

RECORD WORLD



Special Salute: Fleetwood Mac

HITS OF THE WEEK

SLEEPERS

STYX, "COME SAIL AWAY" (prod. by group) (writer: Dennis DeYoung) (Almo/Stygian Songs, ASCAP) (3:10). From a restrained, dreamy beginning this single builds to a powerful, rocking conclusion of the sort that Styx fans expect. The melody here is most appealing; the message of escape seems just right for the spirit of the seventies. A&M 1977.



JOHNNY "GUITAR" WATSON, "LOVER JONES" (prod. by Johnny "Guitar" Watson) (writer: Watson) (Vir-Jon, BMI) (3:30). Watson's rise to popularity with a young black audience that has never heard his early hits should reach new heights with this slow, rhythm-dominated song, a sure r&b hit and infectious enough for a pop crossover. DJM 1029.



CITY BOY, "I'VE BEEN SPUN" (prod. by Robert John Lange) (writer: Broughton) (Zomba/City Boy/Chappell, ASCAP) (3:19). An English art-rock band with a loyal lp following here, City Boy could follow label-mate 10cc's path up the charts with a bouncy, melodic tale of confusion set off by an unusual rhythm structure. It's sophisticated pop. Mercury 73953.



THE PALEY BROTHERS, "ECSTASY" (prod. by Jimmy Iovine) (writers: A. Paley-Connors) (Bleu Disque/Morocco, ASCAP) (2:30). Two young veterans of the northeast pop wars, the Paleys should do well with a single that recalls British pop groups with a touch of Phil Spector. It seems custom-made for top 40 and album-rock activity. Sire 1001 (WB).



CRAWLER, "STONE COLD SOBER" (prod. by Alan Callan & group) (writer: J. Bundrick) (April, ASCAP) (2:55). Crawler—nee Backstreet Crawler—has been receiving good FM response to its first lp following a label switch, and this single—no relation to the Rod Stewart song—does much to explain why. Pop radio reaction seems likely. Epic 8-50442.



THE ORIGINAL ANIMALS, "FIRE ON THE SUN" (prod. by Chas. Chandler) (writer and publisher not given) (2:23). The one original tune from the original Animals reunion lp is a growling rock number that showcases Eric Burdon's still-remarkable voice. Its intensity is unusual on pop lists, but its quality should ensure it a place. Jet 1070 (UA).



THE YOUNGUNS, "TEAR DOWN THE WALL" (prod. by John Fristoe & Phil Benton) (writer: Fristoe) (Lowery, BMI) (2:30). There's more Raspberries than Allmans in the sound of this new Atlanta group, the first recorded result of the Lowery-Phonogram pact. The song rocks brightly with some good guitar work and appropriate keyboards. Mercury 73941.



SUNSHINE, "REACH OUT" (prod. by Aram Scheffrin) (writer: Walter Gil de Rubio) (Big Seven, BMI) (3:10). A New York pop group with a kind of mellow-period Rascals sound, Sunshine offers as its debut single a melodic, optimistic song that should find listeners in both top 40 and MOR formats. The production has been ably handled. Roulette 7210.



ALBUMS

HEART, "MAGAZINE." This is the album that was intended as the follow-up to "Dreamboat Annie" but was held up from release by legalities. The Wilson sisters shine on their original material (especially "Heartless" and "Magazine") while the cover versions of "Without You" and "I've Got The Music In Me" are also excellent. Mushroom MRS-5008 (6.98).



ROBIN TROWER, "IN CITY DREAMS." Don Davis (Johnnie Taylor, McCoo and Davis) produced this lp and has accounted for a noticeable change of direction for Trower without sacrificing the earthy sound of his fuzz toned guitar. An r&b influence is felt on "Smile," "Somebody Calling" and "Little Girl." James Dewar excels throughout on vocals. Chrysalis CHR 1148 (7.98).



JEAN MICHEL JARRE, "OXYGENE." The son of a noted French composer, Jarre's first album should break some ground in bringing synthesizer music to mass appeal here as it has already done in France where this lp went to the top of the chart. An unusually melodic theme is carried over both sides with all instruments played by Jarre himself. Polydor PD 1-6112 (6.98).



"KARLA BONOFF." Bonoff's name came to public attention when Linda Ronstadt recorded "Someone To Lay Down Beside Me" and "Lose Again," (two of her compositions included here). Bonoff has a pleasant voice and a lyrical flair which should make this debut a memorable one with "Isn't It Always Love" and "Rose In The Garden." Columbia PC 34672 (6.98).



**In City Dreams
by Robin Trower**

there's street-wise kids
could steal your soul
and sell it to you
on the corner
... in city dreams.



Listen to Robin Trower's new album "In City Dreams."
It's a Robin Trower you haven't heard before. But
one you'll want to hear again and again.



Available now on **Chrysalis** records and tapes. CHR1148

RECORD WORLD

Full Ownership Of Private Stock Purchased by Uttal

NEW YORK—Larry Uttal has announced his purchase of EMI's interest in Private Stock Records, Ltd. Uttal, who headed Bell Records prior to its sale to Columbia Pictures in 1969, formed Private Stock three years ago in association with EMI. Now, Uttal will own 100 percent of the company's stock and will continue currently existing licensing and distribution arrangements with EMI
(Continued on page 8)

'Rumours' Still Tops; Nears Frampton Mark

By LENNY BEER

Fleetwood Mac (WB) recorded its sixteenth week at the top of The Album Chart by once again easily outdistancing the field. The Fleetwood album is now only one week from tying the all-time chart-topping record of 17 weeks set last year by Peter Frampton (A&M) with "Frampton Comes Alive." There are no new strong contenders on the horizon, so the chances for
(Continued on page 6)

Retail Sees Strength in New Wave LPs; Radio's 'Show Me' Stance Hinders Airplay

By SAM SUTHERLAND and ALAN WOLMARK

LOS ANGELES — With an increasing number of major U. S. labels developing new wave acts for the American market, retailers are beginning to develop specialized instore marketing for the new and controversial breed of rock stylists being grouped under the punk and new wave banners.

But while the growth in support from the manufacturing sector is helping to break down resistance at the store level, radio remains the major holdout for exposure, with those programmers adding new wave titles the exception rather than the rule.

That's the consensus of retail and radio sources polled in the second phase of RW's new wave

marketing survey, which began in last week's issue. As detailed in the first part of the RW survey, this fall's sales season will reflect the broadest variety of new wave titles available to date; while observers of the trend continue to disagree, often violently, over the market potential for new wave, as well as the semantics behind the punk image itself, the industry is clearly taking a hard look at what could be a major new teen market.

Many retailers surveyed pointed to the entry of American majors as the turning point for new wave's accessibility, since most releases had been confined to imports or locally produced records sold through independent labels until several months ago. Thus, with the exception of several retailers specializing in new wave product and consequently familiar with those lines of supply, most merchants are more familiar with comparatively recent lps and singles distributed through the majors than with the more obscure releases that helped spawn the trend.

The turnaround in label support has already been highlighted through Warner Bros.' recent acquisition of distribution rights for Sire Records, cited by many retailers as the most significant gain for new wave thus far in terms of industry acceptance. For Sire president Seymour Stein, however, the new notoriety has been al-
(Continued on page 89)

WEA Meeting, Largest Ever, Stresses Sales Achievements

HOLLYWOOD, FLA.—Warner-Elektra-Atlantic's first national sales meeting was held here before 523 attendees at the Diplomat Hotel, September 6 through 10.

The five-day event, which stressed the theme "The Future Is Now" throughout its general meetings, marketing seminars, workshops, panel discussions and evening presentations, was the most comprehensive sales meeting in the company's history.

Keynote

The keynote speaker, WEA president Joel Friedman, dis-

cussed WEA's record-breaking achievements in each of its six years in sales, leading the charts, acquiring gold and platinum awards, breaking new artists and in expanding its marketing capacity to gain maximum visibility for new and established artists.

Friedman reminded the audience that no record company could successfully operate in the future unless it was capable of responding instantly to changes in public taste, to the revolution in retailing and to the emergence of FM radio.

In closing, Friedman said, "At the last census in 1970, over 80 percent of electrically wired American homes had record players. Over 57 million phonographs and 24 million 8-track and cassette players were in use. By borrowing on the theme of this national sales meeting—"The Future Is Now"—the coming decade will
(Continued on page 34)

3 Singles Boom Towards Platinum

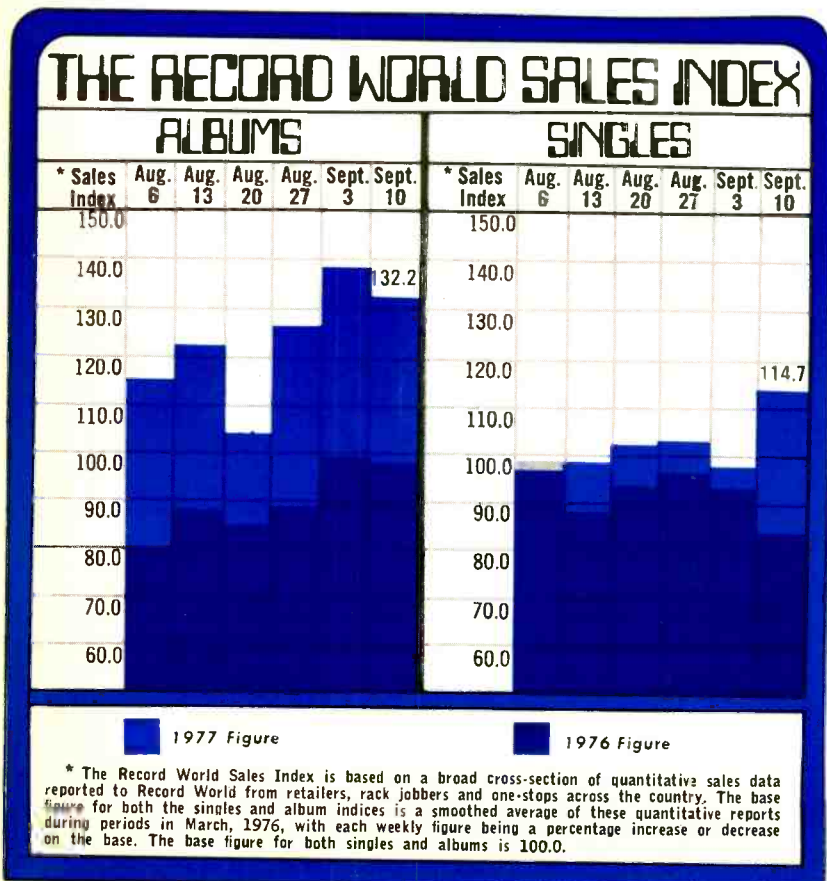
By LENNY BEER and SAM SUTHERLAND

LOS ANGELES—Current singles by Andy Gibb, The Emotions and Alan O'Day are emerging as this year's major singles sales successes, offsetting the overall decline in singles sales experienced since the early '70s. All three have passed the gold mark, itself increasingly difficult to attain, and are approaching the two million unit level signalling platinum status.

This week's RW Singles Chart shows The Emotions' "Best Of My Love" (Columbia) snaring the number one spot back from Gibb's "I Just Want To Be Your Everything" (RSO) and gaining a bullet in the process. The Emo-

tions record returns to the top position for its second week after 14 weeks on the chart, while Gibb's record has been dominating the top 10 for much of its 22 week run, holding the number one position for five of those weeks. Also in its 22nd week is Alan O'Day's "Undercover Angel," dropping out of the top 10 and charting at 20 this week. Still showing strong sales, the O'Day record held the number one slot for four weeks and is the first release for Warner Bros. Music's Pacific label, distributed by Atlantic.

While all three releases point
(Continued on page 100)



Chrysalis Names Licata Sr. VP.; Shaw, Bass, Hutchinson Promoted

■ LOS ANGELES — Terry Ellis, president of Chrysalis Records, has announced the promotions of Sal Licata to the position of senior vice president, and the upping of Russ Shaw, Billy Bass and Paul Hutchinson to vice presidential status.

Sal Licata, as senior vice president, will be responsible for administering the operation of the entire company. Reporting to him will be Russ Shaw, vice president of artist development and publicity; Billy Bass, vice president of

promotion; Paul Hutchinson, vice president and controller; Mick Borthick, manager of production; and Stan Layton, national sales manager.

Billy Bass, director of national promotion, will be elevated to the position of vice president of promotion. Russ Shaw, director of artist development and publicity, will also receive vice presidential status, and Paul Hutchinson, controller for Chrysalis Ltd. in London, will become vice president and controller of Chrysalis, Inc.



From left: Paul Hutchinson, VP and controller; Terry Ellis, president of Chrysalis Records; Billy Bass, VP of promotion; Sal Licata, senior VP; and Russ Shaw, VP of artist dev. & publicity.

CBS Sets Prod. Pact With Mottola, Champion

■ NEW YORK — CBS Records has entered into a production association with Champion Entertainment Organization, Inc. and its president, Tommy Mottola, according to a joint announcement made by Walter Yetnikoff, president, CBS Records Group, and Bruce Lundvall, president, CBS Records Division.

Under terms of the agreement, Mottola will bring a number of artists to CBS Records and, in consultation with CBS Records executives, decide on which label, (Continued on page 108)

RCA Moves Promotion Chief to Coast

■ NEW YORK — To support its recent shift of artists and repertoire emphasis to the west coast, RCA Records has announced that Ray Anderson, division vice president, promotion, will move to California and direct the company's national promotion force from there.

The announcement was made by Robert Summer, division vice president, marketing, to whom Anderson reports.

The establishment of a viable promotion presence on the California music scene continues the support plans for RCA's transfer

Musexpo, FORE Pact

■ NEW YORK—The Fraternity of Record Executives (F.O.R.E.) and International Musexpo Ltd. have entered into an agreement and joint effort to showcase, highlight and celebrate the cultural and commercial contribution that black music and artists have made worldwide. These activities are in addition to the regular scheduled activities taking place at Musexpo '77, which will be held from (Continued on page 98)

A&M Announces List Price Hikes

■ LOS ANGELES — Bob Fead, senior vice president, sales, marketing and distribution, A&M Records, has announced that effective September 12, 1977 A&M album product will reflect the following increases in suggested retail prices:

Suggested Retail

The suggested retail price of all A&M \$6.98 album and tape product will become \$7.98, except for (Continued on page 72)



Ray Anderson

of a&r emphasis in that direction, underlined by the appointment last week of Neil Portnow to the new position of division vice president, artists & repertoire, west coast. Marketing and business affairs functions are already represented there with Mort Weiner, director of pop product merchandising, who will maintain a Los Angeles office as well as one in New York, and Martin Olinick, manager of business affairs.

Though Anderson will office in California, he will keep a New York office and the east coast promotion department will remain at full strength, with Michael Becce, director of national singles promotion & administration; Ray Harris, director of national r&b promotion; and Niles Siegel, director of national album promotion, continuing to operate, under Anderson, from New York.



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Powerhouse Picks

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

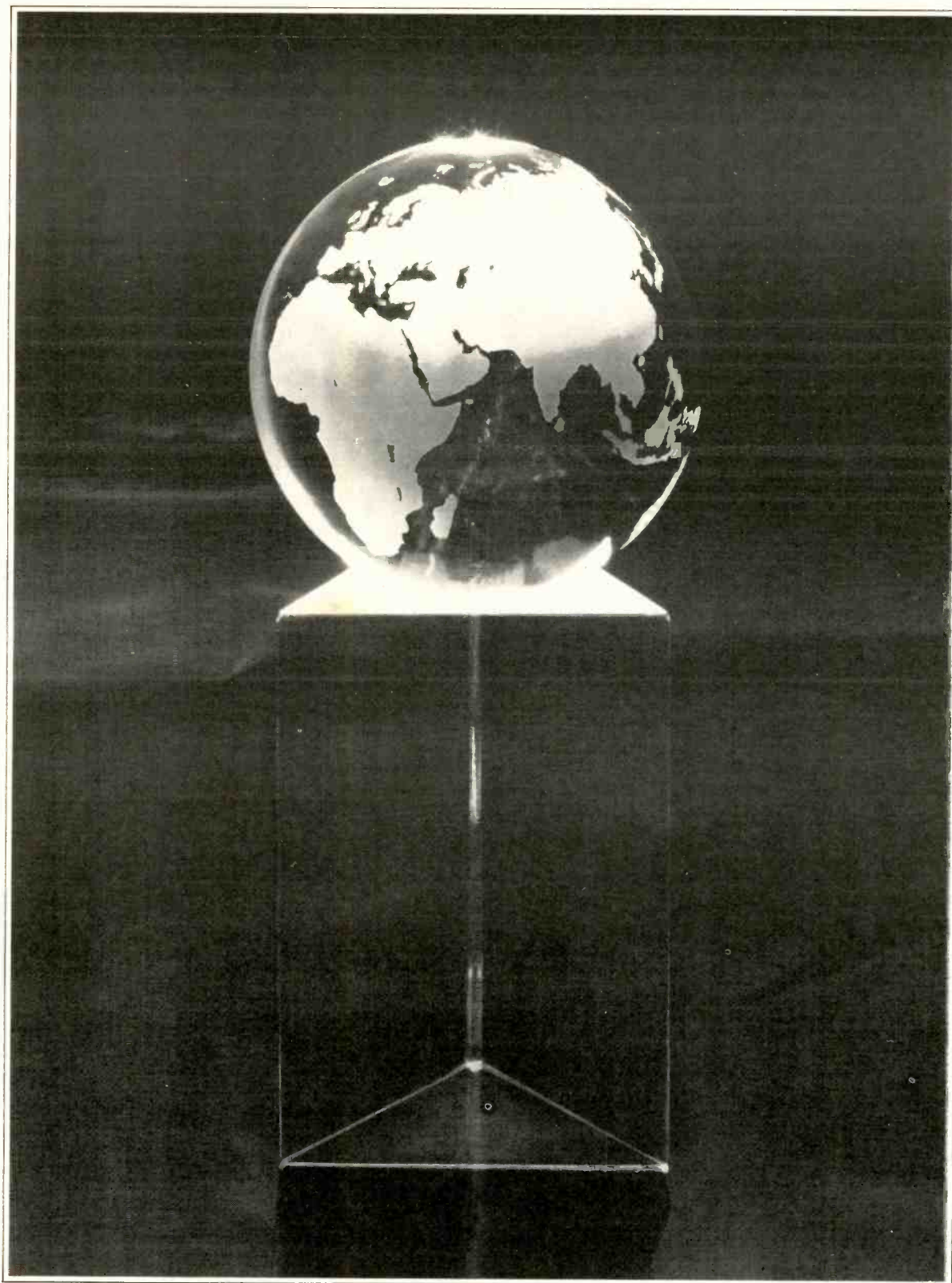
Ronnie McDowell (Scorpion) "The King Is Gone."

Gone but not forgotten as evidenced by numerous major market adds and enormous sales in all markets.

Barry White (20th Century) "It's Ecstasy When You Lay Down Next To Me."

This soul smash, which is #3 with a bullet on this week's r&b singles chart, is taking on some pop characteristics now with a 12-point jump at key crossover station CKLW in Detroit. New pop airplay in St. Louis and Miami.





CBS RECORDS INTERNATIONAL ANNOUNCES THE
WINNERS OF THE CRYSTAL GLOBE, FOR
EXTRAORDINARY RECORD SALES OUTSIDE
THE UNITED STATES. PRESENTED WITH PRIDE TO
SIMON & GARFUNKEL,
FOR OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS.*
CONGRATULATIONS, PAUL AND ART. FROM ALL OF US.

*Extra extraordinary really, since sales are actually well beyond ten million.

Emotions Back To No. 1 Single; Fleetwood Mac Tops LPs

Shaun Cassidy Single Builds Heart, Commodores LPs Gain

By LENNY BEER

■ The Emotions (Columbia) returned to the top of the chart with a solid sales surge in the middle of the country to go with the strong sales reported elsewhere. In their continuing battle with Andy Gibb (RSO) for the top honors, the Emotions have now won for two weeks. Both of these records remain the class of the singles market, and along with Alan O'Day (Pacific), represent the biggest singles of the year.

The top 10 saw some strong sales movement and some solid new contenders entering the battle for the top. Fleetwood Mac (WB) continued to move forward and garnered the #3 position with a bullet ahead of the charging singles by Shaun Cassidy (Warner/Curb), ELO (UA), Meco (Millennium) and Stephen Bishop (ABC), which are all bulleting. Shaun exploded into the #6 position from 24 with incredible sales reports far in advance of its radio play in most markets. The solid sales activity was reflected by key radio additions in New York and Chicago to go with its #1 position in radio in Boston and Milwaukee. Many markets are holding back because of the artist's teen appeal; however, the sales have more than compensated to this date. Meco is also worthy of further comment as it is starting to show signs of a #1 record with radio now solidly behind it.

Outside the top 10, some solid contenders loom on the horizon. KC & the Sunshine Band (TK) are showing the potential to go all the way again, Foreigner (Atlantic) is developing some solid sales patterns and looks like it will be bigger than the group's first hit, Carly Simon (Elektra) is building positively each week, and

Cream Convention Set

■ MEMPHIS—Cream-Hi Records will hold its first annual national convention September 16 at the Regency Hyatt House in Memphis, Tennessee. The meeting will include all Cream-Hi's regional marketing and sales managers, Cream's L.A.-based top executives (president Al Bennett, executive vice president Wayne Bennett, vice president of promotion Don Graham, vice president of sales and marketing Paul Cuberg, and vice president of a&r Hal Winn) and Cream-Hi's Memphis-based executives (general manager Eddie Ray and marketing manager for special projects Alan Orange).

Elvis Presley (RCA) is another racking up in sales with airplay lagging.

Last week's Powerhouse Pick, Debby Boone (Warner/Curb), is continuing its sales and airplay explosion and it moved up another 18 positions on its way to the very top. Crystal Gayle (UA) is also on her way to a smash hit record on the country side, where it is already #1, on the MOR side, and at pop stations where it is growing and spreading at a good pace; Ronnie McDowell (Scorpion) and his tribute to Elvis is exploding in sales with airplay following quickly and half chart moves scored already on this, the biggest novelty record of the year; and Peter Brown (TK), which was first given a major pop chance by WLS radio in Chicago, is now exploding throughout the midwest.

New on the list with bullets this week were Heart (Portrait), with the second release from the "Little Queen" album debuting as Chartmaker; First Choice (Saisoul), exploding in New York and in r&b markets everywhere; and Linda Ronstadt (Asylum), with the first from her Chartmaker album.

Of special interest is the growth and spread of the Barry White record (20th Century), which is now #3 with a bullet on the r&b chart and is happening and spreading on the pop side where it now rests comfortably at 54 bullet.

(Continued from page 3)

Fleetwood to maintain and possibly better Frampton's mark are excellent. The reports on the Fleetwood album have never slowed and even seem to be gaining momentum as the album passes the five million mark and heads toward six.

Inside the top 10, the biggest gains were recorded by Heart (Portrait), the Commodores (Motown) and Shaun Cassidy (Warner/Curb). The Heart album is exploding again due to the airplay on their second single from the album, which debuts this week as Chartmaker, and the successful tour which is bringing people into the stores. The Commodores is another group that is gaining behind a second hit single. The Commodores album is also #1 on the r&b chart. The Shaun Cassidy story is an interesting one as the racks came first with sales, and retail is only now feeling the full brunt of the sales explosion which has his second single already top 10.

Outside the top 10 and making strong sales gains this time around were Ted Nugent (Columbia), with his first hit single adding exposure to one of the country's hottest concert attractions and causing a second life in his already huge "Cat Scratch Fever" set; The Floaters (ABC), with their debut album pushing its way up the charts each week; and the hot new Doobie Brothers

album (WB), which is an out-of-the-box smash.

Also making breakthrough moves this week were Linda Ronstadt (Asylum), with a debut at #39, taking Chartmaker honors with strong first week movement reported from a high percentage of the reporting stores; ELO (Jet), with gains reported once again behind their solid top 10 single; Meco (Millennium), the first hit album for Jimmy Ienner's young label approaching gold and being buoyed by their top 10 single; Andy Gibb (RSO), with what could be the biggest single of the year pulling another album that hit first at the rack level through to the retail chains in increasing numbers; Donna Summer (Casablanca), exploding behind her latest smash single; Foghat (Bearsville), with an out-of-the-box smash live set again proving that the live vehicle seems to be right for hard rockers; Heatwave (Epic), with their debut set selling at a brisk pace both pop and r&b; and Rose Royce (Whitfield), with their second straight big album.

Also debuting strongly in the top 100 were Hall & Oates (RCA), with solid first week sales reported; Elvis Presley (RCA), with continued stock problems on most of his charted albums, with the standout gainer for the week being "Legendary Performer Vol. 1;" Utopia (Bearsville), with good pick-up on the second of the Warners distributed label's doubleheader; Dennis Wilson (Caribou), with good reaction to his first solo venture; and B. J. Thomas (MCA), with solid sell-through on his comeback album.

Cossette Readies

TV Special Honoring Records' 100th Anny.

■ LOS ANGELES — Pierre Cossette has announced cooperative action between his production company and the Recording Industry Association of America in planning a forthcoming TV special, "The 100th Anniversary of Recorded Sound," scheduled for December 15 (9:00-11:00 p.m.) on NBC-TV.

Cossette's projected format for the anniversary special calls for an invitational, black-tie affair at NBC with at least 30 top stars, an international guest list of the recording industry executives, red carpets, klieg lights and all the trappings of a blockbuster premiere followed by a massive gala for participants and guests.

REGIONAL BREAKOUTS

Singles

East:

Debby Boone (Warner/Curb)
Donna Summer (Casablanca)

South:

Crystal Gayle (United Artists)
Dorothy Moore (Malaco)
Peter Brown (Drive)
Ronnie McDowell (Scorpion)
Dave Mason (Columbia)

Midwest:

Ronnie McDowell (Scorpion)
Peter Brown (Drive)
Stevie Wonder (Tamla)
Crystal Gayle (United Artists)

West:

Donna Summer (Casablanca)
Ronnie McDowell (Scorpion)

Albums

East:

Linda Ronstadt (Asylum)
Dennis Wilson (Caribou)
Stephen Bishop (ABC)
Hall & Oates (RCA)
Brick (Bang)

South:

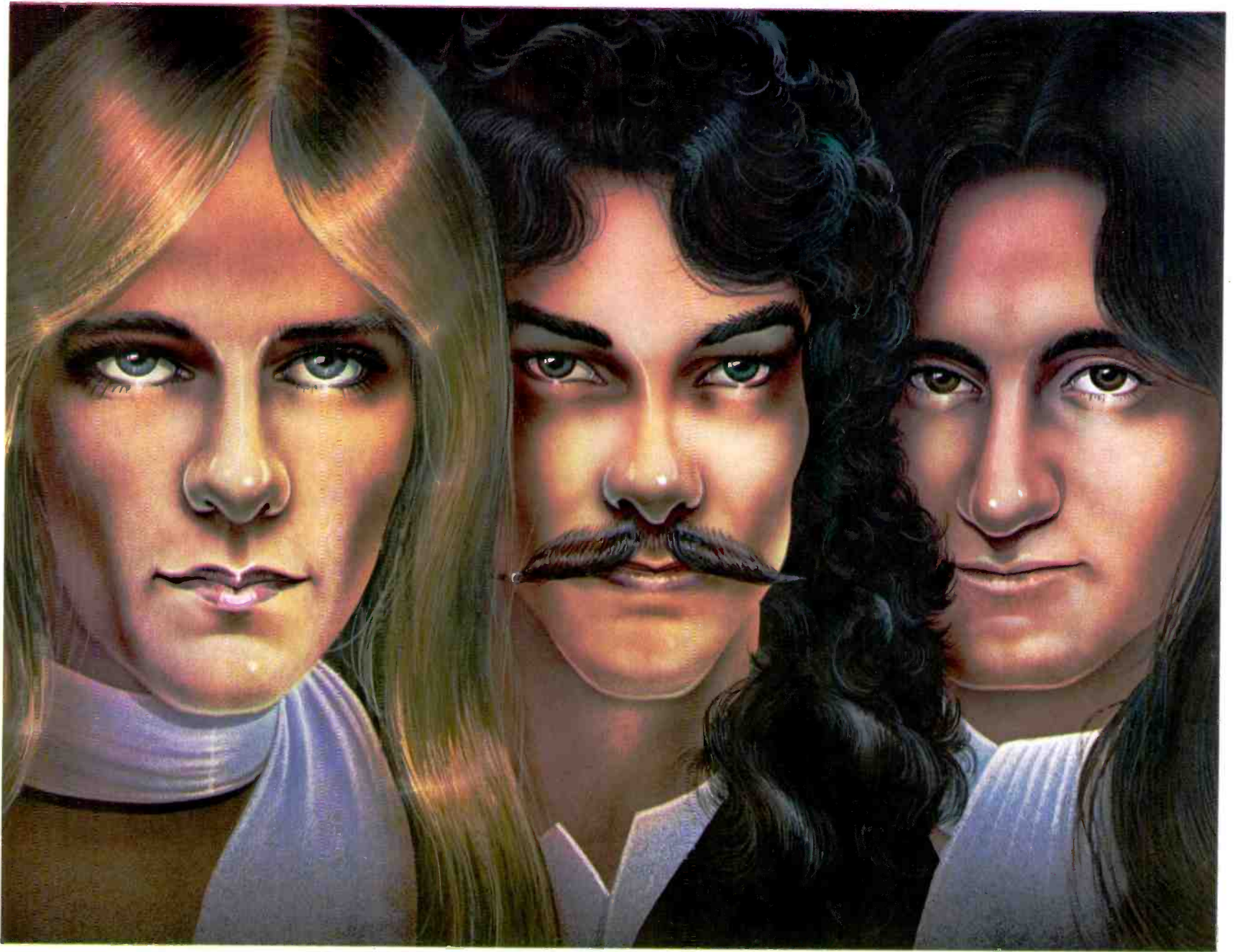
Linda Ronstadt (Asylum)
Stanley Turrentine (Fantasy)
Hall & Oates (RCA)
Brick (Bang)

Midwest:

Linda Ronstadt (Asylum)
Hall & Oates (RCA)
Rush (Mercury)
Thin Lizzy (Mercury)
Pure Prairie League (RCA)
Crawler (Epic)
Lake (Columbia)

West:

Linda Ronstadt (Asylum)
Hall & Oates (RCA)
Utopia (Bearsville)



RUSH

"A FAREWELL TO KINGS"

ON TOUR:

8/20-9/14 Canadian tour
 9/16 Spokane, Wa.
 9/17 Seattle, Wa.
 9/18 Pullman, Wa.
 9/19-21 Portland, Or.
 9/22 Roseburg, Or.
 9/23 Medford, Or.
 9/24 San Francisco, Ca.
 9/26 Bakersfield, Ca.
 9/28 Fresno, Ca.
 9/29 Stockton, Ca.
 9/30 San Diego, Ca.
 10/1-2 Santa Monica, Ca.
 10/10 Amarillo, Tx.
 10/11 El Paso, Tx.

**Produced by Rush
 and Terry Brown**



10/12 Odessa, Tx.
 10/13 Lubbock, Tx.
 10/14 Tulsa, Ok.
 10/15 Oklahoma City, Ok.
 10/16 Abilene, Tx.
 10/20 Houston, Tx.
 10/21 Dallas, Tx.
 10/22-23 San Antonio, Tx.
 10/24 Corpus Christi, Tx.
 10/25 Beaumont, Tx.
 10/27 New Orleans, La.
 10/28 Shreveport, La.
 10/29 Little Rock, Ak.
 10/30 Mobile, Al.
 10/31 Columbus, Ga.

**Rush appears on
 Anthem Records, in Canada**

Mercury SRM-1-1184 8-Track MC8-1-1184 Musicassette MCR4-1-1184



product of phonogram, inc., distributed by phonodisc, inc. polygram companies
 Write or call your local Phonodisc distributor sales office for displays and other promotional items.

WEA Intl. to Form Austrian Company

By JIM SAMPSON

■ HAMBURG — WEA International will open its 14th affiliate company on January 1, 1978, in Vienna, Austria, according to Nesuhi Ertegun, company president. Further expansion into four or five more countries is expected by 1980.

WEA already covers 85 percent of the world, by Ertegun's estimate, and has no plans to establish independent operations in smaller markets now well handled by licensees. "But we will get into good secondary markets, like Austria," he added.

Expansion

At this point, Ertegun says the key to further expansion is finding the right person to head the company. For WEA Music GmbH in Vienna, he picked Gunther Zitta, currently general manager of German Bellaphon's Austrian operations. Until January 1, Ariola Austria will continue to run WEA's marketing and sales, while Rudi Martini covers Austrian promotion out of Munich. Ariola will distribute WEA product until mid 1978, when an Ariola/CBS/WEA joint distribution company starts operations in Austria. WEA now corners about three percent of the approximate \$40 million annual Austrian record/tape market. Zitta hopes to jump the five percent hurdle in his first year.

WEA product expansion in Europe has been paced by the new distribution agreement with State Records (worldwide ex-U.S.) and the decision to market Nonesuch's classical catalogue in the United Kingdom. The State deal was neither surprising nor typical for WEA. UK managing director John Fruin had co-founded State in 1974, so the switch from Polydor was anticipated. But Ertegun asserted that with such a vast catalogue of its own, WEA is not going to pursue similar deals aggressively in the future.

Lyons Sire GM

■ NEW YORK — Seymour Stein, managing director of Sire Records, has announced the appointment of Jude Lyons as general manager. Ms. Lyons will be overseeing the creative services departments as well as production, sales and marketing, in addition to forming Cachet Advertising, Inc. Cachet Advertising, Inc.'s clients include Monarch Entertainment, The Bottom Line and Town House Concerts.

Ms. Lyons was most recently a vice president at Buddah Records where she ran their in-house advertising company, Rainbow Advertising Inc.

"When we believe in the product, and when it doesn't compete with what we have, we'll do it," he commented. "But we'll do it very carefully, very selectively. We're not looking for new deals like that. They'll have to be extraordinary."

John Fruin was also the key to the decision to market Nonesuch in England. Fruin made a pitch for Nonesuch exploitation in England to Elektra, won approval and is now preparing the label's introduction. WEA Germany's Siggie Loch has said that he'd like to see more Nonesuch activity in his country, too, pending location of the right person for label management. Now, with Nonesuch in England, it's bound to spread to other countries.

WEA has no quick solutions for the import competition plaguing some Common Market members such as Germany. Chrysalis and Phonogram recently renewed their German contract, giving Phonogram a

two week advance release on all Chrysalis product. WEA has not gone that far. "We have had a staggered release on some material for some time, but we do it for the big records only, for the name artists," explained Ertegun. Germany gets priority, usually England comes last. As all record company executives are quick to point out, this is a common problem throughout the European community's music industry.

WEA International has enjoyed conspicuous success recently breaking American talent abroad, then bringing them back to the States. Shaun Cassidy comes first to mind, although the careers of the Manhattan Transfer and Al Jarreau have followed a similar pattern.

"It proves that people who work in our companies abroad have good ears," said Ertegun. "Anybody can go with a hit. The exciting part of our business is to break the artist. Shaun Cas-

(Continued on page 35)

Atlantic Signs Mark Farner



Atlantic Records has announced that Mark Farner, former leader of Grand Funk Railroad, has been signed to an exclusive, long-term recording contract with the label. Shown celebrating the signing are, from left: Atlantic senior vice president of promotion Dick Kline, senior vice president/general manager Dave Glew, Mark Farner, president Jerry Greenberg, senior vice president Michael Klentfner, and Farner's manager Andy Cavaliere.

Col Pictures Ind. Reports Financial Gains

■ NEW YORK — Columbia Pictures Industries, Inc. has reported the highest annual revenues, operating earnings and net income in the company's history. Income from continuing operations was \$15,019,000, equal to \$1.75 per share. Net income was \$34,599,000 or \$4.04 per share including gain on disposal of a business of \$14,854,000 or \$1.74 per share and an extraordinary credit of \$4,726,000 or 55¢ per share for the year which ended June 25, 1977. For the prior fiscal year which ended June 26, 1976, income from continuing operations was \$10,752,000 or \$1.29 per share which included 63¢ per share from gain on sales of television stations and net income was \$11,545,000 equal to \$1.39 per share. Revenues in the current fiscal year aggregated \$390,504,000 compared to \$332,114,-

000 in the prior fiscal year.

Operating results for the fourth quarter were also the highest in the company's history, breaking the previous record which was established in the prior quarter. Income from continuing operations was \$5,826,000 or 65¢ per share compared to \$1,204,000 or 15¢ per share in the prior year's fourth quarter. Net income for the quarter which ended June 25, 1977, including an extraordinary credit, was \$6,701,000 or 75¢ per share, compared to net income of \$1,473,000 or 18¢ per share in the fourth quarter of last year.

Net Worth

Alan J. Hirschfield, president, said that all divisions of the company continued to operate profitably and that these record results brought the company's net worth to \$67,760,000 compared to \$8,160,000 four years ago.

Uttal Purchase

(Continued from page 3)

overseas. Uttal emphasized that his outright purchase of Private Stock represents a strong personal vote for the company's success prospects and reaffirms his commitment to independent record manufacturing, marketing and distribution.



Larry Uttal

Uttal said, "We have achieved in just three years a solid worldwide base for further expansion. That, combined with my own independent nature, made complete ownership an inevitable desire. This move creates exciting new growth opportunities for Private Stock, its artists and its employees — including expansion into related areas — and will enable me to share the rewards of that growth with the talented executives and employees who are helping to make it happen."

Motown Sues CTI And Creed Taylor

■ LOS ANGELES — Motown Records filed an \$18 million lawsuit in Superior Court here last week against Creed Taylor, Inc. and Creed Taylor individually, alleging breach of contract and fraudulent misrepresentation.

The complaint stems from the alleged failure of CTI to deliver new product as specified under terms of a May 4, 1976 settlement of its distribution agreement with Motown. Under that settlement, Motown continued to have exclusive rights to manufacture and sell a number of recordings to be supplied by CTI.

According to Motown, CTI had agreed to produce and deliver to Motown 24 albums, six a year for each of the four years of the agreement. As of August 4, Motown claims, it had received only four of seven works promised.

Damages

Motown is seeking \$9 million in real damages and an additional \$9 million in punitive damages, claiming CTI "had no intention of living up to their obligations" under the settlement.

(Continued on page 112)

ATTENTION:
WE ARE BEING INVADED
BY OUR OWN KIND!

First wave to hit radio stations!
A NEW CARPENTERS SINGLE:

"CALLING OCCUPANTS OF INTER-PLANETARY CRAFT" (The Recognized Anthem of World Contact Day) PM 1978

From the forthcoming new album, "Passage" (SP 4703)

On A&M Records 

Produced and Arranged by Richard Carpenter

Associate Producer: Karen Carpenter

Orchestrated by Peter Knight

Personal Management: Jerry Weintraub/Management Three

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FCC Will Act To Aid Minority Station Buyers

By MICHAEL SHAIN

■ WASHINGTON—The National Association of Broadcasters is suggesting to the Federal Communications Commission that it might be better to foster minority ownership of broadcast stations by granting tax breaks to sellers. And at the same time, FCC Chairman Richard Wiley has revealed that the Small Business Administration has begun an inquiry into lifting its restrictions on making loans to minority entrepreneurs for the purchase of radio and TV stations. Both moves mark significant developments in what has probably been the most significant broadcast issue of an otherwise torpid and lame-duck summer around the FCC.

The issue of increasing minority ownership of broadcast media got its send-off last spring at an FCC-sponsored minority broadcasters conference here. Black and Hispanic broadcasters complained bitterly then of difficulties in getting and retaining financing for station purchases and of rarely having an opportunity to bid on quality outlets when they come up for

O'Jays Sign with Katz/Gallin/Cleary

■ LOS ANGELES — The O'Jays, Philadelphia International recording group, has signed for personal management with Dan Cleary of Katz/Gallin/Cleary.

sale. Chairman Wiley, who told the White House last week that he would leave his commission post at the end of the month, was rapidly approaching the end of his term at the time. Still, he put the FCC in motion on the issue of minority ownership by proposing that all station sellers be required to announce deals 45 days in advance, in order to allow minority entrepreneurs the chance to counter-bid. He also approached Small Business Administration chief Vernon Weaver about lifting the SBA's ban on financing station acquisitions. The SBA ban had been imposed for fear of putting the government too deeply into the otherwise private sector of broadcasting. Wiley announced the impending SBA inquiry into a rule change at the opening meeting of the National Black Media Coalition held in Washington earlier this month.

The NAB tax-break proposal is intended to head off the FCC's inquiry into a 45-day notice rule, a proposal the broadcasters association says it opposes. Instead, the NBA suggested, the commission should look into a recently released study prepared

by a White House Office of Telecommunications Policy consultant, Frank Washington, which suggested the best way to encourage minority ownership would be to provide sellers with a tax incentive. As Washington's proposal goes, any owner who sold to a minority group would be given a tax certificate by the FCC which would allow the seller to avoid capital gains taxes if the seller buys a similar facility within a prescribed amount of time.

The NAB called the Washington tax-break proposal the "realistic" answer to the problem of low minority group ownership. "It is a meaningful incentive which can get the job done," it said, "without the heavy hand of the government either forcing sales or establishing preferences which might be suspect constitutionally."

Members of the National Black Media Coalition called the several proposals "a start." The most important thing about the effort, coalition members said last week, is that it attacks both the problems of financibility and reasonable opportunity for acquisition.

ABC Record & Tape Promotes Pockrandt

■ HACKENSACK, N.J. — The appointment of Robert Pockrandt as executive vice president, ABC Record & Tape Sales Corp., has been announced by Herbert J. Mendelsohn, president of the company.

Background

Pockrandt entered the record industry in 1960 as head of Major Record Corp., a division of Mid-State Distribution Company, Des Moines, Iowa. In 1965 he was named vice president and general manager of the company.

Mid-State Distributing Company was acquired in 1969 by ABC Record & Tape Sales Corp., a subsidiary of American Broadcasting Companies, Inc. Following the acquisition, Pockrandt was named Des Moines branch manager of the company, and in 1975 he was promoted to vice president of the midwest division.

In 1976, when ABC Record & Tape Sales Corp. moved its headquarters from Seattle to Hackensack, N.J., Pockrandt was named vice president, operations, of ABC Record & Tape Sales Corp. and relocated in New Jersey.

CBS Launches 'Super Stars' Campaign

■ NEW YORK — CBS Records announced its new marketing and merchandising campaign for the fall and winter to accounts across the country last week in a series of one-to-one meetings. The program is entitled "The Winning Season/Super Stars" and makes extensive use of a football motif.

At the core of the program are the catalogues of approximately 50 artists from the CBS family of labels. Included are releases by Aerosmith, Joan Baez, Jeff Beck, Blue Oyster Cult, Boston, Chicago, Burton Cummings, Neil Diamond, Bob Dylan, Earth, Wind & Fire, The Emotions, Dan Fogelberg, Heart, Engelbert Humperdinck, Janis Ian, The Isley Brothers, The Jacksons, Kansas, Kris Kristofferson, Loggins & Messina, Ted Nugent, The O'Jays, Teddy Pendergrass, Pink Floyd, Lou Rawls, REO Speedwagon, Santana, Boz Scaggs, Simon & Garfunkel, Bruce Springsteen, Barbra Streisand, James Taylor, Weather Report and Wild Cherry. In addition, classical and country releases will be featured as will releases from the \$4.98 budget catalog. "The Winning Season" doesn't apply to one category of music," remarked Tom McGuinness, director, sales and administration, CBS Records. "It's sort of an umbrella effect."

"We've subtitled 'The Winning Season' 'Super Stars' to motivate the consumer," explained Joe

Mansfield, vice president, merchandising, CBS Records, "which in turn will lend excitement at the retail level. For example, many of the branches have contacted NFL (National Football League) teams in their areas to get players to make in-store appearances and sign autographs."

Merchandising aids will include streamers, pennants, megaphones, inflatable footballs, and even playbooks for the salesmen, which will detail dealer incentives, free goods on disc and tape, and additional dating made available.

Emphasis will be placed on both record and tape, noted Mansfield. In fact, the logo for the campaign mentions "CBS Record & Tape—Super Stars" directly below a graphic representation of a football helmet. "Everything will mention both configurations," he continued. "Tapes are a very high percentage of total sales for us." For example, Mansfield noted, with Aerosmith, a group with four million-plus unit sellers, 50 percent of all units sold are in tape.

Four Phases

"The Winning Season/Super Stars" will be divided into four quarters, just like a football game. Each of the first three quarters will run for two weeks and be geared to the accounts. During those time periods, CBS field personnel will concentrate on the restocking

of inventory and placement of merchandise into its accounts. "If we get in there now with catalogue," explained Mansfield, "we will have position. We know we'll sell a million units of a new Chicago or a new Aerosmith. They (accounts) will always find room for the superstars' new releases, but this program affords us space for catalogue."

After that preparatory period, the fourth quarter will propel the program into its second phase which will entail merchandising and advertising "The Winning Season/Super Stars" to the consumer. That portion of the campaign will run through February. "We've discovered that January and February are tremendous months for us," commented Mansfield. "And we expect it to be the vehicle with which we hope to dominate in-store display during that time," added McGuinness. "We know accounts will utilize the most imaginative and innovative in-store displays."

One additional advantage to accounts is the continuity afforded by such a thematically unified program. "You won't find the fragmentation of in-store displays with this program," explained McGuinness, "due to the applicability of it to a broader spread of product. In addition, we'll reap the benefit of repeated impressions on the consumer."

The Hit at CES '77 Show!

NEW NAGAOKA

ROTEL

ROLLING RECORD CLEANER

Special \$15.95



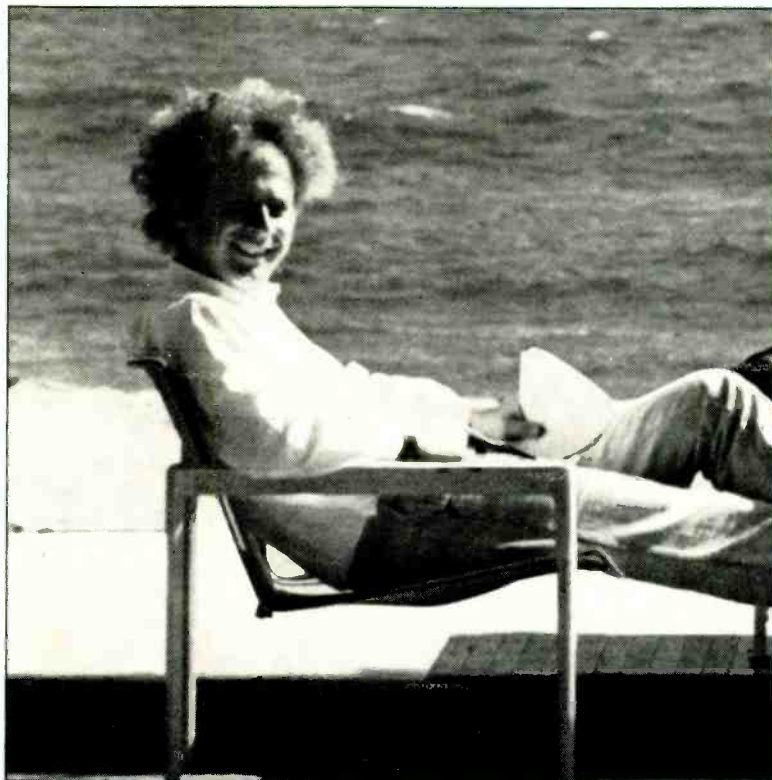
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a new single by Art Garfunkel.
“Crying In My Sleep”
3-10608

Art’s **“Watermark”** album will be available shortly.
JC 34975

Written by Jimmy Webb.
Produced by Arthur Garfunkel and Barry Beckett.



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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ TRIED AND TROUB: The closing of L.A.'s Troubadour—at this point it's merely a possibility, but it could become a reality unless some fairly substantial bucks come **Doug Weston's** way fairly soon—is a matter of some concern to the whole artistic community. The Troubadour, well known in its heyday as the club that either launched or provided heavy shots-in-the-arm for the performing careers of **Elton John, Linda Ronstadt, James Taylor, Neil Diamond, Randy Newman, Cat Stevens, Waylon Jennings** and yer regular galaxy of other stars, has fallen on some hard times recently, but some moves are being made this month that could go a long way towards ensuring the survival of the venue.

Weston, the Troubadour's owner and a guy who's maintained an admirable sense of humor despite suffering from a financial jones that would have left many others tearing out their muttonchops in despair, told us that September marks "the celebration of the club's twentieth anniversary and of my going broke." Weston admits that he's not literally poverty-stricken, but he also says that he's "consistently lost money for about two and a half years—not every show, but enough to chew up whatever profits accumulated over the years. It dawned that I was broke in April, and it's been pretty much touch-and-go all summer." This month, though, a series of concerts has been scheduled at the club that will help repair some of the damage.

The month began with a party at the club sponsored by RCA and A&M and attended by **Jimmy Webb, Bernie Taupin, Peter Allen, Peter McCann, Warren Zevon, Shaun Cassidy, Artie Mogull and Michael Lippman**. The first two weeks of shows saw **Johnny Rivers, Buddy Miles, Alphonse Mouzon, Steppenwolf, John Stewart** and even **Ray "Invisible Man" Bradbury** (they tell us that Ray did a killer acappella version of "One-eyed, One-horned Flying Purple People Eater") performing for the Troubadour's benefit; the remainder of the month is reserved for the likes of **Steve March (13-14), Ronnie Laws and Pressure (16), Tom Waits (17) and Gordon Lightfoot (19-20)**. Tickets for the Lightfoot shows were selling like the proverbial hotcakes the day they went on sale, and Weston figures that that gig alone might supply ten grand or more. The benefits might not take all the pressure off, but Doug candidly admits that "being able to hand the creditors *something* makes a lot of difference."

The importance of the September concerts, says Weston, is not so much that they are benefits for the club but that they are once again drawing attention to the club as an important venue. "The entire west coast music scene was generated from here," he contends. "A lot of important acts debuted or were encouraged here, and I think it still could conceivably be a home for the young musicians who are determining the future directions of music, people like Steve March and Jasmine who need a place like this to develop. Maybe, all of this will show that not only can we survive, we can also continue to give birth to important talent."

Meanwhile, across town, another local nitery is already enjoying a renaissance of sorts. The Whisky, buoyed by the success of the incoming New Wave, is doing so well that they've decided to inaugurate a policy of Sunday matinees known as the "Sunday Special." Beginning Sept. 25, local talent will perform on Sunday afternoons (no church for these types, you can be sure) for folks willing to shell out a mere two bucks to have their ears shredded. The first gig will include the **Weirdos, the Germs** and the **Bags** (band members named **Scum-bag, Doggie-bag** . . . you get the idea), with a host of other attractively-titled acts sure to follow. Regular night-time gigs at the Whisky in the near future will include punk New Wave legends such as the **Jam, the Dead Boys, the Stranglers** and **Elvis Costello**.

AND SO ON: Last week we talked about the **Marshall Tucker Band's Doug Gray** winning a drag racing championship . . . Now we find that the entire band is featured on the cover of the September issue of the International Hot Rod Association's "Drag Review" magazine. We suggest that you draw your own conclusions regarding this particular publication's choice of title . . . **Sergio Mendes'** September 29 appearance at Carnegie Hall in New York will mark his fifteenth anniversary in the American music scene—a celebration is planned . . . **Fleetwood Mac's Stevie Nicks** had a wish fulfilled at a recent concert in Vancouver when she was able to meet flautist **Paul Horn**. Seems that Horn's "Inside the Great Pyramid" record is an integral background to Stevie's regular yoga program . . . **Even Stevens** has a new single out. Written by veteran crazy **Shel Silverstein**, it's called

(Continued on page 105)

AFM Wins 'Live Scoring,' Wage Hike In New Pact

By MICHAEL SHAIN

■ WASHINGTON — The American Federation of Musicians has won the right to "live scoring" of dramatic series on television and a near 24 percent raise in wages, according to the provisions of a three-year contract with film producers recently approved by the AFM membership.

The contract agreement was reached in early August, but details were not announced until AFM members had ratified them. Union officials said the membership went for the contract "overwhelmingly," 472-33.

"Live scoring" is considered, by the AFM, the most "significant and revolutionary feature" of the new pact. Program producers have been able to record scores for a series and use that music in later years. Now, all scoring for TV series must be recorded in the year it is to be used. The "live scoring" provision will affect some of the shows produced for the 1977-78 season—those contracted for after July 31—will be in full force for all shows produced for the following season and thereafter.

Bruce Day Dies In Auto Crash

■ NEW YORK—Bruce Day, art director/advertising creative services, CBS Records, died Sunday, September 4, from injuries sustained in an automobile accident while driving on a South Hampton, Long Island, road. He was 35 years old.

Funeral services were held on Tuesday, September 6, at the Shaarey Tfiloh Congregation, 972 Main Street, Spring Valley, New York.

Mercury Signs Phillips



Phonogram, Inc./Mercury Records recently announced the signing of Esther Phillips to a long-term recording contract with the label. Seen at the signing ceremonies are, from left: Dr. Werner Vogelsang, president of the Polygram Record Group; Irwin Steinberg, executive vice president of the Polygram Record Group and president of Phonogram/Mercury Records; Esther Phillips; Jack Hooke, Ms. Phillips' manager and Charles Fach, executive vice president/general manager of Phonogram/Mercury Records.

The union scale for a three-hour recording session, which stood at \$93.41 under the old contract, will rise in steps over the next three years until it reaches \$115.50 in 1979. Too, employer contributions to the musicians union pension fund rise from 7 percent to 8 percent.

Studio session rates for side-line musicians will rise as well, by slightly more than 2 percent. Other features in the contract include a hike in premium time rates, an increase in cartage allowances, notice of call cancellations, and a decrease in the amount of time during which payments are made after an engagement.

Arrangers, librarians, orchestrators, and copyists are also covered by the new contract, which is retroactive to Aug. 1 of this year.

McCoy Joins WB

■ LOS ANGELES—Pat McCoy has been named to a national promotion director position at Warner Bros. Records, according to Russ Thyret, vice president and director of promotion.

McCoy will be emphasizing adult contemporary radio in his new role and will also act as liaison between Warner Bros. and industry trade publications.

Prior to his Warner Bros. appointment, McCoy was director of west coast operations for Lifesong Records. He previously was with ABC Records for over six years as national promotion director. McCoy is a radio veteran who was program director and air personality at WHK in Cleveland and operations director at WMMS, Cleveland.

Dorothy Moore

Her record turned GOLD when she turned us "MISTY BLUE"
Now she's got everyone believin' her to GOLD again with . . .

"I BELIEVE YOU"

MALACO 1042

TRADE NUMBERS

BILLBOARD



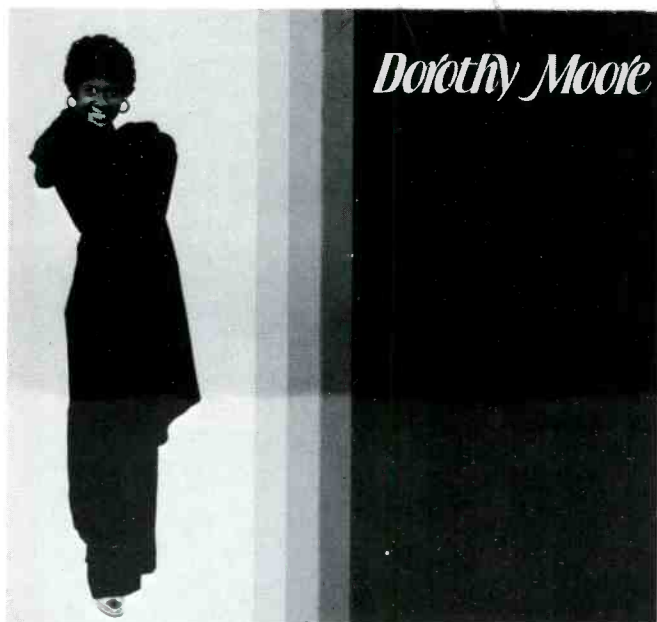
RECORD WORLD



CASH BOX



From Her Album



"I BELIEVE YOU"

MALACO 6353

Written by:

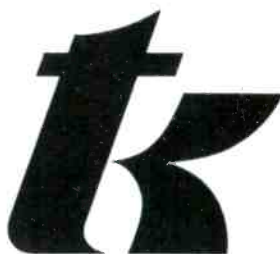
Dick Addrisi
Don Addrisi

Produced by:

Tommy Couch
James Stroud
Wolf Stephenson

STATIONS

96X	WRKO	WBCR	WCAO
Z-93	WREH	WFLI	WQXA
WQXI	WDOL	WSKY	WHSC
WORD	WAIR	WHYZ	WIMA
WFOM	KOBO	WMAZ	WWKE
WPGC	WVLD	WDXB	KOWB
WGSL	3WD	WAKR	KOWH
10Q	WGNI	WNEX	WRAR
WFLB	WPUB	WGGA	WBCM
WRFC	WRUN	WALG	WVFC
WJDX	KMBY	WAGQ	WRLB
KNOE	WHLO	WDNC	KATY
K54	WTOB	WLAP	KWAV
WDMG	WOKS	WZOO	WOVV
WCOS	WDDO	WGOW	WDDM
WQPD	WIGO	WKBX	KFYE
WLAC	WRQK	WKBC	WHSY
WRBL	WLLE	WGNS	WAGL
WHBC	WDAK	WIVY	KYAC
WOKI	WDMV	WXXX	WRKT
WAPI	WANS	WVOV	WGIG
WAAA	WJBE	WDXR	WSJS
KWAV	WHUT	WQDE	WDDM
WWNR	WMTS	WVOT	WING
WOKB	WKYS	WRCG-FM	WAUG
WITY	KDAY	WTKO	WHOT
WQKI	WTCQ	WAGO-Q-105	WOWL
WLEQ	WISE	WHTH	WQOK
WTCU	WVLK	WLRB	WMPS
KTOY	WQNZ	WAPS	KLER
WIMA	WHSC	WLEE	KELD
WIPE	WING	KLEE	K-101
KADY	KMBY	WNDB	WAKY
WRKT	WBSR	WFIV	98-Q
WRIK	Y-100	WKIZ	WNEX
WTTM	BJ-105	KJR	WQAM
KBIM	WLOS	KAKC	WPGA



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New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ **BLONDIE NEWS:** No sooner had we returned from the Labor Day weekend than did a call come in from **Peter Leeds**, manager of Blondie's recording contract from Private Stock Records and had also nothing new. But this one, we were told, was urgent. When we got on the line, Leeds told us that over the weekend he had purchased Blondie's recording contract from Private Stock records and had also bought the group's production contract from **Richard Gotterher**. While reluctant to give out specific money amounts, Leeds did say that he had paid an "enormous" sum to Private Stock and to Gotterher, is subsequently "poor as a churchmouse," but finds the whole deal "stimulating, invigorating and a total knockout."

In one sense Blondie is back at square one, having no record company, no producer, no booking agency. But its second album, produced by Gotterher, is finished and ready for the company that signs the group.

Apparently there's no bitterness among the individuals involved. Leeds termed Private Stock president **Larry Uttal** "a very smart record man" and said Private Stock "is a good record company." And what of Gotterher? "It's very possible that Richard Gotterher will produce Blondie's third album," explained Leeds. "He has no rights to it though. Now we're free to say, when it's time to do the third album, 'Yes we want Richard Gotterher because we think he's talented and because he's been so successful.' Or, conversely, we can say we think he's very talented and he's been successful, but we don't want him to produce the third album.

"All of those options are in Blondie's hands now. Blondie finds themselves at this point with nobody involved in their career contractually except me and, emotionally, **Toby Mamis**, because we trust him to be involved. I think that's a unique and interesting position for an act to be in."

At the time of our conversation Leeds had not spoken with any other record companies, but had a good idea of what he wanted when he starts shopping the labels—or when the labels start shopping Blondie. "My new deal will not be with the company that offers me the most money. It will be with a company that puts together that blend of money, commitment and understanding of how to market and merchandise and make Blondie what they can be. The commitment I'm looking for has to equal mine and the act's. I've been their manager since January and I bet individually they're under a thousand dollars apiece in terms of draw. That's commitment! Busting your hump around this country isn't easy. And to draw out less than a thousand dollars, that isn't easy. That's putting your ass on the line. My partner and I have our asses pretty close to the fire because we put up a lot of money in terms of waiving commissions and investing and investing and investing. We did it not because we're philanthropic but because we believe in the act and we're prepared to go further. And I need to have that coming back."

Aside from this activity, Leeds was approaching the eve of Blondie's sold-out four-night engagement at CBGB's and was also sending out feelers regarding possible Australian and Japanese tours for Blondie before the end of the year. He had as well just received word that Blondie's excellent single, "In The Flesh," was starting to break Down Under and that the group had come in second in an Australian rock show's viewers poll of the best new groups of the year. All of which leads Leeds to believe "There's enormous interest in Blondie, as well there should be. From my point of view Blondie's the best of the new acts, and time will prove it. Blondie's going to be the number one act of this genre coming out of America."

Moreover, the news that Leeds had brought Blondie's contract stunned a number of people in the industry, particularly those associated with punk acts. "People have been signing these groups for spit," stated Leeds with some indignation. "Now, suddenly, there's been an enormous value placed on one of these acts. Now a lot of management people are worried that they're going to have to pay some bucks.

"I guess a lot of people are going to be mad at me for saying all this, but I don't care. Blondie's pretty well booked and our cash flow for the rest of the year looks positive, so that the Blondies can draw some money and we don't have to put any more in. We're pretty happy about being where we are. And we have a real good album ready."

ROCK'N'ROLL: **Steve Popovich** phoned Nut Central last week from
(Continued on page 109)

Berlin TV/Radio Exhibition Biggest Ever

By JIM SAMPSON

■ **BERLIN** — Despite a lack of major innovations, the just completed International Radio and TV Exhibition in Berlin drew some 650,000 people, mostly consumers but also many home electronics dealers. This year as in the past, emphasis was on whetting the consumer's appetite with the biggest display of home entertainment electronics in central Europe. But with over 60 shows before TV cameras during the ten day exhibition, Berlin became the most active broadcast production center in Europe, attracting many of Germany's top stars and industry leaders.

Getting the show off on the right foot, the German Entertainment Electronics Trade Association announced that consumer electronics sales have jumped almost 10 percent so far this year, heading for sales of over \$4 billion in 1977. Half of all German households have color television, a third have stereo hi-fi equipment.

A bit less than half of the 468 exhibiting companies were German. Japan led the list of foreign participants, followed by Great Britain and the United States. Asian competition is challenging the domestic market here both quantitatively and qualitatively, but there have been no official charges of dumping.

Two trends were noted at the exhibition: the expanding market for top quality, high price stereo components (quadrophonic equipment never sold well here), and the development of television as something much more than just a broadcast receiver. If the potential can be realized, the TV tube will become a total communications terminal. Television games are here, cable TV is on

the way, the technology has been developed for a home newspaper-like video readout (GEC's "Teletext," similar to Ceefax and Oracle in England), even the post office is using telephone lines to connect a television set with a central data bank.

The hardware might have stolen the show at Berlin had the software not been available in such abundance. Pop singers were everywhere, signing autographs, doing the dozens of TV shows, giving concerts.

Record Companies

Record companies were not as visible as their acts. Several years ago, these firms withdrew from the exhibition, apparently feeling overwhelmed by the technical gadgets. This year, as in 1975 at the last Berlin exhibition, only EMI Electrola had its own stand. "Most of the dealers come to this show," EMI popular program director Guenther Ilgner noted, "so we have our own stand to make contact with them here." Not unexpectedly, the EMI lounge became the music industry's meeting point on the fair grounds.

Other record companies orchestrated their activities from hotel suites or desks at affiliated equipment manufacturers (Teldec at Telefunken). The only other official record industry presence at Berlin was a stand honoring 100 years of recorded sound, sponsored by the German Phonograph Industry Association.

The music/equipment participants should reap the benefits of this exposure over the next several months. "There's usually a slight sales slump just before the show," observed trade press spokesman Bodo H. Ketelhack. "Then a buying spree starts and it continues through Christmas."

'Higher Gold'



It's a thumbs-up day as A&M recording artist Rita Coolidge receives a gold single for "Higher and Higher" after a recent appearance in Atlanta. Shown smiling for the ever-present camera are (from left) Jerry Moss, chairman, A&M Records; Harold Childs, A&M vice president, promotion; Rita; David Anderle, producer of Ms. Coolidge's "Anytime . . . Anywhere" album, from which the single is culled; and Kris Kristofferson.



COUNTRY MUSIC

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ISSUE DATE: October 15, 1977

AD DEADLINE: September 30, 1977

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Los Angeles
Spence Berland
(213) 465-6126

Claremont

KISS—Casabanca 895

LOVE GUN (prod. by group & Eddie Kramer)
(writer: Stanley) Kiss Songs,
ASCAP) (3:27)

The hard-edged rock and roll that is Kiss' chief selling point is again featured here—the title cut from a top-selling lp should move well.

LEON HAYWOOD—MCA 40793

SUPER SEXY (prod. by Leon Haywood)
(writer: Haywood) (Jim-Edd, BMI)
(3:17)

The title indicates that Haywood has not strayed from his enjoyable brand of dance-eroticism here, and r&b and disco audiences should respond again.

ROBIN TROWER—Chrysalis 2172

SWEET WINE OF LOVE (prod. by Don Davis)
(writers: Trower-Dewar) (Misty Days/
Chrysalis, ASCAP) (2:55)

This loping blues recalls "Fever" in its pace, and if summer is over, this could still be a fine Indian summer hit—it's his most melodic in a while.

**DONNA McDANIEL—Midsong Intl.
11085 (RCA)**

FAIRYTALE (prod. by Joel Diamond)
(writer: Greedus) (Heath Levy,
ASCAP) (2:53)

The structure of the song is disco-oriented, but the production and McDaniel's vocal are entirely pop, and should win pop radio approval.

**FANTASTIC FOUR—Westbound 55403
(Atlantic)**

I GOT TO HAVE YOUR LOVE (prod. by Dennis
Coffey & James Epps) (writers: Perry-
Epps-Coffey) (Bridgeport, BMI) (3:28)

The thumping bass line that is becoming their trademark propels this latest Fantastic Four single—it's melodic enough for crossover chances.

DON HARRISON—Mercury 73948

HELTER SKELTER (prod. by Ken Scott)
(writers: Lennon-McCartney)
(Maclen, BMI) (4:03)

Harrison's debut for a new label is a rough-edged cover of the Beatles song, with a crisp guitar attack driving the arrangement.

JEFF HARRINGTON—Centerpiece 2601

SMILIN' AGAIN (prod. not given) (writer:
Harrington) (Quiet Corner,
BMI) (2:57)

Harrington's style is close to that of Stephen Bishop, and this mid-tempo, gentle song should appeal to the same blend of MOR and pop audiences.

GRADY TATE—ABC 31013

FUNICULI FUNICULA (prod. by Esmond
Edwards) (writer: Denza) (ABC/
Tunes By Tate, ASCAP) (3:33)

This standard is given new life by Tate's joyous, expressive vocal—primarily for dance audiences, it could find r&b and pop ears.

TYRONE DAVIS—Columbia 3-10604

ALL YOU GOT (prod. by Leo Graham)
(writer: Graham) (Blackwood/Content,
BMI) (3:44)

Davis' problems with a woman he "can't get further than the living room" with make for an enjoyable, fast-paced dance tune with good brass work.

BRIAN & BRENDA—Rocket 40777 (MCA)

DON'T LET LOVE GO (prod. by Jay Lewis)
(writers: B.&B Russell) (Kengorus,
ASCAP) (3:12)

The syncopation is the hook in this smooth ballad-duet, and the oft-repeated title/chorus should prove memorable to adult audiences this autumn.

GENTLE GIANT—Capitol 4484

I'M TURNING AROUND (prod. by group)
(writers: Shulman-Shulman-Minnear)
(Moth, BMI) (3:54)

This British progressive rock band has a loyal lp following, and should reach pop audiences with this mid-tempo rocker with a good chorus hook.

FUNKHOUSE EXPRESS—Roxbury 2037

CHASE YOUR BLUES AWAY (prod. by Billy Nichols
& Charlie Wallert) (writer: Benson) (Lew-Ben/
Double Seven/ Pocket Full Of Tunes/Big
Apple, BMI) (3:38)

Traditional r&b, disco and salsa are mixed nicely on this infectious, brass-dominated tune, instrumental save for the repeated title/chorus hook line.

BRENDA & THE TABULATIONS—

Chocolate City 012 (Casablanca)

I KEEP COMING BACK FOR MORE (prod. by
Harris & Woods) (writers: Harris-
Guess-Tyson) (Shelton/Six Strings, BMI) (3:30)

The disco tempo should move this single to r&b audiences, but it's the vocal technique and melodic quirks of the song that underlie its appeal.

CHUCK JACKSON—All Platinum 2373

I FELL ASLEEP (prod. by Bobby Paterson)
(writer: Paterson) (Gambi,
BMI) (2:50)

This rueful tale of a man who cheated and saw the error of his ways is both spoken and sung, and its feeling and quality should reach r&b listeners.

IDRIS MUHAMMAD—Kudu 939 (CTI)

COULD HEAVEN EVER BE LIKE THIS (PT. I)
(prod. by David Matthews) (writers:
Matthews-Sarafino) (Char-Liz, BMI) (3:23)

This single exemplifies Muhammad's style—a driving r&b beat, simple lyrics, and a full, orchestrated production with interesting studio effects.

IGAL BASHAN—Ariola America 7670

MY SUZANNE (prod. by A. Ofarim)
(writers: Bashan-Tschizik-Winter)
(Bel Canto, ASCAP) (3:42)

American pop-rock is blended with various European musical influences on this mid-tempo ballad—the tune is memorable, the lyrics earnest.

BAD BOY—United Artists 1063

THINKING OF YOU (prod. by Bob Brown)
(writer: S. Grimm) (Unart/Grimm's
Tales, BMI) (2:31)

This group's Milwaukee following is building into a solid midwest audience, and this single, with a bright, up-tempo British-pop sound, shows why.

RICCI MARTIN—Epic 8-50441

MOONBEAMS (prod. by Carl Wilson)
(writer: R. Martin) (Yo Rinny/Jonah,
ASCAP) (3:05)

Dean's son has enlisted Beach Boys aid on his record debut—this light, reggae-influenced song bears traces of the Wilsons' recent efforts.

CHARLIE—Janus 272

JOHNNY HOLD BACK (prod. by Terry Thomas
& John Anderson) (writer: Thomas)
(Nereus, PRS) (3:16)

The sound of this British group's latest single will remind programmers of 10cc—there's more of an edge, and a dramatic quality that stands out.

**MARTEE LBOUS—Image 3012
(Audiofidelity)**

MY INSPIRATION (prod. by Charlie Calello)
(writer: Lebus) (Inspiration,
ASCAP) (3:22)

Lebus' big voice lends itself well to ballads of this sort, and this latest single could well become her theme song with pop and MOR audiences.

**RON HENDERSON & CHOICE OF
COLOUR—Chelsea 30677**

DON'T TAKE HER FOR GRANTED (prod. by
Duke Hall & Wayne Jernigan) (writer:
Henderson) (People Pleaser, BMI) (3:48)

Much of this easy-moving r&b ballad is spoken by Henderson, and the song's message should prove a favorite with both male and female r&b listeners.

SILVERADO—RCA 11075

HIDE YOUR LOVE (prod. by Don Oriolo)
(writers: Shillo-Goodwin)
(Silver, BMI) (3:19)

A relatively new group with a sound much like that of the Byrds, Silverado could reach pop and AOR audiences with a mid-tempo, country-tinged love song.

PRISM—Ariola America 7672

SPACESHIP SUPERSTAR (prod. by Bruce
Fairbairn) (writer: R. Higgs)
(Squamish/Corinth, BMI) (3:20)

This fast-paced, electric space rocker is well-grounded in pop, and should appeal to both sides of the radio band. The production emphasizes its virtues.

LISA CARROLL—Dore 929

THE SINGING STAR (prod. by Lew Bedell)
(writer: Arthur) (Meadowlark,
ASCAP) (3:24)

Carroll's single is a smoothly-produced ballad about a young singer trying to make it in the Los Angeles show business world. It has MOR chances.

DON'T WAIT!



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"CAN'T WAIT" THE NEW PIPER ALBUM ON A&M RECORDS & TAPES

SP 4654

Direction/Management: AUCOIN Produced by Sean Delaney and Chris Kimsey



THESE STATIONS DIDN'T WAIT:

KSAN—San Francisco
WKQQ—Lexington
WNEW-FM—New York City
WBRU—Providence
KWFM—Tucson
WPLR—New Haven
WIYY—Baltimore
WHFS—Washington, D.C.
WAAF—Worcester
WJAX—Jacksonville
WOFM—Milwaukee

WJKL—Chicago
WILS-FM—Lansing
KNAC—Long Beach
KFML—Denver
WYXE—Madison
KZEL—Eugene
KZAP—Sacramento
WMMR—Philadelphia
WWWZ—Charleston
WCOZ—Boston
WFSU—Tallahassee

WRNW—New York City
WCMF—Rochester
WENE—Binghamton
WGDE—Richmond
WGTE—Washington, D.C.
WRPL—Charlotte
WLIR—Long Island
WZMF—Milwaukee
WLBK—Bowling Green
KTMS—Santa Barbara
KLAY—Tacoma

KMYR—Albuquerque
KFMH—Muscatine
WQDR—Raleigh
WYSP—Philadelphia
KDKB—Phoenix
WAAL—Binghamton
WVUD—Dayton
WBCN—Boston
WOUR—Utica
WSIM—Chattanooga
WRKL—Richmond

WTOS—Skowhegan
WQUT—Johnson City
WXFM—Chicago
WVXX—Chicago
KKTX—Kilgore
KCAL—Redlands
WSAN—Allentown
WIBA—Madison
KBLE—Des Moines
KGLR—Monterey
KAWY—Casper

FRENCH KISS

BOB WELCH—Capitol ST-11663 (6.98)
Formerly a member of "Bare Trees" era Fleetwood Mac and most recently one third of the hard rockin' Paris, Welch is more subdued and melodic with his first solo lp. The highlight is a re-working of his "Sentimental Lady," produced by Lindsey Buckingham and Christine McVie who also add background vocals.

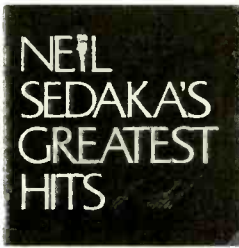


PLAYMATES

SMALL FACES—Atlantic SD 19113 (7.98)
After notching one of the U.K.'s more impressive strings of singles successes in the '60s, the group has finally reunited with three original members (Rick Willis having replaced Ronnie Lane). The emphasis is on more soulful material, closer to Humble Pie than the Faces, but it should generate interest nevertheless.

CHINA

ROCKET PIG 2292 (MCA) (6.98)
Two members of Elton John's touring band, keyboardist James Newton Howard and guitarist Davey Johnstone comprise the front line of this quartet which also includes Dennis Conway and Cooker Lo Presti. The group's clean rocking sound gets a boost from occasional background vocals by Elton and Kiki Dee.



NEIL SEDAKA'S GREATEST HITS

ROCKET PIG 2297 (MCA) (6.98)
While there have been many greatest hits albums of Sedaka material over the past couple of years, this one, containing a dozen of his most recent songs will be of particular interest. "Laughter In The Rain" opens the lp that includes "Bad Blood," "Love Will Keep Us Together" and "Solitaire."

SUPERSONIC LOVER

BRIAN AND BRENDA—Rocket PIG 2291 (MCA)
This vocal duo sounds not unlike Ashford and Simpson with their second lp for the label. The calibre of their songwriting has improved a great deal since the last time out which should solidify their soulful stance. "That's All Right Too," and the title song top.

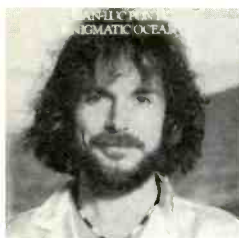


DIAMOND NIGHTS

HUMMINGBIRD—A&M SP 4661 (6.98)
British session veterans Max Middleton (keyboards) and Clive Chaman (bass) combine with ace American percussionist Bernard Purdie for more of the same kind of jazz/r&b fusion that marked their excellent previous efforts. Bobby Tench's voice is smooth and confident.

ENIGMATIC OCEAN

JEAN-LUC PONTY—Atlantic SD 19110 (7.98)
The title track to Ponty's fourth album for the label is a suite in four movements and features some of his finest playing to date. The violinist is given full artistic control, composing, orchestrating and conducting the music while his band is sparked by the guitar of Allan Holdsworth.



I'M FINE, HOW ARE YOU?

AIRTO—Warner Bros. BS 3084 (6.98)
The percussion maestro's first lp for the label, produced with Flora Purim, is a tour-de-force of the kind of effervescent sounding Brazilian flavored jazz which has almost become synonymous with his name. Tom Scott, and Chicago's Laudir de Oliveira lend their talents.

FIRE ISLAND

HERBIE MANN—Atlantic SD 19112 (7.98)
With arranger/conductor Carmine Calabro, Jr., Mann has come up with the kind of solid disco oriented package that has a warm, summer aura but will sound good regardless of the time of year. Googie Coppola and Arnold McCuller make up the Fire Island group along with Calabro and provide the vocals.



HARD NOT TO LIKE IT

ARCHIE BELL & THE DRELLS—Phila. Intl. 34855 (CBS) (6.98)
Three teams of producers and four teams of arrangers have contributed to the latest effort by the group. The infectious disco rhythms are as unremitting as ever on these eight tracks with "Disco Show-down," "Glad You Could Make It" and "It's Hard Not To Like You" highlighting.

THE COMFORTER

EDWIN HAWKINS—Birthright BRS-4020 (Ranwood) (6.98)
Hawkins, the voice behind the memorable "Oh Happy Day," is making his strongest bid for another crossover hit yet with this lp and the single, "Everything Will Be Alright." Joe Sample, Chuck Rainey and Wilton Felder help to lay down the groove while the voices are riveting as ever.



SPACED

SHAWN PHILLIPS—A&M SP 4650 (6.98)
A selection of outtakes dating back to 1969 and singles that have never appeared on his albums comprise Phillips' last lp for the label. Johnny Almond, Joe Sample, Jim Horn, Russ Kunkel and Leland Sklar are among the musicians providing accompaniment for Phillips' unique vision.

ALREADY FREE

NICK JAMESON—Bearsville BR 6972 (WB) (6.98)
Jameson was most recently the bass player with Foghat, now pursuing a solo career once again. While he is still working in a blues idiom, Jameson has turned down the electricity in favor of a more subtle, mostly acoustic backdrop for his distinct vocals. Fellow Woodstockian Paul Butterfield adds the harp work.



PICCOLO

RON CARTER QUARTET—Milestone M 55004
Carter's quartet (Ben Riley, drums; Buster Williams, bass; Kenny Baron, piano) have been captured live at Sweet Basil, the New York jazz club where they turned in some solid acoustic performances. The spontaneity has been preserved on this two record set with Carter as dazzling and surehanded as ever.

Producer Jack Richardson has captured Pop's greatness
as it's never been captured on disc before—
just as he did with Poco and Bob Seger.
The Cat and The Fiddle, Pop's first album on DJM,
is the living proof that Rock 'n' Roll can keep you young forever . . .

HERE'S POPS!

PAPA JOHN CREACH

THE CAT AND THE FIDDLE



PAPA JOHN CREACH THE CAT AND THE FIDDLE

DJLPA-11

Papa John Creach on tour during September and October.



DJM RECORDS AND TAPES

Distributed by Amherst Records, 355 Harlem Road, Buffalo, New York 14224

RSO Signs Player



Al Coury, president of RSO Records, has announced the signing of the group Player to a long term contract with the company. The group's first single "Baby Come Back" was produced by Dennis Lambert and Brian Potter and will be released immediately. An album will follow later this month. Pictured at the signing are, from left (seated): Ronn Moss of Player; Al Coury, and Peter Beckett of Player. Standing, left to right: Brian Potter; Dennis Lambert; Player members J. C. Crowley and John Friesen; Paul Palmer and G. Mark Roswell, Player Management.

ABC Promotes Craig

LOS ANGELES—Steve Diener, president, ABC Records, has announced the appointment of Bill Craig as national director of promotion, special markets. Craig replaces Otis Smith, who was previously in charge of the label's r&b division.

Craig will work closely with the managements of ABC roster acts, as well as with the promotion staff and sales personnel.



Bill Craig

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Feminists Continue Grievances Against Labels; Cite Covers, Ads

By SAMUEL GRAHAM

LOS ANGELES—The grievances of two feminist action groups, the California chapter of NOW (National Organization of Women) and WAVAW (Women Against Violence Against Women), directed towards the record industry in general and Warner Bros., Elektra and Atlantic Records in particular, have not lessened in intensity since **Record World** first detailed them last year (**RW** December 11, 1976).

The two feminist groups, with the assistance of the Feminist Studio Workshop, recently staged a "street theater" performance in Los Angeles to draw attention to the boycott of WEA product that the groups initiated some nine months ago. **RW** later talked with Jeane K. Bendorf, state president of NOW, who up-dated the women's continuing objections to some of WEA's (as well as certain other record companies') album covers, ad campaigns and point-of-sale material.

NOW AND WAVAW, said Bendorf, are not seeking the imposition of strict censorship; rather they are urging that the companies in question adopt "an attitude of corporate responsibility" regarding the victimization of women as depicted in album graphics and other materials. Recent releases that the feminist groups feel are sustaining the notion of women as victims ("not only being victimized," said Bendorf, "but liking it and expecting it") include: the Dictators' "Manifest Destiny" (Elektra); "The Best of Black Oak Arkansas" (Atlantic); Alice Cooper's "Lace and Whiskey" (Warner Bros.); Neil Young's "American Stars 'n Bars" (Reprise); Ted Nugent's "Cat Scratch

Fever" (Epic); the Stranglers' "IV Rattus Norvegicus" (A&M); Streetwalkers' "Vicious But Fair" (Mercury); Walter Egan's "Fundamental Roll" and Eric Gale's "Ginseng Woman" (both Columbia).

According to Bendorf, one of the women's major complaints concerns a proposed meeting between representatives of NOW and WAVAW and executives of Warner Communications, Inc., WEA's parent company. While WCI has expressed a willingness to meet with the groups, Bendorf said, she also charged that the corporation has repeatedly stalled when it came to setting up a specific date for a meeting. When contacted in New York, Bob Rolontz, public relations head for WCI, told **RW** that "We have been trying to arrange a meeting with Julia London of WAVAW and Jeane Bendorf of NOW, and we hope that one will take place with them soon."

A&M Reorganizes Intl. Department

LOS ANGELES — Dave Hubert, vice president, international, A&M Records, has announced the reorganization of A&M's international department.

Jack Losmann has been promoted to the post of international marketing director. He had been international operations manager for the label for the past four years. Losmann's new duties will encompass the release, promotion and sales of A&M product on a global basis, as well as working closely with affiliate com-

(Continued on page 107)

RCA, Tortoise Pact



RCA Records will distribute and market worldwide Don Davis' new Detroit-based label, Tortoise International. Davis, who has produced hits for Johnnie Taylor and Marilyn McCoo & Billy Davis, Jr., will look for artists of varying musical styles for his label. Shown surrounding Davis at the signing are (from left) Tom Tyrrell, director, business affairs, RCA Records; Will Davis, VP, business affairs for Tortoise; Richard Roemer, Tortoise attorney; Mel Ilberman, RCA's division VP, creative affairs; Rick Ungar, executive VP and general manager for Tortoise; Bob Summer, RCA's division VP, marketing operations; and Myron Roth, division VP, business and talent affairs, RCA.

September 17, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

WAAY WABB WAIR WAKY WAUG WBBQ
WBSR WFLB WFLI WGLF WGSV WHBQ
WHHY WISE WJDX WKIX WLAC WMAK
WORD WQXI WRFC WRJZ WSGA BJ105
CK101 98Q Z93 KXX/106

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: B. J. Thomas
Debbie Boone

Extras: Dorothy Moore
Paul Nicholas
Ronnie McDowell
Eric Carmen

LP Cuts: None

Also Possible: Stevie Wonder
Seals & Crofts
Leif Garrett
Firefall
Barry White

Last Week: This Week:

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

Adds: Steve Miller
Debbie Boone
Ted Nugent

Extras: Dorothy Moore
Brick
Dave Mason
Eric Carmen

LP Cuts: Jimmy Buffett (Changes)

Also Possible: Paul Davis
Mother's Finest
Rita Coolidge
Alan Parsons

Last Week: This Week:

3	1	Emotions
1	2	Andy Gibb
4	3	ELO
5	4	Fleetwood Mac
17	5	Shaun Cassidy
8	6	KC & The Sunshine Band
2	7	Rita Coolidge
10	8	Foreigner
9	9	Shaun Cassidy (old)
6	10	James Taylor
7	11	Alan O'Day
23	12	Carly Simon
11	13	Brothers Johnson
12	14	Peter Frampton (old)
19	15	Peter Frampton
13	16	Heart (old)
20	17	Star Wars (Meco)
25	18	Johnny Rivers
24	19	Donna Summer
27	20	Heatwave
21	21	Star Wars (Original)
18	22	Floater
26	23	Steve Miller (new)
14	24	Crosby, Stills & Nash
28	25	Ted Nugent
A	26	Debbie Boone
Ex	27	Commodores
30	28	B. J. Thomas
15	29	Ram Jam
AP	30	Peter Brown

Adds: Eric Carmen

Extras: Stevie Wonder
Alan Parsons
Dave Mason
George Benson

LP Cuts: Heart (Little)

Also Possible: Paul Nicholas
Ronnie McDowell
Barry White

Hottest:

Rock 'n' Roll:

Heart

Adult:

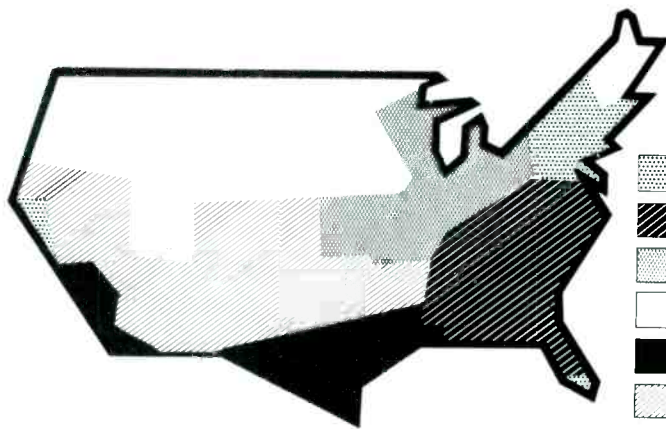
Debbie Boone

R&B Crossovers:

Peter Brown

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW KCPX
KDWB KEWI KFYZ KGW KING KJR KJRB
KLS 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 KLIF KLUE KRIZ KNUS KTLK
KTKT KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Shaun Cassidy

Extras: Alan Parsons
Rita Coolidge
Heatwave
Poco

LP Cuts: Heart (Little)
Jimmy Buffett (Changes)

Also Possible: Ted Nugent
Eric Carmen
Firefall
Crystal Gayle

Last Week: This Week:

1	1	Emotions
2	2	Star Wars (Meco)
3	3	Andy Gibb
4	4	James Taylor
5	5	Commodores (old)
7	6	Fleetwood Mac
6	7	Rita Coolidge
8	8	Floater
10	9	ELO
12	10	KC & The Sunshine Band
9	11	Peter Frampton (old)
14	12	Stephen Bishop
15	13	Commodores (Brick)
11	14	Alan O'Day
18	15	Foreigner
13	16	Alice Cooper
21	17	Shaun Cassidy
19	18	Brothers Johnson
22	19	Carly Simon
24	20	Donna Summer
25	21	Steve Miller
23	22	Peter Frampton (Signed)
A	23	Heatwave
A	24	Johnny Rivers
A	25	B. J. Thomas

Adds: Debby Boone
Leif Garrett

Extras: Linda Ronstadt
Paul Nicholas

LP Cuts: None

Also Possible: Elvis Presley
Ted Nugent

Last Week: This Week:

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

Adds: Commodores (Brick)

Extras: Steve Miller

LP Cuts: Ted Nugent (Cat)
Steve Miller (Swing)

Also Possible: Heatwave
Crystal Gayle
Eric Carmen

Hottest:

Country Crossovers:

Crystal Gayle

Teen:

Leif Garrett

LP Cuts:

None

101 THE SINGLES CHART 150

SEPTEMBER 17, 1977

SEPT. 17	SEPT. 10		
101	101	I'M BABY LOVE MOTHER'S FINEST/Epic 8 50407 (Satsong, ASCAP)	
102	103	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
103	111	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
104	104	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
105	127	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushtunes, BMI)	
106	107	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
107	108	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)	
108	122	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/Elektra 45422 (Unichappell/Begonia/Red Bullet, BMI)	
109	117	DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB) (May Twelfth/Warner-Tamerlane, BMI)	
110	115	COME SAIL AWAY STYX/A&M 1977 (Almo, Stygian, ASCAP)	
111	116	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1402F (Charles Kipps, BMI)	
112	120	YOU CAN DO IT ARTHUR PRY SOCK/Old Town 1002 (Every Little Tune/Evie Sounds/Blen/American Dream, BMI)	
113	112	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)	
114	106	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)	
115	—	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
116	119	SHAKE IT WELL DRAMATICS/ABC 12299 (Groovesville, BMI/Conquistador, ASCAP)	
117	118	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocord, ASCAP)	
118	113	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)	
119	114	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
120	109	C'EST LA VIE GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)	
121	130	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown) (Jobete, ASCAP)	
122	123	GOODNIGHT MY LOVE TAVARES/Capitol P 4453 (Belinda/Quintet/Trio, BMI)	
123	131	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
124	144	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
125	128	NOTHING A LITTLE LOVE WON'T CURE RUBINOOS/Beserkley ZS8 5810 (CBS) (Eau d'Yeah)	
126	105	SOME ENCHANTED EVENING JANE OLIVOR/Columbia 3 10527 (Williamson, ASCAP)	
127	129	FEEL SO GOOD (SLOW DANCING) JOHN TRAVOLTA/Midsong Intl. 10977 (RCA) (Primus Artists/Olga, ASCAP)	
128	140	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)	
129	110	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8192 (WB, ASCAP/EL Patricia, BMI)	
130	—	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
131	126	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)	
132	136	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3419 (Springtime, BMI)	
133	132	EXODUS BOB MARLEY & THE WAILERS/Island 089 (Bob Marley/Almo, ASCAP)	
134	133	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
135	—	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait 6 70007 (Shillelagh, BMI)	
136	135	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum) (Unichappell/Begonia/Fedora, BMI)	
137	137	HEAVEN ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)	
138	139	THANK YOU BABY PAKALAMERIDITH/Elektra 45408 (Pakalameridith)	
139	124	OH LET ME KNOW (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)	
140	147	THE REAL THING SERGIO MENDES & BRAZIL '77/Elektra 45416 (Jobete/Black Bull, ASCAP)	
141	149	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (TK) (Trice, BMI)	
142	150	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
143	138	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)	
144	—	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
145	141	YOU'RE THE ONLY ONE GEILS/Atlantic 3411 (Juke Joint/Walden, ASCAP)	
146	—	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
147	143	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	
148	121	IF I HAVE TO GO AWAY JIGSAW/20th Century TC 2347 (Bellsize, ASCAP)	
149	—	ROSES GROW BEYOND THE WALL FRANKIE AVALON/De-Lite 1595 (Delightful, BMI)	
150	134	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)	

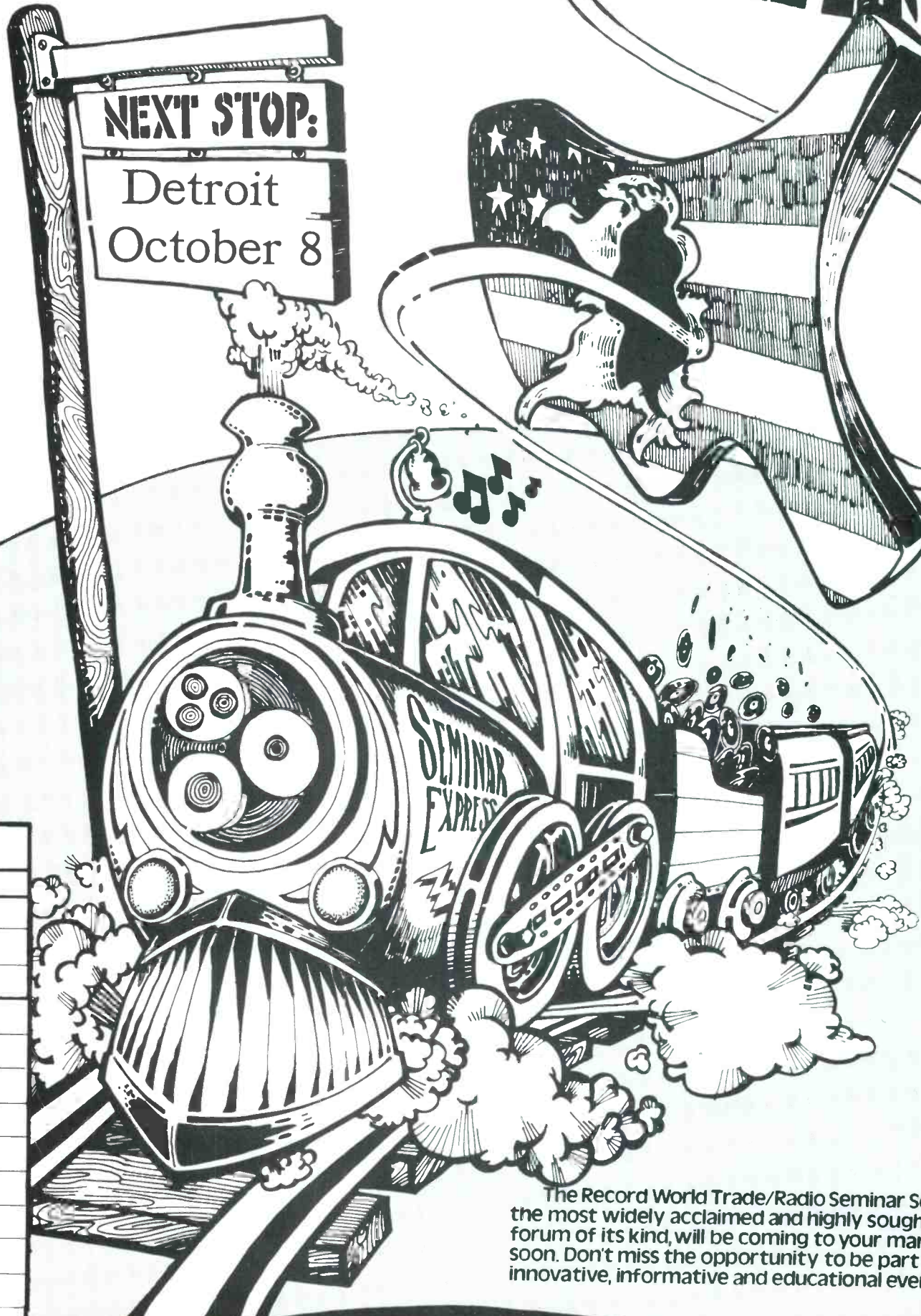
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP)	55	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	11
A REAL MOTHER FOR YA J. G. Watson (Vir-Jon, BMI)	73	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	56
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	25	LET'S CLEAN UP THE GHETTO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	93
BEST OF MY LOVE Maurice White (SaggiFire, BMI/Steelchest, ASCAP)	1	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	50
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI)	42	LITTLE QUEEN Mike Flicker (Wilsongs/Know/Play My/Rosebud/Primal Energy, BMI)	83
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	89	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	98
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	15	LOOK WHAT YOU'VE DONE TO MY HEART Frank E. Wilson (Screen Gems-EMI, BMI/Traco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP)	68
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	32	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki-Koppelman Bandier, BMI)	99
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicaland, ASCAP)	28	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	14
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	63	NOTHING BUT A BREEZE Brian Ahern (Fourth Floor, ASCAP)	72
COLD AS ICE John Sinclair, Gary Lyons Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	12	O-H-I-O Prod. by group (Play One/Unichappell, BMI)	87
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	46	OH LORI Bones Howe (Alessi, BMI)	95
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	39	ON AND ON Henry Lewy (Stephen Bishop, BMI)	10
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	68	RED HOT Richard Gottelher (Hi Lo, BMI)	90
DOCTOR LOVE Baker/Harris/Young (Lucky Three, Six Strings, BMI)	84	SAIL AWAY David Malloy (Tree, BMI)	96
DOG DAYS Buddy Buie (Low-Sal, BMI)	86	SHE DID IT Eric Carmen (C.A.M., BMI)	49
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	60	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	24
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	45	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	91
DON'T STOP Fleetwood Mac (Gentoo, BMI)	3	SLIDE Jeff Dixon (Spartree, BMI)	100
DON'T WORRY BABY Chris Christian (Irving, BMI)	23	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Muhan/Unichappell/Turkey Tunes, BMI)	19
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decibel, BMI)	59	SO YOU WIN AGAIN Mickey Most (Island, BMI)	35
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	67	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	9
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	18	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	13
EDGE OF THE UNIVERSE Group, Karl Richardson & Alby Galuten (Casserole/Fiamm/Unichappell, BMI)	52	SURFIN' USA Michael Lloyd (Arc, BMI)	64
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI)	97	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	61
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	4	SUNSHINE Michael Stokes (Desert Moon/Willow Girl, BMI)	81
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	37	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	17
GOOD MORNING JUDGE Prod. by group (Man-Ken, BMI)	76	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	7
HANDY MAN Peter Asher (Unart, BMI)	8	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Casteridge, BMI)	30
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/EMI, ASCAP)	62	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	6
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	38	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	29
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	47	THE KING IS GONE (Brim, SESAC)	48
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	53	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner-Tamerlane, BMI)	79
HOUND DOG MAN (PLAY IT AGAIN) Pete Carr (Chrysalis, Fancy That, ASCAP)	74	THE MARTIAN BOOGIE Eddie Kramer (Alma)	78
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP)	40	THE WHOLE TOWN'S LAUGHING AT ME Sherman Marshall (Mighty Three, BMI)	94
I BELIEVE YOU Phil Ramone & Bob James (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	65	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	22
I BELIEVE YOU Couch-Stroud-Stevenson (Addrisi, BMI)	43	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros. ASCAP)	20
I FEEL LOVE Georgio Moroder & Peter Bilotte (Rick's, BMI/Sunday)	21	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	33
I GO CRAZY Paul Davis (Web IV, BMI)	71	WAY DOWN ELVIS Presley & Felton Jarvis (Ray Stevens, BMI)	16
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Srigwood-Unichappell, BMI)	2	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	77
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	70	WE JUST DISAGREE Dave Mason & R. Nevison (Manitowoc, BMI)	69
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	36	WE NEVER DANCED TO A LOVE SONG Manhattans & Bobby Martin (Manhattans Co./Blackwood, BMI)	82
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP)	57	WHEN I THINK OF YOU Pat Cusimano & James L. Williams (Shepherd's Fold, BMI)	88
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	54	WORK ON ME Kenneth Gamble & Leon Huff (Mighty Three, BMI)	85
IT'S IN HIS KISS (THE SHOOP SHOOP SONG) James Taylor & Lew Hahn (Hudson Bay, BMI)	80	YOU AND ME Bob Erzlin (Ezra/Early Frost, BMI)	26
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	41	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	34
I WOULDN'T LIKE TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	44	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	75
JUNGLE LOVE Steve Miller (Sailor, ASCAP)	27	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	5
JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	31	YOU'RE MY WORLD Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	51
JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	58	YOU'VE GOT ME DANCING ON A STRING Brian Holland (Gold Forever, BMI)	92

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Detroit
October 8



SEMINAR TIMETABLE.

Date.	Location.
3/15/75	Cleveland
4/26/75	San Francisco
8/ 9/75	Boston
11/15/75	Atlanta
1/17/76	Denver
4/ 3/76	St. Louis
6/12/76	New Orleans
7/24/76	Baltimore/D.C.
10/23/76	New York
1/ 8/77	Nashville
3/19/77	Los Angeles
4/23/77	Memphis
10/ 8/77	Detroit

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NUMBER "1" R&B

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Barry White



TC-2350

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

Record World 79

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)

Record World 34

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)

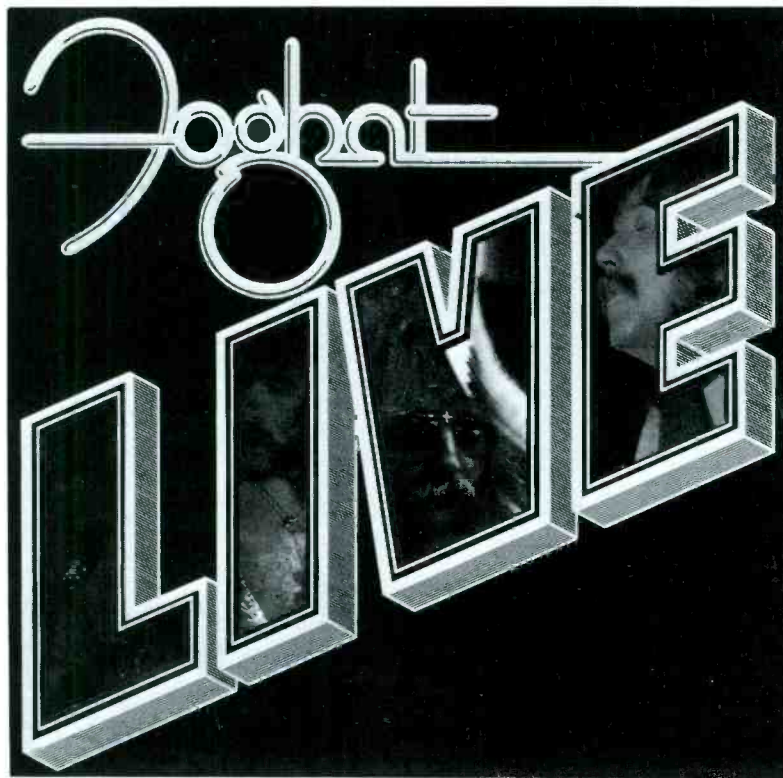
Warner Bros. Records



Foghat

**They Just Wanna
Make Hits For You.**

LP 41
SINGLE 70



**SINGLE
and LP
EXPLODING**

“I Just Wanna Make Love To You”

FOGHAT

Produced by Nick Jameson



Distributed by Warner Bros. Records

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JEAN-LUC PONTY
ENIGMATIC OCEAN



Produced by
Jean-Luc Ponty for
JLP Productions, Inc.
SD 19110

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Atlantic Records
and Tapes. 

DISCO FILE TOP 20

SEPTEMBER 17, 1977

- FROM HERE TO ETERNITY/FIRST EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- AFRICAN QUEENS/QUIET VILLAGE**
RITCHIE FAMILY/Marlin (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)
- NATIVE NEW YORKER/EASY COME, EASY GO**
ODYSSEY/RCA (disco disc)
- MUSIC**
MONTREAL SOUND/TK (disco disc)
- JE T'AIME/ON A RIEN A PERDRE**
SAINT TROPEZ/Butterfly (lp cuts)
- VILLAGE PEOPLE**
VILLAGE PEOPLE/Casablanca (lp cut)
- EROTIC SOUL**
LARRY PAGE ORK/London (disco disc)
- COCOMOTION**
EL COCO/AVI (disco disc)
- WATCH OUT FOR THE BOOGIE MAN!**
TRAX/Polydor (import lp cut)
- CHOOSING YOU**
LENNY WILLIAMS/ABC (lp cut)
- VODOO/SUMMER DANCE**
RITCHIE FAMILY/Marlin (lp cuts)
- COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
- THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
- PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
- CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
- DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc/lp cut)

CBS Names Lanzillotti To Atlanta Position

ATLANTA — Tom Lanzillotti has been appointed artist relations manager, Atlanta branch, CBS Records, according to an announcement made by Dave Swengros, Atlanta branch manager, CBS Records.

In his new position, Lanzillotti will be responsible for the coordination of artist itineraries, press/radio interviews, regional ticket buys and total support plans for CBS Records artists on tour. He will report directly to Swengros.

Lanzillotti has been with CBS Records for approximately four years as a merchandiser in the New York market. Prior to that, he was a senior market analyst for Columbia House Records and production manager at Holt, Rinehart & Winston, responsible for record and cassette production.

Galaxy Reactivated

BERKELEY, CAL.—The Galaxy label is being reactivated as a straight-ahead, mainstream jazz label, according to Fantasy president Ralph Kaffel. The first five Galaxy albums, by Hank Jones, Shelly Manne, Richard Davis, Stanley Cowell and Ray Brown, will be released this fall.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

New disco releases have been coming hot and heavy in the past two weeks, anticipating the back-to-serious-business fall season, and in an attempt to catch up on this vinyl avalanche, we're skimming the cream off the top in a capsule run-down of the essential records to pick up on right now.

RECOMMENDED ALBUMS: Our favorite new import is Santa Esmeralda's "Don't Let Me Be Misunderstood" on Philips whose title track is a 16-minute version of the Animals hit done in a vibrant flamenco disco style. Lead singer Leroy Gomez, pictured on the album cover enjoying the cat-like advances of three gypsy women, has more vocal presence than Cerrone or Alec Costandinos (on "I've Found Love") though the production here is very much in the style those performer/producers have developed and, with Giorgio Moroder and Pete Bellotte, brought to a position of virtual dominance of the disco sound this year. The touches that give "Misunderstood" its particular attraction are the flamenco guitar, sizzling Spanish-style horns and a fine hand-clapping intro, but it's the vocals and the familiarity of the original material that could turn this record into one of the biggest crossover-to-pop disco releases of the year. The album's side two contains a version of another rock classic, "Gloria," and a song called "Black Pot" that has a Barrabas feel to it—nothing to really divert your attention from the first side. The French import is doing extremely well already—popping up on top 10 lists wherever it's played—so it should come as no surprise that Casablanca, prime purveyor of the European disco sound, has picked this one up for American release; should be available by the end of the month . . . Producer Simon Soussan (who hit big first time out with Shalamar's

(Continued on page 98)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

HIS COMPANY/PHOENIX

DJ: Jack Witherby
COCOMOTION—El Coco—AVI (lp cut)
COSMIC WIND/THE BULL/BELLY BOOGIE
Mike Theodore Orchestra—
Westbound (lp cuts)
DANCE, DANCE, DANCE (YAZAH,
YAZAH)—Chic—Buddah (disco disc,
not yet available)
FIRE ISLAND/SAN FRANCISCO/
HOLLYWOOD—Village People—
Casablanca (lp cuts)
FROM HERE TO ETERNITY/TOO HOT
TO HANDLE—Giorgio—Casablanca
(lp cuts)
HEY, YOU SHOULD BE DANCING—
Gene Farrow—UA (import disco disc)
JE T'AIME/VIOLATION/ON A RIEN A
PERDRE—Saint Tropez—Butterfly
(lp cuts)
MUSIC—Montreal Sound—TK (disco disc)
NATIVE NEW YORKER/EASY COME,
EASY GO—Odyssey—RCA (disco disc)
SPEAK WELL—Philly USA—West End
(disco disc)

ROBERT'S/SAN JOSE, CALIFORNIA

DJ: Jose Martinez
AFRICAN QUEENS/QUIET VILLAGE—
Ritchie Family—Marlin (lp cuts)
EROTIC SOUL—Larry Page Ork—London
(disco disc)
FROM HERE TO ETERNITY/FIRST HAND
EXPERIENCE—Giorgio—Casablanca
(lp cuts)
JE T'AIME/ON A RIEN A PERDRE—
Saint Tropez—Butterfly (lp cuts)
MAKE IT SOON/LET THE MUSIC PLAY—
Dorothy Moore—Malaco (lp cuts)
MUSIC—Montreal Sound—TK (disco disc)
OVER AND OVER—Sylvester—Fantasy
(disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE
ISLAND—Village People—Casablanca
(lp cuts)
THEME FROM BIG TIME—Smokey
Robinson—Tamla (lp cut)
WATCH OUT FOR THE BOOGIE MAN—
Trax—Polydor (import lp cut)

REGINES/NEW YORK

DJ: Jonata Garavaglia
CHOOSING YOU—Lenny Williams—
ABC (lp cut)
COCOMOTION—El Coco—AVI (lp cut)
FROM HERE TO ETERNITY—Giorgio—
Casablanca (lp medley)
I GOT TO HAVE YOUR LOVE—Fantastic
Four—Westbound/Atlantic (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME—Barry White—20th
Century (disco disc)
LA VIE EN ROSE—Grace Jones—Island
(lp cut, not yet available)
MUSIC—Montreal Sound—TK
(disco disc)
NATIVE NEW YORKER/EASY COME,
EASY GO—Odyssey—RCA (disco disc)
PLEASE DON'T LET ME BE
MISUNDERSTOOD—Santa Esmeralda
—Philips (import lp cut)
WHAT AM I TO DO—Ralph Graham—
RCA (disco disc)

SAHARA/NEW YORK

DJ: Ellen Bogen
FIRE ISLAND/SAN FRANCISCO/
HOLLYWOOD/VILLAGE PEOPLE—
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 FEEL LOVE—Donna Summer—
Casablanca (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME—Barry White—20th
Century (disco disc)
JE T'AIME/COEUR A COEUR/
VIOLATION—Saint Tropez—Butterfly
(lp cuts)
NATIVE NEW YORKER/EASY COME,
EASY GO—Odyssey—RCA (disco disc)
PLEASE DON'T LET ME BE
MISUNDERSTOOD—Santa Esmeralda—
Philips (import lp cut)
QUIET VILLAGE/AFRICAN QUEENS—
Ritchie Family—Marlin (lp cuts)
SPEAK WELL—Philly USA—West End
(disco disc)

Petty Plays DJ



ABC/Shelter recording artist Tom Petty recently played co-host disc jockey with host Steven Clean during Clean's 2-6 p.m. show on AOR station KROQ AM/FM in Los Angeles. Songs by Wilson Pickett and the Rolling Stones were among the numbers Petty selected for play during his two-hour stay at the station. Shown above in the cramped booth are Petty (left) and Clean.

UA Names Catain To A&R Post

LOS ANGELES — Pat Pipolo, vice president of artists & repertoire for United Artists Records, has announced the appointment of Michael Catain to director of a&r coordination for United Artists Records.

In his new capacity, Catain's immediate responsibilities will be to coordinate all product releases for United Artists and Blue Note Records, reporting directly to Pipolo.

Catain, who has been with the label for the past year as assistant to the president, will continue to fulfill this function as well.

Chrysalis Taps Two

LOS ANGELES — Billy Bass, vice president of promotion for Chrysalis Records, has announced two appointments in his department.

Gene Mahler, previously assistant chart editor at Cashbox, assumes the position of field representative for the Atlanta market, which includes markets in Alabama, the Carolinas, Florida, Georgia and Virginia.

Janis Ross, formerly a national independent promoter for Rainbow Promotions, becomes the national secondaries coordinator responsible for pop secondaries and all r&b radio stations.

A&M Price Hike

(Continued from page 4)
the A&M 3700 series. The suggested retail price on the 3700 series, currently \$7.98, will become \$8.98, with the exception of SP 3703, "Frampton Comes Alive," which will carry a suggested tape retail price of \$9.98.

The suggested retail price of the A&M Horizon series now \$6.98 will become \$7.98.

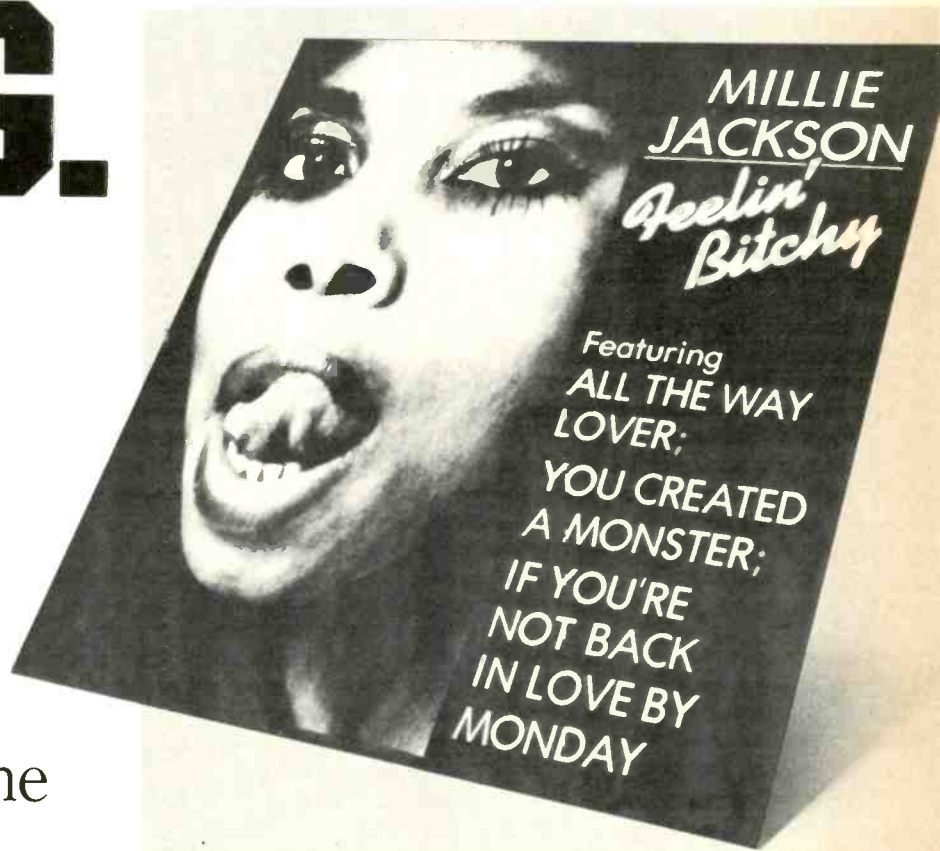
MILLIE JACKSON IS FEELIN' BITCHY AND EVERYBODY'S LISTENING.

Millie Jackson's back with a mouthful. She's talking up a storm and singing her *soul* off. And everybody is starting to listen.

They've already heard the word at WWRL, WBLS-FM, WDAS, WWIN, WOL, WAOK, WGIV, WEAS, WGOK, WBLK-FM, WJLB, WWWS, WKAR, WCIN, WVON, KATZ, KKSS-FM, WESL, WLOK, KDIA, KNOK, KADO, KFGL, KCOH, KJET, and KZEY. And they're starting to get the message at 100 other stations around the country.

That message is simply this. There's no holding back a lady that's feelin' bitchy.

**MILLIE JACKSON: "FEELIN' BITCHY." FEATURING
THE HIT "IF YOU'RE NOT BACK IN LOVE BY MONDAY."
ON SPRING RECORDS AND TAPES.**



SP-1-6715

SP175

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Norman Schwartz: Towards A New Jazz Sensibility

By DAVID McGEE

■ In slightly more than two years as managing director of the RCA-manufactured and -distributed Gryphon Productions label, Norman Schwartz, as a producer, has been nominated for seven Grammy awards and has won two Grammys (for Phil Woods' "Images" album). Previously Schwartz had produced several acclaimed jazz albums—most notably Gary McFarland's "America The Beautiful"—for his own Skye Records label. Schwartz, though, is not merely spending all of his time behind the board these days. He is one of the industry's most outspoken individuals and, as his comments in the following Dialogue indicate, pulls no punches when the opportunity arises to defend jazz as an art form.



Norman Schwartz

Record World: Specifically, what are your complaints regarding the categorization of types of music?

Norman Schwartz: Time magazine, because it reaches a mass audience, categorizes in two categories only: pop and classical. So a folk album, a rock album and a standup singer are all pop music, everything else is classical. At least there I can understand the two categorizations. I don't understand disco, r&b, jazz, avant garde, rock, pop—what does it all mean? Nothing is being done by any serious musician that doesn't include at least two or three elements of other types of music in it. So now they have a new word: "fusion." See, they're not even satisfied that it's all coming together; they've got to make a new word for what comes together. So somebody's going to decide when a record doesn't come together, and that's not going to be a fusion record. So fusion will then be the elite music. I don't understand it at all.

The only native American art form is treated worse in America than anywhere else in the world. Why? Because of our friends, not because of our enemies. I can take care of our enemies; I can convert our enemies. But God save me from my friends who want to keep jazz as an exclusive little club that they can talk about at cocktail parties. Don't let the masses in, they say. I'm tired of it, very tired of it. It's difficult for us to do this kind of music because people sit at the record companies and think the public doesn't want to buy jazz. That's total nonsense. Total and utter nonsense. Jazz records don't get into the stores so they don't sell.

The distribution in America is totally outmoded. Within the next five years major record companies will be restricted to dealing with high tonnage acts because they cannot distribute to the mom and pop small stores, the local neighborhood stores, where the average jazz fan or other kind of fan buys records. They can only deal with the racks and, since the racks only contain a certain number of records, all the John Denvers get put on the racks and the jazz records don't. Therefore the record companies can't sell the jazz product any longer; they can't sell folk product any longer. Can't sell it because their salesmen don't have the time to service these stores. The one-stops where local mom and pop stores buy records don't have enough space to carry all the folk and jazz and other kinds of material, so they just don't buy it. Or they simply can't get it. So it doesn't get sold. Then the record company executive says, "Well, it doesn't sell." They're chasing their own tails; they are flying in ever-diminishing circles and within five years they are going to fly right up their own assholes.

RW: Do you object to there being a jazz chart?

Schwartz: I don't object to it, but it is hurting us. There are records on the pop charts—I grant you in the 200 and the 150 categories—that are selling less than some of the jazz product that doesn't show up on the main charts. So either put all the stuff on the main charts and restrict it to the top 100 records period, or do something else. I don't know what else you can do. But how do you

classify a jazz record? Some of the stuff that is on the jazz chart is not pure jazz, if there is such a thing. And some of the stuff that is on the pop charts has jazz elements. I got a call to get Phil Woods to play on a Phoebe Snow record. Is Phoebe Snow a jazz artist? Will she be reviewed as such? No, but they need Phil Woods because they need that element. He played on a Paul Simon record, he played on a Steely Dan record. The Steely Dan record wasn't on the jazz charts. It's nonsense. It's an octonour: what percentage of the material has to be jazz for it to be jazz?

RW: The problem is really a monumental one. Where do you begin breaking down barriers?

Schwartz: I'll tell you where you break down the barriers. Because of the nature of how music is sold on records, there should be in this country one national one-stop for jazz records to which all of the companies would sell their jazz product and from which every local mom and pop store can buy. Right now the small store has a problem: if he wants to buy a few Fantasy records and a few RCA records and a few Columbia records what he has to do is buy from a half-dozen one-stops. It's cumbersome and burdensome for the small store owner who doesn't have help and a bookkeeping staff. Also, the one-stops don't give credit if the order is too small. If the small store owner went to one place and bought all the jazz product in one place he would probably get credit and would have less of a problem and would know what is being released.

I can convert our enemies. But God save me from my friends who want to keep jazz as an exclusive little club...

RW: But your solution is going to create the same type of problem you've been complaining about. Who's responsibility is it to categorize a record as jazz?

Schwartz: This is a twofold situation. Until the storekeepers and the public and the books can get to the point where they've got the whole education process turned around, until that point, you still have to deal with the storekeeper's merchandising problems: he puts jazz in one section. You have to deal with that right away. In order to eliminate the problem you have to popularize and prove to the market and to the industry that jazz sells as well as pop music. I know how it should be done in the books. I know when it can be done. It can be done when the distribution gets to be good enough so they see that a jazz record can sell 100,000, 150,000 or 200,000. When distribution is handled properly they sell that much; when it's not handled properly they don't.

Once you popularize jazz and once you get the record companies to understand that they have material that they can sell, they will then change their attitude. In the meantime, product has to be made available to the small storekeeper. It just has to. And that storekeeper has to find the local one-stops that handle the product he wants.

RW: Do you feel the trades should lead the charge against categorization?

Schwartz: Certainly! Absolutely! The trades should launch a major campaign to educate the record companies about the growing interest in "fused" music. Because it really is happening. The sounds that are coming out of the rest of the world, what you hear now coming from anywhere, are jazz-rock, rock-jazz, Brazilian rock-jazz. I had a guy in here yesterday who is working with a group that just came from Russia. The biggest group in Russia is a jazz-based rock group. Believe it or not they sold 25 million copies of their last album in Russia. So I asked, What kind of music is this? It was jazz-rock. Phil Woods and Barry Miles just came back from the whole festival season in Europe. Standing room only crowds all over the place. What were those crowds interested in? Rock, rock-jazz, Brazilian rock-jazz. What's happening to pop festivals that don't have fused music? They're not happening; the interest isn't there. Is anybody telling anybody this? Is anybody taking all the information that the magazines and books have and summing up and saying, "This is what is happening in the

(Continued on page 96)

CLASSICAL RETAIL REPORT

SEPTEMBER 17, 1977

CLASSIC OF THE WEEK



PUCCHINI
GIANNI SCHICCHI
 GOBBI, COTRUBAS, DOMINGO,
 MAAZEL
 Columbia

BEST SELLERS OF THE WEEK

PUCCHINI: GIANNI SCHICCHI—
 Gobbi, Cotrubas, Domingo,
 Maazel—Columbia
GRANADOS: GOYESCAS—
 De Larrocha—London
MAHLER: SYMPHONY NO. 2—
 Horne, Abbado—DG
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BERLIOZ: TE DEUM—Barenboim—
 Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ
 PIANO—Rampal, Bolling—Columbia
GRANADOS: GOYESCAS—De Larrocha—
 London
PACHELBEL: KANON—Paillard—RCA
PUCCHINI: LA BOHEME—Freni, Pavarotti,
 Karajan—London
PUCCHINI: GIANNI SCHICCHI—Gobbi,
 Cotrubas, Domingo, Maazel—Columbia
PUCCHINI: SUOR ANGELICA—Scotto,
 Horne, Maazel—Columbia
RAVEL: BOLERO—Solti—London
SCHUMANN: PIANO SONATAS—
 Berman—Columbia
WAGNER: WESENDONCK LIEDER—
 Baker, Boult—Angel

KING KAROL/N.Y.

VIRTUOSO FLUTE II—Rampal—RCA
MAHLER: SYMPHONY NO. 2—Horne,
 Abbado—DG
GRANADOS: GOYESCAS—De Larrocha—
 London
HAYDN: ORLANDO PALADINO—
 Dorati—Philips
MUSIC OF HAVHANESS—Kostelanetz—
 Columbia
MAHLER: SYMPHONY NO. 2—Horne,
 Abbado—DG
PUCCHINI: GIANNI SCHICCHI—Gobbi,
 Cotrubas, Domingo, Maazel—Columbia
BEVERLY SILLS SINGS ITALIAN OPERA
 ARIAS—Angel
STOKOWSKI: GREAT TRANSCRIPTIONS—
 Columbia
TCHAIKOVSKY: COMPLETE SYMPHONIES
 —Rostropovich—Angel

ROSE DISCOUNT/CHICAGO

THE ART OF LOTTE LEHMANN—Seraphim
MAHLER: SYMPHONY NO. 2—Horne,
 Abbado—DG

MUSSORGSKY: PICTURES AT AN
 EXHIBITION—Giulini—DG
THE ART OF THE NETHERLANDS—
 Munrow—Seraphim
OFFENBACH: LA VIE PARISIENNE—
 Crespin, Plasson—Angel
PUCCHINI: GIANNI SCHICCHI—Gobbi,
 Cotrubas, Domingo, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO
 NO. 3—Berman—Columbia (Import)
MUSIC OF THE RENAISSANCE—
 Munrow—Angel
WAGNER: DER FLIEGENDE HOLLAENDER
 —Martin, Bailey, Solti—London

TOWER RECORDS/SAN DIEGO

BACH: VIOLIN CONCERTOS—Szeryng,
 Marriner—Philips
BRUCKNER: SYMPHONIES NOS. 7, 8—
 Boehm—DG
ELGAR: CELLO CONCERTOS—Du Pre,
 Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert,
 Dale, DeMain—RCA
MAHLER: SYMPHONY NO. 2—Horne,
 Abbado—DG
THE ART OF THE NETHERLANDS—
 Munrow—Seraphim
PAGANINI: DUOS FOR VIOLA AND
GUITAR—Perlman, Williams—
 Columbia
RAVEL: BOLERO—Solti—London
GREAT ROMANTIC CONCERTOS—
 Cliburn, Ormandy—RCA
WAGNER: DER FLIEGENDE HOLLAENDER
 —Martin, Bailey, Solti—London

TOWER RECORDS/ SAN FRANCISCO

BRUCKNER: SYMPHONIES NOS. 7, 8—
 Boehm—DG
DUPHY: PIECES DE CLAVECIN—
 Leonhardt—ABC
FALLA: THREE-CORNERED HAT—
 Ozawa—DG
GOUNOD: FAUST—Caballe, Aragall,
 Plishka, Lombard—RCA
GRANADOS: GOYESCAS—De Larrocha—
 London
MAHLER: DES KNABEN WUNDERHORN—
 Norman, Shirley-Quirk, Haitink—
 Philips
THE GREAT PAVAROTTI—London
PUCCHINI: GIANNI SCHICCHI—Gobbi,
 Cotrubas, Domingo, Maazel—Columbia
SCHUMANN: PAPILLONS—Arrau—
 Philips
TCHAIKOVSKY: WALTZES—
 Ormandy—RCA

MUSIC STREET/SEATTLE

BACH: BRANDENBURG CONCERTOS—
 Harnoncourt—Telefunken
BEETHOVEN: PIANO SONATAS—
 Horowitz—Columbia
BRAHMS: A GERMAN REQUIEM—
 Karajan—Angel
EASTMAN WIND ENSEMBLE MARCHES—
 Philips
MAHLER SYMPHONY NO. 9—
 Giulini—DG
MOZART: LAST STRING QUARTETS—
 Columbia
PACHELBEL: KANON—Muenchinger—
 London
THE GREAT PAVAROTTI—London
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONY NO. 2—Davis—
 Philips

Bandmusic from Nonesuch And Records from HNH

By SPEIGHT JENKINS

■ NEW YORK — Over the last few years some of the most enjoyable music to appear has linked the names Gerard Schwarz and Nonesuch Records. Recently a new disc of cornet and trombone duets and solos, called "Cousins," has added fresh luster to the connection. The record is composed of 14 pieces from the time of the great bands—when John Philip Sousa was at his height. Many of the selections were written by Herbert L. Clarke, the great cornetist of the time, and Arthur Pryor, an equally impressive trombonist.

As is always the case with Nonesuch, the liner notes are fascinating: Robert Offergeld's words bring a part of Americana alive in his notes that is not generally known. And when his historical facts are done, he makes the fascinating observation that American band music, unlike that of Eu-

rope, had little connection with the military. Our band music was the "music of democratic sociability." The point is very well taken as is his suggestion that the images conveyed—at least to Americans—are not of a spit-and-polish parade of soldiers but of summer afternoons and evenings in the park, of lots of trees, iced tea and a picnic.

The notes are relevant because they capture exactly the spirit of these lovely pieces, most of which are virtuosic in their requirements. Even the opening selection, "Cousins," after which the record is named, is not a martial, bouncy piece but rather sad and quite lyrical. Pryor's version of "Blue Bells of Scotland," with its dazzling cadenza for trombone, caused Europeans to dub him the "Paganini of the trombone." Several selections by Henry Fillmore,

(Continued on page 105)

Tito Gobbi is Gianni Schicchi



M 34534

*Ileana Cotrubas and Placido Domingo
 Lorin Maazel Conducts*

**A New All-Star Recording of Puccini's
 Comic Masterpiece**

*"... the most dazzling and ultimately the most moving performance of the work I have heard... the peerless performance of Gobbi in the title role has been recorded with the benefit of brilliant modern stereo."
 —Gramophone*

On Columbia Records.

WEA National Sales Meeting Held in Fla.

(Continued from page 3)

almost certainly show a continuous music market explosion, along with the expansion of more leisure time, increasing affluence, and more disposable income for larger entertainment budgets."

Other chief executives who addressed the more than 500 attendees were Steven J. Ross, chairman of the board and David Horowitz, president of Warner Communications, Inc. and Neshui Ertegun, president of WEA International.

Executive vice president Henry Droz unveiled WEA's 1977 year end marketing program entitled "Give Joy To The World With Music from Warner-Elektra-Atlantic." The details of the program, which runs from September 19 through October 28, along with wrap-ups of in-store merchandising materials, advertising support and sales and promotional goals, were presented by WEA's national executive marketing staff: Vic Faraci, vice president, director of marketing; Richard G. Lionetti, vice president, director of sales; Bob Moering, national merchandising manager; Fred Salem, national manager special projects; Oscar Fields, national director of black music marketing; Skid Weiss, national director advertising and public relations, and Alan Perper, national advertising manager.

A manufacturer panel session moderated by Friedman turned out to be one of the highlights of the general meeting. The panel consisted of the executives of the three labels: Stan Cornyn, Warner Bros., Joe Smith, Elektra/Asylum and Ahmet Ertegun, Atlantic.

There were several other panel sessions during the week. Oscar Fields, WEA's national director of black music marketing, moderated "Taking It To The Streets;" the "Marketing Black Music" panel consisted of Ernie Leaner (Ernie's One Stop-Chicago); Calvin Simpson (Simpson's One Stop/Bad Record Store-Detroit); Cletus Anderson (VIP Records-L.A.), Pete Stocke (WEA Philadelphia branch manager); George Rossi (WEA N.Y. branch manager); and Ron McLeod (WEA

N.Y. black music marketing coordinator).

Before the convening of the panel, Dr. Mickey Burnim, professor of economics at Florida State University, delivered an introductory speech on the economic position of black Americans and how it relates to their purchasing power. The black music marketing panel covered a wide range of subjects: analysis of the black music buyer and retailer; servicing to best meet the special needs of one stops, large outlets and small retailers; fulfilling the credit needs of black customers; how to maximize the crossover of black charted albums or singles to the pop field; pricing; analysis of advertising media; the importance of in-store merchandising in achieving maximum retailer and consumer awareness of new releases.

A seminar on radio entitled "The Radio Habit—Is It Hazardous to Our Health?" was moder-

ated by Alan Perper, WEA's national manager of advertising. The panel consisted of Mike Harrison, managing editor of Radio and Records; Lee Abrams of Burkhardt-Abrams, a radio consulting firm; Gary Granger, VP and program director, WSHE (Miami); Bob Pittman, WNBC (N.Y.) program director; Gary Stevens, station manager, KDWB (Minneapolis); and Jim Maddox, programming director and general manager, KMJQ (Houston). Some of the topics covered included the proper use of ratings (ARB, Pulse and Hooper); reach and frequency factors; dealer tags vs. institutional buys; bulk contracts vs. weekly frequency packages; the hidden factors in demographic reports; album cuts vs. singles airplay; the pros and cons of contests and tie-in promotions; the 60-second spot tune-out factor, and an examination of black radio.

The panel on country music

WEA Uses Videocassette As A New Marketing Tool

■ HOLLYWOOD, Fla. — Vic Faraci, vice president and director of marketing, announced at the convention that the company's latest audio visual dealer show, entitled "Star Trex," had been converted to video, and that videocassettes were being rushed to each of WEA's 20 sales offices for simultaneous regional presentations throughout the country.

"The hallmark of WEA's presentations," said Faraci, "has been the viewer impact created by the overwhelming power of WEA's catalogue of hits, an entertaining story line, the quality of the pictures, special effects and the sound produced by a three-channel audio system. However, due to its complex technology, the shows have been available for presentation to a limited number of accounts. By transferring our shows to videocassette we have come up with a simple and effective alternative vehicle to stage local dealer presentations. Incorporating a multi-media A/V capacity now enables us to set up more meaningful special-project promotions for our customers."

Before presenting "Star Trex" to the audience, Faraci traced WEA's three-year history in A/V marketing: "In 1975, under the direction of our ad and press chief, Skid Weiss, and our A/V projects manager, Tom Gamache, WEA's first audio visual presentation was born. Entitled 'The 99% Miracle,' the production dramatized the history of re-

corded sound and the genesis of WEA. In addition to showcasing Warner - Elektra - Atlantic's mushrooming catalogue of hits and new releases, 'The 99% Miracle' was customized to include principals and personnel of targeted customers in the story line. In 1976," said Faraci, "WEA's customized production, entitled 'The Combination,' dramatized the story of the origins of Warner Bros. Records, Elektra/Asylum Records and Atlantic Records, and their contributions to the contemporary music scene. 'The Combination,' technically more sophisticated than its predecessor, sketched the story of WEA's phenomenal growth since 1971 and showcased a catalogue of music and new releases unparalleled in the industry."

Faraci then brought the audience up to date: "WEA's 1977 production, 'Star Trex,' conceived, written and produced by Weiss and Gamache features a simulated live world-wide broadcast of the last hour of the 20th Century. 'Star Trex' projects what life will be like in the year 2000 as a prelude to a simulated worldwide telecast of a mind-blowing concert featuring more than 65 WEA artists."

"Our presentations," said Faraci, "have captured the excitement of our artists. We are committed to expanding our A/V activities because it has been proven to us that the increased involvement has provided more profitable sell-offs for our customers."

was moderated by Richard G. Lionetti, WEA vice president and director of sales. The panel members were Mikes Suttle, country marketing director, Elektra/Asylum; Jan Rheese, country sales coordinator, Elektra/Asylum; Stan Byrd, national country and western sales and promotion director, Warner Bros.; Lou Dennis, vice president, sales, Warner Bros.; and WEA branch managers Tom Sims (Dallas) and Bill Biggs (Atlanta). The panel discussed the specialized sales and promotion philosophy and techniques required to establish a meaningful share of the country music market. Panelists reminded the audience that in marketing country music they were not to be governed by the sales plateaus applicable to the pop market. On the other hand, the panelists emphasized the parallels between promoting, advertising and merchandising country and pop, the impact of crossovers, and the evergrowing number of radio stations adopting country music formats.

Merch. Workshop

The merchandising workshop, devoted to the nuts and bolts of innovative marketing designed to gain maximum artist visibility, featured a slide presentation prepared and narrated by Fred Salem, WEA's national manager of special projects.

Herb True

Dr. Herb True, president of TEAM International, lecturer, teacher, author, radio-TV writer-director and authority on the implementation of motivation, leadership, creativity and self-development programs, delivered an address on the sales meeting's theme, "The Future Is Now."

In addition to new-release presentations, Ed Rosenblatt, vice president, Warner Bros. Records; Jerry Greenberg, president and Dave Glew, vice president, Atlantic Records; and Mel Posner, vice chairman, and Stan Marshall, vice president, Elektra/Asylum Records; unveiled plans for upcoming releases.

Entertainment

Warner Bros., Elektra/Asylum and Atlantic each had a night set aside for providing live entertainment and a rare opportunity for artists to make personal appearances before a collective gathering of the men and women responsible for selling their records and tapes.

The attendees saw and heard Atlantic's Foreigner and Slave; Elektra/Asylum's Carole Bayer Sager, Eddie Rabbitt and Bruce Roberts; and Warner Bros.' Leo Sayer and Steve Martin.

Record Advertising Sales The Boston Phoenix

The most successful weekly newspaper in the country for 18-34 year olds is expanding.

We need another person experienced in sales to the record/music industry.

Rush your resume to:

Howard Wolk — Gen. Mgr.

The Boston Phoenix

100 Mass Avenue

Boston, Mass. 02115

Friedman Address Cites WEA's Commitment To Its Customers and Artists

■ HOLLYWOOD, FLA. — The growth of the Warner-Elektra-Atlantic Corp. is due largely to the company's commitment to its customers and artists, Joel Friedman, president of WEA told 500 attendees in his welcome address to its first national sales meeting at the Diplomat Hotel.

The week-long meeting, which began Tuesday, September 6, was attended by delegates from WEA, Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA International and Warner Communications Inc.

Friedman told the audience, "WEA's growth rate boggled the minds of many record industry veterans . . . for six straight years, since our inception, we have dominated the charts. Thanks to Warner Bros., Elektra/Asylum and Atlantic, our catalog of newly discovered and established acts is unmatched in the history of the recorded music business."

"Thanks to you," said Friedman, "we tripled our net sales in the first three years of our existence . . . we chalked up one billion dollars in net sales after five years . . . we have earned more RIAA certified gold and platinum awards than any other company in the business . . . and each year for the past six years WEA's sales have risen more rapidly than those in the industry."

Friedman traced the growth of the company from its original eight branches manned by eight managers to its present 20 sales offices manned by 20 sales managers. "From our very beginning," Friedman told the delegates, "WEA was totally committed to decentralization. We were going to build the ultimate branch system, and to do so we felt that we wanted our muscle, our people, to come from the street. The hard core, the nucleus of our operation was to be our branches—not our national headquarters in Burbank—not an Ivory Tower . . ."

Friedman reminded the audience that by expanding each branch's staff with branch marketing coordinators, district marketing coordinators, buyers, credit managers, R&B specialists, singles action specialists and display and inventory personnel, WEA was establishing closer, more effective and more efficient working relationships with its customers in all markets.

In referring to WEA's development and implementation of the first mini-computer system in the industry, Friedman told the audience, "Our success story is living proof of our ability to innovate and to act decisively—to make things happen—and to be flex-

ible enough to change when change is necessary. And currently, we're heavily committed and dedicated to black music and country music . . . and most recently, our commitment to the account executive program at specific key accounts throughout the country . . . we are also currently committed to getting far more involved in market research, wherever possible, to motivate the consumer and to broaden the base of our market."

Friedman told the delegates, "for the past two years our audio visual dealer presentations have been envied and imitated, and later on this week you will learn of an exciting new creative marketing strategy which we plan to implement in the immediate future."

Before winding up his address, Friedman drew attention to a new significant development in the record industry: "A recent phenomenon . . . is especially intriguing, multi-platinum product . . . Fleetwood Mac's "Rumours" and the Eagles' "Hotel California" are quadruple platinum . . . what at one time was considered to be a freak, an album that sold into the multi-millions, such as Carole King's "Tapestry" and the original "Tijuana Brass," has become a

commonplace fact of life . . . Last year more than 72 artists sold in excess of one million units in the U.S. alone . . . names that at one time were totally unknown are selling well into the millions—Eagles, George Benson, Peter Frampton, Fleetwood Mac, Boz Scaggs, and many others."

Titanium?

In surveying the future for WEA and the industry, Friedman said, "We haven't even scratched the surface. If one assumes the primary audience for Fleetwood Mac and the Eagles consisted of the 56 million people in the U.S. between the ages of 18 and 34, then you can see that we barely touched 2½ percent of the total potential audience. Some day we'll be talking about "Titanium"—I don't know—maybe that means ten million albums. The old demographics are no longer reliable. New ones are being created constantly. We know that the potential buying audience for recorded sound in America today is made up of 40 percent of the total U.S. population . . . think about that for a moment . . . four out of every ten Americans are potential buyers of contemporary music."

In closing, Friedman said, "At the last census in 1970, over 80 percent of electrically wired

American homes had record players. Over 57 million phonographs and 24 million 8-track and cassette players were in use. Realistic statistics as to what those figures are now—seven years later—simply aren't available. By borrowing on the theme of this national sales meeting—"The Future Is Now"—the coming decade will almost certainly show a continuous music market explosion, along with the expansion of more leisure time, increasing affluence, and more disposable income for larger entertainment budgets. Today WEA is the leader in the industry. We are 720 strong—staffed with the best people in the industry—as firmly committed to decentralization and growth at the grass roots level as when we began it all in 1971. Although we are committed to long-range planning, we will take immediate, decisive action whenever necessary to strengthen our branch system. I pledge to you there is no step too daring or too bold for WEA to take in providing our family of labels, our artists and our customers the most potent network of local marketing task forces in the the industry. This week, starting today, right now, we're going to work on the future . . . because, ladies and gentlemen, time is running out . . . the future is now! !"

WEA Intl. Forming Company In Austria

(Continued from page 8)

to break the artist. Shaun Cassidy was signed to our Dutch and Germany companies directly, then these companies licensed to our other companies. Mike Curb, Ben Bunders and Siggie Loch met in Los Angeles before there was any interest in America for the artist. Our people abroad are business men, but even more they're music oriented, and they heard something. They came to me and we went to Mike. He gave us a shot, and what's happened is incredible. I'm sure it will happen again."

The Transfer story was similar. Etegun first saw them as an act which could be bigger abroad than in the States. His European affiliates caught a show at the Roxy and agreed. The company then invested much promotion and money on three European tours. "The important thing is that not only the act but the manager has to work with you. They didn't make any money on their first tours. The manager was diligent enough, and the act eager enough, that they came on purely promotional tours. They worked for peanuts but now they're making big money."

L.A. Branch Takes Top WEA Award

■ HOLLYWOOD, FLA.—The WEA Los Angeles branch, New York branch and Kansas City sales office took all honors in the company's recently concluded "Super-Star Summer" contest. Henry Droz, executive vice president, and Vic Faraci, vice president and director of marketing, disclosed that Los Angeles took first place honors, the New York branch second place, and the Kansas City sales office third place. The winners were announced at the company's national sales meeting in Miami, September 6.

Winners at the Los Angeles branch included sales manager Bob Murphy, marketing coordinator Rick Cohen, and sales representatives Ed Hall, Marvin Parker, Chris Christ, Jody Raithel, Bob Ward, Arnie Hoffman and Pat Appleby.

Winners at the New York Branch: sales manager Bruce Tesman; marketing coordinator Larry Herman; black music marketing coordinator Ron McLeod, and sales representatives Paul De Genaro, Bill Cataldo, Phil Cohen, Warren Pujdak, Roger Probert, Barry Eisenberg, Ken Puvogel, Andy Uterano, Steve Rosman, Harry Sklaver, Lamont Solomon, Mitchell Kanner, Ron Bernieri, Willis Jamison, and Clarence Bullard.

Winners at the Kansas City sales

office: sales manager Jim McAuliffe, marketing coordinator Bud Murphy, and sales representatives John Allison, Chuck Lackner, Ray Schnepf, and Joshua Carpenter.

Members of the company's promotion and sales force were also honored for their achievements over the past year. The awards were presented by WEA president Joel Friedman, Droz and Faraci.

Individual Winners

The recipients of WEA's awards for excellence were: Russ Bach, branch manager of the year, Fred Katz (Cleveland) and Dave Benjamin (Miami), sales managers of the year and James Wood, marketing coordinator of the year.

Sales representatives of the year awards went to Bill Black (Atlanta); Wayne Thomas (Boston); Nick Massi (Chicago); Art Teal (Cleveland); Paul Robertson (Dallas); Ed Hall (L.A.); Paul De Genaro (N.Y.) and Brent Gordon (Philadelphia).

Pop promotion persons of the year awards went to Dave Dannheiser (Warner Bros.-Charlotte); Kurt Nerlinger (Elektra/Asylum—Boston); and Bill Cataldo (Atlantic—New York). Recipients of R&B promotion persons of the year awards were Willie Smith (Warner Bros. — Cleveland) and Greg Lewis (Atlantic-Chicago).

OUR BULLETS MEAN BUSINESS!

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

Our Bullets mean business!

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

You can count on us because we count on facts.



RECORD WORLD
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THE SINGLES CHART

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

SEPT. 17 SEPT. 10

WKS. ON CHART

1	2	BEST OF MY LOVE EMOTIONS Columbia 3 10544 (2nd Week)		14
2	1	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)		22
3	5	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413		11
4	4	FLOAT ON FLOATERS/ABC 12284		13
5	3	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922		20
6	24	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)		8
7	8	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)		14
8	6	HANDY MAN JAMES TAYLOR/Columbia 3 10557		14
9	11	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)		8
10	12	ON AND ON STEPHEN BISHOP/ABC 12269		13
11	15	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023		13
12	14	COLD AS ICE FOREIGNER/Atlantic 3410		9
13	7	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949		11
14	18	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413		9
15	23	BOOGIE NIGHTS HEATWAVE/Epic 8 50370		8
16	19	WAY DOWN ELVIS PRESLEY/RCA PB 10998		12
17	21	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)		13
18	9	EASY COMMODORES/Motown M 1418F		17
19	13	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370		13
20	10	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)		22
21	25	I FEEL LOVE DONNA SUMMER/Casablanca 884		7
22	20	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345		10
23	27	DON'T WORRY BABY B. J. THOMAS/MCA 40735		10
24	31	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972		4
25	16	BARRACUDA HEART/Portrait 6 70004		17
26	17	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349		21
27	33	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466		7
28	32	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425		8
29	30	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251		9
30	29	TELEPHONE MAN MERI WILSON/GRT 127		16
31	22	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401		16
32	40	BRICK HOUSE COMMODORES/Motown M 1425F		4
33	26	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920		20
34	52	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8446 (WB)		4
35	37	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)		12
36	35	I'M IN YOU PETER FRAMPTON/A&M 1941		17
37	34	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938		17
38	43	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)		5
39	41	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027		8
40	36	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319		11
41	44	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976		9
42	28	BLACK BETTY RAM JAM/Epic 8 50357		16
43	49	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)		8
44	48	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS/ Arista 0260		6
45	58	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016		8
46	47	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)		19
47	50	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)		8
48	81	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543		2
49	59	SHE DID IT ERIC CARMEN/Arista 0266		4
50	53	LITTLE DARLIN' (IF I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408		8

51	39	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418		19
52	42	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)		9
53	56	HOLD ON WILD CHERRY /Sweet City/Epic 8 50401		8
54	66	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350		3
55	64	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)		6
56	57	L.A. SUNSHINE WAR/Blue Note 1009 (UA)		8
57	60	INDIAN SUMMER POCO/ABC 12295		8
58	70	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421		3
59	77	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)		3
60	46	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335		21
61	54	SUNFLOWER GLEN CAMPBELL/Capitol P 4445		10
62	45	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)		8
63	38	CHRISTINE SIXTEEN KISS/Casablanca NB 889		10
64	73	SURFIN' USA LEIF GARRETT/Atlantic 3423		4
65	68	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569		8
66	76	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)		7
67	71	DUSIC BRICK /Bang 734		3
68	61	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298		6
69	82	WE JUST DISAGREE DAVE MASON/Columbia 3 10575		3
70	78	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)		4
71	72	I GO CRAZY PAUL DAVIS/Bang 733		4
72	75	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)		7
73	55	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024		10
74	74	HOUND DOG MAN (PLAY IT AGAIN) LENNY LeBLANC/ Big Tree BT 16062 (Atlantic)		3
75	51	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256		16
76	79	GOOD MORNING JUDGE 10cc/Mercury 73943		6
77	86	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965		2
78	80	THE MARTIAN BOOGIE BROWNSVILLE STATION/ Private Stock 167		4
79	87	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405		2
80	89	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/Columbia 3 10596		2
81	84	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)		12
82	85	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586		4

CHARTMAKER OF THE WEEK

83 — **LITTLE QUEEN**
HEART
Portrait 6 70008



84	—	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)		1
85	88	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)		6
86	90	DOG DAYS ATLANTA RHYTHM SECTION/Polydor 14411		4
87	91	O-H-I-O OHIO PLAYERS/Mercury 73932		6
88	92	WHEN I THINK OF YOU JAMES & MICHAEL/London 5N 257		3
89	—	BLUE BAYOU LINDA RONSTADT/Asylum 45431		1
90	94	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156		2
91	93	SILVER LADY DAVID SOUL/Private Stock 163		2
92	97	YOU'VE GOT ME DANCING ON A STRING DONNY OSMOND/Polydor PD 14417		2
93	95	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)		7
94	96	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. ZS8 3633 (CBS)		2
95	100	OH LORI ALESSI/A&M 1955		2
96	98	SAIL AWAY SAM NEELY/Elektra 45419		2
97	—	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974		1
98	67	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244		20
99	63	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555		18
100	62	SLIDE SLAVE /Cotillion 44218 (Atlantic)		15

FLASHMAKER



BAD REPUTATION
THIN LIZZY
Mercury

MOST ADDED:

- BAD REPUTATION**—Thin Lizzy—Mercury
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- TERENCE BOYLAN**—Asylum
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- MIRAGE**—Richie Havens—A&M
- SNEAKIN' SUSPICION**—Dr. Feelgood—Col
- MAGAZINE**—Heart—Mushroom
- KARLA BONOFF**—Col
- CLEAR SAILIN'**—Chris Hillman—Asylum

WNEW-FM/NEW YORK

- ADDS:**
- KARLA BONOFF**—Col
 - BURNIN' AT THE STAKE**—Domenic Troiano—Capitol
 - COMING OUTTA NOWHERE**—Malcolm Tomlinson—A&M
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - HARD ROCK TOWN**—Murray McLauchlan—True North
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - IN THE CITY**—The Jam—Polydor
 - NIGHTWINGS**—Stanley Turrentine—Fantasy
 - PLAYMATES**—Small Faces—Atlantic

- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - THE MISSING PIECE**—Gentle Giant—Capitol
 - CSN**—Crosby, Stills and Nash—Atlantic
 - CAN'T WAIT**—Piper—A&M
 - OLD FRIENDS**—Mary McCaslin—Philo
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - MIRAGE**—Richie Havens—A&M
 - BAD REPUTATION**—Thin Lizzy—Mercury

WBCN-FM/BOSTON

- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - KARLA BONOFF**—Col
 - TERENCE BOYLAN**—Asylum
 - KENNY BURKE**—Dark Horse
 - CATE BROS. BAND**—Asylum
 - DONOVAN**—Arista
 - TAKIN' THE STAGE**—Pure Prairie League—RCA
 - THE CAT & THE FIDDLE**—Papa John Creach—DJM

- VISITORS**—Automatic Man—Island
- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- TERRAPIN STATION**—Grateful Dead—Arista
- MAGAZINE**—Heart—Mushroom
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- CSN**—Crosby, Stills and Nash—Atlantic
- JT**—James Taylor—Col
- CHRISTOPHER MORRIS BAND**—MCA
- LIVE! IN THE AIR AGE**—Be Bop Deluxe—Harvest
- STEVE WINWOOD**—Island

WLIR-FM/LONG ISLAND

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - ANALINE**—Michael Bloomfield—Takoma
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - CRYING IN MY SLEEP (single)**—Art Garfunkel—Col
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - HARD ROCK TOWN**—Murray McLauchlan—True North
 - MAGAZINE**—Heart—Mushroom
 - MAX'S KANSAS CITY VOL. II**—Various Artists—Ram
 - MIRAGE**—Richie Havens—A&M
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

- HEAVY ACTION (airplay in descending order):**
- TERRAPIN STATION**—Grateful Dead—Arista
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - TAKIN' THE STAGE**—Pure Prairie League—RCA
 - JT**—James Taylor—Col
 - MY AIM IS TRUE**—Elvis Costello—Stiff (Import)
 - CRAWLER**—Epic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - CSN**—Crosby, Stills and Nash—Atlantic

WBAB-FM/LONG ISLAND

- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - TERENCE BOYLAN**—Asylum
 - CAN'T WAIT**—Piper—A&M
 - COMING OUTTA NOWHERE**—Malcolm Tomlinson—A&M
 - HARD ROCK TOWN**—Murray McLauchlan—True North
 - MIRAGE**—Richie Havens—A&M
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - VISITORS**—Automatic Man—Island
 - YOU KNOW WHO YOU ARE**—Nick Gilder—Chrysalis
- HEAVY ACTION (airplay in descending order):**
- OOPS! WRONG PLANET**—Utopia—Bearsville
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - STEVE WINWOOD**—Island
 - GRAND ILLUSION**—Styx—A&M
 - CSN**—Crosby, Stills and Nash—Atlantic
 - RUMOURS**—Fleetwood Mac—WB

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TERRAPIN STATION**—Grateful Dead—Arista
- MAGAZINE**—Heart—Mushroom

WBLM-FM/MAINE

- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
 - KARLA BONOFF**—Col
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - EMPEROR**—Private Stock
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - TAKIN' THE STAGE**—Pure Prairie League—RCA
 - LIBBY TITUS**—Col

- HEAVY ACTION (airplay in descending order):**
- YOUNG MEN GONE WEST**—City Boy—Mercury
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - DONOVAN**—Arista
 - LOVIN' IN THE VALLEY OF THE MOON**—Norton Buffalo—Capitol
 - TERRAPIN STATION**—Grateful Dead—Arista
 - LUNA SEA**—Firefall—Atlantic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - LITTLE QUEEN**—Heart—Portrait
 - SHIVER IN THE NIGHT**—Andy Pratt—Nemperor

WCMF-FM/ROCHESTER

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - KARLA BONOFF**—Col
 - CAN'T WAIT**—Piper—A&M
 - CHINA**—Rocket
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - MIRAGE**—Richie Havens—A&M
 - PAM ROSE**—Capitol
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

- HEAVY ACTION (airplay, sales, phones in descending order):**
- TERENCE BOYLAN**—Asylum
 - TAKIN' THE STAGE**—Pure Prairie League—RCA
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - THE CAT & THE FIDDLE**—Papa John Creach—DJM
 - OXYGENE**—Jean-Michel Jarre—Polydor
 - BOOK OF INVASIONS**—Horslips—DJM
 - VISITORS**—Automatic Man—Island
 - STEVE WINWOOD**—Island
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - ANYTIME . . . ANYWHERE**—Rita Coolidge—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - CRYING IN MY SLEEP (single)**—Art Garfunkel—Col
 - DANCE BAND ON THE TITANIC**—Harry Chapin—Elektra
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic

- MIRAGE**—Richie Havens—A&M
- SNEAKIN' SUSPICION**—Dr. Feelgood—Col
- THE MISSING PIECE**—Gentle Giant—Capitol

- HEAVY ACTION (airplay, phones in descending order):**
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - I ROBOT**—Alan Parsons Project—Arista
 - MAGAZINE**—Heart—Mushroom
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - STEVE WINWOOD**—Island
 - TERRAPIN STATION**—Grateful Dead—Arista
 - FOREIGNER**—Atlantic
 - CSN**—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - PACIFIC OCEAN BLUE**—Dennis Wilson—Caribou

WYDD-FM/PITTSBURGH

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - BAD REPUTATION**—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Asylum
 - KALAPANA III**—Abattoir
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - THUNDER ISLAND**—Jay Ferguson—Asylum
 - VISITORS**—Automatic Man—Island

- HEAVY ACTION (airplay, sales in descending order):**
- I ROBOT**—Alan Parsons Project—Arista
 - MONKEY ISLAND**—Geils—Atlantic
 - FOREIGNER**—Atlantic
 - SANFORD-TOWNSEND BAND**—WB
 - GOING FOR THE ONE**—Yes—Atlantic
 - CSN**—Crosby, Stills and Nash—Atlantic
 - RUMOURS**—Fleetwood Mac—WB
 - CAT SCRATCH FEVER**—Ted Nugent—Epic
 - AMERICAN STARS 'N BARS**—Neil Young—Reprise
 - VISITORS**—Automatic Man—Island

WHFS-FM/WASHINGTON

- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - BLUE RIDGE MOUNTAIN SKYLINE**—Sammy Walker—WB
 - TERENCE BOYLAN**—Asylum
 - CAJUN SWAMP MUSIC**—Clifton Chinier—Tomato
 - CAN'T WAIT**—Piper—A&M
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - I'M FINE, HOW ARE YOU?**—Airto—WB
 - OXYGENE**—Jean-Michel Jarre—Polydor
 - SNEAKIN' SUSPICION**—Dr. Feelgood—Col
 - TRAMPS & HAWKERS**—Jim Ringer—Philo

- HEAVY ACTION (airplay, phones in descending order):**
- TERRAPIN STATION**—Grateful Dead—Arista
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - GEORGE THOROGOOD & THE DESTROYERS**—Rounder
 - BEFORE WE WERE SO RUDELY INTERRUPTED**—Animals—Jet
 - STEVE WINWOOD**—Island
 - KARLA BONOFF**—Col
 - A HARD CORE PACKAGE**—John Mayall—ABC
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

- TAKIN' THE STAGE**—Pure Prairie League—RCA
- TRAVELS WITH BROUDY**—Saul Broudy—Adelphia

WQDR-FM/RALEIGH

- ADDS:**
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
 - TERENCE BOYLAN**—Asylum
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - TOM PETTY & THE HEARTBREAKERS**—Shelter
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN**—Crosby, Stills and Nash—Atlantic
 - JT**—James Taylor—Col
 - LUNA SEA**—Firefall—Atlantic
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - BOOK OF DREAMS**—Steve Miller Band—Capitol
 - GOING FOR THE ONE**—Yes—Atlantic
 - I'M IN YOU**—Peter Frampton—A&M
 - EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
 - CELEBRATE ME HOME**—Kenny Loggins—Col
 - FOREIGNER**—Atlantic

WAIV-FM/JACKSONVILLE

- ADDS:**
- ABSOLUTELY**—Boxer—Epic
 - TERENCE BOYLAN**—Asylum
 - CATE BROS. BAND**—Asylum
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - I FEEL LOVE**—Donna Summer—Casablanca
 - MIRAGE**—Richie Havens—A&M
 - THUNDER ISLAND**—Jay Ferguson—Asylum
- HEAVY ACTION (airplay, sales in descending order):**
- GRAND ILLUSION**—Styx—A&M
 - I ROBOT**—Alan Parsons Project—Arista
 - GOING FOR THE ONE**—Yes—Atlantic
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - MY OWN WAY TO ROCK**—Burton Cummings—Portrait
 - LET THERE BE ROCK**—AC/DC—Atlantic
 - ANYTIME . . . ANYWHERE**—Rita Coolidge—A&M
 - TWB**—Tim Weisberg—United Artists
 - THE SPY WHO LOVED ME (sound-track)**—Carly Simon—Elektra
 - BOOK OF DREAMS**—Steve Miller Band—Capitol

ZETA 4-FM/MIAMI

- ADDS:**
- BAD REPUTATION**—Thin Lizzy—Mercury
 - HAPPY THE MAN**—Arista
 - MAGAZINE**—Heart—Mushroom
 - MISSOURI**—Panama Records
 - OUT IN THE SUN**—Patrick Moraz—Import
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay, phones in descending order):**
- CSN**—Crosby, Stills and Nash—Atlantic
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - GOING FOR THE ONE**—Yes—Atlantic
 - GRAND ILLUSION**—Styx—A&M
 - JT**—James Taylor—Col
 - STEVE WINWOOD**—Island
 - DIAMANTINA COCKTAIL**—Little River Band—Harvest
 - LUNA SEA**—Firefall—Atlantic
 - LIVE! IN THE AIR AGE**—Be Bop Deluxe—Harvest

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY:

- CSN—Crosby, Stills and Nash—Atlantic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista
- I ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- GOING FOR THE ONE—Yes—Atlantic
- LUNA SEA—Firefall—Atlantic
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum

WMMS-FM/CLEVELAND

- ADDS:**
- IN CITY DREAMS—Robin Trower—Chrysalis
 - MALICE IN WONDERLAND—Paice, Ashton & Lord—WB
 - SNEAKIN' SUSPICION—Dr. Feelgood—Col
 - VANESSA (single)—Don Kriss—Carrot
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - MAGAZINE—Heart—Mushroom
 - MONKEY ISLAND—Geils—Atlantic
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - SPRINGBOARD—Alex Bevan—Springboard
 - STEVE WINWOOD—Island

M105-FM/CLEVELAND

- ADDS:**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - MAGAZINE—Heart—Mushroom
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - RUMOURS—Fleetwood Mac—WB
 - GOING FOR THE ONE—Yes—Atlantic
 - JT—James Taylor—Col
 - LUNA SEA—Firefall—Atlantic
 - GRAND ILLUSION—Styx—A&M

- CSN—Crosby, Stills and Nash—Atlantic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CRAWLER—Epic

WWW-FM/DETROIT

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - MAGAZINE—Heart—Mushroom
 - PLAYMATES—Small Faces—Atlantic
 - PRISM—Ariola America
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - TERENCE BOYLAN—Asylum
 - CLEAR SAILIN'—Chris Hillman—Asylum
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - I'M FINE, HOW ARE YOU?—Airt—WB
 - MAGAZINE—Heart—Mushroom
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - RISING—Streetdancer—Dharma
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

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

- OOPS! WRONG PLANET—Utopia—Bearsville
- STEVE WINWOOD—Island
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CABRETTA—Mink DeVille—Capitol
- ROBERT GORDON WITH LINK WRAY—Private Stock
- AMERICAN STARS 'N BARS—Neil Young—Reprise
- YOUNG MEN GONE WEST—City Boy—Mercury
- DECEPTIVE BENDS—10cc—Mercury
- TERRAPIN STATION—Grateful Dead—Arista
- LUNA SEA—Firefall—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- A FAREWELL TO KINGS—Rush—Mercury
 - BAD REPUTATION—Thin Lizzy—Mercury
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - FAST FORWARD—Randy Pie—Polydor
 - IN COLOR—Cheap Trick—Epic
 - SNEAKIN' SUSPICION—Dr. Feelgood—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - GRAND ILLUSION—Styx—A&M
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - CRAWLER—Epic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - THUNDER ISLAND—Jay Ferguson—Asylum
 - STEVE WINWOOD—Island
 - STILLWATER—Capricorn

WZMF-FM/MILWAUKEE

- ADDS:**
- ANALINE—Michael Bloomfield—Takoma
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOGHAT LIVE—Bearsville
 - I ROBOT—Alan Parsons Project—Arista
 - GRAND ILLUSION—Styx—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CATE BROS. BAND—Asylum
 - FOGHAT LIVE—Bearsville
 - JEFF HARRINGTON—Centerpiece
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - YOUNG MEN GONE WEST—City Boy—Mercury

HEAVY ACTION (airplay):

- CAT SCRATCH FEVER—Ted Nugent—Epic
- CSN—Crosby, Stills and Nash—Atlantic
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- GOING FOR THE ONE—Yes—Atlantic
- I ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- NETHER LANDS—Dan Fogelberg—Full Moon
- SWEET FORGIVENESS—Bonnie Raitt—WB
- TERRAPIN STATION—Grateful Dead—Arista
- STEVE WINWOOD—Island

KZEW-FM/DALLAS

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - TERENCE BOYLAN—Asylum
 - CTI SUMMER JAZZ—Various Artists—CTI
 - DIAMOND NIGHTS—Hummingbird—A&M
 - MIRAGE—Richie Havens—A&M
 - OUT IN THE SUN—Patrick Moraz—Import
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - STEVE WINWOOD—Island
 - I ROBOT—Alan Parsons Project—Arista
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - SIMPLE THINGS—Carole King—Avatar
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - TERRAPIN STATION—Grateful Dead—Arista
 - GRAND ILLUSION—Styx—A&M

KPFT-FM/HOUSTON

- ADDS:**
- A MAN MUST CARRY ON—Jerry Jeff Walker—MCA
 - ABSOLUTELY—Boxer—Epic
 - MIKE AULDRIGE—Flying Fish
 - TERENCE BOYLAN—Asylum
 - DONOVAN—Arista
 - MATRIX IX—RCA
 - OXYGENE—Jean-Michel Jarre—Polydor
 - THE BLUEGRASS SESSION—Vassar Clements—Flying Fish
 - THE CAT & THE FIDDLE—Papa John Creach—DJM
 - THE GODS—Ken Hensley—Improvising Artists
- HEAVY ACTION (airplay):**
- A LITTLE EXPOSURE—John Stuckey—Tex-Records
 - DANISH DESIGN—The Mads Vinding Group—PI Records
 - I'M FINE, HOW ARE YOU?—Airt—WB
 - FREDDIE KING (1934-1976)—RSO
 - PATTI LABELLE—Epic
 - LIGHTNIN'—Lightnin' Hopkins—Tomato
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - GARY OGAN—Paradise
 - SONATAS & INTERLUDES—John Cage—Tomato
 - TERRAPIN STATION—Grateful Dead—Arista

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - CHANGES IN LATITUDES—Jimmy Buffet—ABC
 - RUMOURS—Fleetwood Mac—WB
 - LUNA SEA—Firefall—Atlantic

KOME-FM/SAN JOSE

- ADDS:**
- BAD REPUTATION—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - KARLA BONOFF—Col
 - TERENCE BOYLAN—Asylum
 - ENIGMATIC DREAM—Jean-Luc Ponty—Atlantic
 - MIRAGE—Richie Havens—A&M
 - OXYGENE—Jean-Michel Jarre—Polydor
 - PLAYMATES—Small Faces—Atlantic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - TAKIN' THE STAGE—Pure Prairie League—RCA
- 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
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - LUNA SEA—Firefall—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

- ADDS:**
- ALREADY FREE—Nick Jameson—Bearsville
 - BAD REPUTATION—Thin Lizzy—Mercury
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - SNEAKIN' SUSPICION—Dr. Feelgood—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island
 - FOGHAT LIVE—Bearsville
 - MAGAZINE—Heart—Mushroom
 - CSN—Crosby, Stills and Nash—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - NO SECOND CHANCE—Charlie—Janus
 - PRISM—Ariola America
 - LIGHTS OUT—UFO—Chrysalis

KSAN-FM/SAN FRANCISCO

- ADDS:**
- TERENCE BOYLAN—Asylum
 - PLAYMATES—Small Faces—Atlantic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
- HEAVY ACTION (airplay in descending order):**
- MY AIM IS TRUE—Elvis Costello—Stiff (Import)
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - LUST FOR LIFE—Iggy Pop—RCA
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - BAD REPUTATION—Thin Lizzy—Mercury
 - CABRETTA—Mink DeVille—Capitol
 - CRAWLER—Epic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

KZEL-FM/EUGENE

- ADDS:**
- ABSOLUTELY—Boxer—Epic
 - ALREADY FREE—Nick Jameson—Bearsville
 - BAD REPUTATION—Thin Lizzy—Mercury
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CAN'T WAIT—Piper—A&M
 - OXYGENE—Jean-Michel Jarre—Polydor
 - SNEAKIN' SUSPICION—Dr. Feelgood—Col
 - SPACED—Shawn Phillips—A&M
 - THUNDER ISLAND—Jay Ferguson—Asylum
 - VISITORS—Automatic Man—Island
- HEAVY ACTION (airplay, sales, phones):**
- A FAREWELL TO KINGS—Rush—Mercury
 - KARLA BONOFF—Col
 - CRAWLER—Epic
 - DONOVAN—Arista
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - MAGAZINE—Heart—Mushroom
 - RAM JAM—Epic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

CRYING IN MY SLEEP—Art Garfunkel—Col
BLUE BAYOU—Linda Ronstadt—Asylum
WE'RE ALL ALONE—Rita Coolidge—A&M
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

Most Active

HANDY MAN—James Taylor—Col
ON AND ON—Stephen Bishop—ABC
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
NOBODY DOES IT BETTER—Carly Simon—Elektra
STAR WARS THEME/CANTINA BAND—Meco—Millennium

WHDH/BOSTON

Adds

DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
WE'RE ALL ALONE—Rita Coolidge—A&M

WNEW/NEW YORK

Adds

YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

Active

DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
DON'T WORRY BABY—B.J. Thomas—MCA
HANDY MAN—James Taylor—Col
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic
NOBODY DOES IT BETTER—Carly Simon—Elektra
ON AND ON—Stephen Bishop—ABC
STAR WARS THEME/CANTINA BAND—Meco—Millennium
SWAYIN' TO THE MUSIC (SLOW DANCING)—Johnny Rivers—Big Tree

WMAL/WASHINGTON

Adds

CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
LOVE THEME FROM 'ONE-ON-ONE' (MY FAIR SHARE)—Seals & Crofts—WB
SOME ENCHANTED EVENING—Jane Olivor—Col
THE KING IS GONE—Ronnie McDowell—Scorpion
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

Active

HANDY MAN—James Taylor—Col
ON AND ON—Stephen Bishop—ABC
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB
SWAYIN' TO THE MUSIC (SLOW DANCING)—Johnny Rivers—Big Tree
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Century

WMPS/MEMPHIS

Adds

BLUE BAYOU—Linda Ronstadt—Asylum
SHE DID IT—Eric Carmen—Arista

Active

NOBODY DOES IT BETTER—Carly Simon—Elektra
ON AND ON—Stephen Bishop—ABC

WIOD/MIAMI

Adds

CRYING IN MY SLEEP—Art Garfunkel—Col
LOVERS HOLIDAY—Engelbert Humperdinck—Epic
PERFECT STRANGERS—Jack Jones—RCA
SOUL COAXING—Biddu Orchestra—Epic
WE'RE ALL ALONE—Rita Coolidge—A&M

Active

HARD ROCK CAFE—Carole King—Avatar
IT'S A CRAZY WORLD—Mac McAnally—Ariola America
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA

WGAR/CLEVELAND

Adds

ANOTHER STAR—Stevie Wonder—Tamla
BOOGIE NIGHTS—Heatwave—Epic

Active

FLOAT ON—Floaters—ABC
SIGNED, SEALED, DELIVERED—Peter Frampton—A&M
THAT'S ROCK 'N' ROLL—Shaun Cassidy—Warner/Curb

WCCO-FM/MINNEAPOLIS

Adds

BLUE BAYOU—Linda Ronstadt—Asylum
CRYING IN MY SLEEP—Art Garfunkel—Col
GEORGIA—Boyz Scaggs—Col (lp cut)
MY EYES GET BLURRY—Kenny Nolan—20th Cent.
RIGHT FEELING, WRONG TIME—Hot—Big Tree
SHE DID IT—Eric Carmen—Arista

Active

ANOTHER STAR—Stevie Wonder—Tamla
DAYTIME FRIENDS—Kenny Rogers—UA
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
HELP IS ON THE WAY—Little River Band—Harvest
INDIAN SUMMER—Poco—ABC
IT'S IN HIS KISS—Kate Taylor—Col
SOME ENCHANTED EVENING—Jane Olivor—Col

WTMJ/MILWAUKEE

Adds

MY EYES GET BLURRY—Kenny Nolan—20th Cent.
WE'RE ALL ALONE—Rita Coolidge—A&M

KIIS/LOS ANGELES

Adds

I FEEL LOVE—Donna Summer—Casablanca

Active

ALONE AT LAST—Neil Sedaka—Elektra
BEST OF MY LOVE—Emotions—Col
BLUE BAYOU—Linda Ronstadt—Asylum
BRICK HOUSE—Commodores—Motown
HANDY MAN—James Taylor—Col
KEEP IT COMING LOVE—KC & The Sunshine Band—T.K.
ON AND ON—Stephen Bishop—ABC
STAR WARS THEME/CANTINA BAND—Meco—Millennium

Also reporting this week:
 WKBC-FM, WCCO, WIP, WJBO,
 WBAL, WFTL, WSB, KMOX, KMBZ,
 KULF, KOY.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ Contrary to originally published statements concerning the dismantling of Sunbury/Dunbar Music, **Copy Writes** has learned that RCA is now reportedly seeking to sell the catalogues outright for an estimated \$3 million. RCA had first announced that they were looking for an administration deal. A prospectus is circulating among the majors.

MORE RUMORS: Now that the **Irwin Robinson/Irwin Schuster** Chappell appointments have finally been announced (and just about everyone knew about it months ago), it's rumored that the Chappell raid on Screen Gems Music will go even further, this time affecting the west coast office.

George Harrison to April/Blackwood?

THE ROAD: For those rock 'n' rollers who may weary at the mere thought of an extended road tour, Fantasy's **Tom Chapin** could probably tell you all about it. Between Sept. 1, 1976 and June 1, 1977 he played more than 150 college concerts, 40 dates on the **Janis Ian** tour, eight club engagements and three network TV appearances. Take a break, Tom.

MANILOW MAGIC: Two writers who have broken into the Top 10 via **Barry Manilow** have combined writing forces. **Richard Kerr** ("Mandy"), who just signed an artist contract with Arista Records, and **Will Jennings** ("Looks Like We Made It") are currently working on their first collaborations thanks to an introduction by their publisher, Almo/Irving.

VISITING: **Claudja Barry**, the model turned performer who broke into the U.S. disco market with her Germany-produced disco import records, stopped at **RW** recently. She's now on Salsoul Records here and was in town for her first U.S. performance at the Disco Forum. A native of Jamaica, she was raised in Canada and moved to Germany five years ago. The recent success of other German disco artists such as **Donna Summer** and **Silver Convention** has given the mistaken impression, Claudja said, "that everyone's walking down the street singing and dancing. That's just not true. I'm one of the lucky ones." Her new album, "Sweet Dynamite," was just released with all compositions written by producer **J.S. Korduletsch** and arranger **Jorg Evers**. Her next Salsoul album will contain some of her own songs.

HAPPY: **Rick Shoemaker**, general professional manager at ABC/Dunhill Music, reports that the company publishes the #1 r&b single "Float On" (listed at #4 on this week's **RW** pop chart) and r&b album "The Floaters" as well as **Elvis'** #1 country single "Pledging My Love." Meanwhile, **Peter McCann's** enormously successful "Do You Wanna Make Love" is published and produced by ABC Music and they also publish the **Adrissi Brothers'** new single "Does She Do It Like She Dances."

BUSY: **Barry Goldberg** and **Gerry Goffin**, who've already been responsible for half a dozen hits, have joined forces once again and completed seven new songs. They'll be co-published by April/Blackwood and Screen Gems . . . Also at April, staff writer **Peter Meyers** (to be produced by **Medress & Appell**, has three labels interested and **Olivia Newton-John** has picked two A/B writers **Alvin Cooperman** and **Ralph Affoumado** have finished the score for the **WNBC-TV** Christmas special "The Fourth King" and the publisher is seeking a label deal.

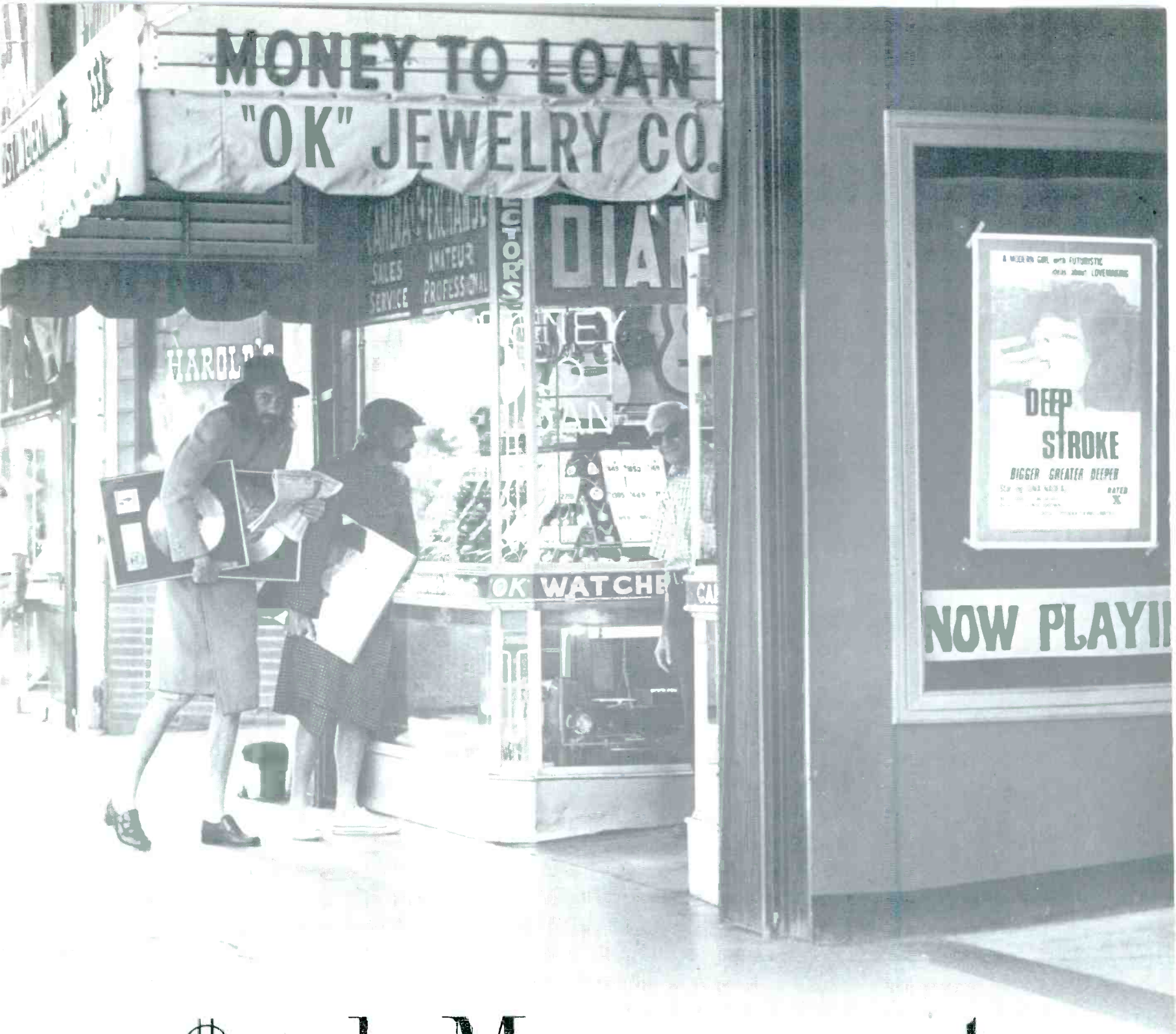
N.Y., N.Y.: "I Love New York" by **Steve Karmen** (Elsmere Music) has been selected as the official theme song for the public relations campaigns of both the City and State of New York. The song was used this summer in a television P.R. campaign and a new fall advertising series will begin shortly. Several labels are interested in releasing the theme as a single.

LOOKING: System 4 is actively looking for U.S. catalogues for French exploitation by Eddie Barclay's Nouvelles Editions. The company recently assigned the U.S. rights to "I've Found Love" by Love and Kisses (Casablanca) to Warner Brothers Music. The song is published by Barclay and first came into the disco market here as an import on the Barclay Records label . . . Songwriters Seminars and Workshops have added two new workshops in "Ready for a Record Label" (a limited enrollment to brush up demos for presentation) and "Contemporary Pop Lyric Writing." Both courses begin this month. (212) 265-1853.

NAMED: **Tim Martin** has joined the professional staff at ABC/Dunhill Music (L.A.) and has also signed an exclusive songwriting contract with the company. Martin was previously a staff writer with Almo/Irving and 20th Century.



A Salute To Fleetwood Mac



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FLEETWOOD MAC

Only a thread of taste and quality ties the present Fleetwood Mac to the band founded by Mick Fleetwood, John McVie and Peter Green in 1967. It is remarkable enough that the group has survived the coming and going of several dominant personalities and styles; the true measure of Fleetwood Mac's achievement is that each of those incarnations has produced its own excellent, distinctive music.

Fans who have been with them from the start defend with passion their favorite Fleetwood Mac line-ups, but there is no question that the present band—John McVie, Mick Fleetwood, Christine McVie, Stevie Nicks and Lindsey Buckingham—has pleased the greatest audience. With its three writers all producing hit songs, Fleetwood Mac has been represented near the top of single and album lists since late 1975, and the group's current lp, "Rumours," may well be the top-selling album of 1977. For years one of the hardest-working road bands, Fleetwood Mac is now a top touring attraction.

Few bands can offer the breadth of appeal of the current Fleetwood Mac, with two female vocalists with distinctive styles, a highly talented rock guitarist and an expert rhythm section. It seems only natural that artists of such calibre would bring out the best in each other, in the studio and in performance.

Perhaps more than any other band, Fleetwood Mac has appealed to us over the years as a living, growing ensemble, given to playing out its changes, hurts and joys in its music. If the distance between "Black Magic Woman" and "Don't Stop" is great, every step between the two has been well documented on vinyl. And, we are sure, what lies ahead will be just as rewarding.





FLEETWOOD MAC



The Fleetwood Mac Success Story

By SAMUEL GRAHAM

■ The past couple of years have seen the rise to dizzying, almost phenomenal heights of several rock acts who came to the fore either from years of hard work but only moderate reaction or from nowhere at all. Boston, Boz Scaggs, Peter Frampton and Fleetwood Mac are the most obvious to fit this description—all came up with a record that superseded by a long shot anything they'd done before (Boston excepted, as theirs was a debut lp). But all that platinum left folks wondering: What could they possibly do for an encore?

It's too early to tell about some of them. But one thing is certain—Fleetwood Mac came through in style. Released in this, its tenth year as an entity, "Rumours" has served to reiterate what is old news to some: Fleetwood Mac is one band that can always be counted on for quality music.

"Rumours" is their ninth album for Warner Bros. (there are several more on other labels), and the current line-up (Lindsey Buckingham, Christine McVie, Mick Fleetwood, John McVie and Stevie Nicks) is at least their eighth or ninth, but some intangible, intuitive sound and tradition have endured. It's there in the solid rhythm section of Mick Fleetwood and John McVie, the two original members; it's in the styles of the guitarists (Buckingham is the sixth), the attitude of taste and restraint that has characterized nearly every songwriter, the basic love of the members for simply being on stage, the utter lack of calculation that's gone into charting the band's future. What is happening to Fleetwood Mac now is in some ways incredible, but it's really not too surprising. It's simply just desserts for a durable and remarkable band.

When Fleetwood Mac was formed in 1967, England was in the throes of the so-called "blues boom," a period during which many white, often young musicians were intent on paying homage to American black blues legends (Robert Johnson, Muddy Waters, B. B. King and so on) by preserving as authentically as possible the sound and atmosphere of the masters' music. The nucleus of what would be Fleetwood Mac—drummer Mick Fleetwood, bass-

ist John McVie and guitarist/singer Peter Green—came together in the band of John Mayall, one of the "godfathers" of British blues whose groups were a proving ground for many a pop star-to-be.

Peter Green replaced the celebrated Eric Clapton in Mayall's Bluesbreakers; when Green joined, John McVie had already been with them for some time. Mick Fleetwood later did a short stint with the Bluesbreakers as well and at one point the three of them did a session or two without Mayall.

Green, McVie and Fleetwood found themselves wanting to branch out into their own musical unit, and thus were sown the seeds of Fleetwood Mac. (Actually, a fellow named Bob Brunning played bass at first—but, as Fleetwood has said, "he knew he was only temporary," and McVie always intended to be part of the new band.)

It was thought that the trio would do well to have a second guitarist, one with a style different from Green's own B.B. King/Freddie King-influenced playing. Producer Mike Vernon, who had worked on many Mayall sessions including the albums with Clapton and Green, alerted them to Jeremy Spencer, a little character with a fervid devotion to the slide guitar blues of Elmore James, and

Unless otherwise by-lined, all stories in this section were prepared by Record World assistant editor Sam Graham.



The "Then Play On" Fleetwood Mac, circa 1968: (front row, from left) Jeremy Spencer and Mick Fleetwood; (back row) John McVie, Danny Kirwan and Peter Green.

Fleetwood Mac was on its way. They debuted at the Windsor Jazz and Blues Festival on August 12, 1967, and agreed to record for Vernon's fledgling Blue Horizon label. (The name, obviously, was derived from Fleetwood and McVie's last names. But at one point, so everyone would have some billing, they called themselves "Peter Green's Fleetwood Mac, featuring Jeremy Spencer.")

Fleetwood Mac's first recordings were predominantly faithful versions of classic blues material—while many of the tunes were nominally original, they drew liberally on the standard tempos and formats such as shuffles, slow twelve-bars, etc. But what distinguished their first single, "Believe My Time Ain't Long," and several tracks from their excellent first album from the bulk of British blues was the fact that not only did they faithfully uphold

the spirit of the master bluesmen, they did it without shameless mimicry.

Arrangements were dry and spare, often only a vocal with restrained bass-drums-rhythm guitar backing. Peter Green's guitar, vocal and occasional harmonica work were marked by a tension that couldn't have been contrived—this guy felt it. As for Spencer, his many Elmore James workouts mostly avoided getting tedious, even though the contrast afforded by his hilarious, often obscene rock and roll parodies was limited mostly to concert appearances. That flavor sometimes made its way onto the records.

The second single, and a fair-sized hit in England, was Green's "Black Magic Woman," which Santana soon adapted with great success in America; the Fleetwood version of the minor key samba-blues was, like much of their early work, highly effective in its very starkness and moodiness, punctuated by Green's stinging and sinuous guitar lines.

The next album, "Mr. Wonderful" (1968), was similar to the first, with the addition of a small horn section and some piano by Chicken Shack's Christine Perfect, the future Mrs. John McVie.

Another bluesy single, "I Need Your Love So Bad," and a later album recorded in Chicago during their second U.S. visit (called both "Blues Jam at Chess" and "Fleetwood Mac in Chicago," it paired the Englishmen with a variety of veteran black bluesmen, such as Willie Dixon, Walter "Shakey" Horton and Otis Spann), effectively marked the end of Fleetwood Mac. (Continued on page 29)



Fleetwood Mac today: from left, Lindsey Buckingham, Christine McVie, Mick Fleetwood, Stevie Nicks, John McVie.



AUGUST 24 AND 25, ALADDIN THEATRE, LAS VEGAS, NEVADA ● AUGUST 27, TUCSON STADIUM, TUCSON, ARIZONA ● AUGUST 29 AND 30, FORUM, LOS ANGELES, CALIFORNIA ● SEPTEMBER 3, COLISEUM, SEATTLE, WASHINGTON ● SEPTEMBER 4, COLISEUM, PORTLAND, OREGON ● SEPTEMBER 5, COLISEUM (PACIFIC NATIONAL EXHIBITION) VANCOUVER, B.C., CANADA ● SEPTEMBER 7, STAMPEDE GRANDSTAND, CALGARY, ALBERTA, CANADA ● SEPTEMBER 8, COLISEUM, EDMONTON, ALBERTA, CANADA ● SEPTEMBER 11, MILWAUKEE COUNTY STADIUM, MILWAUKEE, WISCONSIN ● SEPTEMBER 12, ST. PAUL CIVIC AUDITORIUM, ST. PAUL, MINNESOTA ● SEPTEMBER 15, UNIVERSITY OF NEBRASKA SPORTS COMPLEX, LINCOLN, NEBRASKA ● SEPTEMBER 16, KEMPER ARENA, KANSAS CITY, MISSOURI ● SEPTEMBER 17, KEIL AUDITORIUM, ST. LOUIS, MISSOURI ● SEPTEMBER 20, MARKET SQUARE ARENA, INDIANAPOLIS, INDIANA ● SEPTEMBER 21, FREEDOM HALL, LOUISVILLE, KENTUCKY ● SEPTEMBER 22, COBO HALL, DETROIT, MICHIGAN ● SEPTEMBER 25 AND 26, RICHFIELD COLISEUM, CLEVELAND, OHIO ● SEPTEMBER 27, THE SPECTRUM, PHILADELPHIA, PENNSYLVANIA ● OCTOBER 2, UCSB, SANTA BARBARA, CALIFORNIA ● OCTOBER 3 AND 4, UCLA PAULEY PAVILION, LOS ANGELES, CALIFORNIA ● AUSTRALIA/NEW ZEALAND: NOVEMBER 7 THRU 10, FESTIVAL HALL, MELBOURNE ● NOVEMBER 12, MEMORIAL DRIVE, ADELAIDE ● NOVEMBER 15 AND 16, ENTERTAINMENT CENTRE, PERTH ● NOVEMBER 19, SHOW GROUNDS, SYDNEY ● NOVEMBER 21 AND 22, FESTIVAL HALL, BRISBANE ● NOVEMBER 27, AUCKLAND ● JAPAN: NOVEMBER 30 THRU DECEMBER 5 ● HAWAII: DECEMBER 7 AND 8 ... ALOHA!

To Christine, Stevie, Mick, Lindsey, and John,

With pride, respect and admiration...
we are glad to be part of your family.



ICM

INTERNATIONAL CREATIVE MANAGEMENT



FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

By SAM SUTHERLAND

■ Together with John McVie and guitarist Peter Green, Mick Fleetwood founded Fleetwood Mac as an electric blues band during the late '60s. Since then, the band's recurrent shifts in lineup and an evolution of style that has carried Mac music into a more melodic pop vein have been underscored by the continuity of the original band's spirit and drive, as embodied by its constants, the rhythm section of drummer Fleetwood and bassist McVie. But Fleetwood himself has emerged in the '70s as more than world class drummer: a frustrating managerial dispute during the first years of the decade led to the decision to form Seedy Management and its parent organization, Penguin Promotions, with Fleetwood and McVie the principals. With the band's subsequent ascension into the platinum bracket, Mick Fleetwood has disproved the old saw that maintains artists aren't businessmen, without diluting the impact of his own art. In the following interview, he recalls his own entry into music, the often turbulent history of Fleetwood Mac, and the challenge of guiding the band's career.

Record World: When did you first start playing?

Mick Fleetwood: I started playing when I left school. I was 14½, and I went to London and stayed with my sister, with the intention of playing the drums. I got the one job I had working in a big store, Liberty's, for about three weeks. Then I started playing drums down at the club with Peter Bardens and a band called the Senders. That's how it started. I think I got the job mainly because my father had bought me a drum kit, and I lived in the same cul de sac mews in London as Peter did. That's really how I got in: by pure chance.

RW: You hadn't really played with other musicians?

Fleetwood: I had never drummed with a band, no. I just drummed to records, but I had been doing that for about three years.

RW: What were the records?

Fleetwood: Cliff Richard and the Shadows, Sandy Nelson, the Ventures. All that sort of stuff.

RW: Most early Fleetwood Mac fans tend to think of you as a blues stylist, because that's what the band played at its formation.

Fleetwood: Fleetwood Mac did. At the beginning, though, it was more Bo Diddley stuff, when I was with Peter Bardens. After that, we started the Cheynes. This was around when the Stones had started to get popular. We were playing a lot of clubs, bars and universities, playing all that stuff like Bo Diddley.

I joined another band when the Cheynes broke up, a band called the Bo Street Runners. There was a TV program in England called "Ready Steady Go" and they won a prize for new bands. I was looking for a gig so I joined them for a while, but nothing ever happened with the band. Then I went back with Peter to Peter B and the Looners, which was an instrumental band. We played all Booker T., Willie Mitchell stuff, Billy Preston, Mose Allison, and a whole load of things. That was with Peter Green, who'd just done a really short stint with Mayall when Eric Clapton left and went to Greece, and all that fell through. He was going to go and wander around the world, but he came back and got his gig back with John Mayall. That's how we met Peter.

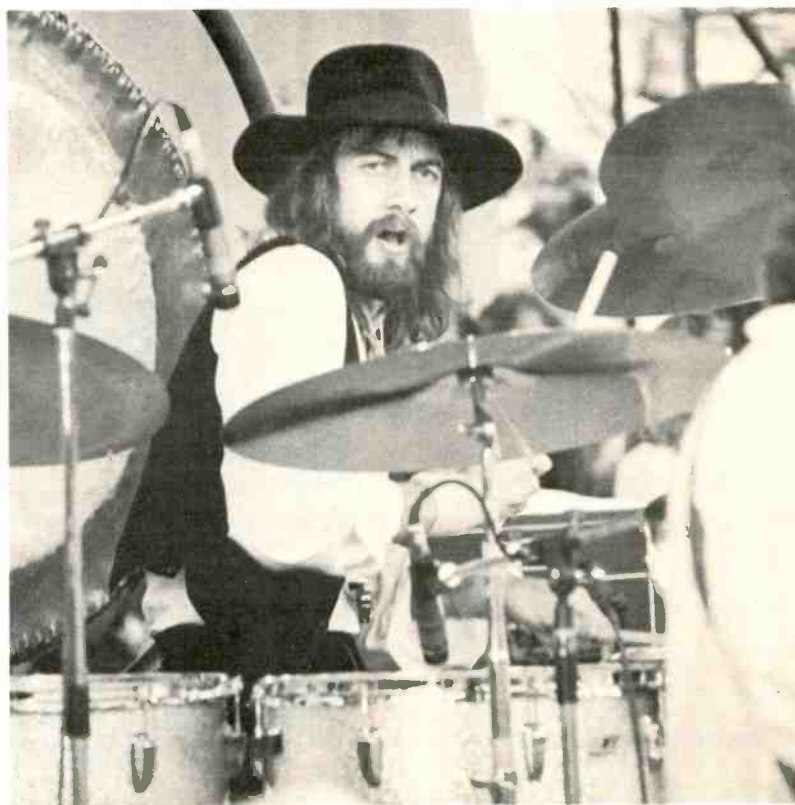
RW: He was already primarily a blues player.

Fleetwood: Yeah, he got a few licks down at that point, but he was just naturally a really good player. He could deliver the conviction. We stayed like that, and then the band and Peter B. went with Beryl Marsden and Rod Stewart, and it turned into the Shotgun Express, which was like a three within one situation; it was the same sort of idea as Steampacket, with Long John Baldry and Rod Stewart and Brian Auger.

Eric finally left Mayall, and then Peter left the Shotgun Express to join the Bluesbreakers for about a year. I carried on with the Shotgun Express, and that died a natural death.

RW: Had you played with John McVie yet?

Fleetwood: No, I just knew him vaguely, just to say hello. We used to play the same circuit. When Shotgun Express died, that's when I stopped playing and started a window cleaning business.



Mick Fleetwood

RW: Was there a huge demand for your services?

Fleetwood: No, I couldn't do anything else. I just bought a little truck and did decorating, window cleaning, anything. And then Pete phoned me up and said Aynsley Dunbar was leaving or had been asked to leave John Mayall, and I played with them then and said, 'Yeah, I'll give it a go.' I could understand his leaving, because Aynsley's a very good player; I think he was getting too complicated for the type of music John Mayall was doing.

That's one thing they could be sure of with me. I wouldn't be complicated.

RW: Still, you hadn't been a blues drummer prior to this post.

Fleetwood: I was just a simple player, and that's why before John Mayall I wasn't into blues.

RW: Yet not long after, you helped found Fleetwood Mac.

Fleetwood: It's just circumstance. Fleetwood Mac was definitely going to be a blues band from the start; that's what we wanted to do. We didn't really think about it. We just did what we did, and the person doing most of it was Peter. He was the main force within the band, and we just took a natural course from there. We ended up, while Peter was still in the band, as something other than a blues band: like, by the time we did 'Then Play On,' there's a lot of harmonies in there.

But we've always sort of had a blues label. It's true that when we started out, we were just playing Elmore James, B. B. King, shuffles and all that, and I think doing it pretty well for young whiteys. Then Peter started writing things like 'Albatross,' which just happened; we didn't say 'we're going to stop playing the blues.'

I think the one thing from that period that makes all of us—I'm speaking now about Christine, John and myself, since Lindsey and Stevie's musical background was totally different—very similar was that we were playing the same sort of stuff for a good chunk. The main point being, from playing blues music and enjoying doing it, that the whole thing was hopefully based on always being objective about what we do, and not overplaying. If it can be done simply, do it simply. It's not a rule, but it's just something that's useful.

RW: It does serve as a fitting credo for your style, and especially the rhythm section itself. Where other rock and blues bands usually

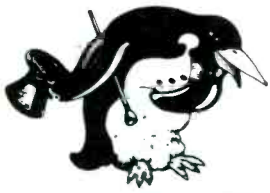
(Continued on page 30)



Photo: Dan Fong

EVEN IF YOU DIDN'T
DRAW LIKE THIS...
I'D STILL LOVE YOU.

Barry



FLEETWOOD MAC



John McVie: Fleetwood Mac's Free Spirit

■ A few rock and roll bands have endured for years because one musician has had a personal vision of what the band should be. Fleetwood Mac, which has not only weathered numerous personnel shifts but has lately prospered as few bands ever do, is now entering its second decade because the intangible, unspoken spirit of its music, a spirit of simple honesty, has continued to thrive in its rhythm section, John McVie and Mick Fleetwood.

Fleetwood and McVie have never planned their band's future as if they were Wall Streeters devising a projected investment strategy or generals mapping out an offensive—McVie, for one, is certainly not what you'd call a businessman with a bass guitar instead of a brief-case. They've simply followed their instincts, and those instincts have been right.

One of the few times John McVie seriously figured out his next musical move, it didn't even turn out as he'd expected. He had been with John Mayall's Bluesbreakers—one of the most continually respected blues outfits in England — for more than four years, which was a very long stint, given the normal turnover of Mayall's groups. But it got to the point, says John, where "I thought that Mayall was getting too jazzy, after he brought about three horns in. We were doing a gig in Norwich, and we did a sound check, working some arrangement out—this was when I was still a very hardcore blues addict—the 'There is nothing else outside of the blues' attitude. So one of the horn players asked, 'What kind of solo do you want in this section?' And I'll always remember, John said, 'Oh, just play free-form.' I thought to myself, 'Okay, that's it.' We used to do two sets, so during the interval I went out and phoned up Greenie (guitarist Peter Green, who'd also been with Mayall) and said 'Hey, do you need a bass player?'"

So McVie left Mayall to be part of Fleetwood Mac, which he thought would be a more pure blues entity. As it turned out, Mayall himself remained much bluesier than the Mac, who soon



John McVie

became one on the most versatile pop groups in the U.K. Well, so much for planning . . .

McVie actually began his musical life as a trumpeter ("For about a year I drove people up the walls. Trumpet is one of the worst instruments to learn—the noise is just revolting"), when he was a child. He soon forgot the trumpet in favor of guitar, but "I couldn't handle six strings, all the positions and stuff. But I got a bit better, and these guys needed a bass player, so I took the top two strings off this six-string Hofner and just played bass on that. From there, as the education got worse, the interest in music grew."

His first group was "purely instrumental, lots of Shadows and Ventures," an outfit called—McVie winces as he says it—the Krewsaders ("We had blue jackets and ties with a little white shield with a red cross on it"). One thing led to another, and he joined Mayall's Bluesbreakers in '63. The first gig with Mayall was a memorable one: "I set up my stuff and Mayall said 'Okay, just to warm things up let's do a 12-bar in C.' I stood there for a while and finally said 'Ah, I don't know what you mean . . .'. He said 'Well, just do the best you can,' and it was all right. We got through the gig and I got paid a pound, which was for me a lot of money in those days."

"That first gig was also the first day I'd started working at an income tax office, which was hell. That lasted for nine months — then John threw his job in, and I

did the same, and we went professional. It lasted about four and a half years. Mayall was my mentor, if you like—he really looked after me and taught me a lot."

After 14 or 15 years on the road, ten of them with Fleetwood Mac, John is hardly the starry-eyed product of some overnight success story. The most vital and revealing aspects of his character—his complete candor, his wry and subtle sense of humor, his compassion—have remained basically unchanged, yet at the same time totally refreshing, over the years. His love of playing music, especially on stage (he admits to not being very crazy about spend-

of times—and I do write my bass lines and riffs that are incorporated into songs — but I'm too embarrassed to go up to somebody and go 'Hey, you've gotta listen to this song I wrote.'"

When queried as to the extent of his role in the band's management team, he replies, "It's not so much as it was—Mick enjoys doing it, and he's gradually come to the front. I don't particularly enjoy making phone calls and talking to accountants and all that. But he bounces off me—I give him my opinion and he weighs it with his, in terms of direction, or an artistic layout of an album cover, how a tour should go, that sort of thing. It's not 50/50, it's about 70/30, which suits me as I enjoy being in the back anyway."

If Fleetwood Mac has an icon, it is the penguin: not only is one of their albums entitled "Penguin," but they have publishing companies named for penguins (Gentoo, Rockhopper), and some image of the bird is common in their graphics. All of this is mainly by way of John McVie, who wears a prominent penguin tattoo on his arm and is himself dedicated to animal/ecological concerns (he's a member of the Jacques Costeau Society). He recently bought a house on Maui, Hawaii, where he can quietly pursue such interests

“ Mayall was my mentor . . . he really looked after me and taught me a lot. ”

ing months in the studio), hasn't diminished at all from the days when he played in beer-soaked, matchbox-sized blues clubs in London even though Fleetwood Mac now plays stadiums and other cavernous venues with regularity. McVie confesses: "I don't think a lot about the scale of it—I mean a gig is a gig is a gig, if it's 50 people or 50,000 you still go out and play. But it does get a little scary some times—you look up and go 'Shit, all these people for us?'"

McVie is not one to dodge questions with coy elusiveness: ask him why he's never been a songwriter for Fleetwood Mac, and he says "I've tried a couple

as fishing and diving; the latter has given him a chance to explore underwater photography, an expansion of his abilities in an area that was previously demonstrated by his "Bare Trees" album cover shot.

John McVie may be Fleetwood Mac's free spirit, but there's no question about his continuing dedication to the band that in part bears his name. After the many changes they've undergone, he harbors few illusions about the permanence of rock and roll bands: "You always hope it will last indefinitely, but right at the back of your mind you know that somewhere along the line some-

(Continued on page 36)

WE'RE
OVER
OUR
HEADS

FLEETWOOD MAC
RUMOURS



BUT
IT SURE
FEELS
NICE.





FLEETWOOD MAC



Christine McVie:

Low Profile, Tremendous Contribution

■ Christine McVie, by her own admission, keeps a low profile. "If I have any image at all, it's no image. Others have called me sort of a maternal type—it's not I want to be a matriarch, but I'm certainly no sex queen, either. My role is compadre musician. I'm one of the guys, really."

Yet while McVie might contend that "I'm more aware of not using my feminine guiles than of using them," there is definitely a very feminine side to her appeal, a side that's very apparent to the armies of admirers Fleetwood Mac now attracts. She projects a sultry warmth, confident but self-effacing, strong but attractively vulnerable. There are qualities to her songs, not just the hits like "Over My Head," "Say You Love Me" and "Don't Stop" but older, lesser-known gems such as "Show Me a Smile," "Dissatisfied" and "Why," that are obviously genuine reflections of Chris' feelings; and as such, they forge an immediate bond of familiarity with the band's listeners.

Many eventual rock and rollers first pick up their instruments not so much out of response to the muse's urgings as out of expectations that they become doctors, lawyers, brokers or some other brand of "responsible citizen." Not so with Christine.

While her family might not exactly have envisioned her helping whip stadium-sized crowds into a rocking frenzy, young Christine Perfect certainly had the artistic precedent: her grandfather had played the organ in Westminster Abbey, and her father, even after having to abort his plans for a musical career in order to support his family, eventually earned his teaching degree and became a professor of music. Christine herself was "never very academically minded," and went to a special art school where she studied graphic design, fabric printing, silkscreen, sculpture and the like. She was also "forced into playing piano" by her parents, but "I absolutely hated it, and they let me stop." She later began playing again, this time voluntarily, and "won numerous diplomas in classical music;" but it was when she was sixteen that she discovered through her older brother, a mu-

sician who would permanently alter her musical approach: Fats Domino. The influence of Fats' rolling, chunky chord style can be heard in McVie's playing even now (e.g. "Don't Stop").

Art college was the next step in Christine's formal education, and her academic responsibilities pretty much limited her musical activities to "a few ventures that never quite happened." As it turned out, she became a qualified art teacher, specializing in sculpture, but the fact was that "I didn't really want to teach," and ended up window dressing at a store on London's fashionable Oxford Street.

By that time, some friends of hers (including Chris Wood, later of Traffic) had formed a band called Sounds of Blue; and when producer Mike Vernon, who was talent hunting through England, expressed interest in the group, Christine was asked to join on keyboards. Sounds of Blue be-

came Chicken Shack, one of the countless British "blooze" bands of an era that had already spawned the original Fleetwood Mac. Perfect had "somehow attained respect from Peter Green" (one of the Mac's original guitarist/singers), and she played on several Fleetwood sessions, including the "Mr. Wonderful" album. She also met her eventual spouse, John McVie ("I was Perfect before I married John")—they were married in 1968, while Chris was still with Chicken Shack.

A solo career that was "contrived and a farce" followed McVie's tenure with the Shack. She confesses to being "very embarrassed" by the one solo album she made to capitalize on her

being named the number one female vocalist of 1969 in the annual Melody Maker poll. "Christine Perfect," the album, is an amalgam of pop, blues and r&b, including Etta James' "I'd Rather Go Blind," an English hit for Chris in '60; McVie says she was "totally disgusted" with the recent reissue of same.

Finally, in 1970, after doing some uncredited vocal work and the cover art for "Kiln House," Christine McVie formally joined Fleetwood Mac, where she belonged.

It's surprising, in view of the virtual catalogue of songs she's produced, that Christine was originally "almost forced into writing," both by Mike Vernon and Mick Fleetwood ("a mentor of mine"). Beginning with "Show Me a Smile" from the "Future Games" album, she has written for Fleetwood Mac a string of the most tirelessly affecting love songs around.

Hers is a simple style, yet a subtle one; she perhaps summed it up best herself when she once said, referring to the top 40 success of "Over My Head," "it developed this really pleasant atmosphere—it didn't batter you. But it was the last track we ever thought would be a single."

She also gives a lot of credit to guitarist Lindsey Buckingham's studio skills for bringing out the best in her songs: "Lindsey is tremendous at interpreting exactly what should be in them." In fact, she says, one of the keys to Fleetwood Mac is the fact that "we are five sensitive people who also intensely respect each other's music."

The restraint of McVie's songwriting, the straightforwardness of her lyrical message ("If I were to get too poetical, it would never work. Stevie's very poetical, Lindsey and I aren't"), the lack of calculation that goes into her songs ("All I do is write a song, and it has a certain mood to it. You know if a song's right or if it

(Continued on page 42)

“We are five sensitive people who also intensely respect each other's music.”



Christine McVie

**Rumours
Is Confirmed.
Fleetwood Mac
and "Rumours"
Is Platinum.
Now
the Outside World
Knows**

**Congratulations
WEA International**





FLEETWOOD MAC



A Personal Voyage for Stevie Nicks

By SAM SUTHERLAND

■ LOS ANGELES—Behind her, the band hammers a dark, relentless rock beat, but as she crosses the stage, her movements are sinuous, accented by the swirling chiffon wings cascading from her dress. Although the song is already familiar as an across-the-board pop smash, the audience focuses on her performance with an intensity that reveals this is more than just a replica of a pop record: for Fleetwood Mac's fans, this gamin vocalist is the Welsh witch for the next few minutes, her power over the arena crowd as sultry and unchallenged as that of "Rhiannon," the character that first introduced Stevie Nicks' singing and song-writing to a global rock following.

With the success of the "Fleetwood Mac" and "Rumours" albums, Stevie Nicks has become instantly familiar, both musically and visually, to this still-growing legion of admirers; even her blonde shag haircut is becoming a trademark that is forcing hip hairdressers to do some homework in order to accommodate clients who'd like to share some of Stevie's hypnotic appeal. Yet only three years ago, Stevie Nicks was still struggling, along with performing partner Lindsey Buckingham, to get her songs heard.

Raised in Phoenix and Los Angeles, her interest in music has been virtually lifelong. "I started singing when I was really little," she recalls, "when I was probably about four, with my grandfather. He was a country and western singer, and we just started singing together. I can't really remember how that came about. I just know that ever since I can remember, I was singing with him, and if he wasn't around, I was singing by myself."

As a teenager growing up on the west coast, her early favorites reflected rock's mid-'60s alchemy: on the one hand, she loved the seminal folk-rockers then creating a new definition for west coast pop, including The Byrds, Buffalo Springfield and their peers, while, on the other, she already delighted in Phil Spector's epochal pop masterpieces that prefigured late '60s progressive ideals. Without really predicting her own future, she was drawn into writing early.

"I've been writing songs since I was 16," Stevie explains. "I fell



Stevie Nicks

madly in love with a guy named . . . oh, he's gonna hear this . . . Steve Dold, at Arcadia High School, and he and I went out for about a month. Then he went away to Mexico, and I fell totally apart.

"I had gotten a guitar on the 26th of May, my birthday, and it was like a month since he'd left. And I just sat down and wrote a song. It was the first song I ever wrote, and it was terribly sad, terribly emotional. It was a bummer. But it was a beginning."

If she was already writing by the end of high school, however, her first professional exposure came solely through singing. At a Young Life meeting at the L. A. high school she attended briefly during her teens, she had met a young guitarist and songwriter, and friendly conversation had led to an impromptu duet on "California Dreamin'." Later, that musician and his partners in Fritz, a Bay Area rock band, would ask Stevie Nicks to join as vocalist, and Nicks and bass guitarist Lindsey Buckingham would begin a musical relationship that has long outlived Fritz itself, continuing in the current lineup of the Mac.

For Nicks and Buckingham, Fritz would prove an often stormy context. It was Stevie's first and only band affiliation prior to Fleetwood Mac, and in the male-dominated late '60s rock scene, her distinctly feminine onstage manner was far more threatening.

"Being the female singer out front, the focal point, even if I didn't deserve any credit at all, I did get a lot of it," she would later comment, "and they weren't amused by that." Today Stevie asserts that she herself was perhaps overly sensitive to that tension, yet she does concede her frustration over the lack of any outlet for her writing at that time. "We did all original material," she says of Fritz's repertoire, "none of which was mine or Lindsey's, and that was a bummer, because we were both writing."

Still, if a musical rift gradually developed between Lindsey and Stevie on the one hand, and the rest of Fritz on the other, the band's tenure on the west coast concert circuit was a valuable testing ground for their onstage approach. Because she had seen few

talk about naive to the music business, and to the world in general. Well, we happened to open for Janis Joplin at Santa Clara Fairgrounds. And I, because I was in the first band, was allowed the honor of sitting on the side of the stage, listening to this woman scream and yell because the second band wasn't off yet, and was cutting into her set. I thought, 'well, this woman is not very nice,' because, once again, I was so unfunky that I couldn't relate to it at all.

"Anyway, she walked onstage, and for an hour and a half, Stevie's chin was on the floor: I mean, you couldn't have pried me away with a million dollar check. I was absolutely glued to her, and there is where I learned a lot of what I do onstage. It wasn't that I wanted to be like her, because I didn't. But I said, 'If ever I am a performer of any value, I want to be able to create the same kind of feeling that's going on between her and her audience.'"

In 1970, the inevitable separation from Fritz came, with the band itself breaking up. Buckingham Nicks was the duo Lindsey and Stevie formed as a vehicle for their songs, and a recording contract followed, with a debut album released by Polydor during 1973. But while the two musicians had at last found an outlet for their song-writing, their performing profile was nearly nonexistent. Despite pockets of critical and popular acclaim for the album, record sales were likewise low, and Stevie supported the pair by handling an assortment of jobs that could pay the rent. Despite those straits, they continued to avoid club dates, preferring in-

“ I was absolutely glued to [Joplin], and there is where I learned a lot of what I do onstage. ”

live rock acts prior to becoming part of one, Stevie claims she had little in the way of influences, save for one dynamic rock woman.

"The one that was the killer was the headline act maybe the third time I'd played with Fritz, and I was a little 18-year old in nylons and a skirt, and T-strap shoes," Stevie laughs. "I mean,

frequent concert slots. With their label declining a second record, they nearly ended Buckingham Nicks as a performing entity several times, but a more propitious fate intervened.

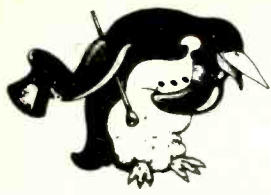
"That was a real interesting time," Stevie remembers when discussing the late months of 1974. "We had to make a deci-

(Continued on page 32)



**HEY MAC!
YOUR
ALBUM MAKERS
THANK YOU.**

AGI



FLEETWOOD MAC



Lindsey Buckingham: Holding Things Together

■ In the first decade of its existence, Fleetwood Mac had its share of guitarists who were exceptionally skilled in the recording studio. Peter Green, Danny Kirwin, Bob Welch: each knew what he wanted and how best to put it on tape.

Yet none of the previous Fleetwood guitar players could match Lindsey Buckingham's studio wizardry. Members of both the group itself and its crew will tell you that Lindsey's technical expertise, combined with his basic, visceral feel for music and boundless energy for expressing it, makes him indisputably one of the truly vital elements in the creation of Fleetwood Mac albums.

Fleetwood co-producer and sound-man Richard Dashut has said of Buckingham: "He's so into his music, and has so many ideas about what he wants, that he draws people in like a magnet. He has an incredible ear for parts, for editing—it goes beyond feeling." But Lindsey, despite such acclaim, would himself admit that until recently he wasn't nearly as comfortable on stage as he is when recording.

That situation must certainly have changed by now, for Lindsey has developed into a riveting performer. He is perhaps the most aggressive on stage; while typically soft-spoken—and friendly, a quality that's hard to exude unless it's genuine—as he introduces a song, he then throws himself into his playing and singing with a contagious abandon. A tune like "I'm So Afraid" has become at concerts an impassioned, searing tour de force, literally wrenched from Buckingham's heart and hands. In the

think a lot of times—certainly during the cutting of 'Rumours'—I can provide a certain amount of direction, more so than they had before Stevie and I joined. I don't see myself as a brilliant lead guitar player live or anything, or a brilliant writer; it's just that I provide that direction for Stevie's songs, and for my own, and to some degree for Christine's songs, as far as just having a simple, overall idea for a song to come across.

"I'm starting to loosen up on stage, and not be so shy towards the audience," he continues. "But still, I think that if there's any sort of unique talent that I have, it's just being able to do what a producer does in the studio."

If and when Lindsey retires from the road, he expects that he'll ease into producing as a full-time activity. In fact, his prowess in the studio has already led to an involvement in a couple of other projects. He was one of four co-producers (Stevie Nicks was another) on Walter Egan's "Fundamental Roll;" as Buckingham describes it, his and Stevie's role in the Egan album was another case of "kind of keeping him in the right direction."

Bob Welch

In addition, Lindsey recently helped Bob Welch, a former Fleetwood Mac guitarist, complete a new version of "Sentimental Lady" (which first appeared on the Mac's "Bare Trees") for Welch's forthcoming solo album. The Welch session, says Lindsey, "made me more aware of my own capabilities. Bob had already cut the whole album, but they decided to do a remake of 'Lady,' and Mick asked



Lindsey Buckingham

er octaves, and it sounds very much like a harpsichord. Then we did a take where we slowed the tape down to 15 (i.p.s.) and played the same thing, and when you bring it back up to speed it sounds even higher. I have a really nice, glassy sound."

Lindsey's composing, as exemplified by such contributions as the powerful "Go Your Own Way," the rolling "Monday Morning" or the acoustic tapestries of "Never Going Back Again," is one of the keys to Fleetwood Mac's triple-headed writing line-up, one of the consistently strongest songwriting teams that rock music has ever seen. Despite the obvious quality of his songs, Lindsey confesses that "I'm really not that confident about myself as a writer"; at the same time, though, he underlines the fact that songwriting is "something that I take very seriously, because I feel it's a really large part of me. I have a certain constant sort of output—but because of the fact that I got so dependent on working songs out

on a tape machine, and then being thrown out on the road, I've just recently become aware that I've got all these songs that I keep having ideas for that never really get developed. So I probably have tons of tunes that I could be working on right now that are at a certain level. I don't write the words a lot of the time, so the tune just stays kind of nebulous."

It's a testament to Buckingham's seriousness about his work that he now finds himself "trying to work on words about an hour a day, just so I can develop to a point where I can feel comfortable writing lyrics and get some of these things finished. I'm trying to grow a little more into my writing." As far as other artists are concerned, Lindsey's songs are already just fine, thank you; one tune from the Buckingham Nicks days, "Don't Let Me Down Again," has been covered no less than four times (by Ruby Starr, Richard Torrance, Hollies lead singer Allan Clarke and

(Continued on page 36)

I think a lot of times—certainly during the cutting of 'Rumours'—I can provide a certain amount of direction, more so than they had before Stevie and I joined.

nearly three years he's been with Fleetwood Mac, Lindsey has matured into a complete musician.

Buckingham's own remarks reveal a candid, though modest, awareness of his abilities that reflects the assessment of those around him: "I think I know what I'm doing in the studio, and I

me if I'd come in and just help out on the track." Buckingham co-produced the cut with Christine McVie, and arranged it himself; he feels that "it's got a lot more hooks in it now—I think it definitely could be a hit. I put these high-string guitar parts on—you use the high pairs on a twelve-string, instead of the low-

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FLEETWOOD MAC



Mickey Shapiro:

Laying Down the Law for Fleetwood Mac

By SAM SUTHERLAND

■ LOS ANGELES — Attorney Mickey Shapiro looks back on a relationship with Fleetwood Mac that began less like a business link than the tugging of some global Mac karass. "In the early '60s, I represented an r&b band, and the guitar player was named Bob Welch," Shapiro remembers. "Then he disappeared to Europe, and I eventually heard that he'd joined an obscure English band named Fleetwood Mac."

As a Los Angeles based entertainment lawyer, Shapiro had little professional reason to follow either Welch or that obscure band very closely during the guitarist's early '70s tenure with Fleetwood Mac. But a few years later, a phone call from another old friend, Judy Wong, changed that. "Judy called and told me that the band had moved to Los Angeles," Shapiro would later say. "She was now working for them, and explained that Bob Welch had gone and Lindsey Buckingham and Stevie Nicks had joined."

Shapiro decided to follow through on Judy Wong's suggestion that the band were interested in his services, so a meeting was set; after three hours together, reviewing the band's past history and current prospects, Shapiro and Fleetwood Mac decided to work together.

That March, 1975 meeting came during the final weeks of production for "Fleetwood Mac," the epochal album that would carry this new configuration of the veteran band well beyond the gold barrier into a new sphere of multiple-platinum sales success. But with that success still months off, the outlook for Fleetwood Mac was far less promising: while their album sales were at a respectable 250,000 unit level, earlier legal disputes had helped tie up their income, and since parting ways with former manager Clifford Davis—their adversary in that legal tangle—had yet to rebuild their relationship with their label, Warner Bros. Records.

"I got immediately into it," Shapiro says of the Davis dispute, started several years prior when the then manager of Fleetwood Mac elected to send a completely different Mac line-up on tour to fulfill concert obligations. "Mat-



Mickey Shapiro

ters were still pending in the high court in England, and were far from resolved. I'm not licensed there, but I do have many friends and associates and was able to coordinate actions on behalf of the band with their English attorneys.

"At that point in time, all recording monies and publishing income were in suspense; there was absolutely no money flowing to the band." Compounding that squeeze was a lack of ongoing rapport with their record company, "so one of the first things we did was to arrange a meeting with Warner Bros."

Shapiro and the band met with label chairman Mo Ostin and Bob Regehr, vice president, artist development, to explain the realignment of Fleetwood Mac's managerial and legal representation, confirming not only Shapiro's in-

volvement with the band but the more controversial decision to forego a conventional tie with a recognized management company. Mick Fleetwood and John McVie, the band's oldest members, were determined to manage Fleetwood Mac on their own, a choice that contradicted the usual discrete barriers between artists and the day-to-day administration of their business affairs.

"It was a justifiable concern for the record company, or for anyone," Shapiro says of the formation of Seedy Management and its parent organization, Penguin Promotions, to direct the band's career. If the concern was understandable, it was soon offset by the band's success with the new arrangement. "The most significant difference between this band and any other client I've worked with is that they're just smarter than everyone else," Shapiro comments by way of explaining the subsequent success of Seedy/Penguin. "They're not just smarter because they're intelligent, but because they've had so much experience as well.

"It was great to watch Mick and John growing into the job. They already had all the first-hand knowledge of the problems and setbacks that might be encountered, so they needed far less guidance than you might initially think. Mick, who became increasingly central to the management

as he got involved with it, turned out to be a first-rate manager; today, if another one of my clients were to ask, 'Can you recommend a great manager,' I'd tell them about Mick, not because I already work with him, but because he really does know what he's doing.

"We must barrage him with 50 or 60 pieces of work a week, usually in the form of a few paragraphs outlining business proposals or procedures. Mick is very conscious of the criticism that could be levelled against him, the idea that, 'Hey, he's just a drummer.' So he's always demanded a lot of input, so that he has a lot of data from which he can make a decision. He's well suited to the role by temperament as well, being rather reflective, analytical and even quiet. He's not impulsive."

McVie's Perception

McVie, while less directly involved in the full range of managerial responsibilities, also has Shapiro's endorsement as a perceptive businessman. "I remember one time in particular when he found a deviation in procedure regarding some litigation that had been missed by both me and the band's English counsel," says Shapiro. "The document was extremely long and very complex, and yet John caught the slip-up right away. And, in addition to that ability to understand the most detailed actions, he's got a simply uncanny memory."

Thus, the Mac management team has proven as steady and reliable as its rhythm section—namely Fleetwood and McVie. "I spend a lot of my time on Fleetwood Mac," comments Shapiro, whose other clients include Alan Parsons, Chick Corea, Return To Forever, Stanley Clarke, The Kinks and Pilot (along with one Bob Welch, again living Stateside and now managed by Mick Fleetwood). "I'm very prolific, yet Mick keeps up with me all the way, even when he's on the road."

Shapiro feels that the band's success with its own management underscores a long-term commitment to its music that has been the key to their survival. "When it comes to the music, there is no outside person—no manager, or

(Continued on page 42)



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FLEETWOOD MAC



Tom Ross: A Special Relationship

By FRANC GAVIN

■ LOS ANGELES — Tom Ross, Fleetwood Mac's ICM-based booking agent, is more than just ebullient about the group's success. "I handle a lot of other acts," Ross told *Record World*, "but none with the direct input that I have with Fleetwood Mac. I have in the past, and I would in the future go out on a limb for them, just as they would for me. We have a rapport that goes beyond the ordinary booking agent/group relationship. It's a family type of arrangement. I cherish it."

Prior to the recent upswing in the band's fortunes, the bookings were not as select as they are now, for now that selectivity is affordable. But the verve with which they have tackled seemingly hopeless situations has obviously been a key factor in their

triumphs. It appears to be indicative of their character. "A perfect example of their drive and stick-to-it-iveness" said Ross, "is when Lindsey and Stevie first joined the group, and right after the release of the white album, they were in Hawaii, playing an outdoor gig at Diamond Head crater. Just before they were to go on, a fire broke out, and it wasn't a small blaze either. There were flames shooting thirty feet high, and the whole stage canopy went up in smoke. But the kids wouldn't leave. The group wouldn't leave. After they salvaged what they could of the stage, Fleetwood went on—and it was a total knock-out. The audience went crazy. It's been like that since then. Through thick and thin, all of the ups and downs, Fleetwood Mac has stuck it out. A lot of people asked me

'When are you gonna give it up Tom, they're a limited-venue band.' I told 'em uh-uh. This is a group that is special. Things like that Diamond Head incident just reaffirmed my continual faith. And it wasn't long after that I was proved correct."

In between, though, Ross was faced with building a stronger base for the band as a headline attraction, for when Fleetwood Mac shifted their bookings to ICM in 1974, Ross recalls them as "one of the consistent 'special guest stars' on the tours at that time. They were an undeniably solid act in that slot, and could headline small venues in certain markets where they had developed a strong audience, so for us, the main priority was to extend that strength into other markets. By the end of '75, when the 'Fleetwood Mac' album had been out for some months but was still only building, they had established themselves as smaller hall headliners in most major and secondary markets."

Touring

Although that album didn't start to reveal its platinum potential until the band was finishing that tour, Ross believes the record's extraordinary sales growth in the following months simply couldn't have been possible without the strong touring exposure that the band had always maximized. "These guys are the ultimate troopers, and always have been," he asserts. "They played close to 200 dates during 1975, and by the end of that tour, they had probably the strongest foundation of any band I've ever worked with."

Now that Fleetwood has such good fortune, will they drop the small spots that ceaseless touring helped keep their name in concert-goer's minds? "Not by a long-shot," said Ross. "Of course there's going to have to be a slow-down; we won't be the constantly touring unit we once were. But we will still visit the small towns that helped make us, the college campuses, the not-necessarily out-of-the way venues. There has to be that kind of diversity. It's part of the band's nature . . . We're a people's band."

The band seems most bent on emphasizing that they are indeed a group with a past, one of the

reasons they continue to perform certain pre-Buckingham / Nicks numbers in their concerts. According to Ross, "The band likes to leave a performance on an historical note—they will oft-times do a number from 'Bare Trees,' something that tends to reflect that long, hard road they've traversed. They want everyone to know they are definitely a group with a past. And although they've cut the set down from two hours to an hour and forty minutes, those numbers remain part of the band's persona. It's that important to them."

Then there is the band's behind-the-scenes professionalism, the result of what Ross calls a successful family concept in the organization of tour personnel. "Many of your major concert promoters will agree that this band has every tour function, every possible idiosyncrasy or problem that might be encountered, completely buffered," he explains, going on to note that the self-proclaimed "Manhattan Beach mafia" that comprises the road crew has developed the necessary expertise to handle problems on the spot, as they arise.

That flexibility also applies to the band's relationship with its agency. Of manager / founding member Mick Fleetwood, Ross observes, "He gives me total autonomy, apart from seeing that certain details on each date, or specific problems, are attended to." At the same time, Ross attempts to work as closely as possible with Fleetwood to see that the band's concern for tailoring its dates to each new audience is honored. "They're very concerned that we don't cop out," Ross says. "We could have gone entirely to outdoor appearances in every city in the country, but we know that those dates aren't always the best for us. So this tour, for example, is one where we're going inside in every market the band played as an outdoor venue on last year's tour."

"We still don't want to abuse anything. Mick's feeling is, I think, that we don't need to be greedy."

The band is, according to Ross, the biggest concert-draw in America today and the group's present-day assets give it near limitless possibilities.

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FLEETWOOD MAC



Judy Cornick: Friendship and Faith

■ It's not uncommon for a band to have a few friends among its employees; with Fleetwood Mac, in fact, you find that friendship is a thread that's woven through every aspect of the group, from musicians to management to crew and so on. But the case of Judy Wong Cornick, Fleetwood Mac's versatile secretary, is really unusual: Judy's friendship with various group members goes back to the days before Fleetwood Mac was even a gleam in its founders' eyes.

First Meeting

Judy Wong first met Mick Fleetwood (and his wife Jenny) back in 1965, in London. She had gone to a club to hear Bo Diddley, who was supported on the bill by a band called the Peter B's; Fleetwood played drums for the latter, and Judy remembers that "when Mick stood up, he just went on and on . . . He was the tallest thing I'd ever seen!" She eventually met Peter Greene, another of Fleetwood Mac's originals, as well as John McVie, and when the Mac was formed Judy already knew three of its members.

Bob Welch

In the States, Judy had also known guitarist Bob Welch; they'd been friends since 1964, when Welch played with an r&b show band, the Seven Souls. In 1971, both were living abroad, Judy in London (with her then-husband, Glenn Cornick, Jethro Tull's original bass player), and Welch on the continent. When slide guitarist Jeremy Spencer left Fleetwood Mac in the winter of '71, Wong suggested Welch as a possible replacement. As she remembers it, "Bob joined in a couple of days. It was a very natural thing—right from the beginning it was him."

Intuition

Judy began working for Fleetwood Mac around the time that Lindsey Buckingham and Stevie Nicks joined in 1975. "I was very surprised at being asked to work for them," she now confesses. "It never would have occurred to me. But I think Mick was looking for someone who knew the group and could tie all the loose ends together. I think I know them intuitively—I know how they'll react to things.

"For the first year and a half

there was no office," she continues. "We used my house—it was basically me and a telephone." Her duties involved "everything from typing, phone calls, and running errands to baby sitting the Fleetwood children and various other chores. While road manager John Courage took care of the tour end of things, Judy "handled all the money. Nothing went out without my knowing about it, and I knew where every penny was before we took on business managers. Now, I handle the finances in conjunction with the business managers." She also works with Bill Graham's Winterland Productions, coordinating merchandising angles such as T-shirts, belt buckles, tour books and the like.

'Natural Evolution'

Having known the Mac through a number of personnel changes, Judy's in a good position to look at their success in perspective. She considers each period of the band's history to be "a natural evolution. I've always trusted John

and Mick's intuition—whoever's been in the group has been right for that time." As far as the current band's popularity is concerned, she views it as "simply the right timing. Timing, and the chemistry of the band. This is a group with a lot of heart. Everyone connected with it has a real emotional interest in it—it's not just a job."



Judy Wong Cornick

Gabriele Arras: Mac's 'Middleman'

By MIKE FALCON

■ When one of the world's most successful bands has a member as manager, and the group becomes heavily committed to extensive touring, a rather unique problem may arise: the manager may be required in one part of the world while the band is playing on another continent.

In order to partially solve this dilemma by maintaining a continual line of communication between Mick Fleetwood and the Warner Bros. staff, Gabriele Arras acts as liaison between the band and the record company,



Gabriele Arras

handling many of the day-to-day problems that need attention, but not the continued physical presence of Mick Fleetwood and John McVie.

Functions

"I'm sort of the middleman between the band and the record company," explains Ms. Arras, who often is mistaken for a variety of Scandinavian film stars. Among the diverse functions which are required for liaison are press, radio, and television coordination of certain episodes in the band's itinerary, as well as efforts in tours, recording dates, and the numerous hassles which plague any successful organization in routine operation. All of this has to be digested and summarized after evaluation, and then forwarded by phone to Mick Fleetwood.

Arras has been involved directly with Penguin Productions for a year and a half, although she was working with Warner's general manager for some time before that, and had a good overview of the band's functioning. Warners executives, in interviews regarding Fleetwood Mac, often mention Arras as an aggressive, yet agreeable member of the organization who gets things done.

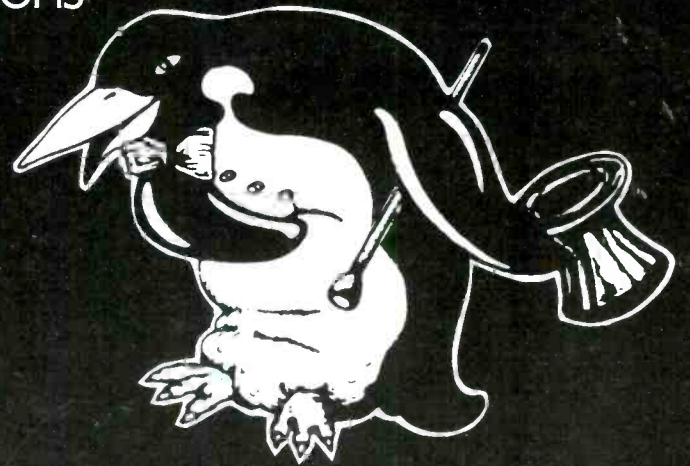
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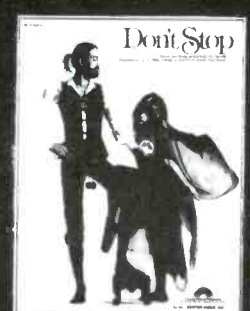
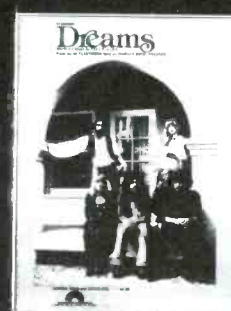
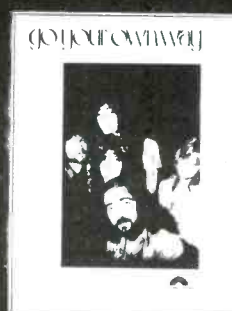
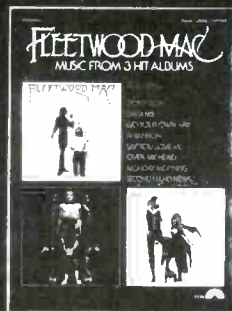
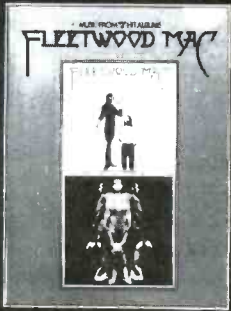
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WB Executives Salute Fleetwood Mac

Mo Ostin

(President & Chairman of the Board)

■ Through the nine albums Fleetwood Mac have recorded for Reprise and Warners during the past eight years, they have shown their strength in talent and determination as they rose from the depths of the blues to shine platinum over us all.

Other articles in this issue of **Record World** document the change and growth which began in 1967 when Peter Green, John McVie and Mick Fleetwood, all veterans of John Mayall's Bluesbreakers, formed Fleetwood Mac with Jeremy Spencer.

I became involved with them the next year, after contact with Tony Calder and Andrew Loog Oldham concerning Immediate Records, whose catalogue included Fleetwood Mac, Humble Pie, and the Nice.

We signed Fleetwood Mac, who began recording their first Reprise album in December of 1968. That lp, "Then Play On," was released in October of 1969, along with a single, "Rattle Snake Shake."

From the beginning of our business relationship until 1974, when Fleetwood Mac began directing their own affairs, I had limited personal contact with the group since their manager mediated all dealings with the record company, though I recurrently saw the band in performance from its beginning.

Increasingly, during the past three years, particularly after Lindsey Buckingham and Stevie Nicks joined Mick, John, and Christine McVie, the group estab-



lished a direct relationship with the record company—and with me.

Although there is tremendous validity in a manager screening an act from many of the detailed record company problems, direct communication between artists and their record companies is very important.

Traditionally, most groups work most effectively in conjunction with managers and, in fact, I told Mick Fleetwood and John McVie at dinner some months ago that I was opposed to their decision not to have external management. I was concerned that Mick and John would dilute their creative efforts by handling other responsibilities and I felt that as a result everything would suffer.

But after our experience together, I realize that I was totally wrong. It's worked out ideally because of the way they've struc-

(Continued on page 32)

David Young

(National AOR Promotion)

■ One of the most loyal Fleetwood Mac fans on the Warner Bros. national promotion staff is David Young. He estimates that he's seen the group over twenty-five times in the past year and he, too, goes way back to the beginnings.

David was a clerk at Music Hall Records on Sunset Boulevard in Hollywood (now the site of a Licorice Pizza Store) and had to contend, along with fellow clerk Russ Thyret, with a steady stream of customers asking for a strange



instrumental with some echoey vocals, parts thrown in; the artist and title always somehow eluded them. He heard lots of great versions of "Oh Well," hummed and

(Continued on page 32)

Stan Cornyn

(Executive Vice President)

■ Fleetwood Mac, I am sad to report, are becoming an increasingly troublesome burden to their patient friends here at Warner Bros. Records. Their unseemly sales success has caused us to spend a sum equivalent to the annual budgets of some smaller record companies on congratulatory ads, platinum records and testimonial fetes. Some of us can remember a happier time—when the group's records sold perhaps 100,000 copies, engendering no such exorbitance and causing no one any trouble.

But those dancing days are done. These days life is one long phone call to the pressing plant, trying to whisk out enough copies to meet a drearily repetitive reorder pattern.

Is this the way a civilized rock group repays loyalty? Remember, we stuck with them through years when a less good-hearted company might not have done so. It's a good thing for all concerned that Warners believes in hanging in there with talent (and building saleable catalogue), but did they have to take so long? We could



have used this windfall in 1975, when things were, ah, slow. Fleetwood's unfortunate timing may have caused us to fire two mailboys.

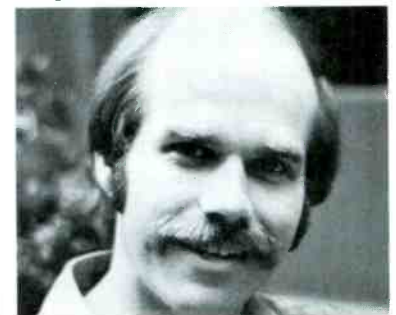
It's unfair to complain too much, though, and I'd hate to leave the impression that Fleetwood Mac have brought us no happiness at all. For one thing, several of us here are fans of good music and, as has been noted by critics and consumers alike, these people are sort of nice to listen to.

Robin Rothman

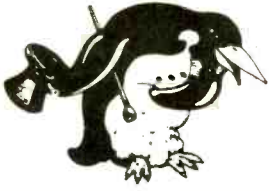
(General Manager)

■ Fleetwood Mac has reached a pinnacle of success not many rock groups can claim. They have established a broad FM and Top 40 radio base that has had programmers playing virtually every cut on their past two albums; something unheard of in today's world of tight playlists. Longevity is the name of the game, and Fleetwood Mac certainly has an incredible history behind it. Club and concert dates of the past cannot compare to the current bookings of stadiums, arenas, and coliseums, but the group's concern with performing, recording, and, in general, their overall dealings with the public has been impeccable all along. From their own management to their personal feelings on public relations, their performance in these areas has been impressive.

This past May, the UCSB date in Santa Barbara was rained out. Having just come from the stadium, John McVie sat down and asked me about the attitude of



the people turned away. He even took the time to arrange interviews at the local FM stations for the group to talk not only with the station personnel, but more importantly, to apologize to those listeners for any inconvenience the rained out concert may have caused. Concern, pride, and professionalism. Get the picture? As it now stands their current album, "Rumours," has an excellent chance to sell between 6 and 7 million units domestically. It's with good feelings that we take this time to salute the members and associates of Fleetwood Mac.



FLEETWOOD MAC



Ed Rosenblatt

(Vice President and Director of Sales and Promotion)

■ Ed Rosenblatt, Warner Bros. vice president and director of sales and promotion, has a fond memory of Thanksgiving night 1975. He spent the evening at the Santa Monica Civic Auditorium at a Fleetwood Mac show. After the performance members of the group mentioned that they'd have a new album in the spring to follow the then almost-gold "Fleetwood Mac." It was a year-and-a-half and over three million more albums before "Rumours" would come to be.

The first time Ed got to personally know the members of the group occurred prior to the release of "Heroes Are Hard To Find." The album was previewed at Gabriele Arras' home and, according to Ed, "we all felt it was a smash." He's quick to add, "we were right but there was just a bit of a delay that time."

Through the years Ed has had great admiration for the group, especially in their perseverance



in the face of adversity. "On every creative and musical level Fleetwood Mac is a group that had paid real dues," he commented. "Perhaps the only appropriate thing I can say about their current success is that it is indisputably well deserved."

Lou Dennis

(Vice President and Sales Director)



■ Numbers naturally mean quite a bit to Lou Dennis, Warner Bros. vice president and director of sales. One of his favorites is MS 2225, the "Fleetwood Mac" album. He likes to recall that the album went to number one on the album chart within a short time of his assuming the national

sales manager post. Lou's involvement with Fleetwood began with RS 6368 ("Then Play On"), the group's first lp for Warner/Reprise back in November, 1969. Lou was based in New York at that time as eastern regional sales manager.

Of course, one of the biggest and best numbers for Lou these days is BSK 3010 ("Rumours"). "Having maintained the number one spot on **Record World's** album chart for 16 weeks at a time when records seem to climb to the top and fall off the following week is no mean feat," Lou pointed out. "This is a true indication of what Fleetwood Mac can do and what they really mean to concert goers and ticket buyers. It's been a thrill to have been involved with a group and a record like this. After all, how many times do you have the chance to work on a true superstar act: it's been a great and rewarding opportunity for all of us."

Don McGregor

(Director of National Promotion)

■ Don McGregor's first professional contact with Fleetwood Mac actually predates both his and the group's association with Warner Bros. As a disc jockey at WSGN in Birmingham, he programmed "Albatross," the group's first taste of top 40 exposure.

Don and Fleetwood's paths crossed again in 1971 when he joined Warner Bros. as regional promotion manager based in New Orleans, covering that market as well as Atlanta, Dallas and everything in between. He saw them perform several times in New Orleans and became something of a fan. He had the misfortune to catch the "fake Fleetwood" group and joined the legions of upset fans and promoters who felt more than just a little burned by them.

"Bare Trees" heralded a new era for the group and Don became convinced that the "Sentimental Lady" cut off the album was a smash. "I worked the record once a year for four years," Don remembers of his annual and ongoing urge to break the record. "Heroes Are Hard To Find" was the group's first album after Don assumed his national position. He thought they might finally happen off that album but found AM airplay hard to come by.

The "Fleetwood Mac" album



was previewed at the 1975 Warner Bros. national promotion meetings at the Camelback Inn in Scottsdale where the decision was made to make the lp a top priority project. Bert Keane, then the local Denver promotion man, went home from the meetings and got the first top 40 play on "Over My Head" and the rest of the country soon followed.

"As long as David (Urso) and I have been with Warner Bros., we've kind of had a commitment to break Fleetwood Mac," Don reveals. The group's current record shattering performance makes him more than a man of his word.

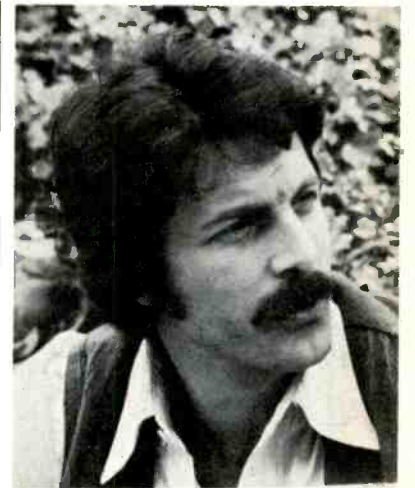
David Urso

(National Director of Promotion)

■ David Urso has been a Fleetwood Mac booster for many years. As a classical music student attending South McComb College in Detroit in the late sixties, David more than once laid aside his viola to catch Fleetwood's show at the ever-so-raunchy East Towne Theater. When he gave up the serious study of music to become a local promotion man in 1970, Detroit was his beat and Fleetwood was heard locally on WABX, the "underground" station.

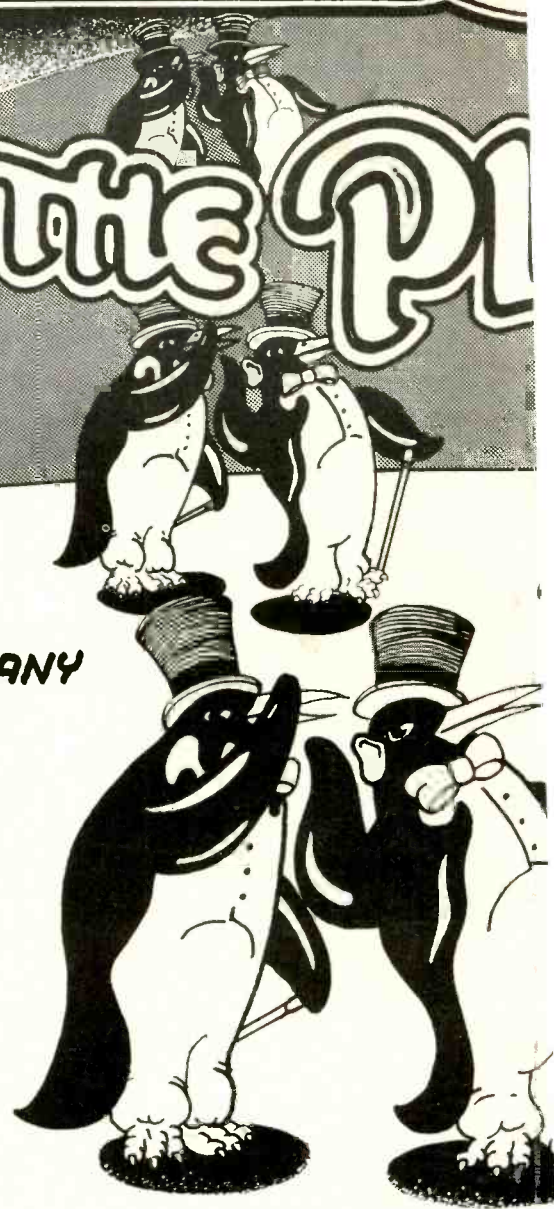
For David, the first indication that Fleetwood Mac would transcend the hip underground cult was "Heroes Are Hard To Find." He predicted, with partner Don McGregor (they were by this time both national promotion directors based in Burbank), that they'd break the album . . . or the next one. He and Don recall sitting down with Russ Thyret sometime thereafter and declaring "we have an act here." By the time the "Fleetwood Mac" album came out, David was even more bold in his prognostication and he predicted six million units would eventually be sold (he's very close to correct on that score).

Why would he make such a seemingly rash prediction when the group hadn't even gotten into



the gold category up to that time? "It didn't take a genius to know that album had a bunch of hits on it," David says. He carts out one of his famed baseball analogies to explain, "They're like a team with everybody playing his—and her—position to perfection while keeping the team effort going." David's unsolicited testimonial: "The music they're putting on record is incredible and I just want to thank the boss upstairs that they're on Warner Bros. I've been a Fleetwood Mac fan for years and that was about twelve to fifteen million records ago."

Thanks! The P



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FLEETWOOD MAC



Tom Ruffino on Breaking Fleetwood Overseas

By MIKE FALCON

■ Despite their enormous success in the United States, there have been periods when Fleetwood Mac's European market action was not quite what they had hoped for. According to Tom Ruffino, Warner Brothers' manager of international operations, the difficulties stemmed from an identification problem.

"European audiences were still thinking of the old Fleetwood Mac," noted Ruffino, "and CBS was still enjoying sales of 'Albatoross.'" Ruffino adds that Fleetwood Mac, to the Europeans, was a group that developed during the late 1960s and as far as the European press was concerned, there was not a lot to write about after the group stopped performing in Europe. "The European press knew them as a blues group," adds Ruffino.

Ruffino remembers that the group was disturbed with their relative lack of exposure and sales in Europe, and a meeting was called to resolve the problem. "We had a very tense meeting," recalls Ruffino, "and they were right in wondering why their international sales weren't as strong as their domestic performances."

To combat the relative lethargy of the European media in regard to Fleetwood Mac, Ruffino settled on a two-stage plan, and encouraged the group to wait while the strategy was developed and execution begun, despite the fact that they were eager to begin work.

Ruffino had been to a number of Fleetwood Mac concerts and was impressed by the energy the group put out. "There was no question that the group was brilliant in concert," observed Ruffino. "I had listened to the records, but they were not as compelling as the group is in live concert, and I felt that we could use some method to translate this involved excitement to the media overseas."

Ruffino settled on a 30 minute film of some concerts the group would do on the west coast, and Mick Fleetwood got involved in the production, which was done by Michael Collins. This completed the waiting process and the film, which was phase one.

They then looked to the WEA English operation. "What hap-



Tom Ruffino

pens," explained Ruffino, "is that people are indoctrinated to believe that England is an international representation, sort of like a springing board to the continent. There's a misconception that England directs the continent, and that's not really true. They have some influence on the German and Canadian markets, but the French don't care what the English are playing. The Dutch are more sophisticated than the English, and were way ahead of us, but they were small."

For these reasons Ruffino looked to England. "It was necessary, in this case, to satisfy this preconceived notion that England was important; and it was one of the easier markets to work in, in that Fleetwood Mac did have a following there, although it was via CBS records," stated Ruffino.

The message of the 30 minute film that was brought to England was that Fleetwood Mac was different in concert from what the European press had conceptual-

ized. Ruffino's hardest task, at this point, was to convince the European press, who had not had recent contact with the group, that Fleetwood Mac was going to "happen" in Europe whether or not they jumped on the bandwagon.

"It was a very basic way to do things," commented Ruffino, "but it worked. The film worked and the next thing that started happening was that booking offers began to materialize. Curiosity was the main ingredient that got the press involved, though, because everyone there knew that the band had a following in Europe that had been good, and so, for nothing else, they wanted to

know what they were all about."

The exposure that Ruffino helped garner in the European market was followed closely by a European tour, and sales patterns started to develop, first in England and then Holland, followed by Germany and France.

In the end Fleetwood Mac's sales soared, selling many times the number of records they had before. Ruffino credits the band with doing strong promotional work that was integral to the campaign, as well as having a strong voice in development. "They know exactly how to react," observes Ruffino, "because they understand the reaction of the media and respond brilliantly."

Schmitzerle on Fleetwood's Maturity

By PAT BAIRD

■ NEW YORK—Don Schmitzerle, currently vice president and general manager of Capricorn Records, worked closely with Fleetwood Mac during his tenure as general manager of Warner Bros. Records, a position Schmitzerle described as a "liaison between the artist and the record company, almost like a personal manager."

"We all became friends very quickly," he said. "There was so much, literally, we went through together, from all the membership changes to the bogus group that came to the U.S. and called themselves Fleetwood Mac. Plus, there was an affinity for the music. They

produced music I truly enjoyed listening to."

Schmitzerle was working with the group when the blockbusting "Fleetwood Mac" album was released. While the sales figures for that album came as an astonishment to many in the industry, Schmitzerle felt that it simply showed that the group had hit a level of maturity that many other artists were unable to achieve.

He left Warner Brothers to join Capricorn before the "Rumours" album was released but has followed that album's success and the group's career closely ever since.

"They were immensely aware of the pressure that was on them after the 'Fleetwood Mac' album," he said. "They came up with another album that showed growth and maturity and a lot of other groups can't say that. I think that's the difference between real recording artists and those who call themselves recording artists. Fleetwood Mac came up with a totally artistic concept and it produced the kind of success even they never expected."

Schmitzerle recalled that, even after ten years of constant road and studio work, Mick Fleetwood "always believed success was inevitable. I just don't think he ever imagined this degree of success. When the 'Fleetwood Mac' album was released we chose the first single ('Over My Head') very carefully. Now, when I think about four platinum albums, I can't believe it."



Fleetwood Mac at 'Day on the Green,' Oakland Stadium, May 7, 1977



FLEETWOOD MAC



The Fleetwood Mac Success Story

(Continued from page 4)

wood Mac's quest for blues legitimacy. This band, Peter Green in particular, would soon show that it was much more than "just another bunch of British bloozers."

When it came out in late '68, the single "Albatross" left a great many narrow minded purists mighty shocked and dismayed. But not only was Green's graceful, Santo-and-Johnny-tinged instrumental not such an abrupt departure for them, it also typified the lack of boundaries Fleetwood Mac has applied to their music ever since. With this song they established themselves as a music band, not just a blues band. There was no difficulty convincing most of the public: "Albatross" was a #1 hit in the U.K., not only in early '69 but when re-released in '73.

A third guitarist was added af-

ter "Albatross" was recorded. Like the others, 18 year old Danny Kirwan had begun playing the blues, but his wistful voice, lithe and lyrical guitar playing and influences like Django Reinhardt indicated that he had another creative dimension. Early Kirwan contributions, including "One Sunny Day," saw that dimension realized.

'Oh Well'

"Albatross" was followed within the next 18 months or so by three more big single hits, all of them written and sung by Green and all of them among Fleetwood Mac's most enduring work. "Man of the World" was a yearning, introspective ballad; "Oh Well" was Green's magnum opus, a nine minute two-parter featuring on the one hand some bruising, dog-fight jams and tongue-in-cheek lyrics ("Can't help it 'bout the shape I'm in/I can't sing, I ain't

pretty, and my legs are thin . . .") and on the other hand a romantic classical guitar passage; and "The Green Manalishi," which proved to be Green's last recording with Fleetwood Mac, was a powerful, almost primeval item driven by Mick Fleetwood's relentless drumming and some possessed guitar.

In the meantime a third album (the first for Warner/Reprise), "Then Play On," had been issued about the time of "Oh Well." Green and Kirwan shared the composing chores, and the result was a wide range of material including some bone-crunching rock ("Rattlesnake Shake"), a nod to basic blues ("Show Biz Blues"), two more tortured ballads and some superb instrumental cuts.

All in all, the first three years of Fleetwood Mac music comprised an exceptional body of work. It was the great potential

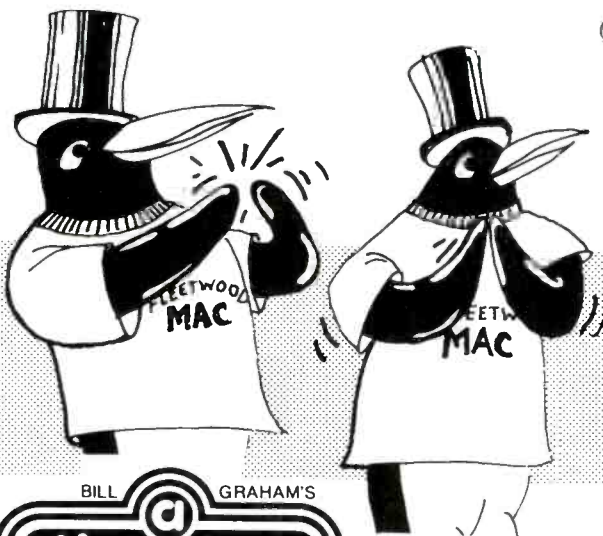
exhibited by this music, and the fact that Peter Green had played so vital a part in its success, that made his departure in 1970 seem like little short of a major national tragedy.

Green had never been completely comfortable with all the attention lavished on him as the band's popularity grew; his attitude was apparent not only in his comments to the press but in his songs ("Show Biz Blues": "Tell me anybody, now do you really give a damn for me?"). Clifford Davis, former Fleetwood Mac manager, has said that Green also "felt it was wrong that . . . Fleetwood Mac should earn such vast sums of money when, in fact, other people in the world didn't have enough to eat."

There have been other explanations for Green's disaffection, not to mention many exaggerated (Continued on page 34)

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FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

(Continued from page 6)

took their names from guitarists, Fleetwood Mac reflected you and John. But there is a continuity there.

Fleetwood: I can't argue with that. I think that's what has happened. It's unusual, but then, you can't imagine the Stones without Charlie Watts, because he is a good chunk of what the band does musically. It's probably more interesting musically, just because you've got two players who've been there all the time it was happening. The drummer and bass player can completely change the band around. But it has meant a lot to the band keeping going, I think.

RW: While the current set focuses primarily on the songs written and cut since Stevie and Lindsey joined the band, you still do some of those old songs. But your larger audience still doesn't really know the early songs.

Fleetwood: Yeah, they don't know anything about blues jams and shuffles, not very many of them anyhow, and that may be a good thing. We're not preoccupied with burying our past. I think that's one thing, we never feel we've compromised or made terrible blunders and then suddenly got lucky. It's just that everything has been very natural, with people coming in and out of the band free to do what they do best and just make that part of Fleetwood Mac.

RW: With all the shifts in personnel, you've never really resorted to extensive auditions for new players, though; there seems to be as much a human or social level to choosing musicians as a technical one.

Fleetwood: All I think about is, either you've got a rapport, a personal rapport apart from the professional one, or you don't. Lots of people can work that way and don't really see each other otherwise; they don't cry on each other's shoulders and it's just very clean and crisp. I wouldn't particularly enjoy that, because it really doesn't give you anything apart from being able to make music. It's the way that you go about making it that's more interesting to me: that you're not just functioning, that everyone has always known each other in this band really well from the start, from way back. From the outside, it can be a very tight looking little clique, but there's an incredible bond between us, especially now that the band is as it was when it first started. It's a very similar feel.

Forget about the music, but the actual feel of the band is very similar to when we ended up with Jeremy, Danny, Peter, John and myself. It was like having three bands in one, with three very different musical inputs from the writers, and yet it was definitely one band. You're very lucky to have that, and we have that now. It really is a full circle to me.

Dave Mason was talking to me, and he said it's a strain being the leader of a band; he remembers how, with Traffic, he had someone to bounce off. He was saying it must really be fun to have that, that he'd had a taste of it, and you should never brush it off lightly.

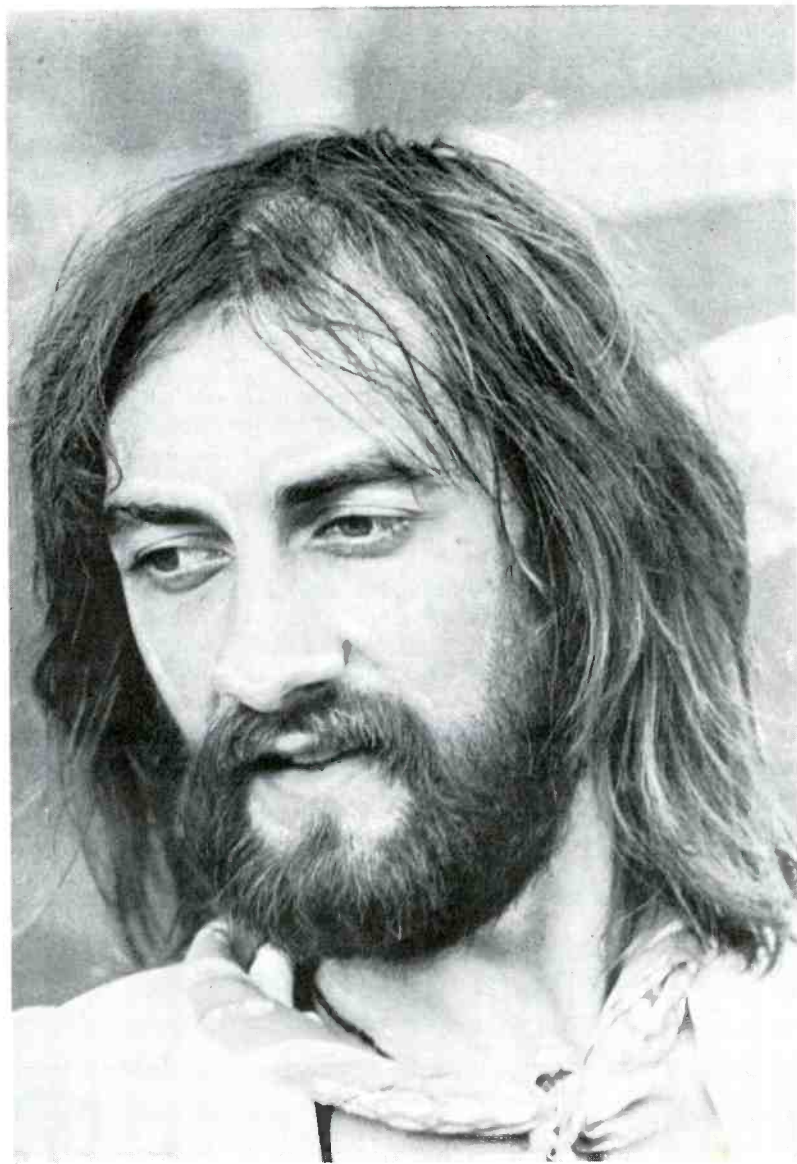
RW: Another constant for Fleetwood Mac has been its visibility as a live band. Long before your current success, you were already touring extensively here.

Fleetwood: Yeah, we used to do like four or five month tours.

RW: Was that out of necessity?

Fleetwood: Got to make a living. Really, it's just habit. That's all I can remember, is being on the road. We're just a hard working band, and no one ever turned around and questioned it. We just got used to touring, and I think the fact that we did keep going and didn't completely fall apart when changes went down, that we just got the band together and went back out to face whatever was in front of us, is the reason we're still going. We just kept going, and the fact that we did keep touring enabled us to sell records, which is the whole point.

After the band was a huge success in Europe, at the beginning, and that all went down, it started taking a nosedive. So we came over here, and just kept on doing it, and we were able to sell 200,000 or 250,000 albums every time, without going downhill; it was always steadily increasing, and then when Stevie and Lindsey joined, everything went bananas. And it was because we did keep going.



"... there's an incredible bond between us, especially now that the band is as it was when it first started."

RW: Your U.S. audience, even prior to the platinum era, drew you here to live then.

Fleetwood: That's why we came over here to live. It wasn't because of tax reasons, it's because we were working, and it was the only place we were working, the only place that meant something to us. In England we had been big, and had taken a dive, and it was redundant.

RW: Around the time of that move, you also took over your own management, following the dispute with your former manager, Clifford Davis.

Fleetwood: Well, the best thing about that is . . .

RW: That you didn't pack it in then?

Fleetwood: That, and it was also a blessing in disguise, because for whatever reasons, the day that that partnership fell out was the day that the band started doing something, and doing a lot better than it had done before that.

RW: The break actually came before the move to the states. Were you managing the band then?

Fleetwood: Me and Bob Welch and John. We were just all doing it. There's a point where I became more noticeably involved. For whatever it's worth, that sort of thing has just come naturally. There

(Continued on page 43)

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FLEETWOOD MAC



Stevie Nicks (Continued from page 14)

sion, after waiting a year to make the decision to do another Buckingham Nicks album on spec: we got the offer to join Fleetwood Mac, so we had to make up our minds whether we wanted to stop Buckingham Nicks and start Fleetwood Mac." With production of the next Mac only days away, they agreed to join Mick Fleetwood, John McVie and Christine McVie to form the next incarnation of the rock band.

The success that followed was, of course, epochal, the band's new potential hinted at as a groundswell of airplay and sales quietly carried "Fleetwood Mac" beyond earlier albums to hit first the gold, then platinum marks. The momentum didn't stop, with the album going on to multiple platinum tallies and consolidating an audience that has expanded still further since the release of "Rumours." Both albums showcased Nicks' tremulous, husky singing voice and haunting songs. Stevie found herself catapulted from the frustrating inactivity of Buckingham Nicks into the eye of a pop phenomenon.

Since then, the Mac's busy schedule hasn't halted the flow of new Nicks songs. "I do write on the road," she explains. "I sneak into the tuning room after gigs and write; sometimes I'll take a guitar with me. Or I'll write on the piano. I'm having a little electric piano made, a teensy little piano with reverb and echo and all the other effects I like."

The choice of that instrument reflects an increasing shift towards songs written on piano, in contrast with her earliest material composed on guitar. But Nicks herself minimizes dramatic musical changes in style, asserting that her writing, both because of her musical tastes and the personal focus of her storylines, represents a consistent process from early Buckingham Nicks songs to current Fleetwood Mac hits. "My writing's probably better now," she observes, "because I'm older and a little wiser. But it's not changing that much." Her songs are, she agrees, both serious and personal throughout. "My songs are a rolling diary, a chronology. I don't sit down and 'make up' a song, ever; I'm a storyteller of sorts, but my stories have got to be based on fact. Then I can add a little, or take a little away. But the main idea that goes through



them is always real... I've tried to sit down and consciously write a commercial single, and I can't."

While Nicks' first priority is songwriting, her ambitions as a writer have not been subdued by Fleetwood Mac's success. Because she is a prolific songwriter—her current demo tape of new material has a mere ten songs on it, simply because she hasn't had time to cut more—Stevie hopes to place songs with other artists, and may eventually record in a solo format, "only because I have so many songs. It's not like I need something else to do. But there's no way Fleetwood Mac can do all my songs, and I've got a library of songs I want to be done. Some of them could be done by me, some by somebody else, and some can be done by Fleetwood Mac."

If her self-proclaimed "greatest

David Young

(Continued from page 24)

whistled but "Then Play On"—Fleetwood Mac's first lp on Reprise—didn't originally include the cut. The British version of the album did and it became a hit there. When they finally tracked the tune down on import disc, the company decided to get involved in the import business and the customers could finally hear the original version of the tune.

More recently, David was present at the Record Plant in Sausalito when the "Rumours" album began to take shape. "'Rumours'

is songwriting, her dedication to the Mac still precludes the thought of following the solo route that members of successful bands are increasingly wont to take. The band is a grueling test of her physical endurance, but it's more than just another musical slot. "I think it has more to it than just a rock 'n' roll band," Stevie Nicks concludes of Fleetwood Mac. "For example, everybody's real interested in the fact that when we walk onstage, Christine is dressed in her trip, and John is wearing cutoffs and a penguin T-shirt with knickers and vest, looking like Ichabod Crane, and Lindsey's in a suit, and I'm dripping in chiffon. It's weird. All these people look like they're going to a different place.

"There's no continuity in the five people whatsoever, except the spirit."

has got to be the easiest album in the world to promote, I wish they could all be that easy," David confides. "AOR radio has always believed in Fleetwood Mac; it just took that top 40 exposure to break them wide open." David reports that even stations with tightened up playlists are digging into their libraries to play "Heroes Are Hard To Find" and other back Fleetwood catalogue. "Oh Well" is even heard now and again and very few have to ask the title and artist.

Mo Ostin

(Continued from page 24)
tured their situation.

Teamwork

Mickey Shapiro, who attends to their legal affairs, has been an enormous help. He has been a catalyst, he's worked consistently to bring the record company and Fleetwood Mac together, he's always represented their interests but has been willing to hear and discuss the company's needs and to resolve differences between us in open meetings.

Gabriele Arras, who runs the group's office and maintains tight liaison with every aspect of Warner Bros. Records, is also a great part of why this management-without-a-manager process has turned out perfectly.

For a lot of people, the band's success began with last year's "Fleetwood Mac" lp, but we've seen it grow steadily from "Then Play On" to "Kiln House" to "Future Games" to "Bare Trees" to "Penguin" to "Mystery to Me," to "Heroes Are Hard to Find" right up to the last two triumphs.

'Rumours'

The staggering sales, airplay, and chart success of "Rumours" have made it a historic album, not just for Warner Bros. but for the record industry itself. Right now the lp seems as if it will sell five to seven million units in the course of its career, and nobody knows how high it might ultimately go.

Appeal

The group's music has the broadest kind of popular appeal and it is an excellent performing band. Fleetwood Mac offer everything that a record company could ever hope for in a group: superb musicians, three great voices, brilliant leadership by Mick and John, three versatile and contrasting songwriters and exceptional recording and performing talent.

They're all intelligent, they're all people with whom you can communicate, they all have a great sense of cooperation and are willing to confront problems and resolve them.

Cooperation

As they have grown and evolved and survived virtually impossible stresses, they have documented their times and ours with music which has touched us all. My involvement with Fleetwood Mac, both professionally and socially, is an honor and a pleasure.

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FLEETWOOD MAC



The Fleetwood Mac Success Story

(Continued from page 29)

tales of his subsequent activities, but as far as Fleetwood Mac was concerned, there was little hesitation about continuing the band. The duties of full-time front man logically fell on Danny Kirwan—who was rather retiring—and the enigmatic Jeremy Spencer.

A Spencer solo album had appeared in early '70, not long after "Then Play On;" it was very much his own project, showcasing his marvelous take-offs on everything from surf-rock to Buddy Holly, Elvis and, yes, even the hallowed blues. "Kiln House," the first post-Green Fleetwood Mac album, gave Spencer the outlet for more of the same, though some of it was slightly more serious. Danny Kirwan, on the other hand, emerged as a writer and arranger with his own style.

Christine McVie, who had added some backing vocals to "Kiln House," formally joined the band soon after its release in 1970. She was on tour in America with them in February, 1971, when Jeremy Spencer became the second Fleetwood Mac guitar casualty.

In one of the most bizarre scenarios in the history of the band, Jeremy left his hotel during a stopover in Los Angeles and never returned for the gig. He had been accosted by a member of the Children of God, a long-haired religious sect, and after what must have been a hell of a pep talk he was converted—that was more than six years ago, and Spencer remains with the Children even now.

Spencer's replacement—again Fleetwood Mac would persist, and the music would thrive—was Robert Welch, an American living in Europe who was recommended by a mutual friend. The son of show biz parents in Beverly Hills California, Welch had honed his musical chops in a predominantly black show band. His r&b/jazz sense gave the group some new directions, and with Chris McVie now contributing songs as well as Kirwan, Fleetwood Mac had three writers capable of turning out consistently good material.

This latest incarnation made the next two albums, "Future Games" (1971) and "Bare Trees" (1972), the latter the band's most popular album prior to the release of

the "Fleetwood Mac" album.

In 1972, Danny Kirwan became the third guitarist to leave the fold. He had some personal problems, and it eventually fell to Mick Fleetwood—then, as now, the spiritual and practical leader—to tell Kirwan that the band had decided to continue without him. It was no easy task—Kirwan had been with them through their greatest successes in England, and he was undeniably a talented musician. But with Fleetwood Mac, the singular love of playing music, especially as epitomized by Fleetwood and the McVies, has always managed to surmount the individual difficulties of its members.

During Kirwan's last tour, Fleetwood Mac had been traveling with Savoy Brown and Long John Baldry's band. It was from those two that the Mac recruited their two newest members, singer Dave Walker from Savoy and guitarist Bob Weston from Baldry. This sextet recorded the "Penguin" album.

Walker was more than able to handle the heavy Fleetwood standards like "Rattlesnake Shake" and "Manalishi" in a concert situation—but his basic musical leanings were not really suited to this band ("Dave was great in Savoy Brown," said Chris McVie, "but he just wasn't right for us.")

Walker's incompatibility was mutually realized, and an amicable parting was arranged. Pared down to a quintet again, Fleetwood Mac returned to the studio, this time to put together "Mystery to Me" (1973).

This particular line-up proved to be short-lived, too, and after "Mystery" Fleetwood Mac entered into yet another new stage in their career. Certain problems came to a head during the post-"Mystery" tour. It was cut short, and the band (with Bob Weston no longer a member) agreed on an indefinite hiatus, intending to reform in a few months.

Manager Clifford Davis, by his own account concerned that he could be slapped with lawsuits by promoters irate over the canceled dates, hastily assembled "the new Fleetwood Mac" (comprised of members of various other bands in his managerial stable but none of the members of the real band) and sent them to America to



The Fleetwood Mac of "Kiln House:" Mick Fleetwood (top), Danny Kirwan (center), Jeremy Spencer and John McVie (bottom).

complete the tour.

To make a very long story as short as possible: the so-called "bogus band" tour was disastrous, the masquerade being obvious to promoters and audiences alike, and the real Fleetwood Mac succeeded in aborting the tour with a temporary injunction. This touched off a series of Dickensian suits and countersuits between Davis and the band.

The actual Fleetwood Mac reformed as a quartet and recorded "Heroes Are Hard To Find" in 1974. "Heroes" was a strong record in many ways but even though the band had come through with its collective head held high, the endless legal hassles had unavoidably taken some of the wind out of their sails. The suspicion that Welch's enthusiasm in particular was at low ebb was confirmed when he left Fleetwood Mac in December, 1974. He subsequently spent a couple of years with the trio Paris; he is now on the verge of releasing a solo album for Capitol Records called "French Kiss" with a new version of "Sentimental Lady," and has signed on with Mick Fleetwood and Gabriele Arras of the Fleetwood Mac management team. Many things in this band come full circle.

Reduced now to the three members who were the foundation, musically and personally, Fleetwood Mac was unknowingly poised for the kind of success that would make their late '60s popularity in England seem minor by comparison. As it happened, some time before Welch departed, Mick Fleetwood was investigating recording studios in Southern California ("Heroes" was made in L.A., and the group was now living in the area). As he was checking out the facilities at Sound City in Van Nuys, engineer-producer Keith Olsen happened to play him a tune ("Frozen Love") that Olsen had done with an American duo by the names of Stevie Nicks and Lindsey Buckingham. Fleetwood liked what he heard—so much so, in fact, that soon after Welch announced his departure Buckingham and Nicks were asked to join Fleetwood Mac.

Buckingham and Nicks had played music together since college, when they were part of a band called Fritz. After Fritz broke up, Stevie and Lindsey migrated to L. A., and in 1972 they recorded an album for the Anthem label released via Polydor. "Buckingham Nicks" was one rec-

(Continued on page 38)

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FLEETWOOD MAC



Richard Dashut: From a Broom to the Control Board

■ A few years ago, Richard Dashut, the articulate co-producer of Fleetwood Mac's "Rumours" and the man who handles the band's sound mixing on the road, was sweeping floors at Crystal Studios in Hollywood. At that point, he says, he was "willing to do anything to get into the control room."

Dashut wasn't sweeping for long. He met engineer/producer Keith Olsen and got a job at Sound City, in Van Nuys. Through Olsen, Dashut met Stevie Nicks and Lindsey Buckingham. He wound up serving as an assistant engineer on the "Buckingham Nicks" album for Anthem/Polydor and was hard at work with them on a second record when Stevie and Lindsey joined Fleetwood Mac.

While Dashut confesses that he was "pretty upset" when Buckingham/Nicks effectively ended as a working duo, his qualms about "adjusting to being on my own" proved needless: soon after "Fleetwood Mac" was recorded, he was asked by the band to handle their sound. "I'd never thought much about going on the road, but I decided to do it," Richard says. "Two days later I found myself in front of the sound board, and that was that. I soon found that we would all be very close friends."

Dashut's unorthodox initiation into a career in sound engineering continued when it came to "Rumours." Originally, he was enlisted as an assistant for two

successive engineers, neither of whom turned out to be satisfactory. In the end, as he remembers it, "Mick just came up to me and said 'Well, it looks like you're doing the album.' I had no production experience, so frankly I was freaked out. I didn't think I was ready to do it by myself, so we called in Ken Caillat to do it, too—Ken has a very pliable personality, like mine, so we work very well together."

'Rumours'

The months of labor on "Rumours" left Dashut with a clear idea of the producer's place in the studio: "Ken and I worked with the band in producing the album. I found you should be strong, and exert an influence on the music—but you also have to be transparent, like a window, allowing the music to pass through without coloring it to your own tastes, instead of the artists'. You have to be a bridge, too, a bridge between the artist and the tape—but as pure as possible. Basically, you have to provide the environment to let the musicians put their music on tape so that the final product is an extension of the artist, not the producer, as is so often the case."

As the album progressed, he found that his and Caillat's roles were developing along different lines. "Ken would do the technical part, the actual turning of the knobs and all. I found myself in the producer's seat, which was totally new to me—there I was, handling the communications and the musical end, listening for

tuning and so on."

Dashut feels that several special measures taken by him and Caillat were intrinsic to the technical success of "Rumours." "So much time in the studio took its toll on the tape," he explains. "It began to physically show signs of wear, and to lose some of the high end. The tape was just wearing out." As a result, to preserve the highs, Dashut and Caillat eventually synchronized two separate 24-track machines (basic vocals on one, fresh instrumental tracks on another), an elaborate process. In addition, they "hand carried" newly-lacquered discs from Capitol studios (where the mastering was done) to AFM, where the "mothers" were made; instead of letting them sit, they'd immediately put them into the "baths" at AFM, another precau-

tion to save the high end. Other unusual procedures — such as making cassettes from actual masters, or cutting enough "mothers" at first to make five million records, instead of simply cutting them as needed — typified the lengths to which they would go in order to ensure the highest possible quality. As Dashut says, "Ken and I stayed on top of every process virtually until the records were in the racks."

Collective Effort

Most of all, though — meticulous technical procedures notwithstanding—Dashut credits the collective effort of the musicians in Fleetwood Mac with the resounding success not only of "Rumours" but of the band's concerts and all their other endeavors. "Their music really comes from the heart," he says.

Lindsey Buckingham

(Continued from page 16)

Rusty Wier—Wier also has a version of Lindsey's "Lola").

The youngest member of Fleetwood Mac, Buckingham grew up in Atherton, California, near Palo Alto. While he'd played guitar since age 7 ("My brother would bring home all the good '50s records, so I got to listen to a lot of that at a very early age), Lindsey hardly grew up dreaming of rock stardom. "For a long time I never really saw myself playing music for anything other than enjoyment. Even all through high school, I would go watch bands, and even though I probably played guitar better than people who were up there, I was just doing it for fun. I didn't really think about it in terms of trying to make it as a musician." That later changed, obviously; but what hasn't changed is the fun of just playing music.

Down to Earth

Lindsey's down to earth nature is typical of Fleetwood Mac. He's taken his success in stride; he's confident, but very far from arrogant about it. The band's phenomenal popularity was not something that was ever expected, and Lindsey now admits that, while he's no longer really surprised at the scale of it, the full extent of it hasn't completely sunk in.

"I think the thing that surprised me the most that I can remember was finding out that

the first album was going gold. They were selling about 200,000 albums at that time; we thought we were doing really well when it got up to about 300,000, then all of a sudden 'Rhiannon' started catching on and we had a little gold record ceremony in the control room of the studio in Sausalito. It was bizarre at that point, realizing that something was really happening.

Popularity

"These days, I try not to take the whole popularity part of it that seriously. I take music very seriously, sometimes maybe too seriously. But I really want something to be good on what I consider an artistic level. That's more important to me than selling records."

John McVie

(Continued from page 10)

one's gonna go 'Listen, I've got to do something different.' But you always try not to think about that."

Yet, even if it should happen, "the band would still go on, until it comes to the point where Mick or myself just don't want to do it—which unfortunately will happen sometime in the far distant future."

Here's hoping it's the far, far distant future.



Fleetwood Mac and Warner Bros. Records president Mo Ostin at a party following Universal Amphitheatre opening in Los Angeles, August 27, 1976.

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FLEETWOOD MAC



The Fleetwood Mac Success Story

(Continued from page 34)

ord that deserved much more attention than it got. They were both imaginative songwriters; and Buckingham's guitar prowess, his great expertise in the studio and Nicks' powerful vocals were a few of the elements that combined in some outstanding music. Despite the album's lack of recognition, they were hard at work on another one when the Fleetwood offer came.

The by now classic "Fleetwood Mac" album was rehearsed and recorded before the newest lineup had ever appeared together on stage. Some of the songs by Buckingham and Nicks had been written before the two joined, but when re-recorded by the band as a whole, were easily adapted into the flow of Fleetwood Mac's music. Stevie's "Rhiannon" was a triumph, with her lyrics about a Welsh witch and sultry vocal backed by the band with both subtlety and intensity, especially in McVie's weaving bass. Lindsey's "Monday Morning" rocked like Buddy Holly on the hard stuff, while his seamless comingling of acoustic and electric guitars throughout the album gave the music boundless textural variety.

Christine McVie, as always,

rose to the occasion with more excellent songs; it's no surprise that the understated "Over My Head" and the hook-filled "Say You Love Me" were two of Fleetwood Mac's biggest singles hits (along with "Rhiannon") since the Peter Green days in England. This Fleetwood Mac, it was apparent, had the strongest trio of writers and singers yet. The wide variety of music on "Fleetwood Mac" was perhaps the most accessible of any on the ten or so Mac albums. The combination of musicians, material and public sensibility in the mid-'70s clicked, with amazing results: "Fleetwood Mac" sold more than four million copies.

They also quickly developed into a hot live attraction, via the constant touring that has characterized most of Fleetwood Mac's existence. "Rhiannon," to name just one tune, translated into a febrile tour de force on stage highlighted by Nicks' betwitching and graceful gliding. This band's ability to produce finely-crafted, versatile albums, and at the same time play gigs with all of the visceral energy good rock and roll demands, is and will be one of the keys to their lasting success.

"Rumours" was a long time in



Fleetwood Mac—with its largest line-up—around the time of "Albatross"—(from left) Christine McVie, Dave Walker, Bob Welch, Mick Fleetwood, Bob Weston and John McVie.

the making, but worth the effort. It is an album that takes full advantage of the capabilities of a sophisticated recording studio; at the same time, the music itself reflects the increased tightness and free flow of ideas (in the background vocals, for instance, or the way McVie fits her keyboards to each song's texture) that came naturally from the months of working together after "Fleetwood Mac." Even the much-

publicized romantic situations within the band strengthened the music, imbuing it with more passion and conviction. It has spawned three hit singles, including the band's first #1 single—"Dreams"—and looks to be the largest-selling album of 1977.

It's now abundantly clear that the Fleetwood Mac explosion is no fluke. On the contrary, it's a good story whose end is by no means in sight.

Ken Caillat: Engineering Expertise for The Mac

By MARC KIRKEBY

NEW YORK — Ken Caillat, who engineered and helped to produce "Rumours," has observed and shared in Fleetwood Mac's rise to commercial success. He had worked as a sound engineer at Wally Heider's in Los Angeles for five years when, in November 1975, Fleetwood Mac brought tapes of a live concert for the "King Biscuit Flower Hour" to the studio for mix-down.

"I knew very little about Fleetwood Mac," Caillat recalls, "and the first album at that time I don't think was even doing anything. 'Over My Head' was just starting to get some airplay."

A friendship was struck, however, and when the engineer FM had engaged to work on its new lp, in January 1976, left the project the band asked Caillat to come aboard. They moved to Sausalito and the Record Plant there to begin work.

"From the first day in the studio it became obvious to everyone that no one had really written any songs," Caillat says. "From that first day it was just a lot of work, a lot of long hours, 14 hours a day, every day."

"I think every song, more or less, was conceived in the studio. There were ideas, but they all went through great transformations."

"Rumours" took 12 months to complete. The result, in Caillat's view, was an album that could not possibly have matched the coherence of the previous record, "Fleetwood Mac," the songs for which were all written in advance and, in some cases, already recorded in Lindsey Buckingham's home studio.

"Over 12 months everyone goes through so many head changes, we recorded half the songs three and four times, and the final product was nothing



Ken Caillat

even close to the original song we'd put down," Caillat says. "The guitar solo at the end of 'The Chain'—that was the original guitar that was done when we cut the basic track, and not many of the tracks that we did were left intact."

Fleetwood Mac plans to return to the studio to record a new album next March 20, according to Caillat, and will be looking to strike "a compromise down the middle" between the pre-planning of "Fleetwood Mac" and the write-as-you-go air of "Rumours."

"They plan to do three months

of songwriting before then, so we'll have songs written ahead of time—Lindsey's got his four-track machine, and he's taking a small version of his home system on the road with him so he can write while he's on the road. Then we go into rehearsal, so basically we'll have a rough concept, and then in the studio we'll try to do each song on a separate level, but at least knowing ahead of time what we're going to be going for. I think that on this next album we'll be going for more of a live feel—I've always thought the best stuff Fleetwood Mac does is live, because it's spontaneous."

Caillat claims to enjoy equally all the songs on "Rumours," but calls "The Chain" his greatest technical challenge.

"We did a lot of editing, piecing it together from three different sources of songs to bridge the gap to make the whole thing work."

To Christine, Stevie, Mick,
John & Lindsey

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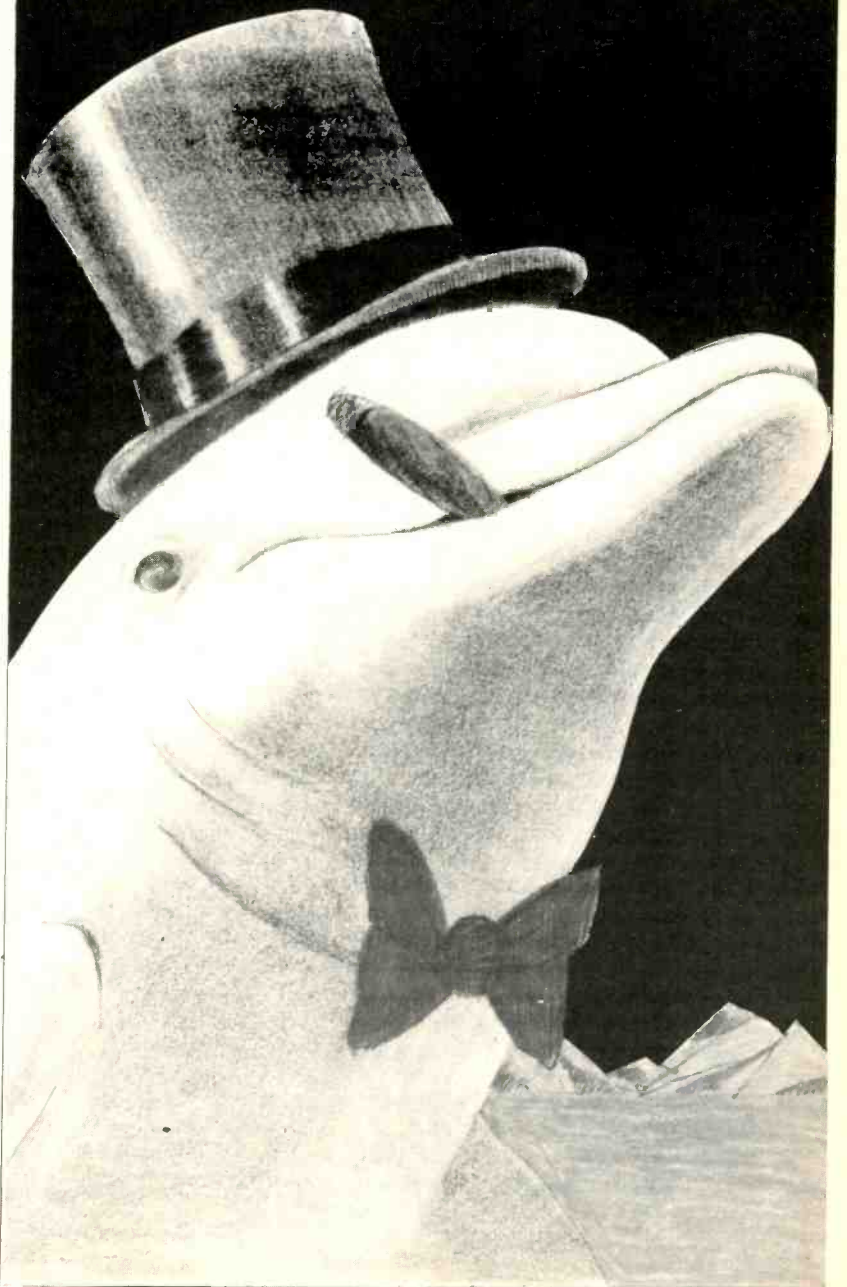
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FLEETWOOD MAC



Martin Wyatt on The Early Years

■ Together with Ian Ralfini, Martin Wyatt set up the first independent Warner-Reprise company in the UK in 1969—Fleetwood Mac became their first signing—and was involved in their career until they left to form Anchor Records in 1973.

Wyatt describes the image of the band at that time and how they first became Reprise artists:

"At the time we got involved Fleetwood Mac were a sophisticated blues band, and Peter Green was very prominently up front as both a vocalist and a guitar player. Their first single for Reprise was "Oh Well" taken from the album "Then Play On." However, a few changes were beginning to take place at that time with Danny Kirwan starting to write "acoustic" material, I wouldn't say folk, but that kind of influence, whereas Peter was still recognized as a heavy guitar player with his own particular style. I felt that with the success they'd had with "Man of the World" and "Albatross" they were beginning to get more mass acceptance whereas in the early days they'd been looked on as the breakaways from John Mayall, Clapton and that "in" circle. When Ian and myself joined the company, Warners and Reprise had never existed under their own name. The labels in the UK had an image set by Frank Sinatra, Sammy Davis, Dean Martin, the Everlys and Peter Paul & Mary, that whole kind of MOR quality product but sitting in the catalogue was a fantastic collection of material—the first two Neil Young albums, Van Morrison's "Astral Weeks" had never been released, Joni Mitchell albums, a wealth of that kind of product and really the whole point was to try and change the look. Therefore we really wanted to acquire a quality band that was going into a different market, not just a one hit wonder commercial band but a band that had some prestige, album potential, and world potential. Fleetwood Mac by then, with "Albatross" charting everywhere, had enjoyed international success and although they hadn't toured at that time they had that kind of acceptance and they were really everything we wanted in trying to show the English record industry that Warner-Reprise were going to go into that direction. So they became our first real signing, followed by Faces, Curved Air, and America, although Family were already on Reprise as Mo Ostin had done a deal with John Gilbert, their manager.

"They were a blues band whereas now Fleetwood Mac has become out and out commercial without any real tag and there's the difference now of course with Christine, Stevie and Lindsey's voices, although behind all of that you've still got Mick and John who are really heavy musicians in their own way. Their material has become much more mass acceptable and commercial whereas they relied more on a hard core of followers in those days."

After some initial success on the label, the group went through a traumatic period commencing with the departure of Peter Green in May 1970. Wyatt recalls:

"It wasn't a nasty conflict. The band bought a big house together out in Headley, Surrey somewhere, which they still own today. Although they had a separate wing each I feel this is always a dangerous thing to do. There was the beginning of a slight separation with Jeremy Spencer starting to play different things and we gave him rope to do a solo album at that time which wasn't a great success but did fairly well because he had a following at that time. He was a strange little character and he had a different style of playing to Peter and his writing was also different. At that same time Danny Kirwan was starting to influence the band. Some of the songs that Danny was writing started changing the direction of Fleetwood Mac. The next thing was that Peter wanted to make a solo album which he did and we called it "End Of The Game," which was an appropriate title as he left the group around that time. Then during an American tour Jeremy Spencer suddenly vanished. He was in L.A. working on the solo album and suddenly we were told by a phone call that he'd been stolen, kidnapped or something. Warner-Reprise in America tried very hard to help but it was difficult because there was this whole movement, The Children Of God, that he got involved with. When he was eventually found it wasn't that he'd been captured, he'd gone voluntarily and didn't want to leave them. That shook the whole band

slightly, although Peter temporarily rejoined to help them complete that tour."

Not untypically the group consisted of a contrasting mixture of personalities and Wyatt's descriptions indicate why Mick Fleetwood and John McVie are still there today:

"Danny never made waves in those days, he was always the quieter one. Mick was always the strange controlling factor in the group. Without trying to be the boss he had a kind of aura about him. In the early days I always felt Peter was the driving force. Whatever Peter played everybody picked up on. I used to have to go down to recording sessions, (there are certain things you have to do as a duty in this industry and certain things you do with pleasure and I always used to enjoy going to Fleetwood Mac sessions) and most of the music actually came from Peter. Mick was the kind of person that you would be able to talk to and be rational. I never used to direct any pointed questions at him but would find at a meeting when we all sat down that Mick would have that way of smoothing things over. He, John and Christine, became the bosses of the group in a funny kind of way, Mick I suppose more than any of them. John is apt to be a little bit crazy but Christine is very together. I really think that you've got to give a great deal of credit to Mick for where the band is now, and I think Christine has been amazing through it all, she's fantastic."

Wyatt left WEA late in 1973 and therefore was no longer directly involved with the group. At that time there was no reason to believe they would repeat their previous success. . .

"At that time they were a little bit quiet. We were looking at the sales we'd achieved comparing that to what they were doing then. There were all the indications that probably they'd make another couple of albums and it would all be over. When I left we were on good terms but we weren't seeing so much of each other because there wasn't so much happening. Their current re-emergence surprised me, but I was delighted for them. It happened as a result of the album being put out and as it started with a buzz so they emerged again. I heard from them when it was happening in the States and started taking notice. I didn't rush out and get the album early on, I started noticing it and I spoke with Mick and I saw them in the States on one occasion and really all that happened was that I started getting interested and hanging out with them more and started seeing the changes that they'd gone through."



John McVie, Mick Fleetwood



FLEETWOOD MAC



Curry Grant:

Lighting the Way for Fleetwood Mac

Charles "Curry" Grant, Fleetwood Mac's lighting director, joined the Fleetwood retinue in 1974, during one of the strangest periods in the group's ten year history: it was the so-called "bogus band tour," when an outfit calling itself Fleetwood Mac (under the auspices of Mac manager Clifford Davis) but including none of the actual members did several dates in America. "The crew and J.C. (road manager John Courage) picked me up to go to the first gig," Grant remembers, "and they were talking about who was in the band. I asked 'Who?' and they said 'No one from the real band.' After the whole tour, I realized I still didn't know one member of the real Fleetwood Mac." But he and Courage became friends, and Grant continued as lighting director on subsequent tours by the

legit Mac.

Curry Grant became involved in his trade almost by accident: a friend in Houston, his home town, worked for Wild West Productions, a lighting and promotion company, and when another Wild West employee quit Grant's friend called and asked him to sign on for a Humble Pie tour. Though he had virtually no experience, Curry "thought I'd do it for a while," and it soon became permanent. After a period working as a crewman, his first directing assignment was the bogus Fleetwood tour.

While on the one hand Grant says that "there is a basic format" for the lighting of each Fleetwood Mac show, he's also flexible enough to allow for variations in particular elements from gig to gig. "The spot cues are basically the same every



Curry Grant

night," he says, "but the stage lights are different. They might be similar during the slow songs, but during the fast ones you don't have time to remember what you did the night before. I would hate to do the same thing every night anyway, because the vibe for each show is different, just as it is for each album."

One of Curry's more vital con-

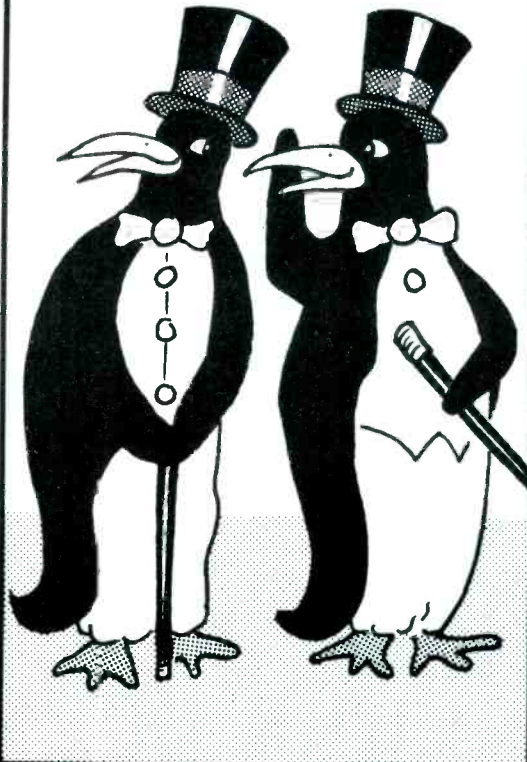
tributions is matching each song with a lighting arrangement that will enhance that song's intended atmosphere: "It's a fact that certain colors do certain things to you," he contends, "so I try to fit the color with the mood." He was also involved in the planning of the scenic backdrops, with Mick Fleetwood and Christine McVie (Christine completely designed one of them, a rather gloomy but evocative bare tree by full moon light), and he recalls that one of the major prerequisites for the backdrops was that they be "subtle, not spacy or flashy." Like many lighting directors, Grant isn't particularly fond of outdoor shows: "The lights look better the darker and smokier it gets, but at outdoor shows (even ones with an early evening starting time) it rarely gets dark

(Continued on page 42)

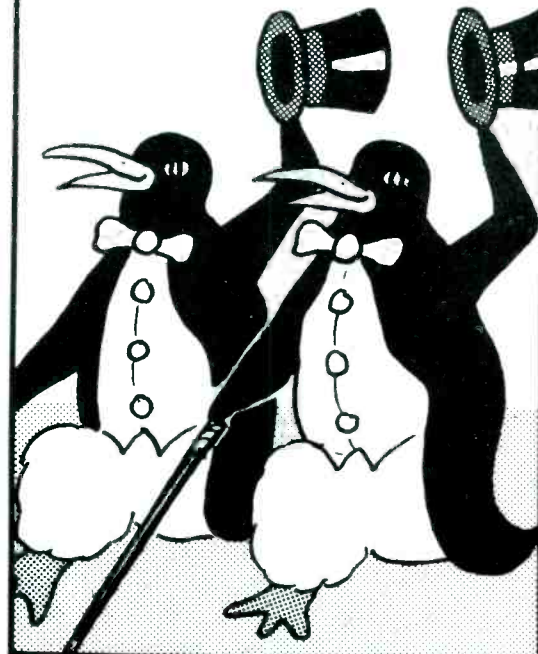
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FLEETWOOD MAC



Russ Thyret: A Total Believer

By MIKE FALCON

■ In dealing with a band of Fleetwood Mac's major proportions there is a tendency on the part of most onlookers to view the group's efforts in promotion as straightforward, simple and successful. Actually, while the efforts in behalf of Fleetwood Mac by Warner Brothers' promotion personnel have been rewarding, an immense amount of careful planning and studied decision-making go into each of the promotions that issue from the office of Russ Thyret, Warner's vice president and director of promotion.

"Most of my involvement with Fleetwood Mac in the past year or two has been in trying to decide which singles to take off the albums," stated Thyret, "... and, of course, trying to direct a campaign to get them played. They're so hot right now that it seems like it would be the easiest thing in the world, but, in fact, it's the toughest."

While the decision concerning which cut to select for singles markets is a sometimes difficult decision, it is a responsibility which Thyret shares with the band. "One of the best things about Fleetwood Mac, in addition to the fact that you have five distinct talents to assist you in any campaign who each appeal to at least one specific segment of the population, is that Mick Fleetwood has a very good business sense. Additionally, the band is a sort of composite of good taste. They simply couldn't go for a poorly conceived promotion."

The process of selecting a single begins with meetings between Fleetwood Mac and Thyret, and first impressions are carefully weighed against feedback from radio stations and retailers.

"We had locked in on a record from their last album called 'Don't Stop,'" observed Thyret, "and we were strongly considering it for the second single from the album, and I wanted it as a release very much. But, as time came closer for release we started picking up 'Dreams' from a number of radio stations, particularly in the south-east. It was difficult to talk them into releasing a number other than the one I had been trying to talk them into for some time."

Thyret credits Mick Fleetwood with weighing the data available

carefully before giving approval for "Dreams." Shortly after the meeting between Thyret and the band where they discussed the "Dreams" single, Fleetwood Mac departed on a European tour. When they returned to the United States "Dreams" was a number one record.

One of the factors that particularly helped in getting the band's singles played was a very strong AOR radio support, which Thyret credits with much of the later success the band established in the singles market. "There was never any doubt that Fleetwood Mac was a top bunch of highly talented musicians, and everybody may have realized this, but AM radio action, which is crucial for singles success, had to be developed by AOR stations that believed in the group from the be-

Curry Grant (Continued from page 41)

enough for special effects."

Fleetwood Mac has come a long way since Grant first worked with them, and his own situation has taken commensurate steps forward. When he started, during the period before Lindsey Buckingham and Stevie Nicks joined, he was one of only two light men. "In those days," he recalls, "the crew would fly commercial on tours—we'd have to get up at 7:00 a.m. after three hours sleep, drive to the airport to catch the flight, rent a car when we arrived and go set up the next gig. Most of the time I'd just finish setting

ginning." With four consecutive top 10 singles now released by Fleetwood Mac, it appears that Thyret's persistence, coupled with strong AOR action, resulted in heavy AM radio support.

While Thyret is quick to credit others, a number of radio station personnel credit him with being a total believer in the band.

"There were times," admits Thyret, "where I actually had to sit down and almost force someone to listen to a Fleetwood Mac cut. The amazing thing was, that after they listened, they agreed that the selections deserved playing . . . virtually every one was with us after they listened." Thyret has also become one of the band's most ardent concert boosters, and shortly after being interviewed departed to hear the band . . . in Las Vegas.

up in time to do the show." Crew traveling arrangements are much more efficient now, he says, what with the increasing use of buses decked out with sleeping facilities. Grant himself now travels with the band in a private plane.

Like nearly all the members of the Fleetwood Mac entourage, Curry Grant speaks of the band and its crew as a family. The road crew loves the band, he says, because the band appreciates what the crew does and is concerned about it. "We all work together and we all care for each other, and that makes it work so well."



Lindsey Buckingham

Christine McVie

(Continued from page 12)

isn't—there's nothing methodical about it.): these are elements that also characterize Christine offstage or out of the studio. She remains a rarity even in these enlightened, liberated times, a woman who is a veteran of years on the rock and roll road, who had a long sojourn in the nether reaches of the charts before the "Fleetwood Mac" and "Rumours" albums, yet who hasn't by any means lost the taste for her job. On the one hand she'll say that "I'm a domesticated creature by nature," but she'll just as readily admit that "to me, the best moment of all is being onstage—the fifteen minutes before a gig, the gig itself, and relaxing afterwards."

To almost as great an extent as John McVie and Mick Fleetwood, Chris McVie embodies the spirit of this band. It would be hard to imagine Fleetwood Mac without her.

Mickey Shapiro

(Continued from page 18)

record executive, or agent, or anyone else—who will be allowed to tamper with that," he asserts. "It's something that evolves within them, and no one tries to tamper with that. That has been an inviolable rule since the very beginning as Peter Green's Fleetwood Mac. The asset from which all that income flows is really that special chemistry that binds the band together.

"For me, that internal relationship gives 'The Chain' on the 'Rumours' lp a whole new level of meaning. If you play that song, all the litigation makes sense, all the past managerial problems make sense, indeed most of their career problems make sense. Those were instances where other people tried to link into that process, but in the long run, the band can't let that happen. And they won't . . . It's their thing all the way. That's the basic, money-on-the-table crap roll they take every time." It's a crap roll that has paid winning odds for the band in the mid-'70s, and one that Shapiro is confident will continue to justify the band's dedication to its music. "They're just stone-cold pros, and they act that way during the unpleasant moments as well, not just the good times.

"They're like a diamond. Every angle is a clean cut, a new facet."



FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

(Continued from page 30)

was no big thing about it. When Bob was in the band, it was probably mainly him and myself that dealt with all the renegotiating with Warners and whatever. No one was the manager, though. Right now, I get paid to do it, but then we were just mucking about, doing whatever.

RW: When did you and John form the Seedy Management and Penguin Promotions structure for your business affairs?

Fleetwood: Pretty much when we got here, and just before we made the white album—we call it that because it's white—the "Fleetwood Mac" album. All the studio time had been booked, and then Bob chose to leave the band. He got a bit impatient after we'd worked really hard at touring and then our album did all right, but nothing really special.

RW: This was "Heroes Are Hard To Find." You recorded that record in the U.S. didn't you?

Fleetwood: Yeah. That's when we moved here.

RW: When you found yourself picking up the reins of the band's management, you had already been involved in the music business for years, including the hassles involved in renegotiation. But did you feel you had to learn a great deal more in the way of technical details?

Fleetwood: Not really. I'm not a big technician. I just approach it on a very human level, which is probably pretty confusing to a lot of people who are used to having hustlers walking in. They didn't

(Continued on page 45)

“ I'm not a big technician. I just approach it on a very human level... ”



The Fleetwood Mac of "Heroes Are Hard To Find," just before the current band came together: (from left) Bob Welch, John McVie, Mick Fleetwood and Christine McVie.



From left: front—Peter Green, Jeremy Spencer; back—John McVie, Danny Kirwan Mick Fleetwood.

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RECORD WORLD



FLEETWOOD MAC



John Courage and Fleetwood Mac Go Back a Long Way Together

By FRANK GAVIN

■ LOS ANGELES — Fleetwood Mac road manager John Courage and the band go back a long way. Courage joined them five and a half years ago, by way of his road work with Savoy Brown, with whom Fleetwood often toured around the time of the "Bare Trees" release. He gradually just crossed over from one band to the other.

Since that time, Courage has witnessed the band go through a number of transitions, including the temporary hiatus which resulted in the pseudo-group that toured for a time with the name but none of the personnel of Fleetwood Mac. Courage extricated himself from that situation after realizing what he had gotten himself into, and has continued to share in the fortunes of the band without further break since that time.

"I think the thing that makes the group so successful now is an absence of that problem that so much plagued us in the past—lack of consistency. I believe this to be mainly due to Lindsey. Lindsey is the master in the studio. Mick is the overall mentor, but in the studio Lindsey is the motivating force. He cannot sit still, because it is all so relatively new to him. So the band, if anything, is tighter, more thematic in terms of that thread that runs through the individual songs, than it has ever been. It has succeeded in eliminating all the rough, jagged edges."

As befits the spirit of unity that keeps this group so buoyant, Courage works in close conjunction with Fleetwood Mac. "Quite closely, particularly with Mick," he said, "Tom Ross, our booking agent, shows me availabilities. I judge what venues I feel would be best, considered both from commercial and artistic points of view. Getting back to Mick, he then pinpoints the exact itinerary. But there's no 'is this okay?' sort of syndrome, because after a while you know instinctively what will be right without a second thought. And on the road Mick and I work so closely that I really don't think one of us could perform his essential road-functions without the other."

Those "instinctive feelings" that Courage speaks of, concerning the rightness of a venue, do



John Courage

not end there—the considerations that follow are numerous.

"There's that question, in the case of a certain type of venue such as an outdoor stadium, on how the band will go over," he interjected. "In a situation such as a stadium it can be very risky business. Stadium concerts are by nature, dating back to Woodstock, events. There are the possibilities of inclement weather, or the band's sound, which is definitely not heavy-metal, getting lost in such a large space—Fleetwood is a small, personable band and I worry about how they will sound in the case of an indoor or outdoor arena or stadium. Another consideration is the time factor. It's really best to do at least a couple of days in an immense hall or stadium because of the amount of time involved in set-up, sound-checks, and break-down, not to mention the little time allowed for recuperation from it all. If we're going to be there a couple of days or more, though, it makes a lot more sense."

Because of the group's long history, Courage feels wide recognition of Fleetwood Mac has been made easier. He also feels that future tours might be "tailored" to the peculiar characteristics of a given area.

"The band really boxed the compass in its past tours of this country—I think the constant touring has helped to keep even the last two releases uppermost in the public's mind. In Europe after the release of the 'white album,' we did six choice dates—that's when that album really took off for us over there. Choice dates can even prolong the life of an album. After this tour is finished we hope to scale down, craft our shows to the given spots of the future itineraries. Paul McCartney did that and the Wings tour went on for an entire year."

Sharon Weisz:

A PR Perspective

■ Sharon Weisz, Fleetwood Mac's public relations representative, fondly remembers the beginning of her relationship with the band. "When I first became involved with Fleetwood Mac, Judy Wong, the band's secretary and friend, told me: 'Relax, or this band will give you grey hair.' Looking back now, I suppose platinum was the more likely color."

Weisz has coordinated press and public relations activities on behalf of Fleetwood Mac for the past two years, most recently through her own company, W3 Public Relations in Los Angeles. From that vantage point, she maintains a special perspective on the band and its phenomenal success.

"The first thing that struck me about this group of people was their openness, honesty and lack of pretense," she says. "They had their own unique way of approaching things and now, eight million or so record later, they haven't changed."

"Their candidness with the press has become something of a trademark—sometimes painfully so—but even during the worst of times, five people could not love and respect each other more. That's something that has always come across to the writers that have interviewed and written about Fleetwood Mac. That constant, continuing love and mutual respect."

Unique Traits

Weisz points out that another factor in the band's uniqueness is the structure of its management and business machinery. "Fleet-



Sharon Weisz

it together. It's a real family situation."

She explains that while John McVie dislikes the flurry of day to day business activities, Mick Fleetwood has taken on a more active role as the band's manager, spending a lot of time in the forefront of the business activities. "Mick is a very capable businessman, who was forced to take on that role, and found he had the ability to make it work. Although he is sometimes hard to find, he's readily accessible to any of the people who need to talk with him, even on the road. He's had to learn a lot about this business over the past few years, but he actually enjoys the business aspects of the industry and relies heavily on his intuition and his experience on the road as a musician. Needless to say, it works."

Fleetwood Mac has limited its press and media contact over the last several months, but Weisz points out they have by no means dropped out of sight. "At this point in time it would be impossible for people to stop wanting to write about Fleetwood Mac," she says. "The public is interested, genuinely, in what they are up to. Publications like People

The first thing that struck me about this group of people was their openness, honesty and lack of pretense.

wood Mac is one band that takes responsibility for its own actions," she explains. "When you work with them, you deal with all the members directly and get their opinions on proposed projects and has over ideas. There is no middle-man, no third party to screen the information. They have surrounded themselves with experts in various fields to fill in the gaps in certain areas—the business managers, attorneys, publicists, agents, the Penguin staff—and we all work together to keep

Magazine have brought them an audience beyond the record-buyers and it's still growing. But it has reached the point right now where the questions that get asked have pretty much been answered many times before. The soap opera that was 'Rumours' is over, and another chapter is in progress. And when there is something new—really new—to talk about, Fleetwood Mac will resume being one of the more accessible and outspoken bands in America."



FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

(Continued from page 43)

get that, and I think, at first, a lot of people thought it would be completely disastrous.

You can imagine how, when the band started to do noticeably well, I can't name how many people, including what were probably some very talented managers, approached us. We weren't completely freaked out because we'd been ripped off, we just chose not to have anyone poking their nose in; we felt we could do it on our own.

I'm not recommending it; I think it's a slightly unusual situation. But I do feel responsible for the basic cord of what the band clings to, or does, and I feel safe in saying I'm responsible for initiating a lot of things. Most people thought it was going to be impossible. They just said, 'You can't do it, forget it. The only way your band is going to make it is to change the name.' There were a whole load of different suggestions from really legitimate, important managers in the business. And of course many of them said, 'You're doing all right now, but you can do so much better.'

That's fair enough. They've got to sell their gig. But we just kept going, 'No, no, no.' It's no secret that the people at the record company were more than worried, especially after "Fleetwood Mac" started taking off. They realized what was happening, and even before it did, they too said, 'Are you thinking of getting a manager?' Probably in most circumstances it wouldn't have worked, but it has here.

RW: However valid their objections to management by the band itself, weren't there real advantages for you?

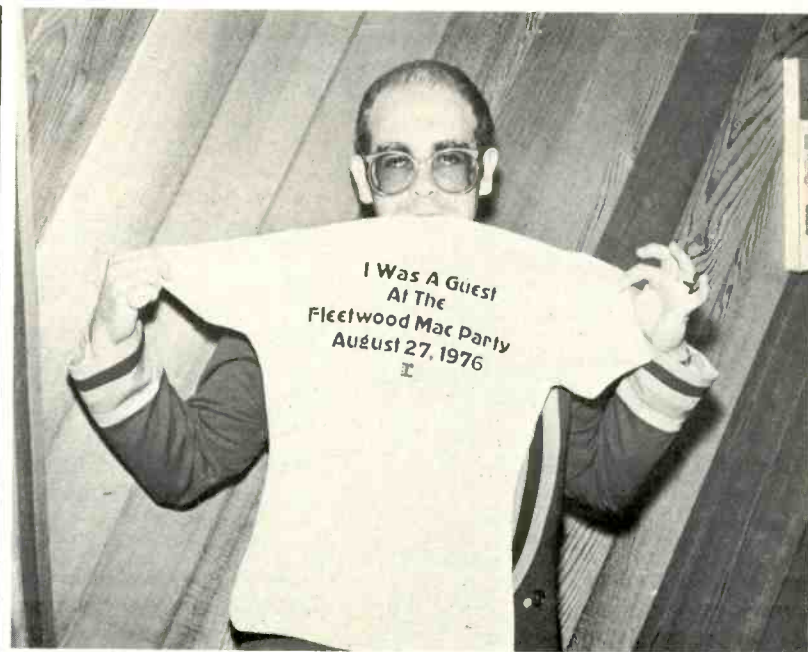
Fleetwood: Of course there are. The band makes more money, for a start. Most managers make their money before expenses: like, you do a tour and you pull in \$1,000, and they take their 20 or 24 percent. That can be fair enough, they might have earned it. But until such time as I honestly have to say to myself, 'Mick, you're fucking it up,' we'll keep it like this.

That still goes. If the band turned around, or I turned around, and it was felt I wasn't doing very well, or someone should be doing more, we'd change. Right now, we definitely make more money like this.

Apart from that, I think we've got complete peace of mind. I think, for instance, that if someone from outside had been handling the



Christine McVie, Lindsey Buckingham, Stevie Nicks



Elton John displays his Fleetwood Mac fandom.

band, we probably would have broken up when there were problems a few years back.

RW: Because you weren't just an interested but external party, you were actually a member?

Fleetwood: Yeah, I was just Mick. I think that would have been a disaster personally. The whole band is so tight. It might be all right starting off with a manager, but this band is like a highly-tuned operation, and wouldn't respond to some blunt instrument coming in, thinking they're doing the right thing. There's a trust between all of us that would make that a problem.

“...I do feel responsible for the basic cord of what the band clings to, or does, and I feel safe in saying I'm responsible for initiating a lot of things.”

RW: Were you ever that anxious about the position, with regard to needing new tools or information to take over this added role?

Fleetwood: It's pure instinct, utter instinct. Every move that's ever been made was one where I said, 'Don't worry, it will happen,' and, touch wood, it has happened. It's like a little magic guiding star, and it has certainly turned out well. I am not saying it's all luck, it's not. But I'm not a manager manager.

RW: In other words, you're not planning to cut down your tour schedule so that you can go full time and pick up a half dozen other clients.

Fleetwood: Well, I'm managing Bob Welch with Gabriele Arras. But, again, that is not because I'm planning to build an empire, because I couldn't, I haven't got the time.

RW: The format for Seedy and Penguin isn't just a mailing address, though. You have a staff and offices. When did you start putting together an organization?

Fleetwood: It started off with Judy Wong, and we were working out of her house. We paid part of the rent.

RW: Was this here or in London?

Fleetwood: Here, because that's where we needed it. Then things started happening, so Judy mentioned this office that was for rent, and we started discussing whether we wanted to get an office. During

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FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

(Continued from page 45)

the tour, I said, 'All right, what we're going to do is put the deposit down out of my money, in case anyone else doesn't want to pay for it, so when I come back from the tour we can look at it.' I just did it. I knew we needed one, so I took the responsibility. No one liked it, but that's how it started, even to what the office was and where it is now. It's very un-Hollywoody.



John McVie, Lindsey Buckingham.

RW: So that's why you're not operating out of a ritzy suite in Century City where you can be near all the lawyers?

Fleetwood: Exactly. I don't like that sort of thing.

RW: You've also taken quiet pains to see that the image for Seedy and Penguin departs from the usual seriousness of the business, and displays a sense of humor about itself. Was that deliberate? You seem to be having fun with it.

Fleetwood: Yeah, that was definitely deliberate. I think everything can be much more human if only people would let it happen. I don't mind walking into a record company and doing business, but I'm not going to sit there and pretend that I can read figures off the top of my head. Really, it's all a lot of bullshit anyhow. Either something is doing well or it isn't. Within reason, there's no point worrying about the album slipping off the charts: then you say, 'All right, it's happening, so what can we do about it,' and then you go out and tour, or you try and get more promotion to build airplay. That's not a big deal.

I don't mean to brand everyone on that. I'm just saying I think there are a lot of people in the management business that find it necessary to make their job seem very difficult.

RW: They want to mystify you?

Fleetwood: They're hanging on to their gig. I'm not making a blanket statement, because this doesn't apply to everyone. There are a lot of highly creative managers as well. But, generally, I think the whole thing about it is really quite simple. You have to be honest and cut out all the bullshit.

(Continued on page 47)



The "Mystery To Me" Fleetwood Mac—(from left) Mick Fleetwood, Christine McVie, Bob Welch, Bob Weston and John McVie.

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on
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WARNER SPECIAL PRODUCTS

Gabriele Arras

(Continued from page 22)

Arras, however, echoes the statements of many female executives in the music business that being an attractive woman who began as a secretary can work to disadvantage, and that gaining the trust of people involved with Fleetwood Mac took a fair amount of time and an extra amount of effort.

Sales Background

"Actually, I wasn't even a secretary when I started at Warner's," commented Arras. "I didn't understand English so they put me in sales, where I could work with numbers." After two years she moved to the general

manager's office, where she was exposed to the continually changing aspects of a recording company and first encountered a Warner's act called Fleetwood Mac.

"I knew they were special from the first time I saw them perform five years ago at the Hollywood Palladium," she says.

"It sometimes takes a while before people realize that being blonde and having a foreign accent doesn't mean you are stupid or merely an office ornament," said Arras, "but thankfully, there are some people like Mick around who look a little closer."



FLEETWOOD MAC



Mick Fleetwood: Musician and Businessman

(Continued from page 46)

There's so much of that going on, anyway, to the point where I feel it when I deal with agents and record companies. They almost expect that, if they have a meeting with a manager, they have to get into a thing where they know what's going to go down so they don't act naturally. Because they're already prepared for the usual approach, which they don't get from us.

RW: Might that be the more aggressive style some managers take? I believe the school has been described by the motto, "The wheel that squeaks the loudest gets the oil."

Fleetwood: Yeah. But once people have worked with us for awhile, they realize that this is the situation we want, and we're not going to have some famous manager take us over. They've got well past it, but there was a time when they were confused. Now that they've accepted that, I feel that when I go to see people at Warner Bros., or to see Tom Ross at ICM, it's very much as a friend; there's no paranoia.

I'm not some hustling, high-pressure person that is pummeling you all the time. I might walk in and just say, 'Why wasn't that done?' It's more to the point of just recognizing that people are paid to work: we pay a record company to do their job, and they make a lot of money out of rock 'n' roll, as do agents and everyone else, right down the line. Why should I have to be continuously lurking at your ankles to get you to do something you should be doing anyhow?

RW: Apart from their expectations of the archetypal manager, didn't a lot of people in the business have difficulty dealing with you because of their standard image of the musician as someone who doesn't even know how much money he's making?

Fleetwood: Yeah, just keep quiet and keep playing the guitar. That's how a lot of it goes on. But I've talked with Lindsey or whomever and they've all said there's no way this band isn't more involved than any other in what it does. There's no way around that, as far as people being insulated. If anything goes wrong, they feel it quicker, whereas if you have someone else managing, they can cover things up a lot easier. The people in Fleetwood Mac are not totally protected from what goes on, but I think that's good.

RW: Still, wasn't there some anxiety during the wait for "Rumours" at the label's end? The sessions were reportedly both long and costly.

Fleetwood: There was definitely a huge bill at the other end. But I think the band felt comfortable with the basic tracks, even though they were far from finished, and that's the way we justified spending the added time on it. You have to be honest about it. And I can assure you that if, after six months of listening to it, we had started to dislike it, we would have admitted that. We all felt that somewhere in there was a really strong album.

The record company was really good about it, actually. They would phone up every three months and say, 'How's it going?' They never heard one note until it was finished, and then they heard a couple of tracks in Sausalito. After nine months they may have been thinking, 'Oh, my God, they're floundering around desperately to get this together,' but that wasn't the case. We were aware of how much money was being spent.

RW: Did you ever feel like you were competing with the white album?

Fleetwood: I certainly didn't, no. I think probably Lindsey did for awhile, until we got really far into it. I wasn't worried at all, though. I remember while playing the rough cassette mixes in Sausalito, I said it's going to be much bigger than the last one. I thought it would do like eight or nine million copies. And I bet you it does.

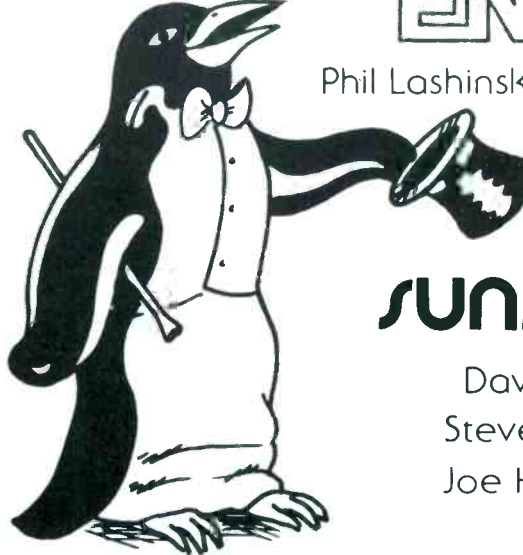
RW: I'm not sure I'd want to take you up on that. It's already passed five million.

Fleetwood: You can feel the rhythm of something. I'll never sit there when the roof is crashing in and say that everything is all right. But you can tell when something is happening.

I consider the whole situation as a rhythm function that shouldn't be messed with. You should just guide what is already a natural state of affairs, and guide it without pushing it in any particular way.

RW: It sounds like your approach to drumming: don't put in more than you have to, but be sure that whatever you do put in is at the right point.

Fleetwood: Yeah, I do find it intriguing. I like to worry.




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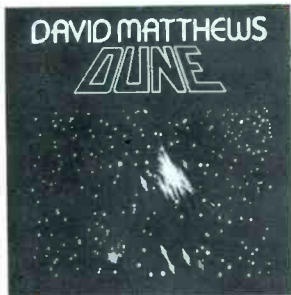
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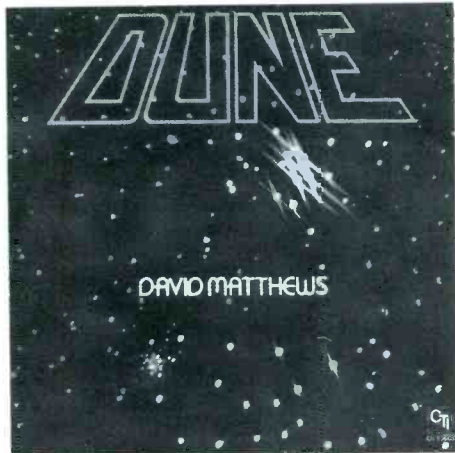
FLEETWOOD MAC

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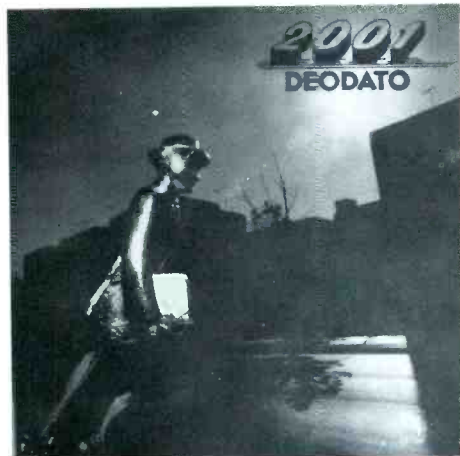


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- RARE EARTH—Rare Earth—Prodigal
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TOWER LOS ANGELES

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- PART 3—KC & The Sunshine Band—TK
- PAUL JABBAR—Casablanca
- RAISIN' HELL—Elvin Bishop—Capricorn
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium
- TURN THIS MUTHA OUT—Idris Muhammad—Kudu**

MUSIC PLUS/LOS ANGELES

- A PLACE IN THE SUN—Pablo Cruise—A&M
- CELEBRATE ME HOME—Kenny Loggins—Col
- DUNE—David Matthews—CTI**
- EMPEROR—Private Stock
- LAKE—Col
- LUNA SEA—Firefall—Atlantic
- RARE EARTH—Rare Earth—Prodigal
- SHOWTIME—Ry Cooder—WB
- TOM PETTY & THE HEARTBREAKERS—Shelter
- TWB—Tim Weisberg Band—UA

SALESMAN OF THE WEEK



SIMPLE DREAMS
LINDA RONSTADT
Asylum

TOP SALES

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- FOGHAT LIVE—Bearsville

ABC/NATIONAL

- DAVID SOUL—Private Stock
- DONALD CLARKE OSMOND—Polydor
- IN FULL BLOOM—Rose Royce—Whitfield
- PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
- RAISIN' HELL—Elvin Bishop—Capricorn
- RAM JAM—Epic
- SHAUN CASSIDY—Warner/Curb
- SMOKEY & THE BANDIT—MCA (Soundtrack)
- STAR WARS—20th Century (Soundtrack)
- STAR WARS—Meco—Millennium

CAMELOT/NATIONAL

- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- MOODY BLUE—Elvis Presley—RCA
- REJOICE—Emotions—Col
- SHAUN CASSIDY—Warner/Curb
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—20th Century (Soundtrack)
- STAR WARS—Meco—Millennium
- TAKIN' THE STAGE—Pure Prairie League—RCA
- TOO HOT TO HANDLE—Heatwave—Epic

HANDLEMAN/NATIONAL

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- FOREVER GOLD—Isley Brothers—T-Neck
- KENNY ROGERS—UA
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- SIMPLE THINGS—Carole King—Avatar
- SMOKEY & THE BANDIT—MCA (Soundtrack)
- STAR WARS—Meco—Millennium

KORVETTES/NATIONAL

- FLOWING RIVERS—Andy Gibb—RSO
- IN FULL BLOOM—Rose Royce—Whitfield
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SERGIO MENDES & THE NEW BRAZIL '77—Elektra
- SOMETHING TO LOVE—LTD—A&M
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- WELCOME TO MY WORLD—Elvis Presley—RCA

MUSICLAND/NATIONAL

- A NEW WORLD RECORD—Electric Light Orchestra—UA

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- DAYTIME FRIENDS—Kenny Rogers—UA
- I, ROBOT—Alan Parsons Project—Arista
- PLAYING TO AN AUDIENCE OF ONE—David Soul—Private Stock
- ROLLIN'—Stephen Bishop—MCA
- SOMETHING TO LOVE—LTD—A&M
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista

RECORD BAR/NATIONAL

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BLOW IT OUT—Tom Scott—Ode
- FOGHAT LIVE—Bearsville
- LIBBY TITUS—Col
- NIGHTWINGS—Stanley Turrentine—Fantasy
- OOPS! WRONG PLANET—Utopia—Bearsville
- 100 PERCENT WHEAT—Whole Wheat—AVI
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STILLWATER—Capricorn

TWO GUYS/EAST COAST

- A NEW WORLD RECORD—Electric Light Orchestra—UA
- BEE GEES . . . LIVE—RSO
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CARELESS—Stephen Bishop—MCA
- FLOATERS—ABC
- IN FULL BLOOM—Rose Royce—Whitfield
- LITTLE QUEEN—Heart—Portrait
- NIGHTWINGS—Stanley Turrentine—Fantasy
- TERRAPIN STATION—Grateful Dead—Fantasy
- TOO HOT TO HANDLE—Heatwave—Epic

CUTLER'S/NEW HAVEN

- BOOK OF DREAMS—Steve Miller Band—Capitol
- DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
- DUSIC—Brick—Bang
- FEELIN' BITCHY—Millie Jackson—Spring
- FLOATERS—ABC
- PACIFIC OCEAN BLUE—Dennis Wilson—Col
- POWER & LOVE—Manchild—Chi Sound
- SERGIO MENDES & THE NEW BRAZIL '77—Elektra
- SIMPLE THINGS—Carole King—Avatar
- SOMETHING TO LOVE—LTD—A&M

FOR THE RECORD/ BALTIMORE

- CHOOSING YOU—Lenny Williams—ABC
- ENCHANTMENT—Roadshow
- I, ROBOT—Alan Parsons Project—Arista
- LET THERE BE ROCK—AC/DC—Atco
- OPEN UP YOUR LOVE—Whispers—Soul Train
- PROMISE ME THE MOON—David Sanborn—WB
- SANFORD-TOWNSEND BAND—WB
- STAR WARS—20th Century (Soundtrack)
- THE GENIE—Bobby Lyle—Capitol
- THE TWO OF US—Marilyn McCoo & Billy Davis, Jr.—ABC

RECORD AND TAPE COLLECTOR/BALTIMORE

- A FAREWELL TO KINGS—Rush—Mercury
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BLOW IT OUT—Tom Scott—Ode
- DIAMOND NIGHTS—Hummingbird—A&M
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- MOODY BLUE—Elvis Presley—RCA
- RAM JAM—Epic

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

WAXIE MAXIE/ WASH., D.C.

- ANOTHER MOTHER FURTHER—Mother's Finest—Epic
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BELIEVE—Mass Production—Corillion
- B.J. THOMAS—MCA
- DUSIC—Brick—Bang
- IN FULL BLOOM—Rose Royce—Whitfield
- LUNA SEA—Firefall—Atlantic
- NIGHTWINGS—Stanley Turrentine—Fantasy
- SIMPLE DREAMS—Linda Ronstadt—Asylum

FATHER'S & SUN'S/ MIDWEST

- A FAREWELL TO KINGS—Rush—Mercury
- BAD REPUTATION—Thin Lizzy—Mercury
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CRAWLER—Epic
- FOGHAT LIVE—Bearsville
- IN FULL BLOOM—Rose Royce—Whitfield
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- VISITORS—Automatic Man—Island
- WHERE DO WE GO FROM HERE—Rex—Col

NATL RECORD MART/ MIDWEST

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DAYTIME FRIENDS—Kenny Rogers—UA
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RAM JAM—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—Meco—Millennium
- TOO HOT TO HANDLE—Heatwave—Epic

RECORD REVOLUTION/ CLEVELAND

- A FAREWELL TO KINGS—Rush—Mercury
- BAD REPUTATION—Thin Lizzy—Mercury
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- OOPS! WRONG PLANET—Utopia—Bearsville
- PICOLO—Ron Carter—Milestone
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- SNEAKIN' SUSPICION—Dr. Feelgood—Col
- VISITORS—Automatic Man—Island
- YOUNG MEN GONE WEST—City Boy—Mercury

MUSIC STOP/DETROIT

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CRAWLER—Epic
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- RAM JAM—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista

ROSE RECORDS/CHICAGO

- A FAREWELL TO KINGS—Rush—Mercury

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CARDIAC ARREST—Cameo—Chocolate City
- FOGHAT LIVE—Bearsville
- IN FULL BLOOM—Rose Royce—Whitfield
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- MANDRE—Motown
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista

LIEBERMAN/MINNEAPOLIS

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- FOGHAT LIVE—Bearsville
- HURRY SUNDOWN—Outlaws—Arista
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUNA SEA—Firefall—Atlantic
- OOPS! WRONG PLANET—Utopia—Bearsville
- SANFORD-TOWNSEND BAND—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TAKIN' THE STAGE—Pure Prairie League—RCA
- TERRAPIN STATION—Grateful Dead—Arista

DISCOUNT RECORDS/ ST. LOUIS

- BAD REPUTATION—Thin Lizzy—Mercury
- CAN'T WAIT—Piper—A&M
- CRAWLER—Epic
- LAKE—Col
- LET THERE BE ROCK—AC/DC—Atco
- PATTI LABELLE—Epic
- PRISM—Ariola America
- STILLWATER—Capricorn
- THUNDER ISLAND—Jay Ferguson—Asylum
- YOUNG MEN GONE WEST—City Boy—Mercury

FRANKLIN MUSIC/ ATLANTA

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- B.J. THOMAS—MCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CRAWLER—Epic
- IN FULL BLOOM—Rose Royce—Whitfield
- KARLA BONOFF—Col
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- RAISIN' HELL—Elvin Bishop—Capricorn
- RAM JAM—Epic
- TERENCE BOYLAN—Asylum

EAST-WEST RECORDS/ FLORIDA

- BAD REPUTATION—Thin Lizzy—Mercury
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CLEAR SAILIN'—Chris Hillman—Asylum
- CRAWLER—Epic
- FEELIN' BITCHY—Millie Jackson—Spring
- FOGHAT LIVE—Bearsville
- IN FULL BLOOM—Rose Royce—Whitfield
- PATTI LABELLE—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum

MUSHROOM/ NEW ORLEANS

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- CHOOSING YOU—Lenny Williams—ABC
- DUSIC—Brick—Bang
- I, ROBOT—Alan Parsons Project—ABC

- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NIGHTWINGS—Stanley Turrentine—Fantasy
- ROBERT GORDON WITH LINK WRAY—Private Stock

INDEPENDENT RECORDS/ DENVER

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- DUNE—David Mathews—CTI
- FOGHAT LIVE—Bearsville
- HAPPY THE MAN—Arista
- IN COLOR—Cheap Trick—Epic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- NIGHTWINGS—Stanley Turrentine—Fantasy
- RAM JAM—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STRANGE LADIES—David Axelrod—MCA

CIRCLES/ARIZONA

- A FAREWELL TO KINGS—Rush—Mercury
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DONOVAN—Arista
- FOGHAT LIVE—Bearsville
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- RICH LOVE, POOR LOVE—Syreeta & G. C. Cameron—Motown
- ROBERT GORDON WITH LINK WRAY—Private Stock
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TAKIN' THE STAGE—Pure Prairie League—RCA

ODYSSEY/SOUTHWEST & WEST

- BAD REPUTATION—Thin Lizzy—Mercury
- FOGHAT LIVE—Bearsville
- HARD NOT TO LIKE IT—Archie Bell & the Drells—Phila. Intl.
- OOPS! WRONG PLANET—Utopia—Bearsville
- RAM JAM—Epic
- SKY ISLANDS—Caldera—Capitol
- SNEAKIN' SUSPICION—Dr. Feelgood—Col
- TERENCE BOYLAN—Asylum
- WHAT COLOR IS LOVE—Dee Dee Sharpe Gamble—Phila. Intl.

LICORICE PIZZA/ LOS ANGELES

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LUST FOR LIFE—Iggy Pop—RCA
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- ROBERT GORDON WITH LINK WRAY—Private Stock
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE GRAND ILLUSION—Styx—A&M
- TOM PETTY & THE HEARTBREAKERS—Shelter

MUSIC PLUS/LOS ANGELES

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BLOW IT OUT—Tom Scott—Ode
- CABRETTA—Mink DeVille—Capitol
- CAROLE BAYER SAGER—Elektra
- COLISSEUM—MCA
- FOGHAT LIVE—Bearsville
- NIGHTWINGS—Stanley Turrentine—Fantasy
- RAM JAM—Epic
- SIMPLE DREAMS—Linda Ronstadt—Asylum

THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number, (Distributing Label)
SEPT. 17 SEPT. 10

1	1	RUMOURS				
		FLEETWOOD MAC				
		Warner Bros. BSK 3010				
		(16th Week)	30	G		
2	2	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century				
			2T 541	14	X	
3	3	CSN CROSBY, STILLS & NASH/Atlantic SD 19104		11	G	
4	4	JT JAMES TAYLOR/Columbia JC 34811		11	G	
5	7	LITTLE QUEEN HEART/Portrait JR 34799		17	G	
6	8	COMMODORES/Motown M7 884R1		25	G	
7	9	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)		12	F	
8	6	STREISAND SUPERMAN BARBRA STREISAND/Columbia		12	G	
			JC 34830	12	G	
9	10	FOREIGNER/Atlantic SD 18215		25	G	
10	5	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428		10	G	
11	13	FLOATERS/ABC AB 1030		12	F	
12	12	BARRY MANILOW LIVE/Arista 8500		16	I	
13	15	ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616		20	F	
14	11	I'M IN YOU PETER FRAMPTON/A&M SP 4704		13	G	
15	18	CAT SCRATCH FEVER TED NUGENT/Epic 34700		14	G	
16	17	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274		3	F	
17	14	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644		18	F	
18	16	REJOICE THE EMOTIONS/Columbia PG 34762		13	F	
19	20	LOVE GUN KISS/Casablanca 7057		11	G	
20	19	GOING FOR THE ONE YES/Atlantic SD 19106		8	G	
21	21	I ROBOT ALAN PARSONS PROJECT/Arista 7002		11	G	
22	22	LUNA SEA FIREFALL/Atlantic SD 19101		6	F	
23	23	BOOK OF DREAMS STEVE MILLER BAND/Capitol		17	G	
			SO 11630	17	G	
24	24	BOSTON/Epic JE 34188		51	G	
25	59	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/		2	G	
		Warner Bros. BSK 3045		2	G	
28	29	TERRAPIN STATION GRATEFUL DEAD/Arista 7001		6	G	
27	28	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)		16	F	
28	27	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY		31	F	
		BUFFETT/ABC AB 990		31	F	
29	25	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901		16	I	
		(Polydor)		16	I	
30	32	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625		25	F	
31	31	THE GRAND ILLUSION STYX/A&M SP 4637		8	F	
32	26	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS		41	X	
			34403	41	X	
33	44	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium		4	F	
		MNLP 8001 (Casablanca)		4	F	
34	36	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/		22	F	
		A&M SP 4634		22	F	
35	30	IT'S A GAME BAY CITY ROLLERS/Arista 7004		9	G	
36	37	SIMPLE THINGS CAROLE KING/Avatar SMAS 11667		7	G	
		(Capitol)		7	G	
37	56	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/		35	F	
		Jet LA679 G (UA)		35	F	
38	47	FLOWING RIVERS ANDY GIBB/RSO 1 3019 (Polydor)		5	G	



WKS. ON CHART

45	45	FLEETWOOD MAC/Reprise MSK 2281 (WB)		112	G
46	39	STEVE WINWOOD/Island ILPS 9494		10	F
47	41	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105		81	G
48	51	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest SKB 11666		5	G
		(Capitol)		5	G
49	35	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703		86	X
50	50	PART 3 KC & THE SUNSHINE BAND/T.K. 605		19	F
51	69	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)		4	F
52	48	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317		19	F
53	34	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498		15	F
54	54	LIGHTS OUT UFO/Chrysalis CHR 1127		15	F
55	38	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/		10	F
		MCA 2280		10	F
56	40	ONE OF THE BOYS ROGER DALTRY/MCA 2271		9	F
57	42	SOMETHING TO LOVE LTD/A&M SP 4646		7	G
58	43	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090		57	G
59	78	CARELESS STEPHEN BISHOP/ABC ABCD 954		3	G
60	52	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G		25	F
61	58	ENDLESS FLIGHT LEO SAYER/Warner Bros. BSK 3101		37	G
62	64	RAISIN' HELL ELVIN BISHOP/Capricorn 2CP 0185 (WB)		4	H
63	—	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/		1	G
		RCA AFL1 2300		1	G
64	53	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34423		24	F
		(CBS)		24	F
65	57	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13		49	K
		340C2 (Motown)		49	K
66	63	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn		30	G
		CPK 0130 (WB)		30	G
67	49	PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)		9	H
68	76	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB		3	G
		4124		3	G
69	88	BRICK/Bang BLP 409		2	F
70	66	IZITSO CAT STEVENS/A&M SP 4702		17	F
71	65	THE TWO OF US MARILYN McCOO & BILLY DAVIS, JR./		6	F
		ABC 1026		6	F
72	62	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/		23	G
		Tamla T7 352R2 (Motown)		23	G
73	134	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/		1	G
		RCA CPL1 0341		1	G
74	111	BARRY WHITE SINGS FOR SOMEONE YOU LOVE		1	G
		BARRY WHITE/20th Century T 543		1	G
75	61	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC		20	F
		34655		20	F
76	86	NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9534		2	F
77	94	RAM JAM/Epic PE 34858		2	F
78	80	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/		9	F
		Atlantic SD 19105		9	F
79	92	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE		2	G
		ELVIS PRESLEY/RCA APL1 1506		2	G
80	100	ELVIS' GOLDEN RECORDS, VOL. 1 ELVIS PRESLEY/RCA		2	F
		LSP 1707		2	F
81	60	AMERICAN STARS 'N' BARS NEIL YOUNG/Reprise MSK		12	G
		2661 (WB)		12	G
82	75	GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693		5	F
83	68	TRYING TO GET THE FEELING BARRY MANILOW/		29	G
		Arista 4060		29	G
84	74	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/		44	G
		Capitol ST 11557		44	G
85	93	CRAWLER/Epic PE 34900		2	F
86	77	FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS)		5	F
87	99	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966		2	F
88	123	OOPS! WRONG PLANET UTOPIA/Bearsville BR 6970 (WB)		1	F
89	98	BEFORE WE WERE SO RUDELY INTERRUPTED		2	G
		ORIGINAL ANIMALS/Jet JT LA 790 H (UA)		2	G
90	79	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros.		44	G
		BSK 3112		44	G
91	107	PACIFIC OCEAN BLUE DENNIS WILSON/Caribou PZ 34354		1	G
		(CBS)		1	G
92	96	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647		5	F
93	95	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G		2	F
94	85	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/		27	G
		Epic PEC 34494		27	G
95	81	SLAVE/Cotillion SD 9914 (Atlantic)		25	G
96	72	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE		8	G
		SCORE)/United Artists LA750		8	G
97	70	KISS ALIVE KISS/Casablanca NBLP 7020		102	G
98	128	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL 2 2404		1	H
99	71	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497		70	F
100	109	B.J. THOMAS/MCA 2286		1	F

CHARTMAKER OF THE WEEK

39 — **SIMPLE DREAMS**
LINDA RONSTADT
Asylum 6E 104



WKS. ON CHART

40	67	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca		15	G
		NBLP 7056		15	G
41	83	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)		2	G
42	55	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761		6	F
43	33	HOTEL CALIFORNIA EAGLES/Asylum 7E 103		39	G
44	46	DREAMBOAT ANNIE HEART/Mushroom MRS 5005		71	F

151-200 ALBUM CHART

- 151 **COMING THROUGH** EDDIE HENDERSON/Capitol ST 11671
- 152 **ROBERT GORDON WITH LINK WRAY**/Private Stock PS 2030
- 153 **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/** CTI 7077
- 154 **ELVIS' WORLD WIDE 50 GOLD AWARD HITS, VOL. 1** ELVIS PRESLEY/RCA LPM 6401
- 155 **VISITORS AUTOMATIC MAN/** Island ILPS 9429
- 156 **POWER AND LOVE MANCHILD/** Chi Sound CH LA765 G (UA)
- 157 **IT WAS ALMOST LIKE A SONG** RONNIE MILSAP/RCA APL1 2439
- 158 **YOUNG MEN GONE WEST CITY** BOY/Mercury SRM 1 1182
- 159 **FRANKIE & JOHNNY** ELVIS PRESLEY/Camden ACL1 7007
- 160 **LET THERE BE ROCK AC/DC/** Arco SD 36 151
- 151 **LOVE & KISSES/Casablanca** NBLP 7063
- 162 **CLEAR SAILIN' CHRIS HILLMAN/** Asylum 7E 1104
- 163 **TROPICAL NIGHTS LIZA MINNELLI/** Columbia PC 34887
- 164 **PURE GOLD ELVIS PRESLEY/** RCA 0971
- 165 **FEELIN' BITCHY** MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- 166 **DOUBLE DYNAMITE ELVIS PRESLEY/** Camden DL2 5001
- 167 **ELVIS—ALOHA FROM HAWAII VIA SATELLITE/RCA** VPSX 6089
- 168 **TURN THIS MUTHA OUT IDRIS** MUHAMMAD/Kudu KU 34 (CTI)
- 169 **RARE EARTH/Prodigal** P6 1001951 (Motown)
- 170 **ENDLESS SUMMER BEACH BOYS/** Capitol SVBB 11308
- 171 **THE RESCUERS/Disneyland** 3816
- 172 **DONALD CLARKE OSMOND/** Polydor PD 1 6109
- 173 **MUTHA'S NATURE** JAMES BROWN/Polydor PD 1 6111
- 174 **STILL WATER/Capricorn** CP 0186 (WB)
- 175 **DONOVAN/Arista** AB 4143
- 176 **MANDRE/Motown** M6 886S1
- 177 **FRIENDS AND STRANGERS** RONNIE LAWS/Blue Note BN LA730 H (UA)
- 178 **ENCHANTMENT/Roadshow** LA682 G (UA)
- 179 **LED ZEPPELIN IV/Atlantic** SD 19129
- 180 **WHAT COLOR IS LOVE** DEE DEE SHARP GAMBLE/Phila. Intl. PZ 34437 (CBS)
- 181 **SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA** 2099
- 182 **TED NUGENT/Epic** PE 33692
- 183 **LIBBY TITUS/Columbia** PC 34152
- 184 **A HARD CORE PACKAGE** JOHN MAYALL/ABC AB 1039
- 185 **GAMES, DAMES & GUITAR THANGS** EDDIE HAZEL/Warner Bros. BS 3058
- 186 **DEJA VU** CROSBY, STILLS & NASH/Atlantic SD 19118
- 187 **FREE FOR ALL** TED NUGENT/Epic PE 34121
- 188 **FINGER PAINTING** EARL KLUGH/Blue Note BN LA737 H (UA)
- 189 **DAVID SOUL/Private Stock** PS 2019
- 190 **KALAPANA III/Abattoir** KALA 0004
- 191 **COCO MOTION EL COCO/AVI** 6012
- 192 **ONE ON ONE (ORIGINAL SOUNDTRACK)** SEALS & CROFTS/Warner Bros. BS 3076
- 193 **WHERE DO WE GO FROM HERE** REX/Columbia PC 34865
- 194 **HARD NOT TO LIKE IT** ARCHIE BELL & THE DRELLS/Phila. Intl. PZ 34855 (CBS)
- 195 **KARLA BANOFF/Columbia** PC 34672
- 196 **GOLD VOL. II/ELVIS ELVIS PRESLEY/** RCA LSP 2075
- 197 **VILLAGE PEOPLE/Casablanca** NBLP 7064
- 198 **CLASSICS** PAUL WILLIAMS/A&M SP 4701
- 199 **TERRENCE BOYLAN/Asylum** 7E 1091
- 200 **SNEAKIN' SUSPICION DR.** FEELGOOD/Columbia PC 34806

101 THE ALBUM CHART 150

SEPTEMBER 17, 1977

- | SEPT. 17 | SEPT. 10 | |
|----------|----------|----------------------------------------------------------------------------------|
| 101 | 87 | SILK DEGREES BOZ SCAGGS/Columbia JC 33920 |
| 102 | 102 | FIREFALL/Atlantic SD 18174 |
| 103 | 115 | IN COLOR CHEAP TRICK/Epic PE 34884 |
| 104 | 101 | OPEN UP YOUR LOVE WHISPERS/Soul Train BUL1 2270 (RCA) |
| 105 | 97 | FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029 |
| 106 | 110 | DUNE DAVID MATHEWS/CTI 7 5005 |
| 107 | 73 | NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL GEORGIADES/Asylum 7E 1107 |
| 108 | 90 | DESTROYER KISS/Casablanca NBLP 7025 |
| 109 | 124 | PLAYING UP TO AN AUDIENCE OF ONE DAVID SOUL/Private Stock PS 7001 |
| 110 | 82 | LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE) AL JARREAU/Warner Bros. 2BZ 3052 |
| 111 | 112 | INDIAN SUMMER POCO/ABC AB 789 |
| 112 | — | A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184 |
| 113 | 84 | MAX THE RUMOUR/Mercury SRM 1 1174 |
| 114 | 126 | BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS) |
| 115 | 89 | DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol) |
| 116 | 127 | WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G |
| 117 | 118 | ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/RCA LSP 2765 |
| 118 | 119 | LET IT FLOW DAVE MASON/Columbia PC 34680 |
| 119 | 122 | CARDIAC ARREST CAMEO/Chocolate City CCLP 2803 (Casablanca) |
| 120 | 91 | SO EARLY IN THE SPRING, THE FIRST 15 YEARS JUDY COLLINS/Elektra 8E 6002 |
| 121 | 125 | BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic) |
| 122 | 129 | THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H |
| 123 | 138 | PATTI LA BELLE/Epic PE 34847 |
| 124 | 104 | SHAKE IT WELL THE DRAMATICS/ABC AB 1010 |
| 125 | — | BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186 |
| 126 | 103 | TIM WEISBERG BAND TIM WEISBERG/United Artists LA773 G |
| 127 | 113 | KENNY ROGERS/United Artists LA689 G |
| 128 | 121 | LIVE LONNIE LISTON SMITH/RCA APL1 2433 |
| 129 | 135 | ELVIS TODAY ELVIS PRESLEY/RCA APL1 1039 |
| 130 | 132 | ROCK 'N ROLL AGAIN COMMANDER CODY/Arista 4125 |
| 131 | 142 | LAKE/Columbia PC 34763 |
| 132 | — | DANCE BAND ON THE TITANIC HARRY CHAPIN/Elektra 9E 301 |
| 133 | 106 | LEFTOVERTURE KANSAS/Kirshner JZ 34224 (CBS) |
| 134 | — | JUST FOR LIFE IGGY POP/RCA APL1 2488 |
| 135 | 105 | A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst) |
| 136 | — | CHOOSING YOU LENNY WILLIAMS/ABC AB 1023 |
| 137 | 140 | SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443 (Atlantic) |
| 138 | 116 | LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. JZ 34654 (CBS) |
| 139 | 108 | MORE STUFF STUFF/Warner Bros. BS 3061 |
| 140 | 117 | TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS) |
| 141 | 146 | SKY ISLANDS CALDERA/Capitol ST 11658 |
| 142 | 143 | GREATEST HITS LINDA RONSTADT/Asylum 6E 106 |
| 143 | 120 | KNNILSSON NILSSON/RCA AFL1 2276 |
| 144 | 149 | HURRY SUNDOWN OUTLAWS/Arista 4135 |
| 145 | — | SERGIO MENDES & BRAZIL '77/Elektra 7E 1102 |
| 146 | 147 | NO SECOND CHANCE CHARLIE/Janus JS 7032 |
| 147 | 148 | FIREFLY JEREMY STEIG/CTI 7075 |
| 148 | 114 | ROCK AND ROLL OVER KISS/Casablanca NBLP 7017 |
| 149 | 130 | DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS) |
| 150 | 131 | LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108 |

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RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Shaun Cassidy** (Warner/Curb). Top 10 in sales nationally (jumps 24-6 on this week's singles chart), the radio activity has yet to catch up here. Added to WABC, WLS (13), KSLQ, WKBW (29) and KGW. #1 WRKO for the second week, 2-1 WOKY, 14-6 KFRC, 25-8 CKLW, 13-10 KHJ, 38-28 KXOK, 22-15 WHBQ, 23-17 WZZP, 25-21 KJR, 26-24 WPGC, 16-14 Z93, 28-26 KTLK, 12-7 WDRC, 21-8 WEAQ, 12-8 KFYZ, 15-3 KERN, 16-11 WZUU, 18-14 KILT, 2-1 KTOQ, HB-28 WCAO, HB-26 10Q 15-12 KLEO, 29-24 98Q and 40-35 WLOF.

Commodores (Motown). With "Easy" still in power rotation for many, pop activity on this one can't be held back. Adds WHBQ, WOKY, KJR, KILT, KEZY and WBBQ. Top 5 KFRC (7-4), 13Q (3-4), WNOE (3-3), Z93 (3-2) and KIIS-FM (2-1). Other great numbers include 15-9 WCOL, 21-12 WZZP, 27-17 KLIF, 21-18 WQXI, 17-14 KHJ, 19-13 KSLQ, HB-24 CKLW, 37-22 KXOK, 26-21 WCAO, 32-27 BJ105, 38-28 98Q, 28-23 WGSV, HB-25 10Q, 31-25 WISE, #7 Y100 (was #1), #12 WPGC and extra WLAC.



Shaun Cassidy

WGSV, WNDE and 98Q. Last week's adds included WFIL and WOKY.

Ronnie McDowell (Scorpion). #2 in Nashville (32-2 WMAK), right behind Elvis. The action on this, which began in Nashville, has now branched out and includes most of the south as well as WPGC, KFRC, KSTP, KBEEQ (10), 98Q, KERN, WGSV, KYA and WBBQ (midday). Also picked at WQXI (15) and moves HB-20 Z93, 40-37 WLAC, extra-35 KSLQ, 24-18 KFI, 26-9 KNUS, 26-7 WHHY, HB-26 WCAO and HB-34 WAIR. Sales dictate the direction of this disc as the record moves 81-48 on this week's singles chart.



Firefall

Firefall (Atlantic). Garners five more key cities with the northeast leading the group — WPGC, WKBW, 13Q and WDRC hit it along with KTLK, KSTP and WRFC. Some new numbers include 32-28 WNOE, 35-31 KSLQ, 30-24 KLEO, 31-26 WGSV and HB-30 WISE.

Barry White (20th Century). This monster r&b disc (bulleted at #3 this week on the r&b singles chart) which began its top 40 sojourn in Detroit (23-11 CKLW) now gets a shot at KSLQ, WQAM and 96X. (Note: The lp hits the 70s nationally in its second week.)

CROSSOVERS

First Choice (Gold Mind). A smash in New York (#1 WWRL for four weeks), 99X grabs credit for stepping out first on this (28-20 99X) and now has garnered the interest and audience of KSLQ.

NEW ACTION

Heart (Portrait). "Little Queen." Out-of-the-box adds at KJR and CKLW (HB-28), WVBF, WZUU, K100 (12-7), KJRB (LP), KQWB and this week WRKO comprise the makings for this week's Chartmaker of the Week.

Dictators' Airwave Blitz



In the midst of an ongoing U.S. concert tour, Elektra/Asylum group the Dictators are preparing for their first European concert tour with BBC broadcasts from CBGB's nightclub in New York. Video crews captured the Dictators live for BBC-TV's "The Old Grey Whistle Test," and a 45-minute segment was recorded for John Peel's Radio One show. Pictured at a break during the BBC taping were (from left): Jonathan Clyde, E/A manager/England; Richie Teeter, Handsome Dick Manitoba and Mark "The Animal" Mendoza of the Dictators; Karin Berg, E/A a&r director/east coast; Ross Friedman, Dictators; and Bryn Bridenthal, E/A national publicity director; (top) Andy Shernoff and Scott "Top Ten" Kempner of the Dictators.

CONCERT REVIEW

Boz Scaggs: A Class Performance

■ LOS ANGELES — The stage hardly looked set for a concert—completely bare (save for a few mikes, guitar stands and one small, yet powerful amp center stage), it was entirely cloaked in white. Such decor seemed more appropriate for a wedding, a coronation or even a gymnastic meet.

Nevertheless, the band was there (all 14 of them), hidden behind a black sepia curtain till the proper moment and after the opening bars of "Lowdown," out strode Boz Scaggs (Col) himself, dressed entirely in white, looking clean-cut, emaculate and country clubbish. As his bio declares, Boz is always as gritty or classy as

the moment demands.

This particular night demanded class, thus the "clean" stage and austere setting (even white mike cords). With the slick, professional lighting, the effect was somewhere east of L.A. near Las Vegas.

Vocally, Scaggs started out sounding like he'd done these songs hundreds of times before but he gradually improved as the show progressed. Indeed, much of the program he had sung many times before — eight of the ten songs off "Silk Degrees" received impeccable renditions. Only midway through the show on crooners like the dreamy "Harbor Lights," "All Alone" and "Slow Dancer" did his voice finally start to come alive with emotion.

The "grit" he performed proved to be the most compelling part of the show: "Full Lock Power Glide," "Jump St.," "I've Got Your Number" and a rousing version of "Lido Shuffle" which set the band to full-tilt rocking (against a slide collage of skyscrapers). For Boz' older fans, it proved the man had not entirely compromised himself to playing what his latter day fans expected — the disco-influenced r&b tunes mostly from the triple platinum album "Silk Degrees."

Overall, the show reflected Scaggs' recent interest in becoming an audience-conscious, viably commercial performer.

Barry Craig

'Rocky' Platinum



Pictured on the occasion of the RIAA platinum certification of the soundtrack to the United Artists film Rocky, composer, arranger Bill Conti (left) is congratulated by United Artists president Artie Mogull (right).

Albatross Will Fly On Its Own

By SAMUEL GRAHAM

■ LOS ANGELES — Anyone with even the most skeletal awareness of the music business knows that the release of a debut record by a new band is hardly an uncommon occurrence. But Albatross, a New England-based quintet, has chosen an unusual approach for their first single, "I Believe in the U.S.A."/"Passport to Pleasure": the group is marketing the record on its own label, also known as Albatross.

The band, hailing from Worcester, Massachusetts, has been together for some six and a half years. According to manager Lew Weinstock, "when the group first really made up their minds to become professionals and were serious about becoming a success in this business, we found that because they were a new group it was impossible to get an agent for them, it was impossible to get anything for them—they had to do it all themselves. When it became time for them to go into the studio, none of the studios wanted them, and they had to hire their own studio, their own producer and so on, only because they hadn't gained some kind of local or national recognition. Their musical ability basically never entered into it—people were not interested in even coming to see them, because first of all they were from Worcester, which is nowhere, and second of all they had no reputation."

The idea for the band's own label, said Weinstock, came only "after we'd been to every major label in the country. Every a&r man picked their music apart, yet we had people standing up and cheering in the clubs they were playing in." Weinstock suggested that a major obstacle in procuring a major label deal was the fact that "the group really is trying to show themselves as not being in a particular bag, which is something that record companies can't really accept. Here's a group that goes in their concerts from flute to acoustic guitar to heavy metal, and it's something that record companies can't grasp."

Albatross financed the label with funds from their numerous live engagements. They have handled their own promotion and distribution; the musicians themselves took the single, which was released in early June, to various radio stations, and Weinstock expects that "by the end of September we'll probably have every college and commercial station in the whole New England area covered." He added that such stations as WBCN-Boston, WAAF-Worcester and college stations like WWUH-Hart-

ford are playing the record already.

Weinstock said that about 4000 copies of "I Believe in the U.S.A."/"Passport to Pleasure" have been sold. They have "franchised individual record outlets in areas where we have radio coverage—we give them an exclusive in their area and we tag our commercials with their name on it." In addition, every couple of weeks they present a "record party" at a given night club; a customer buying admission to the club receives a free copy of the record (it works in reverse as well, insofar as a customer buying the record at a store will receive free admission to the club). Weinstock also said that "We're dealing with some chain stores in New England which do not sell records but sell items that are interesting to our record market (so far they've recruited a hi-fi outlet and a sandwich shop). Our idea is to have a store like McDonald's or Arby's sell the record right by the cash register."

According to Weinstock, the advantages resulting from the formation of the Albatross label have been legion. "The bottom line is that we're trying to break into the college concert area, and one of the prime prerequisites for being in a college show is having product on the market. We've conquered that problem: we have a record out, and it opened up maybe another \$100 thousand worth of gigs. And with a record, your night club price is automatically 15 to 20 percent higher, and you're eligible for all kinds of good, solid concert work that wasn't available before."

The plan now, said Weinstock, is to get a distribution deal with a major label to handle the Albatross label nationally; the band recently showcased in New York, and while "there's been positive reaction, so far there've been no commitments made by either me or a record company." He added that they are also currently negotiating distribution deals for the Orient and the United Kingdom.

CONCERT REVIEW

Kiss: Precise, Powerful Showmanship

■ LOS ANGELES—One learns to expect certain hallmarks in pop music, and notable among them is the spectacular stage show of Kiss (Casablanca). Their openings are usually awesome, and fireballs exploding after traveling over the audience on wires was a previous favorite of their predominantly teenaged audience.

But for their current tour the costumed colossus chose to descend to stage level by lowering two balcony-like structures, each of which contained two Kiss members, with drummer Peter Criss straddling the middle

ground while providing a heavy rhythm background.

Kiss is best described as a cross between P.T. Barnum, a costumer's convention Halloween ball and an electric assault, all of which combines for highly visible and inviting entertainment. As one Hollywood actress was heard to say, after getting her first glimpse of the group, "I'm not sure just where they are in music, but I know that they fit in theatre: way, way out there!" Indeed, Kiss is regarded as both musical and visual dessert by the legion of predominantly young fans who

Fire-Sign Taps Able

■ NEW YORK — Fire-Sign Records Ltd., recently formed by Billy Arnell and Steve Loeb, has announced the appointment of Bill Able to vice president of operations / national promotion coordinator. Able has previously been with Buddah, Elektra, and A&M Records. Fire-Sign will be distributed by Dellwood Records through a national network of independent distributors.



Bill Able

Fire-Sign's September release will be the debut album by Barry Melton entitled "The Fish."

swarm to their performances.

In the face of new wave and punk-rockers who might seemingly threaten to capture Kiss' audience, Kiss seems justifiably unconcerned. For while they may offer a similar musical fare, there is no peer in creating involved, elaborate stage effects.

Musically, their Forum performance was marred only by some equipment distortion, which had nothing to do with anything the musicians themselves established. Their harmonies were precise, the vocals powerful, and instrumentation balanced. All this combined to make a high-energy evening for the appreciative audience.

Cheap Trick (Epic) returned to Southern California in a supporting role that should garner them headliner status very quickly. With their "In Color" album drawing decidedly favorable reviews, they were prepared to offer new material that was eagerly received. Although the band does not rely on visual effects, there is enough in the group's varied personalities to absorb the most easily bored. With both comedic and rock-star glitter stances by various members, Cheap Trick has a little of something for everyone. But the chief strength of the group is in their music, and a fast-paced set that opened up a few thousand old ears at the Forum made just as many new fans. This was possibly the hottest performance by a non-headliner at the Forum in the past year.

William White Wing

Miller, Buffalo Feted



Steve Miller and Norton Buffalo (Capitol) were congratulated backstage by label staffers following a Philadelphia concert September 7. Pictured from left are (standing) Buffalo; Kathy Schenker, Capitol east coast press and artist relations manager; Greg Fischbach, Miller's attorney; Miller; Michael Lessner, customer service representative; Maureen O'Connor, east coast publicity coordinator; and Bhaskar Menon, chairman, president and chief executive officer of Capitol; and (seated) Irene Seltzer, sales secretary; Arthur Field, Philadelphia promotion manager; John Catullo, territory manager; Richard McGlynn with his father, Dick McGlynn, special accounts manager; and Albie Brandow, territory manager.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "We're All Alone" — Rita Coolidge (A&M). Ms. Coolidge's rendition of this Boz Scaggs tune is simply superb. Her delivery is one of soulful warmth, and we suggest that this one be placed on your playlist for your listening audiences.

DEDE'S DITTIES TO WATCH: "You Should Be Dancing" — Donnie Elbert (All Platinum); "Funiculi Funicula" — Grady Tate (Impulse); "All You Got" — Tyrone Davis (Columbia).

Several months ago Atlantic Records announced that they had acquired The Temptations. This group, which has been in existence for close to fifteen years, has been in the studio with Norman Harris. From what we have gathered through the grapevine, their lp has been completed and will be released on or about the 20th of September. The title of the lp will be "Here To Tempt You." Be on the lookout for the first material on the tall, talented, tempting Temptations on Atlantic.

Last week we reported the announcement of Otis Smith's appointment to Motown Records as vice president and assistant to the president, which is a newly created position. That left an ABC slot open, but that position has been filled. The individual replacing Smith will be Bill Craig.

According to rumor, Eddie Pugh, who was doing promotion for Warner Brothers, will be going to Casablanca as vice president of r&b promotion. Pugh, who was handling promotion out of Atlanta, is relocating to Los Angeles where the home office is situated.

The Jacksons have cancelled their tour until Michael finishes his movie, "The Wiz."

It has been announced by Barbara Arnold, who had been appointed manager of The O'Jays, that Dan Clearly is now in that position. Clearly is known for his management of The Osmonds, Mac Davis and Cher. They have signed with ICM as a booking firm.

Once again from the house of Atlantic, Phillipe Wynne will have a new album released in the very near future: "Starting All Over Again."

Don Jones of WPXI in Charleston, South Carolina is currently looking for a radio announcer. This full time air personality must have a third class license. Please send tapes and resumes accompanied with personal endorsements to WPXI, c/o Don Jones, P.O. Box 10208, Charleston, South Carolina 29411.

Looking for an independent promotion firm based in Washington, D.C.? Look no more! Al Jefferson and Max Kidd have gathered all their industry knowhow to form Al And The Kidd Promotions, Inc. They have been successful in breaking Hot, Brainstorm, Carrie Lucas and Shalamar.

Stevie & The All-Stars



Stevie Wonder made an unexpected guest appearance with the Fania All Stars at the group's Hollywood Palladium concert last month. Wonder joined the All Stars during the west coast leg of the tour that took them throughout the U.S. and Central and South America. The tour was arranged by Fania Records president Jerry Masucci.

Disco File (Continued from page 30)

"Uptown Festival") has come up with a fine American interpretation of the Euro-disco style for the debut of singer Pattie Brooks ("Love Shook" on Casablanca). Brooks, reportedly one of Donna Summer's back-up singers, has a supple, light voice and Soussan's arrangements give her the backbone she needs. Of the four cuts here, two are outstanding—"Let's Make Love to the Music" (8:45) and "Girl Don't Make Me Wait" (10:50)—and the remaining two are nearly as strong: the bouncy title tune and a "Pop Collage Medley" of "Popcorn," "Black Is Black" and "Na Na Hey Hey Kiss Him Goodbye" that is a minor "Uptown Festival" and might be more interesting if much of the material hadn't already been covered repeatedly for disco. The Simon Orchestra, also debuting here, includes a number of hot west coast studio musicians plus El Coco producers Michael Lewis and Lauren Rinder; and the executive producers, aside from Soussan and wife, are three Los Angeles disco DJs, Paul Dougan, Elton Ahi and Tony Miller. So expect this one to pick up in LA first and spread fast . . . Barry White's "It's Ecstasy When You Lay Down Next to Me" is shaping up as his strongest disco record as a performer in years and it's the seven-minute centerpiece of his latest album, "Barry White Sings for Someone You Love" (20th Century). Unfortunately, the whole album doesn't share in the revitalized style of "It's Ecstasy," but even the trademark lush-and-dreamy Barry White sound feels fresher this time around and at least one other track—"You're So (Continued on page 107)

Musexpo—FORE Project

(Continued from page 4)

October 28-November 1 at the Doral Hotel in Miami Beach. The agreement was finalized in New York between Roddy S. Shashoua, president of Musexpo, Jim Tyrrell, president of F.O.R.E. and Ron Moseley, F.O.R.E. co-founder.

F.O.R.E. and Musexpo will organize and conduct a Black Music Workshop that will cover international development and marketing of black oriented

artists and records. The workshop discussions will cover specific topics that have been noted to be of interest and concern to participants around the world.

Also included in the joint F. O. R. E. / Musexpo effort, F.O.R.E.'s involvement will include the production of a superstar gala scheduled during Musexpo '77 on the evening of October 30.

R&B PICKS OF THE WEEK

SINGLE



FANTASTIC FOUR, "I GOT TO HAVE YOUR LOVE" (Bridgeport Music, Inc., BMI). This group is fantastic when it comes to executing a tune such as this fantastic disco melody. With the efforts of Dennis Coffey and James Epps it hits home and it will rise up the charts quickly. This is a definite comeback, gaining more of an audience than ever. Westbound WB 55403 (Atlantic).

SLEEPER



LEON HAYWOOD, "SUPER SEXY" (Jim-Edd Music, BMI). Haunting rhythm creates a danceable atmosphere. Haywood stirs up a concoction of a strong backbeat laced with gutty vocals, destined to garner much chart action. MCA 40793.

ALBUM

DEE DEE SHARP GAMBLE, "WHAT COLOR IS LOVE." As Ms. Gamble croons her way through this album, to an extremely well produced product. Emerging from the depths of such tunes as "I Wanna Be Your Woman," she gathers all her creativity to relay a message in the music. Philadelphia International PZ 34437 (CBS).



Joe Medlin Says...



Rosemary McCoy's Single

**"I DO THE BEST
I CAN WITH WHAT
I GOT"**

55541

Is A Hit!



BRUNSWICK

DAKAR



THE R&B SINGLES CHART

SEPTEMBER 17, 1977

SEPT. 17	SEPT. 10	
1	1	FLOAT ON FLOATERS /ABC 12284 (7th Week)
2	2	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
3	5	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
4	3	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
5	6	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
6	14	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
7	4	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
8	8	WORK ON ME O'JAYS/Phila. Intl. Z58 3631 (CBS)
9	7	SUNSHINE ENCHANTMENT /Roadshow XW991 (UA)
10	9	EASY COMMODORES/Motown M 1418F

11	11	O-H-I-O OHIO PLAYERS/Mercury 73932
12	10	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. Z58 3627 (CBS)
13	17	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
14	13	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
15	15	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
16	12	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
17	16	SLAVE SLAVE/Cotillion 44128 (Atlantic)
18	20	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
19	18	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
20	24	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
21	23	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
22	28	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
23	21	SINCE I FELL FOR YOU/ I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
24	26	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578
25	35	BRICK HOUSE COMMODORES/Motown M 1425F
26	25	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
27	22	OH LET ME KNOW IT, PT. I SPECIAL DELIVERY/Shield 6307 (T.K.)
28	19	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
29	27	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
30	33	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
31	34	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s/Polydor 14409
32	36	LADY OF MAGIC MAZE/Capitol P 4456
33	42	CREAM CITY AALON/Arista 0249
34	52	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
35	39	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
36	40	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
37	47	SHAKE IT WELL DRAMATICS/ABC 12299
38	41	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, Jr./ABC 12298
39	46	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
40	48	DUSIC BRICK/Bang 734
41	43	THE REAL THING HOT CHOCOLATE/Big Tree 16096 (Atlantic)
42	49	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)
43	44	THE REAL THING SERGIO MENDES & BRASIL '77/Elektra 45416
44	50	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)
45	51	YOU CAN DO IT ARTHUR PRYSOCK/Old Town OT 1002
46	45	CHALK IT UP JERRY BUTLER/Motown M 1421F
47	37	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
48	54	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
49	56	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413
50	57	SHOO DOO FU FU OOH! LENNY WILLIAMS/ABC 12300
51	58	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)
52	53	FANTASY IS REALITY PARLIAMENT/Casablanca 892
53	60	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH ENERGY/Gordy 7155 (Motown)
54	55	RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415
55	61	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
56	62	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
57	63	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. Z58 3633 (CBS)
58	64	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
59	67	A STAR IN THE GHETTO BEN E. KING & AWB/Atlantic 3427
60	71	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
61	29	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck Z58 2267 (CBS)
62	68	BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLS/Mercury 73901
63	38	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum)
64	30	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
65	31	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. Z58 3623 (CBS)
66	32	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
67	—	RIGHT PLACE, WRONG TIME BOBBY PATTERSON/All Platinum 2371
68	70	I'M AFRAID TO LET YOU INTO MY LIFE FREDDIE WATERS/October 1011
69	—	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
70	75	WHY MUST WE SAY GOODBYE AL HUDSON & THE SOUL PARTNERS/ABC 12294
71	—	I CAN'T UNDERSTAND MEADOWS BROS./Kayvette 5132 (T.K.)
72	74	SEXASONIC VERNON BURCH/Columbia 3 10609
73	73	LOVE MUSIC THE REGAL DEWEY/Millennium MN 603 (Casablanca)
74	—	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
75	—	I'M AT THE CROSSROADS VERNON GARRETT/ICA 003

Singles Nearing Platinum

(Continued from page 3)

up the potential for extending the upper sales limit for specific titles that gain the right crossover momentum to maximize singles sales, the absence of any platinum contenders earlier in the year contrasts with the singles sales picture of a year ago. During 1976, three singles—Johnnie Taylor's "Disco Lady" (Columbia), The Manhattan's "Kiss and Say Goodbye" (Columbia) and Rick Dees' "Disco Duck" (RSO)—attained platinum sales, two of them before summer's end.

"We're well over 1.6 million units," RSO president Al Coury told RW in reviewing the sales history of the Gibb single. "With the current rate of sales averaging between 20,000 and 30,000 pieces a day, we hope to hit platinum within the next few weeks." He attributes the record's broad sales base and rapid growth to an early recognition of its potential by programmers as well as the RSO/Island promotion and marketing force. "This record has been apparent as a strong, exceptionally long-selling record since six or seven weeks after its release," he asserted, "one of those records that a lot of people sensed would prove to be a huge smash."

"We hoped we could sustain sales into August, and we're into fall now and still getting number one placement and top rotations at a lot of stations at every level." As a result, Coury and RSO are now planning to carry Gibb's first album for the label past the gold level, which Coury says it is already approaching, and shoot for platinum certification by the end

of the year. "I'm setting that goal, and I think it's a realistic one," he added.

RW's own radio and retail research verifies that the Gibb record, like both the others, achieved the right teen base to attain seven-figure sales, but in contrast to most crossover items, picked up significant sales clout when it crossed into the r&b marketplace. More typical of a crossover base is The Emotions' "Best Of My Love," which began with a black

(Continued on page 112)

King Vintage Series Released by Gusto

■ NASHVILLE — Gusto Records, Inc. has announced the release of 12 albums in the new King Vintage Vault 5000X Series.

The King Vintage Vault 5000X Series is a new collection of some of the greatest all-time rock 'n roll/rhythm and blues stars and their original hit records from the vaults of King Records (King, Federal, Deluxe, Hollywood).

Nashville-based Gusto Records, Inc., purchased the Starday-King master catalogue in 1975 and will continue to add to the Vintage Vault Series on a regular basis from the wealth of material resulting from the purchase.

The first album release in this collection contains the following artists: The Ink Spots, The Platters, Hank Ballard and The Midnighters, Little Willie John, Billy Ward and His Dominoes, Clyde McPhatter, Jackie Wilson, Bill Doggett, Earl Bostic, Ray Charles and Freddy King.

R&B REGIONAL BREAKOUTS

Singles

East:

Rose Royce (Whitfield)
R. B. Hudman (Cotillion)
Bobby Patterson (All Platinum)
Cameo (Chocolate City)

South:

Rose Royce (Whitfield)
LTD (A&M)
R. B. Hudman (Cotillion)
Teddy Pendergrass (Phila. Intl.)

Midwest:

Rose Royce (Whitfield)
Brick (Bang)
Bobby Patterson (All Platinum)
Vernon Garrett (ICA)

West:

Stevie Wonder (Tamla)

Albums

East:

Eddie Hazel (Warner Bros.)
Lenny Williams (ABC)
Aretha Franklin (Atlantic)

South:

Aretha Franklin (Atlantic)

Midwest:

Eddie Hazel (Warner Bros.)
Aretha Franklin (Atlantic)

West:

Barry White (20th Century)



THE R&B LP CHART



JAZZ



THE JAZZ LP CHART

SEPTEMBER 17, 1977

- 1. COMMODORES**
Motown M7 884R1
- 2. FLOATERS**
ABC AB 1030
- 3. REJOICE**
EMOTIONS/Columbia PG 34762
- 4. TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- 5. IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- 6. RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
- 7. BRICK**
Bang BLP 409
- 8. SOMETHING TO LOVE**
LTD/A&M SP 4646
- 9. GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
- 10. PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- 11. STARWARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
- 12. SHAKE IT WELL**
DRAMATICS/ABC AB 1010
- 13. MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
- 14. DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
- 15. I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
- 16. A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
- 17. BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
- 18. TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
- 19. SLAVE**
Cotillion SD 9914 (Atlantic)
- 20. BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
- 21. CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
- 22. TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
- 23. GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- 24. ENCHANTMENT**
Roadshow LA682 G (UA)
- 25. PATTI LA BELLE**
Epic PE 34847
- 26. FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452 (CBS)
- 27. FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- 28. EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
- 29. LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- 30. SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- 31. BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
- 32. LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
- 33. NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- 34. MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
- 35. SERGIO MENDEZ AND BRAZIL '77**
Elektra 7E 1102
- 36. GAMES, DAMES AND GUITAR THANGS**
EDDIE HAZEL/Warner Bros. BS 3058
- 37. SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- 38. THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
- 39. CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
- 40. SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102

By ROBERT PALMER

■ Three exceptional musicians whose reputations have far outstripped their slim discographies have welcome new releases this week. "Time For A Change" (Inner City), the first album by Philadelphia guitarist **Monnette Sudler**, introduces a remarkably original talent. Miss Sudler has been associated with the avant-garde, but on her own disc she works in a mainstream idiom, and whether she is essaying a delicate ballad or swinging hard in her unusual chordal style, she gives other electric guitarists something to think about. The instrument has not enjoyed such a different voice in awhile.

Leroy Jenkins, the violinist and leader of the Revolutionary Ensemble, and **George Lewis**, the phenomenal young trombonist who has been heard with Anthony Braxton and Count Basie, are featured on two new solo albums. Jenkins' "Solo Concert" (India Navigation) was recorded live at a Greenwich Village church and includes some stunning improvising. "The George Lewis Solo Trombone Record" (Sackville) is a studio effort, with one side devoted to a piece for three overdubbed trombones and the other to straight solo performances. The range of sounds and the technical expertise Lewis brings to the 'bone are formidable. Both Jenkins and Lewis include Billy Strayhorn's "Lush Life" on their records, and both records are available through New Music Distribution Service, 6 West 95th Street, New York, N. Y. 10025.

Also new from New Music Distribution are "Reality Concepts . . . Is Eternal Life," a double album from drummer **William Hooker** which includes two impressive, side-long workouts by tenor saxophonists **David Murray** and **David Ware**; "Guitar Trios" (Parachute), by **Eugene Chadbourne**, who modifies his instrument with found objects a la John Cage's prepared pianos and here works with other guitarists and with auxiliary instruments such as radio, plastic horns, siren and toy guitar; "Treasures" (Baobab), a sparkling album of Brazilian jazz by flutist **Lloyd McNeill**, featuring the likes of **Dom Salvador** on piano and **Cecil McBee** on bass; and "Typical Ted" (Trident), a fine quintet album from trumpeter **Ted Curson**, recorded in Paris with a French rhythm section and the flaming **Chris Woods** on alto sax. Any store with a jazz bin which isn't stocking product from New Music Distribution Service is missing out on a profusion of quality releases for almost every conceivable taste.

Delmark, the scrappy Chicago-based blues and jazz independent, has released the first blues album from the recently acquired catalogue of United and States Records, the first successful black-owned independent labels of the postwar period. "Blue Hit Big Town" consists of the very first and some of the very finest sides by harmonica virtuoso **Junior Wells**. The supporting cast on these mid-fifties sessions included **Elmore James**, **Muddy Waters**, **Otis Spann** and the **Aces**.

Delmark has also re-released three of its early albums by members of Chicago's Association for the Advancement of Creative Musicians—the famed AACM. They are **Anthony Braxton's** "Three Compositions of New Jazz," **Roscoe Mitchell's** "Sound," and **Joseph Jarman's** "Song For." These were first albums for all three reedmen. The Jarman and Braxton boast attractive new covers . . . Inner City has released "Jaywalkin,'" a **Niels-Henning Orsted Pedersen** date with the wonderful **Philip Catherine** on guitar, and "Flight to Denmark" by the **Duke Jordan Trio** . . . Chiaroscuro Records has released six new albums featuring some of the brightest lights in mainstream jazz. "Teddy Wilson Revamps Rodgers and Hart" is delightful on both counts, the player and the songs played. "Sweetheart: Definitive Alternatives" by **Louis Armstrong** and the **Dukes of Dixieland** is previously unissued Louis from the late 1950s. "A Buck Clayton Jam Session Vol. IV" was recorded before Clayton regained his health and his lip, so the leader does not play! He does contribute compositions for a raft of soloists, including **Earl Hines**, **Budd Johnson**, **Zoot Sims**, **Lee Konitz** and **Buddy Tate**. Hines has a release of his own, "Live At The New School," a solo piano recital. "Bobby Hackett at the Roosevelt Grill" includes a number of dixieland tunes but, as **Hank O'Neal** points out in his notes, it is not dixieland. It is Hackett and **Vic Dickenson** in great form. Finally, violinist **Joe Venuti** and pianist **Dave McKenna** have "Alone at the Palace" all to themselves.

The three two-record albums of "CTI Summer Jazz at the Hollywood Bowl" were recorded in 1972 when CTI was at its zenith in terms of having a stable of stars. **George Benson**, **Grover Washington**, **Freddie Hubbard**, **Stanley Turrentine**, **Airto** and other label alumni make some stirring live sounds on these items. Also new from CTI is "Dune," a sci-fi concept album by **David Matthews** with the likes of Washington and **David Sanborn** as soloists.

SEPTEMBER 17, 1977

- 1. LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- 2. FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- 3. LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
- 4. LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- 5. NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- 6. LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- 7. MORE STUFF**
STUFF/Warner Bros. BS 3061
- 8. FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- 9. RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- 10. TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- 11. FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
- 12. BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
- 13. TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- 14. STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
- 15. MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
- 16. COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
- 17. HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- 18. SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
- 19. BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- 20. CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
- 21. CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
- 22. SERGIO MENDES & BRAZIL '77**
Elektra 7E 1102
- 23. DUNE**
DAVID MATHEWS/CTI-7 5005
- 24. PHANTAZIA**
NOEL POINTER/Blue Note LA736 H (UA)
- 25. GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
- 26. PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- 27. IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- 28. BYABLU**
KEITH JARRETT/ABC Impulse AS 9331
- 29. LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- 30. TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
- 31. FIREFLY**
JEREMY STEIG/CTI 7075
- 32. PICCOLO**
RON CARTER QUARTET/Milestone M 55004
- 33. CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 3**
CTI 7078
- 34. SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
- 35. THREE OR FOUR SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1700
- 36. BACK TOGETHER AGAIN**
LARRY CORYELL & ALPHONSE MOUZON/Atlantic SD 18228
- 37. CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004 (AFE)
- 38. MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
- 39. V. S. O. P.**
HERBIE HANCOCK/Columbia PG 34688
- 40. LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696

Record World en Venezuela

By MANOLO OLALQUIAGA

■ Una gran repercusión tuvo en Venezuela el premio **Record World** que obtuvieron dos importantes figuras artísticas del país: el maestro **Billo Frometa** y la cantante **Tania**. Ambos son artistas muy queridos en toda Venezuela y cada disco que lanza la orquesta de Billo es un "superboom" de popularidad y ventas. **Tania**, por su parte, viaja también a California a recibir una distinción especial por ser la cantante latina de mayor proyección en ese Estado norteamericano.

El 31 de agosto pasado cumplió 40 años en Venezuela el anteriormente nombrado director de orquesta **Billo Frometa**—de nacionalidad dominicana que nunca ha cambiado—y 37 al frente de su popular orquesta, denominada por la mayor parte de Venezuela, como "la orquesta más popular del país." La citada agrupación es la **Billo's Caracas Boys**, que a fines de septiembre y comienzos de octubre, inicia una nueva gira por varias ciudades de Estados Unidos: será la primera agrupación latina—de este corte—, que se presente en el Hilton de la capital de los rascacielos.

Uno de los hombres que más entiende de radio en Venezuela, **Jose Luis Seijas Nuñez**, acaba de realizar un sueño imposible: llevó al primer lugar de sintonía entre las emisoras musicales del país a la suya, YVKE Mundial. **Seijas Nuñez** estuvo antes en Sensación, donde había producido igual resultado. Su emisora, de corte popular, (con música tropical, baladas en inglés y español y soul), está en segundo puesto en total de sintonía general. La número 1 es Radio Rumbos (que cubre todo el país), emisora que tiene toda la mañana novelas en su programación; dos horas de música—de 3 a 5—; posteriormente un extenso noticiero, programas cómicos y de opinión y nuevamente música en la noche; YVKE y las que le siguen en "rating" basan su programación exclusivamente en música las 24 horas del día.

La orquesta de **Renato Capriles, Los Melódicos**, se está convirtiendo en la más viajera del año: han realizado dos extensas giras por diversos estados de Norteamérica en seis meses y han efectuado diversas incursiones por diferentes países suramericanos, entre las que se destacan las de Ecuador a comienzos de año y hace menos de un mes la de Colombia. En

ese país estuvieron actuando en Medellín y Barranquilla. Ambas presentaciones fueron de tipo benéfico. La orquesta nacional no cobró por esos dos shows. Y en esa presentación, cantaba por primera vez ante su público colombiano la nueva voz de **Los Melódicos**, la barranquillera **Doris Salas**.

El sello Fonodisco está lanzando al mercado el tercer LP de la máxima vendedora de discos en el país los últimos dos años, **Nohemi Berlatti**. El título que están promoviendo se llama "Lo nuestro terminó"; entretanto por **Velvet** empiezan a sonar **Rivera y Cortijo** con el tema venezolano "Moliendo café," del autor **Hugo Blanco y Argenis Carrullo**— tras una breve pasantía en **La Dimensión Latina**, que ahora tiene al boricua **Andy Montañez**—, vuelve al **Super Combo Los Tropicales** y está convirtiendo a "Mi vecina" en superboom.

Las Estrellas de Fania, con **Jerry Masucci** a la cabeza llegaron a cumplir breve temporada en el país. Tuvieron éxito, pero no todo el que esperaban dada la intensa promoción que se había realizado previamente. Fueron al interior del país y se presentaron en dos oportunidades en la capital.

De las últimas visitas, los que han conquistado mayor interés han sido **Ray Conniff**, la cantante **Donna Summer** (que vende inmejorablemente su "Siento amor") y **Barry White** con su **Trio Amor Ilimitado**.

En estos días se encuentra actuando con bastante aceptación el azteca **Juan Gabriel**, gran éxito con dos LPs con mariachis. Sus mayores éxitos en esta onda en Venezuela han sido "Lágrimas y lluvia" (más de 150 mil copias vendidas en simple) y "Te voy a olvidar," que ha superado las 100 mil placas sencillas vendidas.

Newworld Releases Stookey Albums

■ SOUTH BLUE HILL, ME.—The U.S. release of Noel Paul Stookey's two new lps "Something New and Fresh" and "Real To Reel," by Newworld Media has been announced by a company spokesman.

Both albums have been distributed in Australia by Newworld and are the first Stookey works to be released in this country since 1973.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde que comenzamos la campaña para que las emisoras radiales nombraran al compositor, cada vez que su composición saliera al aire, así como la mención del autor en las contraportadas de long playings, hemos visto que poco a poco las empresas discográficas han ido llenando este elemental requisito moral hacia el creador de las obras, así como que gran número de emisoras, lenta pero firmemente, han ido sumando el nombre del compositor al del interprete, cada vez que su tema va al aire. México ha luchado fuertemente en estos aspectos, a través de la Sociedad de Autores y Compositores de México (SACM) para lograr estos objetivos. En las charlas sostenidas entre la Asociación Mexicana y la Cámara Nacional de la Industria de la Radio y Televisión (CIRT) de México, según informa José Angel "Ferrusquilla" Espinosa, coordinador de Relaciones Públicas, prensa y publicidad de la SACM, el esfuerzo de ambas organizaciones está tomando fuerza cada vez más. El envío por la Asociación de Compositores de una circular a todos los medios, pidiendo la mención del autor cada vez que un número va al aire, así como el envío también de la CIRT de circulares a sus miembros, está logrando que actualmente más de un 20% de las emisoras en México nombren al compositor. La idea va

prendiendo fuertemente en las conciencias de otros países, incluyendo Estados Unidos, donde la labor se hace más difícil. Agradecemos infinito a todas las asociaciones, agrupaciones sindicales, plantas de radio y discjockeys, la total cooperación en este aspecto. Sin los compositores sería imposible lanzar un tema al aire por ningún interprete determinado. Es el comienzo de todo. Es la fuerza de la creación. Negarle paternidad es un crimen total. Al fin de cuentas y al final de todo, en la mayoría de las veces, lo más que recibe el compositor es su crédito como autor y si hasta eso le vamos a negar, el asunto me luce miserable.



Pepe Rolon

En la conferencia auspiciada por la Organización Mundial de la Propiedad Intelectual (OMPI) y la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO), y organizada por el Instituto Interamericano del Derecho de Autor, con sede en Sao Paulo, Brasil, se acordó, reconoció y subrayó la importancia de que las disposiciones legales protectoras de los creadores de cultura en los países en vías de desarrollo, reconozcan que dichos preceptos no pueden regirse por los principios liberales del derecho privado. Se reserva dentro del campo del derecho social, un conjunto de derechos irrenunciables en favor de los creadores, y se busca impedir que frente a una relación desigual entre el usuario de la obra, poderoso económicamente, y el autor, que se encuentra en un plano de desigualdad económica, quede un margen de seguridad para el segundo, que el primero no debe afectar. La delegación mexicana, representada por el licenciado **Reclina Roqueñi**, propuso que sea la Ciudad de México la sede de la próxima reunión del Comité de Expertos Latinoamericanos en el Derecho de Autor, con el propósito de estructurar una ley tipo de derecho de autor para América Latina. La proposición fué aceptada por unanimidad por los participantes a la conferencia. Entre los temas se trataron: "La actuación de las organizaciones internacionales," "Las directrices para el desarrollo del derecho de autor en el continente americano," "La represión penal y civil a las



Gilberto Hernandez



Roberto Creus

(Continued on page 104)

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LATIN AMERICAN HIT PARADE

Argentina

By CENTRO CULTURAL

1. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/RCA
2. **Y TE AMARE**
ANA Y JOHNNY/CBS
3. **OJOS SIN LUZ**
POMADA/RCA
4. **SI ME DEJAS AHORA**
CHICAGO/CBS
5. **QUIERO TU VIDA**
LUCIANA/EMI
6. **QUE TENDRAS EN ESOS OJOS**
JUAN EDUARDO/RCA
7. **CRESCENDO**
DARIO BALDAN BEMBO/RCA
8. **QUE HAY QUE HACER PARA OLVIDAR**
DANNY/RCA
9. **MORIR AL LADO DE MI AMOR**
DEMIS ROUSSOS/Phonogram
10. **EL RELOJ**
LOS PASTES VERDES/Microfon

Miami

By WQBA (MARIO RUIZ)

1. **EN ESTE MOMENTO Y A ESTAS HORAS**
MARIO ECHEVERRIA/Latin
2. **SI TE VAS, TE VAS**
HUGO BLANCO/WS Latino
3. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE/Audio Latino
4. **EL VIUDO**
CHARITYN/Latin
5. **GAVILAN O PALOMA**
PABLO ABRAIRA/AL
6. **QUE DIOS BENDIGA NUESTRO AMOR**
NELSON NED/WS Latino
7. **SIEMPRE EN MI MENTE**
J. GABRIEL/Arcano
8. **FERNANDO**
PERLA/Audio Latino
9. **NI SE COMPRA NI SE VENDE**
MARILYN PUPO/Gas

Tampa

By WSOL (JOHN SOLAS)

1. **DISTANCIA**
SUSY LEMAN
2. **ELLA FUE**
FANIA ALL STARS/Fania
3. **SOY UN POCO DE TI**
YOLANDITA MONGE/Coco
4. **FANTASIA**
JUAN BAU/Coco
5. **MI BUEN AMOR/TU, SOLAMENTE TU**
CAMILO SESTO/Pronto
6. **GLORIOSO SAN ANTONIO**
LISETTE/Borinquen
7. **TOCA NCANOR**
LOS SOBRINOS DEL JUEZ/Audio Latino
8. **FERNANDO**
PERLA/Audio Latino
9. **EL VIUDO**
CHARYTYN/Latin
10. **AGUARDIENTE**
HUSTLE FAJARDO/Coco

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/Arcano
2. **UNA NOCHE COMO ESTA**
LOS BUKIS/Melody
3. **GAVILAN O PALOMA**
JOSE-JOSE/Pronto
4. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO/Latin
5. **SOY PARRANDERO**
EMIR BOSCAN/TH
6. **MI JOVEN CORAZON**
MANUEL EDUARDO/Fama
7. **HOY POR TI, MANANA POR MI**
LOS JINETES/Safari
8. **FANTASIA**
JUAN BAU/Zafiro
9. **PERO ESA VEZ LLORE**
LEO DAN/Caytronics
10. **BESAME OTRA VEZ**
JENNIFER/Arista

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/B. BAYARDO/RCA/ARV
2. **EL INFIERNO ES AMOR (POR TI)**
FERNANDO ALLENDE/Orfeon
3. **VIVAN LOS MOJADOS**
LOS TIGRES DEL NORTE/Fama
4. **EL PROGRESO**
ROBERTO CARLOS/SILVANA DI LORENZO/Caytronics/RCA
5. **A POCO NO**
BEATRIZ ADRIANA/Peerless
6. **LO HAN VISTO CON OTRA**
LOS TERRICOLAS/Discolando
7. **AQUEL INMENSO AMOR**
GRUPO MIRAMAR/Safari
8. **QUE DIOS BENDIGA NUESTRO AMOR**
NELSON NED/WS Latino
9. **CUMBIA ESPANOLA**
GRUPO AMIGO/Rovi
10. **AMOR TE VIVO LLAMANDO**
MARY SANTA/Fama

San Jose, Cal. (Salsa)

By KKUP (JOSE MARTINEZ)

1. **ESA PRIETA**
PACHECO/Fania
2. **ELLA FUE**
FANIA ALL STARS/Columbia
3. **LA SOLUCION DE LA SALSA**
SOCIEDAD 76/Borinquen
4. **LO QUE ESTA PASANDO**
ORQ. HARLOW/Fania
5. **CAMINO A BARRIO**
WILLIE COLON/Fania
6. **TUMBA TUMBADOR**
TIPICA 73/Inca
7. **MOFORIBALE**
EL GRAN COMBO/EGC
8. **ANSIA**
RALPH SANTI/TR
9. **LOS LIMONES**
CONJUNTO QUISQUEYA/Liznel
10. **GUAGUANCO BONITO**
ORQ. SANTURCE/E&G

Oxnard, Cal.

By KOXR (MARCO A. DEL CASTILLO)

1. **ME VOY AL AMANECER**
LOS MELODICOS/Discolando
2. **MEJOR ME VOY**
CHELO/Musart
3. **MI BUEN AMOR**
CAMILO SESTO/Pronto
4. **DILE**
FERNANDO ALLENDE/Orfeon
5. **BESITOS**
LOS HUMILDES/Fama
6. **DILES**
LEOPOLDO GONZALEZ/Latin Intl.
7. **ROSAS Y ESPINAS**
HECTOR MENESES/Melody
8. **ME ACUERDO DE TI**
ALBERTO VAZQUEZ/Gas
9. **ME PROMETI**
NEW JETS/ARV
10. **DESPUES DE TANTO**
NAPOLEON/Raff

El Salvador

By YSLN (M. MELENDEZ)

1. **CUANDO TE NECESITO**
LEO SAYER/Dicesa
2. **CUENTO DE HADAS**
DANA/Dideca
3. **GAVILAN O PALOMA**
JOSE JOSE/PABLO ABRAIRA
4. **LIVING NEXT DOOR TO ALICE**
SMOKIE/Dideca
5. **EL AÑO DEL GATO**
AL STEWART/Dicesa
6. **CAR WASH**
ROSE ROYCE/Leo
7. **SOLO QUIERO SER EL TODO EN TU VIVIR**
OSCAR OLANO/Dicesa
8. **TEMA DE ROCKY**
HERENCIA RITMICA/Dideca
9. **MUJER DE MALA SUERTE**
KISS/Bonidisco
10. **EL PROGRESO**
ROBERTO CARLOS/Indica

Nuestro Rincon (Continued from page 102)

violaciones de los derechos autorales," "La realidad brasileña e internacional," "La protección del arte aplicado," "Los derechos conexos" y "El dominio público remunerado." Bueno, y que tal, si en la próxima reunión se toca un punto muy interesante: "Tratamiento deshonesto de algunas editoras y asociaciones de compositores hacia sus miembros y protegidos." La actuación de algunas asociaciones y editoras en nuestro mundo latino, es sobradamente conocida como cruel y canalla, pero nadie se atreve a mencionar el tema. Y entonces, los honestos, por cobardes, permiten que los miserables sigan existiendo y robando derechos, que descaradamente reclaman como protectores de su autor. ¡Vaya descaro de unos y de otros!

KWKW Radio celebra su Fiesta Anual en Septiembre 19, en la Fonda Restaurant de Los Angeles, en conmemoración de su "35th Anniversary" (35 Aniversario). Nuestra felicitación a la estación radial y su programador radial, el grato amigo **Pepe Rolón** . . . Discos Orbe de Colombia mudado sus instalaciones para Carrera 68 D No. 13-79, Bogotá, Colombia. Los teléfonos son 62-5247 y 62-5465, con el Apartado Aéreo No. 34254 . . . **Gilberto Hernández**, artista exclusivo de CBS, Indica, está grabando un larga duración titulado "Historia de mi vida." Gilberto comenzó su carrera como cantante profesional en el 1940 y ha grabado hasta la fecha 7 long playins para la empresa centroamericana. Proximamente se presentará en Los Angeles y Nueva York . . . **Roberto Creus**, conocida figura de la televisión cubana y ex-programador musical de Radio WQBA, Miami, Fla., está actualmente desempeñando sus funciones en Miami Tapes, Inc., en edición, copia y equalización de producto, donde demuestra ampliamente su gran oído y pericia profesional. ¡Saludos Roberto! . . . Finalizando sus actuaciones en el Teatro Blanquita de México, Leo Dan saldrá con destino a Lima, Peru, para cumplir un amplio recorrido profesional de varias plazas peruanas . . . Y ahora . . . ¡Hasta la próxima!

Since we started our campaign asking that all radio stations mention the name of the composers every time their compositions are broadcast and also that their names should be printed on the back cover of every lp under the title of the song, we have seen little by little that more and more manufacturers are complimenting this small moral request in favor of the composers, and that some radio stations are doing the same thing every time they broadcast a tune, mentioning the name of the song, the interpreter and the author of such song.

Mexico has been struggling to get this through the Mexican Association of Authors and Composers (SACM). The SACM and the National Mexican Radio and TV Industry (CIRT) have been exchanging different points of views, according to **José Angel "Ferrusquilla" Espinosa**, coordinator of public relations of SACM. These conversations are producing good consequences. SACM is sending a circular asking every radio and TV station to mention the name of the authors every time they broadcast a song, and CIRT is doing the same thing with their members. With this, the results have been that more of the 20 percent of the Mexican radio stations are following these requests. The idea is starting to give its results in other countries, including the U.S. We thank all those associations, unions, radio stations, disc jockeys, etc., that are giving such enthusiastic cooperation in this matter. Without composers, there are no tunes on the air, and of course, no artists either. They are the creators. To deny this would be absurd. The only satisfaction Latin composers receive most of the time is to see or hear their names being mentioned, and if, even that is forgotten, I believe it is a crime.

During the conference, which was patronized by the Organization of the World Intellectual Property (OMPI) and UNESCO, and that was organized by Instituto Interamericano del Derecho de Autor of Sao Paulo, Brazil, it was agreed that all the legal dispositions to protect the creativeness in the countries that are culturally developing are of great importance and that these rules can't be directed by liberal precepts of privacy. With this, they are trying to protect the authors and composers, who, economically, are at a great disadvantage against those that are obtaining great profits with their productions. The Mexican delegation, represented by Lic. **Remolina Roqueñi**, presented a proposition asking that Mexico be the sponsor of the next meeting of Latin American Experts of Authors Rights, with the main purpose of methodizing a rule or law for the Latin American Authors. This proposition was accepted unanimously by all the participants at this Congress. Among the many subjects discussed were: "Behavior of the International Organizations," "Regulations for Developing Authors' Rights in the American Continent," etc.

KWKW Radio will celebrate its 35th Anniversary on September 19th, in La Fonda, a restaurant-inn in Los Angeles. Congratulations to KWKW Radio and **Pepe Rolón**, the program director . . . Orbe Rec-
(Continued on page 105)



MY SPANISH ALBUM

ALBERT HAMMOND—Caytronics CYS 1493

Con arreglos de Tony Hymas y Richard Hewson y en producción de Albert Hammond y Oscar Gomez, Hammond logra un sonido característico que le está llevando a altas cifras de ventas con este album en el cual se incluyen "Ansiedad" (Ch. Sarabia), "Esperame en el cielo" (Lopez Vidal), "Echame a mí la culpa" (J.A. Espinosa) y "Quiereme mucho" (G. Roig).

■ With arrangements by Tony Hymas and Richard Hewson and produced by Hammond and O. Gomez, Albert Hammond is getting strong promotion and sales with this package of some Spanish oldies. "Nosotros" (Pedro R. Junco), "Que seas feliz" (C. Velazquez), "Dame un beso" (L. Casas Romero), others.



ORGANO LODICO VOL. 27

JUAN TORRES—Musart EDM 17 13

Con acompañamiento del Mariachi Oro y Plata de Pepe Chavez y con arreglos de Gustavo A. Santiago, el gran organista Juan Torres, agrega esta nueva grabación a su larga lista de vendedoras. Bellos instrumentales de "El Carretero" (Vargas-Fuentes), "Por un amor" (G. Parra), "La mariquita" (Arr. A. Santiago) y "Mi tierra mexicana" (Esparza Otero-F. Berméjo).

■ Great instrumental by the top organ player of Mexico, Juan Torres. Here he is backed by mariachi Oro y plata de Pepe Chavez. "Bajo el cielo de Chihuahua" (J. Martínez), "El dos negro" (E. D. Anaya), "El Callejón del Beso" (J. Torres), others.



FERNANDO ALLENDE

Orfeon LP 16H-5052

Con acompañamiento de muy buenos mariachis, Fernando Allende, figura de la televisión mexicana logra excelentes interpretaciones de "Llamarada" (J. Villamil), "Para que no me olvides" (R. Girado), "Dile" (J. M. Figueroa) y "Te voy a olvidar" (Juan Gabriel).

■ Backed by the best mariachis from Mexico, Fernando Allende, TV personality from Mexico, offers a superb package of very commercial and popular themes. "Porque lloras" (Edgardo), "El infierno es amor" (O. Chavez), "Nomás Contigo" (M. Quintero) and "Llamarada."



TOMAS DE SAN JULIAN

Pronto PTX 1023

El muy popular interprete español, radicado en Miami, Tomás de San Julián le da su toque personalísimo a temas muy comerciales. "Hoy cumple sus 15 años" (San Julián), "Es mi Niña Bonita" (P. de Rio), "Salsa Flamenca" (T. de San Julián) y "Se fué un amor, vino otro amor" (T. de San Julián).

■ A very popular Spanish singer living in Miami for some time, he offers a package that could make it. "Hoy me he vuelto a enamorar" (T. San Julián), "Cumbia de San Julián" (T. de San Julián), "Vale" (San Julián), more.

Nuestro Rincon (Continued from page 104)

ords of Colombia has moved. The new address is: Carrera 68 D No. 13-79, Bogotá, Colombia. Phones: 62-5247 and 62-5465. P. O. Box 34254 . . . **Gilberto Hernández**, exclusive artist of CBS Indica, is recording an lp entitled "Story of My Life." Gilberto started as a professional in 1940. He has recorded seven lps for CBS Indica. He will perform shortly in Los Angeles and New York . . . **Roberto Creus**, well known in the Cuban TV media and ex-music programmer of WQBA Radio of Miami, Fla., is now working with Miami Tapes, Inc., as technician. Best wishes, Roberto! . . . **Leo Dan** will perform in Lima, Perú, and in other important Peruvian cities, as soon as he finishes his presentations in Mexico . . . And for now . . . So long!

The Coast

(Continued from page 12)

"When the King of Country Music meets the Queen of Rock and Roll"—we'll leave it to you to determine who the principals might be and just what that meeting will lead to . . . Condolences to the L.A. Philharmonic Association and friends and family of **Richard Kelley, Sr.**, regarding the death of the orchestra's co-principal bass. **Kelley** had been with the Philharmonic since 1931.

CONSPICUOUS CONSUMPTION? NOTHING WRONG WITH THAT: Some of the invited guests at **Engelbert Humperdinck's** opening night (14) at the Greek Theater will be treated to a champagne supper at Gatsby's after the gig. But that ain't the half of it: each guest (or couple) will be individually chauffeured to and from the sites in a private limo. It's said to be the largest fleet of limos ever assembled in the L.A. area—line 'em up with the mile-long cortege at **Elvis Presley's** funeral and you could probably stage an invasion of Beverly Hills.

YOU SAY IT'S YOUR BIRTHDAY: And it is, but in a double sense for veteran songwriter **Harry Tobias**, whose 82nd natal celebration this Sunday (11) also marks his 55th year with ASCAP. Indeed, the entire Tobias family appears to be getting residuals, since seven of them are with the performing rights society. Harry himself told us that many of the chestnuts he's written—in collaboration with 80 other ASCAPers—are continuing to yield new recorded versions. His Most recent favorites include **Phoebe Snow's** remake of "No Regrets," released about 18 months ago.

Nonesuch & HNH (Continued from page 33)

which end the album's first side, are full of the New Orleans style. Though the description of the music is as a bridge between ragtime and jazz, the sound is purely ragtime. Each piece on the record is interesting, with the finale, "The Cascades," by Clay Smith a brilliant polka for cornet and trombone with every technical feat in place: more triple tonguing for instance, than one could imagine.

Virtuosity

The performers are predictably remarkable. Schwarz has long been a master of the cornet (witness his earlier "Cornet Favorites" for Nonesuch, an equally wonderful record) and his virtuosity and musicianship are both at a high point on this record. Schwarz, much to the New York Philharmonic's loss, is leaving the orchestra as co-principal trumpet this month. In the future he will devote most of his time to conducting. At the present he runs the Waterloo Summer festival in Waterloo, New Jersey, and he is the conductor of a new chamber orchestra at New York's 92nd Street YMHA, one of the city's most interesting concert halls. If the ten year career of Schwarz in any indication of the future, he will be heard as often now as a conductor as he has been as a trumpeter and cornetist.

The trombonist on this album is Ronald Barron, principal trombonist of the Boston Symphony with many prizes to his credit on his instrument. His tone is invariably rich and mellow, and his style is often extremely lyrical. On some of the pieces Kenneth Cooper joins the two as an expert pianist. The whole record is a treasure, one that will be a delight to hear and rehear.

On occasion in this space HNH

Records has been mentioned as issuing a particularly good sounding product. A year or so ago they released Nielsen's *Saul and David*, and in their current shipment there are several interesting records. One is a debut record by a cellist named Frans Helmerson. According to the Schwann Artist Catalogue, Helmerson has no previous records; unfortunately HNH's record liner has not one word about him. As I have not ever heard him play, the sound was a shock. It is a rich, warm sound, full and very noble. Yet in Bach's Third Suite for Solo Cello every baroque particular was in place. And in the Kodaly Sonata for Solo Cello (Opus 8), the playing was magnificent. Hard at times but never really harsh, he managed to be lyrical and yet capture a lonesome sense of mood. The piece is full of bravura touches, but the folk sound of Hungarian music is ever present. Through it all, Helmerson makes a beautiful sound with superb bow control and fine intonation.

Gerard Finzi

Helmerson's cello recital is certainly the more interesting of the releases, but in the lighter classical vein there is another good sounding record composed by Gerard Finzi. A Concerto for Clarinet and Strings and a Grand Fantasia and Toccato for Piano and Orchestra offer light movie-type music, all very slick and very well-performed by the New Philharmonic Orchestra under Vernon Handley. It would satisfy more than a few buyers. Though HNH records are not imports and can be bought in many large record stores throughout the country, they can also be ordered from HNH Records Inc., P.O. Box 222, Evanston, Illinois 60204.

CLUB REVIEW

Tom Petty: Adrenalin for American Rock

■ LOS ANGELES—Tom Petty and the Heartbreakers have long been considered by rock critics to be among the few bands that can provide some much needed adrenalin for American rock.

If his recent engagement at the Whisky is any indication, the Shelter recording artist stands a good chance of turning critical acclaim into the mass variety.

Weinstock, Roberts Suit

■ LOS ANGELES — Lewis Weinstock, chief operating officer of Toby Roberts Tours, Inc., a Malibu, California based rock tour coordination company, has filed suit for \$200 thousand against Howard Roberts, president and former employee of that company. The action was taken in conjunction with a Los Angeles Superior Court issuance of a series of restraining orders against Roberts.

Weinstock's suit against Roberts claims \$100 thousand is due for breach of fiduciary duties as president and damages to the corporation, Toby Roberts Tours, Inc. Additionally, Weinstock is requesting \$100 thousand punitive damages for acts of fraud and malicious and oppressive conduct.

UA Promotes King

■ LOS ANGELES — Stan Monteiro, VP of promotion and artist development for United Artists Records, has announced the appointment of Carol L. King to the post of associate director, national promotion and trade relations.

Ms. King's new duties at UA consist of liaison functions between United Artists and UA's family of custom labels: Roadshow, Manhattan, Chi-Sound and UA/Blue Note. Additionally, she will represent UA and its custom labels at the music industry trade magazines.

Prior to her appointment, Ms. King did independent promotion work for UA, was president of Golden Lady Enterprises, assistant national r&b promotion at Warner Bros. and music director at KGFJ and KJLH-FM in Los Angeles.

NAWM Sets Meeting

■ NEW YORK—The National Association Of Women In Music will hold its first meeting of the year this Wednesday (14) in the Lehman Room of the Colgate-Williams Club, 24 E. 39th St. in New York.

The association, which offers guidance and information to women on careers in the record industry, is seeking new members and participants for seminars, lectures and panel discussions.

Strutting back and forth across the stage, playing guitar with wild abandon, the stringy blonde-haired, black-outfitted Petty looked quite punkish, even though his straightforward approach to rock is a far cry from the punk scene. As he opened with "Surrender," his good looks caused many a female fan to scream; unperturbed, Petty and his mates carried on into a new tune, "I Need To Know."

Petty's most well-known song, "American Girl," was the third song performed, perhaps a bit too early for maximum effect. Still, Petty's Roger McGuinn-ish vocals did conjure up memories of the original Byrds (McGuinn & Thunderbyrd have recorded this song as a sort of hats-off to the young Floridian). Petty also saluted another favorite, Van Morrison, with a spirited version of "Breakdown."

Strutting and shouting and generally keeping the rock and roll momentum going, Petty and the Heartbreakers performed several more selections from his album, notably "Fooled Again (I Don't Like It)" and "Strangered in the Night."

The highlight of the band's show was their rendition of "Anything That's Rock and Roll," Petty's anthem to adolescents.

The Rubinoos, a Berkeley-based "good-timey" band recording for Beserkely, opened for Petty. Looking clean, and appearing like the cast of a mid-1960s "Happy Days," they, like their English counterparts the Rubettes, have a good attitude as well as a fine stage presence. If they had been around four years ago they might have out-shone the Bay City Rollers.

The Rubinoos are engaging lads, though, and adequate harmonizers, combining classic rockers such as "I Think We're Alone Now" and "Please, Please Me" with their own Beach Boys-Tommy James sounding material. Who knows, they might land their own TV special if they last.

A Solo Sample



Taking a break from a recent recording session at ABC Studios are (left to right): Wilton Felder, Rik Pekkonen, Joe Sample (seated), "Pops" Popwell, Stix Hooper and Barry Finnerty. The group of artists has combined their talents to collaborate on Joe Sample's first solo album. The lp, entitled "Rainbow Seeker" will be a Crusaders production with the addition of Finnerty on guitar and Pekkonen as recording engineer.

Product of the Tymes



While promoting their current RCA Records album, "Diggin' Their Roots," The Tymes dropped in for a visit with Record World's Dede Dabney. Shown here surrounding Ms. Dabney are (from left): The Tymes' Isabelle Coles, Ron Richardson and Melanie Moore; Billy Jackson, the group's writer/arranger/producer; Walter Johnson, manager, r&b merchandising, RCA Records; and Elliot Horne, manager, press & information, RCA Records.

CONCERT REVIEW

Harry Chapin—A Unique Performer

■ LOS ANGELES — Harry Chapin (Elektra) is one of a few performers that can turn a stage into a living room and make any member of the audience feel like they're sitting across from him. Mixing casual introductions with anecdotes that take on an oh-by-the-way quality, his show at the Greek contained enough variety and old tunes to please the capacity crowd. Yet, even familiar tunes took on a unique quality as Harry sang verses originally cut from the studio versions of "Corey's Coming" and "If My Mary Were Here."

The highlight of the show was two period pieces, set in 1763 and 1863 respectively. Like much of Harry's work, they were slices of Americana: the first, "Dog Town," had an eerie, folk-lore setting north of Boston at the beginning of the Revolutionary War, and the second, "Mail Order Annie," a recreation of a laborer receiving his never seen bride to be at a railroad station in the midwest. Both pieces were from previous albums and exuded Chapin's uncanny gift for telling a story in narrative style

with enough ironic twists to make Rod Serling smile.

He ended the first half of the show and began the second half with his most well known songs, "Cat's in the Cradle" and "Taxi." Both were faithfully recreated by his five piece band, utilizing the cello to good effect.

Between songs in the second set, Chapin took time to plug WHY—a world hunger organization to which he's donated much of his time and money. He added he would be available after the show for signing his book of poetry on sale outside and that all proceeds support WHY.

To close the nearly two hour concert, Harry chose the title song of his up-coming album, "Dance Band on the Titanic" (more irony for you). Instead, though, of making it a somber, ominous tale of shipwreck, Harry's father's jazz band (which opened the show) helped turn it into a lively shuffle.

Harry Chapin is a unique performer who's work reveals a man who's seen a lot of faces and travelled a lot of miles.

Barry Craig

Great Northwest Music Acquires 'Elvis Tapes'

■ NEW YORK—The Great Northwest Music Company of Seattle has acquired U.S. rights to "The Elvis Presley Tapes," an lp recording of an interview Elvis gave to a Vancouver, B.C. radio personality in 1957.

The album, property of Redwood Music of Vancouver, has been out for several months in England but has just been released in Canada. A distribution network for the lp is being set.

Hot Gets Gold



Big Tree recording act Hot, whose debut single "Angel In Your Arms" has been certified gold by the RIAA, was presented with their gold award plaques in Los Angeles recently. Shown in L.A. at the award presentation are, from left: (back row) Hot manager Ed Sherman, Big Tree west coast general manager Mardi Nehrbass, and Atlantic Records vice president/west coast general manager Bob Greenberg; (front) Hot members Juanita Curiel, Gwen Owens and Cathy "Kit" Carson.

Disco File (Continued from page 98)

Good, You're Bad"—has that irresistible sweetly raunchy quality that always got White over in the past . . . Two pleasant disco-style mood music albums: "Erotic Soul" by the **Larry Page Orchestra** (London, due out this week), featuring the long version of the title cut and several other sturdy, danceable instrumentals (try "Chasing," "Tokyo Melody" and "Touch," the last very Barry White)—an improvement over the original Canadian lp release which contained two filler remakes; and "The Sensuous Sounds of **Silvetti**" performing "Spring Rain" (Salsoul), a much stronger album than his first American release because this time the title cut, included in its 5:52 version, sets the mood very effectively; best of the new material: "Primitive Man," which is excellent, "Voyage of No Return" and "Contigo."

RECOMMENDED DISCO DISCS: **Donna Summer's** version of "Je T'Aime" is available now on Casablanca, rushed out to compete with the already successful **Saint Tropez** version of the French pillow talk classic, and the First Lady of (Explicit) Love has protected her turf in exquisite style. Like the Saint Tropez interpretation, Donna's is constructed in two sections, the second more upbeat and insistent than the first, but Summer's Moroder-Bellotte production is more consistently up and more richly textured—at 15:50 it's also more than twice as long. The sound is very "Spring Affair/Summer Fever": sinuous horns, luscious strings, breathy vocals. The transition between the first and second parts of the song is particularly good: an electronic kind of morse code that swirls into a brittle, staccato stick percussion and gradually becomes enveloped in the full arrangement again. Watch this one soar . . . For all the people who've been looking for more strong male vocal records, there's the new **Fantastic Four** disc, "I Got to Have Your Love" (Westbound/Atlantic), produced in part by **Dennis Coffey** and just bursting with energy. The sound is classic tight r&b—aggressive, tough vocals with a beat to match—given a fine contemporary polish and a terrific "breakdown": the kind of record we've been missing . . . Another power-packed record is **Joe Simon's** "One Step at a Time" (Spring), driven by Simon's distinctive big voice and a stunning **Teddy Randazzo** production full of pounding drum rolls and crashing strings. Simon rides the music with a mighty vocal—anyone else would have been swamped—clinging his most satisfying disco entry so far. Spring pressed up a batch of promotional copies of the disc on golden yellow vinyl, 5:33 on one side, 3:39 (same length as the single) on the other . . . **Anthony White** is back with a version of **Otis Redding's** knockout "I Can't Turn You Loose" (Salsoul) which producer **Earl Young** has interpreted in a chunky hard-disco style. The vocal is ok in a rough-and-Redding way but it's the instrumental version on the other side, titled "Block Party" and credited to **Baker, Harris and Young**, that seems to be getting most of the attention right now. At 5:46, "Block Party" is an energetic number that comes across like a **Trammps** instrumental—extremely well-crafted, with a disco mix by **Walter Gibbons**, but I'm not sure about the percussion break toward the end which is abrupt and slightly off-putting—very much like that controversial break in "Theme from Big Time": if the crowd is up enough, they'll push right through it, otherwise, it could prove difficult. In any case, both sides grow on you and both are picking up fast. **NOTE: Smokey Robinson's** "Theme from Big Time" has been remixed to eliminate that difficult break and the new 8:29 version released for promotional use by Motown; and **Roy Ayers'** "Running Away," a favorite of ours, is now available in a much longer version (6:57) from Polydor—both highly recommended disco discs.

A&M Intl. Changes

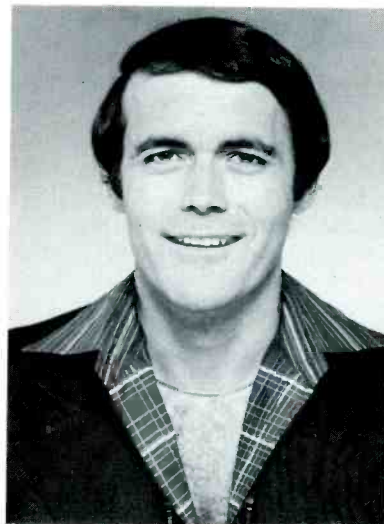
(Continued from page 20)

panies and managers promoting worldwide artist tours.

Lee Wilder has been appointed international publicity coordinator. Ms. Wilder's responsibilities will involve her in the international publicity field, contacting foreign journalists based both here and abroad for press coverage on A&M artists.

Bob Brownstein has been named administrative coordinator for the international area. He recently was involved with special projects for A&M internationally.

Losmann, Wilder and Brownstein will continue to headquarter at A&M's Los Angeles offices and will report directly to Hubert.



Jack Losmann

UA Ups Jefferson

■ **LOS ANGELES** — Stan Montero, VP of promotion and artist development for United Artists Records, has announced the appointment of Barbara Jefferson to the post of national promotion coordinator for the label.

Ms. Jefferson's responsibilities, under her new title, will include disco promotion, budget supervision, coordination of UA promotion, field staff, press and radio liaison and all aspects of airplay reporting, charting and tracking.

Barbara Jefferson joined United Artists in 1972, working as the national promotion coordinator.

American Ent. Mgmt. Buys Blondie Contract

■ **NEW YORK** — Peter Leeds of American Entertainment Management, manager of Blondie, has announced that his company has purchased Blondie's contract from Private Stock Records. At the same time Leeds and American Entertainment Management also purchased Blondie's contract with their producer, Richard Gottheimer, who recently completed Blondie's second album.

CONCERT REVIEW

Skynyrd, Nugent, REO Rouse Anaheim Crowd

■ **LOS ANGELES**—In an area noted for a proliferation of outdoor Summer concerts, the Anaheim Stadium bash involving 57,000 fans, five bands, and a traffic snarl that would do credit to a disaster movie was a decided success. While smaller crowds had pushed and shoved to get a shot of Johnny Winter at the Starlight Bowl in Burbank, Tangerine Dream at The Greek Theatre, Carole King at Santa Barbara's Country Bowl and an earlier Alice Cooper spectacular at Anaheim's "Big A," the Southland's heavy metal version of Woodstock drew a jam-packed group of nitty-gritty rock aficionados that seemed to grow more restless and active with each passing hour.

Headliner for the marathon was Lynyrd Skynyrd (MCA), who took the stage after dark, rousing the multitude with a collection of southern-tinged rock and roll that left the faithful satisfied. Although their previous Southern California dates have been uniformly rowdy in audience response, the summer's biggest human musical spectacle seemed to stir their fans to heretofore unparalleled heights of approval-oriented madness, with "Sweet Home Alabama" predictably drawing the biggest round of applause and screaming. Uniformly tight, despite a lackluster sound system, the bad boys from down home simply polished off another tough customer, a crowd with divergent favorites, with a healthy dose of straight-ahead power.

Co-headliner Ted Nugent (Epic), however, was by far the most maniacal of the afternoon's offerings, shocking the few parents who dared drive their 14-year-old daughters to the spectacle, surprising even the most hardened local fans with his gummy versions of "Wang Dang Sweet Poontang" and "Cat Scratch Fever." As the more biker-oriented, hard-partying parts of the crowd sauntered forth to catch a closer look at Nugent and his wild ways, they were treated to impromptu visuals including a vivid display of lovemaking on the grass. All of which demonstrates the compelling force that Nugent seems to dispense at will.

REO

REO Speedwagon (Epic) provided a much more effective and bass-boosted performance than their most recent Southern California show some 2½ years earlier. "Riding The Storm Out" basically set the crowd up for the high-energy acts which followed.

William White Wing

CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO—STATION TO STATION DEPT.:** Less than six months after CILQ-FM went on the air in Toronto, negotiations began between IWC (owners of the station) and Selkirk Holdings (owners of Quality Records, among other ventures) to purchase the station. There has been no definite decision on the sale from either party, but the current negotiations are expected to bear fruit within the next few months. At CFTR, an AM station just down the street, music director **Chuck Camroux** has resigned his position but will remain a consultant to the station's music department. **Paul Godfrey**, a long time TR on-air personality, takes over the MD slot. With CFTR making solid gains in the local ratings over the past several years, the station will strive to maintain their current winning formula.

CAPITOL IDEA DEPT.: **Dave Evans** has been promoted to vice chairman and chief operations officer of Capitol-EMI in Canada, replacing the departing **Arnold Gosewich**. The announcement was made by **Bhaskar Menon** and there is no news currently on Gosewich's future plans, though an announcement of his intentions is expected once he returns from his vacation.

MOM MAKES A COMEBACK: A year ago, veteran concert promoter and talent manager **Martin Onrot** decided to reactivate Martin Onrot Management and began scouring the country for suitable acts. He's now handling four acts which are all seeing great action: **Domenic Troiano**, whose debut solo album for Capitol is doing very well; **Chilliwack**, whose debut for Mushroom is gold in Canada and rapidly approaching platinum; **Malcolm Thomlinson**, whose debut for A&M has just been released Stateside and will be available in Britain shortly; and **Doucette**, a new west coast band whose debut for Mushroom is expected shortly.

BITS'N'PIECES: **Bob Welch**, ex-Fleetwood and Paris member, will have a new album, "French Kiss," out shortly, some of the final work on which was done here between Fleetwood dates recently. Capitol's **Little River Band**, who made their Toronto debut only a few months back at The El Mocambo, will return to headline Massey Hall soon. **Burton Cummings** recently appeared at the Canadian National Exhibition to a large, friendly audience. However, his luck the night previous was rather bad, having lost several hundred dollars playing cards with CBS rep **Peter Humick** and CFTR's **Bill Scott**. Rumors have it that the **BTO** replacement for **Randy Bachman** will be former **April Wine** bassist **Jim Clench**, with **BTO** bassman **Fred Turner** assuming guitar chores. **The Diodes**, local punk band recently signed to CBS, will probably have a cover for their first single release. The current possibilities? "Red Rubber Ball," "96 Tears" or perhaps a **Sex Pistols** tune, most likely "Pretty Vacant." **Downchild** now recording for **Harvey Glatt's** Ottawa-based Posterity label. Island's local rep, **Stuart Raven-Hill**, has acquired management of Toronto's hot teen combo **The Dishes**. Ontario Place recently hosted two Quebecois acts, A&M's **Cano** and Polydor's **Maneige**, both of whom were well received. The influx of Quebecois acts into Ontario is still on the increase.

April/Blackwood Pacts Power Exchange



Jimmy Bishop, vice president and general manager of April/Blackwood Music, has announced a long-term publishing and production arrangement with Power Exchange (U.K.). Under the agreement Power Exchange will produce a number of artists and release them on the Power Exchange label worldwide. April/Blackwood will also develop and exploit Power Exchange writers, including Greek composer George Hatjinassios. Pictured at the signing in London are, from left: Jack McGraw, manager, Power Exchange publishing; Pran Gohil, managing director; Jimmy Bishop; Paul Robinson, Power Exchange chairman, and Wayne Rook, CBS lawyer.

ENGLAND

By LYNNE WHEELER

■ **LONDON—**In addition to the various "tributes" to **Elvis**, Charly Records is rush releasing an album containing interviews with Presley and excerpts from his early Sun and RCA recordings. Arcade Records holds the highest album chart position with their "40 Greatest Hits" package currently at No. 5, which they have licensed from RCA for the past four years, but the request for an extension has been refused, meaning that no further pressings will be available once the present low stocks are exhausted. A further four Presley albums are showing in the charts—"Moody Blue," "Welcome To My World," "Elvis In Demand" and "G.I. Blues"—all on RCA, as well as 14 singles, including the present No. 1, "Way Down."

The latest version of **Rainbow's** tour dates has them opening on October 31st for two dates at Newcastle City Hall and working through till November 22nd, including three nights at London's **Rainbow** on the 11th, 12th and 13th. Joining **Ritchie Blackmore**, **Ronnie James Dio** and **Cozy Powell** are **Bob Daisley** on bass and **David Stone** on keyboards/synthesizer. Also visiting the **Rainbow** this autumn are the **Ian Gillan Band** (October 13th), which has a second **Island** album, as yet untitled, out this month; **Dr. Hook** (October 14th and 15th); **Iggy Pop** (September 30th), backing up his "Lust For Life" (RCA) album; and **The Chieftains** (November 17th and 18th), whose 20 U.K. dates are part of a seven country tour. **Status Quo**, currently recording a new album for October release, play 25 U.K. venues preceding dates in Europe, Australia, New Zealand, Japan and the U.S. and present their new style stage act at the **Hammersmith Odeon** on December 13th, 14th and 15th, and the **Lewisham Odeon** on the 19th and 20th.

Independent record producer **Robert John Lange** is in great demand here at the moment with albums by Phonogram acts **City Boy** and **The Rumour** both in the U.S. charts; a single, "Looking After No. 1," by **The Boomtown Rats** in the U.K. top 30; and his own compositions/productions "You've Got To Get Up And Dance" by **Supercharge** and "Stop Stop Stop" by **Paul Jones** high in the Australian and South African charts respectively. Lange has just finished producing albums by **The Motors** for **Virgin** and **Clover** for **Phonogram**, and is currently working on **Savoy Brown** for **London Records**.

WEA managing director **John Fruin** has announced a new appointment within the company, with **Jonathan Clyde**, the present general manager of **Elektra Records**, becoming artist development manager, reporting directly to **Fruin**. **Clyde's** job is modelled on similar positions within the **WEA** organization in the U.S. He will be directly involved in working with all areas of the company, covering the development of artists within the U.K. market. The new GM of **Elektra** is **Stuart Hornall**, who leaves his position as national promotion executive at **A&M**, where he is replaced by **Alan McGee**, formerly field promotion representative. Also at **A&M**, **Gail Clark** comes in as assistant to marketing director **John Cokell**. **Nick Fleming** has joined the promotion department at **United Artists**, replacing **Graham Piggott**, and **David Yeats**, former **DJM** international repertoire manager, becomes U.S. product manager at **Pye**.

The **National Union of Students** holds its Social Secretaries Conference at **London's City University** over the weekend of November 4-6 to discuss all aspects of the film and music industries, and to decide on general policy for the coming year. The 400 delegates are responsible for drawing new bands to the notice of students and collectively they spend £3 million each year on bringing entertainment to the **NUS's** 800,000 members. Topical subject on the agenda is to ascertain what students think of punk rock, and what sort of impression the new wave bands will make on the college circuit. Should their findings prove favorable there is no shortage of new talent to book. **Polydor**, having achieved notable success with **The Jam**, has signed another three piece group, **The Jolt**, while **CBS** and **GTO** offer **New Hearts** and **The News** respectively.

Mottola Pacts with CBS

(Continued from page 4)

Columbia, **Epic**, or **Portrait** each act will be placed. The new arrangement will provide for a **Champion Entertainment** logo to

appear on the specific **CBS Records** label. Recently, **Epic Records** signed **Network**, a band brought to the label by **Mottola**.

Ship Shape



Harry Chapin (Elektra) joined press and broadcast personnel August 18 for a cruise around lower Manhattan in celebration of the release of his new album, "Dance Band On The Titanic." Pictured below decks are (from left) Paul De Gennaro, WEA/New York sales; Roy Imber, owner of El-Roy Distributors; Chapin; George Rossi, WEA/New York branch manager; Ben Karol, owner of King Karol; George Zarimba, Trans-Continental Distributors; and Elliot Gorlin, advertising manager, El-Roy.

New York, N.Y. (Continued from page 14)

his Cleveland International Records office and played for us one of the best rock and roll cuts we've heard in the last twenty minutes. The song was **Chuck Berry's** September classic "School Days," given a 1977 interpretation by the **Iron City Blues Busters** (produced by **Hugo Slav** and **I. Rish**). We agree with Popovich who feels that the song should be heard now instead of waiting for the eventual record deal, so he will make tapes available to any radio station requesting one by contacting him at (216) 951-0993. So far, the response has been good with KSAN one of the first stations to air the tape.

WE HAVE A WINNER: We regret that the dead rats are not yet in the mail as **Jules Abramson** has been on vacation, but keep those jokes coming. **Dan Nooger** of Platinum Records asked us, "How do you make a dead rat float?" The answer: "Club soda, two scoops of ice cream and a dead rat." Now take a walk Dan.

UPDATE: When we first wrote about **Elvis Costello** several months ago, people thought it was a joke. Now El is the object of a bidding war taking place between several major U.S. labels eager to release his "My Aim Is True" album and pick up on some of his Stiff label mates. Elvis' album is among the most played items at KSAN and WNEW and is currently one of the best selling imports around.

According to **Allen Frey**, Stiff's American label representative, the excitement he is generating has had the phone ringing off the hook. This weekend, Elvis will be on a bill with **Santana** and **Southside Johnny and the Asbury Jukes** (who are no slouches either) at the Crystal Palace in London while dates are being booked here for a November-December tour. By that time, Elvis' album

will be available with several modifications: "Alison" will boast a string arrangement and a couple of songs, including "Blame It On Caine," will be live versions. In other Stiff news, their latest single is by **Ian Dury**. It's called "Sex & Drugs & Rock & Roll." We wonder how they'll promote that one.

WHO?: On your list of up and coming producers, add the name **Robert John Lange** who produced **Graham Parker's** "Heat Treatment," the recent **Clover** album and all three **City Boy** lps. Lately, he has been working with the **Boomtown Rats** and the **Motors**, two groups which stand to break in a big way in this country when their albums are released by Mercury and Virgin respectively before the end of the month. The Boomtown Rats is an Irish band on the fringe of the new wave movement in the U.K., whose sound recalls the more urgent, r&b influenced era of the **Rolling Stones**. The group's single, "Looking After No. One" is typical of the quality of the album, with its raw vocals and slashing guitars somehow maintaining a sense of control through the production. The Motors, formed by **Nick Garvey** and **Andy Masters**, two former members of **Ducks Deluxe** is a rock and roll band whose music is fast, extremely rhythmic and uncompromising, with shades of the **Move**, **The Who** and **The Beatles**. Despite the names of the other two members, **Ricky Slaughter** and **Bram Tchaikovsky**, do not file under new wave.

CORRECTIONS: Classes for the Zadoc Institute for Practical Learning will meet at 123 W. 55 St., N.Y.C., 10019 and not at the address reported last week... The list price for Thin Lizzy's "Bad Reputation" is \$6.98.

ENGLAND'S TOP 25

Singles

- 1 WAY DOWN ELVIS PRESLEY/RCA
- 2 MAGIC FLY SPACE/Pye
- 3 FLOAT ON FLOATERS/ABC
- 4 OXYGENE JEAN MICHEL JARRE/Polydor
- 5 DOWN DEEP INSIDE DONNA SUMMER/Casablanca
- 6 ANGELO BROTHERHOOD OF MAN/Pye
- 7 NIGHTS ON BROADWAY CANDI STATON/Warner Bros.
- 8 SILVER LADY DAVID SOUL/Private Stock
- 9 THAT'S WHAT FRIENDS ARE FOR DENIECE WILLIAMS/CBS
- 10 NOBODY DOES IT BETTER CARLY SIMON/Elektra
- 11 DO ANYTHING YOU WANNA DO RODS/Island
- 13 THE CRUNCH RAH BAND/Good Earth
- 14 DANCING IN THE MOONLIGHT THIN LIZZY/Vertigo
- 15 TULANE STEVE GIBBONS BAND/Polydor
- 16 TELEPHONE MAN MERI WILSON/Pye
- 17 LOOKING AFTER NUMBER ONE BOOMTOWN RATS/Ensign
- 18 WE'RE ALL ALONE RITA COOLIDGE/A&M
- 19 LOOKING THROUGH GARY GILMORE'S EYES THE ADVERTS/Anchor
- 20 SPANISH STROLL MINK DEVILLE/Capitol
- 21 SUNSHINE AFTER THE RAIN ELKIE BROOKS/A&M
- 22 THINK I'M GONNA FALL IN LOVE WITH YOU DOOLEYS/GTO
- 23 I CAN'T GET YOU OUT OF MY MIND YVONNE ELLIMAN/RSO
- 24 MA BAKER BONEY M/Atlantic
- 25 DREAMER JACKSONS/Epic

Albums

- 1 20 ALL TIME GREATS CONNIE FRANCIS/Polydor
- 2 OXYGENE JEAN MICHEL JARRE/Polydor
- 3 RUMOURS FLEETWOOD MAC/Warner Bros.
- 4 A STAR IS BORN/CBS
- 5 ELVIS PRESLEY'S 40 GREATEST HITS/Arcade
- 6 MOODY BLUE ELVIS PRESLEY/RCA
- 7 GOING FOR THE ONE YES/Atlantic
- 8 THE JOHNNY MATHIS COLLECTION/CBS
- 9 I REMEMBER YESTERDAY DONNA SUMMER/GTO
- 10 IV RATTUS NORVEGICUS STRANGLERS/UA
- 11 HOTEL CALIFORNIA EAGLES/Asylum
- 12 WELCOME TO MY WORLD ELVIS PRESLEY/RCA
- 13 ARRIVAL ABBA/Epic
- 14 NEW WAVE VARIOUS ARTISTS/Vertigo
- 15 MY AIM IS TRUE ELVIS COSTELLO/Stiff
- 16 EXODUS BOB MARLEY & THE WAILERS/Island
- 17 LOVE FOR SALE BONEY M/Atlantic
- 18 THE MUPPET SHOW/Pye
- 19 A NEW WORLD RECORD ELO/Jet
- 20 LOVE AT THE GREEK NEIL DIAMOND/CBS
- 21 BEST OF ROD STEWART/Mercury
- 22 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 23 ELVIS IN DEMAND/RCA
- 24 GREATEST HITS SMOKIE/RAK
- 25 GREATEST HITS ABBA/Epic

RECORD WORLD GOSPEL

Sumner Presley Tribute Released by QCA

By VICKI BRANSON

■ NASHVILLE—A tribute to Elvis Presley, written and narrated by J.D. Sumner, manager and bass singer of the Stamps Quartet and long an intimate friend and associate of Presley's, has just been released by QCA Records.

Tribute is titled "Elvis Has Left The Building" backed with what Sumner describes as Presley's favorite gospel tune, "Sweet Sweet Spirit."

J.D. Sumner and the Stamps Quartet, who appeared with Presley on concert dates for the last five years, serving both as a warm-up and supporting unit, are finding they're work is paying off, not necessarily in the way they had hoped. According to Nancy Bond, president of Sumar Talent, exclusive booking agents for the Stamp, booking dates have tripled since the death of Presley. Secular audiences are clamoring for a glimpse of those who were so close to their idol.

Workshops Highlight FCMM Convention

■ NASHVILLE — The Fellowship of Contemporary Christian Ministries (FCCM) held its national convention at Park College in Kansas City, Kansas, August 22-24. Attended by some 300 delegates from the U.S. and Canada, the event featured workshops dealing with artist-promoter relationships, contemporary Christian media (radio, TV and publications) and contemporary Christian club/coffee house management.

Speakers for the three day convention were Tony Salerno, Tyler, Tex.; Winkie Pratney, Auckland, New Zealand; Mike Warnke (Myrrh), Nashville Tenn., and Danny Taylor, Kansas City, Kansas.

The evening concert line-up of established contemporary gospel artists included Barry McGuire, Honeytree, Keith Green, Hope of Glory, Petra and Matthews, Taylor & Johnson. Showcases featured new acts such as the female folk-rock singer Oreon and The Resurrection Band.

FCCM was organized in 1975 to provide a network of communication among those involved in the contemporary Christian music industry. The Fellowship's membership includes artists, agents, promoters, managers recording and publishing companies and the media.

Presley fans, well aware of his love for gospel music and his deep religious feelings, are trying to hang on to his memory by listening to one of his favorite gospel groups, J.D. Sumner & The Stamps.

Booking dates are not all of the requests recently besieging the Stamps. Offers have been made for them to join various Elvis impersonators as back-up singers. J.D. Sumner has turned down these requests for the group, citing they're personal feelings as the main reason.

Impact Re-Inks Oldham

■ NASHVILLE — Doug Oldham recently signed a new recording contract with Impact Records, a division of the Benson Company.

Oldham has been associated with Benson since 1967 with 14 lp releases to his credit. The contract covers a period of two years with creative plans already underway for four albums. "I Am, Because," Oldham's newest lp, has just been released on Impact Records.

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

The Very Best Of The Happy Goodmans, Live

The Happy Goodmans
Canaan CAX 9816/2

I Am . . . Because

Doug Oldham
Impact R 3430

Spirit Of Love

Word
WSB 8757

Stop . . . Smell The Roses

Derric Johnson's Re'Generation
Impact R 3473

The Blue Ridge Now

The Blue Ridge Quartet
QCA 358

Born Again (Dear Mr. President)

Lee Russell
Steeple-Tone 1007

Soul & Spiritual

Spiritual Eyes

Julia Doyle Bess
Reborn 7003

Tonight's The Night

The Gospel Keynotes
Nashboro 7187

The Mighty Number

Joseph Johnson &
The CBS Trumpeteers
HSE 1499

Try Being Born Again

Troy Ramey and the
Soul Searchers
Nashboro 7190

Have You Ever Had The Buts?

Professor Harold Boggs with
Warner Buxton
Nashboro 7189

Judgement Day

The Fabulous Lockett Brothers
HSE 1496

GOSPEL TIME

By VICKI BRANSON

■ HSE Records, Inc. has recalled a previous lp and singles price increase instigated in July of this year. Hoyt Sullivan, president of HSE Records, feels fans who buy gospel records are not able to pay \$6.98 for albums and \$1.25 for singles. HSE has requested that all retail shops not charge over \$5.98 each for albums and \$1.00 each for singles . . . Jim Smoke, author of "Growing Through Divorce," which has already sold more than 100,000 copies since its release last October, conducted a seminar on the subject August 26-27 in Hawaii. Other scheduled seminar sites include Phoenix, Ariz., San Jose, Calif., Dallas, Tex., Roseville, Minn., and Towson, Md. Smoke believes that although divorce is now regarded as commonplace, many people are shattered on an individual level, and suffer remorse, guilt and loss of self-respect. He presents positive alternatives to these feelings.

The Christian Entertainers, created by Greg Griffen on WXKE Radio, recently completed their first rating period. The result placed the Christian Entertainers number two in young adult men and women in a survey market of 13 signals. By widening the demographic to young and mid-adult men and women 18-34, The Christian Entertainers still held to number three in the market. In senior adults, Christian Entertainers placed third. The Christian Entertainers are heard on WXKE on Sunday morning from 6 a.m. to 10 a.m. and Sunday nights 9:30 to 1:00 a.m. The competition on Sunday morning includes adult stereo rock, top 40 rock, an adult top 40, MOR, Big Band/MOR, country and several religious programs on various stations.

Triangle Records, Inc., of Nashville has announced the release of David Ford's first album, entitled "David Ford Sings, Words Of Life" . . . James Blackwood, Sr. was crowned Mr. Gospel Singer of 1977 at the Birmingham, Alabama City Auditorium recently. The fan oriented awards were held in connection with the International Song Festival which attracted thousands of Gospel singers and fans to Birmingham for the three day affair . . . LaVerne Tripp's Song Revival Association, (Continued on page 111)

Warnke and Honeytree To Tour Australia

■ NASHVILLE — Myrrh recording artists Mike Warnke and Nancy Honeytree have been scheduled for a 30 day concert tour to Australia, New Zealand and Hawaii, February 20-March 22, 1978.

Arrangements

The tour was arranged by Jesus People Inc. of Perth in conjunction with P.S. Associates, agents for Honeytree; and with Wes Yoder of Dharma Artist Agency, personal manager for Mike Warnke.

Ethel Waters Dies

■ LOS ANGELES — Ethel Waters, who has been in show business more than 60 years, died in a private home in Los Angeles on Thursday, September 1. She was 80.

Funeral

Private funeral arrangements were made at Forest Lawn, in Glendale, California. She had a heart problem for the past few years.

Crusades

Waters was best known in the past 15 years for her appearances in the Billy Graham Crusades. Her trademark song was "His Eye Is On The Sparrow."

SOUL & SPIRITUAL GOSPEL

SEPTEMBER 17, 1977

1. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R
2. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
3. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
4. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birbright BRS
4005 (Ranwood)
5. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
6. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
7. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
8. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.I.C./Savoy SGL 14407 (Arista)
9. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Word)
10. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
11. **TOUCH ME**
JAMES CLEVELAND AND CHARLES FOLD
SINGERS, VOL. II/Savoy DBL 7009
(Arista)
12. **ALL THAT MAY BE ONE**
TEDDY HUFFMAN AND THE GEMS/
Canaan CAS 9809 (Word)
13. **FROM AGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077
(Nashboro)
14. **LIVE!**
THE DONALD VAILS CHORALEERS/
Savoy SGL 14421 (Arista)
15. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/Malaco
4352
16. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
17. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
18. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
19. **TIME HAS MADE A CHANGE**
J.J. FARLEY & THE ORIGINAL SOUL
STIRRERS/HSE 1493
20. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN N.Y./Savoy 14458 (Arista)
21. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169
22. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
23. **JOY!**
REV. MILTON BRUNSON & THE
THOMPSON COMMUNITY CHOIR/
Creed 3078 (Nashboro)
24. **THE RIGHTEOUS SHALL WIN**
REV. CLEOPHUS ROBINSON/Nashboro
7173
25. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS/Jewel LPS 0110
26. **THE LORD IS MY LIFE**
JAMES CLEVELAND WITH THE GREATER
METROPOLITAN CHURCH OF CHRIST
CHOIR/Savoy 14425 (Arista)
27. **REACH OUT**
THE GOSPEL KEYNOTES/Nashboro 7147
28. **THE PRESIDENT AND THE
MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY
REV. LAWRENCE ROBERTS/Savoy
14416 (Arista)
29. **THE GOSPEL WORKSHOP OF
AMERICA MASS CHOIR RECORDED
IN KANSAS CITY MO. LIVE!**
Savoy 7010 (Arista)
30. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
31. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS/Nashboro
7177
32. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
33. **RECORDED IN NEW YORK**
THE GOSPEL WORKSHOP CHOIR/Savoy
SGL 7006 (Arista)
34. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
35. **JESUS IS THE BEST THING THAT
EVER HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS/Savoy 7005 (Arista)
36. **WITH A SONG IN OUR HEART**
THE CONSOLERS/Nashboro 7185
37. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel 0190
38. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
WITH REV. ISAAC DOUGLAS/Creed
2376
39. **DENIED MOTHER**
DOROTHY NORWOOD/Savoy 14140
(Arista)
40. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187

Rambos Add Carpenter



The Rambos have announced the addition of Pattie Carpenter as soprano to their group. Pattie replaces the Rambos' daughter, Reba, who left the group to launch a solo ministry of her own. Pictured (from left) at the signing are: Ed Benson, director of artists and writer services, the Benson Company; Bill Murray, director of Great Circle Representation; Buck Rambo; Robert Benson, Jr., director of promotion, the Benson Company; Pattie; and Bob Benson, Sr., president, the Benson Company. The Rambos are on the HeartWarming label, a Benson company.

Gospel Time (Continued from page 110)

a gospel singing group on the QCA label, has in preparation a television program to be aired nationally on a regular basis via the PTL Television Network. The first telecast under the arrangement is slated for late September. According to Tripp, the program will have an audience of more than 50 million viewers each week.

Gary McSpadden has joined the Bill Gaither Trio, filling the spot formerly held by Danny Gaither . . . Joe Moscheo has been named producer for the Religious Heritage of America Awards ceremony to be held in Nashville, October 31 . . . Ron Mabe has left The Stamps. He was the pianist and is moving to the west coast.

Faye Speer has resumed her singing career with the Speer Family. She has resumed her spot as alto singer . . . The release date for the 1978 Directory and Yearbook of the GMA has been rescheduled for January 1, 1978. The change was due in part to the staggering amount of work involved in updating the directories to make them more informative, as well as adding the frequencies to the radio station listing.

Sparrow Releases Danniebelle Album

■ HOLLYWOOD—Sparrow Records chief executive Billy Ray Hearn has announced the release of Danniebelle's first lp on the Canoga Park-based label.

Solo Career

The album, "Let Me Have A Dream," signals the beginning of a new solo career for Danniebelle, who was formerly the lead singer with Andrae Crouch and the Disciples.

Benson Feted



George Benson is the man in the middle as key figures in his record and management team greet him backstage at the Universal Amphitheater after the first of his three recent sold out performances. From left: manager Dennis Turner, Warner Bros. Records board chairman and president Mo Ostin, Benson, manager Ken Fritz and Warner vice president and director of sales and promotion Ed Rosenblatt.

CONTEMPORARY & INSPIRATIONAL GOSPEL

SEPTEMBER 17, 1977

1. **MIRROR**
EVIE TORNUQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
3. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
4. **DALLAS HOLM & PRAISE LIVE**
Greentree/R 3441
5. **GENTLE MOMENTS**
EVIE TORNUQUIST/Word WST 8714
6. **LADY**
REBA/Greentree R 3430
7. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
8. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
9. **PRAISE II**
THE MARANATHA SINGERS/Maranatha
HS 026
10. **99 44/100'S % GOODMAN**
THE HAPPY GOODMAN FAMILY/Canaan
9789 (Word)
11. **THE WORD**
KEN COPELAND/Ken Copeland
Productions/KCP 1003
12. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584
(Word)
13. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan CAS
9807 (Word)
14. **RAMBO COUNTRY**
THE RAMBOS/Heartwarming R 3429
15. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
16. **GORNERSTONE**
THE SPEERS/Heartwarming R 3456
17. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions/KCP 1002
18. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
19. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
20. **NATURALLY**
THE RAMBOS/Heartwarming R 3459
21. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R 3407
22. **LIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
23. **I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/
Heartwarming R 3416
24. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792
(Word)
25. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/Heartwarming R 3452
26. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha
HS 008
27. **COME ON IN**
THE DIXIE ECHOS/Supreme 533020
28. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
29. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
30. **HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
31. **CHRIS CHRISTIAN**
CHRIS CHRISTIAN/Myrrh MSA 6569
(Word)
32. **THIS IS NOT A DREAM**
PAM MARK/Aslan/Canaan 9805 (Word)
33. **SINGING TILL HE COMES**
THE LEFEVRES/Canaan 9805 (Word)
34. **LOVENOTE**
DOGWOOD/Lamb & Lion A/LL 1026
35. **MORE OF THE SAME**
GARY S. PAXTON/New Pax NP 33033
36. **LOVE LETTERS**
DOTTIE RAMBO/Heartwarming R 3454
37. **COVENANT WOMAN**
JANEY GRINE/Sparrow 1011
38. **HERE THEY COME**
THE FLORIDA BOYS/Canaan 9734 (Word)
39. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANL 1 1319
40. **LEARNING TO LEAN**
THE BLACKWOODS/Skylite 6161

Rose Royce Remembers Roots

■ LOS ANGELES — The word "roots" has become an increasingly overworked term in recent months. Yet with regard to the band Rose Royce, whose debut Whitfield lp, "In Full Bloom," is creating no small amount of chart clamor, "roots" is an applicable term.

"We'll never forget where we came from and how we got where we are today," said Lequent "Duke" Jobe, the group's fullback-sized bass player. "We're from Inglewood," added conga player Terral Santiel. "The town is a real good breeding ground for soul musicians. We've all been gigging around the L.A. area for years, doing things on and off with each other, and we've been Rose Royce for over a year now, having first come together as Edwin Starr's band. But it all goes traceably back to Inglewood, and we'll always remember the people who helped us back when it was just Inglewood."

Now that it isn't "just Inglewood," and hasn't been since the group made its vinyl premiere with the soundtrack to the film "Car Wash," Rose Royce is moving forward with a speed and style that befits the sleekness of their name.

As of September, the single "Do Your Dance" (Pt. 1) has entered the r&b singles chart with a bullet, their lp stands at 12 on the r&b album chart, and has jumped from 95 to 85 with a bullet on the pop chart.

The dynamism which gives "In Full Bloom" its ready cross-over potential lies in the group's ability to box the compass of a broad variety of black musical styles, both of a classic and experimental nature.

While "Do Your Dance,"

Biograph Active

■ CHATHAM, NEW YORK — Arnold S. Caplin, president of Biograph Records has announced the release of six jazz and three nostalgia albums on the Biograph label, featuring such artists as Zoot Sims, Stan Getz and Jimmy Rainey, among others.

Biograph has also entered an agreement with Rohauer Films, Inc. for the release of the soundtracks of band and personality movie shorts produced in Hollywood when the sound era began. The first four will feature Bing Crosby, Duke Ellington, Rudy Vallee and W.C. Fields.

The company has also slated the release this month of three radio show soundtracks featuring Fibber McGee and Molly, The Shadow and Sherlock Holmes with Sir John Gielgud and Sir Ralph Richardson.

penned by Norm Whitfield himself, captures that hypnotic disco-flavor, the upwardly mobile horn charts and time-signatures betray a certain new-wave jazz sympathy.

"We listen to a lot of different stuff," said Jobe, "but musicians like Stanley Clarke and the work he's done in and out of Return to Forever really turned our heads around. He's definitely been a tremendous influence on all of us, especially the rhythm section."

Next Single

In addition to "Do Your Dance," "Ooh Boy," a pop-flavored number in the tradition of the Sylvers and the Five Stairsteps, has received a great deal of airplay, finding widespread favor amongst the pre- and post-pubescent age group. "It's amazing the way 10-15 year olds go for 'Ooh Boy' over almost any other cut," said Whitfield spokesperson Denise Hall. "They chose it almost every time." So it might appear that Rose Royce has a very probable next-single already laid out for them.

Styx Gigs



A&M Records rock group Styx recently headlined at the Santa Monica Civic and then were feted at a reception at Santa Monica's Miramar Hotel. Shown (from left) are A&M chairman Jerry Moss; Styx members John Panozzo, Dennis DeYoung, Tommy Shaw and James Young; A&M vice chairman Herb Alpert; Styx manager Derek Sutton; A&M president Gil Friesen; and Styx member Chuck Panozzo.

Motown Sues CTI

(Continued from page 8)

When notified of Motown's allegations, CTI vice president and general manager Jerry Wagner responded that, while the label was as yet unaware of the suit, "The assertions made by Motown Record Corp. against CTI, as reported to **Record World**, are outrageous and false . . .

Audit

"Based upon the results of an audit recently conducted by CTI auditors of Motown's books and records, the auditors have found that Motown has apparently been guilty of serious and substantial breaches of its agreement with CTI Records. The auditors report

Singles Nearing Platinum

(Continued from page 100)

base before picking up pop acceptance.

R&B Play

The added sales base afforded by r&b success, a traditional centerpiece for top selling singles, makes the current sales tallies for O'Day's record particularly significant, since "Undercover Angel" sales were restricted for the most part to the conventional pop audience. Although the record generated a strong teen response, Atlantic national singles sales manager Larry Yasgar agreed that, "If it had received substantial r&b airplay—and let's not kid ourselves, it really didn't—it would already have gone platinum."

New O'Day Single

Yasgar noted that the O'Day single has already passed the 1.8 million mark, but adds that the August 25 release of the second O'Day release is just now reaching the market, and has started cutting into "Undercover Angel" sales. "It may go platinum, but it's just too far away at this point," he noted, going on to add that even with the second single's in-

cursor the debut release may still reach that mark. That it hasn't may also reflect the higher list price for singles, he asserted, noting that the prior 98 cent list would have helped boost unit sales past the platinum mark. "In the south alone, it would have reaped bigger sales," he observed.

The Emotions single is a more classic example of across-the-boards sales acceptance. According to Bob Sherwood, VP promotion at Columbia Records, "Best of My Love" has attained 1.6 million sales, and is continuing to move at the rate of approximately 20,000 pieces per day, leading to projections for 2 million units; after breaking everywhere as an r&b item, the record went on to penetrate virtually every other pop sector.

Realistic Goal

Like Yasgar, Sherwood sees the platinum single as a realistic sales goal, but agrees that the increased domination of album sales raises conflicts between high singles sales and maximum album tallies. Thus, where the strong black base for the Emotions has led to the current single's seven-figure performance as well as over 1.1 million album units, such a parity between single and lp sales is rare. "The record must be extraordinary," he noted, adding that audience base can also affect the potential sales ceiling.

"With James Taylor, for example, we've moved around 800,000 singles while passing the million mark on albums. For that artist, those million lps may have cost us that many singles sold; it has certainly limited the overall singles picture." In contrast, last year's "Disco Lady" by Johnnie Taylor racked up 2.5 million singles. Sherwood suggests that this relationship between singles and lp sales should be taken into consideration by programmers, who, he feels, too often divorce an artist's current album strength from the possible decline of a single due to the lp's very success.

All three executives agree that while singles sales are increasingly tough to build to those levels, they remain practical goals as a result of greater promotion and marketing sophistication. Clearly, none is about to predict the death of the single. As Coury sees it, "I always disputed the idea that the single is finished. I had a whole string of singles last year that weren't just strong airplay records, they generated significant sales.

Important Tool

"I still think it's the single most important tool in breaking or sustaining an act."

WB Names Rasmussen To Publicity Post

■ NASHVILLE—Bonnie Rasmussen has been named to the newly created post of country publicity and artist relations director at Warner Bros. Records, according to Andy Wickham, director of country music for Warner Bros.

In her new capacity, Ms. Rasmussen will be responsible for press relations with members of the local Nashville press as well as national country oriented media; she will be coordinating her activities with personal appearance dates for Warner country artists, and will continue to be based at Warner Bros. Nashville offices.

Rasmussen has been with Warner Bros. for the past two years, most recently as office manager and executive assistant to country sales and promotion director for Stan Byrd. She previously was with Top Billing Inc., where she was involved in publicity activities for that agency's roster of clients.

ABC/Dot Artists Play L.A. Benefit

■ LOS ANGELES — ABC/Dot recording artists Roy Clark, Buck Trent and the Oak Ridge Boys raised \$25,000 Aug. 25 at a benefit show for the continued operation of the Hollenback Youth Center in Los Angeles.

The Hollenbeck Division of the Los Angeles Police Department sponsored the show, which was part of a \$100-a-plate dinner held at a private home in Los Angeles. L.A. Police Chief Ed Davis, police officer turned novelist Joseph Wambaugh, and comedian/actress Ruth Buzzi were among those in attendance.

It marked the second year in a row that Clark has performed to raise funds for the coed facility. This year, Trent and the Oak Ridge Boys—part of Clark's entourage for his tour of the U.S.S.R. last year—joined him for the event.

Top Billing Names Two New Officers

■ NASHVILLE—Two staff promotions have been announced at Top Billing, Inc. by Tandy C. Rice, president and chief executive officer.

Andrea Smith has been advanced to senior vice president and chief operating officer, and Barbara Farnsworth has been named vice president of the corporation.

Ms. Smith joined Top Billing in 1969 after attending David Lipscomb College and working at Noble-Dury Advertising Agency as a media buyer.

Ms. Farnsworth joined Top Billing in 1971.

Capitol Realigns Country Operations

■ LOS ANGELES—Capitol Records, Inc., has restructured its country division, with an addition to the staff and several national-level promotions, it was announced by Don Zimmermann, executive vice president & chief operating officer.

Included in the restructuring are Vince Cosgrave, hired as director, country a&r/marketing; Chuck Flood, named director, talent acquisition, Nashville; Ed Keeley, named national country promotion manager; and Cathy Roszell, switched to the press & artist relations department as southeastern press & artist relations coordinator.

Frank Jones, Capitol's vice president, country division, will help coordinate the new national staff by working closely with Capitol's promotion, marketing and a&r areas.

Jones, Flood and Ms. Roszell will continue to be based in Nashville while Cosgrave and Keeley will work out of the Capitol Tower in Hollywood.

Vince Cosgrave moves into the newly-created position of director, country a&r/marketing following a seven-year stint at MCA Records. Cosgrave will assist in west coast a&r for Capitol, assembling product

(Continued on page 115)

NASHVILLE REPORT

By RED O'DONNELL



■ Roy Acuff has a birthday upcoming Thursday. He's secretive about his age. "Let's knock that off this year," he suggests. Acuff, regardless of vintage, is still a standard on the Grand Ole Opry.

"I'm still getting some feedback from that heart attack I had in April, 1976," he said. "I'm about 25 pounds under my fighting weight—but how can a feller gain pounds when the doctor says, 'Don't eat any bacon or ham, don't eat any eggs—and don't put any salt on what you do eat.'"

"Considering the strict diet I'm on I'd probably be better off in a pasture, grazing with a horse."

Unless I've been thrown a bum steer, the late Elvis Presley's next new album is slated to be released early next month. The lp, I hear, is ready for the market. It is an edited tape from two concerts that Elvis headlined in Omaha and Rapid City, N.D. the past summer—his final tour, by the way.

Meanwhile, the demand for Presley recordings prompted RCA to "farm out" some of its pressings to Joe Talbot's local Precision Record Pressing Co. Talbot's turning out about 10,000 units daily—and will be so doing for a minimum of three months or maximum of six months.

Annette Montgomery, 17, was crowned "Miss United Tennessee Teenager" at a contest here last weeknd. She is a daughter of Bob Montgomery, who is affiliated with Bobby Goldsboro in the music publishing business.

The multi-karat ring that songwriter Roger Bowling is sporting was a gift from publisher Paul Richey—for co-writing (with Hal Bynum) the "Lucille" song recorded by Kenny Rogers.

George Hamilton IV, in from his Matthews, N.C., homestead for engagement at Johnny Paycheck's "Country Showcase" club in Printers

(Continued on page 114)

RCA, Precision Set Pressing Pact

By RED O'DONNELL

■ NASHVILLE — RCA has firmed a deal with Precision Records Pressing Co., whereby some of its "country music and Elvis Presley products" will be pressed in Nashville.

Joe Talbot, president of the Precision plant, said the agreement was reached Wednesday with executives of RCA's main pressing factory in Indianapolis.

"We will begin immediately turning out 10,000 units daily," Talbot said. "The contract," Talbot continued, "is for a minimum of three months and a maximum of six months."

Talbot said he was unable to pinpoint an exact figure on the amount of revenue that will be coming into Metro-Nashville, but added, "if you want an estimate, I'd say somewhere between \$80,000 and \$100,000 a month."

Talbot said his plant "figured to turn out more than a million and a half albums by the time the contract is up for renewal."

Precision, Talbot said, has the personnel to handle production. "In fact," he explained, "we hired some supervisory people recently on a hunch that something like this would happen."

COUNTRY PICKS OF THE WEEK

SINGLE



BARBARA FAIRCHILD, "FOR ALL THE RIGHT REASONS" (B. R. Reynolds/M. Barrett; Onhisown, BMI). Barbara and producer Billy Sherrill have instilled all the right ingredients into this pretty love song and it should pay off in a big way for them. Both programmers and listeners should find it irresistible. Columbia 11078.

SLEEPER



PAUL CRAFT, "LEAN ON JESUS (BEFORE HE LEANS ON YOU)" (R. Stanley/M. Geronime; Songwriters, ASCAP). Craft may have a monster here and the song could well become a standard. The chorus provides one of the most potent hooks conceivable, and Chet Atkins' production offers an appealing backdrop. Great record. RCA 11078.

ALBUM

PEGGY SUE & SONNY WRIGHT, "I JUST CAME IN HERE (TO LET A LITTLE HURT OUT)." Peggy Sue carries the lead on the bulk of the material in this fine collection, with Wright lending support on two of the lp's strongest cuts, "If This Is What Love's All About" and "Someone I Can't Say No To." Produced by Gene Kennedy. Door Knob 7 1001.



Gilley Opens Studio



Mickey Gilley has announced that work has been completed on a complete 24-track recording studio located adjacent to Gilley's Club in Pasadena, Texas. The studio was designed and built by Bert Friot of Houston. Gilley has already produced several sides on Kenny Fulton, who is a featured vocalist with the Bayou City Beats at Gilley's Club. Gilley is pictured above in the new studio with Bert Friot; Bruce Nelson, music director of KENR; Joe Ladd, music director of KIKK, and Tom Mayberry, bass player in Gilley's Red Rose Express road band. The building housing the studio will include a lounge, color TV, game room, pool tables, pin ball machines, full-size kitchen and offices in addition to the studio itself.

Nashville Report (Continued from page 113)

Alley reports: "I have started videotaping the fifth season of my Canadian TV series in—of all places, Hamilton, Ontario. "Nice name for a town, don't you think?"

Kris Kristofferson quit all that drinking heavily in September, 1976. He now tells reporters: "I am 41 years old and I feel better than when I was 20."

Lookout, Earl Scruggs! **Dottie West** is learning to play the banjo on a 'banjer' given to her by husband **Byron Metcalf** on their third wedding anniversary. (She'll pick the instrument on her road shows.)

Remember **Bobby Vee** of "Take Good Care of My Baby" fame? He's now on the UA label and was here the other day or three for recording sessions. Produced by **Roger Cook** at Clement Studios.

Birthdays: **George Jones**, **Bill Monroe**, **Helen Carter**, **Prissy Mitchell** (Mrs. Jerry Reed) and **Roy Acuff**.

Who was the first country music star to headline at N.Y. City's Carnegie Hall? Answer to that is **Ernest Tubb** on Sept. 18, 1947! . . . Hot rumor on Music Row: Longtime MCA artist **Brenda Lee** changing label?

Information I didn't know until I read **Charlene Bray's** press release: RCA recording artist **Dotty** is a senior at U. of Texas (Austin). Yeah, longhorn! Dotty is interested in a career as teacher of retarded children.

The prize possession of **Jolie Shackelford**, 9-year-old daughter of Brenda Lee & **Ronnie Shackelford**, is a white scarf autographed by Elvis Presley.

Yes, that was Nashville's **Jessica James** singing "Everybody Needs A Rainbow" on the Labor Day **Jerry Lewis' Muscular Dystrophy Telethon**. It's also her newest MCA single (produced by **Snuffy Miller**.) Yes, Jessica is a daughter of **Conway Twitty** . . . And what is this scuttlebutt about Conway investing in a pro baseball club planned for Nashville next season? Twitty is a genuine fan of the National Pastime!

By the way, Twitty and his singing partner, **Loretta Lynn**, have been booked for three day engagement—Sept. 23-25—at the classy Westbury Music Center on Long Island, N. Y.

Words from Las Vegas-L.A. are nothing but good words for **Roger Miller's** recent performances. Happy news for The "Wild One's" fans—of whom I am one.

ATTENTION: Artists and A&R MEN

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Songwriters Showcase Set for Sept. 19

■ NASHVILLE — The Tennessee Performing Arts Foundation in cooperation with the Nashville Songwriters Association Intl. has scheduled the first in a series of Songwriter Showcase concerts on September 19 at the Advent Theater in Nashville.

Edy Raven, Dave Kirby, Bobby Braddock and Frank Knapp are slated to perform.

COUNTRY HOTLINE

By MARIE RATLIFF

■ **Max D. Barnes** shows he's ready for the big time with his first-class rendition of "Allegheny Lady." Given half a chance, this one will score heavily — watch it!

Given her first starring role on record, super-background vocalist **Janie Fricke** proves she can handle center stage with class! "What're You Doing Tonight" charts nationally after only one week, with initial raves coming from KCKC, WPLO, WHK, WTOD, WKDA, WIRE, WTSO, KLAJ, KWMT, KERE, WIVK, WSDS, KFDD, KXLR, WJQS, KTTS, KKYX, WINN, WONE, WTIK.



Max D. Barnes

Cal Smith has a strong entry in the Jim Mundy-penned "Helen." It's already moving at KWKH, WTOD, WBAM, KENR, KFDD, KSOP, KCKN, KKYX, WSLC. **Tom Bresh's** "That Old Cold Shoulder" is beginning to move in Toledo, Nashville, Knoxville, Montgomery, Louisville and San Bernardino.

LP Interest: Any way you listen, **Ronnie Milsap** has a hit album! Favored at KWKH and WTIK is "What A Difference You Made In My Life;" "The Future Is Not What It Used To Be" gets the nod at WHOO and WIRE; "No One Will Ever Know" is the one at KRMD; "Long Distance Memory" is the choice at KCKC and KBUL.



Janie Fricke

Ronnie McDowell continues to enjoy phenomenal success with "The King Is Gone;" stations are giving it high numbers as it is added. Another Presley tribute, "Elvis" by **Tom Durden**, is being aired at WINN and WTIK.

Monster Movers: **Larry Gatlin**, **Charley Pride**, **C. W. McCall**, **Donna Fargo**.

Mel McDaniel is getting national chart action on "Soul of a Honky Tonk Woman." New believers this week include KLAJ, KAYO, KSOP, WUNI, KKYX, WSLC, KXLR, WSDS, KRMD, KDJW.

Danny Davis tries his hand at vocals on "How I Love Them Old Songs," ably assisted by **Dewayne Orender** and **Lamar Morris**. It's an instant add in Indianapolis!

Ruby Falls getting regional play on "You've Got To Mend This Heartache;" ditto for **Hank Snow's** update of his classic "Movin' On," this one called "I'm Still Movin' On."

SURE SHOTS

Barbara Fairchild — "For All The Right Reasons"
Jimmy Buffett — "Changes In Latitudes, Changes

In Attitudes"

Mel Street — "Close Enough for Lonesome"

LEFT FIELDERS

Sherry Bryce — "The Lady Ain't For Sale"

Danny Davis — "How I Love Them Old Songs"

Jessica James — "Everybody Needs A Rainbow"

AREA ACTION

Paul Craft — "Lean On Jesus" (WPLO)

Leon Rausch — "Memoryville" (KV00)

Frank Sinatra, Jr. — "It's Alright" (WMAD)

COUNTRY SINGLES PUBLISHERS LIST

(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN Roy Dea (PiGem, BMI) 58	I WANNA BE WITH YOU TONIGHT Scott Tutt (Buzzherb, BMI/Good Token, ASCAP) 91
AIN'T THAT LOVIN' YOU BABY Tommy Hill (Conrad, BMI) 71	LADY C. Bragg/J. Routh (House of Cash, BMI) 45
ALL THAT KEEPS ME GOING Jim Weatherly & Larry Gordon (KECA, ASCAP) 36	LET ME DOWN EASY Chaz Black (Kaiser/Famous, ASCAP) 47
AMBUSH Chip Young (Ray Stevens, BMI) 33	LITTLE OLE DIME Chet Atkins & Bud Logan (Tuckahoe, BMI) 46
ANOTHER LONELY NIGHT Larry Butler (Dixie Jane/Tree, BMI) 92	LOVE IS JUST A GAME Fred Foster (First Generation, BMI) 49
A SONG IN THE NIGHT Billy Sherrill (House of Gold, BMI) 30	LOVE SONGS AND ROMANCE MAGAZINES Jerry Kennedy (Warner Bros., ASCAP) 64
A TEAR FELL Ron Chancey (Dutchess, BMI) 93	MORE TO ME prod. not listed (Pi-Gem, BMI) 57
A WORKING MAN CAN'T GET NOWHERE TODAY Ken Nelson & Fuzzy Owen (Shade Tree, BMI) 51	NOBODY CARES BUT YOU Billy Sherrill (Young World, BMI) 80
BABY, DON'T KEEP ME HANGING ON Ray Huff (Calente, ASCAP) 25	OLD TIME LOVIN' Jerry Crutchfield (Dutchess, BMI) 74
BABY, I LOVE YOU SO N. Wilson (Algee BMI) 62	ONCE IN A LIFETIME THING Johnny Morris (Jack & Bill, ASCAP) 27
BABY ME BABY Milton Okun (Roger Miller, BMI) 87	OUR OLD MANSION Norro Wilson (Al Gallico, Agee, BMI) 84
BEHIND BLUE EYES Prod. unlisted (Music of the Times/Ray Mondo, BMI) 100	PLAYING WITH THE BABY'S MAMA Larry Butler (House of Gold, BMI) 96
BLUE BAYOU Peter Asher (Acuff-Rose, BMI) 83	PUT 'EM ALL TOGETHER AND I'D HAVE YOU Billy Sherrill (DebDave, BMI) 35
CHEATERS KIT Prod. not listed (Chappell, ASCAP) 98	RAMBLIN' FEVER Hank Cochran (Merle Haggard, Shade Tree, BMI) 7
CRUTCHES Jerry Kennedy (Fred Rose, BMI) 90	ROLLIN' WITH THE FLOW Billy Sherrill (Algee, BMI) 29
DANCING THE NIGHT AWAY Jerry Crutchfield (Fourth Floor/Rick Hall, ASCAP) 26	ROSES FOR MAMA Don Sears & Chip Davis (Chappell, ASCAP) 77
DARLIN' Jerry Bradley (Blue Echo, ASCAP) 85	SHAME, SHAME ON ME A. V. Mittelstedt (Publicare, ASCAP) 24
DAYS THAT END IN "Y" Jim & David Malloy (Deb-Dave, BMI) 81	SHAME ON ME Stan Silver (Regent/Fort Knox, BMI) 60
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI) 4	SILVER MEDALS AND SWEET MEMORIES Jerry Kennedy (American Cowboy, BMI) 22
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP) 1	SO CLOSE AGAIN Norro Wilson (Al Gallico/Jidobi/Algee, BMI) 54
DON'T SAY GOODBYE Norro Wilson (Boxer, BMI) 20	SOUL OF A HONKY TONK WOMAN Johnny MacRae (Music City Music, ASCAP) 82
DON'T TAKE MY SUNSHINE AWAY Dean Kay & March Curtis (Jack & Bill, ASCAP) 75	SOUTHERN CALIFORNIA Billy Sherrill (ATV/Algee, BMI) 6
DO YOU HEAR MY HEART BEAT Dave Burgess (Singletree, BMI) 69	STOP AND THINK IT OVER Prod. not listed (Red Stick/Crazy Cajun, BMI) 97
DREAMS OF A DREAMER Darrell McCall & Buddy Emmons (Mul Ti Hit, BMI) 53	SUNFLOWER Gary Klein (Stonebridge, ASCAP) 5
EAST BOUND AND DOWN Jerry Reed (Duchess/Vector, BMI) 13	THAT'S THE WAY LOVL SHOULD BE Jerry Bradley & Charley Pride (Famous, ASCAP) 9
ENDLESSLY Sonny Limbo & Mickey Buckins (Vogue, BMI) 78	THE DANGER OF A STRANGER Jim & David Malloy (DebDave/Evil Eye, BMI) 19
ERES TU Jerry Kennedy (Radmus, BMI) 43	THE DANGER ZONE Snuffy Miller (Contention, SESAC) 94
FOOLS FALL IN LOVE Jerry Kennedy (Chappell/Quinter/Beinstock, ASCAP) 70	THE KING IS GONE Ronnie McDowell & Lee Morgan (Midnight & Brim, SESAC) 56
HEAVEN'S JUST A SIN AWAY Brien Fisher (Lorville, SESAC) 15	THE OLD MAN AND HIS HORN Russ Reeder (Doubleplay, BMI) 40
HE AIN'T YOU Steve Gibson (Kirshner Songs, ASCAP/Don Kirshner, BMI) 52	THE PLEASURE'S BEEN ALL MINE Steve Stone (ATV, BMI) 21
HOLD ME Tom Collins (Gator, SESAC) 42	THINGS I TREASURE Dorsey Brunette (Beechwood, BMI) 47
HOLD ON TIGHT F'ddie Kilroy (Chappell, ASCAP) 59	THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL Wesley Rose (Acuff Rose, BMI) 86
HONKY TONK MEMORIES Eddie Kilroy (Chappell, ASCAP) 76	THIS TIME I'M IN IT FOR LOVE Ron Chancey (Hall Clement, BMI) 79
I DON'T WANNA CRY Fred Foster (First Generation, BMI) 65	TIL I CAN'T TAKE IT ANYMORE Norro Wilson (Eden/Times Square, BMI) 39
I DON'T WANT TO BE ALONE TONIGHT D. Burgess (Singletree/Country Pickers, BMI) 55	TILL THE END Gary S. Paxton (Hookit, BMI) 16
IF IT AIN'T LOVE MY NOW Bob Ferguson (Steepchase, BMI) 28	TO LOVE SOMEBODY Johnny Morris (Nemperor, BMI) 44
IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) Huey P. Meaux (Crazy Cajun, BMI) 14	TOO MUCH IS NOT ENOUGH Larry Butler (Hungry Mountair, BMI) 38
IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) Wesle Rose (Acuff/Rose, BMI) 31	VIRGINIA, HOW FAR WILL YOU GO Dickey Lee & Roy Dee (Maple Hill/Vogue, BMI) 99
IF YOU'RE GONNA LOVE (YOU GOTTA HURT) Howard A. Knight, Jr. (Acoustic, BMI) 88	WHAT A WAY TO GO Eddie Kilroy (Vogue, BMI/BBB, ASCAP) 50
I GOT THE HOSS Jimmy Bowen (Sawgrass, BMI) 17	WAY DOWN/PLEDGING MY LOVE Felton Jarvis (Lion/Wemar, BMI) 2
I LOVE IT (WHEN YOU LOVE ALL OVER ME) Buddy Killen (Tree/BMI Cross Keys, ASCAP) 95	WE CAN'T BUILD A FIRE IN THE RAIN Jim Fogel song (Chess, ASCAP) 48
I LOVE YOU A THOUSAND WAYS Willie Nelson (Peer, Intl., BMI) 10	WE CAN'T GO ON LIVING LIKE THIS David Malloy (Briarpatch, DebDave, BMI) 18
I MISS YOU ALREADY Gene Kennedy (J. Wallace, ASCAP/Ken Sheldon, ASCAP) 34	WHAT'RE YOU DOING TONIGHT Billy Sherrill (Hall Clement, BMI) 72
I'M A HONKY TONK WOMAN'S MAN Jim Vinneau (Jack & Bill, ASCAP) 37	WHEN I DIE, JUST LET ME GO TO TEXAS Buddy Killen (Sugarplum/Tree, BMI) 68
I'M JUST A COUNTRY BOY Don Williams (Folkways, BMI) 23	WHERE ARE YOU GOING, BILLY BOY Buddy Killen (Tree, BMI) 32
I'M NOT RESPONSIBLE Hank Williams, Jr., Terry Woodford & Clayton Ivey (House of Cash, BMI) 67	WHY CAN'T HE BE YOU Owen Bradley (Tree, BMI) 12
I'M THE ONLY HELL (MAMA EVER RAISED) Billy Sherrill (Tree, BMI) 63	Y'ALL COME BACK SALOON Ron Chan (Jack & Bill, ASCAP) 8
IT DIDN'T HAVE TO BE A DIAMOND George Richey (ATV, BMI) 61	YOU ARE SO BEAUTIFUL Billy Sherrill (Almo, ASCAP/Irving, BMI) 89
IT'S ALL IN THE GAME J. Kennedy (Warner Bros., ASCAP) 11	YOU OUGHT TO HEAR ME CRY Chet Atkins & Felton Jarvis (Pamper, BMI) 66
IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP) 73	
I'VE ALREADY LOVED YOU IN MY MIND Owen Bradley (Twitty Bird, BMI) 3	

Opry Show Slated For Boston Garden

■ CAMBRIDGE, MASS. — The Grand Ole Opry is slated for a full-scale engagement at the Boston Garden, Thursday, October 6, according to Joe Melino and Doug LaValley of Sound City Productions here. Two complete shows are planned for 4 and 8 p.m. in the 15,000 seat Garden.

Billed as "Grand Ole Opry from Boston," the concert will be simulcast live via a national radio network. The flagship station will be WSM in Nashville.

Acts presently booked for the show are Wilma Lee Cooper and the Clinch Mountain Clan, Little Jimmy Dickens, David Houston and the Persuaders, Grandpa Jones and Ramona, Charlie Louvin and the Big Men, Ronnie Milsap, Bill Monroe and the Bluegrass Boys, Stu Phillips, Jean Shepard, Ralph Sloan and the Tennessee Travelers, Hank Snow and the Rainbow Ranch Boys, Justin Tubb, Billy Walker, Charlie Walker, Buzz Whittica, the Willis Brothers, Del Wood and Marion Worth. Ralph Emery and Grant Turner will emcee the event.

Capitol Realignment

(Continued from page 113)

presentations, and help coordinate country product marketing. Chuck Flood, director, talent acquisition, Nashville, will work with Frank Jones in relation to Capitol's a&r functions. Previously, Flood was director, press relations / progressive country promotion/special projects. Cosgrave, Flood and Jones are under the general direction of Rupert Perry, vice president, a&r.

Ed Keeley, previously based in Nashville as national country field manager, has been relocated to the Tower as national country promotion manager. Keeley will coordinate national promotion for country product under the direction of Bruce Wendell, vice president, promotion.

Cathy Roszell, previously handling press functions in Nashville as an assistant to Chuck Flood, has been switched to the press & artist relations department under the direction of Dan Davis, vice president, creative services/merchandising & advertising/press & artist relations. In her new position as southeastern coordinator, press & artist relations, Ms. Roszell will continue to handle country press functions out of Nashville, as well as coordinating Capitol's artist relations activities in the southern portion of the country. She will report directly to Bruce Garfield, director, press & artist relations.

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

GEORGE HAMILTON IV—ABC/Dot 17723

EVERLASTING (EVERLASTING LOVE) (D. Flowers; Pulley Bone, ASCAP)

Hamilton's convincing vocal delivery, coupled with the song's irresistible sing-along chorus, will launch this one. It could be his biggest yet.

MEL STREET—Polydor 14421

CLOSE ENOUGH FOR LONESOME ME (B. McDill; Hall-Clement, BMI)

A honky-tonk meeting between two lonesome souls sets the tone on this clever Bob McDill song. Street's delivery should take it to the top.

JIMMY BUFFETT—ABC 12305

CHANGES IN LATITUDES, CHANGES IN ATTITUDES (J. Buffett, Coral Reefer/Outer Banks, BMI)

Buffett finds the mark again on this follow-up to "Margaritaville," which should find favor on country and pop playlists alike.

RAY PRICE—ABC/Dot 17718

BORN TO LOVE ME (B. Morrison; Music City, ASCAP)

Flawless vocals and a lush string arrangement mark this mellow love song. Sounds like another charttopper for Price.

MELBA MONTGOMERY—UA 1061

BEFORE THE PAIN COMES (R. Lane/D. Morrison; Tree, BMI)

A convincing reading by Montgomery sets-off this sad lament about an expectant woman heading home for mamma after a broken marriage.

MAX D. BARNES—Polydor 14419

ALLEGHENY LADY (M. D. Barnes/R. Anthony; Screen Gems-EMI/Welbeck, BMI/ASCAP)

Sounds like there is a hit in store for Barnes this time out, with this easy-paced tune about his love for a mountain lady. It feels good.

TERESA NEAL—Playboy 8 5817

DO WHAT YOU FEEL (T. Neal; Excellorec, BMI)

A short (2:04), self-penned, up-tempo song provides a fine vehicle for this gifted lady's debut. A strong contender.

R. C. BANNON—Columbia 3 10612

RAINBOWS AND HORSESHOES (R. C. Bannon; Warner-Tamerlane, BMI)

This bright, up-tempo tune shows strong promise and could provide the breakthrough for a deserving singer/songwriter.

JESSECA JAMES—MCA 40792

EVERYBODY NEEDS A RAINBOW (D. Barnes; Neverbreak, ASCAP)

Conway Twitty's pretty daughter has her best shot yet here. The song should have widespread appeal.

MACK JACKSON—RAV 10

REBA (G. Dorris/L. Robinson; Reale, ASCAP)

A sterling vocal performance by Jackson, a solid country song, and superb instrumentation all add up to a hit. Watch for it.

DANNY DAVIS AND THE NASHVILLE BRASS—RCA 11073

HOW I LOVE THEM OLD SONGS (M. Newbury; Acuff-Rose, BMI)

Davis should garner country airplay with this brassy rendition of a fine Mickey Newbury song.

SHERRY BRYCE—Pilot 45100

THE LADY AIN'T FOR SALE (S. Bryce; Hollytree, BMI)

The songstress has a powerful, self-penned ballad here, which shows definite hit potential. Give it a spin.

MIKE GRAHAM

Nominated by

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in Canada**

for

Top Country Male Singer and Best Country Single

"THEN CAME YOU"

Written and Recorded by Mike Graham

THE CAVAC CORPORATION OF NASHVILLE

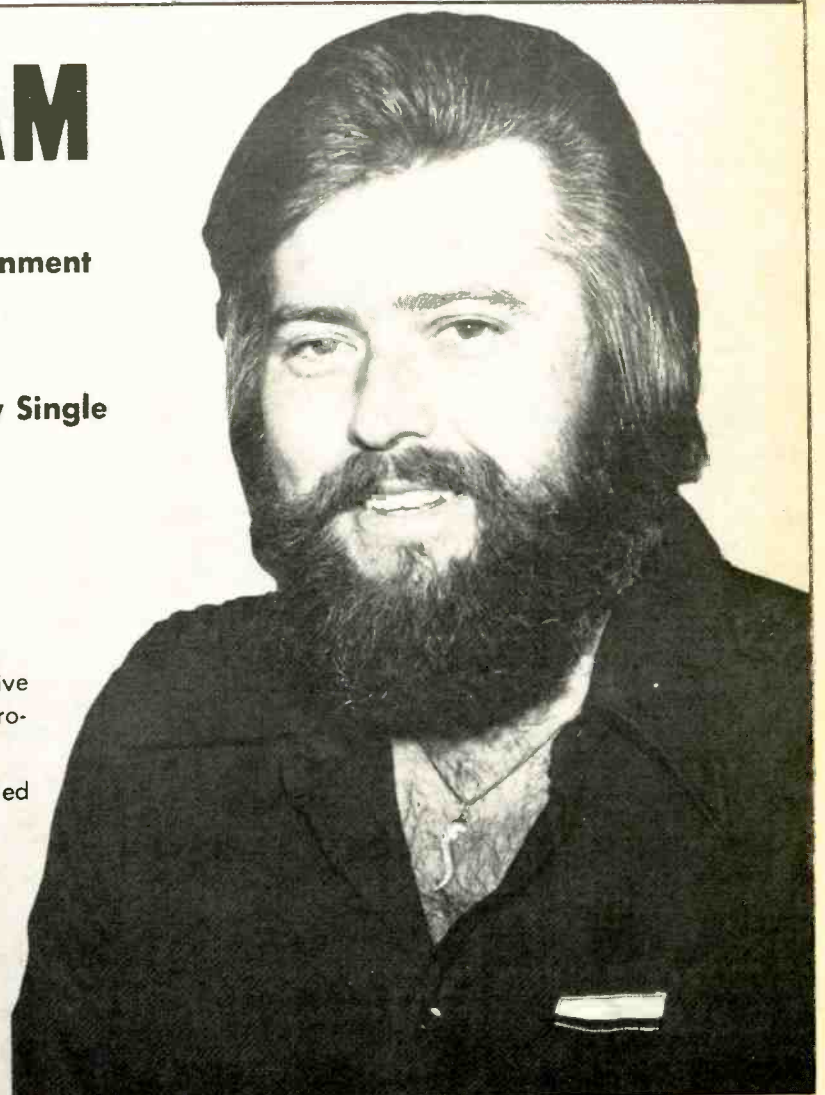
is pleased to announce the signing of Mike Graham to exclusive representation in all areas including personal management, production, music publishing within the United States.

His new single "Then Came You" is currently being scheduled for release in the United States through

CAVAC CORPORATION

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Nashville, Tenn. 37203
615/329-3004

Callie Eisner - Burt Signer - Frankie Laine - Ray Barr



THE COUNTRY ALBUM CHART

SEPTEMBER 17, 1977

SEPT. 17	SEPT. 10		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	10
2	41	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341	2
3	3	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	22
4	2	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	18
5	6	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	6
6	7	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	30
7	8	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	9
8	4	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	12
9	9	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1-4 ELVIS PRESLEY/RCA LPM 6401	2
10	10	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	10
11	13	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	12
12	12	NEW HARVEST ... FIRST GATHERING DOLLY PARTON/RCA APL1 2188	29
13	17	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	5
14	11	TILL THE END VERN GOSDIN/Elektra 7E 1112	8
15	15	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	6
16	38	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	2
17	45	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	2
18	18	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	19
19	19	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	19
20	16	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	17
21	21	TATTOO DAVID ALLAN COE/Columbia PC 34870	2
22	5	RABBITT EDDIE RABBITT/Elektra 7 1105	15
23	25	KENNY ROGERS/United Artists LA689 G	45
24	50	STRIKE ANYWHERE EARL SCRUGGS REVUE/Columbia 34878	2
25	20	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	85
26	26	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	22
27	52	I REMEMBER PATSY LORETTA LYNN/MCA 2265	2
28	28	I WANTA SING GEORGE JONES/Epic 34717	2
29	22	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	34
30	27	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	5
31	31	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	27
32	32	I LOVE WHAT LOVE IS DOING TO ME LYNN ANDERSON/Columbia PC 34871	2

33	70	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENN. ELVIS PRESLEY/RCA APL1 1506	2
34	34	MIXED EMOTIONS SAMMI SMITH/Elektra 7E T108	5
35	35	LOVERS, FRIENDS AND STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	14
36	64	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	2
37	42	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	2
38	—	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	1
39	—	COUNTRY COMES TO CARNEGIE HALL VARIOUS ARTISTS/ABC Dot DO 2087/2	1
40	40	THE OTHER SIDES WORLD WIDE GOLD AWARD HITS, VOL. 2 1-4 ELVIS PRESLEY/RCA LPM 6402	2
41	66	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	15
42	30	BOBBY BORCHERS/Playboy KZ 34829	11
43	36	THE RAMBLER JOHNNY CASH/Columbia KC 34833	7
44	54	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	2
45	—	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	25
46	24	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	16
47	37	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	23
48	51	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	2
49	—	OFF THE WALL ROGER MILLER/Windson BHL1 2337	1
50	33	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	39
51	39	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	8
52	69	THE SUN SESSIONS ELVIS PRESLEY/APM1 0675	2
53	71	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	2
54	—	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	1
55	58	EAST BOUND AND DOWN JERRY REED/RCA APL1 2516	2
56	14	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	14
57	23	BILLY CRASH CRADDOCK LIVE/ABC Dot DO 2082	9
58	44	BEST OF FREDDY FENDER/ABC Dot DO 2079	18
59	63	LET THE MUSIC PLAY THE KENDALLS/Ovation OV 1719	2
60	—	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	20
61	—	VASSAR CLEMENTS BAND/MCA 2270	10
62	48	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	101
63	75	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	16
64	61	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	20
65	46	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	40
66	59	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	33
67	29	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	6
68	68	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	2
69	57	NICK NIXON/Mercury SRM 1 1175	6
70	60	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	15
71	—	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	1
72	43	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	82
73	73	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	2
74	74	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	2
75	—	FRANKIE & JOHNNY ELVIS PRESLEY/RCA APL1 2559	1

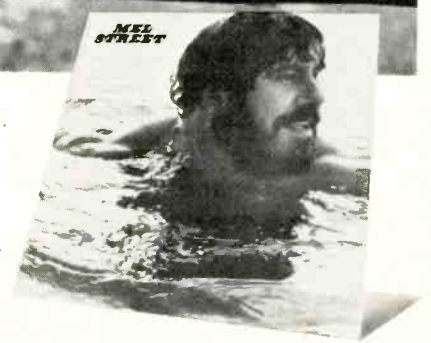
TURN RIGHT ON MEL STREET.

Ever since his first hit "Borrowed Angel," Mel Street has been as much a country staple as corn bread. Now he's got a new album. His first on Polydor titled simply "Mel Street," with hits like "Barbara, Don't Let Me Be The Last To Know" and the current single "Close Enough For Lonesome."

Which all points in one direction. The way to turn is right on Mel Street.

"MEL STREET" INCLUDING THE NEW HIT SINGLE "CLOSE ENOUGH FOR LONESOME" ON POLYDOR RECORDS AND TAPES.

Close Enough For Lonesome • PD14421



Mgmt: Jim Prater
Booking: Lavender-Blake Agency

Producer: Jim Prater
Jim Vienneau



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
SEPT. 17 SEPT. 10

WKS. ON CHART

1	1	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE United Artists XW1016 (3rd Week)	11
2	2	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	13
3	4	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754	9
4	6	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	8
5	3	SUNFLOWER GLEN CAMPBELL/Capitol 4445	11
6	7	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	10
7	5	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	12
8	11	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	10
9	9	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	10
10	13	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	8
11	14	IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	7
12	16	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	7
13	17	EAST BOUND AND DOWN JERRY REED/RCA 11056	6
14	15	IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	8
15	22	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	7
16	8	TILL THE END VERN GOSDIN/Elektra 45411	13
17	20	I GOT THE HOSS MEL TILLIS/MCA 40764	6
18	23	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/ Elektra 45418	5
19	25	THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410	8
20	24	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	7
21	21	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	10
22	27	SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000	6
23	31	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	4
24	26	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	8
25	28	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	10
26	33	DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	6
27	36	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ ABC Dot 17698	6
28	35	IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	5
29	10	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392	16
30	12	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	16
31	18	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	12
32	19	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	10
33	37	AMBUSH RONNIE SESSIONS/MCA 40758	7
34	29	I MISS YOU ALREADY JERRY WALLACE/BMA 7002	12
35	41	PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	6
36	34	ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288	9
37	40	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408	7
38	44	TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	5
39	39	TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416	8
40	43	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458	6
41	38	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	13
42	59	HOLD ME BARBARA MANDRELL/ABC Dot DO 17716	3
43	57	ERES TU JOHNNY RODRIGUEZ/Mercury 55004	3
44	54	TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	5
45	47	LADY JOHNNY CASH/Columbia 3 10587	7
46	56	LITTLE OLE DIME JIM REEVES/RCA PB 11060	4
47	58	LET ME DOWN EASY CRISTY LANE/LS GRT 131	4
48	53	WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ ABC Dot DO 17712	6



49	71	LOVE IS JUST A GAME LARRY GATLIN/Monument 226	2
50	61	WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 5816	3
51	63	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477	3
52	68	HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597	3
53	42	DREAMS OF A DREAMER DARRELL McCALL/Columbia/ Lone Star 3 10576	9
54	60	SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427	5
55	55	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003	7

CHARTMAKER OF THE WEEK

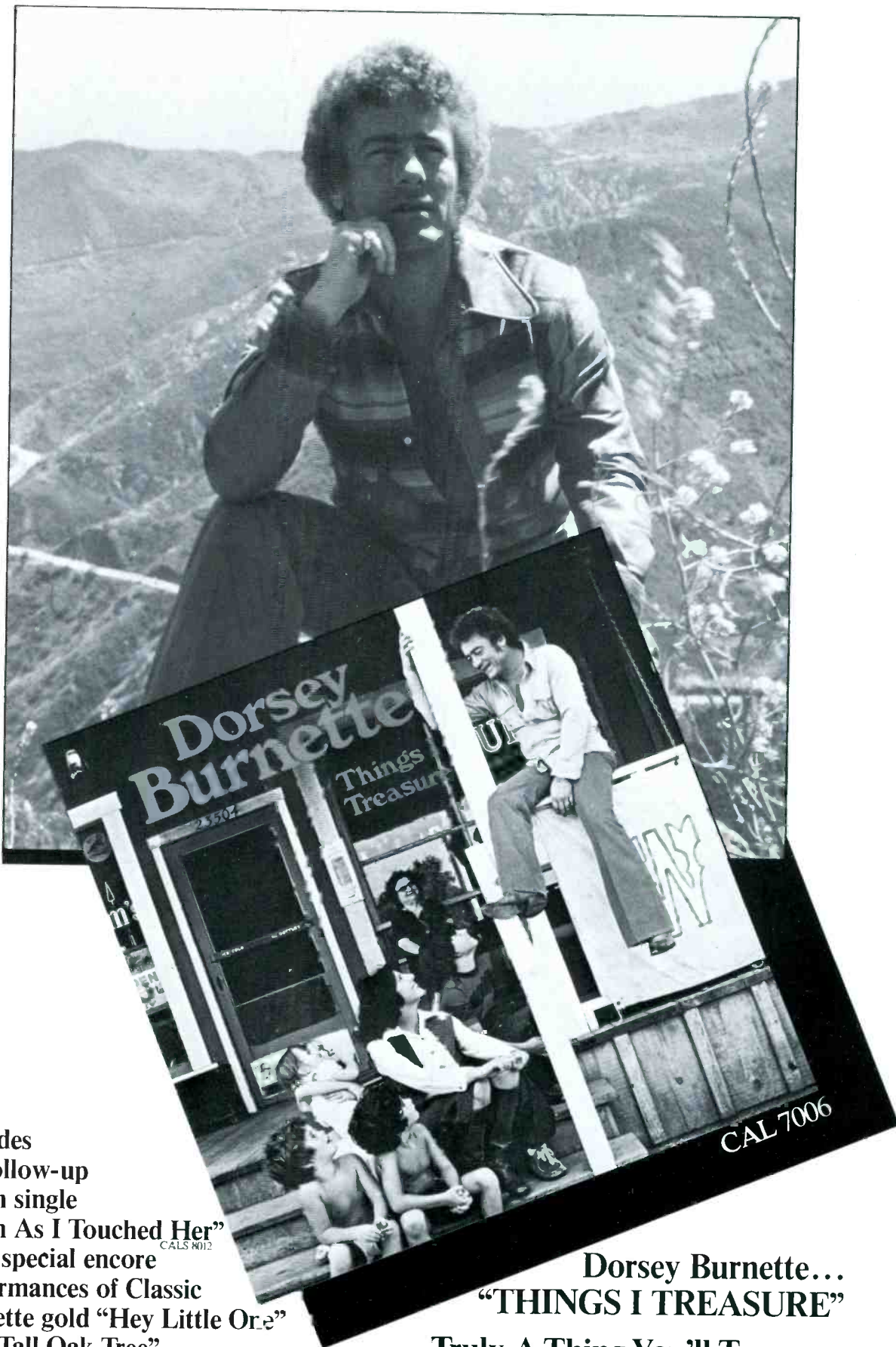
56 — **THE KING IS GONE**
RONNIE McDOWELL
Scorpion GRT 0543



57	—	MORE TO ME CHARLEY PRIDE/RCA PB 11086	1
58	30	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	17
59	66	HOLD ON TIGHT SUNDAY SHARPE/Playboy ZS8 5813	4
60	87	SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	2
61	65	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026	7
62	32	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	12
63	45	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	15
64	49	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930	11
65	46	I DON'T WANNA CRY LARRY GATLIN/Monument 221	17
66	81	YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061	2
67	73	I'M NOT RESPONSIBLE HANK WILLIAMS, JR./ Warner Bros. WBS 8410	5
68	70	WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424	5
69	76	DO YOU HEAR MY HEART BEAT DAVID ROGERS/Republic 006	3
70	78	FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	2
71	69	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/ Starday SD 162	7
72	—	WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605	1
73	64	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	17
74	77	OLD TIME LOVIN' KENNY STARR/MCA 40769	4
75	83	DON'T TAKE MY SUNSHINE AWAY AVA BARBER/Ranwood 1080	5
76	48	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	15
77	—	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	1
78	88	ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Int'l. 8 50431	2
79	—	THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ ABC Dot DO 17721	1
80	89	NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598	2
81	—	DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429	1
82	—	SOUL OF A HONKY TONK WOMAN MEL McDANIEL/ Capitol 4481	1
83	—	BLUE BAYOU LINDA RONSTADT/Asylum 45431	1
84	84	OUR OLD MANSION BUCK OWENS/Warner Bros. 8433	3
85	86	DARLIN' WILMA BURGESS/RCA PB 11057	3
86	90	THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL CARL SMITH/ABC Hickory AH 54016	2
87	93	BABY ME BABY ROGER MILLER/Windsong 11072	2
88	82	IF YOU'RE GONNA LOVE (YOU GOTTA HURT) DAVE CONWAY/True 105	5
89	51	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577	9
90	62	CRUTCHES FARON YOUNG/Mercury 73925	11
91	91	I WANNA BE WITH YOU TONIGHT ALABAMA/GRT 129	4
92	—	ANOTHER LONELY NIGHT JODY MILLER/Epic 8 50432	1
93	67	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	16
94	94	THE DANGER ZONE PEGGY FORMAN/MCA 40757	5
95	95	I LOVE IT (WHEN YOU LOVE ALL OVER ME) WAYNE KEMP/United Artists XW1031	2
96	—	PLAYING WITH THE BABY'S MAMA BOBBY WRIGHT/ United Artists XW1051	1
97	—	STOP AND THINK IT OVER MIKE BOYD/Calliope 8010	1
98	98	CHEATER'S KIT WILLIE RAINSFORD/Louisiana Hayride 7629	2
99	50	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	12
100	52	BEHIND BLUE EYES MUNDO EARWOOD/True 104	10

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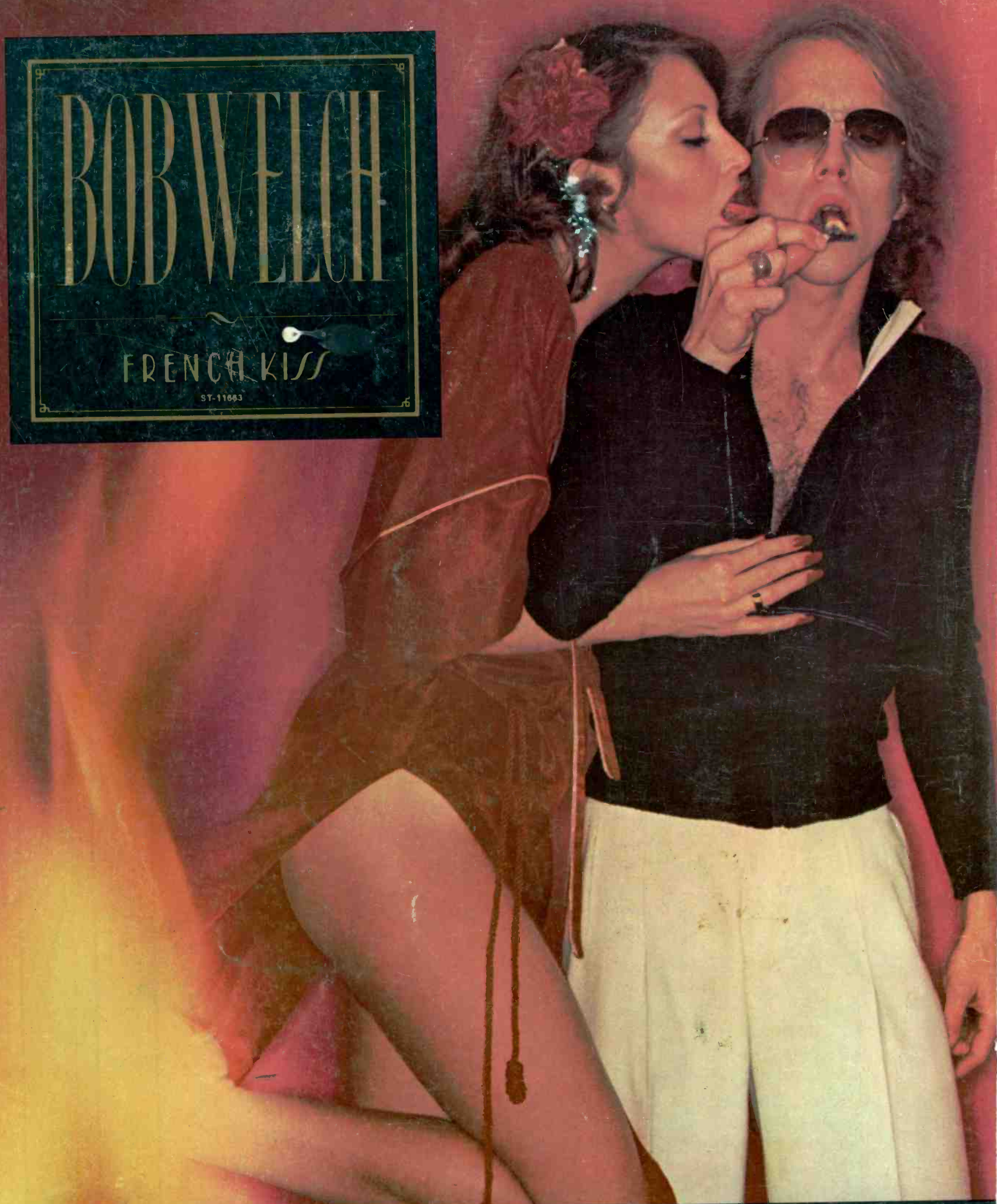
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