHTWINGS** soar with certain beauty and a whole lot of soul.

Papa "T," If You Don't Believe, Joao, Birdland, There's Music in the Air, Nightwings, Don't Give Up on Us.

Paul Griffin, keyboards; Eric Gale, Cornell Dupree, and Lloyd Davis, guitars; Gary King, electric bass; Ron Carter, acoustic bass; Charles Collins, drums; Crusher Bennett, percussion.

*Nightwings*  
 Produced by Stanley Turrentine  
 Arranged and conducted by Claus Ogerman  
 On Fantasy Records and Tapes  
 (F 9534)



Ron Carter appears courtesy of Milestone Records;  
 Eric Gale, courtesy of CBS Records;  
 Cornell Dupree, Warner Bros. Records





# CASH BOX TOP 100 ALBUMS

August 27, 1977

		7.98	Weeks On 8/20 Chart			7.98	Weeks On 8/20 Chart			7.98	Weeks On 8/20 Chart			
<b>1</b>	<b>RUMOURS</b>	FLEETWOOD MAC (Warner Bros. BSK 3010)	1	<b>27</b>	<b>35</b>	<b>HOTEL CALIFORNIA</b>	EAGLES (Asylum 6E-103)	31	<b>36</b>	<b>67</b>	<b>SO EARLY IN THE SPRING: THE FIRST 15 YEARS</b>	JUDY COLLINS (Elektra 8E-6002)	81	<b>4</b>
<b>2</b>	<b>CSN</b>	CROSBY, STILLS & NASH (Atlantic SC 19104)	2	<b>8</b>	<b>36</b>	<b>IT'S A GAME</b>	BAY CITY ROLLERS (Arista AL 7004)	45	<b>6</b>	<b>68</b>	<b>LIFESTYLE (LIVING &amp; LOVING)</b>	JOHN KLEMMER (ABC AB-1007)	68	<b>11</b>
<b>3</b>	<b>JT</b>	JAMES TAYLOR (Columbia JC 34811)	4	<b>8</b>	<b>37</b>	<b>BOSTON</b>	(Epic JE 34188)	35	<b>51</b>	<b>69</b>	<b>SONGS IN THE KEY OF LIFE</b>	STEVIE WONDER (Tamlia/Motown T13-340C2)	54	<b>45</b>
<b>4</b>	<b>STREISAND SUPERMAN</b>	BARBRA STREISAND (Columbia JC 34830)	3	<b>9</b>	<b>38</b>	<b>LIGHTS OUT</b>	UFO (Chrysalis CHR 1127)	44	<b>12</b>	<b>70</b>	<b>GREATEST HITS</b>	LINDA RONSTADT (Asylum 7E-1092)	65	<b>37</b>
<b>5</b>	<b>STAR WARS</b>	ORIGINAL SOUNDTRACK (20th Century 2T-541)	6	<b>12</b>	<b>39</b>	<b>THE GRAND ILLUSION</b>	STYX (A&M SP 4637)	51	<b>5</b>	<b>71</b>	<b>MONKEY ISLAND</b>	GEILS (Atlantic SD 19103)	73	<b>9</b>
<b>6</b>	<b>I'M IN YOU</b>	PETER FRAMPTON (A&M SP 4704)	5	<b>10</b>	<b>40</b>	<b>DIAMANTINA COCKTAIL</b>	LITTLE RIVER BAND (Capitol SW 11645)	50	<b>10</b>	<b>72</b>	<b>ENDLESS FLIGHT</b>	LEO SAYER (Warner Bros. BS 2962)	66	<b>41</b>
<b>7</b>	<b>REJOICE</b>	EMOTIONS (Columbia PC 34762)	8	<b>10</b>	<b>41</b>	<b>TERRAPIN STATION</b>	GRATEFUL DEAD (Arista AL 7001)	69	<b>3</b>	<b>73</b>	<b>LACE &amp; WHISKEY</b>	ALICE COOPER (Warner Bros. BSK 3027)	67	<b>15</b>
<b>8</b>	<b>CAT SCRATCH FEVER</b>	TED NUGENT (Epic JE 34700)	9	<b>11</b>	<b>42</b>	<b>A REAL MOTHER FOR YA</b>	JOHNNY GUITAR WATSON (DJM/Amherst DJPA-7)	43	<b>20</b>	<b>74</b>	<b>CAUGHT LIVE + FIVE</b>	MOODY BLUES (London 2PS 690/1)	71	<b>12</b>
<b>9</b>	<b>GOING FOR THE ONE</b>	YES (Atlantic SD 19106)	11	<b>5</b>	<b>43</b>	<b>BENNY AND US</b>	AVERAGE WHITE BAND & BEN E. KING (Atlantic SD 19105)	49	<b>6</b>	<b>75</b>	<b>PART 3</b>	KC & THE SUNSHINE BAND (TK 605)	79	<b>45</b>
<b>10</b>	<b>LOVE GUN</b>	KISS (Casablanca NBLP 7057)	7	<b>8</b>	<b>44</b>	<b>ONE OF THE BOYS</b>	ROGER DALTRY (MCA 2271)	59	<b>8</b>	<b>76</b>	<b>BLOWIN' AWAY</b>	JOAN BAEZ (Portrait/CBS PR 34697)	78	<b>10</b>
<b>11</b>	<b>COMMODORES</b>	(Motown M7-884R1)	10	<b>22</b>	<b>45</b>	<b>LUNA SEA</b>	FIREFALL (Atlantic SD 19101)	70	<b>3</b>	<b>77</b>	<b>THIS ONE'S FOR YOU</b>	BARRY MANILOW (Arista AB 4090)	77	<b>53</b>
<b>12</b>	<b>EXODUS</b>	BOB MARLEY & THE WAILERS (Island ILPS 9498)	13	<b>12</b>	<b>46</b>	<b>ROCKY</b>	ORIGINAL MOTION PICTURE SCORE (United Artists LA 693G)	36	<b>26</b>	<b>78</b>	<b>SOMETHING TO LOVE</b>	L.T.D. (A&M SP 4646)	88	<b>5</b>
<b>13</b>	<b>ANYTIME . . . ANYWHERE</b>	RITA COOLIDGE (A&M SP 4616)	17	<b>23</b>	<b>47</b>	<b>GO FOR YOUR GUNS</b>	THE ISLEY BROTHERS (T-Neck/Epic PZ 34432)	37	<b>21</b>	<b>79</b>	<b>ELVIN BISHOP RAISIN' HELL</b>	(Capricorn 2CPO 185)	110	<b>2</b>
<b>14</b>	<b>LITTLE QUEEN</b>	HEART (Portrait/CBS JR 34799)	14	<b>16</b>	<b>48</b>	<b>CHANGES IN LATITUDES — CHANGES IN ATTITUDES</b>	JIMMY BUFFETT (ABC AB 990)	30	<b>29</b>	<b>80</b>	<b>FRAMPTON COMES ALIVE</b>	PETER FRAMPTON (A&M SP3703)	80	<b>82</b>
<b>15</b>	<b>FOREIGNER</b>	(Atlantic SC 18215)	16	<b>23</b>	<b>49</b>	<b>FLEETWOOD MAC</b>	(Warner Bros. MS 2225)	40	<b>109</b>	<b>81</b>	<b>IN FULL BLOOM</b>	ROSE ROYCE (Warner Bros. WH-3074)	114	<b>2</b>
<b>16</b>	<b>RIGHT ON TIME</b>	BROTHERS JOHNSON (A&M SP 4644)	18	<b>15</b>	<b>50</b>	<b>I REMEMBER YESTERDAY</b>	DONNA SUMMER (Casablanca NBLP 7056)	41	<b>13</b>	<b>82</b>	<b>WORKS VOLUME 1</b>	EMERSON LAKE & PALMER (Atlantic SC 2-7000)	82	<b>21</b>
<b>17</b>	<b>AMERICAN STARS 'N BARS</b>	NEIL YOUNG (Reprise MSK 2261)	21	<b>9</b>	<b>51</b>	<b>MARVIN GAYE AT THE LONDON PALLADIUM</b>	(Tamlia/Motown T7-352R2)	42	<b>22</b>	<b>83</b>	<b>ANIMALS</b>	PINK FLOYD (Columbia JC 34474)	72	<b>28</b>
<b>18</b>	<b>FLOATERS</b>	(ABC AB 1030)	20	<b>10</b>	<b>MOODY BLUE</b>	ELVIS PRESLEY (RCA AFL1-2428)	55	<b>7</b>	<b>84</b>	<b>LIFELINE</b>	ROY AYERS UBIQUITY (Polydor PD 1-6108)	74	<b>9</b>	
<b>19</b>	<b>STEVE WINWOOD</b>	(Island ILPS 9494)	22	<b>7</b>	<b>53</b>	<b>CAROLINA DREAMS</b>	MARSHALL TUCKER BAND (Capricorn/WB CPK 0180)	48	<b>27</b>	<b>85</b>	<b>MORE STUFF</b>	STUFF (Warner Bros. BS 3061)	93	<b>6</b>
<b>20</b>	<b>EVEN IN THE QUIETEST MOMENTS . . .</b>	SUPERTRAMP (A&M SP 4634)	19	<b>19</b>	<b>54</b>	<b>A STAR IS BORN</b>	STREISAND, KRISTOFFERSON (Columbia JS 34403)	52	<b>38</b>	<b>86</b>	<b>RAINBOW ON STAGE</b>	(Oyster/Polydor OY-2-1801)	86	<b>7</b>
<b>21</b>	<b>A PLACE IN THE SUN</b>	PABLO CRUISE (A&M SP 4625)	23	<b>27</b>	<b>55</b>	<b>NEW YORK, NEW YORK</b>	ORIGINAL SOUNDTRACK RECORDING (United Artists UALA 750-L2)	63	<b>8</b>	<b>87</b>	<b>MAZE</b>	(Capitol ST 11607)	87	<b>28</b>
<b>22</b>	<b>HERE AT LAST . . . BEE GEES . . . LIVE</b>	(RSO 2-3901)	24	<b>13</b>	<b>56</b>	<b>NIGHT MOVES</b>	BOB SEGER (Capitol ST 11557)	53	<b>43</b>	<b>88</b>	<b>LIVE! IN THE AIR AGE</b>	BE BOP DELUXE (Harvest/Capitol SKB 1166)	101	<b>3</b>
<b>23</b>	<b>I, ROBOT</b>	THE ALAN PARSONS PROJECT (Arista AL 7002)	26	<b>8</b>	<b>57</b>	<b>FREE AS THE WIND</b>	THE CRUSADERS (Blue Thumb/ABC BT-6029)	47	<b>11</b>	<b>89</b>	<b>STAR WARS AND OTHER GALACTIC FUNK</b>	MECO (Millennium/Casablanca MNLP 8001)	128	<b>5</b>
<b>24</b>	<b>BOOK OF DREAMS</b>	STEVE MILLER BAND (Capitol SO-11630)	15	<b>14</b>	<b>58</b>	<b>SWEET FORGIVENESS</b>	BONNIE RAITT (Warner Bros. BS 2990)	58	<b>19</b>	<b>90</b>	<b>UNMISTAKABLY LOU</b>	LOU RAWLS (Phila. Intl./Epic PZ 34488)	92	<b>21</b>
<b>25</b>	<b>SHAUN CASSIDY</b>	(Warner Bros. BS 3067)	28	<b>11</b>	<b>59</b>	<b>SILK DEGREES</b>	BOZ SCAGGS (Columbia PC 33920)	56	<b>77</b>	<b>91</b>	<b>LOADING ZONE</b>	ROY BUCHANAN (Atlantic 18219)	91	<b>13</b>
<b>26</b>	<b>SIMPLE THINGS</b>	CAROLE KING (Avatar/Capitol SMAS-11667)	32	<b>4</b>	<b>60</b>	<b>SLAVE</b>	(Cotillion/Atlantic SD 9914)	46	<b>23</b>	<b>92</b>	<b>TO LEFTY FROM WILLIE</b>	WILLIE NELSON (Columbia KC 34695)	94	<b>8</b>
<b>27</b>	<b>NETHER LANDS</b>	DAN FOGELBERG (Full Moon/Epic PE 34185)	29	<b>13</b>	<b>61</b>	<b>LOOK TO THE RAINBOW</b>	AL JARREAU (Warner Bros. 2BZ 3052)	60	<b>11</b>	<b>93</b>	<b>TRAVELIN' AT THE SPEED OF THOUGHT</b>	O'JAYS (Phila. Intl./CBS PZ 34684)	76	<b>14</b>
<b>28</b>	<b>LIVE</b>	BARRY MANILOW (Arista AB 8500)	12	<b>13</b>	<b>62</b>	<b>FLOWING RIVERS</b>	ANDY GIBB (RSO RS 1-3019)	75	<b>11</b>	<b>94</b>	<b>LET IT FLOW</b>	DAVE MASON (Columbia PC 34680)	97	<b>18</b>
<b>29</b>	<b>PLATINUM JAZZ</b>	WAR (Blue Note/UA BNLA 690-J2)	34	<b>6</b>	<b>63</b>	<b>DREAMBOAT ANNIE</b>	HEART (Mushroom 5005)	62	<b>74</b>	<b>95</b>	<b>NO SECOND CHANCE</b>	CHARLIE (Janus JXS 7032)	96	<b>15</b>
<b>30</b>	<b>OL' WAYLON</b>	WAYLON JENNINGS (RCA APL1-2317)	27	<b>16</b>	<b>64</b>	<b>TEDDY PENDERGRASS</b>	(Phila. Intl./Epic PZ 34390)	57	<b>24</b>	<b>96</b>	<b>REO LIVE</b>	(Epic PE 34493)	83	<b>29</b>
<b>31</b>	<b>A NEW WORLD RECORD</b>	ELECTRIC LIGHT ORCHESTRA (United Artists LA 679Q)	39	<b>43</b>	<b>65</b>	<b>THEIR GREATEST HITS</b>	EAGLES (Asylum 7E-1052)	61	<b>78</b>	<b>97</b>	<b>DEVIL'S GUN</b>	C.J. & CO. (Westbound/Atlantic WB 301)	99	<b>12</b>
<b>32</b>	<b>IZITSO</b>	CAT STEVENS (A&M SP 4702)	25	<b>15</b>	<b>66</b>	<b>LEFTOVERTURE</b>	KANSAS (Kirshner/Epic JZ 34224)	64	<b>53</b>	<b>98</b>	<b>FIREFALL</b>	(Atlantic 18174)	102	<b>16</b>
<b>33</b>	<b>CELEBRATE ME HOME</b>	KENNY LOGGINS (Columbia PC 34655)	33	<b>18</b>						<b>99</b>	<b>NOTHIN' BUT THE BLUES</b>	JOHNNY WINTER (Blue Sky/Epic PZ 34813)	105	<b>6</b>
<b>34</b>	<b>MAKING A GOOD THING BETTER</b>	OLIVIA NEWTON-JOHN (MCA 2280)	38	<b>8</b>						<b>100</b>	<b>CARELESS</b>	STEPHEN BISHOP (ABC ABCD 954)	126	<b>6</b>

# Cash Box Top Albums/101 to 200

August 27, 1977

		Weeks On 8/20 Chart			Weeks On 8/20 Chart			Weeks On 8/20 Chart
<b>101</b>	<b>LET'S CLEAN UP THE GHETTO</b> PHILADELPHIA INTL. ALL STARS (Phila. Intl./Epic JZ 34659)	7.98						
<b>102</b>	<b>HURRY SUNDOWN</b> THE OUTLAWS (Arista AL 4135)	6.98		112	5			
<b>103</b>	<b>THE TWO OF US</b> McCOO & DAVIS (ABC AB-1026)	7.98		113	2			
<b>104</b>	<b>KENNY ROGERS</b> (United Artists LA 689G)	6.98		90	18			
<b>105</b>	<b>BEST OF THE DOOBIES</b> DOOBIE BROTHERS (Warner Bros. BS 2978)	6.98		95	41			
<b>106</b>	<b>ANNIE</b> ORIGINAL CAST RECORDING (Columbia PS 34712)	7.98		98	11			
<b>107</b>	<b>FOREVER GOLD</b> ISLEY BROS (Cof. Disc 34452)	6.98		117	2			
<b>108</b>	<b>BRAINSTORM</b> (Tabu/RCA BQL 1-2048)	6.98		109	12			
<b>109</b>	<b>MAKIN' MAGIC</b> PAT TRAVERS (Polydor PD 1-6103)	6.98		111	12			
<b>110</b>	<b>DAYTIME FRIENDS</b> KENNY ROGERS (UA LA 754-G)	6.98		120	2			
<b>111</b>	<b>PARLIAMENT LIVE/P. FUNK EARTH TOUR</b> PARLIAMENT (Casablanca NBLP 7053)	8.98		100	3			
<b>112</b>	<b>THE BEATLES AT THE HOLLYWOOD BOWL</b> (Capitol SMAS-11638)	7.98		85	15			
<b>113</b>	<b>ARRIVAL</b> ABBA (Atlantic SC 18207)	6.98		104	32			
<b>114</b>	<b>SWEET PASSION</b> ARETHA FRANKLIN (Atlantic SC 19102)	7.98		84	12			
<b>115</b>	<b>INDIAN SUMMER</b> POCO (ABC AB 989)	6.98		89	16			
<b>116</b>	<b>THE TIM WEISBERG BAND</b> (United Artists LA 733G)	6.98		124	5			
<b>117</b>	<b>TURN THIS MUTHA OUT</b> IDRIS MUHAMMAD (Kudu/CTI KU 35)	6.98		116	13			
<b>118</b>	<b>JOYOUS</b> PLEASURE (Fantasy F9526)	6.98		119	21			
<b>119</b>	<b>NATURAL PROGRESSIONS</b> THE FERNIE LEADON/MICHAEL GEORGIADES BAND (Asylum 7E-1107)	6.98		129	4			
<b>120</b>	<b>MINK DeVILLE</b> (Capitol ST 11631)	6.98		122	12			
<b>121</b>	<b>KNNILLSSONN</b> HARRY NILSSON (RCA APL1-2276)	7.98		130	4			
<b>122</b>	<b>MAGIC JOURNEY</b> SALSOL ORCHESTRA (Salsoul SZS 5515)	6.98		125	10			
<b>123</b>	<b>FLY LIKE AN EAGLE</b> STEVE MILLER BAND (Capitol ST 11497)	6.98		123	66			
<b>124</b>	<b>GOIN' PLACES</b> MICHAEL HENDERSON (Buddah BDS 5693)	6.98		135	3			
<b>125</b>	<b>SHOW TIME</b> RY COODER (Warner Bros. BS-3059)	6.98		—	1			
<b>126</b>	<b>A MAN MUST CARRY ON</b> JERRY JEFF WALKER (MCA 2-6003)	7.98		107	15			
<b>127</b>	<b>BEFORE WE WERE SO RUDELY INTERRUPTED</b> ANIMALS (JET/JA JT LA 790-H)	6.98		137	2			
<b>128</b>	<b>DESTROYER</b> KISS (Casablanca NBLP 7025)	6.98		106	42			
<b>129</b>	<b>FINGER PAINTINGS</b> EARL KLUGH (Blue Note/UA BNLA 737H)	7.98		131	8			
<b>130</b>	<b>ROCK AND ROLL AGAIN</b> COMMANDER CODY (Arista AL4125)	6.98		—	1			
<b>131</b>	<b>SHAKE IT WELL</b> DRAMATICS (ABC 1010)	6.98		140	3			
<b>132</b>	<b>THE SOUTH'S GREATEST HITS</b> VARIOUS ARTISTS (Capricorn/WB CP 0187)	6.98		141	4			
<b>133</b>	<b>TOO HOT TO HANDLE</b> HEATWAVE (Epic PE 34761)	6.98		145	5			
<b>134</b>	<b>B.J. THOMAS</b> (MCA MCA2286)	6.98		—	1			
<b>135</b>	<b>ROBERT GORDON WITH LINK WRAY</b> ROBERT GORDON & LINK WRAY (Private Stock PS2030)	6.98		—	1			
<b>136</b>	<b>DERRINGER LIVE</b> RICK DERRINGER (Blue Sky/Epic PZ 34848)	6.98		136	7			
<b>137</b>	<b>THE BOOK OF INVASIONS (A Celtic Symphony)</b> HORSLIPS (DJM DJLPA-10)	6.98		—	1			
<b>138</b>	<b>THE GREATEST</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL 7000)	7.98		134	10			
<b>139</b>	<b>LIVE!</b> LONNIE LISTON SMITH (RCA APL1-2433)	6.98		144	7			
<b>140</b>	<b>SINGIN'</b> MELISSA MANCHESTER (Arista AL 4136)	6.98		139	7			
<b>141</b>	<b>DECEPTIVE BENDS</b> 10CC (Mercury SRM 1-3702)	7.98		118	16			
<b>142</b>	<b>LAKE</b> (Columbia PC 34763)	6.98		155	5			
<b>143</b>	<b>PETER McCANN</b> (20th Century T544)	6.98		153	6			
<b>144</b>	<b>TIME LOVES A HERO</b> LITTLE FEAT (Warner Bros. BS 3015)	6.98		113	16			
<b>145</b>	<b>ANGEL</b> OHIO PLAYERS (Mercury SRM 1-3701)	7.98		142	22			
<b>146</b>	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE (United Artists LA 771G)	6.98		146	5			
<b>147</b>	<b>HOT</b> (Big Tree/Atlantic BT 89522)	6.98		143	13			
<b>148</b>	<b>PHANTAZIA</b> NOEL POINTER (Blue Note/UA BNLA 736H)	7.98		147	14			
<b>149</b>	<b>ANOTHER MOTHER FURTHER</b> MOTHER'S FINEST (Epic PE 34699)	6.98		149	8			
<b>150</b>	<b>HEAVY WEATHER</b> WEATHER REPORT (Columbia PC 34418)	6.98		108	23			
<b>151</b>	<b>GOLDEN GIRLS</b> SILVER CONVENTION (Midsong Int'l./RCA BKL 1-2296)	6.98		151	6			
<b>152</b>	<b>SORCERER</b> ORIGINAL MOTION PICTURE SOUNDTRACK TANGERINE DREAM (MCA 2277)	6.98		152	9			
<b>153</b>	<b>BURNING FOR YOU</b> STRAWBS (Oyster/Polydor OY-1-1604)	6.98		154	5			
<b>154</b>	<b>NOTHING BUT A BREEZE</b> JESSE WINCHESTER (Bearsville/WB BR 6968)	6.98		115	15			
<b>155</b>	<b>MY OWN WAY TO ROCK</b> BURTON CUMMINGS (Portrait/CBS PR 34698)	6.98		121	9			
<b>156</b>	<b>IN FLIGHT</b> GEORGE BENSON (Warner Bros. BSK 2983)	7.98		156	29			
<b>157</b>	<b>FRIENDS AND STRANGERS</b> RONNIE LAWS (Blue Note/UA BNLA 730H)	7.98		157	17			
<b>158</b>	<b>BURNIN' SKY</b> BAD COMPANY (Swan Song/Atlantic SS 8500)	7.98		132	23			
<b>159</b>	<b>SANFORD/TOWNSEND</b> (Warner Bros. BS 2966)	6.98		170	6			
<b>160</b>	<b>MAX</b> THE RUMOUR (Mercury SRM 1-1174)	6.98		169	3			
<b>161</b>	<b>PARADISE BALLROOM</b> THE GRAEME EDGE BAND (London PS 686)	6.98		161	9			
<b>162</b>	<b>CRIME OF THE CENTURY</b> SUPERTRAMP (A&M SP 3647)	6.98		133	10			
<b>163</b>	<b>SERGIO MENDES AND THE NEW BRAZIL '77</b> (Elektra 7E-1102)	6.98		175	3			
<b>164</b>	<b>CERRONE'S PARADISE</b> (Cotillion/Atlantic SD 9917)	6.98		164	5			
<b>165</b>	<b>OPEN UP YOUR LOVE</b> WHISPERS (Soul Train/RCA BVLL1-2270)	6.98		168	8			
<b>166</b>	<b>MIRACLES</b> ENGELBERT HUMPERDINCK (Epic PE 34730)	5.98		138	6			
<b>167</b>	<b>BIGGER THAN BOTH OF US</b> HALL & OATES (RCA APL1-1467)	6.98		148	53			
<b>168</b>	<b>PLAYIN' UP A STORM</b> THE GREGG ALLMAN BAND (Capricorn CP 0181)	6.98		150	12			
<b>169</b>	<b>ROCK AND ROLL OVER</b> KISS (Casablanca NBLP 7037)	6.98		158	41			
<b>170</b>	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW (Arista AB 4060)	7.98		159	35			
<b>171</b>	<b>SHOTGUN</b> (ABC AB 979)	6.98		171	10			
<b>172</b>	<b>CARDIAC ARREST</b> CAMEO (Chocolate City/Casablanca CCLP 2003)	6.98		172	4			
<b>173</b>	<b>THE SPY WHO LOVED ME</b> ORIGINAL MOTION PICTURE SOUNDTRACK (United Artists LA 774H)	7.98		173	3			
<b>174</b>	<b>CONQUISTADOR</b> MAYNARD FERGUSON (Columbia PC 34457)	6.98		160	22			
<b>175</b>	<b>A 1 A</b> JIMMY BUFFETT (Dunhill/ABC DS 50183)	6.98		177	4			
<b>176</b>	<b>PAKALAMEREDITH</b> (Elektra 7E-1106)	6.98		176	4			
<b>177</b>	<b>SHIVER IN THE NIGHT</b> ANDY PRATT (Nemperor/Atlantic NE 443)	6.98		196	3			
<b>178</b>	<b>CHOOSING YOU</b> LENNY WILLIAMS (ABC AB 1023)	6.98		180	5			
<b>179</b>	<b>LET THERE BE ROCK</b> AC/DC (Atco SD 36-141)	6.98		181	5			
<b>180</b>	<b>FULL BLOOM</b> CAROL DOUGLAS (Midsong Int'l./RCA BKL1-2222)	6.98		182	4			
<b>181</b>	<b>LISTEN</b> NAVARRO (Avator/Capitol ST 11670)	6.98		189	3			
<b>182</b>	<b>PIERCE ARROW</b> (Columbia PC 34805)	6.98		185	5			
<b>183</b>	<b>DEJA VU</b> CROSBY, STILLS, NASH & YO JUNG (Atlantic SD 19118)	7.98		183	3			
<b>184</b>	<b>WHAT'S ON YOUR MIND?</b> HODGES, JAMES & SMITH (London PS 685)	6.98		187	4			
<b>185</b>	<b>IV RATTUS NORVEGIEUS</b> STRANGLERS (A&M SP4648)	6.98		—	1			
<b>186</b>	<b>RARE EARTH</b> (Prodigal/Motown P6-10019)	6.98		194	3			
<b>187</b>	<b>OMAHA SHERIFF</b> (RCA APL1-2361)	6.98		195	3			
<b>188</b>	<b>FREE FALL</b> DIXIE DREGS (Capricorn/WB CP 0189)	6.98		188	5			
<b>189</b>	<b>MAC McANALLY</b> (Ariola America/Capitol ST 50019)	6.98		190	6			
<b>190</b>	<b>PABLO CRUISE</b> (A&M SP 4528)	6.98		192	3			
<b>191</b>	<b>DOROTHY MOORE</b> (Malaco/TK 6353)	6.98		193	4			
<b>192</b>	<b>FIREFLY</b> JEREMY STEIG (CTI 7075)	7.98		191	6			
<b>193</b>	<b>DUNE</b> DAVID MATTHEWS (CTI CT17-5005)	6.98		—	1			
<b>194</b>	<b>CLASSICS</b> PAUL WILLIAMS (A&M SP 4701)	7.98		186	4			
<b>195</b>	<b>FREDDIE KING</b> (RSO RS-1-3025)	6.98		—	1			
<b>196</b>	<b>SMOOTH SILK</b> SILK (Prelude PRL 12145)	6.98		197	3			
<b>197</b>	<b>SMOKEY AND THE BANDIT</b> ORIGINAL SOUNDTRACK (MCA MCA2099)	6.98		—	1			
<b>198</b>	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol SVBB 11307)	6.98		179	11			
<b>199</b>	<b>GREATEST HITS</b> CAT STEVENS (A&M SP 4519)	6.98		178	12			
<b>200</b>	<b>HOT TRACKS</b> NAZARETH (A&M SP 4643)	6.98		184	7			

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	113	Cooper, Alice	73	Heart	14.63	McAnally, Mac	189	Pointer, Noel	148	Supertramp	20.162
AC/DC	179	Crosby, Stills & Nash	2	Heatwave	133	McCann, Peter	143	Pratt, Andy	177	Taylor, James	3
Allman, Gregg	168	Crosby, Stills, Nash & Young	183	Henderson, Michael	124	McCoo & Davis	103	Presley, Elvis	52	10cc	41
Animals	127	Crusaders	57	Hodges, James & Smith	184	Meco	89	Rainbow	86	Thomas, B.J.	134
AWB & Ben E. King	43	Cummings, Burton	155	Horslips	137	Mendes, Sergio	163	Raitt, Bonnie	58	Travers, Pat	109
Ayers, Roy	84	Daltrey, Roger	44	Hot	147	Miller, Steve	24.123	Rare Earth	186	UFO	38
Bad Company	158	Derringer, Rick	136	Humperdinck, Engelbert	166	Mink DeVille	120	Rawls, Lou	90	Walker, Jerry Jeff	126
Baez, Joan	76	Dixie Dregs	188	Isley Bros.	47.107	Moody Blues	74	REO	96	War	29
Bay City Rollers	36	Doobie Bros	105	Jarreau, Al	61	Moore, Dorothy	191	Rogers, Kenny	104.110	Watson, Johnny Guitar	42
Beach Boys	198	Douglas, Carol	180	Jennings, Waylon	30	Mother's Finest	149	Ronstadt, Linda	70	Weather Report	150
Beatles	112	Dramatics	131	Kansas	66	Muhammad, Idris	117	Rose Royce	81	Weisberg, Tim	116
Be Bop Deluxe	88	Eagles	35.65	KC & The Sunshine Band	75	Navarro	181	Rumour	160	Whispers	165
Bee Gees	22	Electric Light Orch	31	King, Carole	26	Nazareth	200	Salsoul Orchestra	122	Williams, Lenny	178
Benson, George	156	Emerson Lake & Palmer	82	King, Freddie	195	Nelson, Willie	92	Sanford-Townsend	159	Williams, Paul	194
Bishop, Elvin	79	Emotions	7	Kiss	10.128.169	Newton-John, Olivia	34	Sayer, Leo	72	Winchester, Jesse	154
Bishop, Stephen	100	Ferguson, Maynard	174	Klemmer, John	68	Nilsson	121	Scaggs, Boz	59	Winter, Johnny	99
Boston	37	Firefall	45.98	Klugh, Earl	129	Nugent, Ted	8	Seeger, Bob	56	Winwood, Steve	19
Brainstorm	108	Fleetwood Mac	1.49	Lake	142	O'Jays	93	Shotgun	171	Wonder, Stevie	69
Brothers Johnson	16	Floater	18	Laws							

# INTERNATIONAL BEST SELLERS

## Italy

### TOP TEN 45s

- 1 **Ti Amo** — Umberto Tozzi — CGD
- 2 **I Feel Love** — Donna Summer — Durium
- 3 **Domani** — Guardiano del Faro — Cetra
- 4 **A Canzuncella** — Alunni del sole — PA
- 5 **Gonna Fly Now** — Maynard Ferguson — CBS
- 6 **Bimba** — Sandro Giacobbe — CBS
- 7 **Amardi Un Po'** — Lucio Battisti — Numero 1
- 8 **Conchiglia Bianca** — Cugini di Campagna — Pull
- 9 **Risveglio** — Pooh — CBS
- 10 **Zodiacs** — Roberta Kelly — Durium

### TOP 10 LPs

- 1 **I Remember Yesterday** — Donna Summer — Durium
- 2 **Zodiac Lady** — Roberta Kelly — Durium
- 3 **Io Tu Noi Tutti** — Lucio Battisti — Numero 1
- 4 **Burattino Senza Fili** — Edoardo Bennato — Ricordi
- 5 **Cerrone's Paradise** — Atlantic
- 6 **Rocky (Soundtrack)** — United Artists
- 7 **Love For Sale** — Boney M — Durium
- 8 **Domani** — Guardiano del Faro — Cetra
- 9 **Year Of The Cat** — Al Stewart — RCA
- 10 **Disco Dance** — Adriano Celentano — Clan

## Japan

### TOP TEN 45s

- 1 **Nagisa No Sindbad** — Pink Lady — Victor Musical Industries
- 2 **Imitation Gold** — Momoe Yamaguchi — CBS/Sony
- 3 **Kisetsufu** — Goro Noguchi — Polydor
- 4 **Katte Ni Shiyagare** — Kenji Sawada — Polydor
- 5 **Hoshi No Suna** — Rumiko Koyanagi — Warner/Pioneer
- 6 **Kozui No Mae** — Hiromi Goh — CBS/Sony
- 7 **Nettaigyo** — Hiromi Iwazaki — Victor Musical Industries
- 8 **Sentimental Carnival** — Teruhiko Aoyi — Teichiku
- 9 **Azusa 2 Go** — Kariudo — Warner/Pioneer
- 10 **Shochu Omimayi Mooshiagemasu** — Candies — CBS/Sony

### TOP 10 LPs

- 1 **Kazamidori** — Masashi Sada — Warner/Pioneer
- 2 **Uchusenkan Yamato** — Columbia
- 3 **Kirameku Hikarinyooni** — Olivia Newton-John — Toshiba/EMI
- 4 **Koi No Game** — Bay City Rollers — Toshiba/EMI
- 5 **Usuakari** — Akira Inaba — Disco
- 6 **Koosetsu Minami Album 4** — Ima Kokorono Mamani — Crown
- 7 **Hotel California** — Eagles — Warner/Pioneer
- 8 **Love Gun** — Kiss — Victor
- 9 **Shokubutsushi** — Iruka — Crown
- 10 **Live! Runaways In Japan** — Phonogram

## Holland

### TOP TEN 45s

- 1 **Cokane In My Brain** — Dillinger — Ariola
- 2 **Yes Sir, I Can Boogie** — Baccara — CNR
- 3 **Be My Boogie Woogie Baby** — Mr. Walkie Talkie — Phonogram
- 4 **Sevilla** — BZN — Negram
- 5 **So You Win Again** — Hot Chocolate — Bovema
- 6 **A Real Mother For Ya** — Johnny Guitar Watson — CBS
- 7 **Hey, St. Peter** — Flash & The Pan — Phonogram
- 8 **Mamacita** — Guys & Dolls — Negram
- 9 **Angelo** — Brotherhood Of Man — T. Hiller — VIP
- 10 **Big Bisou** — Carlos — Dureco

### TOP TEN LPs

- 1 **Love At The Greek** — Neil Diamond — CBS
- 2 **Summer Melody** — George Baker Selection — Negram
- 3 **Hotel California** — Eagles — WEA
- 4 **A Real Mother For Ya** — Johnny Guitar Watson — CBS
- 5 **Love For Sale** — Boney M — Dureco
- 6 **Aan Het Strand** — Havenzangers — Phonogram
- 7 **Rumours** — Fleetwood Mac — WEA
- 8 **Tussen Zomer En Winter** — Rob de Nijs — Phonogram
- 9 **CSN** — Crosby, Stills & Nash — WEA
- 10 **Going For The One** — Yes — WEA

## Argentina

### TOP TEN 45s

- 1 **Quiero Tu Vida** — Luciana — EMI
- 2 **A Marcela** — Dragoncito Chippy — Philips
- 3 **Ojos Sin Luz** — Pomada — RCA
- 4 **Que Se Va El Cartero** — El Cartero — Surco
- 5 **Con El Viento A Tu Favor** — Camilo Sesto — RCA
- 6 **Y Te Amare** — Ana & Johnny — CBS
- 7 **Donde Estan Tus Ojos Negros** — Santabarbara — EMI
- 8 **En El Amor Todo Es Empezar** — Rafaella Carra — CBS
- 9 **Otro Ocupa Mi Lugar** — Miguel Gallardo — EMI
- 10 **Ven Conmigo** — Donna Summer — Microfon

### TOP TEN LPs

- 1 **Los Exitos Del Amor** — Selection — Microfon
- 2 **Discoshow** — Selection — CBS
- 3 **Margarito Terere** — Waldo Beloso — RCA
- 4 **Musica Cinco** — Selection — RCA
- 5 **Trilogia De Amor** — Donna Summer — Microfon
- 6 **Cumbilandia** — Los Wawanco — EMI
- 7 **Ruidos En Espanol** — Selection — Philips
- 8 **Canta Con Un Poquito . . .** — Jovita Diaz — Microfon
- 9 **Recuerdo El Ayer** — Donna Summer — Microfon
- 10 **En Vivo** — Johnny Rivers — EMI

## Great Britain

### TOP TEN 45s

- 1 **I Feel Love** — Donna Summer — GTO
- 2 **Angelo** — Brotherhood Of Man — Pye
- 3 **You Got What It Takes** — Showaddywaddy — Arista
- 4 **Ma Baker** — Boney M — Atlantic
- 5 **We're All Alone** — Rita Coolidge — A&M
- 6 **Float On** — Floaters — ABC
- 7 **Something Better Change** — The Stranglers — United Artists
- 8 **The Crunch** — Rah Band — Good Earth
- 9 **It's Your Life** — Smokie — Rak
- 10 **Fanfare For The Common Man** — Emerson Lake & Palmer — Atlantic

### TOP TWENTY LPs

- 1 **The Johnny Mathis Collection** — CBS
- 2 **Going For The One** — Yes — Atlantic
- 3 **A Star Is Born** — Sound Track — CBS
- 4 **20 All Time Greats** — Connie Francis — Polydor
- 5 **I Remember Yesterday** — Donna Summer — GTO
- 6 **Love At The Greek** — Neil Diamond — CBS
- 7 **Rumours** — Fleetwood Mac — Warner Bros.
- 8 **The Muppet Show** — Pye
- 9 **IV Rattus Norvegicus** — Stranglers — United Artists
- 10 **Hotel California** — Eagles — Asylum

## Australia

### TOP TWENTY 45s

- 1 **I Go To Rio** — Peter Allen — A&M
- 2 **Walk Right In** — Dr. Hook — Capitol
- 3 **What Can I Say/Lido Shuffle** — Boz Scaggs — CBS
- 4 **Ain't Gonna Bump No More** — Joe Tex — Epic
- 5 **You've Gotta Get Up And Dance** — Supercharge — Virgin
- 6 **Dance Little Lady Dance** — Tina Charles — CBS
- 7 **Don't Leave Me This Way** — Thelma Houston — Motown
- 8 **My Little Girl** — TMG — Mushroom
- 9 **Lucille** — Kenny Rogers — United Artists
- 10 **Undercover Angel** — Alan O'Day — Atlantic
- 11 **I'm In You** — Peter Frampton — A&M
- 12 **Lay Back In The Arms Of Someone** — Smokie — Rak
- 13 **What I Did For Love** — Marcia Hines — Miracle
- 14 **Going In With My Eyes Open** — David Soul — Private Stock
- 15 **A Mean Pair Of Jeans** — Marty Rhone — M7
- 16 **Gonna Fly Now** — Bill Conti — United Artists
- 17 **Rio** — Michael Nesmith — Island
- 18 **Lost In France** — Bonnie Tyler — RCA
- 19 **Magazine Madonna** — Sherbet — Razzle
- 20 **Tracks Of My Tears** — Shirley — Mushroom

### TOP TWENTY LPs

- 1 **Silk Degrees** — Boz Scaggs — CBS
- 2 **Rumours** — Fleetwood Mac — Warner Bros.
- 3 **A New World Record** — Electric Light Orchestra — United Artists
- 4 **I'm In You** — Peter Frampton — A&M
- 5 **Diamantina Cocktail** — Little River Band — EMI
- 6 **Photoplay** — Sherbet — Razzle
- 7 **Even In The Quietest Moments** — Supertramp — A&M
- 8 **CSN** — Crosby, Stills & Nash — Atlantic
- 9 **Book Of Dreams** — Steve Miller Band — Mercury
- 10 **It's A Game** — Bay City Rollers — Arista
- 11 **Deceptive Bends** — 10cc — Mercury
- 12 **Here At Last . . . Bee Gees . . . Live** — Bee Gees — RSO
- 13 **Endless Flight** — Leo Sayer — Chrysalis
- 14 **Hotel California** — Eagles — Asylum
- 15 **Love Gun** — Kiss — Casablanca
- 16 **Going For The One** — Yes — Atlantic
- 17 **Lace And Whiskey** — Alice Cooper — Warner Bros.
- 18 **Local Lads Make Good** — Supercharge — Virgin
- 19 **Taught By Experts** — Peter Allen — A&M
- 20 **A Star Is Born (Soundtrack)** — Streisand/Kristofferson — CBS

## France

### TOP TEN 45s

- 1 **Rockollection** — Laurent Voulzy — RCA
- 2 **Le Loir-et-Cher** — Michel Delpech — Barclay
- 3 **Dix Ans Plus Tot** — Michel Sardou — Trema/RCA
- 4 **Love Me Baby** — Sheila & B. Devotion — Carrere
- 5 **Lettre A France** — Michel Polnareff — WEA
- 6 **Est-Ce Par Hasard?** — Dave (Basket D'Argent) — CBS
- 7 **Onyx** — Space Art — Vogue
- 8 **L'Oiseau Et L'Enfant** — Marie Myriam — Polydor
- 9 **Ballade Pour Adeline** — Richard Clayderman — AZ
- 10 **Sir Duke** — Stevie Wonder — EMI/Pathe

### TOP 10 LPs

- 1 **Musique** — France Gall — WEA
- 2 **Magic Fly** — Space — Vogue
- 3 **Le Barbier De Belleville** — Serge Reggiani — Polydor
- 4 **Paris By Night** — Patrick Juvet — Barclay
- 5 **Cerrone's Paradise** — WEA
- 6 **Oxygene** — Jean-Michel Jarre — Polydor
- 7 **I Feel Love** — Donna Summer — WEA
- 8 **Bande Originale Du Film: Bilitis** — Francis Lai — WEA
- 9 **Ma Bretagne Quand Elle Pleut** — Jean-Michel Caradec — Decca
- 10 **Les Temps Changent** — Danyel Gerard — Sonopresse

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