

RECORDS WORLD



Who In The World: Andy Gibb

HITS OF THE WEEK

SINGLES

STEVIE WONDER, "ANOTHER STAR" (prod. by Stevie Wonder) (writer: Stevie Wonder) (Jobete/Black Bull, ASCAP) (5:17). Wonder's venture into salsa also gives him a chance to stretch out vocally more than on past singles. The third from "Songs In The Key Of Life," it should extend and strengthen his command of the pop audience. Tamla 54286 (Motown).



PABLO CRUISE, "A PLACE IN THE SUN" (prod. by Bill Schnee) (writers: Cockrell-Lerios) (Irving/Pablo Cruise, BMI) (3:40). The follow-up to "Whatcha Gonna Do" could also be one of the great airline themes—its hook is one of the summer's most potent, and the song's strength should carry well beyond the extent of warm weather. A&M 1976.



ROSE ROYCE, "DO YOUR DANCE—Part 1" (prod. by Norman Whitfield) (writers: Whitfield-Turner) (May Twelfth/Warner-Tamerlane, BMI) (3:29). The opening of RR's first single from a new lp (on a new label) is as well-arranged a piece of music as pop audiences will hear this year, and the disco tempo sweeps it along. Whitfield 8440 (WB).

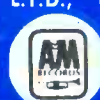


LINDA RONSTADT, "BLUE BAYOU" (prod. by Peter Asher) (writers: Roy Orbison & Joe Melson) (Acuff-Rose, BMI) (3:57). The '63 flip of Orbison's "Mean Woman Blues" should provide Ronstadt with another two-chart hit—the country touches should delight those listeners, and the vocal performance should add pop as well. Asylum 45431.



SLEEPERS

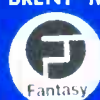
L.T.D., "(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN" (prod. by Bobby Martin) (writers: Leon Ron Hanks-Zane Grey) (Iceman, BMI) (3:40). One of the best r&b singles of the year should bring this group the crossover response they've been missing. The lead vocal and the horn charts should win special prizes. A&M 1974.



LENNY LE BLANC, "HOUND DOG MAN (PLAY IT AGAIN)" (prod. by Pete Carr) (writer: Tommy Stuart) (Chrysalis/Fancy That, ASCAP) (2:29). Le Blanc's tribute to fifties and sixties rock culture has been re-released with some new significance added to its lyrics. The mood is cheerful but respectful and should win attention. Big Tree 16062 (Atlantic).



BRENT MAGLIA, "HANNAH" (prod. by Brent Maglia) (writers: Maglia-Giovanelli) (Golar, BMI) (3:39). Maglia could well win a place on pop charts this autumn with an uptempo, pop-rock love song that benefits from a good arrangement and some appropriate sax fills. The song itself offers a memorable melody and thoughtful lyrics. Fantasy 799.

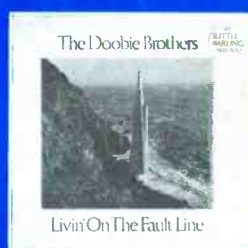


DAVID CASTLE, "TEN TO EIGHT" (prod. by Joe Porter) (writer: David Castle) (Unart, BMI) (3:37). The first release on Russ Regan's new label is a day-in-the-life ballad that should appeal to pop and MOR audiences. Castle's chronicle of waking up should be a morning-airplay natural, and launch his solo career. Parachute 501 (Casablanca).



ALBUMS

THE DOOBIE BROTHERS, "LIVIN' ON THE FAULT LINE." The influence of some of the group's most recent additions, Jeff Baxter and Michael McDonald in particular, is felt throughout this lp, with its soulful, almost breezy and wistful vocals lending a distinction to songs like Holland-Dozier-Holland's "Little Darling" and "You're Made That Way." Warner Bros. BSK 3245 (7.98).



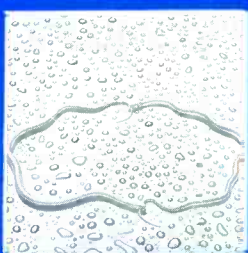
"FOGHAT LIVE." Foghat is one of those groups whose popularity can be attributed to a religious schedule of live dates and the ease and professionalism which they take to the stage can best be experienced through these recordings made in May of this year. Favorites like "Fool For the City" and "Slow Ride" sound better than ever. Bearsville BRK 6971 (WB) (7.98).



"BARRY WHITE SINGS FOR SOMEONE YOU LOVE." Most people will agree that the Maestro has come a long way with his latest lp. The sound is unmistakable and the messages of love are delivered in his inimitable style, yet there is a freshness in the sound that makes this effort something else again. Witness "It's Ecstasy," this week's Chartmaker. 20th Century T-54E (7.98).

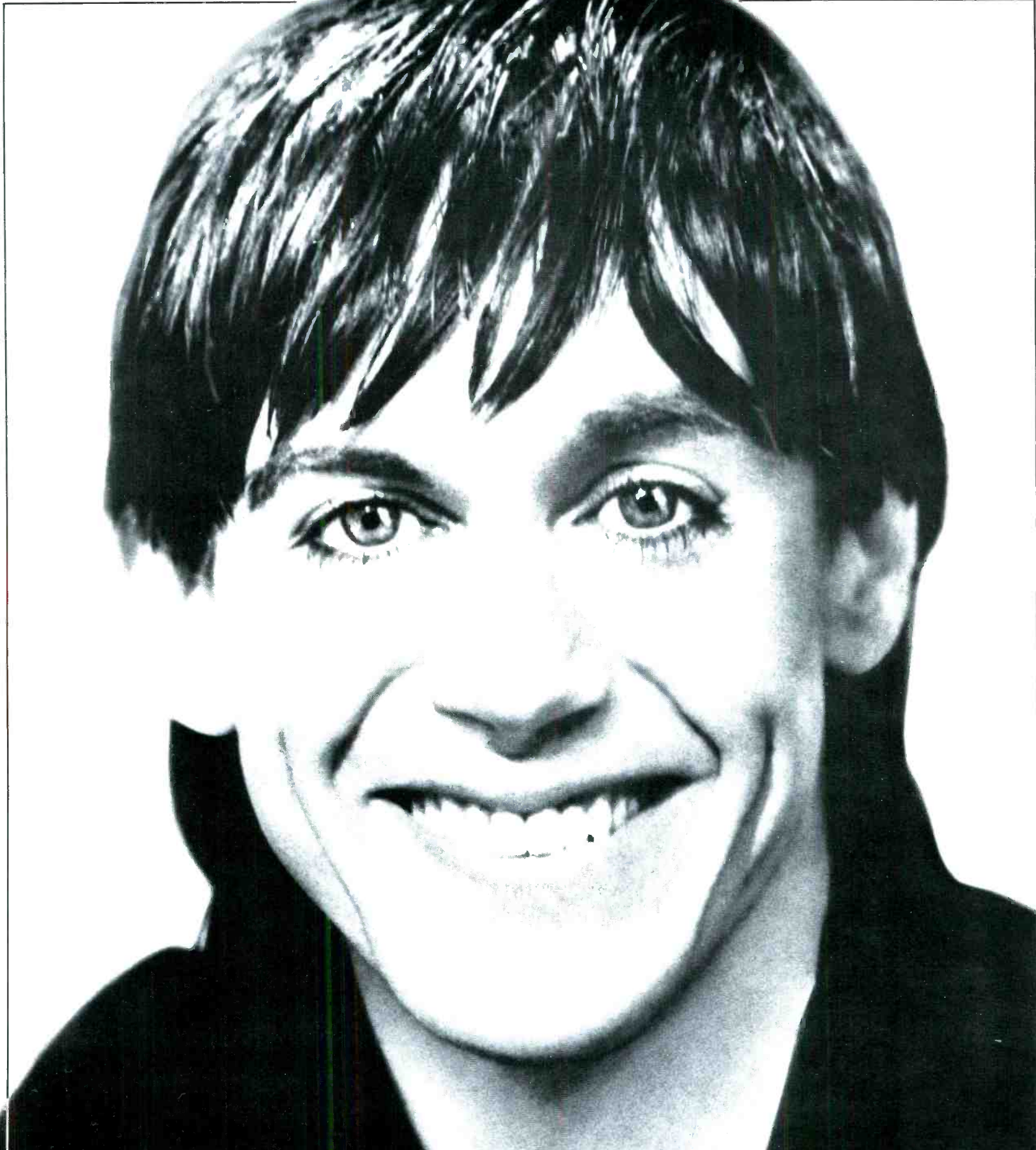


"STILLWATER." With the first track, "Rock-N-Roll Lose," it is immediately apparent that this is not just another boogie band from the south. The seven man group from Macon is a tight musical ensemble as the extended "Sam's Jam" clearly illustrates, but lyrics and vocals are other notable strengths that give them a clear focus and depth. Capricorn CP 0185 (WB) (5.98).



Is there rock

after punk?



Lust For Life AFL1-2488 a new album by **Iggy Pop**

Recorded by David Bowie



RECORD WORLD

Elvis Sales Explosion Continues As RCA Attempts to Fill Orders

By MIKE FALCON and MARC KIRKEBY

■ NEW YORK—A week after Elvis Presley's death, retail sales reported "in the millions" by RCA Records had cleared the shelves of virtually every available recording by the King of Rock 'n' Roll. Some retailers were obtaining a trickle of reordered product, but RCA's pressing plants were at least two weeks away from catching up with back orders already received.

The *Record World* pop and country album charts reflect the unprecedented catalogue surge. Elvis' current album, "Moody Blue," by all accounts the lp with the most stock available, sold "several hundred thousand units" last week, jumping from gold to platinum status, according to Mario DeFilippo, national sales manager for RCA. "Moody Blue"'s sales took it from 67 to a bulleted six on The Album Chart.

Presley's previous RCA lp, "Welcome To My World," was (Continued on page 22)

Fleetwood Mac #1 Fourteenth Week

By LENNY BEER

■ Fleetwood Mac (WB) recorded its fourteenth week at the top of The Album Chart by easily defeating its competition, headed by the "Star Wars" soundtrack (20th Century). However, the story of the week in sales is the explosion of the Elvis Presley catalogue on RCA. There are now seven Presley albums on the chart, six of which debuted this

Chart Analysis (Continued on page 6)

Music Industry Execs Set Meet With Top Government Officials

By SAM SUTHERLAND

■ LOS ANGELES — The lineup of key music industry executives, along with representatives of the trade press, is being finalized for a September 15 meeting at the White House where top officials from the State Department, the Department of Justice and the White House staff will confer on broadening the music industry's involvement in government projects.

According to Elektra/Asylum chairman Joe Smith, who has been coordinating plans for the

meeting with Capricorn president Phil Walden, "the meeting is definitely set for the 15th, and while we don't have all participants lined up, we do anticipate there'll be a high ranking Justice Department official, hopefully Griffin Bell, someone from the State Department, and a member of the President's advisory staff, possibly Hamilton Jordan." Smith later said that President Carter is also expected to attend.

Among industry figures currently planning on the trip to Washington are Warner Bros. Records chairman of the board and president Mo Ostin, Capitol Records president and chief executive officer Bhaskar Menon, Tabu Records head Clarence Avant, Philadelphia International chief Kenny Gamble, MCA Records president Mike Maitland, RCA Records president Louis Coultell, UA head Artie Mogull and *RW* editor-in-chief Sid Parnes.

Smith told *RW* of the range of topics likely to surface during the afternoon session will include the government's efforts to prosecute tape pirates, immigration prob- (Continued on page 20)

Arista Holds '77 Worldwide Convention

By SAM SUTHERLAND

■ SAN DIEGO — With an estimated 240 domestic and overseas label staff, roster artists and distribution representatives in attendance, Arista Records launched its third annual convention last Wednesday (24) at the Hotel Del Coronado in Coronado, California. With seminars, meetings and live talent showcases scheduled to continue through Satur-

day (27) evening, the convention marks the largest company gathering since its formation under the Arista banner in 1974.

At press time, still more participants and guests were expected to arrive for the final sessions on Friday and Saturday, but Arista staff were already enjoying a relaxed but still determined range of planning meetings for the (Continued on page 46)

Davis Speech Stresses Achievements of Label

(The following are excerpts from the speech delivered by Arista president Clive Davis at the Arista convention.)

■ Well, you've seen it happen. Many of you have been here to watch it and make vital contributions to it. Some of you have just joined us recently but you've caught it, observed it, analyzed it and now bask in it. (Continued on page 46)

Motown, F/P/M Raise LP Prices

■ LOS ANGELES—Motown, Fantasy, Prestige and Milestone have announced album price hikes. The moves follow recent similar announcements by Arista and Chrysalis, and a WEA catalogue hike on more than 80 titles.

Motown is raising the list price of all Stevie Wonder catalogue (Continued on page 20)

Upsurge Seen in Country Cassette Sales

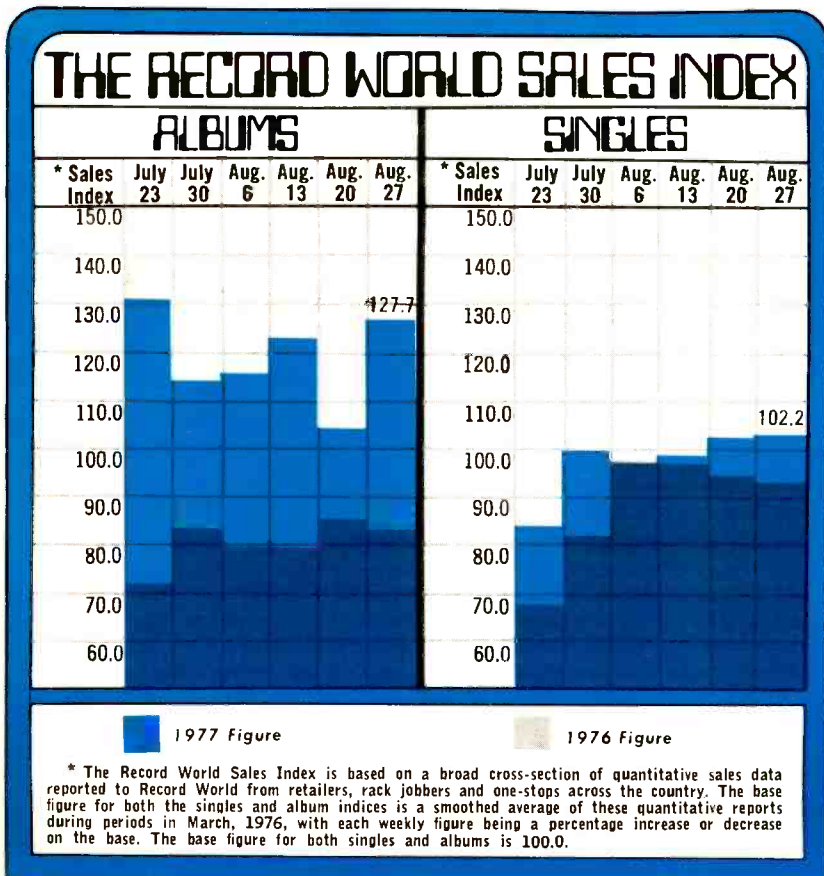
By LUKE LEWIS

■ NASHVILLE—At a time when 8-track tape sales are continuing to surge in the country music market (in some cases making up 50 percent of total sales on a particular release), the big news is a tremendous upsurge in the cassette field.

With major labels indicating a marked increase in country cassette sales over the past year, a *Record World* survey at the rack

level, where the bulk of country product is moved, indicates a healthy growth in cassette sales.

George Genovese, head buyer at Pickwick in St. Louis, told *RW*, "Cassettes are beginning to show an upward movement after a very dormant period for a number of years, especially in the last six months. Even more important, in my mind, is the fact (Continued on page 65)



London Reports Profit, Details Revamping Moves

By DAVID McGEE

■ NEW YORK—A \$2 million profit at the end of fiscal 1977 (March 31) has put to rest rumors that London Records will be sold or will be going out of business. Major revampings of the company's warehousing, distribution and marketing divisions were given as the prime reasons for London's success over the last year and for its bullish outlook on the coming year. At a luncheon held last week at Trader Vic's in the Plaza Hotel, John Stricker, London's vice president of finance and operations, along with Don Wardell, London's director of creative services, discussed the company's current direction and its plans for the future.

Stricker emphasized that a new "committee system" instituted recently is allowing the

Tribunal Appointments To Be Set Soon?

■ WASHINGTON — There was a slight flurry around Washington last week when the White House announced the wholesale elimination of 176 federal advisory agencies. Supporters of the newly-created Copyright Royalty Tribunal, now almost six months past due on legal deadline for appointments, wondered if their agency might be included in those axed.

But the White House — talking more specifically about the overdue appointments than at any time in the past — says the President "will indeed send the names" (Continued on page 63)

Arista Reports Best Year Ever

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records, has announced that Arista Records has completed the biggest year, six months and fourth quarter in the company's history, with worldwide net revenues for the year at \$36,261,000 as compared to fiscal 1976's \$30,450,000, an increase of 19.1 percent.

The company's fourth quarter reached \$13,943,000, marking the largest single quarter in Arista's history, and representing a 120.8 percent increase over 1976 fourth quarter net revenues of \$6,316,000. In addition, the last six months represented the best six months in Arista's history, with net revenues of \$23,734,000, a 64.1 percent increase over the prior year's figure of \$14,459,000.

There are no Powerhouse Picks this week.

company to "get back to the basics" in the various phases of its operation. Members of the committee are Walt Maguire, VP, a&r; Sy Warner, national sales manager; Jerre Hall, national promotion manager; and Wardell. The committee meets one day a week, for an entire day, and each executive airs and comments on issues of particular import to his division. According to Stricker, this approach not only facilitates communication between the divisions, but also allows the company to know at once the major decisions facing it.

Stricker credited a change in warehousing operations, from the Servor Corporation to Goldisc Records Inc., as a major factor in London's improved profit picture. Goldisc now handles the assembly of the label's classical product packaging, as well as the mainstream of London's catalogue and inventory.

In a prepared statement, London Records' president D. H. Toller-Bond stated that the move to Goldisc was made "as part of a general streamlining to ensure better internal controls and more efficient operating procedures resulting in substantial reductions in cost and catalogue obsolescence for London."

London will have full control of the inventory going to Goldisc and, due to a new computer terminal system being used there, will have immediate feedback on accessibility of inventory.

Distribution changes have also

been, and will be, major factors in London's success. Stricker announced that the label has closed its last remaining wholly-owned distribution center in Chicago, and is moving to Progress Record Distributing, Inc., a major independent distributor, effective August 15. Also, M.S. Distributing Company will distribute London product for the state of California. At the moment, London has no distributor for the Denver area, but expects to name one shortly.

"We feel at this point that our independent distribution is" (Continued on page 53)

Al Bell Files Suit Against Union Planters

■ MEMPHIS — Al Bell, former owner and chairman of Stax Records, filed a malicious prosecution suit here on July 29 against Union Planters National Bank, asking \$20 million dollars in damages.

Bell was accused by Union Planters in 1975 of conspiring with a former bank officer to defraud the bank of \$8.9 million. As a result, Bell was indicted along with that officer, Joseph Harwell, by a Memphis Grand Jury in September of that year. After a lengthy trial, in which he was represented by James F. Neal, Bell was exonerated and cleared of all charges on August 2, 1976.

The damage suit charges the" (Continued on page 48)

Retailers Give Reactions To Jimmy's Bankruptcy

By MARC KIRKEBY

■ NEW YORK — With reports circulating last week that area retailers were putting pressure on the creditors of Jimmy's Music World to close down the bankrupt chain, several of those retailers were predictably vehement in their views of why Jimmy's didn't succeed and what the probable impact of its bankruptcy would be.

Ben Karol

"A lot of people in this business are going to learn from this experience that you just can't sell any kind of merchandise without making a reasonable profit," said Ben Karol of the King Karol stores. "You've got to work on at least a one-third gross mark-up to just about break even in this business. The man who attempts to sell merchandise at less than a proper mark-up winds up behind the eight ball."

Elliot Mavorah of Disc-O-Mat concurred. "To any retailer, it's a

good thing that a guy selling records for \$2.99 goes out," he said. "Even if he goes into business again, I guess he learned his lesson, that he can't sell records at that price and survive."

Karol made no attempt to hide his displeasure with the possibility of a rehabilitation plan being worked out between Jimmy's and its creditors to allow the chain to keep operating:

"The only business worth rehabilitating is one that has proven that it knows what it's doing, that made a mistake and has learned from it," he said. "Now, here is an operation that started in the most ridiculous manner anyone ever heard of, namely, buying goods at a certain price and selling it for less, and operating in a city that everyone knows has the highest cost of doing business in the world. After they finished taking everyone down the sewer for" (Continued on page 48)



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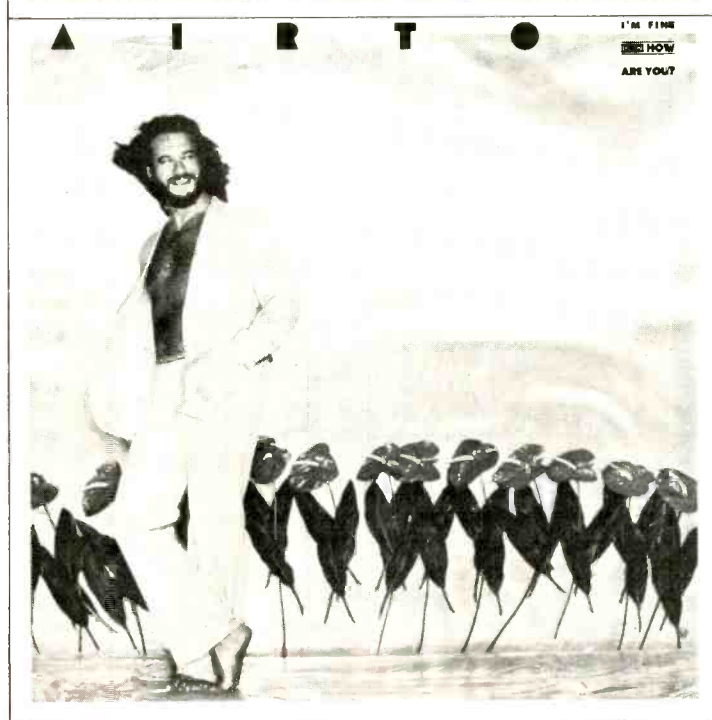
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RULER OF THE RHYTHMS

Airto and Flora Purim will be on tour with
Taj Mahal in October and with Weather Report
in November and December.



Airto's about
as near to being king
of his profession
as anyone can be.
Down Beat has voted him
Top Percussionist
the last seven years running.
Herbie Hancock, Chick Corea,
Miles Davis, Carlos Santana
and Weather Report
have all employed Airto's
one-man festival of rhythms.
His first album for Warners
reveals the tradition-breaking
techniques that have influenced
a generation of drummers.
His music is witty, hypnotic,
but above all,
a celebration.

AIRTO.
I'M FINE.
HOW
ARE YOU?

Produced by
Flora Purim/Airto Moreira.
BS 3084.



Gibb, Fleetwood Mac Top Charts; Presley Explosion Continues

White Singles Chartmaker

By Lenny Beer

■ Andy Gibb (RSO) continued his strong sales in major markets and returned to the top of The Singles Chart and in doing so recorded his fourth week at the top with "I Just Want To Be Your Everything," produced by Nick Jameson. The Emotions (Columbia) and Rita Coolidge (A&M) racked up another week of strong sales and are in the number 2 and 3 positions respectively. As for the rest of the top 10, the Floaters (ABC) and Fleetwood Mac (WB) are bulleting at 5 and 6 while the Electric Light Orchestra (Jet) entered at 10 with a bullet, up from 15 last week.

Outside the top 10, the strongest movement was reported for the Sanford-Townsend Band (WB), Stephen Bishop (ABC), Foreigner (Atlantic), and the two "Star Wars" records at 19 (Millennium) and 20 (20th Century) with the former gaining and breaking on the r&b side.

In the twenties this week, the biggest gainer was Elvis Presley (RCA), which jumped from 47 to 24 with sales far exceeding the airplay on this one. Other good movement was reported for KC & The Sunshine Band (TK) with their third hit from the current album, and Carly Simon (Elektra), breaking big with the theme from the hot movie, "The Spy Who Loved Me."

Other strong activity in the top half of the chart was recorded by Donna Summer (Casablanca), gaining weekly on her way to another big hit; Heatwave (Epic),

just another in the string of left field smash hits for the label; Peter Frampton (A&M), with another week of strong radio play; and the Commodores (Motown), gaining quickly with their second hit from their current multi-million selling album.

Early positive reports continued this week for Alan Parsons (Arista), which is quietly developing into a hit; Dorothy Moore (Malaco), crossing over smoothly with what could be her second big hit in the last year; Paul Nicholas (RSO), gaining momentum in the south; Eric Carmen (Arista), with quick radio pickup on the first from his new album; Stevie Wonder (Tamla), with radio reacting positively to the third release from the "Songs" album; Debby Boone (WB), with incredible early response in Houston leading the way on this one from Pat Boone's daughter; and Leif Garrett (Atlantic), another in the teen bag with good early radio response.

New on the chart with bullets were Barry White (20th Century) as Chartmaker, with the record which could send him back to the top breaking quickly on the r&b side and "popping" now in Detroit; Lenny LeBlanc (Big Tree), with his tribute to Elvis; Firefall (Atlantic), with the first release from their new album, Brick (Bang), with the same early pattern as their previous hit with Atlanta leading; and Peter Brown (Drive), crossing with the support of WLS in Chicago.

Star Wars LP Hot

(Continued from page 3)

week and the other, "Moody Blue," moved from 67 to 6 with a bullet. Presley also scores in with the chartmaker album and two other bulleting "hits" sets.

Behind Fleetwood, which is only three weeks away from Peter Frampton's record 17 weeks at the top, and the exploding "Star Wars," the only bulleting album in a basically steady top 10 is the Elvis Presley album, which ran out of stock in most stores very quickly. In the teens however, there are three fast charging albums. Shaun Cassidy (Warner-Curb) continues to be a monstrous hit at racked accounts and is picking up at retail each week as more and more dealers become believers. The Floaters (ABC), with a top five single pulling it, have dominated the r&b marketplace and have begun to cross over in racked locations, and Rita Coolidge (A&M) is another making significant inroads across-the-board with dealers behind the combination of the exposure afforded by a top 5 single and the airplay already generated on her follow-up.

Other strong movement was reported on the top half of the chart for Firefall (Atlantic), which has quickly become a major seller at 26 bullet; Styx (A&M), breaking big with their latest without benefit of a single; Grateful Dead (Arista), scoring quickly for their new label; and

LTD (A&M), with most reports coming in from r&b locations.

Strong early sales were recorded by KC & The Sunshine Band (TK), with new life behind their current hit single; Andy Gibb (RSO), breaking steadily behind his incredibly successful single with racked locations leading; Be-Bop Deluxe (Capitol), another in the long string of bands finding success with a live set; Meco (Millennium), breaking quickly as the second hit album featuring the "Star Wars" theme; ELO (Jet), with a resurgence keyed by their top 10 single, which is the third hit from the album; Elvin Bishop (Capricorn), scoring good early movement on his live album, and Rose Royce (Whitfield), off and away under Warners distribution this time.

New in the top 100 with bullets this week were Elvis Presley (RCA), with the "Welcome To My World" album as Chartmaker; Stephen Bishop (ABC), starting to pick up good movement with his single fighting for the top 10; and Eric Carmen (Arista), debuting immediately in the top 100 with early sales far exceeding those on his first solo album.

As for the Elvis catalogue, for which demand outstripped supply this week, besides "Moody Blues" at 6 and "Welcome" at 83, the other albums debuting were "Golden Records Vol. 3" at 129, "Vol. 1" at 136, "World Wide Hits" at 162, "Legendary Performer Vol. 1" at 168, and the "Christmas Album" at 176. With the possibility of more stock available next week, there could be more chart activity on these and other items in the catalogue as most dealers reported indiscriminate buying of Elvis product.

Abkco Reports Profit

■ NEW YORK—Abkco Industries, Inc. has announced revenues for the nine months ended June 30, 1977 amounting to \$6,466,648 with a profit of \$56,485 or 4¢ per share as compared to revenues of \$5,195,585 and a loss of \$454,395 or 32¢ per share for the nine months ended June 30, 1976.

Operations for the third quarter ended June 30, 1977 resulted in a profit of \$35,315 or 3¢ per share compared to a loss of \$221,777 or 15¢ per share for the corresponding period in 1976. Revenues for the quarter amounted to \$1,549,540.

'Reverse' Crossovers Show Chart Clout

By Pat Baird

■ NEW YORK — In a reversal of the traditional crossover pattern, three singles already listed on the Record World top 100 Singles Chart are currently making breakthroughs on The R&B Singles Chart.

"Star Wars Theme / Cantina Band" by Meco on Millennium Records is bulleting at #58 r&b and #19 pop. The record has picked up significant r&b airplay in New York, Baltimore/Washington, Detroit, Chicago, St. Louis, San Francisco and Los Angeles markets. WBLS in New York was the first r&b station in the country on the record. The Meco album, "Star Wars and Other Galactic Funk," came on the R&B LP Chart at #33 this week and is bulleting at #59 on the RW Album

(Continued on page 48)

REGIONAL BREAKOUTS

Singles

East:

Elvis Presley (RCA)
Commodores (Motown)
George Benson (Arista)

South:

Donna Summer (Casablanca)
Heatwave (Epic)
Elvis Presley (RCA)

Midwest:

Elvis Presley (RCA)
Alan Parsons (Arista)
Carole King (Avatar)
Heatwave (Epic)
Debby Boone (Warner Bros.)

West:

Elvis Presley (RCA)
Donna Summer (Casablanca)

Albums

East:

Elvis Presley (RCA)
Mass Production (Cotillion)
Rose Royce (Warner Bros.)
Tom Scott (Ode)
Dennis Wilson (Caribou)

South:

Elvis Presley (RCA)
Rose Royce (Warner Bros.)
Brick (Bang)
Tim Weisberg (United Artists)

Midwest:

Elvis Presley (RCA)
Eric Carmen (Arista)
Crawler (Epic)
Stanley Turrentine (Fantasy)
Elvis Presley (Welcome) (RCA)
Tom Scott (Ode)

West:

Elvis Presley (RCA)
Cheap Trick (Epic)
Ram Jam (Epic)
Dennis Wilson (Caribou)
Brick (Bang)
Eric Carmen (Arista)

Produced by Arif Mardin



“Wings” #3429

Ringo's new single from his forthcoming album,

“Ringo the 4th.” SD 19108

On Atlantic Records and Tapes.



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www.atlanticelectronics.com

At the Capricorn Picnic . . .



Shown above at the Capricorn picnic held recently in Macon, Georgia are, from left, top row: U.S. Congressman Billy Evans and Capricorn president Phil Walden; Jeff Carter with Cindy Blackman (Miss Atlanta 1977) and Pam Souders (Miss Georgia 1977). Bottom row, from left: Keith Stroup, national director of NORML, and Walden; Chuck Leavell of Sea Level jamming with Andy West of the Dixie Dregs.

Watermark Sues Plough Broadcasting Over Presley Tribute

■ LOS ANGELES — Watermark, producer and syndicator of a 13 hour documentary radio program called "The Elvis Presley Story," has entered a federal court action against Plough Broadcasting Co., Inc., owner of Memphis radio station WMPS for that station's unauthorized airing of the program last week. The action seeks "in excess of \$100,000" in actual damages and "in excess of \$75,000" in punitive damages.

When asked about the case, a spokesman for Watermark said "The licensing agreement (for that program) with WMPS and several hundred other stations ran out at the end of 1976. Last Tuesday (August 16) we sent telegrams to all the stations to tell them not to air what was now an outdated program and also to tell them we were preparing a new one. We then learned that WMPS was going to go ahead with an illegal airing. When no amount of additional telegrams and phone calls could dissuade them we decided to take action."

Listed in the action are copyright infringement, unfair competition, breach of contract and tortious interference.

When contacted, the Plough Broadcasting Company, Inc. had no comment about the suit.

A new 13 hour radio documentary, including comments and interviews obtained during the week of Presley's death, is in preparation.

Front Line Announces Exec. Appointments

■ LOS ANGELES — Irving Azoff, president of Front Line Management, Inc., has announced three executive appointments in the management firm.

Azoff named Howard Kaufman vice president of Front Line Management, Inc. Kaufman will be involved with all financial activities concerning Front Line and its clients. He was formerly with Caribou Management, Inc., handling all financial activities for that company.

Bob Hurwitz

Bob Hurwitz, who has been active with Front Line for one year, has been upped to director of business affairs. He will be working closely with Kaufman in coordinating all Front Line business affairs.

Larry Solters has been appointed director of media operations.

Roulette Offers To Buy Scepter

■ NEW YORK — Roulette Records has offered \$100,000 for the assets of Scepter Records, now bankrupt, including the Scepter-Wand-Hob catalogue of songs, master tapes and record and tape inventory still held by Scepter. A hearing has been ordered in Bankruptcy Court, Southern District of New York, for September 28, when the Roulette offer will be considered and other offers may be made.

Motown Names Church Creative Services Dir.

■ LOS ANGELES—Mike Lushka, Motown Records executive vice president and general manager of marketing, has announced the appointment of Derek Church to the newly created position director of creative services.



Mike Lushka (left), Derek Church

Church, who has been the label's national advertising and merchandising director for over a year, will continue to work directly with Lushka on the formulation of all marketing plans.

Additionally, as director of the new department, he will oversee all creative service functions including album cover graphics, advertising, and merchandising.

Prior to coming to Motown, Church was vice president of creative services at MGM Records. He had also served a tenure as UA's national advertising director.

Col Pictures Ind.

Forms Publishing Group

■ NEW YORK — Allen Adler, senior vice president of Columbia Pictures Industries, Inc., has announced the formation of the Columbia-Arista Music Publishing Group, which will bring together the music publishing operations of Columbia's motion picture and television divisions and that of Columbia's record subsidiary, Arista Records.

According to Adler, the new Music Publishing Group will be a combination of the Arista Music Publishing Group and two newly-formed Columbia Pictures publishing companies. The Arista group includes Arista Music, Inc. (ASCAP), Careers Music, Inc. (BMI) and affiliated companies. The new Columbia companies are Columbia Pictures Music Corporation (ASCAP) and Gold Horizons Music Corp. (BMI).

Elliot Goldman, executive vice president and general manager of Arista, has been given overall responsibility for the combined music publishing groups. Bill Meshel, vice president and general manager of the Arista Music Publishing Group, will plan an essential role in the activities of the combined operation and will report to Goldman.

The Columbia-Arista Music Publishing Group will occupy space at the new Arista offices in Century City, Los Angeles, while the Motion Picture and Television Music Department will remain on the Columbia lot in Burbank, California under the management of Dick Berres.

The Group's printed music will be licensed exclusively to Columbia Pictures Publications, located in Hialeah, Florida, under the management of Frank Hackinson, vice president and general manager.

Wald/De Blasio Taps Hammerman

■ LOS ANGELES — Wald/DeBlasio Management has appointed Mark Hammerman, a principal in the company, to head Wald/DeBlasio's contemporary music division.

Janet Gavin Dies

■ SAN FRANCISCO—Janet Gavin, wife of Bill Gavin of The Gavin Report, died here Tuesday, August 23 of a heart attack. She was 63.

Mrs. Gavin was in charge of the country section of the weekly report and was a board member of the Country Music Association for 10 years.

Funeral services were held Friday (26) in Mill Valley, California.

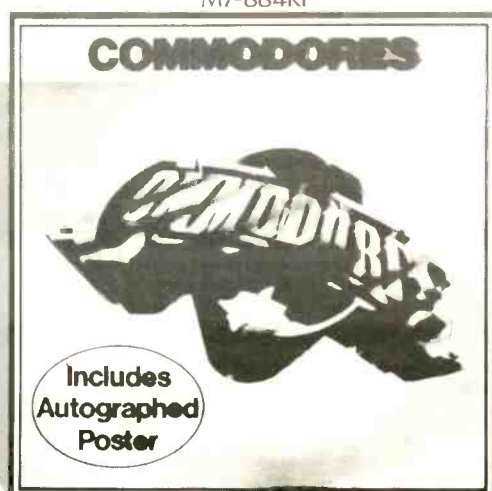
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Their 2nd smash single
from the album

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On Motown Records



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CBS, Lifesong Pact



Tony Martell, vice president and general manager, CBS Associated Labels, has announced that Lifesong Records will be distributed by CBS Records as an Associated Label. Lifesong is headed by owners Terry Cashman, Tom West and Phil Kurnit, and has a roster of artists that includes Jim Croce, Henry Gross, Dean Friedman and Crack The Sky. George Brown is general manager of Lifesong. Shown above at the signing of the CBS-Lifesong agreement are, from left: (standing) Martell; Ron Alexenburg, senior VP, Epic, Portrait and Associated Labels; Kurnit; Bruce Lundvall, president, CBS Records. Seated is Terry Cashman, president, Lifesong Records.

Jobete Names Hodge Vice Pres., Admin.

■ LOS ANGELES—Karen Hodge has been promoted to the position of vice president, administration, for Jobete Music Company, Inc. (ASCAP) and Stone Diamond Music Corporation (BMI) and affiliated companies, it was announced by Jobete executive vice president Robert L. Gordy.

A 12-year veteran with Jobete and Motown Records, Ms. Hodge most recently served as Jobete's assistant general manager. She has also functioned as director of administration, administrative assistant to Robert L. Gordy, secretary to Motown president Berry Gordy, and served originally as secretary to Esther Edwards.



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Common Cause Study Chides FCC For Lack of Consumer Contact

By MICHAEL SHAIN

■ WASHINGTON — There is only one chance in ten that every meeting a Federal Communications Commission member has with someone from outside the agency will be with a representative of consumers. A study of the appointment records of 39 federal regulators released last week by Common Cause, the self-described citizens lobby, found that the preponderance of outside input to commissioners comes from industry and private interests. The study was aimed at furthering Common Cause's efforts to establish a federal Consumer Protection Agency to fight for the interests of citizens before federal regulatory agencies.

The study found that 46 percent of commissioners' meetings were with industry representatives, while only four percent were with consumer spokespeople or other non-industry representatives. The situation, Common Cause said, has led to "a serious imbalance in the viewpoints presented to federal regulatory commissioners."

FCC Commissioner James Quello, a former general manager of WJR-AM/Detroit, who voluntarily opened his appointment records to the researchers as did the other 38 commissioners surveyed, issued a statement after the report's release calling it "oversimplistic." Quello said he could not accept "the presumption that commissioners are unduly influenced by an appointment or a meeting." Quello, according to his records, had 61 meetings with industry representatives in 1976, compared with only 8 meetings with those not

directly in the broadcasting business. His statement pointed out that most industry group meetings were set up not to counter the views of consumers, but rather argue against a competing industry's viewpoints.

As well, six of those commissioners surveyed said they got few or no requests for appointments from non-industry representatives and that their bad showing on paper was not due to "inhospitable attitudes."

The report, called "With Only One Ear," was not meant to single out any commissioners for criticism, Common Cause said, but rather was meant to document a "trend" in how decisions are made at the regulatory agencies. Only a separate agency—with the power to intervene in agency proceedings in the name of consumers — will rectify the "imbalance," the group said.

Lipman & Kritzer Bow Mgmt. Firm


■ LOS ANGELES—Danny Lipman and Eddie Kritzer have formed Lipman/Kritzer Management, simultaneously announcing the signing of singer/songwriter Martha Velez to a personal management pact. Velez, Sire/Warner Bros. recording artist, has just ended sessions for a forthcoming lp, "Martha Velez/American Heart," her first for the label since announcement of Sire's association with Warner Bros.

Lipman/Kritzer and Sire/Warner Bros. are currently mapping out a campaign on behalf of Velez to coincide with the album's release in October.

Natalie's Platinum Party



Natalie Cole was recently honored by Capitol Records at a gala party held in her honor at the flagship Victoria Station restaurant. The restaurant, complete with railroad cars in the dining area, is located near the Universal Amphitheatre where the Capitol recording artist had just completed a five-day run as performing headliner. To make the evening even more special, Natalie was presented with her first platinum award for certified sale of over 1,000,000 units of her "Unpredictable" lp. Pictured at the reception are, from left: Kevin Hunter, Ms. Cole's manager; Janice Williams, Ms. Cole's spiritual advisor; Larkin Arnold, Capitol's vice president, soul division; Marvin Yancy, Natalie's husband-producer; Natalie; Don Zimmermann, executive vice president & chief operating officer; and Bhaskar Menon, chairman, president and chief executive officer of Capitol Records, Inc.



**I thank God
for the fifteen years
He granted me
the friendship
and love of
Elvis Presley.**

**Heaven is brighter
by his presence**

**Miss you "E"
Felton**

Epic Gets Network



Epic Records recently signed the new group Network, which is managed by Tommy Mottola, president of Champion Entertainment and produced by Albhy Galuten & Karl Richardson. The new album by Network is entitled "Network" and was previewed at an Epic singles session last week. The label is planning to release the album and a single shortly. Pictured from left: Lennie Petze, VP, a&r, Epic Records; Bruce Lundvall, president, CBS Records; Tommy Mottola; Ron Alexenburg, senior VP, Epic, Portrait and Associated; Diane Hyatt, manager, Epic a&r.

Arista Taps Lawrence

NEW YORK—Rick Dobbis, vice president of artist development, Arista Records, has announced the appointment of Lorraine Lawrence to the position of associate director, creative services at the label. Ms. Lawrence will be responsible for advertising copy, and for the production and direction of radio and television commercials.

Ms. Lawrence, who most recently served as a creative consultant to several firms, has won numerous advertising awards, including a Clio — the industry's top honor — in 1975. She has worked as a producer at Wells, Rich and Greene, was a senior copywriter and producer at RCA Records.

Connie Pappas Exits John Reid Enterprises

LOS ANGELES — Constance Pappas, executive vice president of John Reid Enterprises, has ended her four year relationship with the company effective immediately. Pappas' future plans will be announced shortly.

Dengroves Form Try Star Prod.

LOS ANGELES — Jeffrey Dengrove and Paul Dengrove have announced the formation of Try Star Productions, a multi-faceted production and publishing company.

The first artist signed to an exclusive agreement with the firm is Trouble, a five-piece rock outfit whose first album will be released shortly on UA Records.

Prior to the formation of Try Star, Jeffrey Dengrove served as a national album promotion man for such labels as United Artists, Island and MCA.

Paul Dengrove is general manager of Sun Swept Sound Inc.

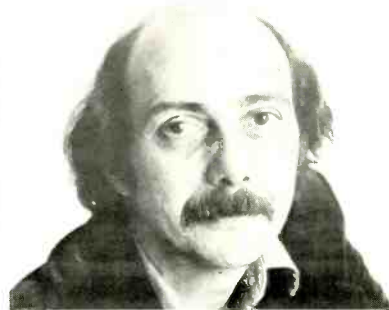
Tomato Signs King

NEW YORK — Kevin Eggers, president of Tomato, has announced the signing of Albert King to an exclusive recording contract.

King is currently recording his first album for Tomato, produced by Don Davis.

John Rosica Joins The Music Agency

NEW YORK—Jay Leipzig, president of The Music Agency Ltd., has announced the appointment of John Rosica as account group supervisor of the advertising-marketing organization.



John Rosica

Rosica's most recent association in the record field was with RCA, where he functioned as VP of promotion and merchandising.

In his new position, Rosica will be responsible for the further development of youth marketing campaigns for new leisure-time clients and for national clients outside of the entertainment industry.

In the past few months, Rosica has been serving as general manager of Famous Amos Cookies. He will continue to maintain his ties with Famous Amos where several upcoming merchandising campaigns have already been set. At The Music Agency he will team with president Jay Leipzig and VP Joel Borowka on new development projects.

Beatles Platinum

LOS ANGELES—"The Beatles At The Hollywood Bowl" album on Capitol Records has been certified platinum by the RIAA.

"The Beatles At The Hollywood Bowl" is the 21st album by the Beatles as a group to be distributed by Capitol Records in the United States. All are gold.

Hall of Fame Forms Distributed by NARAS

LOS ANGELES — Members of the Recording Academy (NARAS) have just received their annual forms on which they may recommend recordings for the Academy's Hall of Fame. To insure even greater selectivity by the members in recommending recordings of outstanding lasting qualitative or historical significance released before the 1958 advent of the Grammy Awards, the academy's trustees this year have initiated several restrictions.

Members may now enter no more than two recordings by the same artist. They also are prohibited from entering recordings with which they have been personally involved. In addition, the trustees have reduced from five to three the number of recordings to be entered each year into the Hall of Fame.

All forms are due in the academy's national office by Tuesday, September 6. After the lists have been compiled, they will be submitted to the 90-member nominations and elections committee, composed of veteran recording experts, musicologists and music historians.

New Stones Album Set for Release

NEW YORK—"Love You Live," a specially-priced two-record package by the Rolling Stones on Rolling Stones Records (distributed worldwide by Atlantic Records), will be released September 20, 1977, it was announced by Earl McGrath, president of Rolling Stones Records.

Recorded live in Europe and Toronto, "Love You Live" features material from the Rolling Stones' Paris concert of one year ago. The lp includes material recorded just last March in Toronto's 350-seat El Macombo club.

L.A. Songwriters Expo



BMI recently hosted a two-day Songwriters Expo at Los Angeles' Immaculate Heart College. The meet was produced by John Braheny and Len Chandler's Alternative Charus. Pictured here (at left) at one of the scheduled seminars are, from left: Peter Rachman of Management West; Russ Titleman of Warner Brothers Records; Roger Gordon of Screen Gems Music; songwriter Peter Noah; BMI vice president Ron Antoon,



and Rick Riccobono, BMI's director of performing rights, west coast. Center picture, from left: music attorney Al Schelsinger; Jay Lowy, vice president of Jobete Music and secretary-treasurer of NARAS, and Estelle Radin, house counsel for United Artists Records. Dave Pell of the American Song Festival is pictured at right. ASF members played melodies by famous composers offered in their '77 Songword competition.



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CAPTAIN & TENNILLE—A&M 1970

CIRCLES (prod. by Daryl Dragon) (writer: T. Tennille) (Moonlight and Magnolias/Irving, BMI) (2:34)

Unlike most of their hits, which have been covers, the Captain & Tennille's latest is a Toni-penned ballad, light and thoughtful and a likely hit.

KAREN NELSON AND BILLY T—Amherst 724

LOVE ME ONE MORE TIME (JUST FOR OLD TIMES SAKE) (prod. by Jim Ed Norman & Ron Kramer) (writers: Nelson-Tragesser) (New York Times, BMI) (3:41)

This record has an MOR feel, an r&b beat and country touches, and could hit with all those formats—the lost-love story is familiar, and has made it before.

BERT SOMMER—Capitol 4480

WHEN YOU FEEL IT (prod. by Ron Dante) (writers: Sommer-Lembeck) (Sommersongs/Ripparthur, BMI/ASCAP) (3:21)

Sommer's first single in some time is a big-sounding production number, thoroughly pop with the requisite melodic hooks. The Dante presence stands out.

MARVIN HAMLISCH—United Artists 1064

BOND '77/THE JAMES BOND THEME (prod. by M. Hamlisch) (writers: Hamlisch & Norman) (Unart, BMI) (3:16)

Hamlisch has written a new Bond theme for "The Spy Who Loved Me," and this medley of the new and old Bond songs could rise with the film's success.

THE RITCHIE FAMILY—Marlin 3316 (T.K.)

THE QUIET VILLAGE (prod. by J. Morali) (writer: Les Baxter) (Atlantic/Granson) (3:08)

Taken from their concept "African Queens" lp, this single goes through a number of changes while hanging on to a pulsing, Ritchie-trademark disco beat.

LITTLE FEAT—Warner Bros. 8420

TIME LOVES A HERO (prod. by Ted Templeman) (writers: Payne-Barrere-Gradney) (Streetlights/Barrere/Naked Snake/Kgin, BMI) (3:47)

The title track from Little Feat's current lp is a philosophical, mid-tempo funk tune with some interesting melodic and instrumental hooks.

CHRIS HILLMAN—Asylum 45428

HEARTBREAKER (prod. by Jim Mason) (writers: Wolfert-Sager) (Unichappell/Begonia/Monsoon, BMI) (3:18)

Hillman's second solo lp is previewed by this single, mostly country but with a taste of r&b toward the end. The song sounds like a winner for him.

RUSTY WIER—Columbia 3-10600

GOOD, GOOD LOVIN' (prod. by Glen Spreen) (writers: James-Wier) (Screen Gems-EMI/Stratton, BMI/Prophecy, ASCAP) (3:27)

This is the biggest-sounding single Wier has yet recorded, with vocal back-up and orchestration, and the effect is a blend of pop and country that could hit.

DEBBY BOONE—Warner/Curb 8446

YOU LIGHT UP MY LIFE (prod. by Joe Brooks) (writer: Brooks) (Big Hill, ASCAP) (3:35)

This slow, intense ballad is already getting pop and MOR response, and could send this member of the Boone family to her first solo hit.

ARCHIE BELL & THE DRELLS—Phila. Intl. 8 3632 (CBS)

GLAD YOU COULD MAKE IT (prod. by Whitehead-McFadden-Carstarphen) (writer: Carstarphen) (Mighty Three, BMI) (3:42)

The horn work, back-up and solos, is what makes this latest Bell effort distinctive—the dance tempo is a constant, and airplay seems likely.

THE CHECKMATES LTD.—Fantasy 800

TAKE ALL THE TIME YOU NEED (prod. by Richie Rome) (writers: Rome-Hurtt) (Valeria/Cookie Box, BMI/Richie Rome, ASCAP) (3:20)

A swinging tempo and a pleasing melody combine here for what should be a successful comeback single for the Checkmates. R&B should lead the way.

ROBERT GORDON WITH LINK WRAY—

Private Stock 156
RED HOT (prod. by Richard Gottelher) (writer: Emerson) (Hi Lo, BMI) (2:25)

Gordon's cover of a venerable rock tune has become his signature song in performance, and, with a hint of novelty to it, could hit pop charts.

NEIL YOUNG—Reprise 1391

LIKE A HURRICANE (prod. by Neil Young & David Briggs) (writer: Young) (Silver Fiddle, BMI) (5:24)

The showstopper from Young's latest lp has been edited for this single—it's long, but a fine melody and good guitar work should propel it.

THE SECTION—Capitol 4482

BAD SHOES (prod. by group) (writers: Doerge-Henske) (May Fly/Mouse Tower, ASCAP) (2:49)

The Section has toned down its studio funk and taken a page from James Taylor's work with this mellow, rather ethereal ballad with echoed vocals.

JAMES JOLIS/JOHN SIMONE—Polydor 14413

RAININ' (prod. by Ron Dante) (writers: Jolis & Simone) (Dante, BMI) (3:02)

This Dante production has elements of Manilow and Hall & Oates to it—the duo sings well, and the song seems right for pop and MOR consideration.

MILLINGTON—United Artists 1045

LOVE BROUGHT US TOGETHER (prod. by Tom Sellers & June Millington) (writer: J. Millington) (Triple K/Cosmic Chemistry, BMI) (3:30)

June and Jean Millington, both former members of Fanny, begin their recording career as a duo with this light, Riperton-like, enjoyable love ballad.

SPINNERS—Atlantic 3425

HEAVEN ON EARTH (SO FINE) (prod. by Thom Bell) (writer: C. James) (Mighty Three, BMI) (3:10)

A single in the classic Spinners mold—fast-paced, a simple, compelling melodic passage introduced at the start—r&b and pop should respond quickly.

STEVE TUDANGER—Big Tree 16093 (Atlantic)

WE REALLY GOT THE RHYTHM NOW (prod. by Ellie Greenwich & Steve Tudanger) (writer: Tudanger) (My Own, BMI) (3:17)

Greenwich's production talents seem well suited to Tudanger's singing and writing abilities—the result is pop, bright and up-tempo, that should hit.

WILSON PICKETT—Erva 318-1

LOVE DAGGER (prod. by Wilson Pickett & Muscle Shoals Rhythm Section) (writers: Jackson-Daily-Wilkins) (Fame, BMI) (2:49)

Pickett has formed his own label, and this driving, recognizable single is his first work for it. The single brings back memories of his hits, and could climb.

BOB MARLEY AND THE WAILERS—Island 092

WAITING IN VAIN (prod. by group) (writer: Marley) (Bob Marley/Almo, ASCAP) (3:29)

Marley's debt to American r&b stands out prominently on this slow-paced, rather dreamy song that has more than a trace of Sam Cooke in its style.

D.J. ROGERS—RCA 11058

LOVE IS ALL I NEED (prod. by D.J. Rogers) (writer: D.J. Rogers) (Sunbury/Woogie, ASCAP) (3:15)

Everything fits in place well on Rogers' latest single—the pulsing bass, the female vocal back-up, and finally the lead, all in a blend with much promise.

QUIET ELEGANCE—Hi 77503 (Cream)

ROOTS OF LOVE (prod. by Dan Greer) (writer: Greer) (Gre-Jac/Butter, BMI) (3:15)

This take-off on the "Roots" theme is no parody, but a powerful, well-sung soul tune by a new female vocal group that should find good response.

THE SHEPPARD BROTHERS—Shoreline 711

YOU AND ME (prod. by Stan Vincent) (writer: Vincent) (Vincent/Blackwood, BMI) (2:54)

A big-sounding male vocal group along the lines of the Vogues or the Happenings, this trio has a fast-paced dance number that shows good pop potential.

WILLIAM SALTER—Marlin 3315 (T.K.)

LET'S BE LOVERS AGAIN (prod. by MacDonald-Salter-Eaton) (writers: MacDonald-W. & A. Salter) (Antisia, BMI) (3:14)

This tune bases its appeal largely on nostalgia, with tap-dance effects in the background and a message geared primarily for adult listeners.

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From the album, "I'm In You"



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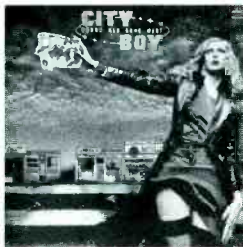


Produced by Larry Butler

YOUNG MEN GONE WEST

CITY BOY—Mercury SRM-1-1182 (6.98)

With its third album, the group has come into its own with a wit and humor which permeates the songwriting of Lol Mason and Steve Broughton. Robert John Lange's production turns what could have been a busy, cluttered sound into a forceful statement on "Dear Jean (I'm Nervous)," and "Young Men Gone West."



PATTI LABELLE

PATTI LABELLE—Epic PE 34847 (6.98)

Labelle's first solo effort since parting with Nona Hendryx and Sara Dash is funkier in flavor than recent group efforts with songs like "Dan Swit Me" and "Joy To Have Your Love" being uncompromisingly disco. The classic "Since I Don't Have You" is the big production number and she gives the ballad a new life.

JIGSAW

JIGSAW—20th Century T 545 (6.98)

The label debut by this Australian quartet is highlighted by a re-mixed and intensified version of their hit, "Sky High." Alternating between pop and songs with disco overtones, the group should be riding high on The Singles Chart again with "If I Have To Go Away," "Lonely Lonely Love" and "Cry (Til the Tears Run Dry)."



SKY ISLANDS

CALDERA—Capitol ST 11658 (6.98)

With its second album, the group has bridged the gap between r&b and jazz with this seamless mix produced by the group's keyboardist Eduardo del Barrio. The seven man instrumental group relies heavily on its three percussionists for a buoyancy while guitarist Jorge Strunz provides some of the most electric moments.

NIGHTWINGS

STANLEY TURRENTINE—Fantasy F-9534 (6.98)

Turrentine can always be counted on for a smooth set of light jazz, but rarely has he combined musicianship with material in such an effortless fashion as this. Joe Zawinul's "Birdland" should be considered a classic after this reading as Turrentine's tenor rides over a subtle network of strings conducted by Claus Ogerman.



DID YOU EVER HAVE THAT FEELING?

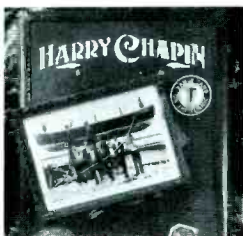
JACKIE LOMAX—Capitol ST-11668 (6.98)

Lomax' label bow earlier in the year served to re-introduce the soulful tenor of this Englishman who has since relocated to the west coast. This time around, the performances are sharper and the songs are more obvious which should give his sophisticated soul an edge.

DANCE BAND ON THE TITANIC

HARRY CHAPIN—Elektra 9E-301 (9.98)

Chapin's propensity toward storytelling is given the opportunity to bloom on this two record set. His brother (and producer) Stephen, lends a sympathetic touch to songs like "Dance Band On the Titanic," "Why Should People Stay the Same" and "There Only Was One Choice."



SECRETS

CON FUNK SHUN—Mercury SRM-1-1180 (6.98)

With its second album, the self-contained seven man outfit showcases a moving sound spearheaded by close vocal work which is most reminiscent of the Commodores. The funky opener, "DooWhaCha-WannaDoo," contrasts the ballad, "Who Has The Time," and exhibits the kind of depth they possess.

DELUSIONS

FIRST CHOICE—Gold Mind (Salsoul) GZS 7501 (6.98)

These three sultry sounding songstresses have been given a Baker-Harris-Young production and the instrumental support of some of Philadelphia's finest. The result is a number of exhilarating performances starting with the single, "Doctor Love," and continuing through "Indian Giver" and Stevie's "Love Having You Around."



SLICK

EDDIE KENDRICKS—Tamla T6-35651 (Motown) (6.98)

Kendricks may have left the label, but in doing so, he has left behind one of his finest solo efforts to date. Seals and Crofts' "Diamond Girl" may seem like an unlikely choice of material, but his dulcet voice and the production of Leonard Caston, recording him in Detroit, turns the tune into a personal statement.

HAPPY THE MAN

HAPPY THE MAN—Arista AL 4120 (6.98)

This progressive rock quintet from the Washington area has been weaned on the English art rock sounds of groups like Gentle Giant, King Crimson and Genesis. Under the production aegis of Ken Scott, the group has made a convincing debut and should take its place on the airwaves alongside the abovementioned bands.



BYABLU

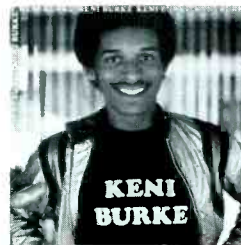
KEITH JARRETT—ABC Impulse AS 9331 (6.98)

Jarrett is featured here in one solo spot ("Byablue") and several selections with his group (Redman, Haden, Motian) playing both piano and soprano saxophone. Paul Motian is featured prominently as a composer, with all of side two including the title number and the eastern flavored "Yahllah" coming from his pen.

LIBBY TITUS

LIBBY TITUS—Columbia PC 34152 (6.98)

Ms. Titus has a soft voice which calls for close attention on the part of the listener, but it does not prevent her talent from shining through. Paul Simon, Carly Simon and Robbie Robertson produced the lp with Phil Ramone and provide delicate settings for songs such as her "Love Has No Pride," "Fool That I Am" and "Can This Be My Love Affair."



KENI BURKE

KENI BURKE—Dark Horse DH 3022 (WB) (6.98)

Perhaps better known as a member of the Stairsteps, Burke steps out as a talented tunesmith and multi-instrumentalist, handling bass, guitar and electronic keyboards. The self-produced set is highlighted by the perky "Keep On Singing," and "You Are All Mine."

(Continued on page 59)

Bobby Martin:

Reaching a New Level of Creative Control

By SAM SUTHERLAND

■ LOS ANGELES — For producer, arranger, composer and conductor Bobby Martin, the move from Philadelphia to Los Angeles is proving to be an important one, culminating in Martin's highest visibility since first establishing himself as a top-notch r&b arranger in the Philadelphia music community during the '60s. Through a production deal activated last February with A&M Records, Martin is entering a new phase in his approach to record making, as well as a new level of creative control over the product he works with.

While A&M had long featured some black artists on its roster, the label has made one of its mid-'70s priorities the further bolstering of that sector, and Martin's arrangement with the company—which enables him to sign acts directly to his own Bobby Martin Productions combine, and allows the continuation of several outside projects, while otherwise retaining him on an exclusive basis for A&M's own r&b acts—is generally viewed as the most decisive administrative in-

vestment in the field to date.

"I'm fully involved in the creative thing from the beginning, on every project," Martin explained to **RW**, "from the writing of it, to the recording, the mixing and beyond. They've been very cooperative since we began working together, in terms of getting me what I need to complete each project. And there's a lot of room for growth in this deal, in terms of bringing in other artists. They don't tell me who to bring in, or what to bring in."

For Martin, that relationship follows a career that has spanned two decades and identified him—if not always by name—with the Philadelphia r&b styles that achieved their broadest pop crossover success only in the past seven years. Although his first major hit as an arranger, "I Sold My Heart To The Junkman" by Patti Labelle and The Blue Bells, was a chart presence in the early '60s. Martin made his broadest mark following his mid-'60s introduction to producer Kenny Gamble, who gave Martin his test by asking the Cincinnati native to arrange a single for The Intruders,

recording for Gamble's Gamble Records label. When that song, "Cowboys and Girls," became a million-seller, Martin was elevated to the stature of Gamble's most frequent arranger; Gamble's subsequent collaboration with producer Leon Huff, first through the Neptune label and later continued with the formation of Philadelphia International Records at the turn of the decade, saw Martin continuing as the team's primary arranger for its hit roster.

By the mid-'70s, Martin had composed and arranged for The O'Jays, Billy Paul, Harold Melvin & The Blue Notes, MFSB, Jerry Butler, Nancy Wilson, Cliff Noble, Wilson Pickett, Lou Rawls, The Jacksons, The Manhattans and other acts. His role in developing the Philadelphia r&b style, with its spacious orchestral backdrops and tight, propulsive rhythm arrangements, had led Gamble and Huff to extend Martin's involvement into production itself. Martin went on to produce sides for most of the acts on the Philadelphia International roster, including the O'Jays, Billy Paul and Lou

Rawls, thus adding to an already impressive list of platinum and gold singles and albums a second generation of credits including production as well as arranging.

While that hit lineage might have led another producer to continue mining the style that had proven the most commercial, Martin views the move to Los Angeles as the first step in a shift in his creative approach. "I'm going to be doing all my work out here," he explained, "I've been in Philadelphia long enough. I already have some players out here that I'm using; they're studio people from L. A. who haven't been used too much, so they're not that well known yet. I'll be able to branch out more, now, and with this deal, I can cut the things I want to cut. I don't want to stay in one groove all the time; I want to be versatile."

His new freedom, Martin continues, will extend beyond producing acts for the label (and continuing his outside production relationships with The Manhattans and Benny Golson). He wants to develop new arranging and producing talent as well.

Hamlich and Sager: Creating Modern Standards

By PAT BAIRD

■ NEW YORK—In the so often fickle world of songwriting, two composers who have emerged as creators of modern standards are Marvin Hamlich ("The Way We Were," "Chorus Line") and Carole Bayer Sager ("Midnight Blue," "When I Need You").

The two, from such seemingly divergent fields of music, recently collaborated on the theme "Nobody Does It Better" from the new James Bond movie "The Spy Who Loved Me" (already in the top 30 on the **RW** charts) and both wrote and produced the recent Aretha Franklin single, "Break It To Me Gently."

The collaboration of Hamlich, well-known for his Broadway and film scores, and Sager, a lyricist of a dozen or more top charting pop/rock singles, clearly substantiates the growing trend in film scoring: that the main or title theme of a movie can be accepted as a viable commercial record.

"I don't know anything except the charts," Sager said recently. "Nobody Does It Better" is the first song of this type that I've been given the opportunity to write the lyrics for. I certainly did think in terms of writing to serve the purpose of the film and to stand on its own, so that lyrically it could reach people

even if they hadn't seen the film."

"I think," Hamlich said, "film songs have to primarily fit the picture. Sometimes it bothers me when I go to a film that takes place in the 1930s and they have this wild rock song in the score. There are more pictures now that are apt to allow for a hit record based on what the picture's about, especially if you're making a very commercial film, like a James Bond movie. They say that a hit song adds \$1 million to the box office."

While movie scores have been the source of contemporary material since the 1930s, it was songs such as Paul Simon's "Mrs. Robinson" from "The Graduate" and Hamlich's own "The Way We Were" that seem to have rekindled radio interest.

Referring to "The Way We Were," Hamlich said: "You can't ask for anything more than to have the star of a film be a record artist. I always like to take credit and say, 'wow, what a wonderful melody,' but it's also 'wow, what a wonderful singer' and 'wow, what a wonderful movie.' It's the combination that works for you."

"One song that wasn't written for the film was 'Everybody's Talkin'' for 'Midnight Cowboy,'" Sager said. "That's such a great

marriage of a song with a film that they're synonymous. We had dinner in London with John Schlesinger (director of 'Midnight Cowboy') and he told us he never planned to use that song and had many people try to write theme songs for the movie, including Bob Dylan, who wrote 'Lay, Lady, Lay.' However, 'Everybody Talkin'' couldn't be surpassed."

Film directors have long bemoaned the complications of shooting a movie for both theatrical and eventual television presentation. Now producers of film music are facing the same kinds of problems.

"I know we drove Richard Perry crazy," Sager said. "Marvin was in London and had to deal with all the film people and Richard was in Studio 55 in L.A. making his perfect mix of Carly's three-minute song. Marvin had to call him and explain to him that, though his mix was perfect for him and his ears, it would lose so much when Marvin transferred it to an optical track that there were certain things he needed. Richard, being the perfectionist he is and not wanting anyone to touch his work, sent us another mix every day. They'd say 'Carly with more vocal,' 'Carly with even more vocal' and 'Carly all vocal.'"

"He couldn't understand at first that what was perfect for him on his perfect system was almost terrible for me on my imperfect system so I needed something imperfect to compensate," Hamlich explained.

"I watched Marvin score part of the film," Sager said. "It was so exciting and so astonishing for me because I'm used to the top 40 method of record production, which is rather indulgent in terms of cost and time. Here was Marvin with a 103-piece orchestra, with film projected over him, conducting 103 pieces at once and timed to the second. In five days he finished recording the entire score. I thought, boy, I worked three months on my album with many less musicians and the sound of his score was equally professional and brilliant as the sound of mine and most pop albums."

Hamlich and Sager agree that their writing methods are nearly completely different. Hamlich likes to write only two or three songs a year while Sager can work with as many different collaborators in a month. However, they plan to continue their work together for both films and records (Hamlich has already finished several melodies) and both are currently rumored to be working with Peter Allen.

DISCO FILE TOP 20

SEPTEMBER 3, 1977

- AFRICAN QUEENS/QUIET VILLAGE**
RITCHIE FAMILY/Marlin (lp cuts)
- SAN FRANCISCO/HOLLYWOOD/
FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- FROM HERE TO ETERNITY/FIRST
HAND EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
- HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)
- I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
- I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/
disco disc)
- THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
- VOODOO/SUMMER DANCE**
RITCHIE FAMILY/Marlin (lp cuts)
- VILLAGE PEOPLE**
VILLAGE PEOPLE/Casablanca (lp cut)
- CHOOSING YOU/PLEASE DON'T
TEMPT ME**
LENNY WILLIAMS/ABC (lp cuts)
- EROTIC SOUL**
LARRY PAGE ORK/London (disco disc)
- PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
- CARRY ON, TURN ME ON/TANGO
IN SPACE**
SPACE/UA (disco disc)
- WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (import lp cut)
- COCOMOTION**
EL COCO/AVI (lp cut)
- RUN AWAY/MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (lp cuts)
- DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)
- ACCIDENTAL LOVER**
LOVE & KISSES/Casablanca (lp cut)
- WE GOT OUR OWN THING**
C.J. & CO./Westbound (lp cut)
- THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER
ORCHESTRA/Sam (lp medley)

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

NEWS & NOTES: TK has announced that sales of Peter Brown's disco disc of "Do You Wanna Get Funky With Me" have reached the million dollar mark, according to the company, making it the first disco disc to achieve gold record status since the format was introduced commercially a little more than a year ago. We're excited about this not just because "Do You Wanna Get Funky" is one of our favorite records of the year so far, but because it establishes a precedent, a goal for others to strive toward. The disco disc field has endured more than its share of skepticism and resistance from both record companies and retailers; and the fact that nearly everyone in the business has approached the disco disc as a fad rather than a true commercial phenomenon has certainly kept the format from realizing its full potential. But now that the field has its first gold record, maybe some attitudes will change. Disco discs deserve to be taken seriously, both commercially and artistically—the consumer already knows it and the success of Peter Brown proves it. . . . For the second week in a row, producer Jacques Morali not only holds down the top two spots on the DISCO FILE Top 20—"African Queens" and "Quiet Village" by the Ritchie Family followed by "San Francisco/Hollywood" and "Fire Island" by Village People—but with the addition of the "Village People" cut to the chart this week, right below the Ritchie Family's "Voodoo" and "Summer Dance," both Morali-produced albums are now represented on the top half of the list in their entirety. An unprecedented sweep. Donna Summer's production team isn't doing so bad either, with Giorgio Moroder's "From Here to Eternity," probably the hottest record on the chart right now, pushing up strong from the number three spot; Pete Bellotte (who, along with Keith Forsey, is Trax) at 14 with "Watch Out for the Boogie" (Continued on page 50)

White House Meeting

(Continued from page 3)

lems facing musicians on tour and greater participation by the industry and its artists in assisting government sponsored programs, including such possible areas for involvement as State Department-sponsored tours by name acts and support for current energy and conservation projects.

The range of issues, he stressed, while covering industry problems, will focus on "what this industry could do for the government." Smith stressed, "We are able to do so much as an industry, and we want to demonstrate that . . . There are people in the White House who are very aware of us, and of what we're capable of."

At the same time, Smith agreed, the conference could prove at least as beneficial to the greater visibility of the music industry, a goal both Smith and Walden have supported widely in recent years. "What the meeting does for us," Smith said, "is add a legitimacy and respect for this industry that is needed and long overdue."

LP Price Hikes

(Continued from page 3)

items in lp configuration from \$6.98 to \$7.98. Additionally, all \$5.98 lps, which are greatest hits packages, will be raised to \$6.98. The changes are effective Sept. 1.

New releases on Fantasy will be at \$7.98, although there are no plans for a catalogue hike, according to company spokesperson. Effective August 26, Prestige has raised all new and catalogue lps to \$7.98, although retailers will have until the middle of September to buy in at the old rates.

Milestone previously announced an across-the-board price hike on lps to \$7.98 suggested list, effective August 1, but buyers could still buy product at previous prices until August 25.

Stax Records, which was recently acquired by Fantasy/Prestige/Milestone, will continue to release albums at \$6.98 suggested retail.

UA Names Eyre To New Post

LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the appointment of Ron Eyre as liaison of soundtrack activities between United Artists Corporation and United Artists Records.

Eyre, who has been with United Artists for 12 years and had previously centered his activities in the international area, will now be reporting directly to Artie Mogull and coordinating his activities with Danny Crystal, vice president of motion picture music. Eyre will be based in New York.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE COCKRING/NEW YORK

DJ: Howard Merritt

- AFRICAN QUEENS/QUIET VILLAGE**—Ritchie Family—Marlin (lp cuts)
- DOCTOR LOVE**—First Choice—Gold Mind (disco disc)
- EROTIC SOUL**—Larry Page Ork—London (disco disc)
- FROM HERE TO ETERNITY**—Giorgio—Casablanca (lp medley)
- I FEEL LOVE**—Donna Summer—Casablanca (disco disc)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**—Barry White—20th Century (disco disc)
- I'VE FOUND LOVE**—Love & Kisses—Casablanca (lp cut)
- LOVIN' IS REALLY MY GAME**—Brainstorm—Tabu (disco disc)
- PLEASE DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND/VILLAGE PEOPLE**—Village People—Casablanca (lp cuts)

HARRISON SQUARE/MIAMI

DJ: Aristides Jacobs

- AGE OF THE SHOWDOWN/BACK IN LOVE AGAIN/YOU COME FIRST AT LAST**—L.T.D.—A&M (lp cuts)
- CHOOSING YOU**—Lenny Williams—ABC (lp cut)
- COSMIC WIND/BRAZILIAN LULLABY/I LOVE THE WAY YOU MOVE**—Mike Theodore Orchestra—Westbound (lp cuts)
- DO YOUR DANCE**—Rose Royce—Warner Bros. (lp cut)
- FROM HERE TO ETERNITY**—Giorgio—Casablanca (lp medley)
- HEY YOU SHOULD BE DANCING**—Gene Farrow—UA (import disco disc)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- ON A RIEN A PERDRE/COVER A COEUR**—Saint Tropez—Butterfly (lp cuts)
- SPACE DISCO/SUNSHINE**—Universal Robot Band—Red Greg (lp cuts)
- STAR WARS**—Meco—Millennium (lp medley)

WHIMSEY'S/BOSTON

DJ: John Luongo

- COSMIC WIND/THE BULL**—Mike Theodore Orchestra—Westbound (lp cuts)
- IT MAKES YOU FEEL LIKE DANCIN'/DO YOUR DANCE**—Rose Royce—Warner Bros. (lp cuts)
- I'VE FOUND LOVE**—Love & Kisses—Casablanca (lp cut)
- LASO SQUARE**—LaSo—MCA (disco disc)
- MUSIC**—Montreal Sound—TK (disco disc)
- NATIVE NEW YORKER/EASY COME, EASY GO**—Odyssey—RCA (lp cuts)
- ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE**—Saint Tropez—Butterfly (lp cuts)
- OVER AND OVER**—Sylvester—Fantasy (disco disc)
- SAN FRANCISCO/FIRE ISLAND/VILLAGE PEOPLE**—Village People—Casablanca (lp cuts)
- STAR WARS**—Meco—Millennium (lp medley)

RUBAIYAT/ANN ARBOR,

MICHIGAN

DJ: Karl Uruski

- COSMIC WIND/THE BULL**—Mike Theodore Orchestra—Westbound (lp cuts)
- DOCTOR LOVE/CHANCES GO AROUND**—First Choice—Gold Mind (lp cuts)
- FIRE ISLAND/SAN FRANCISCO**—Village People—Casablanca (lp cuts)
- FROM HERE TO ETERNITY**—Giorgio—Casablanca (lp medley)
- GOTTA GET A HOLD ON ME**—Margie Alexander—Chi-sound (disco disc)
- HOLD TIGHT**—Vicki Sue Robinson—RCA (disco disc)
- MOVE YOUR BODY**—Denise LaSalle—ABC (lp cut)
- MUSIC**—Montreal Sound—TK (disco disc)
- QUIET VILLAGE/VOODOO/AFRICAN QUEENS**—Ritchie Family—Marlin (lp cuts)
- SUNSHINE**—Universal Robot Band—Red Greg (lp cut)

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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **ON THE TOWN:** We've seen a couple of artists in concert recently who deserve special mention here. **Liz Corrigan** looks like a younger **June Carter Cash**. When we saw her recently at the Ballroom, Corrigan handled a variety of musical genres—from bluegrass to blues to the Broadway pop of **Stephen Sondheim**—with ease. Her strength, though, is not in merely being able to vocalize well, but, like the best singers, in being able to make one believe in her commitment to this music, and to understand its many sides. "Oh Mrs. Jones," for example, seems on the surface to be a plea to an overprotective mother to let her son enjoy life. Corrigan's reading makes clear that the song is more properly about a lady desperate for the pleasures of the flesh and, moreover, for companionship, as it is about a young boy being deprived of a normal childhood. Corrigan sang the song in a tantalizing, seductive whisper of a voice that was by turns comical and poignant. This talent, plus her striking appearance and onstage demeanor, mark Liz Corrigan as an artist who will find herself playing to ever larger, ever more appreciative audiences.

When headlining act **Quicksilver Messenger Service** cancelled its Friday night (August 12) date at My Father's Place in Roslyn, opening act **Jay Boy Adams**, newly-signed to Atlantic Records, performed free for the evening. His early set on this night convinced us that he is an artist who bears watching. With a voice as expressive as any traditional country singer's, Adams took the simplest feelings—love of land, friendship, etc.—and demonstrated why they are essential and timeless. Rather than resort to shopworn and maudlin homilies, however, he fashioned striking and original metaphors to convey turmoil and exultation in his stories and songs. These were made all the more compelling by Adams' band's sensitive support. The **Marshall Tucker Band** is known for performing with such authority; Jay Boy Adams, at this early stage of his career, can be mentioned in the same breath with that fine band, which should be recommendation enough.

LETTERS, WE GET LETTERS: New York, N. Y., ever the receptacle for crank letters, received another gem (this one from MCA) in the mail last week. Peruse the photo at left and then read as we quote verbatim from said letter: "We all know the man in the spiffy belt buckle: **B. J. 'Don't Worry Baby' Thomas**. But who, pray tell, is the mystery man in the slickeroo jacket? Hint #1: Vinyl is vital to the man in question. Hint #2: This jacketed gentleman takes great pleasure in flaunting his often bizarre wardrobe to various and sundry MCA recording artists. Hint #3: The only ride this faceless man would try at New Jersey's Great Adventure amusement park, where B. J. recently performed, was the Ferris Wheel. He has a tremendous fear of rapid circular motion and steep drops.



(The Log Flume ride was indeed cathartic, but, alas, we could not sway him). The first person who guesses the mystery man's name correctly wins a free pair of tickets to Great Adventure. Transportation not provided. Return unlikely." Okay contest nuts, have at it.

OH NO NOT ANOTHER ONE!!!!: All of you who bought the special "Punk Rock"/New Wave issue of Super Rock Magazine (August 1977), will be pleased to know that in mid-October the premiere issue of Punk Rock Magazine will be on the newsstands. The first issue will include interviews with the **Stranglers**, **Iggy Pop** and **Patti Smith**, with articles on the **Sex Pistols**, **Deaf School**, **Devo**, **Dead Boys**, **Blondie** and the **Flamin' Groovies**. The magazine will be distributed primarily in the midwest. And rightly so, since we all know that people in the midwest are the firstest with the mostest when it comes to detecting the Next Big Thing. **Christine Chestis** is editor of Punk Rock; **Henry Schissler** is managing editor.

However, the headline on the press release from which we lifted all the above info (great column this week, huh?) proclaims that Punk Rock is "America's first chronicle of the New Wave." Sorry fellas, but have you ever heard of Punk?

BYRDS THE WORD: **Chris Hillman** and **Roger McGuinn** are not reforming the original **Byrds**. Hillman, McGuinn, and **Gene Clark** (an-

(Continued on page 53)

Capitol Fetes Miller



Capitol artist 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 from left: Irwin Sirota, eastern AOR promotions, Capitol; Ira Derfler, east coast district manager for Capitol; David Denny, Gary Mallaber and 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, creative services/merchandising & advertising/press & artist relations; and Howard Rose, business manager for Miller.

RCA Plans Campaign For Hall & Oates LP

■ **NEW YORK**—RCA Records has announced the release of "Beauty On A Back Street," Daryl Hall and John Oates' third album for the label.

The company will be supporting "Beauty On A Back Street" with a sustained, massive advertising campaign on both the national and local levels. The campaign is scheduled to include blitzes on all media outlets with the ads tailored to the media as well as to the local markets.

In order to insure maximum

visibility in store locations RCA has prepared a customized Daryl Hall and John Oates display pre-pack. The prepack will include 30" x 22" four-color poster; 20" x 12" now-in-stock streamers; empty jackets for display; a multi-dimension mobile for the new album as well as a catalogue mobile.

RCA will also make available a four-foot square poster of the album artwork, mounted and easel-backed posters, and a specially designed die-cut header card for step down racks.

The artwork on the lp cover is the dominant theme that runs through all the initial advertising on the "Beauty" album.

Col. Promotes Climie

■ **NEW YORK** — Ed Climie has been appointed regional album promotion manager, southwest region, Columbia Records. The announcement was made by Bob Sherwood, vice president, national promotion, Columbia Records.

In his new position, Climie will be responsible for implementing all album oriented promotional efforts in his region and will assist in the coordination and planning of artist development activities. He will report to Mike Pillot, director, album promotion and special projects, Columbia Records.

Climie joined CBS in May, 1976 as the Columbia local promotion manager in Dallas, a position he held until the present move. Prior to joining CBS he worked in sales and promotion for Record Town in San Antonio.

Satriano Joins E/A

■ **LOS ANGELES** — Sue Satriano has joined Elektra/Asylum Records as a publicist, it was announced by Bryn Bridenthal, E/A national publicity director.

Satriano was previously a publicist for Rolling Stone magazine in San Francisco.

Moss Taps Martin

■ **LOS ANGELES** — Dann Moss has announced that David Martin has joined his management company and will be involved in primary management activities.

Martin formerly was with ICM-Los Angeles and previously spent a number of years with RCA and Pye Records in England, and also was involved for four years with Buddy Greco's operations.

Butterfly Relocates

■ **LOS ANGELES** — Butterfly Records has moved offices to 9000 Sunset Boulevard, Suite 617, according to A. J. Cervantes, president of the company. The label's new phone number is (213) 273-9600.

Krause Joins Schwartz Bros.

■ **WASHINGTON, D.C.** — Don "Fly" Krause has been added to the promotion staff of Schwartz Brothers, Inc. His territory will include the Baltimore, Washington and Virginia markets.

CLASSICAL
RETAIL REPORT

SEPTEMBER 3, 1977

CLASSIC OF THE WEEK



GERSHWIN

PORGY AND BESS

ALBERT, DALE, DeMAIN

RCA

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—

Albert, Dale, DeMain—RCA

MAHLER: SYMPHONY NO. 2—Horne,
Abbado—DG

RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BEETHOVEN: PIANO SONATAS—
Horowitz—ColumbiaBOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—ColumbiaGERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCAGRANADOS: GOYESCAS—De Larrocha—
London

THE ART OF LOTTE LEHMANN—Seraphim

PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—London

RAVEL: BOLERO—Solti—London

BEVERLY SILLS SINGS ITALIAN OPERA
ARIAS—AngelWAGNER: DER FLIEGENDE HOLLAENDER—
Martin, Bailey, Solti—LondonWAGNER: WESENDONCK LIEDER—
Baker, Boult—Angel

SAM GOODY/EAST COAST

BACH: VIOLIN CONCERTOS—
Szeryng—PhilipsBEETHOVEN: PIANO SONATAS—
Solomon—SeraphimBOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—ColumbiaBRAHMS: A GERMAN REQUIEM—
Karajan—AngelGERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA

THE ART OF LOTTE LEHMANN—Seraphim

MAHLER: SYMPHONY NO. 2—Horne,
Abbado—DG

PACHELBEL: KANON—Paillard—RCA

PUCCINI: LA BOHEME—Freni, Pavarotti,
Karajan—LondonRACHMANINOFF: PIANO CONCERTO
NO. 3—Wild—Quintessence

RECORD BAR/DURHAM, N.C.

MAURICE ANDRE IN JOYRIDE II—RCA
A CONTEMPORARY ELIZABETHAN
CONCERT—Munrow—AngelGERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA

GO FOR BAROQUE—Vitolra

GRIEG: PEER GYNT SUITES, SONGS—
Soederstroem, Davis—ColumbiaPUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—London

RAVEL: BOLERO—Solti—London

SCHUMANN: PIANO SONATAS NOS.—
1, 2—Berman—ColumbiaVIVALDI: FOUR SEASONS—Galway—RCA
WAGNER: ORCHESTRAL EXCERPTS—
Stokowski—RCA

TOWER RECORDS/SAN DIEGO

BRUCKNER: SYMPHONY NOS. 7, 8—
Boehm—DGVAN CLIBURN PLAYS GREAT ROMANTIC
CONCERTOS—RCAA CONTEMPORARY ELIZABETHAN
CONCERT—Munrow—AngelGERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCAMAHLER: SYMPHONY NO. 2—Horne,
Abbado—DGMENDELSSOHN: A MIDSUMMER NIGHT'S
DREAM—Previn—AngelMENDELSSOHN: PIANO TRIOS—
Beaux Arts Trio—PhilipsPUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—LondonRACHMANINOFF: FRANCESCA DA
RIMINI—Kashravilli, Atlantov,
Ermler—Columbia

RAVEL: BOLERO—Solti—London

VOGUE RECORDS/LOS ANGELES

BRITTEN: FOUR SEA INTERLUDES—
Previn—AngelBRUCKNER: SYMPHONY NO. 8—
Karajan—DG

MUSIC OF CHABRIER—Mari—Angel

ELGAR: CARACTACUS—Groves—EMI
(Import)GLAZUNOV: SYMPHONY NO. 5—
Fedoseyev—Columbia

GO FOR BAROQUE—Vitolra

MAHLER: SYMPHONY NO. 9—
Giulini—DGNIELSEN: CONCERTOS—Bloemstedt—
SeraphimVIVALDI: CELLO CONCERTOS—
Walevska—PhilipsWALTON: TROILUS AND CRESSIDA—
Baker—EMI (Import)TOWER RECORDS/
SAN FRANCISCOBRUCKNER: SYMPHONIES NOS. 7, 8—
Boehm—DG

MUSIC OF CHABRIER—Mari—Angel

GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCAGLAZUNOV: SYMPHONY NO. 5—
Fedoseyev—ColumbiaGRANADOS: GOYESCAS—De Larrocha—
LondonBATTLE IMPERIAL: SPANISH
HARPICHORD MUSIC—Woods—
LondonMAHLER: DES KNABEN WUNDERHORN—
Norman, Shirley-Quirk, Haitink—
PhilipsMAHLER: SYMPHONY NO. 2—Horne,
Abbado—DGMENDELSSOHN: PIANO TRIOS—Beaux
Arts Trio—Philips

SCHUMANN: PAPILLONS—Arrau—Philips

Black Humor from Columbia

By SPEIGHT JENKINS

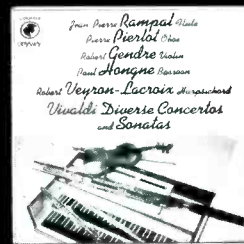
NEW YORK — Last winter one of the best recordings to appear was the new version of Puccini's *Suor Angelica*, issued by Columbia, with Renata Scotto in the title role and conducted by Lorin Maazel. Now this month comes the next segment of Puccini's evening of one-act operas, *Gianni Schicchi*. Almost immediately after the premiere of *Il Trittico* (the collective name for the three one-act operas) by the Metropolitan Opera in 1918, it was apparent that Puccini had only one real winner, *Gianni Schicchi*. That opera, loved by the public and praised by the critics, quickly separated itself from the more sanctimonious *Angelica* and the violent, Grand-Guignol *Il Tabarro* and was frequently given.

The reasons are theatrical. The opera is a clever comedy which if presented properly offers a wide variety of cameo roles, each of which should be differentiated. The action onstage is rapid, with lots of surefire action jokes. Much

of the humor in *Schicchi* comes from facial expressions and body movements. And for this work Puccini composed a brilliant score. Inspired probably by Verdi's *Falstaff*, the work constantly bubbles along, hardly ever catching its breath. The themes are quick, the love affair is lightly sketched and affectingly handled, and there are only two arias in the work, with nothing remotely aria length for *Schicchi* himself. Yet being Puccini, the work has an appealing melodic quality and a first-class dramatic use of the music that makes almost any audience warm to the work.

The new pressing on Columbia tries an interesting approach, similar in some ways to the idea behind the Metropolitan Opera's 1975 production of the work. Rather than make *Schicchi* light and funny, Maazel seems to have chosen to emphasize the dark elements of the comedy. It's all in the plot. Indeed the idea of some-

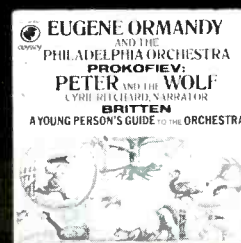
(Continued on page 59)

An Odyssey of Greats
Rampal, Ormandy,
Malgoire, Istomin

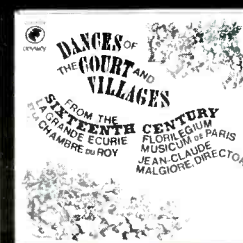
Y 34614



Y 34615



Y 34616



Y 34617



Y 34618

The Best Value of All!



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Miami Steve: Musician, Producer, Songwriter, Mgr.

By DAVID McGEE

■ Since joining Bruce Springsteen's *E Street Band* in the summer of 1975, Miami Steve Van Zandt has been among the more prominent personalities in the music industry. But more than for his forceful lead guitar work with the *E Streeters*, Van Zandt has distinguished himself as a producer and songwriter for Southside Johnny and the *Asbury Jukes*. As well, he is the *Jukes'* manager. Performing these various tasks has given Van Zandt a rather singular perspective, among musicians, on the problems facing a young band today, as the following *Dialogue* attests.

Record World: In 1975 you and Southside Johnny formed the *Asbury Jukes*. After about six months with the *Jukes* you joined the *E Street Band*. What led you to leave the *Jukes* and join Bruce?

Miami Steve Van Zandt: Common sense? No. Bruce asked me. I'd been out of touch with him and didn't know what he was doing. He came to me and said he wanted to start fronting the band; wanted to put his guitar down—he wanted to be Jackie Wilson, of course, like every normal person. So he wanted a guitar player. He said he wasn't going to play guitar anymore. I thought about it for a long time and just finally decided to do it.

RW: But you didn't give up the *Jukes* either.

Van Zandt: Well, that was it. I needed the *Jukes*. I still do. I had this thing in me that I really had to get out. So I actually played with both groups for a while. Eventually the *Jukes* made a record. They're still very important to me. It's just a shame the direction it's gone. I got involved in the business end of it—

RW: You didn't intend to do that?

Van Zandt: No, and I hate it. It's a shame because it's just one of those things that is unavoidable at this point. I see certain things and just can't look away. And the more people I talk to the more I realize that they just didn't know what this was all about. People in the industry, that is. And most still don't really.

RW: Do you feel trapped? Is it really a burden for you to be the *Jukes'* manager on top of everything else you do?

Van Zandt: Well, you see, I'm not a totally artistic, creative person. I'm just not, although that is part of me, and obviously the most important part. But there is that other part of me—construction worker, realist, practical, pragmatic—that I'm constantly fighting. And when that part comes out the other part goes away. So I'm trapped in the sense that I think it's just fate. I don't think I'm trapped in a situation; I think I'm trapped in the sense that we're all trapped—predestined, that's how you are. There are certain things you want to be and certain things you don't want to be, and in the end there are certain things you are. You've just got to deal with that.

RW: When you and Johnny were putting the *Jukes* together, what did you intend for the band to be?

Van Zandt: I don't think we ever thought about it. We just wanted to work, which was hard enough. Even when we were working at the *Stone Pony* regularly we still couldn't get a gig anywhere else. That was the hardest part. We realized we were doing music that was totally alien to everybody. When we started playing the *Pony* they gave us a night that the club was usually closed. A Tuesday night or something. In the winter. Forget it. The *Pony* was in big trouble, on the verge of going under. And the only action in a tourist type of town like *Asbury Park* in the winter is on weekends. Most bars close up and some don't even open on weekends. So the *Pony* gave us a Tuesday. We did about five sets a night, about 40 songs, and maybe two or three were familiar to the people that were there. You could see it happening. The common ground was that they could dance to it and we had a lot of energy. We were totally into this thing.

RW: Obviously somewhere along the line something clicked: in slightly more than a year you had a record out. Putting a band together, getting some original tunes and getting an album out within, say, sixteen months is quite an accomplishment.

Van Zandt: Yeah, a lot was accomplished. Even more than that, the sense of accomplishment was fantastic because it was totally on our own terms. There was no compromise. It was really great to see the

Pony get crowded on Tuesday nights. Then we'd do Tuesday and Thursday and that got crowded, and then Tuesday, Thursday and Sunday—three very crowded off-nights. And the people would come up and request these songs that they'd never heard of before. The *Jukes* really turned the scene around completely. They completed what Bruce really invented—you know, in a sense Bruce invented *Asbury Park*. He started the whole thing, but he was not quite—he wasn't at a bar every night. He was a myth, a fantasy, and the *Jukes* were the reality that brought everything together in people's heads. People started to think, This is my town and I'm proud of it.

RW: When you were cutting that first album did you conceive of, or were you aware of, a world out beyond *Asbury Park* that you had to appeal to in order to be successful?

Van Zandt: As far as that goes I think we made a record for ourselves. Johnny and I don't listen to the radio, so what are we gonna do?

RW: Do you think it was a mistake then to make a record for yourselves?

Van Zandt: No.

RW: Do you think anything would be any different had you made a more contemporary-sounding record at the outset?

Van Zandt: Oh yeah, we'd probably be successful. How can it be a mistake though to make a record for yourselves? You have to do that.

[The *Jukes*] completed what Bruce (Springsteen) really invented — you know, in a sense Bruce invented *Asbury Park*.

RW: But you try to strike a balance between things that please you and things that please a larger public. In that way, the reasoning goes, you can be successful.

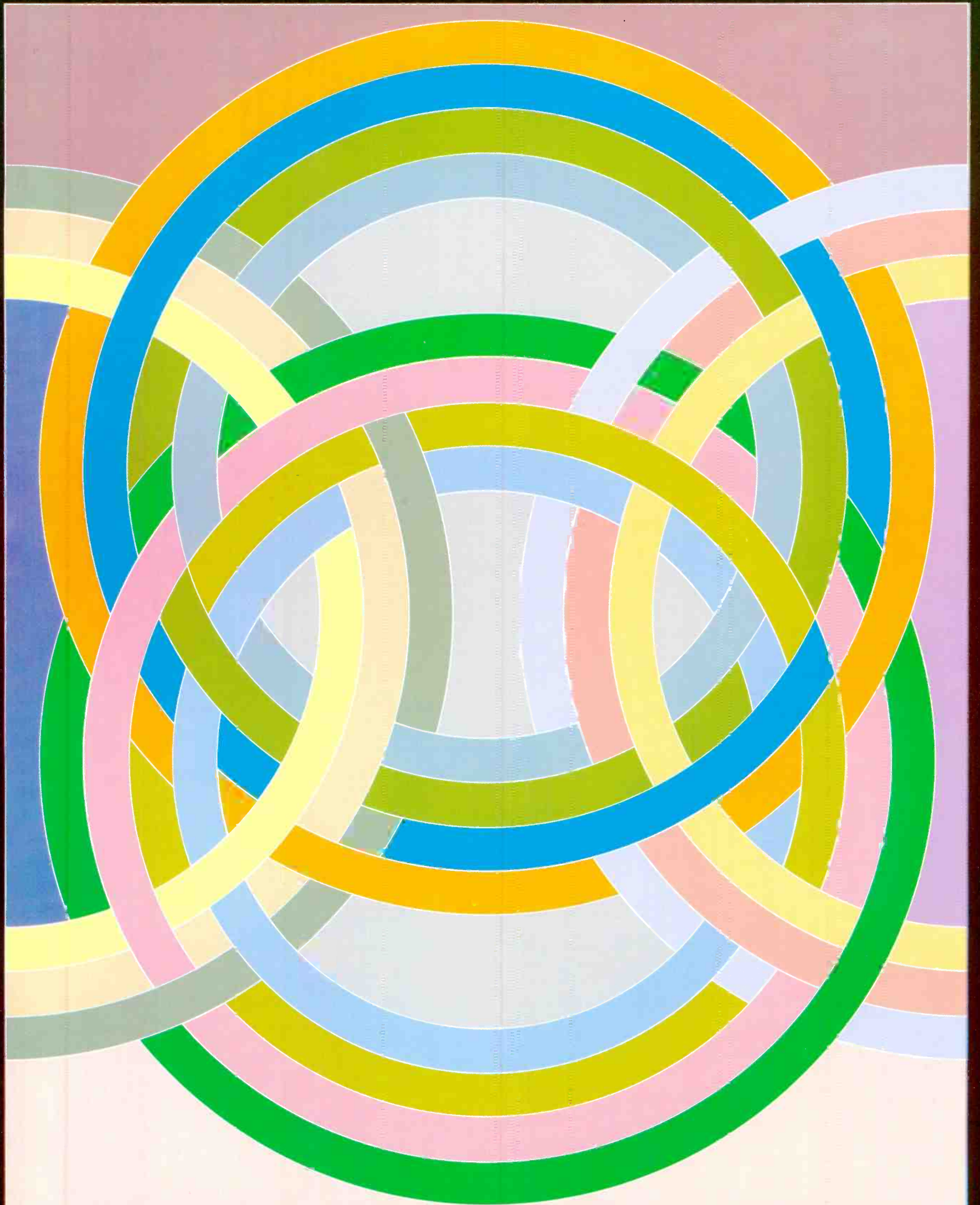
Van Zandt: Subconsciously it evolves to that. But in the beginning if you're consciously trying to do that you're in big trouble. Because you're compromising what you feel like doing. You've got to do what you feel like doing at the time. As far as what direction you go, I think it's a logical step. If you try to go in and emulate Boston or Frampton—well, we couldn't do that if we tried. And we wouldn't like the record. And then what do you do? Then not only are you not selling records, but you don't even like them. At least now we like them. Hopefully it evolves to the point where you reach that balance. But I think it's subconscious more than conscious. I think it has to be true to yourself for it to be honest.

RW: Aren't you having trouble getting the *Jukes'* singles played?

Van Zandt: We're having all kinds of trouble. I think the music is just alien to the people in radio now. It just doesn't fit in their programming. You have three basic things: AM radio, which I won't ever figure out. It's really gone beyond me now. You have FM Top 40 type of radio, which is taking over the country and is the worst thing that ever happened to this business. They play exclusively 20 albums, or whatever the number is. And then there's the third group, which is the type of format where the disc jockey plays what he wants to play. Which is how FM started. Which is how the whole rock scene as we know it now really started. There might be five free form stations in the country, but they're losing every time in the ratings. I can see that it's over. I don't like the radio scene now at all. I don't like the way disc jockeys act on the air. I just hate that. It really makes you appreciate people like Wolfman Jack. That's my idea of a disc jockey: come on screaming, singing with the records, using all sorts of sound effects. Wolfman Jack is probably the heaviest cat that ever lived, in that sense. I love what he does. I think that's where it's at. I fall asleep with these guys on the air today.

RW: But what does all this mean for the *Jukes*?

Van Zandt: It means bad news. If it wasn't for stations like WNEW
(Continued on page 45)



"CIRCLES" THE NEW CAPTAIN & TENNILLE SINGLE ON A&M RECORDS

AM1970
Produced by Daryl Dragon Associate Producer: Toni Tennille

From the album "Come In From The Rain" SP4700



THE SINGLES CHART

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

SEPT. 3	AUG. 27		WKS. ON CHART
1	2	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB RSO RS 872 (Polydor) (4th Week)	20
2	1	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	12
3	3	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	18
4	4	HANDY MAN JAMES TAYLOR/Columbia 3 10557	12
5	6	FLOAT ON FLOATERS/ABC 12284	11
6	8	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	9
7	5	EASY COMMODORES /Motown M 1418F	15
8	9	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	9
9	7	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	20
10	15	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	12
11	11	BARRACUDA HEART/Portrait 6 70004	15
12	12	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	14
13	16	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	11
14	10	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	18
15	18	ON AND ON STEPHEN BISHOP/ABC 12269	11
16	13	BLACK BETTY RAM JAM/Epic 8 50357	14
17	19	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	19
18	21	COLD AS ICE FOREIGNER/Atlantic 3410	7
19	27	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	6
20	23	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	8
21	20	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	15
22	26	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	11
23	22	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	9
24	47	WAY DOWN ELVIS PRESLEY/RCA PB 10998	10
25	28	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	11
26	30	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	7
27	29	TELEPHONE MAN MERI WILSON/GRT 127	14
28	14	I'M IN YOU PETER FRAMPTON/A&M 1941	15
29	35	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	6
30	37	I FEEL LOVE DONNA SUMMER/Casablanca 884	5
31	25	CHRISTINE SIXTEEN KISS/Casablanca NB 889	8
32	40	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	6
33	28	DON'T WORRY BABY B. J. THOMAS/MCA 40735	8
34	39	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	7
35	24	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	17
36	31	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	19
37	42	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	6
38	43	JUNGLE LOVE STEVE MILLER/Capitol P 4466	5
39	41	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	10
40	57	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	2
41	32	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	14
42	45	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	7
43	44	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	8
44	49	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	6
45	50	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	6
46	17	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	17
47	33	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	16
48	34	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	18
49	46	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	17
50	54	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	7
51	36	SLIDE SLAVE /Cotillion 44218 (Atlantic)	13
52	69	BRICK HOUSE COMMODORES/Motown M 1425F	2



53	62	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS/ Arista 0260	4
54	56	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	8
55	66	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	6
56	60	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	6
57	65	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	6
58	51	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	21
59	61	L.A. SUNSHINE WAR /Blue Note 1009 (UA)	6
60	64	HOLD ON WILD CHERRY /Sweet City/Epic 8 50401	6
61	48	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	11
62	71	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	3
63	67	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	4
64	52	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	21
65	53	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	22
66	74	INDIAN SUMMER POCO/ABC 12295	6
67	75	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	6
68	58	ARIEL DEAN FRIEDMAN/Lifesong 45002	22
69	80	SHE DID IT ERIC CARMEN/Arista 0266	2
70	63	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	20
71	68	I'M DREAMING JENNIFER WARNES/Arista 0252	7
72	76	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	6
73	83	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	4
74	55	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	12
75	78	HURRY SUNDOWN OUTLAWS/Arista 0258	8
76	85	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8446	2

CHARTMAKER OF THE WEEK

77 — **IT'S ECSTASY WHEN YOU LAY DOWN**
NEXT TO ME
BARRY WHITE
20th Century 2350

78	81	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)	5
79	88	I GO CRAZY PAUL DAVIS/Bang 733	2
80	—	HOUND DOG MAN LENNY LeBLANC/Big Tree BT 16062 (Atlantic)	1
81	—	DUSIC BRICK/Bang 734	1
82	—	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	1
83	94	SURFIN' USA LEIF GARRETT/Atlantic 3423	2
84	87	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	5
85	90	THE MARTIAN BOOGIE BROWNSVILLE STATION/ Private Stock 167	2
86	—	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	1
87	99	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	2
88	91	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	2
89	95	GOOD MORNING JUDGE 10cc/Mercury 73943	4
90	89	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	10
91	93	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387	5
92	—	WE JUST DISAGREE DAVE MASON/Columbia 3 10575 5N257	1
93	92	O-H-I-O OHIO PLAYERS/Mercury 73932	4
94	96	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	4
95	97	DOG DAYS ATLANTA RHYTHM SECTION/Polydor 14411	2
96	98	KENTUCKY MORNING AL MARTINO/Capitol P 4444	3
97	—	WHEN I THINK OF YOU JAMES & MICHAEL/London 5N 257	1
98	—	LOVE ME ONE MORE TIME KAREN NELSON AND BILLY T/ Amherst 724	1
99	84	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	12
100	82	LET'S CLEAN UP THE GHETTO PHIL. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)	5



THE FM AIRPLAY REPORT

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

FLASHMAKER



FOGHAT LIVE
Bearsville

MOST ADDED:

- FOGHAT LIVE—Bearsville
- YOUNG MEN GONE WEST—City Boy—Mercury
- CRAWLER—Epic
- DONOVAN—Arista
- OOPS! WRONG PLANET—Utopia—Bearsville
- LIVING ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- TAKIN' THE STAGE—Pure Prairie League—RCA
- OUT IN THE SUN—Patrick Moraz—Import

WNEW-FM/NEW YORK

- ADDS:**
- A HARD CORE PACKAGE—John Mayall—ABC
 - TERENCE BOYLAN—Asylum
 - CATE BROS. BAND—Asylum
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - DID YOU EVER HAVE THAT FEELNG—Jackie Lomax—Capitol
 - DONOVAN—Arista
 - LUST FOR LIFE—Iggy Pop—RCA
 - OUT IN THE SUN—Patrick Moraz—Import
 - THE BAND THAT MADE MILWAUKEE FAMOUS—Bod Boy—United Artists
 - LIBBY TITUS—Col

HEAVY ACTION (airplay in descending order):

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- TERRAPIN STATION—Grateful Dead—Arista
- LIVING ON THE FAULT LINE—Doobie Brothers—WB
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- YOUNG MEN GONE WEST—City Boy—Mercury
- RUMOURS—Fleetwood Mac—WB
- CSN—Crosby, Stills and Nash—Atlantic
- CRAWLER—Epic
- GOING FOR THE ONE—Yes—Atlantic
- BORN TO RUN—Bruce Springsteen—Col

WBCN-FM/BOSTON

- ADDS:**
- CTI SUMMER JAZZ—Various Artists—CTI
 - JAGUAR—RCA
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - THREE OR FOUR SHADES OF BLUE—Charles Mingus—Atlantic
 - WEAK AT THE KNEES—Mylon LeFevre—WB

HEAVY ACTION (airplay in descending order):

- TERRAPIN STATION—Grateful Dead—Arista
- RUMOURS—Fleetwood Mac—WB
- CSN—Crosby, Stills and Nash—Atlantic
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
- TIME LOVES A HERO—Little Feat—WB
- JT—James Taylor—Col
- STEVE WINWOOD—Island
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- LITTLE QUEEN—Heart—Portrait
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor

WLIR-FM/LONG ISLAND

- ADDS:**
- BURNIN' AT THE STAKE—Domenic Troiano—Capitol
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - HAVIN' A PARTY/LITTLE BY LITTLE (single)—Southside Johnny—Epic
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay in descending order):

- TERRAPIN STATION—Grateful Dead—Arista
- LIVING ON THE FAULT LINE—Doobie Brothers—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- OOPS! WRONG PLANET—Utopia—Bearsville
- TAKIN' THE STAGE—Pure Prairie League—RCA
- LUNA SEA—Firefall—Atlantic
- FOGHAT LIVE—Bearsville
- I'M IN YOU—Peter Frompton—A&M
- I ROBOT—Alan Parsons Project—Arista
- GARY OGAN—Paradise

WBAB-FM/LONG ISLAND

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - OUT IN THE SUN—Patrick Moraz—Import
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - THE CAT AND THE FIDDLE—Papa John Creach—DJM
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay in descending order):

- TERRAPIN STATION—Grateful Dead—Arista
- I'M IN YOU—Peter Frampton—A&M
- DONOVAN—Arista
- GRAND ILLUSION—Styx—A&M
- RUMOURS—Fleetwood Mac—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- STEVE WINWOOD—Island

- LIVING ON THE FAULT LINE—Doobie Brothers—WB
- JT—James Taylor—Col
- NETHER LANDS—Dan Fogelberg—Full Moon

WBLM-FM/MAINE

- ADDS:**
- CRAWLER—Epic
 - DONOVAN—Arista
 - FREDDIE KING (1934-1976)—RSO
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - OSAMU—Island
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SERENGITI MINSTREL—Sonny Fortune—Atlantic
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay in descending order):

- LUNA SEA—Firefall—Atlantic
- TERRAPIN STATION—Grateful Dead—Arista
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- LITTLE QUEEN—Heart—Portrait
- I ROBOT—Alan Parsons Project—Arista
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- SIMPLE THINGS—Carole King—Avatar
- JT—James Taylor—Col
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol

WCME-FM/ROCHESTER

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - TERENCE BOYLAN—Asylum
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - RAM JAM—Epic
 - ROADMASTER—Village
 - THE CAT AND THE FIDDLE—Papa John Creach—DJM
 - LIBBY TITUS—Col
 - YOUNG MEN GONE WEST—City Boy—Mercury

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

- TERRAPIN STATION—Grateful Dead—Arista
- BOOK OF INVASIONS—Horslips—DJM
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- CRAWLER—Epic
- SANFORD-TOWNSEND BAND—WB
- I ROBOT—Alan Parsons Project—Arista
- BOOK OF DREAMS—Steve Miller Band—Capitol
- FOGHAT LIVE—Bearsville
- MIDSUMMER MADNESS (single)—Sherbet—MCA
- DO ANYTHING YOU WANNA DO (single)—Eddie and the Hot Rods—Island

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BLUE BAYOU (single)—Linda Ronstadt—Asylum
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - HOUND DOG MAN (single)—Lenny LeBlanc—Atlantic
 - IT'S IN HIS KISS (single)—Kate Taylor—Col

- LIVING ON THE FAULT LINE—Doobie Brothers—WB
- OOPS! WRONG PLANET—Utopia—Bearsville
- OUT IN THE SUN—Patrick Moraz—Import
- TAKIN' THE STAGE—Pure Prairie League—RCA
- YOUNG MEN GONE WEST—City Boy—Mercury

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

- TERRAPIN STATION—Grateful Dead—Arista
- STEVE WINWOOD—Island
- FOREIGNER—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- I ROBOT—Alan Parsons Project—Arista
- GOING FOR THE ONE—Yes—Atlantic
- LAKE—Col
- YOUNG MEN GONE WEST—City Boy—Mercury
- LUNA SEA—Firefall—Atlantic
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet

WYDD-FM/PITTSBURGH

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - SHOW TIME—Ry Cooder—WB
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - WAVES—Polydor
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay, sales in descending order):

- CSN—Crosby, Stills and Nash—Atlantic
- FOREIGNER—Atlantic
- SANFORD-TOWNSEND BAND—WB
- LUNA SEA—Firefall—Atlantic
- LITTLE QUEEN—Heart—Portrait
- LAKE—Col
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- TERRAPIN STATION—Grateful Dead—Arista
- MONKEY ISLAND—Geils—Atlantic
- LET IT FLOW—Dave Mason—Col

WHFS-FM/WASHINGTON

- ADDS:**
- A HARD CORE PACKAGE—John Mayall—ABC
 - BYABLU—Keith Jarrett—ABC Impulse
 - PRISM—Ariola America
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - HEAVY ACTION (airplay):
 - EXODUS—Bob Marley and the Wailers—Island
 - FREDDIE KING (1934-1976)—RSO
 - MAX—The Rumour—Mercury
 - NOTHIN' BUT THE BLUES—Johnny Winter—Blue Sky
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHOW TIME—Ry Cooder—WB
 - SIDE POCKET SHOT—Nighthawks—Adelphi
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

WQDR-FM/RALEIGH

- ADDS:**
- CRAWLER—Epic
 - DEDICATE—Rhead Brothers—EMI

- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- STILLWATER—Capricorn

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

- JT—James Taylor—Col
- CELEBRATE ME HOME—Kenny Loggins—Col
- I'M IN YOU—Peter Frampton—A&M
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CSN—Crosby, Stills and Nash—Atlantic
- TERRAPIN STATION—Grateful Dead—Arista
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- GOING FOR THE ONE—Yes—Atlantic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WAIV-FM/JACKSONVILLE

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - CRAWLER—Epic
 - EVERY FACE TELLS A STORY—Cliff Richard—Rocket
 - FOGHAT LIVE—Bearsville
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - TERRAPIN STATION—Grateful Dead—Arista
 - WEAK AT THE KNEES—Mylon LeFevre—WB
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay, sales in descending order):

- I ROBOT—Alan Parsons Project—Arista
- GRAND ILLUSION—Styx—A&M
- LET THERE BE ROCK—AC/DC—Atco
- MY OWN WAY TO ROCK—Burton Cummings—Portrait
- NO SECOND CHANCE—Charlie—Janus
- FOREIGNER—Atlantic
- CAT SCRATCH FEVER—Ted Nugent—Epic
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- SANFORD-TOWNSEND BAND—WB
- LITTLE QUEEN—Heart—Portrait

ZETA 4-FM/MIAMI

- ADDS:**
- FOGHAT LIVE—Bearsville
 - LUST FOR LIFE—Iggy Pop—RCA
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - HEAVY ACTION (airplay, sales, phones in descending order):
 - CSN—Crosby, Stills and Nash—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - GRAND ILLUSION—Styx—A&M
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - MAKIN' MAGIC—Pat Travers—Polydor

TOP AIRPLAY



TERRAPIN STATION

Grateful Dead
Arista

MOST AIRPLAY:

- TERRAPIN STATION—Grateful Dead—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- LUNA SEA—Firefall—Atlantic
- STEVE WINWOOD—Island
- JT—James Taylor—Col
- I ROBOT—Alan Parsons Project—Arista
- I'M IN YOU—Peter Frampton—A&M
- LITTLE QUEEN—Heart—Portrait
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest

WQSR-FM/TAMPA

- ADDS:**
- ARC—Corea, Holland and Altshul—ECM
 - CRAWLER—Epic
 - FOGHAT LIVE—Bearsville
 - IV RATTUS NORVEGICUS—The Stranglers—A&M
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - OUT IN THE SUN—Patrick Moraz—Import
 - RAM JAM—Epic
 - VICTORY IN ROCK CITY—Roderick Falconer—United Artists
 - WHERE DO WE GO FROM HERE—Rex—Col
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - TERRAPIN STATION—Grateful Dead—Arista
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - SIMPLE THINGS—Carole King—Avatar
 - NOTHIN' BUT THE BLUES—Johnny Winter—Blue Sky
 - JT—James Taylor—Col
 - TIME LOVES A HERO—Little Feat—WB

WMMS-FM/CLEVELAND

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville

- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- THUNDER ISLAND—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
- STEVE WINWOOD—Island
- SPRINGBOARD—Alex Bevan—Springboard
- MONKEY ISLAND—Geils—Atlantic
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- LUNA SEA—Firefall—Atlantic
- LAKE—Col
- LITTLE QUEEN—Heart—Portrait
- GREG KIHN AGAIN—Greg Kihn—Beserkley
- CSN—Crosby, Stills and Nash—Atlantic

M105-FM/CLEVELAND

- ADDS:**
- FOGHAT LIVE—Bearsville
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - I'M IN YOU—Peter Frampton—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - LUNA SEA—Firefall—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - LAKE—Col
 - GRAND ILLUSION—Styx—A&M

WXRT-FM/CHICAGO

- ADDS:**
- ANALINE—Michael Bloomfield—Takoma
 - BLASTED IN THE BLEACHES (single)—Howie Newman—Major League
 - THE BLUEGRASS SESSION—Vassar Clements—Flying Fish
 - JETHRO BURNS—Flying Fish
 - CRAWLER—Epic
 - LESTER SWINGS—Lester Young—Polydor
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - STEVE WINWOOD—Island
 - GRAND ILLUSION—Styx—A&M
 - TERRAPIN STATION—Grateful Dead—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CSN—Crosby, Stills and Nash—Atlantic
 - IN COLOR—Cheap Trick—Epic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - GOING FOR THE ONE—Yes—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA

KSHE-FM/ST. LOUIS

- ADDS:**
- FOGHAT LIVE—Bearsville
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - PRISM—Ariola America
 - RAM JAM—Epic
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic

- DIAMANTINA COCKTAIL—Little River Band—Harvest
- I ROBOT—Alan Parsons Project—Arista
- ONE OF THE BOYS—Roger Daltrey—MCA
- RARE EARTH—Prodigal
- I'M IN YOU—Peter Frampton—A&M
- LIGHTS OUT—UFO—Chrysalis
- NETHER LANDS—Dan Fogelberg—Full Moon
- STEVE WINWOOD—Island

WZMF-FM/MILWAUKEE

- ADDS:**
- CRAWLER—Epic
 - CTI SUMMER JAZZ—Various Artists—CTI
 - FOGHAT LIVE—Bearsville
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - IN COLOR—Cheap Trick—Epic
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - STILLWATER—Capricorn
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boy—United Artists
 - LITTLE QUEEN—Heart—Portrait
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - I'M IN YOU—Peter Frampton—A&M
 - CAT SCRATCH FEVER—Ted Nugent—Epic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - CRAWLER—Epic
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - MAX—The Rumour—Mercury
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - TWB—Tim Weisberg—United Artists
 - HEAVY ACTION (airplay):**
 - GOING FOR THE ONE—Yes—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

KZEW-FM/DALLAS

- ADDS:**
- A HARD CORE PACKAGE—John Mayall—ABC
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - DANCE BAND ON THE TITANIC (single)—Harry Chapin—Elektra
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - THUNDER ISLAND—Jay Ferguson—Asylum
 - WINGS (single)—Ringo Starr—Atlantic
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - CSN—Crosby, Stills and Nash—Atlantic

- JT—James Taylor—Col
- GOING FOR THE ONE—Yes—Atlantic
- I ROBOT—Alan Parsons Project—Arista
- SIMPLE THINGS—Carole King—Avatar
- BENNY AND US—Average White Band and Ben E. King—Atlantic
- GRAND ILLUSION—Styx—A&M
- LUNA SEA—Firefall—Atlantic
- TERRAPIN STATION—Grateful Dead—Arista
- ONE OF THE BOYS—Roger Daltrey—MCA

KPFT-FM/HOUSTON

- ADDS:**
- CAJUN SWAMP MUSIC—Clifton Chinier Band—Tomato
 - CRAWLER—Epic
 - RHODA CURTIS—United Artists
 - DONOVAN—Arista
 - EAST BOUND AND DOWN—Jerry Reed—RCA
 - KALAPANA 3—Abattoir
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - PATTI LABELLE—Epic
 - RAISIN' HELL—Elvin Bishop—Capricorn

HEAVY ACTION (airplay):

- A LITTLE EXPOSURE—John Stuckey—Tex Records
- EXODUS—Bob Marley and the Wailers—Island
- FACE TO FACE—Steve Harley and Cockney Rebel—EMI
- KLAATU—Capitol
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- GARY OGAN—Paradise
- ON STAGE—Rainbow—Oyster
- JESS RODEN—Island
- THREE OR FOUR SHADES OF BLUE—Charles Mingus—Atlantic
- ZOOT ALLURES—Frank Zappa—WB

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - LUNA SEA—Firefall—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- BLOW IT OUT—Tom Scott—Ode
 - CRAWLER—Epic
 - DID YOU EVER HAVE THAT FEELING—Jackie Lomax—Capitol
 - DONOVAN—Arista
 - EMPEROR—Private Stock
 - FOGHAT LIVE—Bearsville
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - RARE EARTH—Prodigal
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - HEAVY ACTION (airplay, sales):**
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LUNA SEA—Firefall—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

- ADDS:**
- FOGHAT LIVE—Bearsville
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - PRISM—Ariola America
 - STILLWATER—Capricorn
 - WINGS (single)—Ringo Starr—Atlantic
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - TERRAPIN STATION—Grateful Dead—Arista
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - STEVE WINWOOD—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - I ROBOT—Alan Parsons Project—Arista
 - LIGHTS OUT—UFO—Chrysalis
 - NO SECOND CHANCE—Charlie—Janus
 - MONKEY ISLAND—Geils—Atlantic

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DID YOU EVER HAVE THAT FEELING—Jackie Lomax—Capitol
 - FOGHAT LIVE—Bearsville
 - IN COLOR—Cheap Trick—Epic
 - PATTI LABELLE—Epic
 - LIVING ON THE FAULT LINE—Doobie Brothers—WB
 - LUST FOR LIFE—Iggy Pop—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - HEAVY ACTION (airplay in descending order):**
 - CABRETTA—Mink DeVille—Capitol
 - LUST FOR LIFE—Iggy Pop—RCA
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - CRAWLER—Epic
 - GREG KIHN AGAIN—Greg Kihn—Beserkley
 - CSN—Crosby, Stills and Nash—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - STEVE WINWOOD—Island
 - MONKEY ISLAND—Geils—Atlantic

KZEL-FM/EUGENE

- ADDS:**
- CLEAR SAILIN'—Chris Hillman—Asylum
 - CRAWLER—Epic
 - DONOVAN—Arista
 - FOGHAT LIVE—Bearsville
 - MUSIC FROM MUDACRES—Various Artists—Rounder
 - GARY OGAN—Paradise
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - OUT IN THE SUN—Patrick Moraz—Import
 - PRISM—Ariola America
 - YOUNG MEN GONE WEST—City Boy
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - A PLACE IN THE SUN—Pablo Cruise—A&M
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - LUNA SEA—Firefall—Atlantic
 - MY OWN WAY TO ROCK—Burton Cummings—Portrait
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - RAM JAM—Epic
 - SANFORD-TOWNSEND BAND—WB
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista

AM ACTION

(Compiled by the Record World research department)

■ **KC & The Sunshine Band (TK)**. Early adds in Minneapolis (KSTP and KDWB), Buffalo (WKBW) and Pittsburgh (13Q) on this r&b crossover reflect the obvious pop appeal on this current smash. Goes 3-1 KXOK, 23-8 KSLQ, 25-6 WQXI, 3-3 Y100, 14-8 WRKO, HB-24 KFRC, 5-5 96X, 7-3 WPGC, 21-18 WHBQ, 8-7 Z93, 17-12 WZZP, 21-16 WOKY, HB-20 CKLW, 23-17 WTI, 31-27 KHJ, 6-6 WQAM, 28-21 KLIF and 24-23 KJR.

Foreigner (Atlantic). Getting hotter with each passing week showing a steady growth pattern in single sales as reflected in excellent jumps on radio charts: 14-8 WPGC, 28-16 WRKO, 30-21 WQXI, 30-21 WLS, 23-16 WCOL, 15-11 WZZP, 27-20 WKBW, 27-22 Z93, 29-24 WMAK, 27-23 WDRQ, 24-16 WMET, 24-20 KSLQ, 26-17 KXOK, HB-25 KHJ, 23-21 KJR, 18-17 KSTP, 16-10 CKLW, 14-12 WOKY, 10-8 13Q, HB-29 KFRC. Added at Y100, WHBQ (24) and KCBQ which, barring one or two spots, sews up most of the majors!



Peter Frampton

HB-29 WMAK, 23-18 Z93, 31-26 WDRQ, 16-19 WOKY, 33-25 WTI, 14-13 KHJ, 14-9 KEZY, 21-11 WAVZ, 19-10 KBEQ, 21-14 KMGK, 15-9 WOW, 26-16 WGUY, 30-21 WNDE, 29-22 WAAY, 36-28 KAKC, 40-33 14ZYQ and 17-12 WISE. Newly added to KRBE, WHBQ, WQAM, KAAV and WHHY.

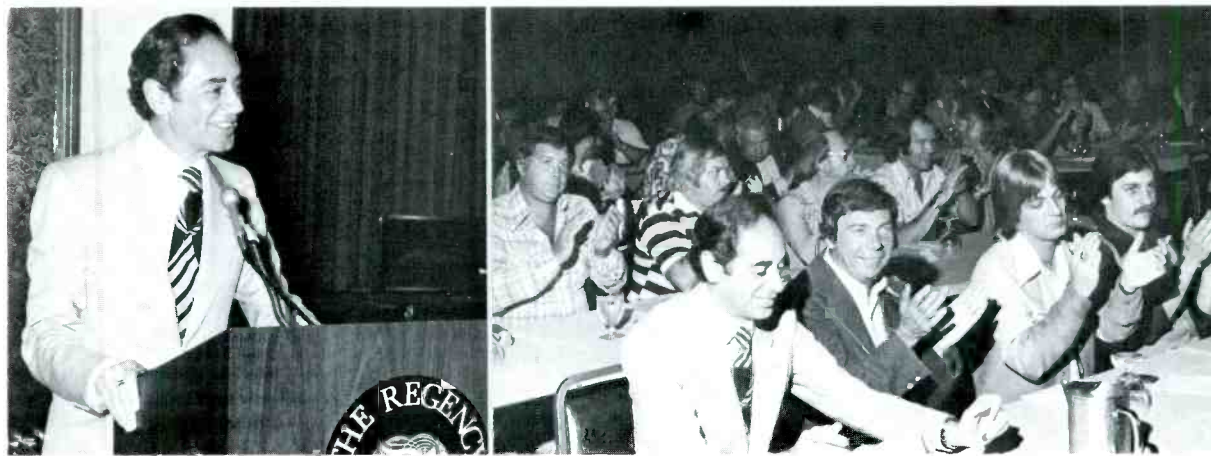


Barry White

Donna Summer (Casablanca). Miami and Detroit continue to set the pace on this one. (12-7 Y-100, 10-4 96X, 5-3 CKLW and 11-8 WDRQ) with the rest of the country following the good example. Picks up KHJ, KLIF, WQAM, WCOL, WBBF, WAAY, WAIR, WABB, WCAO, WGUY, WISE, WRJZ, KAAV and KAKC. Other highlights include 26-21 13Q, HB-21 WRKO, 28-24 WPGC, 29-25 Z93, 31-29 KSLQ, 38-30 KXOK, 30-21 WNOE, 29-16 WTI, 35-26 KILT, HB-30 WIFI, 20-15 WFLB, 26-20 KFI, 27-20 WGLF, 31-28 14ZYQ,

(Continued on page 63)

RCA Holds Sales Meetings



RCA Records held sales meetings in Nashville, Boston and Denver recently, with 150 sales and promotion people in attendance. At left, Robert D. Summer, division VP, marketing operations, gives the keynote address at the Denver meeting; in the right photo, at the Nashville general session, (front row) Summer, Jack Maher, director of custom label merchandising, New York, Alan Ressler, regional C&W promotion rep., Dave Lonca, Cleveland sales rep., (second row) Jim Yates, Dallas sales manager, Al Mathias, Houston regional promotion manager, Gaylen Adams, Atlanta regional promotion manager, and Wayne Edwards, southwest regional C&W promotion manager, Dallas, look on.

Spinners Present Scholarship



During their recent concert series at L. A.'s Greek Theater, Atlantic Records' Spinners took time out to present their annual Spinners' Educational Fund Scholarship to UCLA medical student Phillip Valentine. In recognition of their commitment to education, resolutions honoring the group were passed in both the California House and Senate and Mayor Tom Bradley of Los Angeles declared "Spinners Educational Week" in that city. Shown here in Mayor Bradley's executive offices are, from left: Spinners Henry Fambrough, Billy Henderson and John Edwards; Mayor Bradley; Spinners Pervis Jackson and Bobbie Smith, and L.A. City Councilman Bob Farrell.

Brunswick Signs Sandi Jones



Newest addition to the Brunswick Records artist roster is vocalist Sandi Jones, whose first release for the label will be the disco single "Tuscaloosa's Calling Me," backed with "New York From The Air," both drawn from the off-Broadway show "Tuscaloosa's Calling Me," written by Beebe and Meyer. Seen signing her new management contract with House of Melody and Madness, and celebrating the new Brunswick deal, are (from left): Lee Newman, president of House of Melody and Madness, and Sandi Jones.

Polydor Adds Two To Finance Department

■ NEW YORK — Polydor Records last week announced the appointment of two men to positions in finance with the company. Steven Salmonsohn, former assistant controller for the company, has been named controller, filling the post vacated by the promotion of David Shein to vice president of finance. Named to fill the assistant controller spot was Mel Klein, formerly a member of the Polygram internal audit staff.

Brown Brings Gold

■ MIAMI — Peter Brown's disco 12-inch recording of "Do You Wanna Get Funky With Me" (Drive) has been certified gold, it has been announced by Howard Smiley, general manager of TK Productions.

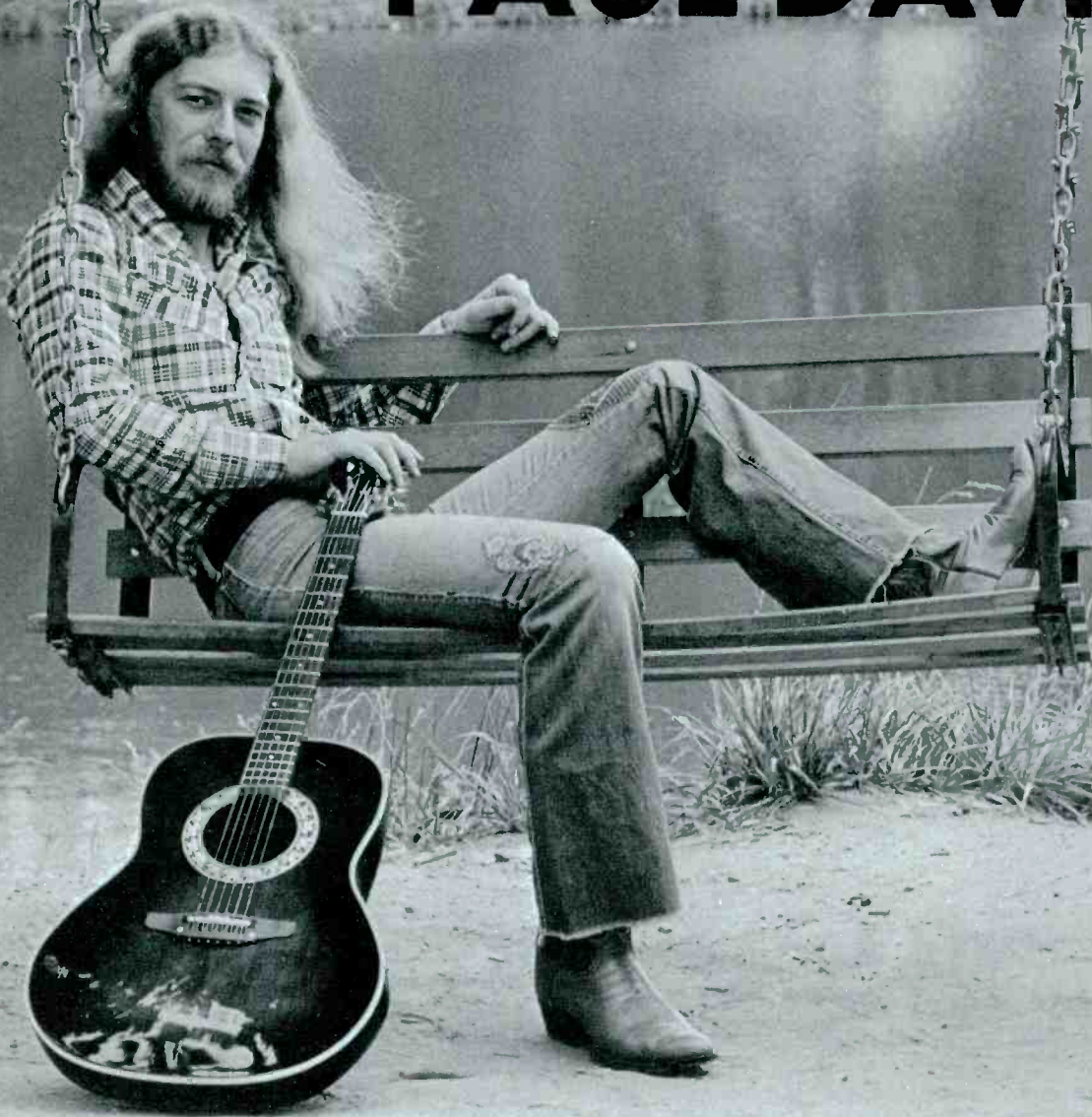
Kugler Will Direct April/B'wood Public.

■ NEW YORK—Jim Bishop, vice president and general manager of April/Blackwood Music, has announced the appointment of Al Kugler as director of April/Blackwood Publications.

Kugler will head April/Blackwood's new venture into printed music, which will cover not only print for April/Blackwood and Frank Music but also other opportunities that Kugler will be actively looking for. He will be responsible for finding material, preparing the scripts and artwork, budgeting and printing the material as well as supervising distribution and exploitation.

Kugler comes to April/Blackwood with 23 years' experience at the Peer-Southern Organization, where he was print sales manager and production manager.

PAUL DAVIS



The artist that everyone admires,
has his biggest hit to date

"I GO CRAZY"

Confirmed – RW **79** BB **78** CB **76**

KRBE, Z-93, WLAC, WMAK

WALG—#1 for 3 weeks, KNOE—#1 for 2 weeks,
WAIL—#1, WHHY—8-2, KOTN—#5
WFOM 22-12, WGOW debuted at 29, WBBQ—hitbound,
WBSR—hitbound, WRFC—hitbound, KLUE—18,
KAYC—25, WAAY—hitbound, 98Q—29,
WFLB—35, WAIR—hitbound, WQPD—hitbound
KFIV—33, KMBY—hitbound, KWWL—28,
WISM—hitbound, WCRO—hitbound, WROK—hitbound,
WWSW—hitbound, WDBQ—27,
WSM—28, KROK—33, KMKF—13,
WING—hitbound



Marilyn McCoo & Billy Davis Jr.
 Celebrate love with
"Look What You've Done to My Heart"



ABCD-952



Produced by Frank E. Wilson
 A Spec-O-Lite Production

The hit single...

Billboard 60 • Cashbox 71 • Record World 63

From their hit album
The Two of Us

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Record World Suggested Mar

Based on airplay and sales in similar behavioral ar

Stations:

■ RW I

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

■ RW II

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

■ RW III

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

Tendency:

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

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

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

Last This Week: Week:

1	1	Andy Gibb
2	2	Emotions
5	3	Floater
4	4	Rita Coolidge
3	5	Commodores (old)
6	6	James Taylor
11	7	Fleetwood Mac
7	8	Alan O'Day
8	9	Shaun Cassidy
13	10	Brothers Johnson
15	11	KC & The Sunshine Band
10	12	Bay City Rollers
9	13	Peter Frampton (old)
22	14	Star Wars (Meco)
17	15	Sanford-Townsend
18	16	Foreigner
19	17	Stephen Bishop
23	18	Carly Simon
20	19	Star Wars (Original)
24	20	ELO
25	21	Donna Summer
A	22	Shaun Cassidy
14	23	Crosby, Stills & Nash
A	24	Johnny Rivers
A	25	Steve Miller

Adds: Heatwave

Extras: Ted Nugent
Commodores
Peter Frampton
Dorothy Moore

LP Cuts: None

Also Possible: Carole King
Eric Carmen
Stevie Wonder

Last This Week: Week:

1	1	Emotions
2	2	Floater
5	3	Andy Gibb
3	4	Commodores (old)
11	5	Bros. Johnson
8	6	ELO
7	7	Fleetwood Mac
9	8	Star Wars (Original/Meco)
13	9	KC & The Sunshine Band
10	10	Sanford-Townsend
14	11	Heatwave
4	12	James Taylor
6	13	Rita Coolidge
12	14	Stephen Bishop
15	15	Alan O'Day
16	16	Pablo Cruise
27	17	Elvis Presley
26	18	Carly Simon
25	19	Commodores
24	20	Donna Summer
23	21	Peter Frampton
22	22	B.J. Thomas
17	23	Leo Sayer
18	24	Alice Cooper
Ex	25	Foreigner
A	26	Shaun Cassidy
30	27	Kenny Rogers
A	28	Johnny Rivers
29	29	Supertramp
19	30	Shaun Cassidy (old)

Adds: Paul Nicholas

Extras: Ronnie Milsap
Dorothy Moore
Brick
Steve Miller

LP Cuts: Dave Mason (We)

Also Possible: Mother's Finest
Marshall Tucker
Ted Nugent
Crystal Gayle

Last This Week: Week:

1	1	Andy Gibb
2	2	Emotions
3	3	Rita Coolidge
10	4	ELO
7	5	Fleetwood Mac
4	6	Alan O'Day
8	7	James Taylor
5	8	Shaun Cassidy (old)
9	9	Brothers Johnson
6	10	Peter Frampton
11	11	Heart
16	12	Foreigner
13	13	Crosby, Stills & Nash
12	14	Ram Jam
14	15	Commodores (old)
22	16	KC & The Sunshine Band
17	17	Leo Sayer
15	18	Bay City Rollers
20	19	Floater
18	20	Kiss
25	21	Star Wars (Original)
23	22	Sanford-Townsend
24	23	Alice Cooper
30	24	Star Wars (Meco)
28	25	Carly Simon
29	26	Shaun Cassidy
A	27	Donna Summer
A	28	Peter Frampton
Ex	29	Johnny Rivers
A	30	Ted Nugent

Adds: Steve Miller (new)
B.J. Thomas
Heatwave

Extras: George Benson
Commodores

LP Cuts: Fleetwood (Lovin')

Also Possible: Wild Cherry
Eric Carmen
Paul Nicholas

Hottest:

Rock 'n' Roll:

Peter Frampton

Adult:

Crystal Gayle

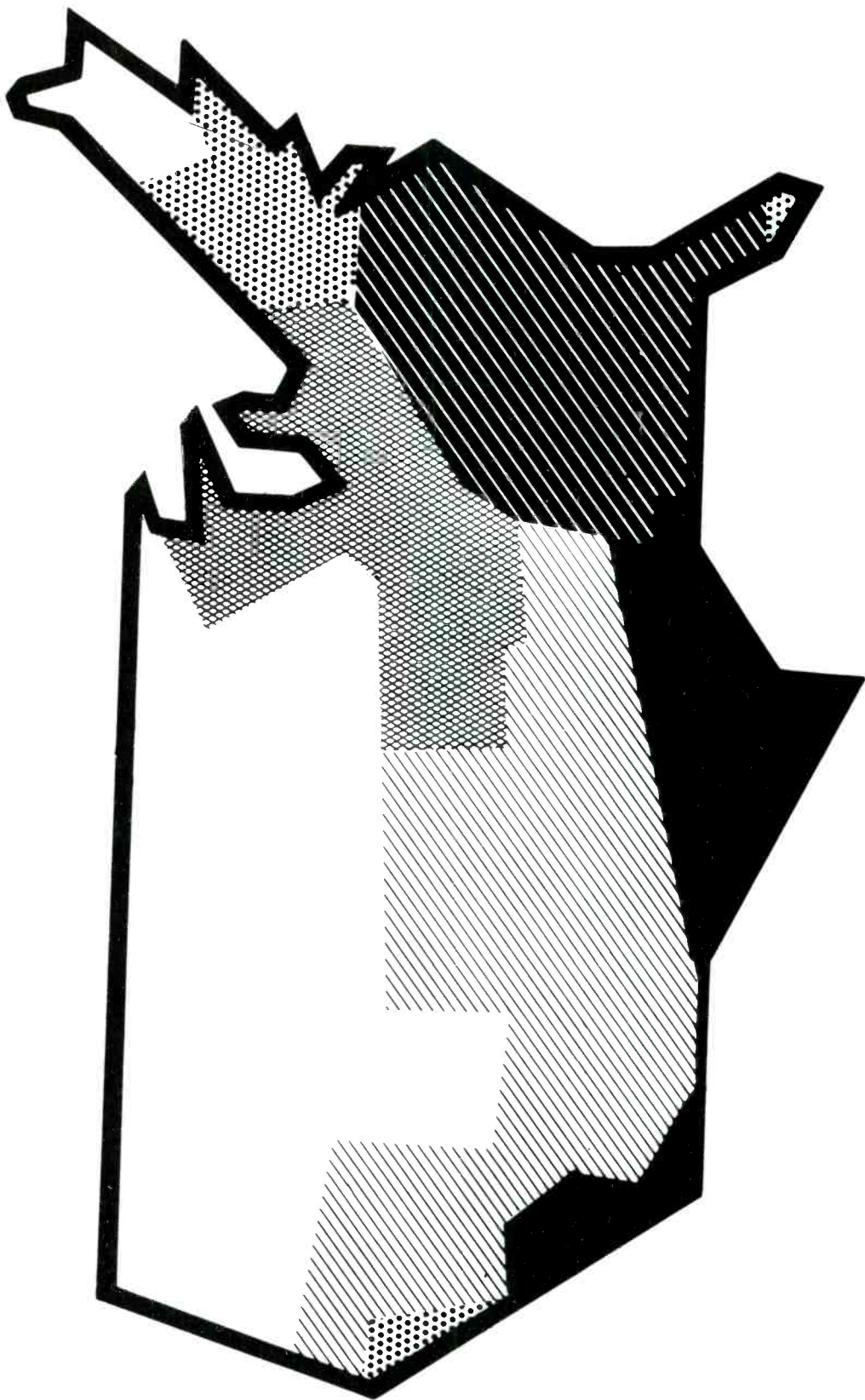
R&B Crossovers:

Commodores

September 3, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



ATTENTION.

The record label that gave you
Let's Do It Again, "Dueling Banjos,"
Barry Lyndon and the **Performance**
soundtrack has a brand new double bill...

SEALS & CROFTS

"My Fair Share (The Love Theme From the Motion Picture 'One On One')"

Produced by Louie Shelton & Charles Fox
Arranged and conducted by Charles Fox
(WBS 8405)

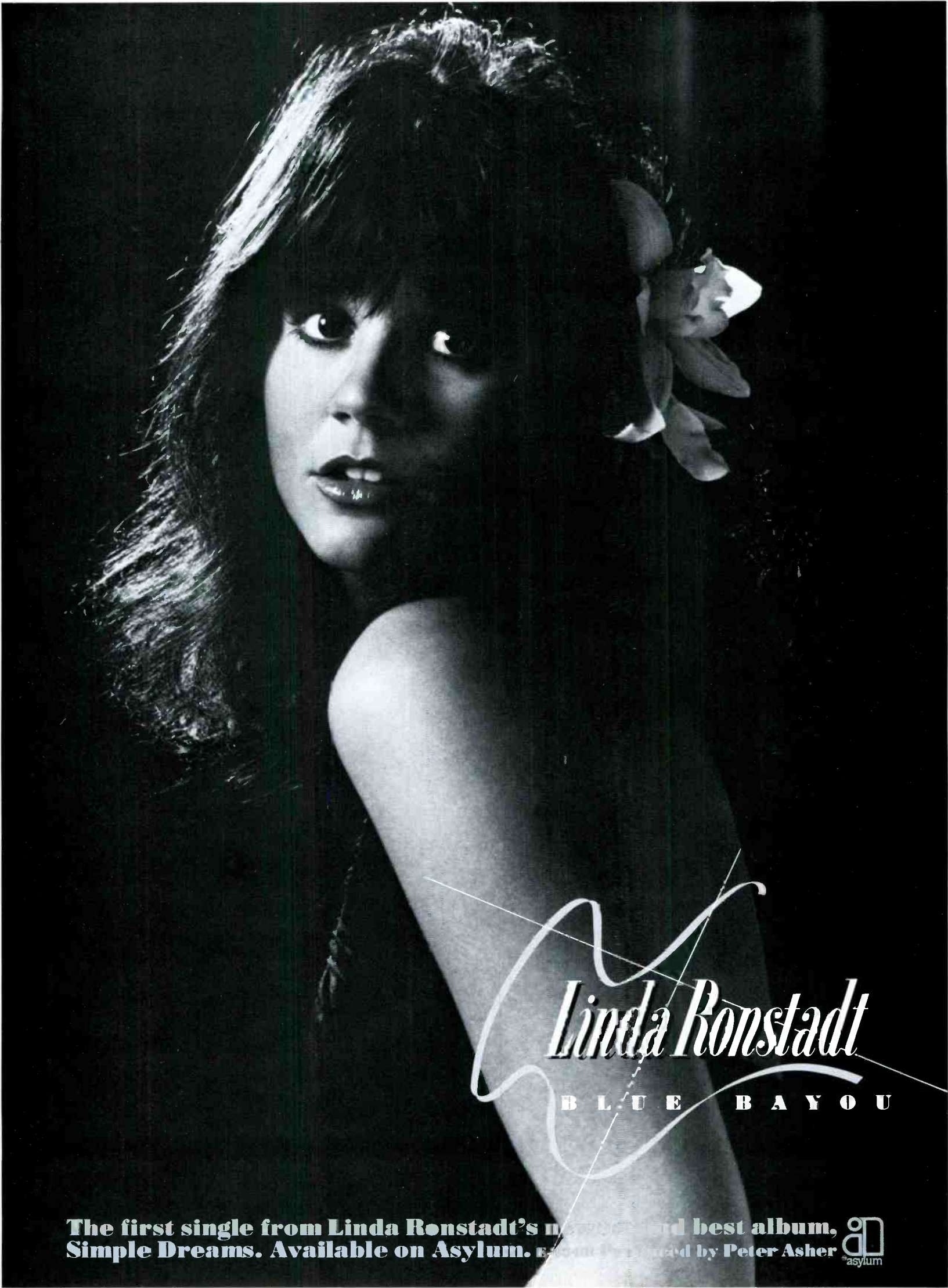
DEBBY BOONE

"You Light Up My Life" (Original Theme From the Motion
Picture 'You Light Up My Life')

Produced and arranged by Joe Brooks for Mike Curb Productions
(WBS 8446)

Warner Bros. Records





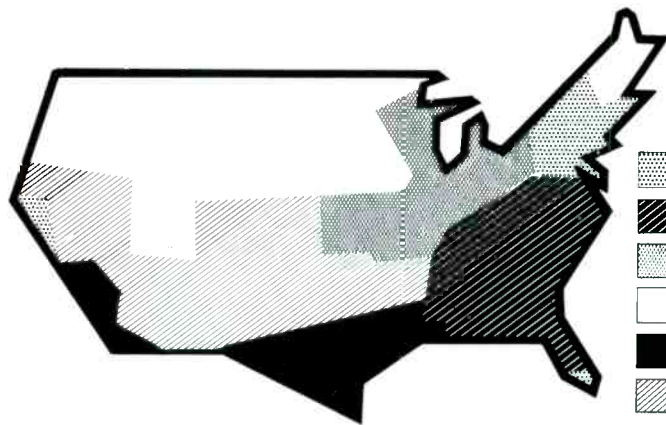
Linda Ronstadt

B L U E B A Y O U

The first single from Linda Ronstadt's new and best album, *Simple Dreams*. Available on Asylum. Produced by Peter Asher



TOP PLACE Market Playlists



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

2	1	James Taylor
1	2	Rita Coolidge
3	3	Andy Gibb
7	4	ELO
5	5	Fleetwood Mac
6	6	Sanford-Townsend
9	7	Star Wars (Original/Meco)
4	8	Alan O'Day
10	9	Stephen Bishop
11	10	Leo Sayer
13	11	Commodores
14	12	Emotions
8	13	Heart
12	14	Shaun Cassidy (old)
15	15	Pablo Cruise
16	16	Bay City Rollers
17	17	Crosby, Stills & Nash
18	18	Barry Manilow
21	19	B.J. Thomas
25	20	Foreigner
24	21	Johnny Rivers
19	22	Barbra Streisand
AP	23	KC & The Sunshine Band
20	24	Peter Frampton (old)
A	25	Carly Simon

Adds: Steve Miller (new)
Peter Frampton

Extras: Carole King
Jane Olivor
Alan Parsons

LP Cuts: Fleetwood Mac (Lovin')

Also Possible: Ted Nugent
Eric Carmen
Firefall
Poco

Last Week: This Week:

2	1	Emotions
1	2	Andy Gibb
4	3	James Taylor
3	4	Rita Coolidge
5	5	Commodores (old)
6	6	Fleetwood Mac
7	7	Peter Frampton (old)
8	8	Alan O'Day
9	9	Alice Cooper
13	10	Floater
12	11	ELO
21	12	Star Wars (Meco)
10	13	Barbra Streisand
11	14	Shaun Cassidy (old)
15	15	Star Wars (Original)
17	16	Leo Sayer
18	17	Sanford-Townsend
A	18	Commodores (Brick)
19	19	Brothers Johnson
23	20	Stephen Bishop
24	21	KC & The Sunshine Band
14	22	Pablo Cruise
22	23	Supertramp
Ex	24	Foreigner
A	25	Peter Frampton (Signed)

Adds: Donna Summer
Steve Miller

Extras: B.J. Thomas
Heatwave
Johnny Rivers

LP Cuts: None

Also Possible: Carly Simon
Debby Boone
Linda Ronstadt

Last Week: This Week:

3	1	Fleetwood Mac
1	2	James Taylor
2	3	Andy Gibb
4	4	Pablo Cruise
12	5	Stephen Bishop
9	6	Heart
7	7	Emotions
5	8	Peter Frampton (old)
6	9	Rita Coolidge
10	10	Leo Sayer
8	11	Alan O'Day
14	12	Crosby, Stills & Nash
11	13	Barry Manilow
13	14	Bay City Rollers
27	15	Star Wars (Meco)
18	16	ELO
15	17	Shaun Cassidy
16	18	Fleetwood Mac (old)
24	19	Brothers Johnson
20	20	Sanford-Townsend
19	21	Stevie Wonder (old)
22	22	Supertramp
23	23	Commodores (old)
A	24	Johnny Rivers
27	25	Star Wars (Original)
26	26	Meri Wilson
A	27	Carly Simon

Adds: B.J. Thomas

Extras: Floater
Foreigner
Steve Miller

LP Cuts: Commodores (Brick)

Also Possible: Carole King
Peter Frampton

Hottest:

Country Crossovers:

Crystal Gayle

Teen:

Paul Nicholas

LP Cuts:

Fleetwood Mac (Lovin')

101 THE ALBUM CHART 150

151-200 ALBUM CHART

SEPTEMBER 3, 1977

SEPT. 3	AUG. 27	ARTIST	ALBUM	LABEL
101	103	LIVE LONNIE LISTON SMITH	RCA APL1 2433	
102	101	OPEN UP YOUR LOVE WHISPERS	Soul Train BUL1 2270 (RCA)	
103	106	FIREFALL	Atlantic SD 18174	
104	107	DEVIL'S GUN C.J. & COMPANY	Westbound WB 301 (Atlantic)	
105	121	TIM WEISBERG BAND TIM WEISBERG	United Artists LA773 G	
106	86	UNMISTAKABLY LOU LOU RAWLS	Phila. Intl. PZ 34488 (CBS)	
107	108	CRIME OF THE CENTURY SUPERTRAMP	A&M SP 3647	
108	102	HURRY SUNDOWN OUTLAWS	Arista 4135	
109	131	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS	Jet JT LA790 H (UA)	
110	94	CAUGHT LIVE + 5 THE MOODY BLUES	London 2PS 6901	
111	112	CARDIAC ARREST CAMEO	Chocolate City CCLP 2803 (Casablanca)	
112	114	KENNY ROGERS	United Artists LA689 G	
113	113	INDIAN SUMMER POCO	ABC AB 789	
114	99	LACE AND WHISKEY ALICE COOPER	Warner Bros. BSK 3027	
115	116	SOUTH'S GREATEST HITS VARIOUS ARTISTS	Capricorn CP 0187 (WB)	
116	104	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS	Phila. Intl. PZ 34684 (CBS)	
117	110	LET IT FLOW DAVE MASON	Columbia PC 34680	
118	—	NIGHTWINGS STANLEY TURRENTINE	Fantasy F 9534	
119	130	DAYTIME FRIENDS KENNY ROGERS	United Artists LA754 G	
120	137	B.J. THOMAS	MCA 2286	
121	134	DUNE DAVID MATHEWS	CTI 7 5005	
122	136	SANFORD-TOWNSEND BAND	Warner Bros. BS 2966	
123	125	DERRINGER LIVE DERRINGER	Blue Sky PZ 34848 (CBS)	
124	128	NO SECOND CHANCE CHARLIE	Janus JS 7032	
125	126	EAR CANDY HELEN REDDY	Capitol SO 11640	
126	135	BELIEVE MASS PRODUCTION	Cotillion SD 9918 (Atlantic)	
127	133	ANOTHER MOTHER FURTHER MOTHER'S FINEST	Epic PE 34699	
128	—	DUSIC BRICK	Bang BLP 409	
129	—	ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY	RCA LSP 2765	
130	—	IN COLOR CHEAP TRICK	Epic PE 34884	
131	—	PACIFIC OCEAN BLUE DENNIS WILSON	Caribou PZ 34354 (CBS)	
132	—	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)	United Artists LA774 H	
133	—	CRAWLER	Epic PE 34900	
134	—	PLAYING TO AN AUDIENCE OF ONE DAVID SOUL	Private Stock PS 7001	
135	—	BLOW IT OUT TOM SCOTT	Ode BL 34966 (CBS)	
136	—	ELVIS' GOLDEN RECORDS, VOL. 1 ELVIS PRESLEY	RCA LSP 1707	
137	—	ROCK 'N ROLL AGAIN COMMANDER CODY	Arista 4125	
138	—	RAM JAM	Epic PE 34858	
139	143	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE	United Artists LA771 G	
140	144	PETER McCANN	20th Century T 544	
141	141	GREATEST HITS LINDA RONSTADT	Asylum 7E 1092	
142	109	PARLIAMENT LIVE/P FUNK EARTH TOUR	Casablanca NBLP 7053	
143	—	SHIVER IN THE NIGHT ANDY PRATT	Nemperor NE 443 (Atlantic)	
144	111	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY	Big Tree BT 76000 (Atlantic)	
145	115	BLOWIN' AWAY JOAN BAEZ	Portrait PR 34697	
146	117	MONKEY ISLAND GEILS	Atlantic SD 19103	
147	149	MAZE FEATURING FRANKIE BEVERLY	Capitol ST 11607	
148	132	THE GREATEST (ORIGINAL SOUNDTRACK)	Arista 7000	
149	—	FIREFLY JEREMY STEIG	CTI 7075	
150	122	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON	Columbia PZ 34687	

151	RARE EARTH/Prodigal P6 1001951 (Motown)
152	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/CTI 7077
153	LAKE/Columbia PC 34763
154	COMING THROUGH EDDIE HENDERSON/Capitol ST 11671
155	BACK TOGETHER AGAIN LARRY CORYELL & ALPHONSE MOUZON/Atlantic SD 18220
156	PATTI LABELLE/Epic PE 34847
157	CHOOSING YOU LENNY WILLIAMS/ABC AB 1023
158	SKY ISLANDS CALDERA/Capitol ST 11658
159	LED ZEPPELIN IV/Atlantic SD 7208
160	SHOW TIME RY COODER/Warner Bros. BS 3059
161	SERGIO MENDES & BRAZIL '77/Elektra 7E 1102
162	ELVIS' WORLD WIDE 50 GOLD AWARD HITS, VOL. 1 ELVIS PRESLEY/RCA LPM 6401
163	NOTHIN' BUT THE BLUES JOHNNY WINTER/Blue Sky PZ 34813 (CBS)
164	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)
165	DONALD CLARKE OSMOND/Polydor PD 1 6109
166	MUTHA'S NATURE JAMES BROWN/Polydor PD 1 6111
167	LOVE & KISSES/Casablanca NBLP 7063
168	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341
169	WEAK AT THE KNEES MYLON LEFEVRE/Warner Bros. BS 3070
170	LET THERE BE ROCK AC/DC/Atco SD 36 151
171	JOY RIDE (ORIGINAL SOUNDTRACK)/United Artists LA784 H
172	ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030
173	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11308
174	CAROLE BAYER SAGER/Elektra 7E 1100
175	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)
176	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA APL1 2274
177	THE BAND THAT MADE MILWAUKEE FAMOUS BAD BOYS/United Artists LA781 G
178	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BR 6968 (WB)
179	FACE TO FACE STEVE HARLEY/EMI 11 661 (Capitol)
180	MANDRE/Motown M6 886S1
181	ABBA'S GREATEST HITS/Atlantic SD 18189
182	PAKALAMEREDITH/Elektra 7E 1106
183	MAKIN' MAGIC PAT TRAVERS/Polydor PD 1 6103
184	FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H (UA)
185	ELVIS—ALOHA FROM HAWAII VIA SATELLITE/RCA VPSX 6089
186	ENCHANTMENT/Roadshow LA682 G (UA)
187	TED NUGENT/Epic PE 33692
188	YOUNG MEN GONE WEST CITY BOY/Mercury SRM 1 1182
189	DEJA VU CROSBY, STILLS & NASH/Atlantic SD 7200
190	FREE FOR ALL TED NUGENT/Epic PE 34121
191	FINGER PAINTING EARL KLUGH/Blue Note BN LA737 H (UA)
192	REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong BHL1 2239
193	BUCKINGHAM NICKS/Polydor PD 5058
194	STAIRCASE KEITH JARRETT/ECM 2 1090 (Polydor)
195	DAVID SOUL DAVID SOUL/Private Stock PS 2019
196	GREATEST HITS RICHARD PRYOR/Warner Bros. BSK 3057
197	SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099
198	COCO MOTION EL COCO/AVI 6012
199	COME HELL OR WATERS HIGH OMAHA SHERIFF/OHA APL1 2022
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DAVE MASON			

An Album That Will Last a Billion Years

By MICHAEL SHAIN

■ WASHINGTON—CBS Records has produced an album that will live for a billion years. No, this is not the first line of a rave album review, nor is there one scintilla of overstatement or exaggeration implied.

The record of which we speak is made of copper, with tracings of uranium laced through for good measure, and will be strapped to the body of two sophisticated space vehicles scheduled for launch later this month. The first opportunity for the records to be heard will come in about 40,000 years when the Voyagers 1 and 2 whiz past Alpha Centauri, a mere 25 trillion miles away. That is, if there is anyone or anything there to listen to "The Sounds of Earth," as the record is called, which includes Chuck Berry's "Johnny B. Goode," Blind Willie Johnson's "Dark Was the Night," Louis Armstrong's "Melancholy Blues," and Johann Sebastian Bach's "Brandenburg Concerto."

And even if the Alpha Centaurians miss their once-in-a-light-year chance to catch Chuck Berry in their neighborhood, the Voyagers will travel on through space, almost indefinitely or until some form of intelligent life snatches the craft from the sky and captures America's message to the cosmos. The message, seasoned with the sounds of brainwaves, babies crying, and waves lapping up on shore, will be music.

Dr. Carl Sagan

The "Sounds of Earth" project is, in fact, a serious scientific experiment, the brainchild of Dr. Carl Sagan, writer and Cornell University astronomy professor. Sagan last year convinced the National Aeronautics and Space Administration that it would be missing an irretrievable opportunity for contacting the inhabitants of other solar systems if NASA simply allowed its Voyager space craft to wander out into space without so much as a name tag pinned to its lapel telling where the craft came from, and what the people who sent it were like.

Mission

The Voyager's main mission—there are two vehicles, identical in every way, one to be launched Aug. 20, the other Sept. 1—is to photograph and collect scientific data on Jupiter and Saturn. From there, the craft will travel out to the edges of the solar system, beyond radio contact, and off into the cosmos. Scientists believe that in the vacuum of space the spacecraft and the record, packaged in aluminum, may be pre-

served for as many as one billion years.

After NASA approval, Sagan contacted CBS Records and asked the record company to provide logistical assistance and studio time for the project. Sagan and an advisory committee of musicologists and scientists selected 27 pieces of music, ranging from Indian Ragas and Peruvian Pan Pipes to Javanese Gamelan music and Mozart's "Magic Flute," **Rolling Stone** editor Tim Ferris produced the master tape at CBS studios in late June, using the company's "disc computer," to achieve a high tracking density on the record. CBS was able to squeeze four sides worth of music and sounds onto two sides of the special copper disc by slowing the speed down to 16-2/3 rpms. The craft is equipped with a special turn table that will allow any finder to play the record simply by holding the needle to the groove and hand-cranking the table. The record runs more than two hours. The copper itself contains small traces of uranium so that extra-terrestrials will be able to carbon-date the "artifact" and know when it was made.

"Because space is very empty, there is essentially no chance the Voyager will enter the planetary system of another star," Sagan explained. "The spacecraft will be encountered and the record played only if there are advanced, spacefaring civilizations in interstellar space."

CBS Production

The record was produced in relatively short time by CBS's special products division. CBS vice president for business development Rick Smith, who served as liaison between the company, Sagan, and NASA, said that the whole project was completed in less than a month.

(Non-profit clearances for use of the music were completed in a lightning two-days time.) "NASA needed the record well in advance of the launch date so that they could test how it might effect the spacecraft, Smith said. Tests are still being conducted now. "It was not an easy project," he added.

CBS Release?

There have been some discussions within CBS about issuing more conventional vinyl copies of the record for purchase here on Earth. "There was no attempt, in the gimmick sense, to exploit the publicity around the space project," Smith said. Any release of the space record would be "on an event-commemorative or educational basis," he added, "and strictly non-profit."

There would be large marketing problems, Smith feels, if the "Sounds of Earth" were released. "Most people would be unfamiliar with the repertory," he said. Any release of the space record would be "on an event-commemorative or educational basis," he added, "and strictly non-profit."

Consider This

The star Alpha Centauri cannot be seen from the Northern Hemisphere, but the next time you are travelling near the equator, try to locate the bright, blue-white dot just west of the Southern Cross constellation. Once you have fixed your gaze upon it, allow your mind to dwell on the notion that some 1200 generations into the future an unknown being with the technical know-how to realize interstellar travel might be listening to "Johnny B. Goode" for the very first time. After a taste of Chuck Berry, will it still consider itself a part of an advanced race?

Order in the Court



Joanie Lawrence, promotion manager/Kentucky & Tennessee for Mercury Records, got a little law and order going recently in Memphis and Nashville. In conjunction with 10cc's latest single, "Good Morning Judge," Joanie had Nashville's Sheriff Fate Thomas arrest WLAC morning deejay Pat Riley on the air for "exposing his bald head to millions of listeners." Riley was actually locked up until listeners raised \$1,000, which was donated to the Sheriff's Youth Center near Nashville. Prior to the Nashville "raid," Joanie cleaned up Memphis by having Ron Olsen, music director, FM/100; Judy Smithart, music director, WHBQ and Tom Charles, program director, WHBQ, brought before the judge (Joanie in drag) who read a proclamation naming July 26 "Good Morning Judge" day and ordering the defendants to add the record, "to each of your respective radio stations in a hit bound rotation within one week from this day, or you will be cited in contempt of this court." Pictured from left: Olson, Smithart and Charles are seen in front of "Judge" Lawrence receiving their citation.

CLUB REVIEW

Salsoul Orch. Scores

■ MIAMI—In conjunction with Promosonic '77: First Annual Congress of International Latin American Music, the Salsoul Orchestra was brought to Miami for a personal appearance in the Grand Ballroom of the Fontainebleu Hotel. With only two weeks promotion, the orchestra pulled a sell-out crowd of 5000 each night.

The 39-piece orchestra, conducted by Vince Montana, Jr., kept the mixed audience of teens and adults on its feet throughout the three hour performance. It is a gratifying experience to see a band able to get so many people up and doing their own version of salsoul dancing. Through most of the set at least 1000 people were up front just watching the vocalists and instrumentalists shine on their solos. A mid-show crowd-pleaser was conductor Vince Montana, Jr. throwing copies of the Salsoul Orchestra's "Nice and Nasty" and "Magic Journey" lps to the audience. The band and vocal group performed hits from these albums including "Magic Bird of Fire," "Nice and Nasty," "Get Away" and "3001."

Salsoul Orchestra's exciting big band sound with a full brass section could, without a doubt, do a successful major European tour if they engaged a producer to set up and develop choreography, gowning, lighting and comedy from within the group. A major international tour would help sell the Salsoul Orchestra's records in European market as well as the United States.

George Spelvin

Pasternack Named Magnet Records GM

■ LOS ANGELES—Michael Levy, president of United Artists-distributed Magnet Records, has announced the appointment of Peter Pasternack as the label's general manager. Pasternack will be headquartered in Los Angeles at United Artists Records. As general manager, Pasternack will be responsible for all facets of the label's U.S. operations.

Before coming to Magnet, Pasternack 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.

Sire Ups Mittelkauf

■ NEW YORK—Seymour Stein, managing director of Sire Records, has announced the promotion of Susan Mittelkauf to the position of publicity assistant.

Ms. Mittelkauf joined Sire one year ago as a general office assistant.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

IT'S IN HIS KISS—Kate Taylor—Col
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—RCA
LOOK WHAT YOU'VE DONE TO MY HEART—McCoo & Davis—ABC
CIRCLES—Captain & Tennille—A&M
STAR WARS THEME/CANTINA BAND—Meco—Millennium

Most Active

I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
HANDY MAN—James Taylor—Col
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
NOBODY DOES IT BETTER—Carly Simon—Elektra

WBZ/BOSTON

Adds

KEEP IT COMIN' LOVE—KC & The Sunshine Band—TK
THE GREATEST LOVE OF ALL—George Benson—Arista
WAY DOWN—Elvis Presley—RCA

Active

DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
NOBODY DOES IT BETTER—Carly Simon—Elektra
YOU AND ME—Alice Cooper—WB
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

WHDH/BOSTON

Adds

DON'T STOP—Fleetwood Mac—WB
ON & ON—Stephen Bishop—ABC
STAR WARS/CANTINA BAND—Meco—Millennium
THEME FROM STAR WARS—London Symphony Orchestra—20th Cent.
WAY DOWN—Elvis Presley—RCA

WKBC-FM/WINSTON-

SALEM

Adds

ANOTHER STAR—Stevie Wonder—Tamla
I GET CRAZY—Paul Davis—Bang
SHE DID IT—Eric Carmen—Arista

Active

DAYTIME FRIENDS—Kenny Rogers—UA
DON'T STOP—Fleetwood Mac—WB
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA

WMPS/MEMPHIS

Adds

DOG DAYS—Atlanta Rhythm Section—Polydor
I BELIEVE YOU—Dorothy Moore—Malaco
THAT'S ROCK 'N' ROLL—Shaun Cassidy—Warner/Curb

Active

HOW MUCH LOVE—Leo Sayer—WB
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB

WSM/NASHVILLE

Adds

IF I HAVE TO GO AWAY—Jigsaw—20th Cent.
INDIAN SUMMER—Poco—ABC

I'VE NEVER BEEN TO ME—Charlene—Prodigal
SILVER LADY—David Soul—Private Stock

Active

DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
DAYTIME FRIENDS—Kenny Rogers—UA
HANDY MAN—James Taylor—Col
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
SUNFLOWER—Glen Campbell—Capitol

WSB/ATLANTA

Adds

EVERYTIME I SING A LOVE SONG—Steve Lawrence—UA

WTMJ/MILWAUKEE

Adds

LOOK WHAT YOU'VE DONE TO MY HEART—McCoo & Davis—ABC
NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
STAR WARS THEME/CANTINA BAND—Meco—Millennium
THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong

Active

DON'T WORRY BABY—B. J. Thomas—MCA

KMOX/ST. LOUIS

Adds

CIRCLES—Captain & Tennille—A&M
IT'S IN HIS KISS—Kate Taylor—Col
FALLING—LeBlanc & Carr—Big Tree
LET IT BE—Danny Kirwan—DJM
PERFECT STRANGER—Jack Jones—RCA
WINGS—Ringo Starr—Atlantic

KOY/PHOENIX

Adds

IT'S A CRAZY WORLD—Mac McAnally—Ariola America
PLEDGING MY LOVE—Elvis Presley—RCA
ROLLIN' WITH THE FLOW—Charlie Rich—RCA

Active

ALONE AT LAST—Neil Sedaka—Elektra
DAYBREAK—Barry Manilow—Arista

KIIS/LOS ANGELES

Adds

DON'T STOP—Fleetwood Mac—WB
DON'T WORRY BABY—B. J. Thomas—MCA

Active

ALONE AT LAST—Neil Sedaka—Elektra
BRICK HOUSE—Commodores—Motown
BEST OF MY LOVE—Emotions—Col
HANDY MAN—James Taylor—Col
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
KEEP IT COMIN' LOVE—KC & The Sunshine Band—TK
STAR WARS THEME/CANTINA BAND—Meco—Millennium
TELEPHONE LINE—ELO—UA
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Also reporting this week: WBAL, WMAL, WSAR, WCCO-FM, WNEW, WGN, WIOD, WGAR, WJBO, WLW, WIP, KMBZ, KULF, KSFO.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ EVERYTHING THAT GOES AROUND: Two east coast writers/performers who have already achieved important recognition in both fields, are currently enjoying new exposure via record and demo disc.

Libby Titus, who has long been under the shadow of her one time collaborator **Eric Kaz** (they wrote "Love Has No Pride"), has an album out on Columbia. It includes a surprisingly class version of **Leiber/Stoller's** "Kansas City" and the already classy "Miss Otis Regrets" by **Cole Porter**. **Carly Simon** wrote two songs and co-wrote two more with Titus and **Jacob Brackman**. **Judy Henske** and **Craig Doerge** contributed one more and the rest are by Titus and co-writers **Al Cooper** and **Hirth Martinez**. The album was produced by **Phil Ramone** with **Carly** and **Paul Simon** working on several tracks.

Jack Murphy, who labored for several labels with his **J. F. Murphy and Salt** group, just returned from Los Angeles with a handful of cover records. **Scott McKenzie** ("San Francisco") is set to record a Murphy song and **Richie Furay** was so enamored of his material he asked him to write a song for him. "Let It Shine" will most likely be in Furay's next solo album. Murphy is published by UA via Free Flow Productions.

SIGNINGS: **Billy Joe Shavers** has re-signed with ATV Music. He's pictured here (right) with ATV Nashville manager **Charlie Williams**. Shavers' next Capricorn album, "Gypsy Boy," is due momentarily . . . **Marc Jordan** has signed with Irving/Almo. His first album for Warner Brothers is being produced by **Steely Dan** producer **Gary Katz** . . . **Patrick Adams** to MCA Music via **Cory Robbins**. Adams is currently working on projects with the **Softones** and **Ray Charles**.



COVER BATTLES: "Who, What, When, Where and Why," which **Rupert Holmes** included on his aptly titled "Singles" album, has been released as just that by **Carol Douglas** (Midsong) and **The Tymes** (RCA) . . . **Allen Toussaint's** "Sneaking Sally Thorough the Alley" (Marsaint/Warners) is on new albums by **Ringo Starr** and **Sister Sledge** (both Atlantic) . . . "I've Never Been to Me" by **Ron Miller** and **Ken Hirsch** (Stone Diamond) has been released by **Nancy Wilson** (Capitol) and **Charlene** (Prodigal) . . . BOYS & GIRLS: While parenthetical lyric changes to accommodate male and female singers might be on the way out, two new singles show that they aren't quite obsolete. "He's A Rebel" has been released by **The Boones** (Warner/Curb) and "She's A Rebel" is out by the new TV duo **Greg & Paul** (Casablanca). The original was written by **Gene Pitney** (January Music) and was the only number one record **The Crystals** ever had.

HAPPY: **Jim O'Loughlin**, professional manager at the new Heath/Levy Music U.S. office in Los Angeles, reports that they have signed three staff writers in their first nine months of operations. **Labi Siffre** has already signed a recording contract with Capitol Records and **Tom Shapiro** has covers by **The Osmonds**, **LTD** and **The Mark and Clark Band**. **Paul Korda** has several cuts in the new **Roger Daltrey** album, secured before he signed with Heath/Levy. The company also publishes singles by **Fringe Benefit** and **Boney M.** and has six cuts on the current **Cliff Richard** album.

FOR THE CURIOUS: The Lowery Group of Music Publishing Companies has issued a two-record anniversary anthology set titled "The Lowery Group/25 Golden Years." The album includes 25 of their songs as recorded by **The Beatles**, **Gene Vincent** and **Joe South** among others and is free to radio stations for the asking . . . Golden Crest Records has released a direct-to-disc recording of classical pianist **Grant Johannesen** "In Recital." The album was recorded from the source of sound directly to the master disc (by-passing tape) and the accompanying liner notes by Golden Crest president **Clark Galehouse** is a good five minute course in the process. Golden Crest is located at 220 Broadway, Huntington Station, N.Y. (11746).

WORKING: A quick look at the **RW** publisher index shows that Irving/Almo/Rondor Music publishes or co-publishes eight records in the top 100 Singles Chart. Six are in the top 40 . . . **Barry Gibb** is in Criteria Studios, Miami, producing Australian **Samantha Sang** for CAM

(Continued on page 45)

SALESMAKER OF THE WEEK

TERRAPIN STATION
GRATEFUL DEAD
Arista

TOP SALES
TERRAPIN STATION—Grateful
Dead—Arista
LUNA SEA—Firefall—Atlantic

CAMELOT/NATIONAL
BCATS AGAINST THE CURRENT—
Eric Carmen—Arista
CRAWLER—Epic
IN COLOR—Cheap Trick—Epic
IT'S A GAME—Bay City Rollers
—Arista
KEANE BROTHERS—20th Century
LOVE GUN—Kiss—Casablanca
LUNA SEA—Firefall—Atlantic
MOODY BLUE—Elvis Presley—
RCA
REJOICE—Emotions—Col
SMOKEY & THE BANDIT—MCA
(Soundtrack)

HANDLEMAN/NATIONAL
ALOHA FROM HAWAII—Elvis
Presley—RCA
FLOWING RIVERS—Andy Gibb—
RSO
FROM ELVIS PRESLEY BOULEVARD
—Elvis Presley—RCA
GONG FOR THE ONE—Yes—
Atlantic
GOLDEN HITS—Elvis Presley—
RCA
GOLDEN RECORDS, VOL. 3—
Elvis Presley—RCA
MOODY BLUE—Elvis Presley—RCA
PURE GOLD—Elvis Presley—RCA
THE GRAND ILLUSION—Styx—
A&M
WELCOME TO MY WORLD—Elvis
Presley—RCA

KORVETTES/NATIONAL
ANYTIME, ANYWHERE—Rita
Coolidge—A&M
BEE GEES LIVE—RSO
FLOWING RIVERS—Andy Gibb—
RSO
FOREVER GOLD—Isley Brothers
—T-Neck
I, ROBOT—Alan Parsons Project
—Arista
LUNA SEA—Firefall—Atlantic
MOODY BLUE—Elvis Presley—
RCA
PLATINUM JAZZ—War—
Blue Note
SOMETHING TO LOVE—LTD—
A&M
STEVE WINWOOD—Island

MUSICLAND/NATIONAL
A NEW WORLD RECORD—Electric
Light Orchestra—UA
DAVID SOUL—Private Stock
I, ROBOT—Alan Parsons Project
—Arista
KENNY ROGERS—UA
LUNA SEA—Firefall—Atlantic
ONE OF THE BOYS—Roger Daltrey
—MCA
PART III—KC & the Sunshine Band
—TK
ROLLIN'—Stephen Bishop—MCA
STAR WARS—Meco—Millennium
TERRAPIN STATION—Grateful
Dead—Arista

**RECORD WORLD-TSS
STORES/LONG ISLAND**
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait

LUNA SEA—Firefall—Atlantic
MOODY BLUE—Elvis Presley—
RCA
ONE OF THE BOYS—Roger Daltrey
—MCA
SIMPLE THINGS—Carole King—
Avatar
SOMETHING TO LOVE—LTD—
A&M
TERRAPIN STATION—Grateful
Dead—Arista
THE GRAND ILLUSION—Styx—
A&M
THE TWO OF US—Marilyn McCoo
& Billy Davis Jr.—ABC

SAM GOODY/EAST COAST
CSN—Crosby, Stills & Nash—
Atlantic
GOING FOR THE ONE—Yes—
Atlantic
LITTLE QUEEN—Heart—Portrait
LIVE IN THE AIR AGE—Be Bop
Deluxe—Harvest
MOODY BLUE—Elvis Presley—
RCA
NETHER LANDS—Dan Fogelberg—
Full Moon
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
RIGHT ON TIME—Brothers Johnson
—A&M
STAR WARS—Meco—Millennium
THE SPY WHO LOVED ME—UA
(Soundtrack)

TWO GUYS/EAST COAST
ANYTIME, ANYWHERE—Rita
Coolidge—A&M
FLOATERS—ABC
IT'S A GAME—Bay City Rollers
—Arista
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait
MOODY BLUE—Elvis Presley—RCA
NEW YORK, NEW YORK—UA
(Soundtrack)
SHAUN CASSIDY—Warner/Curb
STEVE WINWOOD—Island
TERRAPIN STATION—Grateful
Dead—Arista

**FOR THE RECORD/
BALTIMORE**
COMING THROUGH—Eddie
Henderson—Capitol
DUSIC—Brick—Bang
GOIN' PLACES—Michael
Henderson—Buddah
IN FULL BLOOM—Rose Royce—
Whitfield
INTO SOMETHING—O.V. Wright
—Hi
PATTI LABELLE—Epic
PLATINUM JAZZ—War—Blue
Note
**SERGIO MENDES & NEW
BRASIL '77**—Elektra
SOMETHING TO LOVE—LTD—
A&M
STAR WARS—Meco—Millennium

WAXIE MAXIE/WASH, D.C.
BELIEVE—Mass Production—
Cotillion
B.J. THOMAS—MCA
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
GOIN' PLACES—Michael
Henderson—Buddah
IN FULL BLOOM—Rose Royce—
Whitfield
LOOK TO THE RAINBOW—Al
Jarreau—WB
LUNA SEA—Firefall—Atlantic
PATTI LABELLE—Epic
SIMPLE THINGS—Carole King—
Avatar
TERRAPIN STATION—Grateful
Dead—Arista

**RECORD & TAPE
COLLECTORS/BALTIMORE**
BLOW IT OUT—Tom Scott—Ode
COMING THROUGH—Eddie
Henderson—Capitol
DUSIC—Brick—Bang
HAPPY THE MAN—Arista
IN FULL BLOOM—Rose Royce—
Whitfield

LET THERE BE ROCK—AC/DC—
Aico
PATTI LABELLE—Epic
SANFORD-TOWNSEND BAND—WB
STAR WARS—Patrick Gleason—
Mercury
TIM WEISBERG BAND—UA

GARY'S/RICHMOND
BEE GEES LIVE—RSO
CELEBRATE ME HOME—Kenny
Loggins—Col
EVEN IN THE QUIETEST MOMENTS
—Supertramp—A&M
FLOATERS—ABC
JT—James Taylor—Col
LITTLE QUEEN—Heart—Portrait
LUNA SEA—Firefall—Atlantic
MOODY BLUE—Elvis Presley—
RCA
SIMPLE THINGS—Carole King—
Avatar
TERRAPIN STATION—Grateful
Dead—Arista

**RECORD REVOLUTION/
CLEVELAND**
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
BLOW IT OUT—Tom Scott—Ode
CRAWLER—Epic
MAX—The Rumour—Mercury
NIGHTWINGS—Stanley Turrentine
—Fantasy
**ROBERT GORDON WITH LINK
WRAY**—Private Stock
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista
SHIVER IN THE NIGHT—Andy
Pratt—Nemperor
TERRAPIN STATION—Grateful
Dead—Arista
YOUNG MEN GONE WEST—City
Boy—Mercury

MUSIC STOP/DETROIT
CRAWLER—Epic
FLOWING RIVERS—Andy Gibb—
RSO
FOREVER GOLD—Isley Brothers
—T-Neck
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
SANFORD-TOWNSEND BAND—WB
STAR WARS—Meco—Millennium
STEVE WINWOOD—Island
TERRAPIN STATION—Grateful
Dead—Arista
THE GRAND ILLUSION—Styx—
A&M

ROSE RECORDS/CHICAGO
CARDIAC ARREST—Cameo—
Chocolate City
GOING FOR THE ONE—Yes—
Atlantic
LIGHTS OUT—UFO—Chrysalis
LOOK TO THE RAINBOW—Al
Jarreau—WB
LUNA SEA—Firefall—Atlantic
SIMPLE THINGS—Carole King—
Avatar
SOMETHING TO LOVE—LTD—
A&M
STAR WARS—Meco—Millennium
TERRAPIN STATION—Grateful
Dead—Arista

**FATHER'S & SUN'S/
MIDWEST**
ANYTIME, ANYWHERE—Rita
Coolidge—A&M
BLOW IT OUT—Tom Scott—Ode
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
CRAWLER—Epic
INVITATION—Caroline Payton—
Bar B Q
LUNA SEA—Firefall—Atlantic
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
SANFORD-TOWNSEND BAND—WB
STEVE WINWOOD—Island
TOO HOT TO HANDLE—Heatwave
—Epic

**LIEBERMAN/
MINNEAPOLIS**
**BEFORE WE WERE SO RUDELY
INTERRUPTED**—The Animals
—Jet
FLOATERS—ABC

LUNA SEA—Firefall—Atlantic
MAZE—Capitol
RAISIN' HELL—Elvin Bishop—
Capricorn
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista
SCARLETT RIVERA—WB
SIMPLE THINGS—Carole King—
Avatar
TERRAPIN STATION—Grateful
Dead—Arista
TIM WEISBERG BAND—UA

**FRANKLIN MUSIC/
ATLANTA**
B. J. THOMAS—MCA
LIVE IN THE AIR AGE—Be Bop
Deluxe—Harvest
MAC McANALLY—Ariola America
NO SECOND CHANCE—Charlie—
Janus
PLATINUM JAZZ—War—Blue
Note
ROLLIN'—Stephen Bishop—MCA
TERRAPIN STATION—Grateful
Dead—Arista
THE SPY WHO LOVED ME—UA
(Soundtrack)
THE TWO OF US—Marilyn McCoo
& Billy Davis Jr.—ABC
TIM WEISBERG BAND—UA

**EAST WEST RECORDS/
FLORIDA**
**BEFORE WE WERE SO RUDELY
INTERRUPTED**—The Animals
—Jet
BLOW IT OUT—Tom Scott—Ode
**GAMES, DAMES & GUITAR
THANGS**—Eddie Hazel—WB
IN FULL BLOOM—Rose Royce—
Whitfield
LAKE—Col
NIGHTWINGS—Stanley Turrentine
—Fantasy
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
RAM JAM—Epic
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista
SHIVER IN THE NIGHT—Andy
Pratt—Nemperor

POPULAR TUNES/MEMPHIS
CARDIAC ARREST—Cameo—
Chocolate City
DUSIC—Brick—Bang
FAMILY TREE—Staples—WB
IN FULL BLOOM—Rose Royce—
Whitfield
KNNILLSSONN—Harry Nilsson—
RCA
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista
SECRETS—Con Funk Shun—
Mercury
TAKIN' THE STAGE—Pure Prairie
League—RCA
TERRAPIN STATION—Grateful
Dead—Arista

TAPE CITY/NEW ORLEANS
CSN—Crosby, Stills & Nash—
Atlantic
FLOATERS—ABC
GOING FOR THE ONE—Yes—
Atlantic
LOOK TO THE RAINBOW—Al
Jarreau—WB
MOODY BLUE—Elvis Presley—
RCA
PHANTAZIA—Noel Pointer—
Fantasy
SIMPLE THINGS—Carole King—
Avatar
STAR WARS—Meco—Millennium
STAR WARS—20th Century
(Soundtrack)
STEVE WINWOOD—Island

CIRCLES/ARIZONA
A YEAR AT THE TOP—Greg &
Paul—Casablanca
APPETIZERS—Alan O'Day—Pacific
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
DAVID SOUL—Private Stock

DUNE—David Matthews—CTI
IN FULL BLOOM—Rose Royce—
Whitfield
NIGHTWINGS—Stanley Turrentine
—Fantasy
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
RAREARTH—Rare Earth—Prodigal
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista

**ODYSSEY/SOUTHWEST &
WEST**
APPETIZERS—Alan O'Day—
Pacific
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
BYABLU—Keith Jarrett—ABC
Impulse
DAVID SOUL—Private Stock
DUSIC—Brick—Bang
FEELIN' BITCHY—Millie Jackson—
Spring
IN COLOR—Cheap Trick—Epic
KALAPPANA III—Abattoir
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
PATTI LABELLE—Epic

**LICORICE PIZZA/
LOS ANGELES**
BOATS AGAINST THE CURRENT—
Eric Carmen—Arista
DUNE—David Matthews—CTI
IN COLOR—Cheap Trick—Epic
LIGHTS OUT—UFO—Chrysalis
LIVE IN THE AIR AGE—Be Bop
Deluxe—Harvest
NATURAL PROGRESSIONS—
Bernie Leadon & Michael
Georgiadis—Asylum
ONE OF THE BOYS—Roger Daltrey
—MCA
STAR WARS—Meco—Millennium
TERRAPIN STATION—Grateful
Dead—Arista
THE GRAND ILLUSION—Styx—
A&M

MUSIC PLUS/LOS ANGELES
CLASSICS—Paul Williams—A&M
**CTI SUMMER JAZZ, VOLUMES
1-3**—Various Artists—CTI
I, ROBOT—Alan Parsons Project—
Arista
IN COLOR—Cheap Trick—Epic
LAKE—Col
NETHER LANDS—Dan Fogelberg—
Full Moon
SHAKE IT WELL—Dramatics—ABC
SHAUN CASSIDY—Warner/Curb
SKY ISLANDS—Caldera—Capitol
TAKIN' THE STAGE—Pure Prairie
League—RCA

TOWER/LOS ANGELES
AFRICAN QUEENS—Ritchie Family
—Marlin
DAVID SOUL—Private Stock
DUSIC—Brick—Bang
NIGHTWINGS—Stanley Turrentine
—Fantasy
PACIFIC OCEAN BLUE—Dennis
Wilson—Caribou
PORTS—Perry Botkin Jr.—A&M
**ROBERT GORDON WITH LINK
WRAY**—Private Stock
SKY ISLANDS—Caldera—Capitol
TOO HOT TO HANDLE—Heatwave
—Epic
VILLAGE PEOPLE—Casablanca

**EVERYBODY'S RECORDS/
NORTHWEST**
CTI SUMMER JAZZ, VOL. I—
Various Artists—CTI
FINGER PAINTINGS—Earl Klugh—
Blue Note
GARY OGAN—Paradise
MOODY BLUE—Elvis Presley—RCA
RAISIN' HELL—Elvin Bishop—
Capricorn
RAM JAM—Epic
ROCK 'N' ROLL AGAIN—
Commander Cody—Arista
ROLLIN'—Stephen Bishop—MCA
SIMPLE THINGS—Carole King—
Avatar
THE GRAND ILLUSION—Styx—
A&M

Dialogue (Continued from page 26)

the Jukes would be in big trouble. One of two things is going to happen: either the music is going to change and be more relevant to today, or people will just get used to hearing the Jukes and start playing them. The third possibility is to go on like we are, which is depressing at best.

RW: Do you keep up with the groups that are selling records today?

Van Zandt: I try, yeah. I try. If I could stand the radio for more than five minutes that would help. But I can't.

RW: How do you feel about most of the music you hear today?

Van Zandt: I think it's really mostly emotionless, compromised crap. Everybody's perspective is shot. It's a reflection of the times to a degree. Rock and roll is now an accepted, legitimate business, just like General Motors, and it wasn't five years ago. So now the fat cats are taking over and running things and there isn't that little bit of rebellion, that little bit of violence, that little bit of sex. It's gone. And that's a big mistake.

RW: Do you think what Dave Robinson is doing with Stiff Records is a needed shot in the arm?

Van Zandt: Absolutely. I'm really into him in a lot of ways. He's doing essentially what I would like to do in that he doesn't spend a lot of time on his records and they come out sounding great. He's really got what I think is happening now and what is going to be happening in the future. In most cases he's got groups at the one level where punk rock should evolve to. Elvis Costello is fantastic, and Robinson's got a bunch of other people that really knock me out. Sad thing is that I wouldn't have heard them if he hadn't personally played his records for me. You're not likely to hear them on the radio. That's a real shame. Where do these acts go? If Top 40 radio won't play the Jukes after they've sold 130,000 they're certainly not going to play Elvis Costello, who sells maybe 20,000 or 30,000. It's a shame because it's really valid, it's exciting. It's wild stuff but it's good music.

RW: You're a manager, producer, songwriter, guitarist in Bruce's band, occasional guitarist in the Jukes. Do you feel you're spreading yourself too thin doing so many jobs? Are you going to reach a point where you're going to have to say, I can't be the Jukes' manager and be Bruce's lead guitarist too; I can't write all the songs for the Jukes; I can't take care of the Jukes if they're on the road at the same time I'm on the road with Bruce?

Van Zandt: Yeah, it will definitely come to that point. What makes you most tired of course is the fact that it's not happening. The Jukes aren't successful. That makes everything twice as hard. Eventually other things will come along. Hopefully the situation will lend itself to my bowing out.

See, the problem is I could be a very good manager, but I've always hated the word and the whole concept of it. At the same time I can't turn my head away. I see things that go on that are in the end management functions. If the PA isn't right, if the sound isn't right, if the roadie is messing up, if the bus isn't running, if the record company's messing up somewhere—I see these things. Ideally, creatively, you don't see that. Then you don't worry about it; you don't think about it. I really envy Bruce because he is not involved in any of the bullshit. That's a miracle. Of course there have been certain setbacks. But not really. So what? He came out of it. Unfortunately I can't help seeing things that I don't want to see. Even with Bruce I can't do that. What are you supposed to do? I went out on a major artist's tour one day and I couldn't believe it. I couldn't believe it. He had just done 12 shows with no sound checks. They weren't getting the stage up in time. These things blow my mind. The mixer wasn't good, the lights were very mediocre, his act should be much better than it is. A lot of little things. And this guy's manager is one of the industry's real heavies. You look around and you realize that these things are happening and people are getting away with things constantly. I just can't let these things happen to the Jukes.

RW: Let's get into the issue of the press. You're in a unique position of being close to someone that a lot of writers want to talk to, but who doesn't give interviews any more. Then you're close to the Jukes, who pretty much accommodate anyone who wants to write about them. Having seen it from different perspectives, what opinions have you formed about the rock press in general?

Van Zandt: Initially I met various writers and got friendly with them. I never saw into the politics of it; into who's using who and

for what reasons. I was very innocent about it, told everybody the truth and never said, "I think I'll call up Dave Marsh today and get in Random Notes." It was more like, I'm in the city, who do I know in the city, I know Dave Marsh so I'll give him a call. No ulterior motive whatsoever.

But I've found out that I'm very sensitive to reviews. I take them very personally. As I read things now I just react differently than I would have had I not known the writers. I don't mind a bad review if it's strictly about the music. But I've come to really resent condescending attitudes and personal attacks, especially from writers I've come to know and like on a personal basis. The whole rock journalism thing is really becoming very gossip-oriented. The writers go for sensationalism rather than the facts, in most cases. What I really resent most are the writers who feel they can say something and are immune from any kind of—they're not afraid to attack somebody because they feel they will not be attacked back. I'll never get used to that and I'll never condone it.

I've come to appreciate the few cats in the business who do have integrity. I'm sure they're having a hard time these days because of the trend towards sensationalism and gossip-oriented news. But in most cases the facts are not as exciting or as readable or as sellable as the bullshit. But that's what sells and it's a real shame. ☹

TK Productions Bows Cloud Label

■ MIAMI — Howard Smiley, general manager of TK Productions, has announced the formation of Cloud Records, marking the company's expansion into rock music.

Chi Coltrane's lp "Road to Tomorrow" will be the label's debut release Sept. 20. Also on Cloud Records are Horrell McGann, Wild Oates, Bobby Caldwell and Mike Bloomfield.

Columbia Signs Bonoff



Don Ellis, national vice president, a&r, Columbia Records, has announced the signing of singer/songwriter Karla Bonoff to the label. Karla is currently rehearsing a band to tour behind the release of her debut album, "Karla Bonoff." Pictured at the signing in Columbia's Century City offices are from left: Peter Jay Philbin associate director, talent acquisition, west coast, Columbia Records, and Ron Weiss of Norman Epstein Management; (kneeling) Norman Epstein, Ms. Bonoff's manager; Karla Bonoff; and Don Ellis.

Copy Writes

(Continued from page 42)

Productions . . . Perry Barber has joined Sid Seidenberg's SAS Inc. publishing affiliate for administration and licensing . . . Jessica Josell at Morty Wax' office is doing national promotion on the two Carole Bayer Sager records, "You're Moving Out Today" and "Nobody Does It Better" (recorded by Carly Simon).

ADDENDUM: 20th Century writer John Finley recently won the Best Male Vocalist category at The First Annual Gospel Festival.

MOVING: Carl Griffin, who was with Jobete Music for four years and later worked in the RCA Records a&r department at Celenia Productions, is back at Jobete as east coast director of professional activities . . . The Wes Farrell Organization has moved to 8272 Sunset Blvd.

B'nai B'rith Lodge Sets Panel Discussion

■ NEW YORK—The Music & Performing Arts Lodge of B'nai B'rith will host a music industry panel discussion entitled "The Breaking & Development of a New Act" on Sept. 7 at Schwartz Auditorium, 128 East 55th St. at 7:30 p.m.

Open to the industry, this discussion will feature Arma Andon, VP, artist development, Columbia Records; Tommy Mottola, manager of Hall & Oates; Miles Lourie, manager of Barry Manilow; Rick Dobbis, VP of artist development, Arista Records; Steve Katz, east coast director of a&r Mercury Records, and Norby Walters, manager of Silver Convention.

ABC Taps Leslie

■ LOS ANGELES — Herb Wood, national director of merchandising and advertising, ABC Records, has announced the appointment of Laura Leslie as assistant advertising manager.

Ms. Leslie comes to ABC Records from Cinema Concepts, Inc. where she was executive administrator. She has also held administrative positions at Motown Records and Claridge Music.

Leslie will report directly to Wood.

Arista 1977 Worldwide Convention Held in San Diego (Continued from page 3)

forthcoming fall releases. With the gathering taking the theme, "Careers Are Our Business," special emphasis was placed on the label's success during the first half of this year, with label chief Clive Davis asserting that the company's current strength and projected activity during the remainder of '77 signal "The year of the company's real birth," in terms of consolidating its identity.

Convention attendees were welcomed by a speech at the opening session at Oxford Hall by executive vice president and general manager Elliot Goldman. The rest of the first morning was devoted to speeches by Arista department heads and a keynote address by Arista president Clive Davis. On Wednesday afternoon, meetings of the Arista sales, promotion and international departments were held.

Thursday's agenda began with a radio panel discussion hosted by Scot Jackson, vice president of album promotion; Richard Palmese, vice president of singles

promotion; and Hank Talbert, vice president of r&b promotion. The guests on the panel—Mike Harrison, managing editor of Radio and Records; Ed Wright, owner and operator of GEI, an independent publicity and merchandising company; John Sebastian, program director, KDWB; John Long, program director, WHBQ; Mary Kay Anthony, national music director for Bartell Broadcasting; and Lee Masters of Burkhardt-Abrams, programming consultants—each spoke on their individual radio programming philosophies and the importance of radio research. They then fielded questions on radio from the general assembly, including local and regional promo people, distribution reps and retailers.

The afternoon on Thursday featured four regional meetings (southern, midwest, northeast and western), each chaired by the regional managers for both sales and promotion. Another international meeting was also held, as was an artist development meeting attended by per-

sonnel of that department, the creative services and publicity departments. The artist development meeting was chaired by Rick Dobbis, vice president of artist development. The first of three nightly live shows was held in the hotel ballroom on Thursday evening, with performances given by Aalon, The New Commander Cody Band and Mandrill. Concert attendees were also treated to an 11 minute sneak preview of Steven Spielberg's forthcoming film, "Close Encounter Of The Third Kind." The soundtrack for the Columbia Pictures release will be on Arista.

Starting off Friday was an announcement of the fall program by Judd Siegal, vice president of sales and distribution. Following the announcement, Clive Davis began his product presentation, introducing 15 new and forthcoming Arista albums. Among the lps previewed were label debuts of Rick Danko, The Dwight Twilley Band and Mandrill; the first two albums to be distributed by Arista under its

new arrangement with Passport Records, "Brand X Live" and "The Intergalactic Touring Band," and new product by Stomu Yamashta, Alpha Band, Mandrill and Eric Carmen. Meetings were held in the afternoon, including an a&r seminar hosted by Barry Reiss, administrative vice president. The concert that evening starred Danny Peck and The Dwight Twilley Band.

Part two of Clive Davis' product presentation kicked off the final day's agenda. New singles by Barry Manilow, The Bay City Rollers, Grateful Dead and New Commander Cody Band were the first tracks previewed, followed by cuts from lps by some newer Arista artists such as Baby Grand, Ray Parker, Striker and The Pets. Don McLean's "Prime Time" had its premiere, as did "The Muppet Show." Capping off Davis' showcase were selections from Lily Tomlin's recorded document of her Broadway show, some of "The Bay City Rollers' Greatest Hits," and four just-completed Barry Manilow tracks.

Clive Davis Speech (Continued from page 3)

You've all caught the fever and what's more you're prepared to cause the temperature to rise to even higher heights. What you all worked so hard to cause has now come about: The explosion of Arista Records.

So as we meet this morning and look back on this last fiscal year for us, know in your head and in your heart, intellectually and emotionally, that this past year saw our birth as a company. The gestation period is over. We have been born and everyone in every corner of the world of music knows it and feels it.

When this all started barely 2 1/2 years ago, we had to begin by scratching and clawing our way via top 40 singles. That would be the quickest door opener so we took it. And in short order we broke through with Manilow's "Mandy," "It's A Miracle" and "Could It Be Magic." We came right back with "Saturday Night" by the Rollers, "Midnight Blue" by Melissa, and we mined the Tony Orlando and Dawn catalogue to come up with two more singles and a greatest hits album that helped pay the bills. We added to this a gift from Barbra Streisand and Ray Stark with "Funny Lady" and our finances improved still more.

Well, during the second year the pace picked up. The Outlaws showed our first rock muscle. The Brecker Brothers showed our first progressive muscle;

Monty Python showed our first comedic muscle; Eric Carmen showed across-the-board muscle as a triple threat major artist; Patti Smith showed what attention can be focused on an original, unique tastemaker; and we attracted Lou Reed, an original's original if there ever was one. And the singles kept coming: "Money Honey" and "Rock and Roll Love Letter" from the Rollers, which continued to shock the armchair critics, and from Manilow we got a continuation of a soon to be historic string of hits.

And as we showed evidence ourselves of commercial muscle, we began making our mark as a progressive trend setter. Through Steve Backer's hard efforts we achieved critical acclaim for our in depth Arista/Freedom releases and also for the career launching of today's most honored jazz musician: Anthony Braxton. We purchased Savoy Records and with Bob Porter and Steve leading the way we've given the industry a beautifully packaged historic series of Savoy releases that will be treasured forever.

This last year has witnessed one explosion after another. First the emergence of Jennifer Warnes. Already enjoying her second chart single, her album is over 300,000 units and it's not finished yet.

The Kinks joined us and their "Sleepwalker" album served

notice that the only thing they needed were great songs . . . and Arista Records. They zoomed up the charts . . . Arista could revive careers as well as launch new ones.

Dickey Betts joined us to provide more rock muscle and his Arista debut album rocketed to the top 20 and clearly shows that he would be a major force to be reckoned with in the future.

The "Saturday Night Live" cast chose us for their debut comedy album release and their album became the best selling comedy album of the year.

The Bay City Rollers, those "flash in the pan" rockers from England, kept growing and growing: "I Only Want To Be With You," "Yesterday's Hero," "Dedication," all without exception hit the charts with impact and then their latest album, "It's A Game" went gold in just three weeks.

And Manilow—well, the Manilow rocket went through the roof: "This One's For You," "Weekend In New England" and "Looks Like We Made It." Add these to his television special and, of course, all of you—and the industry's newest superstar became a national sensation. With his two record set "Manilow Live" now double platinum, at \$11.98 no less, we have seen all five of his albums dominating the charts. This is a feat equaled by only two other male vocalists in history. Manilow is now

an industry giant.

And as the year closes and a new one begins, we really hit a truly torrid pace.

"The Greatest" soundtrack album gives birth to a classic single: George Benson's "The Greatest Love Of All," a certain Academy Award contender.

The Grateful Dead join us and an American institution becomes revitalized, re-energized with a sparkle, a freshness and a power equal to, if not greater than, anything they've ever done before. And their sales explode. "Salesmaker" for two weeks in a row, The Grateful Dead are here to stay and they will be bigger than ever.

And, finally, a true genius of sound joins us, and in Alan Parsons Arista has come up with a brilliant pioneer who will set new trends, find new paths and take us to exciting new musical heights—not to mention the top of the charts.

This is not a company that deals in inventory numbers or call letters. This is a company of and for artists—and never forget that. This is a company dedicated to music, to careers and to the joy of creativity. This is a company, born in the age of a concentration of power, that by great care, sensitivity and drive and, of course, an omnipresent ear for the original talent, has spiraled up with an unprecedented swiftness to claim its own major musical place.

'77 Arista Convention Features Broad Range of Seminar Topics

■ SAN DIEGO—Afternoon seminars were held by the sales, promotion, a&r and artist development departments at the 1977 Arista Worldwide Convention to discuss the areas and problems unique to the roles and responsibilities of each department and to map out strategies for the fall program of releases announced here.

Judd Siegal, vice president of sales and distribution, moderated a discussion that centered around the new fall program. The work session, attended by the Arista sales staff and representatives from independent distributors, tackled such topics as the relative effectiveness of single as opposed to multi-artist ads, whether the marketing budget should emphasize free goods or advertising money, dating procedures for retailers, and the spacing of album releases for maximum exposure. The dialogue also centered on the role the department and distributors have in artist development, particularly in the breaking of new talent; the necessity of frequent communication and working with information received from the distributor; and the tools, the knowledge and teamwork the department needs to best utilize Arista's network of independent distributors.

A promotion problem-solving session was chaired by Richard Palmese, vice president of singles promotion; Scot Jackson, vice president of album promotion; and Hank Talbert, vice president of r&b promotion. The discussion involved a series of actual pro-

motion situations and the methods of dealing with them. Those attending the seminar also dealt with the rise of "passive research" in radio—the rise in the number of stations using demographically controlled phone calls to determine playlist additions—and how to get records on those stations. The promotion meeting had as its other topics the increased opportunities for exposure of progressive jazz music, the effectiveness of the college program, the accessibility and use of television appearances, and the coordination of artist tours to record promotion.

An artist development meeting, attended by members of that department as well as by the creative services and publicity departments and product managers, was chaired by Rick Dobbis, vice president of artist development. Discussed was the coordination of the function each plays in the planning and advancement of a recording career. Topics included college exposure, television visibility, interviews and reviews, advertising campaigns and special marketing tools. In a related seminar the following day, Barry Reiss, Arista's administrative vice president, hosted a dialogue on a&r. The theme of the discussion was the administration of a record from the pre-recording stages until it is ready to be marketed, and the ways in which the departments represented at the meeting interact during those steps in the process to create the finished product.

Arista Speeches Stress Teamwork

■ SAN DIEGO — With "Careers Are Our Business" as the overall message of the Arista Convention, each department head in turn described how his area of responsibility coordinated with other Arista areas for the effective selling and marketing of records and development of the label's artists.

Rick Dobbis, vice president of artist development, began his speech to the Arista staff and regional representatives by asserting that everyone in the company is in the business of artist development. The common goal, Dobbis stated, is to break records, and through the breaking of records to break artists; to achieve credibility, and therefore longevity, "the lifeblood of our business," for each act on the Arista roster.

When an artist is signed to Arista, Dobbis said, an artistic direction is decided upon; at that point career planning—by managers, agents, artist development executives, individuals within the

department—becomes the objective: the communication of the essence of the artist to radio (through promotion), to retailers (through the sales department) and to the public (through advertising). Artist development is the taking of the product and expressing by packaging, merchandising, advertising, the image of that product. All these factors must be tied together, and that's why creative services is part of artist development.

Dobbis went on to talk about the importance of advertising placement, the distinctions between selling a record and selling an artist, and the establishment of long-term credibility for the acts and for the label. The interchange at the convention, he said, should have as its focus the ways in which individual efforts can contribute to the development of Arista artists, as people and departments work like the spokes of

(Continued on page 52)

Goldman Cites Label Momentum

(Following are excerpts from the welcoming speech to the Arista Records convention given by Elliot Goldman, executive vice president and general manager of the label.)

... There's a bad old joke that asks the question "What do the numbers 13,19,30 and 37 have in common?" The punch line to that story is that they are adjoining rooms in the Warsaw Hilton Hotel; however, to those of us sitting in this room those numbers have a much more important and exciting meaning. They represent, in concrete terms, the excitement and growth of Arista Records since its inception. Because, read as millions of dollars, they represent the consecutive fiscal year worldwide revenues of our predecessors last year and Arista Records' first three years. Yes, at the end of fiscal 1974 records showed a net revenue line of \$13 million on a worldwide basis. We jumped to \$22 million by the end of June, 1975, the first full year of Arista's operation, to \$30 million by June 30, 1976 and we come into this convention having just ended our third fiscal year with a net revenue line of just under \$37 million, a growth rate of almost 300 percent over our first three years.

1977 also saw the restructuring of our U.K. company with the naming of our own Bob Buziak as managing director, and extensive restaffing of the company and the conclusion of two deals vital to our future growth in England; namely, the establishment of our own sales force in concert with Chrysalis Records and a new highly attractive pressing and distribution deal with Phonodisc. Amidst all these changes the U.K. company had impressive success with a variety of records and artists from the million unit sales of Showaddywaddy to the U.K. breakthrough of Patti Smith.

1977 was also marked by the formation of the Arista Music Publishing Group, headed by Billy Meshel. In six short months (really only a split second in music publishing time) Arista Music has already had significant chart success and has signed writers of the talent of Michael Masser, Stomu Yamashta and Gregg Diamond with several other major announcements in the offing.

Lastly, we saw in our last fiscal year the significant maturing of our international activities. The Bay City Rollers were solidly established among the top groups in the world in international sales and artists like Eric Carmen, Barry Manilow, Showaddywaddy, Melissa Manchester, Hello, Patti Smith and Lou Reed showed up on charts all across the world. The success in our international oper-

ation was of such a magnitude that our licensing agreements with EMI and Capitol of Canada were torn up a year early and totally new deals were negotiated to reflect the enormous growth of our company. In addition, we were fortunate enough to attract the talent of an Alan Watson to supervise the day to day activities of our international operation.

If I do nothing else at this convention but make each and every one of you aware of the value and importance of working together and providing information to each other on a knowledgeable, concise and consistent basis I will consider my role here a resounding success. In the hope of achieving that success, let me be a little more specific and, as I'm inclined to be, blunt.

We all work too many hard hours each day to find that the work we did last week has to be done again because the momentum established was wasted when the next person down the line dropped the ball. Generalized, casual field reports without insight and reference to the marketplace serve no purpose except to allow the writer to feel he's fulfilled a chore. A response to a question that merely regurgitates a lot of facts, accurate as they may be, with no analysis or recommendation is infuriating. Information that is faulty, imprecise or unclear has a rippling effect throughout the company and can destroy the momentum created by those who count on you as part of the team.

These comments apply to all of us but most particularly and singularly to those people working in the field and across the world who are removed from the immediacy of national environment and direction. You people are really the first points of both impression and input for the company. The amount and correctness of the information you feed back to us, and, yes, the suggestions and input you make are vital to our operation. If the marketing and promotion people in the field are under the impression that the reports they send back are not read you're very wrong. Your reports, or lack thereof, are noted carefully by every major department head and are used in many instances in formulating national direction. They are also, obviously, a key element used in evaluating the ability and performance of the writer. You are not only our sources of information but also, in a very real way, are the most visible representation of Arista Records. What each of you do every single day of the year reflects upon what Arista Records is and will become.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "(Every Time I Turn Around) Back In Love Again" — L.T.D. (A&M). It is not the sweet "Love Ballad" but it's a pulsating, up-tempo r&b tune that will jump immediately on the airwaves and is destined to have fantastic reaction chart wise.

DEDE'S DITTIES TO WATCH: "Trouble" — King Floyd (Chimneyville); "Take All The Time You Need" — The Checkmates Ltd. (Fantasy); "Glad You Could Make It" — Archie Bell & The Drells (Philadelphia International).

Verdeen White, brother of Maurice White of Earth, Wind & Fire, has gone into another endeavor. He has produced a group that hails from Baltimore, by the name of Pockets. Their album will be released sometime in September on Columbia Records.

Morning, noon and Knight: Gladys Knight, who is known for her soulful singing and her appearance in "Pipe Dreams," is now on her own as everyone is aware. Ms. Knight will still record for Buddah, but her family, the Pips, will be recording for Casablanca Records. However, when appearing they will still remain as the group of true professionals. Buddah will be recording them as a group.

There is a new person attending to WEBB's program directorship. Jimmy Clark is now acting program director. That slot was formerly filled by Diamond Jim Sears. Details to follow.

The Baltimore Hilton will be the meeting location for the first gathering of the committee which was formed at the NATRA Convention to work toward the consolidation of the organization. Further details to follow.

Working under an extreme handicap at radio station KCSP at Colorado State Penitentiary are the announcers who broadcast 15 hours a day for seven days to a "captive" audience. Donald McCoy, announcer, has written this editor requesting aid for new equipment, which is necessary to remain on the air. The inmates at this institution are expressing their creativity through the airwaves.

Al Bell Sues Bank

(Continued from page 4)

bank with falsely accusing Bell, in order to bolster claims against its bonding company. The suit states that prior to the accusation, Bell had cooperated with Union Planters in its investigation, and information provided the bank at that time, along with Harwell's own statements,

gave the bank no probable cause to implicate Bell. Damages are being asked for both personal and professional injury to Bell as a result of the lengthy and highly publicized court case. He is represented in the action by attorneys Michael F. Pleasants and Frierson M. Graves Jr. of Memphis. Spokespeople for the bank offered no comment on the suit.

Casablanca's Second Summer



Casablanca Record and FilmWorks, along with Wald, DeBlasio & Nanas and Joyce Bogart, co-managers of Donna Summer, staged a party to celebrate the second anniversary of Ms. Summer's joining Casablanca with her first hit, "Love To Love You Baby." Pictured at the party, held at Roy's in Hollywood, are, from left, Ron Kreitzman, partner in Roy's; Susan Munao, Casablanca vice president of press and artist relations; Mark Hammerman, director of contemporary music at Wald, DeBlasio, & Nanas; Ron DeBlasio; Giorgio Moroder, co-producer of Donna Summer's records; Joyce Bogart; Donna Summer; Pete Bellotte, co-producer; Neil Bogart, president of Casablanca; and Jeff Wald.

Reaction To Jimmy's Bankruptcy

(Continued from page 4)

somewhere between \$10 and \$20 million, according to what I read in the trades, certain important executives in record companies are trying to figure out how to rescutate this most ridiculous operation I have ever lived to see. And if they do that, I don't know what they expect me to do."

Other retailers had varying theories on why Jimmy's went under. "You had a tremendous expansion in a very short time, without proper help, without a proper management organization, spending a tremendous amount on advertising—it's hard to make a profit," said George Levy, president of Sam Goody's.

"You do need knowledgeable people," said Ira Rothstein of El-Roy (Record World-Times Square Stores). "I will never go into the shoe store business, because I don't know anything about shoes. Just because a man is running a wholesale operation, selling cut-outs, doesn't mean he knows the fundamentals of opening up stores—the overhead, the rental, the help, the knowledgeable people—I don't think he had the people."

The future, these retailers agreed, likely will not include album sales at \$2.99. Rothstein predicted that Korvettes, which has advertised top lps at that price for some time, will soon forego lowball pricing. "Actually, they

wanted to go out and knock Jimmy's out altogether," he said. "Now that Jimmy's has gone Chapter XI, I think Korvette's will eventually give up the \$2.99 thing."

"I think prices are going to go up a little," Rothstein continued. "The discounts will still maintain, but they may be cut down. If a store has 100 or 200 numbers, it may be cut down to 50 or 100."

Reverse Crossovers

(Continued from page 6)

Chart.

Andy Gibb's "I Just Want To Be Your Everything" (RSO), #1 on The Singles Chart for the fourth week, is bulleted at #66 this week on The R&B Singles Chart. The record is getting big r&b airplay in Memphis, Detroit, Miami, San Francisco, Los Angeles and St. Louis.

The third crossover record is Meri Wilson's novelty song, "Telephone Man," on GRT. It's listed at #71 on the r&b chart and #27 on the pop singles chart. The Wilson record is picking up r&b airplay in Miami, St. Louis, Chicago, Detroit and Cleveland. "Telephone Man" also went to #47 on The Country Singles Chart.

According to **Record World** research, all three records are also garnering significant r&b sales.

R&B PICKS OF THE WEEK

SINGLE



STEVIE WONDER, "ANOTHER STAR" (Jobete Music Co., Inc./Black Bull Music, Inc., ASCAP). Wonders never cease when Stevie puts lyrics into a groove such as this. A calypso beat adds to the sound. Extracted from his recent lp, "Songs In The Key Of Life," it's destined to be pure gold. This is one that will motivate everyone to dance. Tamla T 54286F (Motown).

SLEEPER



WILSON PICKETT, "LOVE DAGGER" (Fame Publishing Co., Inc., BMI). Pickett emerges on a new label with a fantastic tune. Produced by Pickett and The Muscle Shoals Rhythm Section, it has all the necessary ingredients to become a natural winner across the board. An up-tempo ditty destined to hit the charts immediately. Pickett's fans will prove how safeable this single is. Erva 318.

ALBUM

MILLIE JACKSON, "FEELIN' BITCHY." Exotic album cover exemplifies what is within. Ms. Jackson's vocals are exceptional when she throws out gems such as "Angel In Your Arms" and "You Created A Monster." She aided in the production, along with Brad Shapiro, showing off her versatility. It is superb vocally and excellent in the line-up of the selections. Spring SP-1-6715 (Polydor).



Our Ad of Aug. 19th
“All In The Game”

DK4563

Should Have Been
The Flip Side!

“Where Lovers
Meet”

(At The Dark End Of The Street)

TYRONE DAVIS

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

SEPTEMBER 3, 1977

SEPT. 3	AUG. 27	
1	1	1 FLOAT ON FLOATERS /ABC 12284 (5th Week)
2	2	2 STRAWBERRY LETTER 23 BROTHERS JOHNSON /A&M 1949
3	3	3 BEST OF MY LOVE EMOTIONS /Columbia 3 10544
4	4	4 THE GREATEST LOVE OF ALL GEORGE BENSON /Arista 0251
5	5	5 EASY COMMODORES /Motown M 1418F
6	6	6 I BELIEVE YOU DOROTHY MOORE /Malaco 1042 (T.K.)
7	8	8 SUNSHINE ENCHANTMENT /Roadshow XW991 (UA)
8	10	10 WORK ON ME O'JAYS /Phila. Intl. ZS8 3631 (CBS)
9	9	9 L.A. SUNSHINE WAR /Blue Note 1009 (UA)
10	11	11 LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS /Phila. Intl. ZS8 3627 (CBS)
11	16	16 KEEP IT COMIN' LOVE KC & SUNSHINE BAND /T.K. 1023
12	15	15 O-H-I-O OHIO PLAYERS /Mercury 73932
13	7	7 SLIDE SLAVE /Cotillion 44128 (Atlantic)
14	22	22 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE /20th Century TC 2350
15	13	13 A REAL MOTHER FOR YA JOHNNY GUITAR WATSON /DJM 1024 (Amherst)
16	18	18 MAKE IT WITH YOU WHISPERS /Soul Train 10996 (RCA)
17	12	12 DEVIL'S GUN C.J. & COMPANY /Westbound 55400 (Atlantic)
18	14	14 LIVIN' IN THE LIFE ISLEY BROTHERS /T-Neck ZS8 2267 (CBS)
19	17	17 THIS I SWEAR TYRONE DAVIS /Columbia 3 10528
20	19	19 SEE YOU WHEN I GIT THERE LOU RAWLS /Phila. Intl. ZS8 3623 (CBS)
21	23	23 SINCE I FELT FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH /London 8193
22	30	30 BOOGIE NIGHTS HEATWAVE /Epic 8 50370
23	25	25 OH LET ME KNOW IT, PT. I) SPECIAL DELIVERY /Shield 6307 (T.K.)
24	27	27 I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER /Casablanca 884
25	20	20 GOT TO GIVE IT UP MARVIN GAYE /Tamla T 54280F (Motown)
26	34	34 WE NEVER DANCED TO A LOVE SONG MANHATTANS /Columbia 3 10586
27	28	28 GOODNIGHT MY LOVE TAVARES /Capitol P 4453
28	29	29 LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL /Columbia 3 10552
29	32	32 JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN /Motown M 1420F
30	36	36 DO YOU WANNA GET FUNKY WITH ME PETER BROWN /Drive 6258 (T.K.)
31	35	35 I CAN'T HELP IT MICHAEL HENDERSON /Buddah 578
32	24	24 I DON'T WANNA GO MOMENTS /Stang 5073 (All Platinum)
33	33	33 EXODUS BOB MARLEY & THE WAILERS /Island 089
34	31	31 NIGHTS ON BROADWAY CANDI STATON /Warner Bros. WBS 8387
35	37	37 TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD /Kudu KU 940 (CTI)
36	43	43 DOCTOR LOVE 1ST CHOICE /Gold Mind 4004 (Salsoul)
37	44	44 GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s /Polydor 14409
38	26	26 LOVIN' IS REALLY MY GAME BRAINSTORM /Tabu 10961 (RCA)
39	21	21 I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS /Phila. Intl. ZS8 3622 (CBS)
40	46	46 LADY OF MAGIC MAZE /Capitol P 4456
41	45	45 CAN'T GET ALONG IMPRESSIONS /Cotillion 44220 (Atlantic)
42	39	39 VITAMIN U SMOKEY ROBINSON /Tamla T 54284F (Motown)
43	53	53 WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN /Atlantic 3418
44	52	52 EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN /ABC 12291
45	47	47 SO YOU WIN AGAIN HOT CHOCOLATE /Big Tree 16096 (Atlantic)
46	51	51 CHALK IT UP JERRY BUTLER /Motown M 1421F
47	50	50 NO ONE CAN LOVE YOU MORE PHYLLIS HYMAN /Buddah BDA 577
48	49	49 NOWHERE TO RUN (PT. I) DYNAMIC SUPERIORS /Motown M 1419F
49	55	55 THE REAL THING SERGIO MENDES & BRASIL '77 /Elektra 45416
50	56	56 LOOK WHAT YOU'VE DONE TO MY HEART MARILYN MCCOO & BILLY DAVIS, JR. /ABC 12298
51	59	59 CREAM CITY AALON /Arista 0249
52	58	58 LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON /Glades 1743 (T.K.)
53	54	54 FANTASY IS REALITY PARLIAMENT /Casablanca 892
54	62	62 SHAKE IT WELL DRAMATICS /ABC 12299
55	64	64 DUSIC BRICK /Bang 734
56	—	— BRICK HOUSE COMMODORES /Motown M 1425F
57	60	60 YOU CAN'T SEE FOR LOOKIN' BETTY WRIGHT /Alston 3734 (T.K.)
58	70	70 "STAR WARS" THEME/CANTINA BAND MECO /Millennium MN 604 (Casablanca)
59	66	66 YOU CAN DO IT ARTHUR PRYSOCK /Old Town OT 1002
60	—	— ANOTHER STAR STEVE WONDER /Tamla T 54286F (Motown)
61	67	67 RUNNING AWAY ROY AYERS /Ubiquity/Polydor 14415
62	68	68 THIS COULD BE THE NIGHT R.B. HUDMAN /Atlantic 3413
63	—	— DO YOUR DANCE (PART I) ROSE ROYCE /Whitfield WHI 8440 (WB)
64	74	74 SHOO DOO FU FU OOH! LENNY WILLIAMS /ABC 12300
65	—	— (EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD /A&M 1974
66	73	73 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB /RSC RS 872 (Polydor)
67	69	69 DO YOU BELIEVE IN LOVE AT FIRST SIGHT DIONNE WARWICK /Warner Bros. WBS 8419
68	—	— JUST FOR YOUR LOVE MEMPHIS HORNS /RCA 11064
69	—	— YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY /Gordy 7155 (Motown)
70	—	— IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON /Spring 175 (Polydor)
71	71	71 TELEPHONE MAN MERRI WILSON /GRT 127
72	—	— THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS /Phila. Intl. ZS8 3633 (CBS)
73	42	42 ALL BECAUSE OF YOUR LOVE OTIS CLAY /Kayvette 5130 (T.K.)
74	75	75 LOVE MUSIC THE REGAL DEWEY /Millennium MN 603 (Casablanca)
75	—	— BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLS /Mercury 73901

Disco File (Continued from page 20)

Man; and their production for Summer, "I Feel Love," still riding high at number six, buoyed by the recent release of the longer disco disc version . . . Most tantalizing rumor this week: Casablanca, already the disco label of the moment, is planning to release another Donna Summer disco disc within the week. The song: "Je T'Aime," recently remade by Saint Tropez, but certainly an inevitable choice for Summer. Donna had, in fact, recorded her own version of "Je T'Aime" with Giorgio at the end of last year and there was talk for a while about putting it out as a special valentine package, but it was shelved. Now, reportedly, the song's been redone for the Casablanca/Motown disco film currently in production in Los Angeles, "Thank God It's Friday," and it's this new Moroder-Bellotte version that's slated for release. Should be very steamy . . . COMING ON STRONG: Meco's "Star Wars" (Millennium) which is finally beginning to grow on me—it's already top five on a lot of club playlists we've been seeing recently; "Music" by Montreal Sound, one of the summer's wildest records, now available on a TK disco disc; and both "Native New Yorker" and "Easy Come, Easy Go" by Odyssey which RCA has released back-to-back on a disco disc. Also coming up from left field: Margie Alexander's "Gotta Get a Hold on Me" (Chi-sound/UA).

ALBUM OF THE MOMENT: "Cosmic Wind" by the Mike Theodore Orchestra (Westbound), test pressings of which have spread coast to coast in the past week, building up quite a pitch of excitement prior to its official release date September 6. The album, already represented by various cuts on three out of four top 10 lists this week, is one of the best disco orchestra collections this year and was produced, arranged and written by Mike Theodore, Dennis Coffey's partner on the production side of the C.J. & Co. album. Though there are flashes of the C.J. & Co. sound here, the music eludes categories or established styles, making occasional bows to the influences of the Salsoul Orchestra or the Ritchie Family (particularly in "Brazilian Lullaby," "I Love the Way You Move" and "Ain't Nothing To It"), but maintaining an utterly original approach. The most successful tracks are "The Bull" (6:33), which has a terrific Latin percussion intro and is outstanding for the wonderful textural contrast created by the horns and the strings sweeping against and echoing one another, wave on wave (it also brings back fond memories of "The Mexican" by Babe Ruth) and "Cosmic Wind" (6:58), a spectacularly varied and involving production that envelops you in a dream-like environment—a mysterious space trip you don't want to end. "Belly Boogie" is also attractive but it invites the comparison to Silver Convention's "Get Up and Boogie" a little too obviously; happily, however, it overcomes the comparison with some sharp breaks. All together, this is an album without a single waste track and if the initial response is any indication, it's going to be a major chart contender in the next few months.

R&B REGIONAL BREAKOUTS

Singles

Albums

East:

Brick (Bang)
Commodores (Motown)
Meco (Millennium)
Rose Royce (Whitfield)
Memphis Horns (RCA)
High Inergy (Gordy)

East:

Meco (Millennium)
Patti LaBelle (Epic)

South:

Marilyn McCoo & Billy Davis, Jr. (ABC)
Brick (Bang)
Commodores (Motown)
Meco (Millennium)
Stevie Wonder (Tamla)

South:

Meco (Millennium)
Brick (Bang)
Millie Jackson (Spring)

Midwest:

Commodores (Motown)
Marilyn McCoo & Billy Davis, Jr. (ABC)
Meco (Millennium)
Stevie Wonder (Tamla)
Rose Royce (Whitfield)
Andy Gibb (RSC)

Midwest:

Michael Henderson (Buddah)
Brick (Bang)
Millie Jackson (Spring)
Patti LaBelle (Epic)

West:

Andy Gibb (RSC)

West:

James Brown (Polydor)
Brick (Bang)
Millie Jackson (Spring)

SEPTEMBER 3, 1977

1. **FLOATERS**
ABC AB 1030
2. **COMMODORES**
Motown M7 884R1
3. **REJOICE**
EMOTIONS/Columbia PG 34762
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
5. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
6. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
7. **TRAVELIN' AT THE SPEED OF
THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
8. **SOMETHING TO LOVE**
LTD/A&M SP 4646
9. **SLAVE**
Cotillion SD 9914 (Atlantic)
10. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
11. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM
DJLPA7 (Amherst)
12. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
13. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301
(Atlantic)
14. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
15. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
16. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
17. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2
(Motown)
18. **LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila Intl.
JZ 34659 (CBS)
19. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
20. **THE TWO OF US**
MARILYN McCOO & BILLY DAVIS, JR./
ABC 1026
21. **MARVIN GAYE LIVE AT THE
LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
22. **EXODUS**
BOB MARLEY & THE WAILERS/Island
ILPS 9498
23. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
24. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003
(Casablanca)
25. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
26. **ENCHANTMENT**
Roadshow LA682 G (UA)
27. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS
5693
28. **BELIEVE**
MASS PRODUCTION/Cotillion SD 9918
(Atlantic)
29. **FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452
30. **THE GREATEST**
(ORIGINAL SOUNDTRACK)
Arista 7000
31. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1
6108
32. **MUTHA'S NATURE**
JAMES BROWN/Polydor PD 1 6111
33. **STAR WARS AND OTHER
GALACTIC FUNK**
MECO/Millennium MNLP 8001
(Casablanca)
34. **DUSIC**
BRICK/Bang BLP 409
35. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715
(Polydor)
36. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
37. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
38. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN
LA730 H (UA)
39. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
40. **PATTI LA BELLE**
Epic PE 34847

RECORD WORLD SEPTEMBER 3, 1977

By ROBERT PALMER

■ **ROOTS MUSIC:** The recent revival of interest in African roots ought to ensure a good reception for three albums released last week. "Afro-Cuban Jazz," a two-record reissue on Verve, brings together the classic collaborations of Latin bandleader **Machito** and arranger **Chico O'Farrill** with **Charles Parker** and **Dizzy Gillespie**. Included in the package are "The Afro-Cuban Suite" and "The Manteca Suite," complete. Lyricord Records (141 Perry Street, New York, N.Y. 10014) has two new albums from the heartland of West Africa. "Ritual Music of Ghana" documents the complex polyrhythmic drumming of the Ewe of Ghana and fills a major gap in the African discography. "Sounds of West Africa — The Kora and the Xylophone" is an album of lilting, melodic music played on the guitar-like kora and the xylophone of the Lobi people of northern Ghana. Anyone who is interested in the roots of jazz should hear these sets.

The past two weeks have been rich in jazz reissues. Along with the Verve Afro-Cuban album came "Tenor Giants," a collection of late 1950s collaborations between **Ben Webster** and **Coleman Hawkins**; "The Rodgers and Hart Songbook" as sung by **Ella Fitzgerald**; and "Diz and Getz," which brings together two mid-1950s encounters featuring the great trumpeter and tenor saxophonist. Columbia Special Products has added two essential albums to its Collectors' Series. "Stringing The Blues" collects a number of the celebrated 1920s collaborations of guitarist **Eddie Lang** and violinist **Joe Venuti** in a two-record album, while "Facets" consists of **Miles Davis** tracks from the '50s and '60s, with **Coltrane** and **Cannonball** among the participants.

Herwin Records (P.O. Box 306, Glen Cove, N.Y. 11542), a label devoted to the reissue of rare jazz and blues, has added some gems to its catalogue. "Kid Punch" **Miller**, the semi-legendary New Orleans trumpeter, is the subject of an album of the same name which effectively removes him from the realm of fiction and allows us to evaluate him as a brilliant musician. Several of these tracks, particularly "Maxwell Street Stomp" by King Mutt and his Tennessee Thumpers and "Isabella" by Jimmy Bertrand's Washboard Wizards, feature trumpet work which compares favorably with Armstrong's period offerings. There are two more Punch Miller goodies on "Rare Hot Chicago Jazz 1925(?) - 1929," these with a group assembled by Junie Cobb, and more terrific early jazz, including a ridiculously rare coupling (only one copy in existence) by the Original Midnight Ramblers Orchestra. Also new from Herwin are "Paramount Hot Jazz Rarities 1926-1928," "Paramount Cornet Blues Rarities Chicago 1924-1927," a collection of cornet-accompanied classic blues; "Piano Ragtime of the Fifties," featuring recordings of Joplin and other ragtime composers by **Ralph Sutton**, **Dick Hyman**, and others; and "Sanctified Singing with Traditional Jazz Accompaniment," an album of jazzy preaching and band-accompanied congregational singing from the twenties led by Rev. **D. C. Rice**. All these albums are listenable despite the extreme rarity of much of the material, due to a superb remastering job by **Nick Perls**.

ECM has released two classics from its European catalogue and two new items. The oldies are "ARC," a **Chick Corea** trio date from 1971, and "Conception Vessel," the first album led by drummer **Paul Motian**, featuring **Charlie Haden** and **Keith Jarrett** in supporting roles. The new items are "Satu," an album of tracks by large groups led by drummer **Edward Vesala**, and "May 24, 1976," duets by bassist **Glen Moore** of Oregon fame and pianist **Larry Karush** of the Jankry Ensemble . . . Peters International has released another item of European jazz in its Cosmos Collector series. It's "Danish Design" by the Mads Vinding group featuring guitarist **Janne Schaffer**.

Jose Mangual, the veteran Latin percussionist, has an outstanding new release, "Buyu," on the Turnstyle label, with production assistance from percussionist **Ralph McDonald** . . . **The World's Greatest Jazz Band** has released "On Tour II," again featuring vocalist **Maxine Sullivan** . . . The virtuoso jazz pianist **Paul Smith** has a new trio album, "Heavy Jazz," on Outstanding Records (P.O. Box 2111, Huntington Beach, California 92647). Outstanding has previously cast Smith, a veteran of groups led by Ella Fitzgerald, Tommy Dorsey and others, in the role of Tatumesque solo pianist. Here, with **Ray Brown** and **Louis Bellson** swinging behind him, he shows his mettle as a hard-hitting jazzman.

SEPTEMBER 3, 1977

1. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
2. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1
6108
3. **LOOK TO THE RAINBOW (AL
JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
4. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
5. **MORE STUFF**
STUFF/Warner Bros. BS 3061
6. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
7. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
8. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730
H (UA)
9. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
10. **FINGER PAINTINGS**
EARL KLUUGH/Blue Note BN LA737
H (UA)
11. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
12. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
13. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
14. **PHANTAZIA**
NOEL POINTER/Blue Note LA736
H (UA)
15. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
16. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
17. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
18. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK
2983
19. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
20. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
21. **SEAWIND**
CTI 5002
22. **BACK TOGETHER AGAIN**
LARRY CORYELL & ALPHONSE MOUZON/
Atlantic SD 18228
23. **THREE OR FOUR SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1700
24. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
25. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
26. **DUNE**
DAVID MATHEWS/CTI 7 5005
27. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 1**
CTI 7076
28. **SERGIO MENDES & BRAZIL '77**
Elektra 7E 1102
29. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 2**
CTI 7077
30. **WATERCOLORS**
PAT METHENY/ECM 1 1096 (Polydor)
31. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
32. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
33. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
34. **FIREFLY**
JEREMY STEIG/CTI 7075
35. **PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros.
BS 3051
36. **ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
37. **SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
38. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 3**
CTI 7078
39. **THE GREATEST (ORIGINAL
SOUNDTRACK)**
Arista 7000
40. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696

Arista Previews Upcoming Product

■ SAN DIEGO—In sessions over a two-day period at the 1977 Arista Worldwide Convention, Arista president Clive Davis previewed more than 30 of the label's upcoming albums and singles. Davis, in addition to playing the new product, introduced each artist's selections with background material describing the act, its musical direction and other guidelines to help the assembled Arista personnel in the sales and marketing of the new releases.

The Friday product presentation included four recent lp releases: "Happy The Man" by the group of the same name; Eric Carmen's "Boats Against The Current;" "Donovan;" and "Go Too," an assemblage of artists led by Stomu Yamashta.

Passport

Previewing upcoming product on the fall schedule, Davis played tracks from "Bridges," Gil Scott-Heron's latest; Point Blank's "Second Helping;" and Mike Manieri's debut "Love Play." The announcement of the Arista agreement to distribute Passport Records was made at the convention, and Davis premiered the arrangement's two initial releases: "The Intergalactic Touring Band" and "Brand X Live."

Live performances at the Arista Convention's concerts were given by three of the label's acts: Danny Peck, Randy Edelman and Mandrill.

Friday's session closed with "Spark In The Dark" by The Alpha Band; and cuts from The Dwight Twilley Band's "Twilley Don't Mind;" and "Rick Danko," the first solo lp from the former Band member.

Singles

On Saturday, Davis began the presentations with a series of new Arista singles featuring "Daybreak," the first single from the "Barry Manilow Live" set; The Bay City Rollers' "The Way I Feel Tonight;" The Grateful Dead's "Dancing In The Streets" from "Terrapin Station;" and "Seven-Eleven" by The New Commander Cody Band. New product by The Delphonics and Fran McKendree rounded out the Saturday singles presentation.

Future Arista albums previewed on Saturday were "Straight From The Gate" by The Headhunters; Harvey Mason's "Funk In A Mason Jar;" debut efforts from The Pets, Striker and Ray Parker; and cuts from Nova's "Wings Of Love." Of particular interest were songs and skits from "The Muppet Show," an album compiled from the popular television

series; and an advance hearing of Don McLean's "Prime Time."

For a climax to the product presentations, Clive Davis previewed three more of Arista's upcoming releases. He played some already familiar songs from "The Bay City Rollers' Greatest Hits;" material from Lily Tomlin's "On Stage," recorded during her recent Broadway engagement; and four just-completed tracks from the next Barry Manilow album, which brought a huge ovation and the close of the session.

Arista Exec Presentations

(Continued from page 47)

a wheel, from separate directions toward a common center. Dobbis concluded his speech by disputing an idea expressed by an executive from another label who said that the music business deals in "perishable goods." Artists and careers at Arista, Dobbis said, are treated as living things that need to be nurtured to grow, and to sustain life. It's that human factor, he said, that sets Arista apart.

Everyone at Arista is a publicity expert, said Dennis Fine, director of national publicity in that every person in the company creates, directly or indirectly, press activity. When the promotion staff gets seven simultaneous chart singles, or gets a robot to the White House gates, that's publicity. By having vigilant interest, concern and excitement in the workings and successes of other departments, the resulting teamwork and encouragement translates into stories.

Image is the major goal, Fine continued; the development of an image for artists and for the company. Airplay can sell records, but without press and media coverage, without "human interest," public awareness of the artist wanes. The responsibility of the publicity department is to make the image decided upon for an artist stick, through tour support with reviews and interviews, and well-timed story and photo breaks.

Vice president of sales and distribution Judd Siegal centered his address to the convention assembly on ways to generate sales and the qualities that make for a successful record salesman. Using the definition that describes sales as the operations of activity involved in promoting and selling goods, Siegal went into detail on the types of coordinated activity unique to the record business. The first prerequisite for effective sales and marketing people is the knowledge of their field and the ability to use that knowledge to build relationships. Such tools as in-store play and promotion dis-

RCA Fetes Waylon



RCA recording artist Waylon Jennings sold out the 12,000 seat Metropolitan Sports Center in Minneapolis recently and following the concert RCA Records hosted a party in his honor. Seen here are (from left) Alan Ressler, RCA's midwest c&w promotion representative; Allan Meis, RCA's north central regional promotion representative; Jessi Colter; and Waylon.

plays also are important in attaining visibility and exposure of Arista product.

Siegal also stressed the need for frequent communication with the home base, to be aware of and to take national direction. Like the other Arista department heads, Siegal gave high priority to cooperation with the rest of the Arista community. Marketing people generate their greatest sales off airplay, he said, and with the aid of tools provided by the creative services and artist development. Good sales are achieved, according to Siegal, by a combination of "fair to great product and a good to great promotion department."

Hank Talbert, vice president of r&b promotion, then spoke about the growth of Arista in the area of black music, about how the feedback from radio stations and record dealers has been an encouraging factor as the company has accelerated its entry into r&b. Specifically, Talbert pointed to the recent George Benson single, "The Greatest Love Of All," from "The Greatest" as the label's first simultaneous pop/r&b hit. Part of this, he said, can be attributed to the unification of the r&b and pop promotion staffs and the utilization of marketing people to become increasingly visible in the black markets.

Talbert spoke about Arista's excitement over the signings of Eddie Kendricks, The Delphonics and Ray Parker, and over forthcoming albums by Mandrill, Gil Scott-Heron and Harvey Mason. He, too, emphasized the role of artist development, in the breaking of newer acts like Shirley Brown, and the roles of other Arista departments in the production, displaying, advertising and publicizing of r&b product.

"Promotion is the catalyst for the record company," Richard Palmese said. "Getting records played then heard by the mass consumer audience of radio. Airplay sells records." Palmese, vice president of singles promotion,

went on to detail the qualities that make a good promotion person: at the top of his list is the ability to establish long-lasting professional relationships with radio executives. Those relationships, he said, are the key to the results demanded by quality product. Promotion people must know radio, examine it, be aware of the immediate needs of the program director, gaps in his tight playlist: What's on it and what to give him.

Scot Jackson, vice president of album promotion, picked up on the theme of interdependency. In the 1970s, he said, we can't afford to have sales, promotion or marketing people. We need record people, with area of specialization, who are aware of the whole record business. He compared this to the concept of synergy, the whole being greater than the sum of its parts: when everyone gives 100 percent, the company gives 120 percent.

Album promotion isn't selling just one record, but the next three or four as well, he stated, building a career for the artist and a catalogue—with acts like Manilow, The Outlaws and Melissa Manchester — for Arista. "We can't depend on hit records," Jackson said, making clear the label's obligation to the artist over the long-term for Arista to maintain its growth and compete in the marketplace.

After discussing some of the problems of album promotion in 1977, such as tightening playlists, the gradual demise of "alternative" radio, and the challenge of expanding from an AOR base, Jackson concluded by remarking, as had the preceding speakers, on the efficiency and professionalism of the various Arista departments and how they tie together. "Supporting each other and our artists while retaining department and individual identity makes Arista, a large company, feel and function like a small family."

Tattoo Signs Empire



Peter Banks, former lead guitarist and one of the founders of Yes, has joined female singer Sydney Fox to form the new group Empire, which Alan Mink of Tattoo Records has signed to a recording contract. Tattoo's publishing wing, Big Heart Music, under the direction of Don Blocker, also signed Sydney and Peter as writers. Shown from left: Mace Neufeld, BNB Associates; Big Heart's Don Blocker; attorney Mickey Shapiro; BNB's Sherwin Bash; Sydney Fox (seated); co-producer/engineer John Arrias; Peter Banks; and Tattoo's Alan Mink.

London Revamp

(Continued from page 4)

as good as any that is available to a company," said Stricker. "We're looking for big things from Joe Simone at Progress.

"We're trying to recognize the problems of independent distributors," continued Stricker. "We're trying to work with them so that we won't build up a raft of phony sales that will eventually result in returns. We want to be completely honest and open about this."

Also contributing to the company's success last year was London's classical division, which celebrated its most successful year in the company's history and has a full slate of major releases scheduled for the fourth quarter.

In response to a question concerning London's promotion department, Stricker revealed that the company "in the long run" hopes that that department will be a blend of both in-house and independent personnel. "We don't have a total commitment at either one right now," he added. "We're just going to wait and see how it works out best. We're looking constantly to see how effective independents are in conjunction with in-house coordinators. We're depending on a tremendous amount of feedback from district managers so that we'll know in our weekly marketing meetings what's going on out there."

In the matter of artist acquisitions, Wardell stressed that although the company is "looking at every facet of the business and looking to put ourselves in a better position to acquire acts," London will still depend on England as a primary source for acts. Mike Smith has been named head of a&r, Decca (London's parent company), and it is he who will be in charge of bringing in new rock and pop acts. When it was suggested that the company ought to look to the United States for new acts, Wardell demurred, saying that "we have to wait until Smith has his feet on the ground in England before we can begin to discuss the U.S. Whether or not we go all out in the U.S. depends on what emanates out of England. That's very crucial to us."

Maguire announced that the Moody Blues have re-formed and will be in the Record Plant in Los Angeles on September 5 to begin recording a new album. Tony Clarke will produce the album.

Three new pop releases, set for September 15, were also announced at the luncheon meeting. Included in the release are: the debut album of American singers/songwriters Leslie and Debbie Pearl; April Wine ("Live At The El Mocambo"); and the Larry Page Orchestra ("Erotic Soul").

New York, N.Y.

(Continued from page 23)

other former Byrd, you will recall) played together during a few recent European dates that found the three working as solo artists on the same bill.

As part of McGuinn's upcoming tour, Hillman will fill in on bass as a favor to McGuinn, whose bass player left the band unexpectedly. The band will be called the Byrds, and also features **Rick Vito** and **Greg Thomas**, who are members of McGuinn's Thunderbyrd. The situation, according to Hillman, is far from being permanent.

A COUPLE OF RUBBERS OR, SOFTBALL NEWS: Heading into the tail end of the season, the **RW Flashmakers** found themselves engaged in rubber matches over the last three weeks. In one, the Flashmakers avenged a mid-season loss by rising up to score an 8-6 win over Queen's Litho, despite the opponents' four run sixth. Last week, the Flashmakers won a moral victory of sorts in losing to the Atlantic Heavies (thus dropping the series, 2-1), 7-4. **Mac McCollum**, you will recall, had vowed a 25-0 win for Atlantic on that day and was obviously wrong, wrong wrong. No offense intended Mac. But you were wrong.

JOCKEY SHORTS: "Music for Bella," a fund raising dinner for you know who will take place on Wed. at **Lowell Nesbit's** studio. On the committee are **Ron Alexenburg**, **Sid Bernstein**, **Bunny Freidus**, **Ina Meibach** and **Steve Leber** among others. Biggest contributor so far for Bella: **Dee Anthony**, checking in with \$50,000. For more information contact Lew Futerman at 873-2403 . . . **Lu** is the name of the new guitarist in the **Damned** . . . the new Jem Records catalogue will be unveiled at the Music and Sound show on August 27-29 . . . Whoaaa doctor!!! We've got ourselves a fight! At an **Elvis Costello** concert in Dingwalls, England, Stiff Records' major domo **Jake Riviera** was floored during an altercation with Island's marketing man, **John Knowles**. That same night, at the North London watering hole, Berserkely Records UK chief **Mathew Kauffman** was escorted from the premises after allegedly relieving himself of some of his precious bodily fluids while standing against the bar.

The Coast

(Continued from page 24)

plans to relocate its main office to Los Angeles, with the official statement observing the decision's crux as "because of a lifestyle that relates so closely to the content of the magazine." Uh, yeah . . .

BOWL OVER, BEETHOVEN: September 17 will see a projected 52-star lineup of rock'n'rollers bowling for dollars at the South Bay Bowl in Redondo Beach, in a benefit "Afternoon of Rock'n'Bowl" being held for the benefit of the U. S. Special Olympics. Already slated to roll it are **Dave Mason**, the **Doobie Brothers**, **Flo and Eddie**, **Chaka Khan**, **Glenn Frey**, **Don Henley**, **Kenny Rankin** and **Little Feat**, who will probably have to bring their own shoes. Ten & radio and the Active West Bowling and Recreation centers are co-hosting the event, with Flo and Eddie to be the emcees. Any musicians yearning to handle 16-pounders should call Flo and/or Eddie (or whoever answers) at 659-2121 . . . Inside sources project a major realignment in national album promotion at Warner Bros. . . . **COAST** thanks MAM agent **Adrian Taylor** for clearing up the mystery of the "new" British band, **Castle Flies**, first mentioned here in the August 13 issue. Turns out the band is none other than the **Kursaal Flyers**, who did indeed release an album titled "Golden Mile" for CBS in Britain.

KUDOS: Motown chief **Barney Ales** returned to Detroit to attend his son **Steven's** wedding to **Teresa Brenz**. Steve, west coast sales manager for Motown, wasn't the only other label staffer on hand, though: **Mike Lushka**, **Steve Jack** and **Lois Hicks** were on hand, as were **Jack Lewerke** of Record Merchandising, and Ivy Hill's **Patty** and **Arthur Kearn** . . . **Charlie Mingus**, whose "Three Or Four Shades of Blues" (Atlantic) served as a potent reminder of his continued powers as a composer and performer, broke the all-time attendance record for New York's Jazzmobile free jazz series when he drew 5000 to his recent Jazzmobile date at Grant's Tomb . . . **Linda Carter's** first album will probably include several tunes written especially for the actress ("Wonder Woman" for the cultural hermits out there) by **Paul Anka**, who inside sources say will also be producing. **COAST** hereby volunteers its services on miscellaneous percussion and backing vocals, as well as congratulations-in-advance for Anka, whose wife is expecting their fifth child any day now.

Record World en Brasil

By OLAVO A. BIANCO

■ El Sr. **David Jones**, que fungía como Director General de "Grabações Eléctricas" de Brasil, dejó la Compañía y a estos momentos no ha habido información de quién lo reemplazará o sustituirá . . . La Escuela de Samba Beija-Flor, que se presentó por las calles de París tal como en el Carnaval de Río de Janeiro, ya está de regreso en el país . . . Mucho se ha comentado ya de la salida de **Walter Clark** de la Cadena Globo de T.V. No hay nada de cierto en lo de su relación con el grupo televisivo de **Silvio Santos**, pues éste lo desmintió definitivamente . . . La Phonogram prepara el lanzamiento de los discos de **Jorge Ben**, que ha grabado en otros países como Inglaterra, Japón y Francia . . . **Ney Matogrosso** (Continental), con su show "Bandito," se presenta en las principales ciudades del Brasil, al mismo tiempo que la Continental trabaja fuerte en su disco . . . Fué retirado del aire "Moacyr T.V." programa que era presentado por **Moacyr Franco** en la Cadena Globo de Televisión. No se han dado razones oficiales por este hecho . . . Se prepara la reglamentación de la ya existente ley que regula un mínimo de 50% para que se transmita nuestra música por la Radio. La ley tiene ya muchos años, pero los detalles de la reglamentación, son el punto de la cuestión.

La Cadena Francesca de Televisión Antenne 2, estuvo recientemente en Brasil donde filmó un "especial" de tres horas de duración sobre el folklore, política, música, etc., de nuestro país. Posiblemente lo exhibirán este mismo mes . . . Algunos periódicos mexicanos publicaron la noticia de que el "down payment" depositado por el manager mexicano **Arturo Castro** a **Joseph Scandore** para la presentación de **Morris Albert** en nuestro país, no le fué devuelto. Pero el dinero sí se devolvió. La razón de todo esto fué debido a que el Sr. **Arturo Castro** no cumplió a tiempo con lo que se había acordado en previo contrato. (?) Esta es la verdad, según Scandore . . . El Congreso de la FLAPF (Federación Latinoamericana de Productores Fonográficos) será en el Sheraton, San Cristóbal, durante los días cinco y siete de Sept. Muchas Compañías Latinoamericanas asistirán, y el Congreso será una gran oportunidad para intercambio de ideas entre los amigos disqueros de nuestro Continente . . . **Genival Lacerda** (Beverly) acaba de firmar

un contrato para un filme y según las informaciones que tuvimos, será una comedia muy interesante. El escenario es Río de Janeiro, y por cierto, tendremos nuevas músicas del popular autor de "Severina Xique-Xique" . . . Después de crear algunas de las composiciones de **Pinduca** (Beverly), **Eliana Pitmann** graba en su próximo álbum, "Carimbó," hecho por los dos, el popular creador del Carimbó.

Ornella Vanoni estuvo en el Brasil e hizo dos presentaciones en Sao Paulo. De aquí siguió para la Argentina . . . **Claudia Telles** (CBS), hará la primera parte de los shows de **Ray Coniff** y su Orquesta, aquí en Brasil, **Manuel Poladian** anuncia haber firmado ya a **Ella Fitzgerald** y a **Hanna Ahroni**; al mismo tiempo Poladian sigue en Los Angeles con muchos contactos de artistas que nos traerá el año próximo . . . La presentación del Concurso "Miss Universo" a través de la Cadena Tupi de Televisión fué buena para que el público brasileño tuviera la ocasión de ver las bellezas naturales de Santo Domingo. A pesar de la decepción sufrida por la descalificación de nuestra candidata, nos quedó la hermosa vista de la República Dominicana.

Hemos escuchado una vez más a los músicos y estos piensan que se está grabando muy poco en comparación con el año pasado. ¿Cuál es la razón? Los músicos no saben. Pero las compañías brasileñas siguen grabando mucho, principalmente en Sao Paulo. Los multinacionales empezarán a grabar ahora en agosto. Por el momento, los músicos están a la espera de un ritmo más intenso de trabajo. ¿Se deberá esto a que las ventas de discos han bajado o debido a que el segundo semestre es siempre más activo? Un poco de paciencia y veremos que pasará en lo que queda de año. Creemos que al final todo se normalizará; pero no habrá crecimiento del mercado, como se esperaba . . . En algunos estados la lucha contra la piratería sigue muy intensa y la Asociación Brasileña de Productores de Discos está muy interesada en hacerla más intensa. Los resultados de esta lucha comienzan a reflejarse inmediatamente en las ventas de las Compañías . . . Un show muy bueno en Río de Janeiro: "Somos Todos Iguales Esta Noche," en el Teatro Teresa Raquel, con la actuación de Iván Lins (EMI/Odeón). El álbum, que salió hace poco, ha tenido muy buena acogida.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El problema de los derechos de autor sigue al rojo vivo en algunos territorios. En Londres, Mr. **Clement Freud**, M.P. le ha pedido al Under Secretary of State for Trade, le indigue a la "Performing Right Society" (Sociedad del Cobro de Derechos de Autor por Ejecución Pública) que produzca detalles aclaratorios en cuanto a "Pres-tamos a Oficiales Ejecutivos" que sumaron £94,918 en 1974, £172,096 en 1975 y £152,866 en 1976, así como sobre los Costos de Administración, que

hicieron un total de £2,034,530 en 1974, ó2,528,282 en 1975 y de £2,934,743 en 1976. En el texto completo del requerimiento, se mencionan entre otros temas, el "status" monopolístico de la Sociedad, que es la única autorizada para cobrar los derechos de los autores y compositores en Inglaterra, su característica de "Empresa sin utilidades" (Non-Profit organization) y sus condiciones en el Libro de Actas, bajo la cual se reserva el derecho de no revelar informaciones que puedan ir contra los intereses de empresas comerciales si éstas son divulgadas, ya que con ello podrían beneficiar a sus competidores, y con la cual se escudan para no revelar informaciones financieras a sus miembros legítimos, los compositores afiliados a la sociedad, que no tienen otro remedio que afiliarse a esta sociedad para tratar de cobrar sus derechos. Después de la intervención de la S.A.D. A.I.C. (Sociedad de Autores Argentinos) por el gobierno

en semanas atrás, y múltiples denuncias que están realizando los autores en varias localidades, la situación de los editores y asociaciones se está convirtiendo en punto muy vulnerable, otrora asunto inexpugnable y "sagrado."

Dino Valente, compositor e interprete panameño, recientemente firmado por TR Records de Nueva York, para su etiqueta Del Mundo International, acaba de firmar con la editora Intersong Music de Nueva York, T.R. lanzará un álbum de este interprete próximamente . . . **Sergio Mendes** y su **Brasil '77** se presentarán en Venezuela del



Paolo Salvatore

7 al 17 Septiembre. Integran el nuevo grupo Brasil 77, **Oscar Castro Neves**, **Donald Ballard**, **Ronald Ballard**, **David Hall**, **Chacal**, **Testa**, **bibiu**, **Dico**, **Marietta Waters**, **Carol Rogers** y **Cruz Baca**. El grupo se presentará en el "Tamanaco" del



Karool

del - al 10 de Septiembre y el 16 y 17 en el Poliedro de Caracas . . . **Karool** de Colombia, cuyo éxito "Nuestro Cruel Adios" está vendiendo fuerte en Colombia y Perú, se presentará en Lima en esta semana. Fuentes lanzará su próximo lepele al mercado internacional en pocos días . . . **Paolo Salvatore**, recientemente firmado por RCA de España, comienza a recibir fuerte promoción internacional con "Cuatro Semanas" (A. Jaen) y "Buenos Dias, amor" (J. C. Calderón). El primero

de estos temas será también grabado en italiano y sometido a fuerte promoción en Italia, país donde nació el cantante largamente radicado en Chile y ahora grabando en España.

Helen Pine de ABC Records, International Division, salió muy satisfecha de su reciente visita a las instalaciones de Discomoda (El Disco de Moda) en Caracas, Venezuela . . . Actuando en Caracas en estos días, **Charlie Palmieri** y la **Orquesta Broadway**. Charlie acaba de grabar un nuevo álbum de **Cortijo** para Coco Records de Nueva York . . . **Larry Harlow** actuará en San Francisco en Septiembre 22, en Los Angeles el 3 de Octubre y el 4 en San Diego, California. Los días 10 y 11 se presentará en México . . . Cordica lanzará próximamente en Venezuela los long playings de **La Banda** y su **Salsa**



Dino Valente

(Continued on page 56)

PABLO ABRAIRA

MEJOR CANTANTE REVELACION
1977

“O TU, O NADA”
“GAVILAN O PALOMA”



*Mi más sincero agradecimiento
a todos los amigos de
"Record World"
Pablo Abaira*

EN DISCOS Y CINTAS



LATIN AMERICAN HIT PARADE

New York

By RADIO JIT (MIKE CASINO)

1. **ESA PRISTA**
PACHECO
2. **PARA DECIR ADIOS**
DANNY RIVERA/EYDIE GORME
3. **OTRO OCUPA MI LUGAR**
OSCAR SOLO
4. **TU ME ABANDONASTE**
ISMAEL MIRANDA
5. **A ESCONDIDAS TE VERE**
FELITO FELIX
6. **CUCUCHA**
CHARANGA 76
7. **SOLA MIA**
CAMILO SESTO
8. **PABLO PUEBLO**
ORQ. WILLIE COLON
9. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76
10. **PAGINAS DEL ALMA**
YOLANDITA MONGE

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
2. **BOMBA CARAMBOMBA**
SONORA PONCENA—Inca
3. **TUMBA TUMBADOR**
TIPICA '73—Inca
4. **SANSON BATALLA**
WILFRIDO VARGAS—Karen
5. **AMANECER**
DAWN-MONGO SANTAMARIA—Vaya
6. **CHARANSOUL**
ARTURO CAMPA—Libra
7. **TIME FOR SOME CHANGES**
JORGE DALTO—UA
8. **HOLA**
ISMAEL RIVERA—Tico
9. **NIGHT FLIGHT TO P.R.**
RAY RIVERA—Metaphonic
10. **AGUARDIENTE HUSTLE**
JOSE FAJARDO—Coco

Miami

By FM 92 (BETTY PINO)

1. **LA CERILLERA**
BRAULIO
2. **VOY A AMARTE MAS**
ALMA
3. **AMOR MARINERO**
ROCIO JURADO
4. **FERNANDO**
PERLA
5. **EN ESTE MOMENTO Y A ESTAS HORAS**
MARIO ECHEVERRIA
6. **NO NOTAS QUE ESTOY TEMBLANDO**
LOLITA
7. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO
8. **YO QUIERO UN AMANTE**
RAPHAEL
9. **ACARICIAME**
JUAN BAU
10. **SI TE VAS, TE VAS**
HUGO BLANCO

Los Angeles

By KWKW (PEPE ROLON)

1. **QUE VAS A HACER SIN MI**
VICENTE FERNANDEZ—Caytronics
2. **DILE**
FERNANDO ALLENDE—Orfeon
3. **UNA NOCHE COMO ESTA**
LOS BUKIS—Melody
4. **MADRE SOLTERA**
ROSENDA BERNAL—Latin
5. **SIEMPRE MI AMOR**
DIEGO VERDAGUER—Discoland
6. **COFRE DE AMOR**
GRUPO TYZOK—Arriba
7. **ENTRE COPA Y COPA**
EL JEFE Y SU GRUPO—Cronos
8. **SUENO**
LOS SAGITARIOS—Olympico
9. **OJITOS DE ENGANA VEINTE**
LUCHA VILLA—Musart
10. **ME ACUERDO DE TI**
ALBERTO VAZQUEZ—Gas

San Francisco

By KBRG (OSCAR MUNOZ)

1. **SIEMPRE EN MI MENTE**
JUAN GABRIEL
2. **JUAN PACHANGA**
FANIA ALL STARS
3. **TU, SOLAMENTE TU**
CAMILO SESTO
4. **REGRESA YA**
LOS BABY'S
5. **SOY PARRANDERO**
EMIR BOSCAN Y LOS TOMASINOS
6. **PESARES**
MANOLO MUNOZ
7. **CUANDO LLEGO A LA CASA**
EYDIE GORME—Danny Rivera
8. **DONDE VAMOS**
LOS TERRICOLAS
9. **COFRE DE AMOR**
GRUPO TYZOK
10. **HOY POR MI, MANANA POR TI**
LOS JINETES

Tucson

By KXEW (RAFAEL ROSALES)

1. **PARA DECIR ADIOS**
EYDIE GORME & DANNY RIVERA—Gala
2. **NOSOTROS FUIMOS**
KARINA—Gama
3. **TE EXTRANO MUCHO**
LOS SIMBOLOS—Musart
4. **GAVILAN O PALOMA**
JOSE JOSE—Ariola
5. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—Arcano
6. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin Int.
7. **DILE**
FERNANDO ALLENDE—Orfeon
8. **DESPUES DE TANTO**
NAPOLEON—Raff
9. **HOY POR MI MANANA POR TI**
LOS JINETES—Safari
10. **LA MUCURA**
RITMO 7—Fama

Tampa

By WYOU (WOODY GARCIA)

1. **ACERCATE MAS**
LUIISA MARIA GUELL
2. **ME PREGUNTAS, Y PREGUNTAS**
SANDRO
3. **LIBRE Y SIN AMOR**
A CORPORACION LATINA
4. **A PESAR DE TODO**
SOPHY
5. **BESITOS DE COCO**
CELIA, JOHNNY, JUSTO Y PAPO
6. **QUE MANERA DE AMAR**
DINO SILVANI
7. **EL INVENTOR**
JOHNNY PACHECO & ORQ.
8. **NO SE SI TE AMO, O SI TE AME**
SERGIO DENIS
9. **VEN YO QUIERO DARTA UN BESO**
LOS SOBRINOS DEL JUEZ
10. **DE QUERERTE ASI**
NELSON NED

San Jose, Cal.

By KKUP (JOSE MARTINEZ)

1. **ELLA FUE**
FANIA ALL STARS—Columbia
2. **ESA PRIETA**
PACHECO—Fania
3. **LO QUE ESTAMOS PASANDO**
ORQ. HARLOW—Fania
4. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76—Borinquen
5. **SUNDAY KIND OF LOVE**
BOBBY RODRIGUEZ—Vaya
6. **LA COSECHA**
SALSA ALACRAN—Arroz
7. **CAMINO EL BARRIO**
WILLIE COLON—Fania
8. **TUMBA TUMBADOR**
TIPICA '73—Inca
9. **MOFORIBALE**
EL GRAN COMBO—EGC
10. **NO ESTAN EN NADA**
JUSTO BETANCOURT—Fania

Nuestro Rincon *(Continued from page 54)*

Joven y de Nachy Acevedo. Logró impacto Cordica recientemente en la Convención RCA de Miami, con la presentación de sus artistas Neyda Perdomo y Leopoldo, llevados de la mano de Sussy M. de Von Schwedler, Gerente Comercial de la firma en Caracas, que representa a RCA en ese territorio. . . Alfredo Gil Jr. ha dejado su plaza ejecutiva de Director General de la editora Edimusa de México. Alberto Vega Aranda ha sido nombrado para ese cargo, por los miembros de la familia Baptista, propietarios de la editora mexicana y Discos Musart. . . Me invita Morris Albert a su boda con Maria Anne Scibelli el día 3 de Septiembre. Haré todo lo posible por asistir, Morris! . . . Tone Distributors, empresa floridana establecida en el 1955 y filial de T.K. Productions, responsable de éxitos importantes en el mercado internacional como K.C. and the Sunshine Band, acaba de reactivar sus oficinas de exportación. Joseph Stanzone, ejecutivo con vasta experiencia en este campo ha sido designado como Gerente de este departamento, en el cual recibirá la colaboración de Carlos Carvajal como responsable de Ventas. Tone Distributors está ubicada en el 495 S.W. 10th Court, Hialeah, Fla. 33010.

Los responsables que dirigimos secciones latinas, tanto en radio como prensa, en Estados Unidos, sean o no bilingües, tenemos la responsabilidad constructiva de luchar por el triunfo absoluto de todo lo nuestro en esta nación americana. A veces nos encontramos con "enanos mentales" que se lanzan a luchas fraticidas criticando acremente todo lo latino, todo esfuerzo de nuestras comunidades para ubicarse, todo talento de los nuestros que trata de lograr ser reconocido, tanto en la rama artístico musical como en el drama, la pintura o el deporte. En 15 años hemos acumulado grandes aciertos a nuestro favor y hemos sabido en todo momento cubrir nuestra "hambre con dignidad," llevando una política general constructiva y no destructiva. Ahora se aparece una "lesbica hija de satanás" que para desgracia de la colonia latina donde radica, emborriona cuartillas en la sección latina de un gran diario norteamericano, uniendo mi nombre a la comparsa de grandes luchadores a favor de lo nuestro, artistas y empresarios, que han caído abatidos ante su febril y enferma pluma. Ello me llena de honra y me sigue separando de los mediocres. Me da lástima esta traumatada criatura pero más pena me da su "alocada" director. . . Y ahora. . . ¡Hasta la proxima

(Continued on page 57)

Record World en El Salvador

By MARIO MELENDEZ

■ Oscar Olano, considerado por la crítica como el mejor vocalista salvadoreño que se ha mantenido por mucho tiempo en los entarimados, volvió a las andadas con un nuevo 45 rpm: "Sólo Quiero Ser El Todo En Tu Vivir." La calidad del tema y la conver-tura de sonido que lleva situó a Oscar Olano (Dicesa) en la montura para cabalgar sobre el éxito. . . De DIDECA en Guatemala me informan que el buen amigo Ele Juárez está trabajando bien a muchos artistas guatemaltecos. Ya escuché algunos discos donde aparece Ele como productor y la verdad este español sí se las sabe todas. Adelante! . . . Felicitaciones a los creadores de la canción "Y Así Quedé En Soledad." En radios de la capital suena con martilleo, Dave MacLean (Dicesa) demuestra aquí que puede repetir lo que logró con "Nos Dijimos Adiós" (Fe Said Goodbye), excelentes ventas. . . Se rumora la llegada del grupo Chicago (Indica) en futuros meses. Ojalá sea cierto señores de Prodesa (?). . . Hablando de viajes, Los Sobrinos del Juez (Dicesa) asaltaron los escenarios centroamericanos. Buenos comentarios alrededor de ellos, los muchachos merecen esto y más.

Con el aire de novedad que Los Babys (Indica) dieron a "El

"Triángulo," vieja canción de Bobby Capó, estos jóvenes mexicanos se mantienen en el renglón de los grupos más constantes en los gustos masivos. . . Con el decidido respaldo de la compañía Bonidiscos salió al mercado un álbum de poemas declamados por una de las mejores voces de la locución salvadoreña: Alfredo Aguilar Umaña. El álbum se titula "Quién Tuviera Dos Alas!" y los discómanos se han interesado en este fenomenal trabajo. . . José José, el cantante más popular de América, ha resurgido como un gigante con su último sencillo "Gavilán o Paloma" (Dicesa). La canción ha sido recibida con sorpresa, ya que existe la versión original en la voz de Pablo Abraira (Dideca). Las ventas decidirán qué tema tiene mayor aceptación. A mí me gustan ambas.

El galán del cine y la TV Fernando Allende (Sisa) se identifica con su país, México, al presentar un LP con temas exclusivamente rancheros. "Si Tú Te Vas" y "Te Solté LaRIENDA" son los cortes que prometen mayor difusión. . . El español Luis Fierro, los suramericanos Ronnie Von y Silvana Di Lorenzo, el mexicano Enmanuel y el costarricense Mario Alberto forman par-

(Continued on page 57)

Nuestro Rincon (Continued from page 56)

desde Puerto Rico, Santo Domingo, Chile, Argentina y Brasil, mi próximo recorrido.

Clement Freud, M.P., has asked the Under Secretary of State for Trade, in London, **Stanley Clinton-Davis**, M.P., to give directions to the Performing Right Society, requiring it to produce details of: 1.) Loans to executive officers, which totalled £94,918 in 1974, £172,096 in 1975 and £152,866 in 1976. 2.) Administration expenses which totalled £2,034,530 in 1974, £2,528,282 in 1975 and £2,934,743 in 1976. Among the text of the questions are mentioned the following facts: Its unique role in collecting royalties for practically all composers and music publishers in England who have no real alternative other than to join the society; the non-profit making nature of the society which collected £21 million gross in 1976; the belief, expressed by many of its members and in recent press reports, that the membership has not been given all the information with respect to the society's affairs which they might reasonably expect; the society's "de facto" monopoly position, by virtue of which it should not be permitted to rely on those provisions of the Companies Acts which were designed to protect commercial companies from disclosing information which might benefit their competitors, as an excuse for withholding financial information from its members and the interest of the public who contributed—through the BBC License Fee—£4,742,750 to the society's gross revenue in 1976.

Sergio Mendes and his new **Brasil '77** will be performing in Caracas, Venezuela from September 7th to the 17th. **Brasil '77** is now formed by **Mendes, Oscar Castro Neves, Donald Ballard, Ronald Ballard, David Hall, Chacal, Testa, Bibiu, Dico, Marietta Water, Carol Rogers** and **Cruz Baca**. The group will be performing at the Tamanaco Hotel, September 7th to the 10th and at Poliedro on September 16th and 17th . . . **Karool** from Colombia will be performing in Lima, Peru, next week after her performance of "Nuestro Cruel Adios" smashed in Peru and Colombia. Fuentes from Colombia is ready to release a new album by this singer who is starting to move well in the international Latin market . . . **Paolo Salvatore** is enjoying strong promotion in the international markets with "Buenos Dias, amor" (J. C. Calderon) and "Cuatro Semanas" (A. Jaen). Although a native Italian, Paolo has been residing in Chile for quite a number of years and now is recording in Spain. His performance of "Cuatro Semanas," a beautiful Italian ballad, will be also released in Italy (in Italian) in a few weeks . . . **Helen Pine** from ABC Records, international division, visited the installation facilities of Discomoda (Disco de Moda) in Venezuela. She was very pleased! . . . Upon completion of the new **Cortijo** album for Coco Records, **Charlie Palmieri** headed for Caracas, Venezuela from August 16th to 22nd for several appearances. **Orchestra Broadway** will play Caracas, Venezuela on August 23rd through the 28th. While there the group will also appear on several television shows . . . **Larry Harlow** will head for the west coast. He will appear in San Francisco on September 2nd, in Los Angeles on the 3rd and 4th. On the 4th he will also perform in San Diego. He will be off to Mexico for appearances on the 10th and 11th . . . **Alfredo Gil Jr.** quit his post as general manager of Edimusa Publishing Co. (Mexico). **Alberto Vega Aranda** will now be the general manager of the publishing company, owned by the Baptista family, also owners of Discos Musart of Mexico . . . Cordica, licensees for RCA in Venezuela, will shortly release albums by **La Banda y su Salsa Joven** and **Nachy Acevedo**. Cordica successfully presented, at the RCA Convention, their new voices **Neyda Perdomo** and **Leopoldo. Sussy M. de Von Schwedler**, general manager of the firm, is very active and energetic . . . **Morris Albert** will marry **Maria Anne Scibelli** on the 3rd of September in Los Angeles . . . Tone Distributors, Inc., which has been operating in Miami, Fla. since 1955, is now revitalizing their export department under the direction of well known and capable executive **Joseph Stanzione**, with the assistance of **Carlos Carvajal**. Tone Distributors and the successful operation of T. K. Productions (K.C. and the Sunshine Band) is moving strongly toward the export business, now under the management of Stanzione. Their address is 495 S. W. 10th Court, Hialeah, Fla. 33010.

En El Salvador (Continued from page 56)

te del misterioso Proyecto 4 de RCA. En futuros comentarios les informaré de qué trata el Proyecto 4, lo único que puedo adelantar es . . . bueno, ya llegará la ocasión.

La invasión de estrellas cubanas en el país es numerosa. En los últimos días hemos recib-

do la agradable visita de **Angelita Castany** (CBS), **Pedro Vargas** (Dicesa), **Olga Guillot** (CBS y según **César Temes**, aún faltan más por visitarnos . . . La linda colombiana **Isadora** (Dicesa) efectúa una serie de presentaciones en el área centroamericana, "Lamparilla" es su reciente 45



LATIN AMERICAN ALBUM PICKS

EL QUINTETO DEL AÑO

KATUNGA—RCA LZ 1402



Ganadores del Premio Internacional como "Quinteto del Año," los Katunga son lanzados en esta nueva grabación muy comercial y con el toque especial que el grupo le imparte a sus ejecuciones. Se lucen en "Para Olvidar las penas" (P. Ortega-Fransen), "El Orangutan" (Ch. Navarro), "Para olvidar las penas" (P. Ortega-L. Fransen) y "Rumba Katunga" (J. Kore-C. Altamirano).

■ Winner of "Quintet of the Year" in RW's International Awards, Katunga releases this new package of very commercial tunes touched with their unique style. "Dejame quererte, dejame adorarte" (Sheriko-Kore-Altamirano), "Mi Cafetal" (Salcedo) and "Ayer pase por tu casa" (Ortega-Fransen).

LAS GEMELAS

ZENI Y ZORI—Flamboyant FLP 224



En producción de Alfred D. Herger, el bellamente acoplado dueto de Zeni y Zori logran a plenitud esta grabación que está logrando altas cifras de venta. "Vete Vete" (Grano de Oro), "Así es mi amor" (L. Peña), "Corazón de Hielo" (Herrero) y "A la deriva" (Felito Felix).

■ Produced by Alfred D. Herger, Zeni y Zori from Puerto Rico are at their best and are obtaining good sales with this album, in which are included "Se me sube a la cabeza" (A. De Herger), "Así es mi amor," "Para que no me olvides" (R. Girado) and "Ordena Tú" (Ch. Garcia).

PENSAR QUE HASTA HACE POCO ME QUERIAS

EL CHANGO NIETO—CBS 19621



Con las guitarras de Miguel A. Selay, Jorge Fleitas y acompañamiento orquestal, el Chango Nieto luce su timbrada y romántica voz en este repertorio sentimental. "Pequeña" (Maderna-Exposito), "Penita Linda" (H. Barragan-Araoz), "Pensar que hasta hace poco me querías" (Chango Nieto) y "El que toca nunca baila" (Aguirre-Alarcón).

■ With the guitars of Miguel A. Selay, Jorge Fleitas and orchestral accompaniment on some of the tunes, the romantic voice of El Chango Nieto proves here how good he is as a performer. "A mi Rubita La'i Perdido yo" (J. A. Diaz), "Solito por ahí" (Gimenez-Valles) and "Pensar que hasta hace poco me querías."

GRUPO CAFE

GRUPO CAFE—Musart TEDM 10637



El grupo Café de Mexico logra un repertorio muy comercial en esta grabación. Resaltan en "Rayito de Luna" (Ch. Navarro), "Los dos" (A. Gil), "Melodía para dos" (J. M. Figueroa) y "Un Adios" (F. J. Gutierrez).

■ Grupo Cafe from Mexico offers a very commercial package that could mean good sales figures. "Me muero con tu adios" (T. Paiz), "Un Adios" (F. J. Gutierrez), "Mary Cielo" (J. Rodriguez), more.

Crawler: A Bright Outlook for the Future

By BARRY TAYLOR

■ When Paul Kossoff died two years ago, the future of his group, Back Street Crawler, was considered questionable at best. Following the release of their "Second Street" album, a period of uncertainty on the part of the group, its management and record label shrouded their future.

Now, with a shortened name, a new guitarist, new management and a new record label the group is back with a new outlook reflected by their finest album to date.

Released last week by Epic, "Crawler" is a vibrant record of exceptional rock songs that fulfill the promise of their "The Band Plays On" debut of three years ago. Guitarist Geoff Whitehorn, a seasoned musician who has played with If and Maggie

Bell's band, has also had a solo album released in Germany and adds a craftsmanship that has been all but lacking on previous Back Street Crawler lps. Add to that the much improved singing of Terry Wilson-Slessler, who has come into his own with this album as a forceful and passionate voice, and the Hammond organ swirls of John "Rabbit" Bundrick and the reliable rhythm section of Tony Braunagel and Terry Wilson and one soon realizes that this is a band not to be counted out.

Crawler has just emerged victorious from a CBS package tour with Boxer and Moon in the U.K., dubbed "Heat on the Street;" and is looking forward to warming up to America with a visit in the early fall.

Record World: Seeing Crawler at the Rainbow the other night, it seemed the group was very confident. Not only has there been a complete transformation, but there's a good feeling projected from the stage.

Terry Wilson-Slessler: I'm pleased to hear that it's that obvious because that's exactly how everybody feels. It's a completely relaxed situation compared to the one before. Through all the flack, the record companies, managers, lawyers, suits, if there was ever a group that should have cracked, it was us. We didn't have any money whatsoever. None. The record company that dropped us didn't want to know. We were all living in the same flat and the other guys went out to do sessions constantly. I was just living off of them. That was just a depressing, horrible period. I was going to go back to Newcastle. I was being offered gigs with Uriah Heep and Mott the Hoople—it seemed like everybody had an offer to go somewhere, but we tried to keep the group together.

RW: What was the single most important factor in keeping the group together?

TWS: Basically, it was Geoffrey Whitehorn who came in like a breath of fresh air. His vibe is just magic. He's a happy, English person. So we felt that now we had the guitarist, we've got the group and all we need is the song. We rehearsed all our songs and we presented ourselves in a suitable fashion because we felt that there was no way we were going to talk our way out of this. The only thing we could do was play our way out of it and that was what we were going to do.

RW: Was this about the time you changed the name of the group to the Rhythm Tramps?

TWS: Yes. We did songs like "Mustang Sally" just to get gigs at places like the Rock Garden and Hope and Anchor. Eventually we started filling these places. We did a gig at the Marquee as the Rhythm Tramps and there actually were girls there wearing Rhythm Tramps T-shirts saying "I'm A Rhythm Tramps Groupie" and "Rhythm Tramps: I Like 'Em Like That." That was the night Abe Hoch came down to see us. He sort of had his eye on us and watched us progress as the Rhythm Tramps. He told us that we had to make up our minds: were we going to be the Rhythm Tramps or Back Street Crawler?

RW: How seriously were you pursuing the Rhythm Tramps thing at the time?

TWS: Not very seriously. It was just to make some money and play gigs. When Abe told us to decide what we wanted to do, we stopped playing as the Rhythm Tramps. After we got through all the legalities and the "I'm going to sue you, you're going to sue me" things with out last manager, Abe started to handle our affairs and things relaxed a bit. There were good vibes in the group. He put us in the studio with his own money and we recorded four or five of the tracks that are on the album. Abe took those tracks around to the record companies, including Atlantic, but things didn't work out with them. They wanted Mick Taylor in the band, but he didn't want to do it and we didn't want to do it. Eventually CBS heard it and they signed us.



Abe Hoch is the one responsible for putting the whole thing back together.

RW: Did you do any dates with Geoff Whitehorn as Back Street Crawler?

TWS: Yes. May in '76 was the last gig we did with Geoff and then we had a year off. We also did a mini-tour of England last year, playing dancehall ballrooms where you're always guaranteed of at least a thousand people. The recording sessions lasted over five months, but they were scheduled for two weeks in and two weeks out, actually, whenever we could get the time. It was very relaxed because there was no deadline to meet. For the first time, the whole thing was conducted very professionally. When we used to record with Koss it was so hectic all the time.

RW: In retrospect, what are your feelings about the "Heat On The Street" tour?

TWS: At first nobody wanted to go out with three groups until Abe sat us down and explained why we should do it. Financially, it made sense. To CBS it made sense, but I don't think anybody wanted to do it. Everybody predicted it would be disastrous, but when we all got together in the coach travelling to the gig, it was magic. It was also a great deal. It cost a quid (\$1.75) to get in and you got a 50p (88c) coupon toward the purchase of an album as well as a free ep. You got to see three groups, so if you hated the first group, you could go to the bar. If you hated the second group, you could go back to the bar and if you hated the third group, you could take your free ep and throw it back at them. For some reason, the music press in England didn't like the idea at all. They said, "Here's CBS' way of putting out three bands on their last legs, a last ditch attempt to survive." That's rubbish because we've only just started.

'Current' Events



Atlantic/Atco recording group AC/DC kicked off their maiden tour of the U.S. with a series of one-nighters in Texas and Florida. During their first ten days here, AC/DC's peak moments occurred at the Hollywood Sportatorium, where more than 13,000 South Floridians witnessed the band's performance at an all-day Muscular Dystrophy fund-raiser organized by WSHE-FM. For their efforts, concerned Mayor Michael Colodny of nearby North Miami welcomed AC/DC to City Hall where he awarded them the key to his city. AC/DC's fourth album is titled "Let There Be Rock." Shown at North Miami City Hall are, from left: (standing) AC/DC's Cliff Williams, Mayor Michael Colodny, E. B. Marks Music vice president Barry Bergman, AC/DC's Bon Scott, manager Michael Browning, AC/DC's Phil Rudd and (kneeling) AC/DC's Malcolm Young and Angus Young.

MCA Re-Signs Wishbone Ash

■ LOS ANGELES — Wishbone Ash has re-signed with MCA Records for worldwide distribution, according to MCA president J.K. Maitland.

The agreement marks the return of Wishbone Ash to MCA in the United States and Canada. Product is expected October 1, with the release of "Front Page News," recorded recently in Florida.

At the signing, Wishbone Ash manager John Sherry announced a worldwide tour for the group which will commence September 17. The tour will culminate in the United States with headline dates beginning November 5.

Assoc. Artists Inks Aalon

■ LOS ANGELES—Mark Hyman, president of Associated Artists, has announced that his recently formed booking agency is now representing Aalon, the guitarist whose debut solo album has just been released by Arista Records.

Aalon is managed by Jerry Goldstein and Steve Gold of Far Out Productions.

Black Humor from Columbia

(Continued from page 25)

one dressing up in a man's clothes who has just died and dictating a new will that changes the intent of the dead man was scandalous to Dante and to almost everyone since. Maazel interestingly plays the music more slowly than usual, emphasizes the drama and with the brilliant work of Tito Gobbi in the title role makes the opera a savage comment on avarice.

Gobbi began singing before the public in 1938, and though one cannot say his voice is fresh, it is amazingly like it has been for at least a quarter century. On this recording he takes a high G honestly and sings the role as written with all the malice, irony and satire that he can bring to bear. One really feels that Gobbi loathes these greedy relatives, and sets out to crucify them. His character comes biting alive.

As his daughter, Lauretta, Ileana Cotrubas gives an interesting reading of the score's most famous aria, "O mio babbino caro." It has always seemed to this listener that the role was written for a spinto soprano or at least a lyric soprano with spinto overtones, which is why Renata Scott's Lauretta at the Met was so good. It definitely was not written for the type of soubrette that is usually

Abattoir Pacts with ABC Record & Tape

■ NEW YORK — Abattoir Records, which is distributed nationally by independents, has set regional distribution in the northwest with Seattle based ABC Record & Tapes Sales, according to Nick Smerigan, Abattoir's vp of sales and promotion.

The deal is part of a concerted effort on Abattoir's part to assure the availability of product to consumers and retailers in conjunction with the release of "Kalapana III." In addition to concerted efforts for expanded distributor and retail awareness, Abattoir is scheduled to launch a major national promotional campaign commencing early September.

Chrysalis Taps Aldrich

■ LOS ANGELES—Roger Watson, national director of a&r for Chrysalis Records, has announced the appointment of Jeff Aldrich to the position of east coast manager of a&r.

In his new position, Aldrich will be responsible for all areas of new artist acquisitions in New York City and the surrounding areas. Prior to joining Chrysalis, Aldrich served as manager of the Yorkville Palace Theater.

cast in the role. Cotrubas fits endearingly between the two. Her voice is a classic lyric, and she sings the role with feeling and musicality. She is really a flesh-and-blood young woman, and both in the aria and in the short, crucial duet with her lover, Rinuccio, she holds her own. It is sensible casting, and she does very well by the role. As Rinuccio Placido Domingo sings a role that he would never sing on a stage. It is a gorgeous sound he makes, and although he sounds a bit too heroic and too much an adult romantic lead for the teenager he is playing, few would carp. This is expressive singing, and his B-flats ring with power and ardor.

Crucial is the casting of all the family and Columbia has found a fine Zita in Anna Di Stasio, a good, sad Simone in Giancarlo Luccardi, a perfect ancient Nella in Scilly Fortunato and a wonderful Dr. Spinelloccio in Leo Pudis. Best of all, everyone sings clear, meaningful Italian with double consonants pronounced and "r's" rolled. This is not the sort of opera that can bear sloppy diction.

It is a fine asset to Columbia's catalogue, and a plus for Maazel and Gobbi. The master baritone makes any recording more meaningful when he appears on it.

Album Picks

(Continued from page 18)

GAMES, DAMES AND GUITAR THANGS

EDDIE HAZEL—Warner Bros. BS 3058 (6.98)

As the cover artwork makes abundantly clear, Hazel is a member of the Funkadelic entourage. The guitarist's first album was "produced, pronounced, professed and prophesized" with George Clinton and contains several interesting selections, including a reading of "California Dreaming."



WHERE DO WE GO FROM HERE

REX—Columbia PC 34865 (6.98)

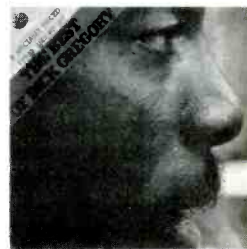
The second album by the group led by singer Rex Smith continues the hard rockin' characteristics of the first with an added emphasis placed on the songs. The title song, "Stealin' the Night Away" and "You Don't Want Love" indicate that the group should pick up solid FM support.



THE BEST OF DICK GREGORY

THE BEST OF DICK GREGORY—Tomato 3-9001 (9.98)

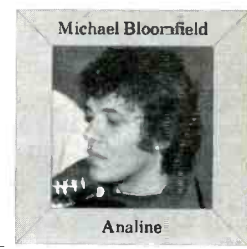
The material on this three record set has been culled from Gregory's four lps originally released on the Poppy label. Gregory is unsurpassed as a humorist/spokesman for the generation and his ability to discuss the social condition cannot be dated. Liner notes are by Nat Hentoff.



ANALINE

MICHAEL BLOOMFIELD—Takoma B-1059 (6.98)

Bloomfield has taken a more laid back approach to the blues of late, making an occasional album that sparkles with the brilliance of his guitar skills. Here he is joined by several Electric Flag cohorts, Nick Gravenites (vocals), Roger Troy (bass) and Mark Naftalin (piano), but the playing is mostly acoustic and extremely savory.



THREE OR FOUR SHADES OF BLUES

CHARLES MINGUS—Atlantic SD 1700 (6.98)

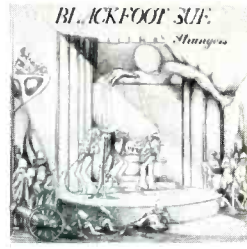
Mingus' recordings have been uneven of late, but this set should earn the much respected bass player the attention he warrants. A truly inspired series of performances by Coryell, Catherine, Fortune and Carter serve to give Mingus support. The title track and the re-worked "Goodbye, Porkpie Hat" are standouts.



STRANGERS

BLACKFOOT SUE—Import IMP 1007 (6.98)

The group's first album, "Nothing To Hide," became an instant collector's item as it was never released in this country. "Strangers" was never released anywhere in the world until now despite the fact it was recorded in 1974. The group's strength is in its vocals and they do an impressive job on "Care To Believe."



DANISH DESIGN

MADS VINDING GROUP FEATURING JANNE

SCHAFFER—Cosmos Collector CCLPS 9018 (4.98)

With the release of the "Katharsis" album in this country, there has been much interest in Danish guitarist Janne Schaffer. Here he is a featured member of this talented Scandinavian jazz quartet led by bassist Mads Vinding.



CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—ROCK IS MY LIFE, THIS IS MY SWAN SONG DEPT.: The announcement makes it official: **BTO** manager **Bruce Allen** has confirmed the long-circulating rumours that **Randy Bachman** has left the heavy rock quartet after four years and a lot of gold and platinum awards. What brought about the split, you ask? Yes, that tired old warhorse, "musical differences." Bassist **Fred Turner** will take over Randy's guitar spot in the new look BTO, so they're currently searching for a bass player who can sing. Since the band was always essentially the brainchild of the elder Bachman, it's easy to see where a musical conflict could develop. Turner pointed out that the new line-up will return to the basic rock which made them famous. But the past few albums showed a heavy jazz-style influence, the direction in which Bachman wanted to continue. Sessions for a new album will begin in October with product expected to hit the streets by Christmas. Meanwhile, reports of a **Bachman Cummings** reunion have increased in frequency since Bachman contributed to Burton's latest disc, their first joint venture in the seven years since Bachman packed in **The Guess Who**.

TWO FOR THE SHOW DEPT.: CPI's **Michael Cohl** and D.K.D.'s **Donald Tarlton** hit the road together recently to consult with booking agents in New York and Los Angeles and then hit Vancouver where they have established a joint office. The two largest promoters in the country banded together two years ago to co-promote national tours, which led to the west coast office, being run by **Norman Perry**, former road manager for **The Who** and several other top acts. Future tours seem to be with: **Rod Stewart** in October, **Trooper/Moxy** for 20 eastern dates, **ELP** in February and a coast-to-coast jaunt for a California-produced film, "A History Of **The Beatles**."

DID YOU EVER HAVE TO MAKE UP YOUR MIND DEPT.: Music Shoppe and The Agency, the two rock agencies here, seem to be luring each other's talent away on a regular basis. Making the trek from The Agency to Music Shoppe are **Jackson Hawke** and the **Dutch Mason Blues Band**. Moving across the other way are **Domenic Troiano**, **Mahogany Rush**, **Chilliwack** and **Sweet Blindness**.

BITS'N'PIECES: **The Viletones** have a self-produced single out. Several local clubs have begun featuring "new wave" acts on a regular basis. **Jim Zeppa**, former manager of **Jackson Hawke**, has joined Direction Records as Ontario promo rep. That band, meanwhile, will have their "You Can't Dance" covered by **Rick Nelson** as an upcoming single. WEA's **Christopher Ward**, whose excellent "Once In A Long Time" did well here, will soon begin work on his debut album with **Jack Richardson** producing. Attic's **Tobias** is working on a third lp for the label and will re-record "Dream #2" for inclusion. Same label will be releasing "Fludd's Greatest Hits," which is not half so presumptuous as it sounds. Included will be a WEA hit, "Turned 21," **Daffodil's** "Cousin Mary" and the fabulous "I Held Out," as well as their more recent singles.

RCA, Millennium Pact



Jimmy Ienner's Millennium Records has been inked for worldwide distribution (with the exception of the United States and Canada) by RCA Records. Seen here following the formal signing are (seated, from left) Jimmy Ienner, president, Millennium Records; Louis Coultolenc, president, RCA Records; Irv Biegel, executive vice president, Millennium Records; (standing) Myron Roth, division vice president, business & talent affairs, RCA Records; and Karl J. Kurz, Jr., division vice president, RCA Records, international.

ENGLAND

By RON McCREIGHT

■ Events following the news of **Elvis Presley's** tragic death have made headlines on all national papers for several days and every radio and television station throughout the country has swamped the airwaves with their tributes. A memorial service was held at Christ Church, Cockfosters in North London, attended by over 1000 people. BBC's national Radio One network featured a tribute in its "Rock On" weekly news program and plan to repeat its 13 part series covering Elvis' career. London commercial station Capital reacted to the news by playing Elvis records throughout the evening that word reached them, and Radio Luxembourg ceased all advertising spots the same night. Film clips were featured by both BBC and independent TV with "Top Of The Pops" including the theme to "Loving You," the movie which was already scheduled for screening the following week.

The **Doobie Brothers** are due in to open a short British tour at the Reading Festival on August 28th, playing the Rainbow Theatre the following Wednesday. Warner Bros. issues their "Livin' On The Fault Line" to coincide with their visit, which is followed by dates around the rest of Europe. **Frankie Miller**, also appearing at Reading, has brought in **Kokomo** guitarist **Neil Hubbard** and **Procol Harum** drummer **B. J. Wilson** to replace **Ray Minhinnett** and **Graham Deakin** in a revamped **Full House** band.

Ariola U. K. MD **Robin Blanchflower** has concluded an exclusive licensing deal with Pye giving the major company access to artists signed to Ariola here as well as its international companies. Also included will be acts recently acquired by the German company Hansa, which has in turn concluded a licensing deal with Ariola.

Former Phonogram a&r director **Nigel Grainge**, enjoying his first hit on his own Ensign label with **Danny Williams'** "Dancing Easy" is embarking on an American promotional tour to launch the label there. Heavily featured in the promotion will be the **Boomtown Rats**, who also look set to break in the U.S. Another British record company executive **Roger Watson** has temporarily left his L.A. base where he runs Chrysalis a&r to visit the company's U.K. offices. Watson has presented the first album for the label by talented American songstress/composer **Rory Block**, titled "Intoxication," which will be issued on both sides of the Atlantic shortly.

The Radio One Roadshow has just completed its most successful

(Continued on page 61)

FRANCE

By GILLES PETARD

■ Barclay Records has announced the re-formation of the group **Titanic**, whose new album will be out in September . . . To coincide with the French skateboard championship, Barclay is releasing a single by **Lady Skate and the Skateboard Kids** . . . **Ivan Rebroff** signed up with Phonogram, while **Paul Mauriat** extended his contract for five years . . . **Manu Dibango** received a gold trophy from the Minister of Cooperation for all his record productions.

Jean-Jacques Tilche, director of the Intersong-Paris publishing company since 1969, has been named president/general manager . . . **Marcel Leclerc** is leaving Editions Chappell for Editions Rideau Rouge; he is being replaced by **Daniel Margules** . . . Polydor appointed **Jacques Barsamian** as manager for the Virgin label. **Jeanine Géry** switched from promotion to become head of advertisement; **Jacques Marbehant** is filling her place.

Vogue International is producing and publishing the music from the film "Les Enfants Gatés" by **Bertrand Tavernier**. Vogue also produced and released the sound track from the **Yves Boisset** flick, "Un Taxi Mauve," a current box office hit . . . **Michel Marceau**, the son of the famous mime **Marcel Marceau**, has a single with lyrics by **Etienne Roda-Gil** and music by **Pink Floyd**.

Pathé-Marconi-EMI moved their whole stock of records to SODIP, where larger and more modern facilities are available . . . **Sheila**, who rode to fame on the image of the girl-next-door, is changing her format: her latest single, "Love Me Baby," is strictly in the disco vein and on her TV shows she's doin' the bump with **Black Brothers**.

Dundas Doin's



Terry Ellis, president of Chrysalis Records, hosted a reception for David Dundas following the completion of his "Jeans On" promotional tour. Dundas visited with radio and press persons in New York, Minneapolis, New Orleans, Houston, and Los Angeles. Pictured from left: Terry Ellis, president of Chrysalis Records; Rosie Guevara, music director of KHJ; David Dundas; and his manager David King.

Gallo Promotes Edmond

■ NEW YORK — John Edmond, general manager of Gallo Music (MPA), Gallo (Africa) Limited's music publishing company, has been appointed a director of the company.

Background

Edmond joined Gallo Music in 1968. During his nine years with Gallo Music he has represented the company regularly at the international publishers' meeting in Cannes, France and has also visited Japan, Australia, U.S., U.K. and Brazil.

WEA International Begins 'Road Show'

■ NEW YORK — The WEA International Road Show has begun with the staff of WEA International visiting every subsidiary company throughout the world holding its annual sales and marketing meets. These meetings are being presented before the entire staff of each resident company.

The WEA International presentations are being held simultaneously in Europe and in the Far East, with two separate teams working the different areas.

Roussos To BNB



Phonogram/Mercury recording star Demis Roussos is shown celebrating his new affiliation with Sherwin Bash of the personal management team of BNB Associates Ltd. at a private reception given by Bash in his Beverly Hills home. Also in attendance was Robert Maruani, head of a&r for Phonogram in France, and Pieter R. Schellevis, president of Phonogram International. From left: Roger Maruani, Sherwin Bash, Demis Roussos and Pieter Schellevis.

England (Continued from page 60)

run to date during the summer of the station's 10th anniversary. The Roadshow visited 30 different coastal resorts broadcasting daily programs presented by the station's top deejays, and producer Dave Price reports a total attendance of over 350,000 at this year's presentations.

Also celebrating an anniversary is the stage version of Tim Rice and Andrew Lloyd Webber's "Jesus Christ Superstar," which enters its 6th year at the Palace Theatre this week. To mark the occasion a party was staged at Robert Stigwood's London office for the cast, which was also attended by Richard Barnes, Paul Nicholas, Dana Gillespie, Christopher Neil, Steve Alder, Sharon Campbell, Anne Kavanagh and Anna MacLeod, all of whom have played major roles during the rock opera's run.

Top arranger/composer/producer Richard Hewson has revealed that "he is the Rah Band" whose "The Crunch" stands high in the British charts. Hewson has no plans to use the band currently promoting the record in order that no one is deceived and he underlines that session men were used on this and the planned follow-up record.

ENGLAND'S TOP 25

Singles

- 1 FLOAT ON FLOATERS/ABC
- 2 ANGELO BROTHERHOOD OF MAN/Pye
- 3 YOU GOT WHAT IT TAKES SHOWADDYWADDY/Arista
- 4 WAY DOWN ELVIS PRESLEY/RCA
- 5 I FEEL LOVE DONNA SUMMER/GTO
- 6 THE CRUNCH RAH BAND/Good Earth
- 7 WE'RE ALL ALONE RITA COOLIDGE/A&M
- 8 THAT'S WHAT FRIENDS ARE FOR DENIECE WILLIAMS/CBS
- 9 NIGHTS ON BROADWAY CANDI STATON/Warner Bros.
- 10 NOBODY DOES IT BETTER CARLY SIMON/Elektra
- 11 MA BAKER BONEY M/Atlantic
- 12 SOMETHING BETTER CHANGE STRANGLERS/UA
- 13 IT'S YOUR LIFE SMOKIE/RAK
- 14 ROADRUNNER JONATHAN RICHMAN/Beserkley
- 15 EASY COMMODORES/Motown
- 16 MAGIC FLY SPACE/Pye
- 17 TULANE STEVE GIBBONS BAND/Polydor
- 18 ALL AROUND THE WORLD JAM/Polydor
- 19 DO ANYTHING YOU WANNA DO RODS/Island
- 20 FEEL THE NEED DETROIT EMERALDS/Atlantic
- 21 DEEP DOWN INSIDE DONNA SUMMER/Casablanca
- 22 OXYGEN JEAN MICHEL JARRE/Polydor
- 23 DANCIN' IN THE MOONLIGHT THIN LIZZY/Vertigo
- 24 SPANISH STROLL MINK DEVILLE/Capitol
- 25 DREAMS FLEETWOOD MAC/Warner Bros.

Albums

- 1 GOING FOR THE ONE YES/Atlantic
- 2 A STAR IS BORN/CBS
- 3 THE JOHNNY MATHIS COLLECTION/CBS
- 4 20 ALL TIME GREATS CONNIE FRANCIS/Polydor
- 5 I REMEMBER YESTERDAY DONNA SUMMER/GTO
- 6 RUMOURS FLEETWOOD MAC/Warner Bros.
- 7 HOTEL CALIFORNIA EAGLES/Asylum
- 8 IV RATTUS NORVEGICUS STRANGLERS/UA
- 9 LOVE AT THE GREEK NEIL DIAMOND/CBS
- 10 EXODUS BOB MARLEY & THE WAILERS/Island
- 11 NEW WAVE VARIOUS ARTISTS/Vertigo
- 12 ARRIVAL ABBA/Epic
- 13 ON STAGE RAINBOW/Polydor
- 14 MY AIM IS TRUE ELVIS COSTELLO/Stiff
- 15 THE MUPPET SHOW/Pye
- 16 LIVE IN THE AIR AGE BE BOP DELUXE/Harvest
- 17 WORKS ELP/Atlantic
- 18 LOVE FOR SALE BONEY M/Atlantic
- 19 OXYGEN JEAN MICHEL JARRE/Polydor
- 20 BEST OF ROD STEWART/Mercury
- 21 A NEW WORLD RECORD ELO/Jet
- 22 IT'S A GAME BAY CITY ROLLERS/Arista
- 23 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 24 DECEPTIVE BENDS 10cc/Mercury
- 25 STEVE WINWOOD/Island

RECORD WORLD GOSPEL

Dharma Signs Walt Mills



Dharma Artist Agency has announced the signing of country/gospel singer Walt Mills to an exclusive booking contract. The signing precedes the release of Mills' third lp for Word Records. Pictured from left are Joe Morgan, Dharma booking agent; Walt Mills; and Wes Yoder, president of Dharma.

SOUL & SPIRITUAL GOSPEL

SEPTEMBER 3, 1977

1. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
2. **FIRST LADY**
SHIRLEY CAESAR/UA/Roadshow RS
744 R
3. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS
4005
4. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
5. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Word)
6. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
7. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
8. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
9. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 14407 (Arista)
10. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
11. **LIVE!**
THE DONALD VAILS CHORALEERS/
Savoy SGL 14421 (Arista)
12. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/
Malaco 4352
13. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS, VOL. II/Savoy DBL
7009 (Arista)
14. **ALL THAT MAY BE ONE**
TEDDY HUFFMAN AND THE GEMS/
Canaan CAS 9809 (Word)
15. **FROM AGUSTA WITH LOVE**
THE SWANEE QUINTET/Creed 3077
(Nashboro)
16. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
17. **THE NEW YORK COMMUNITY CHOIR**
RCA-APLI 2293
18. **TIME HAS MADE A CHANGE**
J.J. FARLEY AND THE ORIGINAL SOUL
STIRRERS/HSE 1493

19. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169
20. **THE PIGHTOUS SHALL WIN**
REV. CLEOPHUS ROBINSON/Nashboro
7173
21. **MYRNA**
MYRNA SUMMERS/Savoy 14446
22. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS/Jewel LPS 0110
23. **REACH OUT**
THE GOSPEL KEYNOTES/Nashboro 7147
24. **THE LORD IS MY LIFE**
JAMES CLEVELAND WITH THE GREATER
METROPOLITAN CHURCH OF CHRIST
CHOIR/Savoy 14425 (Arista)
25. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
26. **THE PRESIDENT AND THE
MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY REV.
LAWRENCE ROBERTS/Savoy 14416
(Arista)
27. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS/
Nashboro 7177
28. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messengeer 2001
29. **OUR GREATEST HITS**
DOROTHY LOVE COATES & THE GOSPEL
HARMONETTES/Nashboro 27186
30. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF
BROOKLYN, N.Y./Savoy 14458 (Arista)
31. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel 0190
32. **THE GOSPEL WORKSHOP OF
AMERICA MASS CHOIR RECORDED
IN KANSAS CITY MO. LIVE**
Savoy 7010 (Arista)
33. **WITH A SONG IN OUR HEART**
THE CONSOLERS/Nashboro 7185
34. **JOY**
REV. MILTON BRUNSON & THE
THOMPSON COMMUNITY CHOIR/
Creed 8078 (Nashboro)
35. **TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY/ABC/
Peacock AB 986
36. **PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS/Gospel Melody
Enterprises/GME 101
37. **JESUS IS THE BEST THING THAT EVER
HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS/Savoy 7005 (Arista)
38. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
39. **RECORDED IN NEW YORK**
THE GOSPEL WORKSHOP CHOIR/Savoy
SGL 7006 (Arista)
40. **JAMES CLEVELAND PRESENTS
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)**

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

- Feel The Love**
Love Song
Good News 8104
- I Just Call On You**
David Meece
Myrrh 6578
- A Light Within**
Bruce Hibbard
Seed 006
- Songs Of Thanks**
The Mormon Tabernacle Choir
Columbia 34538

Freedom Flight
James Sundquist
Lamb & Lion 1030

Love Child
Stevie Kay
QCA/New Day 801

Soul & Spiritual

God Will Take Care Of His Own
Willie Banks and the Messengers
HSE 1497

Music Of My Second Birth
Bili Thedford
Good News 8105

Hang On Help Is On The Way
Bishop Billy Robinson and the
Garden of Prayer Cathedral
Choir
Savoy 14432

Anyhow
The Alanta Philharmonic Chorale
directed by John W. Griggs
Savoy 14443

I Will Travel On
J.J. Farley and the Original
Soul Stirrs
HSE 14200

Live At Carnegie Hall
James Cleveland
Savoy 7014

GOSPEL TIME

By VICKI BRANSON

■ Alaska's cold wilderness recently felt the heat of the U.S.'s hottest soul-gospel singer, **Andrae Crouch**, who appeared in concert in Anchorage and in Fairbanks. Crouch's popularity has been the result of he and his group's, **The Disciples**, successful nation-wide tours where they've performed in secular auditoriums in major cities.

The **Blue Ridge Quartet** stopped off at the QCA studios recently to complete the final mix on their new album, titled "The Blue Ridge Now" . . . **Truth's** latest album, recorded at Sun West Studios in Hollywood and Sound Stage in Nashville, will soon be released on the Paragon label . . . The **Roger Horne Trio**, along with the **Downings**, just completed a successful west coast tour, with highlight of their trip being in Canada, singing to packed houses in Calgary and Edmonton . . . Century II Promotions has announced the addition of the **Kingsmen Quartet** to its talent roster.

The **Keith Manley Trio**, until recently on QCA's Promise label, has been changed to QCA's New Day label. The group visited the QCA studios last month to begin work on their first album under the new arrangement. Production is being handled by **Steve Vinning**, New Day supervisor . . . **Gary Whitlock** has joined Word, Inc., as public relations coordinator for the record division. His work will include many artist-related projects . . . **Willie Wynn & The Tennesseans** have added **Ray Burdett** as their new bass player.

The **Belmont Reasons**, a touring music group of Belmont College, have recorded a new album at REM Productions. The Reasons are beginning their seventh year this fall of performing at high schools, conventions, civic clubs and churches throughout the southeast and surrounding states . . . **Bobby Grove** has completed the narration on "Tragedy of Beverly Hills," a 20-stanza poem written by **Charles Martin**. Martin, a Covington, Ky., truck driver and former night club singer, wrote the poem following the Beverly Hills fire of May 28

(Continued on page 63)

Hawkins and Choir Set for Telethon

Walter Hawkins and the Love Center Choir are scheduled to appear on the Jerry Lewis Telethon Sunday, September 4. The annual television fund raising drive will be broadcast live from Las Vegas.

Alexandersen LP On 'White Vinyl'

NASHVILLE—A "solid white" lp has been released by White Horse Records. The lp, titled "Let The Music Move Me" by Stephen Alexandersen, is, according to White Horse officials, "the first snow white vinyl religious record in the world."

The purpose of this expensive gimmick, which runs 25 to 30 percent higher than standard black vinyl, is to draw the consumers' attention to White Horse Records and Alexandersen's first lp.

Love/Zager Sets Recording Projects

NEW YORK—Jerry Love, president of Love-Zager Productions, has announced that the firm is at work on recording projects headed by Cissy Houston's debut lp for Private Stock Records, due next month. The two-year old firm is also finishing the debut album for Denny Greene, one of the lead singers for Sha Na Na, for Mid-song International.

Also in the works are a new Andrea True single, produced by Michael Zager for Buddah; the album debut of singer/songwriter Alvin Fields; and the American debut of Ruthi Navone, a leading recording star in Israel.

Tribunal Appointments Are Expected Soon

(Continued from page 4)
up (to the Senate) after Congress reconvenes." Congress is scheduled to return to session on Sept. 6.

It had been learned several months ago that President Carter was searching for a means to prevent the creation of the Tribunal, mandated in the copyright revision law passed last fall to periodically revise statutory rates. It was just a re-organization that the White House announced last week that Carter hoped might eliminate the new Tribunal. Warnings from Capitol Hill prevented the President from simply refusing to appoint five members.

Now the White House says the names will be sent up within two weeks. The President cannot make appointments while Congress is in recess.

Gospel Time (Continued from page 62)

which took 161 lives . . . Tommy Ambrose, one of Canada's foremost gospel artists, recently made his United States concert debut before a capacity crowd of 15,000 at the International Citizens Band Association Festival at Tennessee Tech Coliseum in Cookeville, Tennessee . . . The Telestials have added Johnny Lewis as lead singer . . . Triangle Records, Inc., has announced the release of Cynthia Clawson's second album, "The Way I Feel."

Robert L. Suhr has joined the staff of QCA Records, Inc., as marketing and promotion director. Suhr will make his headquarters in Cincinnati but will retain his office in Atlanta, commuting between the two cities at regular intervals. QCA has also announced the addition of Keith Myers, who joins the staff in the capacity of custom division sales coordinator . . . The Sensational Williams Brothers recently completed sessions at Track Studios in Washington, D.C. for their latest Savoy album. The lp will be released in Savoy's November, '77 releases.

J.D. Bradley & Co. Names Jackson Pres.

NASHVILLE—J. D. Bradley and Company, the Christian-oriented public relations company based in Rolling Hills Estates, California, has announced the appointment of Edward (Peb) Jackson as president of the company.

Jackson, who took office August 15, comes to Bradley from Charles R. Wright & Associates, where he held the position of account supervisor for the Innovation Group (advertising division).

McGuire To Host 'Come On Along'

NASHVILLE — Barry McGuire, past member of the New Christy Minstrels, and known for "Eve of Destruction," now involved in Christian music, is set to host "Come On Along," a new television series. Fifteen shows are already in the can, with preparations for additional 24 segments needed for a season's run being finalized. Red Shepard is the show's producer with Jim Lowe directing.

AM Action (Continued from page 32)

Peter Frampton (A&M). Signed, sealed and delivered are these hot adds, including WQXI (29), WOKY (35), KXOK, KSLQ, KTLK, WCAO, KFYR, WAIR, WAAY, WRJZ, KAAY and WABB. Initial numbers are encouraging and some highlights are: 26-19 Y100, 23-18 WZZP, 38-34 WCOL, extra-35 WDRQ, HB-26 Q102, 30-25 KSTP, 24-21 KHJ, 18-13 B100, 36-25 BJ105, 30-18 WHHY, 22-18 KKLS, 22-14 WAVZ, 25-19 KCPX, HB-24 WVBF and HB-25 KFI, as well as LP play at WABC, WLS, KLIF, WMAK and WPGC.

Heatwave (Epic). The #1 record in Miami (1-1 Y100, 21-1 96X) and showing signs of duplicating that action everywhere. 8-4 WQXI, 9-6 Z93, 21-15 WPGC, HB-20 WFIL, HB-27 WRKO, 24-17 WCOL, 34-30 WDRQ, 29-25 KSLQ, 28-23 WSAI, extra-30 WNOE, 19-13 KXOK, HB-28 WMAK, extra WLAC, 2-1 BJ105, 5-4 WFLB, 2-1 WGLF, 33-29 14ZYQ, HB-28 WBBF and 28-25 KBEQ. Garners KFRC, WQAM, CKLW, WOKY, KHJ, WPRO-FM, WNDE, KCPX and WJON.

Dorothy Moore (Malaco). Miami again seems to garner the credit for this early top 40 start, which looks like another crossover smash. 27-20 96X and a full-time add on WQAM. Also noteworthy pop action at WPGC (extra-27), Z93 (HB-28) and WQXI (#27).

CROSSOVERS

Peter Brown (TK). Crossover sales in and around Chicago prompting an add at WLS (#23) combined with an early shot last week at KSLQ make the top 40 outlook on this r&b smash extremely potent.

NEW ACTION

Barry White (20th Century) "It's Ecstasy When You Lay Down Next To Me." This potential #1 r&b disc which jumps into the top 15 this week with bullets on the soul charts breaks some top 40 ground this week with a full-time add at CKLW. This week's Chartmaker of the Week.

30-25 WBBQ, HB-21 KXX/106, HB-34 98Q and 29-24 KCPX.

CONTEMPORARY & INSPIRATIONAL GOSPEL

SEPTEMBER 3, 1977

- HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
- ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
- LADY**
REBA/Greentree R 3430
- DALLAS HOLM & PRAISE, LIVE**
Greentree/R 3441
- MIRROR**
EVIE TOURNQUIST/Word WSB 8735
- GENTLE MOMENTS**
EVIE TOURNQUIST/Word WST 8714
- PRAISE II**
THE MARANATHA SINGERS/Maranatha HS 026
- THEN & NOW**
THE CATHEDRAL QUARTET/Canaan CAS 9807
- PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
- RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
- LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
- 99 44/100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/Canaan 9789 (Word)
- THE WORD**
KENNETH COPELAND/Kenneth Copeland Productions/KCP 1003
- CORNERSTONE**
THE SPEARS/HeartWarming R 3456
- EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553 (Word)
- THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
- I HAVE RETURNED**
KEN COPELAND/Ken Copeland Productions/KCP 1002
- FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
- LIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
- NATURALLY**
THE RAMBOS/HeartWarming R 3459
- I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/HeartWarming R 3416
- 12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792 (Word)
- JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
- PRAISE, VOL. 1**
THE MARANATHA SINGERS/Maranatha HS 008
- A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R 3407
- GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
- COME ON IN**
THE DIXIE ECHOS/Supreme 533020
- ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584 (Word)
- HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
- CHRIS CHRISTIAN**
CHRIS CHRISTIAN/Myrrh MSA 6569
- MORE OF THE SAME**
GARY S. PAXTON/New Pax NP 33033
- COVENANT WOMAN**
JANEY GRINE/Sparrow 1011
- MY HEART CAN SING—THE SONGS OF STEWART HAMLIN**
THE BILL GAITHER TRIO/Impact R3445
- CHRIST IS MY SUNSHINE**
JIMMIE DAVIS/Canaan 9730
- LOVENOTE**
DOGWOOD/Lamb & Lion A/L 1026
- SPIRITFEST**
THE DOWNINGS/Impact R 3431
- LOVE LETTERS**
DOTTIE RAMBO/HeartWarming R 3454
- FLYING**
PAM MARK/Aslan ARS 1001
- THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
- SINGING TILL HE COMES**
THE LEFEVRES/Canaan 9805

CMA Announces Awards Finalists

■ NASHVILLE—The membership of the Country Music Association has selected the finalists for the annual CMA Awards. The winners in each of the ten categories will be announced October 10, when Johnny Cash hosts the Eleventh Annual CMA Awards Presentation live and in color from the stage of the Grand Ole Opry House. The show will air via the CBS Television Network at 8:30 p.m. (CDT).

Categories

Finalists in the categories of achievement include:

Entertainer Of The Year—Merle Haggard, Waylon Jennings, Ronnie Milsap, Dolly Parton, Kenny Rogers.

Single Of The Year—"It Was Almost A Song," Ronnie Milsap (RCA); "Luckenbach, Texas," Waylon Jennings (RCA); "Lucille," Kenny Rogers (United Artists); "Margaritaville," Jimmy Buffett (ABC); "Southern Nights," Glen Campbell (Capitol).

Album Of The Year—"I Don't Want To Have To Marry You," Jim Ed Brown/Helen Cornelius (RCA); "I Remember Patsy," Loretta Lynn (MCA); "Kenny Rogers," Kenny Rogers (United Artists); "Ol' Waylon," Waylon Jennings (RCA); "Ronnie Milsap Live," Ronnie Milsap (RCA).

Song Of The Year—"I'm A Stand By My Woman Man," Kent Robbins; "It Was Almost

Like A Song," Hal David/Archie Jordan; "Lucille," Roger Bowling/Hal Bynum; "Luckenbach, Texas," Bobby Emmons/Chips Moman; "Southern Nights," Allen Toussaint.

Female Vocalist Of The Year—Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell, Dolly Parton.

Male Vocalist Of The Year—Larry Gatlin, Waylon Jennings, Ronnie Milsap, Kenny Rogers, Don Williams.

Vocal Group Of The Year—Asleep At The Wheel, Dave and Sugar, Eagles, Oak Ridge Boys, Statler Brothers.

Vocal Duo Of The Year—Bill Anderson/Mary Lou Turner, Loretta Lynn/Conway Twitty, Jim Ed Brown/Helen Cornelius, Tammy Wynette/George Jones, Waylon Jennings/Willie Nelson.

Instrumental Group Of The Year—Asleep At The Wheel, Charlie Daniels Band, Danny Davis and the Nashville Brass, Marshall Tucker Band, Original Texas Playboys.

Instrumentalist Of The Year—Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy, Hargus "Pig" Robbins.

Country Cassette Sales Increase

(Continued from page 3)

that we are beginning to see an overwhelming degree of confidence in cassettes at all levels. People aren't afraid to take a shot at them anymore."

One example of the renewed confidence is the recent announcement by CBS' Nashville division that the label is releasing cassettes on 30 country catalogue titles which have shown significant strength in the past.

Mike Riley, buyer for Pickwick's Dallas branch, reports that cassette sales have tripled there over the last year. "They seem to be following the same pattern as 8-tracks did when they were first introduced," he said. "When 8-tracks first came out they were strongest on the rock side initially, and then they started to take off in the country market. Cassettes are still more pop oriented."

"We have carried cassettes since 1967," said Steve Markaduke of Western Merchandisers. "They haven't really sold well until this past year when we have seen a 20 to 25 percent increase." Leiberman's buyer in Min-

neapolis, Van Vanyo, cited that although he has seen an increase at the rack level the biggest increase has been from their one-stop. "We have had a big increase especially in the last 90 days," Vanyo noted.

RDM, a Memphis based rack-jobber, has seen an upswing in cassette sales since last fall, according to Ray Corzine, RDM's buyer. "We are particularly getting a lot more requests for country titles," Corzine said. "A year ago we may have stocked 75 titles, but now we carry around 200. We have some accounts which have quit selling singles and are putting cassettes in that space."

"Accounts have wanted cassettes more than I have until recently," says Pickwick's Riley. "Cassette buyers would walk into an account and ask for a title that they couldn't find, whereas an 8-track or lp consumer might not say anything. They would just go somewhere else, assuming that it was just sold out, rather than not available at all. I really think the cassette buyer is more demanding to a certain extent."

Genovese reported, "For the longest time when somebody presented us with a new release and it was of a marginal nature we would just completely pass on cassettes. Now we are taking a closer look and giving cassettes representation with a good spread. The manufacturers are not afraid to put it out there anymore and we certainly aren't afraid to buy it."

Although the survey indicates that merchandising cassettes is still a problem because they must be displayed in cases with solid glass fronts, due to pilferage, most respondents felt that the most important factor for the future of cassettes lies with the hardware end. Assuming hardware manufacturers and the automobile industry continue their

(Continued on page 66)

NASHVILLE REPORT

By RED O'DONNELL



■ The race is on! Lotsa songs being written and rush-recorded about the late **Elvis Presley**. Mostly recitation-vocal salutes and tributes on small-to-medium type labels . . . **Waylon Jennings** and wife **Jessi Colter** bought and moved into \$250 thousand house in Brentwood (the Beverly Hills of Nashville). Property includes tennis court, swimming pool and a sauna. Sure, Waylon is a tennis player, Luckenbach, Texas style! . . . **Lynn Anderson's** long visit to Lake Charles, La. has some of her nosey romantic friends wondering why? (I'm not nosey, just curious.)

I keep trying to get it printed in **Record World** that **Tom T. Hall's** newest single, "It's All in the Game," was composed by **Charles Dawes**, who was vice president when Calvin Coolidge was the top man in White House (1925-1929). And in 1951 **Carl Sigman** wrote words for the melody. Sigman? Where have I heard that name before? Probably in ASCAP president **Stanley Adams'** oval office???

(Continued on page 68)

NSAI Banquet Set

■ NASHVILLE — The Annual Awards Ceremony & Dinner of the Nashville Songwriters Association (NSAI) has been scheduled this year for Sunday, October 9, and will once again be staged at the Sheraton South, in Music City.

Reservation blanks have been mailed to all members of the association and tickets are also now available on a first-come, first-serve basis for \$15 per person at the NSAI building, 25 Music Square West.

COUNTRY PICKS OF THE WEEK

SINGLE **LARRY GATLIN, "LOVE IS JUST A GAME"** (L. Gatlin; First Generation, BMI). The title cut from Gatlin's new lp is a gem and should have no problem shooting straight to the top. Monument's recent distribution deal with Phonogram can only help. The self-penned ballad features a stellar vocal performance. Monument 45 226.

SLEEPER **RONNIE McDOWELL, "THE KING IS GONE"** (R. McDowell/L. Morgan; Midnight/Brim, SESAC). This tasteful tribute to Elvis has nearly disqualified itself from the sleeper category as it has already exploded in several markets only a few days following its release. There will be holdouts, but so far so good. Scorpion GRT 135.

ALBUM **GEORGE JONES, "I WANTA SING."** Jones continues to make it seem so easy and natural to sing a country song that never fails to move you. This collection affords him the opportunity to do it again and it sounds like his best yet. A must for collectors and a great introduction for those looking for a master of the craft. Epic 34717.



**"We Can't Build A Fire In The Rain."
is a three way hit,**



and Roy Clark's got all of them.



The hit live version, from the album
"Country Comes To Carnegie Hall"
(DO 2087/2)



The hit studio version, from the
album "Me And My Music"
(DO 2072/2)



The hit single version
(DO 17712)

**Good things come in three's:
From ROY CLARK, ABC/DOT RECORDS, GRT TAPES.
Produced by Jim Foglesong**

COUNTRY HOTLINE

By MARIE RATLIFF

■ Freddy Weller's self-penned "Nobody Cares But You" is top-notch in style and content — and promises to be Weller's biggest in a long while! Early believers include KWKH, WIVK, WTOD, WHOO, KYNN, WCMS, KKYX, KFDI.

Roger Miller is sporting his first single in quite some time. He's now on the Windsong label, and debuts with his own "Baby Me Baby" which is also in the new Barbra Streisand album. Welcoming the Wild Child with adds this week are WSM, WBAM, KKYX, WMAD, WPNX, KXLR, KFDI, WCMS, KDJW.



Freddy Weller

Eddie Middleton is gaining strong acceptance for the Brook Benton goldie "Endlessly" at WSLR, WHK (#32), WCMS, KKYX, WBAM, WIVK, KXLR, WPNX.

Can a beautiful melody with exclusively Spanish lyrics make it to the top of country charts? Johnny Rodriguez wants to know, so his new "Eres Tu" has no English lyrics. Early response indicates it can be done, with immediate play at WIRE, KLAC, WHOO, WTOD, WSDS, KWJJ, WITL, KWMT, WPLO, WKDA, KIKK, WPNX, KXLR, KKYX, WSM, WBAM, WMC.



Johnny Rodriguez

Bobby Wright's "Playing With The Baby's Mama" is getting positive response in southwestern markets.

Jacky Ward airs his finest side yet with his superb treatment of "Fools Fall In Love." First week adds include KCKC, WTOD, WHOO, KIKK, WPNX, WKDA, KKYX, WMTS, KBUL.

Monster Movers: Jim Reeves, Jim Ed Brown & Helen Cornelius, Don Williams, Bobby Borchers.

Barbara Mandrell's "Hold Me" is holding listeners' attention in a big way at WKDA, WPLO, KIKK, WPNX, KENR, KXLR, KYNN, WWVA, WITL, WIRE, KCKC, WHOO, WTOD, KWKH, WTSO, WWOL, KNIX, WSLC, KKYX, KAYO.

A super Willie Nelson oldie on RCA is now a single. "You Ought To Hear Me Cry" is already a mover in the southeast; Lynn Anderson's "He Ain't You" is breaking big nationwide.

SURE SHOTS

Donna Fargo — "Shame On Me"

Larry Gatlin — "Love Is Just A Game"

LEFT FIELDERS

Mack Vickery — "Here's To The Horses"

Chuck Stewart — "From The Bottle To The Bottom"

Silver City Band — "If You Really Want Me To, I'll Go"

Mel McDaniel — "Soul Of A Honky Tonk Woman"

AREA ACTION

Michael Clark — "Drinkin' Man's Blues"

(WHOO, WCMS)

Sherry Jerico — "Thanks For Leavin' Lucille"

(KCKC)

Cassette Sales (Continued from page 64)

thrust, there looks to be an even brighter future ahead for cassettes.

Skip Young, the buyer for ABC Records and Tapes in Dallas, says more and more accounts are asking for cassettes, and notes

that "they have been moving like crazy for the last three months." Young said, "If I were to guess I would say that within the next year and a half or two years, cassettes are going to be as strong as 8-tracks."

Playin' Possum



Country music artists gathered onstage at Nashville's Possum Holler following a benefit concert for the local chapter of the National Association of Recording Arts and Sciences (NARAS), featuring MCA recording artists Bill Anderson, Nat Stuckey, Mary Lou Turner and Geof Morgan. Pictured (from left) are: Jeff Lyman, MCA national country promotion director; Jo Walker, executive director, Country Music Association; Bill Anderson; and Roger Sovine, assistant vice president, BMI, and president of the Nashville chapter of NARAS.

McDowell Elvis Tribute Receives Positive Response from Radio

■ NASHVILLE — While many of the people in the music community here remained stunned last week by the loss of Elvis Presley, others were busying themselves preparing tribute records either for love or for money, and in some cases both.

Although many people are sickened by the prospect of capitalizing on the death of Elvis, there is one single, titled "The King Is Gone" by Ronnie McDowell (Scorpion), which is tasteful and sincere enough to have gained the approval of even the most loyal and sensitive Presley followers. There are exceptions of course, especially at the radio level where some programmers are refusing to play any Elvis tribute records, but the initial response to the McDowell release has been incredible and shows no signs of cooling off.

McDowell visited the RW offices here Monday (Aug. 22) and related a convincing and moving story about how the record was conceived. "I've been an Elvis fan for most of my life," he said. "I do several of his songs in my act and last Tuesday (Aug. 16) my band and I were working on 'Return To Sender' to use on a date in Bowling Green, Kentucky. After we finished I got in the car and the first thing I heard on the radio was that song playing on WMS. When we switched over to WLAC they were playing it too. It was weird. Then they announced that Elvis had died and I just headed home and cried, and then I sat down and wrote the recitation part of the song just to let my feelings out. I wasn't thinking at all about putting it out. I just wrote it for my-

self. Then I got in the car and headed for Memphis. I never had seen him live and I wanted to see him once even if it had to be this way. I got to within 10 feet of the door of Graceland when they closed them and I've never been so disappointed and brokenhearted in my life."

Upon his return to Nashville McDowell met with another songwriter named Lee Morgan who also had written a tribute song. The two sat down and incorporated their songs and at the urging of Scorpion Records they went into the studio Thursday night to put it down. "We were all choked up and misty eyed," McDowell said, "but after 10 or 11 takes I finally got it down."

The following morning acetates were delivered to the local stations. Don Coleman at WSIX-FM said, "We don't normally program tribute material but this one was so well done we tried it." The response was so great that the station is playing it twice a shift. WESC in Greenville, S.C. went on the record Tuesday (Aug. 23) and according to Gerry G., the night man there, the station has it on one hour rotation and is receiving requests nine or ten times an hour. On Wednesday the record exploded with adds being reported all over the country.

GRT signed a distribution deal on the record Tuesday night and by noon on Wednesday Tom McEntee reported orders "in excess of 75,000." "We've had at least five tribute records presented to us," McEntee said. "Our own producer Nelson Larkin even had one, but we couldn't pass this one up."

Luke Lewis

On Target



Columbia artist Johnny Cash recently appeared in-store for Target Store's grand opening in Dallas. As KBOX radio broadcast a live remote, for over three hours well over 3000 fans flowed into Target's and gained autographed "Rambler" albums and tapes. The Dallas Cowboy Cheerleaders (also Cash fans) were on hand to help host the event. Pictured above welcoming Cash (front) to Dallas are (from left): John Madison, field sales manager, CBS Records, Dallas; Keith Murray, Target district manager; Frank Mooney, regional vice president, CBS Records; Dallas Cowboy cheerleaders Debbie Waggener and Danone Camden; and Rick Blackburn, vice president, marketing, CBS Records, Nashville.

Country Radio Seminar Committee Set

■ NASHVILLE — The Country Radio Seminar agenda committee has been selected, and will meet in Nashville September 30 and October 1 to formulate plans for the March seminar.

The new committee members are Les Acree, WKDA; Jay Albright, KUZZ; Mac Allen, Sonderling Broadcasting; Don Boyles, WSUN; John Chaffee, Malrite Broadcasting; Jim Duncan, Radio & Records; Al Greenfield, KIKK; Cliff Haynes, KNEW; Fred Hildebrand, KVOC; Richard Holcomb, WTGR; Bob Holton, WAXX; Bob Mitchell, KCKC; Lee Philips, WOKO; Marie Ratliff, **Record World**; Ed Salamon, WHN; Jim Sharp, Cashbox; Walt Turner, WIL; and Jim Walton, WITL. Also attending the meeting at ASCAP will be agenda committee co-chairman Bob Young, WMC; industry chairman Stan Byrd; and vice chairman Roy Wunsch.

Agenda chairman Terry Wood, WONE, urged the country radio

community to contact agenda committee members with suggestions and ideas on the subject matter and direction of the 1978 Country Radio Seminar. Wood emphasized that the seminar will be a forum for exchanging ideas in both large and small markets.

The 1978 event is slated for Nashville's Airport Hilton Inn March 17-18.

True Inks Tiny Tim

■ NASHVILLE—True Records, Inc. has announced that it has signed Tiny Tim to a recording contract. In making the announcement, Howard A. Knight, Jr., president of True, said that Tiny will be doing a country session and that early October has been set for the release date of his first record with the label.

True will also be putting out an album entitled "The Country World of Tiny Tim." A release date for the album has not been set as of yet.

Williams Wins Gold & Silver



ABC/Dot recording artist Don Williams collects a gold and two silver album awards from Dot president Jim Foglesong (left) for the success of three of his albums in Great Britain. The gold disc award is for "Visions," which was certified gold as it shipped from the factory. Silver discs were for Williams' "Harmony" and "You're My Best Friend" albums. Assisting in the presentation are ABC Records vice president Richard Green (second from right) and Dot vice president Larry Baunach (right).

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DONNA FARGO—Warner Bros. 8431

SHAME ON ME (L. Williams/B. Enis; Regent/Fort Knox, BMI)

Fargo sticks with the recitation formula that helped take her last release to the top. This time as infectious chorus is interspersed. A fine record.

MACK VICKERY—Playboy 8 5814

HERE'S TO THE HORSES (R. Bourke/G. Dobbins/H. Moffatt; Chappell, ASCAP/Belinda, BMI)

This one's a natural for jukes and playlists alike. The waltz tune offers a toast to the providers of beer and is sure to be hitbound.

JERICO HARP—UA 1049

OH SARAH (M. Clark; Snake River, BMI)

Marked by tight harmonies and an engaging melody, this flowing, mid-tempo cut seems assured of across-the-board acceptance.

HANK SNOW—RCA 11080

I'M STILL MOVIN' ON (S. Silverstein/H. Snow/C. E. Snow; Belinda, BMI)

Snow seems assured of a hit with this aptly titled tune, which is set off by Chuck Glaser's remarkable production.

MEL McDANIEL—Capitol 4481

SOUL OF A HONKY TONK WOMAN (B. Morrison/H. Coleman; Music City, ASCAP)

McDaniel should score high this time out. A great song with potent lyrics, a convincing delivery and powerful production make it a strong contender.

DALE McBRIDE—Con Brio 124

MY GIRL (D. McBride; Con Brio, BMI)

McBride should get quick response to this bright, self-penned cut, which shows strong hit potential.

CHUCK STEWART—Mounment 45 223

FROM THE BOTTLE TO THE BOTTOM (K. Kristofferson; Combine, BMI)

Stewart's performance on this fine Kristofferson song is superb and should launch it chartward instantly.

JODY MILLER—Epic 8 50432

ANOTHER LONELY NIGHT (J. Crutchfield/L. Butler; Dixie Jane/Tree, BMI)

Some guitar licks out of the fifties set this one apart, while Miller's distinctive vocal style brings it home. A standout.

LINDA HARGROVE—Capitol 4447

MEXICAN LOVE SONGS (L. Hargrove/P. Drake; Beechwood/Window, BMI)

It sounds like this prolific songwriter has a hit for herself with this good-natured song about a lady who gets carried away with the music.

SILVER CITY BAND—Columbia 3 10601

IF YOU REALLY WANT ME TO I'LL GO (D. McClinton; Le Bill, BMI)

The first release from this Memphis based group is a fast-paced Delbert McClinton song which provides a fine vehicle to display their engaging style.

O.B. McCLINTON—ABC/Dot 17719

WHO'S MAKING LOVE (H. Banks/B. Crutcher/D. Davis/R. Jackson; East Memphis, BMI)

This funky, toetappin', cheatin' song is well suited for McClinton's powerful delivery and sounds poised for a trip up the charts.

FRANK SINATRA JR.—Churchill 7702

IT'S ALRIGHT (R. Strange; Frank & Nancy, BMI)

Sinatra could find himself a new audience among country listeners as a result of this appealing, up-tempo cut. Watch for it.

TOM & TED—Koala 0001

ANDALEIGHT MIA (I'VE GOT A LOVE SONG FOR YOU) (S. B. LeGarde; Gum Tree, BMI)

The Legarde twins should hit with this swaying, Spanish flavored tune, which is spiced by some classy brass. The duo is due—don't miss it.

THE COUNTRY ALBUM CHART

SEPTEMBER 3, 1977

SEPT. 3	AUG. 27		WKS. ON CHART
1	3	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	8
2	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	16
3	2	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	10
4	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	7
5	7	RABBITT EDDIE RABBITT/Elektra 7E 1105	13
6	5	KENNY ROGERS/United Artists LA689 G	43
7	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	28
8	14	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	4
9	9	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	14
10	10	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	15
11	13	TILL THE END VERN GOSDIN/Elektra 7E 1112	6
12	8	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	10
13	12	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	8
14	18	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	12
15	15	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	27
16	11	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	83
17	16	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	32
18	21	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	4
19	20	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	7
20	19	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	21
21	17	BEST OF FREDDY FENDER/ABC Dot DO 2079	16
22	22	I REMEMBER PATSY LORETTA LYNN/MCA 2265	20
23	23	MIRRIAM JESSI COLTER/Capitol ST 11583	9
24	24	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	17
25	38	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	3
26	27	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	6
27	28	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	3
28	26	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	17
29	33	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	4
30	29	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	37
31	32	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	99
32	30	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/ Epic KE 34693	13
33	25	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	53
34	36	BOBBY BORCHERS/Playboy KZ 34829	9
35	35	BEST OF DOLLY PARTON/RCA APL1 1117	67
36	34	THE RAMBLER JOHNNY CASH/Columbia KC 34833	5
37	31	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	25
38	39	NICK NIXON/Mercury SRM 1 1175	4
39	40	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	5
40	41	THE BEST OF MOE BANDY/Columbia KC 34715	11
41	42	RONNIE MILSAP LIVE/RCA APL1 2043	40
42	37	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	20
43	43	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	80
44	44	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	38
45	45	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	24
46	48	COUNTRY INSTRUMENTALIST OF THE YEAR HARGUS "PIG" ROBBINS/Elektra 7E 1110	4
47	60	RONNIE SESSIONS/MCA 2285	2
48	52	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	3
49	49	SONNY JAMES IN PRISON—IN PERSON—Columbia KC 34708	11
50	47	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ ABC Dot DO 2076	12
51	46	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	27
52	51	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	13
53	—	ME AND MY GUITAR CHET ATKINS/RCA APL1 2405	1
54	55	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	18
55	50	JACKY WARD/Mercury SRM 1 1170	7
56	61	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	19
57	57	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	14
58	56	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	31
59	59	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	7
60	67	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	20
61	58	BEST OF DONNA FARGO/ABC Dot DO 2075	28
62	54	VISIONS DON WILLIAMS/ABC Dot DOA 2064	30
63	62	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	20
64	53	HOTEL CALIFORNIA EAGLES/Asylum 7E 1105	30
65	64	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	23
66	65	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	33
67	63	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	7
68	66	STACKED DECK RUSTY WIER/Columbia PC 34775	12
69	69	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	11
70	68	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	7
71	71	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	52
72	70	ALL TIME GREATEST HITS, VOL. 1 GEORGE JONES/Epic KE 34692	13
73	74	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	18
74	72	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	11
75	73	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	42

The Ice Man Cometh



Pictured from left are RCA Records recording artist Hank Snow, WKDA's Dale Turner, RCA Records salesman Jack Dill, Dave McCormack, manager of Ernest Tubb's Record Shop, and Les Acree of WKDA standing near a 300 pound block of ice. The block was the basis of the "Guess how long it takes to melt?" contests held at the record shop and on WKDA recently. The promotion was in support of Hank's hot RCA album, #104 Still Movin' On."

Nashville Report *(Continued from page 64)*

Mel Tillis signed \$\$\$-type contract to promote the Teaberry line of CB radios on commercial radio and in magazine advertisements. I thought Teaberry was something you chewed on, by gum. Incidentally, Mel's CB handle is "Flutterin' Lips."

Steve Scruggs is newcomer to the Earl Scruggs Revue. Steve plays the piano, guitar and sax. He joins brothers Gary and Randy and outsider Jody Maphis on the show. Gee Dad, thanks . . . Mrs. Blanche Smith (94) died recently in Oklahoma City. She was the grandmother of country singer Tommy Overstreet and an aunt of the late Gene Austin, a super-songstar of the 1930s.

Hollywood's Gary Klein is Dolly Parton's new record producer. Klein recently produced Glen Campbell's "Southern Nights" single and Barbra Streisand's "Streisand/Superman" album. Does this lend additional credence to a report that Dolly's song style is going to change? And will her recording sessions be scheduled for west coast studios?

Yes, Sonny James' rendition of "In the Jailhouse Now" was (and is) a sound-alike for Jimmie Rodgers', "The Singing Brakeman," who recorded many evergreens for RCA (1927-33). And if you're going to sound like another singer why not sound like the original? (Didja know that Jimmie's straight name was James Charles Rodgers?)

Brother Billy Carter reportedly has been signed for a guest spot on the taping of an October "Hee Haw" show, to be aired next winter. Billy frankly admits he's now making more money for personal appearances than his brother Jimmy does for being President of the USA. (\$500 thousand per annum?)

Donna Fargo is working on her new Warner Bros. album at the local Quadrafonic Sound Studio. Hubby Stan Silver is producing and Gene Eichelberger is the engineer . . . In a recent column I mentioned that Chet Atkins was searching for Gene Sloan, who wrote the flip side ("Cascade") of Chester A.'s next single. Gene Sloan has surfaced. He's been playing guitar on the road with Skeeter Davis' band.

Birthdays this week: Kitty Wells, Jimmy C. Newman, George Riddle, Tompall Glaser, Conway Twitty, Shot Jackson.

Blonde songstress Connie Cato (Mrs. Robert Green) is expecting a baby . . . And Vernon Oxford is going to become a father for the first time. (End of wee wee reports.) . . . Kid Cuz'n Records' boss Jim Pelton on the line: "My not always-with-it wife, Irene, says Gene Watson's single of 'The Old Man and His Horn' reminds me of your driving. Honk! Honk!"

In the "almost tell-all" paperback, "Elvis: What Happened?" the late singer is quoted as saying he didn't enjoy being called "The King" . . . Doug Lavally is promoting a super country music show Oct. 6 at Boston Garden. Twenty two — 22, count 'em — name stars will perform. Two and a half hours of the performance will be broadcast live in Nashville's WSM, co-hosted by Ralph Emery and Grant Turner.

Come Christmastime Danny Davis and his Nashville Brass will be appearing for three weeks (Dec. 1-21) at The Nugget in Sparks, Nev. . . . Joe Tex is back at Sound Shop Studios here recording. Buddy Killen is his producer . . . Acuff-Rose beginning its 36th year as song publishing operation. Congrats.

A TRIBUTE TO
ELVIS!

“GOODBYE
KING
OF
ROCK ‘N’ ROLL”

b/w

“WHERE THE DAISIES GROW WILD”

T-107

Leon Everette

True *Records, Inc.*

1300 Division Street
Nashville, Tenn. 37203
615/256-7543

PROMOTION:
Jerry Hayes
Bruce Hinton
Don Howser
Peter Svendsen
Debi Ward

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 SEPT. AUG.
 3 27

WKS. ON
 CHART

1	3	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE United Artists XW1016	9
2	1	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	11
3	5	SUNFLOWER GLEN CAMPBELL/Capitol 4445	9
4	4	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	10
5	2	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	14
6	7	TILL THE END VERN GOSDIN/Elektra 45411	11
7	10	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754	7
8	9	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	8
9	15	DAYTIME FRIENDS KENNY ROGERS/United Artists XW 1027	6
10	12	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	8
11	6	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	14
12	11	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	15
13	8	I DON'T WANNA CRY LARRY GATLIN/Monument 221	15
14	13	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	13
15	22	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	8
16	18	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	10
17	14	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	13
18	20	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	10
19	21	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	8
20	23	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	6
21	26	IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	5
22	27	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	6
23	24	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	8
24	29	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	5
25	38	EAST BOUND AND DOWN JERRY REED/RCA 11056	4
26	45	I GOT THE HOSS MEL TILLIS/MCA 40764	4
27	41	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	5
28	28	I MISS YOU ALREADY JERRY WALLACE/BMA 7002	10
29	34	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	5
30	49	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418	3
31	37	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	6
32	19	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	10
33	43	THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	6
34	47	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	8
35	35	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577	7
36	36	BEHIND BLUE EYES MUNDO EARWOOD/True 104	8
37	40	ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288	7
38	39	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	11
39	51	SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000	4
40	46	TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416	6
41	42	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930	9
42	44	DREAMS OF A DREAMER DARRELL McCALL/Columbia/ Lone Star 3 10576	7
43	48	AMBUSH RONNIE SESSIONS/MCA 40758	5
44	50	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408	5
45	32	CRUTCHES FARON YOUNG/Mercury 73925	9
46	55	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698	4
47	56	DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	4



48	17	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	15
49	54	LADY JOHNNY CASH/Columbia 3 10587	5
50	78	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	2
51	16	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	14
52	63	PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	4
53	60	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458	4
54	65	IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	3
55	25	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	11
56	67	TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	3
57	30	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	14
58	69	WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712	4
59	31	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WB 8388	15
60	66	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003	5
61	68	TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	3
62	62	A COLD DAY IN JULY RAY GRIFF/Capitol 4446	6
63	33	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010	10
64	58	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/ RCA 11301	7
65	52	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	13
66	53	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	12
67	83	LITTLE OLE DIME JIM REEVES/RCA 11060	2
68	80	LET ME DOWN EASY CRISTY LANE/LS GRT 131	2
69	72	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/ Starday SD 162	5
70	76	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026	5
71	81	SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427	3

CHARTMAKER OF THE WEEK

72	—	WHAT A WAY TO GO BOBBY BORCHERS Playboy ZS8 5816	1
73	—	HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	1
74	79	WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424	3
75	77	SUMMERTIME BLUES JIM MUNDY/Hill Country 778	4
76	—	HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	1
77	82	I'M NOT RESPONSIBLE HANK WILLIAMS, JR./Warner Bros. WBS 8410	3
78	—	ERES TU JOHNNY RODRIGUEZ/Mercury 55004	1
79	59	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	13
80	57	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	14
81	93	HOLD ON TIGHT SUNDAY SHARPE/Playboy ZS8 5813	2
82	84	IF YOU'RE GONNA LOVE (YOU GOTTA HURT) DAVE CONWAY/True 105	3
83	61	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	11
84	70	BUDDY, I LIED NAT STUCKEY/MCA 40752	7
85	92	OLD TIME LOVIN' KENNY STARR/MCA 40769	2
86	—	DO YOU HEAR MY HEART BEAT DAVID ROGERS/Republic 006	1
87	64	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	16
88	96	FOR A WHILE MARY MacGREGOR/Ariola America 7667	4
89	89	DON'T WORRY BABY B. J. THOMAS/MCA 40735	3
90	—	OUR OLD MANSION BUCK OWENS/Warner Bros. WBS 8433	1
91	97	DON'T TAKE MY SUNSHINE AWAY AVA BARBER/ Ranwood 1080	3
92	—	DARLIN' WILMA BURGESS/RCA PB 11057	1
93	—	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	1
94	94	GLAD I WAITED JUST FOR YOU REBA McENTIRE/Mercury 73929	4
95	95	THE DANGER ZONE PEGGY FORMAN/MCA 40757	3
96	100	I WANNA BE WITH YOU TONIGHT ALABAMA/GRT 129	2
97	91	JUST TO PROVE MY LOVE FOR YOU DAVID ALLAN COE/ Columbia 3 10583	5
98	—	BETTY'S SONG ROY DRUSKY/Scorpion 0540	1
99	99	COWBOY LEMONADE CHUCK PRICE/Playboy ZS8 5811	3
100	—	IT ALWAYS BRINGS ME BACK AROUND TO YOU BILLY WALKER/MRC 1003	1





**“THE
KING
IS GONE”**

by

RONNIE McDOWELL

SCORPION-GRT-135

“I felt that I owed it to Elvis to do this song.
It was something I just had to do—”

Ronnie McDowell

Personal Direction – SLIM WILLIAMSON

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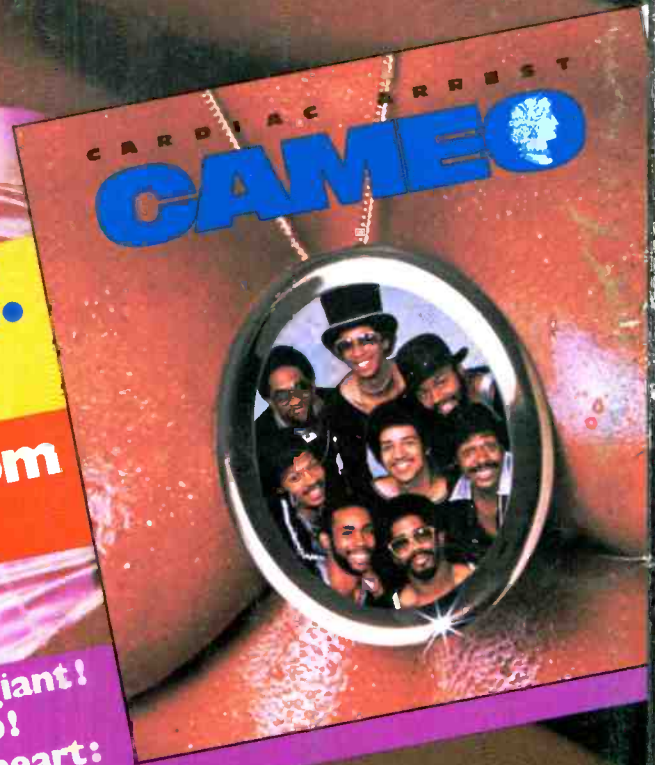
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