

RECORD WORLD

NATRA 1977

C 7-7BR
DAVE PELOSO
2941 ST ELMO N E
CANTON OH 44714
65

Who In The World Jimmy Buffett

HITS OF THE WEEK

SINGLES

THE STEVE MILLER BAND, "JUNGLE LOVE" (prod. by Steve Miller) (writers: L. Turner-G. Douglas) (Sailor, ASCAP) (3:10). Miller's rock 'n' roll for the masses becomes more and more successful with each outing, and this up-beat, well-produced single—with a synthesizer opening top 40 should do on—should keep him going strong. Capitol 4466.

HOT, "WHY DON'T YOU BELIEVE IN YOUR MAN" (prod. by Clayton Ivey & Terry Woodford) (writer: Gwen Owens) (Song Tailors, BMI) (2:50). Having broken through to national attention with a ballad, Hot has a fine chance to expand its appeal especially with r&b audiences with a thumping soul tune with a woman-to-woman message. Big Tree 16099 (Atlantic).

ANDREW GOLD, "ONE OF THEM IS ME" (prod. by Peter Asher) (writer: Andrew Gold) (Luckyu, BMI) (3:39). Gold's "Lonely Boy" had more hooks than top 40 programmers could count—it's still on many charts—and the follow-up, a sensitive ballad, seems to have similar potential, in a much more restrained style, for MOR and pop alike. Asylum 45417.

THE MARSHALL TUCKER BAND, "CAN'T YOU SEE" (prod. by Paul Hornsby) (writer: Toy Caldwell) (No Exit, BMI) (3:25). "Heard It In A Love Song" convinced the pop audience of what the South has known all along—that the MTB is one of the best, and its best known song, here in a live version, should do even more to fuel their career. Capricorn 0278 (WB).

SLEEPERS

CAROLE BAYER SAGER, "YOU'RE MOVING OUT TODAY" (prod. by Brooks Arthur) (writers: Carole Bayer Sager-Bette Midler-Bruce Roberts) (Unichappell/Begonia / Fedora / Devine's, BMI) (3:33). Already a hit in England, Sager's quick, funny seventies anthem seems a sure hit, one to make her a solo star in her own right. Elektra 45422.

TED NUGENT, "CAT SCRATCH FEVER" (prod. by Lew Futterman-Tom Wermer-Cliff Davies) (writer: Ted Nugent) (Magicland, ASCAP) (3:04). Is Ted Nugent a singles artist? The great success of his latest lp should propel the title track up the chart, and the song itself, hard but melodic, amusing if a bit raunchy, should prove a playlist boon. Epic 8-50425.

ROGER DALTRY, "SAY IT AIN'T SO, JOE" (prod. by David Courtney & Tony Meehan) (writer: Murray Head) (Island, BMI) (3:15). Daltrey could hardly have selected a more powerful vehicle for his latest chart assault as a solo artist, and the strength of the song has brought out a solid performance from the singer as well. FM response is already strong. MCA 40765.

BARRY WHITE, "IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME" (prod. by Barry White) (writers: N. Pigford-E. Paris) (Sa-Vette, BMI) (3:27). The Maestro has clearly undertaken a change of direction here, with his singing voice more restrained and the arrangement much more brassy than in the past. Dance-oriented, it still retains his stamp. 20th Century 2350.

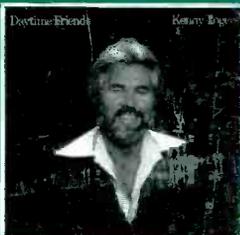
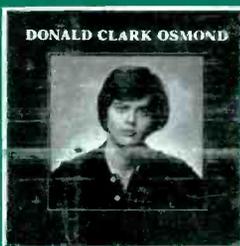
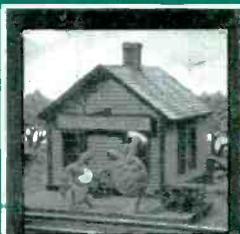
ALBUMS

GRATEFUL DEAD, "TERRAPIN STATION." The sound is distinctly different, perhaps due to the influence of producer Keith Olsen, but the Dead, their fans will be pleased to hear, are still the Dead. Donna Godchaux is ever more prominent; Bob Weir's "Samson & Delilah" is a predictable standout; and Jerry Garcia's "Terrapin Station" recalls "Anthem of the Sun." Arista 7001 (7.98).

"DONALD CLARK OSMOND." Donny Osmond's move into an r&b context—while maintaining his pop base—seems a well-considered move, bound to broaden his young audience, and this Brian Holland-produced album does bring it off. Osmond sings a variety of Holland-Holland tunes (new ones), as well as two songs he wrote himself. Polydor PD-1-6109 (6.98).

BE BOP DELUXE, "LIVE! IN THE AIR AGE." An lp and a 12" ep make up this live set, which should be the vehicle to break this highly talented British band. Most of the group's concert favorites are contained, with earlier albums emphasized, plus two previously unreleased tracks. Bill Nelson is a guitar star for the seventies. Harvest SKB 11666 (7.98) (Capitol).

KENNY ROGERS, "DAYTIME FRIENDS." With the title track bulleting up The Singles Chart, this Rogers lp should do much to build his solo career. He covers the Eagles' "Desperado" and Kenny O'Dell's "Rock and Roll Man" quite well, and several originals are also effective. His voice is as distinctive (and familiar) as ever. United Artists UA-LA-754-G (6.98).



YOU AIN'T JUST WHISTLIN' DIXIE WITH THE SOUTH'S GREATEST HITS

THE SOUTH'S GREATEST HITS

THE ALLMAN BROTHERS BAND • GREGG ALLMAN • THE AMAZING RHYTHM ACES
THE ATLANTA RHYTHM SECTION • ELVIN BISHOP • THE CHARLIE DANIELS BAND
DR. JOHN • LYNYRD SKYNYRD • THE MARSHALL TUCKER BAND • OUTLAWS • WET WILLIE

You're hummin' to the likes of The Allman Brothers Band *Ramblin' Man*, Gregg Allman *Midnight Rider*, The Amazing Rhythm Aces *Third Rate Romance*, The Atlanta Rhythm Section *Doraville*, Elvin Bishop *Fooled Around And Fell In Love*, The Charlie Daniels Band *South's Gonna Do It Again*, Dr. John *Right Place, Wrong Time*, Lynyrd Skynyrd *Sweet Home Alabama*, The Marshall Tucker Band *Fire On The Mountain*, Outlaws *There Goes Another Love Song*, and Wet Willie *Keep On Smilin'*.

All hits. All on one lp, THE SOUTH'S GREATEST HITS. All on Capricorn Records & Tapes, Macon, Ga. where we ain't just whistlin' Dixie.


CAPRICORN RECORDS

RECORD WORLD

Carter To Name FCC Chairman?

By MICHAEL SHAIN

■ WASHINGTON — President Carter is on the verge of filling two vacancies on the Federal Communications Commission. White House insiders said last week, including the all-important chairman's slot. Four names, reportedly, have been submitted to the President. They are Charles Ferris, special counsel to House Speaker Tip O'Neill; Henry Geller, former FCC general counsel under former chairman Newton

(Continued on page 103)

Phonogram/Mercury To Distrib. Monument

■ CHICAGO—Phonogram, Inc./Mercury Records has signed a three year distribution deal with Monument Records, it was announced jointly by Irwin Steinberg, president of Phonogram, and Fred Foster, president of Monument Records.

(Continued on page 111)

■ A two-part exclusive Dialogue with Elektra / Asylum chairman Joe Smith begins on page 10.

CBS Concludes Its Most Successful Convention Ever; Yetnikoff Sets Billion Dollar Sales Target for 1980

By BARRY TAYLOR

■ LONDON—CBS Records concluded its 1977 Convention here last week with the prediction of a targeted goal of one billion dollars in sales by the year 1980. The six-day event which stressed the theme of artist development throughout its seminars, workshops, meetings and evening presentations was the largest convention in the company's history, attracting over 1300 executives and members of the company, press, managers, artists and guests from all over the world.

The six months sales record the company has experienced, boosted by 28 gold records and eight platinum certifications, was reflected by the optimism that pervaded the event.

Among those who addressed the attendees on the state of CBS Records and the expected growth pattern of the labels were Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, president, CBS Records Division; Dick Asher, president, CBS Records International; Ron Alexenburg, senior vice presi-

dent, Epic, Associated Labels and Portrait Records; Jack Craig, VP and general manager, marketing, CBS Records; Paul Smith, VP, marketing, branch distribution, CBS Records; Larry Harris, VP and general manager, Portrait Records; Tony Martell, VP and general manager, Associated Labels; and John Backe, president, CBS, who praised the group for its professionalism and marketing approach, and pledged his support for the expansion of the records division.

The worldwide one billion dollar sales figure as forecast by Walter Yetnikoff in his opening address was called "not only a realistic goal, but one which we can attain." Yetnikoff explained that in the entire entertainment field, only television operations have achieved billion dollar years and went on to say "to the best of my knowledge, no others, not even the highly touted motion picture companies have ever done this. When we reach that billion dollar mark, we will be joining a very exclusive club, indeed."

The convention featured a Monday afternoon presentation by Record World's Lenny Beer, VP, marketing, and Toni Profera, re-

search editor, who explained the mechanics of RW's system of quantitative research that goes into the formulazation of its charts and features before an audience of over 1000 convention attendees.

After a slide presentation narrated by Beer and Profera which illuminated the features of the magazine and introduced the staff members behind them, a panel discussion moderated by Bob Sherwood, VP, promotion, Columbia Records, took place. Sitting on the panel were radio's Christy Wright, national music

(Continued on page 18)

Yetnikoff Keynote Cites Long-Term Goals

(The following are excerpts from the keynote speech delivered by Walter Yetnikoff, president, CBS Records Group.)

■ LONDON — "In 1977, as a worldwide record company, CBS Records Group will have grossed substantially more than 100 percent over the sales level of more than \$300 million in 1972. By this year's end, we'll be more than twice the company we were then

(Continued on page 14)

Key Issues Raised at Copyright Hearings

By SAM SUTHERLAND and MIKE FALCON

■ LOS ANGELES — The U. S. Copyright Office's hearings into the proposed performers copyright for recordings continued here last week as the five-member Copyright panel headed by Copyright Register Barbara Ringer heard testimony from key record company executives, union officials and broadcasters. In five sessions held at the Beverly Hilton Hotel beginning Tuesday (26) morning and continuing through Thursday (28) afternoon, proponents of the controversial right and their broadcast adversaries continued to explicate the legal and economic issues already raised in prior hearings and various studies filed by both groups.

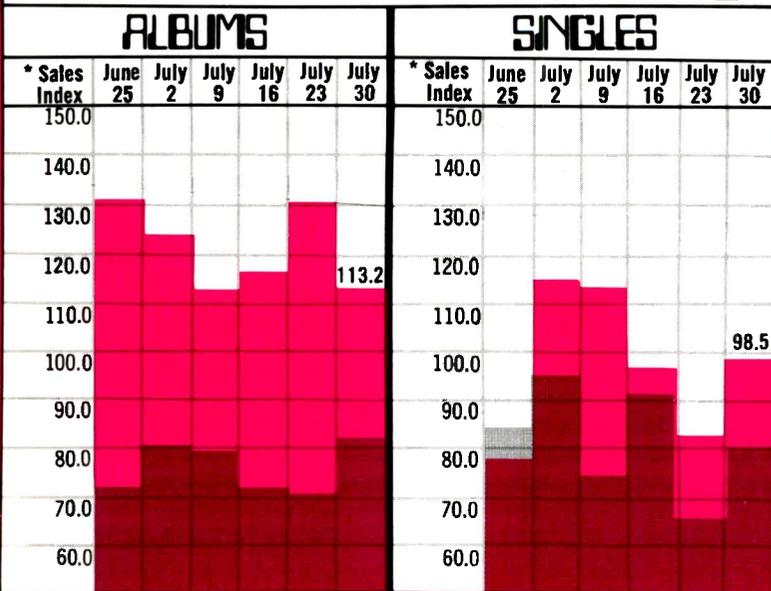
Although supporters of the new right, including AFTRA, the AFL-CIO Professional Unions,

the National Endowment of the Arts and various member performers appeared at the recent Washington hearings, the Los Angeles sessions marked the most concerted display of commentary and support from the recording industry itself, with key statements from RIAA president Stanley Gortikov and testimony from label chiefs reserved for the panel's west coast inquiries, as well as the testimony of AF of M president Hal Davis.

If the advocates for the performers copyright marshalled a show of strength, the issues remained essentially those central to the Copyright Office's investigations to date, with broadcasters emphasizing the economic impact of the right's passage and generally side-step-

(Continued on page 107)

THE RECORD WORLD SALES INDEX



1977 Figure

1976 Figure

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

Leber-Krebs Forms Silver Cloud Label; Lavinthal and Love Named To Top Posts

■ NEW YORK—David Krebs and Steve Leber have announced the formation of their new record label, Silver Cloud Records, and the appointment of Dennis Lavinthal and Noel Love to the key executive positions at the label.

Lavinthal has been named president of the division, where he will oversee the overall operation, including total administration and a&r areas of the label in close association with the Silver Cloud artists and with CBS Records, which will distribute Silver Cloud Records.

Prior to joining Leber-Krebs, Inc., Lavinthal headed his own

independent promotion and marketing consultancy for the past year. Previously, he was vice president of ABC Records, where he was in charge of promotion and the overall planning of artist development and artist acquisition. His career in the industry began with ABC Records & Tapes, Seattle, in promotion and marketing for the distributor and rack jobber. He later joined Dunhill Records as vice president, sales & distribution, and assumed that position with ABC-Dunhill upon the merger of Dunhill Records and ABC. Joining him at Silver Cloud Records is his former as-

(Continued on page 103)



From left: Dennis Lavinthal, Noel Love and John Kostick.

Marc Paul Simon New Casablanca VP

■ LOS ANGELES — Larry Harris, executive vice president of Casablanca Record and FilmWorks, has announced the promotion of Marc Paul Simon to the newly created post of vice president in charge of special products.



Marc Paul Simon

Simon has spent time devising promotions on the company's disco-oriented product.

War to MCA?

■ LOS ANGELES — At press time, **RW** learned that War was expected to conclude a new exclusive recording agreement with MCA Records.

Informed sources indicated the group was due to sign their new contract on Friday (29) morning.

Official comment could not be obtained from MCA as **RW** went to press.

UA Restructures Artist Rel. Dept.

■ LOS ANGELES — Stan Monteiro, vice president of promotion and artist development at United Artists Records, has announced the re-structuring of UA's artist relations departments.

New Appointments

New appointments to the publicity department include Pat Thomas, manager of national publicity; Davin Seay, publicist; and Jim Merrill, publicist. Thomas has had extensive experience in many facets of film and television before coming to UA as a publicist in September of 1976. Seay was a freelance writer contributing to various national publications before joining the UA staff and Merrill is a recent USC graduate who holds a bachelor's degree in business.

The newly created artist's relations dept. consists of David Bridger and Ursula Nelmes. Bridger worked for Arista Records in England and was on UA's promotion staff prior to his appointment and Ms. Nelmes was the entertainment coordinator at Las Vegas' MGM Grand Hotel before joining UA as merchandising assistant and special projects manager.

There are no Powerhouse Picks this week.

Epic, Ode Announce Logo/Production Pact

■ LONDON — Epic Records has announced a new logo/production agreement with the Ode label, it was disclosed last week by Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels.

According to Alexenburg, Epic has acquired the entire Ode catalogue and will be releasing new albums by several of its more established acts as well as new artists.

"They (Ode) are a legendary force in our business led by a legendary figure, Lou Adler," Alexenburg said. "The marriage of the goals of Epic and Ode is a unique one since Ode's history parallels Epic's history in that both have sought to build hit artists, not just hit records."

Three new albums have been scheduled for imminent release: "Carole King's Greatest Hits," "Cheech & Chong's Greatest Hits," and a new lp by saxophonist Tom Scott, "Blow It Out."

RCA Names Moseley VP, R&B Merchandising

■ NEW YORK—The appointment of Ronald G. Moseley as division vice president, r&b merchandising, RCA Records, has been announced by Robert D. Summer, division vice president, marketing operations.



Ronald Moseley

Moseley came to RCA Records in November of 1975 to further develop RCA's presence in the rhythm and blues market.

In his new post, Moseley will oversee all of RCA's merchandising activities in the r&b area.

Background

Prior to joining RCA Records, Moseley was with Polydor in 1975 as east coast a&r director and national promotion manager. For the five previous years he was co-founder and vice president of Sussex Records where he directed all a&r promotion and marketing activities working with such artists as Bill Withers, Zulema, Faith, Hope and Charity and Creative Source. Prior to his association with Sussex, he had been affiliated with Capitol, ABC/Dunhill, Warner Brothers/Loma and MGM Records.



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020
PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VP & MANAGING EDITOR MIKE SIGMAN

LENNY BEER/VP, MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
TONI PROFERA/RESEARCH EDITOR
MICHAEL SCHANZER/ART DIRECTOR
David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor
Chris Gordon/Assistant Editor
Mike Vallone/Assistant Research Editor
Dede Dabney/R&B Editor
Stephen Kling/Assistant Art Director
Joyce Reitzer/Production
Speight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Michael Shain/Washington Correspondent
Robert Palmer/Jazz Editor

Stan Soifer/Advertising Sales

WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Sam Sutherland/West Coast Editor
Samuel Graham/Assistant Editor
Mike Falcon/Assistant Editor
Linda Nelson/Production
Portia Giovinazzo/Research Assistant
6290 Sunset Boulevard
Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Luke Lewis/Southeastern Editor
Marie Ratliff/Research
Vicki Branson/Research
Red O'Donnell/Nashville Report
49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

NOEL GAY ORGANISATION
24 Denmark St., London, W.C. 2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE
19 Yorkville Avenue
Toronto, Ontario
Canada M4W 1L1
(416) 964-8406

GERMANY

JIM SAMPSON
Liebherrstrasse 19
8000 Muenchen 22, Germany
Phone: (089) 22 77 46

FRANCE

GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

SPAIN

JOSE CLIMENT
Avenida de America 35, Piso 5 No. 7
Madrid 2, Spain
Phone: 416-7161
Phone: 416-6686

MEXICO

VILO ARIAS SILVA
Peten 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1977 by
RECORD WORLD PUBLISHING CO., INC.
VOL. 35, NO. 1570

WATCH OUT FOR DRIVER,

AND THEIR FIRST SINGLE,

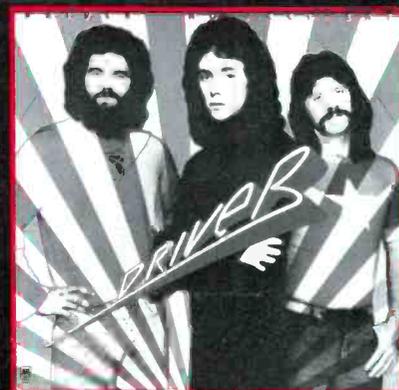
*"A NEW WAY TO SAY
I LOVE YOU."* AM 1966



PETER GLINDEMAN · DENNIS COATS · STEPHEN REXFORD

DRIVER

In *one* short week, the first single from an unknown group is making big waves at the radio level. Already added at several key stations and on Record World's Singles Chart, it's not too early to tell that the new hit single from Driver's first album, "No Accident," is no accident.



SP 4645

THE NEW SINGLE FROM DRIVER ON A&M RECORDS & TAPES

PRODUCED BY DAVID ANDERLE



Norman Lear

TAT Communications Company

Don Kirshner

Don Kirshner Productions

Neil Bogart

Casablanca Record and FilmWorks

introduce

GREG & PAUL

"a year at the top"

World premieres in a one-hour special
brought to you by Norman Lear's
TAT Communications Company &
Don Kirshner Productions, Inc.

August 5, 1977 8:00p.m. CBS-TV

Their single and Lp being rush released
from Casablanca Record and FilmWorks



Don Kirshner
Productions

A YEAR AT THE TOP
Greg & Paul



Johnson Details Capitol's R&B Thrust

By SAM SUTHERLAND

■ LOS ANGELES—Three weeks after assuming the helm of Capitol Records' black music promotion arm, veteran promotion executive and broadcaster Paul Johnson outlined his initial views of Capitol's current talent base and operations in the field and the initial priorities outlined during recent promotion strategy meetings held here.

Johnson's appointment as national promotion manager for the label's black product underscores Capitol's increasing emphasis on its involvement in disco and r&b promotion; during his conversation with *RW*, Johnson stressed the retention of the entire existing black music promotion force and the minimum reliance on independent promotion specialists as indications of his section's stability.

"I'm very impressed by the marvelous job that Capitol has done up to this point; they have established some very big artists, like Natalie Cole, Tavares, The Sylvers and Maze." Other signings keyed as pop and r&b contenders with name value included recently-signed Freda Payne.

Johnson's overview of his department's past success in estab-

lishing those acts has led to some realignment, although the original black music promo staff remains intact. "We've just gone through a very meticulous renaissance of professionalism to make sure that we have this air of intelligence that pervades from the department head all the way down to the field staff," he explained. "We've broken the areas up somewhat. Jemy Cheers, who was our midwest regional man based in Detroit, has been moved out here to cover the west coast region; Tommy Phillips, who handled the west coast region, has been appointed my assistant in national promotion."

Asked to explicate the department's renaissance, Johnson underscored the recent meetings' emphasis on detailed market research and a closer rapport at store level, as well as at discos, both key areas; because Capitol's own marketing and sales operation is, Johnson asserted, closely linked to the black music promotion effort, he does not as yet see the creation of a separate black marketing division.

"We did a strong overview of the black consumer market," Johnson said of the recent meetings' marketing discussions. "I

provided the staff with relevant information which is provided by the U.S. Department of Commerce, the Bureau of the Census, Johnson's Publications, the Harvard Business Review—all powerful, reliable sources." The data base is one that Johnson says is in constant state of revision, with the current priority a new listing of black "mom and pop" accounts.

Supports Jazz and Disco

Jazz and disco are both music types that Johnson sees supporting, the former through several current roster acts, the latter through effective disco promotion on compatible r&b, pop and even AOR material. Jazz acts cited as potential vehicles for a broader label profile in the field include Raul de Souza, Eddie Henderson, Bobby Lyle, Gary Bartz and with mind mesmerization, by the name Caldera. Throughout, however, Johnson emphasized the increasing collapse of boundaries between r&b, jazz and disco.

"The perennial jazz winners like to be typified as mainstream jazz," he said, "but a lot of them are changing now; they want to get into a more commercial vein. Disco's had an awful lot to do with it: people are dancing again."

Rock Awards Show Features Frampton, Cher

■ LOS ANGELES—The Third Annual Rock Music Awards Show will be hosted this year by Peter Frampton and special guest Cher, it was announced by executive producer Don Kirshner.

The Third Annual Rock Music Awards Show will be directed by Don Mischer, produced by Bob Wynn and will air at 9:00 p.m. September 15 on NBC.

Event Goes Indie

■ NEW YORK—Event Records has gone independent, announced Bill Spitalsky, president of the firm. Spitalsky also announced a new distribution setup for Event Records. Now handling the product are: Tara Records & Tape (Atlanta); Zamolski (Baltimore); Malverne Distributors (New York/Boston/Connecticut); Best Record Distributors (Buffalo); Bib Distributors (Charlotte); Hitsville (Detroit); Tone Distributors (Florida); Hot Line Records (Memphis); Music City Record Distributors (Nashville); All South Record Distributors (New Orleans); Universal Record Distributors (Philadelphia); Stans Record Service (Shreveport); and Ernie's One Stop (Chicago).

Eastern European Television To Air Ritchie Family Broadcast

By PAT BAIRD

■ NEW YORK—It has been announced that The Ritchie Family (TK) will be the first American pop group to appear on the Eastern bloc television network Intervention with an estimated audience of 500 million viewers, according to manager Larry Brahms.

The Ritchie Family will appear at the Sopot Festival, Sopot, Poland, August 27 and their 40-minute set will be broadcast throughout Russia, Poland, Rumania, Lithuania and other Soviet countries.

Brahms explained that he was contacted by the Polish Artistic Agency (PAGART), a governmental organization, while the group was on tour in Belgium. "When I asked why they wanted The Ritchie Family," he said, "they told me the Festival committee had seen them and wanted them to appear. I never did find out if they had seen them live or on television. Their records filtered into Poland through the Eastern European radio stations so I found out I had a hit act in Poland and never sold a record."

PAGART arranged for Brahms to fly to Poland where the final plans were made with the assistant commissioner of culture of

that country. While there Brahms toured Polish discos, which he described as being "very similar" to their American counterparts, and heard records by The Ritchie Family and KC and the Sunshine Band intermixed with traditional Polish polkas. He also said that, although the group's product is not available for sale in that country, "everyone I talked to had at least one Ritchie Family album. Whatever was strong at that time, they had it. The market is 99.9 percent bootleg."

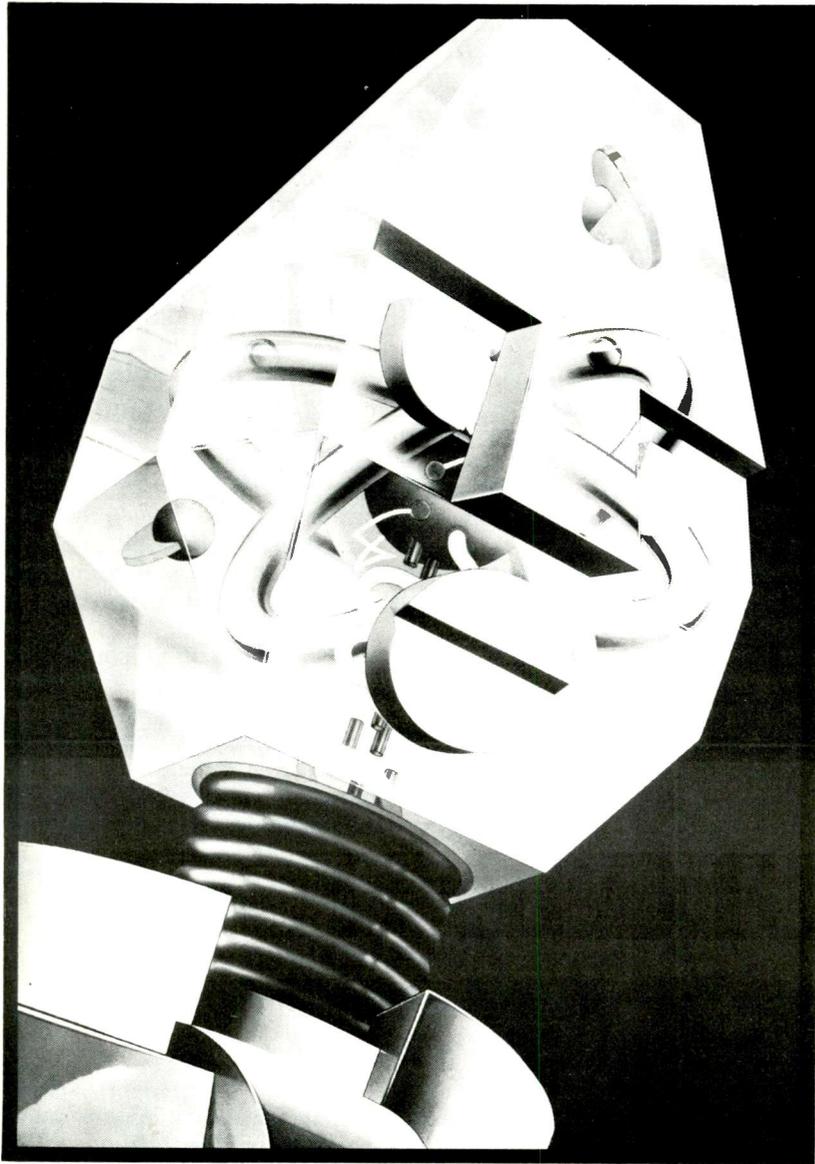
Festival Promotion

PAGART is completely subsidizing the appearance and paying the group's normal performance fees. According to Brahms, 18 people, including band members, roadies, dancers, sound engineers and a hairdresser, will travel to the three-day festival. Brahms is planning to arrive several days before the festival in hopes of setting up something of a distribution deal to make Ritchie Family product available during the festival and afterwards. During his discussions with PAGART and festival officials, it was suggested to Brahms that a tour of Russia might be possible after the telecast.



©1977 Promotone B.V.

They will say that this is where it all began.



“The new Alan Parsons Project release, ‘I Robot’ represents a new zenith for the talent and genius of this 28 year old Englishman. With sonic excitement that has to be heard to be appreciated, Parsons has fashioned one of the most mysterious and lush works in modern music. He has assembled some of the finest musicians in the world including Pilot, Allan Clarke, and Steve Harley and directed them into a work that transcends their other achievements as well as his own to mold a haunting vision of the future.”—**The Herald**

“‘I Robot’ is probably the most likable thematic album since the Kinks’ albums of the late 1960’s. It is captivating.”—**Patrick Goldstein/Chicago Daily News**

“‘I Robot’ is set to make a place for itself on your Favorite Album Of The Year list.”—**Cleveland Scene**

“Parsons’ finest achievement to date.”—**Record World**

“TOP PICK...Parsons has come up with a stunning musical concept for all progressives to enjoy. A magnificent album.”—**Steede Report**

“I ROBOT.”
The Alan Parsons Project.

A Rock Masterpiece.
On Arista Records.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Joe Smith on E/A and The Industry

By SAM SUTHERLAND

■ To the industry at large, Elektra/Asylum chairman Joe Smith is both a prototypical "record man" whose career began with street-level stints in radio and promotion, and an important innovator through the candid, accessible stance he took with artists and executives alike during his 14-year tenure at Warner Bros. Records. While he was still an undergraduate at Yale, Smith's love for sports led him into broadcasting, and following graduation he entered radio as a career, culminating with a post on the air staff at



Joe Smith

Boston's WMEX during Arnie Ginsberg's reign there. From there, he moved into record promotion, capped by his appointment as head of promotion for Warner Bros., then a tiny independent label; together with Mo Ostin, Smith helped shape that operation into a global major, his influence pervasive in virtually every phase of the label's operation, from artist signings to advertising image.

When Smith was asked to helm Elektra/Asylum late in '75, following David Geffen's resignation, he proved no less influential: although E/A had succeeded in rapidly establishing a market base during its first two years of operation, Smith's leadership helped the young company post equally impressive sales gains for his first year there; although his arrival at the label was achieved without any executive "house-cleaning," Smith has since directed a systematic realignment of several key departments, and has started to make his stamp musically through recent artist signings including Carole Bayer Sager, Neil Sedaka, and John Prine. In the first of two parts, Smith discusses his perception of Elektra/Asylum upon assuming the chairmanship, and his subsequent priorities in directing its growth; next week, he candidly speaks with RW about the industry's future and some of its most provocative problems, including the cost spiral, artist signing "wars," and the current Grand Jury investigation.

Record World: You arrived at Elektra/Asylum in January of '76, following public announcement of the move late in '75. When you first came to the company, what were your perceptions of E/A as an operation?

Joe Smith: Well, it was never a case of not knowing very much about the label. Obviously, sitting at Warner Bros., it was one of our WCI divisions, so I had some very good, first-hand knowledge of the company's operations and had worked with a number of the people at Elektra. It was not a case of having to familiarize myself with an operation or a group of people; we already shared a lot of things, distributing through the same organization both here and abroad. I would never have made the move from Warner Bros. if I had thought there were some big problems here.

There were no big problems at Elektra. It was a fine company, and I think that maybe it's a better company now.

RW: If there were no severe problems, what about advantages? How did you see the company's potential?

Smith: I was under contract at the time, and not free to go outside the WCI group. Given that, my view of E/A was that, of the three WCI labels, this was the company that had the greatest upside potential, so if I was going to make a change, it would be a move to Elektra/Asylum.

As for potential, I think that, given some reasonable good fortune, if I can stay out there, and the company continues to kick, we could double where E/A was in terms of volume and profit within another year or two. That's a self-imposed goal; it certainly doesn't come from Warner Communications or anyone but myself. We already moved 50 percent ahead during that first year, comparing 1976 against '75, and so we've got another 50 percent to go, which isn't easy: obviously, we had some very good fortune last year with an "Eagles: Greatest Hits"

album, which we can't repeat. You only get one of those every five years.

Still, in summary, my view of E/A was that it was a fine record company with an impeccable artist roster and enormous growth potential, that might use some tightening up in certain areas.

RW: What were those areas?

Smith: Well, the way it looked to me, there was a certain lack of cohesiveness of priorities, of direction, of the entire company understanding just what everyone was doing for a given project. I happen to think it's important that a record company operate as a team, a unit; there are a great many pieces of the puzzle that makes an artist come through and develop.

There seemed to be slight anarchy at E/A in that each department was functioning but not necessarily in conjunction with, or in the same direction as, the other departments. We instituted a series of rather routine measures in the record business, such as meetings and organizational changes that were minor to the industry outside and not terribly damaging to the company inside. There was no upheaval. I think it's a more efficient record company now because we've defined some roles more precisely.

For example, Jerry Sharell was head of advertising, artist relations and international when I came in. The three aren't necessarily connected, and were too much for one person to do efficiently, so Jerry has moved into artist development and relations, has a more or less ceremonial role in the international area, and is out of advertising totally.

These are organizational changes that didn't require any rocket scientist coming in here to do. I think I just have more experience in the record business than David Geffen, my predecessor, had, and had been more involved in developing companies. Consequently, what I felt worked for Warner Bros., and what I had seen work at A&M and other successful record companies, we put into operation here. There was nothing mysterious or terribly innovative about that.

There was no upheaval. I think (E/A)

“is a more efficient record company”
now because we've defined some
roles more precisely.

RW: One area of visible change would appear to be the active development of a label image. E/A has launched an institutional ad campaign over recent months, one that is designed to create label personality and as such harkens back to the campaign Stan Cornyn and you worked with at Warners. Then, as now, you stressed a team sensibility, but you've also side-stepped the idea of expanding the company itself, focusing instead on its selective roster and compact size. Does that approach reflect built-in goals for maintaining E/A at a specific size in terms of staff and artists?

Smith: It's very hard to maintain a record company at this size if you're going to be active and aggressive in seeking important new artists. Our ad campaign highlighted what may have been an all-time year. Probably the only situation close to that success was A&M's profile in the early days, when they would put out perhaps 20 albums and had great success with 16 of them.

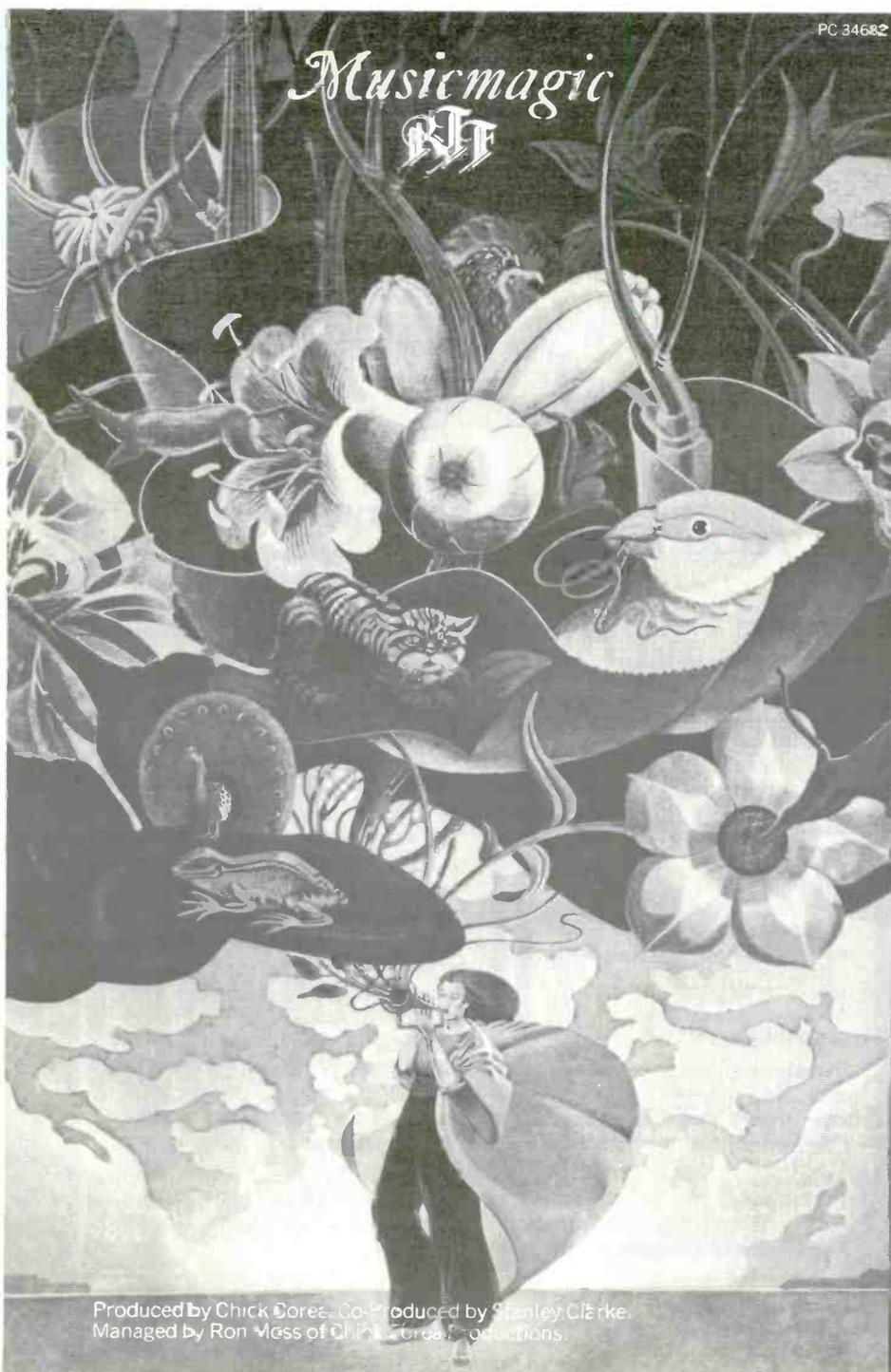
I don't foresee this company putting out just 30 albums a year, as it did in '76, in the future. I don't know how another record company could do the volume of business that this company did with so few records. It was one of those ideal situations where the top artists sold in such enormous numbers and the marginal artists were on the middle or bottom of the charts. I do foresee growth here, a growth in the people on staff, and on our roster; I also foresee expansion in the musical directions the company takes.

RW: Are there specific musical areas E/A will be entering or stressing more consistently?

Smith: We're hoping to accentuate the positives of our country
(Continued on page 24)

For the over 300,000 people who've seen Return to Forever's recent smash tour, and for those who haven't, there's still a lot of magic left.

Return to Forever. On Columbia Records and Tapes.



Produced by Chick Corea—Co-Produced by Stanley Clarke
Managed by Ron Mess of Clint's Great Productions.

© COLUMBIA™ MARCAS REGISTRADAS 1987 C&S INC.

Carter Delay on Tribunal Continues

By MICHAEL SHAIN

■ WASHINGTON — With formal announcement of the five nominees to the newly created Copyright Royalty Tribunal now almost four months overdue, there is a rising tide of frustration and anxiety on Capitol Hill. Members of Congress who have an interest in copyright, and their staffers, are clearly impatient about the unexplained delay within the Carter White House. One staffer went so far as to suggest bitterly that "the White House Congressional liaison office might as well not even exist" for all the answers he has been able to get from it.

Brennan

Nonetheless, there has been informal, behind-the-scenes progress on bringing the new tribunal into reality. Thomas Brennan, general counsel to the Senate Judiciary Subcommittee on Copyrights and reportedly among the nominees to the tribunal, has quietly secured office space and clerical aid for the new group.

Money for the new commission was already included in the cur-

rent budget on the assumption that the Tribunal would be confirmed and in place by July 1. By law, the President was to have announced his nominees on April 19. Since the Library of Congress is mandated to provide logistical help to the new tribunal, and the Office of Management and Budget's approval was not necessary as with most federal agencies (the tribunal is a Congressional body), Brennan could move ahead without White House clearance. As well, the commissioners have begun hiring personal secretaries.

Word from informed sources on Capitol Hill and in the White House is that the FBI investigations on all five have been completed and that the delay in making the names public came when one unidentified commissioner failed to hand in to the White House financial disclosure data. The White House counsel reviews financial holdings of all Administration appointees to determine if conflicts of interest exist.

RCA Dismantling Sunbury/Dunbar

By PAT BAIRD

■ NEW YORK — In a surprise move two weeks ago, RCA Records announced the dismantling of Sunbury/Dunbar Music, the company's domestic music publishing affiliate. According to the only official announcement from RCA, an outside publisher will be appointed to administrate the U.S. publishing interests. No reason was given for the decision.

The announcement came less than six months after Kelli Ross, recently named vice president and general manager of Sunbury/Dunbar, was directed to reactivate the catalogue which had been largely dormant over the past few years. Ross' position at the company is currently in question but sources report they "have reason to believe" she will stay on to work with the international publishing division of which she was manager before being moved over to the domestic operation.

Six Weeks Notice

The move will affect approximately 10 staffers, most of whom were brought into the company in the past three months. The New York, Los Angeles and Nashville offices were notified last week that the company will be phased out in six weeks.

Sunbury (BMI), Dunbar (ASCAP) and Sunbar Music (SESAC) were formed in the mid-sixties. The catalogues include "Turn the Beat Around," the recent hit by Vicki Sue Robinson, Bruce Johnston's

"Disney Girls" and "I Write the Songs" and the early works of Harry Nilsson and The Guess Who.

The international division, which Ross helped to develop when she joined the company in 1975, now consists of 11 wholly owned subsidiaries around the world.

New Ads For Movie Theatres Focus On Artist Development

By SAMUEL GRAHAM

■ LOS ANGELES — Several months ago (see RW April 9), **Record World** detailed the continuing reluctance of the record industry to advertise on television. Whether or not that condition still exists, several companies have recently shown that they are anything but reluctant to try an alternative advertising method: film shorts for use in movie theatres. **RW** recently spoke with Al Schoenberger and Gary Richman of Cinema Concepts, Inc., a firm responsible for marketing some of these films.

Cinema Concepts was started nearly three years ago. "The first step," said Schoenberger, "was to negotiate with exhibitors (theaters) across the country to capture the first four to six minutes before a film." The negotiations resulted in deals with "every major theater circuit in the country" (such as Mann and UA), he said; and after dealing directly with the exhibitors, Cinema Concepts was able to offer its prospective clients (i.e., record companies) "theatres with the top grossing films in a given city." The record company covers the film production and print costs. The client also pays Cinema Concepts \$100 per week and per theater for distribution, while the latter firm pays each theater a percentage of the \$100 for the use of its facilities.

Cinema Concepts' current or recent films feature artists including Bob Seger (Capitol),

Roger Daltrey (MCA), Joan Armatrading (A&M), Parliament-Funkadelic (Casablanca) and 10cc (Mercury). Both Schoenberger and Richman stressed that they work very closely with a record company to accommodate the company's marketing strategy for an artist. A film is designed to highlight the artist's strengths and appeal to his potential audience; it is also distributed in an area deemed most likely to have a concentration of that audience, and with a feature film thought to be complementary (e.g., the P-Funk short, with its depiction of the group's elaborate and outrageous concert routines, would most likely not be paired with "Aguirre, the Wrath of God" or "Cousin, Cousine"). As Schoenberger and Richman indicated, "placement is vital."

The Armatrading item, a rather dark, moody sequence gradually building in intensity and featuring excellent lighting effects, was filmed on a sound stage in a controlled setting and is intended to capitalize on the artist's "adult appeal." One of the locations isolated as a potentially excellent bed of support for Armatrading was Westwood, a fashionable section of the Los Angeles metropolitan area with a large college community (UCLA); in a fairly typical strategy for some Cinema Concepts projects, the film was shown in several Westwood theatres for two weeks before

(Continued on page 95)

REGIONAL BREAKOUTS

Singles

East:

Fleetwood Mac (Warner Bros.)
ELO (UA)
Leo Sayer (Warner Bros.)
Foreigner (Atlantic)
Star Wars (20th Century)
B.J. Thomas (MCA)

South:

Kiss (Casablanca)
Sanford-Townsend Band (Warner Bros.)
Foreigner (Atlantic)
Elvis Presley (RCA)
B.J. Thomas (MCA)
Doobie Bros. (Warner Bros.)

Midwest:

Floater (ABC)
Fleetwood Mac (Warner Bros.)
ELO (UA)
Leo Sayer (Warner Bros.)
Sanford-Townsend Band (Warner Bros.)
Star Wars (20th Century)

West:

Floater (ABC)
Kiss (Casablanca)
Sanford-Townsend Band (Warner Bros.)

Albums

East:

Carole King (Avatar)
LTD (A&M)
CJ & Company (Westbound)
Phila. Intl. All Stars (Phila. Intl.)
Cameo (Chocolate City)

South:

Styx (A&M)
Carole King (Avatar)
Judy Collins (Elektra)
Cameo (Chocolate City)
Tim Weisberg (UA)

Midwest:

Carole King (Avatar)
Judy Collins (Elektra)
Bernie Leadon/Michael Georgiades (Asylum)
Nilsson (RCA)
Cameo (Chocolate City)
Tim Weisberg (UA)

West:

Carole King (Avatar)
Phila. Intl. All Stars (Phila. Intl.)
Bernie Leadon/Michael Georgiades (Asylum)
Nilsson (RCA)
Tim Weisberg (UA)

Mercury Ups Taylor

■ CHICAGO — David Carrico, vice president/national promotion for Phonogram, Inc./Mercury Records, has announced the appointment of Jim Taylor to the newly-created post of national singles promotion manager, pop product.

In his new post, Taylor will be working closely with top 40 and pop/adult radio stations across the country as well as maintaining a liaison with the local and regional promotion staff for Phonogram/Mercury. He will continue to publish the Taylor Made Report, a weekly inter-company bulletin giving the status of every current single and album in all musical divisions.

Before joining Mercury's national staff in November of 1975, Taylor was a local promotion manager for Mercury in the Ohio Valley area. He came to Phonogram after a three-year stint as local promotion representative for A&M Records in western New York state.

MICHAEL HENDERSON IS GOIN' PLACES



Michael's new album is loaded with sensual rhythms and passionate melodies. His new single, "I Can't Help It" (BDA 578) from the album sounds like a solid smash hit.

And while Michael is *Goin' Places*, he's accompanied by one of today's top female vocalists. Listen for her.

DELUXE DOUBLE-FOLD POSTER STYLE JACKET BDS 5693

MICHAEL HENDERSON IS GOIN' PLACES....

LET HIM TAKE YOU THERE

Neil Reshen—Mark Rothbaum
DAWN MANAGEMENT
203/792-8880



CBS Records Convention

Top CBS Executives Give Major Addresses

Walter Yetnikoff

(Continued from page 3)

... far ahead of what was forecast in our five-year plan.

Growth

"What is equally as impressive as the quantity of our growth over the last five years is the nature and quality of that growth. For example, five years ago our English company dealt almost exclusively in the sales of recordings of American artists. It is still, in my view, the unsurpassed leader in breaking and selling American artist, as is evidenced by the success here of Johnny Mathis, Denice Williams, Barbra Streisand, Chicago and a host of others too numerous to mention. However, our U.K. company is now twice as big and three or four times more profitable with the addition of its own roster of international superstars—ABBA, Sailor, Tina Charles, David Essex, SBQ and more to come.

"I think, perhaps, the quality of

our growth can also be illustrated by glancing back at the U.S. charts of July, 1972. Our hottest singles acts were Dr. Hook, Argent and Looking Glass. I'm sure you remember 'Brandy' and 'Sylvia's Mother.' So what's the point I'm making? As a company we have not only sustained the power of a Chicago and an Art Garfunkel, a Streisand and a Dylan and a Jeff Beck, but since 1972 we've replenished our roster with artists such as Ted Nugent, Dan Fogelberg, the Jacksons, Aerosmith, Boston, Bruce Springsteen, the Isleys, Kansas, Burton Cummings, the Beach Boys and on and on. Talk about roster replenishment—remember the names in July of 1972—Dr. Hook, Argent and Looking Glass? In this week's top 50 virtually the only name that goes back with us five years is Barbra Streisand.

"While I'm on the subject of
(Continued on page 34)

Jack Craigo

(The following are excerpts from the speech given by Jack Craigo, senior vice president, marketing, CBS Records, and chairman of this year's CBS Convention.)

■ LONDON—"The talk throughout this week, in the business meetings, during cocktails and dinner, has been about the change in our music business, the changing, broadening and growing industry, moved by new consumer tastes. Consumers who are applauding diversified artist talent; fans 'flicking their bics' to bring about concert encores by new creative talent—consumers who love and purchase the classic performances of established stars—consumers with specific tastes, who insist upon hearing new music from new talent. This consumer taste expansion provides us with opportunities.

"We are marketing to a receptive audience... and marketing in a growth industry. The opportunities are a mix of economic practicality and potential personal reward.

"CBS has in past years and will aggressively continue to invest dollars in the recording industry. The expansion of talent acquisition, both established and new artists, expanded production and distribution facilities — expanded

marketing technology and media advertising investment. There will continue to be a selection of additional personnel for artist, customer and creative services to market the talent comprising our artist roster. There is belief by your company in the music industry.

"The talent, the people, the technical investment delivers new personal opportunities to you. The availability of responsible job positions offers increased individual earning potential; offers educational and career training benefits which contribute to a balanced lifestyle. Prudent growth has always delivered people development and personal reward. Growth of your company emanates from all segments of the pre-recorded music business, because we market artists' rosters comprised of artists who appeal to all categories of consumer tastes.

"There are numerous record manufacturers who, in order to identify their role in a limited or restricted segment of the music business, are critical of the CBS Record totality as if this totality were an impediment to an artist's success. These competitors speak of their specialities and describe

(Continued on page 87)

Bruce Lundvall

(The following are excerpts from the speech delivered by Bruce Lundvall, president, CBS Records.)

■ LONDON—"It's very clear to me that it was quite simply the daily creative interaction of professionals at all levels in this company that resulted in a first six month period that eclipsed even our wildest expectations.

"We scored 28 gold and eight platinum records in the first six months—an all-time record.

"All of our labels are running dramatically ahead of forecast.

"Portrait is seriously established as a new label to be reckoned with.

"Our previously all but dormant April-Blackwood operation is solidly staffed and aggressively underway as a major publishing company.

"Despite the crucial loss of the Warner Brothers custom pressing, CRP not only made up the differ-

ence in six short months—they're solidly ahead of their numbers.

"In Los Angeles, we're finally under one roof and have fast established a presence that has our west coast-based competitors seriously concerned about their east coast images.

"Our Nashville operation was instrumental in establishing a clear marketing share leadership in the country field. Special markets continue to build the industry's largest, fastest-growing general market for black music.

"In the second quarter we established a clear dominance in the jazz and progressive field... We ended up the quarter with a 25 percent share of this burgeoning new business.

"... as we meet here in London at this point in our year, I find myself with an interesting conceptual choice. I can either tell

(Continued on page 34)

Ron Alexenburg

(The following are excerpts from the speech delivered by Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels.)

■ "I am very proud to stand before you knowing that you are the people that built the Epic label, who started the Portrait label and who have brought all of the Associated Labels to the level of unique stature they hold in the world of music. This convention is a first in that it's Portrait's first convention as a full record company with not only a leader and a staff but also a name. Portrait has earned quite a name of its own with Heart, Burton Cummings and Joan Baez. With Larry Harris at the helm and Loren Saffer heading up a&r and Randy Brown leading the promotion department, Portrait is a bulleting hit in the world of records.

"This is Tony Martell's first convention as vice president and general manager, Associated Labels. It is also Gordon Anderson's first convention as head of Associated Labels promotion. Tony has kept his promise by seeking to expand the Associated Labels by making distribution arrangements for CBS Records with total record companies. CBS Records—including makes our Associated Labels so distinct from any others—the distributors of real record companies. CBS Records—including

Columbia, Epic, and Portrait—is fourteen labels.

"Tony Martell, Larry Harris, Lenny Petze, and Jim Tyrrell are all strong individual leaders — which is what it takes to keep all this music in motion.

"I am going to speak to you primarily about the Epic label. Generally, I would speak to you about the growth of Epic, but I believe our accomplishments in this past year say more about progress than they do about growth. Yes, we have grown—and fantastically—but we are growing towards something. We aren't just getting bigger, we're getting better. Epic has, in the past few years, truly reached the point. We have all been a part of the process — and the process is progress.

"Perhaps the best way I can say thank you is to proudly tell you that Epic, for the first six months of this year, is billing more than three times as much as we did last year during the same period. Epic has stayed hot from January to June and now into July and the rest of the year.

"It was only seven years ago that the decision was made to bring the Epic label under the wing of CBS Records distribution. In those seven years we—Epic,
(Continued on page 87)

CBS Records Convention

Dick Asher

(Following are excerpts from the speech of Dick Asher, president of CBS Records International)

■ As each year passes, CBS Records truly becomes more of a multi-national operation. When we last met in London, in 1972, one could see the signs that this was developing. Last year in 1976, the sales and profits of CRU and CRI were roughly equal. The growth in size and effectiveness of CRI and the fine performance of CRU in the last several years has reached the point where we each are able to help the other by the success of our endeavors. It is no secret that CRI is attracting international artists because of the success CRU has had in the United States. It is also no secret that CRI's effectiveness with American artists outside of the United States is helping CRU attract and keep the best American artists. One of the tendencies of all of this is for people to begin to think of CBS Records domestic and CBS Records international as if the world was divided into two markets. However, in a realistic, every-day sense, CBS Records International is really not one market but many markets, each of which reflects the economic conditions, political structure, national taste and linguistic prefer-

CBS Names Three To Key A&R Posts

■ LONDON — CBS Records has named three additions to its a&r staff with the appointments of Dr. George Butler to vice president, jazz and progressive a&r, Bobby Colomby as vice president, west coast a&r, and Bruce Harris, director, a&r, east coast.

The announcement concerning Dr. Butler was made by Bruce Lundvall who called him "the man who built Blue Note Records into one of the most successful jazz labels in the industry."

Ron Alexenburg announced the additions of Colomby and Harris. Colomby, who becomes the first artist to head up a CBS a&r department, was formerly the drummer and one of the founding members of Blood, Sweat & Tears.

Harris, a former director of merchandising, has had according to Alexenburg, "four solid years of solid learning about what makes a record company happen in the marketplace."

ences of particular national markets.

Radio Promotion

Many of you, I am sure, envy our Iranian promotion man who merely makes up a tape of the records he has to get played and thereby can avoid the discomfort of crawling into the radio stations on his hands and knees with gestures of supplication.

Obviously we must tailor our radio promotional efforts in each country to the local radio situation . . .

In some of the countries where CBS Records International operates, the retail and the wholesale prices of records are very high. For example, lps sell for \$9.90 in Denmark, and \$9.00 in Japan. On the other hand the same lps are selling in Argentina for \$4.00.

Obviously the price structure in any market dictates the manner in which the record business operates in that market. Consequently there are differences between the various CBS companies

(Continued on page 87)

CBS Intl. Makes a Major Contribution

■ LONDON—CBS Records International played a major role at the 1977 CBS Records convention held in London last week. CRI incorporated its own annual convention in this year's dramatic division's convention, and over 550 delegates from 31 countries were in attendance, as well as executive personnel from CRI headquarters in New York. CBS Records International welcomed representatives from four countries who joined the company in the past 12 months—Finland, Nigeria, Greece and Iran. CBS Records International's participation in this year's CBS Records Convention was under the aegis of M. Richard Asher, president of CBS Records International.

This year's convention stressed the integration of CBS Records' American and international product in terms of marketing and promotion throughout the world. The banquet shows during the week-long convention featured four CBS International artists: British groups Lone Star and Crawler, Australia's Air Supply and the Canadian group Harmonium. CRI artists Thijs Van Leer and Janne Schaeffer appeared with the CBS Jazz All-Stars at the convention as well.

Prominent among those coming from abroad to attend the con-

Promo Department Makes Special Presentation

■ LONDON — Bob Sherwood, vice president, national promotion, Columbia Records, hosted a two-part promotion presentation on Thursday (28) at the CBS Records Convention, dealing with the unique promotional efforts made by the Columbia Records Promotion department throughout the year.

The first part of the presentation was an audio-visual dramatization entitled "Promotion Is Elementary, My Dear Watson." Utilizing the theme of Sherlock Holmes and Dr. Watson solving their toughest case, The 7 inch and 12 inch Solution, the department showed the formulations and executions of unique promotional efforts on superstars such as Pink Floyd and Barbra Streisand, which are often taken for granted, but which helped deliver two of the label's biggest selling albums of 1977. Promotion methods at radio and following through at the retail level on new and building acts were outlined in detail, citing specific campaigns

used throughout the first half of the year. The important coordination with special markets was highlighted in the numerous successful crossover records for the label. Teamwork between the special markets and the pop promotion departments proved the effectiveness for the crossover record. For the live portion of the presentation, Bob Sherwood listed the new acts that the label is committed to break in the next six months and outlined the basic marketing plans for the new music being presented at the convention.

The audio-visual segment of the presentation was written by Chuck Thagard, director of pop promotional and trade relations, Columbia Records, and the morning was put together by the entire national promotion staff, including Sherwood; Mike Pillot, director, album promotion and special projects; Thagard; Don Colberg, director national promotion; Sheila Chlanda, associate director, national promotion, trade relations and secondary radio; and Luba Firchuk, manager, promotion administration.

CBS Engineers Honored With Special Awards

■ LONDON—A number of CBS Records engineers from various areas of the United States and, in one case, Germany, were the recipients of special awards for their work on gold and platinum albums from CBS Records artists during the first six months of 1977 at the 1977 CBS Records Convention in London.

The recipients were:

Jack Ashkenazy for Jeff Beck's "Wired" (Epic); Don Meehan, Lou Waxman, Stan Kalina for Bob Dylan's "Hard Rain" (Columbia) and "Desire" (Columbia); Tim Gellan for Ted Nugent's "Free For All" (Epic); Jack Ashkenazy for Engelbert Humperdinck's "After The Loving" (Epic) and the single, "After The Loving" (Epic); Vladimir Meller (Germany) for Pink Floyd's "Animals" (Columbia); Stewart Romain for Bruce Springsteen's "The Wild, The Innocent and The E Street Shuffle" (Columbia); Stan Kalina for the Isley Bros.' "Go For Your Guns" (T-Neck); George Horn for Santana's "Festival" (Columbia); N. C. Rather for Joe Tex's "Ain't Gonna Bump No More" (Epic).

The awards were presented during the six-day affair.

(Continued on page 87)

CBS Records Convention

1977 Gold and Platinum Awards Set Highest Mid-Year Mark Ever

■ NEW YORK — Leading up to its 1977 Convention, CBS Records came through with the biggest pre-convention total of gold and platinum records ever achieved by the Columbia, Epic, Portrait and Associated labels, with 28 gold and eight platinum records. This represents an all-time high point for the labels at the mid-year mark, with the most dramatic increase in platinum awards—almost three times 1976's platinum convention total of three. This year, Columbia was responsible for 13 of the Gold records, the Epic label for eight, Portrait Records for two, and the Associated Labels for a total of five. Columbia and the Associated Labels each garnered three platinum records, while Epic and Portrait each achieved one. Of the six CBS Records singles certified gold, three were on Epic, two Columbia, and one on Portrait.

The Emotions achieved more gold records than any artist on the Columbia label, with three 1977 hits: the albums "Flowers" and "Rejoice," and the single "Best Of My Love." Barbra Streisand garnered two gold and one platinum record, gold for the single "Evergreen" and lp "Streisand Superman," and platinum for "A Star Is Born." Pink Floyd and Neil Diamond each garnered both a gold and platinum record for their respective hit lps, "Animals" and "Love At The Greek." James Taylor's debut Columbia release, "JT," went gold, as did releases by Deniece Williams, Blue Oyster Cult, Santana, Bruce Springsteen and Loggins and Messina.

Epic Records' Engelbert Humperdinck garnered gold and platinum awards during the first half of 1977 for his "After The Lovin'" lp and gold for his single of the same name. The Jacksons achieved gold records for their Epic debut lp, "The Jacksons," and single, "Enjoy Yourself." Joe Tex' debut Epic single, "Ain't

Intl. Publishing Hosts Meetings

■ LONDON—CBS Records International Publishing conducted a series of pre-convention meetings in London July 20-23. The meetings were chaired by Lou Ragusa, vice president, CBS Records In-

(Continued on page 110)

Gonna Bump," went gold, as did Ted Nugent's lp, "Cat Scratch Fever." REO Speedwagon achieved its first gold record for Epic, "You Get What You Play For." Dan Fogelberg went gold with his "Nether Lands" lp.

Portrait Records achieved its first gold and platinum records during the first half of 1977, with Heart achieving both gold and platinum awards for their "Little Queen" album. Burton Cummings, the first artist to be signed to Portrait, was a gold record winner with his "Stand Tall" single.

The Associated Labels were awarded a total of five gold and three platinum awards for the first half of 1977. The following artists each achieved a gold and platinum record: T-Neck's Isley Brothers, both for their "Go For Your Guns" lp, Kirshner's Kansas, both for their "Leftoverture" album, and Lou Rawls, gold for his newly released "Unmistakably Lou" lp and platinum for "All Things In Time." Teddy Pendergrass's debut PIR release and the O'Jays "Travellin' At the Speed of Thought" albums also went gold.

Contemporary Masters Series Initiated

■ LONDON — At the CBS Records 1977 Convention, Bruce Lundvall, president, CBS Records, announced the initial releases in Columbia Records' Contemporary Masters series. The series has been designed to issue rare tapes made in and around the 1950s by major jazz artists. Lundvall described the records as a step toward documenting an important musical era and filling a void in the Columbia jazz archives.

Debuting in the fall, the Contemporary Masters series will begin with seven releases: three volumes of previously-unheard concert recordings by Charlie Parker—a double lp, "One Night In Birdland," and two single albums, "Summit Meeting At Birdland" and "Bird With Strings;" a 1949 set by Miles Davis—"Live At The Paris International Festival;" early '50s Gerry Mulligan "cool jazz"—"The Arranger;"—and Volumes Two and Three of "The Lester Young Story," sharing a dual logo with The John Hammond Collection.

Future releases, many of them in-concert performances, will fea-

Albums Presented at Multi-Media Shows

■ LONDON — At four separate sessions over the week-long CBS Records 1977 Convention, multi-media presentations were used to spotlight new product on Columbia, Epic, Portrait and the CBS Associated Labels. A total of 92 recent, current and upcoming releases were presented through a combination of slides, film and music to the assembled CBS Records personnel and guests.

The theme of the presentations was "At CBS Records, artist development is our art," a reference to the company's ability to take an artist to the next level of commercial success. The opening film began with a man holding an SX-70 camera, flashing pictures and passing them on; finally, a Polaroid picture emerged in close-up and dissolved to a freeze-frame of a piece of film on Boston. In rapid succession, shots of Kansas, Aerosmith, Heart, Barbra Streisand, Earth, Wind and Fire, Teddy Pendergrass and Boz Scaggs filled the screen, each a demonstration of a CBS Records success story.

Categories

Each of the four presentations focused on different categories of CBS Records product. Tuesday's

show featured albums shipped in June and July by developing artists, as well as some future releases. On Thursday, the emphasis was on new and breaking artists who have lps shipping in August and part of September. Friday was devoted to an artist showcase: acts brand new to Columbia, Epic, Portrait and Associated Labels; and on Saturday the labels' superstars were featured.

The convention's concluding film was called "The Winning Season," and was narrated by Pat Summerall. On screen was a reprise of the album covers seen over the past four sessions, the lps that comprise the CBS fall program, as well as football action footage and slides of Summerall.

For the convention program, an entire screen and stage set was constructed in the Hilton Hotel Ballroom. Moving triangular columns rotated to change the atmosphere of the set, making different surfaces: a 30-foot screen, a colored background, and a collage of artists on CBS labels.

This year's convention product presentations were programmed by a London company, Saffron Design Associates, which has done English CBS Conventions for six years. Among the people who prepared the program at CBS Records were Arnold Levine, vice president, advertising and sales promotion; Ted Bernstein, CBS Records art director, acted as a liaison with Saffron; Nancy Steiger's radio and television production department did production work on the tapes; production work on film was done by Bonnie Brand and the film and video tape department.

CBS Foundation, Inc. Sets Lieberman Fund

■ LONDON — At the 1977 CBS Records Annual Convention, Walter Yetnikoff, president, CBS/Records Group, announced that the board of directors of CBS Foundation, Inc. has unanimously voted a grant of \$300 thousand to launch endowed fellowships for advanced students of music, performing and/or composing, in memory of Goddard Lieberman. The income from the grant will go to students of exceptional promise to make it possible for them to undertake further study and training.

(Continued on page 16)

CBS Records Convention

Awards Presented for Promo, Sales, Publicity

■ LONDON—The Columbia, Epic, Associated and Portrait Labels honored members of their promotion and sales staffs during the CBS Records 1977 Convention. The awards were given to various field personnel for outstanding achievements over the past year. Announcements of the awards were made by Bob Sherwood, vice president, national promotion, Columbia Records; Jim Jeffries, director, national promotion, Epic Records; Gordon Anderson, director, national promotion, Associated Labels; Randy Brown, director, national promotion, Portrait Records; Richard Mack, vice president, national promotion, special markets, CBS Records; Paul Smith, vice president, marketing branch distribution, CBS Records; Jim Tyrrell, vice president, marketing, Epic/Associated/Portrait Labels; Don Dempsey, vice president, marketing, Columbia Records; Judy Paynter, director, national publicity, Columbia Records; Susan Blond, director, national publicity, Epic/Associated/Portrait Records; and Win Wilford, director, national publicity, special markets, CBS Records.

Sixteen major awards were handed out over the course of the meetings in London. They were:

Columbia Branch: Dallas; Epic Branch: Seattle; Salesman of the Year: Bob Petrie — Cleveland branch; Columbia Regional Promotion Marketing Manager: Paul Black, southeast region; Epic Regional Promotion Marketing Manager: Don Miller, southeast region; Special Markets Regional Promotion Marketing Manager: Fred Ware, Southeast region; County Regional Promotion Marketing Manager: Dan Walker, western region;

Columbia Local Promotion Mgr.: George Chaltas, San Francisco branch; Epic Local Promotion Mgr.: Joel Newman, San Francisco branch; Special Markets Local Promotion Mgr.: Mike Bernardo, New York branch; Publicity Branch: Hartford branch; Columbia Publicity LPM: Tom Sgro, Miami branch; Epic Publicity LPM: Joel Newman, San Francisco branch; Special Markets Publicity LPM: Charles Miller, St. Louis branch; Field Merchandiser: Bob Bell, Cleveland branch; Singles Records Coordinator: Bud Bush, Santa Maria.

April/Blackwood Unveils 'New Look'

■ LONDON — April/Blackwood Music Publishing gave an informative film presentation as part of the CBS Records' 1977 Convention held last week in London. The film focused on the recent reorganization and expanded scope of April/Blackwood under its new head, Jim Bishop, vice president and general manager of April/Blackwood Music.

The film presentation, which was introduced by Bruce Lundvall, president CBS Records, described the new image of April/Blackwood which, in the past few months, has established expanded staffs in offices in New York, Los Angeles and Nashville. The presentation stressed April/Blackwood's new directions, with concentrated involvement in TV, motion pictures, and commercial and print advertising. It also emphasized April/Blackwood's increased involvement with foreign affiliates in seeking new material. The film highlighted the major artists who have recorded and/or popularized April/Blackwood material — Barbra Streisand, Kris Kristofferson, The Jacksons, Janis Ian, Ringo Starr, Olivia Newton-John, Aretha Franklin, Billy Davis Jr. & Marilyn McCoo, to name a few.

The production of the film was coordinated by Bob Esposito, vice president, creative services, April/Blackwood music.

New Marketing Techniques Analyzed

■ LONDON—Jack Craig, senior vice president and general manager, marketing, CBS Records, introduced a special marketing meeting at the CBS Records 1977 Convention, an afternoon devoted to the changing face of the music business and new marketing techniques being employed to meet this challenge.

Don Dempsey, vice president, marketing, Columbia Records led off the meeting by addressing the attendees on the marketing strategies of the Columbia label involving all musical areas, with a particular focus on strategies that led to the successful development of a number of new artists this year. He spoke of "artist position," referring to the effectiveness of establishing artists at the proper entry levels at various radio formats and account structures. He spoke about the success of the label's second quarter jazz

Country Presentation Spotlights Upcoming Marketing Strategies

■ LONDON—Speaking at a country marketing presentation at the 1977 CBS Records Convention, Rick Blackburn, vice president, marketing, CBS Records Nashville, outlined upcoming plans for the effective merchandising of Columbia, Epic and Associated Labels country product. Citing statistics that indicate a 40 percent growth in the country music industry from 1972 to 1976, Blackburn went into detail on various means of reaching the country music consumer.

The presentation was illustrated with slides and charts containing information based on in-depth studies, conducted by the CBS Records market research department, on country buying habits. Among the findings of the study was that the average country consumer is 31 years old, and was formerly a rock music buyer. The country buyer was also found to have greater artist loyalty than his or her rock counterpart, that the buying pattern is steadier, and that record price is a relatively unimportant criteria when making a purchase. Blackburn stated that the "great marketing opportunity" for CBS Records "is to capture this consumer's interest as an active record buyer in country music."

To this end, Blackburn revealed plans for fall country marketing of CBS country product, geared to

the fact that the country consumer responds to print advertising more than radio, and that the country business is almost entirely dependent on the single record.

Strategies

Among the strategies announced was the entry of CBS Records into the country cassette market effective with the convention release, including new albums and releases by catalogue artists that have never had cassettes. Artist development through amusement park, fair and rodeo appearances was discussed as a vehicle for cross-merchandising tie-ins, as well as artist posters and a video presentation being prepared for showing to retailers, jobbers and third party accounts.

Lieberson Fund

(Continued from page 16)

The board, of which Lieberson was a member for many years before his retirement, expressed the hope that other organizations or individuals associated with Lieberson might want to join in this lasting tribute to a man whose own exceptional talent, whose keen intellect and whose entrepreneurial gifts did so much to enrich the music of our time and bring it to so many millions all over the world.

Details of the administration of the fellowships will be announced in the fall, and the first fellows will be chosen in 1978.

program and announced that the company would be establishing a new program in this area for the fourth quarter.

Jim Tyrrell, vice president, marketing, Epic Records, Associated Labels and Portrait Records, spoke on the marketing strategies employed by his staff during the first six months of 1977 which have led to the Epic, Portrait and Associated Labels' successes not only with established artists but with breakouts of new artists such as Boston, Wild Cherry, Ram Jam, Kansas, REO Speedwagon and Teddy Pendergrass.

Rick Blackburn, vice president, marketing, Nashville, addressed himself to the forthcoming country program for August involving a large number of new releases and the innovative marketing techniques being employed on its behalf.

LeBaron Taylor, vice president,

special markets, discussed the successes that that area had not only with such established artists as Earth, Wind & Fire, the O'Jays, and the Isley Brothers, but also with emerging acts such as Deniece Williams, the Emotions, Dexter Wansel, Jean Carn and crossover successes such as Wild Cherry, Ram Jam and Q.

Two Presentations

The afternoon closed with two presentations by Joe Mansfield, vice president, merchandising, Columbia Records. An audio-visual presentation on the state of radio in the music business today, titled "Going To Pieces," was introduced by Mansfield. The presentation delineated the increasing fragmentation of formats in today's radio, the dual results being more stations who will play new product and an overall lessening of the listening audience per station.

CBS Records Convention

CBS Promotion Depts. Detail New Campaigns

■ LONDON — At a music and slide presentation at the CBS Records 1977 Convention, the promotion departments of Epic, Portrait and the CBS Associated Labels used a "world-record breaking" theme to announce promotional plans for ten singles and album cuts. Jim Jeffries, director, national promotion, Epic Records, Gordon Anderson, director, national promotion, Associated Labels, and Randy Brown, director, national promotion, Portrait Records, emphasized the multi-format possibilities of the new product on the labels: the potential of the records showcased to cross over from one radio category to another.

Illustrated by 30 different slides depicting world record holders ranging from Muhammad Ali, Pele and Hank Aaron to a belly dancer (eight hours of non-stop dancing), and a man who smoked 120 cigarettes at once, the presentation demonstrated to the convention attendees how to go about promoting the ten targeted cuts. The artists and records showcased were: Ted Nugent — "Cat Scratch Fever" (Epic); Greg Kihn — "For You" (Beserkley); Tammy Wynette — "One Of a Kind" (Epic); Teddy Pendergrass — "Straight Shot" (Philadelphia International); Dennis Wilson — "River Song" (Caribou); Crawler — "Stone Cold Sober" (Epic); Patti LaBelle — "Funky Music" (Epic); Joan Baez — "I'm Blowin' Away" (Portrait); Blue Ash — "You Are All I Need" (Playboy); King Musker Band — "Ain't No Smoke Without Fire" (Epic).

In introductory remarks, more than 20 of Epic-Portrait-Associated successes of the past half-year, country hit artists and new and active product were recapped, and radio promotional strategies for each of the ten tracks were detailed. As one example, the upcoming Crawler campaign was cited as the biggest launch of an unknown group since Boston.

The audio-visual presentation was assembled by Jeffries, Anderson and Brown, along with Rick Swig, director, national album promotion, Epic, Portrait and Associated labels, Armond McKisick, local promotion manager, r&b promotion; Philadelphia, CBS Records and Mike Bernardo, local promotion manager, r&b promotion, New York, CBS Records. The engineers were Bob Fein, Bill Higgins and Al Weasner.

CBS Concludes Most Successful Convention Ever

(Continued from page 3)

coordinator, RKO chain, and Barlett's radio head of programming, Charlie Lake. Representing CBS were Bud O'Shea, Sheila Chlanda, Ed Heinz and Jim Jeffries.

The product presentations were especially effective in representing the nature of the CBS Records artists, whose music ranges over every area including pop, rock, country, MOR, r&b, classical, and progressive. And this year, a special new artist talent showcase was added to the line-up. All of these presentations were developed by the labels' a&r and product management departments and produced by Arnold Levine, vice president, advertising and sales promotion materials, CBS Records, and his staff.

Multi-media presentations introduced more than 30 new albums on the Columbia label to be shipped throughout the next three months. More than 20 new Epic albums were previewed as well as nine new lps via the CBS Associated Labels, including PIR, Caribou, Playboy, Kirshner and Virgin Records. Also introduced were 12 new classical albums on the Masterworks label.

The highlight of the convention was the five nights of live shows given by 17 major acts on the CBS Records family of labels, including Boz Scaggs, James Taylor, Jane Olivor, Herbie Hancock's V.S.O.P. Quintet, including Freddie Hubbard, Wayne Shorter, Tony Williams and Ron Carter, Marlena Shaw on Columbia; Epic's Crawler, Patti LaBelle, Wet Willie; Caribou's the Beach Boys; Portrait's Heart; PIR's Teddy Pendergrass;

Film Tribute Honors Goddard Lieberson

■ LONDON—Goddard Lieberson was honored by a special film tribute at the CBS Records 1977 Convention. The film traced the many contributions made by Lieberson to the growth of CBS Records and CBS, and described how he guided CBS Records to industry leadership with a unique combination of skills in business and the arts.

Goddard Lieberson, who died on May 29, 1977, played a major role in the developments initiated by CBS Records that have revolutionized the record industry. His pioneering work in the repertoire and marketing of the lp and creation of the Columbia Records Club were monumental accomplishments in the growing stages

Playboy's Mickey Gilley; CBS International's Air Supply and Harmonium; and climaxing the opening night show, a set from the CBS Jazz All-Stars.

As is the case each year, the majority of time and energy was devoted to meetings dealing with a variety of new ideas and strategies in marketing and artist development. An entire afternoon was devoted to new marketing concepts. Major speeches were given by Jack Craig; Don Dempsey, vice president, marketing, Columbia Records; Jim Tyrrell, vice president, marketing, Epic Records, Associated Labels and Portrait Records; Rick Blackburn, vice president, marketing, Nashville, CBS Records; LeBaron Taylor, vice president, special markets, CBS Records, and Joe Mansfield, vice president, merchandising, Columbia Records. Time was divided between these sessions and individualized departmental meetings.

With the site of the CBS Records 1977 Convention overseas in London the CBS Records International Division under the aegis of Dick Asher, president, CBS Records International played an expanded role in the week-long activities. A great many divisional meetings among CBS Records International's departments were held as well as seminars and question and answer sessions integrated within the overall structure of the convention. In a special a&r presentation, more than 65 artists from 16 countries were featured in a multi-media show exploring the wide range of musical talent within the division. The film was put together by Paul

Atkinson, director, a&r, CBS Records International.

The respective promotion departments of Columbia, Epic, Associated Labels and Portrait Records presented special showings highlighting singles releases relating to the high level of success for the first six months of 1977 and underscoring a number of new releases in the coming 90 days.

Sixteen major promotion, sales and publicity awards were handed out over the course of the week. The awards, given for exceptional achievement over the past 12 months, were announced by Bob Sherwood; Jim Jeffries; Gordon Anderson; Randy Brown; Richard Mack, vice president, national promotion, special markets, CBS Records; Paul Smith; Jim Tyrrell; Don Dempsey; Judy Paynter, director, national publicity, Columbia Records; Susan Blond, director, national publicity, Epic/Associated/Portrait Labels; and Win Wilford, director, national publicity, special markets, CBS Records.

The late Goddard Lieberson was honored during the convention by a special filmed tribute tracing the many outstanding contributions he made to the growth of CBS Records and CBS, Inc. Walter Yetnikoff announced that the board of directors of the CBS Foundation, Inc. has voted a grant of \$300 thousand to launch endowed fellowships for advanced students of music in memory of Lieberson.

Jack Craig was the chairman of the CBS Records 1977 Convention and Paul Smith was the vice chairman. Credit for the success of the convention also goes to Rosalind Blanch, director, merchandising planning and administration, who coordinated and executed all arrangements for the six-day event. Responsible for staging the live events were Jock McLean, associated director, artist development, Columbia Records, and his staff.

Bruce Lundvall announced at the convention that Columbia Records has initiated a new line of records called the Contemporary Masters Series which will issue rare tapes made during the 1950s by major jazz artists. He also announced the initial release for the series, numbering seven albums. Columbia intends to tie in this series with their next jazz/progressive marketing campaign due in the fall of 1977.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ IN THE FLESH: Peruse any number of consumer music publications these days and you're liable to find a feature on **Blondie**. Unfortunately, most of those features are of the photo essay type and focus on whatever outré garb is being worn by the Private Stock recording group's lead singer, **Deborah Harry**. Now your highly volatile New York, N.Y. columnists certainly enjoy looking at Ms. Harry—her picture is, after all, hanging in a prominent position, next to that of **Farrah Fawcett-Majors**, in the Nut Central office. But we were also concerned that so few publications bothered to mention that Ms. Harry is one-fifth of a band that plays and sings some of the finest of what is currently being termed "punk" or "New Wave" rock. That is, music was being ignored at the expense of image, when in fact the two go hand-in-hand in this group. Which is how it's always been with the best rock groups.



Deborah Harry

Having recently completed a successful tour of England, Blondie is now at Plaza Sound, recording a new album, again with **Richard Gotterher** producing. It seemed like a perfect opportunity to talk about music, so we checked in with the soft-spoken singer prior to one of the sessions. The second album, she told us, is going to emphasize high-voltage rock and be "more like what we sound like live." The group has one slow song ("That Cautious Lip," with lyrics by **Ronnie Toast**) on hand, but there's no guarantee it will be included on the album.

When asked what Blondie is setting out to achieve on the new album, Harry states: "We want to get away from the nostalgia tag. We don't want to be thought of as some kind of nostalgia band. We just want to be what we are. But we were recorded at such an early stage of our development as a group that that tag was probably unavoidable. We'd really only been playing together for about eight or nine months. It took all of our energy to write and arrange our material and get it together enough to present it. Technically we had a lot to accomplish. I think now there's a major difference."

As well, the band members are becoming more involved in the production of the album and are having more of a say in what the final result will be, primarily because Gotterher is better attuned to the band's wishes this time around. "Richard is listening to us more now," says Harry, "and he's working more carefully. Previously he didn't really have a fix on where we were going or for what we were. He put that nostalgia tag on us too. It was a little upsetting, at first, as I said, but it worked out okay."

Noting that Blondie is as hard working a group as any in NY, besides being thoroughly professional in its approach to live music, we wondered if Harry wasn't concerned that the band was being given short shrift while the press focused its attention on her as the "punk Marilyn Monroe." "I don't know if the rest of the band is being dismissed," she answers sternly, "but I certainly feel we're not getting the same kind of serious treatment as Television or the Ramones, although I think we're doing just as much. I'm getting a little bit sick of it. I'm just worn out. People say so much about music and so much about rock and roll groups and so little about us, unless it concerns what we're wearing, what she's wearing, who she looks like, who she sounds like. Really there's so much more."

Long range goals? "The goals are more immediate. We just try to keep it going and write songs that are satisfying. The music is the most important thing. We want to finish this album, go out and promote it and then work on another one. It's one step at a time, and even that's really hard. It takes everything you got."

THAT'S WHAT MAKES THIS COUNTRY GREAT: The cover for the **Dead Boys'** first album was shot in the \$450-a-day suite of Cleveland's famous Swingo's Celebrity Inn, where every room is in a different motif. A source tells us that the mild-mannered Boys "thoroughly demolished" the expensive suite in the grand style of the **Who**. A few days later the management of Swingo's expressed their pleasure over the Boys' visit in a letter to the group, and notified the band

(Continued on page 88)

Lightfoot in Las Vegas



Gordon Lightfoot's opening in the main showroom of the MGM Grand Hotel in Las Vegas last week was followed by a celebrity studded reception. Here Gordon chats with Roy Orbison (left) while Glen Campbell stands just over Gordon's shoulder.

New Entertainment Complex Is Formed

■ NEW YORK — International Talent Consultants Corporation has been formed as a new entertainment complex which will involve itself in the areas of management, publishing, recording, film and applied innovations, the latter exploring the fields of holography and home audio visual entertainment. The three principals of the company are Joe Greenberg, chairman of the board, Alfred Schweitzman, chief executive officer and

Michael Covitt, president.

Background

Greenberg, who founded Alive Enterprises and managed Anne Murray and Alice Cooper, produced the first holographic movie with Salvadore Dali and Selwin Lissack of Hologvision. Schweitzman worked for the Ashley Famous Agency, International Famous Agency and Creative Management Associates. Covitt was an officer for the Butler Capitol Corporation.

MUSIC
EXPRESS

845-1502

Messenger and Delivery Service

Immediate pick up & delivery
24 hours a day - 7 days a week

AIR COURIER SERVICE - LIMOUSINE SERVICE
ALL VEHICLES 2 WAY RADIO DISPATCHED

100% Rush service
No extra charge

213-845-1502

Musexpo To Host Radio Executives

By CHRIS GORDON

■ NEW YORK—For the first time in its three year history, Musexpo will play host to between 400-500 U.S. radio executives in addition to its other participants. The broadcasters, who will be the guests of Musexpo, have been invited to "create an exchange between foreign record companies who want airplay on American radio, and American radio executives, who are looking for hot import product," according to Roddy Shashoua, Musexpo's president.

This year's Musexpo, to be held at the Doral Hotel in Miami Beach from October 28 to November 1, is scheduled to be attended by more than 4000 participants from 45 countries. "The geographic spread of our participants should really help the broadcasters become acquainted with the entire international music scene," said Shashoua, whose background includes the organization of trade shows for other industries.

"The participation of the radio executives points up why we started the Musexpo in the first place," Shashoua said. "Until we

WEA Taps Helfer

■ LOS ANGELES — Russ Bach, Warner-Elektra-Atlantic's Los Angeles branch manager, has announced the appointment of Marv Helfer to the executive sales staff.

Prior to joining WEA, Helfer, a 22-year veteran of the music industry, was national sales manager of Chrysalis Records; vice president, marketing, ABC/Dunhill Records, where he had spent eight years, and midwest sales and promotion manager at Roulette Records.

Almo Publications Gets Chrysalis Folio Rights

■ LOS ANGELES — Joe Carlton, director of Almo Publications, has announced the acquisition of the entire catalogue of Chrysalis Music for reproduction and print. The acquisition is the latest step in the continuing expansion of Almo Publications into the exclusive representation of label catalogues for print. The licensing arrangement includes folios and sheet music.

Ariola Signs Prism

■ LOS ANGELES — Jay Lasker, president of Ariola America Records, has announced the signing of the Canadian rock group Prism to the label. The group's debut album is scheduled for release this week. They are managed by Bruce Fairbairn and Bruce Allan.

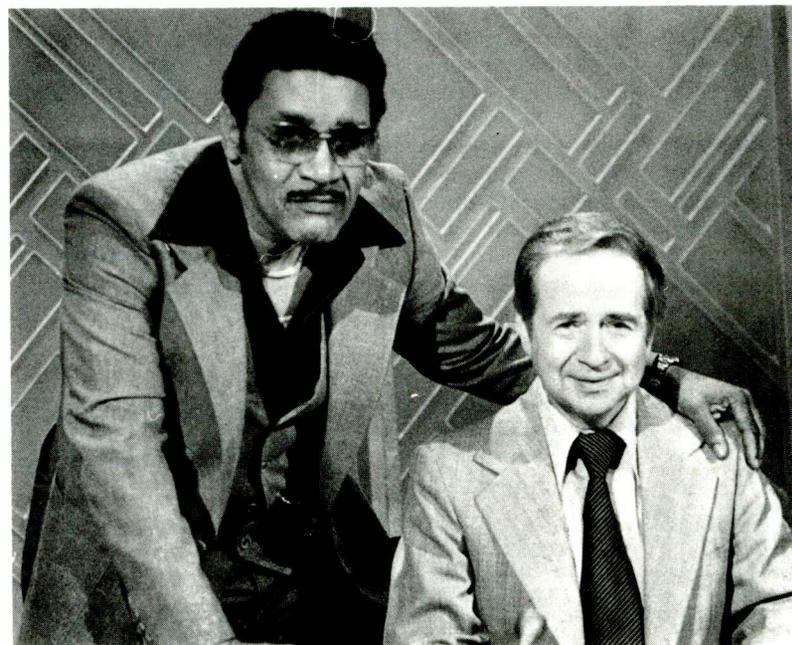
started there was no trade show for both labels and publishers. Neither was there a meeting that brought both international and domestic record executives together at once," he added. "We really feel we're doing a service for the industry by bringing together all facets of the music business, for a trade show under one roof."

Other Musexpo activities will be focused on the trade exhibits rather than organized seminars and meetings, according to Shashoua, who said, "I think the reason that people come to Musexpo is not to attend seminars, but to meet and conduct business with other industry executives from all over the world. So we try to keep the schedule as open as possible, because the business that people come to do is done in hotel rooms and exhibits, and not at seminars.

"However, the Musexpo will not be totally unstructured," said Shashoua. "In fact," he noted, "we have included two short seminars during the four day show. One of them will deal with radio programming, and the other will deal with the relationship between the U.S. and foreign record markets. The only reason we've added these two seminars to the agenda is that they both deal with areas that are of great interest to all our participants."

Both open booths and hotel suites are available to Musexpo exhibitors. Advance registration is required, and it is available from Musexpo, 720 Fifth Avenue, New York, N.Y. 10019, phone: (212) 489-9245.

Ace & Joe



New York Daily News columnist Ace Adams recently taped an appearance on WOR-TV's Joe Franklin Show (to air August 8), on which the News' "Friday" section was the principal topic of discussion. In addition to Adams' column, "Friday" reprints Record World's top 10 singles and albums.

Casablanca Signs Greg & Paul



Neil Bogart, president of Casablanca Record and FilmWorks, has announced the signing of Greg & Paul, stars of the upcoming CBS-TV comedy/musical series "A Year At The Top." The Norman Lear-TAT Communications/Don Kirshner Productions series debuts in August, with Greg & Paul supplying original music, much of which will appear on their first Casablanca album. Shown from left at the signing ceremonies are Don Kirshner, Norman Lear, Greg Evigan, Paul Shaffer, and Neil Bogart.

RSO/Island Promo Staff Adds Ten

■ LOS ANGELES—Al Coury, president of RSO Records, has announced several new appointments to the staff of RSO/Island promotion, the consolidated promotional company formed by RSO and Island Records.

Bobbi Silver has been appointed regional promotion manager for the areas of Maryland, Virginia, Delaware, Washington, D.C., eastern Pennsylvania and southern New Jersey. She formerly performed promotional duties for Chrysalis and United Artists.

Bobby Graham will become promotion manager for the state of Florida. He was formerly singles coordinator for Southern Records and Tapes Distributors of Miami.

Carol Terry has been appointed promotion manager for the Houston/San Antonio area. She formerly performed promotion for Island Records and for Polydor.

Michael Dundas has been appointed northern California promotion manager. He formerly served as northwest promotion manager for Warner Brothers.

Tommy Teague has become promotion manager for North and South Carolina. He formerly served with Phonodisc as both a salesman and a marketing coordinator.

John Belliveau has become promotion manager for the New York area. He formerly served in promotion for Island, Chrysalis, ABC and Atlantic.

Julie Sherr will be promotion manager for Michigan. She formerly served in the same capacity for Arista Records, and did promotion/publicity for Bob Seger and Palladium Records.

Michael Martin will be regional promotion manager out of Atlanta, covering Atlanta, Nashville and Memphis. He was most recently doing independent promotion out of Atlanta.

James Heathfield has been appointed promotion manager for the Cincinnati area. He formerly served for Polydor in Atlanta and with RCA Records.

Patt Morriss has become promotion manager for Dallas, New Orleans, Oklahoma City and Tulsa. She was most recently with ABC Records and also worked with Warner Bros. in Dallas.

Calliope/Festival Opens New Office

■ LOS ANGELES — As part of their continuing expansion, Calliope/Festival Records has moved to new and larger headquarters located at: 15910 Ventura Blvd. Suite 603, Encino, California 91436. Their telephone number is (213) 981-9340. Their incoming WATS lines are (800) 423-2906 or 2907.

DISCO FILE TOP 20

AUGUST 6, 1977

1. **AFRICAN QUEENS/QUIET VILLAGE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
2. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut)
3. **HOLD TIGHT**
VICKIE SUE ROBINSON/RCA (disco disc)
4. **CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
5. **I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
6. **RUN AWAY/MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (lp cuts)
7. **DEVIL'S GUN/WE GOT OUR OWN THING**
C.J. & CO./Westbound (lp cuts)
8. **WINGS OF FIRE/FREE SPIRIT**
DENNIS COFFEY/Westbound (lp cuts)
9. **SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
10. **NOWHERE TO RUN**
DYNAMIC SUPERIORS/Motown (lp cut)
11. **THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
12. **CHOOSING YOU**
LENNY WILLIAMS/ABC (lp cut)
13. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
14. **PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
15. **CERRONE'S PARADISE**
CERRONE/Cotillion (lp cut)
16. **GET ON THE FUNK TRAIN**
MUNICH MACHINE/Casablanca (lp cut)
17. **DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)
18. **EXPRESS YOURSELF/HAVE A GOOD TIME**
NEW YORK COMMUNITY CHOIR/RCA (disco disc)
19. **THE WAY YOU DO THE THINGS YOU DO**
FOXY-TK (disco disc)
20. **SINCE I FELL FOR YOU/DON'T TAKE AWAY MY LOVE**
HODGES, JAMES & SMITH/London (disco disc)

Mike Elliot Dies

■ LOS ANGELES — Mike Elliot, WEA vice president and director of branch administration, died July 21 in Los Angeles after a long illness.

Elliot's background in the record industry dates back to 1947, as director of sales promotion for Music Craft Records. Prior to his joining WEA in April of 1971, he served as president of the Liberty/United Artists distributing network, and vice president, corporate development, of Liberty/UA. Elliot was one of the early members of NARAS.

He received his B.A. from the University of Pennsylvania, and he also attended New York University Law School. During World War II, he served as a captain in the U.S. Army. He is survived by his widow, actress-singer Sheri Price; his two children, Nancy, 18, and Allen, 13; his mother, one brother and two sisters.

ATI Inks Rush

■ NEW YORK — Mercury recording group Rush has signed with ATI to represent them for tour booking. A national tour is scheduled to begin in early September and run through the first of next year.

DISCO FILE

By VINCE ALETTI

■ RECOMMENDED DISCO DISCS: The top two this week are Arthur Prysock's "You Can Do It" (Old Town) and Michael Henderson's "I Can't Help It" (Buddah), both pleasantly off-beat records. Prysock's is the sort of record DJs call "sleaze"—in this case a very sexy mid-tempo number that falls into a gorgeous, pumping groove you just never want to get out of. "You Can Do It" is an Evie Sands song (she also wrote "One Thing on My Mind") that got a little attention when it was included on the Hot album earlier this year, but Prysock's version, produced by John Davis and backed by the Monster Orchestra, is tighter and much more insinuating. Prysock's voice is as creamy and mellow as always so Davis' comfy arrangement matches it perfectly, filling things out with three fine breaks, each featuring a separate lead instrument—sax, organ guitar—the sax section (played by Davis himself) being everyone's favorite right now. Already on two top 10 lists in its first week out, "You Can Do It" runs just over eight minutes. Michael Henderson's "I Can't Help It" (4:16) has a certain sleazy edge as well but here the feeling is more intensely jazzy and vibrant. Henderson's vocals remind me of Marvin Gaye—they have a similar sharp, high, cutting edge—and the setting is full of echoes of Quincy Jones (especially "If I Ever Lose This Heaven") and Norman Connors. But the end product is unique and engrossing with a bubbling synthesizer track that takes you away. "I Can't Help It" is included on Henderson's new album, "Coin' Places," which begins with a very similar cut called "Whip It" (same background voices singing "Get down, get on down") that might work on its own.

A number of the best disco discs out now are remixed versions of album cuts: Donna Summer's "I Feel Love" (Casablanca) has been expanded to 8:15 and followed by a fuller, faster version of her "Theme from The Deep (Down Deep Inside)" (6:06) that sounds

(Continued on page 92)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CLUB FEVER/DETROIT

DJ: Michael Melkonian

EROTIC SOUL—Larry Page Ork—Penny Farthing (import disco disc)

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

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (lp cuts)

RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)

SURE CAN'T GO TO THE MOON/WE GOT OUR OWN THING—C.J. & Co.—Westbound (lp cuts)

TWO HOT FOR LOVE—THP Orchestra—RCA (import disco disc)

WHAT AM I TO DO?—Ralph Graham—RCA (disco disc)

WOULD YOU DANCE TO MY MUSIC—Eddie Drennon & the B.B.S. Unltd.—Casablanca (lp cut)

YOU CAN DO IT—Arthur Prysock—Old Town (disco disc)

PLAYGROUND/NEW YORK

DJ: Tony Carrasco

BUST IT—Craig Snyder & Lix—Midsong Intl. (disco disc)

CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (lp cuts)

COMOTION/LOVE TO THE WORLD/I'M MAD AS HELL—El Coco—AVI (lp cuts)

DEEPER—New Birth—Warner Bros. (disco disc)

IF YOU GIVE A DOGGONE ABOUT IT—James Brown—Polydor (lp cut)

PEOPLE GET UP—Mass Production—Cotillion (disco disc)

PIPELINE—Bruce Johnston—Columbia (disco disc)

SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)

THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)

YOU CAN DO IT—Arthur Prysock—Old Town (disco disc)

BACK DOOR/PHILADELPHIA

DJ: Williard Ludrick

CARRY ON, TURN ME ON—Space—UA (disco disc)

CERRONE'S PARADISE—Cerrone—Cotillion (lp cut)

COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—Kudu (lp cut)

DEVIL'S GUN—C.J. & Co.—Westbound (lp cut)

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

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

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

I'VE FOUND LOVE—Love & Kisses—Casablanca (lp cut)

MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (lp cuts)

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

THE POOP DECK/ FORT LAUDERDALE, FLORIDA

DJ: Bob Viteritti

CARRY ON, TURN ME ON/TANGO IN SPACE—Space—UA (disco disc)

DEVIL'S GUN—C.J. & Co.—Westbound (lp cut)

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

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

I'VE FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (lp cuts)

MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (lp cuts)

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

QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (lp cuts)

SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)

THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (disco disc)

CONCERT REVIEW

Boz Shows Class

■ NEW YORK — Concert halls like Lincoln Center's elegant and dignified Avery Fisher are slowly but steadily becoming choice venues of performance in the rock world. For certain pop artists, the ambiance of such a place is better suited to their style than the one offered by the usual rock theatres. Boz Scaggs (Columbia) was just the artist to do justice to the class of Avery Fisher during his three sold-out performances there.

From the moment he began his performance, Boz emanated a great deal of charm and sophistication. Looking very chic as well in an all white outfit, the image he portrayed differed greatly from the one of his earlier days with the Steve Miller Band. Boz' music has also made a similar transition. It is rooted in soul and blues, but he has developed these influences into an eclectic style that is also more sophisticated but maintains a broad commercial appeal as well. It is mainstream pop that is polished without becoming overly slick.

Boz Scaggs' music reflects the ideas and skills of a seasoned artist. In fact, everything about his performance was highly professional. Nothing seemed unplanned: the movements of his back-up vocalists were choreographed; his "jams" were very controlled; and his material was strategically delivered. New songs were tested out only after Boz had given the audience an adequate dose of its favorites: "What Can I Say," "Lido," "Low-down" and an especially beautiful rendition of "Harbor Lights."

Jane Berk

Levy Joins A&M

■ LOS ANGELES—Andy Meyer, acting director of publicity for A&M has announced the appointment of Allen Levy to the label's newly created position of national publicity manager. Levy will be responsible for co-ordinating the editorial, creative, and press thrust of the department.



Allen Levy

Levy has served as the director of publicity for United Artists Records and recently as director of communications with Steve Binder Productions.

ATLANTA RHYTHM SECTION—
Polydor 14411

DOG DAYS (prod. by Buddy Buie) (writers: Buie-Nix-Daughtry) (Low-Sal, BMI) (3:38)
ARS's latest single is a slow, steamy song with seasonal references, that builds to a highly-charged, guitar-highlighted center that's a fine hook.

MAYNARD FERGUSON—
Columbia 3-10595

STAR WARS (MAIN TITLE) (prod. by Jay Chattaway) (writer: Williams) (Fox Fanfare, BMI) (2:51)
Ferguson reached his largest audience with "Rocky," and could expand that following further with some well-played improvisations on a now-familiar theme.

THE RUBINOOS—Beserkley 8 5810 (CBS)
NOTHING A LITTLE LOVE WON'T CURE (prod. not given) (writer: Dunbar) (Eau d'Yeah) (2:37)

This Berkeley group's allegiance to American pop is better documented nowhere than on this bright, uptempo single with a good chorus hook.

FOOLS GOLD—Columbia 3-10592

RUNNIN' AND HIDIN' (prod. by Keith Olsen) (writers: Kelly-Henson) (Brain Drain/Frank Snare, ASCAP) (3:48)
Dan Fogelberg's former backup band is on their second lp; with an FM following already growing, this single should start their move to mass acceptance.

SHALAMAR—Soul Train 11045 (RCA)
OOH BABY, BABY (prod. by Don Cornelius & Dick Griffey) (writers: Robinson Moore) (Jobete, ASCAP) (3:48)

The '65 Miracles hit seems good enough to return a dozen times, and the Shalamar version retains the breathy appeal of the original with good production.

PARKER MCGEE—Big Tree 16098

BOY MEETS GIRL (prod. by Kyle Lehning) (writer: McGee) (Downbreaker, BMI) (3:04)
McGee, who has written hits for others, should stand a good chance on his own with this flamenco-tinged saga of romance—it's melodic and good fun.

SMALLWOOD BROTHERS—Atco 7084

YOU CAN'T REASON WITH A BROKEN HEART (prod. by M. & M. Steals) (writers: same as prod.) (Drean Jean, ASCAP) (3:27)
This r&b ballad benefits from sensitive lyrics and an effective rap near the end of the song. The vocals are restrained and properly saddened.

MARTY YONTZ—RCA 11033

FARRAH (prod. by Tom Collins) (writer: Marty Yontz) (Pi-Gem, BMI) (2:23)
The second Farrah song in as many weeks is a subdued ballad with both pop and country potential. The part about messing up her hair got to us most.

THIN LIZZY—Mercury 73945
DANCING IN THE MOONLIGHT (prod. by group & Tony Visconti) (writer: Lynott) (MCPS, ASCAP) (3:26)

This moderate-paced shuffle tune is not the hit of a few years back, but could be this band's biggest since "The Boys Are Back In Town" in '76.

ARETHA FRANKLIN—Atlantic 3418
WHEN I THINK ABOUT YOU (prod. by Lamont Dozier & Aretha Franklin) (writer: Franklin) (Springtime, BMI) (3:35)

Franklin is in excellent voice on this top-notch song, full of whoops and shouts and strong feeling, backed by a solid rhythm. A hit seems assured.

MICKY THOMAS—MCA 40767

SOMEBODY TO LOVE (prod. by Allan Blazek) (writer: Grace Slick) (Irving, BMI) (3:01)
Thomas re-works the 1967 Jefferson Airplane hit in southern rock style here, with a fine, emotional vocal and an Allman-like guitar solo shining.

EI CHICANO—Shady Brook 1039

LITTLE BROTHER (prod. by Johnny Musso & group) (writers: Sedaka-Cody) (Don Kirshner, BMI/KEC, ASCAP) (3:13)
The song has taken on new meaning in the Ei Chicano version; still the same bright Sedaka song, its pop quality is tempered with a bit of salsa here.

DENNIS COFFEY—Westbound 55402

(Atlantic)
OUR LOVE GOES ON FOREVER (prod. by Dennis Coffey) (writer: Coffey) (Bridgeport, BMI) (3:27)
Coffey's touch is sure on this light, easy-moving r&b song with female vocals and a variety of dreamy effects. The mood is well-established, and could hit.

CHAMPAGNE—Ariola America 7668

OH ME OH MY, GOODBYE (prod. by Martin Duijser) (writers: Duijser-Tax) (Dayglow, ASCAP) (3:20)
A pop rocker in the tradition of ABBA or John Carter, this single uses a simple tale of lost love and a memorable chorus to construct a possible hit.

JAMES AND MICHAEL—London 5N-257

WHEN I THINK OF YOU (prod. by Pat Cusimano & James L. Williams) (writer: Williams) (Shepherd's Fold, MBI) (3:03)
The verities of pop love balladry are adhered to closely on this debut single, already receiving some MOR attention. It could make pop playlists as well.

TOMMY TATE—Koko 727

I'M SO SATISFIED (prod. by Johnny Baylor) (writers: Baylor-Tate) (Klondike, BMI) (4:00)
Tate's single is a romantic ballad with a good deal of feeling, well sung and bound to appeal primarily to female listeners. An r&b hit could follow.

BONNIE RAITT—Warner Bros. 8430
TWO LIVES (prod. by Paul A. Rothchild) (writer: Mark Jordan) (Jewelryard/Arista, ASCAP) (3:32)

Raitt reached many top 40 listeners for the first time with "Runaway;" this powerful ballad should help her expand that audience even further.

CHER—Warner Bros. 8366
WAR PAINT AND SOFT FEATHERS (prod. by Snuff Garrett) (writers: Miller-Pinkard-Capps) (Blue Monday/Hobby Horse, BMI) (3:01)

This tale of Romeo & Juliet, Indian style, is the sort of melodramatic pop song Cher has hit with time and again; top 40 should accept it without reservation.

SWEET—Capitol 4454

FUNK IT UP (DAVID'S SONG) (prod. by group) (writers: Group) (Sweet/WB, ASCAP) (3:25)
Sweet, known for sharp, basic rock, shows it can play r&b as well on this hard-edged single with a melodic hook. Those drum-beats sound like gunshots.

THE MOVIES—Arista 0261

HELLO, HELLO YOUNG LOVERS (prod. by Richard Podolor) (writers: Barnes-Morgan) (Mind Bee, ASCAP) (3:38)
This saga of New York subway romance should stand a chance with both pop and MOR radio; it has a bright, uptempo mood that accentuates the up lyrics.

THE DICTATORS—Asylum 420

HEY BOYS (prod. by Murray Krugman & Sandy Pearlman) (writers: Kempner-Sherhoff-Destiny) (Sure Enough) (3:01)
The Dictators, by now New York punk rock veterans, offer a single that's more sixties pop than punk, and its wistful message could find listeners.

THE RAES—A&M 1959

QUE SERA, SERA (prod. by Harry Hinde) (writers: Livingston-Evans) (Artist, ASCAP) (3:20)
This lively version of a standard introduces a new female vocal group—the singing is solid, the production thumping and more than a little Spector-ish.

MICHAEL KATAKIS—A&M 1958

I GOT NO LIGHTS (prod. by Katakis & Cohen) (writers: Katakis-Adamol) (Hammer & Nails/Almo/Hampstead Heath, ASCAP) (2:45)
Katakis recalls music hall styles and older jazz on this piano-dominated, easily memorable pop tune, which should reach MOR and pop listeners.

DICKIE G. AND THE DONT'S—ASI1013

ROCKY AND THE ANGEL (prod. by Unlimited Ltd.) (writer not given) (Up-Tight/Tektra, BMI) (2:22)
And in this corner, another novelty about Farrah vs. Rocky, with appropriate and often amusing bits interspersed, Goodman style.

FACE TO FACE

STEVE HARLEY AND COCKNEY REBEL—EMI
SKBB-11661 (7.98)

The best-known songs of an artist whose American following has been growing steadily are brought together here on a live, two-record set. Harley, a mercurial, idiosyncratic performer who wears his influence on his sleeve, has never had his substance captured so well as this.



RAREARTH

RARE EARTH—Prodigal P6-1001951 (Motown)
(6.98)

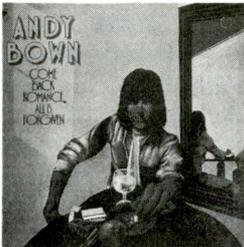
One of the most successful groups of the late sixties has re-formed under the Prodigal banner, with lead vocalist Peter Hoorelbeke in good and recognizable voice throughout. "Love Has Lifted Me" and "Share My Love" sound strongest, with more toughness to them than the early hits had.



COME BACK ROMANCE, ALL IS FORGIVEN

ANDY BOWN—EMI ST-11672 (6.98) (Capitol)

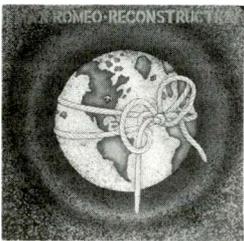
Bown, perhaps best known here for his past Frampton association, is a talented songwriter and performer with several albums now to his credit. Here the pace is generally slow to moderate, the songs pleasing and the lyrics almost painfully well-crafted. "Backstage Pass" and "The Real Thing" make poignant statements.



RECONSTRUCTION

MAX ROMEO—Mango MLP5 9503 (Island) (6.98)

Romeo's second widely-distributed lp should expand his growing audience. Gentle-voiced, expressive and ironic, Romeo sounds like one of the most important voices in reggae, and his quiet insistence carries as much weight as the more strident Jamaican sounds. "Reconstruction" sounds best, with "Melt Away" and "War Rock" close behind.



WAVES

Polydor PD-1-6107 (6.98)

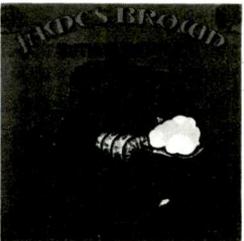
This five-man pop group specializes in acoustic ballads dealing with affairs of the heart on its album debut, and from the sound of it the group should be around for some time. "Take Me There" and "Kathy's Song" stand out, the latter in particular with more lyrical depth than the genre usually allows.



MUTHA'S NATURE

JAMES BROWN—Polydor PD-1-6111 (6.98)

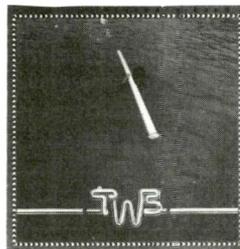
"...the King has come back to set our musical record straight again," the liner notes proclaim, and the message this time is one of concern for the environment. Most of the music is in the hot funk vein Brown has made famous, but "Summertime" brings the editorial point home best.



A PARTY WITH BETTY COMDEN & ADOLPH GREEN

SteF-52L 5177

Two of Broadway's most successful and prolific writers brought a revue of their work to the stage this year, and this live lp, recorded at the Arena Stage in Washington, testifies to the show's verve. The "On The Town" and "Peter Pan" medleys stand out.



THE TIM WEISBERG BAND

United Artists UA-LA773-G (6.98)

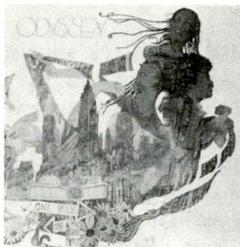
Weisberg begins a new label association with this lp, and has clearly taken steps to make the commercial breakthrough he has lacked. Producer Johnny Sandlin does a masterly job with the compositions here, most of them originals. Weisberg's version of "Mercy, Mercy, Mercy" is enjoyable; "Cascade" sounds like a single hit.



SHAKE IT WELL

THE DRAMATICS—ABC AB1010 (6.98)

A powerful album from a group with a promising future, this record opens with what sounds like a hit—the title track—and progresses through an engaging series of ballads and uptempo tunes. "Come Inside," which closes side one, shows what the group can do with a longer track. Producers Tony Hester and Don Davis should see this lp rise.



ODYSSEY

RCA APL1-2204 (6.98)

Odyssey is a two woman-one man trio from New York with roots in pop, r&b and Latin music; their style should bring them a broad audience, and producer/songwriter Sandy Linzer has given them a range of material with which to work. "Golden Hands"—about a basketball player—sounds best here, but several others shine.



BUZZ

BUZZ CASON—DJM DJLPA-8 (6.98)

Cason's credentials as a songwriter—"Everlasting Love"—and producer are extensive and impressive, and with this lp debut he moves into the first rank of "progressive country" singer-songwriters. His range, as demonstrated on the 12 cuts here, is quite impressive, with "Street Talk" perhaps best.



RETURN TO CARNEGIE

CLEO LAINE—RCA APL1-2407 (6.98)

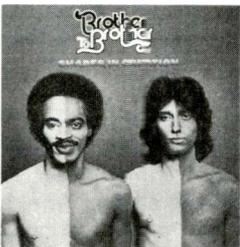
Ms. Laine seems to succeed best in a live context, and best of all at Carnegie Hall, as this album demonstrates. Her renowned voice works well with classical music, pop, jazz and standards, and all are given some representation here. Ralph McTell's "Streets Of London" and Laine's Broadway medley stand above the rest.



BIONIC GOLD

VARIOUS ARTISTS—Big Sound BSLP-001 (6.98)

The concept: an album of Phil Spector hits (loosely defined) by nine relatively unknown artists, some English, some American. The result: a probable instant collector's item, for one thing, and some good, if uneven, performances, for another. The standout is clearly Philip Rambow, a Canadian and former Winkie, who will surely be heard from.



SHADES IN CREATION

BROTHER TO BROTHER—Turbo TU-7018
(All Platinum)

This r&b sextet handles a variety of fast-paced forms well—most of the tracks here establish a solid rhythmic groove early, then build on it with guitars and keyboards leading the way. The signature song, "Brother To Brother," is the strongest track, but all have potential.

Dialogue (Continued from page 10)

division in Nashville by signing some important artists and getting more active there. Nonesuch remains relatively stable. Our pop roster will grow: we've already added eight or nine artists who will be coming with their first records for us this year. Some are established, like Joe Walsh and Neil Sedaka, while others are new, like Carol Sager and Bruce Roberts.

There is more of an eclectic nature to the pop roster now than in the past, but it's still pretty much pop, rock and folk, so my goal is that, hopefully, a year from now, we will have what is termed jazz. That covers a great range, from Oscar Peterson to Stanley Clarke. I would hope that we would be represented in there because I feel that it's one area that we can become involved in that would not require an entire staff of people and a separate field force.

RW: There has been speculation that Asylum might follow the lead of some majors—Warner Bros. among them—and try to beef up its involvement in r&b. When did the decision to start looking into jazz instead occur?

Smith: Well, I had firmly intended for us to be in the black music area when I came here. As our success skyrocketed, and the year went along, we racked up phenomenal numbers: Queen became a very important act, Jackson Browne finally realized his potential and had his first platinum album, Linda Ronstadt became even more popular, and the Eagles hit numbers that nobody could believe. We found that our growth was already there.

Much of the rationale for the heavy emphasis on black music at Warner Bros. derived from the need to fill a gap created by the decline of artists like Deep Purple, Black Sabbath and Neil Young who were still successful, selling in the millions in some cases, but on which we were losing as much as 600,000 units per artist compared with their peak sales. Jethro Tull, who had sold close to 2,000,000 on their biggest albums, went down to 600,000, which isn't chopped liver, but you had to replace it. So, at Warners, our concern revolved around the need to maintain the level of business.

That's not the case at Elektra/Asylum. The artists here who are successful are all in an upward curve or a holding pattern. Joni Mitchell remains a very stable artist, one for whom you can predict no less than 700,000 or 800,000 sales per album, and maybe a lot more if she catches with a single. With artists of that caliber, the need for us to get into the black music business became less pressing.

So, during a series of meetings at the end of last year, I left it up to the executive team here, because it would change a great deal of their operation if we were in fact to get into r&b. We talked with various people around the industry and felt that the expansion involved in entering that area would be dramatic for this company—you almost require a separate promotion and marketing force, and you can't get into the business without bringing in a whole bunch of artists in order to achieve a continuity of releases, thus establishing your lines of communications with stations. It's another business.

We didn't feel that 1977 was going to require that sort of change in order to realize the desired increase in business, nor were we quite ready for it. I plan to continue talking about such a move throughout 1977, to see whether we should get into black music in '78. Let's see at the end of this year if it's going to be a reality.

RW: Then jazz offers a more realistic area for expansion?

Smith: Jazz is another kind of music. The kind of music that Weather Report, Stanley Clarke, Donald Byrd or even George Benson makes is now very widespread. There are a number of marvelous artists who sell anywhere from 200,000 to 700,000 of an album that can be effectively handled without bringing in an entire new force of people. It just is not that competitive out there to get these records played, and it can be handled fairly well internally by a company like this one, with some additions.

I don't pretend we know it all. We need some expert people who can handle the marketing of it, and I need people here who have existing lines of communication into the jazz talent market. It's a very tasty and, to me, a very logical extension of E/A and what we represent in the market. I don't intend to have 25 jazz artists here. I'd like to have a half dozen artists next year at this time, and maybe have anywhere from eight to 12 albums out in 1978.

RW: Are you looking at catalog purchases?

Smith: I have been talking about acquiring a giant catalog that has some gems in it, but very little in the way of ongoing futures. Jazz is not like pop in that regard: if you've got a Stan Getz or a Dizzy Gillespie album, it might be capable of selling all the time, and you just need to do some repackaging. I know that an active catalog, if it's got some gems in there, can sell and sell. Obviously, everybody

has to understand that, with jazz, you're going to scale down your expectations. You're not going to hit Eagles numbers very often, if ever.

RW: But, by the same token, your merchandising, marketing and promotion outlays are also proportionately smaller.

Smith: Yes, much less. So we may acquire a catalog for distribution, and, other than that, I think it's a question of signing established acts who are coming off other labels and looking to get in on the ground floor of something here. There's the possibility of new talent as well.

RW: Returning to the question of E/A's management team, when you arrived at the company, you indicated that you had no intention of making any dramatic executive changes. And, in fact, the first really significant changes in the company staff—primarily a realignment of existing executives, rather than the introduction of new staff—did not occur for some nine months or so after your entry into E/A. What was the strategy behind that approach?

... it was very important for me to come here and keep things in line. If the top was going to be changed, I wanted to keep everything else the same.

Smith: Back in 1972, I was approached for the presidency of Capitol Records. Capitol had been in a state of disarray for quite some time, and Bhaskar Menon had to come in to make drastic changes, to literally save the company. They had lost a considerable amount of money the previous year. And there was a bad morale problem there, because any time a company goes through that kind of change, when the office next to yours gets empty all of a sudden, it's very difficult to pull it together.

I had made a commitment in my own mind that I was going to accept the job. It seemed very attractive to me, although I was very happy at Warners. And, as it turned out, I didn't accept the job. I had a contract, and thought it was like a football coach's: if you wanted to leave, you left. Steve Ross showed me otherwise. Of course, I have to add, and not gratuitously, that I have no regrets at not leaving Warners, because I love both that label and, of course, this company and the people I'm involved with now. But my intention at that time regarding Capitol was to change no one, to bring no one with me, because I think it very arrogant of any successful record company to think that they've got the lock on capable people. There are capable people all through this industry, and almost every company has its share of them; sometimes they only need motivation, or some direction, and sometimes they just require resequencing within the organization.

To think that, having come from Warner Bros., a very successful company, I would have to bring people with me or immediately regard the people here at Elektra as incompetent was foolish. If I didn't think that way about Capitol Records back in '72, which had been having some problems, I certainly wouldn't think that way at Elektra/Asylum.

I definitely feel that continuity at a record company is one of its greatest weapons to the outside. Talent, and the people around talent, love to know that the people at a label have been there in the past, and that they've got a hook to hang on to. I was very quick to establish relationships here with a number of artists who had enjoyed close personal relationships with either Jac Holzman or David Geffen, because three changes in the same record company in a span of five years is simply too many changes at the top.

Mo Ostin and I had been involved with the talent at Warners for 14 years. It was comfortable for Seals and Crofts, or James Taylor, or Rod Stewart, or any of the people I was involved with, to call me and know I was there and would be there. I believe that when people stay in place, the head of promotion, the head of sales, the head of marketing, in fact all those key positions, there is a familiarity there that is vital. You don't have to learn someone else's methodology; you know how everything works in your record company.

So, it was very important for me to come here and keep things in line. If the top was going to be changed, I wanted to keep everything else the same.

On top of that, there's the human aspect. This company had
(Continued on page 98)



Ain't nothing like the real thing...
 ...TIL SOMETHING BETTER COMES ALONG

STAR WARS by MECO

MNLP 8001

- | | | |
|---------|---------|------|
| KFI | 10Q | KLIF |
| KRBE | WPEZ | WTIX |
| WKLO | KXOK | WAKY |
| WQXI | WBBQ | KBEQ |
| WPGC | WNOE | WIFI |
| WCAO | WGCL | KGW |
| KJOY | WCOL | KROY |
| WNCI | KIMN | KAKC |
| KRIZ | WPRO | WAVZ |
| KSTP | WHY | KAFY |
| WLCX | KTKT | KENO |
| 14 ZYQ | WCRO | WNIC |
| WTOC | KOOK | KOZE |
| WQPD | WBSR | KRSP |
| WGSV | KCPX | KLEO |
| KLUE | KSTN | KATI |
| KMHT | KWHP | KRPL |
| KJCK | WIRL | WIFC |
| WAKN | WFOX | WQEN |
| WGTR | WRKT | WKKY |
| WELK | WPTR | WQXA |
| WOHS | KQDI | WRBN |
| WGLF | KQOT | WFLB |
| KCBN | KWWL | WRJZ |
| WJON | KEZY-FM | |
| WERC-FM | KLZ -AM | |



Produced by Meco Monardo,
 Harold Wheeler and Tony Bongiovi
 Arranged by Harold Wheeler

From another space
 on Millennium Records

millennium

Distributed by Casablanca Record and FilmWorks, Inc.



LENNY / WILLIAMS



CHOOSING YOU

As a vocalist, his undeniable excitement has played a pivotal role in Graham Central Station and Tower of Power. As a writer, he has successfully collaborated with the likes of Johnny Guitar Watson. And now, solidifying his own destiny and talent, comes Lenny Williams' solo album debut on ABC Records.

The choicest music of Lenny Williams' career. Produced and arranged by one of the most consistent, driving forces in music — Frank Wilson.



"Choosing You" (AB 1023) from Lenny Williams. The album that demands preferential treatment. Produced by Frank Wilson.

Includes the soon to be released single:

"SHOO DOO FU FU OOH!"

AB 12300

**ON ABC RECORDS
& GRT TAPES.**

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

2	1	Andy Gibb
1	2	Alan O'Day
3	3	Peter Frampton
5	4	Emotions
4	5	Shaun Cassidy
6	6	Barry Manilow
8	7	Bay City Rollers
10	8	Commodores
7	9	Fleetwood Mac
11	10	Barbra Streisand
12	11	Rita Coolidge
15	12	James Taylor
17	13	Pablo Cruise
9	14	Peter McCann
13	15	Bill Conti
18	16	Kiss
20	17	Crosby, Stills & Nash
A	18	Floater
14	19	Jimmy Buffett
22	20	Leo Sayer
24	21	Heart
23	22	Alice Cooper
25	23	Ram Jam
A	24	Fleetwood Mac
A	25	Foreigner

Adds: Brothers Johnson
Stephen Bishop

Extras: Johnny Rivers
Shaun Cassidy
Carly Simon
Carole King

LP Cuts: Commodores (Brick)

Also Possible: Slave
ELO
Star Wars (Meco/Original)
Sanford-Townsend

Last Week: This Week:

4	1	Emotions
2	2	Rita Coolidge
1	3	Alan O'Day
3	4	Shaun Cassidy
5	5	Commodores
6	6	Peter Frampton
8	7	James Taylor
7	8	Pablo Cruise
9	9	Andy Gibb
10	10	Fleetwood Mac
11	11	Peter McCann
12	12	Alice Cooper
14	13	Bay City Rollers
13	14	Barry Manilow
16	15	Barbra Streisand
15	16	Marvin Gaye
18	17	Heart
20	18	Sanford-Townsend
21	19	Leo Sayer
23	20	Steven Bishop
22	21	Elvis Presley
26	22	Fleetwood Mac
24	23	Ram Jam
29	24	Floater
19	25	Bill Conti
30	26	Crosby, Stills & Nash
Ex	27	ELO
28	28	Mac McAnally
A	29	Kiss
A	30	Heatwave

Adds: Bros. Johnson
B.J. Thomas

Extras: Supertramp
Kenny Rogers
Slave
KC & Sunshine Band

LP Cuts: Commodores (Brick)
Frampton (Signed)

Also Possible: Carly Simon
Glen Campbell
Bee Gees
Ronnie Milsap

Last Week: This Week:

1	1	Alan O'Day
2	2	Shaun Cassidy
5	3	Andy Gibb
3	4	Peter Frampton
9	5	Emotions
6	6	Bay City Rollers
8	7	Rita Coolidge
7	8	Heart
4	9	Barry Manilow
11	10	Alice Cooper
15	11	Ram Jam
14	12	Pablo Cruise
10	13	ABBA
12	14	Fleetwood Mac
16	15	James Taylor
17	16	Commodores
20	17	Barbra Streisand
23	18	Crosby, Stills & Nash
13	19	Peter McCann
18	20	Jimmy Buffett
19	21	Steve Miller
21	22	Bill Conti
A	23	Fleetwood Mac
26	24	Leo Sayer
22	25	Supertramp
29	26	ELO
24	27	England Dan & Jorn Ford Coley
30	28	Kiss
Ex	29	Floater
A	30	Foreigner

Adds: Bros. Johnson

Extras: Shaun Cassidy

LP Cuts: Commodores (Brick)

Also Possible: Slave
Donna Summer
Ted Nugent

Hottest:

Rock 'n' Roll:

Foreigner

Adult:

B.J. Thomas

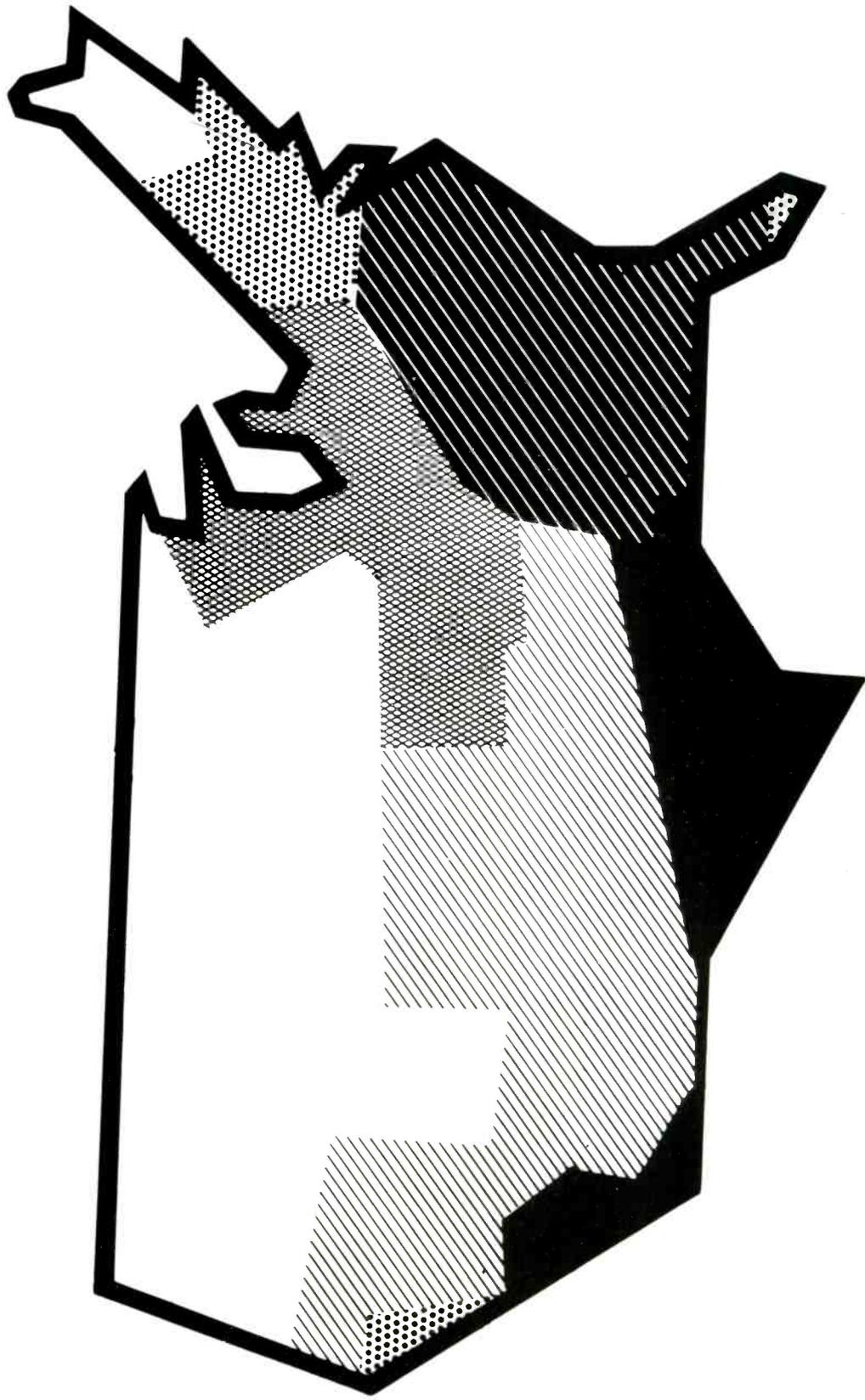
R&B Crossovers:

Brothers Johnson

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

August 6, 1977
Pullout Section



ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) Buddy Killen (Tree, BMI)	69	IT'S SAD TO BELONG Kyle Lehning (Famous, Ironside, ASCAP)	21
ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got the Music, ASCAP)	42	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	76
A REAL MOTHER FOR YA J. G. Watson (Vir-Jon, BMI)	66	JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	37
ARIEL Bob Stevens (Blendingwell, ASCAP)	28	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	78
BABY, DON'T CHANGE YOUR MIND Van McCoy & Charles Kippis (Van McCoy/Warner Tamerlane)	55	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	18
BACK TOGETHER AGAIN Christopher Bond (Unichappell, BMI)	82	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	59
BARRACUDA Mike Flicker (Wilsonsg/ Know/Play My Music, ASCAP)	15	KNOWING ME KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	20
BEST OF MY LOVE Maurice White (Saggitfire, BMI/Steelchest, ASCAP)	3	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	75
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI)	19	LADY (PUT THE LIGHT ON ME) Eddie Kramer (Utopia Music/Dejamus, ASCAP)	53
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	74	LET'S CLEAN UP THE GHETTO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	99
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP)	70	LIFE IN THE FAST LANE Bill Szymczyk (Pub. not listed)	47
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	35	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	72
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/ Evansongs/Warner Bros, ASCAP)	48	LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	51
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	7	LONELY BOY Peter Asher (Luckycy, BMI)	34
DAYTIME FRIENDS Larry Butler (Ben Peters BMI)	71	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	11
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	100	LUCILLE Larry Butler (Brougham Hall Andite Invasion, BMI)	46
DO YOU WANNA MAKE LOVE Hal Yoergler (American Broadcasting, ASCAP)	14	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	31
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	97	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	17
DON'T STOP Fleetwood Mac (Gentoo, BMI)	23	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki/Koppelman Bandier, BMI)	12
DON'T WORRY BABY Chris Christian (Irving, BMI)	58	NIGHTS ON BROADWAY Bob Monaco (Casserole/Unichappell/Flamm, BMI)	98
DOWN THE HALL Bob Gaudio (All Seasons, ASCAP)	81	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	65
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	16	NOTHING BUT A BREEZE Brian Ahern (Fourth Floor, ASCAP)	93
EASY James Carmichael & Group (Jobete/ Commodores Entertainment, ASCAP)	8	ON AND ON Henry Lewy (Stephen Bishop, BMI)	36
EDGE OF THE UNIVERSE Group, Karl Richardson & Alby Galuten (Casserole/ Flamm/Unichappell, BMI)	68	PLATINUM HEROES Skip Konde & Bruce Foster (C.A.M.-U.S.A., BMI)	85
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	43	ROCK AND ROLL NEVER FORGETS Bob Seger & Punch Andrews (Gear, ASCAP)	57
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	22	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	61
GET IT UP FOR LOVE Arif Mardin & Jerry Greenberg (W.B., Longdog, ASCAP)	92	SING IT, SHOUT IT Jack Douglas (Rock Steady/Starzongo/Kick-A Rock, ASCAP)	80
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	25	SIR DUKE Stevie Wonder (Jobete/Black Bull, ASCAP)	44
GONNA FLY NOW (THEME FROM 'ROCKY') Bill Conti (UA, ASCAP; Unart, BMI)	27	SLIDE Jeff Dixon (Spurtree, BMI)	38
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP)	29	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)	40
HANDY MAN Peter Asher (Unart, BMI)	10	SO YOU WIN AGAIN Mickie Most (Island BMI)	52
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/EMI, ASCAP)	73	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	60
HEARD IT IN A LOVE SONG Paul Hornsby (No Exit, BMI)	84	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	26
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	83	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	56
HIGH SCHOOL DANCE Freddie Perren, (Rosey, ASCAP)	45	SUNSHINE Michael Stokes (Desert Moon/ Willow Girl, BMI)	94
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	91	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	41
HOTEL CALIFORNIA Bill Szymczyk (Pub. not listed)	79	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	30
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/ Chrysalis, ASCAP)	33	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Castleridge, BMI)	32
HURRY SUNDOWN Bill Szymczyk (Hustlers, BMI)	87	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	67
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnossos/ Threesome, ASCAP)	95	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	64
I BELIEVE YOU Couch-Stroud-Stevenson (Ardisi, BMI)	89	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	50
I DON'T LOVE YOU ANYMORE Gamble & Huff (Mighty Three, BMI)	54	THE "STAR WARS STARS" Wynn Jackson, Kevin O'Connell & Gary Lee Coury (Blendingwell, ASCAP)	90
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday)	86	UNDERCOVER ANGEL Steve Barri & Michael Omaritan (Warner Bros., ASCAP)	2
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stingwood-Unichappell, BMI)	1	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	6
I'M DREAMING Jim Ed Norman (Almo, ASCAP/Irving, BMI)	77	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	49
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	4	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	88
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	39	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	73
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP)	96	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	9
(I REMEMBER THE DAYS OF THE OLD SCHOOLYARD Cat Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	62	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	5
IT'S A CRAZY WORLD Clayton Ivey & Terry Woodford (I've Got the Music, ASCAP)	63	YOU'RE MY WORLD Kim Fowley & Earle Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	24

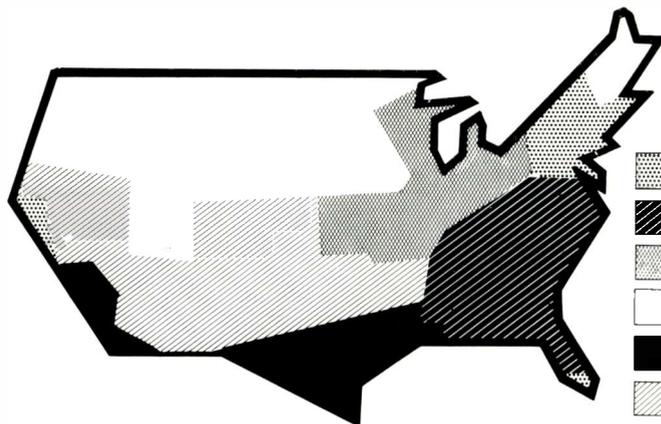
101 THE SINGLES CHART 150

AUGUST 6, 1977

AUG. 6	JULY 30	
101	110	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS) (Mighty Three, BMI)
102	104	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/ Bleu Disque, ASCAP)
103	103	THEME FROM STAR WARS DAVID MATHEWS/CTI 39 (Fox Fanfare, BMI)
104	116	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
105	105	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
106	106	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
107	108	SOUL OF A MAN BOBBY BLAND/ABC 12280 (Don, BMI)
108	107	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (Richard Perry/Shilelagh, BMI)
109	134	GOOD MORNING JUDGE 10cc/Mercury 73943 (Man-Ken, BMI)
110	120	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum) (Unichappell/Begonia/Fedora, BMI)
111	114	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)
112	112	GETAWAY SALSOL ORCHESTRA/Salsoul SZ 2038 (Kalimba, ASCAP)
113	111	WHAT A SOUND HENRY GROSS/Lifesong 45025 (Blendingwell, ASCAP)
114	122	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES JAMES & SMITH/ London 8192 (WB, ASCAP/El Patricia, BMI)
115	115	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272 (Four Knights, BMI)
116	118	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403 (Rubber Band, BMI)
117	113	LET ME LOVE YOU ONCE BEFORE YOU GO DUSTY SPRINGFIELD/ United Artists XW1006 (Almo, ASCAP)
118	119	SAVED BY THE GRACE OF YOUR LOVE SONS OF CHAMPLIN/Ariola America P 7664 (Capitol) (Patramoni/Drunken Boat, BMI)
119	124	WILD IN THE STREETS GARLAND JEFFRIES/A&M 1934 (Sheepshead Bay/ Castle, ASCAP)
120	131	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)
121	—	O-H-I-O OHIO PLAYERS/Mercury 73932 (Play One/Unichappell, BMI)
122	129	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)
123	—	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/ Columbia, BMI)
124	117	I GET LIFTED LATIMORE/Glades 1742 (T.K.) (Sherlyn, BMI)
125	123	PICKING UP THE PIECES OF MY LIFE MAC DAVIS/Columbia 3 10535 (Song Painter, MI)
126	128	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
127	126	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
128	—	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586 (Manhattans/Blackwood, BMI)
129	132	TOO YOUNG BILLION DOLLAR BABIES/Polydor 14406 (Colgems, EMI, ASCAP) (Jobete, ASCAP)
130	—	TOMORROW CISSY HOUSTON/Private Stock 153 (Charles Strouse/ E. H. Morris, ASCAP)
131	135	GIMMIE SOME FUN FEATURING BOB McCABE/Buddah 573 (Sherlyn, BMI)
132	137	DARLING FRINGE BENEFIT/Capricorn CPS 0277 (WB) (Geoff & Eddie, BMI)
133	138	VALENTINE ROCKY/United Artists XW959 Y (UA, ASCAP)
134	139	SWEET ALIBIS CAROL BAYER SAGER/Elektra 45395 (Unichappell/ Begonia/Red Bullet, BMI)
135	136	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391 (BEMA/ RWP, ASCAP)
136	133	I NEED LOVE PERSUADERS/Calla ZS8 3006 (CBS) (JAMF Music, BMI)
137	141	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/ A&M 1966 (Irving, BMI)
138	127	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)
139	142	EXODUS BOB MARLEY & THE WAILERS/Island 89 (Bob Marley/Almo, ASCAP)
140	121	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)
141	130	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)
142	140	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)
143	144	HEAVEN IS ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)
144	—	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M1420 F (Charles Kippis, BMI)
145	—	OH LET ME KNOW IT (PT. 1) SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)
146	143	SUPERMAN CELI BEE & THE BUZZY BUNCH/APA 17000 (T.K.) (Peer Intl., BMI)
147	146	PARTYLAND BLACKBYRDS/Fantasy 794 (DeByrd/Blackbyrd, BMI)
148	145	CHICAGO KIKI DEE/Rocket 40739 (MCA) (Pi-Gem/Darnoc, ASCAP)
149	148	AFTER YOU LOVE ME, WHY DO YOU LEAVE ME HAROLD MELVIN/ABC 12268 (Hal-Mel/Mighty Three, BMI)
150	147	SMOKEY MOUNTAIN, LOG CABIN JONES WINTERS BROTHERS/Atco 7082 (Clovercraft, BMI)

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

1	1	Alan O'Day
5	2	Andy Gibb
4	3	Rita Coolidge
2	4	Shaun Cassidy
8	5	James Taylor
3	6	Barbra Manilow
7	7	Heart
9	8	Bay City Rollers
10	9	Barbra Streisand
6	10	Peter Frampton
13	11	Pablo Cruise
12	12	Stephen Bishop
14	13	Crosby, Stills & Nash
11	14	Fleetwood Mac
20	15	Fleetwood Mac
16	16	Alice Cooper
18	17	ELO
15	18	Peter McCann
22	19	Leo Sayer
25	20	Sanford-Townsend
17	21	ABBA
24	22	Supertramp
19	23	England Dan & John Ford Coley
21	24	Jimmy Buffett
A	25	Kiss

Adds: Star Wars (Original)

Extras: Johnny Rivers
Emotions
B.J. Thomas

LP Cuts: Frampton (Signed)

Also Possible: Doobie Bros.
Foreigner
Jennifer Warnes
Ted Nugent

Last Week: This Week:

1	1	Peter Frampton
5	2	Andy Gibb
2	3	Alan O'Day
3	4	Shaun Cassidy
4	5	Barry Manilow
6	6	Fleetwood Mac
8	7	Alice Cooper
13	8	Commodores
10	9	Barbra Streisand
11	10	Rita Coolidge
12	11	Pablo Cruise
16	12	Emotions
14	13	Supertramp
15	14	Bay City Rollers
7	15	Marvin Gaye
20	16	Leo Sayer
17	17	Kiss
19	18	Heart
22	19	Fleetwood Mac
Ex	20	Star Wars (Original)
24	21	James Taylor
9	22	Peter McCann
A	23	Crosby, Stills & Nash
A	24	Ram Jam
Ex	25	ELO

Adds: Floaters
Brothers Johnson

Extras: Star Wars (Meco)
Bee Gees

LP Cuts: Frampton (Signed)
Commodores (Brick)

Also Possible: Glen Campbell
B.J. Thomas
War

Last Week: This Week:

2	1	Peter Frampton
1	2	Rita Coolidge
3	3	Barry Manilow
4	4	Alan O'Day
7	5	Andy Gibb
8	6	Pablo Cruise
5	7	Shaun Cassidy
6	8	Fleetwood Mac
9	9	Bill Conti
16	10	James Taylor
10	11	Stevie Wonder
12	12	KC & The Sunshine Band
13	13	Bay City Rollers
15	14	England Dan & John Ford Coley
14	15	Meri Wilson
20	16	Leo Sayer
17	17	Barbra Streisand
11	18	Steve Miller
23	19	Heart
22	20	Emotions
21	21	Alice Cooper
18	22	Andrew Gold
26	23	Fleetwood Mac
19	24	Jimmy Buffett
A	25	ELO
A	26	Stephen Bishop
A	27	Commodores

Adds: Brothers Johnson

Extras: Supertramp
B.J. Thomas
Sanford-Townsend
Crosby, Stills & Nash

LP Cuts: None

Also Possible: Floaters
Ram Jam
Foreigner

Hottest:

Country Crossovers:

Kenny Rogers

Teen:

Shaun Cassidy (new)

LP Cuts:

Commodores (Brick)
Peter Frampton (Signed)

"My First Mistake" is a big one.

#73934

The Chi-Lites' new hit single is getting big air play.

WJIZ-Albany
WRDW-Augusta
KJET-Beaumont
WJCP-Chicago
KNOK-Dallas
WJLB-Detroit
WSRC-Durham
WRBD-Ft. Lauderdale
KGBC-Galveston
WKND-Hartford
WKXI-Jackson

KJLH-Los Angeles
WLOU-Louisville
WEDR-Miami
WMBM-Miami
WAWA-Milwaukee
WBOK-New Orleans
WNNR-New Orleans
WXEL-New Orleans
WYLD-New Orleans
WRAP-Norfolk

KFJL-Oklahoma City
WERD-Orlando
WORL-Orlando
WBOP-Pensacola
WANT-Richmond
WDXK-Rochester
WWWS-Saginaw
WEAS-Savannah
WSOK-Savannah
KADO-Texarkana
KZEY-Tyler

From the Chi-Lites' new album,
"The Fantastic Chi-Lites."



Produced by Richard Rome
for RR Productions Inc.

Mercury SRM-1-1147
8-Track MC8-1-1147
Musicassette MCR4-1-1147



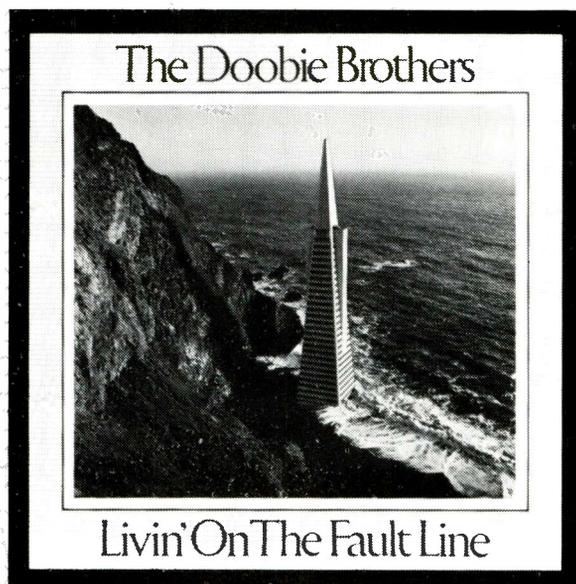
product of phonogram, inc., distributed by phonodisc, inc.
polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

EARTH-SHAKING SINGLE:

"LITTLE DARLING (I NEED YOU)"

From the forthcoming
Doobie Brothers album
Livin' On The Fault Line.



PRODUCED BY TED TEMPLEMAN
on Warner Bros. Records (WBS 8408).

Doobie Brothers Summer Tour:					
July 1	Rapid City, South Dakota	July 14	Fort Wayne, Indiana	July 27	Montgomery, Alabama
July 2	Omaha	July 15	Indianapolis	July 28	Asheville, North Carolina
July 3	Kansas City, Missouri	July 16	Kalamazoo, Michigan	July 29	Columbia, South Carolina
July 4	Oklahoma City	July 17	Toledo, Ohio	July 30	Charlotte, North Carolina
July 6	Green Bay, Wisconsin	July 18-19	Cleveland	July 31	Norfolk, Virginia
July 7	Milwaukee	July 21	Dayton, Ohio	August 2-3	Gaithersburg, Maryland
July 8	Springfield, Illinois	July 22	Terre Haute, Indiana	August 4	Providence, Rhode Island
July 9	Louisville, Kentucky	July 23	Huntsville, Alabama	August 5	Springfield, Massachusetts
July 10-12	Detroit	July 24	Little Rock, Arkansas	August 6	New Haven, Connecticut
		July 26	Memphis	August 7	Syracuse, New York



Jessy Dixon

It's All Right Now

Jessy Dixon's Traveled From the World of James Cleveland to Paul Simon's Live Rhymin'.

But then who is Jessy Dixon anyway?

And why will you find comments from **DIANA ROSS, PAUL SIMON, NATALIE COLE and LEO SAYER** on the backliner of his new album?

And how in the world did he collect a gold record, a Grammy nomination and introduce the world to "Jesus Is the Answer" on the album *Live Rhymin'* without your knowing it?

SIMPLE!

When Jessy Dixon sings—things happen. **BIG** things. It's like Leo Sayer says, "Jessy Dixon sings as sweet as a bird."

In the tradition of being #1 with chartbusters like Andraé Crouch & Walter Hawkins, **LIGHT RECORDS** is proud and down right excited to present Jessy Dixon's new album.

It's All Right Now!

Album LS 5719 • Single LS 631
Produced by Andraé Crouch and Bill Maxwell



DISTRIBUTED BY WORD, INC.
WACO, TX 76703

To order D. J. copies call Cindy:
817-772-9589 (In US)

**THE
HOT NEW
SINGLE FEATURES
Born Again**

Walter Yetnikoff

(Continued from page 14)

quality, last January I announced that James Taylor was joining us and that I, personally, felt very strongly about his signing. I said then that this was a marriage of a quality artist to a quality company. The results are already in with both the single and the album heading for the top on the U.S. charts. I think the James Taylor story tells it all. When you stack up CBS Records against any other company—and I mean other company—this artist triumph proves once again that there is a real difference between companies.

"Let me not try to predict the future but instead tell you what I have in mind as a goal for this company. My target is for CBS Records, worldwide, to have one billion dollars in sales by 1980. Please bear in mind that I'm not talking about suggested list prices, but our worldwide sales from all sources, and I believe this to be not only a realistic goal but one which we can attain. You must take me very seriously when I say that we must not be content to be number one only, but we have to strive to be so far ahead of our competitors that they can never catch up. It means that we all are going to have to live up to the reputation of being the toughest competitors around. It means that despite enormous strides we have taken, the pressure isn't off and we are not going to sit around and congratulate each other. It means we are going to have to capitalize on the contagious momentum I know all of you must feel. It means that as high as we have brought the sales levels of certain artists, we are going to bring them higher. We are going to continue to sign and break more new artists. It means that as hot as we are currently with singles, we cannot afford to slip back to the type of cool period we experienced earlier this year. It means that as the wheel of success spins faster, we're all going to have to scramble harder and harder for more sales, more shelf space for our product, more radio play, and more top quality artists.

"So we have an awful lot going

for us as we start this convention. For a long time we have adopted the attitude that we cannot be shortsighted and only grasp for the immediate buck. We must re-invest for our future. This has meant plowing back profits into the various countries where we do business, continuously expanding and upgrading our artist roster, and investing our resources in literally all areas of music.

"It is because of our foresight and willingness to invest in all areas that we are fully prepared to reap the benefits flowing from today's selective consumers . . . thus we are poised for our leap toward a billion dollar year, an accomplishment in the entire entertainment field that has only been achieved by television operations. To the best of my knowledge no others, not even the highly touted motion picture companies, have ever done this. When we reach that billion dollar mark, we will be joining a very exclusive club, indeed.

"I'd like to leave you with a final thought—that as ambitious as the challenge may seem, let's not forget that the product we are dealing with is music . . . something which is always new, useful, innovative and above all something to be enjoyed, so although there is an awful lot of work ahead for all of us, and obviously things will not always go smoothly, nevertheless let's try to mix in some fun and a few laughs as we move in on our billion dollar target."

Kolsky Joins Prelude

■ NEW YORK — Stan Hoffman, executive vice president, has announced the appointment of Joe Kolsky as director of marketing of Prelude and Dellwood Records.

Kolsky will be reporting directly to Hoffman. He will coordinate the various activities of the production and promotion departments as well as being directly involved in sales.

Joe Kolsky, Morris Levy and Phil Kahl started Roulette Records some 20 years ago. After selling out his interest in Roulette to Levy, Kolsky started Diamond Records. After launching such artists as Ronnie Dove and Johnny Thunder, Diamond Records was sold to Edwin H. Morris & Co. Kolsky then returned to Roulette Records as executive vice president. During his time with Roulette, Kolsky was instrumental in the success of such artists as Frankie Lyman & The Teenagers, The Cletones, The Valentines, Jimmy Rogers, the Playmates, Tommy James, Maynard Ferguson, Count Basie and Joe Williams.

Bruce Lundvall

(Continued from page 14)

you that with the new releases on tap we'll make our full year figures before we leave here, or I can tell you that our most challenging period lies ahead.

" . . . The fact of the matter is, while we've been surging ahead in building all facets of our business to even higher levels of achievement, something new in achievement, something new—in happening all around us. Out there where the consumer creates the ultimate yardsticks by which we measure the ebb and flow of our business, and those yardsticks have been most decidedly changing, . . . in a very short span of time, the multi-million unit album seller is becoming almost commonplace. In the past year, 69 artists achieved in excess of one million unit sales — 16 more than in the previous year.

"The numbers of albums achieving gold practically doubled the previous year's figures and it already seems clear that the gold standard will be relegated to obsolescence by the dawn of the '80s. The number of albums achieving between 100- to 500,000 unit sales in the past year escalated dramatically over the previous year's — and when we closely inspect the names that comprise this long list of achievers, two important facts come clear: the majority of them were either unknown or unsuccessful just five years ago . . . and if we were to categorize their music by traditional standards they'd fall into all of the traditional and therefore self-limiting bags — r&b, MOR, rock, jazz, country and so on. The consumer

Giddy with Gibb



The chart-topping success of Andy Gibb's debut RSO Records single "I Just Want To Be Your Everything" from his "Flowing Rivers" album plus the kickoff of his first American concert tour prompted an informal celebration hosted by Robert Stigwood, chairman of the board, The Stigwood Group, Ltd., in Los Angeles at Rats Studio, where Gibb was rehearsing for the tour. Shown front row from left are: Robert Stigwood, Andy Gibb and Al Coury. Back row, from left: Bob Smith, national promotion manager, RSO/Island Promotion; Janis Lundy, executive assistant to Coury and Rich Fitzgerald, vice president, national promotion, RSO/Island promotion.

has apparently outwitted us all. He's developed the concept of one bag for all good music — a shopping bag. And in the past, he replenished that bag so insatiably that industry volume increased 18 percent in 1976 — very nearly the growth experienced during the combined four years. And in the first six months of 1977 our estimates indicate a 20 percent increase over the same period in 1976.

"Here are some of the issues and directions we'll be dealing with in months ahead as we further expand our reach for a greater share of the market potential. The life cycle of today's best selling album is no longer the traditional 90 to 120 day new release period, as we've seen with Boston, Boz, Aerosmith, 'A Star Is Born' and others — active new release life is more like nine months to a year or perhaps even longer. When unit sales escalate beyond the two million mark you know that we're beginning to penetrate a more incremental market — a new market. We may in fact just be scratching the surface. With continuing marketing inputs over a longer time span, we may be able to further extend the active demand for a given best seller and claim ultimate unit sales well beyond now what we've proclaimed as extraordinary.

" . . . a year ago in Los Angeles we announced our intentions to selectively raise the list price for albums to \$7.98. One year and many releases later, we know that unit volume has not been adversely affected by the higher price. Our probing of today's music buyer — particularly the after teen segment, reveals that our old fears about price sensitivity were overstated. With the exception of a few repertoire categories, by 1978 we'll be a confirmed \$7.98 industry.

"I've saved the subject of artist development for last — simply because I couldn't end a convention speech without a few words about my favorite priority — and one that you'll hear about all week long. Our track record in artist career development has been strong in the past year.

" . . . finally, I want you to keep one thing in mind. As you view the array of superstars who will be delivering product this fall, if any of these heavyweight best sellers take our time and effort away from effectively breaking through Lake or Crawler or any of the new artists we'll be bringing to the market—we will quite simply have failed as a record company. That's how strong I feel about our artist development priority."

FOR SALE

MELOTRON, MARK V, STEREO
DOUBLE KEYBOARD

Brand new, never used in a
Cripple Creek case.

Cost: \$8,500.

No realistic offer refused.

Contact
UNIVERSAL
ATTRACTIONS, INC.
(212) 582-7575

THE SINGLES CHART

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

AUG. 6	JULY 30		WKS. ON CHART
1	2	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB RSO RS 872 (Polydor)	16
2	1	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	16
3	5	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	8
4	3	I'M IN YOU PETER FRAMPTON/A&M 1941	11
5	6	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	14
6	8	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	14
7	4	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	13
8	10	EASY COMMODORES /Motown M 1418F	11
9	9	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	10
10	16	HANDY MAN JAMES TAYLOR/Columbia 3 10557	8
11	7	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	14
12	13	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	12
13	14	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	15
14	11	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	15
15	17	BARRACUDA HEART /Portrait 6 70004	11
16	12	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	17
17	15	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	17
18	22	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	10
19	25	BLACK BETTY RAM JAM/Epic 8 50357	10
20	18	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	13
21	19	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	14
22	30	FLOAT ON FLOATERS/ABC 12284	7
23	32	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	5
24	24	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	13
25	26	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	11
26	49	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	5
27	20	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	16
28	23	ARIEL DEAN FRIEDMAN/Lifesong 45002	18
29	27	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	18
30	37	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	8
31	29	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	13
32	34	TELEPHONE MAN MERI WILSON/GRT 127	10
33	38	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	5
34	28	LONELY BOY ANDREW GOLD/Asylum 45384	21
35	40	CHRISTINE SIXTEEN KISS/Casablanca NB 889	4
36	43	ON AND ON STEPHEN BISHOP/ABC 12269	7
37	21	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	15
38	41	SLIDE SLAVE /Cotillion 44218 (Atlantic)	9
39	33	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	23
40	46	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	7
41	44	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	7
42	31	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	22
43	35	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	20
44	36	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	19
45	39	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	17
46	45	LUCILLE KENNY ROGERS/United Artists XW929 Y	21
47	42	LIFE IN THE FAST LANE EAGLES/Asylum 45386	23
48	63	COLD AS ICE FOREIGNER/Atlantic 3410	3
49	54	WAY DOWN ELVIS PRESLEY/RCA PB 10998	6
50	60	THEME FROM "STAR WARS"/CANTINA BAND STAR WARS/ 20th Century 2345	4
51	52	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	8
52	56	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	6



53	55	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	10
54	47	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	15
55	59	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	7
56	66	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	4
57	62	ROCK AND ROLL NEVER FORGETS BOB SEGER/ Capitol 4449	5
58	72	DON'T WORRY BABY B.J. THOMAS/MCA 40735	4
59	73	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	7
60	71	STAR WARS THEME/CANTINA BAND MECO/ Millennium MN 604 (Casablanca)	2
61	64	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	8
62	67	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	6
63	68	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol)	4
64	75	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	3
65	76	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	3
66	70	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	4
67	78	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	2
68	77	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	3
69	48	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	21
70	79	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	2
71	84	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	2
72	81	LITTLE DARLIN (I NEED YOU) THE DOOBIE BROTHERS/ Warner Brothers. WBS 8408	2
73	92	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	2
74	83	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	2
75	87	L.A. SUNSHINE WAR/Blue Note 1009 (UA)	2
76	86	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10977	3
77	80	I'M DREAMING JENNIFER WARNES/Arista 0252	3

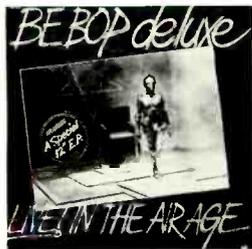
CHARTMAKER OF THE WEEK

78	—	JUNGLE LOVE STEVE MILLER Capitol P 4466	1
----	---	--	---



79	57	HOTEL CALIFORNIA EAGLES/Asylum 45386	23
80	82	SING IT, SHOUT IT STARZ/Capitol P 4434	3
81	88	DOWN THE HALL FOUR SEASONS/Warner/Curb WBS 8407 (WB)	2
82	51	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	14
83	89	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	2
84	58	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	22
85	85	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca)	3
86	—	I FEEL LOVE DONNA SUMMER/Casablanca 884	1
87	91	HURRY SUNDOWN OUTLAWS/Arista 0258	4
88	53	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	24
89	93	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	2
90	94	THE "STAR WARS" STARS THE FORCE/Lifesong 031	2
91	98	HOLD ON WILD CHERRY/Epic 8 50401	2
92	95	GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	8
93	—	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)	1
94	96	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	6
95	97	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	2
96	99	INDIAN SUMMER POCO/ABC 12295	2
97	100	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	2
98	—	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387	1
99	—	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)	1
100	—	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)	1

FLASHMAKER



LIVE IN THE AIR AGE
BE BOP DELUXE
Harvest

MOST ADDED

LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
MAX—The Rumour—Mercury
SIMPLE THINGS—Carole King—Avatar
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
KNILLSSONN—Harry Nilsson—RCA
TWB—Tim Weisberg Band—UA
SO EARLY IN THE SPRING—Judy Collins—Elektra
GRAND ILLUSION—Styx—A&M
FIVE TIMES THE SUN—The Dingoes—A&M

WNEW-FM/NEW YORK

ADDS:
ABSOLUTELY AND COMPLETELY—Turner and Kirwan of Wexford—Peters Intl.
COME BACK ROMANCE ALL IS FORGIVEN—Andy Brown—EMI
DEDICATE—Rhead Brothers—EMI
EMPEROR—Private Stock
HARD ROCK CAFE—Brent Maglia—Fantasy
KNILLSSONN—Harry Nilsson—RCA
RARE EARTH—Prodigal
SO EARLY IN THE SPRING—Judy Collins—Elektra

HEAVY ACTION (airplay in descending order):
GOING FOR THE ONE—Yes—Atlantic
I ROBOT—Alan Parsons Project—Arista
CSN—Crosby, Stills and Nash—Atlantic
JT—James Taylor—Col
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
ROBERT GORDON WITH LINK WRAY—Private Stock
LUNA SEA—Firefall—Atlantic
I'M IN YOU—Peter Frampton—A&M

WBCN-FM/BOSTON

ADDS:
LUNA SEA—Firefall—Atlantic
CHRISTOPHER MORRIS BAND—MCA
PROMISE ME THE MOON—David Sanborn—WB
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
LONNIE LISTON SMITH LIVE—RCA

HEAVY ACTION (airplay in descending order):

JT—James Taylor—Col
CSN—Crosby, Stills and Nash—Atlantic
NIGHT MOVES—Bob Seger—Capitol
RUMOURS—Fleetwood Mac—WB
STEVE WINWOOD—Island
FOREIGNER—Atlantic
MONKEY ISLAND—Geils—Atlantic
NOTHING BUT A BREEZE—Jesse Winchester—Bearsville
IZITSO—Cat Stevens—A&M
ULTRAVOX—Island

WLIR-FM/LONG ISLAND

ADDS:
KNOCK 'EM DEAD KID—Trooper—MCA
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
NO ACCIDENT—Driver—A&M
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
SO EARLY IN THE SPRING—Judy Collins—Elektra
TWB—Tim Weisberg Band—UA

HEAVY ACTION (airplay in descending order):

I'M IN YOU—Peter Frampton—A&M
SIMPLE THINGS—Carole King—Avatar
BOOK OF DREAMS—Steve Miller Band—Capitol
CSN—Crosby, Stills and Nash—Atlantic
I ROBOT—Alan Parsons Project—Arista
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
LET IT FLOW—Dave Mason—Col
NO SECOND CHANCE—Charlie—Janus
LUNA SEA—Firefall—Atlantic
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest

WBAB-FM/LONG ISLAND

ADDS:
COME BACK ROMANCE ALL IS FORGIVEN—Andy Brown—EMI
KNILLSSONN—Harry Nilsson—RCA
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
SIMPLE THINGS—Carole King—Avatar
THE BUZZARD OF LOVE—Simon Stokes—UA

HEAVY ACTION (airplay in descending order):

GOING FOR THE ONE—Yes—Atlantic
CSN—Crosby, Stills and Nash—Atlantic
STEVE WINWOOD—Island
RUMOURS—Fleetwood Mac—WB
JT—James Taylor—Col
MONKEY ISLAND—Geils—Atlantic
AMERICAN STARS 'N BARS—Neil Young—Reprise
NETHER LANDS—Dan Fogelberg—Full Moon
I'M IN YOU—Peter Frampton—A&M
ONE OF THE BOYS—Roger Daltrey—MCA

WBLM-FM/MAINE

ADDS:
BENNY AND US—Average White Band and Ben E. King—Atlantic
BURNING FOR YOU—Strawbs—Oyster
COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
DILLARD, HARTFORD AND DILLARD—Flying Fish
GRAND ILLUSION—Styx—A&M
MAX—The Rumour—Mercury
NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
REUNION—Country Joe and The Fish—Fantasy
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
SUPERTRIOS—McCoy Tyner—Milestone

HEAVY ACTION (airplay in descending order):

GOING FOR THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Avatar
DIAMANTINA COCKTAIL—Little River Band—Harvest
LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
LITTLE QUEEN—Heart—Portrait
MISTER LUCKY—Fool's Gold—Col
CABRETTA—Mink De Ville—Capitol
STEVE WINWOOD—Island
NETHER LANDS—Dan Fogelberg—Full Moon
MY OWN WAY TO ROCK—Burton Cummings—Portrait

WCMF-FM/ROCHESTER

ADDS:
CLASSIC ASH—Wishbone Ash—MCA
DEDICATE—Rhead Brothers—EMI
ELECTRIC SAVAGE—Colosseum II—MCA
FIVE TIMES THE SUN—The Dingoes—A&M
LET THERE BE ROCK—AC/DC—Atco
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
NO ACCIDENT—Driver—A&M
PAKALAMEREDITH—Elektra
WAVES—Polydor

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

BOOK OF INVASIONS—Horslips—DJM
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
LAKE—Col
SANFORD TOWNSEND BAND—WB
DIAMANTINA COCKTAIL—Little River Band—Harvest
I ROBOT—Alan Parsons Project—Arista
GOING FOR THE ONE—Yes—Atlantic
OUT OF THE MIST—Illusion—Island
ANOTHER NIGHT TIME FLIGHT—Blue—Rocket
GRAND ILLUSION—Styx—A&M

WIOQ-FM/PHILADELPHIA

ADDS:
DOG DAYS—Atlanta Rhythm Section—Polydor
GET UP AND GO (single)—Pilot—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest

NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum

REDNECK HIPPIE ROMANCE (single)—Bobby Bare—RCA
SO EARLY IN THE SPRING—Judy Collins—Elektra

HEAVY ACTION (airplay, phones in descending order):

STEVE WINWOOD—Island
FOREIGNER—Atlantic
BOOK OF DREAMS—Steve Miller Band—Capitol
TIME LOVES A HERO—Little Feat—WB
CSN—Crosby, Stills and Nash—Atlantic
I ROBOT—Alan Parsons Project—Arista
NO SECOND CHANCE—Charlie—Janus
DETECTIVE—Swan Song
I'M IN YOU—Peter Frampton—A&M

WYDD-FM/PITTSBURGH

ADDS:
COMMODORES—Motown
JUST REMEMBER I LOVE YOU (single)—Firefall—Atlantic
MANDRE—Motown
MAX—The Rumour—Mercury
PLATINUM JAZZ—War—Blue Note
SIMPLE THINGS—Carole King—Avatar
TWB—Tim Weisberg Band—UA

HEAVY ACTION (airplay, sales in descending order):

TIME LOVES A HERO—Little Feat—WB
GOING FOR THE ONE—Yes—Atlantic
LIGHTS OUT—UFO—Chrysalis
I ROBOT—Alan Parsons Project—Arista
LOADING ZONE—Roy Buchanan—Atlantic
PLAYIN' UP A STORM—Gregg Allman Band—Capricorn
MONKEY ISLAND—Geils—Atlantic
LET IT FLOW—Dave Mason—Col
CSN—Crosby, Stills and Nash—Atlantic
FOREIGNER—Atlantic

WHFS-FM/WASHINGTON

ADDS:
COMIN' THROUGH—Eddie Henderson—Capitol
ROBERT GORDON WITH LINK WRAY—Private Stock
IV RATTUS NORVEGICUS—The Stranglers—A&M
LUNA SEA—Firefall—Atlantic
MAX—The Rumour—Mercury
100 PER CENT WHOLE WHEAT—AVI
SHIVER IN THE NIGHT—Andy Pratt—Nemperor
SIMPLE THINGS—Carole King—Avatar
SO EARLY IN THE SPRING—Judy Collins—Elektra
VICTORY IN ROCK CITY—Roderick Falconer—UA

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

CSN—Crosby, Stills and Nash—Atlantic
STEVE WINWOOD—Island
JT—James Taylor—Col
MONKEY ISLAND—Geils—Atlantic
NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
IN THE POCKET—Nighthawks—Adelphi
TIM EYERMAN—Juldane

ONE OF THE BOYS—Roger Daltrey—MCA

FORK IT OVER—The Section—Capitol
HOLLY DAYS—Denny Laine—Capitol

WQDR-FM/RALEIGH

ADDS:
COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
GRAND ILLUSION—Styx—A&M
HOT TRACKS—Nazareth—A&M
LET THERE BE ROCK—AC/DC—Atco
OUT OF THE MIST—Illusion—Island
TWB—Tim Weisberg Band—UA

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

CSN—Crosby, Stills and Nash—Atlantic
JT—James Taylor—Col
I'M IN YOU—Peter Frampton—A&M
GOING FOR THE ONE—Yes—Atlantic
ANYTIME, ANYWHERE—Rita Coolidge—A&M
SWEET FORGIVENESS—Bonnie Raitt—WB
BOOK OF DREAMS—Steve Miller Band—Capitol
AMERICAN STARS 'N BARS—Neil Young—Reprise
RIGHT ON TIME—Brothers Johnson—A&M
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WKLS-FM/ATLANTA

ADDS:
IV RATTUS NORVEGICUS—The Stranglers—A&M
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
HEAVY ACTION (airplay in descending order):
JT—James Taylor—Col
RUMOURS—Fleetwood Mac—WB
LITTLE QUEEN—Heart—Portrait
CAT SCRATCH FEVER—Ted Nugent—Epic
I'M IN YOU—Peter Frampton—A&M
CSN—Crosby, Stills and Nash—Atlantic
FOREIGNER—Atlantic
SANFORD TOWNSEND BAND—WB
EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
GRAND ILLUSION—Styx—A&M

WAIV-FM/JACKSONVILLE

ADDS:
GRAND ILLUSION—Styx—A&M
LUNA SEA—Firefall—Atlantic
REUNION—Country Joe and The Fish—Fantasy
STRANGER IN THE CITY—John Miles—London
TWB—Tim Weisberg Band—UA
HEAVY ACTION (airplay, sales, in descending order):
FOREIGNER—Atlantic
YOU CAN GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
CAT SCRATCH FEVER—Ted Nugent—Epic
I ROBOT—Alan Parsons Project—Arista
LAKE—Col
MY OWN WAY TO ROCK—Burton Cummings—Portrait
CELEBRATE ME HOME—Kenny Loggins—Col
LET THERE BE ROCK—AC/DC—Atco
JT—James Taylor—Col
STEVE WINWOOD—Island

They've earned their wings.



For nine years, they've given their all.
All the power and passion of rock,
without the artificial frills.

All the musicianship to support seven
dazzling albums.

All the live excitement audiences
could handle.

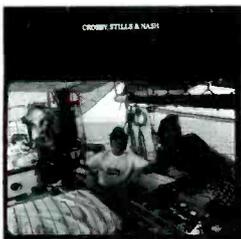
And after nine years, they've done it.

“You Get What You Play For.”

PEG 34494

**The first gold album by REO Speedwagon.
On Epic Records and Tapes.**

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY

- CSN—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- STEVE WINWOOD—Island
- I ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- CAT SCRATCH FEVER—Ted Nugent—Epic
- MONKEY ISLAND—Geils—Atlantic
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB

ZETA 4-FM/MIAMI

- ADDS:**
- KNNILLSSONN—Harry Nilsson—RCA
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- HEAVY ACTION (airplay, sales in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - I ROBOT—Alan Parsons Project—Arista
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - IZITSO—Cat Stevens—A&M
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - JT—James Taylor—Col

WMMS-FM/CLEVELAND

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - FACE TO FACE—Steve Harley and Cockney Rebel—Capitol
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - GRAND ILLUSION—Styx—A&M
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LUNA SEA—Firefall—Atlantic
 - MAX—The Rumour—Mercury
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales):**
- CAT SCRATCH FEVER—Ted Nugent—Epic
 - CELEBRATE ME HOME—Kenny Loggins—Col

- CHANGES IN LATITUDES—**
Jimmy Buffett—ABC
- CSN—Crosby, Stills and Nash—Atlantic
- FOREIGNER—Atlantic
- HERE AT LAST—Bee Gees—RSO
- I'M IN YOU—Peter Frampton—A&M
- MONKEY ISLAND—Geils—Atlantic
- NETHER LANDS—Dan Fogelberg—Full Moon
- RUMOURS—Fleetwood Mac—WB

WWW-FM/DETROIT

- ADDS:**
- KNOCK 'EM DEAD KID—Trooper—MCA
 - LUNA SEA—Firefall—Atlantic
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - IZITSO—Cat Stevens—A&M
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic

WXRT-FM/CHICAGO

- ADDS:**
- JUST REMEMBER I LOVE YOU (single)—Firefall—Atlantic
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - MAX—The Rumour—Mercury
 - SIMPLE THINGS—Carole King—Avatar
 - LONNIE LISTON SMITH LIVE—RCA
 - VICTORY IN ROCK CITY—Roderick Falconer—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOREIGNER—Atlantic
 - YOU GET WHAT YOU PLAY FOR—REO Speedwagon—Epic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - I ROBOT—Alan Parsons Project—Arista
 - STEVE WINWOOD—Island
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - DECEPTIVE BENDS—10cc—Mercury
 - LITTLE QUEEN—Heart—Portrait
 - LIGHTS OUT—UFO—Chrysalis

KSHE-FM/ST. LOUIS

- ADDS:**
- HARD NUTZ—A&M
 - LUNA SEA—Firefall—Atlantic
 - MAX—The Rumour—Mercury
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - RARE EARTH—Prodigal
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - LOVE GUN—Kiss—Casablanca
 - CSN—Crosby, Stills and Nash—Atlantic
 - LIGHTS OUT—UFO—Chrysalis
 - GOING FOR THE ONE—Yes—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - STEVE WINWOOD—Island
 - I ROBOT—Alan Parsons Project—Arista

WZMF-FM/MILWAUKEE

- ADDS:**
- BAD BOY—UA
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LUNA SEA—Firefall—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- LITTLE QUEEN—Heart—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - I'M IN YOU—Peter Frampton—A&M
 - EXODUS—Bob Marley and The Wailers—Island
 - BURNING FOR YOU—Strawbs—Oyster
 - GOING FOR THE ONE—Yes—Atlantic

KQRS-FM/MINNEAPOLIS

- ADDS:**
- OUT OF THE MIST—Illusion—Island
 - SIMPLE THINGS—Carole King—Avatar
 - SINGIN'—Melissa Manchester—Arista
 - STAR WARS (soundtrack)—20th Century
- HEAVY ACTION (airplay):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - MONKEY ISLAND—Geils—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - TIME LOVES A HERO—Little Feat—WB
 - STEVE WINWOOD—Island

KZEW-FM/DALLAS

- ADDS:**
- LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - REUNION—Country Joe and The Fish—Fantasy
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - I'M IN YOU—Peter Frampton—A&M
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - I ROBOT—Alan Parsons Project—Arista
 - STEVE WINWOOD—Island
 - LITTLE QUEEN—Heart—Portrait
 - GOING FOR THE ONE—Yes—Atlantic

KPFT-FM/HOUSTON

- ADDS:**
- ANDREW, CYRILLE AND MAONO—IPS
 - BURNING FOR YOU—Strawbs—Oyster
 - CATWALK—Chico Hamilton—Mercury

- FIVE TIMES THE SUN—The Dingoes—A&M
- FLIP TOP—Ted Curson—Arista
- GOING DOWN LAUGHING—Tiger—EMI
- ROBERT GORDON WITH LINK WRAY—Private Stock
- LAKE—Col
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- HEAVY ACTION (airplay):**
- A WARM HEART, COLD STEEL—20th Century Steel Band—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - LIVE IN NEW YORK—Nektar—Bacillus
 - OFFENBACH—A&M
 - OVERNIGHT SENSATION—Frank Zappa—Discreet
 - THE PLOT—Rico Rava—Polydor
 - WATERCOLORS—Pat Metheny—ECM
 - TWB—Tim Weisberg Band—UA
 - STEVE WINWOOD—Island

KBPI-FM/DENVER

- ADDS:**
- GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - JUST REMEMBER I LOVE YOU (single)—Firefall—Atco
 - LOVE GUN—Kiss—Casablanca
 - SANFORD TOWNSEND BAND—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - LITTLE QUEEN—Heart—Portrait

WNOE-FM/NEW ORLEANS

- ADDS:**
- A +—Steven Sinclair—UA
 - I ROBOT—Alan Parsons Project—Arista
 - JUST REMEMBER I LOVE YOU (single)—Firefall—Atco
 - LET THERE BE ROCK—AC/DC—Atco
 - LITTLE DARLIN' (I NEED YOU) (single)—Doobie Brothers—WB
 - SERGIO MENDEZ AND THE NEW BRAZIL 77—Elektra
 - SINGIN'—Melissa Manchester—Arista
 - SANFORD TOWNSEND BAND—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - STREISAND SUPERMAN—Barbra Streisand—Col
 - LITTLE QUEEN—Heart—Portrait
 - LOVE GUN—Kiss—Casablanca
 - JT—James Taylor—Col
 - I'M IN YOU—Peter Frampton—A&M
 - NEW DIRECTIONS—Meters—WB
 - GO FOR YOUR GUNS—Isley Brothers—T-Neck

KOME-FM/SAN JOSE

- ADDS:**
- DEDICATE—The Rhead Brothers—EMI
 - EXCUSE ME I JUST CUT AN ALBUM—The Faith Band—Village
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest

- MAGIC FLY—Space—UA
- CHRISTOPHER MORRIS BAND—MCA
- NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
- PAKALAMEREDITH—Asylum
- SIMPLE THINGS—Carole King—Avatar
- TWB—Tim Weisberg Band—UA
- HEAVY ACTION (airplay, sales):**
- CAT SCRATCH FEVER—Ted Nugent—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - MONKEY ISLAND—Geils—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - PLATINUM JAZZ—War—Blue Note
 - JT—James Taylor—Col
 - STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

- ADDS:**
- BALCONES FAULT—Cream
 - BURNING FOR YOU—Strawbs—Oyster
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - SIMPLE THINGS—Carole King—Avatar
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - I'M IN YOU—Peter Frampton—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - MONKEY ISLAND—Geils—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - LITTLE QUEEN—Heart—Portrait

KSAN-FM/SAN FRANCISCO

- ADDS:**
- FACE TO FACE—Steve Harley and Cockney Rebel—EMI
 - HARVEST UPTOWN, FAMINE DOWNTOWN—Soul Syndicate—Epiphany
 - IN THE CITY—The Jam—Polydor
 - KNNILLSSONN—Harry Nilsson—RCA
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LOVE GUN—Kiss—Casablanca
 - MAX—The Rumour—Mercury
- HEAVY ACTION (airplay in descending order):**
- ROBERT GORDON WITH LINK WRAY—Private Stock
 - CABRETTA—Mink De Ville—Capitol
 - AGAIN—Greg Kihn—Beserkley
 - I ROBOT—Alan Parsons Project—Arista
 - MONKEY ISLAND—Geils—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
 - RUBINOOS—Beserkley
 - FIVE TIMES THE SUN—The Dingoes—A&M

Record World Presents
In Conjunction with the 22nd Annual NATRA Convention

A SOUL SPECTACULAR

R&B

We build strong soul. Sixty different ways.

MUDDY WATERS
ADAM WADE
L.A. EXPRESS
O.C. SMITH
PERSUADERS
RUDY LOVE
SONNY JAMIESON
ISLEY BROS.
MIGHTY DIAMONDS
N.Y.P.A.
100 PROOF
HONEYCONES
CHAIRMEN OF THE BOARD
ELOISE LAWS
WEAPONS OF PEACE
JEAN SHY
AL WILSON
THE O'JAYS
TEDDY PENDERGRASS
ARCHIE BELL & THE DRELLS

LOU RAWLS
DEE DEE SHARP GAMBLE
PEOPLE'S CHOICE
JEAN CARN
BILLY PAUL
DEXTER WANSEL
M.F.S.B.
INSTANT FUNK
DOUGLAS BROWN
SHARON RIDLEY
BLOODSTONE
COALKITCHEN
ODIA COATES
SAMONA COOKE
LEE DORSEY
GEORGE DUKE
ELUSIONS
ESSENCE
NONA HENDRYX
BOBBI HUMPHREY

RANDY & JANET JACKSON
THE JACKSONS
ALPHONSO JOHNSON
THE JONESES
JUSTICE
PATTI LABELLE
WEBSTER LEWIS
MOTHER'S FINEST
EDDIE PALMIERI
JACO PASTORIUS
JEFF PERRY
POWERFUL PEOPLE
MINNIE RIPERTON
LEE RITENOUR
JIMMY RUFFIN
SLY & THE FAMILY STONE
SOUL CHILDREN
JOE TEX
THE THREE DEGREES
WILD CHERRY

On Epic, Philadelphia International, TSOP, Playboy, Invictus, Hot Wax,
Virgin, T-Neck, Calla, Caribou, Kirshner and Blue Sky Records.



Philadelphia International, TSOP, Playboy, Invictus, Hot Wax, Virgin, T-Neck, Calla, Caribou, Kirshner and Blue Sky distributed by CBS Records.

© EPIC, MARCA REG. © 1977 CBS INC.

Columbia Continues Breaking R&B Acts

■ Columbia Records has been able to continue to attract exciting r&b talent. A perfect example of this is the Emotions top five and currently rising single release, "Best Of My Love." The recording is near the million mark in sales and the album from which it was taken, "Rejoice," has become the Emotions' second gold album on the Columbia label.

The female trio has been singing for over a decade but not until they arrived at Columbia did the Emotions receive the recognition as a female top group on the national level that they deserve.

The Emotions are truly a shining example of good teamwork on the Columbia label to bring the group and the product to home base. The Miracles are a legendary soul/pop group and are show-stoppers the world over. Columbia's signing of the Miracles, which resulted in the hit album "Love Crazy," continues to expand the diversity of the label. The Miracles have joined the growing trend of vocal groups writing and producing their own material. Columbia Records continues to tap fresh talent such as

newcomer Keith Barrow. Originally from Chicago, Keith's "Keith Barrow" album on the label was highly praised by many in the industry.

Unquestionably, the r&b charts boast a good percentage of Columbia Records' artists in key positions.

One of the most exciting stories on the Columbia side this year is the successful career of Deniece Williams. The label hit home base with the highly acclaimed vocalist when her debut album, "This Is Niecy," was certified gold.

The management company of Cavallo-Ruffalo, who chart the course of action for Deniece Williams, Earth, Wind and Fire and the Emotions, coordinated their three acts together quite often for total maximum exposure to the public. Needless to say, all three acts have been highly successful. One of the most exciting acts on the scene today is Columbia's Earth, Wind & Fire. They have continued steady and hefty pace of turning out gold and platinum recordings. Earth, Wind and Fire's latest album, "Spirit," is platinum

(Continued on page 32)

Diversity at Epic/Associated Labels

■ At Epic and the Associated Labels the policy of diversity and acquisition is much the same as Columbia's, and they have experienced a remarkable period of growth, led by the Philadelphia International family and T-Neck Records, Virgin Records, Portrait and Invictus. Last year, Epic began sessions with The Jacksons, produced by Gamble and Huff, who added to the spirit of variety and expansion by producing an act not directly signed to their Philadelphia International label. The product, which culminated one of the label's most important signing in years, of The Jacksons has been certified gold as well as the single, "Enjoy Yourself."

The Jacksons recently returned from the Gamble-Huff studios where they recorded their second album for the Epic label. "Going Places" is expected to be released in the next couple of weeks.

The Isley Brothers have continued to make great inroads on their T-Neck label with "Go For Your Guns." The lp is presently platinum, and is rapidly approaching the two million mark in sales. The Isley Brothers' T-Neck label has had a highly successful re-

lationship with Epic Records, whereby each of their albums attained either gold or platinum status. "The Heat is On" is certified platinum and their album of last year, "Harvest for the World," is very near to attaining one million in sales.

No one can deny the part that Philadelphia International Records is one of the hottest soul-oriented labels in the world. "The Philly Sound" is stronger than ever as they have continued to distinguish themselves with the best in r&b music. Gamble & Huff have broadened their scope with the signing last year of Jean Carn. Jean has been highly acclaimed as a top jazz singer in her field. Her debut lp on PIR, "Jean Carn," made the public and the industry aware of her fine vocal quality. Dexter Wansel, one of the Philly Sound's premier writers, producers and arrangers, has turned out two albums on PIR.

The O'Jays, one of the early acts of the Philly Sound, are doing better than ever, recently receiving a gold album for "Travelin' at the Speed of Thought."

The exciting story on the Phila-
(Continued on page 32)

Roster Diversity from the Warner Bros. Family

■ From Bootsy's Rubber Band to Dionne Warwick the artists recording for Warner Bros. and its affiliate labels represent a great diversity of styles and backgrounds with the common bond of high standards of musicianship and the Warner Bros. team working their respective product in the marketplace.

Ashford & Simpson

One of the best known acts on the label, Ashford & Simpson, made great strides this year completing the transition from writer-producers to writer-producer-performers with their biggest lp yet, "So, So Satisfied." George Benson's guitar and vocal stylings for Warner Bros. have earned him numerous awards including a Grammy and, now, a second platinum album for "In Flight." Both Ashford & Simpson and George Benson are preparing albums which Warners hopes to release this fall.

Another stellar attraction on Warner Bros. is Bootsy's Rubber Band with the booted one earning a gold album for his "Ahh . . . The Name Is Bootsy, Baby." Bootsy's next album is currently in the planning stages with maggot overlord-producer George Clinton again collaborating. As for Clinton, his Funkadelic alter ego made its Warner Bros. debut this year with their "Hardcore Jollies"

and should have another released this fall. Another member of that same cosmic family is guitarist Eddie Hazel whose first Clinton-produced lp for Warner Bros. is "Game, Dames and Guitar Thangs," out this month.

Crackin'

Additional works in progress include the second Crackin' album which Michael Omartian is producing, Randy Crawford's next which she's cutting in Muscle Shoals with Bob Montgomery, and the exciting second WB lp by The New Birth, "Behold The Mighty Army," which Frank Wilson produced.

Two acts who have long been associated with Warner Bros. are doing well with their current albums. Graham Central Station's "Now Do-U-Wanta Dance" has yielded the hit single "Stomped Beat-Up And Whooped." Paul Kelly's current album, "Stand On The Positive Side," was co-produced by Gene Page and includes "To The Bone, Get It On."

Lamont Dozier's second Warner Bros. album, "Peddlin' Music On The Side," is a hot item, due in part to the success of the single, "Goin' Back To My Roots," while another producer-performer, Eugene Record, is scoring with "Overdose Of Joy" from his "The Eugene Record" lp. Record

has also been active producing The Staples' latest outing, "Family Tree."

European triumphs foreshadowed U.S. gains for both Al Jarreau and The Meters. Jarreau's current live album, "Look To The Rainbow," was in fact recorded in Europe while The Meters' "New Directions" (produced by David Rubinson) has shown itself to be one of the band's strongest sellers.

Candi Staton continues her chart streak with the Bob Monaco-produced "Nights On Broadway" single from the "Music Speaks Louder Than Words" album, while the widely acclaimed all-star instrumental group Stuff has added a vocal dimension to its second for Warner Bros., "More Stuff."

Dionne Warwick

Dionne Warwick has recently collaborated with producer Steve Barri on "Do You Believe In Love At First Sight?," her current single. Barri, a Warner Bros. staff producer working with Michael Omartian, also produced "Waters," the label debut of the family group previously known for their session work on many top recordings.

Taj Mahal was signed to Warner Bros. during the past year and came up with two impressive al-

bums, "Music Fuh Ya" and the soundtrack to the film "Brothers." Taj is currently producing his next album for Warners which will be released this fall.

Another longtime Warner Bros. artist, Allen Toussaint, is set to return to the recording limelight in the near future. The New Orleans legend will embark on his first collaborative effort with Jerry Wexler for his third Warner Bros. album.

Warner Bros. is also the home of Richard Pryor's best-selling comedy records. His latest smash, "Richard Pryor's Greatest Hits," follows last year's Grammy-winning "Bicentennial Nigger."

Affiliate Labels

Warners' affiliate labels also include a number of important artists. Curtom and Whitfield are covered elsewhere, but George Harrison's Dark Horse Records' roster includes Stairsteps member Ken Burke, whose first solo album is just out, as well as The Attitudes, scoring with their current lp, "Good News."

The Warner-Curb label is enjoying its first disco success with The Hues Corporation whose product is now available in a total of five configurations (album, 8-track, cassette, 12" single, and standard 7" single).

(Continued on page 30)



Marvin Gaye



Natalie Cole



Wild Cherry



Walter Murphy



Stevie Wonder



Teddy Pendergrass



William Bell



Thelma Houston



Deniece Williams



Commodores



Record World 1977

Top Record (Solo Artist)

1. GOT TO GIVE IT UP
Marvin Gaye—Tamla
1. I'VE GOT LOVE ON MY MIND
Natalie Cole—Capitol
2. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE
Lou Rawls—Phila. Intl.
3. SOMETHING HE CAN FEEL
Aretha Franklin—Atlantic
4. TRYING TO LOVE TWO
William Bell—Mercury
5. I WISH
Stevie Wonder—Tamla
6. SIR DUKE
Stevie Wonder—Tamla
7. DON'T LEAVE ME THIS WAY
Thelma Houston—Tamla
8. SOPHISTICATED LADY
Natalie Cole—Capitol
9. YOUNG HEARTS RUN FREE
Candi Staton—Warner Bros.
10. FREE
Deniece Williams—Columbia

Top Record (Group)

1. PLAY THAT FUNKY MUSIC
Wild Cherry—Epic

2. KISS & SAY GOODBYE
Manhattans—Columbia
3. CAR WASH
Rose Royce—MCA
4. JUST TO BE CLOSE TO YOU
Commodores—Motown
5. DAZZ
Brick—Bang
6. YOU DON'T HAVE TO BE A STAR
McCoo & Davis—ABC
7. GETAWAY
Earth, Wind & Fire—Columbia
8. RUBBERBAND MAN
Spinners—Atlantic
9. SHAKE YOUR BOOTY
KC & The Sunshine Band—TK
10. LOVE BALLAD
LTD—A&M

Top Instrumental Record

1. A FIFTH OF BEETHOVEN
Walter Murphy—Private Stock

Top Male Vocalist

1. STEVIE WONDER—Tamla
2. LOU RAWLS—Phila. Intl.
3. MARVIN GAYE—Tamla
4. WILLIAM BELL—Mercury
5. TYRONE DAVIS—Columbia

6. GEORGE BENSON—Warner Bros.
7. JAMES BROWN—Polydor
8. JOHNNIE TAYLOR—Columbia
9. SMOKEY ROBINSON—Tamla
10. TEDDY PENDERGRASS—Phila. Intl.

Most Promising Male Vocalist

1. TEDDY PENDERGRASS—Phila. Intl.
2. JOHNNY GUITAR WATSON—DJM

Top New Male Vocalist

1. WILLIAM BELL—Mercury
2. BOZ SCAGGS—Columbia

Top Female Vocalist

1. NATALIE COLE—Capitol
2. ARETHA FRANKLIN—Atlantic
3. THELMA HOUSTON—Tamla
4. CANDI STATON—Warner Bros.
5. DENIECE WILLIAMS—Columbia
6. DONNA SUMMER—Casablanca
7. DOROTHY MOORE—Malaco
8. DIANA ROSS—Motown
9. DENISE LaSALLE—20th Century
10. MARGIE JOSEPH—Atlantic

Most Promising Female Vocalist

1. THELMA HOUSTON—Tamla



LTD



Emotions



Hot



Rose Royce



Sylvers



Salsoul Orchestra



Marilyn McCoo & Billy Davis, Jr.



Brothers Johnson



B.B. King



Bobby Bland

R&B Singles Awards



Top New Female Vocalist

1. DENIECE WILLIAMS—Columbia
2. PHYLLIS HYMAN—Buddah
3. JEAN CARN—Phila. Intl.

Top Male Group

1. COMMODORES—Motown
2. KC & THE SUNSHINE BAND—TK
3. MANHATTANS—Columbia
4. EARTH, WIND & FIRE—Columbia
5. WILD CHERRY—Epic
6. O'JAYS—Phila. Intl.
7. ISLEY BROS.—T-Neck
8. TRAMMPS—Atlantic
9. PARLIAMENT—Casablanca
10. LTD—A&M

Most Promising Male Group

1. LTD—A&M

Top New Male Group

1. WILD CHERRY—Epic
2. ENCHANTMENT—United Artists
3. SLAVE—Atlantic

Top Female Group

1. EMOTIONS—Columbia

2. HOT—Big Tree
3. SILVER CONVENTION—Midsong

Top New Female Group

1. HOT—Big Tree

Most Promising Female Group

1. EMOTIONS—Columbia

Top Vocal Combination

1. ROSE ROYCE—MCA
2. SYLVERS—Capitol
3. RUFUS FEATURING CHAKA KHAN—ABC
4. GLADYS KNIGHT & THE PIPS—Buddah

Most Promising Vocal Combination

1. SYLVERS—Capitol

Top New Vocal Combination

1. ROSE ROYCE—MCA
2. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA

Top Orchestra

1. SALSOU L ORCHESTRA—Salsoul

Top Instrumental Group

1. RHYTHM HERITAGE—ABC
2. MUSCLE SHOALS HORNS—Bang

Top Instrumentalist

1. WALTER MURPHY—Private Stock
2. JOHN HANDY—ABC
3. DEXTER WANSEL—Phila. Intl.

Top New Instrumentalist

1. WALTER MURPHY—Private Stock

Top Duo

1. MCCOO & DAVIS—ABC
2. BROTHERS JOHNSON—A&M
3. HALL & OATES—RCA

Most Promising Duo

1. BROTHERS JOHNSON—A&M

Top New Duo

1. BLAND & KING—ABC



Record World 1977 Disco Awards



Top Male Vocalist

1. TEDDY PENDERGRASS—Phila. Intl.
2. D.C. LaRUE—Pyramid
3. EDDIE KENDRICKS—Tamla
4. MARVIN GAYE—Tamla
5. LOU RAWLS—Phila. Intl.

3. FIRST CHOICE—Gold Mind
4. SUPREMES—Motown
5. SILVER CONVENTION—Midsong Intl.

Top Female Vocalist

1. DONNA SUMMER—Casablanca
2. LOLEATTA HOLLOWAY—Gold Mind
3. GRACE JONES—Beam Junction
4. THELMA HOUSTON—Tamla
5. CAROL DOUGLAS—Midsong Intl.

Top Vocal Combination

1. SAVANNAH BAND—RCA
2. C. J. & COMPANY—Westbound
3. FAITH, HOPE & CHARITY—RCA
4. UNDISPUTED TRUTH—Warner Bros.
5. SHALAMAR—Soul Train

Outstanding Producers

PATRICK ADAMS & GREG CARMICHAEL
BAKER, HARRIS & YOUNG
JOHN DAVIS
GAMBLE & HUFF
JEFF LANE
VINCE MONTANA
JACQUES MORALI
GIORGIO MORODER & PETE BELLOTTE
CORY WADE

Top Male Group

1. TRAMMPS—Atlantic
2. ORIGINALS—Motown
3. T CONNECTION—TK
4. O'JAYS—Phila. Intl.
5. DOUBLE EXPOSURE—Salsoul

Top Vocal/Instrumental Group

1. CROWN HEIGHTS AFFAIR—Delite
2. MASS PRODUCTION—Cotillion
3. BRASS CONSTRUCTION—UA
4. KOOL & THE GANG—Delite
5. FATBACK BAND—Spring

Outstanding New Performers

CERRONE—Cotillion
SAVANNAH BAND—RCA
GRACE JONES—Beam Junction
T CONNECTION—TK
LOLEATTA HOLLOWAY—Gold Mind
C. J. & COMPANY—Westbound
MASS PRODUCTION—Cotillion

Top Female Group

1. RITCHIE FAMILY—Marlin
2. EMOTIONS—Columbia

Top Disco Orchestra

1. SALSOUL ORCHESTRA—Salsoul
2. JOHN DAVIS & THE MONSTER ORCHESTRA—Sam
3. LOVE UNLIMITED ORCHESTRA—20th Century
4. MUNICH MACHINE—Casablanca
5. BIDDU ORCHESTRA—Epic

Top Instrumentalist

1. RALPH MacDONALD—Marlin
2. IDRIS MUHAMMAD—Kudu
3. DEXTER WANSEL—Phila. Intl.
4. BOHANNON—Mercury
5. DENNIS COFFEY—Westbound



*Baker, Harris and Young Wish
To Congratulate
The Trammps*

*The Trammps Wish to
Congratulate
Norman Harris
For Making This A Successful Year*



THANK YOU

The Mannhattans

Management:
Hermi Hanlin





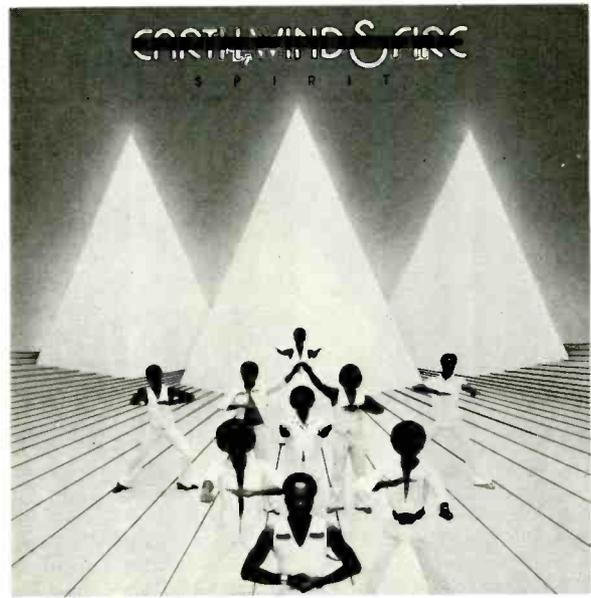
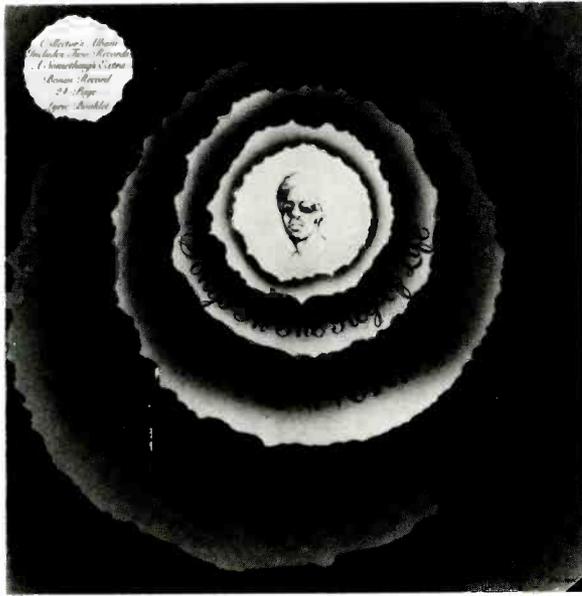
**WE PUT
ONLY ONE
LABEL ON
OUR MUSIC.**

KEITH BARROW
B.T. EXPRESS
VERNON BURCH
CHARISMA BAND
BILLY COBHAM
CURTIS THE BROTHERS
MILES DAVIS
TYRONE DAVIS
DYNAMICS
RONNIE DYSON
EARTH, WIND & FIRE
EMOTIONS
FANIA ALL-STARS
MAYNARD FERGUSON
ERIC GALE
BENNY GOLSON
DEXTER GORDON

ELEANOR GRANT
HERBIE HANCOCK
Z.Z. HILL
LINDA HOPKINS
FREDDIE HUBBARD
HELEN HUMES
THELMA JONES
STEVE KHAN
HUBERT LAWS
RAMSEY LEWIS
JON LUCIEN
CHERYL LYNN
CASH McCALL
JOHN McLAUGHLIN
MANHATTANS
JOHNNY MATHIS
THE MIRACLES

THE NOBLES
RETURN TO FOREVER
SANTANA
BOZ SCAGGS
MARLENA SHAW
WAYNE SHORTER
PHOEBE SNOW
JOHNNIE TAYLOR
PETER TOSH
TOWER OF POWER
WAH WAH WATSON
WEATHER REPORT
DENIECE WILLIAMS
TONY WILLIAMS
BILL WITHERS
BOBBY WOMACK
JOE ZAWINUL

Columbia Records and Tapes.



Record World 1977

Top Album (Solo Artist)

1. **SONGS IN THE KEY OF LIFE**
Stevie Wonder—Tamla
2. **MARVIN GAYE LIVE**—Tamla
3. **BREEZIN'**
George Benson—Warner Bros.
4. **NATALIE**
Natalie Cole—Capitol
5. **ALL THINGS IN TIME**
Lou Rawls—Phila. Intl.
6. **UNPREDICTABLE**
Natalie Cole—Capitol
7. **TEDDY PENDERGRASS**—Phila. Intl.
8. **YOU ARE MY STARSHIP**
Norman Connors—Buddah
9. **THIS IS NIECY**
Deniece Williams—Columbia
10. **IN FLIGHT**
George Benson—Warner Bros.

Top Album (Group)

1. **SPIRIT**
Earth, Wind & Fire—Columbia
2. **HOT ON THE TRACKS**
Commodores—Motown
3. **HARVEST FOR THE WORLD**
Isley Bros.—T-Neck
4. **ASK RUFUS**
Rufus—ABC
5. **LOOK OUT FOR #1**
Brothers Johnson—A&M
6. **COMMODORES**—Motown
7. **GO FOR YOUR GUNS**
Isley Bros.—T-Neck
8. **MESSAGE IN THE MUSIC**
O'Jays—Phila. Intl.

9. **WILD CHERRY**—Epic
10. **GOOD HIGH**
Brick—Bang

Top Soundtrack

1. **CAR WASH**—MCA
2. **SPARKLE**—Atlantic

Top Male Vocalist

1. **STEVIE WONDER**—Tamla
2. **MARVIN GAYE**—Tamla
3. **GEORGE BENSON**—Warner Bros.
4. **LOU RAWLS**—Phila. Intl.
5. **JOHNNY GUITAR WATSON**—DJM
6. **TEDDY PENDERGRASS**—Phila. Intl.
7. **JOHNNIE TAYLOR**—Columbia
8. **JAMES BROWN**—Polydor
9. **TYRONE DAVIS**—Columbia
10. **BILLY PAUL**—Phila. Intl.

Most Promising Male Vocalist

1. **JOHNNY GUITAR WATSON**—DJM

Top New Male Vocalist

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **WALTER JACKSON**—United Artists

Top Female Vocalist

1. **NATALIE COLE**—Capitol
2. **ARETHA FRANKLIN**—Atlantic
3. **DONNA SUMMER**—Casablanca
4. **THELMA HOUSTON**—Tamla

Most Promising Female Vocalist

1. **THELMA HOUSTON**—Tamla

Top New Female Vocalist

1. **DENIECE WILLIAMS**—Columbia

Top Male Group

1. **COMMODORES**—Motown
2. **ISLEY BROS.**—T-Neck
3. **EARTH, WIND & FIRE**—Columbia
4. **O'JAYS**—Phila. Intl.
5. **PARLIAMENT**—Casablanca
6. **SPINNERS**—Atlantic
7. **MANHATTANS**—Columbia
8. **GRAHAM CENTRAL STATION**—Warner Bros.
9. **BOOTSY'S RUBBER BAND**—Warner Bros.
10. **TAVARES**—Capitol

Most Promising Male Group

1. **LTD**—A&M

Top New Male Group

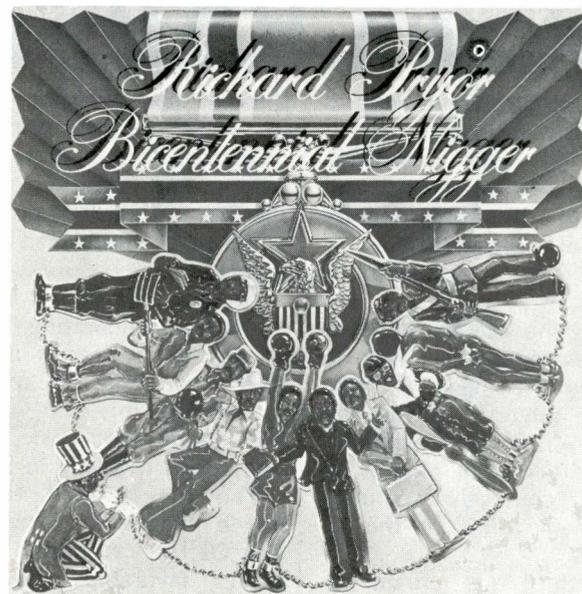
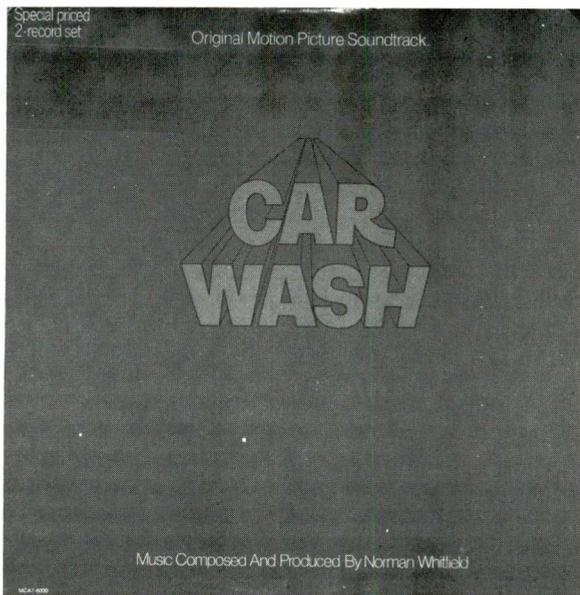
1. **SLAVE**—Cotillion
2. **MAZE**—Capitol

Top Female Group

1. **EMOTIONS**—Columbia
2. **SILVER CONVENTION**—Midsong
3. **LABELLE**—Epic

Top New Female Group

1. **HOT**—Big Tree



R&B Album Awards

Most Promising Female Group

1. EMOTIONS—Columbia

Top Vocal Combination

1. RUFUS FEATURING CHAKA KHAN—ABC
2. B.T. EXPRESS—Columbia
3. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA

Most Promising Vocal Combination

1. SYLVERS—Capitol

Top New Vocal Combination

1. DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA

Top Instrumental Group

1. BLACKBYRDS—Fantasy
2. ROY AYERS UBIQUITY—Polydor
3. CRUSADERS—ABC

Top Orchestra

1. SALSOU ORCHESTRA—Salsoul

Top Instrumentalist

1. RONNIE LAWS—Blue Note
2. BOB JAMES—CTI
3. WALTER MURPHY—Private Stock

Top New Instrumentalist

1. WALTER MURPHY—Private Stock

Most Promising Instrumentalist

1. JOHN HANDY—ABC

Top Featured Vocalists (Male)

KC

KC & The Sunshine Band—TK

RONNIE ISLEY

Isley Bros.—T-Neck

EDDIE LEVERT

O'Jays—Phila. Intl.

Top Featured Vocalists (Female)

CHAKA KHAN

Rufus—ABC

GLADYS KNIGHT

Gladys Knight & The Pips—Buddah

Top Jazz Crossover

1. ROY AYERS UBIQUITY—Polydor

Top Duo

1. BROTHERS JOHNSON—A&M
2. McCOO & DAVIS—ABC

Top New Duo

1. BLAND & KING—ABC
2. THELMA HOUSTON & JERRY BUTLER—Motown

Most Promising Duo

1. ASHFORD & SIMPSON—Warner Bros.

Special Achievement

STEVIE WONDER

BROTHERS JOHNSON

QUINCY JONES

Top Comedy Album

1. BICENTENNIAL NIGGER

Richard Pryor—Warner Bros.

Top Comedy Artist

1. RICHARD PRYOR—Warner Bros.

Top Producers

KENNY GAMBLE AND LEON HUFF

NORMAN HARRIS

FREDDIE PERREN

CHUCK JACKSON AND MARVIN YANCY

MAURICE WHITE

NORMAN WHITFIELD

STEVIE WONDER

Encore Award

LOU RAWLS

Motown: R&B's Perennial Trendsetter

■ Rhythm and blues continued to jolt the music industry at a meteoric clip this year, clearly ascertaining that its significance and relevance to the contemporary music scene is devastating in its appeal and value as a musical art form.

Surveying the way as the leading r&b entrepreneur, Motown Records has once again retained its reigning title, and further enhanced the crossover appeal and overall excitability of r&b as an enterprising, creatively expanding and dominant force on the industry.

The watchful eye remains on Motown as an innovator of r&b creatively, as well as in the vital areas of marketing, merchandising, advertising and promotion. Bunky Sheppard, VP of r&b promotion, surmised, "Traditionally we have always been recognized as an r&b company, but we feel that although our roots are essentially in r&b, we have brought credibility to r&b as a much broader form of music."

"We are equipped with one of the finest promotion teams in the industry, and we have been instrumental in the crossover acceptance of r&b, which has made it more viable as music, enhanced radio acceptance on top 40 stations, and made the artists more marketable."

Mike Lushka, VP of marketing, explained that Motown's "total music concept" governs the marketing strategy for r&b product. "We have been very successful in

the r&b market basically because we were the first company to recognize its potential and saleability, and secondly we were the first to treat it as product that could reach more than black audiences."

At the close of last year, Motown was celebrating the most productive quarter in its history. And that surge of momentum carried into this year to generate the company's most successful and productive year in its history.

The long-awaited release of Stevie Wonder's "Songs In The Key Of Life" surpassed even the most favorable expectations, shipping double-platinum and immediately jetting to the top of the charts. Pulled from the album were also two chart-topping singles, "I Wish" and "Sir Duke," with undoubtedly more to come from the 21 song collection.

Wonder's masterful performance not only attained a new level of excellence for contemporary r&b but transcended the imposing barriers and limitations of r&b, and achieved even greater recognition for him as an artist and producer in the American Music Awards and the Grammy Awards by winning the Album of the Year.

Superstars Diana Ross, Marvin Gaye, Smokey Robinson, the Commodores, Jermaine Jackson and David Ruffin maintained their prolific track records, while Motown's new breed of stars, Thelma Houston, Jerry Butler, Syreeta Wright, G. C. Cameron, Tata

Vega, Willie Hutch, Jr. Walker, The Dynamic Superiors and Ronnie McNeir generated additional thrust and productivity as major recording stars.

The monthly simultaneous releases of Marvin Gaye's "Live At The London Palladium," and the Commodores fifth album, "The Commodores," created an immense impact on the marketplace, both going platinum within weeks of their release.

Marvin Gaye's throbbing and infectious "Got To Give It Up" was an instantaneous hit and eased its way to the top of the r&b, disco and pop charts. The Commodores once again found their niche with a soothing ballad, "Easy," and it is currently skyrocketing to the top of the charts. The Commodores, on a worldwide tour, continue to carry their banner internationally with record breaking sales in Japan, The Phillipines and Africa.

Smokey Robinson's "Deep In My Soul" reaffirmed his ranking as a premier performer, while Tata Vega's second album, "Totally Vega," brought her additional attention as one of the brightest to emerge from the company's "new crop" of superstars. Culled from the album is her current hit, "You'll Never Rock Alone."

Newest of Motown's long line of stellar harmony groups is the Dynamic Superiors, whose recent album, "Give & Take," produced by Holland-Dozier-Holland, has stimulated their biggest success

to date with a powerful remake of the early hit "Nowhere To Run."

In the coming months Motown will maintain its momentum with a top list of releases from most of its major artists. Leading the way will be a special Stevie Wonder "Documentary" multi-album package which will trace his numerous hits dating back to "Finger Tips."

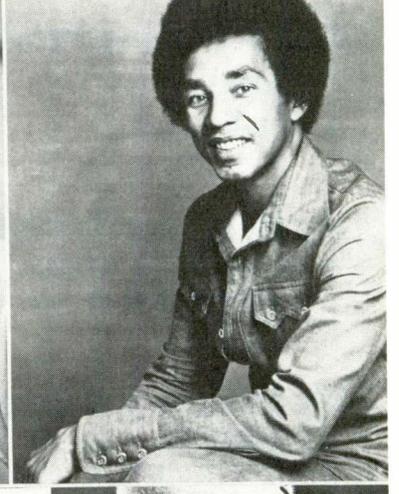
Studio albums by Marvin Gaye and Diana Ross will follow their hit live albums, and Smokey Robinson's soundtrack album from the feature film "Big Time" was just released. Robinson penned the music and also served as executive producer of the film.

Jermaine Jackson's new album was just released. The album, "Feel The Fire," follows up the success of his debut solo set, "My Name Is Jermaine."

Syreeta and G. C. Cameron, who released solo albums this past year, will be featured in a duet album, which promises to be as exciting and the "Thelma & Jerry" duet set recently released.

Thelma Houston, now a headliner after the success of her critically acclaimed hit single, "Don't Leave Me This Way," and gold album, "Any Way You Like It," is scheduled for another solo album. And Jerry Butler, who refurbished his career with the hit "I Wanna Do It To You," taken from his album, "Suite For The Single Girl," is also set to release a solo album.

(Continued on page 36)



Motown's wealth of r&b pacesetters is exemplified by (top row, from left): Stevie Wonder, Diana Ross, Marvin Gaye, Smokey Robinson; (bottom row) Thelma Houston, Jermaine Jackson, Commodores, Jerry Butler.

Thank You, NATRA, for your support



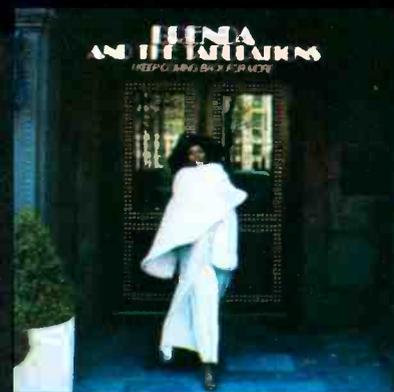
Donna Summer
I Remember Yesterday
NBLP 7056



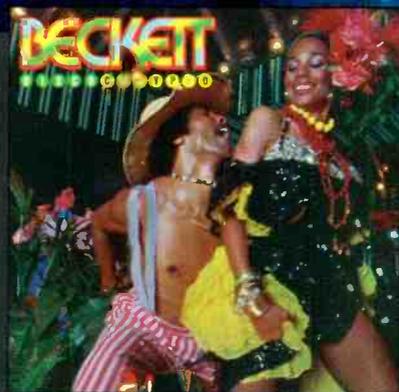
Parliament
Parliament Live/P. Earth Tour
NBLP 7053



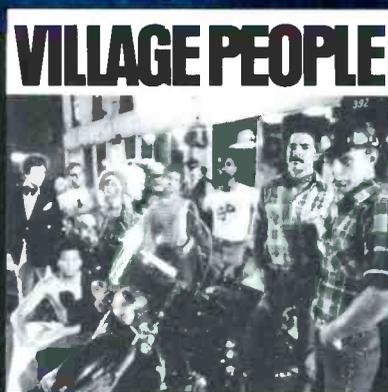
Cameo
Cardiac Arrest
CCLP 2003



Benda & The Tabulations
I Keep Coming Back For More
CCLP 2002



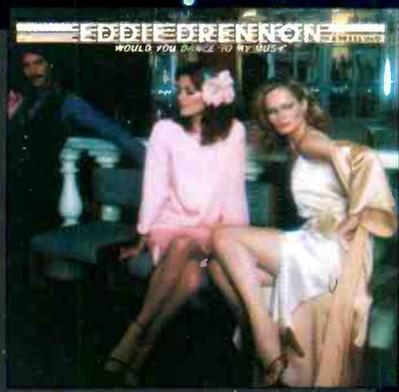
Beckett
Disco Calypso
NBLP 7059



Village People
Village People
NBLP 7064



Love & Kisses
Love & Kisses
NELP 7063



Eddie Drennon
Would You Dance To My Music?
NBLP 7052



Munich Machine
Munich Machine
NBLP 7058



Mec
Star Wars And Other Galactic Funk
MNLP 8001

from the
Casablanca Record and FilmWorks family



millennium

Cecil Holmes
Chocolate
City



DOUGLAS

A&M Increases Its R&B Impact

■ A&M Records has historically had a strong track record in the industry for releasing best selling pop albums. This year, the label has also emerged as a major force in the r&b market. A&M is anticipating an even greater share in the market, due, in a large part, to the anticipated strength of its r&b activity during the next fiscal year.

The label has already established two major new r&b acts this year, the Brothers Johnson and L.T.D., in addition to receiving consistently strong r&b action from such artists as Billy Preston and Quincy Jones. A&M was also successful in crossing over many of its pop artists such as Pablo Cruise and Peter Frampton into the r&b market. In addition to the above acts, the label has r&b and crossover artists waiting in the wings—Letta Mbulu, Karma, Milton Nascimento, Gino Vannelli, Hummingbird and Chuck Rainey, to name a few. It is with these artists, and with the addition of producer Bobby Martin to the label, that A&M is becoming an even stronger force in the r&b market.

Record World recently asked several key A&M executives to comment on the label's rapid expansion into the r&b market and its plans for the future. "We like to think that our growth in the r&b market has been a natural one," remarked A&M president Gil Friesen. "We didn't get together one day and say, 'we must sign ten new acts and go after this market.' We didn't try to encourage established acts to join the label so we would be guaranteed a certain percentage of the r&b charts. What we did, which is consistent, I believe, with the way we sign and develop all of our acts, was to wait until the right artists came along, and then to develop these acts on a long-term basis. This way, the acts would hit the charts when they were ready, not when we decided we needed to have a few acts on the r&b charts.

In the case of the Brothers Johnson, although their first two albums went platinum in an incredibly short period of time, their career was carefully developed by Quincy Jones until they were ready to begin their own solo careers. Quincy, as you know, had one of the major pop and r&b albums of the year with his 'Roots' album. The Brothers first toured and recorded with Quincy before he produced their first A&M lp, 'Look Out For Number 1.' That album, and their newest release, 'Right On Time,'



Brothers Johnson, LTD

have established the Brothers Johnson as one of the top acts in the country. L.T.D. had two albums on the label before their best selling hit single, 'Love To The World.' That single was just a taste of what the band has the capability to do. Their new album, produced by Bobby Martin, has already sold over 150,000 units in the first week of release. This is the album for L.T.D. and it will be a tremendous success because the band is now ready to deliver, and we are proud to have success.

"As a result of these artists, and many others, we have increased our potential in the market by making the necessary additions to our field force to promote and market these al-

bums to their fullest potential. This is the manner in which we prefer to grow, follow a career until it is ready to break, and then put all of our efforts into one united major campaign for the artist. That has generally been our approach with all of our artists, but we are particularly proud of our recent growth and development in the r&b field."

"In terms of r&b, I think we've established two important traditions for ourselves at A&M," reports Kip Cohen, vice president of a&r. "We've found that we can get significant r&b airplay on a number of our non-black artists.

"We can start with a West Indian girl from England, Joan Armatrading, whose music defies any category, move on to the

Brothers Johnson, a platinum act that has not only held its r&b audience but crossed over heavily into other categories, and then consider the situation with a white English superstar, Peter Frampton, who got r&b play with his super-selling 'Frampton Comes Alive' album.

"I would like to also mention Letta Mbulu, a premier South African vocalist, who without succumbing to standard treatment created a contemporary album for the U.S., 'There's Music In The Air,' while maintaining the ethnic character of her work. Or consider Milton Nascimento, a Brazilian jazz artist, or Gino Vannelli, an Italian/French/Canadian artist—we have all of these artists

(Continued on page 44)

MCA: A Well-Timed Entry into R&B

■ MCA Records had for some time been eyeing the established and ever popular r&b music field, but wisely waited for just the right situation for successful entry. The proper situation finally presented itself last summer when the Norman Whitfield composed and produced soundtrack to the Art Linson-Gary Stromberg production of the movie "Car Wash" was offered to MCA Records for distribution.

Perhaps the toughest part of marketing product in an area that is relatively new to a company is the ability of that company to attain credibility in that particular area and MCA executives knew that above all, their initial foray into the field of r&b had to be accompanied by strong product. And the "Car Wash" soundtrack project embodied all the right pieces for success: The album was composed and produced by Norman Whitfield, an established and highly successful r&b com-

poser and producer whose previous recording projects had registered well over 60 million units in sales; a major motion picture with which cross promotions could be easily established; and the acknowledged motion picture soundtrack expertise of the MCA marketing force.

The result was phenomenal. With a platinum soundtrack lp, a platinum single ("Car Wash"), the second single ("I Wanna Get Next To You") and a third single ("I'm Going Down"), MCA was able to establish Rose Royce as a hit act and more importantly, demonstrate it has the capability for success in the r&b field.

The success of "Car Wash" prompted MCA president J. K. Maitland to expand even further into the burgeoning r&b field. The initial expansionary move proved to be a major production agreement with Bob Schwaid and Reggie Lavong's Rollers Productions.

The first act to be released under the Rollers aegis was the 14-piece group from Trinidad, Kalyan. Kalyan is produced by Tony Silvester. Currently, Silvester has Kalyan in the studio working on their second MCA/Rollers release with touring plans being formulated for this summer.

Also released by MCA under the Rollers agreement is Lifestyle, a group from Rochester, N.Y., produced by Billy Jackson; Man's Theory; LaSo, created and produced by Joe Bataan; Karen Pree, produced by Clay McMurray and soon-to-be released albums by former Kool & The Gang member Ricky West and Gary Toms (of Gary Toms Empire fame).

The MCA/Rollers production agreement was quickly followed by a production deal with veteran producer / songwriter / artist Van McCoy and his partner, longtime songwriter and manager Charles Kipps, Jr. McCoy, perhaps best

(Continued on page 28)

Music To Our Ears.

R&B Awards

Singles

Top Instrumental Group
#1 Rhythm Heritage

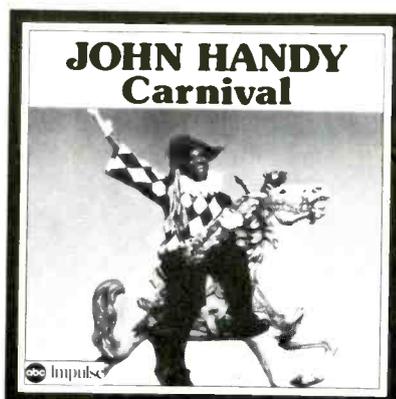
Top Duo
#1 Marilyn McCoo and Billy Davis, Jr.

Top New Duo
#1 Bobby Bland and B.B. King

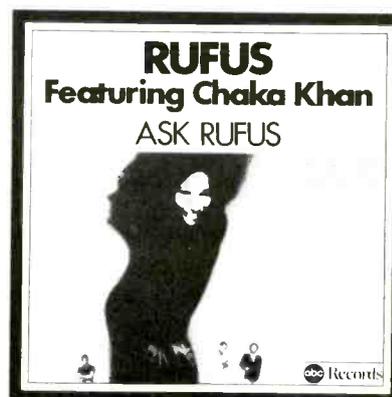
Albums



Top Vocal Combination
#1 Rufus featuring
Chaka Khan



Most Promising
Instrumentalist
#1 John Handy



Top Featured
Vocalist (female)
#1 Chaka Khan

To our artists, and to NATRA, a tip of the hat.
From all of us at ABC.

abc Records

At Capitol, Crossovers Are the Key

■ Capitol Records formed its soul division in 1973 and in the intervening years has become one of the leading labels in the r&b/soul and jazz field with acts such as Natalie Cole, The Sylvers, Tavares and Maze—all of which have crossed over and climbed the pop charts as well.

According to Larkin Arnold, Capitol's vice president, soul division, "Three-and-a-half years ago all we had was Nancy Wilson. Since then we signed and broke a number of top acts. Now we're into the second wave with acts such as Maze, Caldera and The Rance Allen Group."

One of Capitol's biggest success stories is Natalie Cole, who has followed her father into the realm of stardom. In the past couple of years, she has collected five Grammy Awards, three gold albums ("Inseparable," "Natalie" and "Unpredictable"), and six crossover hit singles ("This Will Be," "Inseparable," "Sophisticated Lady," "Mr. Melody," "I've Got Love On My Mind" and the new "Party Lights").

Similarly, The Sylvers have skyrocketed to success. This youthful family singing group moved to Capitol in late 1975 and immediately struck gold and platinum with their single "Boogie Fever," which sold two-and-a-half million copies on its way to the top of **Record World's** r&b and pop charts. It was taken from the best-selling "Showcase" album, which also contained the hit "Cotton Candy." Aided by a multitude of television appearances, The Sylvers' current album, "Something Special," has spawned two more crossover hits—the gold "Hot Line" and "High School Dance."

Another family singing group on Capitol is Tavares, who have had 11 top 15 r&b singles in a row, all of which also crossed over into the pop listings. The latest in the string of successes is "Whodunit," but a new single, "Goodnight My Love," has just been released.

Currently in the national spotlight with their self-titled debut album (on **RW's** r&b and pop charts) is Maze Featuring Frankie Beverly. Originally a part of the Philadelphia scene before moving to San Francisco, Maze had a few singles on other labels using other names before their Capitol album and hit single, "While I'm Alone." A second single, "Lady Of Magic," has just been released.

Another group that has been hot on the r&b chart during the past year is Sun, a 10-man band from Dayton, Ohio. They first stirred up excitement with the hit "Wanna Make Love (Come Flick My BIC)" off their similarly-

titled debut album. With the release of their second album, "Sun-Power," in March, they scored again with "Boogie Bopper." The second single from that album, "Just A Minute Of Your Time," has just been released.

Nancy Wilson, who has spent her entire solo recording career on Capitol, continues to have best-selling albums and sell-out concert appearances.

A recent addition to Capitol's roster is The Rance Allen Group from Detroit. After three popular albums and several singles on another label, the group switched to Capitol for the release of their "Say My Friend" album in April.

Freda Payne made a name for herself in the early '70s with a long string of soul and pop hits such as "Band Of Gold" on Invictus (which was distributed by Capitol at that time). Now she is back at Capitol, this time signed directly to the label. She has two Capitol singles, "I Get High (On Your Memory)" and "Bring Back The Joy."

Bill Cosby debuted on Capitol in May, 1976, with "Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own," a musical and satirical album that made both the r&b and pop charts as did the two singles from it, "Yes, Yes, Yes" and "I Luv Myself Better Than I Luv Myself." Cosby also served as the inspiration, musical advisor and executive producer of the jazz and soul instrumental album "For

The Cos Of Jazz" by the First Cousins Jazz Ensemble. A regular comedy album recorded in Las Vegas, "My Father Confused Me . . . What Must I Do? What Must I Do?," was released in February.

Most of Capitol's recent expansion into the field of jazz-oriented music has taken place in the soul division. It began last September with the release of Caldera's self-titled debut album which contained the r&b-charted single "Out Of The Blue."

Earlier this year, Capitol signed a multi-artist, multi-album production deal with Zembu Productions, Inc., which is headed by Jerry Schoenbaum and Skip Drinkwater (the latter has produced more than 35 jazz and soul artists). The first album under the pact was Polish jazz violinist Zbigniew Seifert's self-titled album. The second artist brought to the label by Zembu is trumpet and flugelhorn player Eddie Henderson, whose album is titled "Comin' Through."

Several other popular jazz artists have already received airing on r&b radio around the country. Albums by two of them—Gary Bartz' "Music Is My Sanctuary" and Raul de Souza's "Sweet Lucy"—were released by Capitol on May 16.

Keyboardist BobbyLyle emerged on June 13 with his first Capitol album, "The Genie."

Another soul group Capitol is nurturing is Brief Encounter. The nine-man band received good

response to their first Capitol single, "What About Love," released last year. A new single, "In A Very Special Way," was recently released.

Overlapping into the r&b and soul field is the disco market which Capitol has scored consistently in with acts ranging from Tavares to Natalie Cole. Recently Maze's "Time Is On My Side" and Raul de Souza's "Sweet Lucy" have become popular disco favorites so Capitol released the two songs together on the label's first 12-inch disco single available to consumers.

Kraftwerk

Another unusual disco phenomenon is Kraftwerk, a group of four classically-trained German electronics wizards whose new Capitol album, "Trans-Europe Express," is becoming the latest rage in discos. R&B radio stations and discos were originally sent a 12-inch, 45 rpm disco single of "Trans-Europe Express/Metal On Metal." As interest increased, a 12-inch, 33 1/3 rpm promotional single of the two tunes (shortened down and retitled "Trans-Metal Express") was sent to all radio stations. In addition, a consumer single of "Trans-Europe Express" was released July 18.

To increase the airplay of Capitol's r&b and soul product, Paul Johnson, formerly known as radio personality Fat Daddy, has been hired as national promotion manager, black product.



R&B at Capitol features such talents as (clockwise, from top left): Natalie Cole, Tavares, Sylvers, Maze (featuring Frankie Beverly).

TO NATRA FROM
THE BROTHERS JOHNSON:

THE BROTHERS JOHNSON

To all members of NATRA

We have been blessed to have had the opportunity of meeting and becoming friends with a number of people throughout this industry that we conceivably would never have met had it not been for you.

We are blessed to have had incredible support from all of you beautiful, creative people. You took the music that flows through our minds and brought it to the people, so that their lives may be comforted, "partied to," or whatever the feeling that the music brings.

What we are really trying to say is that you have made us what we are today. And we are grateful for your support and love.

MAY YOUR MUSIC COMMUNICATE TO
EVERYONE WITHIN EARSHOT, FOR YOU,
THE COMMUNICATOR, ARE THE SAVIOR OF TOMORROW...

With love,

George Johnson *Louis Johnson*

GEORGE and LOUIS JOHNSON
a.k.a. "THE BROTHERS JOHNSON"

"LET THE MUSIC PLAY"



#1 Top Duo – R&B Albums
#1 Most Promising Duo – R&B Singles
Special Achievement Award – The Brothers Johnson/Quincy Jones



A Healthy Balance Scores for RCA

At RCA Records, rhythm and blues encompasses a balance of albums, singles and disco action revolving around artists on RCA and associated labels.

Heading the list would be the imminent release of the second album by Dr. Buzzard's Original Savannah Band. Close to a platinum block-buster, the group's first RCA lp, "Dr. Buzzard's Original Savannah Band," was one of the year's most talked about debuts and quickly established an international reputation for the band despite the fact they performed rarely and made few personal appearances.

Fresh from his best-selling "Renaissance" lp is Lonnie Liston Smith with "Lonnie Liston Smith . . . Live!," his first on-the-scene recording for RCA. Also in the funk-jazz-fusion bag are The Memphis Horns with "Get Up and Dance," and Bob Thiele's "Mysterious Flying Orchestra." From The Tymes, who have reorganized to include two new faces, there is a brand new album, "Diggin' Their Roots," with which this perennial favorite soul team hopes to literally launch a fresh career. Another recent release is D. J. Rogers' third RCA effort, "Love, Music & Life." In the debut area, there are premiere lps by Greg Perry ("Smokin'"), Edna Wright ("Oops, Here I Go Again"), the New York Community Choir ("The New York Community Choir") and Garland Green ("Love is What We Came Here For").

Midsong

New albums from Carol Douglas ("Full Bloom"), Silver Conven-

tion ("Golden Girls"), Billy Vera ("Out of The Darkness"), Love Child Afro-Cuban Blues Band ("Spandisco") and Lazarus ("Lazarus") highlight the current Midsong International Records product output, manufactured and distributed by RCA. Soul Train Records, another associated label, is coming on strong with Shalamar's "Uptown Festival." The Whispers' new hit, "Open Up Your Love," and Carrie Lucas' "Simply Carrie," with product from The Soul Train Group and Sunbear also scoring. From Tabu Records there is the breakout act Brainstorm, whose "Stormin'" lp is charting and selling, and the return to action of Jim Gold, with "I Can't Face Another Day Without You." Tattoo Records has added additional interest with The Gap Band.

Singles

Currently charting soul singles from RCA include "Lovin' Is Really My Game" (Brainstorm), "Make It With You" (The Whispers), "What The Funk" (The Memphis Horns) and "I Heard The Voice of Music Say" (Sunbear). Other r&b singles, either just released or gathering airplay and sales momentum, are Donna McDaniel's "Save Me," The Gap Band's "Little Bit of Love," The Soul Train Gang's "My Cheri Amour," Ralph Graham's "What Am I To Do," Dizzy Gillespie's Pablo collaboration with Lalo Schiffrin, "Unicorn" and Vicki Sue Robinson's new release, "Hold Tight," which already is breaking for a hit in New York radio.

On the disco scene, RCA is represented

with The New York Community Choir ("Express Yourself"), Brainstorm ("Lovin' Is Really My Game"), Love Child Afro-Cuban Blues Band ("Oye Como Va"), Vicki Sue Robinson ("Hold Tight"), Alma Faye Brooks ("Stop, I Don't Need No Sympathy") and Shalamar's long-running "Uptown Festival" smash.

TK Talent Packs Power

TK Productions has emerged as a powerful force in the r&b field with an artist roster which combines proven superstars like K.C. and The Sunshine Band, Betty Wright, and Dorothy Moore with up-and-coming performers like John Tropea and T-Connection.

K.C. and The Sunshine Band's current album, "Part 3," has just been certified platinum. Their new single, "Keep It Comin' Love," is currently building up both the pop and r&b charts.

The group's track record includes the platinum "K.C. and The Sunshine Band" album and four gold singles: "Get Down Tonight," "That's The Way I Like It," "Shake Your Booty" and "I'm Your Boogie Man." In addition, K.C. (Harry Casey) was chosen as **Record World's** most promising vocalist on an r&b single in 1976. Not bad for someone who got his start in the music business by working in the TK warehouse and using the studio at night.

Dorothy Moore

Dorothy Moore's new single, "I Believe You," from her recently released "Dorothy Moore" lp, is enjoying great success on both the pop and r&b charts. Ms.

Rhythm and blues marketing programs and promotions are a constant factor at RCA. The most recent example of such support was the press-dealer-radio reception given for The Whispers and Carrie Lucas when their current Soul Train tour brought them to New York for an appearance at Carnegie Hall.

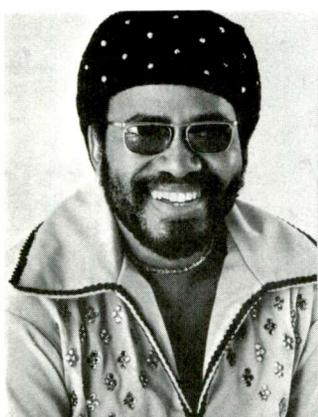
Moore, whose "Misty Blue" single was a gold seller, was named last year as **Record World's** most promising female r&b album vocalist.

The current TK release schedule is also highlighted with albums from other artists with gold in their pasts. Betty Wright, whose "Clean Up Woman" was certified gold, has recently released an lp titled "This Time For Real." Timmy Thomas, whose single "Why Can't We Live Together?" was a platinum seller, has just released his latest effort, titled "The Magician."

Rounding out the new releases are John Tropea's "Short Trip To Space" and T-Connection's "Magic." These two albums, which have been enthusiastically received are the most recent examples of the company's commitment to breaking and developing new talent.

TK's current success is due to label president Henry Stone, the company's founder, and a pioneer of the recording industry. Despite a long career as an independent distributor, Stone feels the key to TK's success lies in the fact that

(Continued on page 36)



RCA r&b artists include (top row, from left): Lonnie Liston Smith, N.Y. Community Choir, Shalamar, The Tymes; (bottom row) Memphis Horns, D.J. Rogers, Carol Douglas, Dr. Buzzard's Original Savannah Band.

T O N A T R A F R O M L . T . D . :

*Thanks for all your
love, togetherness and devotion.*



1 MOST PROMISING MALE GROUP - R&B ALBUMS

1 MOST PROMISING MALE GROUP - R&B SINGLES

10 TOP RECORD GROUP - "LOVE BALLAD"



Atlantic's Soul Continues To Thrive

■ The recent (June 14th) RIAA gold certification of "Slave," this 9-man Ohio band's debut album on Cotillion Records (distributed worldwide by Atlantic), brought everyone back to some very clearly-defined basics of r&b. Their May advertising had boasted ironically that, "In the past 11 weeks, 395,000 people have bought an album you've probably never heard." For Slave, as with many an r&b act starting out on its recording career these days, recognition was an old story — of which hearty sales was only one part.

It was, in fact, the album charts of **Record World** (nearly two months before those ads appeared) that first started to tell the story. Slave's lp had debuted on the **RW** pop charts a week ahead of its appearance inside the magazine's r&b top 40. By the first week in April, the album had broken to the inside of the top 20 r&b; and had made it inside the top 100 on the pop chart as well.

The recent collaboration of the Average White Band and Ben E. King, two acts who represent several generations of r&b successes spanning two continents and two decades of Atlantic history, not only yielded a fine album—"Benny And Us," produced by Arif Mardin and Atlantic president Jerry Greenberg, and released less than one month ago—but also showed that the whole could turn out to be much greater than the sum of its parts.

But such collaborations are not unusual occurrences at Atlantic.

An inspired pairing brought Aretha Franklin together with producer/composer Curtis Mayfield for the RIAA gold album "Sparkle" (her 21st gold record on Atlantic), whose initial single, "Something He Can Feel," spent the entire month of July '76 as **RW's** #1 r&b single. This project was echoed a year afterward with Aretha's single "Break It To Me Gently," a solid r&b chart smash produced and composed by Marvin Hamlisch and Carole Bayer Sager.

As for the future, consider some of these combinations that have taken shape: Sister Sledge, who have literally grown-up on the label over the last six years, have completed an album in Munich with Silver Convention masterminds Michael Kunze and Sylvester Levay, titled simply "Together," and released this week.

Ray Barretto, who established his name in Latin music over the years and has now exploded as a leader on the jazz-fusion scene, chose none other than Wilton Felder, Joe Sample and Stix Hooper—the Crusaders—to produce his first studio album for Atlantic, set for late-summer release.

The Impressions also continue to make history, now on Cotillion Records. Not only have they returned to their original classic 3-voice format, but they've reunited on their latest single, "Can't Get Along," with the great Johnny Pate, the producer/arranger associated with the vocal group's biggest hits of the early '60s, "It's All Right," "Keep On Pushing," "Amen," "People Get

Ready," and so many others.

And Margie Joseph, the sultry New Orleans songstress who carved out a career for herself on Atlantic over the course of four albums during the '70s, is now involved in her first production with the master, Johnny Bristol.

Bristol, after a late-starting solo career that has already yielded its share of multi-million sellers, came to Atlantic last fall with his first album from the label, "Bristol's Creme," featuring "You Turned Me On To Love" and "I Sho Like Groovin' With Ya." His next single, "Strangers in Dark Corners," is due for release in just a few weeks, to be followed by an album in October.

There are always those combinations, on the other hand, that no one would ever think of tampering with. After eleven RIAA gold records on Atlantic in under six years, the working relationship of the Spinners and their exclusive producer Thom Bell is the stuff of which legends are made. The Spinners' latest album, "Yesterday Today & Tomorrow" (which introduced their new lead singer John Edwards on one track), was released in March, preceding their long-overdue return to Europe (where "Could It Be I'm Falling In Love" was enjoying renewed chart success after so many years) and their maiden voyage to Japan.

There other such enduring relationships upon which Atlantic and its various custom labels have come to depend: The Trammps and and the Baker-Harris-Young production team are untouched

as the crowned heads of disco, and their Atlantic albums — "Where the Happy People Go" and "Disco Inferno" — are consistently best-selling catalogue entries.

And now the Baker-Harris-Young crew has taken over the production reins for Blue Magic, the million-selling Atlantic/Atco group ("Sideshow") whose sixth lp for the label is set for October release.

Castor-Pruitt Productions should be equally familiar, now that the Jimmy Castor Bunch and manager John Pruitt have built the career of "the Everything Man" into a reliable mainstay on Atlantic, up to and including Castor's fifth album, "Maximum Stimulation" (featuring "The Return of Leroy, Pt. I & II"), set for late-August release.

On Big Tree Records (distributed worldwide by Atlantic), Hot Chocolate is back on the U.S. charts with "So You Win Again," produced by the man whose name is inextricably linked with their own, Mickie Most.

And the same label has also been responsible for heating up the r&b, pop and MOR charts through the winter, spring and summer with the femme vocal trio Hot and their RIAA gold single, "Angel In Your Arms," a product of the Muscle Shoals team of Terry Woodford and Clayton Ivey.

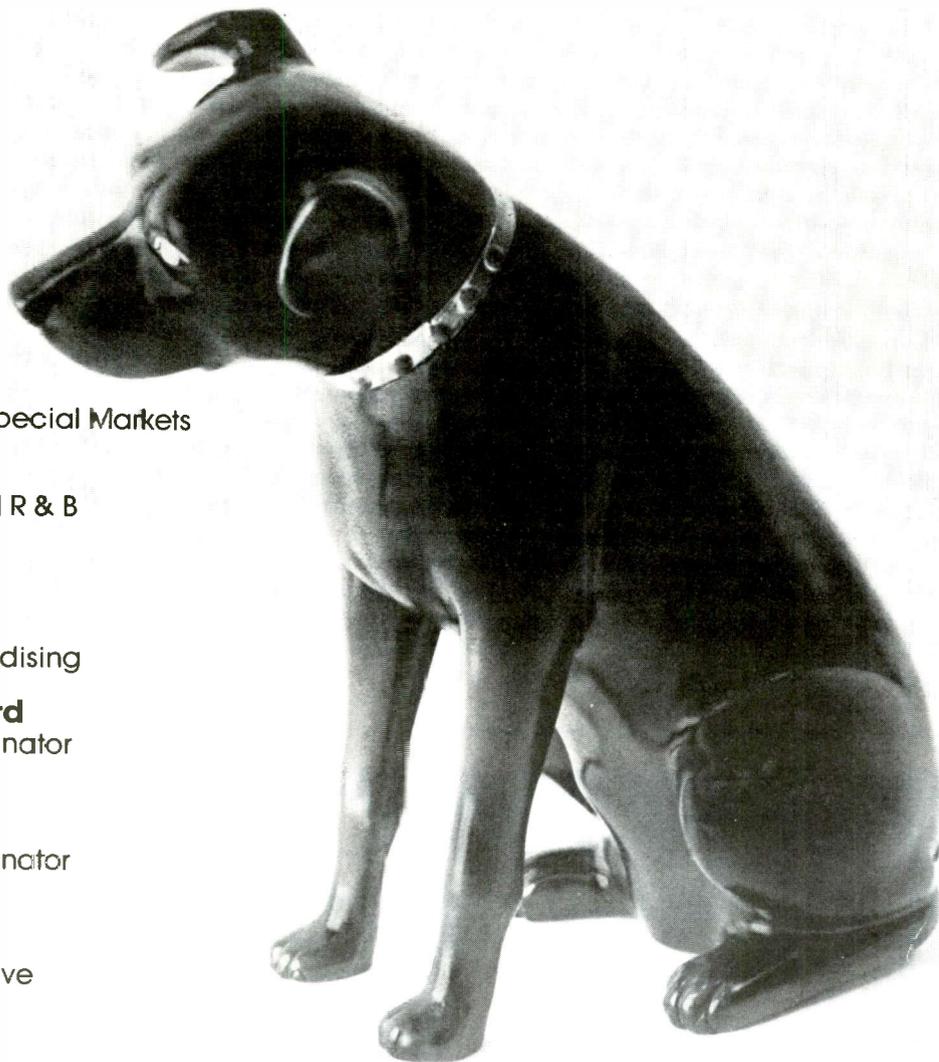
Earlier this year, Atlantic entered into a worldwide distribution agreement with Armen Boladian's Detroit-based record company Westbound, which has (Continued on page 38)



Atlantic's r&b roster includes such dynamic artists as (top row, from left): Aretha Franklin, Average White Band with Ben E. King, Johnny Bristol, Slave; (bottom row) Spinners, Temptations, Trammps.

NATRA-LY..

We'll Be There.



Ron Moseley
Vice President, Special Markets

Ray Harris
Director, National R & B
Promotion

Walt Johnson
Manager, R & B
Product Merchandising

Sharon Heyward
Promotion Coordinator

David Todd
National Disco
Promotion Coordinator

Frank West
New York City
Field Representative

Jackie "Dino" Dean
Southeast Regional
Promotion Manager

Larry "Grasshopper" Farmer
Cleveland Field Representative

Leroy Phillips
Midwest Regional
Promotion Manager

Mike Williams
Memphis Field Representative

John Young
Southwest Regional
Promotion Manager

Lygia Brown
West Coast Regional
Promotion Manager

**And we'll be representing the most exciting product
you'll be hearing this fall.**

The Whispers, Carol Douglas, Savannah Band, Vicki Sue Robinson,
Brainstorm, Daryl Hall & John Oates, The Memphis Horns, Silver Convention,
The Soul Train Gang, Odyssey, Tom Smiley, Greg Perry,
Carrie Lucas, Shalamar, Sunbear, D. J. Rogers, Darcus,
Evelyn "Champagne" King, Sharon Ridley, The New York Community Choir,
The Tymes, Chocolate Milk, Garland Green, Lonnie Liston Smith,
Edna Wright, Cottonmouth, Ralph Graham



ABC-A Full Commitment to Black Music

■ ABC Records is no neophyte in the black marketplace. The label's involvement with r&b began back in '73, anticipating the current marketability of black music. In progress since then has been the careful construction of a roster including viable and diverse black talent, simultaneous with the development of a highly motivated r&b promotion staff. It followed that the label was well-prepared to meet the market's present demand for black product.

Back in '73, then-president Jay Lasker handed Otis Smith an ABC vice presidency and the task of establishing the label in black business. Smith moved to ABC from the Invictus/Hot Wax label, which was run by Holland-Dozier-Holland; the all-r&b label had made considerable impact in the black marketplace with hot product from talents like Freda Payne, Parliament, Chairmen of the Board and the Honeycombs. Smith's position there as vice president of operations—and his previous ABC experience as vice president of sales and promotion—led to his present position.

"Our first priority," recalls Smith, "was to build a black roster that could appeal to all parts of the black record buying public—to those interested in blues, gospel, jazz and pop-crossover. We had a solid head start in blues with B.B. King already on the roster, so we concentrated on

building the roster with acts involved with other areas of black music."

Shortly after his appointment, Smith negotiated ABC's acquisition of the historic gospel-blues Peacock label and Songbird label (formed in Houston by Don Robey in '49) and the equally important blues Duke label (formed in Memphis by James Mattis in '52, and sold to Peacock a year later).

"With the Duke-Peacock acquisition," says Smith, "we gained healthy talents like Bobby 'Blue' Bland, the Sensational Nightingales, the Mighty Clouds of Joy and Carl Carlton—solid artists with staying power. In addition to picking up a few more artists we could build with, ABC then had some very important black catalogue recorded for Duke-Peacock."

The acquisition quickly bore fruit—Carl Carlton made the r&b and pop top 10 with "Everlasting Love," which was his first effort produced at and promoted by ABC. And Bobby Bland was teamed for an album with fellow blues legend B.B. King (who'd had his own ABC success with "The Thrill Is Gone" after being teamed with producer Bill Szymczyk) for a duo lp titled "Together For The First Time." The album quickly went gold.

The Four Tops were signed to ABC as a well-established black

vocal group with a feel for the city and a proven track record as a crossover act, one that continues to develop its talent today. Their first album for ABC in 1972, "Keeper of the Castle," produced two hit singles: "Keeper of the Castle" and "Ain't No Woman Like The One I Got."

Later, when the Blue Thumb label was up for sale, Smith negotiated its purchase for ABC. "We compared and analyzed both labels' rosters," Smith says. "Blue Thumb's included the Pointer Sisters and the Crusaders, two viable black acts that could add their particular dimensions to the variety of black talent recording for ABC."

After proving that it could sign and promote established black artists with large success, ABC sought to establish that it could develop, promote and break new black talent with equal success. "We proved we could do that, initially, with Rufus," Smith states. "They represent another area of black music, that of a black blues-rock that was self-contained. In the beginning, we subsidized the band's living expenses, promoted them as they toured, and conveyed to the producer what we wanted from the group. Based on their success since then, ABC came up with a major attraction."

A strong r&b promotion staff was assembled and developed in

conjunction with beefing up the roster. "Without the right people in r&b promotion, or any area of promotion, you can forget it," Smith emphasizes. "We sought to develop a team concept so we didn't have people on the staff competing against each other. We scrutinize our promotion people very carefully before they're hired, so we have people who enjoy what they do, enjoy working together as a team, and will go after something relentlessly until they bring it home."

"Women have played a large part in ABC's success with r&b promotion. I feel that women work hard on a day to day basis," Smith observes, "and I've found them to be sensitive as it relates to their jobs. Women in promotion are no longer just pretty faces—they're now respected for their success as businesspeople."

The current roster of black artists recording for ABC contains a well-balanced variety of talent, established and fresh, with large potential for longevity in the black marketplace. Alphabetically, they're Ruby Andrews, Roland Bautista, Bobby Bland, Blue Mitchell, the Booty People, the Crusaders, Marilyn McCoo and Billy Davis, Jr., the Dramatics, Floaters, the Four Tops, Hitchhikers, Al Hudson and the Soul Partners, B.B. King, Denise LaSalle, Les McCann, Harold Melvin and the Blue Notes, the Mighty Clouds of Joy, Sharon Paige, the Pointer Sisters, Ramp, Rhythm Heritage, Sam Rivers, Rufus Featuring Chaka Khan, Nights, The Younghearts, Shotgun, Dianne Steinberg, Grady Tate and Lenny Williams.

Total Backing

Unlike many record companies now getting involved with black business, ABC backs its artists with the total resources of the company, not just the resources of a single department. With that kind of backing, ABC has been able to sustain venerable superstars like Bobby Bland, B.B. King, the Four Tops, the Dramatics and the Crusaders. ABC's investments in talent development have brought handsome returns for more recently established stars like Rufus (the band's album, "Ask Rufus," is now platinum), and Marilyn McCoo and Billy Davis, Jr. (who have garnered a gold single, "You Don't Have To Be A Star," a gold album, "I Hope We Get To Love In Time," a Grammy and a hit television show). And ABC's marketing system has had no problem keeping up with the Floaters, whose lp by the same name is the fastest breaking and fastest selling album in the label's history.



ABC's soulful sounds emanate from the likes of (clockwise, from top left): Marilyn McCoo & Billy Davis, Jr., The Mighty Clouds of Joy, Lenny Williams, Floaters.



RONNIE LAWS

Top instrumentalist, albums #1

WALTER JACKSON

Top new male vocalist, albums #2

ENCHANTMENT

Top new male group, singles #2

BRASS CONSTRUCTION

Top vocal/instrumental group, disco #3

**Some Of The People Who Are Making It Work. Great Artists.
On Chi-Sound, Roadshow, Blue Note and United Artists Records and Tapes.**



Arista Is Primed for an R&B Explosion

■ In its two and a half years of existence, Arista Records has been a dynamic, progressive and multi-faceted record company—one to be hailed not only for its vital involvement in virtually every kind of music, but as well for its ability to break new artists. The r&b portion of the Arista story, under the helmsmanship of Clive Davis, the label's president, and Hank Talbert, Arista's vice president, r&b promotion, has been likewise one of steady growth, leading, inevitably, to an explosion likely to occur in the next few months.

Talent

The label's imminent r&b explosion will come from a combination of such newly signed artists as Eddie Kendricks, Mandrill, Aalon and Ray Parker, several recently signed artists like Shirley Brown and Garnett Mims, who have already had chart success on the label, and such Arista mainstays as Gil Scott-Heron, General Johnson, The Brecker Brothers, The Delfonics, Linda Lewis and Harvey Mason.

This impressive listing of artists gives Arista not only a fine mixture of established as well as new r&b artists, but also a complement of acts whose music covers the vast realm of popular music that falls into the generic categorization known as r&b music today. From the powerful street rhythms of Mandrill to the smooth disco jazz of Harvey Mason and The Brecker Brothers to the ballad wizardry vis a vis powerhouse rocking of Shirley Brown to the poetry and r&b-jazz of Gil Scott-Heron to the versatility of Eddie Kendricks and General Johnson, Arista Records has all of the r&b musical bases covered, and this portion of the young label, which has grown steadily and rapidly since its inception, is about to assert itself in major fashion.

Eddie Kendricks

The recent signing of vocalist Eddie Kendricks by Arista caused a stir in trade and consumer press, and much of the speculation that followed centered about his first recording for the label. That album will be recorded in late July, with release set for early fall, and a nationwide tour by the artist will coincide with its release.

Producing Kendricks' Arista debut will be Ray Parker, a singer-songwriter-guitarist-producer who in release.

The music of Mandrill will also have its full-fledged debut on Arista. (Continued on page 36)



Clockwise, from top left, Arista soulsters Gil Scott-Heron, Mandrill, General Johnson and Eddie Kendricks (with Arista president Clive Davis).

Stax/Volt Acquisition Buoy Fantasy

■ The acquisition of North American distribution rights to Stax/Volt/Enterprise and subsidiary labels is a key ingredient in Fantasy's expanding program of involvement in black contemporary music. It gives Fantasy a soul catalogue to complement its vast jazz catalogue.

The Stax catalogue includes classic recordings by Isaac Hayes, the Emotions, Johnnie Taylor, the Staple Singers, the Dramatics, William Bell, Albert King, Shirley Brown, Rance Allen, Margie Joseph, Booker T & the MG's, the Soul Children, the Sweet Inspirations, Barbara Lewis, Rufus and Carla Thomas, Kim Weston, Mavis Staples, Little Milton, the Temprees and many others, as well as a vast gospel catalogue. Fantasy will commence to reintroduce the material early in 1978.

Equally as important are the almost 1000 previously unreleased masters.

The first Stax release is due late August and will include new albums by Hayes, the Emotions and Albert King. New artists will also be signed to Stax, the first of which is Fat Larry's Band.

Simultaneously with the Stax deal, Fantasy has announced its distribution of Wayne Henderson's new label—At-Home Records. The debut At-Home album

by vocal quintet Allspice has just been shipped, to be followed in August by the debut album by Johnny Reason.

"Wayne has an amazing knack of discovering, developing and producing new talent," remarked Fantasy president Ralph Kaffel. "He's proven that with Side Effect and Pleasure, and the At-Home label deal is a logical extension and expansion of the relationship Fantasy has enjoyed with Wayne since 1974. It gives him the vehicle to accommodate his increasing creative activity." Side Effect's last album, "What You Need" has produced three charted singles, with a fourth shipped last week. Their third lp, "Going Bananas," is shipping in August. Pleasure has had great chart success with their "Joyous" lp and singles.

Fantasy's most notable success to date has been with the Blackbyrds. Under the stewardship of Donald Byrd, the quintet has just earned its second straight gold record for "Unfinished Business" and is currently finishing up its sixth Fantasy album, "Action."

Stanley Turrentine, Fantasy's crossover champ, has just finished recording his sixth album with Claus Ogerman arranging. The album, titled "Nightwings," will be released later this month.

Prestige artists Bill Summers

and Patrice Rushen have both broken into the soul charts with singles from their recent albums—"Feel the Heat" and "Shout It Out." McCoy Tyner's latest Milestone album is on the pop charts, and Johnny Hammond's, Ron Carter's and Sonny Rollins's latest Milestone albums have enjoyed crossover success.

Fantasy is very enthusiastic about newly-signed Paulette McWilliams, Impact, the Checkmates, and Sylvester.

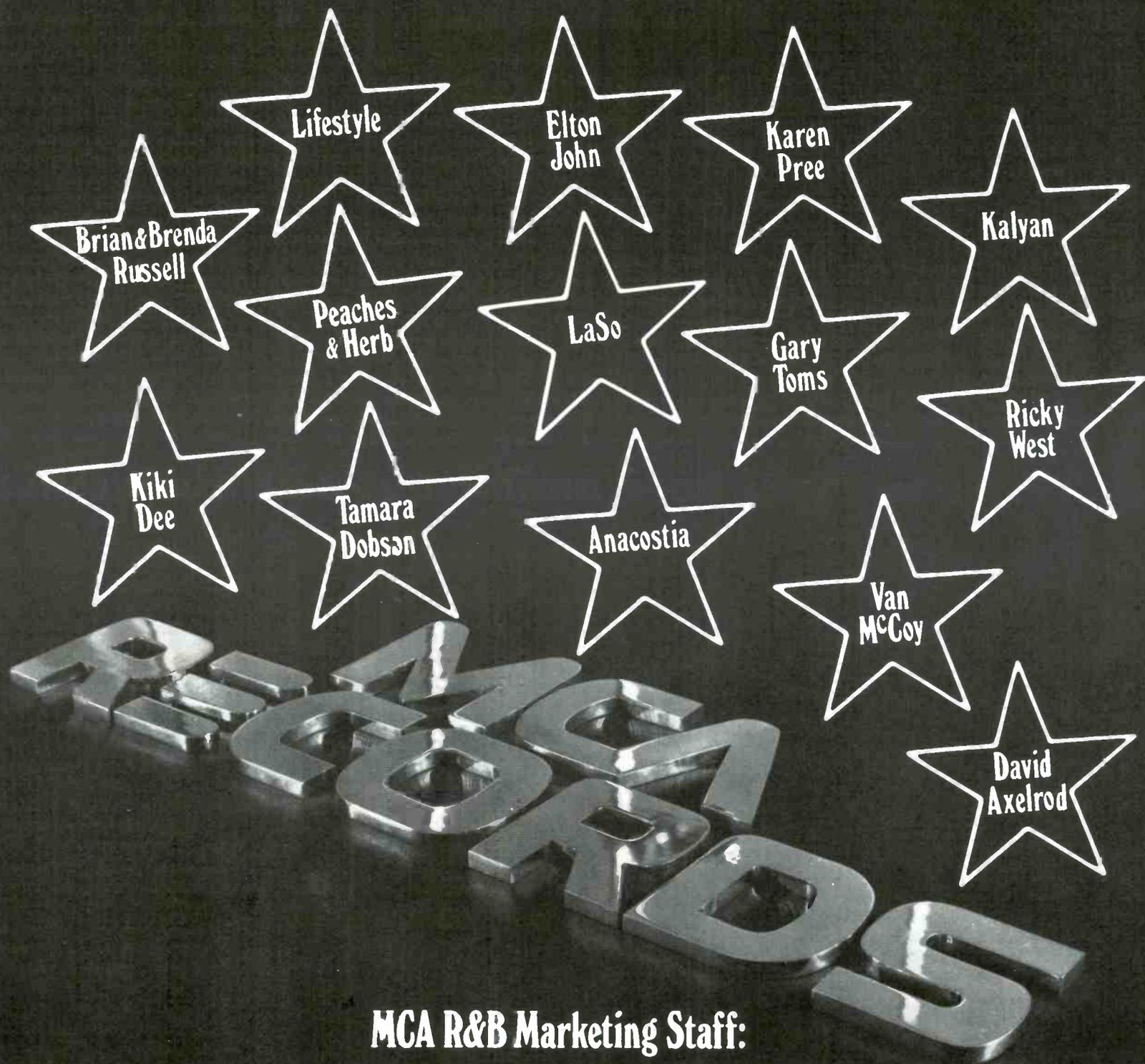
Paulette was the original lead-singer of Rufus, sang with the American Breed, and was featured on Quincy Jones's "Roots" lp. Her first Fantasy album, titled "Never Been Here Before," is set for August.

Impact, a male vocal quartet led by ex-Temptation Damon Otis Harris, made its debut on the then-Atlantic-distributed WMOT label. Their Fantasy debut has just shipped.

The Checkmates, best known for their Phil Spector-produced smash "Black Pearl," are currently working on their debut Fantasy album.

San Francisco disco sensation Sylvester co-produced his first Fantasy album with Motown veteran Harvey Fuqua and San Francisco on July 20. His lp, "Sylvester," has just been shipped.

A Salute to: NATRA



MCA R&B Marketing Staff:

Wendell R. Bates, Director

Bernie Hayes, Midwest
Sparkle Kemp, West Coast

Earl Sellers, East Coast
Lamont Simpkins, South



The
Award
Winning
Sounds
of Young
America

R&B Singles:

Top Male Group
#1 Commodores

Top Male Vocalist
#1 Stevie Wonder
#3 Marvin Gaye
#9 Smokey Robinson

Top Record (solo artist)
#1 "Got To Give It Up" – Marvin Gaye
#5 "I Wish" – Stevie Wonder
#6 "Sir Duke" – Stevie Wonder
#7 "Don't Leave Me This Way" – Thelma Houston

Most Promising Female Vocalist
#1 Thelma Houston

Top Female Vocalist
#3 Thelma Houston
#8 Diana Ross

Top Record (group)
#4 "Just To Be Close To You" – Commodores

R&B Albums:

Top Album (solo artist)
#1 "Songs In The Key of Life" – Stevie Wonder
#2 "Live At The London Palladium" – Marvin Gaye

Top Male Vocalist
#1 Stevie Wonder
#2 Marvin Gaye

Top Male Group
#1 Commodores

Most Promising Female Vocalist
#1 Thelma Houston

Top New Duo
#2 Thelma Houston & Jerry Butler

Top Album (group)
#2 "Hot On The Tracks" – Commodores
#6 "Commodores" – Commodores

Top Female Vocalist
#5 Thelma Houston

Special Achievement
Stevie Wonder
Longest Running #1 Album Of The Year

Disco Awards:

Top Male Group
#2 Originals

Top Male Vocalist
#3 Eddie Kendricks
#4 Marvin Gaye

Top Female Vocalist
#4 Thelma Houston

Top Female Group
#4 Supremes

...On Motown Records & Tapes!

©1977 Motown Record Corporation



20th Gears Up for a Soulful '77

■ Propelled by the success of the recent Peter McCann and Kenny Nolan singles and albums on the pop and MOR charts and the phenomenal sales of the "Star Wars" soundtrack album, 20th Century Records is gearing up an all-out campaign to include the r&b charts among their triumphs of 1977. This high energy activity will center around the following 20th Century Records artists: Barry White, Love Unlimited, The Love Unlimited Orchestra, Edwin Starr, Formula V and Bobbye Hall.

20th Century Records' director of a&r is Harvey Cooper, who was recently upped from director of merchandising within the label. In his Sunset Strip office, Cooper emphasized the unprecedented support that he intends to provide each r&b artist on 20th Century Records' artist roster: "Bobbye Hall and Edwin Starr's recent albums have yet to reach the peak of their sales and airplay potential and I intend to see that happen. Whereas Bobbye and Edwin have only recorded one album apiece for the label, we have a rich Barry White catalogue consisting of seven albums, most of which have earned gold status and one of



Barry White with Love Unlimited, Edwin Starr

which, 'Can't Get Enough,' turned platinum." On August 19, 20th will release a new Barry White lp, "Barry White Sings for Someone You Love," which Cooper sees as being White's strongest album yet. "We intend to make Barry White a bigger seller than he's ever been before," Cooper vowed.

Elmer Hill recently assumed the responsibilities of 20th Century Records' director of r&b promotion and he also emphasized the major push the new Barry White album will receive. Formerly 20th's midwest director of r&b promotion, Hill explained that whenever a Barry White, Love Unlimited, or Love Unlimited Or-

chestra album is released, there is always a renewed interest in that artist's catalogue. This time there will be a "conscious, determined drive to capitalize on Barry's extraordinary catalogue and bring as many of those dynamic lps back on the charts," according to Hill.

"Brazilian Love Song" is the title of the new Love Unlimited Orchestra single scheduled for release shortly after the release of "Barry White Sings for Someone You Love." "Barry has taken the Love Unlimited Orchestra in a totally new direction," Cooper explained, "and has put together an exciting, varied record encom-

passing a rainbow of musical flavors. It is not entirely a disco record but, at the same time, I can guarantee you the discos won't be disappointed by what they hear."

Love Unlimited's recent album, "He's All I Got," will be reserved to all radio, television and press to tie in with 20th's musical trilogy of Barry White, Love Unlimited Orchestra. Love Unlimited's catalogue will also be a key factor in 20th's high budget campaign toward r&b dominance.

The names of many established r&b record acts and new hot talent have been recently mentioned within the music industry as sure signings to 20th Century Records, but Cooper declined to comment on these rumors or make any announcement concerning this at this time. Acknowledging that he has held serious discussions with "several highly sought-after r&b performers who are unhappy with their record labels," Cooper stated, "all I will say is that we are prepared to totally support any new artist who wishes to join the 1977 20th Century success story."

Mercury's R&B Is Stronger Than Ever

■ With August albums by the Bar-Kays and Con-Funk-Shun upcoming, plus current action on singles by the Ohio Players and Hamilton Bohannon, the r&b department of Phonogram, Inc./Mercury Records is stronger than ever.

The division is led by Bill Haywood, national promotion/r&b, who, in addition to his regional staff, has just been augmented by Cecil Hale, national album promotion/publicity manager, r&b. Hale is former president of NATRA, and was with WVON in Chicago for several years. His duties include dealing with album oriented black radio plus maintaining a liaison with the black press.

Bar-Kays

Two of the first projects are the new albums by the Bar-Kays and Con-Funk-Shun. The Bar-Kays follow their monster "Too Hot To Stop" album of last year with "Flying High On Your Love." Their first Mercury lp spawned three r&b hits, including the pop crossover "Shake Your Rump To The Funk."

Con-Funk-Shun's second album is "Secrets" and it follows their self-titled debut effort of last year. That album sold strongest in the south and northeast, but gained

(Continued on page 36)



Mercury makes r&b magic with (clockwise, from top left): The Bar-Kays, William Bell, Ohio Players, Bohannon.

Casablanca Approach: Career Development

■ A comprehensive, thorough marketing and promotional effort combined with a firm commitment to career longevity characterizes the Casablanca Record and FilmWorks approach to r&b product. According to senior vice president Cecil Holmes, the company has always believed in the combination of a select artist roster, a tightly-knit, compact staff and careful, long-term planning to achieve maximum success.

Parliament is a case in point. Casablanca has extended full support to the group since their inception, and has seen Parliament develop into one of the most spectacular live acts in the field. In the past year, the group has released two gold albums, "The Clones Of Dr. Funkenstein" and their current "Live—P. Funk Earth Tour" lp. Casablanca waged a special promotional campaign on Parliament's behalf, joining the group in donating thousands of dollars worth of sports equipment to deserving high school sports departments. According to Holmes, the campaign was designed to "relate to the community on a people-to-people level and cut through the usual red tape."

With Parliament's power base in the r&b field established to a successful extent, a major Casablanca priority is developing a consistent crossover pattern for the group, a strategy which is showing success with last year's gold "Tear The Roof Off The Sucker" single and substantially increased album sales in pop markets.

Donna Summer has always enjoyed exceptional success in the r&b field, ever since her landmark "Love To Love You Baby" single and album broke out of the discos to r&b stations and then finally to pop success. Each succeeding single and album has done well, with a new and potentially crucial form of success demonstrated by her latest album, "I Remember Yesterday." The lp, which showcases Ms. Summer's musical range and versatility, has sold well in r&b outlets and received instant airplay acceptance. The first single from the album, "Can't We Just Sit Down (And Talk It Over)," was an intense ballad, a major departure in style for the singer, but its r&b success was dramatic. Now the B-Side, the futuristic-sounding "I Feel Love," is picking up airplay.

At Casablanca, there is a strong concentration on the r&b product of the company's custom labels. Cecil Holmes' own Chocolate



From left: Donna Summer, Parliament

City label, just slightly more than a year old, has shown immense progress in establishing two acts, Cameo and Brenda & the Tabulations. Cameo, a new self-contained group, charted with their debut single, "Find My Way," then scored a greater success with their "Rigor Mortis" single. Their album, "Cardiac Arrest," is selling in substantial six-figure numbers, their live shows have been enthusiastically received, and they are the subject of a concentrated company effort to

break them wide open. According to Roker, Cameo is "starting off following the same pattern as Parliament. We're just seeing the beginning of their emergence."

Brenda & the Tabulations is a name familiar to r&b connoisseurs, and Chocolate City has managed to re-establish Brenda after several years' absence from the scene. Her single, ("I'm A) Superstar," charted solidly and alerted audiences in no uncertain terms that Brenda was back, a point underscored by a strong

album debut, "I Keep Comin' Back For More." New Chocolate City product is scheduled shortly from Brenda and singer Jeannie Reynolds.

R&B artists on three other Casablanca custom labels are slated for an all-out promotional effort. On Millennium Records, new artist The Regal Dewy's single "Love Music" is stirring up excitement with its blend of classic and contemporary r&b stylings. Parachute Records' La-
(Continued on page 40)

Salsoul Goes All the Way with R&B

■ NEW YORK—The initial crossover artist to gain recognition for himself and help to establish the Salsoul label by germinating the seed, thereby making it one of the fastest growing contemporary labels on the market, was, coincidentally enough, Joe Bataan. His recording of "The Bottle" immediately preceded the theory of blending Latino sound with r&b rhythms and backing it with rich Philadelphia strings, based on a concept of Ken Cayre, vice president of Salsoul Records. "The Salsoul Hustle," which immediately followed, introducing The Salsoul Orchestra, instantly caused ears to perk up and when the single hit the charts, a new

phase of entertainment came into being. Using the facilities of Sigma Sound Studios, producer-composer-arranger-vibist Vincent Montana, Jr., enlisted a group of musicians whose credentials, collectively and individually, are more than impressive. Vibist-conductor Vincent Montana, Jr., Norman Harris, Earl Young, Ron Baker, Bobby Eli, Ron Kersey, Don Renaldo, Larry Washington, to name only a few, are among the leading components of the orchestra. The up-front vocal contributions of the sirens of Sigma, Barbara Ingram, Evette Benton and Carla Benson, are signatures of the Salsoul sound.

The first complete album of The

Salsoul Orchestra, on Salsoul Records, resulted in four hit singles, including the classic "Tangerine;" a second album, "Nice 'N' Naasty," with as many heavy hits, a perennial holiday album, "Christmas Jollies," which was the happiest hit of last season, and the currently charted "Magic Journey," which includes "Get-away," "Magic Bird Of Fire" and "Run Away," featuring the guest vocal of Gold Mind recording artist Loleatta Holloway, have all contributed in making The Salsoul Orchestra the flagship and house orchestra for Salsoul Records. The big band is currently in the studio working on a fifth album for release early this fall.

Contributing distinctly to Salsoul's success story was Double Exposure, four young singers from Philadelphia, whose album, "Ten Percent," produced a single of the same title, which allowed Salsoul Records to introduce the first commercial "Giant 45." Another hit bound record, "Double Exposure," offered, in addition to "Ten Percent," "Everyman" and "My Love Is Free," songs which have become standards for airplay and at discos alike. Double Exposure is preparing a brand new album, anticipated to be ready for September release.

Eddie Holman, best-loved for his multi-million gold single, "Hey There (Lonely Girl)," is back with a new album, "A Night To Remember," is currently charted.

(Continued on page 40)



Salsoul Orchestra

A Busy R&B Year for Polydor Inc.

■ The past year has been a busy one for r&b at Polydor Incorporated. Virtually every artist has released a new album, which is good news to r&b enthusiasts. Polydor has an impressive roster which includes James Brown, Gloria Gaynor, Millie Jackson, Roy Ayers, Joe Simon and Fatback. Polydor has also completely revamped its r&b department beginning with the appointment of Matt Parsons to the position of national director/r&b department. Parsons joined Polydor after a long, accomplished history which began in 1958 and included successful stints with Motown, Mercury and, from 1974 to 1977, Capitol Records, where he contributed substantially to the successes of Natalie Cole, the Sylvers, Tavares and Nancy Wilson. After beginning his new post at Polydor Incorporated, Parsons appointed Rowena Harris to the position of regional r&b manager/east. Harris comes to Polydor from Platinum Chess Records where she was national promotion director.

Another step forward in Polydor's r&b department was the recent signing of a production deal with Freddie Perren, whose first project will be the soundtrack to the American International Picture upcoming film "Record City" to be released by the end of summer.

James Brown's soon to be released album "Mutha's Nature" (July 29) continues the long stretch of his career with Polydor. This is Brown's sixth year with Polydor US and eleventh year with Polydor International. Famous for such smash hits as "Sex Machine" and "Give It Up or Turn It Loose" on Polydor, the energy-packed Brown can be counted on to create soul-stirring r&b for many years to come.

Gloria Gaynor's new album "Glorious" once again proves that audiences "Never Can Say Good-bye" to the Disco Queen who was officially crowned by the NADD (National Association of Disco Deejays). Currently touring the east coast, audience reaction is gaining Gloria a more versatile image.

Millie Jackson's latest release on Spring Records, appropriately titled "Lovingly Yours," fully supports her 1972 award as Most Promising Female Vocalist by the National Association of Television and Radio Artists. Millie's next album on Spring Records will be out in September.

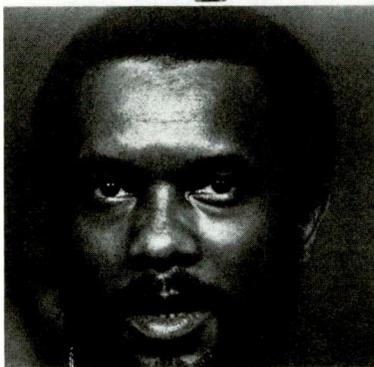
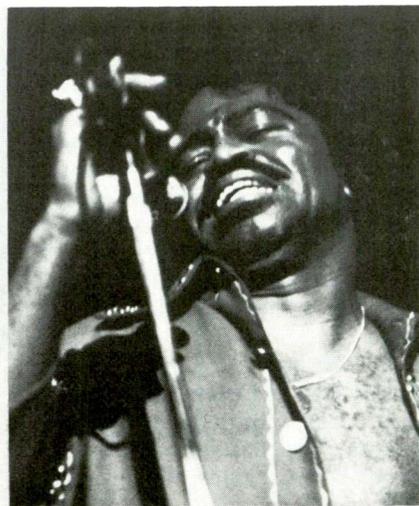
"NYCNYUSA" is the latest release by Fatback, which was recorded in their recording studio before a live audience as were all previous Fatback albums. Fatback has always delighted disco audi-

ences with such hit albums as "Let's Do It Again," "People's Music," "Feel My Soul" and "Yum, Yum (Gimme Some)" and their upcoming October release should be no exception.

Grammy award winner Joe Simon, whose latest lp on Spring Records, titled "Easy to Love," is recognized as much more than an r&b artist. Composer/performer Simon scored the Warner Bros. film "Cleopatra Jones," which was released as a sound track lp and title single on Spring Records and is perhaps most noted for his biggest soul and pop crossover, "Get Down, Get Down." Simon's next album will be released in October.

"Lifeline," the latest album by Roy Ayers, establishes him as a solid r&b performer. Formerly with Herbie Mann, Ayers has expanded his talents to the point where he and his band, Ubiquity, have their own unique style.

Recently signed Polydor r&b artists are Vaneese and Carolyn, Sunrise, 94 East and Jesus Alvarez. Vaneese Thomas of Vaneese and Carolyn is the daughter of Rufus Thomas and r&b listeners have heard her voice before as the back-up singer for Otis Redding's "Tramp."



Polydor packs r&b clout with artists such as (clockwise, from top left): Gloria Gaynor, James Brown, Joe Simon, Roy Ayers.

MCA (Continued from page 12)

known to the general public for his smash hit "The Hustle," is well known in the industry as former producer of Gladys Knight & The Pips, David Ruffin, The Presidents, Faith, Hope & Charity, and The Stylistics among many others. It was McCoy-Kipps Productions that was responsible for two strong r&b releases on the MCA label: Peaches & Herb and Anastasia—two groups that MCA expects to hit big in the r&b marketplace. Also on the horizon from McCoy-Kipps is the recording debut of actress-model Tamara Dobson later this year.

Separate from his McCoy-Kipps production agreement, Van McCoy displayed further confidence in the future of r&b at MCA when

he recently signed with the label as an artist.

But perhaps the most important demonstration of MCA's commitment to black music was the appointment in May of the company's first r&b marketing director, Wendell Bates. Bates, a graduate of Cheney State College, was most recently west coast r&b a&r director and national r&b album manager for RCA Records. A music industry veteran, Bates had previously held various r&b-oriented positions with Capitol, Sussex, MGM-Polydor and London Records.

Under Bates' direction, MCA is geared for a professional approach to what has become a highly professional segment of

the total music industry. As such, Bates will soon expand his staff to include regional r&b marketing managers in each of the four MCA regional districts covering the U.S.

"With the knowledge that any sustained growth in the r&b field will ultimately depend on a highly professional approach to the combination of creative and marketing directions to both r&b product and artists, MCA Records has pledged full support to its r&b roster," Bates noted. "We plan to keep plugging and building our r&b department and roster to ultimately be among the strongest and most respected in the business," he added.



Peaches & Herb, Lifestyle

*Buddah Records thanks Record World
for it's R&B awards and
Congratulates our Artists
on their Achievements*

ALBUMS

*Top Featured Vocalist (female)
Gladys Knight of
Gladys Knight & The Pips*

*Top Album Solo
#8 Norman Connors
"You Are My Starship"*

SINGLES

*Top New Female Vocalist
#2 Phyllis Hyman*

*Top Vocal Combination
#4 Gladys Knight & The Pips*



Warner Bros. (Continued from page 3)

The past twelve months have witnessed a continuing growth and commitment to the r&b area by Warner Bros. Major artist signings, an expanded field promotion force, increased market research and a string of hit singles and albums have underscored the company's ongoing intensive involvement in the entire field of black music.

Tom Draper, vice president and director of black music marketing at Warner Bros., lists several developments of the past year. "We commissioned a marketing study undertaken by Global Entertainment International which told us something about our strengths and weaknesses. As a result, we beefed up our efforts, adding local field people in the display and promotion areas. This concentration at the local level certainly accounts for quite a bit of our success over the past year," Draper revealed.

Other examples cited by Draper include Ashford & Simpson, whose traditionally upward demographics have now been expanded as has their geographic marketability. The creative campaign behind Bootsy's Rubber Band kicked off with a national media function in New Orleans last year and paid off with the emergence of Bootsy as a concert

headliner and gold record artist. George Benson's initial r&b success (enhanced by local, regional, and national marketing campaigns keyed to his appearances) has brought him two platinum albums in succession. Additionally, Candi Staton's current success working with producer Bob Monaco is a source of great pride.

Graham Central Station, longtime stalwarts in Warner Bros.' black music operations, are likewise experiencing greater levels of acceptance for what Draper terms "their new approach music." Al Jarreau, another uncategorizable performer, has also been the focus of a concerted marketing campaign.

Draper looks forward to even greater marketing efficiency between now and next year's NATRA convention. "The challenge to break artists and to effectively market their product is just about the most rewarding aspect of this business in more than one way," he says.

Draper credits Jackie Thomas, Warner Bros.' New York-based national r&b promotion and disco coordinator, with creating "a national presence at the disco level — something we've needed." Thomas broke the Lamont Dozier "Goin' Back To My Roots" single out of New York starting

with a solid disco base, and has experienced similar success with a string of Ashford & Simpson singles, The Undisputed Truth's "You + Me = Love" on the Warner-distributed Whitefield label plus the current Hues Corporation single, "I Caught Your Act," on Warner-Curb.

In line with the concept of discos as a proving ground for radio, Thomas is also involved in radio promotion working a number of important secondary market stations who are willing to test disco-oriented product on the air.

For Ed Pugh, national director of r&b promotion at Warner Bros. the past year has held some significant changes. For one, Pugh moved to Warner's Burbank headquarters from the east. It was a move that was, according to Pugh, "good for me and good for the company as well." He feels that one of the most positive results of his move is a stronger relationship between the pop and r&b promotion forces with a resulting better cross-over probability for hot product.

Currently Pugh is solidifying the support which is developing for Al Jarreau; he cites the r&b radio strength of Candi Staton as another job well done. As far as the

crossover campaign is concerned, Pugh's main interest is to build strong r&b track records for specific singles and lps in an effort to generate high volume sales before joining forces with the pop division to bring the given record home.

Much of the credit for the past year's success must be shared with the field promotion force, according to Pugh. "Increasing album sales on artists like Ashford & Simpson, Al Jarreau, and The Hues Corporation prove that the manpower additions we've been able to implement in recent times are showing their true worth." The promotion force is comprised of six regional managers — Harold Burnside in the east, Bob Frost in the New York market area, Jocko Carter covering the southeast, Ron Ellison in the midwest, Howard Geiger in the southwest, and Lou Wills on the west coast—plus a greatly expanded team of local men. These include Charles Geer (Atlanta and additional southeast markets), Willie Smith (Cleveland, Buffalo, and other midwest territories), Kirkland Burke (Chicago), Ted Joseph (Detroit); John Nance (St. Louis, Kansas City); Barry Terry (Washington-Virginia); Ted Austin (The Carolinas); and L. C. Snead (Miami).



WB's solid soul roster includes (top row, from left): The Staples, Richard Pryor, Al Jarreau, Graham Central Station; (bottom row) Bootsy Collins, George Benson, Ashford & Simpson.

We've got it!

AVERAGE WHITE BAND/BEN E. KING

Benny and Us

Produced by Arif Mardin and Jerry Greenberg and Average White Band
SD 19105

C.J. & CO.

Devil's Gun

Produced and arranged by Mike Theodore & Dennis Coffey
WB 301

DENNIS COFFEY

Back Home

Produced by Dennis Coffey
WB 300

CORYELL/MOUZON

Back Together Again

Produced by Larry Coryell & Alphonse Mouzon
SD 18220

ARETHA FRANKLIN

Sweet Passion

Produced by Lamont Dozier, Marvin Hamlisch & Carole Bayer Sager and Marty & David Paich
SD 19102

HOT

Hot

Produced by Clayton Ivey & Terry Woodford for Wishbone, Inc.
BT 89522

MASS PRODUCTION

Believe

Produced by Ed A. Ellerbe for Pepper Productions
SD 9918

SLAVE

Slave

Produced by Jeff Dixon for Jefke Productions Ltd.
SD 9914

SPINNERS

Yesterday, Today & Tomorrow

Arranged, Conducted & Produced by Thom Bell
SD 19100

TRAMMPS

Disco Inferno

A Baker-Harris-Young Production
SD 18211

FRED WESLEY & THE HORNY HORNS

A Blow For Me, A Toot For You

Produced by George Clinton and William Collins
SD 18214

Soul. Get it!

On Atlantic Records and Custom Labels.



© 1977 Atlantic Recording Corp. • A Warner Communications Co.

Columbia: Breaking R&B Talent

(Continued from page 3)

and on the third million mark in sales; "Getaway," culled from the album, was their second gold single. Maurice White, who leads EWF's band, continues his Midas touch treatment with the writing and producing credits on EWF, Deniece Williams and the Emotions. Galimba Productions, formed last year by White, will continue to release product through Columbia.

B.T. Express

The Columbia Records signing last year of B. T. Express has proved highly successful with the band's blend of soul disco sounds. Columbia has released two albums, "Energy To Burn" and "Function At The Junction."

Santana, which signed with Columbia in 1969, continues to be recognized as one of Latin-rock's premier bands. Their latest gold album is "Festival."

The Manhattans have continued to make major strides in the soul world with another hit album, "It Feels So Good." The Manhattans were the recipients of the very first RIAA platinum recording for their single "Kiss And Say Goodbye," and the album, "The Manhattans," was certified gold, giving the group their first gold lp.

Jazz

Columbia Records was well aware of the great jazz music explosion that was to take place and because of their foresight, they made a number of key acquisitions that have made Columbia's jazz roster the creme de la creme. Miles Davis has remained an innovator as well as a dominating force in the jazz market with great product such as his latest release, "Water Babies."

Miles has touched many musically. His influences can be heard in the music of Herbie Hancock, Joe Zawinul and Wayne Shorter (Weather Report), Chick Corea (Return to Forever), John McLaughlin and Tony Williams. These artists are among the leaders of jazz in the future and all are signed to the Columbia label.

Weather Report continues to set sales records with each new album on the Columbia label. Their latest, "Heavy Weather," was a top seller on the charts. Ramsey Lewis' "Love Notes" and Maynard Ferguson's "Conquistador" are jazz hits that have crossed over in the pop market.



The Columbia r&b roster features such talents as (top row, from left): Earth, Wind & Fire, Emotions, Marlena Shaw; (bottom row) Miracles, Johnnie Taylor, Deniece Williams.

Epic & Associated Labels

(Continued from page 3)

delphia International Records label this year is the phenomenal success of Teddy Pendergrass, formerly with Harold Melvin and the Bluenotes, another of the early Gamble & Huff acts. Teddy's first album is now nearing platinum status, and there is no appearance of sales slacking off. Teddy Pendergrass is touring extensively and is being hailed as one of the most exciting male singers in the business.

Lou Rawls, who Gamble & Huff signed to the label a year ago, hit gold status with his single "You'll Never Find Another Love Like Mine" and his debut album on PIR, "All Things In Time," from which the single was culled, is now platinum. Lou's career has reached an all-time high with his second PIR lp, "Unmistakably Lou," which recently attained gold status. The single from the album, "See You When I Get

There," is also doing well on the charts.

PIR's Billy Paul has remained as one of the top jazz/soul singers with the release of Billy's latest album, "Let 'Em In."

Future product set for the Epic label is Patti LaBelle's first solo lp. This is Patti's debut album on the label after leaving Labelle, who were also signed to Epic. Nona Hendryx' solo lp is slated for release on Epic this fall.



Epic & the Associated Labels boast artists such as (top row, from left): Lou Rawls, The Jacksons, Teddy Pendergrass; (bottom row) O'Jays, Joe Tex, Isley Bros.

At UA, R&B Means More

■ A look at United Artists Records 1977 roster reveals an important and wide-ranging selection of established and aspiring r&b acts. Traditionally a strong r&b label, with substantial field representation, UA has recently broadened its r&b horizons even further through its association with both Chi-Sound and Roadshow Records. Roadshow, whose success story is outlined elsewhere in this issue, has met with tremendous response to its r&b oriented acts, including Enchantment, Morning, Noon and Night and others. Much the same thing is happening for both United Artists r&b and Chi-Sound.

UA is actively promoting and servicing its r&b acts, and the label's philosophy concerning this vital branch of music is expanded on by Eddie Levine, national director for r&b promotion:

"Having worked as both national and r&b promotion director for UA, I can state that there is virtually no difference in our methods of breaking r&b and pop product. They are both general markets subject to a secondary-primary-crossover pattern. UA has one of the best r&b field staffs in the country, but if they see the potential of a crossover there is no hesitation in pursuing other markets. Many of our top acts, such as War and Brass Construction, have long established themselves in major markets other than r&b which points up the difficulty in strictly defining product as r&b, pop, etc."

Levine went on to point up another example of the problem in defining r&b as such. "Blue Note Records has always been considered a jazz label first and foremost," he continued. "Yet for more than four years, starting with Donald Byrd, there has been a steady crossover of Blue Note artists into r&b and pop markets. Artists such as Byrd, Ronnie Laws, Earl Klugh and Noel Pointer can now no longer be considered strictly jazz, especially in light of the substantial play they are getting on r&b and progressive stations.

"What we are seeing at UA is an explosion of talent that cannot be confined to any particular musical category. We are in the process of working on many promising acts that could be considered r&b except that their appeal is much broader . . . we would be foolish not to take advantage of that fact." Levine went on to mention both Maxine Nightingale and a newly signed vocalist, Maxi; both acts have real crossover potential.

Carl Davis' Chi-Sound Records presents yet another problem in

definition. While more strictly within the limits of r&b, Chi-Sound's roster also reflects great potential for growth in other markets. Davis, the label's founder and president, has a long and impressive list of credits as a producer, including the Chi-Lites, Tyrone Davis and other r&b acts. Chi-Sound artists reflect in the main the label's r&b emphasis. Yet, even with its most established acts, the tendency to break out of any single musical category is evident. Walter Jackson, whose debut lp was Chi-Sound's first release, received immediate and substantial airplay from r&b stations. Yet Jackson also reached MOR and pop markets. His second release strengthened this trend. It is not difficult to imagine Manchild, another hot Chi-Sound property, making a crossover into wider markets in much the same way as Roadshow's Enchantment or UA's Brass Construction. Vocalist Margie Alexander and established performer Della Reese, also both on Chi-Sound, could easily find audiences among pop and MOR listeners.

"UA's r&b division is happening for one important reason," sums up Levine. "That is, the quality of our product is such that it cannot be confined to any specific market. Our artists have found so many new avenues of expression that they no longer appeal only to specialized audiences. I think that's healthy and very encouraging for music as a whole."

Blue Notes: More United Than Ever

By DEDE DABNEY

■ NEW YORK—In a recent interview, The Blue Notes, a very controversial recording act, came by Record World's offices to relay an in depth, detailed description as to what has been happening to them since leaving Harold Melvin.

Spokesman Larry Brown stated that when their departure came at the same time as the exit of Teddy Pendergrass. However, when asked who by right owned the group's name he stated that Harold Melvin was one fifth of the group. Having been together for seventeen years, Bernie, Lloyd (one of the originals) and John Atkins, who was the lead singer along with Larry, joined together and moved to Miami. They signed a contract with TK Productions and came from the studio with a new album entitled "The Truth Has Come To Light."

As for their personal appearances, they stated that most of the audience has come to see their showmanship instead of as curiosity seekers. For the first

Cream:

Getting Hi on R&B

■ Cream Records, with president Al Bennett's ten-strike acquisition of Memphis-based Hi Records and its Jec and Fi publishing arms and the purchase of the East Memphis Music Publishing catalogue with a combined total of upwards of 5000 copyrights, has now established an extremely strong talent and publishing base for its artist roster, and particularly for its r&b acts.

According to Wayne Bennett, vice president and general manager of the label, "We felt Hi was the proper area to expand into because of the void left by Stax Records and also because of the tremendous pool of talent available. We have a fully staffed promotion and publishing office in Memphis with Eddie Ray as general manager, Russ Allison handling publishing and Willie Mitchell heading our a&r as well as a completely equipped recording studio facility."

Publishing

With respect to publishing, the acquisition of East Memphis Music solidifies Cream's viability in the industry by the expected generation of much greater recording activity. It will be under the direction of Bob Todd in Los Angeles who will oversee Hi management in Memphis in the development of the catalogue in terms of servicing the label's artists and aggressively selling the material. "We will provide con-

stant, encompassing attention to our acts," Todd states, "which means getting the most exposure we can get. You have to be out on the street with a lead sheet and a demo and that's why we have hired so many young, energetic people."

The Hi roster, which includes Al Green, Ann Peebles, O. V. Wright, Syl Johnson, Ace Cannon and Bill Black's Combo among others, now provides Cream, which has been primarily geared to pop and rock artists, with a solid port of entry into the r&b market. Accordingly, Cream sales VP Paul Culberg states that, "In line with being very excited with Hi's product, we are planning a total campaign for fall which will include all tools available, including point of purchase materials, merchandising and advertising aids and promotional tie-ins when feasible. For example, with Ann Peebles and O. V. Wright, we are doing a composite poster of both of them because we feel that since they are both r&b acts we should utilize this for greater identity and expose them simultaneously. Al Green," Culberg continues, "who presently is in the studio working on an album, will be the thrust of our fall campaign."

Moreover, Culberg reports that a release date of August 5 has been set for Brenton Wood and that an "oldies" single line is being put together with such artists as Brenton Wood, Willie Mitchell, Green and Peebles. Additionally, a minimum of four singles under the aegis of Hi are being prepared for a fall release.

In the U.S. and Canada, Hi will retain its logo distinction through Cream distribution, while foreign marketed releases will be under Cream's logo with a Hi listing.

Thus, with products being readied for shipment during the coming months, Cream management is gearing-up towards an extensive marketing and merchandising campaign. Additionally, while label chief Bennett foresees a continuing and representative r&b strengthening of the Hi product, he concomitantly envisions some pop crossover with acts Peebles, Wright, Quiet Elegance, Syl Johnson, Bobby McClure and Jean Plum. Furthermore, he feels that the Memphis soul sound is a natural for the disco movement which Hi's Mitchell echoes. "I want Hi to become known not only as an r&b label but also as a pop label. I might even cut a country record. I don't want to be categorized as just a black company."

H&L: Full Speed Ahead

■ The view from H&L Records, located just over the George Washington Bridge in New Jersey, has not changed since co-presidents Hugo & Luigi purchased the predecessor firm, Avco Records, over a year ago. The Avco remains the same: r&b music is far more than just another segment of the music business. It has always been and remains the central pivot of this tightly knit but growing operation.

Today, H&L Records has affected the changes in the label's organization to maximize its effort in achieving its goals. First they moved the company from New York City to just 20 minutes away over the Hudson River into Englewood Cliffs, New Jersey. The basic idea behind the move was to enable the company to build its own 24-track recording studio complex. The move and construction took a great deal more time than was originally planned, but in June of this year the studio was finally completed.

During this time, the label also went to work in making some internal changes. First Landy McNeal was hired from Chappell to head up a&r and the music publishing complex. As Hugo & Luigi explain it: "Landy was brought in not just to perform an a&r function or act as a general profession manager, but to accomplish far more important matters. We looked to Landy to develop a writer's workshop that would enable us to gain access to material for new artists who may need such material. We looked to Landy to find new artists who can write and perform as a self-contained group or as a single act and we look to him to find new, young producers with ideas who would come in and experiment and develop those ideas in our own studio. What it comes down to was developing a climate for creativity at every level of making music." As the plan has evolved, the label is just now beginning to realize some of the results.

Just a few weeks ago the company unveiled to some 50 distributor sales and promotion personnel a look at new album product by new artists in various stages of production. Many of the new artists that have already been inked are scheduled to first go into the studio in the coming months ahead.

The music remains for the most part r&b oriented. The majority of the artists under contract are artists with an r&b foundation whose initial success will stem from their appeal to the r&b record buyer, but only initially because inherent in all these artists is the potential for much

broader appeal. Such an act is Ingram, five brothers from the Philadelphia recording scene who have been studio musicians on some of the biggest hits emanating from that area. Their first album will ship in three weeks. To augment the H&L Records view of the music scene the label's sales and promotion effort is again geared to initially concentrate at the black music radio stations and through the key one-stops and retail accounts that are influenced by what these stations play. As Bud Katzel, vice president and general manager, explained, "We try to avoid the buck-shot, spreading yourself out thin approach to our promotion effort." Mike Abbott, who heads the label's r&b promotion, zeroes in on some eight to ten key markets.

Through regional promotion personnel and independent promotion representatives the label may work those same key markets over and over again. When that is done, they will go back in and work it again and then again. The philosophy being that once the diskery can break through any one or several of these markets, all of the rest of the country will follow.

The view from H&L Records has not changed, or has it? Well, as Hugo & Luigi see it the company's view and belief in r&b music is certainly as pervasive as ever. What has changed is the approach to creating the talent and that music. Their conclusions: "This business is always changing and, as a small, independent label, we realized that the recording scene made it imperative that we build our own recording facilities and our capacity to deliver the material.

Chelsea Bounces Back with R&B

■ Following several months of reduced release activity, Chelsea Records is bouncing back heavy with r&b. "A good 50 percent of Chelsea product will be r&b or r&b related," according to Barry Fidel, vice president of promotion for the label. "We came to the realization that r&b product has the fastest turnover of any product, as well as the greatest crossover potential. So the biggest future emphasis for Chelsea, at present, in order to make this label happen once again, is for us to swing big with r&b and r&b artists," Fidel told **Record World**.

The company is no stranger to the category, having in the past released product by the likes of Clydie King, New York City, William DeVaughan and Disco-Tex,

Chappell: Home of 'Soul Power'

■ Although there is a much-publicized energy crisis, Chappell Music is being energized by the talented writers, artists and producers who constitute its special brand of "Soul Power."

During the past year several sources have contributed to Chappell's soul success, a success that has emerged on both pop and r&b charts.

A constant source of hits are Chappell's writer/producers. The team of Chuck Jackson and Marvin Yancy continue their gold-lined career with Capitol recording artist Natalie Cole. Jackson and Yancy, who have written and produced Ms. Cole's gold albums and singles, not only had a hit with "Mr. Melody" but also emerged with a #1 pop and r&b smash, "I've Got Love On My Mind," from their current lp, "Unpredictable." The team also produced and wrote for Columbia's Ronnie Dyson with whom they had two top chart hits, "The More You Do It" and "Close To You."

Writer / artist / producer Billy Jackson has cut several acts. Lifestyle, which made its debut on MCA, had an immediate chart record with "Katrina." Also just released is "Diggin' Their Roots," the latest album from the Tymes (RCA).

Another strong source of soul hits has been the RSO Publishing catalogues, administered by Chappell Music. On the roster is the Bee Gees, who have had several successive pop hits crossover onto the soul charts — "You Should Be Dancing," "Love So Right" and "Boogie Child." Cover records on their songs include the chart record "Jive Talkin'" by Rufus and Chaka Khan and currently, Candi Staton's rendition of their "Nights On Broadway."

Chappell's r&b giants continue to produce hits. James Brown added still more chart records to his endless list with "Get Up Offa That Thing" and "Body Heat." Another group with an impressive line-up of hits is Mercury's Ohio Players. Among them during the past year are "Who'd She Coo," "Feel The Beat," "Body Vibes" and the current "O-H-I-O." Jerry Butler had still another pop and r&b hit with "I Wanna Do It To You." Lonnie Liston-Smith, whose last RCA lp, "Reflections of a Golden Dream" was on the charts for months, will probably once again appear on the charts with his new RCA lp, "Live!" Another writer, Skip Scarborough, whose "You Can't Hide Love" was a hit for Earth, Wind and Fire, had another #1 smash with his "Love Ballad" as recorded by LTD.

A number of Chappell writer/artists who have had considerable success in the pop area have also been very active in the r&b field. The catalogue of Elektra recording artist/lyricist Carol Bayer Sager is an example of this. Most recently, Aretha Franklin had a #1 hit with "Break It To Me Gently," a song by Sager and Marvin Hamlisch. Ms. Sager has also had several top chart records with The Moments — "With You," "Don't Cry Out Loud" and "I Don't Wanna Go." In addition, her #1 international pop hit, "When I Need You" by Leo Sayer, has also crossed over and is on the r&b charts.

Another team whose r&b success is rivaling its pop triumphs are RCA's Daryl Hall and John Oates. Among their r&b hits are their own renditions of "Rich Girl," "Sara Smile," "Back Together Again," "Do What You Want, Be What You Are" and "She's Gone."

a.k.a. Monty Rock III. Chelsea is retaining Rock, who has resumed that former performing name while re-directing his sound out of disco and into a broader-based funkier soul-bag that is, according to Fidel, "reminiscent at times in delivery of Johnny 'Guitar' Watson . . . his approach now is definitely 'street-people'."

In addition to Monty Rock, Chelsea has re-released "God Bless Our Love" by Charles Brimmer, culled from the lp "Expressions of Soul," and "Don't Take Her For Granted" by Ron Henderson and Choice of Colour from the album "Soul Junction." Scheduled for strong promotion in the immediate future are Toby King's "Party Heavy" from the just-finished "Toby King and His Chocolate Buttermilk Band" ef-

fort, and Johnny Adams' "Stand By Me." "These are both regional artists that we plan to develop into a wider following—King is of the same mold as K.C. and the Sunshine Band, and Johnny Adams is a very fine vocalist," Fidel explained.

Both Fidel and Rich Sargent, Chelsea's national promotion director, said that with regard to present direction the future of Chelsea Records and the future of r&b will be closely tied. "Our biggest successes in the past have been with r&b, and as it stands right now, r&b artists will be what re-instate Chelsea as an effective entity."

Along with Fidel and Sargent in the promotional driver's seats, Rolene Naveja will head up the label's r&b promotion.

Philadelphia International Records

Given the whole is equal to the sum
of its parts...check out a few
of our parts...



JEAN CARN

#3 New Female Vocalist (Singles)



TEDDY PENDERGRASS

#1 New Male Vocalist (LPs)
#6 Male Vocalist (LPs)
#7 Solo Artist (LPs)
#1 Most Promising Male Vocalist
(Singles)
#10 Male Vocalist (Singles)



BILLY PAUL

#10 Male Vocalist (LPs)



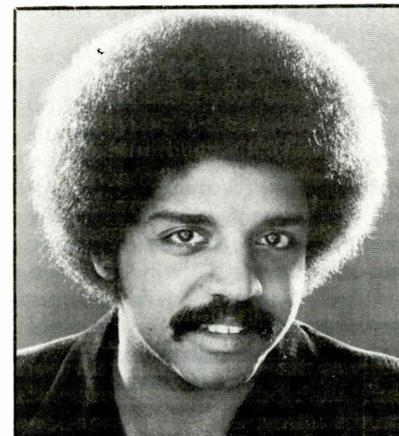
KENNETH GAMBLE & LEON HUFF

Producers of the Year



THE O'JAYS

#1 Featured Male Vocalist
Eddie Levert (LPs)
#3 Male Vocal Group (LPs)
#8 Album Group (LPs)
#6 Male Vocal Group (Singles)



DEXTER WANSEL

#3 Instrumentalist (Singles)



LOU RAWLS

Encore Award (LPs)
#4 Male Vocalist (LPs)
#5 Solo Artist (LPs)
#2 Top Record/Solo Artist (Singles)
#2 Male Vocalist (Singles)



Keeping the message in the music
And the music OF the people!

Arista *(Continued from page 22)*

ista released in the near future. The octet is already co-featured with composer Michael Masser performing the Zaire chant, "Ali Bom-Ba-Ye," on the label's soundtrack from the Muhammed Ali film biography, "The Greatest," and a single version of "Ali Bom-Ba-Ye" is experiencing disco airplay and r&b chart activity. Mandrill's debut album for the label is completed, tentatively titled "We Are One," and set for late summer/early fall release.

Aalon

Aalon is a brand new four-man group from the west coast who are also scoring immediately on the label. Led by a former lead guitarist for Eric Burdon and managed by Steve Gold for Far Out Productions, they are currently drawing favorable reviews during a nationwide tour, and their just-released debut album, "Cream City," and the title song single have garnered quick acceptance on pop and r&b radio, both AM and FM.

Shirley Brown

Songstress Shirley Brown, who has received favorable comparisons to Aretha Franklin and whose 1974 "Woman To Woman" is a genre classic, recently debuted on Arista by streaking into the r&b top 10 with "Blessed (Is The Woman)." Her ensuing self-titled first album for the label was critically applauded and is already a staple of r&b radio. "I Need Somebody To Love Me," Ms. Brown's just-released second single for Arista, has also rapidly asserted itself onto the r&b charts.

Another early 1977 Arista signee, Garnett Mims, whose ori-

Motown

(Continued from page 10)

The Commodores will be recording their first live album while on their tour of the United States. Other future product will include releases by David Ruffin, Willie Hutch, Jr. Walker and Ronnie McNeir.

Current Singles

Among Motown's current hot singles, thanks to strong r&b support, is "Chalk It Up" from Jerry Butler's "Suite For The Single Girl;" "If It's The Last Thing I Do," from Thelma Houston's "Any Way You Like It;" "Vitamin U," from Smokey Robinson's "Deep In My Soul;" "It's A Lifetime Thing," from the Thelma and Jerry album; "Funky Music" by the Ju-Par Universal Orchestra; David Ruffin's "Just Let Me Hold You For A Night," from his "In My Stride" album; and 21st Creation's "Tailgate."

ginal recording of "Cry, Baby" is the classic r&b hit which Janis Joplin modeled her pop hit of the same name after, is also experiencing immediate success with the label. His first single for Arista, a wicked upbeat song entitled "What It Is," produced by Jeff Lane, was a solid r&b chart success in the U.S. and garnered much disco play here. In England, "What It Is" duplicated its U.S. r&b chart success and strongly crossed over to the pop side.

Brecker Bros.

Among Arista's well-established r&b artists, The Brecker Brothers are currently having tremendous action on r&b, jazz, pop and disco fronts. Led by Randy and Michael Brecker, this group has been a consistent winner through three albums and several hit singles on the label, actually having Arista's very first r&b hit single, "Sneakin' Up Behind You," in 1975. Their current album, "Don't Stop The Music," quickly took up residence on the pop, r&b and jazz charts, gathering a great amount of disco play, and a two-sided single recently culled from the album—the title song, backed with "Fingèr Lickin' Good"—is having similar success on r&b radio and with in-discotheque play.

Gil Scott-Heron also established himself quickly as a major r&b recording artist on Arista. Scott-Heron has combined with Brian Jackson and The Midnight Band for three popular albums on the label that produced such hits as "Johannesburg," a song which clicked on the pop and r&b charts, and "The Bottle," one of the label's first disco hits. The Heron-Jackson combination's newest album, entitled "Bridges," is set for release in late August.

Gen. Johnson

General Johnson, the former leader/lead singer of The Chairman of the Board, first appeared on Arista last year with a self-titled debut solo album, co-produced by staff a&r man/producer a just-completed new single, "Let's Fool Around," by the General is to be released this week, with an album to follow.

The Delfonics, whose long string of hits including "La La Means I Love You" and "Didn't I Blow Your Mind" enrich Arista's catalogue, are currently concluding recording another album, this time with producer Dexter Wansel. Tentative release for the album is the early fall.

Linda Lewis

Linda Lewis scored well on the r&b and pop charts with her first Arista single, "It's In His Kiss,"

which also accrued a healthy sum of disco play over a year ago. Since then, she has continually asserted her presence on the British charts, and Arista is looking forward to releasing another album by Ms. Lewis in America before the end of 1977.

Completing the roster of Arista's established r&b artists is Harvey Mason. Mason's debut album, "Earthmover," released last year, was a staple of disco radio and in-discotheque play across the country. Mason is currently recording a follow-up lp, tentatively entitled "Funk In a Mason Jar," and set for release in the fall.

Savoy

The Savoy label, distributed by Arista, also contributes to the overall bright r&b picture for the label. Pee Wee Ellis recorded the first new album, "Home In The Country," on Savoy in over 10 years, and it has generated much r&b and disco attention. Also, in the just over a year of the Arista/Savoy association, gospel singer James Cleveland made his very first appearance on the r&b charts with "Say You Love Me," and the late Charlie Parker made his first chart appearances ever with the jazz reissue, "The Savoy Sessions (Master Takes)."

Mercury *(Continued from page 26)*

national attention for this new group.

The Ohio Players, hitmakers for Mercury for over three years, are hot with "O-H-I-O." The song, taken from the near-gold "Angel" lp, looks like it will be their biggest single since "Love Rollercoaster" went to number one.

Bohannon

The response to the recent Mercury debut by Hamilton Bohannon, "Phase II," has prompted Mercury's first 12-inch disco single for commercial release. The two tracks on the record are Bohannon's "Disco Symphony" and "Andrea," with the former being a longer remix than the album version.

Within the past year or so, two major Chicago-based acts have chosen Mercury as their recording home. The Chi-Lites have their second album, "The Fantastic Chi-Lites," just released and the Dells have "They Said It Couldn't Be Done (But We Did It)" out, a reference to their 25 years together with no personnel changes.

Earlier this year, Mercury's first r&b gold of the year was scored

TK

(Continued from page 16)

the number one priority has always been the music itself. "There's no formula here," Stone said. "We just concentrate on the music, and on giving the artists total freedom. That's our philosophy. You have to have a feel for the music or it won't work. That's the essence of soul."

Family

Stone feels that the label will continue to enjoy great success because the company isn't so much a business as a large family. "There's a great deal of closeness here between the artists and the staff," he said. "Steve Alaimo (vice president and creative director) is a good example. He was one of the first 'blue eyed' soul singers in the '60s. As a result he understands our artists and can be sympathetic to their needs."

Not only is the staff close with the artists, but there is a great camaraderie among all the performers on the TK roster. "Most of our artists live in town, so they're close by anyway," Stone said. "But if you look at the credits of most of the albums we release, there will be other artists helping out with background vocals or other musical chores. So in a sense," he noted "every album we release is kind of a 'TK Supersession'."

by William Bell with "Tryin' To Love Two," which spawned the hit album, "Coming Back For More." Bell is currently in the studio recording tracks for his next record.

New Talent

And Mercury is constantly finding new talent, as evidenced by recent albums by Kitty and the Haywoods ("Love Shock"), which was produced by the Ohio Players, and Bruce Fisher ("Red Hot"), the debut of the man who has written songs with Billy Preston ("Will It Go Round In Circles" and "Nothing From Nothing") and Quincy Jones ("Body Heat"). Coming in September is the debut of David Oliver, whose album, currently being produced by Wayne Henderson, is entitled "Jamerican Man."

With established acts such as the Ohio Players, the Bar-Kays, the Dells and the Chi-Lites being joined by recent additions such as Hamilton Bohannon, William Bell, Con-Funk-Shun, Kitty and the Haywoods, and Bruce Fisher, the proud past of Phonogram/Mercury will be exceeded only by its future.

America Is Souled On Mercury

BAR-KAYS

WILLIAM
BELL

HAMILTON
BOHANNON

ROY C.

CHI-LITES

CONFUNKSHUN

THE
DELLS

CHARLES
EARLAND

LEE
ELDRED

BRUCE
FISHER

CHICO
HAMILTON

KITTY AND THE
HAYWOODS

BOBBY
MARCHAN

BENNY
MAUPIN

NOTATIONS

OHIO
PLAYERS

DAVID
OLIVER

HOUSTON
PERSON

ESTHER
PHILLIPS

JIMMY
SMITH

GABOR
SZABO



product of phonogram, inc., distributed by phonodisc, inc.
polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

De-Lite Celebrates Its 10th Anniversary

■ De-Lite has made a considerable impression in the record industry in the past few years. This awareness of the kind of music that the public demands has given De-Lite Records the stature of a nationally known r&b label. This year marks De-Lite Records' 10th anniversary as a record company, and much of the success of De-Lite and its artists must be accredited to the willingness, the drive and the patience to develop the artist that they have on their roster.

De-Lite Records spends a considerable amount of time and energy to cultivate and promote vigorously for every artist and rather than consider the artist a monetary statistic, put their artistic and creative talents above all. The contributions of groups such as Kool and The Gang, Crown Heights Affair, Rhythm Makers, Street People and the Kay Gees have proven that r&b music, which is the terminology used in the trade, has really made its mark in the history of American music.

As of this past December De-Lite has severed its distribution arrangements with Pickwick and is now on the verge of completely organizing the company to operate solely as an independent record company doing its own distribution. Under the guidance of Bernie Block, general sales manager, and Stan Price, national promotion director for De-Lite Records, a revamping of the mode of operations has been taking place in the last few months. De-Lite has seen the need to perhaps stimulate the singles market once again by reducing the wholesale price of singles to distributors.

As for the brighter side of De-Lite's 10th anniversary, Fioto would like to announce some of its plans for the immediate future. Three double packed albums were scheduled for release as of July 15, beginning with the lp titled "Starship," which will include all the hits and hit artists on De-Lite and Vigor records. A special twin package of "Kool and The Gang" lp super hits will be released two weeks later, called "Jungle Boogie," and to be followed by another of Kool's double package lps, called "Hollywood Swinging." The Kay Gees have just completed an album called "Kilowatt," which will be released the end of July. The producers of Crown Heights Affair, Freida Nerangis and Britt Britton have just signed their latest discovery, a group called Made in U.S.A., to De-Lite Records, which will have its first single release in a matter of weeks.

Whitfield:

'Low Overhead & Lots of Hits'

■ "What it's really going to be about is low overhead and lots of hits," Norman Whitfield predicted of his new company with supreme confidence early last year. He'd recently resigned from Motown gaining the freedom to expand his musical vision in his own inimitable style; the formation of his own label was an important milestone in the career of one of America's most prolific and innovative writer/producers. In an amazingly short space of time, Whitfield has calmly proceeded to do all he had predicted and more, scoring the successful soundtrack for "Carwash" (MCA) and, in the process, firmly establishing Rose Royce's debut in the music industry with platinum awards for both the first album and single releases of their career.

There's been more to it than masterminding the careers of one of the hottest young groups in the country; Whitfield Records functions as a fully independent company whose autonomy is both recognized and complemented by its distribution agreement with Warner Bros. The company's policy is one of controlled expansion. At present Whitfield Records is responsible for the careers of Rose Royce, Undisputed Truth, Masterpiece and Spyder Turner, providing an all-encompassing service.

As production became an increasingly important part of both black and white music industry in the sixties, so Norman Whitfield's imaginative approach to the music of artists such as Marvin Gaye, Gladys Knight and The Pips, and The Temptations, reflected and amplified these

Midsong: The Accent Is on Soul

■ Since its inception in the summer of 1974, the accent at Midsong International Records has been built around the success of two r&b acts—Silver Convention and Carol Douglas.

Silver Convention set the disco-r&b charts on fire with their back-to-back number 1 gold records, "Fly Robin Fly" and "Get Up And Boogie." Their first two albums have sold in excess of one million units, and their recently released "Golden Girls" lp seems certain to follow suit.

Carol Douglas gave Midsong its first top 10 record with "Doctor's Orders" in the fall of '74, and had one of the biggest r&b disco smashes last year with "Midnight Love Affair." Her new lp is titled "Full Bloom."

Waiting patiently in the wings

changing values. Today, Whitfield possesses 40 gold discs, world earnings estimated in excess of two hundred million dollars on his compositions, and an unshakeable conviction that his tomorrows will be bigger and better still. Says Norman, "I see no reason why we can't record black, white, Mexican, whatever, and be able to handle their product successfully. Rose Royce was on the pop charts for over 4 weeks; I guess that's what you could call crossover."

For Whitfield, the challenge of a new act has always held special charm; in his Motown days, he gave up the security of a fifteen-hit track record with Gladys Knight for the challenge of launching the then emergent Undisputed Truth. He guaranteed the group that one out of the three tracks they recorded initially would be a hit. "Smiling Faces" filled the bill and then some; today the Truth/Whitfield partnership continues to flourish. This year's "You + Me = Love," a number one smash in every major market, continues the tradition.

Lately, Norman Whitfield was moved to the same degree of confidence by a young L.A. based group, who were previously known as Total Concept Unlimited. Norman met the group just before he left Motown. Soon renamed Rose Royce, success came faster than any of the young artists could have hoped for, and the awards began to accumulate: a Grammy, **Record World's** top new vocal group of the year, a Cannes festival award, and a Golden Disco Award. Now "In Full Bloom" looks all set to repeat the success story.

is Midsong's next choice for future stardom, Touch Of Class. This group, featuring the harmonies of Pete and Gerald Jackson, Herbert Brevard and Michael Hailstock, has all the ingredients leading to a brilliant career. Pete and Gerald wrote the Vicki Sue Robinson classic, "Turn The Beat Around." The group had a successful tour, with the Jacksons earlier this year, and will have a new single out shortly.

Midsong's credibility in the r&b-disco field has always been strong. When the disco trend began, Midsong was right there with new and innovative sounds. The soulful formula of disco-r&b has been successful for the label in the past and will most certainly figure prominently in Midsong's future.

Atlantic

(Continued from page 18)

already yielded its first r&b and pop smash by C.J. & Co., namely the single, album, and 12-inch DiscoDisc "Devil's Gun," produced and arranged by Mike Theodore and Dennis Coffey.

The Westbound agreement also got off to a profitable start with "Best of the Early Years—Volume One" companion lp sets by the Ohio Players and Funkadelic. And the label continues its pace with the upcoming single release of "Cash Money" by the Fantastic Four, plus albums later in the fall from Jamaican bandleader/percussionist King Errison and former lead singer with the Parliafunkadelic Thang, Fuzzy Haskins.

Henry Allen's Cotillion Records, reactivated by Atlantic Records chairman Ahmet Ertegun in April '76, is now in its second successful year. In addition to the aforementioned activity of Slave, Sister Sledge and the Impressions, the label has already released two albums apiece by the vocal group Luther ("Luther" and "Close To You," both composed and produced by Luther Vandross); European mystery-man Cerrone ("Love In C Minor" and "Cerrone's Paradise," both self-produced, composed, and arranged); and Norfolk, Virginia's promising young 10-person band Mass Production ("Welcome To Our World" and the brand-new "Believe," both produced by their manager Ed Ellerbe for Pepper Productions).

In addition, former Spinners lead singer Philippe Wynn made a healthy break into the r&b charts' top 20 circa Mother's Day with "Hats Off To Mama," his self-composed and produced debut single as a solo artist. An album is expected for late summer.

As was pointed out in last year's special r&b issue of **RW**, and underscored by Atlantic's recent spate of performance and recording action at Montreux XI, the label has continued to make strong inroads into r&b via its various jazz crossover happenings. Herbie Mann's "Bird In A Silver Cage" (in which he collaborated with Michael Kunze and Sylvester Levay at Munich's Musicland Studios) is the most recent in a series of seemingly neverending crossover successes (a la "Reggae," "Discotheque," "Waterbed," "Surprises" etc.), and his upcoming "Fire Island" disco album is a certainty to take the r&b charts by storm.

Similarly, on Nemperor Records there is Return To Forever's award-winner bassist Stanley Clarke, whose solo albums ("Stanley Clarke," "Journey To Love," and "School Days") are as much a fixture on the r&b charts as they are on the pop and jazz lists.

London:

Dedicated To R&B Artist Development

■ Celebrating its 30th anniversary, London Records is going strong with r&b product. With current single and album releases enjoying chart activity, London is also scheduling new r&b product for release within the next few months.

The successful new recording trio Hodges, James & Smith, with their debut London album, "What's On Your Mind," have made a smashing crossover entrance onto the charts with their new single, "Since I Fell For You," which is currently on the r&b/disco/pop charts.

Pat (second soprano, Sagittarius) Hodges, Denita (alto, Capricorn) James and Jessica (soprano, Pisces) Smith have worked on several television shows, including the recent Richard Pryor Special, as well as opening shows for Ann-Margret, Buddy Hackett, Charo, Cheech & Chong and others. They have toured Japan with Wilson Pickett, Canada with Ahmad Jamal, and done vocal back-up for The Dells, Donald Byrd and The Blackbyrds, The Temptations, and many others. Producer/manager Mickey Stevenson has combined these multi-talented women's sensational voices with the right material, and has created a very soulful debut for Hodges, James & Smith.



Hodges, James & Smith

And, of course, Al Green ("The Prince of Love & Happiness") has a new London album currently climbing the r&b charts, "Al Green's Greatest Hits, Volume II," including his new single "Love and Happiness" (also available on special 12" disco single). Produced by Willie Mitchell, the album contains such r&b chart-busters as "Sha-La-La," "Take Me To The River," "L-O-V-E" and "For The Good Times," among others.

With record sales topping 30 million, including seven gold and

four platinum albums, and eight gold and three platinum singles, "Al Green's Greatest Hits, Volume II" is the latest release from his extensive London Records catalogue.

London is currently scheduling for fall, 1977 release a new Al Green album of religious and inspirational material.

London Records is a record company totally devoted to developing and promoting our r&b artists, while constantly on the lookout for tomorrow's new superstars.

Roadshow:

An Envable Track Record

■ Roadshow Records is one of the few labels that has put every single one of its acts on the charts. The label, helmed by president Fred Frank and co-president Sid Maurer and distributed by United Artists Records, has launched the first two singles by Enchantment into the r&b top 10 (in fact, Enchantment's debut single, "Gloria," has sold one-half million copies to date). Roadshow has given bullets on the current r&b charts to the new Brooklyn-based group Morning, Noon and Night. And Roadshow is readying Grammy-winning gospel artist Shirley Caesar for a major chart assault.

Roadshow began three years ago as a label distributed by Scepter Records. "Florence Greenberg, Scepter's president, agreed that we could have our own label when we sold a million records," recalls co-president Sid Maurer. "Our first single 'Do It Till You're Satisfied,' by B.T. Express, sold 1.7 million copies worldwide. That was it—Roadshow was in business."

Eventually Roadshow left Scepter and placed B.T. Express with Columbia Records (B.T.'s records continue to bear the Roadshow logo as well as the Columbia imprint).

Then Roadshow entered a distribution arrangement of its own. "We joined forces with United Artists," says president Fred Frank, "and it's been an ideal marriage. We have our own team of promotion men, 'The Dogs of War,' who get a record moving at the radio level. Once we've got the action going, UA works closely with us to bring the record home."

The results of Roadshow's liaison with United Artists have been impressive. The first act signed to Roadshow under the UA arrangement was Enchantment, a five-piece vocal unit from Detroit. Roadshow's management arm—headed by Sid Maurer—helped the group develop a visual show and Enchantment was placed on tour with such acts as Natalie Cole and the Brothers Johnson. But Enchantment's top 10 r&b

success with the singles "Gloria" and "Sunshine" is the most important testament to Roadshow's work for the group.

Morning, Noon and Night, a new seven-piece group from Brooklyn, was Roadshow's next project. **Record World's** Vince Aletti hailed the band's debut album as "terrific," "impressive" and "not to be ignored." The band is gearing up for a fall tour. Morning, Noon and Night's rhythmic horn sound has propelled the cut "Bit Your Granny" into the 50s with a bullet on the **Record World** r&b charts. Shirley Caesar is Roadshow's latest artist. Shirley has won more awards than any other living gospel performer. Shirley's debut Roadshow lp, "First Lady" (co-produced by Enchantment and Morning, Noon and Night producer Michael Stokes in collaboration with Fred Frank), has already hit the gospel chart.

And Roadshow's newest talent is Mark Radice, a nineteen-year-old singer/songwriter. On Radice's first lp, "Ain't Nothing But

Curtom's Cookin'

■ Curtis Mayfield and Marv Stuart, co-presidents of the Curtom label (distributed by Warner Bros.), are developing some exciting projects in the coming months. The current Curtom roster includes in addition to Curtis, Leroy Hutson, Mystique (featuring Ralph Johnson), newly signed artists Linda Clifford, r-Stash, and Billy Butler.



Curtis Mayfield

Curtis is currently working on the soundtrack to the upcoming movie "Short Eyes" on which he will perform. Although he has been involved in composing and producing hit soundtracks in the past ("Claudine" for Gladys Knight, Aretha Franklin's "Sparkle," and the "Let's Do It Again" soundtrack on Curtom which spawned the giant Staples hit of the same name), Curtis Mayfield has not performed on a soundtrack since the megahit "Super Fly." Additionally, Curtis is set to work on the music for "A Piece Of The Action," another Sidney Poitier-Bill Cosby romp which will feature Roberta Flack. Curtis is now completing work on the next Aretha Franklin lp and hopes to tour this fall when the "Short Eyes" album is released.

The other members of the Curtom artists family are also presently active. Leroy Hutson is working on an album for this fall while Linda Clifford's Curtom debut has just been completed by producers Gil Askey and Leroy Hutson; the lp will be out next month. Mystique is also busy cutting their second album in Muscle Shoals while r-Stash have been working with producer Bob Monaco on "Cool Dance," their new single. Billy Butler, of course, is currently represented by his first Curtom album, "Sugar Candy Lady."

"A Party" (which emerged on UA before the completion of Roadshow's UA alliance, but which was handled by Roadshow's management arm), Brass Construction appeared as the backup band. The album moved up the **Record World** charts and sold 100,000 copies. Radice's first Roadshow album will be released in September.

A Conversation with Melvin Franklin

By DEDE DABNEY

■ With 10 number one r&b hits to their credit, the Temptations' place in pop history seems secure. Two original members remain from a group that has spawned such solo stars as Eddie Kendricks and David Ruffin, and the two, Melvin Franklin and Otis Williams, along with Richard Street, Glen Leonard and new addition Louis Price, recently ended their 15-year association with Motown to sign with Atlantic Records. Franklin spoke with *Record World* in New York recently about that switch, about the ups and downs of a long career, and about where the Temps are headed.

Record World: You as a group have been together for approximately 15 years. You were with Motown for most of that time.

Melvin Franklin: Yeah, it's about 15 or 16 years.

I can truthfully say that the last eight years we weren't very happy. We were trying to make the people realize there that they should be trying to do better by the Temptations. It was unbearable and we just had to leave. Every time an act is on stage it is known as a Motown act but not the Temptations. And if a record company were in our place, they would want their own identity. Motown is the first record company to break through as a black company. Other than that people change record companies. I read in your column all the time other artists have signed from one company to another.

RW: Has any transition taken place in reference to your new members and audience?

Franklin: You know, whenever there's change you have people that will doubt that you are going to be good, you have people who want to get the pleasure of being entertained. We've gone through a great many engagements. They are good but we're waiting for our new product. We worked at Ernette's in Seattle, Washington where we haven't had to use records. If people have reacted the way that they have been then . . . we got standing ovations every place we've gone. People have always been very kind to us.

I really feel that people are behind us. We were at the Millrun Theatre in Chicago, Illinois and it hasn't been that way back stage. People came back stage and hung around just to say "hi." We have to go through changes. We're life and we're living. I hate when we have to go through changes, but we're living every day and we've got to go on. The hearts and the minds change. So what does that mean the rest of the people are supposed to do? Take the plunge? We're not defeatists. All the challenges that have been put before us as people, we have gone through as a group. I am glad there are people like Louis Price, Glen Leonard and Damon Harris, Richard Street. They have come to us with their own humility. I tell all the guys who come in here to perform twice as well to be appreciated half as much. If the guys come in here with this attitude they can go out there and do it . . . there's a little more substance to life. What about my babies, what about my kids, what about life, life does go on. We have the formula, we have the resources. We have to have faith in God.

RW: What about Louis? Where did you find Louis?

Franklin: Louis had auditioned for the Impressions. He was trying to finish getting his degree. Around graduation time he couldn't leave to go with them. I'm sorry for Impressions, but I'm glad for us. Louis is young, I was looking for someone around 25. Louis is very open-minded. You know, "A Song For You"—that was Dennis' song. Everytime you hear it by anybody you think of Dennis Edwards. He (Louis) sings that song so exciting that you don't even think about Dennis. I love this business, I love this group. I have only sung with the very best singers all my life. There are other people who are good, some of them get a break in life and some of them don't. Glen Leonard has been good. He's been kicking around for ever. You can go up and down the street and you can see many people who are talented that never get a break. People are standing in the wings and never get that chance. Louis is an exciting guy, he's a helluva athlete. We were able to teach him choreography. Louis is an Aries. We weren't looking for a pretty boy Floyd, just a good person. He's got more depth to him than you know. We've been blessed.

RW: Who are your producers now that you're with Atlantic?

Franklin: So far Baker, Harris and Young.

RW: Are you recording at Sigma Sound in Philadelphia?

Franklin: Yeah.

RW: Will you continue to write your own material as you did on your last album?

Franklin: We had to air our dirty linen to continue our producing. You know me and Otis had done productions. We got to the place

where people encouraged us. We do write and we do entertain and we can be self-contained.

RW: I know you want to maintain yourself for another 15 years.

Franklin: I'm 34 years old, I ran away from home when I was 14 and made my first record. I'm going to be in show business. I look at Frank Sinatra and Bob Hope, the great Lena Horne. They stayed in it because they loved the business. As long as I take breath in, stand tall and be happy and the people want to see us we are going to be in it. I'll be in one type of the business or another. It's my life's blood.

Casablanca

(Continued from page 27)

lomie Washburn is a brand-new signing with impressive songwriting credentials, with a first single released in August. And on Douglas Records, Trinidad's Caribbean-flavored "Soca Song" is already stimulating radio interest and could be the label's first r&b/pop single hit.

Millennium's Meco, with his disco-styled "Star Wars And Other Galactic Funk" album, is receiving a concerted r&b promotion effort. An r&b jazz album from Douglas' Charlie Rouse Band also spawned substantial sales activity, tied in to an extensive in-store play campaign; while Douglas' release of the five-album "Wildflowers" series garnered critical accolades.

On Casablanca itself, the Munich Machine (which backed Donna Summer on all her hits) and their innovative "Get On The Funk Train" track have exploded out of the disco realm to progressive r&b airplay status. Meanwhile, great things are predicted from new artists the Village People, Beckett (whose "Calypso Disco" is generating hot disco/r&b action in New York), and vocalist Pattie Brooks.

Casablanca's r&b campaigns are powered by a small but potent field force and a versatile home office staff. According to Holmes, "We're effective because all our promotion people are also capable sales and marketing people, too. We work our records from start to finish and cover all the bases. The team spirit and camaraderie in the department is unbelievable, and that adds a special enthusiasm to our efforts."

At Casablanca's Los Angeles headquarters, the r&b department is headed by Holmes. Also based in L.A. are Renny Roker, national promotion and sales coordinator; Tommy Davis, national promotion director, Chocolate City; and Frances Lawson and Marsha Beverly, regional promotion coordinators. The field force is composed of Gabby Patterson, east coast regional promotion and merchandising representative; Jaye Howard, southeastern regional rep; Ernie Durham, mid-west regional; and Jheryl Busby,

Salsoul

(Continued from page 27)

The current album is the first major hit from Holman since "Lonely Girl" and is expected to send this tenor's career soaring to new heights.

Another unusual Salsoul hit of last season was Silveti's "Spring Rain," a sensuous up-tempo cut which garnered airplay on most r&b and many pop stations across the nation. A brand new Silveti album, containing the hit song plus seven new titles, in a Tom Moulton mix, is currently being prepared for immediate release sometime this month.

Claudja Barry is indeed the "Sweet Dynamite" suggested by the title of her debut album and what is now considered to be her signature song. A native of Jamaica, Ms. Barry currently resides in Germany where she has recorded with producers-writers Jurgen Korduletsch and Jorg Evers with great success. Her newest single, "Dance, Dance, Dance" in a Tom Moulton mix, was just released.

The Moment of Truth reached international prominence with "Helplessly" and "So Much For Love." The release of their brand new album, Moment of Truth, is indeed a turning point, bringing the group from under the cloak of part-time studio musicians who get together once or twice a year to record a new single, to the class of full-time performing artists whose mission is all about love. Under the guidance of producers-writers Reid Whitelaw and Norman Bergen, their latest single, "You Got Me Hummin'" just shipped.

Salsoul's plans for the immediate future include an album from a new group called Ripple, recordings by Anthony White, due momentarily, plus the debut album of a just discovered group called Chocolates with an album entitled "Kings Of Clubs." All of which makes Salsoul look forward to a very exciting future.

west coast regional.

Holmes stressed the effectiveness of Casablanca's select release policy and comprehensive promotion efforts, citing a record of almost 90 percent of the company's r&b releases reaching the r&b charts in the past year.

The Best of Our Love THE EMOTIONS

No.1 TOP FEMALE GROUP R&B-SINGLES
No.1 TOP FEMALE GROUP R&B-LP



Personal Management:
Joseph Hutchinson
(312) 995-9126



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "When I Think About You" — Aretha Franklin (Atlantic). Lady Soul has gotten back in the swing of things with this dynamite tune, destined to go all the way. Extracted from her album "Sweet Passion."

DEDE'S DITTIES TO WATCH: "No Time To Lose" — Dave Crawford (LA); "Right Place, Wrong Time" — Bobby Patterson (All Platinum); "A.P.B." — Toulouse (Image).

Charles Adell, having worked independently for Brunswick Records for three years is now seeking new clients to promote in the Southeast. You may contact him at (803) 765-0973.

From what we have gathered, the Rod McGrew Testimonial, held last week at Los Angeles Century Plaza Hotel, was simply fantastic. Celebrities such as Stevie Wonder, who sang two of his tunes, Minnie Riperton, who also sang, and The Love Unlimited Orchestra led by Gene Page were all there to make it a winning experience. The main theme of kindness, joy, love and happiness was followed through with all in attendance enjoying this tribute to KJLH-FM's deejay and PD.

Polydors Matt Parsons has hired Keith Frye for the Atlanta area for promotion.

To all the delegates at the NATRA Convention:

This being the election year for your new president, I would like to commend Ms. Kitty Brody on the job she has done in the past two years. Even under the stress of trying to pull us all together she never faltered.

There have been two successful conventions prior to this one, Black Radio Exclusive and Jack The Rapper's. Everyone voiced vital suggestions as to direction they would like to see our industry take. NATRA, the oldest organization for blacks, should be capable of executing the same determining factors. This is not a tug-of-war organization but one for all of us to be proud of. Why can't we pull all our resources together and get it together?

Shall we leave Miami with our heads hung in defeat or leave with our heads high, walking in a stately manner? It is up to you the delegates who were once again sent by the companies who backed the organization in the past. This is it! Be proud of what we have!

Island's Marley: R&B and Pop Hit

■ Island's current r&b success with Bob Marley and the Wailers' new lp, "Exodus," has proven beyond a doubt that the Third World superstar's audience among American blacks is about to break wide open. The album's impact on the traditional r&b market-place has been immediate and dramatic. In the few short weeks since its release, "Exodus" has become a top 20 r&b hit and a top 30 pop album while the title track is presently rocketing up the r&b singles charts. Marley's upcoming, unprecedented 30 date tour—postponed until mid-August due to his recent foot injury—will take the Wailers through such strong r&b markets as Baltimore, Pittsburgh, Philadelphia, Washington, D.C., Atlanta, Miami, Chicago, Detroit and New York City.

Marley's success follows on the

tail of two earlier r&b hits this year for Island. The Wilton Place Street Band scored across the boards with their reworking of the classic TV theme, "Disco Lucy" (the "I Love Lucy" theme song), masterminded by ace producer/arranger/musician Trevor Lawrence. The single rose to the top of the pop, disco and r&b charts, enjoying sales of well over a quarter of a million.

Automatic Man

The Los Angeles-based r&b space rock quartet Automatic Man, led by composer/arranger/keyboardist Bayeté, experienced similar success with "My Pearl," a single taken from their highly acclaimed debut outing, simply titled "Automatic Man." A follow-up lp, entitled "Visitors," is shipping at the end of July and is destined to increase the band's r&b—and pop—audiences.

Atlantic Hosts 'Thank You'



Hillery Johnson, vice president/director of special markets, hosted a summer afternoon buffet at the 75 Rockefeller Plaza headquarters of Atlantic Records recently. The event represented a formal "thank you" to the metropolitan New York-New Jersey radio and press corps for all their support of Atlantic's r&b and jazz activities throughout the year. In attendance were representatives of radio stations WBLS (general manager Dorothy Brunson), WWRL (program director Sonny Taylor, music director Jerry Shannon, community affairs director Bob Law, and announcers Hank Spann, Jerry Bledsoe and Enoch Gregory) and WRVR. Also attending were Ace Adams, Cynthia Raymond and Joe Moore of the Daily News; Marie Moore and Audrey J. Bernard of the Amsterdam News; Don Adderton of Jet; David Nathan of Blues & Soul; and Carla Edwards of Viva; along with a full contingent of Atlantic and Cotillion Records executives, and a celebrity list headed by Philippe Wynn. Shown are, from left: local independent promotion reps Herb Rosen and Rocky Gee, Jerry Bledsoe, Brenda Evans of Cotillion, Hillery Johnson, Dede Dabney of Record World, and Jimmy Castor Bunch manager John Pruitt.

R&B PICKS OF THE WEEK

SINGLE

RUFUS (FEATURING CHAKA KHAN), "EVER-LASTING LOVE" (American Broadcasting Music / Mother Pearl / Dennis Earl Music, ASCAP). The featured vocalist has come a long way, and in this cut she shows off her versatility. Sweet flavoring enhances the lyric content, giving it a go for strong chart action. The sugar is sweet but the spice is nicer with the heavy rhythm that Rufus puts out. ABC AB-12296.



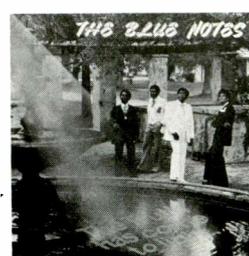
SLEEPER

SIDE EFFECT, "FINALLY FOUND SOMEONE" (At Home Music, ASCAP). This extraction from their latest lp, "What You Need," is a melodic, atmosphere single that should give them a shot in the arm. Lead vocalist Augie Johnson adds to the beauty of the side. Medium tempo tune shows off a group that has not had much exposure but has what it takes to become a bright star. Fantasy F-796-A-S.

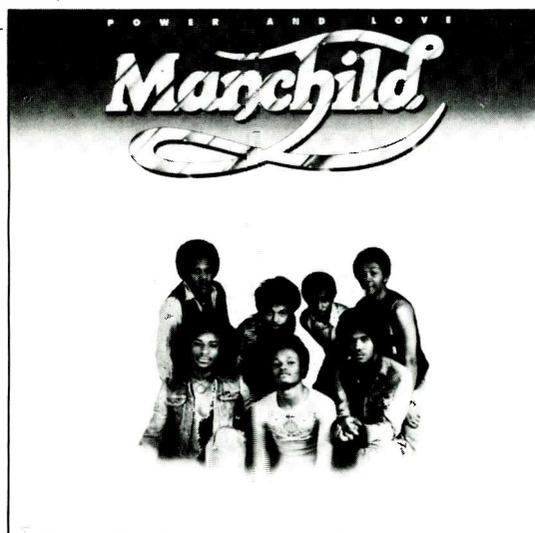


ALBUM

THE BLUE NOTES, "THE TRUTH HAS COME TO LIGHT." Bernie, Larry, Lloyd, and John make up the group whose harmonizing has been heard for many years. Their creativity emerges throughout this package, as they have written their own material. Cuts such as the title cut and "Memories" tell a story which their public would like to hear. Give it a listen you will be pleasantly surprised. Glades 7512.



MANCHILD *is coming home.*



KACE	WGPR	KCOH	WGIV	WYLD	WDAS
KXTC	WABQ	KMJQ	WSRC	WYLD/FM	WHAT
KDKO	WTLC	KGBC	WWDW	KTRY	WYBC
KRE	KOWH	KJET	WANM	WVOL	WANT
KYAC	KNOK	WOKS	WPDQ	KOKY	WENZ
WVON	KADO	WSOK	WERD	WKXI	WRAP
WMPP	KAEZ	WGOK	WORL	WESY	WILA
WAWA	KFJL	WDWD	WRBD	WBAD	WJJS
WNOV	KGRI	WTHB	WBOP	WNAT	WDIA

From New York to San Francisco and everywhere in between, black progressive radio knows the Manchild album is Power and Love. And that spreads fast.

POWER AND LOVE

*the New Manchild Album
On Chi-Sound Records And Tapes.*

Distributed by United Artists Records.



Buddah's R&B Roster Runs The Gamut



Buddah r&b talent is highlighted by, from left, Gladys Knight and the Pips and Michael Henderson.

■ The Buddah Group's r&b roster ranges from established stars to acts on the threshold of that status, to acts on the launching pad of success.

Gladys Knight and The Pips, the perennial standard of r&b excellence, are currently on the charts with their album "Still Together" and their single, "Baby Don't Change Your Mind." They collaborated on the album's creation with a trio of veteran producers—Van McCoy, Tony Camillo and Jerry Peters.

The group is currently marking its 25th anniversary in the music business with a busy schedule of live appearances and recording dates. They are currently putting the finishing touches onto their next group album for the label.

In addition, Gladys is laying down the groundwork for the first solo album of her career. Also, she recently made her motion picture debut in "Pipe Dreams," in which she co-starred with her producer/husband, Barry Hankerson.

Melba Moore is about to embark on an extensive promotional tour in support of the release of her fourth Buddah album, "Portrait of Melba." The album is the first independent production venture of Philadelphia International's Gene McFadden, John Whitehead and Vic Casterphen. The fusion of their talents with Ms. Moore's has created an album that harnesses her rich and powerful voice.

Norman Connors, whose last album, "You Are My Starship," went gold, is currently on the charts with "Romantic Journey" and the single "Once I've Been There." He is currently in the planning stages of his next Buddah album. Connors also has a busy schedule of live appearances.

Michael Henderson, long an established bass player, is making strides as a vocalist. His debut album, "Solid," has sold over 300,000 units. His second album, "Goin' Places," is scheduled for a late July release. It is loaded with the special blend of rhythms and melodies that are fast becoming

his trademark. The first single off the album, "I Can't Help It," has just been released.

Phyllis Hyman's debut album has garnered wide critical and public acclaim. Ms. Hyman's lovely looks have captured the eye of her audience just as her voice has captured its ear. She is currently on tour promoting her single, "No One Can Love You More."

The Ebonys are pioneers in the development of the famed Philadelphia Sound. The first Buddah album, "Sing About Life," covers a wide spectrum of musical styles including pop, MOR, r&b, gospel and disco. The album was produced, arranged and conducted by Tony Camillo, whose production credits include Gladys Knight and The Pips, The Drifters, Dionne Warwick, The Chamber

Brothers, Freda Payne and Richie Havens.

Aquarian Dream and Vitamin E are groups that have been discovered and produced by Norman Connors. Aquarian Dream's first album, "Norman Connors Presents Aquarian Dream," enjoyed success on the r&b charts with singles "Guitartalk" and "Phoenix." Vitamin E is currently on the charts with their single, "Sharing," from the album of the same name.

The Buddah roster is rounded out with albums by Willie Bridges and Jimmy Jackson. Bridges, a veteran saxophone player, steps out as a solo artist with his recently released "Bridges To Cross." Jackson's latest Buddah album, "Rollin' Dice," gives the entertainer an opportunity to show off his voice.

Gold Mind Strikes It Rich

■ Some six months ago, the Gold Mind label was established as a long-time vision of Philadelphia's Norman "The Harris Machine" Harris, to showcase contemporary r&b talent. With the agreement of Salsoul Records' president, Joe Cayre, to distribute the label on an exclusive, long-term, worldwide basis, Gold Mind released its first album, Loleatta Holloway's "Loleatta," and a new r&b-based label was born.

"Loleatta" was Ms. Holloway's return to the recording scene for the first time since her Sam Dees penned hit, "Cry To Me," and a new star was on the horizon. Also receiving heavy album airplay is her special guest vocal solo for Salsoul Records' latest recording of The Salsoul Orchestra, "Magic Journey," where she may be heard singing Vincent Montana, Jr.'s produced and authored "Run Away." Loleatta is currently taking a performing hiatus while awaiting a baby, but she is expected back in the recording studio in short order after the arrival.

Ron Tyson, Norman Harris and Allan Felder receive the compos-

ing honors for another hit on the Gold Mind label. The current charted "Dr. Love" was written expressly for those formerly "Armed and Extremely Dangerous" young ladies that comprise First Choice.

Other artists signed to Gold Mind Records include Love Committee with lead singer Ron Tyson, which recently had an r&b hit with "Heaven Only Knows," and Norman Harris making his recording debut as a solo artist. True Example has a forthcoming recording, as does the recently signed Bunny Sigler.

Norman Harris first came to Salsoul Records as lead guitarist with The Salsoul Orchestra, though his previous credits would make him the backbone of the sound of Philadelphia. His arrangement for "I Love Music" alone would have maintained his place of honor in the Philadelphia mainline, but other major success' include his production of albums for Eddie Kendricks, Imaine Jackson, The Persuaders, Tramps, Soul Train Gang, First Choice, Ben E. King, Ron Tyson, Blue Magic and Major Harris.

A&M

(Continued from page 12)

producing a wide variety of music with an unusually large assortment of producers, and all of them received significant r&b airplay.

"In the future, we expect more of the same—with Karma, Billy Preston, Hummingbird and a number of new artists we're signing—we'll avoid cashing in on trends and won't make any attempt to catalogue our artists who do not fall into rigid categories and who are not exclusively linked to the r&b market."

Al Edmondson, who joined A&M as an independent promotion man in Philadelphia in 1974, was appointed by Harold Childs, vice president of promotion, to his current position as A&M's national r&b director of special projects in March, 1977. "The Brothers Johnson's 'Look Out For Number 1' was the impetus for the label's increased focus on the r&b market," he stated. "The album was released last spring, and right out of the box it was gold in 57 days. My job primarily is to serve as liaison between the company, r&b stations and our regional directors. If we find a record breaking in one of the key r&b markets—Philly, N.Y., Chicago, San Francisco, Atlanta, Houston and a few others—then it becomes a team effort and our entire promotion staff zeros in on it. I work closely with Al Moinet, our national singles manager, Peter Mollica, assistant national singles director, and with Lenny Bronstein, our album man on the west coast, and Rich Totoian, our east coast album man. We definitely don't regard r&b promotion as a separate category.

"It's a fact of life that many top 40 stations won't go on a record until it's gone gold or platinum or is showing strong chart action. Breaking an artist in the r&b market becomes all the more significant, for once an artist has broken strongly then the chances of crossover airplay are greatly increased.

"Pablo Cruise is the first of our white acts I was able to break in r&b through Georgie Woods at WDAS-AM in Philadelphia. He believed in the record and was willing to go with it. In general, I think A&M is on its way to an r&b explosion. Consider the case of L.T.D., perhaps our most typical r&b act. A&M stood by the group for four years, and with their new album produced by Bobby Martin, the dream has come true."

Late word had it that Herb Alpert's "African Summer" single was also receiving heavy r&b airplay.

Watson Secures Soul Success for DJM

■ DJM Records has entered the r&b scene swiftly and spectacularly. Until recently the Dick James Organization (DJM Records' parent company) was associated primarily with The Beatles—whose early publishing it handled—and Elton John—whom the company discovered, published and managed for five peak years. Then DJM Records signed Johnny "Guitar" Watson, and became a force in r&b nearly overnight.

Watson's first DJM record, "Ain't That A Bitch," soared on the r&b charts, clung to the pop charts for close to a year, won him **Record World's** vote as Most Promising Male Vocalist (R&B Albums) and went gold after a year. Watson's second DJM lp did even better: "A Real Mother For Ya" has gone gold in less than ten weeks and has again won him **Record World's** title of Most Promising Male Vocalist (R&B Albums). And for the DJM Records/Johnny "Guitar" Watson collaboration, all this is just the beginning. Watson has just produced an lp for his back-up band, the Watsonian Institute. Titled "Master Funk," the disc of Watson-penned tunes is due in August.

Watson's own follow-up album is already in the works. And Watson is currently on a 30-city tour as special guest star to the O'Jays.

It took the union with DJM Records to turn Johnny "Guitar" Watson's smoke into fire, but the 42-year-old singer/instrumentalist/songwriter/producer has been smoldering musically for 25 years. When he was 16, Watson released his first record, the precursor of hundreds of waxings on a half-dozen labels, many of which were destined to hit the r&b charts. Watson's pre-DJM discs never reached the pop chart's wider audiences, but they were part of a career that was steadily sending its ripples beyond the confines of r&b. Johnny experimented with reverb and feedback in 1957 on a record called "Space Guitar" and accompanied the techniques with an onstage act that included "standing on my head and playing with my teeth." Ten years later Jimi Hendrix picked up the same techniques and piloted them to glory. Watson wrote "Gangster of Love," a tune Steve Miller later rode into rock prominence. Watson penned the lyrics to Joe Zawinul's "Mercy, Mercy," with

which the Buckingham's won a gold record. The guitar wizard wrote "Cuttin' In," the platinum tune by Johnny Halliday.

Recognition came to Johnny "Guitar" Watson in Europe before it arrived in the U.S. While he was still known in America only by rock musicians like Steve Miller and Frank Zappa (who recruited Johnny to do vocals on his "One Size Fits All" lp in 1975) and by audiences who'd seen him in hundreds of sold-out club gigs, the French were giving Watson their 1967 Otis Redding Award—a merit conferred the two previous years on Stevie Wonder (1975) and Earth, Wind and Fire (1974).

Then came Watson's affiliation with DJM Records (and its distributor—Buffalo based Amherst Records), and Johnny "Guitar" Watson suddenly changed from a private discovery of the music world's cognescenti to a boldly public figure.

With the success of Johnny "Guitar" Watson, it appears as if DJM Records may have a discovery on its hands as significant as Dick James' earlier finds—the Beatles and Elton. But this time, the star is into r&b.

CTI Expands into R&B

■ CTI Records, once exclusively producing jazz music, has extended and diversified its musical base. Albums by Patti Austin, George Benson, Grover Washington, Jr., Idris Muhammad and Hank Crawford, which cross over consistently, have enabled CTI to form a firm base in the r&b market. New releases by Jeremy Steig and David Matthews have the same crossover potential, according to Jerry Wagner, vice president and general manager.

"Crossover hits have become a tradition at CTI," says Wagner. "'Turn This Mutha Out,' by Idris Muhammad, was released two months ago and received instant disco acceptance. It hit the pop, jazz and r&b charts, indicating, once again, crossover acceptance," Wagner commented.

Crossover consistency is illustrated by Grover Washington, Jr., who in 1975 received a gold album for "Mr. Magic," which was number one r&b, number one jazz and top ten pop, a unique achievement for jazz at that time. Since then, Washington has maintained regular action on pop, jazz and r&b charts with each album release, including his most recent, "Secret Place."

Another CTI artist who has set a good r&b base is Hank Crawford. For several years Crawford has received favorable acceptance



Grover Washington, Jr.

in the area of r&b while continuing to maintain his already existing jazz base.

"Say You Love Me," the single release from Patti Austin's CTI debut album, crossed over and received strong support in the r&b market. As one of the most sought after studio background vocalists, Patti has sung with Aretha Franklin, Paul Simon (notably on the hit single, "Fifty Ways To Leave Your Lover"), Frankie Valli, Roberta Flack, Bob James and many other top artists.

"Seawind is a natural for CTI.

They came to us last year and are our first jazz/rock group," says Wagner. In keeping with the CTI artist crossover pattern, Seawind hit all charts (jazz, pop and r&b) with their initial release.

Also making a strong contribution to CTI's present r&b involvement is David Matthews, a multi-talented producer, composer and arranger. Matthews, who was once arranger for James Brown, teamed his talents with CTI a&r man Tony Sarafino on the current hit album, "Turn This Mutha Out."

RECORD
WORLD

THE R&B
LP CHART

AUGUST 6, 1977

1. **REJOICE**
EMOTIONS/Columbia PC 34762
2. **COMMODORES**
Motown M7 884R1
3. **FLOATERS**
ABC AB 1030
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
6. **SLAVE**
Cotillion SD 9914 (Atlantic)
7. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
8. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
9. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
10. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
11. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
12. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
13. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
14. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
15. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
16. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
17. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
18. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 9498
19. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
20. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
21. **SOMETHING TO LOVE**
LTD/A&M SP 4646
22. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
23. **PARLIAMENT LIVE/P FUNK EARTH TOUR**
Casablanca NBLP 7053
24. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
25. **AHH, THE NAME IS BOOTSY BABY**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
26. **LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
27. **ENCHANTMENT**
Roadshow LA682 G (UA)
28. **STORMIN'**
BRAINSTORM/Tabu BOL1 2048 (RCA)
29. **ANGEL**
OHIO PLAYERS/Mercury SRM 1 3701
30. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
31. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
32. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
33. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
34. **MORE STUFF**
STUFF/Warner Bros. BS 3061
35. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
36. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
37. **THE GREATEST (ORIGINAL SOUNDTRACK)**
SOUNDTRACK/Arista 7000
38. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
39. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605
40. **IT FEELS SO GOOD**
MANHATTANS/Columbia PC 34450

Thanks, NATRA

from Delite-Vigor
Records

And All Its Soul Stars;

Kool & The Gang
Crown Heights Affair

Kay-Gees

Made In U.S.A.

Street People
Rhythm Makers

Delite Records

200 W. 57th STREET, N.Y.C., N.Y. 10019

FRED FIOTO-PRES. GABE VIGORITO-EXEC. V.P.
FRED VEE-A&R DIR.

Stan Price-National Promotion Dir.
Bernie Block-Sales Mgr.
Robert Vigorito-Merch. & Sales
Don Drossell-Promotion Dep't
Benny Ramsey-Disco Promotion

Tavares Takes Over



Tavares stormed the Roxy theatre in Los Angeles recently as part of their current cross-country concert schedule. Those that were in attendance at the sold-out Roxy include (standing, from left): Don Mac, program director, KGFJ, Los Angeles; Don Zimmermann, executive vice president & chief operating officer; Chubby Tavares; Tommy Phillips, assistant national promotion manager, black product; Larkin Arnold, vice president, soul division; Paul Johnson, national promotion manager, black product; and Brian Panella, manager of Tavares. Seen kneeling, from left are: Butch & Ralph Tavares; Capitol recording artist Freda Payne; and Tiny and Pooch Tavares.

Sain's Success Buoy's Nashboro

■ In r&b, disco, jazz and blues, Oliver Sain is Nashboro Record Company's current leading artist. His releases are on the Abet label of this Nashville based recording company.

A successful composer for artists like Tina Turner, Irma Thomas, and Fontell Bass, and a sax man with such greats as Sonny Boy Williamson, Howling Wolf, Elmore James, and B.B. King, Sain now creates his own thing from his own studio in St. Louis.

In his albums, Sain proves once again to be right in step with the times as he follows his past jazz and blues with vivid disco-oriented brilliance. The

inimitable laid back "jazz-pop" style is much the musical signature of Oliver Sain.

Farmer, BMI Re-Pact



Art Farmer, modern jazz trumpeter and composer, meets with BMI president Ed Cramer. The occasion: the renewal of his long-time association with BMI. He became affiliated as a writer in 1963.

R&B REGIONAL BREAKOUTS

Singles

East:

Heatwave (Epic)
David Ruffin (Motown)
Manhattans (Columbia)
James Brown (Polydor)
Peter Brown (Drive)
Michael Henderson (Buddah)

South:

Margie Evans (ICA)
Jerry Butler (Motown)
Maze (Capitol)

Midwest:

Margie Evans (ICA)
Michael Henderson (Buddah)
Peter Brown (Drive)
Jerry Butler (Motown)

West:

James Brown (Polydor)
Michael Henderson (Buddah)
Parliament (Casablanca)

Albums

East:

Cameo (Chocolate City)
The Greatest (Arista)
Lonnie Liston Smith (RCA)

South:

Cameo (Chocolate City)
The Greatest (Arista)
Lonnie Liston Smith (RCA)
Manhattans (Columbia)

Midwest:

Cameo (Chocolate City)
The Greatest (Arista)
Lonnie Liston Smith (RCA)
Manhattans (Columbia)

West:

Cameo (Chocolate City)

OUR STAR FLEET.

We're proud of our reputation as a launching pad for artists. We've introduced new performers and signed solid, performing artists and we've given them all the necessary boost to make it to the stellar orbits. Where they belong.



THE SALSOUL ORCHESTRA

America's finest and most awarded musicians cook up some rock 'n' roll, dazzle with their contemporary sounds and give new dimension to some age-old classics. "Christmas Jollies", the happiest hit of the past holiday, is expected to sell in outrageous numbers this season. "Magic Journey" is the hottest album yet from this incredible killer band as produced, arranged and conducted by Vincent Montana, Jr.



FIRST CHOICE

These formerly "Armed and Extremely Dangerous" ladies now offer a series of "Delusions" as their latest achievement and first album on Gold Mind. "Dr. Love" is already climbing the charts and their forthcoming Baker-Harris-Young produced album contains future hits "Chances Go Around" and Stevie Wonder's "Love Having You Around." Rochelle, Annette and Ursula provide such a unique sound that whatever your Choice, you know it's got to be First.



DOUBLE EXPOSURE

This quartet of Philadelphians gave you three major standards off their debut album. "Ten Percent," "Everyman" and "My Love Is Free" are all being freely played even though their chart days are over. And, "Ten Percent" can also be remembered as the first commercial Giant 45, ever. They're back in the studio now for a new album due early fall.

LOLEATTA HOLLOWAY

Poll winner and critics' darling, this awarding performer appears in clubs around the country to thunderous ovations. "Surely one of the hottest female vocal albums this year," said Vince Aletti in Stereo Review. Her album, produced by Floyd Smith and Norman Harris for Baker-Harris-Young Productions, offers a succession of hits including the current "Hit and Run." This gutbucket of soul may also be noted for her guest vocal of "Run Away" on The Salsoul Orchestra's Magic Journey album. A new album's due out this fall.



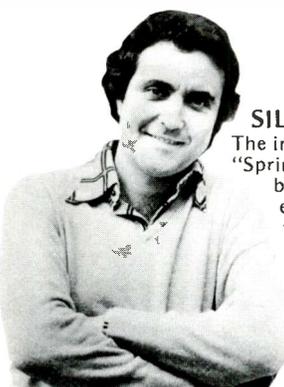
EDDIE HOLMAN

"This Will Be A Night To Remember" is Eddie's first major hit since his spectacular gold record, "(Hey There) Lonely Girl." His rich, soaring tenor strikes a new high for his recent album, "A Night To Remember," and his just released single, "You Make My Life Complete." Holman's off on a new tangent ably aided by the creative talents of Baker-Harris-Young Productions.



CLAUDJA BARRY

Claudja Barry's own brand of "Sweet Dynamite" is explosive. The danger is if you listen to her music, it'll make you wanna "Dance, Dance, Dance." This singing sexation of two continents is exploding on the air from coast to coast.



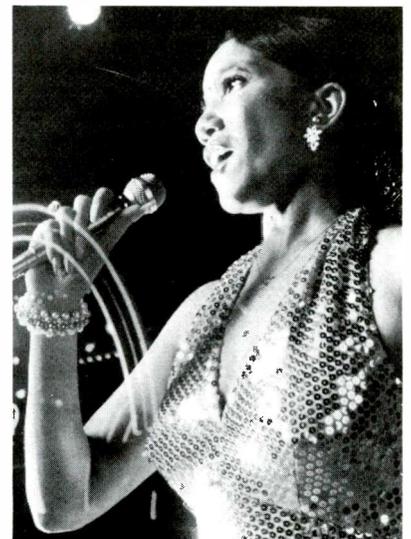
SILVETTI

The infectious instrumental of "Spring Rain" put Argentinian-born Silveti on the charts earlier this season. Silveti, who now lives in Spain, and who lists as his major influences Nat "King" Cole, Wes Montgomery, Oscar Peterson and Frank Sinatra, has a brand new album to be released shortly. It's sensational. Listen for The Sensuous Sound Of Silveti.



MOMENT OF TRUTH

The frenzied foursome that has been bustin' the charts and shakin' bodies with international classics like "Your Love," "Helplessly" and "So Much For Love," have arrived with a new album. At long last. And, a brand new single, "You've Got Me Humming." Everyone needs a Moment Of Truth. Get yours now.



CAROL WILLIAMS

Ms. Williams' version of "More" launched her as a favorite of the disco dens and her debut album "Lectric Lady" made her known from coast to coast as the singing sensation she is. She has the distinction of being the first female artist to be signed by Salsoul Records, for an album with music by The Salsoul Orchestra, produced, arranged and conducted by Vincent Montana, Jr.



Gold Mind and Salsoul Records • Manufactured and Distributed by the Salsoul Record Corporation •
A Cayre Industries Company, 240 Madison Avenue, New York, N.Y. 10016



WHITE ON



KDAY

KGEJ

KDIA

WDIA

WVON

WBMX

WBOK

WEBB

WINN

KSOL

KRE

KYOK

WYLD

WNNR

WXEL

WGIV

WJPC

WGCI

WAWA

WNOV

KATZ

WESL

WCHB

WVKO

WDAO

WLYT

WDAS

WHAT

WCAU

WOL

**20TH
CENTURY
RECORDS**

A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

TC-2350

It's ecstasy when you lay down next to me.

The new Barry White single

20th Century-Fox Records & Tapes

Ron Alexenburg *(Continued from page 14)*

Portrait and Associated—have become the industry's fourth largest record selling entity.

All week the word at this convention has been two words: artist development. The evolution and development of Epic is based on the evolution and development of our artists. Five million Boston fans can't be wrong. Four acts broken in six months can't be wrong. Fifteen gold records and one platinum record in six months can't be wrong.

When I speak of four acts in

Jack Craigo

(Continued from page 14)

you as only a mass superstar marketing force.

"They do not recognize you, our company's totality, as a composition of carefully structured and developed a&r/marketing segment. They do not speak of jazz, country, black and classical specialty teams . . . teams who record and market to targeted audiences; specialty teams who utilize and simultaneously broaden the musical understanding of the same promotion and sales force who built CBS into the industry's creative center for rock/pop music.

"Artist managers point to CBS Records' understanding of the diversity in artists' creativity and ultimate consumer acceptance. Give me a salesman or a promotion man who understands that all musical perimeters are fast dissolving into a total market. Those men and women are here en masse at CBS Records' convention.

"Your diversified experience has prepared you for today's consumer taste changes; this full musical experience provides the base for eager acceptance of many new musical directions. Your ability to move quickly and decisively to market changing music cannot be duplicated or emulated by empty competitive organization charts, hunks of advertising dollars, spurts of non-profit talent signings or repetitive low-ball customer pricing. You build artists' careers because you are career music people.

"Let me put down a low-key forecast. Your next 12 months' achievements will be extraordinary and these achievements will be underscored by a common characteristic and that is a higher level of teamwork—group work results that will deliver a higher level of company solidarity which is already becoming self-generating. We'll be tight . . . individual departments . . . regionally tight between field and headquarters . . . New York, Los Angeles, Nashville . . . a domestic and international team."

six months, I am talking about the building of Southside Johnny and the Asbury Jukes into the emerging stars they are now, the confirming of the stature of the perennial Joe Tex with another gold single, hit album and solid black base for the future—thanks to the artist development talent of everyone of the Special Markets team.

I am talking about the enormous break-through of REO Speedwagon to the gold plateau, which signals the grand leap to platinum. With Q, Ram Jam and Heatwave, we have artists who are making it up to the charts for the first time with their first records.

Counting Portrait and all the Associated Labels as well as Epic, we have legitimately broken just about a dozen acts in the past 12 months. Meeting a quota of breaking one artist every 30 days is more than incredible.

We must break our artists and hold on to their success. After our great triumph with Tom Jones and Engelbert Humperdinck, we must never take it for granted.

It took 13 albums and three labels before Ted Nugent was ready to get his stranglehold on the world. All of Ted Nugent's product produced by Lou Futterman and Tom Werman is soaring toward the one million mark. Like the first Boston album our first album with The Jacksons was presented at convention last July. That album is now decidedly gold and between singles and albums, The Jacksons have sold two million records. And always there's the excitement of new artists. Cheap Trick rocks harder and heavier with staff producer Tom Werman at the helm. Patti LaBelle goes it alone and sounds like a choir's worth of power and talent. Nona Hendricks of the group Labelle goes it alone and comes across with steaming, storming rock and roll. We are prepared to launch across America a savagely brilliant new band signed to our English company: Crawler. Other new signings for whom the groundwork has already been laid are Wet Willie and the incredible Eddie Palmieri. In the country field the careers of Charlie Rich, George Jones and Tammy Wynette have been enriched by the involvement of Billy Sherrill and expert marketing guidance.

There is an energy and spirit that has always pervaded Epic Records in all facets of its operation. Our total company is breaking every sales record it ever set, but we at Epic feel a very special flow of excitement at this convention. The record we now have to break is the incredible milestone we set in the past six months.

Dick Asher *(Continued from page 15)*

which are caused by differences in prices.

Some of the countries where CBS Records International operates have strong and important rack jobbers and wholesalers and no significant retail chains. Other countries have no significant rack jobbers or wholesalers but very strong dealers. The market structure varies in wide degree from country to country. Obviously this also causes differences in the way our companies are organized and operate.

Diverse Int'l Market

. . . The international market is very diverse and the tactics necessary to successfully deal in any one of our markets can vary to the extreme. This is why it is absolutely essential that we have strong companies in each market otherwise we would not be able to solve the diverse market problem that each country represents. To be successful in the record business you must employ both strategy and tactics. We use different tactics to cope with our local diversities, however, our strategy throughout the world is the same. We believe in artists, their music and their careers. We believe that the music and the intangible aspects which make an artist successful in one country will usually work in many countries for that artist. Therefore, we are committed to a sincere attempt to break every one of our successful CBS artists in many, if not all, parts of the world.

. . . How have our strategies and tactics worked on CBS Records International in the last year?

CBS Intl. *(Continued from page 15)*

on CBS Records' American artists who have enjoyed international success during the past 12 months—Neil Diamond, Chicago, Boston, Billy Joel, Barbra Streisand, Johnny Mathis, Southside Johnny and the Asbury Jukes, and Boz Scaggs.

Also on Monday, Marvin Witofsky, vice president, business affairs, CBS Records International, chaired a business affairs meeting at which staff members discussed the continuing effort to unify business and procedural practices throughout all CRI affiliates.

The CRI Canada and U.K. field forces were on hand on Wednesday for a series of separate sales meetings for their respective offices, chaired by Lynd and Oberstein. The meetings covered sales, promotion and merchandising. The Records International sales and promotion forces attended domestic sales and promotion meetings throughout the course of the convention.

On Thursday, CBS Records International gave an all-encom-

In virtually every country where we operate we are acknowledged to be the #1 company in consumer marketing of recorded music. There are places in the world where our competition has well established local catalogue gathered over a century or where our competition has bid to the extreme for market share to a point where at this moment our young companies cannot match them in overall sales. Nevertheless, even in those countries we are acknowledged to be the most creative, the most aggressive and the most professional company in the marketing of records.

. . . What of our plans and prognostications for the future? Much more of the same. We believe our strategy is correct. We know that our sales and profit figures of today would have been considered outrageously optimistic if predicted five years ago, and we suspect that our current projections despite their magnitude will likewise prove to be conservative. We shall continue to establish and expand CBS Record companies in all areas of the world where the prospects become reasonably promising not only because we can sell records there, but also because the boundaries of musical tastes are becoming less defined with the expansion of international communications and the successful artist of tomorrow can come from anywhere. However, you can be sure that wherever they come from CBS Records International will be there ready to record and market their records.

passing a&r presentation to all convention guests, presenting over 65 artists from 16 countries. The presentation was coordinated in New York by Paul Atkinson, director, a&r, CBS Records International.

The dynamics of CBS Records International's worldwide marketing structure were discussed at Friday's marketing meeting, chaired by Bunny Freidus, vice president, marketing services, CBS Records International. The meeting featured a special presentation on market research methodology, prepared by Joan Griewank, director, marketing planning, and Jerry Shulman, director, market research, CBS Records.

CBS Records International presented the newly-established "Crystal Globe Award" to Columbia artists Simon and Garfunkel at the convention. The award signifies international sales by a CBS Records artist in excess of five million albums. The first two Crystal Globe Awards were presented recently in New York to Columbia's Santana and Ray Conniff.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree
ALONE AT LAST—Neil Sedaka—Elektra
HARD ROCK CAFE—Carole King—Avatar
IT'S A CRAZY WORLD—Mac McAnally—Ariola America

Most Active

DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
DON'T WORRY BABY—B.J. Thomas—MCA
HANDY MAN—James Taylor—Col
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
I'M IN YOU—Peter Frampton—A&M
(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER—Rita Coolidge—A&M

WKBC-FM/ WINSTON-SALEM Adds

ALL THAT KEEPS ME GOING—Jim Weatherly—ABC/Dot
FOR A WHILE—Mary MacGregor—Ariola America
I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
UNTIL I MET YOU—Tom Bresh—ABC/Dot

Active

DAYTIME FRIEND—Kenny Rogers—UA
DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
HANDY MAN—James Taylor—Col
SUNFLOWER—Glen Campbell—Capitol (#1—3rd week)

WIOD/MIAMI Adds

KENTUCKY MORNING—Al Martino—Capitol
MY FAIR SHARE (THEME FROM 'ONE-ON-ONE')—Seals & Crofts—WB

Active

DON'T WORRY BABY—B.J. Thomas
IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
WAY DOWN—Elvis Presley—RCA

WGAR/CLEVELAND Adds

DON'T STOP—Fleetwood Mac—WB
GIVE A LITTLE BIT—Supertramp—A&M
HOW MUCH LOVE—Leo Sayer—WB
ON AND ON—Stephen Bishop—ABC
STRAWBERRY LETTER 23—Brothers Johnson—A&M
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree

Active

DON'T STOP—Fleetwood Mac—WB
ON AND ON—Stephen Bishop—ABC

WGN/CHICAGO Adds

EASTBOUND AND DOWN—Jerry Reed—RCA
FARRAH—Marty Yontz—RCA

FEEL SO GOOD (SLOW DANCING)—John Travolta—Midsong
I'D LIKE TO BE YOU FOR A DAY—Paul Caras—Roxbury
SOMETHING LIKE NOTHING BEFORE—Billy Vera—Midsong
SPACE FUNK—Manzell—Fraternity
THEME FROM 'SILVER STREAK'—Henry Mancini—RCA

KMOX/ST. LOUIS Adds

BLOWIN' AWAY—Joan Baez—Portrait
FEEL SO GOOD (SLOW DANCING)—John Travolta—Midsong
JUST REMEMBER I LOVE YOU—Firefall—Atlantic

Active

I BELIEVE IN LOVE—Kenny Loggins—Col (phones)

KMBZ/KANSAS CITY Adds

C'EST LA VIE—Greg Lake—Atlantic
COME SOFTLY TO ME—Brenton Wood—Cream
FOR MY DAD—Nancy Sinatra—Private Stock
STAR WARS THEME/CANTINA BAND—Meco—Millennium
THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar—RCA
YOU AND ME—Herb Alpert—A&M

Active

HANDY MAN—James Taylor—Col
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
THEME FROM 'STAR WARS'—David Matthews—CTI

KOY/PHOENIX Active

AMARILLO—Neil Sedaka—Elektra
COME IN FROM THE RAIN—Captain & Tennille—A&M
YOU'RE MY WORLD—Helen Reddy—Capitol

KFI/LOS ANGELES Adds

EASY—Commodores—Tamla
KEEP IT COMIN' LOVE—KC & The Sunshine Band—TK
ON AND ON—Stephen Bishop—ABC
WAY DOWN—Elvis Presley—RCA

Active

BEST OF MY LOVE—Emotions—Motown
GIVE A LITTLE BIT—Supertramp—A&M
YOU AND ME—Alice Cooper—WB

KIIS/LOS ANGELES Adds

JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic

Active

ALONE AT LAST—Neil Sedaka—Elektra
BEST OF MY LOVE—Emotions—Col
DO YOU WANNA MAKE LOVE—Peter McCann—20th Cent.
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
I'M IN YOU—Peter Frampton—A&M
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
MARGARITAVILLE—Jimmy Buffett—ABC
(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER—Rita Coolidge—A&M

Also reporting this week: WSM, WCCO-FM, WHDH, WTMJ, WBZ, WIP, WLW, WBAL, WNEW, KULF, KSFO.

London Holds Planning Meeting



London Records held its fall/Christmas 1977 new product release planning meeting recently at the Lincolnwood Hyatt House in Chicago. The three-day meet brought together London's district manager sales and promotion staff to coordinate the release of new product for fall/Christmas season. Shown in Chicago are (top row, from left): Lindsey Chandler, S.W. regional district manager; Paul Diamond, midwest regional promo coordinator; Joann Jelley, national promo coordinator; Marie Peros, national credit manager; Stan Meyers, midwest branch manager; Margaret Eldridge, S.W. regional promo coordinator; Irwin Barg, midwest regional promo coordinator; Mel Kahn, S.E. regional district manager; Bob Stubenrauch, midwest regional district manager; Stu Marlowe, west coast regional district manager; Gary Willet, asst. national sales manager; Lucy Findlay, west coast promo coordinator; Bob Paiva, west coast office manager; Donna Wilson, N.W. regional promo coordinator; and Harold Fein, N.E. regional district manager; (bottom row, from left): Don Wardell, director of creative services; Sy Warner, national sales manager; John Stricker, VP/finance & operations; Walt Maguire, VP/a&r; John Harper, classical sales manager; and Jerre Hall, national promo manager.

Capricorn LP Release

■ MACON, GA. — Don Schmitzler, vice president and general manager of Capricorn Records, has announced the August release of three albums.

Scheduled for release are: "Raisin' Hell," a two-record set from Elvin Bishop; "Stillwater," by the seven-man group of the same name, and "A Croak & A Grunt In The Night" by the South African group Rabbitt.

Wishbone Productions Opens L.A. Office

■ LOS ANGELES — Wishbone Productions of Muscle Shoals, Ala. has opened a Los Angeles office headed by Evan Pace.

Pace will also oversee the operations of Song Tailors Music Company and I've Got The Music Company. The offices are located at 8467 Beverly Blvd., Los Angeles; phone: (213) 851-2498.

New York, N.Y.

(Continued from page 19)

members that from here on out they should consider themselves on the VIP list at Swingo's.

CONDOLENCES: to Robert Plant of Led Zeppelin, whose six-year-old son Karac died last Tuesday of natural causes. Plant flew home to England, forcing cancellation of Zep's New Orleans shows. No decision has been made on the fate of the remainder of the Zep tour of the States. "We really don't know what's going to happen," said a spokesman at Swan Song. "Everything's up in the air right now."

RUMOR DEPT: Capricorn leaving Warner Brothers? The word last week was that Polydor is buying Phil Walden's company "lock, stock and barrel," with Walden staying on as president. A spokesman at Capricorn indicated there are "a number of possibilities" being considered at the moment, and added that "no decision has been made about anything yet. That's really all there is to it."

BOWING OUT: Cousin Brucie is retiring from radio to devote more time to his television career and to write an exposé of the radio business which Brucie claims has become "too lame" in recent years.

JOCKEY SHORTS: John Hammond Sr. has finished his autobiography. "On Record," written with Irving Townsend, will be published by Ridge Press/Summit Books this fall. . . . Roger Daltrey is making another promo film, this one for his new single, "Say It Ain't So Joe." Keith Moon is also starring. Daltrey's other promo film, "One of the Boys" (for the MCA album of the same name), can currently be seen in 180 cities in the U.S. as a short subject preceding "Star Wars," "The Deep" and "Smokey and the Bandit" . . . Will Jack Nietzsche be producing David Forman's next lp for Arista? . . . Jess Roden and Linda Lewis are featured lead singers on Stomu Yamashta's forthcoming lp, "Go Too," set for release in August. Plans for a tour are in the works . . . Henry Paul has left the Outlaws "because of a difference over musical directions" the band should take. Replacing him will be Freddie Salem, former lead guitarist with the Chambers Brothers. The Outlaws have also added a second drummer in David Dix, who was an original member of the band when it was formed some five years ago.

SALESMAKER OF THE WEEK



GOING FOR THE ONE
YES
Atlantic

TOP SALES

- GOING FOR THE ONE—Yes—Atlantic
- SIMPLE THINGS—Carole King—Avatar
- PLATINUM JAZZ—War—Blue Note
- THE GRAND ILLUSION—Styx—A&M

CAMELOT/NATIONAL

- CAT SCRATCH FEVER—Ted Nugent—Epic
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- MOODY BLUE—Elvis Presley—RCA
- SOUTH'S GREATEST HITS—Various Artists—Capricorn
- STREISAND SUPERMAN—Barbra Streisand—Col
- THE GRAND ILLUSION—Styx—A&M

HANDLEMAN/NATIONAL

- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- LIGHTS OUT—UFO—Chrysalis
- MOODY BLUE—Elvis Presley—RCA
- NEW YORK, NEW YORK—UA (Soundtrack)
- PLATINUM JAZZ—War—UA
- STAR WARS—20th Century—(Soundtrack)
- STEVE WINWOOD—Island

KORVETTES/NATIONAL

- AL GREEN'S GREATEST HITS, VOL. 2—Hi
- AMERICAN STARS 'N BARS—Neil Young—WB
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- EXODUS—Bob Marley & the Wailers—Island
- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- REJOICE—Emotions—Col
- SOMETHING TO LOVE—LTD—A&M
- STEVE WINWOOD—Island
- WHAT'S ON YOUR MIND—Hodges, James & Smith—London

MUSICLAND/NATIONAL

- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- GOING FOR THE ONE—Roger Daltrey—MCA
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- LIGHTS OUT—UFO—Chrysalis
- NEW YORK, NEW YORK—UA (Soundtrack)
- PLATINUM JAZZ—War—UA
- SINGIN'—Melissa Manchester—Arista

STEVE WINWOOD—Island
WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

RECORD BAR/NATIONAL

- BLOWIN' AWAY—Joan Baez—Portrait
- DEVIL'S GUN—C.J. & Company—Westbound
- DIZZY GILLESPIE—Pablo
- FOR EVERYBODY—Karma—Horizon
- LET THERE BE ROCK—AC/DC—Atco
- LIVE—Lonnie Liston Smith—RCA
- MAZE—Capitol
- PLATINUM JAZZ—War—Blue Note
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- TIM WEISSBERG BAND—UA

SAM GOODY/EAST COAST

- CAROLE BAYER SAGER—Elektra
- DIAMANTINA COCKTAIL—Little River Band—Capitol
- FLOWING RIVERS—Andy Gibb—RSO
- GOING FOR THE ONE—Yes—Atlantic
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- MOODY BLUE—Elvis Presley—RCA
- NEW YORK, NEW YORK—UA (Soundtrack)
- STREISAND SUPERMAN—Barbra Streisand—Col
- THE SPY WHO LOVED ME—UA (Soundtrack)

TWO GUYS/EAST COAST

- BOOK OF DREAMS—Steve Miller Band—Capitol
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- I'M IN YOU—Peter Frampton—A&M
- IT'S A GAME—Bay City Rollers—Arista
- LIGHTS OUT—UFO—Chrysalis
- MOODY BLUE—Elvis Presley—RCA
- ONE OF THE BOYS—Roger Daltrey—MCA
- STAR WARS—Musicor
- STEVE WINWOOD—Island

WAXIE MAXIE/WASHINGTON, D.C.

- BENNY & US—AWB & Ben E. King—Atlantic
- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- LET'S CLEAN UP THE GHETTO—Phila. Intl. All Stars—Phila. Intl.
- LIVE—Lonnie Liston Smith—RCA
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—UA
- SIMPLE THINGS—Carole King—Avatar
- SOMETHING TO LOVE—LTD—A&M

FOR THE RECORD/BALTIMORE

- BENNY & US—AWB & Ben E. King—Atlantic
- CAMEO—Chocolate City
- DEVIL'S GUN—C. J. & Company—Westbound
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- OPEN UP YOUR LOVE—The Whispers—Soul Train
- PLATINUM JAZZ—War—UA
- SIMPLE THINGS—Carole King—Avatar
- THE GREATEST—Arista (Soundtrack)
- TOO HOT TO HANDLE—Heatwave—Epic

GARY'S/RICHMOND

- BEZ GEES . . . LIVE—RSO
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- CELEBRATE ME HOME—Kenny Loggins—Col

EVEN IN THE QUIETEST MOMENTS

- Supertramp—A&M
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- LITTLE QUEEN—Heart—Portrait
- MAKING A GOOD THING BETTER—Olivia Newton-John—MCA
- OL' WAYLON—Waylon Jennings—RCA

NATL. RECORD MART/MIDWEST

- BENNY & US—AWB & Ben E. King—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- LIFELINE—Roy Ayers Ubiquity—Polydor
- ON STAGE—Rainbow—Oyster
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SHAUN CASSIDY—Warner/Curb
- SIMPLE THINGS—Carole King—Avatar

RECORD REVOLUTION/CLEVELAND

- AMERICAN STARS 'N BARS—Neil Young—WB
- BACK TOGETHER AGAIN—Larry Coryell & Alphonse Mouzon—Atlantic
- BURNING FOR YOU—Strawbs—Oyster
- DIAMANTINA COCKTAIL—Little River Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- LIVE—Lonnie Liston Smith—RCA
- NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
- PLATINUM JAZZ—War—Blue Note
- SIMPLE THINGS—Carole King—Avatar
- TIM WEISSBERG BAND—UA

ONE OCTAVE HIGHER/CHICAGO

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CAMEO—Chocolate City
- CSN—Crosby, Stills & Nash—Atlantic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- ONE OF THE BOYS—Roger Daltrey—MCA
- REJOICE—Emotions—Col
- THE GRAND ILLUSION—Styx—A&M

MUSIC STOP/DETROIT

- CSN—Crosby, Stills & Nash—Atlantic
- DIAMANTINA COCKTAIL—Little River Band—Capitol
- FULL HOUSE—Frankie Miller—Chrysalis
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- ONE OF THE BOYS—Roger Daltrey—MCA
- REJOICE—Emotions—Col
- STEVE WINWOOD—Island
- STREISAND SUPERMAN—Barbra Streisand—Col

PEACHES/DETROIT

- CLOVER—Mercury
- LAKE—Col
- MAX—The Rumour—Mercury
- NO SECOND CHANCE—Janus
- PETER MC CANN—20th Century
- PIERCE ARROW—Col
- THE GRAND ILLUSION—Styx—A&M
- VICTORY IN ROCK CITY—Roderick Falconer—UA

LIEBERMAN/MINNEAPOLIS

- BENNY & US—AWB & Ben E. King—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- MONKEY ISLAND—Geils—Atlantic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- PAKALAMEREDITH—Elektra
- REJOICE—Emotions—Col
- STAR WARS—20th Century (Soundtrack)
- SIMPLE THINGS—Carole King—Avatar
- THE GRAND ILLUSION—Styx—A&M

PEACHES/ST. LOUIS

- HINDSIGHT—Churchill
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- MAX—The Rumour—Mercury
- MORE STUFF—WB
- SANFORD/TOWNSEND BAND—WB
- SIMPLE THINGS—Carole King—Avatar
- SINGIN'—Melissa Manchester—Arista
- STORMIN'—Brainstorm—Tabu
- TOO HOT TO HANDLE—Heatwave—Epic

PEACHES/ATLANTA

- CAMEO—Chocolate City
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- GOING FOR THE ONE—Yes—Atlantic
- MAC MCANALLY—20th Century
- MOODY BLUE—Elvis Presley—RCA
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—UA
- SIMPLE THINGS—Carole King—Avatar
- THE GRAND ILLUSION—Styx—A&M
- THIS TIME IT'S FOR REAL—Southside Johnny & the Asbury Jukes—Epic

POPLAR TUNES/MEMPHIS

- BENNY & US—AWB & Ben E. King—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- JAGUAR—RCA
- LOOK TO THE RAINBOW—Al Jarreau—WB
- MAX—The Rumour—Mercury
- ONE OF THE BOYS—Roger Daltrey—MCA
- SINGIN'—Melissa Manchester—Arista
- STEVE WINWOOD—Island
- THE GRAND ILLUSION—Styx—A&M
- STEVE WINWOOD—Island

TAPE CITY/NEW ORLEANS

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CSN—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- LOOK TO THE RAINBOW—Al Jarreau—WB
- PHANTAZIA—Noel Pointer—Blue Note
- SERGIO MENDES & NEW BRASIL '77—Elektra
- SHOTGUN—ABC
- STAR WARS—Meco—Millennium
- STREISAND SUPERMAN—Barbra Streisand—Col

PEACHES/DALLAS

- BENNY & US—AWB & Ben E. King—Atlantic
- BLOWIN' AWAY—Joan Baez—Portrait
- BURNING FOR YOU—Strawbs—Oyster

- GOING FOR THE ONE—Yes—Atlantic
- RHAPSODY IN BLUE—Walter Murphy—Private Stock
- ROLLIN'—Stephen Bishop—MCA
- SIMPLE THINGS—Carole King—Avatar
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- STAR WARS—20th Century (Soundtrack)
- THE GRAND ILLUSION—Styx—A&M

INDEPENDENT RECORDS/DENVER

- CREAM CITY—Aalon—Arista
- GOING FOR THE ONE—Yes—Atlantic
- JEREMY STEIG—CTI
- JT—James Taylor—Col
- ON STAGE—Rainbow—Polydor
- PLATINUM JAZZ—War—UA
- ROLLIN'—Stephen Bishop—MCA
- SIMPLE THINGS—Carole King—Avatar
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- THE GRAND ILLUSION—Styx—A&M

LICORICE PIZZA/LOS ANGELES

- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- HURRY SUNDOWN—Outlaws—Arista
- I, ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- REJOICE—Emotions—Col
- SIMPLE THINGS—Carole King—Avatar
- STAR WARS—20th Century (Soundtrack)
- STEVE WINWOOD—Island
- THE GRAND ILLUSION—Styx—A&M

MUSIC PLUS/LOS ANGELES

- FLOWING RIVERS—Andy Gibb—RSO
- JEREMY STEIG—CTI
- KNNILSSONN—Harry Nilson—RCA
- LET'S CLEAN UP THE GHETTO—Phila. Intl. All-Stars—Phila. Intl.
- MIRACLES—Engelbert Humperdinck—Epic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- NO SECOND CHANCE—Charlie—Janus
- PLATINUM JAZZ—War—Blue Note
- SIMPLE THINGS—Carole King—Avatar
- STAR WARS—Meco—Millennium

TOWER/LOS ANGELES

- CSN—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- REJOICE—Emotions—Col
- RUMCOURS—Fleetwood Mac—WB
- STAR WARS—20th Century (Soundtrack)
- STEVE WINWOOD—Island
- STREISAND SUPERMAN—Barbra Streisand—Col

EVERYBODY'S RECORDS/NORTHWEST

- BENNY & US—AWB & Ben E. King—Atlantic
- COMMODORES—Motown
- GOING FOR THE ONE—Yes—Atlantic
- MAKIN' MAGIC—Pat Travers—Polydor
- MORE STUFF—Stuff—WB
- ONE OF THE BOYS—Roger Daltrey—MCA
- REJOICE—Emotions—Col
- STAIRCASE—Keith Jarrrett—ECM
- THE GRAND ILLUSION—Styx—A&M
- TIM WEISSBERG BAND—UA

THE ALBUM CHART

PRICE CODE

F — 6.98	I — 11.98
G — 7.98	J — 12.98
H — 9.98	K — 13.98

TITLE, ARTIST Label, Number, (Distributing Label)
AUG. 6 JULY 30



WKS. ON CHART

24 G

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (10th Week)	24	G
2	5	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	5	G
3	2	I'M IN YOU PETER FRAMPTON/A&M SP 4704	7	G
4	3	BARRY MANILOW LIVE/Arista 8500	10	I
5	6	STREISAND SUPERMAN BARBRA STREISAND/ Columbia JC 34830	6	G
6	4	LOVE GUN KISS/Casablanca 7057	5	G
7	9	JT JAMES TAYLOR/Columbia JC 34811	5	G
8	8	LITTLE QUEEN HEART/Portrait JR 34799	11	G
9	7	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	11	G
10	10	COMMODORES/Motown M7 884R1	19	G
11	11	CAT SCRATCH FEVER TED NUGENT/Epic 34700	8	G
12	14	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	8	X
13	16	REJOICE THE EMOTIONS/Columbia PG 34762	7	F
14	12	BOSTON/Epic PE 34188	45	G
15	13	FOREIGNER/Atlantic SD 18215	19	G
16	32	GOING FOR THE ONE YES/Atlantic SD 19106	2	G
17	17	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	10	F
18	15	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	25	F
19	20	A STAR IS BORN (ORIGINAL SOUNDTRACK)/ Columbia JS 34403	35	X
20	19	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	33	G
21	18	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/ Tamla T7 352R2 (Motown)	17	G
22	22	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	12	F
23	21	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	13	F
24	24	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/ A&M SP 4634	16	F
25	23	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	10	I
26	25	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G	19	F
27	26	SONGS IN THE KEY OF LIFE STEVIE WONDER/ Tamla T13 340C2 (Motown)	43	K
28	27	IZITSO CAT STEVENS/A&M SP 4702	12	G
29	33	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	14	F
30	37	FLOATERS/ABC AB 1030	6	F
31	29	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34432 (CBS)	18	F
32	31	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029	9	F
33	35	AMERICAN STARS 'N BARS NEIL YOUNG/Reprise MSK 2261 (WB)	6	G
34	40	I, ROBOT ALAN PARSONS PROJECT/Arista 7002	5	G
35	34	SLAVE/Cotillion SD 9914 (Atlantic)	19	G
36	41	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	19	F
37	28	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	51	G
38	44	STEVE WINWOOD/Island 9494	4	F
39	30	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	38	G
40	36	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)	24	G
41	39	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498	9	F
42	49	SHAUN CASSIDY Warner/Curb BS 3067 (WB)	6	F
43	58	PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)	3	H
44	38	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901	9	I
45	54	IT'S A GAME BAY CITY ROLLERS/Arista 7004	3	G
46	43	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	73	G
47	46	THEIR GREATEST HITS: 1971-1975 EAGLES/ Asylum 7E 1052	75	F
48	45	TEDDY PENDERGRASS/Phila. Intl. PZ 34390 (CBS)	21	F
49	48	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703	80	X
50	42	LIGHTS OUT UFO/Chrysalis CHR 1127	9	F
51	50	FLEETWOOD MAC/Reprise MS 2225 (WB)	106	F
52	51	LEFTOVERTURE KANSAS/Kirsher PZ 34224 (CBS)	37	G
53	55	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM DJLPA7 (Amherst)	15	F

54	60	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/ MCA 2280	4	F
55	53	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	63	F
56	47	TRYING TO GET THE FEELING BARRY MANILOW/ Arista 4060	23	G
57	57	DESTROYER KISS/Casablanca NBLP 7025	57	G
58	61	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	65	F
59	74	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/ Atlantic SD 19105	3	F
60	64	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	14	F
61	63	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEC 34494	21	G
62	52	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	31	F
63	65	MOODY BLUE ELVIS PRESLEY/RCA APL1 2428	4	G
64	59	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	9	G
65	62	HURRY SUNDOWN OUTLAWS/Arista 4135	11	G
66	72	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	4	F
67	56	A MAN MUST CARRY ON JERRY JEFF WALKER/ MCA 2 6003	12	G
68	95	THE GRAND ILLUSION STYX/A&M SP 4637	2	F
69	81	ONE OF THE BOYS ROGER DALTRY/MCA 2271	3	F
70	68	KISS ALIVE KISS/Casablanca NBLP 7020	96	G
71	66	ROCK AND ROLL OVER KISS/Casablanca NBLP 7017	37	G
72	69	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	30	F
73	71	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ ABC AB 1007	6	F
74	70	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK 3027	11	G

CHARTMAKER OF THE WEEK



75	136	SIMPLE THINGS CAROLE KING Avatar SMAS 11667 (Capitol)	1	G
----	-----	---	---	---

76	78	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108	4	F
77	79	ON STAGE RAINBOW/Oyster OY 2 1801 (Polydor)	3	H
78	80	LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE) AL JARREAU/Warner Bros. 2BZ 3052	6	X
79	67	PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca 7053	12	X
80	73	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/ Phila. Intl. PZ 34684 (CBS)	11	F
81	75	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015	13	F
82	76	THE BEATLES AT THE HOLLYWOOD BOWL/Capitol SMAS 11638	12	G
83	82	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	38	F
84	77	KENNY ROGERS/United Artists LA689 G	10	G
85	84	UNPREDICTABLE NATALIE COLE/Capitol SO 11600	23	G
86	83	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	15	F
87	86	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/ Columbia PZ 34687	12	F
88	87	PART 3 KC AND THE SUNSHINE BAND/T.K. 605	13	F
89	97	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)/United Artists LA750	2	G
90	85	NO SECOND CHANCE CHARLIE/Janus JXS 7032	9	F
91	92	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2990	16	F
92	93	INDIAN SUMMER POCO/ABC AB 789	11	F
93	88	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457	16	F
94	96	ARRIVAL ABBA/Atlantic SD 18207	3	F
95	126	SOMETHING TO LOVE LTD/A&M SP 4646	1	G
96	89	GOLD PLATED CLIMAX BLUES BAND/Sire SA 7523 (ABC)	14	F
97	107	MORE STUFF STUFF/Warner Bros. BS 3061	1	F
98	90	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000	18	K
99	—	SO EARLY IN THE SPRING, THE FIRST 15 YEARS JUDY COLLINS/Elektra 8E 6002	1	H
100	108	BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697	1	F

151-200 ALBUM CHART

- 151 **BACK TOGETHER AGAIN** LARRY CORYELL & ALPHONZ MOUZON/Atlantic SD 18220
- 152 **SOUTH'S GREATEST HITS** VARIOUS ARTISTS/Capricorn CP 0187 (WB)
- 153 **FIREFLY** JEREMY STEIG/CTI 7075
- 154 **NOTHIN' BUT THE BLUES** JOHNNY WINTER/Blue Sky PZ 34813 (CBS)
- 155 **STAIRCASE** KEITH JARRETT/ECM 2 1090 (Polydor)
- 156 **SHOTGUN** ABC/AB 979
- 157 **MAX RUMOUR**/Mercury SRM 1 1174
- 158 **ABBA'S GREATEST HITS**/Atlantic SD 18189
- 159 **LED ZEPPELIN IV**/Atlantic SD 7208
- 160 **MAKIN' MAGIC** PAT TRAVERS/Polydor PD 1 6103
- 161 **WILLIE/BEFORE HIS TIME** WILLIE NELSON/RCA APL1 2210
- 162 **PETER McCANN**/20th CenturyT 544
- 163 **SIN AFTER SIN** JUDAS PRIEST/Columbia PC 34787
- 164 **CARELESS** STEPHEN BISHOP/ABC ABCD 954
- 165 **NEW DIRECTIONS** THE METERS/Warner Bros. BS 3042
- 166 **FACE TO FACE** STEVE HARLEY/EMI SKBB 11661 (Capitol)
- 167 **CABRETTA** MINK DeVILLE/Capitol ST 11631
- 168 **ENDLESS SUMMER** BEACH BOYS/Capitol SVBB 11308
- 169 **AL GREEN'S GREATEST HITS, VOL. II** /Hi SHL 32105 (London)
- 170 **LAKE**/Columbia PC 34763
- 171 **LIVE! AT THE STAR CLUB IN HAMBURG, GERMANY: 1962** THE BEATLES/Lingasong LS 7001 (Atlantic)
- 172 **SANFORD-TOWNSEND BAND**/Warner Bros. BS 2966
- 173 **STAR WARS AND OTHER GALACTIC FUNK** MECO/Millennium MNLP 8001 (Casablanca)
- 174 **RHAPSODY IN BLUE** WALTER MURPHY/Private Stock PS 2028
- 175 **PHASE II** BOHANNON/Mercury SRM1 1159
- 176 **MR. LUCKY FOOLS GOLD**/Columbia PC 34828
- 177 **OPEN UP YOUR LOVE** WHISPERS/Soul Train BULL 2270 (RCA)
- 178 **FINGER PAINTINGS** EARL KLUGH/Blue Note BN LA737 H (UA)
- 179 **FEEL THE FIRE** JERMAINE JACKSON/Motown M6 888S1
- 180 **DEAN FRIEDMAN**/Lifesong LS 6008
- 181 **GOLDEN GIRLS** SILVER CONVENTION/Midsong Intl. BKL1 2296 (RCA)
- 182 **PAKALAMERIDITH**/Elektra 7E 1106
- 183 **FOR EVERYBODY** KARMA/Horizon ST 723 (A&M)
- 184 **CAROL BAYER SAGER**/Elektra 7E 1100
- 185 **PIERCE ARROW**/Columbia PC 34805
- 186 **COME HELL OR HIGH WATERS** HIGH OMAHA SHERIFF/RCA APL1 2022
- 187 **WE MUST BELIEVE IN MAGIC** CRYSTAL GAYLE/United Artists LA771 G
- 188 **PHANTAZIA** NOEL POINTER/Blue Note BN LA736 H (UA)
- 189 **VICTORY IN ROCK CITY** RODERICK FALCONER/United Artists LA777 G
- 190 **MIRACLES BY ENGELBERT HUMPERDINCK** ENGELBERT HUMPERDINCK/Epic PE 34730
- 191 **LOVIN' IN THE VALLEY OF THE MOON** NORTON BUFFALO/Capitol ST 11625
- 192 **WATERCOLORS** PAT METHENY/ECM 1 1097 (Polydor)
- 193 **FUNDAMENTAL ROLL** WALTER EAGAN/PC 34679
- 194 **THE DEEP** (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7600
- 195 **CHOOSING YOU** LENNY WILLIAMS/ABC AB 1023
- 196 **SERGIO MENDES & BRAZIL '77**/Elektra 7E 1102
- 197 **SORCERER** (AN ORIGINAL SOUNDTRACK)/MCA 2277
- 198 **STAR WARS**/Musicor 8801 (Springboard Intl.)
- 199 **DARK SIDE OF THE MOON** PINK FLOYD/Harvest SMAS 11163 (Capitol)
- 200 **MAC McANNALLY**/Ariola America ST 50019 (Capitol)

101 THE ALBUM CHART 150

AUGUST 6, 1977

- | AUG. 6 | JULY 30 | |
|--------|---------|---|
| 101 | 104 | SINGIN' MELISSA MANCHESTER/Arista 4136 |
| 102 | 101 | DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 76000(Atlantic) |
| 103 | 105 | MONKEY ISLAND GEILS/Atlantic SD 19103 |
| 104 | 94 | COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M SP 4700 |
| 105 | 98 | PLAYING UP A STORM THE GREGG ALLMAN BAND/Capricorn CP 0181 (WB) |
| 106 | 106 | MAZE FEATURING FRANKIE BEVERLY /Capitol ST 11607 |
| 107 | 99 | LET IT FLOW DAVE MASON/Columbia PC 34680 |
| 108 | 100 | FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H |
| 109 | 91 | SWEET PASSION ARETHA FRANKLIN/Atlantic SD 10102 |
| 110 | 120 | TOO HOT TO HANDLE HEATWAVE/Epic PE 34761 |
| 111 | 102 | EAR CANDY HELEN REDDY/Capitol SO 11640 |
| 112 | 121 | DEVIL'S GUN C. J. & COMPANY/Westbound WB 301 (Atlantic) |
| 113 | 103 | LIVE AT LAST BETTE MIDLER/Atlantic SD 2 9000 |
| 114 | 116 | A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G |
| 115 | 110 | FIREFALL /Atlantic SD 18174 |
| 116 | 118 | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 117 | 119 | ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712 |
| 118 | 111 | A SONG NEIL SEDAKA/Elektra 6E 102 |
| 119 | 112 | LOADING ZONE ROY BUCHANAN/Atlantic SD 18219 |
| 120 | 122 | MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait PR 34698 |
| 121 | 130 | FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 (Polydor) |
| 122 | — | LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS) |
| 123 | 117 | BREEZIN' GEORGE BENSON/Warner Bros. BS 2919 |
| 124 | 113 | BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467 |
| 125 | 138 | LIVE LONNIE LISTON SMITH/RCA APL1 2433 |
| 126 | 129 | DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS) |
| 127 | 123 | NOW DO-U-WANTA DANCE GRAHAM CENTRAL STATION/Warner Bros. BS 3041 |
| 128 | 127 | IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983 |
| 129 | 132 | DECEPTIVE BENDS 10cc/Mercury SRM 1 3702 |
| 130 | 131 | MAGIC JOURNEY SALSOU ORCHESTRA/Salsoul SXS 5515 |
| 131 | — | NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL GEORGIADES/Asylum 7E 1107 |
| 132 | 133 | HOT TRACKS NAZARETH/A&M SP 4643 |
| 133 | — | KNNILLSSONN NILSSON/RCA APL1 2276 |
| 134 | 114 | WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/Asylum 7E 1086 |
| 135 | — | CARDIAC ARREST CAMEO/Chocolate City CCLP 2803 (Casablanca) |
| 136 | 141 | TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695 |
| 137 | 143 | THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000 |
| 138 | — | TIM WEISBERG BAND TIM WEISBERG/United Artists LA773 G |
| 139 | 142 | THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668 |
| 140 | 115 | BURNIN' SKY BAD COMPANY/Swan Song SS 8500 (Atlantic) |
| 141 | 109 | GREATEST HITS LINDA RONSTADT/Asylum 7E 1092 |
| 142 | 120 | ANIMALS PINK FLOYD/Columbia JC 34474 |
| 143 | 125 | LOVE STORM TAVARES/Capitol STAO 11628 |
| 144 | 135 | ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown) |
| 145 | 140 | ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699 |
| 146 | 139 | WINGS OVER AMERICA /Capitol SWCO 11593 |
| 147 | — | BURNING FOR YOU STRAWBS/Oyster OY 1 1604 (Polydor) |
| 148 | 145 | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34404 |
| 149 | 146 | AHH, THE NAME IS BOOTSY BABY BOOTSY'S RUBBER BAND/Warner Bros. BS 2972 |
| 150 | 150 | YEAR OF THE CAT AL STEWART/Janus JKS 7022 |

ALBUM CROSS REFERENCE

ABBA	94	LONNIE LISTON SMITH	125
GREGG ALLMAN BAND	105	LTD	95
ATLANTA RHYTHM SECTION	72	MELISSA MANCHESTER	101
AVERAGE WHITE BAND & BEN E. KING	59	BARRY MANILOW	4, 37, 56
ROY AYERS UBIQUITY	76	BOB MARLEY & THE WAILERS	40
BAD COMPANY	140	MARSHALL TUCKER BAND	40
JOAN BAEZ	100	DAVE MASON	107
BAY CITY ROLLERS	45	MAZE	106
BEATLES	82	BETTE MIDLER	113
BEE GEES	25	STEVE MILLER BAND	9, 55
GEORGE BENSON	123, 128	MOODY BLUES	44
BOOTSY'S RUBBER BAND	149	MOTHERS FINEST	144
BOSTON	14	NAZARETH	132
BROTHERS JOHNSON	22	WILLIE NELSON	136
ROY BUCHANAN	119	OLIVIA NEWTON-JOHN	54
JIMMY BUFFETT	135	NILSSON	133
CAMEO	135	TED NUGENT	11
CAPTAIN & TENNILLE	104	O'JAYS	80
SHAUN CASSIDY	42	ORIGINAL CAST:	
CHARLIE	90	ANNIE	117
CLIMAX BLUES BAND	96	ORIGINAL SOUNDTRACK:	
NATALIE COLE	85	A STAR IS BORN	19
C.J. & COMPANY	112	NEW YORK, NEW YORK	89
JUDY COLLINS	99	ROCKY	26
COMMODORES	10	STAR WARS	12
RITA COOLIDGE	29	THE GREATEST	137
ALICE COOPER	74	OUTLAWS	65
CROSBY, STILLS & NASH	2	PARLIAMENT	79
PABLO CRUISE	36	ALAN PARSONS PROJECT	34
CRUSADERS	32	TEDDY PENDERGRASS	48
BURTON CUMMINGS	120	PHILA. INTL. ALL STARS	122
ROGER DALTRY	69	PINK FLOYD	142
DERRINGER	126	POCO	92
NEIL DIAMOND	148	ELVIS PRESLEY	63
DOOBIE BROTHERS	83	RAINBOW	77
EAGLES	20, 47	BONNIE RAITT	91
ELECTRIC LIGHT ORCHESTRA	114	LOU RAWLS	86
EMERSON, LAKE & PALMER	98	HELEN REDDY	111
EMOTIONS	13	REO SPEEDWAGON	61
ENGLAND DAN & JOHN FORD COLEY	102	KENNY ROGERS	84
MAYNARD FERGUSON	93	LINDA RONSTADT	141
FIREFALL	115	SALSOU ORCHESTRA	130
FLEETWOOD MAC	1, 51	LEO SAYER	62
FLOATERS	30	BOZ SCAGGS	46
DAN FOGELBERG	17	NEIL SEDAKA	118
FOREIGNER	15	BOB SEGER & THE SILVER BULLET BAND	39
PETER FRAMPTON	3, 49	SLAVE	35
ARTHEA FRANKLIN	109	SOUTHSIDE JOHNNY & THE ASBURY JUKES	139
MARVIN GAYE	21	CAT STEVENS	28
GEILS	103	AL STEWART	150
ANDY GIBB	121	STRAWBS	147
ANDREW GOLD	134	BARBARA STREISAND	5
GRAHAM CENTRAL STATION	127	STUFF	97
DARYL HALL & JOHN OATES	124	STYX	68
HEART	8, 58	DONNA SUMMER	64
HEATWAVE	110	SUPERTRAMP	24, 116
THELMA HOUSTON	144	TAVARES	143
ISLEY BROTHERS	31	JAMES TAYLOR	7
AL JARREAU	78	10cc	107
WAYLON JENNINGS	23	UFO	129
KANSAS	52	JERRY JEFF WALKER	50
KC & THE SUNSHINE BAND	88	WAR	43
CAROLE KING	75	JOHNNY GUITAR WATSON	53
KISS	6, 57, 70, 71	TIM WEISBERG	138
JOHN KLEMMER	73	WINGS	146
KRIS KRISTOFFERSON	87	STEVE WINWOOD	38
RONNIE LAWS	108	STEVIE WONDER	27
BERNIE LEADON/MICHAEL GEORGIADES	131	YES	16
LITTLE FEAT	81	NEIL YOUNG	33
LITTLE RIVER BAND	66		
KENNY LOGGINS	60		

Disco File (Continued from page 21)

much better than the soundtrack cut and should help put this cut over in clubs that have previously passed on it. Both mixes were done by Bobby DJ Guttadaro and Marc Paul Simon though there's no credit on the label . . . **Sylvester's** "Over and Over" was brought up from 7:02 to 9:27 for a Fantasy promotional 12-inch which has a lot more clarity and punch than the lp track (though the bass at the end seems boosted way out of proportion); "Down, Down, Down," on the flip side is also longer and minus some vocals. "Over and Over" deserves a lot more attention than it's been getting up 'til now and this new mix, by San Francisco DJ Wes Bradley, might do the trick . . . **Barbara Mason** and **Bunny Sigler** teamed up on an album recently called "Locked in This Position" whose title track had some scattered disco success—nothing compared to what it could get with the stunning new version just out on Curtom. All the soft spots in the original cut have been firmed up and now it chugs along for just over ten minutes and emphasizes Barbara's rather than Bunny's riffing vocals at the end. Very spiffy funk, remixed and mastered by New York DJ Jimmy Simpson (Valerie's brother) who did a terrific transformation job . . . **Paul Kelly's** "To the Bone, Get It On" (Warner Brothers) is just slightly longer than the lp version (5:06) but the quality of the pressing seems better and the song jumps. This is a variation of the "Locked in This Position" theme (what position do you think?), with girls crying "All night long" over and over and a typically Paul Kelly funk beat (Kelly produced along with **Gene Page**).

CHOICE CUTS: "Cocomotion," the 10:30 title cut from the new **El Coco** album (AVI), is a synthesizer-and-strings instrumental with occasional vocals that, while missing the spark that gave "Let's Get It Together" its special charm, has a certain light, attractive quality that grows on you. As with many El Coco songs, the music tends to be trivialized by the flimsy vocals, but once the girls singing, "C'mon, let's do the Cocomotion," fade away, producers **Michael Lewis** and **Laurin Rinder** stretch out quite gracefully. Basically this is glossy hustle music but percussion breaks and passages of crisp handclapping cut against the sugary strings and vocals, balancing the sound nicely. The synthesizer segments are also excellent, like tingles up the spine of the song. Uneven but kinda fascinating; should be an interesting track to watch in the next few weeks. Tony Carrasco, the New York DJ who listed "Cocomotion" in his top 10 this week, also includes two shorter cuts we might recommend as well: "Love to the World" (4:25) and "I'm Mad As Hell" (4:17), the latter the more involving of the two (nice horns, quick pace) but again we could do without the vocals . . . Much of the new **Demis Roussos** album ("The Demis Roussos Magic" on Mercury) is heavy-handed, sentimental and slow, but two tracks—"Let It Happen" (4:04) and "I Dig You" (4:07)—are real departures, dipping as they do into the particularly European, lushly electronic sound dominating the disco charts right now. Roussos' version is closer to **Randy Pie** and **Barrabas** than **Love & Kisses** and **Donna Summer**, but there are touches of both styles, and plenty of synthesizers, in these two cuts. Left field, perhaps, but worth checking into . . . **The Philadelphia International All-Stars** album, "Let's Clean Up the Ghetto," contains an 8:42 version of the title track that combines the vocals and instrumental portions of the single and bridges the two with some beautiful horn work. Again, this is a highly recommended cut not just for the way it sounds but for what it says. Unfortunately, the remainder of the album doesn't carry through the All-Stars concept: rather than have **Lou Rawls**, **Teddy Pendergrass**, **The O'Jays**, **Billy Paul**, **Archie Bell**, **Dee Dee Sharp**, **Gamble**, etc. sing together as they do on "Ghetto," each singer or group is given a separate track. All the message songs here are inter-related but none are as strong as "Ghetto" or many previous **Gamble-Huff** songs and only one, "Now Is the Time to Do It" by Pendergrass, is likely to get any disco attention—and that one only because of Teddy's always marvelous voice.

The up-and-coming cuts right now: the entire **Village People** album but especially "San Francisco/Hollywood" and "Fire Island" (Casablanca); **Lenny Williams'** "Choosing You" and "Please Don't Tempt Me" (ABC); **Bruce Johnston's** "Pipeline" (Columbia); and "Erotic Soul" by the **Larry Page Ork** (Canadian import on Penny Farthings). Also looking good: "Spirit of Sunshine" by the **Chuck Davis Orchestra** (West End); "I, Robot" by the **Alan Parsons Project** (Arista); "Running Away" from the **Roy Ayers Ubiquity** album (Polydor); and "Make It With You" by the **Whispers** (Soul Train).

New Capitol Promo



Capitol Records' expanded r&b promotion staff was recently placed under the reigns of Paul Johnson, newly-appointed national promotion manager, black product. The entire staff met at the Universal Sheraton in Los Angeles to discuss strategy for the coming year. Seen from left: Gordon Alderson, r&b promotion manager, for the upper Midwest region; Jemy Cheers, r&b promotion manager for the west coast region; Russell Moody, r&b promotion manager for the upper east coast region; Bruce Wendell, vice president, promotion; Vivian Fant, r&b promotion manager for the lower Midwest region; Bob Riley, r&b promotion manager for Southeastern region; Gary Johnson, r&b promotion manager for the Southern region; Paul Johnson; and Jack Wellman, r&b promotion manager for the lower east coast region. Seen kneeling are: Tommy Phillips, assistant national promotion manager, black product; and Bobby Elliot, r&b promotion manager for the Southwest region.

Stark Records Appoints Four District Managers

■ NORTH CANTON, OHIO—Paul David, president of Stark Record and Tape Service Inc., has announced the first four appointments to the company's newly-created position of district manager. The appointees include: Frank Trace, for Canton, Ohio; Tom Young, for Indianapolis, Indiana; Terry Caruthers for Huntsville, Alabama; and Jim Hughes for St. Petersburg, Florida. District managers will serve as intermediaries between store managers and regional supervisors, and will report to the latter.

Other district managers will be named in the coming months.

WB Signs Pirates

■ LOS ANGELES — The Pirates have been signed to a long-term Warner Bros. recording contract. The signing was simultaneously announced in Burbank and London by Warner Bros. board chairman and president Mo Ostin and group manager Larry Yaskiel.

The group, comprised of guitarist Mick Green, Johnny Spence on bass, and Frank Farley, was originally formed in the early sixties and spent many years backing Johnny Kidd.

The Pirates have started initial recording sessions with producer Vic Maile (Dr. Feelgood, Eddie & The Hot Rods); a release date for their Warner Bros. album debut is soon to be set.

Wax/PAT Promo



Marty Wax Promotions, in conjunction with N.Y.'s WPAT, recently completed a two-week airplay campaign on the record "Verde" by Maurizio and Guido with the M&G Orchestra (RCA-Italy). The record, on O.W. Records here, distributed by Private Stock, was played on the MOR station at top 40 frequency and logged some thousand request calls. Pictured here are, from left: Jessica Josell, executive director at Marty Wax Promotions; Ralph Sanabria, WPAT music director; James Arcara, program director and general manager WPAT; Joe Serling, vice president of business affairs for Private Stock, and Mort Wax, president of Marty Wax Promotion.

CLASSICAL RETAIL REPORT

AUGUST 6, 1977

CLASSIC OF THE WEEK



GERSHWIN

PORGY AND BESS

ALBERT, DALE, DeMAIN
RCA

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—

Albert, Dale, DeMain—RCA

ELGAR: CELLO CONCERTOS—

Du Pre, Barrenboim—Angel

GRANADOS: GOYESCAS—

De Larrocha—London

PACHELBEL: KANON—Paillard—RCA

RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

CLASSICAL COLE—Columbia

MIRELA FRENI SINGS ITALIAN OPERA

ARIAS—Angel

GERSHWIN: PORGY AND BESS—

Albert, Dale, DeMain—RCA

THE ART OF LOTTE LEHMANN—

Seraphim

MOZART: SONATAS FOR FLUTE—

Rampal—Odyssey

PACHELBEL: KANON—Paillard—RCA

PUCCINI: LA BOHEME—Freni,

Pavarotti, Karajan—London

RAVEL: BOLERO—Solti—London

BEVERLY SILLS SINGS ITALIAN

ARIAS—Angel

KING KAROL/NEW YORK

ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Angel

GRANADOS: GOYESCAS—De Larrocha—
London

IMPROVISATIONS—Shankar—Angel

THE ART OF LOTTE LEHMANN—Seraphim

MONTOMEZZI: L'AMORE DEI TRE RE—

Moffo, Domingo, Siepi, Santi—RCA

RACHMANINOFF: FRANCESCA DA

RIMINI—Columbia

CARNIVAL DE RAMPAL—RCA

RAVEL: BOLERO—Solti—London

RIMSKY-KORSAKOV: MAY NIGHT—DG

SIBELIUS: SYMPHONY NO. 2—Davis—

Philips

RECORD HUNTER/NEW YORK

BEETHOVEN: COMPLETE WORKS FOR

CELLO AND PIANO—Harrell,
Levine—RCA

BRUCKNER: COMPLETE SYMPHONIES—

Karajan—DG

CLASSICAL COLE—Columbia

GERSHWIN: PORGY AND BESS—

Albert, Dale, DeMain—RCA

LULLY: ALCESTE—Columbia

NICOLAI: THE MERRY WIVES OF

WINDSOR—Schreier—DG

PURCELL: COME YE SONS OF ART—

Munrow—Angel

PURCELL: FUNERAL MUSIC—Ledger—

Angel

REVIUELTAS: ORCHESTRAL MUSIC—

Mata—RCA

WEBER: SYMPHONIES, PIANO

CONCERTO—Frager, Bertini—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: LIEDER, VOL. 1—

Schreier—Telefunken

BARTOK: QUARTETS—Vegh Quartet—

Telefunken

ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Angel

GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA

GRANADOS: GOYESCAS—De Larrocha—
London

MOZART: PIANO CONCERTOS NOS. 14,

23—Moravec, Valach—Supraphon

(import)

MOZART: SYMPHONY NO. 36—Krips—

Philips

NIELSEN: COMPLETE CONCERTOS—

Blomstedt—Seraphim

SIBELIUS: SYMPHONY NO. 1—

Berglund—Seraphim

SIBELIUS: SYMPHONY NO. 4—

Berglund—EMI (import)

TOWER RECORDS/SAN DIEGO

ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Columbia

GRANADOS: GOYESCAS—De Larrocha—
London

IVES: CONCORD SONATAS—Kalisch—

Nonesuch

IVES: SYMPHONY NO. 4—Ozawa—DG

PACHELBEL: KANON—Paillard—RCA

RACHMANINOFF: FRANCESCA DA

RIMINI—Columbia

RAVEL: BOLERO—Solti—London

SCHUBERT: MASS—Davies—Nonesuch

TOMITA: THE PLANETS—RCA

WAGNER: DER FLIEGENDE HOLLAENDER—

Solti—London

VOGUE RECORDS/LOS ANGELES

BOLLING: SUITE FOR FLUTE AND JAZZ

PIANO—Rampal, Bolling—Columbia

ELGAR: CARACTICUS—Groves—EMI

(import)

ELGAR: CORONATION ODE—

Gibson—RCA

GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA

MUSIC OF GOTHIC ERA—Munrow—DG

MAHLER: SYMPHONY NO. 9—

Giulini—DG

PACHELBEL: KANON—Paillard—RCA

WAGNER: DER FLIEGENDE HOLLAENDER—

Solti—London

WALTON: TROILUS AND CRESSIDA—

Baker, Foster—EMI (import)

Summer Pleasures From RCA

By SPEIGHT JENKINS

■ NEW YORK—No one who lives in New York and attends many live music events needs to be told of the extraordinary vigor that energizes James Levine. The young conductor, the music director of the Metropolitan Opera, has offered his varied talents to the people of New York in an almost dazzling number of performances within the last year. In the fall he played a major part in the New York Philharmonic's Mahler Festival at Carnegie Hall, conducting the majority of the symphonies. (His Mahler work, of course, is well known to all record collectors because of the current, in-progress series of symphonies that he is recording currently for RCA.)

Performances

Starting in November he began his year with the Met with a splendid performance of *La Forza del Destino* (later found on the complete RCA recording of the opera issued last January) and went on to lead the new production of *Lohengrin*. In the late win-

ter he was heard in a Great Performers' recital at Alice Tully Hall with his friend and colleague, Lynn Harrell, in an afternoon of cello and piano sonatas, and then, to say the least, his work at the Metropolitan increased. He was already scheduled to lead *Lulu* (a new production, a term which means that not only is the opera prepared but it is given complete musical restudy and a lot of rehearsal), all the spring performances of *La Forza del Destino* and *Lohengrin*, plus *Andrea Chenier* (also released by RCA). Then, Thomas Schippers was forced by illness to withdraw from the projected new production of *La Boheme*, which was scheduled for 12 performances. On two weeks notice Levine, who had previously led only one *Boheme* at the Met, in the previous season, stepped in and led all the work's performances. It meant that for the last five weeks of the Met's season, Levine conducted

(Continued on page 105)

The Greatest Pianists in the World are on Odyssey Records

Best-selling artists at spectacular savings



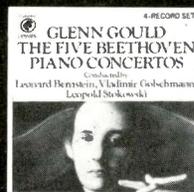
Y3 34642
Serkin



Y 34610
Richter



Y 34611
Gilels



Y4 34640
Gould



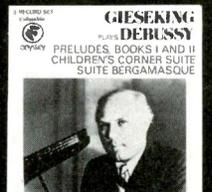
Y 34601
Arrau



Y2 34641
Casadesu



321 60369
Lipatti



323 60021
Gieseking

ON ODYSSEY RECORDS



Who In The World:

Jimmy Buffett's State of Mind

■ When asked recently where "Margaritaville" is located, a **RW** staffer was overheard to reply: "Margaritaville" isn't a place; it's a state of mind."

Jimmy Buffett's states of mind, whether real or imaginary, have been stirring up audiences for a number of years, but it was the release of the above-mentioned single that finally brought his brand of whimsy, and sometimes overt sarcasm, to the attention of similar crazies from coast to coast.

Buffett is a native of Mobile, Ala. and earned a degree in journalism from Auburn and the University of Southern Mississippi. Soon after graduation he made the rounds of the New Orleans Clubs and later ended up in Nashville with a recording contract with Barnaby Records. One album later, he moved to Miami, hung around Key West with Jerry Jeff Walker and soon had another contract with ABC Records. His first three albums for Dunhill ("A White Sport Coat and A Pink Crustacean," "Livin' and Dyin' in 3/4 Time" and "A1A") were huge critical, if not popular successes. The

same was true of his first ABC album, "Havana Daydreamin'."

Buffett re-signed with ABC last year and completed his new album, "Changes In Latitudes, Changes in Attitudes," shortly thereafter. The "Changes" this time around included new producer Norbert Putnam, a self-contained band (the Coral Reefers), recording at Criteria Studios in Miami near his houseboat "Ephoria" and outside material by his friends Jerry Jeff Walker and Steve Goodman.

The changes apparently paid off because the single went into the Top 10 and the album made the Top 20. Additionally, Buffett is scheduled to appear in a new movie, "Razorback," and his "Save The Whale" benefit concerts will take him to Japan this year.

Kobrin to Peters Intl.

■ **NEW YORK** — Peters International has announced the appointment of Barry Kobrin as manager of contemporary product. Kobrin takes over this position from Neil Kempfer Stocker who has resigned from Peters International.

Steven Dorff:

Total Artistic Involvement

By **FRANC GAVIN**

■ **LOS ANGELES** — In a short span of three years, producer/arranger/songwriter Steven Dorff has made significant headway. Not only has he produced such notables as Tom Jones, Glen Campbell, Cher, Dusty Springfield and others, but he has been able to extend his involvement with them via his songwriting and arranging talents.

"I think it's really important for a producer to be involved on a creative as well as technical level," Dorff explained to **Record World**. "There are producers that know next to nothing about music in general or arrangements in particular, they just have an instinctive feel for what will make it. Sometimes that instinct fails, and working that way, it's more difficult to really get into the artist's head. There are those that started as engineers — they have a better grasp, because they're more directly responsible for the sound. Then there are those that have been musicians, have arranged, have written — this is a newer trend, that I think may become predominant in the field. I think this last category just tends to work out a better artist-producer relationship, simply because they have a common ground they can work together on. This is the kind of reference point I try to operate from. So far it's worked pretty well for me."

It has worked very well for Dorff, in fact. Dorff hones his ideas out in a partnership situation with producer Snuff Garrett, from whom one imagines he has taken tips, but Dorff has developed a style very much his own.

"I appreciate a very clean pro-

fessional sound, one that can be readily identifiable as that of a certain producer but one that isn't so rigid that it can't accommodate the artist's needs," he said. What producers impress him the most? "Well, Snuff I love. I really like Rupert Holmes and Jeffrey Lesser's work, especially with Barbra Streisand. They're the kind of producers that give the artist that complete support and direction they need. I believe that's perhaps the most important aspect of a great producer, one that 'authors' a record the way giants of film-direction do with a movie."

Of all the projects he has been involved with, what has been his favorite? "Dusty Springfield. Definitely Dusty. I used to literally dream of what I was going to do if I ever got a chance to produce her. I wore out three copies of 'Dusty In Memphis.' My next big step is Andy Williams' forthcoming lp. We've worked it all out, and I'm really looking forward to that. He's trully one of the greats. And someday, maybe, Streisand, one of my life's ambitions. What a voice. I think any producer would jump at the chance of producing her."

It hasn't taken long for Steven Dorff to make strong headway in the tight-knit world of record production. He has realized his ambitions in creation and production without, apparently, a great deal of compromise. "Some guys never get a chance to work out half of their ideas. I've been very fortunate," he concluded.

Fortune aside, the world of MOR can hardly complain with an empathetic, and involved craftsman such as Steven Dorff.

MacLeod To Chrysalis

■ **LOS ANGELES** — Russ Shaw, Chrysalis Records, director of artist development & publicity, has announced the appointment of Ron MacLeod to the position of manager of artist relations.

In his new position, MacLeod will be responsible for coordinating tour logistics among artists, agents, managers, and the label.

RCA Taps Conger

■ **NEW YORK**—Dan Conger has been appointed manager, southwest regional promotion, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, RCA Records.

Conger will be based out of RCA Records' Dallas office.

NAB Board To Expand Members' Ad Content?

■ **WASHINGTON** — The National Association of Broadcasters Radio Code board is expected to raise the number of commercials member stations may carry from 18 minutes per hour to 20 minutes, when the board meets next week (10) in Chicago. The code board will be acting on instructions from NAB's radio board given last June to look into the expansion of commercial programming content.

A committee of the code board drafted language for the rules change two weeks ago in a meeting in New York. The wording is expected to include the qualification that stations can push up their advertising commitment "only if it is necessary."

Michael Shain

RECORD WORLD

RECORD WORLD

RECORD WORLD

RECORD WORLD

1 Year (52 News Packed Issues) for \$70. 2 Years (104 Issues) for \$110.
 Air Mail: \$115./year Foreign Air Mail: \$120.
 Circulation Dept.: 595 Broadway, N.Y., N.Y. 10012
 Enclosed is check for: (Check one)
 1 Year/\$70. 2 Years/\$110. Foreign Air Mail/\$120.00
 One Stop Rack Jobber Coin Firm Distributor Dealer Other

Name _____
 Company _____ State _____
 Address _____
 City _____ Zip _____

RECORD WORLD

Film Short Promos

(Continued from page 12)

and after a recent Armatrading concert appearance.

The Seger offering, by contrast, is taken from actual concert footage and includes a variety of songs, as opposed to only one for Armatrading. According to Richman, the Seger short was designed "to create something like a mini-concert capturing Seger's energy on film. With the theater sound system and the big screen, it's a way of giving people who live in areas Seger might not come to a chance to see him in a concert situation." The film coincided with Seger's "Live Bullet" album; coming as it did before the artist broke nationally with "Night Moves," its use was coordinated with other ad methods—such as window displays in stores located near theaters showing the short—in a saturation campaign. A third film, Daltrey's, is "a visual interpretation of one song (the title track from the "One of the Boys" album), not concert-oriented," said Schoenberger. Featuring Daltrey in the guises of punk-rocker, greaser and motorcycle hood, it has met with good response in drive-ins, paired with features like "Smokey and the Bandit."

Schoenberger and Richmond both said that Cinema Concepts is not out to compete with television. "It's a different situation," explained Schoenberger. "We've got the audience already relaxed and waiting for the feature (where TV commercials are apt to be used by viewers as opportunities to use bathroom facilities, prepare food, etc.), and the length of the film gives them a chance to see what an artist can really do." Moreover both confessed to being "encouraged by the increasing use of television—advertisers are expanding beyond print and radio to TV and film, and that can only help us."

Pinkes Joins Arista

■ NEW YORK — Carole Pinkes has joined Arista Records' a&r staff as assistant to Roger Birnbaum, Arista's vice president, a&r, west coast, it was announced by Birnbaum in Los Angeles.

In the newly created position, Pinkes will assist Birnbaum in the areas of artist acquisition and development.

Prior to coming to Arista, Ms. Pinkes served as professional manager of Braintree Music and Porchester Music, in addition to her a&r duties while working with independent producer Richard Perry.

RECORD WORLD JAZZ

By ROBERT PALMER

■ WORDS OF WISDOM FOR THE WEEK: Hamiet Bluiett, the baritone saxophone colossus and former Mingus sideman, commented the other day that loft jazz, currently the rage of downtown Manhattan, should really be called musicians' jazz because "calling it loft jazz is like calling it building jazz, and the buildings don't have anything to do with it."

"Inside The Great Pyramid," the new album by flutist Paul Horn, really is building jazz. The star of the show is the Great Pyramid of Gizeh, inside which Horn recorded his solo flute meditations. The sound and echo are staggering, more impressive really than the sound of the Taj Mahal captured on Horn's first "Inside" album. Also included in the new two-record set, which is on Mushroom, is a fascinating full-color booklet with Horn's account of his journey to Egypt and of recording inside the Pyramid.

Domestic jazz releases have slowed to a trickle—it's vacation time, and fall releases are in preparation—but several foreign issues which would be welcome additions to U.S. catalogues have come our way recently. German MPS has "Hannibal in Berlin," a live album by trumpeter Hannibal Marvin Peterson with tenor saxophonist George Adams, a real scorcher, and "Virtue," an Alphonse Mouzon quartet album featuring Gary Bartz and quite a departure from the recent Mouzon-Coryell collaboration. From Japan, the first entry in the new Vista Series, on the Disco Mate label, is "Awofofora" by alto saxophonist Marion Brown. This is a bright, Latin-oriented, lyrical album and finds Brown in a progressive-crossover bag, with a trumpeter, two electric guitarists, three percussionists, and the phenomenal Fred Hopkins on bass. This would be a fine lease for a U.S. company like Inner City. For that matter, so would the Japanese Whynot line, which boasts excellent albums by Air, Muhal Richard Abrams and Chico Freeman, among others.

Roscoe Mitchell, founder of the Art Ensemble of Chicago and one of the most original and creative saxophonists of the past decade, has finished work on what should be a watershed album for him, "The Afro" to be released later this summer by Nessa. The double-disc set explores different contexts for Mitchell's alto saxophone—duets with Anthony Braxton and bassist Malachi Favors, a trio with Richard Abrams and trombonist George Lewis, a quartet of alto saxophonists, and alto solos.

The Alligator label (Box 11741, Chicago, Illinois 60611), known for its fine electric blues albums, has released a set of stomping barrel-

(Continued on page 103)

Coryell at the Beacon



Atlantic recording artist Larry Coryell's summer series of solo guitar performances drew to a close in New York City recently as he co-headlined at the Beacon Theater with guitarists John Tropea and Lee Ritenour. This week marks the opening of a month-long premiere headlining tour of North America by Coryell/Mouzon—featuring drummer Alphonse Mouzon, guitarist Philip Catherine, and bassist John Lee—following the release of their first Atlantic album, "Back Together Again." The tour opened on Friday night, July 29, with a live broadcast from Syncopation (in Scarsdale, N.Y.) over Westchester's WRNW-FM. At the conclusion of the Coryell/Mouzon tour, Larry Coryell is expected to resume his schedule of solo guitar performances through the summer and fall. Shown backstage at the Beacon Theater are, from left: (back row) local N.Y. promotion rep Bill Cataldo, east coast a&r director Raymond Silva, Larry and Julie Coryell, and Arthur Levy of Atlantic's press department; (front) assistant national pop album promotion director Steve Leeds, national FM promotion coordinator Beth Rosengard, west coast publicity director Steve Rosenthal, and east coast publicity manager Art Collins.

RECORD WORLD THE JAZZ LP CHART

AUGUST 6, 1977

- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- LIFELINE**
ROY AYERS UBUQUITY/Polydor PD 1 6108
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
- RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
- LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
- TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
- IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
- FINGER PAINTINGS**
EARL KLUUGH/Blue Note BN LA737 H (UA)
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- MORE STUFF**
STUFF/Warner Bros. BS 3061
- SEAWIND**
CTI 5002
- PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H (UA)
- LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
- CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
- ELEGANT GYPSY**
AL D. MEOLA/Columbia PC 34461
- STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
- FOUR**
BOB JAMES/CTI 7074
- MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
- V.S.O.P.**
HERBIE HANCOCK/Columbia PG 34688
- TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
- PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
- GINSENG WOMAN**
ERIC GALE/Columbia PC 3442
- SUPERTRIOS**
MCCOY TYNER/Milestone M 55003
- WATERCOLORS**
PAT METHENY/ECM 1 1097 (Polydor)
- THE GREATEST ORIGINAL SOUNDTRACK)**
Arista 7000
- TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
- SWEET LUCY**
RAUL DE SOUZA/Capitol ST 1648
- TICO RICO**
HANK CRAWFORD/Kudu KU 35 (Motown)
- DON'T STOP THE MUSIC**
THE BRECKER BROTHERS/Arista 4122
- PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
- LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
- ROMANTIC JOURNEY**
NORMAN CONNORS/Buddah BDS 5682
- BACK TOGETHER AGAIN**
LARRY CORYELL/ALPHONSE MOUZON/Atlantic SD 18220
- CAPTAIN FINGERS**
LEE RITENOUR/Epic PE 64426
- SERGIO MENDEZ & BRAZIL 77**
Elektra 7E 1102
- AFRO BLUE IMPRESSIONS**
JOHN COLTRANE/Pablo 2620 101 (RCA)

AUGUST 6, 1977

AUG. 6	JULY 30	
1	2	FLOAT ON FLOATERS/ABC 12284
2	1	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
3	3	EASY COMMODORES/Motown M 1418F
4	5	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
5	4	SLIDE SLAVE/Cotillion 44128 (Atlantic)
6	7	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
7	6	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
8	9	SUNSHINE ENCHANTMENT/Roadshow XW991 Y (UA)
9	13	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
10	8	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528

11	10	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
12	11	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
13	17	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
14	12	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
15	15	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
16	14	I'M GOING DOWN ROSE ROYCE/MCA 40721
17	22	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
18	21	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
19	35	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
20	16	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
21	18	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/T.K. 1022
22	29	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
23	26	GET IT UP FOR LOVE AWB & BEN E. KING/Atlantic 3402
24	24	I LIKE THE FEELING LUTHER INGRAM/Koko 725
25	45	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
26	32	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
27	27	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
28	38	O-H-I-O OHIO PLAYERS/Mercury 73932
29	30	GETAWAY SALSOU ORCHESTRA/Salsoul SZ 2038
30	31	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
31	25	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 8002 (Motown)
32	33	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391
33	43	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown)
34	34	I NEED LOVE PERSUADERS/Cella ZS8 7667 (CBS)
35	37	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403
36	44	I DON'T WANNA GO MOMENTS/Stang 5073 (A.I.P. animum)
37	41	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ H.L.L./Columbia 3 10552
38	28	I GET LIFTED LATIMORE/Glades 1742 (T.K.)
39	19	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405
40	42	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
41	50	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8193
42	54	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
43	48	PARTY LIGHTS NATALIE COLE/Capitol P 4439
44	23	BABY, DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569

45	46	JAM ON THE GROOVE RALPH McDONALD/Marlin 3312 (T.K.)
46	20	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/Columbia 3 10495
47	51	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
48	55	EXODUS BOB MARLEY & THE WAILERS/Island 89
49	57	OH LET ME KNOW IT (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.)
50	64	KEEP IT COMIN' LOVE KC & SUNSHINE BAND/T.K. 1023
51	53	I FEEL LIKE I'VE BEEN LIVIN' (ON THE DARK SIDE OF THE MOON) THE TRAMMPS/Atlantic 3403
52	52	I NEED SOMEBODY TO LOVE SHIRLEY BROWN/Arista 0254
53	60	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
54	62	TOMORROW CISSY HOUSTON/Private Stock 153
55	65	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
56	56	BITE YOUR GRANNY MORNING, NOON & NIGHT/Roadshow RS XW1003 (UA)
57	59	JOYOUS PLEASURE/Fantasy F 793
58	39	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272
59	69	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
60	68	GOOD THING QUEEN—PART I MARGIE EVANS/ICA 002
61	66	NOWHERE TO RUN (PT. I) DYNAMIC SUPERIORS/Motown M 1419F
62	—	CAN'T GET ALONG IMPRESSIONS/Cotillion 44222 (Atlantic)
63	67	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/HI 77501 (Cream)
64	—	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'S/Polydor 14409
65	70	STOMPED, BEAT UP & WHOOPED GRAHAM CENTRAL STATION/Warner Bros. WBS 8417
66	75	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578
67	—	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
68	74	CHALK IT UP JERRY BUTLER/Motown M 1421F
69	—	FANTASY IS REALITY PARLIAMENT/Casablanca 892
70	71	THE REAL THING SERGIO MENDES & BRAZIL '77/Elektra 45416
71	72	I CAUGHT YOUR ACT HUES CORPORATION/Warner Bros. WBS 8334
72	—	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
73	—	LADY OF MAGIC MAZE/Capitol P 4456
74	—	MAKE IT OUT SOPHISTICATED LADIES/Bareback MBB 532
75	—	CREAM CITY AALON/Arista 0249

Astor, Image Pact



Neville Smith, general manager of Astor Records Pty. Ltd., and John McDonald, managing director of Image Records Pty. Ltd., have announced that Astor will manufacture, distribute, promote and market all Image product in the Australian territory. Among the artists that will now be handled by Astor are Silver Convention, Carol Douglas, Little Richard, Michel Legrand and Frances Lai, among others. Pictured at the signing are, from left: Frank Monck, national promotion manager, Astor; Rex Barry, marketing manager, Astor; Neville Smith, and (seated) John McDonald.

Red Seal Sets August Albums

NEW YORK—A new recording of Charles Gounod's opera, "Faust," starring Montserrat Caballe in the role which she sang at her Metropolitan Opera debut more than a decade ago, highlights RCA's Red Seal release for August.

This will be RCA's seventh operatic release this year, and is a recorded production of RCA's classical French affiliate, Erato. Also featured in the August release will be a continuation of the James Levine-Chicago Symphony Brahms cycle, and albums by pianist Artur Schnabel, flutist Jean-Pierre Rampal, violinist Eugene Fodor and the Philadelphia Orchestra conducted by Eugene Ormandy.

The release:
Gounod: Faust, with Montserrat

Caballe, Giacomo Aragall and Paul Plishka, with the Strasbourg Philharmonic Orchestra and the Rhine Opera Chorus conducted by Alain Lombard;

Beethoven: Sonata No. 18 in E-flat, Op. 31 #3 and Schumann: Fantasiestucke, Op. 12 by pianist Artur Schnabel;

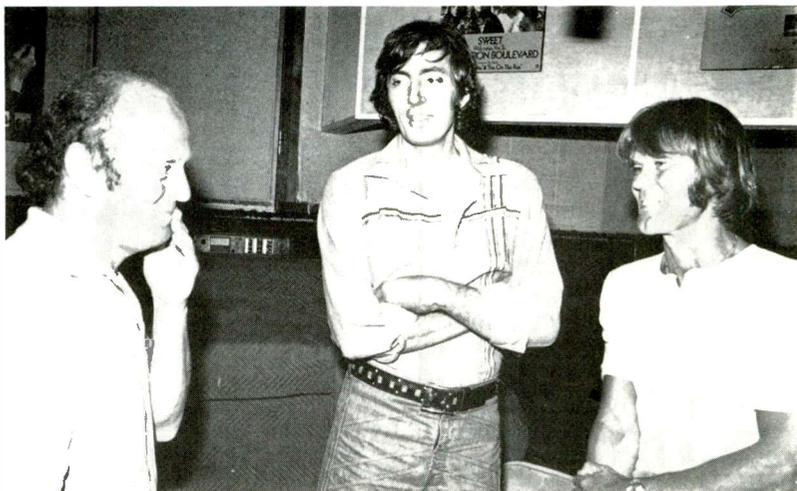
Eugene Fodor in Kreisler violin favorites, including Liebesleid, Liebesfreud, Schon Rosmarin, Caprice Viennois, La Gitana and others;

Jean-Pierre Rampal, flutist, playing works by Ibert, Reinecke, Doppler and Romberg;

Tchaikovsky: Waltzes, performed by The Philadelphia Orchestra, Eugene Ormandy conducting;

Brahms: Symphony No. 3, with James Levine conducting the Chicago Symphony Orchestra.

Strunk Recording Date



Taking time out from recording his new MCA album, country artist Jud Strunk (left) shares an amusing moment with record producer Charles Kippis (center) and fellow recording artist Glen Campbell (right). A long time friend of the singer/songwriter, Campbell played guitar on the session.

Brunswick Proudly Presents

A NEW ARTIST

DONNY BURKS

AND

A NEW RECORD

“DO BAD”

BR 5539

TYRONE DAVIS

“It's all in the game”

BR 4563

BRUNSWICK

DAKAR

Dialogue (Continued from page 24)

been rather traumatized in the past few years, first with Jac Holzman selling his company, then Jac leaving and the merger with Asylum, which was a difficult merger. Then came the aborted merger with Atlantic, a prospect that was one day on, one day off for some time, followed by the company's move to California, another yes-or-no process. When the company finally did move out here, David Geffen then moved into the WCI film division, and here came another guy. I felt that if I came in here, everybody was on edge anyhow. Was this guy going to bring 12 guys from Burbank with him?

For my own part, at this stage in my life and my career, I don't need any bodyguards or henchmen around me. I came here with only my secretary, and decided that everything would stay in place for a certain length of time until everybody understood that I wasn't out to savage this company and bring my own style of people in here. It's easier for me to adapt to the way anybody else works, and bring them along with me gradually, than to get rid of them. That's the greatest weakness in this industry, incidentally. For companies that have been less than successful, there is a lack of continuity. When there is a change at the top—and the companies I'm talking about are obvious when you just look down at how many changes are made over a period of five years—whoever comes in almost always changes the whole company. I believe that to be a strategic error, and terribly damaging to the organization itself. It's also very disruptive to the existing artist roster, which is considerable in almost every case. You go to almost any of those companies who have had difficulties due to top level management change, and there are still a number of artists there who are successful.

RW: Is this high turnover at the upper end of the executive ladder a comparatively recent factor, or a chronic industry problem?

Smith: It's a chronic problem. We are now almost totally corporatized as an industry. Other than a handful of other record companies representing a relatively small share of the market, we're all part of major corporations, divisions that show up in the annual reports. The RCA report had two paragraphs on the record company, for example. Corporate officers look at profit and loss statements, and their inclination is to make a change: "Get rid of that guy who's head of our food division, or head of our automobile rental division, or head of our record division." We're all the same.

I think it's a gross error in the corporate structure that majors based in insurance or electronics or something else tend to regard the record division the same way they do their tire recapping business. But the tire recapping business doesn't have to deal with artists out there, doesn't have to consider that mentality or the question of morale. If they don't even care about the morale within the company, they fail to understand that a change in the leadership of the record company has an immediate impact on the artist roster. All the talent that might be coming to the label, and all the managers that might be contemplating a change by bringing their artists to that company.

In the tire recapping business, nobody has got choices: they recap tires, or don't recap tires. You rent cars, or you don't rent cars. Cars and tires don't talk back, and can't sign anywhere else.

RW: You're talking about a lack of corporate commitment to the division, then?

Smith: When you talk about a lack of commitment to the record company, that's what has happened in so many of our corporately owned record companies. Look who's owned by corporations: we are, CBS and RCA obviously are, Capitol Records, Arista Records, Private Stock Records, Polydor and many others are all either funded by, in partnership with, or owned outright by major corporations. You've got only a handful of independents like A&M, Casablanca and Motown Records; virtually everybody else is corporate. As such, if the guy at the top can't make changes fast enough to keep his job . . .

We used to laugh about that same tendency in radio. Talk to the guys at Westinghouse Broadcasting. They had seven managers and seven program directors they could fire before it ever got to them, so they were in great shape.

RW: Then that rapid turnover rate reflects a problem at the corporate level in discerning the delicate balance between people and product?

Smith: I don't think that Mr. Becket at Transamerica is terribly sensitive to the problems of a record company and its artists. He's a brilliant man, obviously, in that he put together a gigantic conglomerate. But I'm not sure whether he, or the people who run Phonogram and Phillips, are terribly sensitive to that area. The same applies to RCA, which derives the bulk of its income from its television network and electronics business.

We're dealing with artists who are almost all under 30 years of age, extremely impressionable, very sensitive, and members of a generation that is anti-corporate by nature. I don't know how many War records Mr. Becket has listened to, or if he ever met Ike Turner. At the Bruce Lundvall dinner I asked if they had introduced Bill Paley to the Isley Brothers.

RW: What was the reaction?

Smith: The earth seemed to move and there was some serious throat clearing at the mention of Mr. Paley's name. I said that the reason he wasn't at the dinner was that he was probably hanging out with Aerosmith on their concert tour.

(The Record World Dialogue with Joe Smith continues in next week's issue).

CONCERT REVIEW

Poco Lives Up to Reputation

■ LOS ANGELES — Always a country-rock favorite, Poco has long held a reputation for excellence that reaches outside the borders of the rather generic but aggressive sound they perpetrate. Topping a two-act bill last Friday (22), the ABC recording artists demonstrated how well their standards have been maintained.

Obviously addressing the faithful, excited audience, they opened the set with a raucous, chummy "Me and You," displaying the usual tight harmonies and instrumental accompaniment that have made Poco's sound readily identifiable over the near-decade of the band's history.

Throughout that period charter-member Rusty Young has ridden tall in the saddle, his impeccable musicianship remaining (along with the unmistakable harmonies) the essence of Poco. His steel guitar tends to hang in the background, coloring the quick, eager pace of the band in a kind of country-dream orchestration. His additional virtuosity on dobro and banjo allows for a group-focus that makes Poco at once so distinctive and yet so subtly versatile.

Guitarist Paul Cotton and bassist Tim Schmitt are the

front-men for the group, sporadically rushing one mike for dramatic effect, then laying back now and again as the moment called for lilting touches of the pastoral. Such varieties of mood were aptly accommodated by George Grantham's precise, backbeat percussion.

The group basically stuck to highlighting material from their recent ABC lp, "Indian Summer." Characteristically uptempo, the numbers contained often-complex admixtures of straight country, bluegrass and a bit of Mexicali that was reminiscent of early Marty Robbins.

Pinnacle of the evening was Young's trilogy "The Dance," which threw all previously noted influences into a potpourri resulting in maximum feedback between band and audience, leaving everyone breathless for a well deserved encore of "Hoe-down" that brought the ex-member and found Rich Furay onstage for a short, sweet reunion.

Opening for Poco was singer/songwriter and erstwhile comedian Jeffrey Comanor, whose self-accompaniment on acoustic guitar acted as a somewhat mild prop for his pleasantly-scathing monologues.

Franc Gavin

Poco Reunion



Poco fans were given an unexpected treat when original band member Rich Furay joined the group onstage during their July 22 concert at the Santa Monica Civic Auditorium. Pictured above at the party held after the concert at the Old Venice Noodle Company are (from left): Poco's Rusty Young and George Grantham; Steve Diener, president of ABC Records; Herb Wood, director of artist promotion and development, ABC international division; band members Paul Cotton and Tim Schmitt; Harlan Goodman, of Poco's management firm Hartmann/Goodman; and Furay.

Columbia Announces New Album Releases

■ LONDON—At the CBS Records 1977 Convention, Columbia Records announced the release of more than 30 new albums to be shipped through the next three months. The albums, which include product by a number of the label's best-selling artists, as well as by acts new to Columbia, were previewed to those attending the convention at several general sessions.

Among the records previewed were the latest in the series of sequentially numerated platinum albums by Chicago, "Chicago XI"; new, as yet untitled lps by Neil Diamond, Boz Scaggs, Earth, Wind and Fire, Johnny Taylor and Aerosmith; a collection of Paul Simon's best and best-known tracks, and a set by Art Garfunkel composed primarily of Jim Webb material. Billy Joel, Blue Oyster Cult and Phoebe Snow ("Bouquet For My Baby") also had releases introduced at the product presentations.

On the Columbia release schedule are the first Liza Minnelli studio album in a number of years, "Tropical Nights," and a live package recorded at a CBS Records Convention in Atlanta. The album, called The "Atlanta Concert" by The CBS All-Star Band, features extended performances by a group consisting of Herbie Hancock, Tony Williams, George Duke, Hubert Laws, Bobbi Humphrey, Al DiMeola, Benny Golson, Ralph McDonald and Freddie Hubbard. Hubbard has his own new album due as well. Billy Cobham's debut lp for the label will be released, as will be "Tight-rope" by Steve Khan.

New albums by Dr. Feelgood ("Sneakin' Suspicion"), Ian Hunter, Artful Dodger, Lone Star ("Firing On All Six") are on tap for Columbia; "Hold Me, Thrill Me, Kiss Me," the newest from singer Johnny Mathis; and Ronnie Dyson's "Love Comes In All Colors." Among the country records to be released are the latest by Lynn Anderson, Moe Bandy's "Cowboys Ain't Supposed To Cry," David Allen Coe's "Tattoo" and lps by Barbara Fairchild, Earl Scruggs and Tanya Tucker.

A number of new artists will be featured in new releases on the Columbia summer/fall schedule. An individual marketing effort has been planned for each of these artists, and their albums will be spaced over a three month period to enable separate attention in the market-place. Albums from singer Libby Titus, Topaz, Katy Moffatt, Pockets, Starwood, plus Karla Bonhoff, a composer (for Linda Ronstadt among others) and singer making her record debut, are included in the upcoming releases.

Epic LPs Previewed

■ LONDON — Multi-media presentations consisting of live film and slide shows were used to introduce more than 20 new Epic albums to attendees of the 1977 CBS Records Convention. The albums will be shipped within 90 days of the event.

On the Epic schedule are the second album by Boston; a new lp, "Going Places," by The Jacksons; a debut Epic album by Rick Nelson called "Intakes;" and separate solo debuts by Patti LaBelle and Nona Hendryx, former members of LaBelle.

Upcoming from Epic is the first label effort by Eddie Palmieri, as well as the initial Epic lp by Wet Willie. Tom Jones will release a new collection of songs, and there will be a second Epic album by virtuoso George Duke.

New packages by Boxer ("Absolutely") and Cheap Trick are upcoming, and a set by Crawler, which used to be the late Paul Kossoff's Back Street Crawler. Felix Cavaliere's band Treasure will make their first record appearance on Epic, and the group Ram Jam will put out their debut lp. Country artists Charlie Rich and George Jones have new albums due, and there will be albums from new Epic artists Angelle, the duo of Killough & Eckley, and the Network group.

Steve Popovich's Epic/Cleveland International label will release two albums during the post-convention period; "Relax, It's Just Like Dancin'" by the Chicago band Essence, and the debut of singer Eddie Middleton.

Artists Spotlighted at Intl. A&R Presentation

■ LONDON—CBS Records International presented product by a wide range of artists in an extensive a&r presentation at the CBS Records Convention. More than 65 artists from 16 countries were featured in the audio-visual presentation. The 16 CBS Records International affiliates who were represented in the presentation were Canada, Australia, Holland, France, Colombia, Brazil, Venezuela, Mexico, Costa Rica, Central America, Japan, Germany, Spain, Argentina, Great Britain, Scandinavia and South America. The film was produced in New York under the direction of Paul Atkinson, director, a&r, CBS Records International.

The artists who were highlighted in the presentation were:

Canada—English artists Jackson Hawke, Ronny Abramson and Fosterchild, and French artists Gilles Ravard and Harmonium; Australia's Rabbit, Billy T, Feather, Air Supply and Dragon; Holland's Laurens Van Rooyen, Eef Albers, Kimm and a concept album by Thijs Van Leer, Rojier Van Otter-

Col Masterworks Fall Release Set

■ LONDON — Columbia Masterworks has put together one of the most dynamic classical album releases in the company's history. A wide variety of orchestra, operatic and "mass-market" classics were introduced in three audio-visual presentations held during the CBS Records' Convention.

A special classical luncheon was held during the convention to introduce the 12 album releases, and to discuss the aspects of marketing classical product. Attending the meeting were members of the Columbia Masterworks staff, the 12 key CBS Records classical promotion specialists and leading industry classical figures.

Columbia Masterworks' fall line-up includes the following releases: on the operatic front, Puccini's *Giannina Schicci* with Tito Gobbi, Ileana Cotrubas, Placido Domingo and Lorin Maazel, conducting; Puccini's *Edgar*, with Renata Scotta and Carlo Bergonzi, Eve Queler, conductor; and Donizetti's *L'Elisir d'Amore*, with Ileana Cotrubas and Placido Domingo, John Pritchard conducting. Two albums featuring conductor Leopold Stokowski will be released—an album of his greatest "Transcriptions," and a new recording of Sibelius' First Symphony and "The Swan of Tuonela." Other orchestral releases are: Brahms's German Requiem with Lorin Maazel conducting the New Philharmonia Orchestra; Leonard Bernstein and the New York Philharmonic in a performance of

Poulenc's "Gloria"; and Pierre Boulez conducting the New York Philharmonic in a performance of Varese's "Arcana," "Ionisation" and "Ameriques." In a special release, the September Record-Of-The-Month will be Lazar Berman performing Rachmaninoff's Concerto No. 3 with Claudio Abbado conducting the London Symphony Orchestra. The "light" classics presented at the Convention include Gershwin's "Overtures" with Michael Tilson Thomas conducting the Buffalo Philharmonic; the Mormon Tabernacle Choir's "White Christmas" lp; and a special release by The Preservation Hall Jazz Band.

Associated Labels Set LP Releases

■ LONDON—The CBS Associated labels announced the release of nine new albums at the 1977 CBS Records Convention. They include lps on Philadelphia International, Caribou, Virgin, Kirshner and Playboy Records.

On the schedule of Gamble and Huff's Philadelphia International Records are new albums by Archie Bell and the Drells, their third for the label; the disco orchestra MFSB; and singer-composer Billy Paul.

Beach Boy Dennis Wilson will make his debut as a solo artist on "Pacific Ocean Blues" for James Guercio's Caribou label. This is the first time that a member of the Beach Boys, who have also signed with Caribou as a group, has recorded an lp on his own. The first solo album by a member of Tangerine Dream, Peter Baumann's "Romance 76," will appear on Virgin Records.

Don Kirshner's Records will release a new album by Kansas and Playboy Records is set to ship product by Barbie Benton, the rock trio Blue Ash, and Hamilton, Joe Frank and Dennison.

Champion Opens Coast Office

■ LOS ANGELES — Tommy Mottoia, president of Champion Entertainment Corporation, has announced the opening of a west coast office at 9034 Sunset Blvd. The phone number is (213) 274-0206.

Gil-Pincus Expands

■ NEW YORK—The Gil-Pincus group of music publishing and management firms has announced an open house to be held the week of August 1.

The festivities are being held to celebrate the opening of the firm's new offices at 1650 Broadway and the addition of new staff members.

Record World en Argentina

By RODOLFO A. GONZALEZ

■ Después de cuatro años de silencio, reaparece el "Festival Buenos Aires de la Canción." Este 7° Festival, tendrá lugar, según se nos anunció en discreta reunión de prensa llevada a cabo en el Sheraton Hotel, entre los días 22 y 24 de Julio próximos en el Luna Park de esta Capital, transformado, como otras veces antes de hoy, en estupendo auditorio. Habrían comprometido su presencia Chile, Perú, Ecuador, Colombia, Venezuela, Brasil, Puerto Rico, República Dominicana, México, Panamá, Costa Rica y Francia.

¿Dejará por fin éste sentadas las bases de festivales en serio? Tal vez, y así lo esperamos, pero de todas maneras, vale la pena recordar cuanto daño se ha hecho antes a la industria, a los compositores e intérpretes, al público, al periodismo, y porqué no decirlo, a la **Musica**, desde tantos festivales programados con objetos eminentemente comerciales, desordenados, incoherentes, deshumanizados y falaces. Esta vez al menos pretendo que por respeto

a todos y a todo, sólo Después del Festival, aparezcan los discos con los temas premiados. Porqué jamás entendí que suerte de Nos-tradamus ha manejado los designios de más de una grabadora que han llegado a ofrecer al comercio los discos grabados por los intérpretes premiados y con el tema dado a conocer en el certámen, casi al mismo tiempo que el jurado se pronunciara, sinó antes de ello. Tampoco pude conocer jamás que exquisitos elementos de juicio juegan en la mente de los jurados para determinar primeros puestos para canciones e intérpretes que el público asistente, televidente u oyente descarta frente a otros de verdadera enjundia. ¿Y en cuanto a los jurados? Lo increíble. Deportistas famosos, renombradas modelos, estrellas de la escena y el cine, industriales y comerciantes de relevancia, todos de muy respetable personalidad; pero no sé hasta donde autorizados para discriminar técnicamente sobre ten-

(Continued on page 101)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Según se desprende de autorizados comentarios realizados en nuestras oficinas esta semana, firmarán CBS y **Julio Iglesias** contrato entre el 15 y el 20 de Agosto, por medio del cual el artista español se convertirá en artista exclusivo del sello. Por otra parte, las negociaciones para que Alhambra Records de Estados Unidos sea el distribuidor de sus grabaciones hasta el 1979 y Discos Columbia de España hasta el 1982, siguen en pie y con grandes posibilidades de concretarse. ¡Seguiré informando! . . . Según me comunica **Osvaldo Venzor**, la oficina y distribución del producto Orfeón de Nueva York es una corporación separada de Orfeón Records Inc. de Los Angeles y trabaja dependiendo enteramente de México. La empresa en California ha recibido un impulso de su cada matriz en México, revitalizando los frentes promocionales con **Alberto Diaz** como promotor en California, **Juan Suárez** en el área de Chicago y **Luis Silva** en Texas. El sello está armando artistas de estas diferentes áreas de Estados Unidos, entre los cuales se cuentan seis ya firmados de California y dos grupos de Chicago. **Roberto Alvarez** funciona como Director Artístico de la empresa y Gerente de la Editora Orfeón Publishing Company, con base en Los Angeles. Osvaldo me destaca el interés de Orfeón en representar otras líneas de México, Centro, Sud América y España, en el territorio norteamericano.

Formó **Juan Bau** una productora de grabaciones en España, bajo el nombre de Wizard. Entre los primeros números producidos se cuentan el grupo **Naranja**, el baladista **Pither**, el grupo **5 Chics** y el cantante español **Bruno Lomas** . . . Va bien la promoción de "La Salsa se Impone" interpretación de **Ray Cruz** en Nueva York y Puerto Rico, del recientemente creado sello Nueva Cesta del grato amigo **Joe Quijano** . . . Regresó **Ralph Lew** triunfador de presentaciones en Las Vegas de su espectáculo "Latin Hustle." Ralph está planeando presentaciones de su impresionante coreografía en el aeró de Miami . . . Entrando fuerte el número "Huesito" de **Miami Sound Machine** en el Estado de la Florida según el "Bo Crane's Disco Report," un "survey" que se publica semanalmente conteniendo la música que más se toca en los "nights clubs" y "discoteques" del Estado de la Florida . . . El buen amigo y fuerte personalidad radial **René de Coronado**, se encuentra ahora de programador de KGST Radio, P.O. Box 11777, Fresno, Ca. 93775. ¡Saludos René! . . . Se está presentando por cuatro semanas **José José** en el popular programa "Siempre en Domingo," que se está transmitiendo por la cadena Univision en los estados de California, Texas, Florida y Nueva York y que anima el popular Raul Velazco.



Juan Bau

Raphael comienza a recibir promoción internacional con "Quiero un Amante," tema de explosiva e interesante temática . . . La nueva adquisición del sello Gala, distribuido por Coco Records es el popular cantante **Trini Lopez**. **Don Costa** está produciendo el album que lleva el título "Trini Lopez y su Alma Latina" . . . Saldrá próximamente un nuevo album de **Machito** titulado "Fireworks" presentando a **Lalo Rodriguez** como vocalista . . . **Jerry Masucci** presenta esta semana a los **Fania All Stars** en el Madison Square Garden con la **Sonora Ponceña** y **Ricardo Marrero** y su Grupo como artistas invitados . . . Muy exitosas las presentaciones de la **Tipica 73** en Caracas, Venezuela. Por allá se presentan hasta el 13 de Agosto, **Los Sobrinos de Juez**, después de apoteósico éxito en Guate-



Trini Lopez



Herman Kelly y Life

(Continued on page 103)

Napoleon "Vive"

...Y Discos Raff le felicita por ser *La Revelacion Juvenil del Año...*

Y Por *"El Amor Secreto"* de la Banda de Eduardo Nunez

Discos Raff se siente orgulloso...

¡FELICIDADES!

"SELECCION DE VALORES DE CALIFORNIA 1977"



RAFF RECORDS CORP.

2720 W. Pico Blvd.

Los Angeles, CA 90006 • Phone: 213-733-2148

LATIN AMERICAN HIT PARADE

Tucson

By KXEW RADIO

1. **PARA DECIR ADIOS**
GORME Y RIVERA—Gala
2. **NINA**
MIKE RENTERIA—Eclipse
3. **PORQUE LLORAS**
ENRIQUE GUZMAN—Orfeon
4. **DEJAME DAR**
JOSELES—RCA
5. **AMOR QUE CULPA TENGO YO**
ELIO ROCA—Polydor
6. **NOSOTROS FUIMOS**
KARINA—Gamma
7. **TE EXTRANO MUCHO**
LOS SIMBOLOS—Musart
8. **NADA VA A CAMBIAR EL MUNDO**
LOS ANGELES—Pronto
9. **DIME PORQUE LLORAS**
ALDO MONGES—Microfon
10. **GAVILAN O PALOMA**
JOSE JOSE—Ariola

Hartford

By WRYM (AGUILERA-MARTINEZ)

1. **CAMINITO**
JULIO IGLESIAS—Alhambra
2. **LA MORA**
WILLIE COLON—Fania
3. **TU TE VAS**
PERLA—Audio Latino
4. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
5. **ESA PRIETA**
PACHECO—Fania
6. **OTRO OCUPA MI LUGAR**
OSCAR SOLO—Borinquen
7. **DE TODAS MANERAS**
ISMAEL RIVERA—Tico
8. **LA ISLA DEL ENCANTO**
ORQUESTA BROADWAY—Coco
9. **CONSEJO DE ORO**
HECTOR LAVOE—Fania
10. **NO NO NO**
TRIO LOS TRES CORAZONES—Borincano

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **VEN Y VERAS**
NAPOLEON—Raff
2. **POBRE DON SIMON**
IMELDA MILLER—Arcano
3. **DOS PUNALADAS**
EL PALOMO Y EL GORRION—Gas
4. **MEJOR ME VOY**
CHELO—Musart
5. **MI MEJOR TRISTEZA**
CARMELA Y RAFAEL—Musart
6. **CUATRO VELAS**
RITA Y JOSE—Caytronics
7. **AMOR DE MI VIDA**
FEDERICO VILLA—Arcano
8. **POR NINGUN MOTIVO**
LAS JILGUERILLAS—Caytronics
9. **AMOR CON AMOR SE PAGA**
JOSE VELEZ—Alhambra
10. **QUE TE DETIENE**
ZENAIDA RODRIGUEZ—Gas

Los Angeles

By KWKW (PEPE ROLON)

1. **PORQUE VOLVISTE**
LOS FREDDY'S—Peerless
2. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin Int.
3. **TUS MALETAS EN LA PUERTA**
YOLANDA DEL RIO—Arcano
4. **SEGUN EL COLOR**
WILLIE COLON—Fania
5. **CORAZON INCIERTO**
ANACANI—Anahuac
6. **TRES DIAS**
CALYPSO—Super Sonido
7. **GAVILAN O PALOMA**
PABLO ABRAIRA—AI
8. **AY COMPADRE**
LOS DOS COMPADRES—Anahuac
9. **TOMAS**
RIC GONZALEZ CEPILLIN—Orfeon
10. **UYUYUY**
LA INDIA MARIA—Miami

Bakersfield, Cal.

By KWAC (ALFREDO RODRIGUEZ)

1. **ALGO CONTIGO**
CHICO NOVARRIO—Microfon
2. **PARA DECIR ADIOS**
GORME Y RIVERA—Gala
3. **EL COCODRILO**
EUSOUND ORCHESTRA—Audiofon
4. **QUIERO QUE ME QUIERAS**
LOS TIGRES DEL NORTE—Fama
5. **QUE VAS A HACER SIN MI**
VINCENTE FERNANDEZ—Caytronics
6. **EL NUEVO CHICO DEL BARRIO**
LIBERACION—Caytronics
7. **PORQUE TE VAS**
JEANETTE—Pronto
8. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—Arcano
9. **JUGUETE CARO**
PUNTO SUR—Jaguar
10. **MEJOR ME VOY**
CHELO—Musart

Harker Heights, Texas

By KCLW (LUIS GONZALEZ)

1. **SI FUERA MIO TU AMOR**
RAQUEL Y LOS CANDILEJAS—Audio Latino
2. **ANDALE MI AMOR**
SUNNY AND THE SUNLINERS—Key Loc
3. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO—Pronto
4. **VOLVERAS VOLVERE**
NYDIA CARO—Alhambra
5. **LA MECHA**
LOS PACHECOS—Libra
6. **MI SON SABROSON**
ISMAEL RIVERA—Tico
7. **ESTATE QUIETO BURRITO PRIETO**
PETE GONZALEZ—Falcon
8. **MUY AMIGOS**
EYDIE GORME Y DANNY RIVERA—Gala
9. **LA SALSA SE IMPONE**
JOE QUIJANO—Nueva Cesta
10. **MEJOR ME VOY**
CHELO—Musart

Argentina

By CENTRO CULTURAL

1. **QUIERO TU VIDA**
LUCIANA—EMI
2. **OJOS SIN LUZ**
POMADA—RCA
3. **Y TE AMARE**
ANA Y JOHNNY—CBS
4. **NENA, ME GUSTA TU FORMA**
PETER FRAMPTON—EMI
5. **FALSO AMOR**
LOS BUKIS—Microfon
6. **VEN CONMIGO**
DONNA SUMMER—Microfon
7. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
8. **WOOLY BULLY**
SAM THE SHAM & THE PHARAOHS—Phonogram
9. **EN EL AMOR TODO ES EMPEZAR**
RAFAELLA CARRA—CBS
10. **VOLANDO**
BOBBY CRIMSON—Disfal

New York

By WJIT (MIKE CASINO)

1. **ESA PUERTA**
PACHECO
2. **OTRO OCUPA MI LUGAR**
OSCAR SOLO
3. **TU CREES QUE ES ASI**
CIEGUITO DE NAGUA
4. **A ESCONDIDAS TE VERE**
FELITO FELIX
5. **PABLO PUEBLO**
ORQ. WILLIE COLON
6. **PAGINAS DEL ALMA**
YOLANDITA MONGE
7. **SOLUCION DE LA SALSA**
SOCIEDAD 76
8. **CUCUCHA**
CHARANGA 76
9. **PATRONA DE LOS RECLUSOS**
LATIN BRASS
10. **LLAMARADA**
ISADORA

En Argentina (Continued from page 100)

dencias, preferencias populares o valores de un tema respecto de otro. Y los grandes ausentes, los tecnicos en producción, en periodismo especializado, los estudiosos del mercado, etc. Entonces ¿que han sido los festivales hasta hoy? En una proporción mayoritaria, un simple negocio. Y pareciera que nadie atiende los justos reclamos de los que comprenden que un festival de la canción es un hecho importante, muy importante como para realizarlo simplemente sin otra filosofía que la comercial.

Y conste que lo señalo ahora, antes del hecho porque es de mi conocimiento que los organizadores están actuando con gran preocupación y seriedad y por que mi más ferviente deseo que este 7° Festival Buenos Aires de la canción resulte en un acontecimiento provechoso y trascendente a pesar del poco tiempo con que se cuenta.

Este Festival, debe ser un éxito, tan sólido y eficiente como para que cunda el ejemplo.

Para que sus resultados y por las saludables consecuencias que sin duda devengarán de una organización, realización y selección de jerarquía, todos entendamos que siempre, "hacer las cosas bien," es más negocio. Prometo volver sobre el tema, al término

del festival. Porqué confío en lo que se está haciendo para el mejor logro; porqué me importa mucho mi país, me importa mucho nuestra América Latina y me importa mucho el universalismo musical para el que seguramente tendremos mucho que aportar.

Y ahora, noticias:

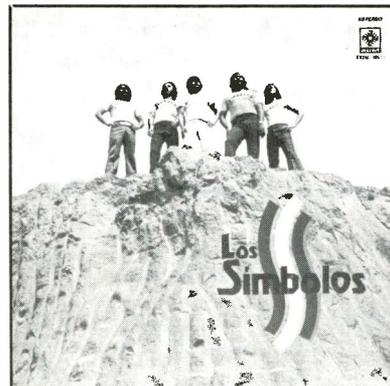
Coctail a bordo de la histórica "Fragata Presidente Sarmiento" y presentación de una buena placa. Así se acaba de concretar el lanzamiento de "Tango A Bordo" un L.P. de EMI-Odeón realizado a muy buen nivel por la banda de la Armada Argentina y la colaboración de la cantante **Blanca Mooney** y el bandoneonista **Oscar Bassil**.—El **Sexteto Mayor**, probablemente de lo mejorcito en tango orquestal de nuestros días, tiene muy avanzada la grabación de su cuarto LP.—El 20 de Febrero próximo parten para Japón contratados para una gira de 90 días. Por tal razón debieron desechar otra surgida casi inmediatamente después, que los hubiera llevado a Europa Central por varios meses más.—RCA nos informa de la gira de **los Chalchaleros**.

Ecuador en la segunda quincena de Octubre y luego Colombia y Perú. El 2 de Noviembre en Los Angeles para continuar en San Francisco, Chicago, Nueva York, (Continued on page 102)

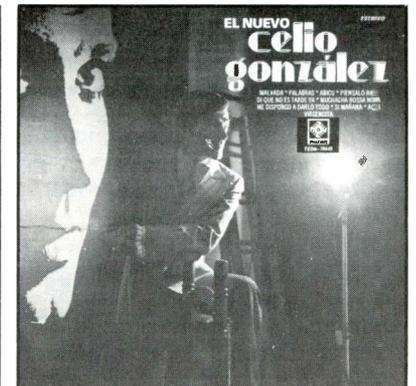


DISCOS MUSART Y MUSICAL RECORDS

Anuncian Sus Nuevos Lanzamientos



Los Simbolos
L.P. #TEDM 10633



El Nuevo Celio Gonzalez
L.P. #TEDM 10648

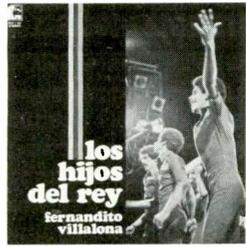
Discos Musart y Musical Records (Distribuidores En E.U.A.)

780 West 27th St., Hialeah, Fla. 33010—305-887-2638

2958 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 737-0937

135 Braniff Drive
San Antonio, Texas 78216
(512) 349-1433

642 10th Ave.
New York, N.Y. 10036
(212) 581-3235



LOS HIJOS DEL REY

Karen KLP 30

Nueva agrupación dominicana que está tomando fuerza en la costa este y Puerto Rico. Muy bien Fernandito Villalona en los vocales. "Santo Domingo" (W. Vargas), "A Tatico Henriquez" (W. Vargas), "Como va a ser" (B. Cepeda) y "Se supone" (V. Victor).

■ New musical group from the Dominican Republic that is starting to move nicely on the east coast and in Puerto Rico. Fernandito Villalona is full of rhythm and Latin flavor in the vocals. "La mulatona" (D.R.), "La Americana" (B. Cepeda), "Charanga Pa'Luís" (B. Cepeda) and "Barahona" (J.M. Bear).



AMOR AMOR

PERLA—Audio Latino RCALS 5035

Sigue Perla ganando popularidad en toda Latinoamérica al momento en que sale su nueva grabación en Español conteniendo "Fernando" (Anderson-S. Anderson-Ulvaeus-T. Fundora), "Amor, Amor" (Monti-Fundora), "Estupidos" (Limiti-Schapiro-Murano-Correa) y "Un momento de amor" (Revaus-Sandou-Dessca-Lorenzo).

■ Perla's popularity is spreading to all Latin America in Spanish. She is at her best in this package of ballads. "Hasta Mañana" (Anderson-S. Anderson-Ulvaeus-Fundora), "Amor mío" (B. Anderson-Ulvaeus-Fundora) and "Atardecer."



VISION DIVINA

LA CONTROVERSIA—Coco CLP 127

Surge La Controversia con gran fuerza en esta excelente producción de Quique Robles y Larry Harlow. Salsa y ritmo en contagiosas interpretaciones. Muy buenas mezclas y sonido. "Visión Divina" (J. Burgos), "Vengo del Monte" (V. Narvaez), "Mi Tierra" (R. Sabastro) y "Cosas de mi inspiración" (R. Sabastro).

■ La Controversia is released through this production of Quique Robles and Larry Harlow, full of stamina and Latin rhythm at its best. Superb mixing and sound. "Nunca Olvidaré" (J. Burgos), "Hasta tu puerta" (J. Burgos), "Genesis" (V. Lloveras) and "Cosas de mi inspiración" (R. Sabastro).



CELIO GONZALEZ

Musart TEDM 10648

Vuelve Celio Gonzalez en esta nueva producción en la cual se destacan "Me dispongo a darte todo" (Lemus-Olmos), "Si mañana" (I. Ramirez), "Malvada" (L. Demetrio) y "Palabras" (Lucho Neves).

■ Celio Gonzalez is back in this new production of very commercial boleros such as "Di que no es tarde ya" (M. Salamanca), "Me dispongo a darte todo" (Lemus-Olmos), "Muchacha Bosanova" (D.A.R.) and "Malvada" (L. Demetrio).

En Argentina (Continued from page 101)

California, Ohio y Washington, pasando luego a Canadá hasta el 13 de Noviembre y de allí a México. Otra: espectacular el LP. de René y Daniel, dos guitarristas de antología que acaban de hacer conocer su primera placa en su patria después de haber grabado nada menos que doce LP. en Japón. Realmente fuera de serie. Otra: SABU dejó Microfón. Se acaba de incorporar a RCA; buena suerte!—Buenas nuevas en Phonogram. Sergio Denis ha rubricado su incorporación al elenco del

sello que lo ha logrado para todo el mundo. Mercedes Sosa en gira. Esta vez será Brasil, país donde goza de amplia popularidad, su inmediato objetivo artístico. Cacho Castaña finaliza la grabación de su ultimo LongPlay sobre el que se nos adelantan muy favorables conceptos. Lolita Torres, la excelente vocalista de siempre ya está grabando para el sello tras la firma de los contratos que la unen a él por largo período. También y por separado ha quedado comprometida su producción un

Record World en Espana

By JOSE CLIMENT

■ Parece mentira, la verdad es que parecen mentira, tantas cosas que uno no sabe por donde empezar. Apuntaba en mi — última columna que ya no tenía la Industria Fonográfica Española ninguna excusa, para no emprender ciertos caminos y dar a cono—cer a sus artistas y productos allende las fronteras y los mares. Han sido concedidos los "Premios Internacionales Record World" que todos los años otorga esta revista desde su sección Latino Americana. Los que han recaído en España, que serán publicados en su momento, les han sido notificados a cada una de las compañías y artistas, de una manera privada, y así tratar de facilitarles una seria promoción al asistir personalmente a la recogida del galardón, que se entregará aprovechando la Gala Final de Promosonic 77, que se celebrará en Miami, Florida el día 14 de Agosto próximo. Sin embargo, pueden más los gastos en que hay que incurrir para trasladarse a Miami, tanto de los ejecutivos como de los artistas, el periodo de vacaciones en Agosto, en el cual todo el mundo se pierde de la vista, las quejas de muchas empresas de la pobreza de la liquidación de "royalties" llegadas de Latinoamérica y otras excusas estériles, que de entrada y por caballerosidad aceptamos, pero que en el fondo nos indigna como miembros de esta industria y sobre todo como españoles. ¿Estaremos destinados siempre a esperar a que se nos reconozca sin romper la terrible "línea del menor esfuerzo"?

Manolo Alejandro, nuestro internacional compositor, vuelve a ser número uno en Venezuela, nos llegan noticias de que—su canción "Cuando Vuelvas A Casa," en la voz de Rudy Marquez ocupa el primer lugar en Las 40 Calientes de la ciudad de Caracas.

Zafiro nos comunica que lanza otro sencillo del L.P. "Anoranzas" de Paco Martín, que lleva por título "No Se Escribir." Es el tercero de este Long Playing que le ha

salido bastante práctico a Paco. Mocedades, el grupo español más internacional del momento, ha terminado su último L.P. que sale al mercado con la referencia Novola NLX-1082 con el título "Mocedades 8." Zafiro pone en circulación—un L.P. original de Musart de ref. ML-76 interpretado por Lucha Villa titulado "No me dejes nunca, nunca, nunca." Ariola, al publicar el L.P. de ref. 28824-I, permite que llegue a los seguidores de Cat Stevens este último titulado IZITSO. Gracias y Enhora—buena. De referencia Belter 08-642 nos llega este último de Emilio José, titulado Ni contigo ni sin tí, que escuchamos placenteramente. De la misma compañía y número 08.651 el sencillo de Marian Conde, que bien interpretado lleva por título "Señores." Asimismo con el número 08.650 la canción del verano de Manolo Escobar, Calor.

A Betty Missiego le ha sido concedido un premio internacional. Ha conseguido el primer premio en el Festival Orfeo de Oro, de Bulgaria, además de alcanzar el premio a la Elegancia. El premio le fué concedido por la canción "Rio De Mis Amores" compuesta por Bebu Silvetti. Este premio se ha sumado a otros muchos ganados anteriormente y esperamos que a este le sigan muchos más.

Desde aquí quiero darle las gracias personales a Carlos de Juan Casado por enviarme esa nota personal acompañando al L.P. de Cat Stevens y por toda la labor internacional que está efectuando desde su puesto en Ariola.

Igualmente queremos hacer constar la labor de difusión musical que está efectuando la emisora nacional Radio Juventud de España —F.M. Stereo. Es verdaderamente para destacar y así lo hacemos constar.

Con la referencia D B =045, de Discos Belter, sale al mercado un L.P. titulado "Poder Andaluz" que interpreta Juan Antonio Muriel. El último disco de Basilio, que comentamos hace—varias semanas, ha llegado a nuestro poder y tiene la referencia Novola NLX-1079. Otro L.P. de la misma marca es el que canta el gallego Emilio Cao, con ref. NLX-1080, grabado en Madrid, pero totalmente interpretado por artistas gallegos. ¡Éxito!

El departamento de prensa de Juan Bau nos comunica que en estos días le entregan en su ciudad natal, Valencia, un premio por su canción "Fantasia," que otorga la Asociación de Prensa Radio y T.V. en colaboración con la revista TOP. Asimismo que acaba de terminar un L.P. cuyo posible título será "O el o yo" y "Acaríciame."

Silver Cloud Label

(Continued from page 4)

sistant at ABC, Karen Stanley.

Love has been appointed executive vice president and general manager of the new label. His responsibilities will include the day-to-day operation and coordination of the label's promotion and marketing functions, as well as maintaining a close liaison with CBS Records. He will be joined by his assistant Julie Rader and will report directly to Lavinthal.

Prior to joining Leber-Krebs, Inc., Love was vice president and general manager of Midsong International Records. He began his record career in the national promotion department at Bell Records in 1968. In 1970, he joined Polydor Records, where he established the promotion department as director of national promotion. He formed Love-Rosen Productions with Howard Rosen in 1974, and later moved to Private Stock

Records in 1976 as vice president of national promotion.

Kostick

In addition to the appointments of Lavinthal and Love, John Kostick, previously vice president of promotion for Leber-Krebs, Inc. will join them as vice president, album promotion and artist development. His duties will include the handling of album promotion and merchandising, artist functions related to album promotion, and the coordination of national concert tours for Silver Cloud Record artists.

In structuring the new label, Lavinthal will direct the operations from his offices at 155 North LaPeer, Los Angeles, California; phone: (213) 273-8811. Love will direct the New York office and will be joined by Kostick and will maintain offices on the fourth floor at 65 W. 55th Street, New York, N.Y. 10019; phone: (212) 765-4410.

Nuestro Rincon (Cont. from pg. 100)

mala . . . **Frank Ferrer**, actualmente con un muy buen album en la calle titulado "Yerbabruja," está produciendo una grabación con **Paquito Guzman**, cantante de la Puerto Rican All Stars, para Fania. Frank está planeando establecer una banda en Nueva York . . . Con sus exitosas interpretaciones de "Easy Going" y "Dance by the drummer beat" en el mercado norteamericano, el cantante negro norteamericano **Herman Kelly** y el grupo **Life**, se encuentran grabando estos temas en Español para Audio Latino . . . Muy interesantes las visitas a nuestras oficinas en Miami de **Enrique M. Garea** de Discos Columbia, España y de **Don Pepe García** de Latin International . . . Las actuaciones de **Celia Cruz** en el Centro Español de Miami han sido extraordinarias. Su presentación en "vivo" lanzadas al aire por el Canal 23 de Miami, Fla., en un espectáculo presentando en el "Hialeah Race Track" demostraron ampliamente que **Celia Cruz** es más que aceptada febrilmente, adorada plenamente por su público . . . Y ahora . . . ¡Hasta la proxima!

It seems that CBS and **Julio Iglesias** will sign an agreement in the middle of August in which the popular artist from Spain will become an exclusive artist of the label. On the other hand, rumors are flying that Alhambra Distributing will distribute Julio's recordings in the States till 1979 and Discos Columbia will act as the distributor in Spain for his recordings till 1982 . . . **Oswaldo Venzor**, from Orfeon Records Inc., based in Los Angeles, California, has announced that the distribution set up of Orfeon in New York is directed and depending from Mexico, as a different corporation not tied up with Orfeon Records, Los Angeles, which is revitalizing their promotional force with **Alberto Diaz** as promoter in California, **Juan Suarez** in Chicago and **Luís Silva** in Texas. The label is signing artists from those areas, that will be intensively promoted all over the States. **Roberto Alvarez** is the artistic director for the firm and also acting as manager for Orfeon Publishing Co.

Juan Bau formed his own production company in Spain under the name of Wizard. Among the acts already produced by him are **Naranja**, a musical group; ballad singer **Pither**; musical group **5 Chics**; and Spanish singer **Bruno Lomas** . . . "La Salsa se impone" by **Ray Cruz** on Nueva Cesta label, owned by **Joe Quijano**, is being heavily promoted in New York and Puerto Rico . . . **Ralph Lew** was a success in Las Vegas with his "Latin Hustle Review" . . . "Huesito" by **The Miami Sound Machine** is "Spinning" in the Bo Crane's Florida report this week . . . **Rene de Coronado** is now program director of KGST Radio, P.O. Box 11777, Fresno, Cal. 93775 . . . **Jose Jose** will be performing for four consecutive weeks on the "Siempre en Domingo" TV show aired by Univision and reaching California, Texas, Florida and New York. The show is emceed by popular mexican **Raul Velazco**.

Alessi in London



Alessi brothers Billy and Bobby are pictured backstage following their debut London concert last week. Alessi have a hit with "Oh Lori" in the U.K. Pictured from left are: Tony Prince (Radio Luxembourg DJ), Billy Alessi, Al Moinet (national promotion director, A&M U.S.), Bobby Alessi, and Steve Borkum (Alessi manager).

Carter/FCC

(Continued from page 100)

Minow and a Rand Corp. researcher; Lucius P. Gregg, an executive with the First National Bank of Chicago and a Corporation for Public Broadcasting board member; and Tyrone Brown, a Washington, D.C. attorney.

The two candidates Carter selects will fill the expired term of present FCC Chairman Richard

Wiley and the unexpired term of Commissioner Benjamin Hooks, who resigned last month to become president of the National Association for the Advancement of Colored People (NAACP). Wiley has not announced his future plans yet, but it is assumed he will enter private law practice in Washington, once his successor is confirmed by the Senate.

Interworld Taps Hicks

■ LOS ANGELES — Michael Stewart, president of the Interworld Music Group, has announced the appointment of Judy Hicks to the position of manager, copyright and international department.

In her new post, Ms. Hicks will coordinate all copyright activity and work as a direct liaison with the international sub-publishing ties of Interworld.

Background

Ms. Hicks most recently served in a similar capacity for the New York Times Music Corp. Her background includes key positions at Dot/Paramount Records and Frank Music Corp.

Battle For Seat

Ferris is the speculative front-runner for Wiley's job, a job Wiley has willingly continued in past the expiration of his term last June 1. Geller, considered a maverick among broadcasters for his outspoken support of citizen challenges to existing licenses and his research work which tends to advocate the free development of cable TV against greater regulation of over-the-air broadcasting, is his rival for Wiley seat. Both Brown and Gregg are black and are, presumably, vying for Hooks' seat. Hooks was the first black appointed to the FCC and the White House will probably want to maintain his seat as a "minority" position.

Jazz (Continued from page 95)

house piano by **Blind John Davis**, who was frequently recorded by Bluebird before the Second World War. Davis does boogie woogie, jazz standards, and other material in addition to straight blues, and does it brilliantly. The album is called "Blind John Davis Recorded Live" and was cut in Bonn, Germany.

The **Joe Gullivan-Charles Austin** duo has been making exciting, exploratory music for some years now, but because of the twosome's Miami base the music hasn't reached a wide audience. Now Spitball Records (P.O. Box 680371, Miami, Fla. 33168) has released a second album by Gullivan, who plays synthesizer and percussion, and Austin, who plays reeds. Title is "Expression to the Winds" . . . The first volume of **Sun Ra's "Solo Piano"** has been released by Improvising Artists Inc., 26 Jane Street, N.Y.C. 10014. Those who have underestimated Ra's abilities as a soloist on acoustic piano will be startled, especially by his lush versions of "Yesterdays" and "Sometimes I Feel Like A Motherless Child."



CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—Prior to the arrival of CHILQ-FM on our airwaves a few months back this city's favorite game was second guessing the station's format. When the station finally hit, some were surprised at how wrong their guesses were, some were not. Now that Brampton's CFNY-FM has increased to 100,000 watts, it's fair to say that everyone was surprised by the format. The principals at the station had promised a return to the near-dead artform known as "progressive radio" and they have done it. CFNY-FM encompasses all styles of music and the average listener may be treated to Albanian tap dance music. **Jethro Tull**, Mozart, Gregorian chants, **Theolonus Monk** and **Led Zeppelin** all in the space of a half hour. Other neat sidelights include: an audiophile's workshop dealing with the care of stereo equipment, a '50s style on-air personality named **Daddy Cool**, an electronic music segment and lots of informative talk between records, giving background on some of the lesser known artists played. Says program director **David Pritchard**, "We intend to play a lot of records that no other station will touch. A number of radio stations have used to 'alternative' idea without coming up with an 'alternative' format. We are aiming for human radio . . . it's not necessarily perfect, but it's human."

GOD BLESS THE ARTIST DEPT.: **David Clayton Thomas**, once again leading a very successful lineup of **Blood, Sweat & Tears**, is in the process of completing a solo album for ABC in Toronto. Helping out is guest guitarist **Domenic Troiano**, whose own Capitol debut, "Burning At The Stake," is due for release in mid-August. Both David and Domenic have been semi-regular fixtures on the local scene for a long time, yet this is the first official collaboration.

DOWN UNDER MOVES NORTH: **Little River Band**, touring constantly to promote the release of their new "Diamantina Cocktail," were big news on the west coast where they had previously opened for **Jimmy Buffett**. After a recent appearance at Toronto's showcase club, The El Mocambo, that's changed somewhat. The doors of the club were closed at 10 p.m. on both nights of their stay because
(Continued on page 105)

GERMANY

By **JIM SAMPSON**

■ **MUNICH**—Germany's first charts based directly on sales figures start in mid-August, financed primarily by the German Phonograph Industry Association (Phono-Verband) and compiled by the computer jockeys at Media Control. Phono-Verband president **Frederich Schmidt** signed a contract with Media Control's **Karlheinz Koegel** providing for a weekly singles chart and a bi-weekly album/cassette listing. Sales reports submitted by 1284 retail outlets (with 500-600 selected for each chart) will be fed into the computer, producing one national and five regional readouts. As expected, the trade magazine Musikmarkt will handle distribution of the new charts to the German industry, as the old "Musikmarkt" charts are phased out. In short, this will be the best chart in Germany, based on actual sales, probably giving the most accurate information on any market in Europe.

Ariola prexy **Monti Lueftner** was in London last week working out final details of the new Ariola UK label, in particular distribution. An official announcement is due this week. Joining Ariola in the English invasion is **Peter** and **Trudi Meisel's** Hansa organization. Expected shortly is a report on the Meisel/Hansa talent hunt which scoured Britain a couple of months ago; the new artists will join the Ariola/Hansa UK roster.

Major personnel tremors are being felt at Polygram, with Hamburg the epicenter. Group president **Coen Solleveld** has switched Metrophone managing director **Dr. Gerhard Weber** to German Phonogram as **Oskkar Drechsler's** deputy MD. **Rudolf Gassner**, DGC's young (34) sales manager, takes Weber's old job, joined by **Guenther Hensler** (ex-Polygram corporate planning) as deputy. Polydor's **Wolfgang Arming** and **Reinhard Stein**, now responsible for DGG marketing and finance/administration respectively, get promotions to deputy managing director. The bombshell, though, is the return of **Dr. Werner**
(Continued on page 105)

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—The **Alessi Brothers** made their U.K. debut at the New Victoria during the theatre's last week as a rock venue. The Alessis scored heavily with the "mixed" audience and with the aid of effective promotion by A&M and MAM's **Barry Dickens** the theatre was bursting at the seams with hundreds of teenies given standing room only—a real triumph considering the duo as almost totally unknown here just three months ago. High spots were their "Oh Lori" hit and an immaculate rendition of "Sad Endings," a successful cover for them with **Olivia Newton-John**. Only blemish was Bobby's pre-occupation with posing for pit photographers.

WEA is offering free albums as compensation to disappointed ticket holders to the cancelled **Stanley Clarke** and **Bonnie Raitt** concerts scheduled for the New Victoria on August 5th and 6th respectively, as refunds are held pending a meeting of creditors of leaseholders Playboy London Ltd. July 29th. Both concerts have been switched to the H. Odeon and will take place on the original dates.

CBS staged an audio visual presentation for **Mike Batt's** "Schizophrenia" album at their London studios with those in attendance including Batt and **Bruce Johnson** along with a massed gathering of media personalities. The imaginative slide sequence provided the ideal setting for an album which proves Batt's capabilities are far greater than previously demonstrated on his lightweight Womble hits. Epic's choice of single is the plaintive "Walls Of The World" and although there are two other similarly appealing songs included, "Schizophrenia" lives up to its name by moving into areas of rock only recently visited by 10cc and Alan Parsons.

"Looking For a Love" (Atlantic) marks the return to vinyl of the reformed **Small Faces**, who recently completed an extensive nationwide tour. Other strong singles come from **Pilot** ("Get Up And Go"—Arista), **Ian Hunter** ("England Rock"—CBS), **Linda Lewis** (Come Back And Finish What You Started"—Arista), **Bonnie Tyler** ("Heaven"—RCA) and **Little Richard**, whose classics "Lucille" and "Good Golly Miss Molly" are coupled on a re-issue for Charlie Records.

The German Hansa Production Company follows Ariola in opening a London office which will be headed by **Peter** and **Trudi Meisel**. The move follows a massive talent search in the U.K. which resulted in the signing of 13 new acts, five of which will have singles issued in September. Additional staff will be **Paul Lynton** (general manager), **Steve Rowlands** (creative manager), **Kathy Pritchard** (promotion) and **Hanna Jordan** (artists liaison). Meanwhile at Ariola, **David Courtney** and **Tony Meehan** (recently responsible for **Roger Daltrey's** "One Of The Boys" album) will take up residency following the conclusion of a production deal worth £1½ million with the Munich-based company. The figure has been set to provide facilities for the signing and development of new British talent, which Courtney and Meehan believe is being neglected by "lethargic English record companies."

The PRS and MCPS have opened a joint office in Dublin at 15 Herbert Street, and have appointed **Pat Condon** (PRS) and **Vincent Smialek** (MCPS) to handle their affairs there. **Derek Bowman** has given promoter **Mel Bush** co-managership of **David Essex**; Mercury Records (west coast) has appointed MacIntyre/Massey as its London press representatives; **Steve Gottlieb** has brought in lawyer **Linda Packard** as business affairs manager and has appointed **Robin Wood** as general manager of publishing at Chappell; **Austin Bennett** becomes MD of World Records, EMI's mail order subsidiary; and **Marilyn Ford** joins Magnet as a national radio promotion manager.

Yes makes its first appearance here for over two years when the group commences a four night run at the Empire Pool, Wembley on October 24th. With **Rick Wakeman** back on keyboards and special guest **Donovan**, Yes also plays two dates at the Bingley Hall, Stafford, and three at the Glasgow Apollo as part of a world tour titled "Yeshows 77."

The **Stranglers** have become the first New Wave band to gain silver status since their "Rattus Norvegicus/Stranglers IV" album sold copies to the value of more than £150 thousand. Following the success of their "Peaches"/"Go Buddy Go" single, UA has issued another double A side taken from the album—"Something Better Change" and "Straighten Out."

Summer Pleasures (Continued from page 93)

always four and sometimes six of the week's seven performances. There is no question that in the 90-plus year history of the Met, no conductor—not Toscanini, not Artur Bodansky, not Pietro Cimara, not even Fausto Cleva—ever conducted so many times in a short period. And critical reaction was generally favorable, with particular praise garnered for *Forza*, *Lulu*, *Lohengrin* and *La Boheme*.

To this listener, who has heard (at least once) every opera Levine has ever conducted at the Metropolitan, the consistent level of enthusiasm and drive given to each opera he leads is amazing. He is always musically impeccable and intense and if there are reservations at times about this or that balance or interpretation, the general quality of the musical interpretation is remarkable. The wide scope of his grasp of different styles in opera might not seem so remarkable, but there are few maestri in the world and none in his age bracket who have a grasp of so many different styles.

All that said, one did not expect Levine to find time to record a disc of ragtime. But RCA has in the last weeks issued a record of Scott Joplin played by the young conductor. Now that the height of the craze for the Joplin's music has subsided, it is good again to sit down and listen

to the best of the rags. On this record one finds the "Maple Leaf Rag," "The Cascades," "The Crysanthemum," "Pineapple Rag" and several others. Levine displays exactly the same kind of fire and enthusiasm here that he has brought to his conducting and to his cello-piano partnership with Harrell. The tone is on the percussive side, but the rhythm and his ritards are wonderful. Levine does not rush these pieces, and the sense is all the more compelling and enjoyable. As one of RCA's most popular new stars, this is a fine record both for the company and for Levine.

Leopold Stokowski

At the same time RCA issued a newly recorded disc of the non-agenarian Leopold Stokowski conducting Wagner. Stokowski has been leading the *Prelude and Liebestod* from *Tristan*, selections from *Die Walkuere* and *Die Meistersinger*, even the *Rienzi* overture, for 50 or 60 years, and his new interpretations are as interesting as always. He seems more relaxed on this recording than before; if there is a shade less crispness in attack, the flow and profundity of the Act III prelude to *Meistersinger* has never seemed so warm, and the Magic Fire Music seems to crackle out of the disc. This is a romantic trip to a lost era, and the distinguished interpretations of this Wagnerian master should be enjoyed by all.

Canada (Continued from page 104)

there was no way to squeeze in any more bodies. The band has now announced their first headline date on the west coast and a local headline gig is to follow shortly. And speaking of upward mobility, **Southside Johnny & The Asbury Jukes** played the same club a few months back and were then added to the **Emerson, Lake & Palmer** date here, along with **Journey** and local act **Rough Trade**. This means a jump in audience from 300 to 30,000 virtually overnight. This time it is for real.

BITS 'N' PIECES: For a current tour of Ontario and the Maritimes. **April Wine** has added a fifth member, **Brian Greenway**, an extremely talented singer/guitarist whose previous work was featured with **Mashmakhan** and **The Dudes**. Although the band has little need of outside material, Greenway's classic "Right Down To It" is almost a guaranteed hit should they decide to record it. Best wishes to **Jim Monaco**, now out of hospital and resting from diabetic shock and producer **Harry Hinde**, still in hospital fighting a benign tumor. **Bob Marley** and **Garland Jeffreys** and **Peter Frampton** and **Geils** are two bills confirmed for mid-August for Toronto appearances, both anxiously awaited by local concertgoers.

Germany (Continued from page 104)

Vogelsang from the New York Polydor office to Hamburg as head of Polydor International. Taking over in New York would be 48-year-old Polydor International senior VP **Dieter Bliersbach**. No specific reasons given for the summer shake-up, although Polygram top management is thought to be seeking an improvement in Polydor a&r operations, possibly leading to new a&r affiliate offices in New York, Los Angeles and London.

German Phono Academy founder/president **Dr. Gerhard Slavik** has received the prestigious West German Distinguished Service Medal from the German government . . . **Munich Machine** member **Dino Solero** ("Classically Elise") out with an album of discoted classics called "Classically Dino Solero" on Oasis.

ENGLAND'S TOP 25

Singles

- 1 I FEEL LOVE DONNA SUMMER/GTO
- 2 MA BAKER BONEY M/Atlantic
- 3 FANFARE FOR THE COMMON MAN ELP/Atlantic
- 4 ANGELO BROTHERHOOD OF MAN/Pye
- 5 SO YOU WIN AGAIN HOT CHOCOLATE/RAK
- 6 PRETTY VACANT SEX PISTOLS/Virgin
- 7 BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT/PIPS/Buddah
- 8 OH LORI ALESSI/A&M
- 9 WE'RE ALL ALONE RITA COOLIDGE/A&M
- 10 EASY COMMODORES/Motown
- 11 SLOW DOWN JOHN MILES/Decca
- 12 FEEL THE NEED DETROIT EMERALDS/Atlantic
- 13 SAM OLIVIA NEWTON-JOHN/EMI
- 14 EXODUS BOB MARLEY & THE WAILERS/Island
- 15 YOU GOT WHAT IT TAKES SHOWADDYWADDY/Arista
- 16 FLOAT ON FLOATERS/ABC
- 17 ONE STEP AWAY TAVARES/Capitol
- 18 IT'S YOUR LIFE SMOKIE/RAK
- 19 PEACHES STRANGLERS/JA
- 20 THE CRUNCH RAH BAND/Gold Earth
- 21 ROADRUNNERS JONATHAN RICHMAN/Beserkley
- 22 ALL AROUND THE WORLD JAM/Polydor
- 23 GOOD OLDFASHIONED LOVER BOY QUEEN/EMI
- 24 SHOW YOU THE WAY TO GO JACKSONS/Epic
- 25 THREE RING CIRCUS BARRY BIGS/Dynamic

Albums

- 1 THE JOHNNY MATHIS COLLECTION/CBS
- 2 A STAR IS BORN/CBS
- 3 I REMEMBER YESTERDAY DONNA SUMMER/GTO
- 4 THE MUPPET SHOW/Pye
- 5 STRANGLERS/JA
- 6 BEST OF THE MAMAS AND PAPAS/Arcade
- 7 LOVE AT THE GREEK NEIL DIAMOND/CBS
- 8 HOTEL CALIFORNIA EAGLES/Asylum
- 9 ARRIVAL ABBA/Epic
- 10 EXODUS BOB MARLEY & THE WAILERS/Island
- 11 RUMOURS FLEETWOOD MAC/Warner Bros.
- 12 BEATLES AT THE HOLLYWOOD BOWL/Parlophone
- 13 STEVE WINWOOD/Island
- 14 DECEPTIVE BENDS 10cc/Mercury
- 15 A NEW WORLD RECORD ELO/Jet
- 16 20 ALL TIME GREATS CONNIE FRANCIS/Polydor
- 17 AMERICAN STARS'N' BARS NEIL YOUNG/Reprise
- 18 WORKS ELP/Atlantic
- 19 ANIMALS PINK FLOYD/Harvest
- 20 ENDLESS FLIGHT LEO SAYER/Chrysalis
- 21 GREATEST HITS SMOKIE/RAK
- 22 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 23 CSN/Atlantic
- 24 LIVE AT THE ROXY CLUB VARIOUS ARTISTS/Harvest
- 25 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum

Dexter Wansel: Past, Present and Future

By DEDE DABNEY

Record World: When did you get your start in the music business?

Dexter Wansel: Really what I started doing, when I was in the army—no it goes back even further—when I was in high school I had a little jazz trio, played at little dances, which was when I was in the 9th, 10th and 11th grades. And then my best friend, Stanley Clarke, was a bass player. We had a little jazz trio called the Blues Demonstration and we used to play all the dances, for about three or four years we would play around the city. Just little things like that. And I played the cello.

I dropped out of high school when I went into the service for three years and I played USO shows, the service clubs. When I got to Texas, I had my first professional job as a piano player. Me and two guys from the base, we got a job in a night club which we did that for about three months. And then after I got out of the service, I kept on playing the night club music, cocktail piano and stuff like that. Then one night I was at a club playing and some guys from a group called Yellow Sunshine came in there and they asked me to join the group. That's how I really got started.

RW: How did you get connected with Philadelphia International?

Wansel: Well the lead guitar player of Yellow Sunshine, Roland Chambers, was a part of the Philly family. And Kenny and Tommy and Leon Huff, they were all real good friends because they were all in the same group together. Kenny Gamble and The Romeos. Roland sort of introduced me to Philly International Records.

RW: Were you playing in studio sessions?

Wansel: No, at the time I was just playing for Yellow Sunshine. And then at that time I had become interested in synthesizing and Kenny decided he wanted to buy one. So he asked me to pick one out for the company. That was my initial contact with him. I had been writing songs, submitting songs through Roland to the company. So Kenny accepted one of my songs and I also could synthesize on the same song. And that was Billy Paul's "Got My Head On Straight."

RW: When you went on your own, what brought that about?

Wansel: At the time Kenny moved through a process of releasing a lot of groups, writers and producers. I got released but I wasn't going to be daunted. So I kept on trying to work on it. I joined Bunny Sigler's group, that he took out on the road with him and I joined that group and I played with them for about four months on the road. I met some people in California. When I got back to Philly from an early tour with Sigler, I went back out to California and made some production numbers. And then I came back to Philly and I had come down to his office one day and Jimmy asked me to write a couple of songs for MFSB. He said he was going to cut them and I asked him if I could cut them. And for some reason he let me cut them and he liked them. And then he said, "Put them on an MFSB album and get Bobby Martin to arrange." I asked him if I could arrange it. I'd never done it.

RW: What was the title of your first album?

Wansel: "Life On Mars."

RW: How did that come about?

Wansel: Well, after I did the two productions on MFSB, Kenny liked them so much that he asked me to sign back with the company. So I wanted to do that but I wanted to sign back as a producer/writer and artist. And I wanted a guarantee that I could do my own albums. So he agreed to it and that's how "Life On Mars" came about.

RW: What was your theory behind that? Did you have a basic concept?

Wansel: I did. About six months before I cut the album I had been following the developments of the Viking Probe, the scientific developments. They had shot them off and I knew a year later they would land on Mars, if they made it to Mars. Well, I had known about this Viking Probe Project that NASA was undertaking. And I figured, you know, a new artist coming out with a new album has virtually no chance of breaking. They don't sink dollars in new artists. You have to have something happening about yourself, or some sort of track record which warrants sinking dollars in promotion. So I knew I had to do something that would help sell the album. And I thought about it at the time—what would be the things that would be happening. There was the Presidential thing and I didn't want to get involved in the political side. I knew at the time if they landed on Mars they were going to send back pictures. And I thought that would be highly interesting. So I timed the release of my album with the landing of the Viking Probe on Mars. And I released my album too much before they landed, and the album did only around 20,000 copies. But when they landed on Mars, and started talking

about Mars, everybody was talking about it and looking at the pictures, my album started to sell. Disc jockeys were tying it together. They were applying the title "Life On Mars." I've also decided to construct every album with the same ideology. The last album I couldn't think of what things were coming to. So I just called it, "What The World Is Coming To."

RW: Would you say that your music is disco music?

Wansel: No. In each album there have only been actually two tunes that could really go disco. Like on this new album—the only two songs that could be played in discos are "Disco Lights" and "Dance With Me Tonight." The rest of them are different. My music isn't disco. It's very diverse. I think that basically now my music is being identified with blacks. So if this is the case my music reflects the moods and the different societies within the black society.

RW: Tell me about you and your endeavor in producing other artists?

Wansel: Ever since I signed with Philly International, which was two years ago, I've been producing different artists. I've produced every artist here except for the O'Jays. I've done Jean Carn, I've done the Jacksons, I've produced Lou Rawls and MFSB, Billy Paul and Dee Dee, Teddy Pendergrass. I produce all the artists here. I really enjoy producing as much as recording my own albums. Because I'm learning something, I know I'm learning. This is a college to me.

RW: You've gone on to produce The Delfonics.

Wansel: Yes I have. Which Kenny has let me do. But Kenny always lets me do outside production whenever I feel that it would be good. I felt that it would be a good thing if I could bring the Delfonics back with a couple of hits. And I think I will be able to do that. And I hope that they reciprocate by doing well on stage.

RW: What do you see for your future?

Wansel: Well, there are other outside productions. Melba Moore, I had to turn her down, I was too busy. Gladys—they all wanted me to do a half album on her album. I didn't do that. Roberta, she wants me to do her entire album. I might. I'm going to think about that. But I really don't want to get too involved in outside production, because I really have quite more than enough to do right here. I'm conducting the MFSB orchestra now. And I'm coordinating three albums. I'm an executive producer on three albums: my own, Jean Carn's and Billy Paul's. So I have more than enough work here. There's films of course. I have a new writing partner called Cynthia Biggs and a new orchestrating and production partner, Jack Faith.

CONCERT REVIEW

Judy Collins: A Class Act

■ NEW YORK — Judy Collins' (Elektra) performance at Central Park recently was not only a tribute to her exceptional talents as a singer, songwriter, instrumentalist and arranger, but to her sensibilities as a woman as well.

As she sang songs that span a recording career of almost 18 years, one is reminded of how long her music has been a part of our lives. But the longevity and universality of her appeal have as much to do with the quality of her vision as it does with her musical abilities. Judy's songs have always been those that are capable of evoking a strong reaction from her audience. They are songs that depict moments of rare thoughts and deeds. And she infuses each of these songs with a great deal of drama and import, making a powerful statement without destroying the substance of the work. It is her unique sense of perception that not only gave us many beauti-

ful songs of her own, but was the first to recognize the talents of new composers like Leonard Cohen and Joni Mitchell.

With her beautifully pure soprano voice, Judy sang a great number of songs chosen from a variety of sources—traditional, folk, pop, country, blues, and performed each with equal vitality. Her arrangements were simple but tasteful. Flautist and reed man, Jerry Niwith, especially helped instill each song with a grace and dignity of its own. But Judy's ballads are her forte and "Since You've Asked," "Send in The Clowns," "Bread and Roses" and "Secret Gardens" were very moving.

Judy Collins has given immortality to an incredible number of songs, and the thunderous applause she received at the end of her performance was as much in acknowledgement of this as it was for a superb concert.

Jane Berk

Copyright Hearings Probe Legal, Economic Issues

(Continued from page 3)

ping any contest to existing precedent or constitutionality; accordingly, the supporters for the new right continued to stress principles of equality and legality while offering contrasting economic profiles of the broadcast industry—much as the broadcasters highlighted low-profit operations and fierce competition to offset their adversaries' claims of clean health.

Tuesday

Following Ringer's opening remarks, the copyright's supporting witnesses began with Alan Livingston, president of the 20th Century Fox Entertainment Group, who began by summarizing his own career at Capitol and 20th Century, as well as his involvement in broadcast media through Fox's owned television stations. As an original proponent of the right, Livingston had introduced the subject before a house committee in 1965, and before a Senate Committee two years later.

"So much has been said and written on the subject since then that I wish to do little more today than reiterate my position," Livingston told the panel, going on to define sound recordings as "delayed performances," originally created for home use and now contributing to the profits of broadcast applications not originally envisioned and thus not protected.

Qualifying his vantage point as "unbiased," Livingston stressed that Fox's increased involvement in television and their as yet modest record label operations actually indicated support of the new royalty would prove a commercial disadvantage to the corporation's interests.

His appearance was followed by AF Of M president Davis' statement on behalf of his union's 335,000 member musicians, and like recent Washington testimony from union officials, the Davis presentation was one of the most impassioned of the hearings, describing existing measures for protection in the face of ongoing technological advances as "fully documented and, frankly, . . . shameful." Like virtually every witness testifying on behalf of the proposed performers right, Davis quickly attacked the broadcasters' central economic argument, the contention of a quid pro quo parity between the two industries under existing copyright law.

Davis also challenged NAB testimony that stations won't be able to afford royalties created through the new right by citing an NAB sponsored study project-

ing an 85.9 percent growth in revenues from 1975 to 1985.

Following a luncheon break, the second Tuesday session saw broadcasters offering their opposing stance on the copyright. First to testify was John Winnaman, vice president and general manager of KLOS-FM here and vice chairman of the ABC FM Radio Network advisory board, who summarized the broadcasters' resistance to the new copyright by advancing the quid pro quo issue, saying, "This is not a matter of copyright at all—it is pure dollars and cents." Touting AOR formats as the most creatively oriented, Winnaman also reiterated radio's stake in providing promotional support.

Peter C. Newell, vice president and general manager of KPOL-AM/FM here, explored the economic issue by pointing up radio's instability, augmenting Winnaman's preceding testimony regarding top level earnings enjoyed by recording artists without benefit of the new copyright. Yet Newell, like Winnaman, invited the general skepticism of the panel, with Ms. Ringer at one point characterizing his testimony as "prototypical of broadcasters in general in your refusal to accept the performers' royalty."

Wednesday

By contrast, the panel's response to Wednesday (27) morning testimony from Gortikov and attorney James Fitzpatrick, who represented the RIAA's legal interpretation of the issue, began with a commendation from the Copyright Register for the clarity and thoroughness of Gortikov's prepared statement, extracted from a longer preliminary filing already on record.

Gortikov's testimony outlined

key principles of equity and constitutionality, and subsequent problems of implementation, arguing that settlement in response to the question of principles took priority over implementation complications, which Gortikov held "must not be allowed to dilute the merit or justification for a performance right."

The panel clearly agreed with that assertion of legal basis for approval of the right, but panelist Harriet Oler criticized, "Both sides on this issue have done themselves a disservice by providing their own economic figures to support their views," leading Gortikov to respond, "We'll put our economists in the same room with theirs anytime."

The Danielson Bill itself, and its rate structure proposals for the performers right, again drew some criticism from both sides, with attorney Fitzpatrick pointedly dissociating the RIAA from its authorship and agreeing that the bill requires further clarification. Beyond the Danielson Bill and the performance right itself, questioning also explored future technological impact with particular attention to home taping.

Thursday

The final day of hearings provided little deviation in either the line of arguments or the panel's apparent deliberative stance. Although the opening testimony by Thomas E. Bolger, president and general manager of television station WMTV in Madison, Wisc., and a corporate officer of the station's parent corporation, Forward Communications, provided more detail regarding smaller market stations and marginally profitable operations likely to feel the new right's economic consequences first, skepticism for his

position remained.

Smith

Remaining witnesses all appeared on behalf of the new right, beginning with Elektra/Asylum chairman Joe Smith, whose extemporaneous opening statement, who recalled his own broadcast-daying career and the earlier "Doomsday prophecy" that television would supercede radio. Smith noted that television's rise in the '50s, which was the new medium competing for radio's live programming audience, helped draw the recording industry and radio broadcasters together. Smith characterized the birth of music formats utilizing recorded product as "practically a juke box with very little else between the records."

Smith repeatedly expressed his own discomfort at facing broadcasters as an adversary, but went on to chronicle the recording industry's rise in the 60's and the change in the relationship between two media. While conceding the central importance of airplay to record sales, he detailed radio's resistance to new artists and the subsequent, increased emphasis on live touring and marketing to provide alternative vehicles for exposing records.

Also testifying was James D. Boyd, vice president and treasurer of F.E.L. Publications, Ltd., a religious music publisher based here, who provided one of the few concrete suggestions for compromise over implementation procedures when he offered the possibility of a 30-day "free-use" period, dated from the day of release, that would enable broadcasters to promote new releases at no cost, in response to broadcasters' assertions that the new performer right would curtail airplay for new artists.

Read

The final witness was Cecil Read, former president of Los Angeles Local 47, who reviewed the failure to insert a performer right on sound recordings in the '20s and '30s when the advent of radio, films and jukeboxes disenfranchised musicians who had relied on live performing for income.

Ringer's concluding statement—in which she again saw the new right as inevitable—noted that the record for the hearing remains open until August 26th, with all submissions to be directed to the U. S. Copyright Office in Washington. During the Wednesday session, she also noted that an additional hearing, focusing on specific economic problems related to the rate structure for the performer right, may be held sometime prior to the January submission of her Office's report on the issue to Congress.

Rabbitt in L.A.



Elektra/Asylum Records recently held a party for recording artist Eddie Rabbitt at Studio Instrument Rentals in Los Angeles. On hand to congratulate Rabbitt after his showcase performance were from left, Jerry Sharell, E/A vice president/artist development; Steve Wax, E/A president; Joe Smith, E/A chairman; Rabbitt; David Malloy, E/A staff producer/Nashville; Chris Lane, KGBS-FM air personality; Mel Posner, E/A vice chairman; Kenny Buttice, vice-president/promotion; and Rip Pelley, E/A national artist relations coordinator.

RECORD WORLD GOSPEL

Gospel Picks Of The Week

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

Contemporary & Inspirational

Have A Nice Day
Stu Phillips
Paragon 33024

Sing Hinson And Gaither
The Wilburn Brothers
Calvery 5134

Agape Country
The Agape Singers
Skylite 6176

Soul & Spiritual

The Rev. W. Leo Daniels
Memorial Album
Jewel 0130

Lord You're The One
The Pentecostal Ambassadors
Savoy 14440

James Cleveland Presents
The Ruth Schofield Edition
Savoy 14445

Voice Box Label Bows in Memphis

MEMPHIS—Voice Box Records has been developed by Cecil Blackwood, Mark Blackwood and their new associate Chris Ladd, formerly of the ABC Network. The label will primarily be representing the inspirational style of gospel music. Negotia-

tions are under way with several artists; they have already signed the Fergusons and expect to have product soon.

The Voice Box headquarters is located in the offices of the Blackwood Organization in Memphis, Tennessee.

Word to Release Forty New Albums

WACO, TEXAS—Forty new albums will be released this quarter from the 14 labels represented by Word. An album by Tennessee Ernie Ford (formerly on Capitol) on the Word label kicks off the campaign, which includes Day-Spring, Word's newest label, premiering this fall with the Grammy Award winning Imperials. The Light label will release an lp from Jesse Dixon, a Chicago entertainer and back-up singer for Paul Simon, and Canaan Records new quarter releases will feature a double-live album from The Happy Goodmans. Paragon has just released Truth's newest recording.

A major emphasis will be marketing plans for Christmas sales. Several Christmas campaigns will be marketed, including pre-packs with special discounts, mailing programs and new product. Evie Tornquist and Ralph Carmichael will both release Christmas albums this season, and marketing plans are under way for these two albums.

Nashboro Ups Prices With New Releases

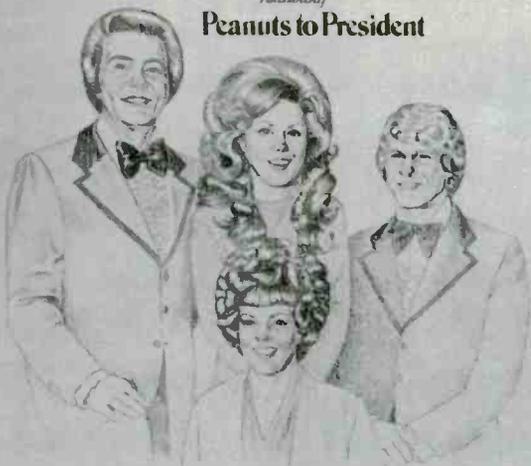
NASHVILLE—Nashboro Record Company president B.S. Howell, Jr. has announced that effective August 1, all Nashboro Record Company single albums will carry a suggested list price of \$6.98 and all two-record sets will list for \$8.98. The new price policy will affect all catalogue items as well as new releases on all Nashboro labels.

In addition to the price change announcement, on August 1, five new all-gospel albums and eight-track tapes were released. Four of the albums are on the Nashboro label and one is on the Creed label. The Creed lp is "Don't Make War" by Harrison Johnson & The Harrison Johnson Singers of Los Angeles. The Nashboro releases are: "Tonight's The Night" by the Gospel Keynotes; "Jesus Is On My Side" by Sister Pope & The Pearly Gates; "Have You Ever Had The Butts?" by Professor Harold Boggs; and "Try Being Born Again" by Troy Ramey & The Soul Searchers of Atlanta.

THE "OLD RATTLESNAKE" HIMSELF IS AT IT AGAIN

Plain Georgia Gospel

featuring
Peanuts to President



Wendy Bagwell
and the Sunliters

From "Here Come the Rattlesnakes" fame, Wendy Bagwell and The Sunliters have recorded another super new album. Wendy's take off on Georgia politics, "Peanuts To President," will bring it all down to earth. Great humor and popular gospel singing are why Wendy Bagwell and The Sunliters sell!

Order now by calling 1-800-433-1590. In Texas
1-800-792-1084

Canaan
RECORDS

A Division of Word, Inc.
Waco, Texas

SOUL & SPIRITUAL GOSPEL

AUGUST 6, 1977

1. **LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER
CHOIR/Light 5686 (Word)
2. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
3. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS BROTHERS
Savoy SGL 14436 (Word)
4. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS 4005
5. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
6. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
7. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
8. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOIR
OF THE REFRESHING SPRINGS
C.O.G.T.C./Savoy SGL 14407 (Arista)
9. **LIVE!**
DONALD VAILS CHROALLERS/Savoy
SGL 14421 (Arista)
10. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS744 R (UA)
11. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/
Malacco 4352
12. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy
DBL 7009 (Arista)
13. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS/Jewel LPS 0110
14. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
15. **THE PRESIDENT AND THE MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY REV.
LAWRENCE ROBERTS/Savoy 14416
(Arista)
16. **REACH OUT**
THE GOSPEL KEYNOTES/
Nashboro 7147
17. **LIVE!**
THE DIXIE HUMMINGBIRDS/
ABC/Peacock 59231
18. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS/
Nashboro 7177
19. **TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY/
ABC/Peacock AB 986
20. **PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS/Gospel Melody
Enterprises GME 101
21. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR/Savoy
SGL 7006 (Arista)
22. **BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR/
Creed 3072 (Nashboro)
23. **ALL THAT MAY BE ONE**
TEDDY HUFFAM AND THE GEMS/
Canaan CAS 9809
24. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
25. **FROM AUGUSTA WITH LOVE**
THE SWANEE QUINTET/Creed 3027
(Nashboro)
26. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
27. **THE NEW YORK COMMUNITY CHOIR**
RCA PPL1 2293
28. **THE RIGHTEOUS SHALL WIN**
REV. CLEOPHUS ROBINSON/
Nashboro 7173
29. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7173
30. **TIME HAS MADE A CHANGE**
J. J. FARLEY AND THE ORIGINAL SOUL
STIRRERS/HSE 1493
31. **JESUS IS THE BEST THING THAT EVER
HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS/Savoy 7005 (Arista)
32. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel
LPS 0190
33. **TURN TO GOD**
THE GABRIEL HARDEMAN DELEGATION/
Savoy 14431 (Arista)
34. **WHEN I GET INSIDE**
BR. NAPOLEAN BROWN & SOUTHERN
SISTERS/Savoy 14427 (Arista)
35. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN/Jewel LPS 0114
36. **WHEN I GET HOME**
LAWRENCE ROBERTS/Savoy 14416
(Arista)
37. **THE GOSPEL ACCORDING TO B.C. & S.**
Savoy 14417 (Arista)
38. **THE LORD IS MY LIFE**
JAMES CLEVELAND WITH THE GREATER
METROPOLITAN CHURCH OF CHRIST
CHOIR/Savoy 14425 (Arista)
39. **OUR GREATEST HITS**
DOROTHY LOVE COATES & THE GOSPEL
HARMONETTES/Nashboro 2718
40. **MYRNA**
MYRNA SUMMERS/Savoy 14446

CONTEMPORARY & INSPIRATIONAL GOSPEL

AUGUST 6, 1977

1. **HOME IS WHERE I BELONG**
B. J. THOMAS/Myrrh MSA 6571 (Word)
2. **ALLELIUA**
THE BILL GAITHER TRIO/Impact R 3408
3. **PRaise II**
THE MARANATHA SINGERS/Maranatha
HS 026
4. **MIRROR**
EVIE TOURNQUIST/Word WSB 8735
5. **LADY**
REBA RAMBO/Greentree R 3430
6. **GENTLE MOMENTS**
EVIE TOURNQUIST/Word WST 8714
7. **99 44 100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
8. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
9. **PRaise BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
10. **THE WORD**
KENNETH COPELAND/Kenneth Copeland
Productions KCP 1003
11. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
12. **NEW EARTH**
JOHN MITCHELL TALBOT/Sparrow 1010
13. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
14. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan
CAS 9807
15. **DALLAS HOLM AND PRAISE LIVE**
DALLAS HOLM-Greentree R 3441
16. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha
HS 008
17. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792
(Word)
18. **THIS IS ANOTHER DAY**
ANDRAE' CROUCH & THE DISCIPLES/
Light LS 5683 (Word)
19. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
20. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO/Impact R 3337
21. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R 3407
22. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
23. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions KCP 1002
24. **FLYING**
PAM MARK/Asian ARS 1001
25. **TOP 10 OF '76**
VARIOUS/Canaan 9802 (Word)/
HeartWarming R 3436
26. **CHRIS CHRISTIAN**
Myrrh MSA 6569
27. **MORE OF THE SAME**
GARY S. PAXTON/NewPax NP 33033
28. **CHRIST IS MY SHINING**
JIMMY DAVIS/Canaan 9730
29. **I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/
HeartWarming R 3416
30. **HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
31. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
32. **COME ON IN**
THE DIXIE ECHOES/Supreme 533020
33. **WE HAVE THIS MOMENT TODAY**
RICHARD & PATTI ROBERTS/
Paragon 33031
34. **LIVE**
MIKE WARNKE/Myrrh MSA 6561 (Word)
35. **BIRTHPLACE**
THE DOWNINGS/Impact R 3431
36. **SPIRITFEET**
THE DOWNINGS/Impact R 3431
37. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
38. **COVENANT WOMAN**
JANNY/Sparrow 1011
39. **NATURALLY**
THE RAMBOS/HeartWarming R 3459
40. **LOVENOTE**
DOGWOOD/Lamb & Lion A/LL 1026

Naturally...

It's gonna be a classic.

Naturally... it's the new album from The Rambos. And it's gonna be a classic. It's got songs written by Dottie Rambo, one of today's major gospel songwriters. And they're sung by a group that's known for a pure down-to-earth approach to gospel music.

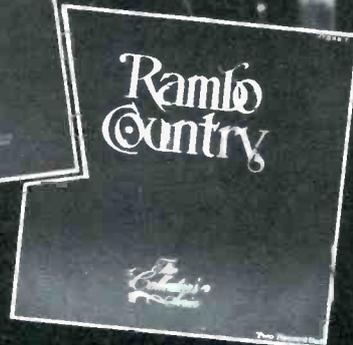
Listening to *Naturally* is as natural and relaxing as, say, just sittin' in a rocking chair. Even if it sounds a little presumptuous to say it's gonna be a classic... we'll sit back. Relax. And listen. That's all it takes to know.



Plus these two other fine albums from The Rambos:



The Shining (R3398)



Rambo Country (R3429)
2-record set of the best of The Rambos.
Number 3 on the Record World Chart.

Naturally...

Dr. HeartWarming Records and Tapes,
a Division of The Benson Company.

Ask your Benson rep. or call toll-free (800) 251-8984.

Word Hosts Sales Convention



Word, Inc. of Waco, Texas, recently held its major summer sales convention at the Crown Center Hotel in Kansas City, Missouri. Beginning Wednesday, July 6, and ending Thursday, July 14, the conference drew 30 representatives from the United States, Canada, New Zealand and the United Kingdom. The meetings highlighted Word's sales accomplishments for the previous quarter, and special emphasis was given to the new product and marketing plans for the third and fourth quarters. Pictured at the conference are (from left, standing): Ian Hamilton, marketing assistant, Word, U.K.; Norman Miller, a&r, Word, U.K.; Dan Johnson, marketing and promotion director, Word; (seated): Roland Lundy, national sales manager; Peter Harris, managing director, New Zealand; Billy Hamilton, managing director, Word, U.K.; Gerry Scott, managing director, Word, Canada; and Stan Moser, vice president of marketing, Word.

CBS Intl. Publishing

(Continued from page 16)
International Publishing. Attending the four-day conference were representatives from CBS Records International Publishing's 19 affiliate offices throughout the world.

The CBS Records International Publishing meetings consisted of seminars and discussions on a gamut of topics on international publishing. A major subject of the meetings was the overall unification of business and operation practices and policies throughout the worldwide CBS offices.

Ragusa stressed the continuing efforts of CBS Records International Publishing in increasing the artists represented by CRI worldwide. During the past year, the company gained representation of many non-CBS artists. The meetings also stressed the importance of Latin America as the greatest potential growth area in the international publishing marketplace.

ASI Sales Up

■ MINNEAPOLIS — ASI has reported an increase of 57 percent in sales with earnings up 15 percent as compared to sales for the same quarter last year. All three divisions of the corporation showed a favorable increase as compared to earlier quarters.

ASI Records showed the most dramatic increase, 104 percent, which was attributed to sales from the Babyface and Natural Life albums.

ASI Studios experienced the busiest quarter in its 11 year history. The increase was due to an expanded sales force which developed several new areas.

The third area and until now least known, is Tektra Publishing, a BMI affiliate. Tektra is showing its first profits via airplay and publishing royalties from "Never In My Life" and "Make Way Miami." Both songs were singles released by Babyface.

HeartWarming Signs Ingles



HeartWarming Records, a division of The Benson Company, has announced that it has signed David Ingles to an exclusive recording contract. Under the terms of the agreement, Ingles will produce four albums for the label. The Tulsa-based singer-evangelist writes most of his own material, some of which will be released soon in a folio of his songs, entitled "There's A Whole Lot Of People Going Home." Pictured at signing are (from left, sitting): Ingles and Bob Benson, Sr., president of The Benson Company; (standing) Ed Benson, vice president and director of artist and writer services, and Jerry Lepper, retail sales representative for The Benson Company, midwest area.

COUNTRY SINGLES PUBLISHERS LIST

A COLD DAY IN JULY Ray Griff (Blue Echo, ASCAP) 76	I MISS YOU ALREADY Gene Kennedy (J. Wallace, ASCAP/Ken Sheldon, ASCAP) 38
(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN Roy Dea (PiGem, BMI) 13	I'M THE ONLY HELL (MAMA EVER RAISED) Billy Sherrill (Tree, BMI) 11
AIN'T THAT LOVIN' YOU BABY Tommy Hill (Conrad, BMI) 86	IN THE JAILHOUSE NOW (George Richey (Peer, BMI) 19
ALL THAT KEEPS ME GOING Jim Weatherly & Larry Gordon (KECA, ASCAP) 61	IS EVERYBODY READY Owen Bradley (Forest Hills, BMI) 68
AMBUSH Chip Young (Ray Stevens, BMI) 75	IT DIDN'T HAVE TO BE A DIAMOND George Richey (ATV, BMI) 95
A SONG IN THE NIGHT Billy Sherrill (House of Gold, BMI) 5	IT'S ALL IN THE GAME J. Kennedy (Warner Bros., ASCAP) 64
A TEAR FELL Ron Chancey (Dutchess, BMI) 9	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP) 2
BABY DON'T KEEP ME HANGIN' ON Ray Ruff (Calente, ASCAP) 79	I'VE ALREADY LOVED YOU IN MY MIND Owen Bradley (Twitty Bird, BMI) 30
BABY, I LOVE YOU SO N. Wilson (Algee, BMI) 27	JULIANNE Jimmy Bowen (Brougham-Hall/Golden Horn, BMI) 99
BARBARA DON'T LET ME BE THE LAST TO KNOW Jim Prater & Jim Vienneau (Hall-Clement/Vogue/Maple Hill, BMI) 21	JUST ONE KISS MAGDALENA Gary S. Paxton (Coffee Shop, BMI) 84
BARTENDER'S BLUES Peter Asher (Country Road, BMI) 73	JUST TO PROVE MY LOVE FOR YOU Ron Bledsoe (Captive/Window, BMI) 96
BEHIND BLUE EYES Prod. unlisted (Music of the Times/Ray Mondo, BMI) 55	LADY C. Bragg/J. Routh (House of Cash, BMI) 78
BREAKING UP IS HARD TO DO Larry Morton (Me and Sam, ASCAP) 88	LOVE I NEED YOU Bill Walker (Con Brio/Val Rio, BMI) 59
BUDDY, I LIED Snuffy Miller (Tree, BMI) 66	LOVE LETTERS Norro Wilson (Famous, ASCAP) 58
CALIFORNIA LADY Fred Kelly (Frebar, BMI) 37	LOVE SONGS AND ROMANCE MAGAZINES Jerry Kennedy (Warner Bros., ASCAP) 60
CHASIN' MY TAIL Owen Bradley (Inmy/Clancy, BMI) 92	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI) 48
CHEAP PERFUME AND CANDLELIGHT Eddie Kilroy (Tree, BMI) 18	MAKIN' BELIEVE Brian Ahern (Acuff-Rose, BMI) 6
COUNTRY PARTY Nelson Larkin (Matragun, BMI) 36	MARGARITAVILLE Norbert Putnam (Coral Reefer, BMI) 35
COWBOYS AIN'T SUPPOSED TO CRY Ray Baker (Acuff-Rose, BMI) 17	MIDNIGHT FLIGHT Pete Drake (Beechwood, BMI) 93
CRUTCHES Jerry Kennedy (Fred Rose, BMI) 42	MR. BOJANGLES M. Brovsky (Cotillion/Danel, BMI) 82
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI) 49	MY WEAKNESS Norro Wilson (Galamar/Dusty Roads/Al Gallico, BMI) 26
DIFFERENT KIND OF FLOWER Jim Fogelsson (Memory, BMI) 28	PAINTED LADY Norro Wilson (Al Gallico/Algee, Window, BMI) 91
DIXIE HUMMINGBIRD Ray Stevens (Ray Stevens, BMI) 32	RAMBLIN' FEVER Hank Cochran (Merle Haggard, Shade Tree, BMI) 10
DON'T GO CITY GIRL ON ME Ron Chancey (Tree, BMI) 41	ROLLIN' WITH THE FLOW Billy Sherrill (Algee, BMI) 1
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP) 16	SHAME, SHAME ON ME A. V. Mittelstedt (Publicare, ASCAP) 62
DON'T LEAD ME ON Jim Price (Blatz, ASCAP) 94	SHE'S THE GIRL OF MY DREAMS Bill Walker (Millijex, ASCAP) 22
DON'T SAY GOODBYE Norro Wilson (Boxer, BMI) 69	SOUTHBOUND Sams Creek Prod. (Warner Tamerlane, BMI) 98
DOWN BY THE POOL Ron Chancey (High Ball, ASCAP) 33	SOUTHERN CALIFORNIA Billy Sherrill (ATV/Algee, BMI) 24
DREAMS OF A DREAMER Darrell McCall & Buddy Emmons (Mull Ti Hit, BMI) 63	SUNFLOWER Gary Klein (Stonebridge, ASCAP) 15
FOOL Johnny Morris (Narvel the Marvel, BMI) 72	TELEPHONE MAN B. Castleman, J. Rutledge (Castleridge, BMI) 57
FREEDOM AIN'T THE SAME AS BEING FREE Owen Bradley (Contention, SESAC) 65	TEN YEARS OF THIS Roy Dea (Forrest Hills/Rose Bridge, BMI) 45
GENTLE TO YOUR SENSES Johnny MacRae (Loaves & Fishes, BMI) 20	THAT WAS YESTERDAY Stan Silver (Prima Donna, BMI) 29
GOOD CHEATIN' SONGS David Malloy (Algee/Deb Dave, BMI) 85	THAT'S THE WAY LOVE SHOULD BE Jerry Bradley & Charley Pride (Famous, ASCAP) 23
HEAVEN'S JUST A SIN AWAY Brien Fisher (Lorville, SESAC) 87	THE COWBOY AND THE LADY Don Davis (Clancy, BMI) 80
HOME SWEET HOME Tree Productions (Twitty Bird, BMI) 81	THE COWBOY AND THE LADY Bobby Goldsboro (House of Gold, BMI) 83
HONKY TONK MEMORIES Eddie Kilroy (Chappell, ASCAP) 8	THE DANGER OF A STRANGER Jim & David Malloy (DebDave/Evil Eye, BMI) 74
HOLD ME Bobby Bare (Jack & Bill, ASCAP) 70	THE PLEASURE'S BEEN ALL MINE Steve Stone (ATV, BMI) 46
I CAN'T LOVE YOU ENOUGH Owen Bradley (Down 'N Dixie/Irving/Screen Gems-EMI, BMI) 4	THINGS I TREASURE Dorsey Burnette (Beachwood, BMI) 56
I CAN'T STOP NOW Tommy Hill (Power Play, BMI) 89	'TIL I CAN'T TAKE IT ANYMORE Norro Wilson (Eden/Times Square, BMI) 71
I DON'T KNOW WHY (I JUST DO) Billy Sherrill (Pencil Mark/Fred Ahlert, TRO-Cromwell, ASCAP) 25	TILL THE END Gary S. Paxton (Hookit, BMI) 12
I DON'T WANNA CRY Fred Foster (First Generation, BMI) 3	TONIGHT YOU BELONG TO ME Larry Butler (Chappell/Intersong, ASCAP) 43
I DON'T WANT TO BE ALONE TONIGHT D. Burgess (Singletree/Country Pickers, BMI) 90	TROUBLE IN MIND Chuck Glasser (MCA, ASCAP) 97
IF PRACTICE MAKES PERFECT Jerry Kennedy (First Generation, BMI) 39	TWEEDLE O'TWILL Dave Burgess (Western/Milene, ASCAP) 100
IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) Huey P. Meaux (Crazy Cajun, BMI) 54	VIRGINIA, HOW FAR WILL YOU GO Dickey Lee & Roy Dee (Maple Hill/Vogue, BMI) 31
IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) Wesley Rose (Acuff/Rose, BMI) 34	WAY DOWN/PLEDGING MY LOVE Felton Jarvis (Lion/Wemar, BMI) 7
IF YOU WANT ME Larry Butler (Ben Peters, BMI) 44	WHERE ARE YOU GOING, BILLY BOY Buddy Killen (Tree, BMI) 47
I'LL BE LEAVING ALONE Jerry Bradley & Charlie Pride (Hall Clement/Maple Hill/Vogue, BMI) 14	WHY CAN'T HE BE YOU Owen Bradley (Tree, BMI) 67
I LOVE WHAT MY WOMAN DOES TO ME Dave Burgess (Singletree, BMI) 40	WHY NOT TONIGHT Jerry Kennedy (Jack & Bill, ASCAP) 51
I LOVE YOU A THOUSAND WAYS Willie Nelson (Peer, Intl., BMI) 53	Y'ALL COME BACK SALOON Ron Chancey (Jack & Bill, ASCAP) 50
I'M A HONKY TONK WOMAN'S MAN Jim Vienneau (Jack & Bill, ASCAP) 77	YOU ARE SO BEAUTIFUL Billy Sherrill (Almo, ASCAP/Irving, BMI) 52

CMA Talent Buyers Seminar Scheduled for October 7-10

■ NASHVILLE — "Selling Country" is the theme of the Country Music Association's 6th Annual Talent Buyers Seminar, scheduled October 7-10 at Nashville's Hyatt Regency, with registration set for October 6.

'Early Bird'

Those who register for the event before September 23 will receive an "early bird" registration rate of \$60 per person; regular registration after September 23 is \$65. Registration forms are available from the CMA at (615) 244-2840. Each registrant will also receive one ticket to the CMA Awards Show on Monday night, October 10, and one ticket to the Post-Awards Party, with additional party tickets available for \$15

FICAP Announces Banquet Plans

■ NASHVILLE—The FICAP summer board meeting was held recently in Wheeling, W. Va., where the FICAP board of directors announced plans for its second annual Country Music Disc Jockey Hall of Fame Presentation and Awards Banquet to be held October 14, 1977 at the Hyatt Regency Hotel in Nashville, Tenn.

The black tie dinner is by invitation only, and Fred Foster of Monument Records has announced that Monument will furnish the entertainment for the evening. Two members of the radio world will be inducted into the Country Music Disc Jockey Hall of Fame at the affair. Nominees for the living and posthumous Country Music Disc Jockey Hall of Fame awards will be announced at a later date.

A new feature of the annual banquet will be the awarding of a scholarship to a deserving young student majoring in the broadcasting field. This scholarship will be presented by Music

City News in the name of FICAP. each.

Tandy Rice is chairman of the 1977 Talent Buyers Seminar, with Paul King and Shorty Lavender serving as co-chairmen. Other committee members include: George Moffett, Johnnie Massey, Bob Bray, Dolores Smiley, Jack Norman, Jr., Don Kierns, Myles Johnson, Mike Feurt, Hap Peebles, Sonny Simmons, Billy Deaton, George Meagher, Paul Buck, Tom Pauley, Al Embry, Jimmy Jay, Ron Blackwood and Joe Taylor.

Subcommittees responsible for planning and coordinating the seminar are as follows:

Talent Showcases — chairman, Jimmy Jay; Shorty Lavender and Jack Sublette.

Seminar Topics — chairman, Andrea Smith; Don Kierns; Sonny Simmons; Dick Blake; and Jack Norman, Jr.

Publicity/Public Relations — chairman, Ray Pradines; Hap Peebles and Bob Bray.

Logistics — chairman, Johnnie Massey; and Mike Feurt.

CBS Ups List Price On Country Product

By BARRY TAYLOR

■ LONDON — CBS Records will increase the list price of its country line of records and tapes to \$6.98 and \$7.98 respectively, it was announced by Rick Blackburn, VP marketing, country music, CBS Records. The raise in price will be effective September 5.

Accounts will be given a 30-day period to purchase country titles at the present \$5.98/\$6.98 record-tape price structure. Customers will also be given an opportunity to purchase the newly released cassette titles at the old \$6.98 price for the same 30-day period.

Citing the results of recent in-depth studies conducted by CBS' market research department on the buying habits of country consumer, Blackburn stated in a speech that country consumers are "not as price sensitive as we have been led to believe."

In test marketed cities of Kansas City and Dallas, groups in the 18-60 age bracket for the most part claimed to be paying about \$6.00 for albums and

\$7.00 for tapes when country records are regularly sold in Dallas for \$3.99.

The study also revealed, according to Blackburn, that the average age of a country consumer is 31, with 53 percent of purchases made by females. Former rock buyers comprise the bulk of country consumers in the 30 to 39-year-old bracket which is considered the most active age segment from a buying standpoint. Blackburn concluded from the study that as the consumer turns 30, his musical tastes change and the company will attempt to seize the opportunity to capture his interest as an active buyer of country music.

Phonogram/Monument

(Continued from page 3)

With the deal, Phonodisc, Inc., the distribution arm of Phonogram/Mercury, will assume distribution of select catalogue and all new product on Monument. The first lp release is scheduled in August. The Monument catalogue includes Larry Gatlin, Connie Smith, Tommy Roe, Tommy Cash, Brush Arbor, and Boots Randolph.

The agreement includes Phonogram's take-over of Gatlin's hit "I Don't Want To Cry," presently top 5 on the country charts.

Although Monument has its own national promotion and marketing staff, they will work closely with the national and field staff of Phonogram/Mercury.

NASHVILLE REPORT

By RED O'DONNELL



■ The car Merle Haggard and his songwriter-friend Glenn Martin were riding ran out of gas on an interstate outside Nashville. They got out and began hitchhiking-walking to the nearest service station. A couple of miles later they reached an exit, still footing it. "You would think somebody would have recognized me," said Haggard. "Incidents such as this bruise a guy's ego," Martin grunted—in tune, of course.

Meanwhile, Haggard has been signed for part in a movie called "Com-Tac 303" (an aviation acronym for "combat-tactical"). It's a story of the first black air squadron to fight in World War II. Haggard, would you believe, portrays a funny character—fun-loving PFC—and he doesn't sing per se in the film.

People who know The Hag best do not see him as a person of humor. He projects a serious type image in public. Yet, I suppose a PFC could be fun-loving—and not make with the humor?

Haggard, his wife of record Bonnie Owens and his Strangers band were in Nashville briefly last week.

The Haggards' divorce plans, announced earlier this year, have apparently been slightly altered. "We are separated," said the bonnie (Continued on page 112)



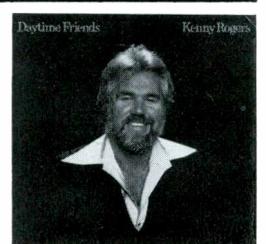
Irwin Steinberg (left) and Fred Foster are pictured at the signing ceremonies for Monument Records' distribution through Phonogram/Mercury.

COUNTRY PICKS OF THE WEEK

SINGLES MEL TILLIS, "I GOT THE HOSS" (J. House; Sawgrass, BMI). Sounds like a m-m-monster for M-M-Mel. It's sure to be a favorite with those who enjoy suggestive lyrics. "I got the hoss/and she's got the saddle" is just a taste. A lively tempo and a rare chance to hear Tillis stutter while singing enhances the appeal. MCA 764.

SLEEPER ED BRUCE, "WHEN I DIE, JUST LET ME GO TO TEXAS" (E. Bruce/B. Borchers/P. Bruce; Sugarplum/Tree, BMI). Spiced by some great fiddle licks, Bruce makes his label debut with a loping, mid-tempo cut with a solid backbeat. It's a natural for Texas markets and there's nothing to stop it from going all the way cross country. Epic 8 50424.

ALBUM KENNY ROGERS, "DAYTIME FRIENDS." With Rogers' popularity at a peak as a result of "Lucille," this collection is sure to be a hot one, and his following should find no disappointments here. Rogers and producer Larry Butler remain somewhere midway between pop and country once again—an area they both seem most comfortable with. UA 754.



Nashville Report (Continued from page 111)

Bonnie. "However, I believe we are getting along better than we ever have."

Bonnie's future, she hopes, includes a recording contract. "I'm coming back to Nashville later this month (August), cut some records and see what happens. I may even record under the mono-name of 'Bonnie,' instead of, say, Bonnie Owens or Bonnie Haggard," she said.

Don King, a 22-year-old out of Omaha, Neb., is a newcomer to the Nashville Sound scene. The youngster's single of "She's the Girl of My Dreams" is doing okay in the music charts.

It is Don's second "chart" release for Con Brio. How, you may be asking, did King make it when thousands annually fail—even many with talent—to make it on Music Row?

King walked through the wrong door!

I'm not kidding. Several months ago he was strolling down 19th Ave. So., here in the center of the recording and publishing business. He had his guitar, some songs he had written—and hopes.

King was trying to find **Jerry Reed's** music publishing company. Instead he walked into Con Brio, stated his mission, and was able to meet the label's chief, **Bill Walker**. Walker listened—and bought what he heard.

King is "happening" in country music. As a result of his recordings, he's been booked for a tour of Australia this fall.

Like the old pros say, "You gotta have luck." Or go to the incorrect address?

Mel Tillis must be trying to outdo Little Jimmy Dickens, travel king of the country music set. Mel is on a tour that will keep him on the road for 105 consecutive days—or nights, whichever comes first?

"If," jokes Melvin, "travel broadens, I'll return in November broader than Kenny Price or SESAC's Brad McCuen."

Birthdays: **Hank Cochran**, **Blake Emmons**, **Gordon** (Jordanaires) **Stoker**, Grand Ole Opry manager **Hal Durham**, **Sammi Smith**.

Memos publisher **Jim Pelton**: "Ronnie Milsap's 'It Was Almost Like A Song' reminds me of what a Nashville publisher said about one of my demo records."

Large **Johnny Russell** cut some commercials for Alcoa Aluminum's farm sidings. "Don't get in front of product," warned the producer, "or we won't be able to see it."

Songwriter-singer **Dickey Lee** did a screen test at Walt Disney Studio. Reckon why Dickey wasn't cast for role in the hit movie "Rocky"? After all one of his songs was the first with the title.

Speaking of titles, there are two singles on the market today titled "The Cowboy and the Lady." One is by **Bobby Goldsboro**, the other by **Tommy Cash**. Strangely (ironically?) the two are nose-to-nose on **RW's** country charts. (Then there was the motion picture of same name that starred Gary Cooper & Merle Oberon.)

Brenda Lee was all packed to head to Los Angeles and tape her "salute" segment on NBC's "Midnight Special" when she suffered a blood clot in the leg that sent her to the local St. Thomas Hospital for treatment. She's "resting easily" at this writing and likely will be released this week, but must rest at home before resuming her career. Doctors describe Brenda's problem as "thrombo-phlebitis."

MCA recording artist **Joe Ely** says he owns 40 hats—including a glittering gold mesh baseball cap that is so sparkling it defies photographing. Flash!

RCA producer **Roy Dea** has sworn off backyard basketball. He suffered a sprained ankle in a one-on-none(?) session. (Crutches courtesy of Blue Shield.)

Mono-named **Dottsy** credits her eye-catching figure to one mile of running daily. "I live a block from a high school track and I circle it four times every morning that I'm in town," she reports.

Singer **Helen Cornelius**, recovering gradually from surgery, is slated to rejoin the **Jim Ed Brown** Show next Monday.

Universal Pictures, as you no doubt are aware, is going to produce a movie based on **Loretta Lynn's** best-selling "Coal Miner's Daughter" book. The popular singer frequently is asked: "Are you going to play yourself in the film?" Loretta has a stock answer at the ready. "Heck no," she tells people. "I'm the 'Coal Miner's Daughter'. I don't have to play her."

Veteran guitarist **Les Paul** is due here later this month to cut an album with **Chet Atkins**. The duo's "Chester & Lester" lp won a Grammy Award last February.

By the way, the U.S. Dept. of Interior on August 12 is marking 100th anniversary of the phonograph, honoring its late inventor, Thomas A. Edison. A celebration is scheduled at the Edison National Historic Site, West Orange, N.J. And Paul has accepted an invitation to host the day-long event and also demonstrate the sounds created by his latest invention—the "Les Paulverizer."

COUNTRY HOTLINE

By MARIE RATLIFF

■ "Heaven's Just A Sin Away" may turn out to be the biggest "B" side since "Almost Persuaded" made the grade from a flip position ten years ago! The Kendalls are enjoying enormously favorable first reactions to its airing and it's already heavily requested in many markets. Their first on the Ovation label, Royce & Jeannie Kendall have it in the grooves — try it!

Roy Clark is showing numerous first week adds on "We Can't Build A Fire In The Rain." Among the early believers are KDJW, KSOP, KHEY, KIKK, WEMP, WIRE, WBAM, KKYY, KTTS, WPIK and KFDI.

Rex Allen, Jr. is in good form to repeat his top 10 success with the new "Don't Say Goodbye." He sported numerous adds from pre-release acetates, charting nationally the first full week of release — another easy winner!



The Kendalls

Tom T. Hall shows his biggest potential yet with a super performance on "It's All In The Game," a years-back top 40 hit (twice) by Tommy Edwards and an r&b winner for the Four Tops. Tom's inimitable country touch makes it an instant play at WHN (#35), KLAC (#53), KCKC (#16), WUBE, WHOO, WJJD, WHK, WEMP, KENR, KIKK, KTTS, KKYY, KNIX, WWOL, KLAJ, KDJW, WINN, WEET, WXCL, WITL, WTSO, KWMT, WTSO, WIVK, WKDA, KSOP, KTCR, WSUN, WIRE and WWVA.

LP Interest: Johnny Paycheck's cut of "I Did The Right Thing" favored at WHOO; Vern Gosdin's "It Started All Over Again" gets the Bob Mitchell nod at KCKC.



Tom T. Hall

Super Strong: Kenny Dale, Loretta Lynn, Ronnie Sessions, Kenny Rogers.

Newcomer Clyde Watson sparking interest in "Touch of Her Fingers" at WSDS and WSLC; Peggy Foreman's "The Danger Zone" starting early action in the midwest and mid-Atlantic regions.

David Houston's "Ain't That Lovin' You Baby" continues to grow rapidly with moves reported at KRMD, KFDI, WBAM, KSOP, WHOO, WMAD, WPIK, KDJW, KKYY, WCMS, WSDS, KTTS and WSLC. Gene Watson's "The Old Man and His Horn" starting to show up strongly.

SURE SHOTS

Mel Tillis — "I Got The Hoss"
George Jones — "Put 'Em All Together and I'd Have You"
Jerry Reed — "Eastbound And Down"
Eddie Rabbitt — "We Can't Go On Living Like This"

LEFT FIELDERS

Wayne Kemp — "I Love It"
Charlie McCoy — "Amazing Grace"
Ed Bruce — "When I Die Just Let Me Go To Texas"
Billy Thundercloud — "Oklahoma Wind"

AREA ACTION

Karon Blackwell — "Papa Fred" (KFDI)
Bruce Channel — "Louisiana Fiddle Man" (WBAP)
Atlanta Rhythm Section — "Georgia Rhythm" (KIKK)

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JOHN WESLEY RYLES—ABC/Dot 17698

ONCE IN A LIFETIME THING (J. Foster/B. Rice; Jack & Bill, ASCAP)

Country music's hottest songwriting team has come up with yet another gem, and Ryles' rendition captures the essence. A fine record.

GEORGE JONES—Epic 8 50423

PUT 'EM ALL TOGETHER AND I'D HAVE YOU (E. Stevens; DebDave, BMI)

Thankfully, Jones and producer Billy Sherrill resist the temptation to take potshots at a crossover record and do what they are the very best at providing—a hit country record.

TANYA TUCKER—MCA 40755

DANCING THE NIGHT AWAY (R. Smith/ J. H. Brown, Jr.; Fourth Floor/Rick Hall, ASCAP)

Tanya covers an up-tempo Amazing Rhythm Aces tune which sounds like a natural and should take a quick trip up the chart.

THE STATLER BROTHERS—Mercury 55000

SILVER MEDALS AND SWEET MEMORIES (D. Reed; Cowboy, EMI)

The Statlers take advantage of the songwriting abilities of their own Don Reid and come up with another stellar vocal performance—and another hit.

JERRY REED—RCA 11056

EASTBOUND AND DOWN (J. R. Hubbard/D. Feller; Duchess/Vector, BMI)

A label and a lane change on this one. The "West Bound" version from the "Smokey and the Bandit" soundtrack is already receiving heavy action, but this will be the only single available.

EDDIE RABBITT—Elektra 45418

WE CAN'T GO ON LIVING LIKE THIS (E. Rabbitt/E. Stevens; Briarpatch/DebDave, BMI)

A pop-tinged ballad this time out should find instant country acceptance and shows strong crossover potential. Rabbitt gets stronger with each outing.

WAYNE KEMP—UA 1031

I LOVE IT (WHEN YOU LOVE ALL OVER ME) (B. Killen/S. Wooley; Tree, BMI/Cross Keys, ASCAP)

Kemp comes through with a great vocal performance on this easy-paced cut. Bolstered by Buddy Killen's masterful production, it sounds like a solid contender.

BILLY THUNDERKLOUD AND THE CHIEFTONES—Polydor 14412

OKLAHOMA WIND (D. Linde/A. Rush; Combine, BMI)

Programmers should find a welcome addition to their playlists in this airy number which builds throughout with full, rich production and powerful vocals.

COON ELDER—**BRENDA PATTERSON BAND**—Mercury 73937

I AIN'T NO COWBOY (I JUST FOUND THE HAT) (D. Statler; Chappell, ASCAP)

A good-time foot-stomper here which pokes fun at the sidewalk cowboy set. There is plenty of music quality to support the humor and send it chartward.

CHARLIE McCOY—Monument 224

AMAZING GRACE (Arr. C. McCoy; Glass Slipper, ASCAP)

Featuring Charlie on harp, this instrumental version of a timeless standard is both amazing and graceful. One of the best—by the best.

JAMES PASTELL—Paula 425

HELL YES I CHEATED (G. Sutton/L. Cheshier; Flagship, BMI)

This has to stand among the best cheatin' songs ever. Pastell's vocals are strong and pure country. It could be a giant.

DAVE CONWAY—True 105

IF YOU'RE GONNA LOVE (YOU GOTTA HURT) (L. Satterfield/D. Orender; Acoustic, BMI)

Conway finds the groove on this moving mid-tempo cut, which contains all the ingredients necessary for a hit.

'Songwriters' Forum Set for Exit/In

■ NASHVILLE—The third public music forum, "Songwriters," sponsored by Elektra/Asylum Records in Nashville, will be held at 7 p.m. on August 8, at the Exit/In.

Mike Suttle of E/A will be the moderator. The panel will consist of songwriters Carmol Taylor, Even Stevens, Linda Hargrove, Bob McDill and Waylon Holyfield.

Following a 90 minute question and answer period, Elektra artist Hargus "Pig" Robbins will perform.

Hobbs & Friends



Singer-songwriter Becky Hobbs (center) is greeted by Alan Mink of Tattoo Records (left) and Dave Loggins backstage at Nashville's Exit/In. Becky recently opened for the Amazing Rhythm Aces with Johnny Rodriguez, and Loggins, and several of RCA and Tattoo Record execs were among these notables in attendance. Becky is touring in support of her single, "Someone To Watch Over Me," and her current Tattoo lp, "Everyday."

COUNTRY RADIO

By CHARLIE DOUGLAS

■ When you talk about long-term contracts you'd need to get George Green Law to negotiate them for you. Law is the manager of WHNE Radio's Carolina Charlie, who has just inked a 10 year deal with the Lavenstein-managed Holiday Inn of Norfolk/Virginia Beach. The contract calls for Charlie to perform and/or provide entertainment for the Country Line Lounge and is valued at \$2.8 million—that's a 2.8 with 5 zeros period and then two more zeros. Charlie is PD at WHNE. I would guess the new contract will not effect his position with the station but will certainly effect bankers' love for radio folk.

Charlie Cook has exited WWVA in Wheeling for WHN in New York where he'll be programming assistant to Ed Salomon . . . Charlie White is the new MD at WVOJ in Jacksonville, Fla. . . . Pappy Tipton has hung up his earphones and retired. Pappy left WCNW in Fairfield, O., and moved his family to Maryville, Tenn. He will continue an hour a week with the station by tape . . . Rob Roman moves into WIXZ/Pittsburgh as PD . . . With the changes that have been made there seems to be some confusion about who's doing what at KWMT in Ft. Dodge and the fact is that Shannon Reed is alive and well in the afternoon drive slot . . . Ted Cramer is doing a lot of grinning as is Randy Michaels at 61 Country WDAT in Kansas City. Some of the bright spots of the new Arbitron include no. 1 in total persons 6 a.m. to 7 p.m., no. 1 men and women in TSA 18-54 and no. 1 3 to 7 p.m. 18-49 in metro. The station was ninth in the last book and turned country two months prior to going into this book.

The line-up at KWJ/Portland is Steve Glass, Bob McNab, Bruce Meyers, Bill Templeton and Ken Hollaway . . . CPGM in Toronto has jumped into the middle of the four wheel drive and van craze with a Truck And Van Challenge to be held on 8-7 at Dragway Park in Cayuga, Ontario. The station is running a "Crack The Combination" game giving clues to the music vault filled with country albums.

There's a highly successful top 50 market PD who would like to make a change and another in a top 100 market. Both are in no rush, but if you're in the market for a heavyweight PD, touch base with me and I'll pass along the information . . . Buddy Ray of WWVA/Wheeling hospitalized for some surgery. He literally "busted a gut" and the doctors are repairing the hernia.

Country Talent Set for CBS TV Special

■ LOS ANGELES—Executive producer Bernard Rothman and Jack Wohl have signed Roy Clark, Mel Tillis, Lynn Anderson, Mary MacGregor, and Kansas to handle the musical segments of "State Fair America," the two-hour entertainment special airing on CBS TV Sept. 10.

Clark and MacGregor will be taped at the Heart of Illinois, the Peoria annual event, this week. Tillis and Anderson will appear at Cheyenne Frontier Days July 29 and Kansas will be at the Allentown, (Pa.) State Fair.

Other stars set to take part

are Steve Ford, son of the former President, Jimmie Walker, Alan King and Gabe Kaplan.

Recording Studio For Sale

EQUIPPED

INCLUDES SOME MASTERS AND CATALOGUE

Call

Harvey Kirkpatrick (615) 251-9353
Art Willard (615) 251-9422



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 6	JULY 30		WKS. ON CHART
1	2	ROLLIN' WITH THE FLOW CHARLIE RICH Epic 8 50392	10
2	1	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	11
3	4	I DON'T WANNA CRY LARRY GATLIN/Monument 221	11
4	3	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	10
5	7	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	10
6	6	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388	11
7	8	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	7
8	9	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	9
9	10	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	10
10	17	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	6
11	13	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	9
12	15	TILL THE END VERN GOSDIN/Elektra 45411	7
13	16	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	11
14	5	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	12
15	19	SUNFLOWER GLEN CAMPBELL/Capitol 4445	5
16	21	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	5
17	18	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	9
18	12	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	14
19	20	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	8
20	22	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	9
21	26	BARBARA, DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	7
22	24	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	10
23	29	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	4
24	31	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	4
25	11	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 8 10536	12
26	30	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	7
27	32	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	6
28	27	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	11
29	14	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	15
30	43	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754	3
31	36	VIRGINIA, HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	6
32	33	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBS 8393	9
33	34	DOWN BY THE POOL JOHNNY CARVER/ ABC Dot DO 17707	8
34	40	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	6
35	28	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	14
36	23	COUNTRY PARTY JOHNNY LEE/GRT 125	12
37	41	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	7
38	46	I MISS YOU ALREADY JERRY WALLACE/BMA 7002	6
39	25	IF PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/ Mercury 73914	13
40	42	I LOVE WHAT MY WOMAN DOES TO ME DAVID ROGERS/ Republic 001	8
41	35	DON'T GO CITY GIRL ON ME TOMMY OVERSTREET/ ABC Dot 17697	14
42	49	CRUTCHES FARON YOUNG/Mercury 73925	5
43	53	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010	6
44	37	IF YOU WANT ME BILLIE JO SPEARS/United Artists XW985 Y	14
45	38	TEN YEARS OF THIS GARY STEWART/RCA PB 10957	12
46	54	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	4
47	55	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	4



48	39	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	17
49	73	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	2
50	63	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 17710	4
51	51	WHY NOT TONIGHT JACKY WARD/Mercury 73918	8
52	61	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577	3
53	65	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	2
54	67	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	2
55	62	BEHIND BLUE EYES MUNDO EARWOOD/True 104	4
56	66	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	7
57	47	TELEPHONE MAN MERI WILSON/GRT 127	7
58	60	LOVE LETTERS DEBI HAWKINS/Warner Bros. WBS 8934	8
59	64	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	6
60	71	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930	5
61	72	ALL THAT KEEPS ME GOING JIM WEATHERLY/ ABC AB 12288	3
62	77	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	2
63	74	DREAMS OF A DREAMER DARRELL McCALL/ Columbia/Lone Star 3 10576	3

CHARTMAKER OF THE WEEK

64	—	IT'S ALL IN THE GAME TOM T. HALL Mercury 55001	1
----	---	--	---



65	68	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/ RCA 11301	3
66	69	BUDDY, I LIED NAT STUCKEY/MCA 40752	3
67	—	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	1
68	56	IS EVERYBODY READY LITTLE DAVID WILKINS/MCA 40734	8
69	—	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	1
70	70	HOLD ME RAYBURN ANTHONY/Polydor 14398	8
71	78	'TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416	2
72	44	FOOL JOHN WESLEY RYLES/ABC Dot DOA 17679	18
73	79	BARTENDER'S BLUES JAMES TAYLOR/Columbia 3 10557	4
74	86	THE DANGER OF A STRANGER STELLA PARTON/ Elektra 45410	2
75	—	AMBUSH RONNIE SESSIONS/MCA 40758	1
76	89	A COLD DAY IN JULY RAY GRIFF/Capitol 4446	2
77	—	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408	1
78	—	LADY JOHNNY CASH/Columbia 3 10587	1
79	92	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	4
80	83	THE COWBOY AND THE LADY TOMMY CASH/ Monument 45222	4
81	80	HOME SWEET HOME L. E. WHITE & LOLA JEAN DILLION/ Epic 8 50389	7
82	—	MR. BOJANGLES JERRY JEFF WALKER/MCA 40760	1
83	82	THE COWBOY AND THE LADY BOBBY GOLDSBORO/ Epic 8 50413	5
84	85	JUST ONE KISS MAGDALENA BOBBY G. RICE/GRT 120	3
85	87	GOOD CHEATIN' SONGS CARMOL TAYLOR/Elektra 45409	3
86	—	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/ Starday SD 162	1
87	—	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	1
88	96	BREAKING UP IS HARD TO DO CON HUNLEY/ Prairie Dust 76-8	3
89	93	I CAN'T STOP NOW MIKE LUNSFORD/Starday 160	4
90	—	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003	1
91	91	PAINTED LADY CHUCK WOOLERY/Warner Bros. WBS 8381	4
92	99	CHASIN' MY TAIL JIM GLASER/MCA 40742	2
93	98	MIDNIGHT FLIGHT PAM ROSE/Capitol 4440	2
94	95	DON'T LEAD ME ON JENNIFER WARNES/Arista 0252	2
95	—	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026	1
96	—	JUST TO PROVE MY LOVE FOR YOU DAVID ALLAN COE/ Columbia 3 10583	1
97	97	TROUBLE IN MIND HANK SNOW/RCA PB 11021	3
98	100	SOUTHBOUND R. C. BANNON/Columbia 3 10570	2
99	81	JULIANNE ROY HEAD/ABC Dot DO 17706	5
100	90	TWEEDLE O'TWILL KATHY BARNES/Republic 389	4

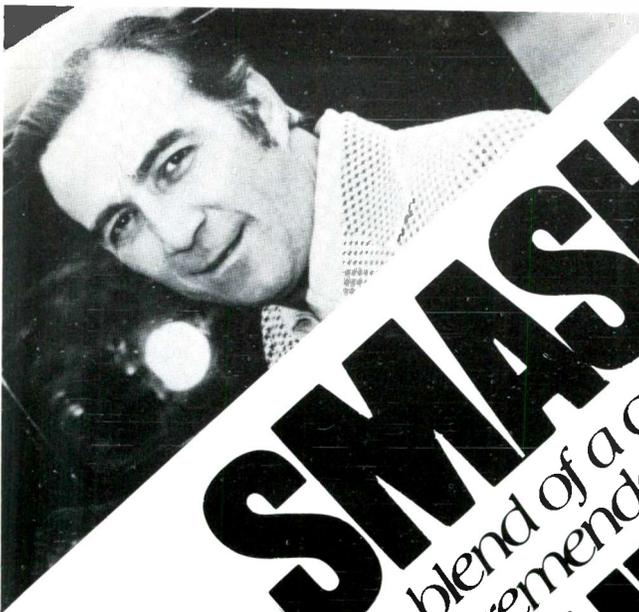


THE COUNTRY ALBUM CHART

AUGUST 6, 1977

AUG. 6	JULY 30		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	12
2	2	KENNY ROGERS/United Artists LA689 G	39
3	3	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	6
4	10	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	4
5	5	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	24
6	6	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	6
7	4	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	10
8	9	RABBITT EDDIE RABBITT/Elektra 7E 1105	9
9	14	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	3
10	8	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	23
11	7	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	11
12	12	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	8
13	15	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	49
14	13	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	13
15	17	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	79
16	16	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	13
17	18	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	20
18	11	BEST OF FREDDY FENDER/ABC Dot DO 2079	12
19	19	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	28
20	22	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	17
21	21	SLIDE OFF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	9
22	33	TILL THE END VERN GOSDIN/Elektra 7E 1112	2
23	26	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	21
24	25	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	8
25	20	I REMEMBER PATSY LORETTA LYNN/MCA 2265	16
26	36	BILLY CRASH CRADDOCK/ABC Dot 2082	3
27	27	THE BEST OF MOE BANDY/Columbia KC 34715	7
28	28	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	10
29	29	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	34

30	38	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	4
31	40	MIRRIAM JESSI COLTER/Capitol ST 11583	5
32	23	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	9
33	34	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	15
34	37	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	33
35	30	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	14
36	31	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	29
37	44	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	2
38	39	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	7
39	32	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	23
40	24	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2119	16
41	41	VISIONS DON WILLIAMS/ABC Dot DOA 2064	26
42	43	BEST OF DOLLY PARTON/RCA APL1 1117	53
43	35	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	16
44	49	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	95
45	47	RONNIE MILSAP LIVE/RCA APL1 2043	36
46	55	BOBBY BORCHERS/Playboy KZ 34829	5
47	—	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	1
48	48	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	7
49	52	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	3
50	—	THE RAMBLER JOHNNY CASH/Columbia KC 34833	1
51	51	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	14
52	42	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	19
53	53	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	76
54	62	JACKY WARD/Mercury SRM 1 1170	3
55	46	BEST OF DONNA FARGO/ABC Dot DO 2075	24
56	58	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	26
57	45	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	27
58	61	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	3
59	59	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	48
60	60	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	3
61	50	SCORPIO BILL ANDERSON/MCA 2264	10
62	54	CHET, FLOYD AND DANNY CHET ATKINS, FLOYD CRAMER & DANNY DAVIS/RCA APL1 2311	4
63	56	JERRY REED RIDES AGAIN/RCA APL1 2346	7
64	66	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	16
65	69	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	19
66	57	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	7
67	63	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	9
68	65	STACKED DECK RUSTY WIER/Columbia PC 34775	8
69	64	HEART HEALER MEL TILLIS/MCA 2252	23
70	70	JOHN DENVER'S GREATEST HITS, VOL. 2/RCA APL1 2072	21
71	67	THE BEST OF JOHNNY CARVER/ABC Dot DO 2083	7
72	68	THE VASSAR CLEMENTS BAND/MCA 2270	9
73	72	HAPPINESS MARGO SMITH/Warner Bros. BS 3049	10
74	71	HIGH RIDING ALVIN CROW & THE PLEASANT VALLEY BOYS/Polydor PD 1 6102	13
75	74	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	38



SMASH
is the blend of a great artist and a
tremendous song...

'CRUTCHES'
is the single, and it's about what a man
leans on when love has gone...

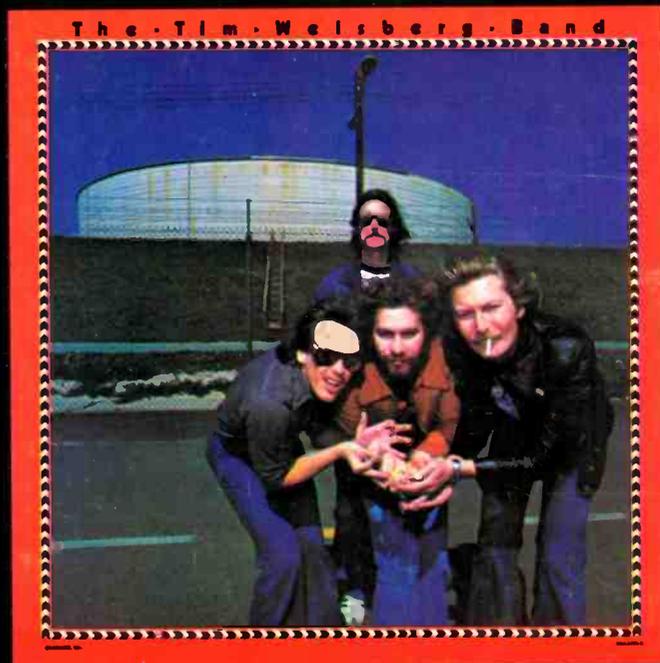
FARON
and everybody else agrees, this should be
the biggest hit of his fantastic career.



MERCURY 73925

Fred Rose
BOOKINGS:
BILLY DEATON TALENT
1500 DIVISION STREET
NASHVILLE, TENN. 37203
A/C615/244-4259

If you've got it, FLAUT it.



Introducing the debut of The Tim Weisberg Band. Led by one of today's toughest and most acclaimed flute players; produced by Johnny Sandlin, who did the same for the Allmans. TWB is filled with driving, soaring music.

TWB: The flute comes of age.
The Tim Weisberg Band Album. A stunning debut on United Artists Records & Tapes.

