SINGLES

RITA COOLIDGE, "WE'RE ALL ALONE" (prod. by David Anderle) [writer: Boz Scaggs] (Boz Scaggs, ASCAP) (3:38). This superb Scaggs ballad was never a single for the writer, but should be Coolidge's second straight pop hit. She sings it with feeling and restraint. With her album in the top 20, top 40 should react quickly. A&M 1965.

JIMMY BUFFETT, "CHANGES IN LATITUDES, CHANGES IN ATTITUDES" (prod. by Norbert Putnam) [writers: Jimmy Buffett, Fozbass] (Coral Reeler /Outer Banks, BMI) (3:15). Buffett's follow-up to "Margaritaville" should enjoy similar success—it's lighthearted and ironic and makes a fine commentary on Buffett's new-found pop stardom. ABC 12303.

HEART, "LITTLE QUEEN" (prod. by Mike Flicker) [writers: group] (Wilsongs/Know/Play My Rosebud/Primal Energy, BMI/Foabass, ASCAP) (3:29). Heart seems to provide the rock ingredients pop programmers are looking for, and with group lp sales still strong this "Barracuda" successor should continue their success. Portrait 6-70008 (CBS).

ALICE COOPER, "NO MORE LOVE AT YOUR CONVENIENCE" (prod. by Bob Ezrin) [writers: Alice Cooper-Dick Wagner-Bob Ezrin] (Erra/Early Frost/All By Myself, BMI) (2:48). Just when we thought Alice had gone MOR, he comes up with this tongue-in-cheek r&b tune that could almost be a Spinners record. Whew. Warner Bros. 8448.

ALAN O'DAY, "STARTED OUT DANCING, ENDED UP MAKING LOVE" (prod. by Steve Barril) [writer. O'Day] (WB, ASCAP) (3:21). "Undercover Angel" brought O'Day to number one with his first record, and this disco-orientated follow-up has the same playful eroticism and hook-struc-
tured. Look for a speedy chart return. Pacific 002 (Atlantic).

ART GARFUNKEL, "CRYING IN MY SLEEP" (prod. by Art Garfunkel & Barry Beckett) [writer: Jimmy Webb] (Can-"opy, ASCAP) (4:00). The first offering from Garfunkel's forthcoming lp of Webb songs is a fully-produced, dra-
matic ballad with some catchy phone effects. The artist's voice does justice to a likely hit song. Columbia 3-10608.

DEAN FRIEDMAN, "WOMAN OF MINE" (prod. by Rob Stevens) [writer: Dean Fried-
man] (Blendingwell, ASCAP) (2:57). "Ariel" was a hit for Friedman on both sides of the Hudson, and this follow-up from his first lp should benefit from the credibility he has built with pop programmers. His unique phrasing again stands out. Lifesong 8 7256 (CBS).

RINGO STARR, "WINGS" (prod. by Arif Mardin) [writers: Richard Starkey-Vini Ponia] (Zweibel/Mad Vincent, BMI) (3:03). This preview of a new Wings lp finds him in a more thoughtful mood than usual, but the thumping drums and added horns help build the song's energy to a powerful finish. His voice responds well, too. Atlantic 3429.

ALBUMS

LINDA RONSTADT, "SIMPLE DREAMS." From the album artwork to the record contained within, this is Ronstadt's finest achievement to date. She is in classic form with Roy Orbison's "Blue Bayou," Buddy Holly's "It's So Easy," and the Stones' "Tumbling Dice" while the ballads reflect an introspective side with a sparse arrangement underpinning her voice. Asylum 6E-104 (7/98).

DARYL HALL AND JOHN OATES, "BEAUTY ON A BACKSTREET." The group continues to ride the peak of their success with this strong follow-up to "Bigger Than The Both Of Us." The emphasis is on rock with songs like "You Must Be Good For Something" while "Why Do Lovers Break Each Other's Heart" has a classic hit single quality. RCA AFL-1-2300 (7/98).

THIN LIZZY, "BAD REPUTATION." The guitars of Scott Gorham and Brian Rob-
erton and the evocative lyrics and vocals of Phil Lynott give the group a distinction which has never been more clearly defined than it is here. "Dancing In The Moonlight" is a possible single while "Soldier Of Fortune" and "Killer Without A Cause" are solid rockers. Mercury SRM-1-1186 (7/98).

PIPER, "CAN'T WAIT." The Boston group's first album offered the promise which has been realized here with the Sean Delaney/Chris Kimsey produced set. The title track is a standout and points to the direction which should be pursued with its punchy, rhythmic hook and melodic flavor sounding like a natural for both AM and FM acceptance. A&M SP 4654 (6/98).
ROCK TURNS A NEW CORNER

Daryl Hall and John Oates

Beauty on a Back Street

THEIR NEW ALBUM

Management and Direction: Tommy Mottola
Produced by Christopher Bond
Capitol Meet Stresses Total Involvement

LOS ANGELES — Highlighting the most progressive period of growth and development in the history of Capitol Records, the company's 1977 "Take It To The People" Conference brought Capitol employees together.

The week-long conference, which was held in mid-August at the Hotel del Coronado in San Diego, California, was attended by every key staff member and is considered the most successful and important meeting of its kind in the label's entire history.

"At the conference there was a crystallization of spirit within the company," says Don Zimmermann, CRI executive vice president and chief operating officer. "We're much more than a bunch of individuals who happen to take home a paycheck from the same company. Capitol is a team working together with every individual sensitive to other staff member's purposes and needs. Everyone has a complete overview of the entire operation. We've got the enthusiasm, the dedication and the talent to take Capitol to the..." (Continued on page 20)

Fleetwood Mac Nears Album Chart Milestone

By LENNY BEER

Fleetwood Mac (WB) easily outdistanced the field again and recorded its fifteenth week at the top, only two weeks from the all-time charttopping record of 17 weeks by "Frampton Comes Alive" (A&M). The Fleetwood album is outselling its competitors by more than 30,000 copies a week, and the only potential serious contender, "Moody Blue" by Elvis Presley (RCA), is suffering from stock problems in about half of the accounts surveyed. Stock problems on Elvis... (Continued on page 6)

Pickwick Gathering ‘Has It Together’

By MIKE FALCON

LAKE GENEVA, WISC.—The acquisition of Pickwick International by American Can and the inclusion of stores other than Musicland operations and the annual Pickwick Retail Division convention served to underscore the theme of the 1977 gathering. "We Have It Together," held August 28 through September 1, in line with the theme, major thrusts of the seminars and regional meetings, where over 650 personnel management gathered, were an emphasis on including all types of stores and leased locations in future problem solving, the effects of the American Can umbrella on operations, the introduction of new products and programs, and strong moves toward decentralization and relatively independent store operations.

Supervisory Personnel

Although this was the first convention where Musicland stores were retained by managers and supervisory personnel from Discount Records and Aura Sound, as well as their counterparts... (Continued on page 55)

U.S. Manufacturers Are Looking Closely At The Bumper Crop of New Wave Acts

By SAM SUTHERLAND and ALAN WOLMARK

LOS ANGELES—The final quarter of 1977 is shaping up as a major test of the commercial potential for the new wave of punk rock acts viewed with general skepticism as recently as six months ago. An RW survey of label executives, retailers and radio programmers reflects the industry's increasing awareness of the product and possible challenges in adapting punk's sneering image in the U.K., clearly one prototype for the style, to the U.S. marketplace.

This week, RW reviews the commentary of manufacturers, whose talent acquisitions in the field in recent months have brought nominal punk acts into an increasing number of label rosters. With those deals now yielding single and lp releases, retailers and programmers face the most extensive spread of artists and titles to date; their reactions to the product, as well as current retail and radio behavior, will be covered in next week's RW.

Highlighting the manufacturers' current stance on the potential for new wave acts is the number of labels currently investing in the phenomenon through signings. ABC, A&M, Atlantic, Arista, Capitol, Columbia, Elektra/Asylum, Island, MCA, Mercury, RCA, Polydor and Warner Bros. are all currently bankrolling acts being considered in the punk vein, either through distribution deals (as in Warners' recent pact with Sire) or direct acquisitions. Most other labels are seriously eyeing the phenomenon, and many of them are already actively bidding for unsigned acts. Perhaps more telling is the marketing emphasis beginning to develop behind the product, with many labels now committing more marketing and promotion dollars to their punk artists. (Continued on page 60)

In response to requests from the field, Record World this week starts a new bi-weekly section on the new wave phenomenon. See page 37.

FCC Chairman To Resign This Week?

By MICHAEL SHAHN

WASHINGTON—Federal Communications Commission Chairman Richard Wiley says he can't wait around any longer for a replacement from the White House. Wiley's resignation, he says, is "imminent...perhaps by the end of the week."

Wiley's term on the FCC expired last June 30, but last month the White House asked him to delay his departure as long as Oct. 1 to give the Administration time to find a successor. Wiley agreed to stay on though he told Carter staffers he would prefer to be back in private life soon after Labor Day. Wiley did harbor some hope that Carter might re-appoint him as chairman, despite the fact that he is a Republican. The former Nixon campaign official and Chicago attorney has had strong support from broadcasters during his chairmanship.

"It is obvious," Wiley said last week, "that the Democrats in Congress and a Democratic White House would prefer to have someone from the FCC." Current speculation over Wiley's resignation says the FCC chairman must be free of FCC connection before he can begin to negotiate... (Continued on page 37)
Chappell Names Robinson President; Irwin Schuster Joins Firm as Senior VP

NEW YORK—Irwin Z. Robinson has been named president of Chappell and Intersong music companies and Irwin Schuster has been appointed senior vice president, creative. The announcement was made jointly by Irwin H. Steinberg, executive vice president of Polygram Corporation, and Georges Meyerstein-Maigret, president of the International Publishing Division of the Polygram Group.

Prior to his new appointments, Robinson was vice president and general manager of Screen Gems-EMI Music Inc. He was also an elected member of the board of directors for that company.

Background

Associated with Screen Gems-Columbia Music for over thirteen years, Robinson held several positions during that time. After joining the company in 1964 as

(Continued on page 61)

Motown Taps Smith As Vice President

LOS ANGELES — Barney Ales, president of Motown Records, has announced the appointment of Otis Smith to the newly created position of assistant to the president, vice president, Motown Records.

From left: Mike Lushka, Boney Ales, Otis Smith.

Prior to the appointment, Smith, a 15-year industry veteran, served as vice president at ABC Records where he was responsible for the signing, establishing, and/or promotion of such artists as Joe Walsh, Tommy Roe, Bobby Bland, The Crusaders.

(Continued on page 48)

Butler Joins Columbia

NEW YORK—Dr. George Butler has been appointed vice president of progressive and jazz music, a&r, Columbia Records, according to an announcement made by Bruce Lundvall, president CBS Records Division. He will be based in the company's New York headquarters and re-

(Continued on page 61)

Direct Disc Firm Seeking 'Name' Artists

By LUKE LEWIS

NASHVILLE — Joe Overholt, president of Direct Disc, a Nashville based label specializing in direct-to-disc recordings, told the Associated Press last week that the label is now actively seeking established name artists for the roster in order to penetrate the regular record retail marketplace. At present, the expensive, limited edition recordings are moved primarily by audio hardware outlets according to Overholt.

Audiophiles are hungry for new direct-to-disc recordings, and the boom has inspired the creation of more than 10 new labels across the country over the past year and a half. Prior to that time, Sheffield Lab Records had the field to itself. Direct Disc, which entered the field early-on, was created as a result of a team-up between Overholt and Masterphonics, a local mastering lab which had expressed interest in the process and needed someone to market the product. Their first effort was an album entitled "Audio Directions Presents the Grab Bag," a collection of jazz pieces which was introduced at last year's Consumer Electronics Show in Chicago.

Direct Disc recently released two new limited edition albums, "Rosie O'Grady's Good Time Jazz Band," which features a Florida.

(Continued on page 48)

RCA Promotes P ornnow, Schatz to A&R VPs

NEW YORK—In a restructuring of its artist and repertoire function, RCA Records has appointed Neil Portnow to the new position of division vice president, west coast a&r, and Warren Schatz to the new position of division vice president, east coast a&r.

The announcement was made by Mel Irlbamer, division vice president, creative affairs, to whom they report.

Initial plans to provide support for the transfer of the a&r emphasis to the west coast have been implemented, with additional expansion due in the coming months. A business affairs activity has been in operation for months under Martin Olinski, manager of business affairs, west coast, and Mort Weiner, newly appointed director of pop product.

(Continued on page 24)

Powerhouse Drops In projectable Markets, these records exhibit top five potential

Debby Boone (Warner/Curb) "You Light Up My Life."

Lighting up radio switchboards instantly along with incredible reaction at the sales level. #1 in Houston and now off and running in top-level markets coast-to-coast.
THE TIME IS RIGHT FOR A NEW WILD CHERRY SINGLE.

"HOLD ON"

REALLY LETTING GO ON CKLW, WPEZ, WDO, KSLO, WLAC, WNCI, WORD, WOKY, WZU, KOIL, WZZP, W3CL, QPD, WERS, WGO, WFBC.

"HOLD ON (WITH STRINGS)."
FROM THE "ELECTRIFIED FUNK" ALBUM.
ON EPIC/SWEET CITY RECORDS AND TAPES.

Wild Cherry
Electrified Funk

Baby You'll Know
Hold On (With Strings)
Are You Ready To Around On Your Candy
Hot To Touch (We Tell Up To you)
Gibb, Fleetwood Mac Again Top Charts

Debby Boone Single Sizzles

By LENNY BEER

Andy Gibb (RSO) scored again with the week's best sales reports and maintained its position atop The Singles Chart for the fifth week, which makes it the biggest single of 1977. The record, which is Gibb's first release, is now crossing over big to the R&B marketplace, where it is picking up the extra sales that give it the potential to be a platinum single. The single is now No.38 with a bullet on the R&B singles list.

No new records entered the top 10 this week, and the two records behind Gibb—Emotions (Columbia) and Hand on a Coin (A&M)—remained in the number 2 and 3 positions respectively. The Floaters (ABC) moved to 4 with a bullet, just ahead of the latest Fleetwood Mac (WB) smash at 5 bullet. The only other bulleting in contention was ELO (E)

Outside the top 10, the charge was made by Meco (Millennium), which is streaking now and picking up multiple #1 reports; Stephen Bishop (ABC), breaking now in the major sales cities; Foreigner (Atlantic), which may be a bigger sales item than their first top 10 record; KC & the Sunshine Band (TK), which is exploding on the pop side in sales and airplay but not doing as well on the R&B side; Carly Simon (Elektra), which is exploding along with the new "James Bond" movie and proving to be a potential Academy Award nominee; and Elvis Presley (RCA), which is selling far in excess of the AOR play where it is finally picking up.

Also moving well this week in its quest for top 10 activity was Heatwave (EPIC), a former Powerhouse Pick that is one of the fastest breaking records of the year. The Heatwave single took quite a few weeks to burst out of the secondaries, but with the quick move it took to #1 in Miami the spread has been swift with only a few stragglers remaining on this smash. Shaun Cassidy (Warner/Curb), which is now #1 in Boston and spreading rapidly, is another record that is a proven smash.

Also, Donna Summer (Casa Bianca) is showing the legs to make a run at a successful venture into the top 5; Commodores (Motown) is scoring impressive gains while waiting for the rotation to "ring" on their previous hit, "Easy," before recording its best sales; Paul Nicholas (RSO), an airplay superstar at this early date in its development, is starting to turn in some good sales areas; and Debby Boone (Warner/Curb) is absolutely the hottest breaking record of the week and winner of Powerhouse Pick honors. The Boone single is one of the hottest early reaction records of the year. It jumped to the top of the charts in Houston in only three weeks and is now repeating the feat in Seattle and other markets. It was the most added record of the week at radio and appears that it may enter the three-way battle for biggest single of the summer with Alan O'Day (Pacific), Andy Gibb (RSO) and the Emotions (Columbia).

(Continued from page 3)

Redwood Music Appeals

English Court Ruling

NEW YORK—Redwood Music Limited has appealed an English High Court ruling that denied the music publisher the rights to thousands of songs whose copyrights have been assigned to Redwood by the estates of numerous composers.

The appeal is expected to be heard during the summer of 1978. The basis of the case is a section of the 1911 British copyright law which states that songs written "collectively" remain with the publisher for the duration of the copyright term, as opposed to songs written individually, which revert to the estate of the writer 25 years after his death.

Mr. Justice Goff of High Court ruled that songs with music by one writer and lyrics by another qualify as "collective works," and thus remain with their publishers instead of reverting to estates which have in turn assigned rights in them to Redwood.

Larry Cohn Joins Soulastic/Dortch

MEMPHIS—Soulastic Productions, Inc. board chairman Rick Taylor and Don Dortch International topor Don Dortch have jointly announced the appointment of Larry Cohn as vice chairman of both companies.

Most recently director of a&r for ABC Records, Cohn spent two years as executive vice president of Playboy Records and prior to that, three years as vice president of a&r at Epic.

CHART ANALYSIS

Gibb, Fleetwood Mac Again Top Charts

15 Presley LPs Charted

Magnet, EMI Pact

Magnet Records has signed a long-term manufacturing, distribution and sales agreement with EMI for the U.K. The company expects to release eight albums ring September and October. Pictured the signing are, from left: L.G. Woodruff, Magnet MD and group director, music; Michael Levy, MD of Magnet; and Kause, director, licensed labels div, EMI.

REGIONAL BREAKOUTS

Singles

East:
Peter Frampton (A&M)
George Benson (Arista)
Commodores (Motown)

South:
Crystal Gayle (UA)
Dorothy Moore (Malo)

Midwest:
Commodores (Motown)
Peter Frampton (A&M)
Firefall (Atlantic)
Crystal Gayle (UA)
Debby Boone (Warner/Curb)

West:
Peter Frampton (A&M)
Commodores (Motown)

Albums

East:
Doobie Brothers (Warner Bros.)
Barry White (20th Century)
Eric Carmen (Arista)
Brick (Bong)

Midwest:
Doobie Brothers (Warner Bros.)
Eric Carmen (Arista)
Ram Jam (Epic)
Foghat (Beaureville)
Crowder (Epic)

West:
Doobie Brothers (Warner Bros.)
Ram Jam (Epic)
Foghat (Beaureville)
Eric Carmen (Arista)
Barry White (20th Century)
Utopia (Beaureville)

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Eric Carmen takes the country by storm.

"Boats Against the Current" is that album every performer wants to achieve. An album without compromise. With every dream left in, only better. Eric's 2nd album is exactly as he saw it, heard it, and ultimately produced it.

It isn't easy to go against the
current, but when you finally reach the other side, what a story you have to tell. Eric Carmen rocks his way through 8 original songs that are so wildly beautiful and real, they’re going to rock up a storm from coast to coast.

ON ARISTA RECORDS

ERIC CARMEN ALBUM
- 80 BILLBOARD
- 78 CASHBOX
- 76 RECORD WORLD
ERIC CARMEN SINGLE "SHE DID IT"
- 54 BILLBOARD
- 43 CASHBOX
- 59 RECORD WORLD
Arista Unveils New Signings At Convention

By SAM SUTHERLAND

SAN DIEGO—A volley of surprise artist signings and two label distribution deals, along with nearly 20 hours of music by label acts presented onstage and in product presentations, climaxed the third annual Arista worldwide convention, which concluded Saturday (27) night at the Hotel del Coronado in Coronado, Calif. With several of the deals literally signed at the convention, Arista's talent pool has expanded to include a new distribution pact with Buddah Records (see separate story), an exclusive production arrangement with Jeff Lane, distribution rights to the Passport label, and newly-signed artists Al Stewart and Richard Kerr.

While the scope of talent acquisitions and forthcoming releases dominated the four day convention of national, local and international label and licensee staff, key business topics included the label's overseas performance during the past year, the implementation of the new label deals and the decision to terminate Arista's prior tape manufacturing and distribution arrangement with GRT and launch the company's own tape distribution effort as of October 1.

By the opening of Saturday morning's final preview of forthcoming albums and singles, president Clive Davis was emphasizing Arista's current industry position, consolidated in his view by the new signings unveiled at the convention, as an alternative to the majors. "When you look at all the labels leaving independent distribution today," Davis told the convention audience, "at the artist level, we are the alternative to CBS and Warners." As he would throughout the gathering, Davis asserted that Arista's ability to draw talent has continued to strengthen to the point where, with those majors excepted, "there is no other label attracting this kind of talent."

Fourth Quarter Talent

With most of the regional and national staff sessions scheduled for Wednesday and Thursday, as reported in last week's RW, the second half of the meeting was devoted almost entirely to showcasing forthcoming product, both through the actual daytime product presentations and the three evening showcases.

Thursday (25) saw three new label arrivals performing in the hotel's main ballroom. Between appearances by Mandrill, the New Commander Cody Band and Aalon, Clive Davis announced the label's production agreement with Jeff Lane, whose first project for the label is Mandrill's Arista debut album. As later detailed to RW by Elliot Goldman, executive vice president and general manager, the exclusive arrangement will still allow Lane to continue existing production relationships with Brass Construction and B. T. Express for outside labels; Lane will produce certain label acts, as yet undisclosed, on a mutual approval basis, as well as bring new acts to the Arista roster. According to Goldman, Lane also retains the freedom to place any acts declined by the label with another company.

Product Presentations

The following morning, the product presentations began with a five-and-a-half hour session of listening. Finished albums and selections from works in progress were previewed, including current label releases by Happy The Man, Eric Carmen, and Donovan, and forthcoming titles by Stomu Yamashita, Gil Scott-Heron, Point Blank and Mike Mainieri. Clive Davis, who conducted the presentation and slide show with commentary on the artists and projected release plans, then announced the label's new agreement to distribute Passport Records in the U.S.

The deal, Arista's first label agreement since its reformation, follows the four-year-old progressive rock label's prior arrangement with Sire and ABC, and includes roster acts Synergy, Pezband, Anthony Phillips and Brand X, along with a new science fiction concept album, "The Intergalactic Touring Band," featuring a supporting cast including Rod Argent, Dave Kershaw (Continued on page 59).

Jack Levy Named Festival President

LOS ANGELES—Jack Levy has assumed the presidency of Festival Records under a realignment of corporate structure. Under the arrangement, all internal operations will report to Levy.

Calliope Records will remain a production arm of the firm under the continuing leadership of Heyward Collins.

ASKAPRO Sessions Set

NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the September lineup of guest speakers for AGAC's Thursday noontime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be Jim Kondes of Murbo Productions on September 1; Ellie Greenwich, lyricist and singer on September 8; Steve Herman, president of Glori Records on September 15 and on September 29 there will be a Lyric Writing Forum featuring Otis Blackwell, Norman Dolph and Bobby Weinstein. There will be no ASKAPRO session on September 22 because of Yom Kippur.

The ASKAPRO seminars which are free and open to all writers are held every Thursday from 12-2 p.m. at AGAC, 40 West 57 Street, New York.

Arista, Buddah Pact

Arista Records will take over the marketing and distribution of Buddah Records from RCA in mid-September, Arista president Clive Davis announced at the Arista convention in San Diego two weeks ago. The first record to be released under the deal will be the new Gladys Knight and the Pips single, "Sorry Doesn't Always Make It Right." Pictured are Gladys Knight and the Pips with Davis and Buddah president Art Katz at the convention.
COLUMBIA PICTURES is proud to announce that its forthcoming production

CLOSE ENCOUNTERS
OF THE THIRD KIND

will be released with Dolby encoded prints in 70mm Six Track Stereo in selected theatres, and in 35mm Stereo Optical nationally.

A Columbia/EMI Feature
Lifesong, With CBS, To Promote Croce LPs  
By MARC KIRKBEY

NEW YORK — Phil Kurnit, executive vice president of Lifesong Records, says the Terry Cashman-Tommy Mottola label is pleased with its new distribution pact with CBS Records, but makes it clear why the company initially preferred independence to custom label status.

"I think we're going to have a sensational relationship with CBS," Kurnit said last week. "I don't know if we would have been receptive if for the past two years we had had the benefit of the Jim Croce catalogue."

The legal battle with ABC Records that kept the Croce masters out of the hands of Cashew Productions and Lifesong until a few months ago also left the label short of the steady cash flow Kurnit called necessary "to even out the sporadic nature of getting product from singer-songwriters." Several Lifesong artists, most notably Henry Gross, Dean Friedman and Crack The Sky, have done well for the company without generating the steady catalogue volume that the Croce records would have provided.

With Lifesong prepared to inaugurate its new association with a new Friedman single and Crack The Sky album, the label's breach of contract lawsuit against ABC continues. A court injunction brought the masters from ABC and stopped the company's remaining Croce albums. Still to be resolved is Lifesong's suit for a) back royalties allegedly owed the company for Croce record sales through June, 1974; b) additional revenues accrued between the expiration of ABC's license and the actual return of the masters; and c) the termination of ABC's co-publishing agreement on Croce's songs. Kurnit put the total restitution sought at about $6 million.

Croce's estate, and the estates of the five other persons who were killed with him in a charter-plane crash in 1973, have just won their suit against the charter company in Texas that operated the plane. A Texas court ruled that the accident was due to negligence, and that those estates are entitled to damages. The amount of those damages is scheduled to be set in November.

Fall Releases

CBS and Lifesong will repack the Croce albums for release for the Christmas season. Kurnit said he believes "we will sell a lot more units than we ourselves would be able to sell through independent distribution." Lifesong, meanwhile, will expand its activities to r&b with a new band, The Voltage Brothers, whom Kurnit likened to a "black Chicago." And the label will turn its a&r attention to signing established artists, he said, who might benefit from a small label environment and the production talents of Cashman and West. Also in development, he said, are a film based on Croce's life and a television pilot built around the character "Bad, Bad Leroy Brown" from Croce's hit song.

Communications Act Rewrite in Jeopardy

WASHINGTON — There was ample proof last week that a House subcommittee's attempts to completely rewrite the Communications Act is headed for a bad stall. The Communications Act rewrite, which would extensively revamp the legal ground rules of commercial broadcasting in the U.S., is being pushed by Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee. But observers of the broadcasting scene, both in and off Capital Hill, believe the rewrite will come to little or nothing because the Senate counterpart subcommittee so far refuses to support the revision effort. As well, Van Deerlin's right-hand man on the House subcommittee, chief counsel Chip Shooshan, is out trying to get a new job with the Carter Administration.

Shooshan, it was learned last week, is a leading contender for head of a new federal telecommunications office to be set up within the Department of Commerce. The new office will be created when Carter finalizes already announced plans to reorganize the White House Office of Telecommunications Policy out of existence and place its functions under the existing telecommunications office within Commerce.

The new agency is tentatively titled the National Telecommunications and Information Administration, and its new director, once selected, will be given the status of assistant secretary, with a $40,000-$50,000 salary range. Shooshan said last week, upon reports that his name had been submitted to the White House office for personnel for the position, that he'd "be interested in the job."

Sire Names Montgomery Promotion Vice Pres.

NEW YORK — Seymour Stein, managing director of Sire Records, has announced the appointment of John Montgomery to the newly created position of vice president, promotion for Sire.

Montgomery, who will be based on the west coast operating out of the Sire office at Warner Brothers in Burbank, will be coordinating Sire's promotion staff with Warner's regional and national promotional staff.

Montgomery was most recently national FM promotion director for Warner Brothers. He held that position for two years. Prior to that he was a WEA salesman in San Francisco for four and a half years.

Shooshan's ambitions for public office higher than that of subcommittee staffer have been poorly veiled since the late Rep. Torbert Macdonald (D-Mass.), Van Deerlin's predecessor as Communications Subcommittee chairman, switched the 32-year-old Sire's chief counsel staff to the House subcommittee counsel's spot more than three years ago. Several staff members who have left the subcommittee since that time have cited conflicts with him as their reason for departing. Despite confrontations with other staffers, Shooshan was kept on by Van Deerlin when Macdonald died two years ago.

Adding to the recent set of roundtable hearings on the Communications Act rewrite, Shooshan played a major role, both in witness selection and questioning.

The departure of Shooshan for the former post—together with—the White House would neither confirm nor deny that he was the front-runner for the new telecommunications job—could mean a major slow-down for the rewrite effort, a task that could prove more complicated and protracted than the revision of the copyright statutes. Copyright law took more than 15 years of Congressional wrangling to reform. Interests involved in the Communications Act revision—broadcasters, cable-casters, telephone and satellite companies—are more visible and governmental-wise than copyright interests, as well.

Chrysalis Launches New Babys Campaign

LOS ANGELES — Terry Ellis, president of Chrysalis Records, has announced an international unveiling of the new Babys album, "Broken Heart." The album, produced by Ron Nevison, will be presented to radio, press, retailers and Chrysalis distributors simultaneously in 12 locations throughout the U.S. and Europe on Monday, Sept. 12.

Hosted by Chrysalis executives, listening parties will take place in Philadelphia, New York, Los Angeles, Chicago, San Francisco, Washington, Detroit, Cleveland, Atlanta, Dallas, London and Hamburg. Regardless of time differences, the record will be played at exactly the same time at all locations.

The Babys recorded the new album at Hidden Valley Ranch in Westlake, Calif. and mixed at the record plant in the Los Angeles and first single, "It'll Be Time," will be released Sept. 14, supported by a major marketing campaign.

Backstage with Sedaka

Neil Sedaka (Elektra) recently completed a sold-out, four night engagement at the Universal Amphitheatre in Los Angeles. Following the opening night show, August 25, Elektra/Asylum chairman Joe Smith and his wife, Diane (celebrating their 20th wedding anniversary at the show) joined Sedaka and his wife, Lee, backstage. Pictured (from left) are Diane and Joe Smith, Lee and Neil Sedaka.

John Montgomery

NEIL SEDAKA (ELEKTRA) RECENTLY COMPLETED A SOLD-OUT, FOUR NIGHT ENGAGEMENT AT THE UNIVERSAL AMPHITHEATRE IN LOS ANGELES. FOLLOWING THE OPENING NIGHT SHOW, AUGUST 25, ELEKTRA/ASYLUM CHAIRMAN JOE SMITH AND HIS WIFE, DIANE (CELEBRATING THEIR 20TH WEDDING ANNIVERSARY AT THE SHOW) JOINED NEIL SEDAKA AND HIS WIFE, LEE, BACKSTAGE. PICTURED (FROM LEFT) ARE DIANE AND JOE SMITH, LEE AND NEIL SEDAKA.
Thanks to Clive Davis and Arista Records for inviting Bigboro Records Corp. and myself to join a great organization like yours. We have accepted with pride and are proud to stamp our logo on your great label. We look forward to working hard together in the coming years.

Jeff Lane
President

Shot Lee
Assistant to the President

Claire Cavallaro
Executive Secretary

Diane Gift
Comptroller

Bruce Weiner
Promotion

Sherri Valentine
Director, Disco Music

Mike Sukin
Business Affairs

Arthur Bell
Director, Artist Management

BIGBORD

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www.americanoahistory.com
AmericanRadioHistory.Com
TOM DURDEN—Westbound 55405
(Atlantic)
ELVIS—prod. by Mike Theodore (writer: Durden) (Bridgeport, BMI) (3:50)
This spoken tribute to the King by the co-author of "Heartbreak Hotel" is already a hot retail item in some areas, and airplay should follow this week.

KENNY NOLAN—20th Century 2352
MY EYES GET BLURY (prod. by Kenny Nolan) (writer: Nolan) (Kenny Nolan, ASCAP) (3:28)
Nolan goes for the smoothest of sounds, and here offers another lushly-produced love ballad of the sort that adult audiences respond to with enthusiasm.

RHYTHM HERITAGE—ABC 12273
THEME FROM STARKY & NUTCH (prod. by Steve Barri & Michael Omianian) (writer: Scotti) (Spellgold, BMI) (2:56)
That Rhythm Heritage has hit before with similar records must be obvious; the driving dance beat and the show's continuing popularity could combine for a hit.

MARTIN MULL—ABC 12304
GET UP, GET DOWN (prod. by Michael Cuscuna) (writers: Mull/Wise) (Used Furniture, ASCAP) (3:03)
Martin Mull's time seems to have arrived, and this disco parody could bring him his first broad radio exposure since "Dueling Tubas." Puddle of consciousness.

THE PERSUASERS—CBS 3007 (CBS)
THE QUICKEST WAY OUT (prod. by Robert Carrington & Norman Harris) (writers: Drayton-Turner-Bellman-Aiken) (Blackwood/JAME/Six Strings/WMWR, BMI) (4:15)
The tempo of this latest Persuaders effort suits the title perfectly—it's dance music with a good hook, and should make r&b and disco inroads.

LARRY PAGE ORCH.—London 259
EROTIC SOUL (prod. by Larry Page) (writer: C. Blackwell) (PAGF Full Of Hits, ASCAP) (3:14)
With those thundering drums, this could almost be an updated Sandy Nelson record. Discos are the prime target, but the percussive hooks could lure stations.

SHERBET—MCA 40785
MIDSUMMER MADNESS (prod. by group & Richard Lush) (writers: James-Porter-Mitchell) (Roxie, BMI) (3:26)
The "Howzat" group from Australia could find a fall hit with a summer song, dominated by keyboards and unison vocals that are a pure pop touch.

PERRY BOTKIN, JR.—A&M 1967
THE LOVERS (prod. by Perry Botkin & Charles H. Sten) (writer: Alpert/Aloha) (BMI) (3:06)
Instrumentals of this sort—lush, fully-produced, and reliant on a pretty, soothing melody—must catch with adult stations first, and Botkin's chances are good.

SONG OF THE WEEK
HEY YOU SHOULD BE DANCING (writers: C. Warren-G. Farrow) (Campbell Connelly, ASCAP)
GENE FARROW—United Artists 1057
HOT BUTTER—Dynamo 603 (prod. by Jerry Williams Jr.) (3:00)
Not to be confused with any other "You Should Be..." song, this composition is both pop and disco, and should please both. Both versions lean heavily on bass effects, with Farrow's tending a bit more to the pop side and Hot Butter's more to r&b.

KING FLOYD—Chinemeley 10218 (T.K.)
TROUBLE—prod. by Couch-Stephenson-Stroud (writers: Knight-Varell) (Lorn-Bam/East-Memphis, BMI) (3:15)
Few r&b records this year have been as distinctive as this lighthearted, amusing study of people's problems. And who's that guy with Rudy?

STRAWBS—Oyster 705 (Polydor)
HEARTBREAKER (prod. by Jeffrey Lesser) (writer: Lambert) (Aankota, ASCAP) (3:36)
Dave Lambert sings lead on this latest single, and his voice may be a more workable pop vehicle than that of group leader Dave Cousins. The song rocks well.

ASHFORD & SIMPSON—Warner Bros. 8453
SEND IT (prod. by Nichols/Arif & Valerie Simpson) (writers: same as prod.) (Nick-O-Van, ASCAP) (2:31)
Ashford & Simpson, who seem to edge closer to the top with each record, could make great progress with this emotive, rhythm-oriented ballad.

ELKIE BROOKS—A&M 1968
HONEY, CAN I PUT ON YOUR CLOTHES (prod. by Jerry Leiber & Mike Stoller) (writer: Ray) (Hudson Bay, BMI) (3:22)
This rather kingly torch song could be Brooks' American solo breakthrough—it's slow-paced, fervent, and sparked by her typically expressive vocal.

JOHNNY "GUITAR" WATSON—Big Town 714
THOSE LONELY LONELY NIGHTS (prod. not given) (writers: Watson-Davis) (Moder, BMI) (2:45)
This single from early in Watson's career sounds little like his current style, but is fine, traditional r&b nonetheless and should receive some attention.

DANNY KIRWAN—DJM 1025
LET IT BE (prod. by Clifford Davis) (writers: Lennon-McCartney) (Macon, BMI) (2:29)
Kirwan, one of lead guitarist and chief songwriter for Fleetwood Mac, offers a light-hearted reggae treatment of the Beatles hit. Pop should take notice.

JOHNNIE TAYLOR—Columbia 3-10610
DISCO 9000 (prod. by Johnnie Taylor & Jackie Avery) (writers: same as prod.) (pub. not given) (3:55)
This theme from an upcoming action-mystery film could bring Taylor back to the r&b and pop charts. A steamy dance tune, it's the style he knows best.

SPUNTER—Dark Horse 8429 (WB)
ROUND & ROUND (prod. by Norbert Punrnan) (writer: Parker McGee) (Downbreaker, BMI) (3:04)
George Harrison's pop discoveries could have their greatest pop impact with this bright, melodic pop song, with a unison vocal sound right for radio.

GARLAND JEFFREYS—A&M 1952
COOL DOWN BOY (prod. by David Spinroza & Garland Jeffreys) (writer: Jeffreys) (Garland Jeffreys, ASCAP) (3:08)
Jeffreys' story of passionate youth rocks infectiously, and when the song itself cools down toward the end, it makes his statement more complete.

JOE SIMON—Spring 176 (Polydor)
ONE STEP AT A TIME (prod. by Teddy Randazzo) (writer: Randazzo) (Teddy Randazzo, BMI) (3:39)
This hard-edged, fast-paced single is definitely in the Simon mold—its driving tempo is underscored by the urgency in the artist's voice.

TALKING HEADS—Sire 1002 (WB)
UH-OH, LOVE COMES TO TOWN (prod. by Tony Bongiovi, Lance Quinn & group) (writer: Byrne) (Index/Blu Disque, ASCAP) (4:08)
One of the most promising of the new art-rock bands, Talking Heads offers on its second single an r&b-based song with interesting steel drum work.

LUCIO BATTISTI—RCA 11079
SINGO TO FEEL ALIVE (prod. by Battisti-Howie-Raimani) (writers: Battisti-Magolo-Powell) (Ataqua Australian/ Sunbury, ASCAP) (4:08)
Battisti has already had a hit with this song in Europe, and its restrained, hopeful nature could bring him to the attention of MOR and pop audiences here.

RODNEY BINGENHEIMER—Razor 102
LET'S MAKE THE SCENE (prod. by Don & David Kessel) (writers: Kessell-Bingenheimer-Kessel) (Erosco, ASCAP) (2:36)
LA's quintessential scene-maker offers his own record now, a screaming rock 'n' roll number lauding the New Wave. Collectors should take note.

FRANKIE AVALON—De-Lite 1595
ROSES GROW BEYOND THE WALL (prod. not given) (writers: Wooley-Terrelli) (Delightful, BMI)
Not since "Rock and Roll Heaven" has this hot-time-in-the-hereafter theme been mined so thoroughly, with early r&b artists in the spotlight.
Suspicions Confirmed.

Dr. Feelgood proves that everything you've always felt about British rock is true. Produced by Bert deCoteaux, "Sneakin' Suspicion" presents the fabulous Feelgoods in a frenzied set. It's a hearty dose of rhythm and blues, in the best tradition of their legendary live shows. "Sneakin' Suspicion." Another of Dr. Feelgood's home remedies.

On Columbia Records and Tapes.

1 PC 34805
Produced by Bert deCoteaux at Rockfield Studios, Monmouth.
A FAREWELL TO KINGS
RUSH—Mercury SRM-1-1184 (6.98)
The hard rocking Canadian trio has jou-
neyed to England's famed Rockfield studio
to record their sixth lp and the change of
scenery suits them well. Guitarist Alex
Lifeson in particular emerges as an effec-
tive and forceful musician who can propel
the group to peaks or create a soft, com-
pelling backdrop.

MIRAGE
RICHIE HAVENS—A&M SP 4641 (6.98)
Havens' gruff sounding vocal is still his
calling card but the blistering acoustic
guitar has been replaced by a band cap-
able of making a forceful statement with
Allen Toussaint's "We All Wanna Boogie," the
Alessis' "Avalon" or producer Chris-
topher Bond's "Billy John."

NEW RAGS
JACK DEJOHNETTE'S DIRECTIONS—ECM 1-1103 (7.98)
DeJohnette and his band (John Abercrom-
bie, guitar; Alex Foster, saxophones; Mike
Richmond, bass) offers a well-rounded
program with the redoubtable styles of
the drummer and guitarist at the helm.
Foster is an invaluable addition, as he has
contributed two of the five tracks.

SNEAKIN' SUSPICION
DR. FEELGOOD—Columbia PC 34006 (6.98)
The final album recorded by the group
with guitarist Wilko Johnson signals a
change in musical direction with in-house
producer (and veteran of many blues ses-
sions), Bert de Coteaux giving them a
broader base. The title track and "Lucky
Seven" should please their fans.

ABSOLUTELY
BOXER—Epic PE 34812 (6.98)
The band has gone through a major per-
sonnel change since its last lp with only
Mike Patto remaining from the original
line-up. Joining him are Chris Stanton
and Tim Bogert among others, with
Kansas producer Jeff Glixman steering the
band toward AOR inroads with "Fool In
Love" and "I Can't Stand What You Do."

THE CAT AND THE FIDDLE
PAPA JOHN CREACH—DMI DLPA-11 (6.98)
The "fiddle man" has been integrated into
this group and as a result has come up
with one of his most musical efforts to
date. Group members Steve Haberman
and Brian Tilford supply the bulk of the
material while the Jack Richardson pro-
duction maintains a brisk pace.

TOULOUSE—Image IM 304 (6.98)
Heather Gauthier, Judi Richards and Lorri
Zimmerman are the three ladies that com-
prise this group. Backed by the very cap-
able Muscle Shoals Swampers, who once
again prove they can be comfortable in
any musical idiom, the group has geared
its material for disco play, alternating bal-
lads with high energy rockers.

OOOPS! WRONG PLANET
UTOPIA—Bearsville BS 0970 (6.98)
The free form side of the group which
has surfaced on recent lps now takes a
back seat to the decidedly commercial
side which sees each member of the
quartet taking a turn at lead vocal. The
songs are more deliberate and melodic
with several standing out as possible sin-
gles: "Trapped," "Love Is The Answer."

ONE ON ONE (ORIGINAL SOUNDTRACK)
SEALS & CROFTS—Warner Bros. BS 3076
(6.98)
The music to this new movie starring
Robby Benson has been written by
Charles Fox with lyrics by Paul Williams.
Add to that the vocals of Seals and Crofts
and the box office success should con-
tribute to its fast break to the top.

BERT SOMMER
BERT SOMMER—Capitol ST 11684 (6.98)
A regular on the New York scene for some
time now, Sommer has changed labels
and his sound, coming across here as
something of a cross between Eric Carmen
and Boz Scaggs. Ten new songs penned
by the artist himself suggests a bright new
outlook with "Give It To Me," "She's A
Woman" and "We Sail Tonite."

AZIMUTH
JOHN TAYLOR, NORMA WINSTONE, KENNY
WHEELER—ECM 1-1099 (7.98)
Taylor (piano, synthesizer), Winstone
(voice) and Wheeler (trumpet, fluegel-
horn) have combined on an album of
subdued brilliance. Winstone's voice in-
stills a haunting charm to the etereal
instrumental work of the duo. "Sirens'
Song" and "The Tunnel" are both worth
a listen.

A HARD CORE PACKAGE
JOHN MAYALL—ABC 1039 (6.98)
Mayall has been known to assemble some
outstanding groups in his day and this
current line-up (Steve Thompson, James
Quill Smith, Soko Richardson) is no ex-
ception. Exploring the blues idiom to the
fullest, he turns in fine performances with
"Rock and Roll Hobo" and "Disconnected
Line," sounding not unlike the Band.

PRISM
PRISM—Ariola America ST 50020 (6.98)
This sextet from Vancouver demonstrates
considerable poise with its debut, mixing
hard rock sounds driven by strong riffs
with delicate ballads. Lead singer Ron
Tabak has a distinctive voice which could
be the ingredient to put the group on top
with "Take Me To The Kaptin."

IT WAS ALMOST LIKE A SONG
RONNIE MILSAP—RCA APX-2439 (6.98)
Milsap has already reaped many country
awards for his numerous hits, but with
his current "It Was Almost Like A Song,"
he has achieved his biggest pop hit to
date. This could be the album to cross him
over for good with stirring performances
like "What A Difference You've Made In
My Life!" and "Here In Love."
The Sounds Heard 'Round The World

Record World Presents
A Country Music Spectacular
In Conjunction With
WSM's Grand Ole Opry Birthday Celebration

Long a leader in the field, Record World proudly salutes the sounds of country music and the people who make it go. Featuring news, information, specially prepared chart breakdowns and analyses, along with the coveted Record World Country Music Awards, this unique issue will be distributed throughout the industry during the week-long Country Music Celebration.

ISSUE DATE: October 15, 1977
AD DEADLINE: September 30, 1977

For further information, contact one of our marketing specialists:
New York
Stan Solfer
(212) 765-5020
Nashville
John Sturdivant
(615) 329-1111
Los Angeles
Spence Berland
(213) 365-6126
**Legal Notice Regarding the Scepter-Wand-Hob Catalogue**

**UNITED STATES DISTRICT COURT**
**SOUTHERN DISTRICT OF NEW YORK**

**In the Matter of**
**SCEPTER RECORDS, INC.,**
**Master Recording Tapes, Etc.,**
**Bankrupt.**

**NOTICE** is hereby given that CONRAD B. DUBERSTEIN, Trustee, has made an Application for a hearing in the Bankruptcy Court to consider the offer of ROULETTE RECORDS, INC. to pay the sum of $100,000 for the Trustee's right, title and interest in and to the master recording tapes and related rights of the Bankrupt, commonly referred to as the "SCEPTER-WAND-HOB Catalogue," subject to all of the terms and conditions of the Phonograph Record Trust Agreement and the Phonograph Record Manufacturers' Special Payments Fund Agreement and any and all other agreements relating to the use of the said masters affecting the above-captioned Bankrupt, including but not limited to the agreements entered into between the Bankrupt and various recording artists and publishing companies for the payment of royalties and other related costs. The said offer is also for the Trustee's right, title and interest in and to all of the physical record albums and eight-track tape recordings produced by Scepter Records, Inc., prior to the time it was adjudicated a Bankrupt, which physical inventory is located at the Bankrupt's former premises at 250 West 54th Street, New York, New York.

**PLEASE TAKE FURTHER NOTICE** that a hearing will be held before HONORABLE JOHN J. GILDAY, Bankruptcy Judge, in Room 234 of the United States Courthouse, Foley Square, New York, New York, on September 28, 1977 at 2:00 P.M. to consider ROULETTE RECORDS' offer or any other higher or better offer which may then and there be made.

**PLEASE TAKE FURTHER NOTICE** that the Trustee's Application and the Order thereon, together with the aforesaid offer, and a listing of the master recording tapes, has been filed with the Bankruptcy Court. Interested parties may inspect these documents at the office of the Clerk of this Court, or may obtain copies thereof from the attorneys for the Trustee whose address is listed below.

**DATED:** New York, New York

**September 10, 1977**

**OTTERBOING, STENDLER, HOUSTON & SOSEN, P.C.**
Attorneys for Trustee
210 Park Avenue
New York, New York 10017
Tel. No. (212) 661-9100

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**Who In The World: CSN Come Back Strong**

- As one of the earliest supergroups, eight years ago Crosby, Stills and Nash hit the scene. It was the heyday for the Woodstock Nation and the group, much like the event, symbolized a culmination of the best of the '60s. Buffalo Springfield, the Byrds and the Hollies combined, in a year of heavy metal, to produce a largely acoustic lp of close harmonies and delicate arrangements. Nothing before sounded like them and although many tried to fill the gap when the group disbanded in 1971, nothing still quite sounds like them.

**At The Top**

Once again Crosby, Stills and Nash are at the top of the charts. After a very successful tour, which for many was as much a nostalgia trip as a wonderful musical experience, they are a bulleted #3 amongst albums; "Just A Song Before I Go" is #22 on The Singles Chart; and they are enjoying their 9th week with the most played album, "CSN" (Atlantic), on FM stations throughout the country.

Soon after many popular groups break up, rumors and hopes of a reunion spread like wildfire. Most often nothing comes of such speculation but in December, 1976, the three regrouped under a low profile. Stephen Stills had shown up at a number of David Crosby/Graham Nash performances and finally as a final encore at the Greek Theatre in Los Angeles, Crosby, Stills and Nash performed "Teach Your Children." A decision to re-form came to fruition and "CSN" was recorded with bassist George Ferris, Craig Doerge on keyboards, and drummer Joe Vitale. Speaking about their initial sessions, Graham Nash said, "We played each other our newest songs and talked seriously about it. As soon as we sang together, though, we realized that we were going to be able to sing ... real three-part again. We figured we'd get together and record immediately, keeping the tracks as sparse as possible. The intention was to retain the basic magic of the first album."

With some of the rock masterpieces of the '60s like "Suite: Judy Blue Eyes," "Wooden Ships" and "Long Time Gone" under their belts, Crosby, Stills and Nash seem headed to make some of the new lp like "Cathedral," "Dark Star" and "Just A Song Before I Go" classics of the '70s.

**Legacy**

They are happy to have continued the legacy they never finished in 1969. "I was important," says Crosby, "not to be too intimidated by work we'd already done. Every time the subject came up during the sessions, one of us would end it with a firm 'No History!'"

"The final result, I'm not ashamed to say, is that this album stands right there with the best work we've done. It's exciting. It feels like we're a new group ... and great to be back at the same time."

---

**Helm Hosts Heavies**

ABC Records artist Leon Helm threw an all-day picnic at his Woodstock home recently to celebrate the association of his RCO Woodstock company and ABC and to showcase the material from his new album, "Leon Helm and the RCO All-Stars." The outing included barbecued lunch and dinner, an hour-long fireworks display and a performance by the RCO All-Stars. Among the more than 100 guests were ABC executives, local Woodstock performers and press representatives. Pictured here are, from left, back row: Mark Mayerman, vice president, A&R, ABC Records; Tom Corcoran, director of the London TV show "Old Grey Whistle Test;" Mike Appleton, producer of "OGWT;" Elaine Corlett, ABC International director of artist development; Bob Harris, MC of "OGWT;" Barbara Harris, eastern director of artist relations; Shelly Selover, national director of publicity, ABC; Barry Gries, publicity manager. At front, from left: Marylou Copes, eastern director of publicity, ABC; Caroline Prutzman, tour publicist, ABC; Nancy Cooper, ABC Records, N.Y.; Shelly Rudin, New York/Boston branch manager; Howard Smith, buyer for ABC Records; Jackie Smollen, merchandising, ABC; Tex Weiner, N.Y. sales manager, ABC, and John Brown, national r&b promotion director, ABC.
"JUST FOR YOUR LOVE"

The new single by

THE MEMPHIS HORNS

A ballad in brass blown through the warmth of love.

From their hit album

Produced by Alan Abrahams and Clarence McDonald
Capitol Convention (continued from page 3)

Menon Cites Capitol's 'Strategic Objectives'

(The following are excerpts from the prepared text of the speech given by Bhaskar Menon, Capitol's senior vice president, executive officer, Capitol Records, Inc., at the company's 1977 “Take It To The People” National Conference in San Diego. It was given Tuesday morning, August 16, prior to the beginning of the seminars.)

This is the first national conference which we have held since I came to work for Capitol in 1971. It is important that I explain why we have waited so long. A conference like this is an occasion for reappraisal and reaffirmation. Behind the style of its events and the enjoyment of its camaraderie, an effective conference always needs serious purpose, relevant objectives, dynamic leadership, and, above all, confident participation by attendees which only comes from well-prepared professional credibility. Today we have all those necessary ingredients—we have the purpose, the objectives, the leadership and the credibility to take our music to the people. It is, therefore, a special and personal pleasure that I welcome every one of you to this 1977 National Conference in San Diego and thank each of you individually for what you have done to bring Capitol here.

The first of these strategic objectives is increasing our market share in the record industry. From 1971 to 1976, Capitol Records concentrated its energies fully upon developing management, organization and an artist roster which would secure profitable sales volume in the face of an upswing in the music industry. During that period, our interest in market share was of secondary importance. Today, I believe that we have a framework of inspired people, superlative talent and stable systems to double our present market share in a reasonable period of time without prejudicing the profitability of our business.

Accordingly, during the past year, Capitol will move forward aggressively in the industry with a broader and higher-profile artist roster, strengthening our marketing presence and commitment to every viable repertoire area.

Another strategic objective is to achieve optimum utilization of our corporate resources without tolerating overheads or other expenses that are surplus to our legitimate professional needs. Capitol's manufacturing agreement with Warner Communications is a fine example of gaining full use of our plant facilities with significant cost and profit advantages to both companies. With the completion this fall of our reconstructed and newly equipped Studio B in the Tower, Capitol will offer incomparably the best recording and cutting facilities in the world, with both cutting and artistic talent.

We believe that our national distribution and sales network can cope with substantially increased output without diluting, in any way, our concentration on Capitol product. Discussions are currently in progress with certain outside labels to enable us to extend the possibilities of Capitol handling their sales and distribution functions on a basis which could profitably enhance the utilization of our physical capabilities without diverting any creative marketing skills away from our own artists and repertoire.

A third strategic objective is to widen Capitol's participation in different technical, commercial and artistic aspects of the music and entertainment industries in order to secure a better balance to our overall business interests and provide broader career opportunities for the development of our employees. Capitol already contributes widespread inputs to a variety of competitive industry products and services. A number of hit albums, like the latest hits recorded by Bruce and Carrie Underwood, are recorded in our Hollywood Studios; we press Warner Bros. discs and duplicate Warner, Electra/Asylum and Atlantic tapes at our three record plants; in addition to the WEA Group, a large number of labels use Capitol-manufactured base tape in their eight-track and cassette product; professional mastering and cutting facilities serve the needs of Tape and acetate discs made in our Glendale and Winchester factories dominate studios and cutting rooms throughout the world; and our own blank Capitol 1 and Music Tape find increasing shelf space.

was assisted by his national managers—Steve Meyer, national promotion manager, Paul Johnson, national promotion manager, black product, and Ray Tusken, national promotion manager.

The sales and merchandising seminar was handled by Dennis White, vice president, sales; Walter Lee, national sales manager; Don Grierson, director, merchandising; and Kirk Mello, national marketing coordination manager. The special products and international seminar had Renny Martini, director, special markets, explaining his field, while Joe Petrone, director, international marketing (and his two assistants), discussed Capitol's growth around the world.

According to Zimmermann, "The reason for the seminars was to familiarize the entire staff with Capitol’s main departments, to broaden everyone’s expertise and to set growth goals. (Continued on page 51)
Capitol Convention Highlights...
Proudly representing:
Steppenwolf
Quicksilver
Delaney Bramlett
Brewer and Shipley
Mike Pinera Band
American Tears
Gary Lewis and the Playboys
Grassroots
Billy Williams Show
Jewel Akens Coasters Review
Sam the Sham
Blues Image
Kelly Patterson
Bo Donaldson

Providing personal attention and continuous activity for those acts that demand professional representation.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

HOW WE SPENT OUR SUMMER CONVENTION: Even another numbing week dodging stray fire in the COAST trenches couldn't dull our enthusiasm at extending the work week to include the Arista convention in Coronado. For starters, there was the site itself, the scenic Hotel del Coronado, whose turreted, wood-frame bulk made it seem less like Southern California, if you discounted the palm trees and the guests' leisure suits.

Then, too, there was the first-hand glimpse of a convention style developed by label president Clive Davis and memorialized by the convention stuff, whose T-shirts read "Camp Davis." Even Friday morning equipment problems—leading some of the veterans of earlier sessions to mutter ominous warnings of a solid state curse—couldn't stop a virtual onslaught of new releases. For the bright-eyed and well-rested, an aural feast, but for some of the survivors of the hospitality suite, there was some disagreement as to whether it was Davis' eagle eye, the overly efficient air conditioning, or the sheer decibel level that kept them upright.

If some of the staff's New York gourmands were noncommittal about the chicken Kiev, enthusiasm was uniformly high for the live showcases, with the concert debut for Rick Danko as a soloist, the first performance in over a year by Dwight Twilley and Phil Seymour, and the rough-edged promise of first-timer Danny Peck offering new counterpoint to strong sets by the Alpha Band and Commander Cody.

Norman Epstein spent the better part of the weekend convinced that he was actually Steve Martin, while Betsy Volck tried to save a young Whereshouse clerk from heartbreak when his date wandered off in pursuit of label acts, taking the practical route and explaining it was just rock 'n' roll.

It was indeed.

NOT EXACTLY "LONG HARD RIDE": Doug Gray, lead singer of the Marshall Tucker Band, is one of the members of that band who has found an interesting alternative to the endless limo rides they have to take when on tour: seems that Doug is an avid drag racer. He was recently a big winner at the HRU U.S. Open Drag Championship held in Rockingham, North Carolina, where he was clocked at 126.7 mph for a quarter mile... A couple of weeks ago, COAST reported that Elvin Bishop would be making his first trip to Chicago since his days with Paul Butterfield when the Bishop band gigged at the Ivanhoe theatre there; turns out the trip was a rousing success, and Elvin kept himself busy when his own band wasn't playing by jamming around town with the like of John Mayall, Canned Heat and Sam Lay, Butterfield's original drummer.

BLUE MOVES: It's impossible to be in the record business in L.A. and not know Charlie Blue, the proud owner of the biggest collection of rock n' roll paraphernalia on this planet. Charlie likes his promo records, to be sure, but he's also been known to (heaven forbid) actually lay out cold, hard cash for his discs. Tower Records, obviously aware that without Blue their annual profits might easily be diminished by a good 50%, recently acknowledged Charlie's birthday with the billboard you see pictured here, located in front of Tower's store on the Strip. This guy has got to be a heavy: he shared the billboard with Fleetwood Mac ("They got the bad side," said Charlie).

DEATH LIVES: They're calling it "a landmark in recording history," which is dubious, but nevertheless we're interested to note that a Long Island-based label by the name of Death Records has released "Death to Disco"/"Death to Disco Boogie," the debut record by Jimi Lalumia and the Psychotic Frogs. Lalumia calls himself "the father of the death to disco movement," and the record is dedicated to Van McCoy... but we wonder if these guys know that the label headed by the Paul Williams character in "Phantom of the Paradise" was also called Death?

HOT ITEM: We try not to make a habit of hyping club dates in this or any other town, but there's one coming up at the Boarding House in San Francisco that's too good to go without mention: The Neville Brothers (featuring Cyril, Charles and Aaron "Tell It Like It Is" Neville), the amazing Wild Tchoupitoulas and the venerable Professor (Continued on page 50)
At The Arista Convention

Pictured at the annual Arista Records convention held recently in San Diego are, top row, from left: Clive Davis, president of Arista Records; Elliot Goldman, executive vice president and general manager; Rick Debbis, vice president of artist development; Judd Siegel, vice president of sales and distribution. Second row, from left: Hank Talbert, vice president of r&B product; Richard Palmese, vice president of national promotion; Scot Jackson, vice president of national promotion, and Dennis Fice, director of national publicity. Third row, from left: Ed Grassi, executive vice president, Passport, Davis; Marty Scott, president of Passport, and Goldman; singer-composer Richard Kerr ("Mandy") with Davis; producer Jeff Lane with Davis and Rick Danke in his first solo appearance. Fourth row, from left: Commander Cody with Charro Penny during the group's performance; Al Stewart with Davis; Dwight Twilley Band; Barry Manilow with Davis. Fifth row, from left: Charlie Brusco, manager of the Outlaws with Davis; Eric Carmen with Davis; Goldman making an international award to Walter Poetz, EMI-Electrola, France; Bill Lemmons, Arista southern regional promotion manager, receiving the promotion "Man of the Year" award from Richard Palmese.

RECORD WORLD SEPTEMBER 10, 1977

www.americanradiohistory.com
E/A Names Schneider Merchandising Director

LOS ANGELES—Lynn Schneider has been appointed director of merchandising at Elektra/Asylum Records, it was announced by George Steele, vice president/marketing. Schneider, who will report directly to Steele, will be responsible for coordinating and fabricating merchandising tools.

Ms. Schneider has worked at E/A for two years in the merchandising and publicity departments. She has also worked for several other record companies, including Capitol and Liberty Records.

Cathy Pine is the latest addition to the E/A merchandising department. Previously a media buyer for ABC Records, Pine has joined E/A as merchandising and advertising assistant.

Motown Taps Greenberg

LOS ANGELES—Bruce Greenberg has been named east coast album promotion manager for Motown Records. He will report directly to Joe Isgrò, national pop promotion coordinator.

Greenberg will be responsible for the promotion of album product to all radio stations east of Chicago. He will be based in his hometown of Philadelphia.

Prior to joining Motown, Greenberg was director of national promotion for Salsoul Records. Before that, he was general manager for WMOT Records in Philadelphia. He was also director of artist relations for MCM Records from 1971-1974.

Portnow, Schatz RCA VPs

(Continued from page 4) merchandising, will maintain a Los Angeles office as well as one in New York. Don Burkheimer, division vice president, west coast operations, will handle administrative functions and play a prominent role in the further development of RCA's west coast activities.

Portnow joined RCA Records in October, 1976, as an a&r producer, and was promoted to executive producer, popular artists & repertoire in May of this year.

Schatz

Schatz joined the company's publishing arm, Sunbury/Dunbar, in December, 1974, as manager, music publishing and creative productions.
## Stations:

<table>
<thead>
<tr>
<th>RW I</th>
<th>RW II</th>
<th>RW III</th>
</tr>
</thead>
<tbody>
<tr>
<td>WABC WAVZ WBFF WCAO WDRC WFIL WICC WIFI WKBW WPEZ WPFG WPW FM WQAM WRKO WVBK KDON KFRC KYA KYNO Y100 13Q 14ZYQ 96X 99X</td>
<td>WAAY WABB WAIR WAKY WAUG WBBQ WBSS WLFB WFLL WGLF WGSV WHBQ WHHY WISE WDX WIX WLAC WMK WORD WXO WRCF WRJZ WSGA BJ105 CK101 98Q 293 KXX 106</td>
<td>WCOL WDRQ WLS WMET WNDE WOKY WSAL WZUW WZSU WZZP KBEQ KSLO KXOK CKLW Q102</td>
</tr>
</tbody>
</table>

### 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.**

<table>
<thead>
<tr>
<th>Last</th>
<th>This</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week</td>
<td>Week</td>
</tr>
<tr>
<td>1</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td>2</td>
<td>2 Emotions</td>
</tr>
<tr>
<td>3</td>
<td>3 Floaters</td>
</tr>
<tr>
<td>4</td>
<td>4 Rita Coolidge</td>
</tr>
<tr>
<td>5</td>
<td>5 Commodores</td>
</tr>
<tr>
<td>6</td>
<td>6 Fleetwood Mac</td>
</tr>
<tr>
<td>7</td>
<td>7 KC &amp; The Sunshine Band</td>
</tr>
<tr>
<td>8</td>
<td>8 Brothers Johnson</td>
</tr>
<tr>
<td>9</td>
<td>9 James Taylor</td>
</tr>
<tr>
<td>10</td>
<td>10 Star Wars (Meco)</td>
</tr>
<tr>
<td>11</td>
<td>11 Alan O'Day</td>
</tr>
<tr>
<td>12</td>
<td>12 Heatwave</td>
</tr>
<tr>
<td>13</td>
<td>13 Stephen Bishop</td>
</tr>
<tr>
<td>14</td>
<td>14 Foreigner</td>
</tr>
<tr>
<td>15</td>
<td>15 Sanford-Townsend</td>
</tr>
<tr>
<td>16</td>
<td>16 Carly Simon</td>
</tr>
<tr>
<td>20</td>
<td>17 ELO</td>
</tr>
<tr>
<td>21</td>
<td>18 Donna Summer</td>
</tr>
<tr>
<td>19</td>
<td>19 Star Wars (Original)</td>
</tr>
<tr>
<td>9</td>
<td>20 Shaun Cassidy (old)</td>
</tr>
<tr>
<td>22</td>
<td>21 Shaun Cassidy</td>
</tr>
<tr>
<td>25</td>
<td>22 Steve Miller</td>
</tr>
<tr>
<td>24</td>
<td>23 Johnny Rivers</td>
</tr>
<tr>
<td>12</td>
<td>24 Bay City Rollers</td>
</tr>
<tr>
<td>25</td>
<td>25 Peter Frampton</td>
</tr>
</tbody>
</table>

**Additions:**
- Ted Nugent
- Commodores

**Extras:**
- Dorothy Moore
- B.J. Thomas
- Debby Boone
- Paul Nicholas

**LP Cuts:**
- None

**Also Possible:**
- Eric Carmen
- Stevie Wonder
- Seals & Crofts
- Leif Garrett

### Hottest:

**Rock 'N Roll:**
- Peter Frampton

**Adult:**
- Debby Boone

**R&B Crossovers:**
- Commodores

**Also Possible:**
- Wild Cherry
- Ron Davis
- Paul Nicholas
- Peter Brown

**Based on airplay and sales in similar behavioral areas.**

---

Source: [Americanradiohistory.com](https://www.americanradiohistory.com)
WE RELEASED THE DINGOES ALBUM WITHOUT A WORD. BUT WITH ALL
THAT'S HAPPENING WITH IT NOW,
WE CAN'T KEEP QUIET ANY MORE.

Last month we released The Dingoes first album with no ad. No bio. No hype. The idea was to just release the album and let the music do the rest.

It worked. “Five Times The Sun” just became one of Billboard’s National Break-out albums. It’s getting extremely strong airplay in every part of the country. Sales are up. The single, “Smooth Sailing,” is being forced from the album by popular demand. The tour has just begun. And that’s all we have to say. For now.

"FIVE TIMES THE SUN" ON A&M RECORDS & TAPES
Includes the single, "Smooth Sailing" SP 45:36
Produced by Elliot F. Mazer Occasional Management: Rudge

THE DINGOES ON TOUR:

AUGUST 26/27
THE PALACE,
Baltimore, Md.

AUGUST 28
FINNEGAN'S RAINBOW,
Ocean City, Md.

AUGUST 29/30
CELLAR DOOR,
Wash., D.C.

SEPTEMBER 2
SUNY,
Binghampton, N.Y.

SEPTEMBER 3
SUNY,
Albany, N.Y.

SEPTEMBER 4
HUDSON VALLEY WINERY,
Highland, New York

SEPTEMBER 8
ROXY,
North Hampton, Pa.

SEPTEMBER 9
ST. JOHN'S UNIV.,
Queens, N.Y.

SEPTEMBER 10
COMMUNITY COLLEGE,
Morrissville, N.Y.

SEPTEMBER 11
SUNY AT OSWEGO,
Oswego, N.Y.

SEPTEMBER 12
Columbus, Ohio

SEPTEMBER 15/17
RITZ,
Memphis, Tenn.

SEPTEMBER 18
St. Louis, Mo.

SEPTEMBER 19
Cincinnati, Ohio

SEPTEMBER 21
Atlanta, Ga.

SEPTEMBER 23
Miami, Fla.

SEPTEMBER 24
Tampa, Fla.

SEPTEMBER 28
Chicago, Ill.

SEPTEMBER 29
Madison, Wisc.

SEPTEMBER 30-31
Milwaukee, Wisc.

OCTOBER 2-10
Seattle, Wash.
Portland, Ore.
San Francisco, Ca.
Los Angeles, Ca.
UNBELIEVABLE BUT TRUE.

"Dr. Love"
the new hit from
First Choice

#1—THREE WEEKS IN A ROW.—WWRL, NEW YORK
116,000 SOLD IN NEW YORK ALONE.

The Album: DELUSIONS GZS 7501
The Single: "DR. LOVE" GM 4004
The Giant "45": "DR. LOVE" 12 G 4004

Produced by BAKER-HARRIS-YOUNG Productions.
"The whole town's laughing at me."

From Teddy Pendergrass, the most soul-stirring solo artist on the scene today. The single radio stations wanted as a follow-up to "I Don't Love You Anymore." "The Whole Town's Laughing at Me," on Philadelphia International Records.
Three out of four M.D.'s recommend Motown Singles over any other leading brand.
## Stations:

<table>
<thead>
<tr>
<th>RW IV</th>
<th>RW V</th>
<th>RW VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEAQ WGU Y WJBQ WJON WOW KCWX KDWB KEW KFRR KGW KING KJRC</td>
<td>WNOE WTIX KCBQ KERN KEZY KFI KHJ KIIS-FM KILT KNOE KRBE KSLY B100 K100 10Q</td>
<td>KAAY KAKC KFJJ KLIF KLUE KRIX KNUS KTLK KTKT KXXX</td>
</tr>
</tbody>
</table>

## Tendency:

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

### Last Week / This Week:

<table>
<thead>
<tr>
<th>RW IV</th>
<th>RW V</th>
<th>RW VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Gibb</td>
<td>Emotions</td>
<td>Rita Coolidge</td>
</tr>
<tr>
<td>James Taylor</td>
<td>Star Wars</td>
<td>Commodores</td>
</tr>
<tr>
<td>Rita Coolidge</td>
<td>Andy Gibb</td>
<td>Commodores (Brick)</td>
</tr>
<tr>
<td>ELO</td>
<td>James Taylor</td>
<td>Leo Sayer</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>Commodores (old)</td>
<td>ELO</td>
</tr>
<tr>
<td>Star Wars</td>
<td>Alice Cooper</td>
<td>Alan O'Day</td>
</tr>
<tr>
<td>Sanford-Townsend</td>
<td>Stephen Bishop</td>
<td>Peter Frampton</td>
</tr>
<tr>
<td>Alan O'Day</td>
<td>Commodores (Brick)</td>
<td>Kate Cassidy</td>
</tr>
<tr>
<td>Stephen Bishop</td>
<td>Leo Sayer</td>
<td>KD &amp; The Sunshine Band</td>
</tr>
<tr>
<td>Barry Manilow</td>
<td>Johnny Rivers</td>
<td>KC &amp; The Sunshine Band</td>
</tr>
<tr>
<td>Steve Miller (new)</td>
<td>Johnny Rivers</td>
<td>Alan O'Day</td>
</tr>
<tr>
<td>Barry Manilow</td>
<td>B.J. Thomas</td>
<td>Johnny Rivers</td>
</tr>
<tr>
<td>Peter Frampton</td>
<td>Shaun Cassidy</td>
<td>Peter Frampton (Signed)</td>
</tr>
</tbody>
</table>

### Adds:

- Debby Boone
- B.J. Thomas
- Linda Ronstadt
- Steve Miller
- KC & The Sunshine Band
- Peter Frampton

### Extras:

- Alan Parsons
- Elvis Presley
- Hearts
- Jimmy Buffett (Changes)
- Floaters
- Steve Miller

### LP Cuts:

- Heart (Little)
- (Changes)
- Commodores (Brick)
- Heatwave
- Ted Nugent (Cat)
- Crystal Gayle
- Shaun Cassidy

### Also Possible:

- Jane Olivor
- Ted Nugent
- Eric Carmen
- Firefall
- Heatwave
- Crystal Gayle

## Hottest:

### Country Crossovers:

- Crystal Gayle

### Teen:

- Paul Nicholas

### LP Cuts:

- Heart (Little)
<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>ALBUM</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Goodnight&quot;</td>
<td>Yvonne Fair</td>
<td>Kent</td>
<td>&quot;Goodnight&quot;</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Wandy&quot;</td>
<td>Alphonse Mouzon</td>
<td>Epic</td>
<td>&quot;Wandy&quot;</td>
<td>2</td>
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<tr>
<td>3</td>
<td>&quot;Love Theme from the Movie 'Scream'&quot;</td>
<td>Francois</td>
<td>Black</td>
<td>&quot;Scream&quot;</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Got to Get You Into My Life&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
<td>&quot;Rubber Soul&quot;</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Let Me Cry&quot;</td>
<td>Jackie DeShannon</td>
<td>Vee-Jay</td>
<td>&quot;Let Me Cry&quot;</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;My Girl&quot;</td>
<td>The Temptations</td>
<td>Motown</td>
<td>&quot;My Girl&quot;</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Can You Feel It&quot;</td>
<td>Bill Withers</td>
<td>Atlantic</td>
<td>&quot;Bill Withers&quot;</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Who's Makin' Love&quot;</td>
<td>Ike &amp; Tina Turner</td>
<td>Tangerine</td>
<td>&quot;Who's Makin' Love&quot;</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Here, There and Everywhere&quot;</td>
<td>The Beatles</td>
<td>Apple</td>
<td>&quot;Here, There and Everywhere&quot;</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Could We Start Over&quot;</td>
<td>Paul McCartney</td>
<td>Apple</td>
<td>&quot;McCartney&quot;</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>&quot;How Can I Save My Own Life&quot;</td>
<td>The Commodores</td>
<td>Tamla</td>
<td>&quot;Commodores&quot;</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Round and Round&quot;</td>
<td>Olly</td>
<td>Kent</td>
<td>&quot;Round and Round&quot;</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Kiss Me Goodnight&quot;</td>
<td>Smokey Robinson &amp; The Miracles</td>
<td>Tamla</td>
<td>&quot;Kiss Me Goodnight&quot;</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Run Away Baby&quot;</td>
<td>The Drifters</td>
<td>Epic</td>
<td>&quot;Run Away Baby&quot;</td>
<td>14</td>
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<tr>
<td>15</td>
<td>&quot;Hello, I Love You&quot;</td>
<td>The Tokens</td>
<td>MGM</td>
<td>&quot;Hello, I Love You&quot;</td>
<td>15</td>
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<tr>
<td>16</td>
<td>&quot;What's So Good About Goodnight&quot;</td>
<td>The Carpenters</td>
<td>A&amp;M</td>
<td>&quot;What's So Good About Goodnight&quot;</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>&quot;Don't Make Me Over&quot;</td>
<td>Dusty Springfield</td>
<td>Roulette</td>
<td>&quot;Don't Make Me Over&quot;</td>
<td>17</td>
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<tr>
<td>18</td>
<td>&quot;Try Again&quot;</td>
<td>The Who</td>
<td>Epic</td>
<td>&quot;Try Again&quot;</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>&quot;I Can't Help Myself (Sugar Pie, Honey Bunch)&quot;</td>
<td>Four Tops</td>
<td>Motown</td>
<td>&quot;I Can't Help Myself (Sugar Pie, Honey Bunch)&quot;</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>&quot;Now That We've Found Love&quot;</td>
<td>Gladys Knight &amp; the Pips</td>
<td>Motown</td>
<td>&quot;Now That We’ve Found Love&quot;</td>
<td>20</td>
</tr>
</tbody>
</table>

**地区的音乐**
WEBR-FM/CINCINNATI
ADDS:
CRAWLER—Epic
OXGENE—Jean Michel Jarre—Polydor
YOUNG MEN GONE WEST—City Boy—Mercury
HEAVY ACTION (airplay in descending order):
WORJ-FM/ORLANDO
ADDS:
CRAWLER—Epic
DANCIN’ IN THE MoOnLIGht (single)—Thin Lizzy—Mercury
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
YOUNG MEN GONE WEST—City Boy—Mercury
HEAVY ACTION (airplay, sales, phones in descending order):
ONE OF THE BOYS—Roger Dolley—MCA
CSN—Crawley, Stars and Nash—Atlantic
JONES—D’Vonne—WB
LITTLE QUEEN—Heart—Portrait
I ROBOT—Alan Parsons Project—Arista
FOREIGNER—Atlantic
WURLS—Fleetwood Mac—WB
CSN—Crawley, Stars and Nash—Atlantic
LITTLE QUEEN—Heart—Portrait
A PLACE IN THE SUN—Pablo Cruise—A&M
BOOK OF DREAMS—Steve Miller Band—Capitol
FOREIGNER—Atlantic
A NEW WORLD RECORD—ELO
In

WOCF—COLUMBUS
ADDS:
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
CRAWLER—Epic
FOOLIN’—Beauvoir
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
MAGAZINE—Heart—Mushroom
OPPS! WRONG PLANET—Utopia—Beauvoir
PRISM—André America
YOUNG MEN GONE WEST—City Boy—Mercury
HEAVY ACTION (airplay, sales, phones in descending order):
LET THERE BE ROCK—AC/DC—Atlantic
WATER—Crawley, Stars and Nash—Atlantic
THE END OF THE ROAD—Heart—Portrait
CSN—Crawley, Stars and Nash—Atlantic
ROBOT—Alan Parsons Project—Arista
GOING FOR THE ONE—Yes—Atlantic

WQFX—PHILADELPHIA
ADDS:
ALREADY FREE—Nick Jameson—Beauvoir
BEAUTY ON A BACK STREET—Hall & Oates—RCA
IT'S ALL OVER NOW—Country Joe & the Fish—Capitol
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
TERRAPIN STATION—Grateful Dead—Arista
WQXJ—Epic
LIVIN’ IN THE FAULT LINE—Double Brothers—WB
TERRAPIN STATION—Grateful Dead—Arista
YOU KNOW WHO YOU ARE—Nick Jameson—Beauvoir
HEAVY ACTION (airplay, sales, phones in descending order):
STEVE WINWOOD—Island
I ROBOT—Alan Parsons Project—Arista
GRAND ILLUSION—Steve Winwood—MCA
LAKE—Crawley, Stars and Nash—Atlantic
YOUNG MEN GONE WEST—City Boy—Mercury
PACIFIC OCEAN Replica—Dennis Wilson—Capitol
DETECTIVE—Swamp Song
LUNA SEA—Fahrenheit—Atlantic
GETTING LUCKY—Head East—A&M
CRAWLER—Epic

WOCN—FREDONIA
ADD:
I'M IN YOU—Peter Frampton—A&M

WORF—WHEELING
ADDS:
BEAUTY ON A BACK STREET—Hall & Oates—RCA
MIXIN’ IT—T. Rex—Capitol
RUMOURS—Fleetwood Mac—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
FOREIGNER—Atlantic
CAT SCRATCH FEVER—Ted Nugent
IN EVEN THE QUIET MOMENTS—Supertramp—A&M
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
FOREIGNER—Atlantic
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

WBZ—BOSTON
ADDS:
BMW—CBS
BAD REPUTATION—Thin Lizzy—Mercury
WE ARE THE BASTARDS—Boston—Columbia
CSN—Crawley, Stars and Nash—Atlantic
RAISIN’ HILL—Evan Bogan—Capricorn
LITTLE QUEEN—Heart—Portrait

WMMX—CLEVELAND
ADD:
YOU MAY HAVE NOTICED—Eddie & the Hot Rods—Island
FAREWELL TO KINGS—Rush—Mercury
MAGAZINE—Heart—Mushroom
OPPS! WRONG PLANET—Utopia—Beauvoir
PRISM—André America

WBEZ—CHICAGO
ADD:
YOU ARE THE KING OF THE BACK STREET—Hall & Oates—RCA
MYTHS—Fleetwood Mac—WB
FOREIGNER—Atlantic
CSN—Crawley, Stars and Nash—Atlantic
LITTLE QUEEN—Heart—Portrait
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

WBWM—DETROIT
ADD:
YOU ARE THE KING OF THE BACK STREET—Hall & Oates—RCA
MYTHS—Fleetwood Mac—WB
FOREIGNER—Atlantic
CSN—Crawley, Stars and Nash—Atlantic
LITTLE QUEEN—Heart—Portrait
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

WBCN—Boston
ADDS:
CRAWLER—Epic
OXGENE—Jean Michel Jarre—Polydor
YOUNG MEN GONE WEST—City Boy—Mercury
HEAVY ACTION (airplay in descending order):
WBCN-FM/BOSTON
ADDS:
CRAWLER—Epic
EMPEROR—Private Stock
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
HEAVY ACTION (airplay in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
RUMOURS—Fleetwood Mac—WB
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
LITTLE QUEEN—Heart—Portrait
EVEN IN THE QUIET MOMENTS—Supertramp—A&M
STEVE WINWOOD—Island
MONKEY ISLAND—Gels—Atlantic
I'M IN YOU—Peter Frampton—A&M
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Elektra

WPLR—New Haven
ADDS:
CRAWLER—Epic
DANCIN’ IN THE MoOnLIGht (single)—Thin Lizzy—Mercury
LIVIN’ ON THE FAULT LINE—Double Brothers—WB
YOUNG MEN GONE WEST—City Boy—Mercury
HEAVY ACTION (airplay, sales, phones in descending order):
BOOK OF DREAMS—Steve Miller Band—Capitol
CSN—Crawley, Stars and Nash—Atlantic
JONES—D’Vonne—WB
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
FOREIGNER—Atlantic
CAT SCRATCH FEVER—Ted Nugent
IN EVEN THE QUIET MOMENTS—Supertramp—A&M
LITTLE QUEEN—Heart—Portrait
I'M IN YOU—Peter Frampton—A&M
FOREIGNER—Atlantic
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

WBZ—Boston
ADDS:
YOU ARE THE KING OF THE BACK STREET—Hall & Oates—RCA
MYTHS—Fleetwood Mac—WB
FOREIGNER—Atlantic
CSN—Crawley, Stars and Nash—Atlantic
LITTLE QUEEN—Heart—Portrait
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

WBZ—Boston
ADDS:
YOU ARE THE KING OF THE BACK STREET—Hall & Oates—RCA
MYTHS—Fleetwood Mac—WB
FOREIGNER—Atlantic
CSN—Crawley, Stars and Nash—Atlantic
LITTLE QUEEN—Heart—Portrait
THE DEMO TAPES—Jerry Bash—WB
STEVE WINWOOD—Island
SHIVER—Andy Pratt—MCA

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THE FM AIRPLAY REPORT

TOP AIRPLAY

CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY:

CSN—Crosby, Stills and Nash
Atlantic
RUMOURS—Fleetwood Mac—WB
I ROBOT—Alan Parsons Project—A&M
TERRAPIN STATION—Grateful Dead—Arista

WKBW-FM/NASHVILLE

ADDs:

BEAUTY ON A BACK STREET—Hall & Oates—RCA
BOATS AGAINST THE CURRENT—Eric Carmen—Arista
CAWLER—Epic
STEVE WINWOOD—Island
STILLWATER—Capricorn

WKDR-FM/CHICAGO

ADDs:

DONOVAN—Arista
FOGHAT LIVE—Bearsville
IV RATUS NORVEGICUS— Warner Bros—A&M
LIVING ON THE FAULT LINE—Doobie Brothers—WB
LUST FOR LIFE—Iggy Pop—RCA
OPPS! WRONG PLANET—Utopia
OUT IN THE SUN—Patrick Moraz—Impart
RAM JAM—Epic
HEAVY ACTION (airplay, sales, in descending order):
STEVE WINWOOD—Island
CSN—Crosby, Stills and Nash—Atlantic
GOING FOR THE ONE—Yes—Atlantic
RUMOURS—Fleetwood Mac—WB
I ROBOT—Alan Parsons Project—A&M
CARETTA—Mick De Ville—Capitol
GRAND ILLUSION—Styx—A&M
TERRAPIN STATION—Grateful Dead—Arista
LUNA SEA—Firefall—Atlantic
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

KSHF-FM/ST. LOUIS

ADDs:

CLEAR SAILIN—Chris Hillman—Asylum
LIVING ON THE FAULT LINE—Doobie Brothers—WB
MAGAZINE—Heep—Mushroom
OOPS! WRONG PLANET—Utopia—Impart
THUNDER ISLAND—Jay Ferguson—Asylum

CHUM-FM/TORONTO

ADDs:

CAWLER—Epic
DANCE IN THE TI TANIC—Harry Chapin—Elektra/Sound Of Vision
FIVE TIMES THE SUN—The Dragons—A&M
LIVING ON THE FAULT LINE—Doobie Brothers—WB
ROBOT—Alan Parsons Project—A&M
THUNDER ISLAND—Jay Ferguson—Asylum
VAN DUZEN—Leif Garrett—Capitol

HEAVY ACTION (airplay, sales, in descending order):
CSN—Crosby, Stills and Nash—Atlantic
DANCE IN THE TITANIC—Harry Chapin—Elektra/Sound Of Vision
LIVING ON THE FAULT LINE—Doobie Brothers—WB
EIGHT DAYS A WEEK—Hall & Oates—RCA

KGB-FM/SAN DIEGO

ADDs:

IN FLIGHT AGAINST THE CURRENT—Eric Carmen—Arista

KZAM-FM/SAN FRANCISCO

ADDs:

BAD REPUTATION—Thin Lizzy—Atlantic
BEAUTY ON A BACK STREET—Hall & Oates—RCA
CLEAR SAILIN—Chris Hillman—Asylum

HEAVY ACTION (airplay, sales, in descending order):
STEVE WINWOOD—Island
CSN—Crosby, Stills and Nash—Atlantic
FOGHAT—Bearsville
ROBOT—Alan Parsons Project—A&M
THUNDER ISLAND—Jay Ferguson—Asylum

KZAM-FM/SEATTLE

ADDs:

AFTER DINNER MINTS—Woody Harrelson—Atlantic
BEAUTY ON A BACK STREET—Hall & Oates—RCA
CARL RUBATI—Chris Hillman—Asylum
CROW—RCA
GROOVIN’ TIME—Bob Seger—Capitol

HEAVY ACTION (airplay, sales, in descending order):
RUMOURS—Fleetwood Mac—WB
TERRAPIN STATION—Grateful Dead—Arista
CAT SCRATCH FEVER—Ted Nugent—Epic
FOREIGNER—Atlantic
AMERICAN STARS ‘N BARS—Neil Young—Reprise

ALL LISTINGS ARE IN ALPHABETICAL ORDER BY TITLE, EXCEPT WHERE OTHERWISE NOTED.

www.americanradiohistory.com
Anti/Muscolo: Working The Smaller Markets

By LENNY BEER

Anti/Muscolo promotions was formed in August of 1975 by Don Anti, former national promotion executive for Chelsea, Playboy, Anthem and MCA, and Tony Muscolo, an independent promotion man who had also worked for Chalice Productions. The company quickly burst onto the scene with hit records for many different companies, and in 1976 began a series of Secondary Radio Conferences around the country, which have been well-received by the industry. In the following Dialogue, they discuss independent promotion, the purposes for the conferences, and the state of radio today.

Record World: How do you view your company's role in the industry?

Tony Muscolo: It fills a void where no one has ever filled it effectively before in dealing with the smaller market, dealing with the medium market, and just covering and blanketing the secondaries completely. We deal with darn near every reporting station in the country. We fill every hole, don't leave anything to chance.

Don Anti: Yeah, what Tony is saying is really true too. The fact is that we do talk to these same people every week, 300 or 350 stations, every week. And wherever there is a problem and we can help them out, we do. We definitely take care of everybody that we talk to. Personally, every week, we have the incoming WATS lines, we are really in contact. So that we fulfill a need sometimes that these people don't get. And that's service. Problems. We generally kind of watch out after everybody to make sure everybody is well taken care of. Whether it's our product or somebody else's product, it really doesn't matter. They need some help, we'll help them get it. Whatever it might be.

RW: How many companies are you currently working for?

Anti: Now this could be a kind of combination of all various kinds of companies. I'd say fifteen. Fifteen is a good consistent figure. I think it varies at times. It could go up depending upon a heavy release schedule, or smaller labels.

RW: Do you work for both labels and management groups?

Muscolo: And publishers, and producers, and artists sometimes.

Anti: As long as there are no conflicts of interest going on.

RW: What about the conferences you guys have been handling? What need do you think they fulfill?

Muscolo: I think they give everybody in the region the realization that there are other people out there with similar problems as theirs. And some people in the region who have learned more by another place in time, or being at a larger station. It gives them that contact, and then it gives people a chance to meet with both national radio people and obviously national record people. It seems to put a lot of people together and we kind of try to keep a very flowing kind of thing happening, you know, where the vibes just seem to run generally very, very well.

Anti: I'd like to say one thing. I think it does give the people who can't afford to go to the large conferences a chance to come. The rates are kept very low. That's the primary function. If the rates were equal to some of the other national conferences, I do not think you would get the same kind of attendance. But since it's low, someone who couldn't afford to pay out of their own pocket, can afford to go. So it affords some one the chance to go to a conference that otherwise they would never be able to attend. It's like bringing the conference to their doorstep. I didn't realize what six or eight dollars means until you go to a small radio station and realize how it is important.

RW: How many of these have you been doing a year, and how many will you be doing?

Muscolo: Well we're into three right now. One that was established last year in Framingham, which is now being moved to Providence.

Anti: As for the reasons behind the specific regions, I think they're obvious more than anything else. Basically the northeast and the states because those 2 areas are really united. The Midwest conference was trying to go into an area and promote unity where none exists.

RW: What do you feel about the support from the industry itself? From the record companies and the non-radio attendance at your convention?

Muscolo: I think it's been healthy.

Anti: Very good.

Anti: If I'm not really mistaken, I think we had more record people in Wichita or record company representatives in Wichita than we had in Birmingham—I know that.

"(Our conferences) give the people who can't afford to go to the large conferences a chance to come.

Muscolo: Most of the conferences that I see—what always happens is the first year or two they get a good spattering of radio people there and then the next 3 or 4 years down the road, it gets deluged by record people and the radio people stay away. So what we try to do the hardest is to keep the radio people very involved in the actual putting together of it so that insures that level. And then keep working that end of it really hard because if you don't keep that end up, the other end is going to overplay and you're going to blow it.

Anti: I think like Tony said the comfortableness of the attitude and the feeling is really good. And that's because, you have to realize this—there's no subsidizing. It basically pays for itself. So I think that's one of the good feelings, nobody is getting ripped off. And I think that kind of makes everybody feel very comfortable. Everybody pays the same price, it's a low price, you've got the poor along with the wealthy and it's just a good mixture of people.

RW: Do you think that the unity among the states who attended your Wichita convention will improve at all?

Anti: Oh I think so. Fantastically so.

Muscolo: To a reasonable degree. The first time around, you know. I find a very interesting thing happening. The northeast conference last year—a couple of very interesting things came out of there. Dundie came out of there, Boston came out of there, and that's not to say that they would not have happened without that. Rather they happened to be the catalyst at that point. And now with the movement of a couple of situations like Ryder going to WBBF now, and him being basically reasonably tied up with WBBQ, you know. He's not as loose as Bob Savage was before him, so that slows that process up a little bit. JBQ is tighter than when Rider was there. And WORC has gone by the wayside now, because of Honest Dick Smith leaving. So in that area in the last 2 months, the unity has kind of fallen apart a little bit. And there is some other infusion of some other elements in there now. It's a very interesting thing that just happened now and—I'm keeping my fingers crossed that the northeast conference will get it back on some kind of steady even running keel again.

RW: Do you think that the south will remain the lead region in (Continued on page 53)
NEW WAVE NEWS

SPOTS BEFORE THEIR EYES: With the Sex Pistols still barred from playing anywhere in London, their grinding debut album did a few dates under the name, The Spots (an acronym for Sex Pistols On Tour). The group plans to do more dates in the U.K., changing their name from week to week. Meanwhile, JEM Records is awaiting the imminent release of the group's first album and expects it to be their biggest selling debut import album ever. JEM also reports the new release by The Heavysts, "Gav Gilmore's Eyes" b/w "Moved Teenagers" (Anchor) is a major improvement over their "One Chord Wonders" ... The Creation was called a "poor man's Who" when they emerged during the power pop wave of 1967-1968, but their energy is even more vital today in the context of the contemporary music scene. Raw Records in the U.K. has recognized this and has obtained the rights to re-release "Making Time" b/w "Painter Man."

SIGNINGS: The Buzzcocks to UA ... Slaughter and the Dogs to Decca U.K. ... XTC to Virgin. DIAL-A-PUNK?: The new wave now has its own hotline. By dialing (212) 354-4196 at any time of the day, one will hear approximately three minutes of Trouser Press news, reviews, charts and possibly excerpts from new releases. The tape will be updated or changed completely at 5:00 P.M. on Monday, Wednesday, and Friday.

WAVES OF RELEASES: Sire Records, a New York label almost entirely dedicated to the punk scene will have debut albums by Talking Heads, Dead Boys, Saints (from Arkansas), and Richard Hell & the Voidoids out in mid-September ... Just recorded for Greg Shaw's Bomp Records in L.A. are a single from the Zeros and a maxi-single from the Weirdos (who were recently featured in a Time magazine story). Both discs were produced by Craig Leon who will also produce Boston's Willie Alexander, just signed to RCA.

SPOTS ON THE PRAWL: Sylvin & the Criminals played last weekend at Max's Kansas City in New York with guest musicians, Robert Gordon (ex-Tuff Darts) and Jerry Nolan (ex-Dolls now with the Heartbreakers). The energy was high and with the guest artists and a burgeoning scene, the club felt like something out of the mid-60s ... These days, L.A.'s most despised band, decided they would not break themselves; so they loaded up a van and did their own tour (Continued on page 59)

NEW WAVE TOP 20

SEPTEMBER 10, 1977

1. PRETTY VACANT - Sex Pistols (EMI [import])
2. GOD SAVE THE QUEEN - Sex Pistols (EMI [import])
3. SHEENA IS A PUNK ROCKER - Ramones [Sire]
4. ANARCHY IN THE U.K. - Sex Pistols/EMI [import]
5. CHINESE ROCKS - Richard Hell & the Voidoids (Jackie 12" [import])
6. ALL AROUND THE WORLD - The Jam/Polypody [import]
7. UN OH, LOVE COMES TO TOWN - Talking Heads (Sire [import])
8. THE SUMMER SUN - Chris Stamey/Dia
9. LOVE COMES IN SPURTS - Richard Hell & the Voidoids/Veriga [import (Ip cut)]
10. RED HOT - Robert Gordon/Private Stock
11. DO ANYTHING YOU WANT TO - The Ruts/Island [import]
12. BOWIE - Nick Lowe/Stiff [import (ep)]
13. POGO DANCING - Chris Spedding & The Vibrators - RAK [import]
14. VARIOUS - Ultravox/X (Island [import])
15. I GOT A RIGHT - Iggy & James Williamson (Stiv-

FCC Head Resigning (Continued from page 3)

for himself a position with a Washington law firm.

Wiley's most likely successor will be Charles Ferris, an aide to House Speaker Thomas "Tip" O'Neill (D-Mass.). Ferris' appointment, it was also learned last week, has encountered some opposition from White House staffers formerly with public interest and consumer groups. The "public interest" faction within the White House—which has been successful in placing a record number of non-business representatives on regulatory commissions—apparently wanted someone with a more proven record of broadcast activism, such as Aspen institute fellow and former FCC general counsel Henry Geller. Those opposing Ferris—who met with Carter in Plains recently—may have dropped their opposition to him in exchange for the promise that consumer types would be appointed to key staff positions within the FCC. For instance, there was much speculation around Washington last week that Frank Lloyd, formerly of the Citizen Committee for Broadcasting, might be the new general counsel under Ferris.

NEW Wave Hit Parade

BOMP RECORDS/HOLLYWOOD

ARCHANIC IN THE U.K. - Sex Pistols - EMI [import]
I GOT A RIGHT - Iggy Pop & James Williamson - EMI [import]
PRETTY VACANT - Sex Pistols - EMI [import]
GOD SAVE THE QUEEN - Sex Pistols - Polydor [import]
ALL AROUND THE WORLD - The Jam - Polydor [import]
SHEENA IS A PUNK ROCKER - Ramones - Sire
BOWIE - Nick Lowe - Stiff (import ep)
THE SUMMER SUN - Chris Stamey/Ork CHINESE ROCKS - Heartbreakers - Track
DOWN ON THE BOULEVARD - Pop - Back Door Man

SOUNDS GOOD/CHICAGO

GONE THE QUEEN - Sex Pistols - Virgin [import]
ARCHANIC IN THE U.K. - Sex Pistols - EMI [import]
POGO DANCING - Chris Spedding & the Vibrators - RAK [import]
SHEENA IS A PUNK ROCKER - Ramones - Sire
LUST FOR LIFE/SIXTEEN/SOME WIERD GIRL - Iggy Pop - RCA (lp cut)
RIP HER TO SHREDS/KUNG FU GIRLS - X-Offender - Private Stock (lp cut)
PUMPING/ASK THE ANGELS - Patti Smith Group - Arista [lp cut]
RED HOT/FLYING SAUCERS ROCK 'N ROLL - Robert Gordon - Private Stock (lp cut)
PRETTY VACANT - Sex Pistols - Virgin [import]
CHINESE ROCKS - Heartbreakers - Track (12" import)

DISCOPHILE/NEW YORK CITY

UH OH, LOVE COMES TO TOWN - Talking Heads - Sire ALISON - Elvis Costello - Stiff (import) PRETTY VACANT - Sex Pistols - Virgin (import) CHINESE ROCKS - Heartbreakers - Virgin (import) PISS FACTORY - Patti Smith - Mer LOU REED IN SPURTS - Richard Hell & the Voidoids - Veriga [import (lp cut)] SONIC REDUCER - Dead Boys - Virgin (import) [lp cut]
SHEENA IS A PUNK ROCKER - Ramones - Sire
RED HOT - Robert Gordon - Private Stock PROVE IT - Television - Elektra [12" import] PANTASIA/NEW YORK CITY

YOUNG SAVAGE - Ultravox - Island [import]
ALL AROUND THE WORLD - The Jam - Polydor [import]
FIRST TIME - The Boys - Nems [import ep]
SOMETHING BETTER CHANGE - Strongers - UA [import]
PACKET OF PANTS - Square - Daptone Funk City [import ep]
BERMUDA - Rob Eriksen - Virgin [import]
PRETTY VACANT - Sex Pistols - Virgin (import)
LOVE COMES IN SPURTS - Richard Hell & the Voidoids - Veriga [import (lp cut)]
THE SUMMER SUN - Chris Stamey - Ork GOD SAVE THE QUEEN - Sex Pistols - Virgin (import)

Visit from Trini

Trini Lopez dropped into the New York office of Record World to announce his release on a new label deal with Marianne Records, a subsidiary of the Four label. The first release is "You Say Something Nice." From left, Record World publisher Bob Austin and Trini Lopez.

Almo Taps Schiff

LOS ANGELES — Ronnie Schiff has been named education manager in charge of educational music product for Almo Publications. The appointment to this newly created position was made by Almo Publications director Joe Carlton.

Polydor Ups Salomonshn

NEW YORK — David Shein, vice president of finance for Polydor Incorporated, has announced the promotion of Steven Salomonshn to the position of controller, a post previously held by Shein. Salomonshn has been with Polydor since June of 1976 in the position of assistant controller.
Linda Ronstadt
Simple Dreams
Produced by Peter Asher
now... play records and tapes

of-104
Awards Presented At Pickwick Meet
By MIKE FALCON

LAKE GENEVA, WIS. — Pickwick's Retail Division awards presenta-
tions were highlighted by the salesperson, manager and
supervisor of the year awards.
Both clerks and managers were
eligible for the sales awards, which were broken into cate-
gories based on store volume. Salesperson Archie Benike from
Duluth, Minnesota, won the class A (largest) store award, with
Musicland manager James Walton from Brea, California, winning the award for class B stores.

In the last year for separate awards for Recco and Musicland supervisors there were awards presented for supervisor of the year and runner-up, and manager of the year and runner-up.

The Recco organization supervisor of the year went to Jim Hal-
derman of Ann Arbor, Michigan. Runner-up was April Schiess of
West Allis, Wisconsin. Recco's manager of the year was Carol
Kees, of West Allis' Treasure Island. Runner-up was Rick Terry of
Nashville's Discount Records.

Supervisor of the year for Mu-
sicland was Steve Demaria, re-
gional supervisor for Los Angeles. He was the only regional super-
visor who won an award, al-
though runner-up district supervisor Stan Denne will be pro-
moted to Chicago regional super-
visor.

CBS Promotes Friedman

NEW YORK—Eugene P. Fried-
man has been appointed vice
president, customer financial rela-
tions, CBS Records Division, ac-
cording to an announcement made by Bruce Lundvall, presi-
dent, CBS Records Division.

In his new position, Friedman
will have full responsibility for
financial relationships with the

customers of all profit centers in
the Division. He will continue to
report to William P. Fox, vice
president, finance and administra-
tion.

Friedman joined the CBS Tele-
vision Stations Division in 1960
and transferred to the CBS Rec-
dords Division in 1967 as assistant
director, credit and sales account-
ing. Most recently, he had been
director accounts receivable,
credit and collections.

CONCERT REVIEW

AC/DC Electrifies the Palladium

NEW YORK — An energetic,
hard-rock band with consistently
good material and a powerful
visual hook — the elements of
AC/DC's (Atco) appeal don't
differ much from those of many
other rock groups, past or pres-
ent. The Australian quintet that
opened a recent Palladium bill
made its impact on those merits,
certainly, but is likely to benefit
just as much from the current
scarcity of bands of similar
quality and similar inclinations.

Hard and Raucous

If pop music is entering a
middle-of-the-road era, someone
has forgotten to tell Angus
Young. In size and costume an
English schoolboy, Young (who
is 18) could be a fifth-former
with a hormone imbalance. His
guitar playing is hard and satisfy-
ingly raucous if not particularly
innovative, but the way he skips,
runs, drools, leers and generally
creates mayhem around the
stage makes it almost impossible
for the audience to take its eyes
away from him. This is manic
energy of the sort associated
with Peter Townshend — con-
stant, unpredictable in the forms
it will take, and more than a
little dangerous. AC/DC makes
excessive, rebellious music for
kids who know what's at stake
and don't care; Angus, like Mal-
colm McDowell in "If," makes a
smoldering, riveting leader for
the rebellion.

Don Scott, the lead singer, cuts a Daltrey-like figure in con-
trast to Young's Townshend, and
provides his own diverting stage
movement (some is necessary,
admittedly, just to stay out of
Angus’s way). In concert his
voice sounded somewhat thinner
than on either of the group's
records, but it is a good rock
instrument. In a better situation
(the half-empty Palladium sound-
ed like an aircraft hangar) he
might well do more than hold
his own against the din of guitar
and rhythm.

Gift of Rock

About the material — most of
it is familiar in structure, three-
or four-chord blues and rock
' n' roll. AC/DC's gift — a gift
which has extended through two
well-written albums — is its
ability to convey the impression
that for these musicians this
is fresh territory, and this ingenious-
ness makes it more faithful to
the untamed urgency of rock
than any of the tongue-in-cheek
punk bands can hope to be.

"Problem Child" and "High
Voltage Rock ' n' Roll" roar
through basic lyrics and tight
arrangements. "She's Got The
Jack," a naughty blues about
gonorrhea, revels in its own bad
taste and clearly scores points
with the teens at whom it is
directed.

Rock Know-How

AC/DC's members are not likely
to come up with songs that are
lyrically complicated or any
more politically conscious
than "Summertime Blues," but
their genre and their audience
don't demand such things from
them. They do know how to
rock, though, and they are the
sort of opening act that sends
headliners' managers scurrying
for the housesheets as soon as the
set is over.

Marc Kirkeby

W-W-W-W-Wakeman

Rick Wakeman, A&M Recording artist, took over the afternoon drive slot as guest DJ at WWWW Detroit. Pictured from left Steve Dahl (6-10 a.m. DJ) Art Walsh (general manager); Lee Abrams (Burkhart-Abrams); Stephen Dunn (midwest regional promotion man for A&M); Jim Johnson (PD) and seated, Rick Wakeman.

Capricorn Signs McClint0n

Don Schmitzelle, vice president and general manager of Capricorn Records, has an-
nounced the signing of Delbert McClintoon to a long-term recording contract. McClintoon
will begin recording his first Capricorn album in the next few months, with a scheduled
release in early 1978. Pictured from left: Don Light, Delbert McClintoon's manager;
Delbert McClintoon; Capricorn president Phil Walden; and Don Schmitzelle.
The changes at KAKC are that. Dr. Don will be MD and after-midnight drive, and Ben Kane switches from afternoon drive to 12-2 p.m. There is an opening for an evening man at KAKC. Contact Ben Kane at P.O. Box 970 Tulsa, Oklahoma, 74101; tapes and resumes please, no calls . . . Opening for a 6-10 p.m. person at WiFi, exciting and relatable. Also, a female news-person requested. Contact Steve Rivers at 1 Bala Cynwyd Plaza, Philadelphia, Penn. 19004.

Latest changes at WiFi are: Kelly McCann from WDAK/Columbus to middays 10 a.m.-2 p.m., and Bill Gamble from KIRL/St. Louis as production director . . . Steve Wade, formerly of WPGC, joins 14-2 YQ to do middays . . . Jason Douglas is the new MD at CK-101. Chris O’Neill has left to work for Tom West at WLOF . . . Y-102 had a free concert last week with local bands and Dixie Dregs. They also had a gelatin jump where 300 people jumped in 600 gallons of gelatin, one at a time of course . . . On Sunday, August 21st WIST had their 38th birthday party to which the world was invited. Among the festivities were free fun, a portable disco, games, and the whole party was held at a public lake. Everyone at the party cleaned up so well that the city told the station that they were welcome to use it next year. Keep it up America.

Gary Drake of WAAV has moved over to the sales dept. of the station; therefore there is an opening at WAAV for a PD. Contact Bob Baran at (205) 533-9190 . . . John Tobin takes the midday shift at KSLY. He’s back in the swing of things . . . New changes at WAUG: Jack Gregory is the new operations PD from WAXY; Steve York was promoted to asst. PD and is maintaining his MD position; Chuck Whittaker promoted to production director; Mark Beall promoted to . . .

**Radio Short Takes**

By PORTIA GIOVANAZZO

Eric Fox of WOW thanks everyone for sending tapes for their recent opening (he received 300 tapes). Fox decided on Rodger Davis from KCRG/Cedar Rapids to do afternoon drive at WOW . . .

Steve Carter of KAKC is now doing afternoon drive at KOMA/Oklahoma City. The changes at KAKC are that Dr. Don will be MD and after-midnight drive, and Ben Kane switches from afternoon drive to 12-2 p.m. There is an opening for an evening man at KAKC. Contact Ben Kane at P.O. Box 970 Tulsa, Oklahoma, 74101; tapes and resumes please, no calls . . . Opening for a 6-10 p.m. person at WiFi, exciting and relatable. Also, a female news-person requested. Contact Steve Rivers at 1 Bala Cynwyd Plaza, Philadelphia, Penn. 19004.

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**TRIPLE ECHO**

**SOFT MACHINE**—Harvest SHITW 300 (U.K.)

A veritable avalanche of photos and information accompanies this three record set which chronicles the evolution of the group through ten years and fifteen incarnations. Included are the requisite unreleased tracks and highlights of their recorded career. Kevin Ayers and Robert Wyatt, two graduates, are featured.

**EL-AHRAIRAH**

BO HANSSON—YTF 50350

The Swedish keyboardist has finally chosen to attempt a more adventurous project after several smooth but lackluster ips. The “Watership Down” theme does not get in the way of the music which sounds like it has been influenced by Jean Michel Jarre’s “Oxygene,” the difference being the use of percussion, flutes and guitars.

**DIVIDED WE STAND**

KING HARRY—EMI EMC 3188 (U.K.)

Drums are credited to Harold King (a rhythm machine), hence the name of this new group formed by three newcomers: Al Bowery, John Dickson and Tino Licino. The songs have a simple, basic appeal with an underlying complexity owing to numerous vocal and guitar overdubs. An extremely ambitious and musical debut with many standout songs.

**THE DANCER**

GARY BOYLE—Gulf GULP 1029 (U.K.)

Boyle has served an apprenticeship with various British jazz ensembles before the formation of his own fusion group, Hotope. With his first solo lp, the guitarist is joined by Rod Argent and Brand X among others as he stretches out with a self-described “synthesis of the most positive elements of both body and head music.”

**MOTORHEAD**

Chiswick WIX 2 (U.K.)

The best evidence on record for the rebirth of the power trio via this group fronted by Lemmy, a former member of Hawkwind. Producer Speedy Keen has kept all the dials in the red area of the meters as the group thumbers through songs like “Motorhead,” “Vibrator” and the classic “Train Kept A Rollin’.”

**NEW WAVE**

VARIOUS ARTISTS—Vertigo 6300 902 (U.K.)

While the “New Wave” title is uncomfortable with groups like Skyhooks, the Runaways, Little Bob Story and the Flamin’ Groovies, the 16 track lp does live up to its name with tracks from the Dead Boys, the Ramones, Richard Hell and the New York Dolls. The Boomtown Rats track is the highlight.

**AM Action** (Continued from page 41)

Indeed! Stirring audiences at 293 (#1 request and second in sales behind Elvis' single in Atlanta), KSLO, WPGC, WLAC, KNUS, KFI, WOR and WHYY. Rita Coolidge (A&M) "Were All Alone." With "Higher and Higher" still top 5 for many and #1 WFIL, activity on this new one is popping anyway. Picked this week at XUXK, KJR, WNOE, WTIX (LP), KVX, KCPX, KXX/106, WHYY and WORD.
THE ALBUM CHART

SEPTEMBER 10, 1977

THE NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA

1 1 RUMOURS
Fleetwood Mac
Warner Bros. BSK 3010
(15th Week)

2 2 STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541
Warner Bros. BSK 3010
(15th Week)

3 5 CSM CROSBY, STILLS & NASH/Atlantic SD 19104
4 4 JT JAMES TAYLOR/Columbia JC 34181
5 6 MOODY BLUE ELVIS PRESLEY/RCA APL 2428
6 3 STREISAND SUPERMAN BARBRA STREISAND/Columbia

8 7 LITTLE QUEEN HEART/Portrait JR 34799

17 8 COMMODORES/Motown M 78481
15 9 SHURA CASSIDY/Warner/Cbs 30974 (WB)
10 15 FOREIGNER/Atlantic SD 18215
11 10 I'M IN YOU PETER FRAMPTON/A&M SP 4704
12 11 BARRY MANILOW/Arista 8500
13 13 FLOATERS/ABC AB 1010
14 14 RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644
15 16 ANYTIME ... ANYWHERE RITA COOLIDGE/A&M SP 4616
17 17 WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL 2274
19 18 CAT SCRATCH FEVER TED NUGENT/Epic 34700
20 19 GOING FOR THE ONE YES/Atlantic SD 19106
21 21 I ROBOT ALAN PARSONS PROJECT/Arista 7002
22 22 LUNA SEA FIREBALL/Atlantic SD 19101
23 20 BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630
24 21 BOSTON/Epic JE 34180
25 24 HERE AT LAST---BEE GEES SEE BEE GEES/RSO 2 3901

27 26 A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403

28 27 CHANGES IN LATITUDES, CHANGES IN ATTITUDES
JIMMY BUFFETT/ABC AB 990

29 30 NETHER LANDS DAN FOGELBERG/Full Moon Pe 34185

31 34 TERRAPIN STATION GRATEFUL DEAD/Anita 7001
33 32 THE GRAND ILLUSION STYX/A&M SP 4637
35 35 THE LAST REFLECTIONS BILLY JOEL/Reprise RS 6965
36 36 ROYAL AFFAIRS THE ESSEX A&M SP 4625
37 37 SIMPLE THINGS CAROLE KING/Avr 444

38 42 MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280
39 28 STEVE WINWOOD/Island IYS 9494
40 41 ONE OF THE BOYS ROGER DAILEY/MCA 2271
42 43 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105
44 44 SOMETHING TO LOVE LTD/A&M SP 4646
45 45 THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090
46 46 STAR WARS AND OTHER GALACTIC FUNK MECO,
Millennium MNP 8001 [Casablanca]
47 47 FLEETWOOD MAC/Reprise MS 2281 (WB)
48 48 DREAMBOAT ANNIE HEART/Mushroom MS 5005
50 49 FLOWING RIVERS ANDY GIBB/RSO 1 3091 (Polydor)
51 40 OL' WAYLON WAYLON JENNINGS/RCA APL 2317
52 25 PLATINUM JAZZ WIR/Blue Note BN L690 02 (JU)
53 52 PART 3 KC AND THE SUNSHINE BAND/T.K. 605
54 57 LIVE IN THE AIR AGE BE BOP DELUXE/Harvest SK 11666

55 50 ROCKY (ORIGINAL SOUNDTRACK)/United Artists L6953
53 53 GO FOR YOUR GUNS ISLEY BROTHERS/T-Naz PZ 34423

54 49 LIGHTS OUT UFO/Chrysalis CHR 1127
55 62 TOO HOT TO HANDLE HEATWAVE/Epic Pe 34761

56 66 A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA

57 48 SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13
340C2 (Motown)

58 60 ENDLESS FLEET LEO SAYER/Warner Bros. BS 2962

CHARTMAKER OF THE WEEK

1 59 LIVIN' ON THE FAULT LINE
DOBBIE BROTHERS

WARNER BROS. BSK 3045

PRODUCED BY PAUL DIANO
WITH ARRANGEMENTS BY PAUL DIANO

60 39 AMERICAN STARS 'N BARS NEIL YOUNG/Reprise MSK
2661 (WB)

61 55 CELEBRATE ME HOME KENNY LOGGINS/Columbia PC
34655

62 61 MARVIN GAYE LIVE AT THE LONDON PALLADIUM/
Tamla T 35292 (Motown)

63 51 CAROLINA DREAMS MARSHALL TUCKER BAND/
Capricorn CPK 0130 (WB)

64 67 RAISSING' HELL ELVIN BISHOP/Capricorn 2CP 0185
(WS)

65 57 THE TWO OF US MARYLYN McCeo & BILLY DAVIS, JR./
ABC 1026

66 56 IZITSO CAT STEVENS/A&M SP 4702

67 65 I REMEMBER YESTERDAY DONNA SUMMER/Casablanba
NB 7056

68 64 TRYING TO GET THE FEELING BARRY MANILOW/Arista
4065

69 85 IN FULL BLOOM ROYCE ROYCE/Whitfield WH 3074 (WB)

71 73 FLY LIKE AN EAGLE STEVE MILLER BAND/Capital ST 11497

72 75 NEW YORK, NEW YORK (ORIGINAl MOTION PICTURE
SCORE)/United Artists LA750

73 58 NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL
GORGIADES/Ausy 7E 1107

74 79 NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/
Capitol ST 11557

75 80 GON'T PLACE MICHAEL HENDERSON/Buddah BSO 5693

76 91 BOATS AGAINST THE CURRENT ERIC CARMEN/Arista AB
4124

77 87 FOREVER GOLD ISLEY BROTHERS/T-Peiz PZ 34452 (CBS)

78 88 CARELESS STEPHEN BISHOP/ABC ARCD 954

79 82 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros.
BSK 3112

80 66 BENNY AND US AVERAGE WHITE BAND & BEN E. KING/
Atlantic SD 19105

81 63 SLAVE/Caution SD 9914 (Atlantic)

82 69 LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)
AL JARREAU/Warner Bros. BS 30352

83 84 FOGHAT, LIVE FOGHAT/Bearsville BS 6971 (WB)

84 88 MAX THE RUMOUR/Mercury SM 1 4175

85 70 LIVE---YOU GET WHAT YOU PLAY FOR
REO SPEEDWAGON/Epic PEC 34494

86 118 NIGHTWINGS STANLEY TURRENTINE/Fantasy F 9354

87 92 SILK DEGREES BOZ SCAGGS & C/J/J/Columbia JC 33920

88 128 DUSIC BRICK/Bang BLP 409

89 84 DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW
11645 (Capitol)

90 77 DESTROYER KISS/Casablanba NB 7025

91 72 SO EARLY IN THE SPRING, THE FIRST 15 YEARS
JUDY COLLINS/Atlantic (CBS)

92 34 --- FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE
ELVIS PRESLEY/RCA APL 1506

93 133 CRAWLER/Epic Pe 34900

94 138 RAM JAM/Epic Pe 34858

95 119 DAYTIME FRIENDS KENNY ROGERS/United Artists LA754
G

96 107 CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647

97 76 FREE AS THE WIND CRUSADERS/Atlantic BLS 802

98 109 BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL
ANIMALS/Jet JAT 2970 (JU)

99 122 SANFORD-TOUGHS BAND/Warner Bros. BS 2966

100 136 ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP
1707
It's Ecstasy.
When you play this L.P.

Barry White
Sings For Someone You Love

Includes his hit single
"It's Ecstasy When You Lay Down Next To Me"

20th Century-Fox Records
A Feast of Brahms—and Rubinstein
By SPEIGHT JENKINS

NEW YORK — Two important Brahms discs have just appeared on two different labels: James Levine conducting the Chicago Symphony Orchestra in Brahms’ Third Symphony on RCA, and an album of Lieder with Christa Ludwig, accompanied by Leonard Bernstein on Columbia. The Levine reading of the Brahms’ Third is of unusual interest, because the young maestro made such a big success with his version of the First Symphony last year, for which among other awards he won the RW award for Best Orchestral Performance of the Year.

His Third is no disappointment. The Symphony is treated throughout as though it is a love song, which histologically it may well have been. Brahms was enamored of a young mezzo-soprano who was specializing in presenting his songs, and the symphony was written in 1883 while he was in the grips of that passion. Levine launches into the work with his usual buoyancy—an excited, taut and very intense opening. But from the very beginning one can hear the different instruments of the orchestra phrase with great clarity. Granted, that the conductor has in the Chicago Symphony one of the two or three finest orchestral instruments in the world, on this recording the detail of orchestral sound and individual performers are particularly fine. This is in no regards meat-and-potatoes Brahms; in fact it is the opposite: very young, fresh and ardent.

The third movement, one grand development of a rich, singing theme, gives the orchestra a chance to shine: first the rich, clear cellos, then violins, later the marvelous horns (and no symphony orchestra in the world has more expressive and consistently well-played brass), finally the oboe, all together make a compelling statement. The fourth movement seems a shade harsh. (Continued on page 59)
By DEDE DABNEY

NEW YORK: Personal Pick: "Disco 9000" — Johnnie Taylor (Columbia). Disco 9000 is a very well known disco in Los Angeles. Explosive excitement is evident throughout the single, which was written by Taylor. His execution is superb.

DEDE'S DITIES TO WATCH: "Don't Take Her For Granted" — Ron Henderson & Choice Of Colour (Chelsea); "Get Into Your Life" — Beloyd (20th Century); "Invitation To The World" — Jimmy Brisco and The Beavers (Wanderick).

Mel-Q-0's Davis of Bastrop, Louisiana, formerly with radio station KTRY-AM & FM, has decided on a new endeavor. She is going into independent promotion. Ms. Davis will be handling promotion throughout the areas of Arkansas, Louisiana and Mississippi. If you are interested in an indie, please contact Ms. Davis after 6 p.m. at (318) 281-9142.

It has been announced that Otis Smith has left ABC Records to join Motown Records. Smith will be heading the promotion department.

For the record! Harold Melvin's next release won't come until October. It is also reported that Sharon Paige's lp has been finished.

Mike Payne has been promoted from music director to program director at WABQ-AM (Cleveland). Payne will retain his MD duties.

A new theatre that has been on the horizon in Philadelphia is the Tower Theatre, located in Upper Darby. This theatre holds close to 3500 patrons who go to see such acts as Deniece Williams, Stanley Clark and others. There has been a need in that city for such a venue. Both young and old have moved on to this theatre with no serious repercussions. Our hats go off for the owners of the Tower Theatre. For their insight in creating a house for all those patrons hungering to view their favorite recording groups.

ABC Names Carter Gospel A&R Dir.

LOS ANGELES—Mark Myerson, vice president of A&R, ABC Records, has announced that Sonny Carter has been promoted to the position of director of gospel A&R. Carter will also continue his responsibilities as singles coordinator for the A&R department.

Carter came to ABC Records five years ago. He was formally a general manager at radio station WCPR in Detroit and host of a TV show on CKLW in Windsor, Ontario. Carter also was a featured vocalist in both the Earl Bostic and Jimmy Willkins Orchestras. Carter will report directly to Myerson.

Direct Disc (Continued from page 4)


"We want to provide the people who are interested in high quality recordings with a variety of musical forms," said Overholt. Most of the direct-to-disc product available up to this point has been classical. "The releases are limited editions by necessity," Overholt points out, "because only lacquer is only good for about 40,000 pressings.

"Most albums have a controlled, packaged sound these days," said Overholt. "I think recording quality is becoming more and more important to the consumer. I attribute a lot of the sales on albums like Stevie Wonder's and Boston's to the fact that the sound quality is higher and cleaner. Our product is selling primarily because it is direct-to-disc, without much regard to artist or musical form at this point, but eventually we will see a lot of competition and then artist recognition will be a more important factor. That's why we are looking for established artists now."

The direct-to-disc process is essentially a live recording which eliminates the use of tape. The sound project from the microphone through the mixing board and directly on to the lacquer. It is commonly referred to as a first generation recording. Overholt elaborated, "Each step in the recording process pulls off quality. This is more of a performance set-up, which adds excitement and realism. It's not that difficult to do, it's just extremely difficult to do right. Not only is there a limited market, but there are a limited number of musicians capable of pulling it off. It takes a combination of a good disc cutter, a good engineer and good musicians. You don't enjoy the ability to splice or overdub and it is much more difficult to instill special effects. Anyone who relies on overdubbing, splicing and punching-in can't be effective. If it is done right, it sounds like there is a group set up in your living room."

The disc cutting stage of the process can be critical because no limiting or compression is used and the cutting heads in the mastering plant can be burnt out easily. "Those guys not only have to have their act together but also have to have balls because those things run into thousands of dollars and it is real easy to burn one out," said Overholt.

Pressing and plating are also critical and it is necessary to have a press mechanic right on top of it. Direct Disc pays a premium and puts a serial number on each record to check pressing quality.

Besides Overholt, the staff of Direct Disc includes Tom Semmes, vice president and producer of both new albums, Paul Wyatt, director of artists relations, and John Boyle, sales director.

"I think our operation is especially good for Nashville, in that it proves that when it comes down to technical quality, on all levels, we don't play second fiddle to anyone," Overholt concluded.

Smith To Motown (Continued from page 4)

ers, The Dramatics, Marilyn McCoo and Billy Davis, Jr., Rufus featuring Chaka Khan, and The Floaters.

Between 1970 and '73, Smith was vice president, operations for the Invictus and Hot Wax labels. There he was instrumental in the gold record careers of such new groups and artists as the Honey Cone, Chairman OI The Board, Freda Paye, the 8th Day, and One Hundred Proof.

R&B PICKS OF THE WEEK

ROSE ROYCE, "DO YOUR DANCE — PART I" (May Twelfth/Warner-Tom-telang BMG). A tastefully executed side extract from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of R&B. Not only does the infectious beat hit home but the vocals (B. M.) A tastefully executed side extract from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of R&B. Not only does the infectious beat hit home but the vocals (B. M.) A tastefully executed side extract from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of R&B. Not only does the infectious beat hit home but the vocals. A tastefully executed side extract from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of R&B. Not only does the infectious beat hit home but the vocals (B. M.) A tastefully executed side extract from the "Car Wash" soundtrack. Norman Whitfield has created a group that is destined to be big throughout the world of R&B. Not only does the infectious beat hit home but the vocals.
Our Ad of Aug. 19th
"All In The Game"
DK4563
Should Have Been
The Flip Side!
(Where The Action Is!)

"Where Lovers Meet"
(At The Dark End Of The Street)
TYRONE DAVIS

BRUNSWICK  DAKAR
## R&B Singles Chart

**SEPTEMBER 10, 1977**

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### R&B Regional Breakouts

#### Albums

**East:**
- **Commodores (Motown)**
- **Royce Royce (Whitefield)**
- **Lenny Williams (A&M)**
- **Bernie evac (A&M)**
- **D Specials (Cobain)**
- **Sharon Jones & the Dap-Kings (Daptone)**

**South:**
- **Commodores (Motown)**
- **Royce Royce (Whitefield)**
- **Lenny Williams (A&M)**
- **Bernie evac (A&M)**
- **D Specials (Cobain)**
- **Sharon Jones & the Dap-Kings (Daptone)**

**Midwest:**
- **Bronx (A&M)**
- **Royce Royce (Whitefield)**
- **Lenny Williams (A&M)**
- **Bernie evac (A&M)**
- **D Specials (Cobain)**
- **Sharon Jones & the Dap-Kings (Daptone)**

**West:**
- **Sergio Mendes & Brasil '77 (Elektra)**
- **Rose Royce (Whitefield)**
- **Lenny Williams (A&M)**
- **Bernie evac (A&M)**
- **D Specials (Cobain)**
- **Sharon Jones & the Dap-Kings (Daptone)**
Capitol Convention
(Continued from page 20)

We asked for questions, opinions and recommendations. The response was fantastic and it looks like a period of more open communications has begun. We don't want our people to wear blinders, but to be interested, informed, involved and grow with every aspect of the company."

The ideas and suggestions that arose were discussed more fully in Thursday's departmental meetings and several were implemented immediately. One example was the awareness of the need for customer service representatives in various districts to be coordinated on a national basis. During the conference, executives decided to broaden the responsibilities of Kirk Melloy to include the coordination of all CSR's with a weekly field check concerning the supply and use of merchandising tools.

On Wednesday there was a luncheon EMI product presentation. Leslie Hill, managing director, EMI Records-U.K., discussed the ever-growing cooperation between the U.S. and the U.K. Bob Mercer, director of the group repertoire division, EMI Records-U.K., said, "Repertoire knows no boundaries as to when and where it appears" and claimed that England is enjoying an upsurge of new talent. They also showed a film featuring acts such as Be-Bop Deluxe, Steve Harley, Andy Bown, Bemni Flint, No Dice and King Harry — The Rehda Brothers, Gonzalez, all of which either have albums or will soon have albums released in the U.S.

Thursday's luncheon product presentation was made by executives of the Ariola-America label which Capitol manufactures and distributes. Mac McCrory, Polydor Signs Jolis & Simone

Executives of Polydor Incorporated have announced the signing of James Jolis and John Simone to the label. The artists won honorable mention for two compositions in the 1976 American Song Festival, and James Jolis is known for his work as lead singer for Sea Train. Shown left standing are: Rick Stevens, vice president- east; James Jolis; John Simone; Stephen Johnson, Jolis & Simone's manager; (seated) Irwin Steinberg, president, Polygram Record Group & Polydor Incorporated; and Ron Dente, producer.
Boz at The Greek

Capitol-Canada Elects Evans Vice Chairman

■ TORONTO — Bhaskar Menon, chairman of the board and chief executive officer of Capitol Records-EMI of Canada, Limited, has announced the election of J. David Evans as vice chairman and chief operating officer of the company. Evans replaces Arnold Gosewich as chief operating officer and will report directly to Menon.

Reporting to Evans are Arnold Gosewich, president; Brian Jesling, vice president and general manager, retail division; Hans Klopper, vice president, manufacturing and distribution; Glen Lane, vice president, personnel and administration; John Macleod, vice president and legal counsel; Malcolm Perlman, vice president, finance.

E/A Sets Plans For Crewe Feature

■ LOS ANGELES — Elektra/Asylum Records has set the Videoriginals division of International Home Entertainment, Inc. to create and produce a special 10-minute feature tracing the career of label artist Bob Crewe.

The short, "Bob Crewe/Motivation," is being designed especially for airings via cable systems and similar closed-circuit TV situations, in key with the overall IHE production and marketing operation.

Now in production, the video film plays off a special song college of Crewe-written hits over the years, titles such as "Big Girls Don't Cry," "Walk Like a Man," "Rag Doll," "Can't Take My Eyes Off You," "Lady Marmalade," and "Swearin' to God," as well as tunes from his first recently-released album for Elektra/Asylum.

Mercury Promotes Two

■ CHICAGO — Jules Abramson, senior vice president/marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Al Privett to the post of national singles promotion manager, pop product, and Loanie Lawrence to the position of national secondary promotion manager.

Privett and Ms. Lawrence both come from the local staff of Phonogram/Mercury and join, in the Chicago office, recently named national promotion director Jim Taylor.

In his new capacity, Privett will be maintaining a liaison with all top 40 and pop adult stations, as well as the field staff of Phonogram/Mercury and its distributor, Phonodisc, Inc. Ms. Lawrence's main responsibility will be to maintain daily contact with secondary market and radio stations.

Privett joined Mercury two years ago as local promotion manager for the Southern Texas Louisiana. Prior to that he was regional promotion manager for ABC/Dunhill in Houston and also spent six years with Warner Bros.

Ms. Lawrence has been with Phonogram/Mercury for three years as local promotion manager for the Southern Kentucky, Tennessee, Mississippi and Alabama territories.

Musso Bows Firm

■ NEW YORK — Johnny Musso has announced plans to open his own indie promotion company, handling the Pittsburgh and Cleveland areas.

Musso, a native of Cleveland, returns to his hometown immediately from duties as vice president and general manager of Sound Bird and Shaddybrook Records.

Zalkind's Zodiac Institute Offers Insight into Music Business

By ALAN WOLMARK

■ NEW YORK — On September 26 the Zodiac Institute for Practical Learning, a school dedicated to offering a practical education about the music business, will begin a series of nine specialized courses taught by experienced instructors from a wide range of music related businesses.

Ronald Zalkind, the school's 28-year-old founder, emphasizes that ZIP will be an experience in "pragmatic learning" with courses concentrating on contracts, record production, lawsuits, concert production, record retailing and career opportunities.

Zalkind, who formerly taught music business courses at the New School, New York University, the Philadelphia Musical Academy, Temple University and The University of Tulsa, has structured the school's curriculum to allow a comprehensive understanding of music business specifics, something he feels no other institution in the nation offers.

Epic Ups Ostrow

■ NEW YORK—Alan Ostrow has been appointed product manager, Epic/Portrait/Associated Labels, west coast, according to an announcement made by Steve Slutz, director of product management.

In his new position, Ostrow will be responsible for creating and implementing marketing plans for assigned artists on the Epic/Portrait/Associated Labels rosters.

Ostrow was formerly product manager, Epic/Portrait/Associated Labels, east coast.

Fitzpatrick Corp. Names Miller VP

■ LOS ANGELES — Robert Fitzpatrick, president of the Robert Fitzpatrick Corporation, has announced the appointment of David Miller to the position of executive vice president.

Miller was the national promotion executive with Shaddybrook/Soundbird Records and Sutton-Miller prior to joining Fitzpatrick in March.

Zalkind believes that people interested in the music business need "to know more about the nuts and bolts" and should approach the world of music with a realistic view. To stress this point (and the school's theme), the course that Zalkind teaches, "The Business of Music: A Basic Course In Survival," has one prerequisite: "Please check all romantic associations with music at the front door."

Each class session will be 1 1/2 hours and will incorporate a series of 1/2 hour TV shows produced specially for the related courses by a non-profit organization. Shows with Bruce Lundvall, Dee Anthony, Frank Barsalona, Aaron Copland and Jay Sonin are already completed, and others featuring Terry Ellis, Artie Winberg, Steve Miller and Thom Bell are in the works.

These shows and the actual courses shy away from rapping; they are highly structured, concentrate on basics and utilize work-study books. The classically-trained Zalkind insists that "music schools must teach the business of the arts. I'm an educator but not education."

One of the courses, "Career Opportunity Workshop," will offer vivid scenarios summarizing job opportunities. The series of guest instructors for this course includes Scott Muni (PD, WNEW/FM) and Carol Ross (VP, KUSK, 107.3). Other course instructors include Tony Bongiovanni (record producer and audio engineer), Howard Stein (concert producer) and a battery of lawyers, retailers, and music executives.

ZIP does not issue any degrees and doesn't claim to be a substitute for on-the-job training. The school's primary goal is to give students adequate preparation and a realistic perspective with which to enter the music business.

Students with diverse musical interests from composers and singer/songwriters to aspiring managers should find the school valuable. With such a range of courses Zalkind sees ZIP as "a one-stop source for the business side of the arts." If successful, course seminars will expand into film, television, book publishing and other media.

Each course costs $75 for seven sessions and the classes will meet weekly on either Monday or Wednesday nights. Classes begin at the Jubilee House, 323 West 13th St., New York, N.Y. 10012.
breaking records in this country?

Muscolo: I don't see how anybody can stop it.

Anti: They're the most united still. Yeah, I don't see a change. They're still extremely well united in their make-ups and their contacts. People who are in the south, they don't want to go anywhere. They have these radio people down there—the radio stations that make up those 10 states, they have no desire to go anywhere. They love it down there. And so I think you're going to find very little change. That's really what concerns me. There may be a major market like Atlanta or the possibility of somebody really having a real bad book and etc. But generally, the south is extremely unique and the people who are in the south, stay in the south.

Muscolo: And the ones that leave, always seem to be the ones that are the stars in the south, that come to LA to be national people. And you can bet that the local Cordell people that come out of the south are the people like the Scott Shannons, or the Al Moinets, or the Charlie Minoris. I think probably more national people from one region of the country, on a record level, probably come out of the south.

RW: Let's get back to talk about your company a little bit. I can come to you and get a single worked obviously. That's the main bulk of your business. What about if I want to work a whole project with an album, can I get continuous support from you on different levels?

Muscolo: Sure. We have a guy that we work with that works within our structure. Cordell's company. In a situation like Richard Chemel's company, "Richard Chemel on Albums" and he works within our organization with the AOR stations to secure airplay on that level. Richard used to be with 20th Century and he became available some six months or so after Anti/Muscolo was formed, and we joined together. We can now support acts at both ends with a solid album promotion situation evolving where they can begin to achieve what we've been involved in this year. Heart especially. He was in there with the FMers from lick one all the way. That was a total support situation.

RW: How hard is it to get a new artist played these days? On the very low levels, on the tertiary levels?

Anti: I think it's hard period. Really, generally on all levels.

Muscolo: I'll tell you where it's down to, okay? I think it goes even a little bit beyond that. It's not that hard if it's a good record. It's not that hard to get some play down there if it's a good record. You can walk into any radio station with a bad record, and it's going to be hard. You know so it's really predicated on the quality of the product.

RW: But there are quite a few good records that come out every week, a lot more than radio stations have space to add.

Anti: I would say generally you could get records played, and if you have the right person playing a record you can get a fair reading.

Muscolo: Do different even situation where you think a record is really good and it just cannot get any play?

Muscolo: No, no play. I mean some play it's going to get. Not no play, but enough play—yeah, sure. Not enough play for different reasons.

Anti: I think Tony has a good situation here which is very true. There are times you can take a station—a lot and with that one station build the record. And build it, and build it.

Muscolo: We've been involved in doing it, you know. But there are times when you get so involved with people because they get really involved with you, and it almost becomes a force of minds of that radio person knowing it's there and you having that very strong personal relationship with him. And you feel that it's there and you get so emotionally involved in it that you almost really feel that you did it, you know. I mean everyone has their own ego level. And all of that, you know. So you get involved from that level. You can actually, like Donald said, see that record become constructed at a given point with 5 or 6 of these people. You know the record's there. Then, it's just a matter of pushing it on enough people to make it come home.

RW: Who are the hottest stations in the country right now on a secondary level by region?

Muscolo: There's about 7 or 8 people around the country that you could easily count off. In the northeast region right now, Gary Berko-witz (WPRO-FM) is getting a little hot every once in awhile. Curt Hansen (WAVZ) and Mark Lawrence (WGUY) are also strong.

RW: Are there a lot of people in radio who are very much into breaking records?

Anti: Well I think there are certain people that are extremely good with music. I think there are people that work extremely well with programming but not that good with music. But I think we all lean toward the record breaker people because that's the thing that you can see right away. It's a constant flow of the programming effort. So, I think Jimi Fox of 10Q said "I wish there was a book all the time. I wish I knew every month how I was doing." He says "That's the way I run it, but I don't get the results back that way." They go in a book for a month, and I have to wait two months. So with records you can see every day, every week, so it's a lot easier to read.

Muscolo: And continuing with the people if you wanted to go down to the south, in the Carolinas it's almost a different situation. Ray Williams at WISE, I think breaks more records consistently in the Carolinas. Larry Cannon (WFLB) is probably bringing up second.

Anti: What about some of the people in that part of the country? The people that I have contact with, that I would say would be Lanny West at WHHY and Bruce Stevens at WBBQ. They've been there a lot of years, the stations have been there for a lot of years, they play a good list of records, they're into the music, they are conscientious about their stores, they're both young. I mean those 2 guys are dynamite. I couldn't say enough good things about them.

Muscolo: The 3 consistent people that I deal with in the South are probably Kerry Jackson at WGSV, John Shomby at KXX-106 and Kelly McCoy at WRFC.

Muscolo: In the Midwest, KKKL-Grand Forks, with Bob Hooper WKS popping a lot of records. Sam Lee when he was at KIOA was moving some music there, but now he's gone out of there. Barry Casey does some good work at KEYN, Bob Denver at KVOX pops some out. Pat Martin at WSP seems to have a pretty good record of things you know. In California for awhile John Tobin (KSLY) had it going. Then Foxer (Jimi Fox 10Q) had it. He's moving records the fastest now.

Anti: Good point, good question. In fact Jimi Fox asked me this last night when he said "What do you call passive?" and I'll tell you something, I said, the only way I look at it is you call the people. And you take them at random, you don't know the age, you don't know anything about them and that's all you're doing. People like to say it's going on records after everyone else has. That's not necessarily true. And Charlie Lake said it also. He says sometimes he's found records very early out of the passive research.

Muscolo: Right. Basically the recognition level on a passive research call-out system is going to be towards the recurrent record more than anything else.

RW: Passive audiences don't know what they are listening to for a long time.

Anti: The number one thing is when you go to a record shop and check sales, you are just checking the people who bought the record. That's all you know. When you do it at random call-outs, you're not going and checking on just a certain person, you are getting an overall view on everything. Which is a little bit different than just going to a record shop and just finding the record buyer. What about the listener that doesn't buy?

Muscolo: There are times—I can name a very good instance that I am personally involved with—when you can find a record that you may not have found the other way. That's not to say that nobody else will find it either. Scott Christiansen up at WEAQ is a believer in the concept. He's kind of gotten into passive research a whole lot and he's gone to the complete kind of it, you know. He's an advocate of John Sebastian, the KDWB passive research situation and all of that. Scott was very early and 2 weeks before anybody who really started talking about Shaun Cassidy said, "I put this Shaun Cassidy record on my callout research because he plays some records over the phone for people, and it's a smash. He was telling me about that record two weeks before I heard about it from anybody else."

RW: How do you deal with the radio station that refuses to play a proven hit record?

Anti: We leave him alone. Why waste time, it won't make any difference anyway. It's like working a record. If a record like the Emotions explodes in 3 or 4 weeks, there's no sense for us to continue on the record, because the record is taking care of itself. But at the same time you're still going to talk about it, mention it. I think if someone is not playing it, why waste time, it's their fault. It doesn't matter. It's their opinion. Once they've formed their opinion it's too late for you to waste your time to try and change it. The results tell the tale.

RW: Do you think that the major companies will eventually be few and in command of the entire industry? Do you think that eventually we'll have WEA, CBS, Capitol and A&M?

Anti: No. There are too many free thinking people in this business. Music is breaking records. The breaking of new music is that how are you going to go up against a company that's got 30 or 40 promotion men when the little guys have 5 or 6?

Anti: What you have to do is get monster acts.

Muscolo: You definitely have to form a team. And if it's a hit they'll get it for you because professional people don't pass by hit records.

www.americanradiohistory.com
**RECORD WORLD INTERNATIONAL**

**CANADA**

By ROBERT CHARLES-DUNNE

- TORONTO — ONLY THOSE WHO DO NOTHING MAKE NO MIS-TAKES DEPT.: Other columnists may save retractions for the end, but we start with our mistakes. We reported that Quality had lost the Playboy/Beserkely distribution rights at the end of their current contract. A little deeper digging has led us to discover that the contract continues well into 1979. Oh, well. Also, we reported that former MCA national promo man Bob Johnson had departed the label for Direction Records. Wrong again. He is in fact in the process of forming a production house for artists to record. Our apologies to all concerned.

AND NOW ON TO NEW NEWS: Other people make mistakes too. The Rolling Stones, as you are all painfully aware by now, made their first appearance at a club in a decade earlier this year at Toronto's El Mocambo. Well, now the album ("Love You Live") has been released and the Toronto segment consists of side 3: "Man and Wild Horse," "Cracking Up," "Little Red Rooster," and "Around & Around." Only problem is that Atlantic, in all their printed promo so far, has misspelled the name of the club. Atlantic's copywriters contend that the Toronto tapes are "historic." We sympathize, having flunked history also.

**RECORD WORLD INTERNATIONAL**

**GERMANY**

By JIM SAMPSON

- MUNICH — The death of Elvis Presley came as a shock here, as everywhere else: front page headlines, special broadcast memorials, old Elvis movies playing theaters, etc. For millions of Europeans, Elvis was America, like Levis or Coke, more than any other entertainer and perhaps more than even President Carter. RCA boss Hans-Georg Baum says orders for 380,000 units were received within one week of Elvis' passing. Despite around-the-clock operation, it will take the plant three weeks to fill those requests. Luckily, RCA had just released several IP greatest hits set (developed by RCA France) called "Elvis Presley-100 Super Rocks." Phonogram, meanwhile, is rushing releasing Red Robinson's Vancouver interview called "The Elvis Tapes." A plan to back the interview with covers of Elvis hits, sung by a well-known English producer, was scrapped before Elvis' death.

A couple of surprises at the CBS Germany annual sales meeting here: Mike von Winterfeldt has been replaced by Gerhard Maurer as marketing and sales boss. And the company released details of an anti-import plan called "powerplay," designed to combat the flow of underpriced product from countries with lower unit prices than Germany. Some 130 sales, marketing, promotion and A&R managers attended the three day gathering, which was chaired by proxy Rudi Wolpert. A&M European coordinator Marcus Bicknell flew in from Paris, as did CBS International's senior veep for Europe Peter De Rougement. One problem given lengthy discussion was getting adequate exposure for German artists in the German mass media, which is still dominated by foreign music. German managers anticipate successful international exploitation of locally produced acts like Lake, The Shapeless, and Vito Leonardos. Leonardos flew in for a convention concert from Los Angeles, where she just completed an English LP (her live performance of "Free Again" was a stopper)

**GERMANY'S TOP 10**

<table>
<thead>
<tr>
<th><strong>Singles</strong></th>
<th><strong>Albums</strong></th>
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<tr>
<td>1. MAGIC FLY</td>
<td>1. LOVE FOR SALE</td>
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<td>2. SPACE</td>
<td>2. BONEY M — Marva Incl</td>
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<td>3. YES SIR, I CAN BOOGIE</td>
<td>3. SUPER HITS ORIGINAL</td>
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<td>4. BACCARA — RCA</td>
<td>4. VARIOUS ARTISTS — EMI</td>
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<td>5. I FEEL LOVE</td>
<td>5. GREATEST HITS</td>
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<td>6. DONNA SUMMER — MGM/Atlantic</td>
<td>6. SOUNDTRACK — MGM/Atlantic</td>
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<td>7. SORRY, I'M A LADY</td>
<td>7. GORDON LIGHTFOOT — MCA</td>
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<td>8. BACCARA — RCA</td>
<td>8. STARS UND IHRE GOLDENEN Hits</td>
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<td>9. IT'S YOUR LIFE</td>
<td>9. VARIOUS ARTISTS — Ariola</td>
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<td>10. SMOKI-RAK</td>
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<td>11. DABBA</td>
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<td>12. BONEY M — Marva Incl</td>
<td>12. E-RAK</td>
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<td>13. LAURENCE VOULEY — RCA</td>
<td>13. VARIOUS ARTISTS — Arista</td>
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<td>14. BARRY FRUSS DURDEN SOMMER</td>
<td>14. SORRY, I'M A LADY</td>
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<tr>
<td>15. IN YOUR EYES — Harry Nilsson</td>
<td>15. BACCARA — RCA</td>
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(Courtesy: Der Musikmarkt)
New Wave Survey (Continued from page 3)

That behavior strikes a contrast with initial response to the first British punk acts, which in turn alluded both musically and lyrically to earlier, commercially marginal U.S. acts like the Stooges, the Velvet Underground, the MC 5 and the New York Dolls. Label executives suddenly found themselves forced to take this punk sound seriously, to market it, and to make a go of it. The sound quickly rebounded in the marketplace, and sales followed, with British acts scoring in the same markets that their predecessors in the earlier U.K. punk releases: the industry itself had rebounded from the mid-decade recessionary slump and was presumably already capitalizing on the youth market through Top 40 and AOR radio, yet the indie labels that had launched rock over a decade earlier were now larger, often corporately directed, and more entrenched in mainstream style.

Slowly, though, as the number of records representing the maverick teen sensibility increased, sales followed, with British acts scoring in the same markets that their predecessors in the earlier U.K. punk releases: the industry itself had rebounded from the mid-decade recessionary slump and was presumably already capitalizing on the youth market through Top 40 and AOR radio, yet the indie labels that had launched rock over a decade earlier were now larger, often corporately directed, and more entrenched in mainstream style.

The double-edged nature of that process isn't lost on label sources, who recognize its parallels to the mid-60s British invasion and the subsequent regeneration of rock 'n' roll under the more ambitious banner of rock. At the same time, the industry and its marketplace are both larger and more complex than they were a decade ago, and shifting market demographics, which show an increasing adult audience, have partially eclipsed an earlier teen emphasis. Although the ferocity of British new wave's political and sociological elements remains in question for U.S. labels, who feel American teens are more complacent and less polarized than their overseas peers.

"I view it as a definite teen market," commented Barry Grieff, vice president, marketing and creative services, at ABC Records, whose current new wave priority is Tom Petty and The Heartbreakers. "We'll follow the market all the way through, but we won't ignore the younger listeners." Grieff minimizes direct parallels with the British market, which he feels has rarely coincided with the U.S. industry in recent years, seeing punk's future in the states as more a question of style than content. "One of the really interesting things is that in Britain, there are social and economic reasons for its appeal," he explained. "It's going to have to be less social, and more entertainment to succeed in the U.S."

While most labels agree that the current new wave/punk scene represents something with commercial potential, there is much disagreement concerning the nature of the particular market. Some executives see the British and American variations of this basic rock as delivering essentially the same message. The only difference being that the British audience is much more open-mined and has accepted the sound much sooner than the American kids. Mike Klenfner, executive vice president of Atlantic, said, "The British scene is on fire while the American one is just catching up." Herb Cossack, head of sales for Island, contends, "The British are ahead of us, but we'll catch up."

Others see vast differences between the two scenes and feel that entirely different marketing techniques are necessary to pull off a commercially successful new wave/punk scene here. The sounds coming from Britain are deeply rooted in a social phenomenon, the economic and social strife is creating a great unrest among its youth. While in the States, punk music is largely produced by "rich suburban kids." British life has nurtured music and a consciousness which is "not a charade but a reality," according to Jim Foley, A&R for Columbia who is actively working new wave groups on both sides of the Atlantic.

Young Demographics

Most label executives from A&R, sales and promotion agreed that new wave's punk marketing and promotion should concentrate on the young demographics, the high school through early college ages, generally 15 to 24. More specifically, the potential punk record purchasers are young, white males.

Jerry Jaffe, Polydor's national album promotion director, feels the demographics for this sound should be in the 24 to 31 category because this type of music has all the hallmarks of being in on the second British invasion, but these people are now turning a deaf ear. "Although the prime audience is somewhat limited, promotional campaigns have much wider goals. Mike Klenfner, whose label is heavily promoting AC/DC, would like to include "everyone who likes rock n' roll." While Mr. Jaffe will make these kids, which includes the young, rock n' roll freaks."

Mike Bone, head of promotion for Mercury, has an interesting view of the people attracted to this up and coming music scene. He feels that many young people are realizing the joke of the mass popularity of the pop teen confections and are "looking for something with straight teeth and big cute smiles." Johnny Rotten is ugly and so are these kids so they're turning to groups like the Sex Pistols. "In the future, the rock press has a tremendous impact on record sales. Extremely popular music newspapers such as Melody Maker, Sounds and the New Musical Express have contributed to the rise of the English underground scene with their very pro-new wave features. The Mercury label is currently promoting Graham Parker, The Rumour, Boomtown Rats and the Runaways. Bone stressed that the American press doesn't control the market. Sales in America are much more radio oriented and "radio is down on punk rock. It's a long way to go for punk bands here."

America may be well behind the British in its acceptance of this new trend, but most labels have signed these bands firmly believe that it will happen and are feverishly formulating methods by which to make it happen. Creative marketing people have already realized the need for innovative means of presenting their acts. Polydor, which has already billed themselves as the "punk battalion" (the early Who), will release a single with a picture sleeve which will be prominently displayed in "underground" record stores—an idea reminiscent of the first and second British hit-only promotional campaigns. Mercury has come up with the most outrageous promotion to date for the Boomtown Rats — your very own dead rat can be obtained by calling (see N.Y., N.Y.).

 Shocking

Many of these new trend bands are quite shocking and the usual slick promotion would not accurately convey the message to the right people. Additional promotion for the Boomtown Rats includes sloppily handwritten biographies and copy typed out on broadsheet. The band's records, currently working with Ultravox and Eddie & the Hot Rods, feels that "different graphics and styles must meet what each band is. The bands must be identifiable with their image. It can be slick."

Jim Foley of Columbia agrees that he "would hope for something different and not slick. An intensive educational campaign is needed. This could be a big step backwards."

No Airplay

Radio has not picked up on the new wave/punk sounds, so there is an across-the-board consensus that these bands must build up on their live acts and word-of-mouth. Foley emphasized that the trick will be "to get them over here, unfortunately there are limited venues."

Polydor's Jim Jaffe is betting The Jam will be in the U.S. in October to play the punk circuit. If these live appearances can generate some press coverage then possibly radio action will pick up.

But probably the biggest shot in the arm would be the solid breaking of a major punk band to begin a snowball effect. Foley believes that the already legendary Sex Pistols will inevitably be a success and that all they need is a contract with an American label. He expressed Columbia's feeling, and that of the industry at large, as a wait and see attitude. "There's been a lot of bad press, but I'm sure a lot will happen when the Sex Pistols hit. It's kind of analogous to The Beatles."

"Only the top bands can really hit," commented Danny Rosen- crantz, vice president of A&R for MCA who recently signed Boston's Willie Alexander. "It's going to be a long fight. The resistance from radio and the press is incredible."

(Courtesy CRIA)
Record World en Puerto Rico

By OSVALDO MORAN

Los últimos dos meses han mostrado grandes cambios en el ambiente radial de la isla... José Juan Ortiz renunció a su puesto como director de programa de la radioemisora WKAQ. Richard Santiago ha sido nombrado en su lugar, quien trabajó como director de programas de Radio Leo y Radio Zar en Ponce anteriormente. Por el momento no va a efectuar ningún cambio en la programación de la radioemisora y planea continuar usando los reportes de ventas de las discotecas como base para la confección de su hit-parade.

Luis Cosme renunció como director de programación de Radio-Uino y fue substituido por Joaquin Padin hijo... En estos momentos Radio-Uino ha cambiado su programación eliminando completamente la Salsa y aumentando los números en inglés. Esta nueva programación sitúa a Radio-Uino entre Radio Rock, que es programada con números americanos en su mayoría, y Once-Q que programa baladas y ciertos números en inglés. Papo Pérez renunció a su puesto de director de WKVM, pero no ha sido substituido hasta el momento. WKVM continuará con la misma programación. Sulma está a cargo de la elección de los números. Radio Tiempo cambió su nombre para Salsoul-98 (FM) y en sólo unos días se ha convertido en la emisora número uno de Puerto Rico, de acuerdo con varios surveys independientes. Silvio Iglesias es el nuevo director de programación de la misma y está programando con Salsa y Soul music a toda hora, excepto por una balada del momento cada hora.

Finalmente, el "Convention Center" de San Juan se ha visto lleno a capacidad en sus dos últimos espectáculos... Fue un éxito rotundo Donna Summer así como el de Barry White... El Chapulín Colorado logró llenar sus seis presentaciones completamente y fuentes informadas calculan que las ganancias del mismo fueron en exceso de $60,000.

Paolo Salvatore causó gran admiración con sólo su participación (Continued on page 59).

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DESEDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

Se celebrará en Miami Beach otro gran evento discográfico durante Octubre 28 a Nov. 1, organizado por Roddy S. Shashoua, Presidente de International Music Industries, empresa madre de International Musexpo, Ltd. Participarán en "International Musexpo 77" editores de música, productores independientes de grabaciones, directores de programaciones radiales y de televisión, escritores y compositores, promotores de conciertos, artistas, managers, agentes, banqueros, distribuidores, estudios de grabación, etc., y se hará un estudio completo del "record clubs," abogados y la prensa especializada de todas partes del mundo. El evento es de grandes características internacionales y participarán empresas discográficas de Europa, Estados Unidos y Latinoamérica. En esta convención existirá la oportunidad de vender, conceder licencias para explotación de grabaciones, empresas en conjunto, comercio y descubrir nuevos talentos y sellos internacionales, para ser lanzados en el mundo entero. El primer evento Musexpo se efectuó en Las Vegas hace dos años con éxito discreto, que arrojó grandes perdidas a sus organizadores, el año pasado se celebró en New Orleans, con la participación de gran cantidad de empresas discográficas del mundo y este año, amenaza con convertirse en éxito interesante, ya que cuenta con el apoyo de varios gobiernos, interesados en impulsar la música de sus países a otros mercados, como en el caso de Canada, que está subiendo a sus empresas grabadoras, para que asistan a Musexpo '77 este año. Las oficinas de la empresa organizadora se encuentran establecidas en el 720 Fifth Ave., New York, N.Y. 10019, con el teléfono (212) 489-9245.

Recibo carta de Luis Amendola, de Pro As, Productores Asociados de Argentina, que dice textualmente: "De acuerdo a lo conversado telefónicamente con Ud. sobre la publicación en su revista de fecha Junio 25, 1977, sobre la no presentación del artista Camilo Sesto en su gira programada para el mes de Mayo pasado en Argentina, Chile y Perú, según informe en su poder, por una gacetilla de la oficina de prensa del citado artista, le hago llegar las publicaciones de distintos medios de Chile y Argentina. Quiero hacer notar que las mismas han sido sacadas de ols Archivos de los Juzgados de los Tribunales de dichos países. Con toda esta documentación, dejo a su criterio de buen periodista y persona de bien lo que debe informar a través de su revista, para salvar mi nombre y honor de tamaña injusticia cometida contra mi empresa y persona. Entre los recortes de las fotocopias que le manchará una gacetilla que fue manifiesta en forma de solicitada en todos los diarios de los tres países del cual el citado artista está en litigio, firmado por mi. Sin más lo saluda quien lo admira y respeta, esperando nada más que se haga justicia. Las personas mencionadas en su nota, Ánél Sotera y Oscar di Paola, son asociados mios y se hallan en la misma situación... La documentación enviada por Luis Amendola es amplia y definida. Según parece, Camilo Sesto, llevado de la mano de Manolo Sánchez, ha recibido el impacto de problemas legales en varios países latinoamericanos. Su imagen se proyecta como problemática, incumplidora y difamatoria, lo cual va muy en su contra. El asunto deberá ser totalmente aclarado y que lleve toda la culpa quien la tenga. De todas maneras, se involucran en sus grandes problemas gente de reconocida solvencia moral y económica. Se que de este

(Continued on page 57)
**Latin American Hit Parade**

**San Antonio**
- By KCOJ (S. Garza)
1. SIEMPRE EN MI MENTE (JUAN GABRIEL / Armando)
2. PESARES (MANOLO MUNOZ / Gas)
3. COMO HARE PARA ENTENDER (CAMINCO SETO / Aníbal)
4. DILE (FERNANDO ALLENDE /Orfeon)
5. LA MUERTE DE UN GALLO (VICENTE FERNANDEZ /Cantudiantes)
6. DERRUMBES (RAUL IRIGOYEN / Gas)
7. LA VIDA TE LLAMAS (HÉCTOR MENÉNDEZ / Merciña Melody)
8. QUIEN ERES TU (NELSON ND/US Latin)
9. BRINDO CON TU CUMPLEANOS (César José)
10. RUINA (NINA TOLENTINO / RCA)

**Lancaster, Pa.**
- By WDSL (WILFREDO SEDA)
1. TUMBA TUMBADOR (TIPICA / 73-Inca)
2. NO ESTAS EN NADA (JUSTO BERNAOUI / Fania)
3. SI TE COJO (ISMAEL BERTO / Tico)
4. LA ROSA Y TU (CORPORACION LATINA / Caco)
5. PABLO PUEBLO (WILLY COLON / RUBEN BLADES / Fania)
6. LO NO CORRAS (ROBERTO ROENA / Internacional)
7. EN PRIMA (JOHNNY PACHECO / Fania)
8. DI CORAZON (LOS SATELITES / Dicordalo)
9. AGUARDIENTE HUSTLE (JOSE FAJARDO / Cenco)
10. COMO MI PUEBLO (ISMAEL MIRANDA / Fania)

**Fresno**
- By KKKX (ANTONIO RABAGO)
1. SIEMPRE EN MI MENTE (JUAN GABRIEL / Armando)
2. PEQUEÑA Y FRAGIL (SABR)
3. REGRESA YA (ENTRE DOS AMANTES)
4. RECUEVEROS DE MI BARRIO (RAY CAMACHO)
5. SI TE EVAS EN MI MIRADA (JUAN ERASMO MOCHI)
6. SI SE QUEER PERO SE APRENDE (GRUPO REYES)
7. MUSICA FABRERO (EMIL BOSCAN)
8. TE HAN DE DAR VENENO (César José)
9. OJOS QUE ENGANA A VEINTE (LUCIA VILLA)

**Hollister, Cal.**
- By KMPG (LUIS TORRES, JR.)
1. DILE (FERNANDO ALLENDE / Orfeon)
2. QUE BCINTO (LOS TERRUCCOS / Didiscolo)
3. CUENTA PERDIDA (BELTRA / Fania)
4. BAILANDO CON EL CAPITAN (FABIANO MACHAYNY / Cacayunos)
5. ME IR (USA / Meseta)
6. GAVILAN O PALOMA (JOSE JOSE / Rialta)
7. EN TE VOY (CHELO / Hustler)
8. QUIERO UN AMANTE (RAPHAEL / Promito)
9. REGRESA YA (BABYS / Peerless)
10. FALSA DES FALESA (FAUSTINO ROSENDO / RCA)

**El Salvador**
- By YSLN (M. MELENDEZ)
1. CUANDO TE NECESITAS (DANIELII / DJ)
2. CUENTO DE HADAS (DANIA / Didea)
3. GAVILAN O PALOMA (JOSE JOSE / Pablo Abrena)
4. SOY NEX NEXT DOOR TO ALICE (SPOOKY / Dicordalo)
5. EL ANO DEL GATO (AL STEWART / Didea)
6. CAR WASH (ROSE ROYCE / Leo)
7. SOLO QUIERO SER EL TODO (LUCAS MARCOS / Didea)
8. CAN'T CRY FOR ME ARGENTINA (OSCAR QUANDO / Didea)
9. TEMAS DE ROCKY (HERENCIA RITUMA / Didea)
10. MUJER DE MALA SUERTE (KISS / Burdisso)

**Venezuela**
- By PULIFON
1. DILE QUE VUELVA (TRINO MONTCAROR / Corporacion)
2. QUIEREN MATAR AL LADRÓN (SARB)
3. MATA SUGARUACA (BEAN DE LEON / Topi Hit)
4. EL SECERITO (QUEZIL / Puoas)
5. MI VECINO (SUPER COMBO / Tropicool / Polydor)
6. UN, DOS, TRES Y FUERA / Discodoma
7. EL PAYO REAL (JUAN GALEA Y SU GRUPO / Palacio)
8. UNA LAGRIMA Y UN RECUERDO (LOS NOMARADS / Foca Records)
9. ISLA DEL ENCANTO (ORQUESTA BANDOVEL / Diva)

**Record World in Los Angeles**
- By EUNICE VALLE

**Nuestro Rincon**
(Continued from page 56)

problemica con Camilo, Amendola salió hacia un hospital. ¡No se puede jugar con la gente! Por mi parte, todo lo que reporto en Record World y en los distintos medios que reproduzcan mis informaciones a lo largo de Latinoamérica, me llega de manos que considero responsables y dignos. Los demás reportes los lanzo al cesto de la basura. Nuestro medio es fecundo en intrigas, comidillas, falsos testimonios y chismes de aldeas. Se juega con el esfuerzo, la moral y el futuro de las gentes con una facilidad extraordinaria. Se confunden los talentos con el "escatofago" (como dice siempre nuestro corresponsal, el esperpento Climent). No podemos permitirnos entrar en este juego. La impresión que estoy recibiendo, con excepciones normales, de la actuación de los artistas españoles, cuando se lanzan a este mundo latinoamericano, se está convirtiendo en pesadilla cruel. Debe España, a través de sus empresas grabadoras, empresarios, artistas y representantes, redoblar sus esfuerzos en evitar que esta imagen anti-española vaya tomando fuerza, con la velocidad que lleva. De no ser así, un terreno tan devastado en darle el concurso de popularidad a los artistas españoles, como es Latinoamérica y Estados Unidos (latino), será perdido para siempre por la Madre patria, cuna del idioma que nos enorgullece. La gente se está cansando de posturas de estrellas máximas, genios musicales, arranques histéricos y máximos temperamentos de "vedettes baratas," en esto de los artistas españoles, lo cual puede ser un peligro inminente para España. La frase de "no trabajaremos mas lo español!" está llegando ya con mucha frecuencia a mis oídos y lo lamento infinito por la gran cantidad de grandes talentos y empresas discográicas españolas, que sí están trabajando dentro de los "standards" de cumplimiento, responsabilidad y dedicación a su sacerdocio (a veces endiablado) que es el "show business."

Lanz: Orfeón la Opera Rock: "Evita" en versión en Español por Martin Freeman. Bella producción de Colombia acaba de ser elegida como representante de su país al "Festival OTI de la canción, que se efectuará en España en Noviembre..." Va tomando fuerza de éxito internacional el número "Si te vas, te vas..." y de interpretación de Hugo Blanco, en producción Palacio de la Música de Venezuela y editado en Estados Unidos por WS Latino... Y ahora... ¡Hasta la próxima!

Another big event concerning the record industry will take place (Continued on page 58)
En Puerto Rico

En "El Show de Nydia Caro" y en "Noche de Gala"... Su número "Buenos Días Amor" se está escuchando con gran frecuencia en la mayoría de las emisoras de radio. El director Alfonso Sainz de visita por nuestra Isla haciendo varios shows de televisión y moviendo su hit "Quédate". Luciana una vez más entre nosotros una vez más Promocionando en la Donde. Su nuevo éxito "Cansada de Esperar" está entre los primeros lugares... "No Recuerdarte," de Lolita se ha convertido en un favorito en menos de tres semanas. "Estúpido," el nuevo éxito de Perla está rápidamente subiendo en todas las listas del país. La nueva canción del cantautor Wilkins ha gustado mucho a los discjockeys. Le vaticinan un gran éxito, su título "Cómo no Creer en Dios". El nuevo sencillo de Ismael Miranda "Como Mi Pueblo" sigue manteniéndose en el primer lugar en ventas, seguido muy de cerca por el de Felito Félix.

Nuestro Rincon (Continued from page 57)

in Miami from October 28th to November 1st of this year. The president of International Music Industries, Roddy S. Shashoua, is the promoter of an important event. Many producers will attend International Musexpo '77 and in the same manner, many recording companies, musical editors, writers, composers, artists, managers, distributors, independent recorders, record clubs, lawyers, press, etc., will come from every part of the world. In this convention, all the attendees will have the opportunity to exchange ideas, to sell, to license for exploitation, and to discover new artists and labels. The first Musexpo took place in Las Vegas two years ago with some success. Last year the event was held in New Orleans. This year, the convention looks promising. It seems that many labels are being supported by the governments of their countries, which are very interested in introducing their music in new markets all over the world. One example of this is the Canadian government, which is subsidizing the recording industry of that nation at Musexpo '77. Musexpo can be reached at 720 Fifth Ave., New York, N.Y. 10019; phone: (212) 489-9245.

Mushroom Enjoined On 'Magazine' Tapes

LO ANGELES—The complicated legal entanglement involving the group Heart and its first label, Mushroom Records—a situation that was thought to have been resolved at least in part by a recent court decision allowing Mushroom to make commercial use of the disputed "Magazine" tapes—has taken yet another turn with Heart's appeal of the decision. As the case now stands, Mushroom has again been enjoined against issuing the aforementioned tapes. Last March, a preliminary injunction was issued in Seattle which prevented Mushroom from marketing the disputed music; that was thought to have been resolved at least in part by a recent court decision allowing Heart to record the songs for anyone else. On August 9 that order was partly rescinded, in that Mushroom, in a ruling handed down by Seattle judge Donald Voorhees, was granted permission to release the tapes—but the group was still prevented from recording the songs in question for another label. The August 9 ruling was followed by an August 11 appeal by Heart in the 9th Circuit Court of Appeals in Los Angeles; the outcome of the appeal was that the preliminary order against Mushroom in March was again put into effect. Apparently, the basis for Voorhees' August 9 ruling—invoking certain alleged deficiencies in the "Magazine" material which Heart was given an opportunity to correct, but did not—was considered by the Los Angeles judge to be of insufficient legal significance to merit discontinuing the injunction. At present, the injunction is in effect until seven days after Voorhees submits material that justifies his decision in Mushroom favor.

At present, Mushroom executive Shelly Siegel and his lawyers were in court in Seattle, reportedly working to have the injunction lifted. Although it is believed that the Mushroom executives would be submitting new evidence consolidating their position as previously ruled on August 9, neither Siegel nor his attorney were available for comment.

En Los Angeles (Continued from page 57)

Morales ya programa el "hit" número uno de Europa "Linda," en la voz de su creador, el joven Miguel Bose (Caytronics)... Y en esa misma estación se sigue escuchando el buen número "Mendigo Rey," de Aldo Monges (Microton).

LAUCHA VILLA—Mounted 1716
Con arreglos de Rubén Fuentes, Gustavo A. Santiago y Lázaro Muñiz, Lucha Villa interpreta un hermoso repertorio ranchero encabezado por "Ojos de Engaña Veinte" (Concha Santillán y Lázaro Muñiz), "María Jose" (Juan Gabriel), "La Basurita" (J. Zaira), "Es Alto y Bien Parecido" (V. Paysa-Maldonado), "Lo sé Pero te Vas" (J. Montana) y otras.

With arrangements by Rubén Fuentes, Gustavo A. Santiago and Lázaro Muñiz, Lucha Villa performs an outstanding ranchera package. "La Yegua Bikina" (B. Bermúdez), "La Banda del Carro Rojo" (P. Vargas Jiménez) and "María José" (Juan Gabriel).

BALADA PARA UN LOCO
ASTOR PIazzola—Cuad CLP 128
Con José Angel Trelles como intérprete vocal, el talento de Astor Piazzola y excelentes músicos se unen para lograr esta magnífica pieza de arte, largamente esperada en esta área. "Ojos de Resaca" (Piazzola-Carneiro), "Las Islas" (Piazzola-Carneiro), "Los Pájaros Perdidos" (Piazzola-Bardotti-Trejó) y "Balada Para Mi Muerte" (Piazzola-Ferrer).

With José Angel Trelles as a vocalist, the combination of Astor Piazzola and brilliant musicians makes for a masterpiece of Latin music with that unforgettable Piazzola touch. "Se Potessi Ancora" (Piazzola-Bardotti), "La Muralla de China" (Piazzola-Carneiro) and "Los Pájaros Perdidos."

EN LA INTIMIDAD
MUSGO M 472—Box 4756
Talentosos músicos acompañan a Manolo Muñoz en un repertorio muy comercial y bien logrado en el cual se destacan "Voy a Apagar la Luz" (Manzaneiro), "Los Hombres Lloran También" (M. Alejandro), "Es Oy Perdido" (V.M. Matos) y "Ya Me Voy" (A. Gil).

Very talented musicians back the voice of Manolo Muñoz, performing a very commercial repertoire of intimate and romantic songs. "Buenos Noches Mi Amor" (G. Ruiz), "La Gloria Eres Tú" (J.A. Méndez) and "Cuatro Palabras" (F. Baena).

LATIN AMERICAN ALBUM PICKS

DEJE MI VIDA
RONNIE VON—Arcono DK1 3387

Known as "the prince of the Brazilian song," Ronnie Von is making it big in the international market with this package rendered in Spanish. Superb in "Deje mi Vida," a smash hit in Brazil. Also good in "Soy Latinoamericano," "Día Libre" (Iranc-F. Augusto-T. Fundora), "Uno" (M. Mores-Santos Discépolo) and "La Moza del Apartamento 06" (A. Marcos-T. Osnah-G. Correa).

OJOS DE ENGANA VEINTE
LUCHA VILLA—Mounted 1716
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Arista Convention (Continued from page 10)

Cousins, Status Quo, Annie Haslum, Clarice Cléments, Ben E. King, Arthur Brown and Synergy's Larry Fast. That lp, along with Brian's Y's "Livistone," are the first Passport releases scheduled for release through Arista.

Marty Scott, Passport president, along with vice president Ed Grossi and general manager Walt O'Brien were on hand for the announcement. Passport, a label owned by Jem Records, the import sales organization, and began primarily as an outlet for previously unlicensed British and European rock titles before spreading into label generated projects, like the intergalactic Touring Band, and domestic talent.

Other key releases previewed during Friday's session, which also saw Arista announcing the new Buddah pact and introducing Buddah president Art Kass and Gladys Knight and The Pips to the convention attendees, included the Arista debut for Band bassist and vocalist Rick Danko, Danny Peck, Randy Edelman, the Alpha Band, and the Dwight Twilley Band and Mandrill.

Friday (26) evening's showcase featured Danko and the Alpha Band and the Dwight Twilley Band; like all the showcases, the event drew in excess of 1,000, with the estimated 250 convention guests and label staff augmented by ticket holders who won entry via a San Diego station radio promotion.

The Final Day

Label talent unveiled during the final presentation was previewed in separate album and single performances. Key acts included more recent signings like The Muppets, Mandrill, Lily Tomlin, Striker, The Pots Don McLean, Ray Parker and Garnett Mims, as well as established roster artists like Barry Manilow, the Grateful Dead and the Bay City Rollers.

During the awards luncheon that followed, and served as the business wrap-up session, Elliot Goldman began the ceremonies with awards to three Arista licensees, with Goldman presenting the promotional campaign of the year award to EMI Holland for their work with Heart's "Dreamboat Annie" album; the marketing campaign of the year award, given to EMI New Zealand for their success in breaking Alan Parsons' label debut, "I Robot," there, and the label manager of the year award, won by Walter Geutz of EMI Electrola in Germany.

Goldman then introduced Hank Talbert, VP, national r&b promotion, who announced two awards to the Savoy label given at this year's NATRA convention. An award for the best gospel label was accepted for Savoy by Arista chief Davis, and Fred Mendelson, VP and general manager of Savoy; James Cleveland was also honored with the award for best gospel album, which went to Clevel-AMD's "Touch Me" lp.

Promotion and sales honors were also announced, with Blair Williamson, who handles label marketing in Dallas and Houston, named local marketing man of the year; Bill Lemmons, based in Atlanta, named regional promotion manager of the year; and Bob Perry (Bost) singled out as local promotion manager of the year. All three received new plaques and four-figure checks, presented by Richard Palmese, VP, national promotion.

For the final evening's show- case, the label unveiled wave of label talent down to San Diego, with Eric Carmen, Bob Weir of the Grateful Dead and Barry Manilow among those joining the roster talent already on hand. The showcase crowd was accordingly jammed into the ballroom to hear the Randy Edelman, The Pets and Rick Danko perform. Label staff was to return to their respective U.S. and international markets on Sunday.

Although the convention was officially over the next day, the executive staff revealed the decision to eliminate tape manufacturing and distribution, thus ending their previous tape manufacturing deal with GRT. As of October 1, Arista will assume its own manufacturing, a move which Elliot Goldman described as "particularly attractive to the company's independent distributors, for whom the move represents added business. "We will be doing all new releases ourselves," he explained. "As far as catalogue titles go, all catalogue will revert to us, except for any specific title that GRT has been handling less than one year."

Goldman said that the one-year stipulation was agreed upon to permit GRT to realize sales revenues on titles that the company has been actively working on. In the present case, the label has received all their respective manufacturing and distribution rights, and, therefore, will then revert to Arista one year after the original release date.

No manufacturing deal has been set as yet, with Arista talking to four different manufacturers. While he said that the label also hasn't set its distributor price.

Other deals revealed at the convention included the signing of songwriter Richard Keer, who has been represented on the U.K. charts as a writer for much of the past decade; more recently, he has penned chart hits for Arista artist Barry Fairbrother. Jennifer Warnes, and has recorded one solo lp for another label.

Regarding the Al Stewart deal, which covers the U.S. and Canada, the Arista agreement included a built-in structure for overseas rights that will commence with the conclusion of Stewart's current ties to RCA there. Arista is also handling GRT's new label, the Grateful Dead's "A" label, Stewart's prior post, regarding tape product. He is already prepping for sessions, to be produced by Alan Parsons, for the first Arista lp.

New Wave News (Continued from page 37)

of the club circuit from coast to coast. The net result was a lot of exposure including an appearance on Friday's session, the Arista debut for Band bassist and vocalist Rick Danko, Danny Peck, Randy Edelman, the Alpha Band, and the Dwight Twilley Band and Mandrill.

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Brahms – and Rubinstein (Continued from page 47)

it is buoyant, but here there could have been more sweetness. Still, it is a formidable and exciting reading throughout, quite equal in stature to the conductor's interpretation of the First Symphony. Columbia has issued the Brahms and Leonard Bernstein taken from several live concerts; the performances took place (though the record does not say so) in Israel and at New York's Carnegie Hall. The mezzo-soprano was a familiar face at the Metropolitan Opera from 1966 to about 1974; since then, she has not only continued with the Met but generally from the New York concert scene, with her last recital whereabouts in the season of 1973-74. Perhaps, there was some serious vocal trouble; recent reports from Europe and tapes to back them up indicate that Miss Ludwig is again singing well, and that is very well indeed. No mezzo-soprano since Giulietta Simionato had such success in the Metropolitan's public, and her Lieder recitals were invariably well attended. Next season she is scheduled to come back to New York for a Great Performers' recital at Avery Fisher Hall, an event which is already eagerly awaited. Her solo with Bernstein is a legendary one. The two see eye-to-eye on music, especially Brahms and Strauss, and they have often been heard together brilliantly in Vienna, where both are acclaimed as superstars in excelsis. On this record there are many familiar Brahms songs and a particularly moving segment of the Gypsy Songs of the composer. Here the rich, voluptuous quality of Miss Ludwig's mezzo is heard to best advantage. Throughout the record Mr. Bernstein shows both care and meaning; her high notes are solid; and there is great involvement in everything she sings. Brahms is equally well served by Bernstein's accompaniment, never overplaying, but always strong and meaningful.

Returning to RCA, the company has just issued a record that is almost sure to leap on the charts instantly; a performance by Arthur Rubinstein of Beethoven's Sonata in E-flat (Opus 31, No. 3) and Schumann's Fantasiestücke (Opus 12). These were recorded in the spring of 1976, in the pianist's 90th year, just after his extra-ordinary recital tour of the world. In Carnegie Hall, he played both these pieces, and the recital, one of the most moving this listener can ever remember, was striking not because anyone in the audience could play such a difficult recital but that the performance rose to his own incredibly standards of greatness.

On the new RCA recording much must be said not only for the pianist but for the fine production of Max Wilcox. The sound of Rubinstein playing his Steinway is not one that can be forgotten if ever heard, yet on records it sounds so well known in the concert hall sometimes do not measure up. In this case the presence of the performer is eerie; one senses that a live performance is going on.

To this listener, the Beethoven is the better of the two fine performances. Here the strength and understanding of the master of the piano seems intact. One hears a singing quality, and all the musicianship and understanding of the inner spirit of the music that has come to mean Rubinstein.

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Pickwick Convention
(Continued from page 3)

leased departments in J. C. Penney, Treasure Island, Treasure City, Treasury and Shoppers' City stores, conversion into one corporate family was overshadowed by the recurrent theme of responsible decentralization on the local level.

According to vice president Scott Young, "We would like to have the situation eventually where each store can operate as almost a local independently owned store might, with the same sensitivities to a given community that a neighborhood merchant would provide."

William May, chairman of the board of American Can, reinforced this by stating, in his brief address, that "we have always regarded ourselves as an alliance of small companies." He further cited his company's branch independence and declared that "the day of the monolithic company is in trouble."

Opening remarks and official welcomes for the convention were typified by a strong effort to stress increased communication, as well as effective interface with upper-level management and inter-division coordination.

Grover Sayre, director of Pickwick's retail operations, set five purposes for the convention in his address, including the opportunity for store managers to determine more precisely what the American Can takeover will mean; the sharpening of merchandising skills; familiarization with both old and new product and interchange with manufacturers and the inclusion into one corporate family the opportunity for the corporate directors to make a statement of appreciation.

In another keynote address, C. Charles Smith, president of Pickwick International, echoed his greetings made to the Pickwick wholesale arm, which met at Lake Geneva two weeks earlier. He also stated some corporate goals, which include a half billion dollars in annual Pickwick billings rates by 1980. Smith cited the "phenomenal" growth rate of the retail division, and offered that parent company Pickwick can expect $350 million in retail business during calendar 1977.

Smith further pointed out that Pickwick presses approximately 10 percent of all records sold in the United States through its manufacturing arm, which will relocate from Long Island to Minneapolis.

The president of the company stressed that the corporate goals could be met only through effective product mix and emphasized that sister division product and distributed lines should be prominently displayed. Additionally, he predicted that the profitability profiles being developed would create a more precise level of localized statistical input.

In Lionel N. Sterling, the retail division last year got its first personal taste of what the American Can takeover might mean. The American Can senior vice president pointed out that, in seeking to diversify, American Can sought affiliates with strong consumer-oriented and could provide solid distribution of product, as well as having a broad consumer appeal and long-range management capability.

If there were a clearly defined pattern for the Am Can/Pickwick interface, it was the ability and apparent readiness of the parent company to wholeheartedly support Pickwick by providing large and specific support and reference systems, while seemingly allowing the record specialists to advance un molested in its area of expertise. Lateral benefits to both organizations were similarly stressed and Pickwick managers were left with the impression that the support provided by Am Can would enable the company to grow to a full marketing potential as one of Am Can's 18 corporate centers of which Pickwick ran second in profit.

This was obviously the thought in Pickwick vice president Scott Young's mind, along with decentralization. Young, who was promoted to vice president from general manager at the convention awards banquet, predicted an increase from the present 283 stores to a targeted 600 outlets in 1982. He also stressed the idea of a variable store concept following local demographic patterns for more precisely targeted consumers.

In order to acquaint managers with new programs and expose them to national officers a series of regional meetings were held along with a number of hour-long seminars. The regional meetings however, were not open to the press or retail business during calendar 1977.

The six business seminars included inventory control; a two-part Christmas season selling program; wages to volume and store operations; personnel and budgeting; advertising and a merchandising workshop. Additionally, there were a number of manufacturer-sponsored hardware seminars.

The seminars conducted by Pickwick personnel were the more closely watched.

The two-part Christmas seminar, conducted by Art Patch, administration supervisor; Don Abbound, merchandising supervisor, and Chuck Cloud, supervisor of financial budget control, stressed a three-phase plan which should provide increased sales from Thanksgiving through the first of the year through a closely-monitored inventory buildup program. Advertising support will be 80 percent radio and 20 percent print, although there may be large variations in specific markets.

Advertising, under the direction of Bill Schmitt, national director of advertising, and Mike Kappel, assistant advertising manager, informed store managers about the difference advertising programs for Musically-leased departments and Discount Records stores. Blanket ads now seem to be a thing of the past with Schmitt taking precise targeting demographics and compiling an involved market survey. In an interesting move, Schmitt noted that individual store managers may request both radio buys on other than the aforementioned stations, based on the manager's edge of changing local markets, as well as request additional ad money for local and mall papers. This reliance on local direction, in line with Young's decentralization remarks, is definitely increasing.

Product Development, under Deiter Wilkinson, product manager, and Mike Kelley, New Music supervisor, stressed in-store sales potential development and included piece guidelines for Christmas inventory level organization (now to be set by regional supervisors in another decentralization commitment), and emphasis on localized store profiles.

Additionally the New Music trademark program was explained, wherein a tape of new recorded product, sponsored by manufacturers, is set up for in-store play. Unlike previous independent efforts, such as Soundaround, the New Music system guarantees a specific amount of in-store play and provided uniform direct feedback to the manufacturer by a large number of commonly owned stores.

Accessories and instruments, and blank tape were two seminars, as a number of similari ties. While the accessories workshop covered a variety of supplemental supplies and instruments, some new information was added.

Sheet music and music books are expected to total $2 million in sales for Pickwick during the next calendar year, and it had previously been mentioned that Pickwick might enter music printing itself. Centralized bordering and stream-lining of sheet music ordering is taking effect immediately.

Pickwick expects blank tape sales of $1 million in the next calendar year, in contrast to the $7 million they previously recorded.

In the tape field Pickwick will be seeking an aggressive image as a videotape purveyor, with both Betamax and VHS product to be available. Pickwick predicts that very large amounts of videotape will be sold by the company in the near future.

Specific figures were not mentioned. The Betamax format will be available soon with JVC to follow at an unspecified interval.

The merchandising seminar, under the direction of Grover Sayre, director of operations, featured a small retail store built in a hotel suite to demonstrate both price-oriented and product-oriented displays in what Sayre described as organized clutter. Children's records, according to Sayre, will receive special Christmas attention and were prominently displayed in the elaborate seminars.

An overall theme of the seminar was that of minimum inventories and low warehousing expenses. Cited a few times was the reported inability of un-specified Pickwick divisions to keep low inventories before the American Can take-over. Although the retail operations seem to have suffered little or any of this criticism it is obviously a lesson the division has taken to heart.

Elaborate is probably somewhat inadequate to describe the lavish treatment the conventioners received at the hands of the record companies, who provided them with numerous promotional items. The manufacturers went to great lengths to produce both effective multi-media presentations and live acts, including Norton Buffalo, Kenny Rogers and crowd favorite Dave Mason.

The organization of this convention was precise and well-planned. Frank Vinopal, personnel supervisor, who led a team of Pickwick staffers in designing and setting up the convention, left no stone unturned in providing both extensive recreational outlets and a concentrated number of tightly run business meetings.

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RECORD WORLD SEPTEMBER 10, 1977
TERRANCE BOYLAN

THE CATE BROS. BAND

THE CATE BROS. BAND—Asylum 7E-1116 (6.98)
With producer Jim Mason (Fireball), the
duo has finally translated some of its on-
stage finesse onto record. Songs like “Ren-
dezvous,” “Out On A Limb” and “I’m No
Pretender” are given a smooth workout
by Ernie Cate on keyboards and Earl on
guitar with Terry Cagle (drums) and Ron
eoff (Bass).

VISITORS

AUTOMATIC MAN—Irland ILPS 9429 (6.98)
The group has changed its line-up since
its debut lp and their sound leans more
toward &b now. Keyboardist Bayete has
contributed all of the material and shares
the musical spotlight with guitarist Pat
Throll. “Give It To Me,” “Visitors,” and
“Live Wire” possess a double edge appeal.

BURNIN’ AT THE STAKE

THE DOMENIC TROIANO BAND—Capital ST-11665 (6.98)
The Canadian guitarist, formerly associ-
ated with the Guess Who, the James
Gang, Bush and the Mandala explores
jazz, blues, &b and rock idioms, some-
times within the same song. Randy
Brecker co-produced the eclectic set and
adds trumpet along with a stellar support cast. The instrumental title track tops.

TERRENCE BOYLAN

TERRENCE BOYLAN—Asylum 7E 1091 (6.98)
The brother of producer John (Boston),
Terrence Boylan fits comfortably on the
label’s artist roster with his sunny, laid
back rock songs. The overall sound is
most reminiscent of the Eagles on “Don’t
Hang Up Those Dancing Shoes” and
“What Are You Hiding” with Don Hen-
ley, Timothy Schmit, and others joining in.

SPRING RAIN

SILVETTI—Systrol S5S S516 (6.98)
The cover describes it as “the sensuous
sound of Silvetti” and there can be no
more apt a description. The pianist/ar-
ranger/conductor is surrounded by a lush,
swirling set of strings on the title song
which sets the pace for the basically easy
listening sound. The crisp percussive un-
current is suitable for dancing.

REFLECTIONS

CHARLIE MARANO—Catalyst 7915 (6.98)
Mariano, who has been playing with the
German jazz-rock group Embryo lately, is
heard here with a group of some of Fin-
land’s finest jazz musicians. The sessions
were done in 1974 and prominently fea-
ture the guitar dexterity of Jukka Tolonen.
Standards by Coltrane and Miles highlight.

BLOOD BROTHER, BLOOD SISTER

BLACK BLOOD—Chrysalis CHR 1144 (7.98)
That the group sings in Swahili should
not be a deterrent as it has already proven
itself in the discos last year with several
well received singles. The infectious rhythm and percussive under-currents should make it a popular item. Listen for
“Be Happy” and “A.I.E. (A Mwana).”

Dr. George Butler

(Continued from page 4)
progressive music on Columbia Records. Specific duties will in-
clude signing artists and pro-
ducers to artists that fall in the
designated areas of music.

Butler was associated with Unit-
ed Artists Records, and most re-
cently, Blue Note Records, the
jazz label of United Artists, for
eight years since earning his doc-
torate of music from Columbia
University. He came to United
Artists as an &a trainee and a
year later began producing artists
for the label, including Ferrante &
Teicher, Little Anthony & The
Imperials and Shirley Bassey.
After three years, he was named
director of Blue Note and a year
later, he was appointed vice
president and general manager
of the label, a position he held
until his move to Columbia
Records.

Robinson, Schuster
Join Chappell
(Continued from page 4)

house counsel, he was appointed
director of business affairs and
general attorney in 1966. A year
later he was named vice president
of the division. Following the
consolidation of the principal
music publishing companies in
the Columbia Pictures Industries
operation, Robinson’s title and
responsibilities were expanded
and he was named vice president
in charge of administration and
business affairs. In 1971, he was
named VP and general manager.

In 1976, Screen Gems-Colum-
bia Music, Inc. was sold to EMI
and the new company, Screen
Gems-EMI Music Inc., was
formed. It was at this time that
Robinson was named vice presi-
dent and general manager.

Robinson succeeds Norman S.
Weiser, who was recently named
senior vice president-publishing
for Polygram Corporation and
also vice president of the Inter-
national Publishing Division of
the Polygram Group. Weiser, who
is also a senior vice president
and a director of Polygram
Corporation, will headquarters at Polygram
in New York.

Irwin Schuster comes to Chap-
pell from Screen Gems-EMI
Music, Inc., where he was vice
president and director of profes-
sional activities for that company.

ABC Music Gets
One of a Kind

LOS ANGELES—Jay Morgan-
stern, president of ABC/Dunhill
Music, recently completed nego-
tiation for the acquisition of
Lambert and Potter’s interest in
One Of A Kind Music.
OVERSTREET BOWS PINNACLE LABEL

By LUKE LEWIS

NASHVILLE — Tommy Overstreet visited RW's offices here last week to announce the formation of Pinnacle Records, a new Nashville-based label, which is to be distributed by World International Group.

According to Overstreet the label will concentrate on building new acts, beginning with Susan St. Marie, Darrell Dodson and Ermil Flatford. Overstreet will be producing each act and plans single releases in the near future.

The first album out on the Pinnacle label will be "There'll Never Be Another First Time" featuring Tommy Overstreet and the Nashville Express. "It's a rare occasion that I am able to record all my own material and use my own road band in the studio," said Overstreet.

Overstreet, who is currently signed to a long-term contract with ABC Dot, was afforded the opportunity to record his own album during an interrim between contracts earlier this year.

MCA SIGNS STRUNK

Singer/songwriter Jud Strunk has signed with MCA Records, according to the label's president, J. K. Maitland. The Maine entertainer will record under MCA's production agreement with McCoy-Kipps and Charlie Kipps producing and arranging the forthcoming album, titled "A Semi-Reformed Tequila Crazed Gypsy Looks Back." Pictured from left: Charles Kipps, producer; Lou Cook, vice president/administration; and Jud Strunk.

GURLEY TO ABC/DOT

NASHVILLE — ABC/Dot Records president Jim Fogelson has announced the signing of Randy Gurley to a recording contract with the label. Gurley's manager, David Van Cronkhite, and Harold Bradley produced the recording session which brought about her contract.

CHELLMAN/TWITTY GOLF TOURNEY SET

NASHVILLE — Final arrangements have been made for the fifth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. It is scheduled for Crockett Springs Golf and Country Club on October 12 to coincide with the WSM Grand Ole Opry 52nd Annual Birthday Celebration.

PLAYBOY SIGNS WILKINS

By RED O'DONNELL

NASHVILLE — Final arrangements have been made for the fifth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational. It is scheduled for Crockett Springs Golf and Country Club on October 12 to coincide with the WSM Grand Ole Opry 52nd Annual Birthday Celebration.

They love to hear Brenda Lee sing, so she recorded an album and single in a Tokyo studio with a Japanese producer and engineers in charge of the session. Ah so, Blenda! ... Barbara Eden, of the old "I Dream of Jeannie" TV, has been signed to play the starring role in the movie version of "Harper Valley PTA," a million-plus seller for Jeannie C. Riley in the summer of 1968.

Crystal Gayle, younger sister of Loretta Lynn, continues to shine. She's been booked to appear on Dean Martin's NBC-TV Christmas special and for an Oct. 25-Nov. 6 tour of Europe with Kenny Rogers. And what does Loretta have to say about Crystal's success? "I couldn't be more proud of her if I tried," she says.

Jody Miller's quarter-horse Jun-Jun Ni finished a strong second in the prestigious Rainbow Futurity at Ruidoso Downs, N. M. Even in the place position the horses earned a pot of gold. Meanwhile, Jody says he has to keep singing to pay the entry fees of Jun-Jun Ni.

Speaking of feasts, the approximately 3000 who attended the sixth annual Capricorn Records Barbecue & Summer Games in Macon, Ga., consumed 2000 pounds of fried chicken, 1200 pounds of pork ribs, 1200 pounds of Brunswick stew, 1000 pounds of barbecue, 800 pounds of potato salad, 300 gallons of beer and 90 cases of liquor.

My long division savvy (arithmetic style) is dim, but provisions divided by people moderately equalled several hundred stomach and head aches.

RCA has mixed participation in any of the numerous memorials, benefit concerts, etc. planned for Elvis Presley. The other day I asked pioneer producer Owen Bradley — formerly,

(Continued on page 63)

Glaser Plans Workshop

By RED O'DONNELL

NASHVILLE — Jim Glaser will be holding a series of one-hour workshops for young songwriters at his Nashville office. The first such workshop was held Wednesday, August 31. Response to this session determines whether the series will be on a weekly or bi-weekly basis.

The workshops, dealing with all aspects of songwriting, are being held primarily for the writers in his four publishing companies; however, a limited number of outside writers may attend.

Golf Tourney, Show Planned by Clark

TULSA — Roy Clark has announced the Third Annual Roy Clark Celebrity Golf Classic and "Star Night" at the Mabee Center for the benefit of Children's Medical Center.

Celebrities scheduled to participate in the festivities include Bob Hope, Greg Morris, Buck Trent, David Doyle and Claude Akins.

COUNTRY PICKS OF THE WEEK

CHARLEY PRIDE, "MORE TO ME" (B. Peters; Pi-Gem, BMI). Pride comes with a mid-tempo, positive love song this time out. A potent hook and the song's strength should carry it straight to the top. Strong vocal accompaniment by the Nashville Edition should help add it to Pride's long list of hits. RCA 11086.

JANIE FRICKIE, "WHAT ARE YOU DOING TONIGHT?" (B. McDill; Hall-Clement, BMI). The long awaited solo effort by Nashville's most notable background vocalist is here at last and it offers no disappoint-ment. Bob McDill's song about a lady who comes on strong is fitting for Fricke's debut. Great record! Columbia 3 10605.

DON GIBSON, "IF YOU EVER GET TO HOUSTON (LOOK ME DOWN)." Nashville's finest pickers lend a hand on this potent collection, and producer Wes Don Gibson tastefully accentuates their efforts. The title cut continues to show strength on The Country Singles Chart and "Jealous Woman" sounds like a possible follow-up. ABC/Hickory 44007.
COUNTRY HOTLINE

By MARIE RATLIFF

- One of the first, and certainly the most widely accepted of the Elvis Presley tributes, is Ronnie McDowell's "The King Is Gone." Heavy requests are the norm where it's being aired. Though only released August 22, some airplay was evident by week's end. However, since Monday, August 29 (RW's chart closing day) reports have been phenomenal! Strong first week numbers include WDAF (#14), WWOK (#10), WIRE (#22), KCKN (#10), WUBE (#16), KBUL (#30), WKDA (#26), KHEY (#38). Other adds include WPLQ, WUNI, WVOJ, WBAM, WIL, KYNN, KXXR, KCKC, WSLC, KAYO, WMAD.

Billy Parker

The most touching entry this week is C. W. McCall's recitation, "Roses For Mama." It's an abrupt departure from the usual C.W. novelty, and an instant add at WKDA, WPNX, WPLQ, WBAM, KTTS, WTSO, KXXR, KFDI, WKMD. It will be his biggest since "Convoy"!!

Long time air personality King Edward Smith is himself showing up on charts these days with his instrumental "Greenback Shuffle" at KDJW, WIRE, WSCL, KVOD, WSDS, WKM. Likewise, veteran radio man Billy Parker is getting spins in the southwest with "If You Got To Have It Your Way."

Jerry Clower

"Blue Bayou," brand new from Linda Ronstadt, is already spinning at KLAC, KLAK, KERF, WPLO, WBAM; Donna Fargo's version of the oldie "Shame On Me" meeting widespread approval.

Funnyman Jerry Clower is getting turntable action on "Steel Marbles" at WJQS, WDAF, WPNX, KFDI; Johnny Holm's "Lightnin' Bar Blues" moving at KERF, KTCR, WSDS, KTS.

Claude Gray's "Slow Dancing" making good moves at KRMK, KXY, KDJW, KTT, KVOD. Jody Miller is garnering a lot of attention with "Another Lonely Night;" Larry Nolan's "Detour" playing at KPDI and KTT. David Frizzell's "Why You Been Gone So Long," a classic Mickey Newbury tune, is showing strongly in southwestern markets; Howdy Glen's "Touch Me" spinning in Wichita, Omaha, Columbus, Montgomery and Little Rock.

SUPER STRONG: Johnny Rodriguez, Merle Haggard (Capitol), Willie Nelson (RCA), Barbara Mandrell, LP interest showing in Bobby Borchers' version of "Lunch Time Lovers" at WTOD.

"Here's To The Horses" pulling play for Mack Vickery at KERF, KVOD, WITL, WCM: Jennifer Warnes' "I'm Dreaming" charted at KBOX (#44), WMQ (#25), spinning at KTCR and WUIN.

SURE SHOTS

Charley Pride — "More To Me"
Janie Fricke — "Days That End In 'Y'"
C. W. McCall — "Roses For Mama"

LEFT FIELDERS

Janie Fricke — "What're You Doing Tonight"
Charly McClain — "Make The World Go Away"
David Frizzell — "Why You Been Gone So Long"
Joel Sonnier — "Cajun Born"

AREA ACTION

Becky Hall — "Gypsy Stranger" (KSPF)
Lenny LeBlanc — "Hound Dog Man" (WHN, WSUN, WKDA)
Paul Webb — "Barroom Boogie Man" (WDEE, WSDS)

CBS Hosts Exit/In Showcase

Three recently signed CBS acts—Eddie Middleton (Cleveland International), R. C. Bonn-en and the Silver City Band (both Columbia) provided two hours of entertainment at a showcase at the Exit-In recently. Pictured above are (from left): Larry Rogers, Silver City Band's producer; Jerry Putette; Billy Sherrill, vice president, a&r, CBS Records, Nashville; Jess Cowey, national director, promotion, Columbia Records, Nashville; Frances Preston, vice president, BMI; Nashville: Columbia artist R.C. Bonnen; Rick Blackburn, vice president, marketing, CBS Records, Nashville; Del Bryant, BMI; Cleveland International artist Eddie Middleton; Gene Rough, The Silver City Band; Sherrill Parks, The Silver City Band; Bill Catino, Cleveland International Records; Les Acer, WDKA Radio; Robert "Train Wreck" Morris, The Silver City Band; and Dan Singleton of The Silver City Band.

Nashville Report (Continued from page 62)

with MCA, now an independent operator—if he could listen to a recording and determine if it were cut in Nashville. "No," he replied with alacrity (also quickly). "However, I can tell if it wasn't produced here. Time was," Bradley continued, "when I could listen to a recording, recognize most of the musicians playing on the session and even tell by the sound what studio it was cut in."

Didja know there is now a male singer named Dale Evans? He's a newcomer to the roster of Teardrop Records.

Gary Stewart recently performed in Cuero, Tex., the turkey capital of the U.S. The RCA artist came through so splendidly that the show's sponsors gifted him with a "Golden Turkey" statuette. He accepted the award graciously but is thinking over an invitation to return in November and be honorary chairman of the town's annual "Turkey Parade." Naturally, I'm writing about the gobbling type turkeys—and no unkind euphemism is intended, Mr. Stewart!

Film producer Ernie Frankel hopes to revive the "Nashville 99" series—it was telecast for four weeks earlier this year—on CBS—for syndication. Jerry Reed co-starred in the network mini-series (with Claude Akins) and numerous local country music entertainers were featured.

Chet Atkins utilizes his "harmonizer" on his latest recording. "Me and My Guitar." So what's a harmonizer? It's a box-like instrument that "aids the quality of the user's voice." explains Atkins.

Nashville's newest office building 49 MUSIC SQUARE WEST, 6 stories plus parking for 200 cars, has available an "audio visual studio" complete with echo chamber three stories high, approximately 18,000 square feet, sound engineered by the country's foremost engineers and architects ready for you to move your equipment in and commence operations. We also have office space available. Interiors finished to tenants' specifications—from 600 to 10,000 sq. feet per floor. Restaurant in building with catering facilities, also includes maintenance and janitor service with all utilities furnished. Present tenants include CBS RECORDS, RECORD WORLD and many others.

For more information contact: B. Signer or C. Eisner (615) 329-3004. CAVAC CORPORATION, 49 Music Square West, Nashville, Tenn. (We are not real estate brokers or agents)
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<th>Title, Artist, Label, Number</th>
<th>SEPTEMBER</th>
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<tbody>
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<td>1. DON'T IT MAKE MY BROWN EYES BLUE</td>
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<td>2. WAY DOWN/PLEDGING MY LOVE</td>
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<td>CRYSTAL GAYLE</td>
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<td>United Artists WX1016</td>
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<td>4. 7. I'VE ALREADY LOVED YOU IN MY MIND CONWAY</td>
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<td>6. 8. DAYTIME FRIENDS KENNY ROGERS/United Artists WX1027</td>
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<td>7. 8. SOUTHERN CALIFORNIA GEORGE JONES &amp; TAMMY</td>
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<td>6. 8. TIL THE END VERN GODSIN/Elektro 45411</td>
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<td>9. 10. THAT'S THE WAY LOVE SHOULD BE DAVE &amp; SUGAR/</td>
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<td>10. 5. ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392</td>
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<td>11. 15. Y'ALL COME BACK SALOON OAK RIDGE BOYS</td>
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<td>12. 11. A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia</td>
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<td>13. 22. I LOVE YOU A THOUSAND WAYS WILLIE NELSON/</td>
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<td>23. THE PLEASURE'S BEEN ALL MINE FREDDIE HAR/Capitol 4448</td>
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<td>27. 22. HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103</td>
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<td>30. 30. WE CAN'T GO ON LIVING LIKE THIS ED RABBITT/</td>
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<td>29. 24. DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8416</td>
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<td>25. 33. THE DANGER OF A STRANGER STELLA PARTON/Elektro 45410</td>
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<td>37. 34. BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/</td>
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<td>30. 12. AFTER (SWEET SLEEP) MEMORIES DIANE &amp; THE KINGS</td>
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<td>31. 50. I'M JUST A COUNTRY BOY DON WILLIAMS/ABC/Dot</td>
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<td>32. 16. BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410</td>
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<td>33. 47. DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755</td>
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<td>35. 47. ALL THAT KEEPS ME GOING JIM WEAVER/ABC AB 12288</td>
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<td>34. 54. IF I AIN'T LOVING LIKE YOU JIM EDD BROWN/</td>
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<td>46. 46. ONCE IN A LIFETIME THING JOHN WESLEY RYE/</td>
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<td>37. 43. AMBUSH SONNIE SESSIONS/MCA 40758</td>
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<td>39. 39. TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416</td>
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<td>42. 42. DREAMS OF A DREAMER DARRELL MCCALL/Columbia/</td>
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<td>43. 53. THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458</td>
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<td>44. 56. TOO MUCH IS NOT ENOUGH BILLIE JO SPERRY/</td>
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<td>45. 45. I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391</td>
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<td>46. 46. I DON'T WANT TO CRY LARRY GATLIN/</td>
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<td>47. 49. LADY JOHNNY CASH/Columbia 3 10587</td>
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<td>48. 48. HONKY TONK MEMORIES MICKEY GILLEY/Playboy Z 5887</td>
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CAL SMITH—MCA 40789

HELEN J. Mundy: Neverbreak, ASCAP

Snuffy Miller's production offers some unusual melodic and instrumental hooks to bolster Smith's delivery of this clever ballad. Sounds like a hit.

TOMMY OVERSTREET—ABC Dot DO 17721

This TIME I'M IN IT FOR THE LOVE (B. McDill; Hall-Clement, BMI)

Overstreet finds the groove on this loping Bob McDill tune. A pleasing melody and a convincing vocal performance should launch it.

EVEN STEVENS & SHERRY GROOMS—Elektro 45430

THE KING OF COUNTRY MUSIC MEETS THE QUEEN OF ROCK AND ROLL (S. Silverstein, Evil Eye, BMI)

The result of the "meeting" is the creation of a "brand new sound," country rock as it were, which is depicted on this clever cut.

CHARLY McCLAIN—Epic 8 50436

MAKE THE WORLD GO AWAY (H. Cochran; Tree, BMI)

The pretty lady from Memphis covers a classic Hank Cochran song this time out, which sounds poised to go all the way. She's got what it takes.

DAN MCCORRISON—MCA 40790

DON'T FORGET THE MAN (J. McCorrison; Lotus, BMI)

Marked by McCorrison's deep, distinctive vocals and some great guitar breaks, this self-penned cut sounds like a winner from start to finish.

MERY WILSON—GRT 127

ITINERARY (M. Wilson; Castleider, ASCAP)

Meri shows her serious side with this follow-up to "Telephone Man". She proves herself to be a gifted vocalist here and should find acceptance on all formats with this one.

TOM BRESH—ABC Dot 17720

THAT OLD COLD SHOULDER (S. Whipple; Tree, BMI)

This one's a standout and should garner Bresh much deserved attention. All the ingredients for a charttopper are here.

DAVID FRIZZELL—MCA 40786

WHY YOU BEEN GONE SO LONG (M. Newbury; Acuff-Rose, BMI)

Frizzell offers a little funk on this toe tappin' rendition of a great Mickey Newbury song. The cut is irresistible and could be David's biggest yet.

BOBBY SPEARS—Cin Kay 123

EMPTY WHISKEY BOTTLES (B. Spears; Sher-Kay, BMI)

Spears proves himself to be a talented singer/songwriter on this solid country cut. A powerful hook should take it all the way.

C. W. McCALL—Polydor 14420

ROSES FOR MAMA (J. Wilson/G. Dobbin/W. Sharpe; Chappell, ASCAP)

McCall refrains from his CB lingo this time out and comes with a moving rendition which should find widespread appeal.

RUBY FALLS—50 States 56

YOU'VE GOT TO MEND THIS HEARTACHE (Fields/Kiss/Falls; Sandburn/Music Craftshop, ASCAP)

Marked by distinctive production, this up-tempo cut provides a fine vehicle for Falls' powerful vocal delivery.

JOEL SONIER AND HIS ACADIAN ACCORDIAN—Mercury 510

CAJUN BORN (J. Sonnier-K. Goell; Wall to Wall/Great Foreign Songs, ASCAP)

Sonnier gathered Cajun pickers to back him up on this autobiographical cut, which captures the essence of the Cajun sound.

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The Doobie Brothers

Livin' On The Fault Line

The new album.
Produced by Ted Templeman.
On Warner Bros. records & tapes. BSK 3045.