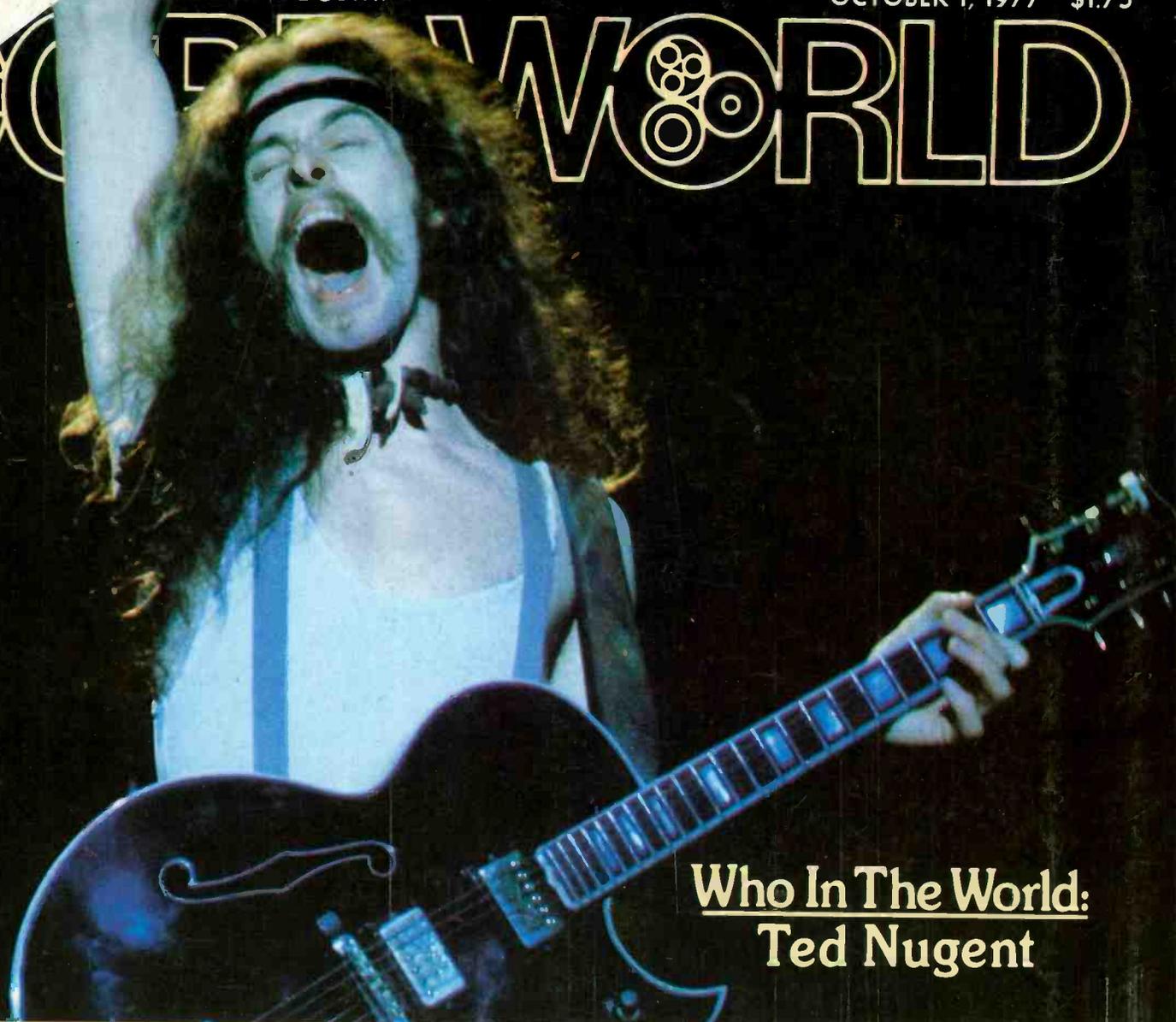


Special Gospel Section

RECORDS WORLD



Who In The World: Ted Nugent

HITS OF THE WEEK

SINGLES

THE JACKSONS, "GOIN' PLACES" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:27). The best result so far of the Jacksons' work with Gamble and Huff, this single takes off from the first note and drives its dance message home most effectively. One of their best, and a likely pop and r&b hit. Epic 8-50454.

CROSBY, STILLS & NASH, "FAIR GAME" (prod. by David Crosby, Stephen Stills & Graham Nash) (writer: Stills) (Gold Hill, ASCAP) (2:46). The second single from "CSN" is a mid-tempo Stills song with samba touches, with the trio's trademark vocal harmonies again standing out. It should speed chartward and renew the album's success. Atlantic 3432.

JAMES TAYLOR, "YOUR SMILING FACE" (prod. by Peter Asher) (writer: Taylor) (Country Road, BMI) (2:43). Taylor again dabbles in r&b on this second single from "JT," this time with an original composition that is more energetic than his relaxed "Handy Man." The tempo is engaging here, and should bring home another hit. Columbia 3-10602.

LEO SAYER, "THUNDER IN MY HEART" (prod. by Richard Perry) (writers: Leo Sayer & Tom Snow) (Brintree, BMI/Longmanor/Chrysalis, ASCAP) (3:38). Sayer's newly-recorded single is a driving dance tune, with Perry's production highlighting the urgency in the vocal. Its path to the charts should be a direct one. Warner Bros. 8465.

BAY CITY ROLLERS, "THE WAY I FEEL TONIGHT" (prod. by Harry Maslin) (writer: Harvey Shield) (Rosewater/Careers, BMI) (3:08). The Rollers, known for their bouncy pop style, return with a ballad that is full of feeling and set off nicely by soaring strings and orchestra. A surprise, but a welcome one, from them. Arista 0272.

CHICAGO, "BABY WHAT A BIG SURPRISE" (prod. by James William Guercio) (writer: P. Cetera) (Polish Prince, ASCAP) (3:04). Pop stations have been playing this mid-tempo love song as an up cut for two weeks already, and the interesting structure and chorus hook of the song explain why. Look for another big one for them. Columbia 3-10620.

PETER McCANN, "SAVE ME YOUR LOVE" (prod. by Hal Yoergler) (writer: McCann) (ABC, ASCAP) (2:38). If "Do You Wanna Make Love" was a surprise hit for a new artist, this second single from McCann should establish him with pop programmers. It's a high-energy dance tune with a good melody and big-sounding production. 20th Century 2354.

HELEN REDDY, "THE HAPPY GIRLS" (prod. by Kim Fowley & Earle Mankey) (writers: Reddy-Fowley-Mankey-Henn) (Almo/Irving/Buggerlugs, ASCAP/BMI) (3:53). A story of loneliness vs. happiness, this latest Reddy single is one of her most complex songs. The lyric demands attention, and Fowley's production has a life of its own. Capitol 4487.

ALBUMS

THE ROLLING STONES, "LOVE YOU LIVE." The sites were Paris and the El Mocambo Club in Toronto; the result, another hard-rocking set of some of the Stones' best material, including three strong blues covers and a Chuck Berry tune. The excitement the album conveys should translate into another stellar sales success. Rolling Stones COC 2-9001 (Atlantic) (11.98).

STEELY DAN, "AJA." A pronounced jazz influence has come to dominate much of Fagen and Becker's sixth album, and the results while excellent will typically take time to digest. The playing is superb, especially the Wayne Shorter solo on "Aja," the lyrical mood is perhaps a bit brighter than their past broodings. A major work, certainly. ABC AB-1006 (7.98).

DIANA ROSS, "BABY IT'S ME." Ross' collaboration with Richard Perry has resulted in an lp that should delight her fans and add to her successes. Backed by a slew of west coast studio luminaries, she takes songs by Melissa Manchester, Stevie Wonder, Jerry Ragovoy, Tom Snow and others and makes them her own. Thoughtful ballads predominate. Motown M7-890-R1 (7.98).

PETE TOWNSHEND/RONNIE LANE, "ROUGH MIX." One of the best rock 'n' roll albums of the year, the Townshend-Lane effort brings together the styles of the Who and the Small Faces. The players—as if the two principals weren't enough—are remarkable: Eric Clapton, John Entwistle and others. The title track and "My Baby Gives It Away" sizzle. MCA 2295 (6.98).



Nick Jameson

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RECORD WORLD

ABC To Restructure Distribution System

■ LOS ANGELES — ABC Records is restructuring its distribution format, but at press time, label chiefs declined to confirm industry reports that the company's current branch distribution system would be dismantled, with ABC to then enter independent distribution.

ABC president Steve Diener told RW that plans for the new distribution format are still being set, with details to be released in about a week. Diener and other label execs would not comment

(Continued on page 152)

Fleetwood Mac Breaks Album Chart Record

By LENNY BEER

■ Fleetwood Mac (WB) held on to the top spot for this, the eighteenth week, and has broken the all-time record for an album holding the #1 position. This feat tops the mark

of 17 weeks recorded last year by "Frampton Comes Alive" by Peter Frampton. The Fleetwood album had another

(Continued on page 6)

Polygram Purchases Interest in Casablanca; Phonodisc Will Distribute Label in America

By SAM SUTHERLAND

■ LOS ANGELES — Following months of ongoing speculation that Casablanca Record and Film-Works would be sold to the Polygram Group, Casablanca principals Neil Bogart and Peter Guber and Polygram (USA) president Irwin Steinberg last week jointly announced that Phonodisc, the Polygram distributing arm, would commence U.S. distribution of Casablanca product as of October 1.

Under a dual distribution plan developed by CRF president Bogart, many of Casablanca's independent distributors will continue to distribute label releases, along with Phonodisc, through December 31, 1977.

The move follows Polygram's

purchase of a minority stock interest in Casablanca, approved earlier this month at a CRF board meeting by Bogart, chairman Peter Guber, vice chairman Richard Trugman, senior vice president Cecil Holmes and executive vice president Larry Harris.

Casablanca's shift from independent distribution to the new Polygram arrangement follows a similar agreement covering Canadian distribution recently concluded with Polygram there. Asked whether the latest deal with the European music complex was influenced by Polygram's international coverage, Bogart told RW, "There are two different systems, and the only system that we are talking about at the present time is the system in the

United States."

Bogart added that the impact of the new relationship with Polygram on Casablanca's internal staff and its organization will be minimal. "What it will do for us, in a sense, is give us our own branch distribution," he explained. "Because the amount of dollar business that Casablanca does is very high, compared to their (Polygram's) overall situation, . . . we should give them a big boost in terms of distribution for themselves, and give ourselves a power of many, many more salesmen than we now have with independent distribution." He also noted the combined volume resulting from the deal could enable Polygram to emerge as one of the top three branch operations domestically.

Official comment from Steinberg mirrored this view of the advantages gained through the purchase, as the Polygram chief stated, "Casablanca has shown it-

(Continued on page 166)

Copyright Tribunal Appointments At Hand

By MICHAEL SHAIN

■ WASHINGTON — After more than five months of White House squirming and delay, President Carter was ready to make his Copyright Royalty Tribunal appointments Friday or today (26), Record World learned last week.

The President was, by law, to have made the five appointments by April 19, but clearance delays and an initial unwillingness on Carter's part to help create another narrow-function regulatory board held up final announcement.

Five Democrats

All five members are Democrats, and all but one have no experience in copyrights. They are, as reported last summer (RW, July 9), Thomas Brennan, 42, chief counsel to the Senate Judiciary Subcommittee on Copyrights, a major architect of the revision bill, and the odds-on favorite to be the Tribunal's

(Continued on page 152)

RIAA Names Six as White House Liaisons

■ WASHINGTON — The Recording Industry Association of America has named six prominent record executives and the RIAA president to serve on a White House-record industry liaison committee. The liaison group was established two weeks ago at a White House meeting with 16 label chiefs, President Carter, and members of the Presidential staff.

The recording industry liaison

(Continued on page 166)

NARM Holds First Regional Meeting

By DAVID MCGEE

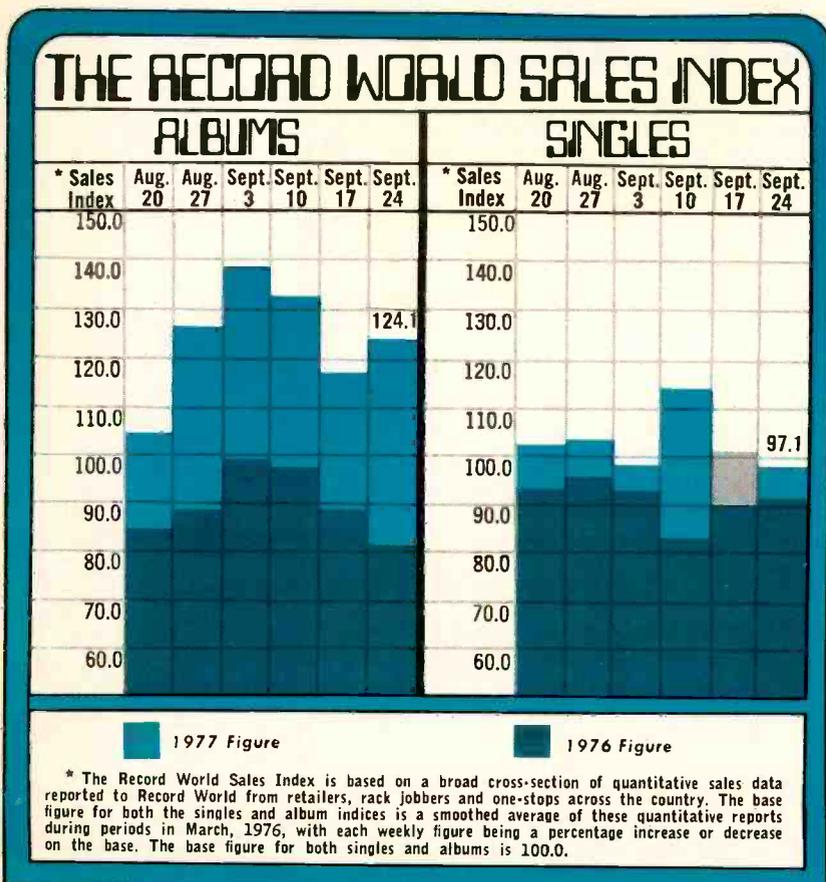
■ CHERRY HILL, N.J.—The first regional meeting in the history of the National Association of Record Merchandisers (NARM) was held here at the Hyatt House on Tuesday, September 20. Approximately 50 retail store managers, owners and supervisors were on hand to meet with manufacturer representatives and to hear Dr. David Rachman of Baruch College discuss methods of streamlining retail store operations. The meeting adjourned following an evening cocktail reception hosted by

CBS Records.

The brainchild of newly-appointed NARM executive VP Joe Cohen, regional meetings are designed for the express purpose of including heretofore largely-ignored middle management personnel within the mainstream of NARM activities and to further development of programs which will address industry needs.

"You are here today to meet one on one with your suppliers," Peter Stocke, WEA regional

(Continued on page 158)



Lieberman Convention Highlighted by Sears Presentation

By MIKE FALCON

■ LAKE GENEVA, WISC.—Lieberman Enterprises held its 1977 annual sales convention here Sept. 15 through 18, with 120 people in attendance. The convention was highlighted by a Sears presentation by Warren Schulstad, national buyer for Sears, sales meetings and communications workshops.

Additionally, the meeting featured manufacturer exhibitions and product presentations and live performances by Leo Kottke (Chrysalis), Little River Band (Capitol), Sea Level (Capricorn), Steve Goodman (Asylum), Stephen Bishop (ABC), Eddie Rabbitt

(Elektra) and Tom Lieberman.

David Lieberman, president of the organization, welcomed the conventioners in the Thursday (15) opening session, and directed his attention to the company's profit sharing plan. He also emphasized the partnership between the manufacturer, Lieberman Enterprises and the retail dealer.

Profit Sharing

The Lieberman Enterprises profit sharing fund made 8.1 percent on investments since the last yearly statement, according to the president. Lieberman explained that the company has been more

conservative in investing these funds during the past five years, concentrating more heavily on government bonds and the company-owned loan firm, and placing less emphasis on stock market investments than it had previously.

Perhaps the most closely watched of the convention sessions was the presentation made by Sears, which swelled the ranks of Lieberman accounts by more than 200 stores in the past 12 months.

Warren Schulstad, national buyer for Sears, explained that Sears had not previously been thoroughly familiar with the intricacies of the record business. Problems that had surfaced with Serac, the organization that had serviced Sears record departments for 15 years, included slow inclusion of new releases; stock problems of an unspecified nature; a pricing structure that was not competitive in many markets; and ineffective advertising.

Sears did want to make the record departments a reliable profit center, according to Schulstad, if they could be convinced that they were a suitable environment for competitive record retailing. After examining a number of rack-jobbing operations, Sears chose Lieberman Enterprises, and used Dallas as a test market.

"If Dallas had not done well," observed Schulstad, "Sears might

(Continued on page 148)

Atlantic Distribs Crossover



Atlantic Records and Crossover Records have signed an agreement making Atlantic the American distributor of Crossover product, which will be released on an Atlantic label with a Crossover logo. The signing brings Ray Charles back to Atlantic, where he had his first major hits; his new lp, "True To Life," is set for release this week. Shown at the signing, surrounding Charles, are (from left) Atlantic VP Noreen Woods, VP/director of special markets Hillery Johnson, president Jerry Greenberg, senior VP/promotion Dick Kline, chairman Ahmet Ertegun, Crossover president Larry Newton, and Atlantic senior VP/general manager Dave Glew.

CBS Intl. Names

De Rougemont Sr. VP

■ NEW YORK—Peter de Rougemont has been appointed senior vice president, European operations, CBS Records International, according to an announcement made by Dick Asher, president, CBS Records International.

Duties

De Rougemont is responsible for all operations of the CBS Rec-

(Continued on page 151)

Rubinstein Sues ABC for \$12 Million

■ LOS ANGELES — Former ABC Records chairman Jerold H. Rubinstein has filed a suit in Santa Monica Superior Court charging the label and its parent corporation, ABC, Inc., with breach of contract, fraud and misrepresentation. Rubinstein, who headed ABC's label operations from the beginning of 1975 through last April 15, seeks in excess of \$12,000,000.

Rubinstein's suit alleges that his five-year contract with ABC

as president and chief executive officer, which was to terminate in December, 1979, followed assurances from ABC, Inc. chairman Leonard H. Goldenson and president Elton Rule "that the accounting methods they used properly reflected all items of profit and expense; that the books and records of ABC Records were accurate and maintained in a manner consistent with proper accounting practices; that they intended to employ him for at least five years; and that his fixed and incentive compensation would assure that he would earn as much as he had in private practice."

The suit asserts that prior to his assumption of the post at ABC, Rubinstein earned "in excess of \$200,000 a year" through his own private accounting and business management practice.

Rubinstein charges numerous breaches of those agreements, many of them focusing on the label's accounting procedures prior to his arrival. "The finan-

(Continued on page 29)

Powerhouse Picks

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

● **Chicago** (Columbia) "Baby, What A Surprise."

● As the new lp debuts as Chartmaker this week, the group's newest single, culled from the album, showed the same type of activity with immediate acceptance at majors across the country its first two weeks out.



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Meco No. 1 Single; Fleetwood Tops Albums for Record 18th Week

Carly, Debby Singles Hot

By LENNY BEER

■ Meco (Millennium) tops The Singles Chart this week, marking the debut of the young Casablanca distributed label in style. The record, which exploded out of the box in airplays, has delivered the major sales across the country that enabled it to knock the Emotions (Columbia) out of the top position and hold off the charging sales for Shaun Cassidy (Warner / Curb). Airplay-wise, Meco is far and away the #1 single in the country, and if that airplay can continue to buoy the sales it could be a record to contend with at the top for some time.

Top 10

The top 10 was barraged this week by three strong selling new entries. Carly Simon (Elektra) moved from 12 to 7 with a bullet and is showing positive gains across the board as it attempts to continue the soundtrack boom at the top of the charts; Debby Boone (Warner/Curb) is one of the fastest breaking records of the year as it enters at 8 with a bullet in only its sixth week of charting; and Heatwave (Epic), which garnered the last spot at 10 with a bullet, is another first record success story with pop and r&b action massive.

Outside the top 10, Elvis Presley (RCA) had another good sales week with airplay continuing to trail far behind; Johnny Rivers (Big Tree) is still selling well; Donna Summer (Casablanca) had another strong overall week with surprising lack of strength re-

ported in New York and Philadelphia but expected to pick up shortly; Ronnie McDowell's (Scorpion) Elvis tribute is soaring again in sales but sluggish in play; and the Commodores (Motown) have the second hit from their current monster album.

Other records in the top half of the chart with strong reports this week include Barry White (20th Century), which remained #1 on the r&b chart and is exploding on the pop side; Crystal Gayle (UA), continuing its charge from the country side; Firefall (Atlantic), starting to happen big in the middle of the country; and Rose Royce (Whitfield), happening big on the r&b side and crossing quickly out of Detroit.

New Entries

New on the charts with bullets this week were seven hot records. Chicago (Columbia) leads the way as Chartmaker and Powerhouse Pick as it explodes everywhere and debuts at 47 bullet; the Bee Gees (RSO) are at it again with their latest picking up out of the box play and debuting at 72 bullet, ahead of England Dan & John Ford Coley (Big Tree), Barry Manilow (Arista), the Dramatics (ABC), the Babys (Chrysalis) and Crosby, Stills & Nash (Atlantic). Of special interest is the fact that the Chicago single is the first record to debut as both Chartmaker and a Powerhouse Pick since the platinum "Disco Lady" by Johnnie Taylor last summer.

(Continued from page 3)

strong week in sales and increased the gap over "Star Wars" (20th Century), which slowed a bit. Other contenders that will be attempting to knock Fleetwood out of the top include Heart (Portrait), selling well everywhere and holding down the third position; Shaun Cassidy (Warner/Curb), catching on big at retail now to go with its incredible sales at the racks; and the fast charging new Linda Ronstadt (Asylum), which is the only new album in the top 10.

However, the strongest new contender in some time blasted onto the charts this week at 23 with strong first week action reported across the board. Those sales belong to the new Chicago album (Columbia), which may forge right into the battle for the top next week as it already has an exploding single to create the instant store reaction.

Other strong activity was reported for the following top 50 albums: Doobie Brothers (WB) had another upward week and garnered the #15 position; Alan Parsons (Arista), which is one of the stronger retail sellers, is beginning to pick up at the racks thanks to the exposure afforded by the hit single; "Foghat Live" (Bearsville) had another monstrous sales week in the rock 'n' roll belt and is beginning to spread to the coasts; Hall &

Oates (RCA) are making gains without a hit single; Meco (Millennium) is gaining some rack movement to go with their solid spread at retail and a #1 single; Barry White (20th Century) is on his way to winning comeback artist of the year with a #1 r&b single which is crossing rapidly to go with his exploding album, now at 36 bullet; and Rush (Mercury) is up another 17 spaces from its Chartmaker status last week based on solid sales in the midwestern rock 'n' roll area.

Other hot new albums making strong top 10 debuts include Robin Trower (Chrysalis), now available across the country and exploding from 127 to 65 bullet with his latest; the Blackbyrds (Fantasy) hot out of the box at 74 bullet with strong retail sales reports; Steve Martin (Warner Bros.), with the hottest comedy album in some time exploding to #89 this week up 47 spaces; and Harry Chapin (Elektra), with consistent sales gains.

'Magazine'

Of special interest is the new "Magazine" album by Heart (Mushroom), which has only been available on the west coast but should be in stores across the country next week. As the group's current album is at #3 and their first at #40, the reaction to this release could make them the only group in the country with three top 40 albums for the fall.

FCC Candidate Now Wants Job

By MICHAEL SHAIN

■ WASHINGTON—Tyrone Brown, the black Washington, D.C. attorney who turned down the White House offer of a Federal Communications Commission seat last week (RW, Sept. 24), has changed his mind. Though Brown would not comment on his change of heart, it is widely believed that Brown—a former general counsel to the Post-Newsweek station group—was unhappy about the shortness of the term offered him. He was asked to succeed FCC commissioner Benjamin Hooks who left government this summer to take over the leadership of the National Association For the Advancement of Colored People. Hooks had only 21 months left to go on his term when he resigned.

At the time Brown was offered
(Continued on page 163)

REGIONAL BREAKOUTS

Singles

East:

Brick (Bang)
First Choice (Gold Mine)
Crystal Gayle (UA)

South:

Rose Royce (Whitfield)
Firefall (Atlantic)
Eric Carmen (Arista)
Crystal Gayle (UA)
Dave Mason (Columbia)

Midwest:

Firefall (Atlantic)
Peter Brown (Drive)
Barry White (20th Century)
Crystal Gayle (UA)

West:

Linda Ronstadt (Asylum)
Barry White (20th Century)

Albums

East:

Chicago (Columbia)
Steve Martin (Warner Bros.)
Blackbyrds (Fantasy)
Stomu Yamashta (Arista)
Gil Scott-Heron & Brian Jackson (Arista)
Pockets (Columbia)

South:

Chicago (Columbia)
Dwight Twilley (Arista)
Blackbyrds (Fantasy)
Gil Scott-Heron & Brian Jackson (Arista)

Midwest:

Chicago (Columbia)
Blackbyrds (Fantasy)
Jean-Luc Ponty (Atlantic)
Steve Martin (Warner Bros.)
Bob Welch (Capitol)
Klaatu (Capitol)

West:

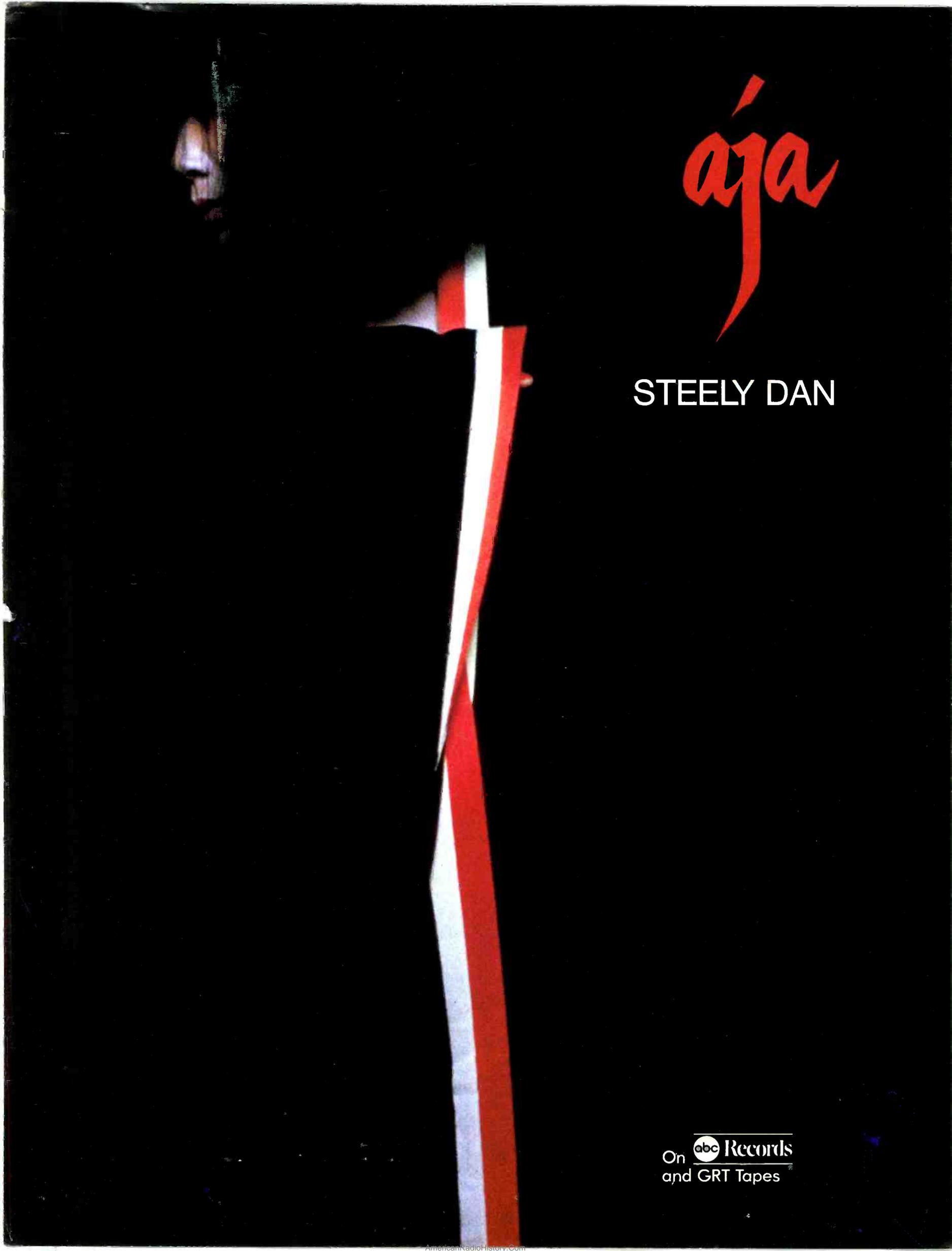
Chicago (Columbia)
Blackbyrds (Fantasy)
Steve Martin (Warner Bros.)
Robert Gordon (Private Stock)
Stomu Yamashta (Arista)
Bob Welch (Capitol)

Millennium Scores

1st No. One Record

■ NEW YORK — Millennium Records scores its first number one single hit this week with Meco Monardo's dance-tempo arrangement of the "Star Wars" Theme/Cantina Band, which jumps from four to the top spot. Meco's version won out over more than a dozen "Star Wars" covers and novelty records, including the original, with its blend of various themes and sound effects pleasing the greatest number of pop programmers.

The number one ranking comes less than a year into Millennium's short existence. The label, founded earlier this year by Jimmy Ienner and Irv Biegel, is distributed by Casablanca.



Aja

STEELY DAN

On  Records
and GRT Tapes

Carter Considers Postal Service Revamp; Mail Order, Disc Club Benefits Are Likely

By MICHAEL SHAIN

■ WASHINGTON — The Carter White House wants to recapture some limited political control over the independent U.S. Postal Service, it said last week, by making the Postmaster General a presidential appointee once again. The Administration's support for returning a measure of executive control over the system was called for by the Recording Industry Association of America in hearings last winter on the post office's future (RW, Feb. 12).

The RIAA was specifically concerned with the special fourth class rate used extensively by record clubs and mail-order houses and which is at present subsidized by the federal government. The special rate, however, is scheduled to rise through 1979 until the full cost of the service is passed on to its users. In fiscal 1976, the government picked up 28.5 percent of the more than \$223 million it cost the post office to deliver special fourth class mail.

The Carter Administration proposal falls far short of what the RIAA would have liked. The complete RIAA position on the future of the special rate included the establishment of permanent government subsidies, the abolition of the Postal Service board of governors which has sole authority to hire and fire the Postmaster General, and the resumption of Congress' former role as postal rate-maker and the reduction of the Postal Rate Commission to an investigatory and advisory board. The Carter proposal, presented last week on Capitol Hill at hearings on a post office reorganization bill, recommended none of those suggested changes.

The sponsors of the bill, Reps.

James Hanley (D-N.Y.) and Charles Wilson (D-Calif.), were angered and disappointed by the White House position, calling it a retreat on the President's campaign promises. The Carter campaign characterized the re-organized postal system — re-chartered in 1970 as a nonpolitical, break-even service as "wasteful, imprudent, and inefficient . . . a Republican experiment."

At the heart of the congressmen's anger was Carter's failure to support a subsidy to the service pegged at 15 percent of the previous year's budget, contained in the Hanley-Wilson bill. The Congressmen believe the so-called 15 percent "balloon clause" is the only way the service can stave off eventual "bankruptcy."

The balloon clause could cost the federal treasury as much as \$16 billion over the next five years, the Administration believes, or nearly four percent of the full federal budget. Privately, White House officials familiar with the controversy say that the percentage payback scheme would create a large pool of non-earmarked funds on which the postal workers union would declare open season.

Instead, the Administration said, it was willing to consider item-by-item subsidies for certain classes of mail and capital improvements of the system. Though the special fourth class rate was not mentioned specifically in the testimony, White House sources indicated that the special rate would be a candidate for earmarked subsidies. In order to get such help from the government, record clubs and mail-order firms would have to get the White House Office of Management and Budget and Congressional Post Office Com-

mittees to agree on the amount and duration of a subsidy.

Returning the Postmaster General's job to White House control would have the effect of re-politicizing the ratemaking process, which now rests solely at the prerogative of the independently-appointed PMG. The Postmaster General, under the present system, petitions the Postal Rate Commission for changes in fees, which the Commission either accepts or rejects.

There were also indications last week that the White House is willing to do a certain amount of horse-trading on its limited-change position. A knowledgeable White House source said last week that Carter may be willing to go along with the abolition of the board of governors, whose main purpose is hiring and advising the Postmaster General. The board members do not serve full time and have been accused by post office critics of being pawns of the officials they appoint to run the system. The Administration would like to retain the board as an advisor but apparently is willing to trade its existence away. It does appear, however, that the White House will be unmovable on a percentage payback.

RIAA officials could not be reached last week for official comment on the Carter position.

Stewart's Interworld Purchases A. Schroeder

■ LOS ANGELES — Michael Stewart, president of Interworld Music, has finalized the purchase of Aaron Schroeder Music Companies. The catalogues include copyrights by such writers as Barry White, Randy Newman, Al Kooper, Tony Macaulay, John Stewart, Jimi Hendrix, Gene Pitney, Bacharach & David and Irwin Levine.

Copyrights

The Interworld acquisition involves the purchase of copyrights in the Schroeder-owned January, Arch and Sea Lark pubberies. Additionally, the deal includes the acquisition of eight foreign companies: A. Schroeder-Basart B.V. of Holland; A. Schroeder Music Pty. Ltd., Australia; A. Schroeder Music (Far East) Ltd., Japan; A. Schroeder Music Company Limited, England; A. Schroeder Musikforlag Aktiebolag, Sweden; Schroeder Musikverlag G.m.b.H., Germany; Editions Musicales A. Schroeder S.A.R.L., France; Edizioni A. Schroeder Music Italy.

ABC Names Corlett To International Post

■ LOS ANGELES — Sheldon Heller, president, international division, ABC Records, has announced the appointment of Elaine Corlett to the position of vice president, artist development, international division. Corlett was previously director of artist development, international division.



Elaine Corlett

In her position, Corlett is responsible for coordinating press, promotion, and merchandising functions, artist relations, as well as tour and film activities.

Corlett joined ABC Records nearly two years ago. She had previously served as administrative manager for Dark Horse Records, and artist relations manager for Capitol Records.

Corlett reports directly to Heller.

Daily News Inaugurates 'Superstars' Contest

■ NEW YORK — The New York Daily News has announced the start of a new weekly feature, "Front Page Music Superstars Poll/Sweepstakes," under the direction of music columnist Ace Adams.

Nominees

The feature will run in both the Friday entertainment section and the Sunday Leisure section and include a full page ballot of artists in all musical categories. Nominees will be selected by Adams and a number of local industry and radio representatives. A top prize of \$5 thousand will be awarded with additional prizes including stereo systems and albums recorded by the Poll nominees.

Three Labels Increase Prices

■ LOS ANGELES — By October 1 all current and catalogue \$6.98 items of 20th Century-Fox, RSO and Mushroom Records will be increased to \$7.98. Not affected by the increase are RSO tapes and the two-record set, "Here At Last . . . Bee Gees . . . Live;" and 20th Century's Rusty Weir product and the double album soundtrack from "Star Wars."

Arista, Sanders & Connors



Clive Davis, president of Arista Records is pictured at the announcement of the creative collaboration of Pharoah Sanders and Norman Connors. Sanders, who recently signed with the label, will have his first Arista lp produced by Connors, who has pacted a production agreement with Arista. Shown at the ceremony are (from left) Davis, Sanders, Connors and Aki Aleong, manager of both artists.

Twilley Don't Mind—

Why you fell in love with rock n' roll in the first place.*

"Twilley Don't Mind' captures the energy, defiance and originality that keeps rock n' roll alive."

—Crawdaddy

"Twilley Don't Mind' is a rock n' roll treasure chest"
—Phonograph Record Magazine

Dwight Twilley and Phil Seymour
swagger their way home on their newest album

"Twilley Don't Mind." The Dwight Twilley Band.
Rock n' roll with all the sweat left in.
On Arista Records.

Debuts at 32 on Radio & Records
Album Airplay Chart.

*Guardian


ARISTA

Ritchie Family TV Show Seen By Millions in Eastern Europe

By MARC KIRKEBY

■ NEW YORK—The Ritchie Family (T.K.), who went to Poland's Sopot Festival to perform before a few thousand people, will now be seen by an Eastern audience running into the millions on a television program made from their performance at the festival.

The Intervision network, which links the Soviet Union with other Eastern nations for televised sports and other special events, has long shied away from presenting pop artists from the West. It may be early to speculate, but as the Ritchies' manager, Larry Brahms, says, "We may have opened things up a little bit."

Additionally, Brahms signed a deal while in Poland that will place the Ritchie Family among the first Western artists to have their recordings licensed and released in an Eastern European country. Through an agreement with Wilfon, the Polish record distributor, cassettes of the Ritchies will be duplicated and sold, with a guaranteed sale of 50,000 units. According to Brahms, advance orders will more than exhaust that total.

'Best Of'

The Ritchies are the first Americans to have a recording legally available in Poland. Only two other artists were sought for the current release schedule; ABBA has reportedly signed a similar agreement for a tape of their "Revival" album, and Wion is pursuing Elton John as well. The Ritchie Family tape will be a "best of" collection.

Having brought down the house at the Sopot Festival (figuratively, since the festival was held outdoors), the Ritchies have

been inundated with offers from other socialist countries, Brahms said. Companies are vying to distribute Ritchie Family records and tapes all over Eastern Europe; negotiations are underway for the group to return for an extensive tour there; and the group has been invited to do a television special in Cuba. As Brahms, of TDI management, put it, "I'm kind of getting into the idea of being first somewhere—it's nice. It's also scary."

Praises Festival

Brahms had nothing but praise for the Sopot Festival itself, now in its 6th year. He called the atmosphere "completely apolitical," and called the sound quality as high as that of any American concert. As for the European artists who performed two songs each in competition for the Festival prizes (the Ritchies were special guests, not competing), Brahms was impressed enough to sign a three-year deal for the American and South American rights to the performances, with an American television special highlighting the festival a possibility.

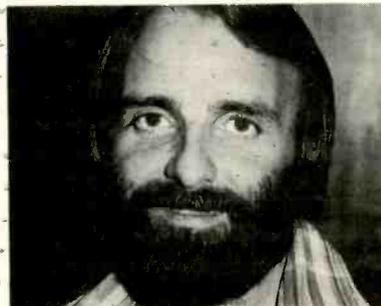
London Promotes Peros

■ NEW YORK—John Stricker, vice president of finance & operations for London Records, has announced the appointment of Marie Peros as administrative assistant to the vice president of finance & operations.

In her 20 years with London, Ms. Peros served as national credit manager for ten years. She joined the company as a secretary to the N.Y.C. credit manager.

ABC Promotes Fassert

■ LOS ANGELES—Bill Craig, national director of promotion, special markets, ABC Records, has announced the appointment of Chuck Fassert to the position of national director of marketing, special markets. Fassert was previously national sales and promotion coordinator, special products, a position he held since 1974.



Chuck Fassert

Fassert will be responsible for overseeing all marketing activities, as well as working closely with the sales staff.

Fassert initially joined ABC Records in 1969, and was responsible for east coast regional sales. He was also pop promotion director for Sussex Records from 1971 to 1974.

Fassert will report directly to Craig.

Keepnews Joins CBS

■ NEW YORK—Peter Keepnews has been appointed manager, jazz and progressive publicity, CBS Records, according to an announcement made by Robert Alshuler, vice president, press & public affairs, CBS Records Group.

In his new position, Keepnews will be responsible for initiating and implementing a broad press effort on behalf of all artists in this category of music on the Columbia, Epic and Associated Labels.

Keepnews comes to CBS from The New York Post, where he was a staff reporter for three years. He spent five years as a freelance jazz writer and critic for a number of publications. He is a contributing editor for Jazz Magazine and was formerly a contributing editor for Downbeat.

Shannon to Ariola

■ LOS ANGELES — Scott Shannon has been appointed executive vice president at Ariola/America Records. Shannon, who will be in charge of the label's promotion department, comes to Ariola after a two-year stint with Casablanca Record and Film-Works, where he was most recently vice president, a&r.

Prior to his involvement with Casablanca, Shannon worked extensively in radio, with key posts including his tenure as program director at WQXI in Atlanta and WMAK in Nashville.

Holmes Named VP, Col-Arista Pubberies

■ NEW YORK—Elliot Goldman, executive vice president and general manager, Arista Records, has announced the appointment of Robert Holmes to the position of vice president, business affairs, Columbia-Arista Music Publishing Group.

Duties

Holmes will be responsible for administration for the group, including Arista Music (ASCAP) and Careers Music (BMI), as well as for the Columbia Music Publishing Group, which handles music used in Columbia motion pictures and television programs. Holmes will supervise the business affairs for the companies, including the negotiation and preparation of all music publishing agreements, and act as a consultant for Columbia Pictures Publication's printed music operations. He will report to Goldman.

Before this appointment, Holmes had been with the Motown Record Corporation, where he started as associate counsel in 1971. He was named chief counsel in 1973, and this year became Motown's general counsel. From 1969 to 1971 Holmes did entertainment work, specializing in motion pictures, Broadway and book publishing, as associate counsel for the law firm of Paul, Weiss, Rifkind, Wharton and Garrison.

A&M Ups Two

■ LOS ANGELES—Allen Levy, national publicity manager, A&M Records, has announced the appointment of Lee Cadorette to the post of director of publicity, west coast, and Peggy King to the post of associate in publicity, west



Lee Cadorette

coast. Ms. Cadorette has been with A&M for four-and-a-half years. She had worked in A&M's college department before joining the A&M publicity department. She had previously worked at Polydor Records for two years in advertising, and had also been associated with Record World magazine.

Humperdinck's Holiday



It was a "Lover's Holiday" for friends and fans of Engelbert Humperdinck when he opened a series of shows last week at L.A.'s Greek Theatre. The opening night's fare included limos for all, 61 in total, and a grand reception held in a plush Westwood restaurant. Engelbert is currently touring in support of his new Epic lp, "Miracles," and his single, "Lover's Holiday." Pictured above at the reception are, from left: Ron Alexenburg, senior vice president of Epic, Portrait and the Associated Labels; Mrs. Lee Hartstone; Engelbert; Lee Hartstone, owner of the Wherehouse Records chain; and Bobby Colomby, vice president of Epic a&r, west coast.

Why so glum, Dean?

So you lost your woman.
You'll find another. It's bound to
happen, with the rush of radio
stations already playing "Woman
of Mine," the follow-up to your
Top-20 song, "Ariel."

So chin up, Dean. Don't take
it so hard.

Sometimes you have to suffer
a bit to find real beauty. We've
found it in you.

"Woman of Mine," ZS8 1756 from the
album **"Dean Friedman."** PZ 35001*

**Lifesong Records' debut single
as a member of the CBS Family.**

Direction: Bottom Line Management; Stan Sradowsky and Allan Pepper.



*Also available on tape. Distributed by CBS Records. © 1977 CBS INC

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Record Bar's Barrie Bergman On Superstore Retailing

By DAVID MCGEE

■ Year in and year out Record Bar is one of the industry's most profitable retail organizations. From a small one-store operation that began in 1960 in Durham, North Carolina, Record Bar now boasts 75 stores, all located in the south and southeastern portions of the country. Current projections call for a total of 125 stores to be in operation by 1982. Moreover, Record Bar is entering the world of superstore retailing on October 13 when the first of its (projected) fifteen 10,000 square foot Tracks stores is opened



Barrie Bergman

in Norfolk, Virginia. During the recent Record Bar convention, Barrie Bergman, president of the company (his father Harry is founder and chairman of the board) took time out to discuss, in this first part of a two-part Dialogue, Tracks, as well as the reasons for Record Bar's success over the years.

Record World: Why don't we start by discussing your new Tracks stores? Several people in the industry are wondering aloud at this point whether superstore outlets, such as Tracks, are really the most profitable method of retailing records in 1977. But you're going full speed ahead with this: three stores a year for the next five years.

Bergman: Well, to start with, we have only one signed lease. But we're projecting three stores a year. And we're not signing any more leases until we get the first store open and have a little bit of a history.

In answer to the question, I suppose it's a very profitable way to do business in 1977. I wouldn't want all my eggs in that basket. But you can make some money running a big store. The ROI is not as good, and the margins obviously are not as good. You've got to do a lot more business to make as much money. But the big store can make a giant chunk of cash. You can make a lot of dollars on the bottom line. That's the best thing about them. They're also very exciting from a manufacturer's standpoint, and we try to keep manufacturer excitement and enthusiasm about our company. It's important to us. We think we have a gigantic opportunity in the first market we're opening in. That was another reason to try the big store there. All of those things taken into consideration, we thought we'd make a run for it and see if it's as good as it's supposed to be.

RW: Where did the idea for Tracks come from? You have 75 Record Bar stores and one of the most profitable organizations in the country. Why didn't you just open more Record Bars?

Bergman: Well, it looks like a way to make some bucks. It's just another way. We're always looking for a different way to do it. We're going to continue to open our normal kind of stores, and we're looking at some smaller units. We're also looking at some free-standing stores that aren't as big as those. We're starting to look at some free-standing stores because we haven't done that in a long time—we've always opened our regular kind of units in malls. We're trying to innovate as much as we can and this looks like the way some people are making a couple of bucks and having some fun trying. Our company has always been able to change.

RW: You are still going to be involved in the day to day operation of Tracks as well as Record Bar. Is that correct?

Bergman: Yeah.

RW: But you'll delegate some authority.

Bergman: Oh sure. We have spent more time setting up the Tracks operation than we have on any planning part that we've ever done in our company. And we think on the way in we'll be prepared. We know that one of the large stores is not one of our small stores; it's a whole different kind of business. We're trying not to look at it as one of our stores blown up ten times.

RW: In what specific ways is it going to be different than a Record Bar?

Bergman: We're going to do more advertising per capita customer

than a Record Bar store does, because first of all it is a free-standing situation, second of all you've got to bring your own traffic to it. You also don't have the rent structure of a mall, so you can afford to take the money from the rent that you're paying in a mall—that six percent—and put it into advertising and promotion. We know that the pricing structure has to be different from one of our normal operations. You're running the volume level way up high, so you've got to get into some kind of scale in the big store. So in that way we know it's not like a typical operation. Also, from a purchasing angle it's a much more complicated situation. You've got to get the product in fast because you're turning so much of it; it's not like one of our normal stores. The big rush in our stores is to get the hot product. In catalogue we try to stock enough so that we won't run out. But in one of these stores you've got to feed the catalogue back real fast, because you're going to sell a tremendous amount of it. So the store has to be run a little differently from a systems point of view in purchasing. The total MIS is different in one of those things.

RW: What will the pricing structure be in the Tracks stores?

Bergman: For want of a better description, the same type of pricing structure you find in Peaches. Which is reasonable pricing. Tommy Heiman got a bad rep early in the game, but that's undeserved. Tommy's pricing structure is good and he should be making money.

If somebody comes in and wants to buy Beethoven's Fifth . . . he ought to be able to see three or four versions at least. It's the collector in me that says we should do that for our customers.

RW: Suppose I went into a Record Bar store and then went into a Tracks store. Aside from Tracks' railroad station motif what differences would I notice in the two stores? Other than the difference in product selection.

Bergman: Yeah, a lot more selection. We're going to have more room to merchandise than we normally have to work with. We've got excellent merchandisers in our company. And we're putting the best guy in the whole company in the first Tracks store. The biggest problem in merchandising our stores is that they're too small to merchandise well a lot of times. Our managers have to make do with the space they've got. I think you'll see that this store will be merchandised as well as any store in the country. I think from that point of view there'll be a noticeable difference from a Record Bar store. The scariest thing about doing one of these is that you have so much more personnel. We think our personnel are very good. They're conversant about music; most of them are music freaks. We don't want to lose that in a big store. It'll be the same friendly atmosphere and there'll be the same mood to talk about music. We think we're going to get a higher market percentage of blacks in these stores, so we'll probably merchandise a little differently. Other than that the way we run the store will be different because we're going to have different kinds of checkout counters and different kinds of registers—everything for speed. We figure we're going to have to turn a lot of traffic in and out of the stores. We think they're going to do a lot of business. So we've got to gear the operation to move people in and out. Unfortunately we're even going to have some sort of turnstile situation, which I hate but is needed for traffic control. It won't be one of those God-awful mill things at least; it'll be half-nice. You have to do things with graphics. We'll probably have a guard in the store all the time. I hate that too. But you're talking about late hours. And you're talking about maybe 200 or 300 people in a store at a time. You better have some kind of control for that kind of traffic.

Our store manager is one of the top supervisors in our chain, so we're not messing around there either. He's obviously got a great deal more responsibility than one of the other store managers. He'll be running a big operation. That's what I admire about Tommy Heiman. I don't know where he's found the people to run those stores. It's hard for us to find good people to run our stores, but with Peaches you're talking about a tremendous operation. You're talking about

(Continued on page 39)

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HARRY FOX AGENCY
INC.

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The
HARRY FOX AGENCY
is pleased to announce
a further reduction
of its prevailing commission
on mechanical royalties
for all clients of the Agency
to **3** percent

Effective October 1, 1977

Arthur Berman

President

50TH ANNIVERSARY | serving the music industry since 1927

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **DON'T BACK DOWN (FROM THAT WAVE):** We've been hearing a few ominous rumblings in the past few days regarding the **Beach Boys**. There've been tales of monumental upheaval within the band—the back-up musicians have all been fired, so the tales go, or the Beach Boys themselves are on the verge of permanently packing away their surfboards into their woodies after some 15 years together—and we're not exactly sure what is and isn't true. But we do have some pretty reliable sources, and with their help we'll attempt to piece this whole thing together as diplomatically as possible.

Apparently—and that's a key word—there's been some discussion within the band concerning the organization of their money, the upshot of which (after a recent summit meeting of sorts) is that they've decided to maintain the financial status quo rather than change things all around. An important part of the financial picture is certainly Brother Studios in Santa Monica, and things apparently will be changing there.

The studios have always been used primarily by the Beach Boys for their own group and solo projects; while other artists (such as ex-American **Dan Peek**) have recorded there, the facilities have been most closely associated with (and its many costs absorbed by) the band. **Carl and Dennis Wilson** have worked there especially often recently—Dennis is already putting together his second album, and the first one is hardly out. But during the recent discussions there was some question of dissolving Brother Studios. **Al Jardine** and **Mike Love**, both of whom are heavily committed to transcendental meditation (they'll be doing some benefits in October with their group **Waves**, which also includes **Charles Lloyd**), were said to be considering a move to Iowa, where a TM-related institute of some kind has been set up on the campus of Parsons College—and among the many possibilities was that they would load up the equipment from Brother and use it in Iowa in some mobile form. It was also mentioned that **Brian Wilson**, the real main man of the group, might accompany Jardine and Love to Iowa as well.

All of this seems, at this point, rather unlikely. Brother Studios will remain in California, but no longer will the group entirely subsidize the operation. There'll be a more concerted effort to actively solicit outside acts to record there; up until now, it's felt, people simply haven't been fully aware of the studios' availability. One of the upcoming bookings is for a new wave outfit on Sire called the **Paley Brothers**. **Earl Mankey** will produce, and we're told that two of our favorite Burbank bozos, **Jim Bickhart** and **Gene Sculatti**, are responsible for alerting Sire's **Seymour Stein** to Mankey's capabilities.

It's not known what Brian's role in all of this is, if any. But we've been assured that the Beach Boys are by no means about to fold, which is good news. They have, after all, just signed with CBS/Caribou, and the label has to be expecting some action after that. We've also read something lately in the *Pet Sounds Fanzine* about what's supposed to be their last album committed to Warner Bros., "Adult Child." The folks at Warners wouldn't comment when we asked if the album had in fact been delivered to the company, as was reported to us, but that's OK; we're just real glad that it's not yet time to take that one last ride.

TRACKS: The Grateful Dead's **Bob Weir** has been working on a solo record at Sound City, **Keith Olsen** producing. Along with a spate of Weir originals there'll be covers of **Lowell George's** "Easy To Slip" and the **Marvin Gaye** classic "I'll Be Doggone," which sure sound interesting. **Tom Scott's** been helping out, along with **David Foster**, **David Paich** and **Bill Champlin**. . . . Comedian **Avery Schreiber** has shed his nacho-flavored Dorito Jones long enough to make his first disco single, "Mechanical Man," with producer **Barry Fasman**. The tune's a parody of the whole scene, which should make the Death to Disco movement happy.

RUN FOR COVER: Janus' group **Camel** was signed up for a recent gig in Bremen, Germany, that was to feature the re-formed **Byrds** and **Quicksilver Messenger Service**, among others. Problem was, the others didn't show, for various reasons, and only Camel actually played. The 25,000 hotheads in the audience hadn't been apprised of the, ah, developments in advance—when they were, they proceeded to trash the joint, something that probably wasn't exactly inhibited by the Hell's Angels who made up the security force (and who were afraid they might not get paid for their services). The promoters were apparently so concerned—for their own safety, that is—that they took shelter in the local police station. Don't forget, fellas: it's only
(Continued on page 148)

A&M Inks Wondergap



Wondergap, new New York-based group, has signed with A&M records. Shown (from left) are Gil Friesen, president of A&M; Wondergap members Andy Goldmark, Jimmy Ryan and Holly Sherwood; Wondergap manager Bob Berkow; and A&M's John Anthony, who will be producing the group's debut A&M album.

London Fall Promo

■ **NEW YORK**—London Records will conduct a substantial fall promotional campaign on behalf of its Phase 4 stereo line, pressed in England to provide highest quality stereo reproduction. A sampler of Phase 4 product, with selections by Ronnie Aldrich, Edmundo Ros, Ted Heath, Frank Chacksfield and others, will be sent to radio stations, press and retailers. It will also be included in the November issue of "12 x 12."

Phase 4's fall release will include "Silver Jubilee Tour, 1977" by the Grenadier Guards and The Scots Guards, "The Sound Of Pageantry" by the Grenadier Guards, "Werner Muller Plays Elvis Presley's Greatest Hits" and Fela Anikulapo-Kuti's "Upside Down," the domestic debut of the "Afro-beat" sound.

Doobies Do Gold

■ **LOS ANGELES**—The Doobie Brothers' latest Warner Bros. album, "Livin' On The Fault Line," has achieved RIAA gold certification.

CBS/Champion



CBS Records celebrated its new production association with Champion Entertainment Organization and its president, Tommy Mattola. At a special reception held in New York's "21 Club" CBS execs, members of Tommy Mattola's organization and the press enjoyed an evening together and announced the new pact. Some of those attending the event were (from left): Dan Ellis, vice president, national a&r, Columbia Records; Jack Craig, senior vice president and general manager, marketing, CBS Records; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Tommy Mattola; Walter Yetnikoff, president, CBS Records Group; Paul Smith, vice president, marketing, branch distribution, CBS Records; and Allen Davis, vice president, creative operations, CBS Records International.

MIDEM Dates Set

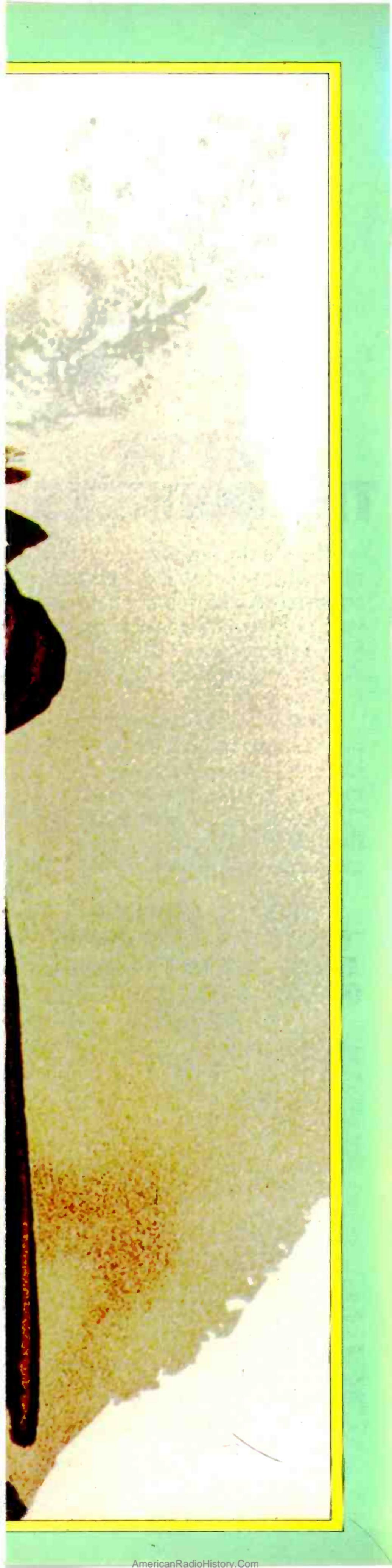
■ **NEW YORK**—The 12th annual MIDEM International Record and Music Publishing Market will take place in Cannes, France, January 20-26, 1978. As it does every year, MIDEM will provide the framework for an international lawyers meeting. This year's theme will encompass copyright laws and the legal problems arising from shows and concerts.

As an extra feature, MIDEM will be celebrating the 30th anniversary of the long-playing record which was first introduced simultaneously by Columbia Records and RCA of the U.S. and L'Oiseau Lyre of France.

London, W.M. Pact

■ **NEW YORK**—D.H. Toller-Bond, president of London Records, has announced that W.M. Distributing (a division of Western Merchandisers, Inc.) will be the new distributor of London Records & Tapes in the Colorado/Utah area.

Formerly, M.S. Distributors handled distribution of London product in that area.



BET ON THE DODGERS.

Best in the league. From out of nowhere, Artful Dodger has come to be counted among the very best American rock bands. Rolling Stone and others put Artful Dodger at the top of the major league.

Best in the world? With the new album, bet on Artful Dodger to break through in a big way. Everyone who hears "Babes On Broadway" agrees that it's sensational. And everyone will be hearing it.

**ARTFUL DODGER,
"BABES ON BROADWAY,"
THEIR BREAKTHROUGH,
ON COLUMBIA RECORDS
AND TAPES.**

Produced by Ed Leonetti for Silver Cloud Records Corporation, a subsidiary of Contemporary Communications Corporation, and Waterfront Productions, Inc.

Direction: David Krebs, Steve Leber and Karen Shields for Leber-Krebs, Inc., 65 West 55th St., New York N.Y. 10019.

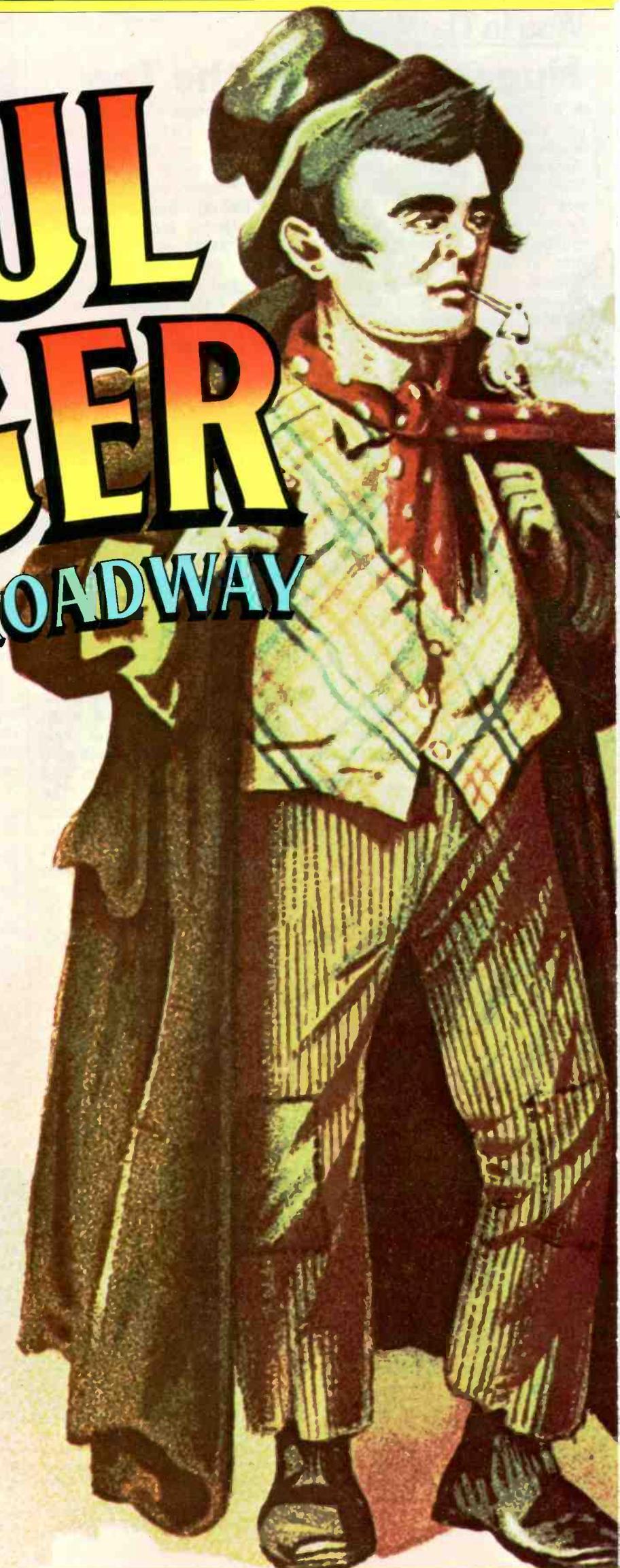
† PC 34846



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ARTFUL DODGER

BABES ON BROADWAY



Who In The World:

Nugent Soars to the Top

■ 1977 has certainly been a banner year for Epic Records' Ted Nugent. Last week all three of the hard rock guitarist's albums, "Ted Nugent," "Free For All" and his current "Cat Scratch Fever," had gone over the one million unit sales mark, making him a 'triple' platinum artist. Nugent is also enjoying one of his biggest single successes to date in the title cut from the "Cat Scratch Fever" lp. Not generally noted for his singles strength, Ted has now reached a new plateau in his career with across the board radio airplay and heavy sales for this 45 in every regional market throughout the country.

Too, Nugent as a concert attraction has expanded his popularity this year beyond his well-known strength in America's midwest to now include every state with a 20,000 seat arena. This was never more apparent than on Nugent's just completed sell-out tour of the United States.

Harry Fox Agency Reduces Commission

■ NEW YORK—On October 1, The Harry Fox Agency will reduce its commission on mechanical royalties to three percent for all its clients, according to Albert Berman, HFA president.

Just one year ago, the commission was cut from the 3½ percent provided in the authorizations of HFA publisher/clients to 3¼ percent. For clients whose royalty income was less than an established minimum, the then prevailing commission was reduced to 4½ percent. This differential for smaller publishers has now been eliminated.

While the authorizations by publisher/clients of the agency will continue to permit a return to a 3½ percent commission, it is not anticipated that under foreseeable conditions the commission will again be fixed at that figure. The reasons for this forecast, according to Berman, are the cost-cutting procedures — cost-cutting without the loss of efficiency, accuracy and speed — which have been introduced during the last several years. Since the installation of in-house computers, refinements and perfecting innovations have been introduced. The increasing volume of information stored in the computer has also been a factor in effecting economies.

The decision to reduce the commission was reached only after careful study to be sure that no service to the publisher/clients would suffer.

Ted's loyalties to the traditions of good old rock and roll were formed early on. At age fourteen Ted helped usher in the beginnings of what would soon become Detroit's heavy metal rock dynasty as a member of The Lourds. Two years later Ted formed the original Amboy Dukes and his murderous assault on rock's senses began in earnest.

The next ten years saw Ted and The Amboy Dukes on one of rock's most publicized roller coaster rides to success. Tours of better than two hundred nights a year, several regional hits leading finally to the top twenty smash "Journey To The Center Of Your Mind" coupled with four albums made for Nugent's thorough education in the school of hard knocks.

But Ted persevered and his dedication to the principles that have made rock and roll great at length fell on enthusiastic ears when Nugent signed with Epic Records and the Leber-Krebs management firm in 1975.

Since then, Nugent has never looked back. His debut Epic album, "Ted Nugent," went gold and from there the sales just built until two years later, Ted Nugent is a platinum artist and recognized not only in the United States but throughout Europe, where he has toured extensively and successfully, as one of the premier artists in the music business today.

Phono Distributing Opens L.A. Office

■ LOS ANGELES — Phono Record Distributing Corporation has opened offices in Hollywood at 6425 Hollywood Blvd., Los Angeles, Calif. 90028.

A Tribute to Holly



At the Gaumont Theatre in Kilburn, England, Paul McCartney recently staged a special tribute concert honoring Buddy Holly to climax Buddy Holly Week (Sept. 7-14) in England. The concert featured Holly's original backing group, The Crickets, who played on his first number one record in 1957, "That'll Be The Day." McCartney and friends Mick Jagger, Ronnie Wood, Eric Clapton, Denny Laine and many others joined in the salute. Pictured above (from left) at a party following the concert are: Wood, Jagger, McCartney, friends, and the original Crickets, Jerry Allison, Joe Mauldin and Sonny Curtis.

Section Hands



After touring with James Taylor and Jackson Browne on a pair of front-to-back tours, The Section took time out to be congratulated by Capitol staffers after their final date with Jackson Browne at the Universal Amphitheatre near Los Angeles. The solo sets highlighted their debut Capitol lp, "Fork It Over," and the single from that lp, "Bad Shoes." Seen backstage after the show are, from left: bandmember Russ Kunkel; Rupert Perry, vice president, a&r; John Palladino, director, a&r recording; bandmember Craig Doerge; Kathy Schenker, east coast manager, press & artist relations; and bandmembers Danny Kortchmar and Leland Sklar.

FBI Arrests Seven in Tape Case

■ BRISTOL, VA. — Seven men were arrested on charges of violating the Federal Copyright Law when FBI agents, assisted by investigators of the Recording Industry Association of America, raided nine pirate tape distributors within a 100-mile radius of this city in Southwest Virginia and seized illegally duplicated tapes valued at more than \$300 thousand.

Two other men who were being sought on similar charges later surrendered to authorities. All were released on personal recognizance bonds.

The raids, according to Charles E. Price, special agent in charge of the FBI's office in Richmond, capped an exhaustive investigation over the past several months by FBI undercover agents.

Those arrested were identified as: Charles Merritt Berry, 65, doing business as Woodway Camper Sales, Route 2, Pennington Gap; Robert Thomas Herndon, 35, doing business as Log Cabin Music Co., Route 2, Glade Springs; Jack Joseph Dunivant, 39, doing business as Whimsey Shop, Main Street, Pulaski; Daniel Paul Boardwine,

26, Castlewood; Elbert Johnson Parsons, 68, Pendleton Street, Marion; Ray Layel, Route 1, Sugar Grove; and Freddie Dan Garrett, 42, Lee Highway here.

Hubert H. Moser, identified as the owner of J&M Wholesale Distributors, Inc., and Jones Wholesale Co., Inc., of Commonwealth Avenue here, and Carlos Don Mead of Route 1, Nicholasville, surrendered to a magistrate in Abington and face similar charges.

The raids were conducted by 40 FBI agents from field offices in Richmond, Pittsburgh, Philadelphia, Charlotte, N.C. and Alexandria, Virginia. The operation was coordinated by Paul R. Thomson, Jr., U.S. Attorney for the Western District of Virginia, and E. Montgomery Tucker, Assistant U.S. Attorney.

Kessler Bows Labels

■ LOS ANGELES — Irv Kessler, former vice president of Liberty/United Artists Records and more recently a partner with Pat Boone in Lamb & Lion Records, has formed a new company, Koala Records, Inc.

The Koala label is a top 40 pop label, and is recording new and promising young talent. It has just made its first release, consisting of four albums by Bobby Glenn, David Nunez, Main Street and The John Wagner Coalition.

In addition and as a result of his five year association with Pat Boone in the religious recording field, Kessler has also started a new contemporary black gospel label, Deep Roots Records. The first release under this label consists of four albums by Verlin Sandles, Alvin Redmon Specials, Gospel Clouds and Serenity.

Assisting Kessler in this new venture are producers Michael Wycoff, Doug Gibbs and George Renfro. Offices are located at 9255 Sunset Blvd. Suite 402, Los Angeles, Cal. 90069; phone: (213) 278-8141.

**"Keep Your
Hands on
the Wheel."**



*Also available on tape.

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Ram Jam, the hot new band who broke big with their smash single "Black Betty," keep things smoking with their latest single, "Keep Your Hands on the Wheel!" 8-50451

From Ram Jam's blistering debut album, their new single proves they're tight in control, with all hands firmly clutching the driving-wheel.

These guys *know* where they're going. Catch them on tour this fall along with Robin Trower, Black Oak Arkansas, Styx, and Foreigner.

**"Keep Your Hands on the Wheel," a new single by
Ram Jam. On Epic Records.**



*Congratulations for being voted
Best New Male Vocalist;
1977 Rock Music Awards.*



*Stephen Bishop's
complete catalog, "Careless,"
available on ABC Records
and GRT Tapes.*

ABCD-954

abc Records
GRT TAPES™

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

WAAY WABB WAIR WAKY WANS WAUG
WBBQ WFLB WGLF WGSV WHBQ WHHY
WISE WLAC WMAK WORD WQXI WRFC
WRJZ WSGA BJ 105 98Q Z93 KXX/106 94Q

RW III

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

Tendency:

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

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

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

Last This Week: Week:

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

Adds: Dave Mason
Barry White

Extras: B. J. Thomas
Paul Nicholas
Eric Carmen
Firefall

LP Cuts: Elvis Presley (Way)
Linda Ronstadt (Easy)

Also Possible: Seals & Crofts
Leif Garrett
Bee Gees
Crystal Gayle
Rita Coolidge

Last This Week: Week:

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

Adds: Chicago
Eric Carmen
Firefall
Barry White

Extras: Ted Nugent
Dorothy Moore
Jimmy Buffett
Bee Gees

LP Cuts: ARS (Georgia)

Also Possible: Paul Davis
Barry Manilow

Last This Week: Week:

2	1	Shaun Cassidy
1	2	Emotions
3	3	KC & The Sunshine Band
14	4	Star Wars (Meco)
9	5	Carly Simon
4	6	Andy Gibb
7	7	Foreigner
15	8	Debby Boone
5	9	Fleetwood Mac
6	10	ELO
12	11	Johnny Rivers
8	12	Rita Coolidge (old)
13	13	Peter Frampton
18	14	Heatwave
17	15	Donna Summer
10	16	Shaun Cassidy (old)
19	17	Steve Miller
20	18	Stephen Bishop
11	19	James Taylor
Ex	20	Ronnie McDowell
23	21	Commodores
25	22	Peter Brown
24	23	Ted Nugent
28	24	Eric Carmen
26	25	B. J. Thomas
A	26	Barry White
16	27	Alan O'Day
30	28	Alan Parsons
AP	29	Firefall
29	30	Ram Jam

Adds: Chicago

Extras: Dave Mason
Rita Coolidge
Paul Nicholas

LP Cuts: Heart (Little)

Also Possible: Ronnie Milsap
Crystal Gayle
Elvis Presley
Rose Royce

Hottest:

Rock 'n' Roll:

None

Adult:

Rita Coolidge

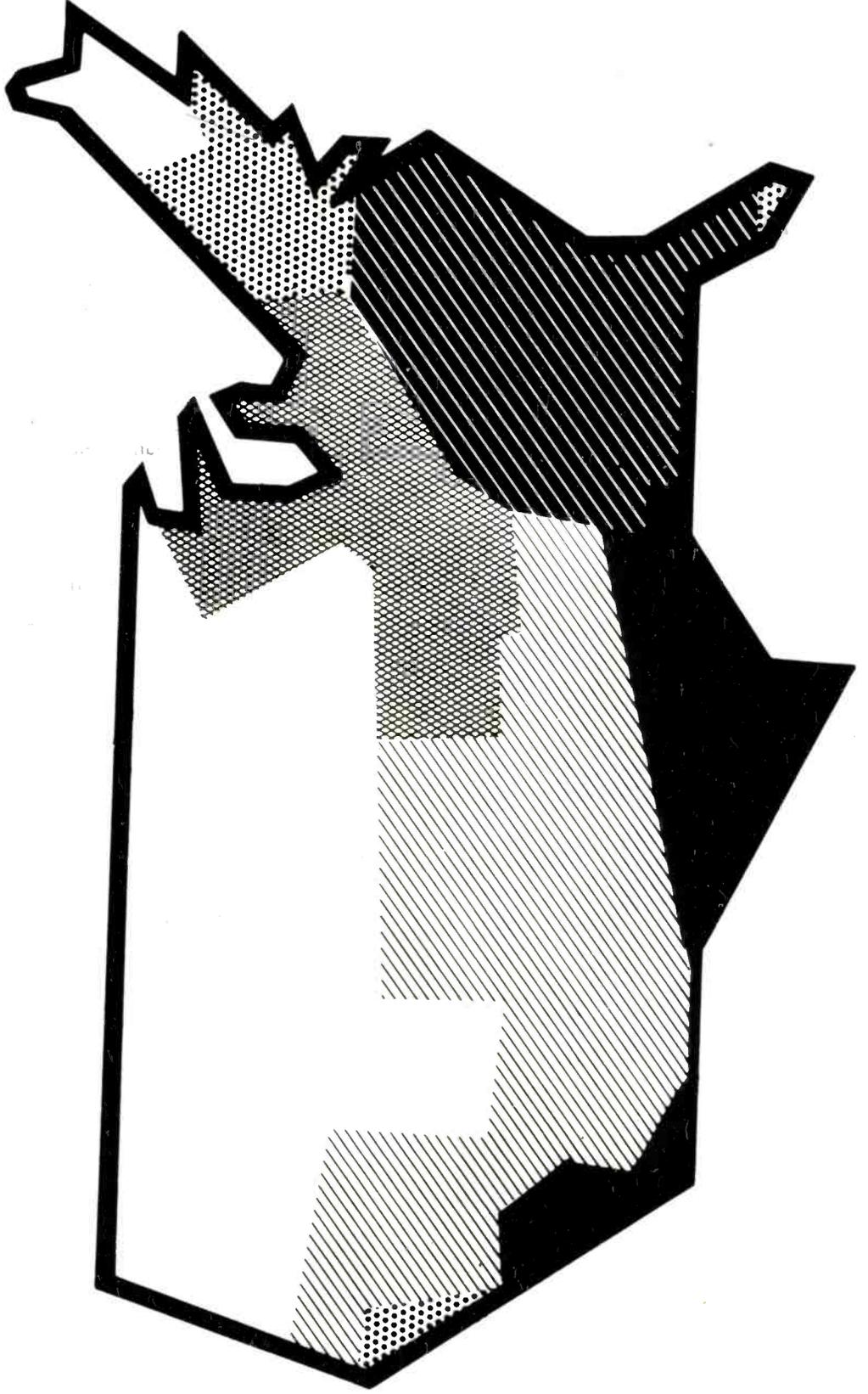
R&B Crossovers:

Rose Royce

October 1, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

Detroit
October 8

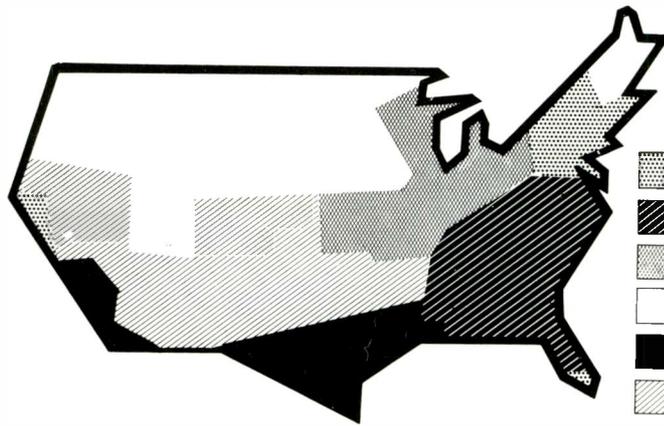
SEMINAR TIMETABLE.

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

The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFJR KGW
KING KJR KJRB KKLS KKXL KLEO KSTP
KTOQ KVOX

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Chicago
Rita Coolidge

Extras: Alan Parsons
Heatwave
Judy Collins
Paul Nicholas

LP Cuts: Jimmy Buffett (Changes)
Linda Ronstadt (Easy)

Also Possible: Firefall
Pablo Cruise
Carpenters
Dave Mason

Last Week: This Week:

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

Adds: Chicago

Extras: Linda Ronstadt
Little River Band
Barry White
Crystal Gayle

LP Cuts: Linda Ronstadt (Easy)

Also Possible: Elvis Presley
Eric Carmen
Dave Mason
Rita Coolidge

Last Week: This Week:

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

Adds: Chicago

Extras: Eric Carmen
Judy Collins
Firefall
Rita Coolidge

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

Also Possible: Heatwave
Crystal Gayle
Dave Mason
Carpenters

Hottest:

Country Crossovers:

Crystal Gayle

Teen:

Leif Garrett

LP Cuts:

Fleetwood Mac (Lovin')
Linda Ronstadt (Easy)

CLASSIC SINGLES

COME FROM

CLASSIC ALBUMS



“SEND IN THE CLOWNS”

E-45253

A single from
Judy Collins’

“SO EARLY IN THE SPRING”

8E-6002

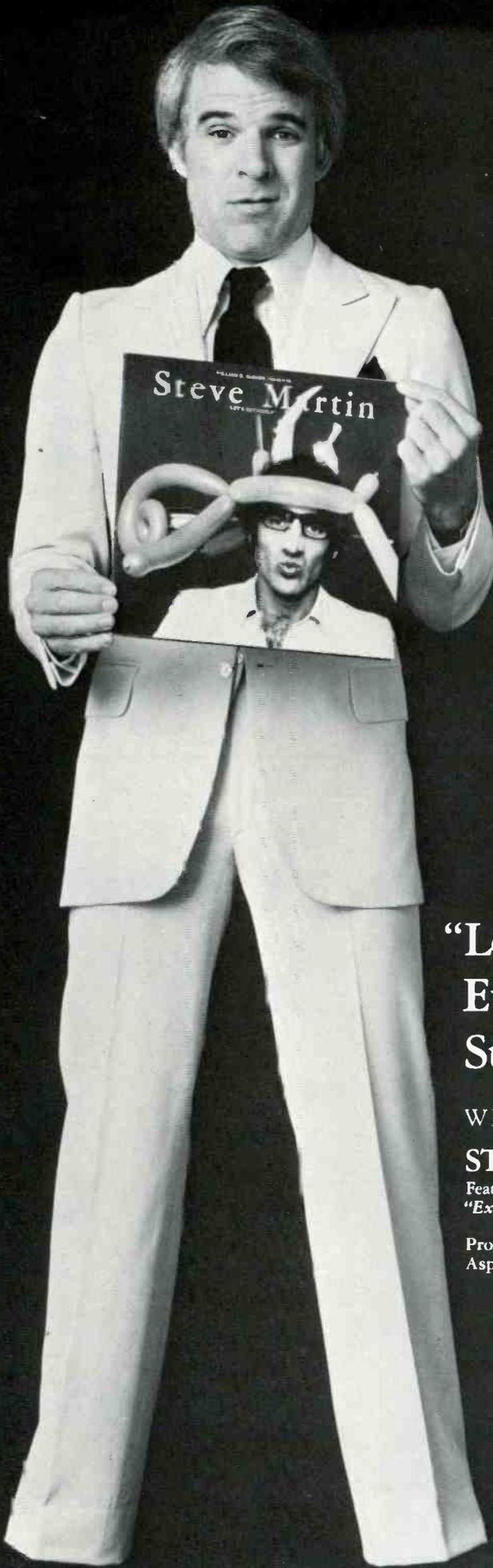
Produced by Arif Mardin

Available now
on Elektra



**STEVE
MARTIN
IN
CONCERT**

- OCT. 1 Flint, Michigan
Whiting Auditorium
- OCT. 2 Detroit, Michigan
Ford Auditorium
- OCT. 3 East Lansing, Michigan
Michigan State
- OCT. 4 Philadelphia, Pennsylvania
Academy of Music
- OCT. 5 Athens, Ohio
Memorial Auditorium
- OCT. 6 Columbus, Ohio
Mershon Auditorium
- OCT. 7 Bloomington, Indiana
University of Indiana
- OCT. 9 Bowling Green, Ohio
Bowling Green University
- OCT. 20-26 Lake Tahoe, Nevada
Harrah's
- OCT. 28 Tempe, Arizona
Arizona State University
- OCT. 29 Tucson, Arizona
Community Center
- OCT. 30 Chicago, Illinois
McCormick Place
- NOV. 1 Milwaukee, Wisconsin
Performing Arts Center
- NOV. 2 Davenport, Iowa
Masonic Auditorium
- NOV. 3 Hattiesburg, Mississippi
University of Southern Miss.
- NOV. 4 Champaign, Illinois
University of Illinois
- NOV. 5 Omaha, Nebraska
Orpheum Theatre
- NOV. 6 St. Louis, Missouri
Kiel Opera House
- NOV. 7 Ames, Iowa
Iowa State University
- NOV. 9 Indianapolis, Indiana
Clowes Hall
- NOV. 10 Madison, Wisconsin
Dane County Coliseum
- NOV. 11 Minneapolis, Minnesota
Northrup Auditorium
- NOV. 12 Boulder, Colorado
University of Colorado
- NOV. 15 Nashville, Tennessee
Opry House
- NOV. 16 Peoria, Illinois
Bradley University
- NOV. 18 Norman, Oklahoma
University of Oklahoma
- NOV. 19 Tulsa, Oklahoma
Performing Arts Center
- NOV. 21 Austin, Texas
Municipal Auditorium
- DEC. 1 Claremont, California
Bridges Auditorium
- DEC. 2 Pasadena, California
Civic Auditorium
- DEC. 3 Berkeley, California
Berkeley Community Theatre
- DEC. 4 San Jose, California
Center for the Performing Arts
- DEC. 5 Sacramento, California
Community Theatre
- DEC. 6 Portland, Oregon
Civic Auditorium
- DEC. 7 Seattle, Washington
Opera House
- DEC. 8 Missoula, Montana
Harry Adams Fieldhouse
- DEC. 9 Boise, Idaho
Idaho State University
- DEC. 10 San Diego, California
Golden Hall
- DEC. 11 Bakersfield, California
Civic Auditorium



**"Let's Get Small"
Every Bit as Funny as
Steve Martin**

WILLIAM E. McEUEEN PRESENTS
STEVE MARTIN/Let's Get Small

Featuring
"Excuse Me," "Ramblin' Man," and "Vegas"

Produced by William E. McEuen,
Aspen Recording Society,



for Warner Bros. records & tapes.



Rock Awards Highlights



Pictured at the recent telecast of the Third Annual Rock Music Awards are, top row, from left: executive producer Don Kirshner with the members of Fleetwood Mac: Stevie Nicks, Mick Fleetwood, Lindsay Buckingham, Christine McVie and John McVie, winners of four awards; Kirshner with Stevie Wonder (two awards) and George Benson, and Kirshner with co-host Peter Frampton. Second row, from left: Beach Boys

Al Jardine, Dennis Wilson, Brian Wilson and Mike Love are shown with Kirshner and producer Felton Jarvis, who accepted Elvis Presley's Hall of Fame Award; presenter Dolly Parton is shown during her performance, and Mike "Lenny" McKean, Penny Marshall and David "Squigg" Lander, all of "Laverne and Shirley," are shown with Kirshner.

Twelve from Atlantic

■ NEW YORK—Atlantic Records will release 12 albums this week, headed by the Rolling Stones' "Love You Live," recorded in Paris and Toronto. Also in the release are Ray Barretto's "Eye of the Beholder," Narada Michael Walden's "I Cry, I Smile," Steve Hillage's third for the label, Ray Charles' return to Atlantic (via Crossover Records) entitled "True To Life," the Temptations' Cotillion debut, "Hear To Tempt You," on Westbound the Fantastic Four's "Got To Have Your Love," Mark Farner's Atlantic debut, Philippe Wynne's solo debut, "Starting All Over Again," Jim Mullen and Dick Morrissey's collaboration, "Up," and, on Big Tree, Tom Powers' first album, "Love and Learn," and Hot Chocolate's "10 Greatest Hits."

WEA Taps Cervino

■ LOS ANGELES — Rich Cervino has been appointed branch marketing coordinator at the WEA Philadelphia branch. Cervino, a six-year veteran of the record industry in sales and promotion with MCA and RCA in the Philadelphia market, will work closely with Ron De Marino, Philadelphia Sales Manager, and Joe Del Medico, Baltimore-Washington, D.C. Sales Manager, in coordinating the activities of the sales promotion and in-store merchandising staffs in both markets.

Four From E/A

■ LOS ANGELES — Elektra/Asylum Records has scheduled the release of four new albums, three from established E/A artists and one from a new artist.

Scheduled for release this week are "Jubilation" by The Rowans and "Foreign Affairs" by Tom Waits. Scheduled for early October are "Say It In Private," Steve Goodman's third E/A album, and the debut album by Bruce Roberts.

CBS Schallplatten Names Three Execs

■ NEW YORK — Rudolf Wolpert, managing director of CBS Schallplatten GmbH, has announced the appointment of Gerhard L. Maurer to the position of director, marketing and sales, and Jochen Leischner to the position of director, a&r pop. Both men will report directly to Wolpert.

Also at CBS/Germany, Christa Zentgraf has been named to the newly created position of manager, international licensing and promotion of local artists.

Progress Taps Barg

■ ELK GROVE VILLAGE, ILL.—Progress Record Distributing, Inc., distributors of London Records and several other labels in the Chicago territory, has announced the appointment of Erwin Barg to the promotion department. Barg was previously with London Records.

Mercury Ups Scivoletti

■ NEW YORK—Sheryl Feuerstein, national publicity director of Phonogram, Inc./Mercury Records, has announced the appointment of Susan Scivoletti to the post of publicist/east coast for Phonogram.



Susan Scivoletti

Part of Ms. Scivoletti's duties will include arranging press interviews for all Mercury acts in the east coast area, as well as dealing with all trade and consumer press in her territory. She will be based in Mercury's New York office, the new home office for the publicity department.

Ms. Scivoletti has been an assistant to Ms. Feuerstein since May of 1976.

Sound Unlimited Promotes Meyers

■ SKOKIE, ILL.—Noel Gimble of Sound Unlimited one-stop has announced the appointment of Stan Meyers to the position of sales manager.

London Ups Two

■ NEW YORK—D. H. Toller-Bond, president of London Records, has announced the appointments of Charles Schicke to the position of director of sales & distribution for London Records.

Schicke's responsibilities encompass control of all phases of London's sales activities, and he will continue his responsibilities for special projects activities.

Prior to his joining London in 1973, Schicke was national sales manager for Epic Records; VP/sales for Caedmon Records; national promotion manager for Columbia Masterworks; and director of special services for Columbia Special Projects. He is also author of "Revolution In Sound: A Biography Of The Recording Industry."

Toller-Bond also announced the promotion of Jim Burns to the position of administrative assistant to Charles Schicke. His responsibilities include overseeing sales policy, pricing and overall product profitability analysis.

Burns joined London in 1969 as an accountant, and prior to his coming to London, he served on the accounting staff of Broadcast Music, Inc. (BMI).

Hall & Oates Gold

■ NEW YORK—RCA Records artists Daryl Hall and John Oates' "Beauty on a Back Street" lp has been certified gold by the RIAA.

DISCO FILE TOP 20

OCTOBER 1, 1977

- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE—Casablanca (lp cuts)
- FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
- MUSIC**
MONTREAL SOUND/TK (disco disc)
- COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/
Westbound (lp cuts)
- IT'S ECSTASY WHEN YOU LAY DOWN
NEXT TO ME**
BARRY WHITE/20th Century (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Philips
(import lp cut)
- NATIVE NEW YORKER/EASY COME,
EASY GO**
ODYSSEY/RCA (disco disc)
- I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound/Atlantic
(disco disc)
- AFRICAN QUEENS/QUIET VILLAGE**
RITCHIE FAMILY/Marlin (lp cuts)
- JE T'AIME/ON A RIEN A PERDRE/
COEUR A COEUR**
SAINT TROPEZ/Butterfly (lp cuts)
- HEY, YOU SHOULD BE DANCING**
GENE FARROW/UA (disco disc)
- SPEAK WELL**
PHILLY USA/West End (disco disc)
- GIRL DON'T MAKE ME WAIT/
POP COLLAGE/LOVE SHOOK**
PATTIE BROOKS/Casablanca (lp cuts)
- BLOCK PARTY**
ANTHONY WHITE/Salsoul (disco disc)
- I FEEL LOVE**
DONNA SUMMER/Casablanca
(lp cut/disco disc)
- EROTIC SOUL**
LARRY PAGE ORCHESTRA/London
(disco disc)
- COCOMOTION**
EL COCO/AVI (lp cut)
- HOLD TIGHT**
VICKI SUE ROBINSON/RCA
(disco disc)
- I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
- WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (lp cut)

The Hit at CES 77 Show!

NEW NAGAOKA
ROTEL
ROLLING
RECORD
CLEANER

Special
\$15⁹⁵



**ROLLS AWAY DIRT
AND FINGERPRINTS . . .
WASHES UP LIKE NEW!**

- Used by many of America's leading Audio Experts.
- Roller washes up in detergent & water, again and again — retains surface tackiness to outlast your records!
- Effective against static & buildup.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECORDS OF THE WEEK:** It's been rumored for some time now that the next Diana Ross album was going to be, depending on who told you, "all disco" or "very disco"—a bow to the audience that made "Love Hangover" such a smash. But "Baby It's Me," just out on Motown, is hardly that; instead it's an elegant, highly polished pop record under the direction of the elegant, highly polished pop producer Richard Perry (whose previous credits include Carly Simon, Barbra Streisand, Ringo Starr and Harry Nilsson). However, if there's no new "Love Hangover" here, the album is not without its attractions for the disco crowd. Prime cut: "You're Love Is So Good for Me," at 4:14 the longest track on the record and the hottest; Diana soars effortlessly over a tight, chugging track punched along by horns and occasional synthesizer accents—completely irresistible and one of the few records around that actually deserves to be twice as long as it is. "Top of the World" (3:06) is equally joyous but in a slightly lower key (the short break or prancing violins is especially nice) and "Gettin' Ready for Love" (2:45) is cute pop fluff, very bouncy and reminiscent of the early Supremes B sides. Ross doesn't break any new ground here but she gets over just the same; "You're Love Is So Good for Me" could happen big in the next few weeks . . . **Thelma Houston's** new single, "I'm Here Again," the first taste of her forthcoming Tamla album, "The Devil in Me" (due sometime in October), is an obvious but thoroughly enjoyable copy of "Don't Leave Me This Way," right

(Continued on page 154)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

DOC RICKETT'S LAB/ MONTEREY, CALIFORNIA

DJ: Wes Bradley
THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (lp cuts)
DANCE, DANCE, DANCE (YOWSAH, YOWSAH)—Chic—Buddah (disco disc, not yet available)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)
FROM HERE TO ETERNITY/I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Giorgio—Casablanca (lp cuts)
GIRL DON'T MAKE ME WAIT/POP COLLAGE/LOVE SHOOK—Pattie Brooks—Casablanca (lp cuts)
IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce—Whitfield (lp cut)
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)
MUSIC—Montreal Sound—TK (disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)
WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (lp cut)

12 WEST/NEW YORK

DJ: Jim Burgess
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (lp cut)
FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE/I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Giorgio—Casablanca (lp cuts)
HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)
LA VIE EN ROSE/SEND IN THE CLOWNS/WHAT I DID FOR LOVE—Grace Jones—Island (lp cuts, not yet available)
MUSIC—Montreal Sound—TK (disco disc)
NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND/VILLAGE PEOPLE—Village People—Casablanca (lp cuts)
SPEAK WELL—Philly USA—West End (disco disc, new mix)

PLAYGROUNDS/NEW YORK

DJ: Tony Carrasco
BLOCK PARTY—Anthony White—Salsoul (disco disc)
COSMIC WIND/THE BULL/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (lp cuts)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)
LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT/POP COLLAGE—Pattie Brooks—Casablanca (lp cuts)
MUSIC HAS THE POWER/MI SABRINA TEQUANA/THAT'S ALL—Ingram—H&L (lp cuts)
SPEAK WELL—Philly USA—West End (disco disc, new mix)
TROPICAL NIGHTS/BALI HA'I—Liza Minnelli—Columbia (lp cut)
WHERE WILL IT END—Love Committee—Gold Mind (disco disc)
YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—UA (disco disc)

BAREFOOT BOY/NEW YORK

DJ: Tony Smith
BLOCK PARTY—Anthony White—Salsoul (disco disc)
COSMIC WIND/THE BULL/ BELLY BOOGIE—Mike Theodore Orchestra—Westbound (lp cuts)
DANCE, DANCE, DANCE (YOWSAH, YOWSAH)—Chic—Buddah (disco disc, not yet available)
DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Philips (import lp cut)
I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound/Atlantic (disco disc)
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (disco disc)
LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (lp cuts)
SPEAK WELL—Philly USA—West End (disco disc, new mix)
WHERE WILL IT END—Love Committee—Gold Mind (disco disc)
YOU'VE GOT MAGIC/COCONUT GROVE—Rice & Beans Orchestra—Orange (import disco disc)

Gayle Force



A reception was held in honor of Crystal Gayle recently after her recent performance at the Ivanhoe Theatre in Chicago. Crystal is pictured here flanked on her right by Milt Salstone, president of M.S. Distributing, and on her left by UA regional promotional representative Walter Paas.

Gershman Bows Firm

■ **LOS ANGELES**—Michael Gershman has announced the formation of Michael Gershman Communications, a publicity firm, in Los Angeles.

Among his initial clients are Leo Sayer, Blood, Sweat & Tears, John Klemmer, Thelma Houston, Lonnie Donegan, the comedy team of Proctor & Bergman, actress Denise Nicholas and Leonard Stogel's Andora Enterprises.

An entertainment publicist since 1964, Gershman started the Gershman, Gibson & Stromberg firm in the late '60s and most recently was affiliated with Guttman & Pam.

His office is at 9229 Sunset Blvd. and the phone number is (213) 278-4930.

H&L Promo Campaign

■ **ENGLEWOOD CLIFFS, N.J.**—Bud Katzel, vice president and general manager of H&L Records, has announced the beginning of a major marketing campaign on behalf of the "Ingram, That's All" album in the Baltimore-Washington market.

The four-week campaign, "Operation Blitz," is being conducted in conjunction with the Joseph M. Zamoiski Company sales and promotion force and includes, bonus incentives, radio promotional spots, album and T-shirt giveaways and window and in-store displays. The campaign will culminate with live appearances of the group at area discos.

Chrysalis Ups Trumbo

■ **LOS ANGELES**—Roger Watson, director of a&r, Chrysalis Records, has announced the promotion of Thom Trumbo to the position of assistant manager of a&r.

In his new position, Trumbo will be responsible for reviewing demo tapes and performances on the west coast for new artist acquisitions, and will also oversee quality control for all new releases. He will report directly to Watson.

236 Catalogue Albums Discounted In WEA Xmas Stocking Program

by MIKE FALCON

■ LOS ANGELES—A five percent discount on WEA's 236 top-selling catalogue albums by 99 artists with dating through February 19, 1978 heads the company's Christmas stocking program. Additionally, initial orders on new releases shipped before Nov. 18 will receive the same dating benefits with a two percent cash discount. Catalogue orders on the 236 selections may be placed twice, in contrast to the initial order provisions of new product.

In an effort to bolster the sale of black Christmas product a separate order sheet listing the 36 black oriented albums has been provided WEA's accounts.

The plans were alluded to at the recent WEA sales convention, but this is the first mention of specific terms of implementation.

Payments for shipments made under provisions of the catalogue stocking and new releases (made in October) may be made in installments of 25 percent due December 10, 1977, 50 percent due January 10, 1978, and the remainder due a month later. New releases made during November allow the same billing procedures set one month later.

Catalogue backorders on the plan will be carried through November 11, 1977, but new releases have a November 18, 1977 cutoff date for shipping.

An extensive program providing merchandising aids and advertising monies is also integral to the WEA Christmas push, which is open to accounts which are current in their "regular account." WEA specifically is reserving the right to "monitor and/or reject customer orders," according to a bulletin issued by the company.

WEA is coordinating the push with a marketing plan guide which lists the customer and number of stores or serviced locations, program results from the "Fall of 1976" and Superstar 1977 programs, a 1977 year-to-date store profile for lps and tapes, and a year-to-date 8-month comparison for 1976 and 1977. Additionally, the guide lists store projections for each of the WEA companies and an order form for merchandising aids.

Atlantic Ups Libow

■ NEW YORK — Judy Libow, formerly national college promotion manager for Atlantic Records, has been named FM promotion coordinator for the company, it has been announced by senior vice president of promotion Dick Kline. In this capacity, she will report directly to national pop album promotion director Tunc Erim.



Judy Libow

Libow came to Atlantic in November, 1975 as assistant college promotion manager and was promoted to national college promotion manager in January, 1977. Prior to joining the label, she worked at radio station WQIV-FM in New York City.

MCA Promotes Two to VP Posts

■ LOS ANGELES — Sam Passamano and Jeff Scheible have been promoted to vice president/national distribution and vice president/national sales, of MCA Records, respectively, announced Richard Bibby, vice president/marketing.

In addition to administrating all branches through MCA's district managers, Passamano will be directing all special catalogue projects on a national level.

Passamano, a 26-year veteran with MCA, is located in MCA Records' national headquarters in Universal City.

Jeff Scheible will be responsible for all sales direction for MCA and the coordination of merchandising and advertising relative to new product. MCA's district managers and product development managers will report directly to

Scheible.

During Scheible's ten years with MCA, he has held sales manager positions in Miami and Atlanta. Most recently Scheible was district manager for the southeast, a position he held prior to this promotion.

Scheible is located in Universal City.



Jeff Scheible and Sam Passamano

Motown/Tower Sale



Motown Records and Tower Records recently initiated their "6th Anniversary Sale" scheduled to run through the middle of this month at the Tower chain's 16 retail outlets. The sale coincides with Motown's fall marketing program, "The Magic of Motown," and includes such artists as Smokey Robinson, David Ruffin, Thelma Houston, 21st Creation and High Inergy, among others. Pictured at Tower's Hollywood store are, from left: Bob Delaney, manager, Hollywood store; Susie Heffernan, salesperson; Tom Baker, salesperson, record merchandising; Jack Lewerke, vice president, record merchandising; Frank Ostrowiecki, advertising, Motown, and Alan Fitter, general manager of Motown Records, EMI-UK.

Say Goodnight, Gracie



George Burns, the co-star of Robert Stigwood's new film, "Sgt. Pepper's Lonely Hearts Club Band" is discussing the arrangement of the Lennon and McCartney tune he will perform with the film's director Michael Schultz and Beatles record producer George Martin at the keyboards.

Stay of Proceedings in Heart Case

By SAMUEL GRAHAM

■ LOS ANGELES — The latest developments in the Heart vs. Mushroom Records case have resulted in a seven-day stay of proceedings issued last week by Seattle judge Donald Voorhees which continues to prohibit Mushroom from marketing the disputed "Magazine" and "Aquarius" tapes. However, opinions issued by the judge before the recent stay indicated that Mushroom might eventually be entitled to make commercial use of the studio "Magazine" tracks, while Heart would retain the live "Aquarius" material.

An August 9 ruling by Voor-

hees lifted the injunction against Mushroom's use of both sets of tapes; soon afterward, Mushroom released the live and the studio material in an album called simply "Magazine." An appeal in Los Angeles by Heart, however, resulted in the injunction's continuing until such time as Voorhees could supply a resume of whatever facts of legal significance justified his August 9 ruling.

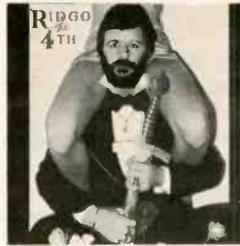
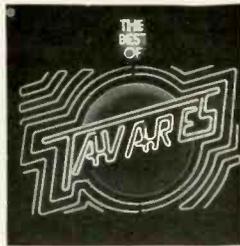
In a set of conclusions issued by judge Voorhees subsequent to Heart's appeal, it is stated that "Mushroom has shown a sub-

(Continued on page 163)

THE BEST OF TAVARES

Capitol ST-11701 (6.98)

This fine set spans five years of hits for the group from Rhode Island; fans will appreciate the inclusion of lp-length versions of several single hits. "Heaven Must Be Missing An Angel," "It Only Takes A Minute," "Check It Out"—a major fall-season success seems sure.



RINGO THE 4TH

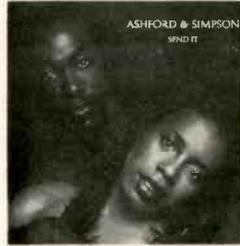
RINGO STARR—Atlantic SD 19108 (7.98)

Six of the 10 tracks here are Ringo-Vini Poncia originals, perhaps signalling a move to more independence for the affable Starr. His own "Wings" and "Out On The Streets" stand out, and the covers of "Drowning In The Sea Of Love" and "Sneaking Sally" are sure FM favorites.

MENAGERIE

BILL WITHERS—Columbia JC 34903 (7.98)

Ballads predominate on Withers' latest set, but it is their rhythmic underpinnings, as always, that identify them as the artist's own. A solid back-up cast, including Ralph MacDonald, Keni Burke and Hodges, James & Smith, helps out. "Lovely Day" and "She Wants To (Get On Down)" are best.



SEND IT

ASHFORD & SIMPSON—Warner Bros. BS 3088 (6.98)

Perhaps the strongest lp yet from this duo sees their performing and producing skills catch up to their writing—all of the eight tracks shine, with "Send It" (the single), "Too Bad" and "Let Love Use Me" especially good. The back-up playing is top-notch once again.

THE BOOMTOWN RATS

Mercury SRM 1-1188 (6.98)

An Irish band that has developed a strong following in England, the Rats play a hard-edged, basic rock 'n' roll with staccato guitar and drum work. The opening track, "Looking After No. 1," has already been an English hit; "Joey's On The Streets Again" recalls Springsteen.



MAGAZINE

SHERBET—MCA-2304 (6.98)

The Australian quintet that scored with "Howzat" two years ago should finally secure a place with American audiences through this strong set. Sherbet's rock is filtered through an engaging pop sensibility, and most of the cuts sound like good single choices—especially "Summer Love."

BLANK GENERATION

RICHARD HELL & THE VOIDOIDS—Sire SR 6037 (WB) (6.98)

Hell, once of Television and now leader of his own group, is clearly on the cutting edge of New York's punk scene — the songs here are raw, driving and demanding. "Blank Generation" is a true anthem, and "Down At The Rock And Roll Club" could become one.



LIVE AT THE OLD QUARTER, HOUSTON, TEXAS

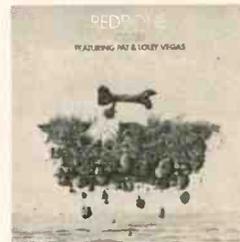
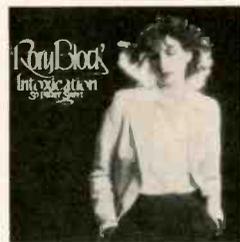
TOWNES VAN ZANDT—Tomato TOM-2-7001 (7.98)

The first lp in a long while from one of the leading western balladeers takes the greatest hits-live form, and the originals of such songs as "Pancho And Lefty" carry all the weight of their more-heralded cover versions. Now on tour, Van Zandt should see his following grow.

INTOXICATION

RORY BLOCK—Chrysalis 1157 (7.98)

Rory Block's third lp, and first for a new label, brings the talents of Gene Page, Bill Payne and Roger Watson to bear on her songwriting skills. Her way with an r&b tune is showcased well on "Help Me Baby" (a likely single choice), "You Can Lie With A Straight Face" and the title track.



CYCLES

REDBONE—RCA AFL 1-2352 (6.98)

Pat and Lolly Vegas tread a line between r&b and pop with their music, as always underpinned by their recognizable rhythm style. Here, the accent is generally on soul and light funk, with "Give Our Love Another Try" (the single), "Checking It Out" and "Don't Say No" best.

REDNECK MOTHERS

VARIOUS ARTISTS—RCA APL 1-2348 (6.98)

A theme collection that could enjoy considerable success, these 10 tracks examine the redneck topic as thoroughly as possible. Jerry Reed's recent "(I'm Just A) Redneck in A Rock And Roll Bar" is the standout, and two Gary Stewart tracks chime in nicely.



MAX'S KANSAS CITY 1977

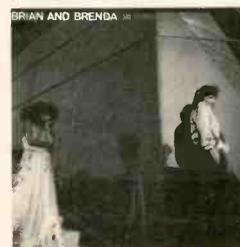
VARIOUS ARTISTS—Ram 2213 (6.98)

The second anthology from one of New York's leading New Wave venues features Philip Rambow, Grand Slam, Lance, Andrew Pearson, the Brats and Just Water. A range of styles is covered, with Rambow's Springsteen-like "Night Out" and Grand Slam's "Stitch In Time" standing out.

SUPERSONIC LOVER

BRIAN AND BRENDA—Rocket PIG 2291 (MCA) (6.98)

Brian and Brenda have a basic soul allegiance, but flirt with pop forms as well on this varied album. The syncopated ballad "Don't Let Love Go," the single, is a strong r&b-adult track, while "Life Could Be So Grand" and "That's All Right Too" (the latter with a church feel) also shine.

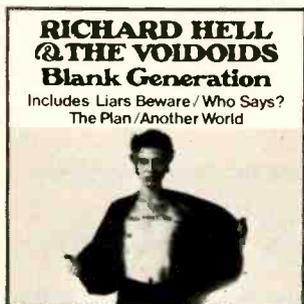


EXIT

PAT MARTINO—Muse MR 5075 (6.98)

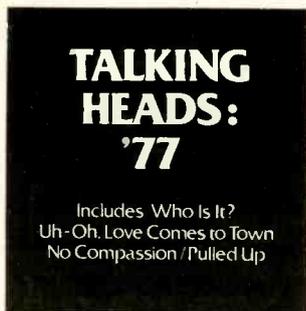
That Martino is still an innovator on guitar should be apparent from this latest set, assembled from sessions in early 1976. The supporting cast—Richard Davis, Gil Goldstein and Billy Hart—is superb. "Exit," and "Three Base Hit" stand out; "Come Sunday" is more accessible.

NEW WAVE rock & roll:
Get behind it before it gets
past you.



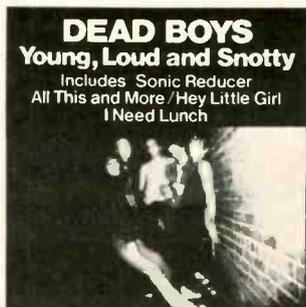
Richard Hell & The Voidoids **Blank Generation**

One international music paper pronounced Hell "the future of American rock." His chilling "Blank Generation" serves as the anthem of the New Wave on both sides of the Atlantic. The writer-singer *Time* said "could become the Mick Jagger of punk" has been influential and idolized, all on his way to becoming one of the most magnetic 'stars' in contemporary music. SR 6037



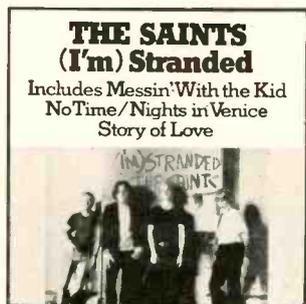
Talking Heads **Talking Heads '77**

The *N.Y. Times* placed the fiery New York quartet "right at the top of the underground hierarchy." One critic gushed that the Heads were "the most intellectually interesting band I've heard anywhere in ages," while a devastating European tour and U.S. dates with Bryan Ferry enlisted still more believers. Full of flair, wit and superb rock & roll instincts, their debut album is destined to become a milestone. SR 6036



Dead Boys **Young, Loud and Snotty**

Definitely not for the squeamish, Cleveland's Dead Boys exemplify the high tension end of the new rock & roll. High-strung and hell-bent, the Dead Boys proudly proclaim themselves hard rock partisans, stating their case with a vengeance on their first album. SR 6038



The Saints **(I'm) Stranded**

"We used to play the wildest songs we could find. Rock & roll is meant to be aggressive," claims Saints guitarist Ed Kuepper. The message hasn't been lost on British fans who made "(I'm) Stranded" *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever. SR 6039

From Sire Records, Inc., marketed by Warner Bros. Records Inc.



SANTANA—Columbia 3-10616

SHE'S NOT THERE (prod. by Devadip Carlos Santana & Tom Coster) (writer: Argent) (Al Gallico, BMI) (3:19)

The Zombies' '64 hit makes a remarkable vehicle for Santana's talents, and the blistering guitar solos that predominate should please many.

ANDY PRATT—Nemperor 013 (Atlantic)

ALL I WANT IS YOU (prod. by Arif Mardin) (writer: Pratt) (April, ASCAP)

Pratt's best single since "Avenging Annie" is already a highlight of his live show, a mid-tempo pop love song that builds nicely throughout.

THE STAPLES—Warner Bros. 8460

SEE A LITTLE FURTHER (THAN MY BED) (prod. by Eugene Record) (writers: Record-Acklin) (Irving/Angelshell, BMI) (3:18)

"I don't want to know what's in your pocket," Mavis Staples says here, and the love me/love my mind message should hit in a big way with r&b listeners.

RICHARD HELL & THE VOIDOIDS—

Sire 1003 (WB)

BLANK GENERATION (prod. by Richard Gottreher & Richard Hell) (writer: Hell) (Automatic, BMI) (2:40)

Hell is a veteran of the New York punk-rock scene, and with this anthem of a single should move into the forefront of the New Wave groups.

THE HUES CORPORATION—

Warner-Curb 8454

TELEGRAM OF LOVE (prod. by Wally Holmes) (writer: Holmes) (Jimi Lane/Ensign, BMI) (3:14)

A disco beat and "telegram" sounds base this enjoyable single from the "Rock The Boat" group. It should hit first with r&b and dance audiences.

STUFF—Warner Bros. 8458

AS (produced by Van McCoy, Charlie Kipps & group) (writer: Wonder) (Jobete/Black Bull, ASCAP) (3:23)

This instrumental version of a Stevie Wonder gem captures the beauty and urgency of the original—electric piano and guitar solos stand out.

THE CONTROLLERS—Juana 3414 (T.K.)

SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE (prod. by Frederick Knight) (writer: Camon) (Every-Knight, BMI) (3:49)

This strong r&b ballad benefits from a good lead vocal and a spare production style that accentuates the singing. R&B and pop activity seem likely.

CLARENCE CARTER—Ronn 90 (Jewel)

WHAT WAS I SUPPOSE TO DO (prod. by Clarence Carter) (writer: Carter) (Future Stars, BMI) (3:59)

Carter's performance here is the essence of soul, and the ballad, which leans heavily toward the blues, is one of his strongest song vehicles.

THELMA HOUSTON—Tamla 54287

I'M HERE AGAIN (prod. by Brenda & Michael B. Sutton) (writers: Wakefield-Sutton-Sutton) (Jobete, ASCAP/Stone Diamond, BMI) (3:50)

There are traces of "Don't Leave Me This Way" in this emotive Houston single, which builds from a quiet start to a pulsing, disco-beat finish.

ROGER DALTREY—MCA 40800

AVENGING ANNIE (prod. by David Courtney & Tony Meehan) (writer: Pratt) (April, ASCAP) (3:11)

The Andy Pratt original was a minor pop hit in '73; the Daltrey version powers through to a roaring finish, and could bring the song to the top.

FREDA PAYNE—Capitol 4494

LOVE MAGNET (prod. by Frank Wilson) (writers: Wiedner-Footman-Wilson) (Screen Gems-EMI/Traco/Spec-o-lite, BMI/ASCAP) (3:37)

The calibre of the song, the appeal of the melody, and the convincing performance make this the best Payne single in some time, and a likely hit.

THE TIM WEISBERG BAND—

United Artists 1083

CASCADE (prod. by Johnny Sandlin) (writers: Anderson-Robinson) (Elusive Sounds, ASCAP) (2:55)

Flute, piano and guitar trade solos on this most appealing instrumental, a track that captures a sort of Allmans mood in a pop-rock context.

INNER CITY JAM BAND—Bareback 535

WHAT I DID FOR LOVE (prod. by Scott P. Schreer) (writers: Hamlich-Kleban) (American Compass, ASCAP/Wren, BMI) (3:18)

This disco treatment of a Streisand hit should find a place with disco audiences; the hot style should please r&b listeners as well.

DYNAMIC SUPERIORS—Motown 1428

YOU'RE WHAT I NEED (prod. by Brian Holland) (writers: Davis-Brown-Floyd) (Holland-Dozier-Holland/Jobete, ASCAP) (2:36)

This is a fast-paced, bright-sounding r&b record highlighted by a strong lead vocal—it could be the group's ticket to cross-over activity.

BRIAN RICHARDS—United Artists 1054

FLY ON CONCORD (prod. by Randy Edelman) (writer: Edelman) (Unart/Piano Picker, BMI) (3:06)

That's right, it's about the plane—this smooth ballad disguises well some highly opinionated and topical lyrics, with which New Yorkers should agree.

BLUEWATER—H&L 4688

IF I WERE YOU (AND YOU WERE ME) (prod. by Paul Vance) (writers: Vance-Portnoy-Sanders) (Jova ASCAP) (3:31)

This Continental-sounding record boasts a new singer—Steve BlueWater—who will be heard from. The single should score first with adult audiences.

THE SYLVERS—Capitol 4493

ANY WAY YOU WANT ME (prod. by group) (writers: L. & E. Sylvers) (Rosy, ASCAP) (2:40)

This follow-up to "High School Dance" has all the bounce and energy of its predecessor—the song is well-crafted, the performance a likely audience favorite.

WALTER MURPHY—Private Stock 166

COULD IT BE THE MUSIC (prod. by Thomas J. Valentino & Walter Murphy) (writer: Murphy) (RFT, BMI) (3:28)

A female chorus carries the vocal chores on this latest Murphy dance tune, a break with his instrumental past. The big band backup remains.

CAT STEVENS—A&M 1971

SWEET JAMAICA (prod. by Cat Stevens & Dave Kershbaum) (writer: Stevens) (Colgems-EMI, ASCAP) (3:03)

A summer feel pervades this latest Stevens effort, and the pop structure should guarantee it a place on top 40 lists as the seasons change.

DICCO FRITZ AND HIS SAUERKRAUTS—

PAUSA 705

THE YODEL THING (I LIKE GEMUTLICHKEIT) PT. I (prod. by Olaf Kuebler) (writers: Kuebler-Evers) (Gammarock, BMI) (2:45)

A musical novelty, with yodeling and a variety of offbeat instrumental effects providing the interest. MOR and pop response should follow.

BO DONALDSON AND THE HEYWOODS

—Playboy 8 5820 (CBS)

GIVE ME SOME TIME (prod. by Joe Harrelson) (writer: Harrison) (Screen Gems-EMI, BMI) (2:29)

Donaldson and company turn to an r&b-style dance tune for their latest single—the sound is bright and pop, and could add to their following.

NETWORK—Epic 8-50449

YOU LIED (prod. by Albhy Galuten & Karl Richardson) (writer: Ricciardella) (Little Gino, BMI) (3:39)

The first Epic-Champion Ent. single showcases a crisp-sounding new pop-rock group. The song is danceable, and should appeal to rock fans as well.

VERNON BURCH—Columbia 3-10609

SEXASONIC (prod. by Vernon Burch) (writers: Burch Redmon) (Sand B, BMI) (2:48)

This is a message song, believe it or not, and Burch has some good things to say on the subject of sex. The space effects and tempo fan the flames.

TORNADER—Polydor 14418

START THE WHOLE THING GOING AGAIN (prod. by Jack Richardson) (writers: Alexander-Schneider) (Rasta/Tellurian, BMI/ASCAP) (3:27)

This breathy ballad has a strong hook in the chorus, and the performance should be right for pop-MOR audiences, with r&b also a possibility.

While everyone is Waiting for ELO's Next album, they're "Doin' That Crazy Thing." A new single by Jeff Lynne.



The dance sensation that's sweeping the nation. On Jet Records. Distributed by United Artists Records.



"HOW DEEP IS YOUR LOVE"

RS 882

ANOTHER SMASH SINGLE
by the incomparable

BEE GEES



Photograph by Francesco Scavullo

From the soundtrack of the forthcoming Robert Stigwood Production

"SATURDAY NIGHT FEVER"

Distributed by Paramount Pictures



Records, Inc.

The RSO Family

Manufactured and marketed by 

Written by B., R., & M. Gibb, Produced by The BEE GEES, Karl Richardson and Alby Galuten for Karlbhy Productions by arrangement with the ROBERT STIGWOOD ORGANISATION.

THE SINGLES CHART

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

OCT.	SEPT.		WKS. ON CHART
1	24		
1	4	"STAR WARS" THEME/ CANTINA BAND MECO Millennium MN 604 (Casablanca)	10
2	1	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	16
3	5	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	10
4	6	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	15
5	2	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	24
6	3	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	13
7	12	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	11
8	19	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8446 (WB)	6
9	9	COLD AS ICE FOREIGNER/Atlantic 3410	11
10	13	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	10
11	14	WAY DOWN ELVIS PRESLEY/RCA PB 10998	14
12	15	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	15
13	7	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	16
14	17	I FEEL LOVE DONNA SUMMER/Casablanca 884	9
15	8	FLOAT ON FLOATERS/ABC 12284	15
16	10	ON AND ON STEPHEN BISHOP/ABC 12260	15
17	29	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	4
18	23	BRICK HOUSE COMMODORES/Motown M 1425F	6
19	11	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	22
20	21	DON'T WORRY BABY B. J. THOMAS/MCA 40735	12
21	22	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	6
22	24	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	9
23	16	HANDY MAN JAMES TAYLOR/Columbia 3 10557	16
24	26	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	10
25	18	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	13
26	46	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	5
27	28	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	11
28	34	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	10
29	25	EASY COMMODORES/Motown M 1418F	19
30	35	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976	11
31	33	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	7
32	30	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	23
33	27	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	24
34	40	SHE DID IT ERIC CARMEN/Arista 0266	6
35	38	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	10
36	37	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	10
37	39	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS PROJECT/Arista 0260	8
38	43	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	10
39	48	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	5
40	31	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	12
41	49	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	5
42	32	TELEPHONE MAN MERI WILSON/GRT 127	18
43	20	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	15
44	45	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)	21
45	47	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8403	10
46	55	DUSIC BRICK/Bang 734	5

CHARTMAKER OF THE WEEK

47 — BABY, WHAT A BIG SURPRISE
CHICAGO
Columbia 3 10620



48	50	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	8
49	58	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	5
50	57	SURFIN' USA LEIF GARRETT/Atlantic 3423	6
51	36	BARRACUDA HEART/Portrait 6 70004	19
52	68	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	4
53	51	HOLD ON WILD CHERRY/Sweet City/Epic 8 50401	10
54	41	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	18
55	52	BLACK BETTY RAM JAM/Epic 8 50357	18
56	53	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	22
57	54	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	19
58	44	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	13
59	61	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	9
60	66	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/Bearsville BSS 0319 (WB)	6
61	62	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	10
62	82	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	2
63	70	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	4
64	42	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	14
65	77	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC 12305	2
66	74	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)	3
67	69	I GO CRAZY PAUL DAVIS/Bang 733	6
68	71	LITTLE QUEEN HEART/Portrait 6 70008	3
69	59	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	21
70	73	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/ Columbia 3 10596	4
71	85	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	2
72	—	HOW DEEP IS YOUR LOVE BEE GEES/RSO RS 882 (Polydor)	1
73	80	BLUE BAYOU LINDA RONSTADT/Asylum 45431	3
74	56	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	11
75	97	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	2
76	79	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	8
77	78	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	6
78	81	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156	4
79	89	LOVE GUN KISS/Casablanca 895	2
80	91	COME SAIL AWAY STYX/A&M 1977	2
81	—	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	1
82	65	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	23
83	—	DAYBREAK BARRY MANILOW/Arista 0273	1
84	94	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	3
85	—	SHAKE IT WELL DRAMATICS/ABC 12299	1
86	87	SILVER LADY DAVID SOUL/Private Stock 163	4
87	64	L.A. SUNSHINE WAR/Blue Note 1009 (UA)	10
88	—	ISN'T IT TIME THE BABYS/Chrysalis CHS 2173	1
89	—	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3422	1
90	—	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	1
91	—	GEORGIA RHYTHM ATLANTA RHYTHM SECTION/ Polydor 14432	1
92	76	THE MARTIAN BOOGIE BROWNSVILLE STATION/ Private Stock 167	6
93	95	BABY LOVE MOTHER'S FINEST/Epic 8 50407	2
94	96	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/ Motown M 1420F	2
95	93	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. ZS8 3633 (CBS)	4
96	100	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	2
97	—	NEEDLES & PINS SMOKEY/RSO 881 (Polydor)	1
98	63	INDIAN SUMMER POCO/ABC 12295	10
99	88	YOU'VE GOT ME DANGLING ON A STRING DONNY OSMOND/Polydor PD 14417	4
100	—	TIME BOMB LAKE/Columbia 3 10614	1

FLASHMAKER



AJA
STEELY DAN
ABC

MOST ADDED:

- AJA—Steely Dan—ABC
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- CHICAGO XI—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- FRENCH KISS—Bob Welch—Capitol
- FAST FORWARD—Randy Pie—Polydor
- RINGO THE 4TH—Ringo Starr—Atlantic
- STRANGER—Billy Joel—Col
- MAGIC IS A CHILD—Nektar—Polydor

WNEW-FM/NEW YORK

- ADDS:**
- AJA—Steely Dan—ABC
 - FIRST SERVE—Danny Toan—Embryo
 - GO TOO—Stomu Yamashta—Arista
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGIC IS A CHILD—Nektar—Polydor
 - MAX'S KANSAS CITY VOL. II—Various Artists—Ram
 - SPACED—Shawn Phillips—A&M
 - STRANGER—Billy Joel—Col
 - TALKING HEADS '77—Sire
 - TOPAZ—Col
- HEAVY ACTION (airplay in descending order):**
- CHICAGO XI—Col
 - ROUGH MIX—Townshend/Lane—MCA
 - THE MISSING PIECE—Gentle Giant—Capitol
 - FRENCH KISS—Bob Welch—Capitol
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - BORN TO RUN—Bruce Springsteen—Col
 - MONKEY ISLAND—Geils—Atlantic
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - PLAYMATES—Small Faces—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- AJA—Steely Dan—ABC
 - BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - INTRODUCING SPARKS—Col
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - PLAYMATES—Small Faces—Atlantic
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - ROUGH MIX—Townshend/Lane—MCA
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

- HEAVY ACTION (airplay in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - KARLA BONOFF—Col
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FRENCH KISS—Bob Welch—Capitol
 - ROUGH MIX—Townshend/Lane—MCA
 - TERRAPIN STATION—Grateful Dead—Arista
 - JT—James Taylor—Col
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - BAD REPUTATION—Thin Lizzy—Mercury
 - VISITORS—Automatic Man—Island

WLIR-FM/LONG ISLAND

- ADDS:**
- AJA—Steely Dan—ABC
 - CHINA—Rocket
 - FAST FORWARD—Randy Pie—Polydor
 - GONE TO EARTH—Barclay James Harvest—MCA
 - HOW DEEP IS YOUR LOVE (single)—Bee Gees—RSO
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGIC IS A CHILD—Nektar—Polydor
 - ROUGH MIX—Townshend/Lane—MCA
 - STRANGER—Billy Joel—Col
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

- HEAVY ACTION (airplay in descending order):**
- CHICAGO XI—Col
 - ROUGH MIX—Townshend/Lane—MCA
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CSN—Crosby, Stills and Nash—Atlantic
 - THUNDER ISLAND—Jay Ferguson—Asylum

WBAB-FM/LONG ISLAND

- ADDS:**
- AJA—Steely Dan—ABC
 - DIAMOND NIGHTS—Hummingbird—A&M
 - IF THE LOVE IS REAL—Randy Edelman—Arista
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - MAGIC IS A CHILD—Nektar—Polydor
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - ROUGH MIX—Townshend/Lane—MCA
 - STAIRWAY TO HEAVEN—Reverberii—United Artists
 - STRANGER—Billy Joel—Col

- HEAVY ACTION (airplay in descending order):**
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - CHICAGO XI—Col
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - CSN—Crosby, Stills and Nash—Atlantic
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - GRAND ILLUSION—Styx—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - TERRAPIN STATION—Grateful Dead—Arista
 - FRENCH KISS—Bob Welch—Capitol

WBLM-FM/MAINE

- ADDS:**
- CHICAGO XI—Col
 - FAST FORWARD—Randy Pie—Polydor

- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MIRAGE—Richie Havens—A&M
- OLD FRIENDS—Mary McCaslin—Philo
- ROUGH MIX—Townshend/Lane—MCA
- THE MISSING PIECE—Gentle Giant—Capitol
- VISITORS—Automatic Man—Island

- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - DONOVAN—Arista
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - BAD REPUTATION—Thin Lizzy—Mercury
 - KARLA BONOFF—Col
 - OOPS! WRONG PLANET—Utopia—Bearsville
 - I ROBOT—Alan Parsons Project—Arista

WCMF-FM/ROCHESTER

- ADDS:**
- AJA—Steely Dan—ABC
 - AT THE END OF A PERFECT DAY—Chris De Burgh—A&M
 - COME TO ME—Juice Newton—Capitol
 - FAST FORWARD—Randy Pie—Polydor
 - GONE TO EARTH—Barclay James Harvest—MCA
 - LIVE!—Golden Earring—MCA
 - MAGAZINE—Sherbet—MCA
 - STRANGER—Billy Joel—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- 100% WHOLE WHEAT—AVI
 - BOOK OF INVASIONS—Horslips—DJM
 - KARLA BONOFF—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - CAN'T WAIT—Piper—A&M
 - YOUNG MEN GONE WEST—City Boy—Mercury
 - TERENCE BOYLAN—Asylum
 - STEVE WINWOOD—Island
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WIOQ-FM/PHILADELPHIA

- ADDS:**
- AJA—Steely Dan—ABC
 - EMPEROR—Private Stock
 - FAST FORWARD—Randy Pie—Polydor
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - OLD FRIENDS—Mary McCaslin—Philo
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - ROUGH MIX—Townshend/Lane—MCA
 - SHE'S NOT THERE (single)—Santana—Col
 - STRANGER—Billy Joel—Col
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- I ROBOT—Alan Parsons Project—Arista
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - STEVE WINWOOD—Island
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOREIGNER—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - NO SECOND CHANCE—Charlie—Janus
 - TERRAPIN STATION—Grateful Dead—Arista
 - GRAND ILLUSION—Styx—A&M

WYDD-FM/PITTSBURGH

- ADDS:**
- AJA—Steely Dan—ABC
 - CHICAGO XI—Col
 - FRENCH KISS—Bob Welch—Capitol
 - HOPE—Klaatu—Capitol
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - ROUGH MIX—Townshend/Lane—MCA
 - THE MISSING PIECE—Gentle Giant—Capitol
 - TWILLEY DON'T MIND—Dwight Twilley—Arista

- HEAVY ACTION (airplay, sales in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Arista
 - I ROBOT—Alan Parsons Project—Arista
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - FOREIGNER—Atlantic
 - LAKE—Col
 - FRENCH KISS—Bob Welch—Capitol
 - TERRAPIN STATION—Grateful Dead—Arista
 - MONKEY ISLAND—Geils—Atlantic
 - STEVE WINWOOD—Island

WHFS-FM/WASHINGTON

- ADDS:**
- AIN'T IT SOMETHIN'—James Talley—Capitol
 - AJA—Steely Dan—ABC
 - FAST FORWARD—Randy Pie—Polydor
 - HEART & SOUL—Danny Peck—Arista
 - INTOXICATION—Rory Block—Chrysalis
 - KNUCKLEBEAN—Bobby Hutcherson—Blue Note
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - OLD FRIENDS—Mary McCaslin—Philo
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - WEEKEND RENDEZVOUS—Racing Cars—Chrysalis

- HEAVY ACTION:**
- BLUE RIDGE MOUNTAIN SKYLINE—Sammy Walker—WB
 - KARLA BONOFF—Col
 - TERENCE BOYLAN—Asylum
 - CAJUN SWAMP MUSIC—Clifton Chenier—Tomato
 - ENIGMATIC OCEAN—Jean-Luc Ponty—Atlantic
 - GO TOO—Stomu Yamashta—Arista
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - TAKIN' THE STAGE—Pure Prairie League—RCA
 - TERRAPIN STATION—Grateful Dead—Arista

WQDR-FM/RALEIGH

- ADDS:**
- AJA—Steely Dan—ABC
 - KARLA BONOFF—Col
 - CAN'T WAIT—Piper—A&M
 - CHICAGO XI—Col
 - FRENCH KISS—Bob Welch—Capitol
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - MAGAZINE—Heart—Mushroom
 - THUNDER ISLAND—Jay Ferguson—Asylum

- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - RUMOURS—Fleetwood Mac—WB
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GOING FOR THE ONE—Yes—Atlantic

WAIV-FM/JACKSONVILLE

- ADDS:**
- CHICAGO XI—Col
 - COME GO WITH US—Pockets—Col
 - DANCE BAND ON THE TITANIC—Harry Chapin—Elektra
 - FAST FORWARD—Randy Pie—Polydor
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - ROUGH MIX—Townshend/Lane—MCA
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

- HEAVY ACTION (airplay, sales in descending order):**
- GRAND ILLUSION—Styx—A&M
 - DEDICATE—Rhead Brothers—EMI
 - I ROBOT—Alan Parsons Project—Arista
 - LITTLE QUEEN—Heart—Portrait
 - MY OWN WAY TO ROCK—Burton Cummings—Portrait
 - LET THERE BE ROCK—AC/DC—Atco
 - FOREIGNER—Atlantic
 - TWB—Tim Weisberg—United Artists
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - FRENCH KISS—Bob Welch—Capitol

ZETA 4-FM/MIAMI

- ADDS:**
- AJA—Steely Dan—ABC
 - CHICAGO XI—Col
 - FRENCH KISS—Bob Welch—Capitol
 - ME-HUN—Bob Meighan Band—Capitol
 - ROUGH MIX—Townshend/Lane—MCA
 - SHE'S NOT THERE (single)—Santana—Col
 - STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay, phones):**
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - CRAWLER—Epic
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - LUNA SEA—Firefall—Atlantic
 - PIERCE ARROW—Col
 - SIMPLE DREAMS—Linda Ronstadt—Asylum

WQSR-FM/TAMPA

- ADDS:**
- AJA—Steely Dan—ABC
 - CHINA—Rocket
 - FRENCH KISS—Bob Welch—Capitol
 - GO TOO—Stomu Yamashta—Arista
 - IN CITY DREAMS—Robin Trower—Chrysalis
 - LET'S GET SMALL—Steve Martin—WB
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - PLAYMATES—Small Faces—Atlantic
 - RINGO THE 4TH—Ringo Starr—Atlantic
 - ROUGH MIX—Townshend/Lane—MCA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - TERRAPIN STATION—Grateful Dead—Arista
 - GOING FOR THE ONE—Yes—Atlantic
 - KARLA BONOFF—Col
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - I ROBOT—Alan Parsons Project—Arista
 - BAD REPUTATION—Thin Lizzy—Mercury
 - CSN—Crosby, Stills and Nash—Atlantic
 - SIMPLE THINGS—Carole King—Avatar

No No, Nona.

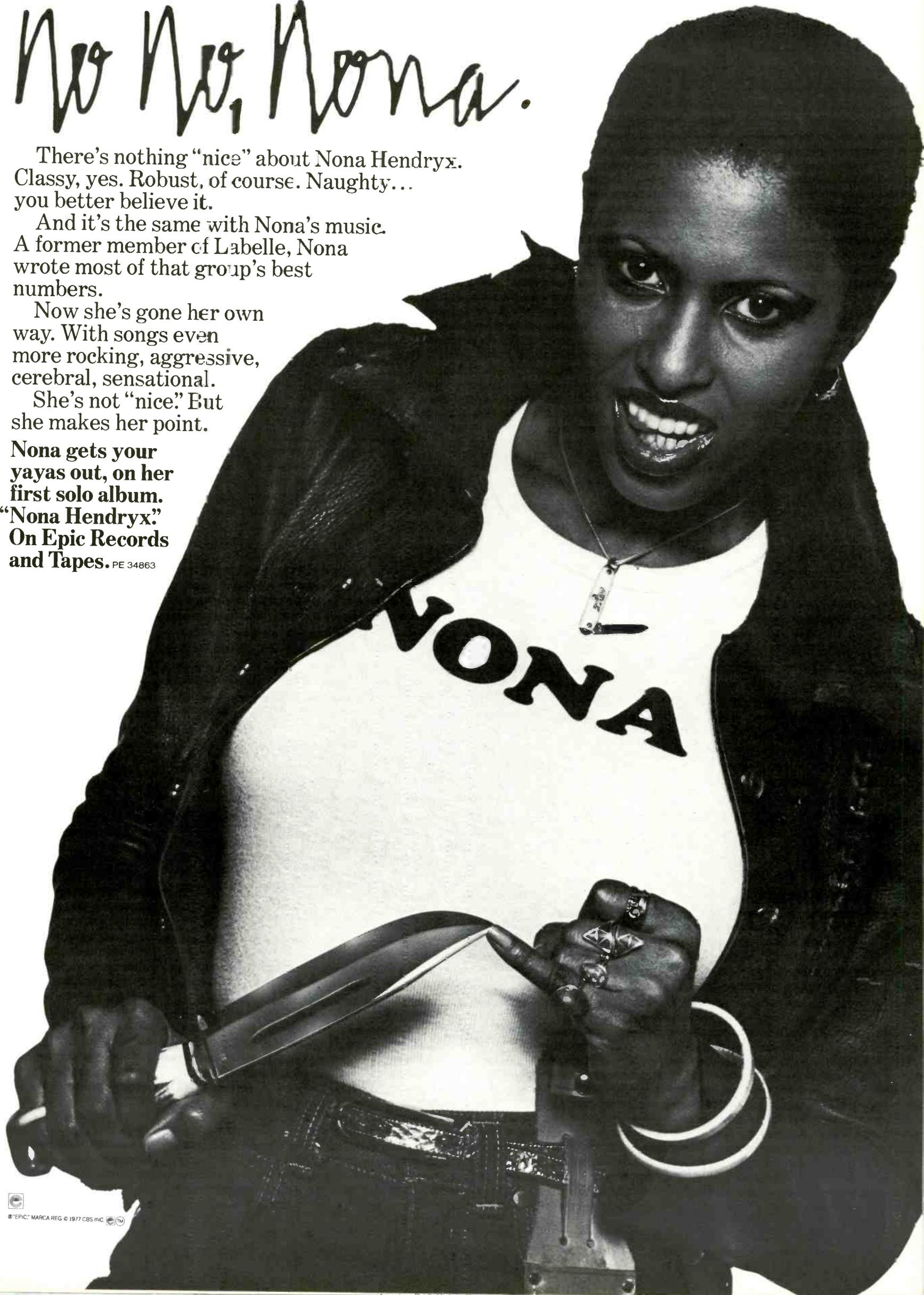
There's nothing "nice" about Nona Hendryx. Classy, yes. Robust, of course. Naughty... you better believe it.

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She's not "nice." But she makes her point.

**Nona gets your
yayas out, on her
first solo album.
"Nona Hendryx."
On Epic Records
and Tapes.** PE 34863



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TOP AIRPLAY



SIMPLE DREAMS
LINDA RONSTADT
Asylum

MOST AIRPLAY:

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- GOING FOR THE ONE**—Yes—Atlantic
- CSN**—Crosby, Stills and Nash—Atlantic
- I ROBOT**—Alan Parsons Project—Arista
- TERRAPIN STATION**—Grateful Dead—Arista
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- BAD REPUTATION**—Thin Lizzy—Mercury
- GRAND ILLUSION**—Styx—A&M

WMMS-FM/CLEVELAND

- ADDS:**
- AJA**—Steely Dan—ABC
 - BAT OUT OF HELL**—Meatloaf—Cleveland Int'l
 - BROKEN HEART**—The Babys—Chrysalis
 - CAN'T WAIT**—Piper—A&M
 - CHICAGO XI**—Col
 - IN COLOR**—Cheap Trick—Epic
 - LIVE!**—Golden Earring—MCA
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - PLAYMATES**—Small Faces—Atlantic
 - YOUNG MEN GONE WEST**—City Boy—Mercury

HEAVY ACTION (airplay, sales in descending order):

- RUMOURS**—Fleetwood Mac—WB
- MAGAZINE**—Heart—Mushroom
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- LAKE**—Col
- LITTLE QUEEN**—Heart—Portrait
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- CRAWLER**—Epic
- JT**—James Taylor—Col

WWW-FM/DETROIT

- ADDS:**
- A FAREWELL TO KINGS**—Rush—Mercury
 - AJA**—Steely Dan—ABC
 - BROKEN HEART**—The Babys—Chrysalis
 - CAN'T WAIT**—Piper—A&M
 - CHICAGO XI**—Col
 - CLEAR SAILIN'**—Chris Hillman—Asylum
 - FRENCH KISS**—Bob Welch—Capitol
 - IN COLOR**—Cheap Trick—Epic
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - ROUGH MIX**—Townshend/Lane—MCA

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

- RUMOURS**—Fleetwood Mac—WB

- FOREIGNER**—Atlantic
- CSN**—Crosby, Stills and Nash—Atlantic
- FOGHAT LIVE**—Bearsville
- GOING OF THE ONE**—Yes—Atlantic
- JT**—James Taylor—Col
- I ROBOT**—Alan Parsons Project—Arista
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- LITTLE QUEEN**—Heart—Portrait
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB

WXRT-FM/CHICAGO

- ADDS:**
- CHICAGO XI**—Col
 - GAMBLE ROGERS**—Mountain Railroad
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - JAZZ LIPS**—Memphis Nighthawks—Delmark
 - LET'S GET SMALL**—Steve Martin—WB
 - PICCOLO**—Ron Carter Quartet—Milestone
 - ROUGH MIX**—Townshend/Lane—MCA
 - SNEAKIN' SUSPICION**—Dr. Feelgood—Col
 - TWILLEY DON'T MIND**—Dwight Twilley—Arista
 - VISITORS**—Automatic Man—Island

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

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- BAD REPUTATION**—Thin Lizzy—Mercury
- OOPS! WRONG PLANET**—Utopia—Bearsville
- STEVE WINWOOD**—Island
- NETHER LANDS**—Dan Fogelberg—Full Moon
- GOING FOR THE ONE**—Yes—Atlantic
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- IN COLOR**—Cheap Trick—Epic
- CSN**—Crosby, Stills and Nash—Atlantic

KSHE-FM/ST. LOUIS

- ADDS:**
- BROKEN HEART**—The Babys—Chrysalis
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - MAGIC IS A CHILD**—Nektar—Polydor
 - SECOND SEASON**—Point Blank—Arista

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

- GOING FOR THE ONE**—Yes—Atlantic
- CSN**—Crosby, Stills and Nash—Atlantic
- CRAWLER**—Epic
- GRAND ILLUSION**—Styx—A&M
- A FAREWELL TO KINGS**—Rush—Mercury
- BAD REPUTATION**—Thin Lizzy—Mercury
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- THUNDER ISLAND**—Jay Ferguson—Asylum
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
- STILLWATER**—Capricorn

WZMF-FM/MILWAUKEE

- ADDS:**
- AJA**—Steely Dan—ABC
 - KARLA BONOFF**—Col
 - CHICAGO XI**—Col
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - FRENCH KISS**—Bob Welch—Capitol

- HOPE**—Klaatu—Capitol
- MISSOURI**—Panama
- ROUGH MIX**—Townshend/Lane—MCA
- THE MISSING PIECE**—Gentle Giant—Capitol
- WILD ONES**—New Legion Rock Spectacular—Spectacular

HEAVY ACTION (airplay, sales, phones):

- CAT SCRATCH FEVER**—Ted Nugent—Epic
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M
- FOGHAT LIVE**—Bearsville
- GOING FOR THE ONE**—Yes—Atlantic
- GRAND ILLUSION**—Styx—A&M
- I ROBOT**—Alan Parsons Project—Arista
- LIGHTS OUT**—UFO—Chrysalis
- ONE OF THE BOYS**—Roger Daltrey—MCA
- RUMOURS**—Fleetwood Mac—WB
- THE BAND THAT MADE MILWAUKEE FAMOUS**—Bad Boy—United Artists

KQRS-FM/MINNEAPOLIS

- ADDS:**
- AJA**—Steely Dan—ABC
 - TERENCE BOYLAN**—Asylum
 - DONOVAN**—Arista
 - ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
 - FRENCH KISS**—Bob Welch—Capitol
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - TAKIN' THE STAGE**—Pure Prairie League—RCA

HEAVY ACTION (airplay):

- CAT SCRATCH FEVER**—Ted Nugent—Epic
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
- GOING FOR THE ONE**—Yes—Atlantic
- I ROBOT**—Alan Parsons Project—Arista
- JT**—James Taylor—Col
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- NETHER LANDS**—Dan Fogelberg—Full Moon
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TERRAPIN STATION**—Grateful Dead—Arista

KPFT-FM/HOUSTON

- ADDS:**
- AJA**—Steely Dan—ABC
 - BOP REDUX**—Hank Jones—Muse
 - BROWNSVILLE STATION**—Private Stock
 - FAST FORWARD**—Randy Pie—Polydor
 - FIRE ISLAND**—Herbie Mann—Atlantic
 - GO TOO**—Stomu Yamashta—Arista
 - INTOXICATION**—Rory Black—Chrysalis
 - LETHAL**—Dal Bello—MCA
 - THE MISSING PIECE**—Gentle Giant—Capitol
 - THE PEOPLE'S GROOVE**—Harold Ousley—Muse

HEAVY ACTION (airplay):

- AT THE END OF A PERFECT DAY**—Chris De Burgh—A&M
- CTI SUMMER JAZZ**—Various Artists—CTI
- DIAMOND NIGHTS**—Hummingbird—A&M
- DUNE**—David Matthews—CTI
- I'M FINE, HOW ARE YOU**—Airta—WB
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- MIRAGE**—Richie Havens—A&M
- PICCOLO**—Ron Carter Quartet—Milestone

- PLAYMATES**—Small Faces—Atlantic
- VISITORS**—Automatic Man—Island

KBPI-FM/DENVER

- ADDS:**
- AJA**—Steely Dan—ABC
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones

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

- MAGAZINE**—Heart—Mushroom
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- RUMOURS**—Fleetwood Mac—WB
- CELEBRATE ME HOME**—Kenny Loggins—Col

WNOE-FM/NEW ORLEANS

- ADDS:**
- AJA**—Steely Dan—ABC
 - CHICAGO XI**—Col
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - RINGO THE 4TH**—Ringo Starr—Atlantic
 - SECOND SEASON**—Point Blank—Arista

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

- I ROBOT**—Alan Parsons Project—Arista
- GRAND ILLUSION**—Styx—A&M
- I FEEL LOVE**—Donna Summer—Casablanca
- RUMOURS**—Fleetwood Mac—WB
- LITTLE QUEEN**—Heart—Portrait
- JT**—James Taylor—Col
- GOING FOR THE ONE**—Yes—Atlantic
- CSN**—Crosby, Stills and Nash—Atlantic
- DIAMANTINA COCKTAIL**—Little River Band—Harvest
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

KOME-FM/SAN JOSE

- ADDS:**
- AJA**—Steely Dan—ABC
 - CHICAGO XI**—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - GO TOO**—Stomu Yamashta—Arista
 - GONE TO EARTH**—Barclay James Harvest—MCA
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - LIVE!**—Golden Earring—MCA
 - PRISM**—Ariola America
 - ROUGH MIX**—Townshend/Lane—MCA
 - THE MISSING PIECE**—Gentle Giant—Capitol

HEAVY ACTION (airplay, sales):

- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- CSN**—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE**—Yes—Atlantic
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- LUNA SEA**—Firefall—Atlantic
- MAGAZINE**—Heart—Mushroom
- OOPS! WRONG PLANET**—Utopia—Bearsville
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TERRAPIN STATION**—Grateful Dead—Arista
- STEVE WINWOOD**—Island

KWST-FM/LOS ANGELES

- ADDS:**
- AJA**—Steely Dan—ABC
 - CAN'T WAIT**—Piper—A&M
 - CHINA**—Rocket
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - LUST FOR LIFE**—Iggy Pop—RCA
 - ROUGH MIX**—Townshend/Lane—MCA
 - SHE'S NOT THERE (single)**—Santana—Col
 - TAKIN' THE STAGE**—Pure Prairie League—RCA

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

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- FOGHAT LIVE**—Bearsville
- TERRAPIN STATION**—Grateful Dead—Arista
- STEVE WINWOOD**—Island
- IN CITY DREAMS**—Robin Trower—Chrysalis
- BAD REPUTATION**—Thin Lizzy—Mercury
- TWILLEY DON'T MIND**—Dwight Twilley—Arista
- TOM PETTY & THE HEARTBREAKERS**—Shelter
- PRISM**—Ariola America
- FRENCH KISS**—Bob Welch—Capitol

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AJA**—Steely Dan—ABC
 - ALREADY FREE**—Nick Jameson—Bearsville
 - BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
 - BROKEN HEART**—The Babys—Chrysalis
 - HOLD IT**—Radio Stars—Cheswick
 - LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - MAX'S KANSAS CITY VOL. II**—Various Artists—Ram
 - OXYGENE**—Jeane-Michel Jarre—Polydor
 - ROUGH MIX**—Townshend/Lane—MCA

HEAVY ACTION (airplay in descending order):

- ROUGH MIX**—Townshend/Lane—MCA
- OOPS! WRONG PLANET**—Utopia—Bearsville
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- LUST FOR LIFE**—Iggy Pop—RCA
- MY AIM IS TRUE**—Elvis Costello—Stiff (Import)
- TWILLEY DON'T MIND**—Dwight Twilley—Arista
- PLAYMATES**—Small Faces—Atlantic
- CRAWLER**—Epic
- BAD REPUTATION**—Thin Lizzy—Mercury
- IN CITY DREAMS**—Robin Trower—Chrysalis

KZEL-FM/EUGENE

- ADDS:**
- BROKEN HEART**—The Babys—Chrysalis
 - CAPTURED**—Target—A&M
 - FAST FORWARD**—Randy Pie—Polydor
 - HEART & SOUL**—Danny Peck—Arista
 - IN CITY DREAMS**—Robin Trower—Chrysalis
 - MAGIC IS A CHILD**—Nektar—Polydor
 - MAX'S KANSAS CITY VOL. II**—Various Artists—Ram
 - ROUGH MIX**—Townshend/Lane—MCA
 - STRANGER**—Billy Joel—Col
 - VISITORS**—Automatic Man—Island

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

- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- A FAREWELL TO KINGS**—Rush—Mercury
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- AJA**—Steely Dan—ABC
- I ROBOT**—Alan Parsons Project—Arista
- RAM JAM**—Epic
- TOM PETTY & THE HEARTBREAKERS**—Shelter
- FRENCH KISS**—Bob Welch—Capitol
- CHICAGO XI**—Col
- DIAMANTINA COCKTAIL**—Little River Band—Harvest

Dialogue (Continued from page 12)

highly-paid businessmen, not just kids off the street. That's the thing we figured out early on: you've got to have really good people to run things for you. We took four of our best managers and pulled them in as sort of area managers: one guy is going to do merchandising, one guy is going to do operations, one guy is going to do purchasing, that sort of thing. And we're hoping that these people will be the managers for our next Tracks operations. But the way it's staffed, particularly at the general manager level and at the area manager level, is a lot different from one of our Record Bar stores. We've got top people in there, and we're going to be sure that we shake it down and find out what the problems are so we can solve them early.

RW: How about Tracks from an employee's point of view? Are you concerned that Tracks maintain the family atmosphere you've fostered in the Record Bar stores?

Bergman: We're very concerned about that. The greatest thing that a company like ours can do is to engender a family atmosphere and have a guy feel like it's his company. You just do the best you can. And the best you can is to get the people running your stores and the people working in them to feel good about them; then they'll feel good about the company, because they represent it. It's the supervisors and the store managers—those are the people who cause the family feeling. We're putting the same kind of people into Tracks as we've put in all our other stores, so we hope it'll be the same.

We lost that for a year or two when we were growing so fast. It wasn't that way at all. If you had been at our convention even in Los Angeles, three years ago, there would have been a different feeling. Down here it's just super. It's a big love affair.

RW: How does one get that back once it's lost?

Bergman: One of the ways we got it back was by hiring David De-Fravo, who started in our warehouse as a stock boy when he was in college. Primarily we're trying to treat our people a lot better. We've always tried to feel for the people who ran our stores. But for awhile we lost the real feeling for them, and David has really helped bring that back. The company really cares about them, and in that way they feel good about the company. We changed our salary structure, we changed our benefits program—we're just more responsive to the needs of our employees. It's the most important thing we do and we're working on it like crazy all the time.

RW: I generally call you at the end of each quarter to find out how business was during the quarter. For the last couple of years there's always been a percentage increase, sometimes as much as 30 percent over the previous period a year earlier. There are a number of factors that go into making a company successful. What is it that the 75 Record Bar stores do so well that results in such a high percentage increase?

Bergman: This year we've had probably the biggest percentage increase we've ever had in our company. I think there are several things that go into it. The most important thing is that the people feel better about our company. They've worked harder in our stores, they've just busted their asses to make it work. No matter what I do I can't make it happen; those people in the stores have to make it happen. They have to care. They have to care when a 45-year-old woman comes in to buy her daughter a present. If everyone in the store stands around and looks at the ceiling, she'll probably walk out. But if someone walks up and is warm and friendly and tries to help, it's a whole different story. It's the difference between maybe a thirty dollar sale and no sale. If you're in retail you know those sorts of things. I ran a store for a long time, so I understand how a store manager or his people can affect sales. As much as 20 or 30 percent I think. We can see when a good store manager goes in to a store sales go up. That's the first thing and the most important thing. No doubt about it.

We've raised our inventories tremendously. That's got to have an effect. Obviously it's easier to do higher dollars when you have higher inventories. We're still trying for the same turn numbers, but it's just a lot easier when you've got inventory in your stores.

We're doing a much better job of merchandising than we were a few years ago. Our people are staying with us longer because they're happier with the company. And as they stay with us they learn more about how things really sell. It's not just putting up a pretty display, but it's selling the display. When we run a manufacturer's contests, and we've run a million of them, I think our people have now learned that it's not just to win the damn prize but to sell some records. Of course, I think most of the displays they set up sell. That's been a real key for us. We've gotten tremendous manufacturer cooperation this

year, which has really helped us. And I think malls have been the proper place to be at this time. We saw it nine years ago when we first started opening stores in malls. For our kind of operation that's the right place to be. I think the mall traffic is up. So placement has helped us. And some of our malls have finally matured. That takes a few years. Just a lot of things. You don't have a 30 or 35 percent increase in a company our size without a lot of things going into it.

RW: During the manufacturers meeting at the convention one rep was heard to say, "Record Bar will never become a hit house." Is it becoming harder not to be a hit house?

Bergman: No. I told you we increased our inventory tremendously, and it's all been in catalogue. Every bit of it. And I think most of our extra volume has been catalogue too. That means profits, because you don't have to give your catalogue away. No, we're never going to become a hit house. I've got a theory about the record business, and my father felt the same way, and that is if you're going to run a record store and want to do a lot of business the only way to do it is to have a lot of different records for a lot of different kinds of people. We started in small towns. So if you wanted to do 300,000 dollars in a small town—this is 10 or 15 years ago—you had to have a lot of different kinds of records. You had to have classics, you had to have folk. We were early on so many things with so many kinds of people. My father used to say he didn't know anything about the record business so he just bought everything. And it worked. Also it goes back to the fact that the people in our stores are into music so much and I feel the same way. When it comes right down to it I'm a music freak. I was a collector long before I was in the music business. And I was in the record business when I was about 12 or 13. I've got a wide variety of tastes, and the people who work for Record Bar are the same way. I've always felt that one of our stores or anyone's stores should have a library feeling also, besides just having the hits at the front of the store. If somebody comes in and wants to buy Beethoven's Fifth or something he ought to be able to see three or four versions at least. So he can make the choice. It's the collector in me that says we should do that for our customers.

RW: Do you find it necessary to promote and merchandise the catalogue more aggressively in order to do well with it?

Bergman: As a matter of fact no. We get all that walk-by traffic in malls, so we try to merchandise very intensively at the front of the store to bring people into the store. Once we get the consumer who's looking for catalogue, if he's impressed by our selection he comes back. It's hard to advertise to that point. When you start talking about your wide selection in catalogue, first of all you've got to pay and second of all it's hard to sell it. Media is a whole different ball game for us. With Tracks we're going to have to use some different media and different ways of selling than we have before. But in our Record Bar stores it's not too hard because you get all the walk-in traffic off the malls.

RW: Is Record Bar essentially going to remain a small town operation? You closed your L.A. store.

Bergman: We're operating in several large cities and we'll continue to operate in several large cities. I tell you, the nicest thing about operating in small cities is that you don't have a lot of competition. It's everybody in the company is from basically small towns in the South. Everybody's comfortable in small towns. So yeah, we'll probably pretty much stay that way. ☺

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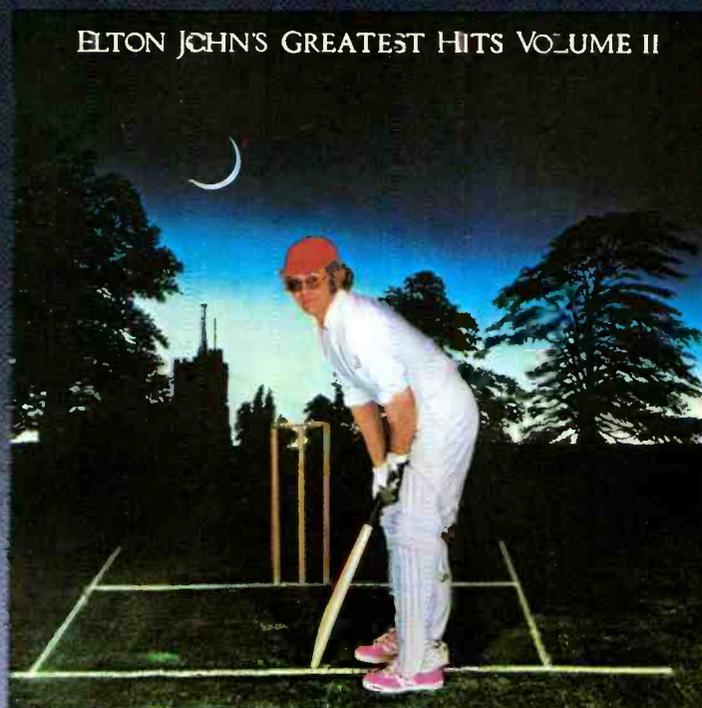
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MCA-3027

MCA RECORDS

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RADIO WORLD

Stranglers at WPLR



The Stranglers are shown visiting the studios of WPLR in New Haven. Shown (from left) are Martin Rushent, producer of the Stranglers' two A&M albums; George Gilbert, A&M Hartford promotion representative; Joe Damio (Stoneman), WPLR air personality; Eddie Wazzo, WPLR air personality; Chip Triste, WPLR air personality; Jet Black of The Stranglers; and Hugh Cornwell, of The Stranglers. The group will soon be out with its second A&M album lp, "No More Heroes."

AM ACTION

(Compiled by the Record World research department)

■ **Debby Boone** (Warner/Curb). This instantly familiar record is making moves like a novelty record. Almost entire chart jumps, the likes of 19-1 WQXI, 25-3 WLS, 26-6 WDRQ, 26-9 WOKY, 26-5 KDWB, 12-1 WCOL, 14-1 WMET, 12-1 CLW, 11-1 WTIK, 15-2 KLIF are the norm here. Also of note: 18-10 WFIL, HB-19 KFRC, 3-1 WPGC, HB-27 WHBQ, 25-11 Z93, 31-22 KSLQ, 32-18 KXOK, HB-28 WSAI, 21-15 KSTP, 1-1 KJR, HB-37 WNOE, 1-1 KRBE and 1-1 KILT. Fills in holes with KHJ, WZZP, KTLK and WMAK.

Barry White (20th Century). The fastest crossing record on the street right now with pop sales preceding and airplay following through. Picked at KHJ, KXOK, WOKY, WZZP (24), WMET, WHBQ (29), WPGC, WQXI and Z93. Jumps 21-8 WDRQ, 10-9 CKLW, 18-6 96X, 31-25 WQAM, LP-30 WMAK, 23-21 Y100. Sits at 26 with a bullet on this week's singles chart.

(Note: The LP is enormous and is competing with albums in the top 40.)



England Dan & John Ford Coley

Firefall (Atlantic). The new action comes collectively out of the middle of the country, with an early shot at WLS (23), WOKY and Q102. Building a case in numbers and includes 23-18 WPGC, 19-14 KSTP, 26-24 KTLK, HB-25 WKBW, 29-28 13Q, 40-38 WQAM, 30-28 WMET, 29-26 KSLQ, 25-23 KXOK, 25-22 WNOE, 32-30 WTIK, HB-20 WZUU, 10-6 WQXI-FM, 29-22 WHHY, 30-21 WANS, 39-32 WPEZ and HB-27 WCAO. New on WIFI, KYNO, WAVZ, 98Q and KGW.

Chicago (Columbia). By far the most added of the week both at the primary and secondary levels. Goes full time at Y100, WLAC, Z93, WDRQ, KSLQ, KLIF, WNOE, WMET, KTLK, KING, WOW, WQXI-FM, WCAO, KYA, WAIR, WISE, KFYZ, KVOX, WNDE, KJRB, WRFC, WANS, WTIK-FM plus lots and lots more. Some early achievements are 37-30 KXOK, extra-27 WPGC, HB-25 KJR, HB-21 KSTP, HB-29 WPRO-FM, HB-29 WIFI, HB-28 KXX/106, HB-24 KCPX, HB-27 WBBF, HB-31 WFLB, HB-29 KYNO. This week's Powerhouse Pick.



Bee Gees

Note: Both the single and the new LP debut as Chartmaker on their respective charts.)

Rita Coolidge (A&M). Standing firmly on the mass appeal base that the success of her recent single created the action on the new one is just about exploding. Early sales in some spots combined with immediate numbers at heavyweight stations forecast a fast and easy stride to the top. Picked at KDWB (27), Q102, WQXI, 96X, KSTP (23), KTLK, KBEQ, WAVZ, WTIK-FM, KFYZ, WOW, WLOF and WISE. Jumps include 31-20 KXOK, 32-29 WNOE, HB-27 Z93, 24-15 KVOX, 30-18 WORD, 29-23 WAAY, HB-29 WCAO, 16-11 WQXI-FM, HB-26 KJRB plus lots more.

Crystal Gayle (United Artists). The numbers tell a better story here each week: 23-16 WKBW, 38-31 WLAC, 38-26 KXOK, 9-5 WMAK, 30-25 WPGC, 25-16 KDWB, 24-20 Z93, HB-24 KJR, 5-5 KRBE, 25-15 WOW, 16-11 WSGN, 29-20 WCAO, 32-26 WAIR, HB-28 WBBQ, 20-15 WAAY, 28-22

(Continued on page 148)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ WEAQ radio seeks a business-like, research-oriented, music programmer with good air skills to perpetuate success for one of America's finest secondary market stations. Compensation, benefits and working environment are all above average for stable individual seeking long-term relationship. Your materials including tapes should be directed to **Steve Dickoff**, Operations Manager, WEAQ P.O. Box 1, Eau Claire, Wisc. 54701. EOE/M-F . . . **Scott Christensen**, formerly PD of WEAQ, has taken a PD position at K TSA in San Antonio.

Congratulations to all these people who have been promoted recently; **WIFI-Jeff Robbins** promoted to MD, (he'll see promo people on Tuesdays between 9:30 a.m. and 1:00 p.m.); **WAUG-Steve York** to asst. PD and holding his MD position; **Jack Gregory** to operations PD from WAXY, 96X and WQAM; **Chuck Whittaker** to production director, and **Mark Beall** to public affairs director; **Michael St. John** to WHCN, mornings, from WSAR; **WISE-Mike Edwards** to asst. MD; **WBKN/WGOT-FM-Larry O'Neal** to general manager from WPPI and numerous other stations; **Richard Wyckoff** to assistant general counsel of the NAB; **KYNO-Chris Van Kampf** to PR, **John Berry** to MD; **WPEZ-Beau Raines** to PD; **WICC-Bob Mitchell** to all nites from weekends, and **Dana Stevens** to weekends; **WROK-Bob Goode** to PD from WSAI; **KAAY-C. David Hamilton** to PD; **WTIC-FM-new line up:** 6-9 a.m. **Michael St. John**, PD, from WMPS; 9-noon **Mike McKay** from WKAP; noon-3 p.m. **Rick Donahue** from Z96; 3-6 p.m. **Jerry Daniels** from WHYN; 6-10 p.m. **Billy Lenkey** from WCGQ; 10-2 a.m. **Cosmic Phoenix** from KDWB; 2-6 a.m. **Dan Collins** from WMEE, and **Mike Joseph**, consultant; new line up at WLOF: 6-10 a.m. **Scott Walker**, asst. PD from WYNE; 10-3 p.m. **Burt Brown**; 3-7 p.m. **Reggie Blackwell** co-MD from WRFC; 7-midnight **Cowboy O'Neil**, co-MD from CK-101; and midnight to 6 a.m. **Gary Collins**. Again, a big congratulations to all of you who have been promoted!

Opening for a 9 p.m.-1 a.m. person at WISE. Contact **Ray Williams** at 90 Lookout Rd. Asheville, No. Carolina, 28804. Tapes and Resumes. EOE/M-F . . . Opening for a nite person at WJBQ. Tapes and Resumes to **Andy Carey** at P.O. Box 46, Canal Plaza, Portland, Me. 04111. EOE/M-F . . . Opening for a production person at KFYZ. Tapes and Resumes to **Dan Brannon** at P.O. Box 1738, Bismarck, No. Dakota, 58501 . . . All record company's are appreciated if these two stations could get better record service: **WLOM-FM/AOR** P.O. Box 1170, Orleans, Mass. 02653. Phone: (617) 255-3220. Att: **Phil Redo**. And, **WBKN/Top 40** oldies and currents, 103 School St. Newton, Ms. 39345, Att: **Larry O'Neal** . . . A special congratulations to **R. C. Rogers** and his staff at WRBR for a great book! Also, congrats to the GM, **Vince Ford** for all his support in this past year.

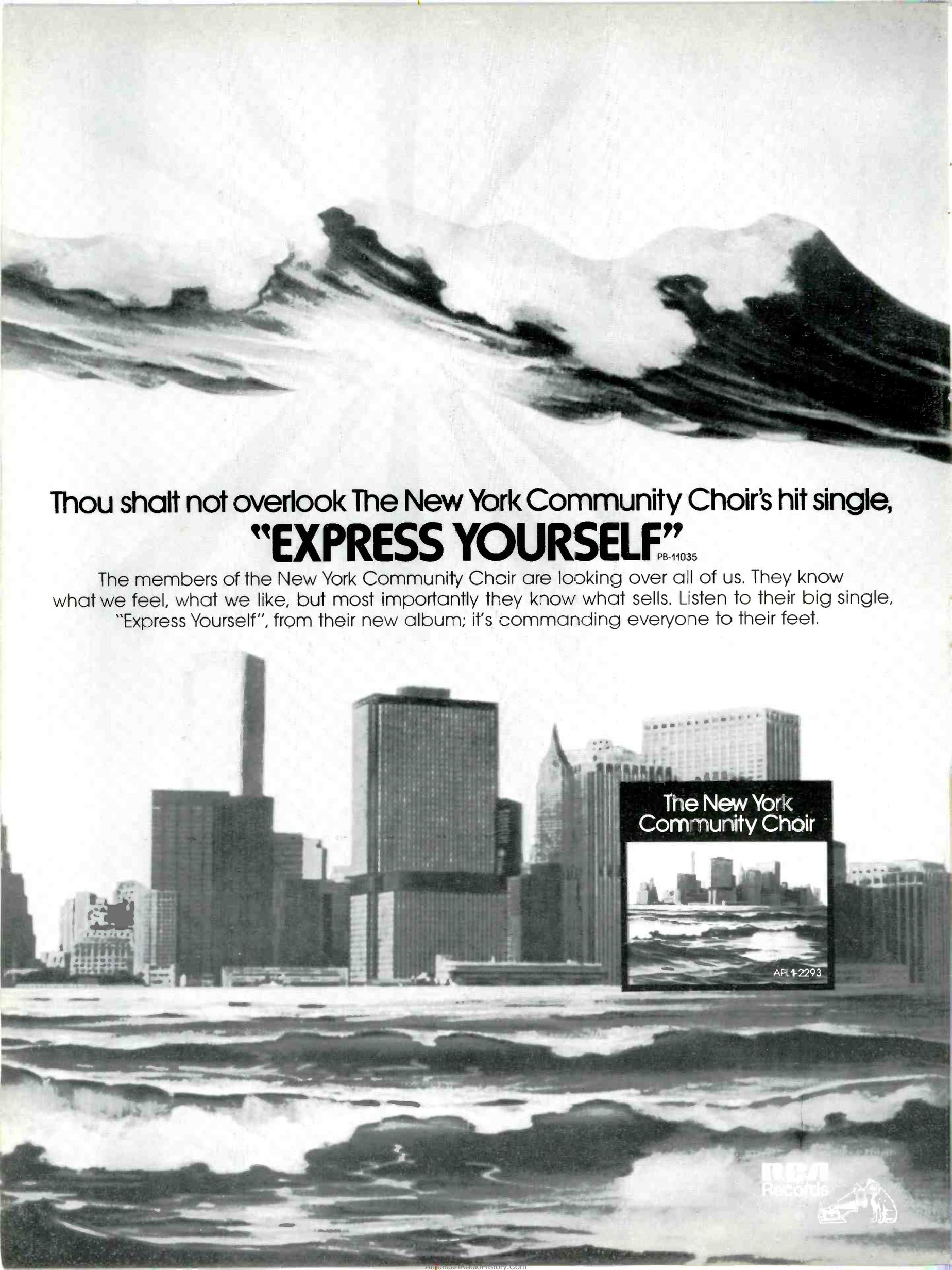
New line-up at WJMO—**Elgin Reynold** morning drive, **Erik Stone** 10 a.m.-3 p.m., **PD Lynn Tolliver** 3-7 p.m., **Mansfield Manns** 7-midnight and **Kelly Jones** is doing the all nighter. . . Congratulations to the new WYLD PD/MD **Ron Singleton** . . . New KATZ PD **Henry Lyles** announced the latest jock line-up of **Doug Eason** 6-9 a.m., **Don Clark** 9-noon, **Billy Ryan** noon-4, **Harry Lyles** 4-8 p.m., **Gary Starr** 8-midnight and **Steve Winston** midnight-6 a.m., **Chico Brown** remains as MD.

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October 1, 1977

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Records



Gospel: Growing All The Time

The growth of gospel music from unrecorded songs heard only in churches into a multi-million dollar record business is one of our industry's best-kept secrets. While to many in the secular record and radio fields gospel represents unknown — and monolithic — territory, the gospel spectrum is actually broad and colorful, encompassing spiritual and inspirational gospel, "Jesus rock" and other styles performed by soloists, families, quartets, choirs, instrumentalists, preachers and comedians.

Still, gospel differs from other branches of the record industry in that its message always transcends the medium. The melodies or the instruments may vary from artist to artist, but the Christian theme remains predominant. How that difference affects the way gospel labels and allied companies go about their business is one of the chief concerns of this special.

Record World has made a continuing effort to recognize the gospel industry and to further its message with the inclusion of a regular gospel section in the magazine. If to our readership the gospel record business has seemed mysterious, the pages that follow should demonstrate that gospel people view themselves as an aggressive, progressive industry with an audience that is already large, and growing all the time.

Gospel: Music with a Timeless Message

By DON CUSIC

■ When rock 'n roll and the sounds we know today as pop music began, they were strongly influenced by gospel music. It's ironic, then, that today's gospel music is so strongly influenced by rock and pop music.

Although those involved in gospel music are in the same business as their counterparts in the "secular" world, both have kept their distance. There are examples of major secular labels signing gospel artists or recording gospel songs and even some examples of successful gospel songs and albums in the pop world, but for the most part they have remained distant.

The primary reason for this difference is that, while the secular world is interested mainly in selling pieces of vinyl, the gospel world is primarily concerned about the message on the vinyl. While both strive to sell records, the secular market views it chiefly as a business while the gospel market sees it as a Christian ministry.

Gospel music has often been stereotyped within the music industry as second class with record sales attributed to individuals and groups selling out of the back of a bus at their shows. It has been accused of being the music of a backwoods and backwards audience. Gospel music is riddled with stories of the hypocrisy of the performers.

In truth, it is as "hip" and sophisticated as any other form of music. It is a multi-million dollar industry with less than 10 percent of total sales coming from the "back of buses." Its fans include a cross-section of America—old and young, rich and poor, white collar and blue collar workers. Although every gospel performer doesn't practice what he sings or preaches, the great majority are truly committed Christians who view their performances as a ministry.

The first gospel music was the Psalms of David, singing praises to the Lord. The first church music was the Gregorian chants, used in the Roman Catholic services in the Middle Ages. It was basically monophonic and non-metrical.

Hymns were developed in churches for the congregations a little later that had more melody. Folk songs were used for melodies and gospel lyrics were added for some songs while some blacks used work songs, with their strong rhythms, as a basis for adding lyrics and making them gospel songs.

In the early 1900s in America, gospel music was still primarily sung in churches, although the boundaries had begun to spread. There were singers who went from church to church singing, being paid from "love offerings" after their performance. Too, there were a growing number of individuals and groups who began performing outside of churches at "singin's," school-houses, etc.

In the late 1930s and early 1940s, gospel music was being

heard on the radio with a number of gospel performers having their own programs in the era that saw radio nurture live talent instead of records. This radio exposure led to increased bookings in the radio listening area so that some groups and individuals could support themselves totally by singing gospel music instead of it being a hobby or sideline.

As recordings were made in America, gospel music was recorded too and some discs experienced good sales. It was still

basically the same music you would hear in churches.

It may be noted here that there is a major difference between black gospel and white gospel, stemming from the separate cultures and churches where the two developed. There are now some exceptions here—Andrae Crouch, a black performer, appeals primarily to a white audience and the new wave of contemporary Christian artists such as Walter Hawkins, Edwin Hawkins, Bill
(Continued on page 99)

Nashville Is Gospel Territory

By MARGIE BARNETT

■ Nashville has long been known as Music City, USA, with country being the main music style. But there is another music genre blossoming in Nashville, becoming more and more prevalent, growing silently yet at an amazing rate—gospel.

Gospel music and Nashville go hand-in-hand, more so than a lot of people realize. The gospel music industry comprises a large part of the Nashville music community in the form of publishing, recordings, record manufacturing and sales, artist bookings, broadcast media and other various activities.

RW contacted many of the local music businesses to estimate the volume of gospel in Nashville and compiled the following facts and figures.

In the publishing field there are several houses that deal solely with gospel music. Centerpoint/Rontom publishes 50-60 new songs per year; Goff, 15-20 per year; and Gordon Jenson, 20 per year. Last year Sumar added eight or nine new titles to their catalogue of 500; and Paragon averages 150 per year with an 800 title catalogue. Canaanland, publishing 50-75 new songs each month with a catalogue of 600 songs, sold

over 200,000 copies of sheet music on "One Day At A Time" and 200,000 plus copies of the American Country Hymnbook. With 3500 titles in its catalogue, the Benson Company adds approximately 200 new tunes per year, selling 50-75,000 copies of sheet music during the life of a good song. Then Ben Speer Company publishes songbooks and sheet music, selling approximately \$80,000 worth in retail and distributor sales in the last 12 months.

Goldline/Silverline derives 85 percent of its revenue from its gospel catalogue, adding 10 new titles in the past year. The House of David publishes 100 songs per year with gospel comprising one quarter of the business. Triune Music, about 65 percent gospel, adds 100-150 new titles per year to its 300 song catalogue. The black gospel record company, Nashboro, is the main outlet for Excellorec Music. Approximately 325 titles are added each year to compile a present catalogue of 5000 titles.

RW's survey of some of the studios in Nashville revealed that most do have some gospel activity. Audio Media Recorders estimate that 10-15 percent of its business is gospel; Bradley's Barn—15 percent; Woodland—15 percent; Studio One—30-40 percent; Sound Lab—50 percent; and Superior—90 percent. The first two thirds of the year, gospel averaged 60-70 percent of Soundtrack's business; however, the past four months it has slacked off to about 40 percent. LSI records about two gospel albums per month, and Hilltop, 30 percent gospel, estimates 10 albums per month.

Sound Stage is working with the audio tracks for the PTL (Praise The Lord) Club television show and Oral Roberts' specials. Their total gospel involvement is 80-85 percent. The Benson company found it practical to build its own studio, citing environment,
(Continued on page 99)

Gospel Radio Comes on Strong

By VICKI BRANSON

■ Boasting 123 full-time and 800 part-time stations, gospel radio is coming into its own.

New stations are emerging all the time, with some changing from music formats and others just changing their Christian music format. Formats range from adult MOR contemporary Christian music to simply gospel music. The former is a subtle blend of contemporary Christian artists and artists best known for other types of music performing a gospel tune, and the latter, pure gospel music from traditional artists. Other formats include totally contemporary artists with no traditional groups included, a combination of all gospel artists, solid soul and spiritual gospel, and blends of traditional, contemporary soul and spiritual.

Some formats include sermons, others are total music stations. Some are non-profit stations and others are commercial stations. Public service announcements are a must, news a must (some local news only, others with network news), some employ a form of wire service and most include sports broadcasts. Most gospel-radio stations are programmed by a combination of listener requests and station personnel favorites.

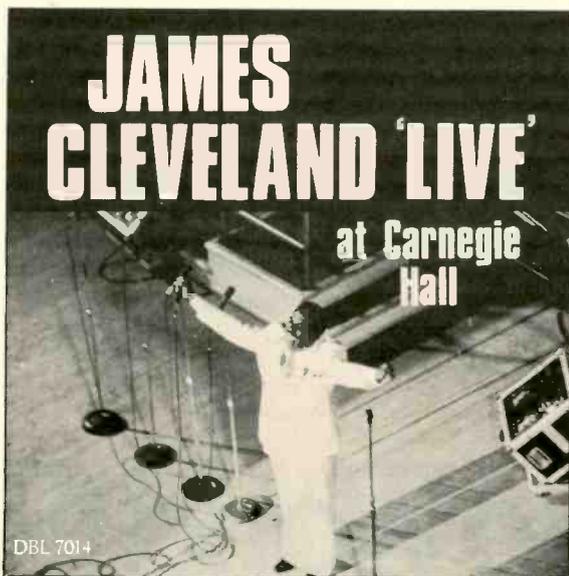
Some call area stores and use the sales figures in programming. All gospel radio stations will advertise a group or artist appearing in the market and help promote the show and welcome artists visits to the station.

Most stations aim at total demographics with newer gospel formats leaning toward the 18-34 audiences.

A move has been made by some programmers to take sermons off the air, with the feeling music is the format and sermons should be reserved for church. Top gospel labels agree. Other programmers feel reaching people is the important goal and they should do it any way possible.

Gospel music is growing in sales and dates booked with radio a major factor. According to Bob Benson of the Benson Company, 50 million is an estimated figure of potential gospel music listeners and buyers. A top gospel lp today sells in a range of 30 to 50 thousand copies. In order to reach the remainder of those 50 million listeners and turn them into buyers, perhaps it is time to look at gospel radio not only as the business of ministry, but also as the ministry business.

Rejoice.

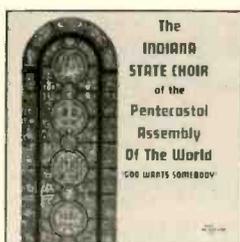


A James Cleveland concert performance is a celebration of life itself. His new album recorded live at Carnegie Hall captures all the electrifying excitement of gospel music's number one artist. This special

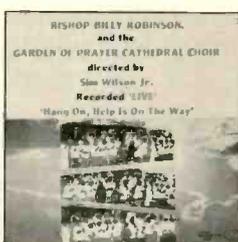
two-record set also features The Southern California Community Choir, The Cleveland Singers, The Troubadors, Harold Williams, The New York Gospel Symphonette Orchestra directed by Alexander Hamilton, and narration by Edna E. Tatum.

“James Cleveland ‘Live’ at Carnegie Hall”

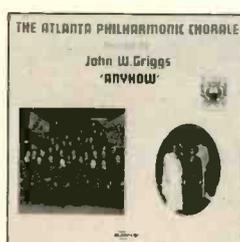
And these other great new releases from Savoy Records, the number one gospel label.



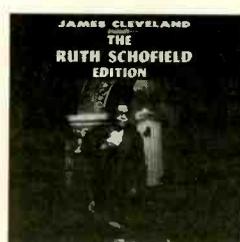
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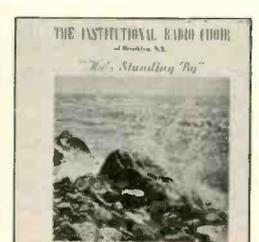
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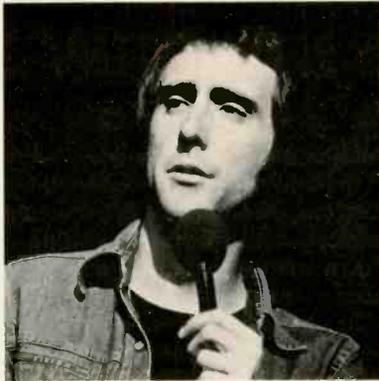
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Distributed by Arista Records.

SAVOY



Jimmy Swaggart



Dallas Holm



Evie Tornquist



Reba



Henry & Hazel Slaughter



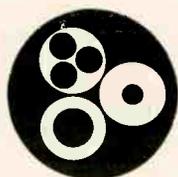
Dogwood



Bill Gaither Trio



Lanny Wolfe Trio



Record World 1977 Contemporary

Top 20 Albums (Contemporary & Inspirational)

1. ALLELUIA
The Bill Gaither Trio—Impact
2. GENTLE MOMENTS
Evie Tornquist—Word
3. 99 & 44 100's% GOODMAN'S
The Happy Goodmans—Canaan
4. PRAISE II
The Maranatha Singers—Maranatha
5. THIS IS ANOTHER DAY
Andrae' Crouch—Light
6. 12TH ANNIVERSARY
The Inspirations—Canaan
7. SOMETHING BEAUTIFUL
The Bill Gaither Trio—Impact
8. LIVE—A NIGHT OF INSPIRATION
The Inspirations—Canaan
9. GOD'S GONNA BLESS
Jimmy Swaggart—Jim
10. PRAISE BE TO JESUS
The Bill Gaither Trio—Impact
11. LIVE
The Hinsons—Calvery

12. HOME WHERE I BELONG
B. J. Thomas—Myrrh
13. A BRAND NEW TOUCH
The Lanny Wolfe Trio—Impact
14. RAMBO COUNTRY
The Rambos—HeartWarming
15. IN THE NAME OF JESUS
Jimmy Swaggart—Jim
16. MIRROR
Evie Tornquist—Word
17. LADY
Reba—Greentree
18. THE WORD
Ken Copeland—Ken Copeland Productions
19. COVENANT WOMAN
Janey Grine—Sparrow
20. DALLAS HOLM & PRAISE LIVE—Greentree

Top Male Artist (Inspirational)

1. JIMMY SWAGGART—Jim
2. ANDRAE' CROUCH—Light
3. DOUG OLDHAM—HeartWarming

Top Male Artist (Contemporary)

1. DALLAS HOLM—Greentree
2. KEN COPELAND—Ken Copeland Productions
3. BARRY McGUIRE—Sparrow

Top Female Artist (Inspirational)

1. EVIE TORNQUIST—Word
2. HAZEL SLAUGHTER—HeartWarming
3. PATTI ROBERTS—Paragon

Top Female Artist (Contemporary)

1. REBA—Greentree
2. NANCY HONEYTREE—Myrrh
3. JANEY GRINE—Sparrow

Top Duo (Inspirational)

1. HENRY AND HAZEL SLAUGHTER—
HeartWarming



Chris Christian



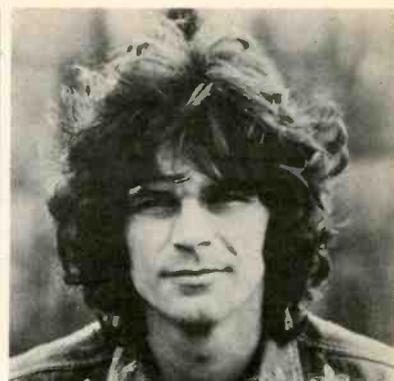
Pam Mark



Annie Herring



Bobby Grove



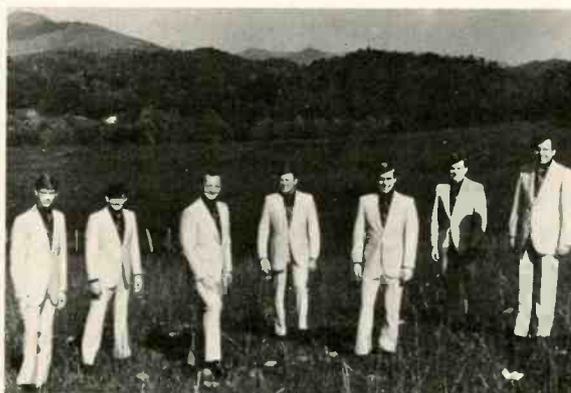
B.J. Thomas



The Downings



J.D. Sumner

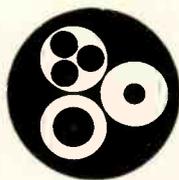


Inspirations



Mike Warnke

Gospel Awards & Inspirational



Top Duo (Contemporary)

1. DOGWOOD—Lamb and Lion

Top Trio (Inspirational)

1. THE BILL GAITHER TRIO—Impact

Top Trio (Contemporary)

1. THE LANNY WOLFE TRIO—Impact

Top New Male Artist (Contemporary)

1. CHRIS CHRISTIAN—Myrrh

Top New Female Artist (Contemporary)

1. PAM MARK—Aslan

Top New Female Artist (Inspirational)

1. ANNIE HERRING—Sparrow

Top New Male Artist (Inspirational)

1. BOBBY GROVE—QCA

Top Crossover Award

1. B. J. THOMAS—Myrrh

Top Group (Contemporary)

1. THE DOWNINGS—Impact
2. THE MARANATHA SINGERS—Maranatha
3. TEDDY HUFFAM AND THE GEMS—Canaan
4. THE IMPERIALS—Word

Top Group (Inspirational)

1. THE INSPIRATIONS—Canaan
2. THE HAPPY GOODMAN FAMILY—Canaan
3. THE BLACKWOOD BROTHERS—Skylite
4. THE SPEERS—HeartWarming
5. THE KINGSMEN—HeartWarming
6. THE LEWIS FAMILY—Canaan

Top Non-Musical Artist (Contemporary & Inspirational)

1. MIKE WARNKE—Myrrh

Gospel Music Ambassador Award

J.D. SUMNER—QCA

Meeting the Needs of the Christian Audience

■ A recording of an imaginary football game is an unlikely idea. And more unlikely still is the idea that such a recording could develop into the world's largest Christian communications company, with record, book and music publishing and magazine divisions.

But that is exactly what happened. And that company, Word, Incorporated of Waco, Texas, this year celebrates 25 years of "spreading God's Word through every medium of modern communications."

Back in the early fall of 1950, Ted Nichols, the young minister of music at First Baptist Church, Hearne, Texas, approached Jarrell McCracken, a Baylor University student and local station sports announcer, with a novel idea. Nichols was setting up the program for a local youth rally. Perhaps McCracken could use his background as a sports announcer to develop a talk that might somehow compare the Christian life with a football game. McCracken was interested. But he was at a complete loss when he tried to put the idea into a meaningful 10-minute talk. But Nichols was a persistent young man. He gave McCracken a copy of a magazine article written by another young student, Jimmy Allen, at Howard Payne University. It was an imaginary play-by-play broadcast of the struggle between Christianity and the forces of evil, broadcast over a station with the call letters W-O-R-D. It was called "The Game of Life."

That night McCracken wrote a complete script and, with the help of two station engineers, McCracken added he exciting sounds of a real game and recorded "The Game of Life" on two 78 rpm transcriptions. The recording of "The Game of Life" was so successful that Nichols brought back from his youth meeting a list of about a dozen people who wanted copies of the records.

By the fall, McCracken's only copies of "The Game of Life" were in constant demand. In December he somewhat reluctantly placed an order for 100 copies of the two-record set. For a young ministerial student, the \$70 cost represented a major investment.

A friend suggested that those first labels bear the name of the mythical radio station that broadcast "The Game of Life"—WORD. It was beginning to look more and more like Jarrell McCracken was in the recording business. And Jarrell Franklin McCracken, the young ministerial student

from Baylor—the sports announcer who finally consented to try the "Game" idea—was to discover in the two fragile phonograph records the elements that would change the course of his entire life . . . and result in the world's largest Christian communications company.

In 1951 Word pressed a second record, the voice of baritone Frank Boggs. And with the help of friends, McCracken created Word, Incorporated.

The early days were not easy. At first McCracken and his associates operated out of the kitchen of his tiny apartment. It seemed that financial disaster was always just around the corner. But loans from friends who believed in what he was doing and family savings were pumped into the company.

Looking back on those first days, McCracken recognizes now that had the fledgling company been located in a record industry center like Los Angeles or New York, it almost certainly would have failed.

"In Waco, Texas," McCracken

recalls, "there was no one around to say 'You can't do that' or 'It won't work.' We just went ahead and did it."

After several moves to accommodate growth, in 1960 Word moved to a brand-new home at 4800 West Waco Drive in Waco, Texas. Hundreds of well-wishers listened as noted news commentator Paul Harvey and special guest Ethel Waters shared in the dedication of that new building. And that dedication seemed to mark a new period of growth at Word.

For Word, the sixties were marked by expansion in many directions. The company acquired Sacred Records and entered the music publishing field.

In the summer of 1965 Word announced that it would publish Christian books. One of its first was a book written by an obscure Episcopalian layman named Keith Miller. The book was "The Taste of New Wine." It became a best seller, and to this day it remains a classic account of one man's struggle for personal renewal.

Soon the Rodeheaver Com-

pany, one of America's oldest and most respected sacred music publishers, was purchased. And Word's music division created the first fully staged Christian folk musical. New record labels were developed—Canaan for gospel music, and later Myrrh.

As the sixties were drawing to a close, Word assumed the publication of Faith/at/Work magazine, a publication offering inspiration and guidance for the growing renewal movement in the church.

Today, Word is alive with new names, new faces, new talents, new sounds and new areas of concern. Its music sings the bright language of youth and the warm sounds of inspiration. Its books, by a wide range of authors, speak to areas of deep personal need and to the pressing concern facing today's church and the world at large.

"The past twenty-five years have been an incredible adventure," McCracken says. "We are grateful to have had some small influence as instruments of re-

(Continued on page 24)

ABC Gathers Gospel Momentum

■ Since acquiring the prestigious Peacock gospel label and its subsidiary, Songbird, in 1973, ABC Records has been deeply involved in both the development and expansion of gospel music. In the last four years, the label has successfully supported moves by several artists on the roster towards a more contemporary spiritual approach, maintained its strong backing of those staying with traditional gospel, and been active in signing new gospel talent.

The label's commitment is reflected by numerous accomplishments among label acts. The Dixie Hummingbirds, long one of gospel's most respected groups, teamed up with Paul Simon shortly after the transition to ABC, and scored a number one pop record, "Love Me Like a Rock." The Hummingbirds subsequently won a Grammy in the gospel category. Another past Grammy winner is Inez Andrews. Andrews' popular hit, "Lord Don't Move That Mountain," established her as one of gospel's all-time great singers. Perhaps most noteworthy, one of the label's most recent signings, Tessie Hill, has been credited by the media as the one most singularly responsible for the "renaissance of gospel music in the '70s."

To broaden its active role in gospel, ABC Records has recently



Tessie Hill



Inez Andrews

appointed Sonny Carter as national director of gospel a&r. Carter, an ordained elder, will be active in signing new artists as well as overseeing the line's overall operation. In addition, ABC will soon unveil a major program geared to make substantial advances in the distribution and promotion of gospel recordings.

Carter stressed that ABC's evolving philosophy with regard to gospel was in keeping with the music's own changing role in the market place. Many of the label's former traditional acts, such as the Mighty Clouds Of Joy and The Loving Sisters, have pioneered a trend towards incorporating contemporary elements into the style while retaining a high degree of spirituality. In the case of the Mighty Clouds, the transition has been rather complete, as the

group has shifted almost completely from gospel to r&b. Similarly, in the country idiom, The Oak Ridge Boys have changed from gospel to country/pop. Meanwhile, artists like Mildred Clark and the Sensational Nightingales continue to demonstrate the merits of traditional gospel.

In conjunction with gospel's changing patterns, ABC has provided backing in the form of television appearances, motion picture activity, and national tour slots. The label has also encouraged its artists to take a more active role in the recording process. Gladys McFadden, leader of the Loving Sisters, is now producing records of the group.

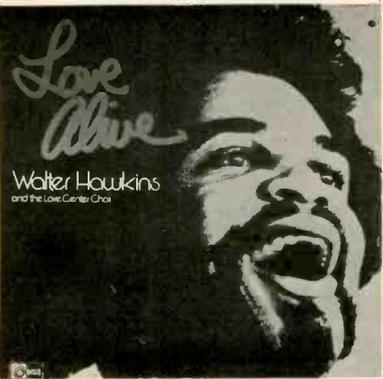
"Our gospel division will continue to gather momentum," Carter said. "We are looking forward to a banner year in 1978."

...who said you can't merchandise
GOSPEL?



DON'T MISS
SHIRLEY'S NEW SINGLE "SLOW DOWN" b/w "HOW MANY WILL BE REMEMBERED" (RSXW-1085) on

Roadshow/UA
RECORDS UNITED ARTISTS RECORDS



Edwin Hawkins



Rev. James Cleveland



Tessie Hill



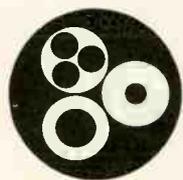
Myrna Summers



Aretha Franklin



Jessy Dixon



Record World 1977 Soul &

Top 20 Albums (Soul & Spiritual)

1. **LOVE ALIVE**
Walter Hawkins &
The Love Center Choir—Light
2. **WONDERFUL**
Edwin Hawkins & The Edwin
Hawkins Singers—Birthright
3. **TAKING GOSPEL HIGHER**
The Sensational Williams Brothers—
Savoy
4. **THIS IS ANOTHER DAY**
Andrae' Crouch—Light
5. **JESUS CHRIST IS THE WAY**
Walter Hawkins and the Family—Light
6. **RIDE THE SHIP TO ZION**
The Gospel Keynotes—Nashboro
7. **SEE YOU IN THE RAPTURE**
The Sensational Nightengales—
ABC/Peacock
8. **I FOUND JESUS AND I'M GLAD**
Myrna Summers & Combined
Choir C.O.G.I.C.—Savoy
9. **THE SOUL AND SPIRIT CONCERT**
Rev. Maceo Woods & Christian
Tabernacle Choir—Savoy

10. **BEAUTIFUL ZION**
Rev. Isaac Douglas Presents Houston
Tex. Mass Choir—Creed
11. **ALL GOD'S CHILDREN**
The Jackson Southernaires—Malaco
12. **TESSIE HILL**
Tessie Hill—ABC/Peacock
13. **JESUS IS THE BEST THING**
James Cleveland & Charles Fold
Singers—Savoy
14. **TOUCH ME**
James Cleveland—Savoy
15. **MOTHER IS ON THAT TRAIN**
Ernest Franklin—Jewel
16. **REACH OUT**
The Gospel Keynotes—Nashboro
17. **GOTTA FIND A BETTER HOME**
The Angelic Gospel Singers—Nashboro
18. **TIME HAS MADE A CHANGE**
J. J. Farley & The Original Soul
Stirrers—HSE
19. **FIRST LADY**
Shirley Caesar—UA/Roadshow
20. **LIVE AT CARNEGIE HALL**
Andrae' Crouch—Light

Top Male Artist (Soul)

1. **EDWIN HAWKINS**—Birthright
2. **ANDRAE' CROUCH**—Light

Top Male Artist (Spiritual)

1. **JAMES CLEVELAND**—Savoy
2. **ISAAC DOUGLAS**—Creed
3. **ERNEST FRANKLIN**—Jewel

Top Female Artist (Soul)

1. **TESSIE HILL**—ABC/Peacock
2. **DOROTHY NORWOOD**—Jewel

Top Female Artist (Spiritual)

1. **MYRNA SUMMERS**—Savoy
2. **SHIRLEY CAESAR**—UA/Roadshow



Danniebelle



Ron Dickerson & Tranquility



Sensational Williams Brothers



Walter Hawkins

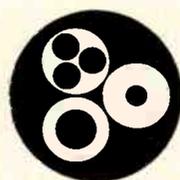


Rev. Maceo Woods



N.Y. Community Choir

Gospel Awards Spiritual



Top Crossover Artist

1. ARETHA FRANKLIN—Atlantic

Top New Male Artist (Soul & Spiritual)

1. JESSY DIXON—Light
2. HENRY JACKSON—Birthright

Top New Female Artist (Soul & Spiritual)

1. DANNIEBELLE—Sparrow
2. LILLIE KNAULS—Paragon

Top Trio (Soul & Spiritual)

1. RON DICKERSON & TRANQUILITY—QCA/New Day

Top Group (Soul & Spiritual)

1. THE SENSATIONAL WILLIAMS BROTHERS—Savoy
2. THE MIGHTY CLOUDS OF JOY—ABC/Peacock
3. THE GOSPEL KEYNOTES—Nashboro

Top Group (Soul)

1. WALTER HAWKINS & THE FAMILY—Light

Top Choir (Spiritual)

1. REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR—Savoy
2. THE CHARLES FOLD SINGERS—Savoy
3. THE DONALD VAILS CHORALEERS—Savoy

Top Choir (Soul)

1. THE NEW YORK COMMUNITY CHOIR—RCA
2. B. C. & S.—Savoy
3. THE INSTITUTIONAL RADIO CHOIR—Savoy

Top Non-Musical Artist (Soul & Spiritual)

1. REV. C. L. FRANKLIN—Jewel

Gospel Music Ambassador Award

- JAMES CLEVELAND—Savoy

Jesus Music: A New Dimension in Pop and Gospel

By PAUL BAKER

(Paul Baker is the host of a one-hour Jesus music radio program, "A Joyful Noise," which is expressly designed for rock stations. The show was first broadcast in 1970, making it one of the first shows of its type. It is now syndicated on 20 stations nationwide.)

■ When someone mentions gospel music, the thoughts conjured up in most minds are thoughts of southern gospel quartets, massive choirs or operatic solos. Very few people will instantly think of rock music. Yet rock music has become an active part of the gospel music industry. Jesus music is relatively young, but, because of its close relationship to pop music, its growth has been rapid.

Jesus music, as it was named by the musicians who performed it, developed its early roots within the church of the 1960s, although the "radical" use of guitars and drums in Christian music was not quickly accepted by the majority of church leaders or congregation members. Composers such as Ralph Carmichael experienced rough going when they made efforts to create contemporary Christian music, but their efforts were noticed by the young people.

The Catholic churches were a bit more receptive to using folk music in their services, and by the late '60s folk masses were quite common. For the Protestant churches, "Good News," a 1968 folk musical by Bob Oldenburg, was the icebreaker, soon followed by the Kurt Kaiser/Ralph Carmichael musical "Tell It Like It Is."

The well-publicized Jesus Movement of the late '60s drew into its ranks both the hippies and the flower children of the Woodstock generation as well as church members and church dropouts of the "establishment." It was an unusual marriage of freaks and straights, all bonded together in common causes: brotherhood, peace and love.

The most common language among the varied people of the Jesus Movement was music. As folk songs had been the vehicle for protest and social concern in the sixties, so were folk and rock music the vehicles for music about Jesus. Out of the Jesus Movement many songs were being passed on from person to person, much in the tradition of the early American folk music and black spirituals. It was out of this practice that now-well-known choruses such as "Alleluia" were born.

Summer of 1969 marked the ini-

tial entry of Jesus music into the pop music field. Though "religious" recordings such as "People Get Ready" and "Amen" by the Impressions had reached the pop charts in the early '60s, "Oh Happy Day" by the Edwin Hawkins Singers was the first of many "Jesus songs" to hit as a result of the growing interest in religion, interest which had sparked the new Jesus Movement in the first place. Ironically, "Oh Happy Day" was not an original pop song. The Hawkins Singers recording was an adaptation of a 200-year-old hymn. The song peaked out on top of most charts, and million-seller status was attained—unusual indeed for a hymn.

In the two-year period following "Oh Happy Day" there would be numerous "Jesus songs" to reach popularity and the top charts: Lawrence Reynolds' "Jesus Is A Soul Man;" the Byrds' "Jesus Is Just Alright;" Judy Collins' recording of another old hymn, "Amazing Grace." A children's chorus opened Ray Stevens' smash, "Everything is Beautiful," with a chorus of "Jesus Loves the Little Children;" Norman Greenbaum took a tongue-in-cheek poke at the Jesus People with "Spirit in the Sky;" Ocean scored high with "Put Your Hand in the Hand;" and B.J. Thomas sang of

"Mighty Clouds of Joy."

Sometimes the lyrics of the songs were a bit less conspicuously gospel, such as in Tommy James' "Crystal Blue Persuasion" and Pacific Gas & Electric's "Are You Ready." Occasionally, the lyrics of songs were religious in nature, but not necessarily gospel, such as in Simon & Garfunkel's "Bridge Over Troubled Waters" and the Beatles' "Let It Be." Another big religious song, "My Sweet Lord" by George Harrison, was coolly received by many Christians because of its inclusion of Hare Krishna chants.

The popularity of Jesus in pop songs hit one of its high points in 1971 when MCA released the double-record set of the rock opera "Jesus Christ: Superstar." (The title song had originally been released as a single in 1970, even before the opera was completed. It received moderate airplay and acceptance then.) The stage presentation and the recording proved to be highly controversial, for they added greasepaint to an already controversial 20th Century-styled Jesus—the "Soul Man." He was now a Superstar, too.

That was too much for some. As they saw it, Jesus was being characterized not as a Son of God, but rather as a deluded man questioning his mission—not at

all the traditional Jesus they knew. For others, they believed "Superstar" was the first time they had seen a clear picture of what Christ had gone through as a man; whether or not he was the Son of God depended on the opinions of the particular viewer of the opera.

In addition to the heated controversy it prompted, "Superstar" also gave encouragement to certain musicians who wanted to record albums of gospel rock music as the result of a profound belief in Christ. These musicians reasoned that if the nation was ready for "Superstar," they were ready for Jesus music on a large scale.

Perhaps the nation was ready, but the record companies and the radio programmers were not. They saw "Superstar" score a tremendous success. They also saw "Godspell" widely accepted, even though the play was almost a direct lift from the Gospel of Matthew. But it had to stop somewhere. Rock radio had too much religion; at least, that is how some of the programmers reasoned.

The brakes applied by such skeptical members of the industry were a general holdback for budding Jesus rock artists. This left most of the artists no alternative other than to seek out religious labels to record on. These labels' product was immediately classified as "gospel" and thus somewhat ostracized, seldom receiving any recognition as pop music, even though some of it was.

But getting on religious labels was even a problem for the Jesus musicians. There was constant internal debate among gospel labels, gospel radio programmers and gospel retailers as to whether or not rock music was morally wrong, especially rock gospel music. Those who argued against rock contended that the beat was inherently "sinful," regardless of the subject matter of the lyrics. The few proponents of Jesus rock held to the theory that rock music could be good or bad, but Jesus rock was a viable form of communicating the Gospel—in other words, the best form of rock music there could be was Jesus rock.

The need for contemporary Christian music was seen by several different groups of people. Maranatha Records was formed in 1971 under the auspices of Calvary Chapel in Costa Mesa, one of the birthplaces of the Jesus Movement. Creative Sound of Hollywood became a distributor (Continued on page 88)

GMWA Detroit Meet Is a 'Homecoming'

■ The tenth annual Gospel Music Workshop of America held in Detroit August 14-19, was quite an event. Hosted by its founder, Reverend James Cleveland, the workshop was a "homecoming" as it returned to the city where it first began.

The event began Saturday, August 13 with a "Come As You Are Musical" at the convention headquarters, the Detroit Cadillac Hotel. On Sunday night the crowd went to the Masonic Temple, where they heard the Michigan Mass Choir Musical. Later, there was a midnight evangelistic service again at the Detroit Cadillac.

On Monday, the convention attendees all dressed in white to attend the consecration and communion services at the King Solomon Baptist Church. The guest speaker was Rev. Melvin Wade of Los Angeles and the Illinois Mass Choir was featured.

On Monday night, at the Masonic Temple, performers from the midwestern area of the country performed. Each night, a different area of the country was represented.

On Tuesday, the Religious Announcers Guild Luncheon was

held with Hoss Allen of WIAC in Nashville as guest speaker. That night at the Detroit Cadillac, the debutante cotillion ball was held. At the Masonic Temple were the performers from the western area of the United States.

Wednesday featured a youth day service with Rev. Keith Smith the guest speaker and a fashion show at the Detroit Cadillac.

On Thursday, a voice contest was held with the winner receiving a college scholarship. There was a women's day service in the afternoon with Rev. Mary Watson Stewart the guest speaker and a men's day service later that night.

On Friday, the National Mass Choir musical was held with performers from all over the country, who had rehearsed all week for the event, performing.

At numerous times, Rev. Cleveland took the stage. Monday night, he performed with Billy Preston on the organ.

The Gospel Music Workshop has become a huge success, annually drawing over 10,000 to its various sites. Rev. Cleveland has done an outstanding job not only organizing the event but in being the spokesman for these people.

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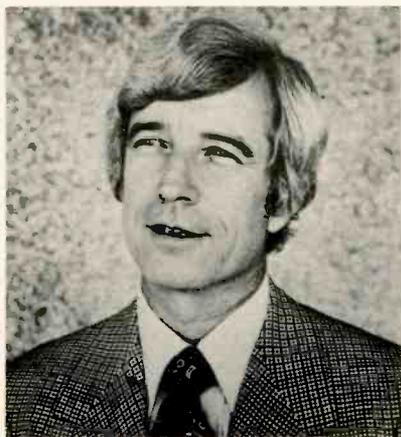
Tessie Hill . peacock



Jarrell McCracken on Spreading The Word

By DON CUSIC

■ Jarrell McCracken is the president and founder of Word, Inc. of Waco, Texas. He formed the label over 25 years ago while a student at Baylor. In the following Dialogue, he discusses the growth and development of Word, as well as the future of the company.



Jarrell McCracken

Record World: When you began Word over 25 years ago, did you envision the large conglomerate it is today?

Jarrell McCracken: No, not at all. I didn't really envision much of anything. I felt an inspiration after getting out the first record, which was really not meant to be anything other than a speech, but people started asking me what I was going to do next, which got me thinking. I was simply trying to share with people some of the beautiful, inspirational, religious experiences we had on the campus. That's about how great it would be to put these great services on record. That's about as far as my vision went. I grew up in the church and knew how I responded to this kind of music and felt people out there would like to have this but I didn't know how to conceptualize a company because I had no business background. Probably the fact that I didn't know anything was a great asset because if I had really known what I was trying to do, I'm sure I would have never attempted it.

RW: When did the concept of Word being a total communications company come into your mind?

McCracken: I'd say it started forming around 1955 or so and it became more of a reality between 1955 and 1960. Around '57 and '58 I began to see we could do a lot of things. It was still a record company at that time. I began to see we could do spoken word things, children's projects and a wider variety of music.

RW: What were your goals and ambitions when you first started?

McCracken: When I first started, they were all intermingled with going into the ministry in some way. I'd made a Christian commitment to give my life to Christ in some way, not knowing specifically what that might mean. I thought it might mean going into religious broadcasting or some form of journalism. Since I'd been in radio and majored in speech and radio, I was thinking about going into the ministry, teaching in the field of religion. Word became my ministry. In fact, I began to feel that God was saying, "This is where you can be used more effectively than anywhere else."

RW: What are your goals and ambitions now?

McCracken: Pretty much the same. Naturally, the dimension of things has changed. My spectrum, religiously, has changed. I used to be a very narrow religiously defined person. At the time, my theology was quite narrow, so I feel I've grown a lot. But I still feel the same feeling about what I'm doing today and the thing that's exciting is that we can do it better. In a truly bigger way, we can reach a sizeable part of the world's population. I think now with what we've got to offer in product, and the ability we have to market the product, my goals have to be defined a little bit differently because I have some further responsibilities now since the company has done well financially. I have had to become a businessman, which I wasn't before, and so I have to think in terms of what my responsibilities are in being a financially responsible person. And, of course, a great deal of my thinking and energy is dedicated to trying to do the right things with my two kids. Business-wise I just feel that we're launching into a new phase and the dimensions of what we can accomplish have broadened and increased and now I want to do the job well, to have the very best product available to people for the purpose of inspiration, entertainment, and for the purpose of hopefully some guidance and instruction and exchange of ideas that will help people.

RW: What is your guiding philosophy behind the day-to-day activities at Word?

McCracken: I'm always looking for the next challenge, the next

opportunity. I think about what the world's got to offer today that I need to know about. What should we be doing, either in terms of new ideas or new directions or where we are not accomplishing what we should be in terms of our operations or in terms of our development of authors, recording artists and so forth or new ideas for thoroughly reaching the market. I'm thinking in those terms all the time, probing, trying to get a feel for trends, whether that may come from what I learn or what's happening in the industry or in the world or personalities. Trying to stay alert, knowing that I can't afford to be passive or complacent, that we've always got to be in a state of action with momentum going that you have to keep going.

RW: Do you find a conflict being a Christian and a big businessman?

McCracken: There's certainly a lot of potential for conflict. I think the more effective or the bigger you get the more your responsibilities increase there, because there's more of a temptation for other things to get at the center of your life. You can get more interested in making money or you can get the ego or pride satisfaction of an increased strength in your position or just simply the satisfaction of personally getting credit for everything that's going on. The biggest danger is if you have more potential to make money or more power or more ego satisfaction, there's always the challenge of something else becoming central and I don't care what it is uppermost in your mind or central to your being, that's a conflict if it's first.

RW: What are some of the biggest changes you've seen in gospel music in the past 25 years?

McCracken: Number one, the variety of music is a major change. Of course, in the early going, as far as we were concerned, there was only the church music. That's all I knew anything about and I was head of a&r, so whatever we were doing was based on my own tastes. Today we are into the contemporary scene—the kind of music that we're producing is very much in the same spectrum as what is being done in pop music or country music as well as that which could be distinctively categorized as church music. Then we're also into black gospel, which is very much rooted in the early music of the black church which has had a lot of influence, not only on religious music but on jazz. I've also noticed in the Elvis Presley stories, talk about the fact that he bridged this gap. The breakthroughs that we've had marketing religious product have brought us into the mainstream of the music business, and what people are doing today is expressing their spiritual or Christian feelings through different forms of music. Some of the younger people writing or performing today have been strongly influenced by strong trends in pop music in the last 15 to 20 years. The gospel field that we have traditionally called gospel, that we call southern gospel music, has had similar roots to country music and has been strongly influenced by some of the developments in country music, and with the development of so many different forms of Christian music, has caused the whole industry

Word became my ministry. In fact, I began to feel that God was saying, "This is where you can be used more effectively than anywhere else."

to surge forward. We have become more and more a part of it instead of being a separate world, so to speak, although there are aspects in which we are a separate world and I think always will be. We've also gotten strong enough to market our product and we had to get to where we had to do it on our own. We could not find a way to do it successfully through the independent distributors or through the established larger companies with their own sales organizations and outlets. We had to get to where we could do our own marketing because it has to be done by people who understand what the product is and what the message is. It just cannot be done—I don't care how good the salesman is. If he doesn't understand what's on that record, I don't believe he can adequately sell it.

RW: Do you see the music as a ministry or as entertainment?

McCracken: I think it's both. It is entertainment because it certainly pleases people, giving them emotional satisfaction. It would be entertaining because it is the expression of happy ideas in a form that also brings the satisfaction that music brings. But I feel it can also very definitely be an educational medium. For example, an awful lot

(Continued on page 78)

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Savoy: A Tradition of Excellence

■ On November 7, 1942, an announcement was made heralding the arrival of "Another New Disc Firm": Savoy Records Co. Inc., in Newark, N.J., headed by Herman Lubinsky. In June of the following year, the company announced a new label called King Solomon, in a 1000 series exclusively devoted to Negro spirituals. By December, 1944, the 1000 series was changed to a 4000 series, and the label took on the name of its jazz counterpart, Savoy.

One of the first companies to become involved with gospel, Savoy, distributed by Arista Records since 1975, features one of the most extensive catalogues of gospel recordings in the world. Since Savoy began its association with Arista, the sales volume has tripled, and to track the major inroads made by the music in recent years, **Record World** initiated a gospel chart, a sure sign of increasing commercial significance.

Among the first gospel artists to record for Savoy were some of the music's most prestigious names: The Ward Singers, The Original Kings of Harmony, The Gay Sisters, The Drinkard Jubilairs, The Warwick Sisters (with whom Dionne Warwick made her recording debut as a gospel singer), The Patterson Singers, Sister Emily Bram and others. The label's quick and decisive entry into the top ranks of its specialized field was further solidified in 1946 with the establishment of Savoy Music, a music publishing company that attracted as songwriters such names as Clara Ward, James Cleveland, Dorothy Love Coates, Cleophus Robinson, Lawrence Roberts and Ruth Davis. Fred Mendelsohn, currently Savoy's Vice President and General Manager, joined the company in 1948, beginning as an r&b, jazz and gospel producer.

1400 Series Debuts

The first Savoy 14000 series album was released in late 1958 by The Famous Davis Sisters. From that point on, there followed a succession of lps by artists of the stature of The Roberta Martin Singers, The Gospel Clefs, The Blind Boys of Alabama, Raymond Raspberry Singers, The Gospel Harmonettes, to mention a few.

Rev. James Cleveland joined the family of Savoy gospel recording artists in May of 1960. His initial release was with the Gospel All-Stars. September, 1963 saw the release of the famous "Peace Be Still" album with Rev. Lawrence Roberts and the Angelic Choir, which resulted in James Cleveland's first of many gold albums. Subsequently, and to this day, Rev. Cleveland has enjoyed an



Sensational Williams Brothers

ever-increasing surge in sales and popularity through such highly successful albums as "Jesus Is The Best Thing" with The Charles Fold Singers. His present release, a 2-lp set recorded live at Carnegie Hall, has shown signs of becoming his best-selling album to date.

Savoy continued to make its mark in the field of gospel music, as new artists were added to the roster to take their rightful place with the already established recording artists in the gospel field. Among the additions were Dorothy Norwood, Jessy Dixon, Sister Rosetta Tharpe, The Caravans, Sara Jordan Powell, The O'Neal Twins, Swan Silvertones, Rev.

Maceo Woods, Dorothy Love Coates and J. C. White.

The entire operation of Savoy Record Co. Inc. and its music publishing companies — Savgos Music Inc. (BMI) and Jonan Music (ASCAP)—took place in Newark, N.J. up until 1973, at which time the owner and president, Herman Lubinsky, passed away. Subsequently, Savoy Records was acquired by Arista Records, and is now located at 625 Pennsylvania Ave., Elizabeth, N.J. 07201.

The staff of Savoy has been expanded by the joining of Milton Bigham as national promotion director, involved in tightening media relations for Savoy, and

producer John Daniels, whose accomplishments have been of immeasurable value to the company. In the past year and a half, under the leadership of Fred Mendelsohn, the label has enjoyed a new peak in gospel sales, enabling it to maintain a dominant position in the black gospel market and, as reported by Erv Bagley, the label's marketing manager, is now receiving broad merchandising exposure with major retail chains, distributors and racks who were never previously involved in this area. Bagley also cites a growing interest in gospel music from a wider range of radio programmers and noted that these factors, plus the strong efforts of independent distributors and one-stops, are vital in the ongoing success of the label.

Aside from sales figures, the measure of Savoy's preeminence in the gospel market can be documented by the recognition paid the label by the music industry. Savoy has garnered more than 20 Grammy nominations in the past decade and Cleveland and The Southern California Community Choir won the gospel Grammy in 1974 for "In The Ghetto."

Nashboro: Diversified Gospel Label

■ Nashboro Records boasts one of the most diversified labels in gospel music. Headed by Bud Howell, president, and Shannon Williams, vice president, the label is based in Nashville.

The label was founded in 1948 by Ernest L. Young, who had a large mail order store, Ernie's Record Mart, that advertised over WLAC. The label was begun because the firm was deluged with requests for records from black gospel artists that had no recording deals. Ernie decided to take a short cut, and recorded them himself.

Among the first acts to record was the Swanee Quintet, who are still with the label. Other acts on the label include the Gospel Keynotes, Supreme Angels, Angelic Gospel Singers, Rev. Isaac Douglas, Pilgrim Jubilee Singers, The Consolers, Rev. Cleophus Robinson, Tommy Ellison and 5 Singing Stars, Johnson Ensemble, Harold Boggs, Harrison Johnson and the Los Angeles Community Choir, Sister Lucille Pope, Bright Stars, O'Neal Twins, Soul Searchers, Rosie Wallace Brown, Morgan Babb, Morning Echoes, Florida Spiritualaires, and R.H. Harris.

Nashboro has had a number one gospel album, "Ride The Ship to Zion," by the Gospel



Gospel Keynotes

Keynotes, during the past year and two albums, "Got To Find A Better Home" by the Angelic Gospel Singers and "The Harvest is Plentiful" by Rev. Isaac Douglas, that have enjoyed tremendous chart and sales success.

Howell and Williams stated that most groups are self-contained and that sales average 20-50,000 albums, selling as well as country music. Most sales are in the south with the Carolinas, the Washington-Baltimore area, New Jersey and New York areas for sales.

Nashboro releases approximately 30 albums a year. Four times a year they have a package release, putting 5-7 albums together, while having three or four interim releases. They note that live albums are popular as

are sampler albums for the stations. They generally find quartets to be the biggest sellers overall.

In 1968, Woodland Studio was built to house the Nashboro offices and this studio has become known as a top recording facility for country and rock as well as gospel.

Labels under the Nashboro wing are Nashboro, Creed, and Ernie's. The distribution of Kenwood, featuring much early Mahalia Jackson material, is also handled there.

Key individuals in the organizations besides Howell and Williams are Ricky McGruder, sales and promotion; Lois Jensen and Teresa Cox, telephone sales; Cliff Spencer and Bill Ross, promotion; and Adell Spence, production manager.

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TK Gears Up for a Gospel Explosion

Henry Stone's TK Productions has played an integral part in the gospel explosion with the signing of some of the country's most important gospel artists to the two TK labels, the in-house Gospel Roots and the TK distributed Malaco Records.

According to Stone: "We're signing some of the most important gospel acts in the country and they're working with men who have pioneered in black music and know gospel music inside and out. We want to build our gospel label—that takes time. But we've got great talents working together so we know our gospel records are going to take off big."

With TK's roots set firmly into rhythm and blues, the company's expansion into gospel music combines the efforts of Stone and men also considered pioneers in black music. The Gospel Roots label is headed by Ralph Bass, Dave Clark and Ira Tucker, each considered an expert in the black music field, while Malaco Records president Tommy Couch and vice president Wolf Stephenson, established hit-makers in r&b, have expanded their label to include gospel music.

TK's Gospel Roots label, which is less than a year old, includes the following artists: Jean Austin and Company, Mama Lou & The Avant Singers, Rev. T. L. Barrett, Rev. R. L. Beavers, Brooklyn All Stars, Nancy Carree, The Cherubims, Mitty Collier, Liz Dragan & The Gospelettes, Fantastic Family Aires, Rev. C. L. Franklin, Rev. Edna Isaacs & The Greene Sisters, The Jackson Singers of Washington, D.C., The Jordan Singers, Howard Lemon Singers, Helen Lewis, Lucket Brothers, The Philippians, Walter Ponder, Roscoe Robinson, Earnestine Rundless & The Meditation Sisters, Singing Sons of Washington, D.C., Gloster Williams & The King James Version and Rev. Marvin Yancy.

Ralph Bass has been a record producer and executive since the '40s, having worked with such artists as Dizzy Gillespie, Charlie Mingus, Lena Horne, Johnny Guitar Watson, James Brown, The Platters, Clyde McPhatter, Bo Diddley, Ramsey Lewis and Ahmad Jamal, to name but a few. Before joining TK he worked with the Chess, Black and White, Portrait, Bop, Savoy and King Records labels.

Commenting on the relationship between gospel music and radio, Bass said: "First of all, nobody wants to mess with the church. It's an unwritten thing with the radio, which slows the crossover potential. Sometimes an r&b deejay won't play gospel records. Secondly, charts are impor-



Howard Lemon Singers

tant . . . that would help black gospel airplay, having more charts. Thirdly, black radio should involve itself more with gospel music, giving more time to gospel programming. There used to be more, then it went down and now it's on the upsurge again. Those that are giving more time are getting amazing results."

Bass feels that gospel music is growing fast and that TK is the label to put gospel music in the position it deserves in the industry. "There's no one left in the record industry that understands gospel music like Henry Stone—he knows the importance of the music and the market. Gospel music is important to TK, which is now the #1 soul and disco company, to round out the label."

The Malaco and Chimneyville Records labels have been distributed by TK since 1973 and signed the first gospel artist in 1974. Currently on the gospel side of the Malaco label are: The Jackson

Southernaires, Rev. Curtis Watson, The Southern Gospel Singers and Frank Williams, a solo artist from the Jackson Southernaires.

According to Williams, "as far as I'm concerned, people don't like to mix business with gospel together. But they actually automatically combine . . . if you realize that God planned, like you would a business, to make the world in six days and on the seventh He rested. I believe that gospel and the music industry can go together comfortably."

Tommy Couch and Wolf Stephenson are also industry veterans and began signing gospel groups because of the tremendous number of such groups in the south. "It was a matter of logistics," they stated, "The Jackson Southernaires helped us get into gospel. They're very good ambassadors and, consequently, other groups have come to us because of our relationship and success with them."

For Glori, the Song is Primary

Jersey City, N.J. is the home of one of the fastest growing independent labels in America, Glori Records, Inc. According to its president and general manager, Steven Herman, Glori Records was formed in 1973 with a roster of three unknown gospel artists and a philosophy "to search for young unknown writer/performers and base Glori Records on the belief that the song was primary." With this as their goal the company slowly began to assemble a roster of the finest young black gospel talent, many of whom have gone on to become the most prolific and sought after talent on the gospel music scene.

Today Glori Records has two music publishing divisions, Glori Gospel Music (BMI) and Reborn Music (SESAC), to handle its huge catalogue of gospel copyrights as well as a more traditional gospel label, Reborn Records.

Among the talents on the



Vernard Johnson

Glori/Reborn roster are: Brother Vernard Johnson; The Voices-Supreme; The Lloyd Reese Singers; The Earlston Ford Singers; The James Herndon Singers; Julia Doyle Bess; The Johnson Thompson Singers; Harvey Lewis and The Star Of Bethlehem Youth Choir; Timothy Wright and The Celestial Choir of Washington Temple; The Ray Manning Singers; The Gospel Heavyweights; and newly signed to the roster Rev. Clarence Smith.

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Windy Works Wonders with Gospel

Windy Distributor Company was formed in January, 1973, and is one of the nation's largest and fastest growing independent religious record and music distributors. In a little more than four and a half years, the company has grown from an operation located in a two car garage to a company that will do more than two million in sales this year.

The company is located in Blue Springs, Missouri, just outside Kansas City and was named after Wendy Longmire, daughter of Lonnie and Jane Longmire, founders of the company.

Windy's policy towards its dealer accounts is to encourage the stores to buy only as much as they can reasonably expect to sell in a 30-90 day period. Windy does not encourage dealers to overstock because, with their excellent service, there is no reason for a store to have to maintain an extra large inventory.

There has always been a basic marketing theory in the religious market that the manufacturer has to create the demand for a product. This is true to a degree, but in today's market the music and record buyer is more demanding

and more knowledgeable than in years past. Therefore, it is very important that the stores know the demands of the consumers. The stores who have learned to recognize this basic attitude change are the stores which are doing the 'big' music business today.

It is primarily for this reason that Windy was the first national distributor to offer a complete inventory control program to its customers. The program is a simple tag program such as is widely used and accepted in the secular market but is new to the religious market.

A new in-house computer system recently installed makes it possible for Windy to completely analyze sales by individual products. The advantages of an efficient on-line computer system will help Windy achieve its goals for the future. The folks at Windy feel that there will always be a strong demand for a "specialty" distributor which understands the needs of its customers, fills these needs with nationwide WATS lines, fast service, inventory controls, complete inventories and full product knowledge.

Dayspring Records Blends Gospel Sounds

Dayspring Records was created by Word Records in September 1977 to present "a blend of the candor of Jesus Music, the exuberance of southern gospel and the lyrical beauty of traditional church music," according to Buddy Huey, director of a&r for the label.

Artists on the Dayspring label include The Imperials, Jimmy Miller, Walt Mills and The Sharets.

Dayspring was created to unite the strong entities within the gospel market music arena. Jesus music has sprung from rock and pop music influencing a number of young recent converts to Chris-

tianity. The southern style gospel music, on the other hand, has been around for a number of years and has a following of the long time gospel fans. The two forms have obviously influenced each other to the point of overlapping in some areas and this move by Word is intended to further unite the factions.

Promotional plans for the introduction of the labels include a special radio campaign, banners, circulars, note pads, stickers and much more. The logo will be a butterfly, representing a fresh new sound in gospel music.



The Imperials

Jewel Records: 15 Years of Gospel

Jewel Records, in Shreveport, Louisiana, was formed in December, 1963 with the first gospel record released by Rev. Willie Morganfield, who is still recording for Jewel today.

The label was formed by Stan Lewis, who still heads the firm today.

Artists currently on the Jewel label include The Tones of Joy, Lillie Jenkins, the Harmonizing Four, The Soul Stirrers, The Violinaires, The Brooklyn Allstars, Armstrong Brothers, Bell Jubilee Singers, Rev. Brady Blade, Original Blind Boys of Alabama, Blind Boys of Mississippi, Bronner Brothers, Rev. Clay Evans and Ship, Rev. C.L. Franklin, Ernest Franklin, Rev. O. L. Holliday, Rev. Johnny "Hurricane" Jones, Rev. Oris Mays, Rev. Willie Morganfield, Bill Moss and Celestials, Dorothy Norwood and Rev. Amos Waller.

Stan Lewis got his start by purchasing a small record store in Shreveport and recognizing the market for black records. Called "race" records in the early days, these records appealed to the black population and by supplying product here, Stan Lewis became heralded throughout the country. He began his shop in 1948 releasing r&b and later country records before opening his gospel line in 1963.

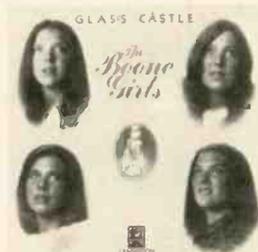
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Gospel Radio Seminar Keeps on Growing

■ The fifth annual Gospel Radio Seminar was held in May, 1977 in Nashville at the Airport Hilton and had 100 registrants. It has come a long way since its inception and first seminar, held in May, 1973 in Nashville at the King of the Road with 30 registrants.

Beginnings

The seminar was started by Dr. Jerry Prock, a professor at Middle Tennessee State University in nearby Murfreesboro, Tenn. Dr. Prock contracted Ed Allen, then editor of Good News, who then contacted Jim Black, then program director at WWGM in Nashville. Black contacted Charlie Monk, associate director at ASCAP and one of the founders of the Country Radio Seminar.

The four of them began meeting in the fall of 1972, formulating plans for the seminar. Members on the original committee, headed by Neil Newton, were Black, Monk, Ed Allen, Norm Boyd, Sylvia Mays, Lou Hildreth and Ken Harding. The keynote speaker for the first seminar was Bill Gaither.

Speakers

During the years, speakers at the seminar have included Jerry Clower, Cong. Bill Hefner, Bill Hudson, Duane Allen, Jarrell McCracken, Bob Benson, Mack Sand-

ers and Dr. Jesse Peterson.

In 1975, the seminar was turned over to the Gospel Music Association, which continues to underwrite it. Members of the current seminar committee, headed by chairman Jim Black, are Charlie Monk, Sylvia Mays, Lou Hildreth, Tom Walls, Biff Collie, Don Cusic, Dave Wortman, Matt Steinhauer, Ken Harding and Norma Boyd.

The Gospel Radio Seminar is held the first week in May with the 1978 seminar scheduled for May 5-6 at the Airport Hilton.

Century II Attracts Top Gospel Talent

■ Sonny Simmons, head of Century II Promotions and Talent Agency states, "I've never sought an act. They've all come on their own accord to me."

A tribute to Sonny's talents is that he represents acts such as Willie Wynn and the Tennesseans, The Singing Americans, The Kingsmen, Sego Brothers and Sister Naomi, The Telestials, Thrasher Brothers, Statesmen Quartet with Hovie Lister, Roger Horn Trio and The McKeithens.

Simmons has spent 21 years in

gospel music and established his office in Nashville four years ago. Formerly, he was a promoter and still promotes and produces many fair shows. He finds that the fairs have booked gospel talent increasingly.

Simmons also produces a gospel television show, "Music City Special," that has Willie Wynn and the Tennesseans, The Kingsmen and Sego Brothers and Sister Naomi as regulars, and features a country artist on each program doing a gospel number.

In addition to the booking agency, Simmons and Gene Kennedy co-own three publishing companies, Beckson, ASCAP; Sunbeck, ASCAP; and Elixin, SESAC.

Sonny Simmons is chairman of the board at Century II and Beckie Hanes is president.

Membership Meeting Announced by GMA

■ The Gospel Music Association will hold two days of meetings and seminars beginning Monday, November 28, preceding the Annual Dove Awards ceremony Tuesday night, November 29, at the Hyatt Regency Hotel in Nashville, Tennessee.

According to Hal Spenser, (Continued on page 102)



Willie Wynn and the Tennesseans



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Intl. Music Marketing Acquires Axis Studios

■ International Music Marketing, Inc. president Jeffrey Meldon has announced the recent acquisition of Axis Sound Studios in Atlanta. International Music Marketing, Inc. secretary-treasurer Mike Hendry will serve as general manager of the new acquisition.

Record Production

Axis, formerly known as LeFevre Sound Studio, is known for its quality gospel record production. Meldon indicated that International Music Marketing will continue gospel record production under their new label, Daybreak Records. The Daybreak label will be directed by executive producer Pat Moore. Ms. Moore joins the Daybreak label after singing for the LeFevre family and booking for the LeFevre Sound Studios for five years.

Independent L.A. engineer Jimmi Mayweather will be joining the Axis staff as chief engineer. New job responsibilities at Axis will include the upgrading of studio recording facilities, administration of the engineering department, and the installation of recently acquired Neve 32 input audio console and Studer 24, 16, 8 and 2 track recording machines.

Pyramid Caters To Gospel Artists' Needs

■ Pyramid Recording Studio, located on top of Lookout Mountain in Chattanooga, Tenn., has a gospel and country division where they actively seek the business of the gospel music industry.

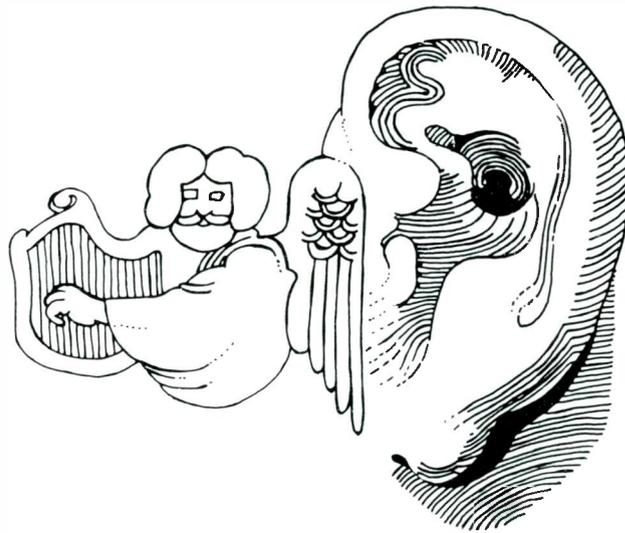
The studio caters to the needs of gospel musicians and performers, with top recording facilities such as a 24 track board, Westlake monitors, top microphones and top amplifiers, organs, Moogs, mellotron, drums and a Steinway piano.

Lee Peterzell

At Pyramid's Eye recording studio, Lee Peterzell is chief engineer with Elmer Cole the country and gospel coordinator. Other staffers are Charlie Ireland, secretary/treasurer; Jim Stabile, executive producer/writer; Mary Lay, studio manager; and Sandra Bon Temps, producer/writer and public relations director.

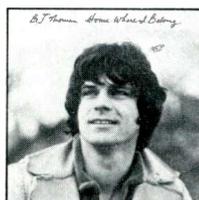
Pyramid's endeavors into the gospel music field are spearheaded by Elmer Cole, who has been in gospel music "all his life," including time with groups such as The Statesmen Quartet and Willie Wynn and The Tennesseans. He has experience in gospel music as a writer, singer, and producer/arranger.

WHERE
THE MUSIC
IS TODAY
THE MESSAGE
IS FOREVER



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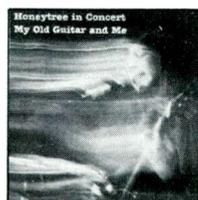
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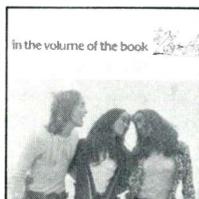
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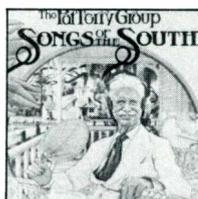
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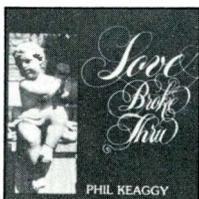
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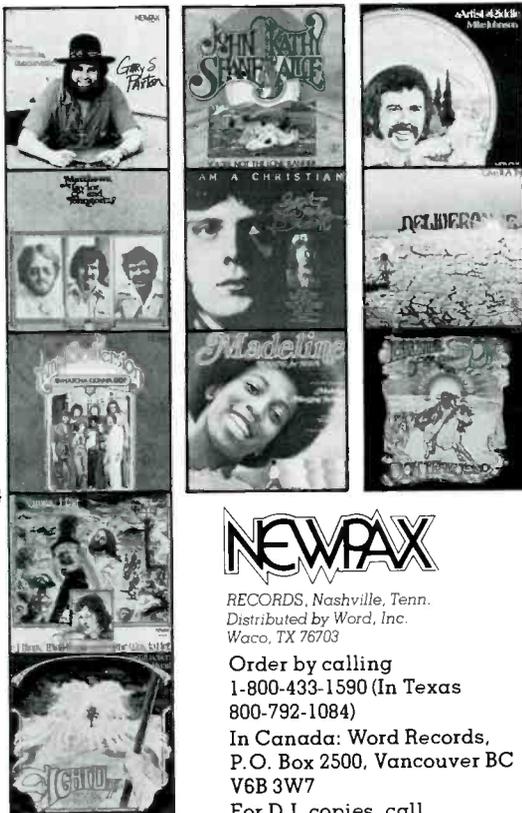
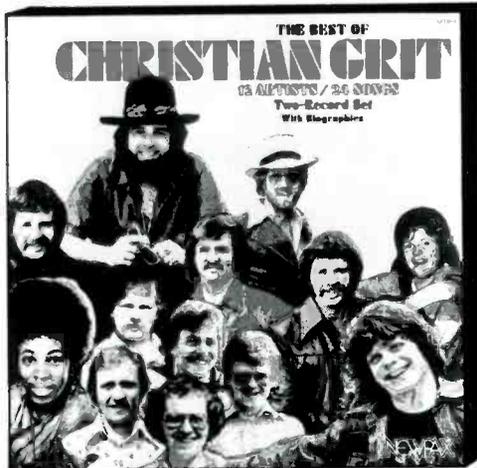
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Word Books:

Communication of the Christian Message

■ When Word, Inc., entered the book publishing business in 1965, the people who make the decisions knew they wanted to get into the book business, but knew very little about how to make things happen.

But in spite of the lack of knowledge, it didn't take long for Word to have a best-seller on its hands and a solid foundation for the years to come. One of the first books published was "The Taste of New Wine" by Keith Miller. Miller was relatively unknown at that time, but what he had to say about one's personal Christian experience seemed to answer many people's questions.

Since it was published 12 years ago, "The Taste of New Wine" has sold more than a million copies in several editions and continues to sell even today. And books by Miller are successful in their own right.

In more recent years Word's publishing program has not only provided the standard religious fare of devotional and study books, but has also included such well-known names as Ruth Carter Stapleton, author of "The Gift of Inner Healing" and "The Experience of Inner Healing;" Dallas Cowboy quarterback Roger Staubach's autobiography, "Staubach: First Down, Lifetime to Go;" Senator Mark O. Hatfield (R.-Oregon), "Between a Rock and a Hard Place;" retired UCLA basketball coach John Wooden's story, "They Call Me Coach;" former Louisiana Governor Jimmie Davis' autobiography, "You Are My Sunshine;" and most recently, Evangelist Billy Graham's "How To Be Born Again."

Graham's book had an unprecedented first print run of 800,000 copies, touted by Word as the largest of a non-fiction hardcover book on record. And Graham will also work with Word on a companion media kit (book, three cassettes and study guides) and future books.

Another future author will be Eldridge Cleaver, former Black Panther leader. Cleaver's "Soul on Fire" is scheduled for release in early 1978 and will tell of his flight from the U.S., his life as a fugitive for several years, and finally his conversion and return to the States.

Word's publishing program also includes such titles as "God, Revelation and Authority," a four-book series by noted evangelical historian and theologian Carl F. R. Henry, books on evangelism, the family, personal religious experiences, a few cookbooks, and various others.

In addition, Word Books acts as distributor for Chosen Books, a

small but highly selective publisher, whose authors include Catherine Marshall and in coming months Charles Colson, Harold Hughes, and Graham and Trena Kerr.

In explaining Word's entry into publishing, McCracken explains that "we are not literary people, we're communicators of the Christian message." And publishing is one more way of extending our communications of the message.

The order fulfilling at Word started out as one's and two's, a dozen here, a box full there. Not for several years did the business get into a position to begin shipping out large orders.

And now, more than 25 years after the company started, Word has not stopped shipping out the small orders of one and two. In fact, a good percentage of the business comes in this size package.

One reason for Word's willingness to handle small orders from stores and distributors is its desire to serve the customer. Another reason is that a part of the company is dedicated exclusively to the handling of orders through its record and book clubs and preferred customer service operations. Obviously, few club members order more than one or two items at a time, yet the clubs fare well economically and continue to grow.

Learning from this aspect of the business, the trade sales organization—both field reps and telephone sales people in the home office—is willing to take the special orders, and the company is willing to handle the costs of handling, packaging, and shipping the product.

While some would argue that handling small orders is time-consuming and costly, no one at Word is ready to deny service to customers in favor of dollars saved. It's part of Word's continuing efforts to not only produce the best in religious materials, but to make it available to anyone who wants to take advantage of it.

Word Profile

(Continued from page 8)

conciliation in a torn and chaotic world.

"We have learned to be flexible, always ready to move into new frontiers. Whatever changes technology may thrust upon us, whatever social crises may confront us, whatever the needs of people are, the staff of Word, Incorporated will continue to use all of their talents, all of their creative resources, to help meet the deepest needs of the human heart."



Tennessee Ernie Ford

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of gospel music
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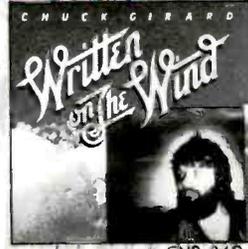
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Lou Hildreth's Love Affair with Gospel

Lou Hildreth fell in love with gospel music at an all-day convention when she heard a quartet singing "Give the World a Smile." Lou was just a little girl in pig-tails but it was love at first sound, and the love affair has lasted for more than 30 years. This lady cannot remember a single day of her life when there has not been involvement in gospel music. The years have brought a deep commitment, and the love affair goes on.

TV Show

Currently the lady spends her time as hostess of the "Lou Hildreth Show," a 30 minute television series produced in Nashville by Tele-America, Inc. The format is all-gospel and much like the Dinah Shore Show. The list of gospel celebrities appearing with Lou includes: Jeannie C. Riley, Connie Smith, the Hemphills, Henry and Hazel Slaughter, the Imperials, Betty Jean Robinson, Larry Gatlin, Jerry Jordon, the Rambos, Sunrise, Teddy Wilburn, Betty Wills Stephens, Bob Wills, Jerry Goff, Brock Speer, Marijohn Wilkin, Lillie Knauls, David Ingles, and Stuart Hamblin. The television show reflects the love and positive attitude Lou Hildreth has for the gospel music industry and the people who make it happen.

Responsibilities

Love that endures always carries a responsibility. As president of Nashville Gospel Talent Agency, Lou functions as a capable and respected business woman. She and her staff at the agency are responsible for the personal appearances of several major gospel artists, including the Hemphills, the Goffs, the Blackwood Brothers, Couriers, Slaughters and the Imperials. Lou and her husband Howard also own four publishing companies. Sword and Shield Music Company is the publisher of "Here They Come," a 1976 Dove Award Nominee for song of the year. "Bought by the Blood," written by Lou, was a 1975 nominee in the same category. Lou is currently compiling a song folio entitled "Nashville Gospel Favorites," which will include many of the songs she has written, plus other material she has published over the past 20 years.

GMA

One of the strongest chapters in this love story concerns Lou's activity in the Gospel Music Association. Presently, Lou is serving as a vice president of the association but she has served on the board for several terms representing the two categories of television and talent agency.

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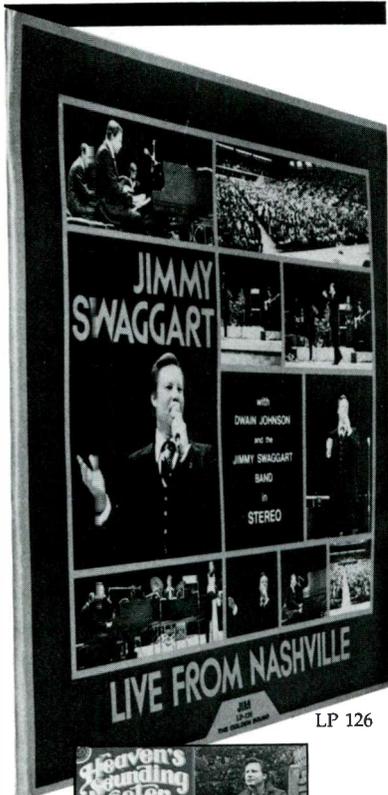
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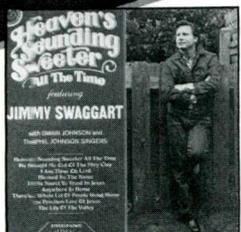
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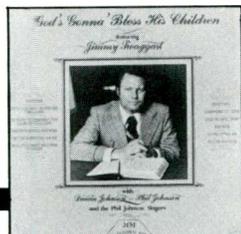
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Gallup Poll Shows Religious 'Upswing'

■ America is experiencing a strong spiritual revival and religion is on the upswing, according to noted polster George Gallup.

Gallup made his findings known at a press conference held in Manhattan this past June. He stated at that time, America "may be in an early stage of profound religious revival, with the evangelical movement providing a powerful thrust. The revival is widespread, cutting across age, education, and income levels, reflecting everyone from Moonies to worshippers in the suburbs."

Gallup came to the conference armed with facts. He found that for the first time in two decades, church attendance showed an increase in the population in 1976 with 42 percent of Americans attending a church or synagogue in a typical week. Further, seven of every ten Americans now describe themselves as church members and six in ten say their religious beliefs are "very important" in their lives.

Gallup also noted that six million Americans are involved in transcendental meditation, five million in yoga, three million in the Charismatic movement, three million in mysticism and two mil-

lion in Eastern cults.

Gallup stated his studies were conducted over an 18 month period.

Although Gallup stated clearly that he was in the business of taking polls and not assigning causes, he did assign these possibilities for the strong upswing in religion: a general turning inward to seek refuge from everyday pressures; a search for nonmaterial values in light of the fading "American dream"; Jimmy Carter's frank discussion of his own religious beliefs; a normal or cyclical upswing following a decline in religious interests (there are precedents in America) and recent efforts by the country's clergy to make religion more meaningful to young people to satisfy their apparent spiritual hunger.

Gallup attributed the evangelical movement as the "cutting edge" of the awakening. An evangelical would be described in theological circles as any person belonging to a religious group emphasizing salvation by faith in the atoning death of Jesus Christ through personal conversion, the authority of Scripture and the importance of preaching as con-

April/Blackwood Makes Strong Inroads

■ April/Blackwood publishing, a division of CBS, has just established an office in Nashville, headed by Charlie Monk, but they are already making strong inroads into Christian music.

With writer Keith Green signed, who records for Sparrow Records, April/Blackwood is making plans to continue to develop its potential in the gospel field.

April/Blackwood's Nashville head, Charlie Monk, has long been associated with gospel music while the assistant director at ASCAP, on the board of directors of the Gospel Music Association and one of the founding members of the Gospel Radio Seminar as well as a continuing member of the steering committee. At April/Blackwood, he plans to continue his strong commitment to gospel music and the gospel industry.

trasted with ritual. In more practical terms, it could describe anyone who has had a "born again" experience, or holds a literal interpretation of the Bible and witnesses in the faith.

Sparrow: Quality in Spirit and Sound

■ "Sparrow Records was a very needed label," stated Billy Ray Hearn, founder and president of the label, as he explained the tremendous growth and acceptance the label has received in the short time it has been in existence.

Billy Ray Hearn began Sparrow in Los Angeles in January, 1976. He was previously with Word Records where he founded the Myrrh label, the contemporary division of Word. Sparrow was owned by C.H.C. Corporation, which also owned American West Magazine and Los Angeles magazine. Later, C.H.C. divested its interest in the label and now Hearn owns the major share of the stock.

Artists on the Sparrow label include Anne Herring, Matthew Ward, Terry Talbert, Janey Grine, Mason Prophet, Barry McGuire, Keith Green, Danniebelle, Children of the Light, Scott Wesley Brown and Mike and Kathy Deasy. Additionally, Hearn has signed an agreement with Noel Paul Stookey, formerly of Peter, Paul and Mary, to distribute his label, New World Records.

"All of our artists are full time ministers," stated Hearn, "and their records help their ministry as they reach people. He also stated that the philosophy at Sparrow is "quality in spirit as well as quality in sound."



Anne Herring

Hearn notes that the records "made the artists very believable. The spiritual element is strong. We have a very high quality album that is spiritually motivated." He adds that "we appeal to a very cosmopolitan market and our records have a different flavor, coming from the west coast."

In addition to the Sparrow label, they also release product on the Birdwing label, the most notable being the "Kids of the Kingdom" album by Annie Herring. "None of our albums sound alike," says Hearn. "We make

use of a lot of independent producers, which gives us a good variety in sound."

Hearn plans releases so that each artist will have one album per year and the company will have an album a month reaching the retail market.

On further expansion, he says, "I want it to be as slow as possible. It's like having birth pains when we add a new artist because we're so close to each other."

Sparrow has its own sales force, shipping directly to distributors, stores and rack jobbers. They generally don't go to one-stops. They have two full-time salesmen and a sales manager, Steve Potratz. Hearn's assistant in production, advertising and promotion is Adeline Griffith. Don Klein works with radio promotion and advertising.

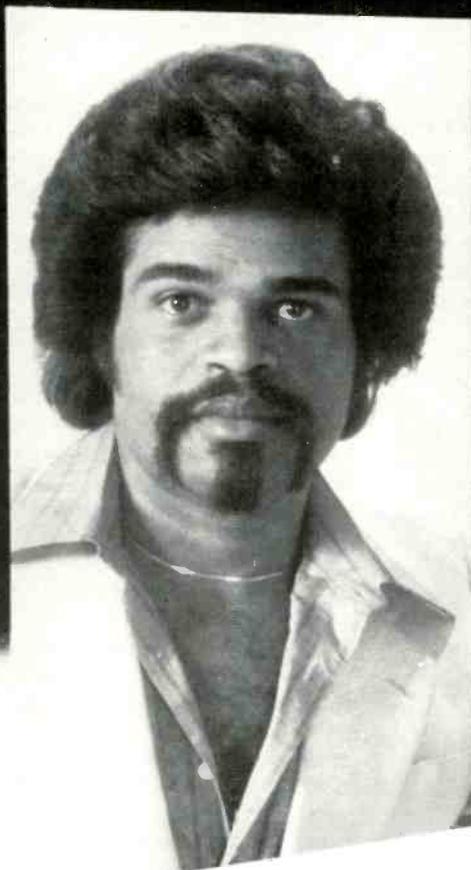
"We spend a lot of money in promotion and key advertising," states Hearn. "We specialize in contemporary Christian music. I feel the only way to be successful here is to stick with what you know."

"There was a need for an independent, quality Christian label with artists that are true and sincere. Sincerity is the basis I use for signing artists—people know that sincerity. I believe God really wanted this to happen."

LIGHT

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Walter Hawkins

Walter Hawkins skyrocketed into the gospel spotlight with the #1 Gospel Album (Soul and Spiritual) "Love Alive" and has been named the Top Gospel Group Soul and Spiritual for 1977. Walter is pure dynamite, whether he's singing with his family or with the Love Center Choir!



Andrae Crouch

Phenomenal Andrae Crouch has sold well over one million gospel albums. His latest album "This Is Another Day" knocked the top out of the gospel charts and landed right in the middle of the soul charts. Headlining as a top box office draw, Andrae and the Disciples "wow" the crowds!



Jesse Dixon

In the tradition of being #1, Light Records is delivering another red-hot gospel star, Jesse Dixon! From his days with James Cleveland and Paul Simon, Jesse Dixon has been a top gospel performer. Now he's "souled out" on his solo gospel album "It's All Right Now."



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RECORDS

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Southern Gospel From Canaan

■ Canaan Records is the part of Word, Inc. that specializes in southern gospel. Headed by Marvin Norcross with Ken Harding, assistant, the label has achieved tremendous success and recognition in the southern gospel field. For years it has been at the forefront of this style of gospel music.



Happy Goodman Family

Artists on the label include Wendy Bagwell, Blue Ridge Quartet, Cathedral Quartet, The Cruse Family, Gov. Jimmie Davis, Rev. Cleavant Derricks, Lester Flatt, Florida Boys, Happy Goodman Family, Bob Harrington, Jack Holcomb Inspirations, Cotton Ivey, The Kingsmen Quartet, The Rex Nelon Singer, The LeFevres, The Lewis Family, The Singing Christians, Thrasher Brothers, Laverne Tripp and Teddy Huffam and the Gems.

Canaan Records has offices in Waco and Nashville with Canaanland Music.

Don Light Innovator

■ Don Light has truly been an innovator in gospel music. His agency was the first to book gospel music in an organized way, the first to secure contracts for their clients' appearances, and the first to recognize gospel entertainment as big business.

In doing this, Don Light made many decisions that were unpopular at the time, but have become an accepted way of doing business. For instance, gospel acts were generally booked by the act and promoter agreeing on a date with a handshake. There were no guarantees in writing. Light insisted that all bookings be secured with a signed contract and that all questions about the booking be referred to him instead of the acts—leaving the acts to perform, and free from business hassles.

This happened in October, 1965 and Light's first acts were The Oak Ridge Boys and The Happy Goodman Family. He attributes his success to "the great support from the groups" on his venture.

Roadshow:

Home of Gospel's 'First Lady'

■ Roadshow Records is a company noted for its pop and r&b strength. Roadshow's team is responsible for giving BT Express and Brass Construction platinum and gold records and for launching new groups like Enchantment (whose first two singles—"Gloria" and "Sunshine" have both gone into the top five on the r&b charts) and Morning, Noon and Night (whose first single, "Bite Your Granny," is currently strong in the discos).

But in the early summer of 1977, the energies of Roadshow's co-president's, Fred Frank and Sid Maurer, and Roadshow's staff were concentrated on the release of one of the most important gospel albums of the year. The lp, "First Lady," was the first Roadshow release from Shirley Caesar—winner of the first Grammy ever awarded a black gospel singer.

Roadshow's release of "First Lady" was backed by a marketing campaign of an intensity seldom seen in gospel. Mobiles, posters, life-size stand-up displays, stickers and T-shirts were made available to the Ma and Pa stores who sell the bulk of gospel discs, as well as one-stops and key rack outlets. Roadshow's promotion team, spearheaded by president Fred Frank and vice president of promotion Maye Hampton James, hand-carried copies of Shirley Caesar's record to gospel stations from coast to coast. And the



Shirley Caesar

forces of Roadshow's distributor, United Artists Records, were mobilized to back Roadshow's thrust.

The fall will see a fresh marketing campaign designed to take Miss Caesar's music and her message to a wider public than ever before.

Roadshow Records and United Artists are determined to prove that Shirley Caesar—gospel's first lady—can be number one across the board.

Marijohn Wilkin Takes to Touring

■ NASHVILLE—Marijohn Wilkin, highly successful in many facets of the music industry (a songwriter of note—member of the Nashville Songwriters Association's Hall of Fame; Gospel Music Association Dove Awardee; music publisher, heading up Buckhorn and Meredith Music with offices in Nashville; back-up singer and teacher), is now embarking on a brand new career, Marijohn Wilkin on Tour.

This event came about most naturally through the many requests for Wilkin performances in many areas. Marijohn tours with her group, Joy of Existence, instrumentally including guitars, electric bass, banjo and conga drum. The group sings back-up to Marijohn's solos.

Her repertoire is extensive, all self-penned contemporary Christian music. The first appearance of the group was in August at Bradenton, Florida's 110-acre Christian Retreat at its huge auditorium. Marijohn was kept on stage by applause appeal for almost two hours.

Appearances since then have been made twice in Charlotte, North Carolina on the widely-viewed tv-er, PTL, and on September 9, she participated in an in depth interview at Canton, Ohio's Channel 17 show, "Mind, Body and Soul." That night she and the Joy of Existence performed at the Assembly Temple in Canton to a large audience.

Marijohn has been asked to make a solo guest appearance for the Religious Heritage of America.

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Gospel Book Market Shows New Strength

■ There are a lot of gospel music fans in America—a lot of people who will only buy gospel records for their turntable and whose major enjoyment is a gospel concert or singing at their church or in their home.

It's been estimated that there are 80 million Christians in the United States, all potential consumers for the Christian message. Gospel music has filled that need to an extent, but in the past inferior quality records and unsophisticated marketing techniques (the primary way to purchase a gospel record was after a gospel show from the groups who performed and then hawked their records) have meant that the demand far exceeded the supply.

More recently, the quality of records has improved and so has the marketing as the Christian bookstore has become part of American business as well as a good place for Christians to meet and shop. Gospel records are also finding their way into record stores right next to rock, pop, country and soul.

The Christian book market has grown by leaps and bounds in the past 10 years or so. Just go into a Christian bookstore and look at the large number of Christian books on the shelves and you will become instantly aware of the variety and volume of their business.

With all this in mind, it seems ironic that there is such a void of books on gospel music and its performers. In fact, if you would really like to know about the gospel music business and decided to look for some books that would give you a good background, you'd end up disappointed, having a hard time finding some. However, there are a few out there, so let's take a look.

"The Gospel Sound" by Tony Heilbut, published by Simon and Schuster, is an in-depth history and biography of the pioneer black gospel industry and performers. Published in 1971, it is well researched and well written, giving the reader a comprehensive, insightful and colorful history of black gospel music.

"A History and Encyclopedia of Country, Western and Gospel Music," by Linnell Gentry, published by Clairmont in 1969, was one of the first to treat gospel and country music in an intelligent manner in book form. It consists of articles on gospel, country and other related subjects originally written in magazines such as Time, The Reporter, and Journal of American Folklore reprinted with credit given the author, publication and data. It is a good reference book.

A book written by Jesse Burt

and Duane Allen, "The History of Gospel Music," published by Silverline in 1971, falls short of its goal to provide a comprehensive history of the white, southern gospel music, it contains a lot of good, helpful information compiled in a rather disjointed style. Probably its greatest contribution is that it would provide an excellent starting point for someone interested in compiling a comprehensive history of white southern gospel music.

In "Country Roots," the excellent and well-written history of country music published by Hawthorne, author Doug Green devotes a chapter to gospel music as it relates to the growth and development of country music and its performers. Although Green looks at gospel music briefly; his insights and observations are well worth reading.

There are also several books about gospel performers that not only give you a good biography of the individual (or group) but also a good view of the gospel music story and unique culture that spawns and supports gospel music.

The Bill Gaither Trio is probably the best selling gospel act

today. "Because He Lives," written by Bill's wife, Gloria, a member of the trio who co-writes many of their songs with Bill, is a brand new book from Fleming H. Revell that can be a good place to start.

"Let The Song Go On," by Paula Becker, published by Impact, is the story of the Speer Family, a legendary white southern gospel group that has seen three of its members—Dad and Mom Speer and son Brock—inducted into the Gospel Music Hall of Fame.

James Blackwood, leader of the Blackwood Brothers and also a member of the Gospel Music Hall of Fame, has an autobiography, written with Dan Martin entitled "The James Blackwood Story," published by Whitaker House and is also featured along with the rest of the Blackwood Brothers group in "Above All," by Kree Jack Racine and published by Jarodoce. They are also a white southern gospel group whose history goes back to the early days of radio and the emergence of full-time gospel groups in the late '30s and early '40s.

"Just Mahalia, Baby," by Lauraine Goreau, is about the most

famous gospel singer of all time, Mahalia Jackson. The book is big and bulky and perhaps contains too many trivial facts—but it certainly covers the subject affectionately and in depth. There are plenty of anecdotes as well as facts to keep the reader enticed throughout its 610 pages. It is published by Word.

"Through It All," by Andrae Crouch with Nina Ball (Word), is the story of the popular contemporary gospel artist whose music can be heard in discos as well as gospel concerts. Andrae's deep spiritual faith comes through in this story as well as his music ministry.

Doug Oldham's "I Don't Live There Anymore," written with Fred Bauer and published by Impact, is the story of this great inspirational singer and his ministry of music.

So there you have it—a primer course in gospel music. It's just the beginning because the music itself is expanding and growing to the point that many consider it could be the next music phenomenon. This leaves the field wide open for book writers looking for a subject and a public ready to read about this music form.

Gary S. Paxton:

Conveying a Christian Message

■ Probably the best way to describe the astonishing, outrageous, amazing, incredible, unbelievable, different world of Gary S. Paxton would be to say it is astonishing, outrageous, amazing, incredible, unbelievable and different. You could also say that Gary S. Paxton has more things going than a circus juggler.

First, Paxton is an artist with two albums to his credit on the New Pax label. He is also a prolific songwriter, the head of nine publishing companies, two production companies, nine record companies and part owner of a studio.

Last year Paxton won a Dove Award for co-producing the record of the year, "No Shortage" by the Imperials, and a Grammy for his own album. He also wrote "No Shortage." Although 1976 was a phenomenally successful year for Gary, it was not the first time he ever knew success.

He recorded two million sellers as Skip and Flip ("Cherry Pie" and "It Was I"), a million seller by the Hollywood Argyles ("A-ley Oop"), produced "Monster Mash," which has been a million seller three different times, and he has produced million sellers "Along Comes Mary" and "Cherish" by The Association and



Gary S. Paxton

"Sweet Pea" and "Hurray For Hazel" by Tommy Roe. He was nominated for a Grammy for engineering on The Association records.

Everything went down the drain though because of his involvement with drugs, alcohol and the wilder side of life. He lost his big houses, cars, miniature empires and all the money he had made, ending up in Nashville in 1970 as a \$100 a week songwriter. Then his life turned around in September, 1971, when he was "saved."

Since that time, he has had his personal and professional life di-

rected toward Jesus. The result is not only a reformed and spiritually "straightened" individual, but one who is once again phenomenally successful—but this time without the sins of the world pulling him down.

The publishing companies that Paxton owns or co-owns are Gar Pax, ASCAP; Gary S. Paxton, BMI; Paxlen, SESAC (with John Lentz); White Tornado, BMI (with Bob MacKenzie); Christian Grit, ASCAP (with Bob MacKenzie); Pax House, BMI; New Pax Music Press, BMI (with Bob MacKenzie); California Music, BMI (with James Wattenbarger); and Brush Ape, BMI (with Pete Drake).

As a producer, he is currently producing Wanda Jackson, Sammy Hall, Vern Gosdin, The Blackwood Singers, The Four Guys, Bobby Rydell, Jimmy Dean, Bobby G. Rice, The Murphy's, Ronnie Dove, Myron Floren, Roger McDuff, Billy Alexander, Tammy Bakker, Jim Bakker and Glenna Sessions.

Paxton has two record companies: Garpax, distributed by GRT, and Pax Musical Reproductions, a gospel label. He is part owner of Sound Stage Studio, along with Bob MacKenzie, Bill Gaither, Ron Huff, Wayne Erikson, Joe Moscheo, Ron Kerr and Doug Oldham.

CCE Provides a Range of Radio Formats

■ How can a program manager maintain an entertaining format, hold his listenership and even pull ratings with his religious programming commitment on Sunday morning? Contemporary Christian Entertainment asked themselves these questions and came up with an answer. They answer by keeping country radio all country on Sunday, rock radio all rock on Sunday, and MOR radio all MOR. CCE offers the secular broadcaster Sunday morning religious formats which provide entertainment in keeping with his normal music format such as Jesus country, living rock, and contemporary Christian MOR. These programming formats are so flexible that a local disc jockey can run them live or they can be self contained in an automated system.

Christian Entertainers

The Christian Entertainers (MOR) format is programmed at WXKE, Fort Wayne, on Sunday mornings and is sold in a normal spot rotation with the secular format on Sunday. The Christian Entertainers (created by CCE for WXKE) recently went through its first rating period. The results placed the Christian entertainers

number two in young adults men and women in a survey market of 13 signals.

Since this was the first ratings the Christian entertainers have gone through, it is believed this type of religious programming has the kind of reach that can cut across every denominational line and a broad spectrum of non-church listeners.

Jesus Country

CCE offers a number of format services such as Jesus country, a blend of modern gospel country for one, two, or three hour Sunday morning programming. Jesus country keeps country radio all country on Sunday.

Living Rock

Another format available is living rock. A blend of hit gospel rock with a touch of AOR to reach the 18-35 age group. Living rock is the perfect answer to the religious requirements of rock radio as it programs one, two or three hours on Sunday morning and keeps rock radio all rock. Living rock can be programmed for several hours each day to meet the need of the young adult listener on religious radio.

Then there is Christian MOR. A blend of all time greats of Chris-

tian music like Doug Oldham, Dave Boyer, Pat Boone, Anita Kerr and Ralph Carmichael with the new artists of today like Honeytree, The Sharrett Brothers, Chuck Girard and the Mike Curb Congregation. Tunes are chosen on the basis of sound. It is the perfect circle of MOR sound that is the most important criteria. Christian MOR plays to the 30 plus age group. It is a sophisticated sound for the adult listener and is available for one, two or three hour Sunday morning pro-

gramming.

Contemporary Christian Entertainment also offers a full time religious programming service for all religious radio. It includes: middle of the road music, jingle package, artist promos, format promos, Christian mini-dramas, special features, custom voicing, promotional ideas, sales aids and consultation, research consultation, formatting aids and a community counseling hot line adapted for radio station operation.

KWRM Scores with Blend of Sounds

■ Warm Radio, KWRM in Corona, California, has a unique approach to contemporary Christian music. Formerly KREL, the station recently changed call letters and format. The management of KWRM are devoted born-again Christians and as a result, programming is a blend of the best of secular and Christian Music. One contemporary Christian music selection is heard per hour in among the "worlds hits" with teaching programs in the morning hours. Secular music is carefully screened for lyric content before being aired. Artists programmed include Danial Amos, Keith

Green, Sweet Comfort, Andrae' Crouch, Pam Mark and B. J. Thomas.

Rick Painter, PD/MD of KWRM, told *RW* the now 4-month old format "is working really well for us. We aim at the 18-34 market and this format reaches that age group with music they want to hear. We were totally Christian music before the change, but we feel this format reaches more of our potential audience and still spreads the message."

Painter checks 10 area stores each week for sales and programs by listener response as well.

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Stan Moser on the Changing Face of Gospel

■ Stan Moser is vice president, marketing, for Word, Inc. A native of Waco, Texas, he rose through the ranks of the company to become a vice president at age 27. In the following Dialogue, he discusses the marketing of the Word product.

Record World: What business ventures does Word, Inc. encompass?

Stan Moser: Well, it's a very interesting mixture. It goes back to the basic philosophy of what we are doing as a business, a total Christian communication concept. We are trying to spread a message that we feel is important in whatever means or mechanisms are available. We have four basic product lines. We are a full line book publisher except bibles at this point. We have a creative resource division, which is taped discussion material-educational books for children. Things that you would use in vacation bible schools and things that study groups package on how to be born again with books and tapes which teach people how to share their faith. That's the publishing side of the company. On the music side of the company we have a printed music division which we publish both choral and non-choral books. The most notable would be the American Country Hymn Book. The most notable choral collection would be "Tell it Like it Is," which is a musical that has been around for nearly ten years now. Then there is sheet music and personality books where we take a person with some big albums, put 15 pages of color pictures and a story on what they are all about and put 15 top songs in the back of the book. There's nothing new to that, but in the Christian field it's not that common. On the recording side, we either own or distribute 11 labels now. We try to take a sophisticated approach by taking various product centers around the country which include the Nashville operation which we own in the case of Canaanland Music; but also Nashville operations which we don't own, like in the Paragon House where we distribute the product that they put out. Then on the west coast, we have operations in L.A. like Good News Records and Solid Rock Records, which we distribute. We also have Light Records of which we own half. We try to take the sophisticated approach by running a marketing element for all of this activity as pretty much an independent operation. In other words, we take the product from the various centers (record product) and market it according to its market merit, not according to whether it is Word or Canaanland or Paragon or Light or whatever. It's a matter of what market it fits. In that regard we do have an independently set up marketing system.

RW: How do you coordinate all the activity here?

Moser: It meshes together in a lot of meetings. We have a tremendous number of meetings in fact. Every day of the week, from 10 to 12, we have a marketing strategy meeting. I could sit there all week long and just react to things that walk in the door. But

Word Plans 'Kolor Music' Campaign

■ It's called "Kolor Music," a term which Word, Inc. hopes will become popular over the next several months. "Kolor Music" is one of Word's continuing efforts to stay on the cutting edge of creativity. Simply stated, "Kolor Music" is sheet music with the notes printed in various colors.

For the soloist, "Kolor Key" has been developed. Each title contains music for three voice ranges shown by three different colors. For example, the high voice line is printed in red notes, the medium voice is in black, and the low voice is in blue. Chord symbols appear in the three colors making transposition easy for the accompanist. This enables the buyer to build a library of music in different voice ranges for a fraction of the normal cost.

Arrangements

"Four Kolor Harmony" has been designed for groups of singers. It presents a four-part ar-

range with each of the parts printed in a different color. The soprano line is printed in red, the alto line is in blue, the tenor line is orange and the bass part is green. This method will simplify music reading for less experienced singers.

Aaron Brown of Canaanland Music (a division of Word, Inc.), creator of "Kolor Music," envisions a time when the entire industry will print music in color. In speaking of Word's production plans, he comments, "If it's in color, it's big—and if it's big, it should be in color."

Word will launch the "Kolor" campaign by marketing some of its best-loved songs, such as "Fill My Cup, Lord," "Reach Out And Touch" and "Home Where I Belong." Promotional plans will include in-store displays and mailing pieces. "Kolor Music" will be available in late September wherever gospel music is sold.

if you are going to be a marketing person then you are going to have to react about 80-85 percent of the time but, about 20 or 25 percent of the time you better be active, reaching out, and making that next step, because the really successful will not come to you. So we dedicate two hours a day Monday through Thursday to marketing strategy meetings, one on each of the various product lines. Those sessions are very important. Every Friday we have a half day session that every four weeks is geared to each product line. This is a meeting with the product management people where they say "Hey, we've signed so and so, or we're making a record with this artist. What configuration do we need, a kids lp, a live lp, a double lp, what could we sell it for, what should the jacket look like," etc., etc.

RW: How do you get your product to the consumers?

Moser: There are four major divisions there which I have discussed. The largest division, about 70% of the business at this moment, is the trade, for sale, distribution business (just records). About 70 percent of the business is done through standard trade outlets. Approximately half of that is through Christian bookstores. Half is done through racks and secular retailers and one-stops. We have

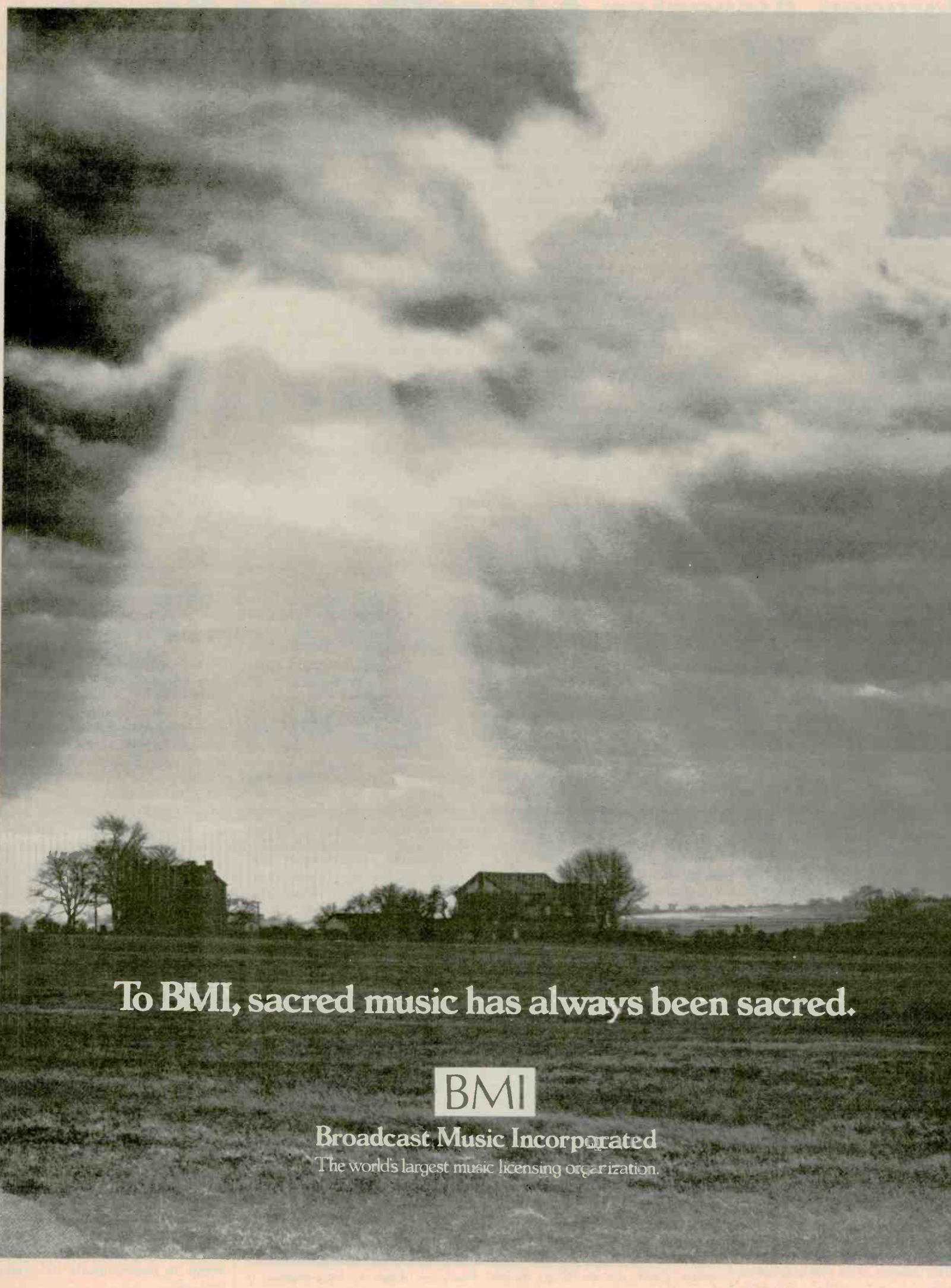
As far as management of this company, we are in the people business and we believe first of all in our people.

18 field representatives, and six regional managers, making a total of 24 men in the field itself. The six regional managers are field men as well as managers, in charge of that operation. On the book side we have 13, two of which are regional managers. So we have a total of 37 people in the field. Which makes substantial penetration. In the trade field we also have a pretty strong promotional department of six people, plus we bring in various agencies part-time, whatever it takes to get the job done. That's the trade or wholesale side. Now on the direct marketing side, we have 20 people in the back on the telephone calling directly to consumers, basically to ministers, selling book, package, and resource material. Also in the direct vein we have a record club of about 55,000 family records and tapes, Canaan records and tapes of about 10,000 and we have other book clubs and special type clubs in the Word book club which is about 65,000 orders. We have about 200,000 people in these clubs. In addition to that we always run direct mail packages and television offers. The third area of selling is Progressive Resources, PGR, which is our answer to MOA. We presently have approximately 2,000 field representatives that go door to door to churches, party plans, putting up racks, and setting up in grocery stores. This is a program which is in the development stage. The fourth thing is the development of the foreign and overseas distribution company we own which handles all the world as far as distribution, licensing and exporting except for Australia, New Zealand and Canada. Those are handled directly from here. We have an office in London where we employ about 30 people and a consumer record club that has over 6,000 members at this time. It is set up loosely like it is here. But I want to tell you something about the international thing. We have really gotten serious about developing it in the last couple of years. We made tremendous growth and strides. A young man who has just been put on the board, named Ian Hamilton, is handling all of our exporting and licensing agreements for the recording side. It is a very good operation as far as our personal set up, to handle the rest of the world. They've been handling Great Britain and Europe for three years now and are doing extremely well.

RW: Who is making the decisions on the international releases?

Moser: It's just like any other area of the company. At this point they are making 90% of the decision as far as what is released in their country. It's not our business to force release of what they don't believe in because let's face it, I can't sell records in downtown London from here. As far as management of this company, we are in the people business and we believe first of all in our people. They have to make good and adequate decisions. As far as other places in the world as to what will be released we are basically in a reacting role.

(Continued on page 94)



To BMI, sacred music has always been sacred.

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Paragon Associates: A Company with a Message

■ Nashville's Paragon Associates, led by seasoned Christian record producer Bob MacKenzie, is a dynamic, multi-faceted Christian music organization active in publishing, recording, and television production. Born in 1975 out of a strong desire to create a Christian communication company that's more artist-oriented than the norm—with genuine concern and attention to individual talents—Paragon is building a reputation as a strong force in Christian communications.

"We are a company with a message—capital 'M'—Message! Without that Message, we would be just another music company. Our whole purpose involves the Message we're trying to communicate—the gospel is the basis of what we do, not just a means to an end," says MacKenzie.

As a producer with vast experience—he has produced over 500 Christian music albums, including all 20 albums of the internationally-known Bill Gaither Trio on the Impact label—MacKenzie strives to maintain the same vital interest for musical excellence with his Paragon artists as he does with the Gaithers. His goal—to help them present their musical messages, each in his own unique style.

Paragon is at one level a record-producing company whose Paragon and New Pax labels are distributed in the United States and Canada by Word, Inc., a subsidiary of ABC.

Paragon is also emerging as a major gospel music publisher with several publishing branches, including Paragon Music Corporation (ASCAP), New Bay Psalter Music Press (BMI), New Pax Music Press (ASCAP), LifeSong Music Press (BMI), JoySong Music Publications (SESAC); Dynamic Music (ASCAP); and Christian Grit Music Press (ASCAP). Paragon also controls the world rights to Stuart Hamblen's classic gospel songs, which are contained in the Hamblen Music catalogue.

Paragon's music publications—sheet music, folios, and choir collections—are distributed in the United States by Alexandria House and in Canada by Word of Canada.

Bringing to gospel music a creative challenge for excellence, MacKenzie, former manager of the Nashville Symphony Orchestra and for 11 years the creative director of the Benson Company, strongly guides Paragon as it carves out its niche in the Christian communications field and avoids limiting its mark to just one single musical style.

"For me the bottom line is not art for art's sake, but taking the artists' talents to as many types of audiences as possible," MacKen-

zie said.

Moving from Christian rock message music is Gary S. Paxton's 1976 Grammy-winning "The Astonishing, Outrageous, Amazing, Incredible, Unbelievable, Different World of Gary S. Paxton," to arranger/composer Ronn Huff's powerful Christmas offering, "His Love . . . Reaching," MacKenzie's producing expertise has somehow captured a special excitement in both—but each has its own flavor and brand of expressing the Gospel.

"Gary is an absolutely unique individual out of the rock music scene whose life is a living example of the gospel we talk about, and our commitment is to him as a growing Christian, as well as a strong commercial music maker. And Ronn is a brilliant arranger/composer/conductor who—although an extraordinary musician—is primarily a minister who uses music," MacKenzie states.

Paxton's Grammy-winning album was the first important involvement for Paragon. Huff's "His Love . . . Reaching" was the second.

Paxton's continuing Paragon involvement includes the publication of over 100 new songs and a recently released album, "More from the Astonishing, Outrageous, Amazing, Incredible, Unbelievable Gary S. Paxton." Huff continues as a major Paragon artist with his "Church Triumphant" album, his film score *Ip* from the Gospel Films' production "A Miracle Goes On," and his latest release, "Eclectic Light."

"You could hardly get two more different characters with more diverse backgrounds than Gary S. Paxton and Ronn Huff, but both create very strong communicative material that challenges us to find ways to get it out to the public," MacKenzie said.

Other powerful artists Paragon releases on the Paragon and New Pax labels include Truth, an exciting self-contained traveling group that probably performs more concerts than any other

group of its type before audiences both young and old; Richard Roberts, the nationally-known TV personality seen weekly on the syndicated "Oral Roberts and You" show, is a fine performer who is developing into a very mature communicator and, incidentally, is also a very good singer; Sammy Hall, a Christian rock artist whose concerts are especially meaningful to today's youth; and Madeline Manning, an Olympic silver and gold medalist whose soulful gospel singing communicates her strong faith. Other exciting artists include Mike Johnson and Don Francisco, two contemporary writer/singer/traveling minstrels who both are exceptional songwriters whose songs are also being picked by other artists; John and Kathy, Shane and Alice, made up of two talented couples—John and Kathy Thompson and Shane and Alice Keister—who are both very involved in the whole music scene with their meaningful contemporary songs cut by Truth, Doug Oldham, and heard on the Oral Roberts TV show; Stu Phillips, a 10-year member of the Grand Ole Opry and host of his own syndicated TV show, whose smooth, country ballad sounds are receiving airplay over Christian radio stations; Lillie Knauls, a gifted singer and powerful communicator; Deliverance, seven talented Canadians who relate a definite message through a pop music idiom in their concerts performed internationally; and Gail Wenos, with her puppet Ezra, a ventriloquist who performs with the Johnny Mann Singers.

As artist and repertoire head at Benson Publishing Company for 11 years, MacKenzie was involved with its president, Bob Benson, in the significant development of the firm's record-producing branch from a staff of six to 85. It's from this colorful background of producing such major gospel artists as Doug Oldham, The Speer Family, The Imperials and The Rambos that an enthusi-

astic MacKenzie comes to market Christian communication through his own company.

Definitely not limiting its potential to one segment of the Christian music industry, Paragon also serves as the foreign publishing representative and mechanical collection agency for Gaither Music Company.

In its brief two-and-a-half-year history, Paragon has already become involved in syndicated television programming with its production—in conjunction with the Christian Broadcasting Network (CBN)—of Doug Oldham's weekly series, "Hi Doug," viewed in 50 major markets across the United States.

This continued growth has brought about the expansion of Paragon's staff from MacKenzie and his associate/partner Wayne Erickson, when it first joined the many other music companies located on Nashville's Music Row section, to today's in-house crew of 12.

The Paragon staff, which reinforces MacKenzie's belief in the seriousness of this business of communicating, includes art director Michael Harris and his assistant Kimberley Williams; Randy Cox, who heads the music catalogue representation section; staff writer Eloise Wright and radio promotion director Dave Wortman, who both man the in-house promotion section; Brad Main, mechanical director; administrative services head Pam Satterfield; executive assistant Lee Ellen Merritt; royalties department head Debbie Shanklin and her assistant Mary Montgomery; music editor Carol McMillan; and production assistant Robert Boles.

Besides this powerful roster of quality talent, Paragon has extended its involvement with the publication of "Hymns for the Family of God," a first-of-its-kind hymnal. Distributed by Alexandria House, Alexandria, Indiana, this publication provides a fresh approach to old ideas about the place of hymnals in the church and in the home.

"I feel the need to work only with projects and with artists I believe in deeply. I want to dedicate a part of my life to people with strong spiritual commitment and artistic potential, and that's the reason Paragon was started—to build something significant," the dedicated, energetic MacKenzie says.

Paragon is a young company— young and committed! It's reaching for excellence but also remaining open to consider new ideas, new approaches, and new artists to communicate its strong message.

Crouch & Hawkins Live



Andrae Crouch and the Walter Hawkins Family are shown on stage together in Kansas City.

Record World Presents

October 1, 1977

A Tribute To





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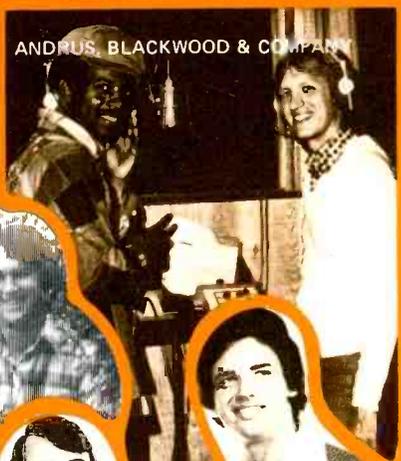
THE SPEERS



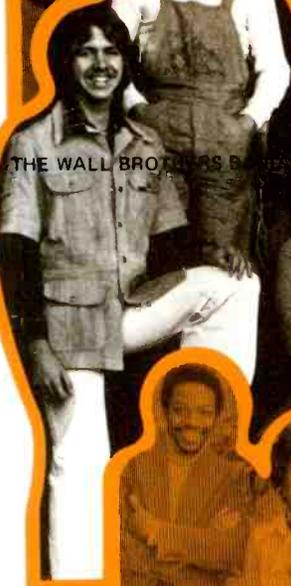
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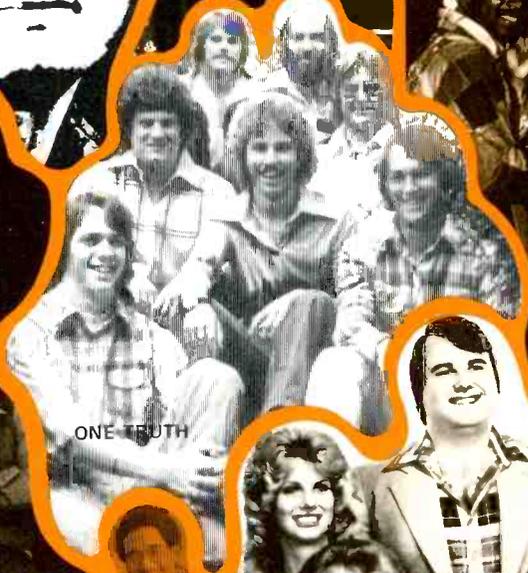
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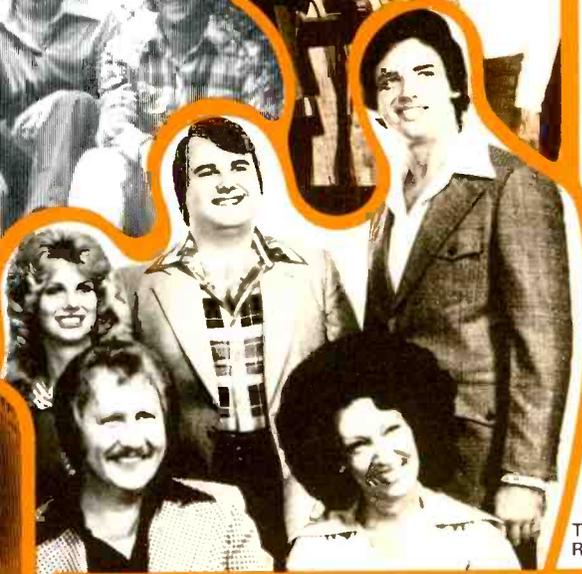
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THE WALL BROTHERS



ONE TRUTH



THE RAMBOS



TEDDY GROVER AND JOY



HENRY AND HAZEL SLAUGHTER



BOB BENSON

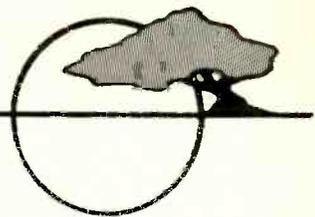


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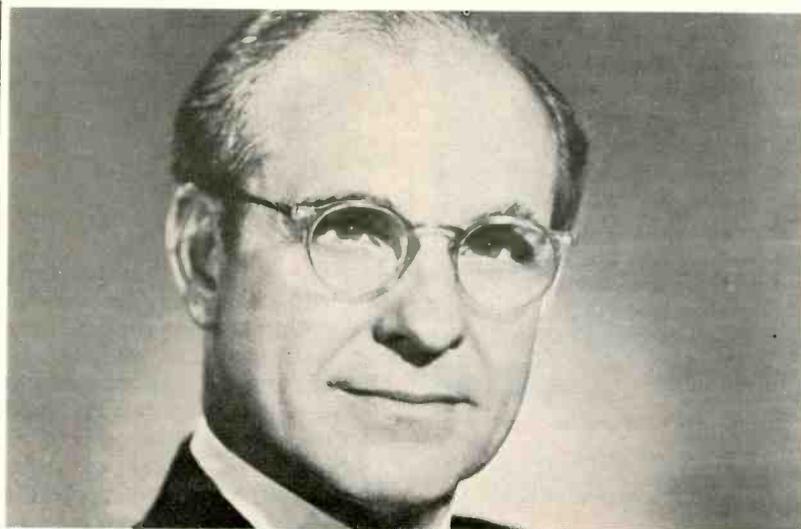
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The Benson Company: 75 Years of Growth

■ The Benson Company was established in 1902 by a prominent Nashvillian, John T. Benson, Sr. The small company's purpose was to publish hymnbooks, pamphlets and other printed materials for independent religious denominations. While John Sr.'s two older sons were not interested in the sacred music publishing business and consequently started their own printing company, his youngest son, John T. Benson, Jr., born in 1904, shared his father's vision and felt the religious publishing company should continue its rather erratic yet rewarding operations. But due to the economic pressures of the early '30s, his father's death in 1931, and a family of five children, John, Jr. felt compelled to enter into the successful commercial printing business with his older brothers. And during the years from 1931 through 1948, he remained a partner. But his heart and dreams were in his father's sacred music publishing business. The struggling company was barely kept alive through these years. An occasional hymnbook would be published and musical copyrights were purchased, but most of his time was consumed in being a printing sales executive.

When his eldest son, John T. Benson III, finished school in 1948, John, Jr. announced his decision to turn his printing ac-



John T. Benson, Jr.

counts over to John III and devote all of his time and attention to his first love—publishing sacred and gospel music. During the next 12 years many hymnbooks, folios and chorus books were published and marketed on a limited basis, mostly by mail order.

In 1960 John, Jr.'s second son, Bob, entered the family business with his dad. Bob felt the publishing company should establish a record label to help popularize existing copyrights held by them, and to possibly entice new writers of religious music. Because most sacred recordings during that era were of poor quality it

was resolved that the new label would maintain high quality by recording with full orchestral arrangements, using the best Nashville musicians at reputable studios. Photographs, art work, printing and pressing, along with all other phases of production were also given special care and attention. The quality label grew in popularity both with consumers and performing artists. What had started out simply as a means of exposure for copyrights had now suddenly bloomed into big business. Today there are over 25 top name gospel and religious artists on the Benson labels, HeartWarming, Impact and Greentree.

John III, after 20 successful years in the printing business, joined his brother, Bob, in 1969. That same year their father retired and left the management of the company to his two capable sons. Together they set out to expand and capitalize on the substantial heritage given to them by their father and grandfather.

As newly elected chairman of the board, John III has direct responsibility for the management and development of the company's international operations, the company's expanding interest in manufacturing, and its involvement in the areas of recording studios, talent representation, and custom record production. Bob Sr., as president, assumes the role of chief operating officer of the company including the direct management of its three record labels, its music and book publishing operations and its domestic marketing activity.

Expansion throughout the company has been incredible over the past several years. There are now over 100 full-time employees. Sixteen are in sales with 12 of these located in strategic cities throughout the United States. The creative department employs 15 in the creation and production of product while the promotion and advertising department is manned
(Continued on page 30)

HeartWarming: First Label

■ Heartwarming Records was formed in 1961 as a further extension of The Benson Company. Already well-known as a publisher of gospel songs, the record label was developed to further promote these songs and songwriters. Different than most Nashville-sound albums of that time, HeartWarming Records featured string and brass sections in addition to the basic rhythm guitar sounds.

Such major artists as The Bill Gaither Trio and Lanny Wolfe began their recording careers on HeartWarming. Sixteen years after its inception, the label includes ten active recording artists and is responsible for much of the income derived from all three record labels owned by The Benson Company.

The Rambos, popular Nashville-

based family group, have a catalogue of 12 albums with HeartWarming. Their latest release, "Naturally," features both the down-home and the metropolitan styles of country gospel. Dottie is the songwriter in the group, having written over 600 tunes, many of which have become gospel classics. She's also a vocalist and has recently released a solo album that is very personal to her as an expression of love and gratitude to God. The title is "Love Letters" and all the tunes were written by her. Buck acts as spokesman and businessman for the group, programming on the stage and managing them as well.

One of the best-loved families in gospel music, The Speers, also record on the HeartWarming label. The group was begun in
(Continued on page 18)

Impact: Middle-of-the-Road Force

■ In 1968, through the growth and development of HeartWarming Records, The Benson Company had begun to establish itself as a leader in the Christian record field. That activity began to attract other kinds of talent to the company; and the expanding musical taste of the public led to the formation of Impact Records, a middle-of-the-road force within the business.

Through the creativity of the artists on the label, such as The Bill Gaither Trio, Doug Oldham, and The Downings, a sound began to develop that encompassed warm, thoughtful musical expression to up-tempo, pop-oriented sounds.

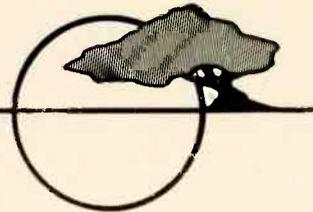
Impact Records has been, since its inception, a leader in that area of the Christian music world. The

artists on the label have been responsible for broadening the scope of Christian music and its audience appeal.

First of all and perhaps best known is The Bill Gaither Trio. The Trio has built an enormously important performing and recording career around the songs of its two principal members, Bill and Gloria Gaither.

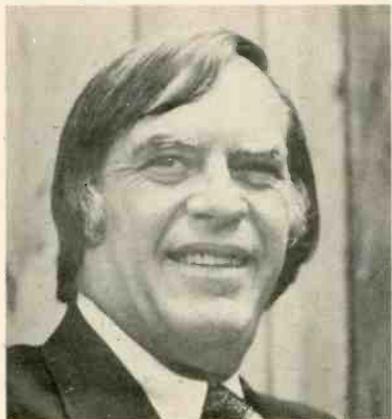
They've written over 200 songs, many of which have become classics in the Christian music world. Along with Ron Huff, they have composed successful musicals on the Christian music market today, "Alleluia! A Praise Gathering For Believers." In fact, the recording of "Alleluia!" has just been certified gold by the RIAA.

(Continued on page 12)



John T. Benson III on the Future of the Benson Co.

■ John T. Benson is chairman of the board for the Benson Company. He began working at the company for his father in 1948. In the following Dialogue, he discusses some of the various fields the company is planning expansion in and the long range plans for the company.



John T. Benson III

Record World: How has the recent reorganization, with you named chairman of the board and Bob Benson named president, affected the organization?

John T. Benson III: Since our reorganization, we felt it would be best to split our energy. I am working on several projects, one of which is the custom recording business. We're trying to generate more income from the studio facilities we have. I will be working with Donny McGuire here, although we may have some other producers that come in with a group or groups when we're really selling some studio time. We're working on a concept of total career building through publishing, some advertising and some promotion. We're not promising distribution or cataloging, but we are promising to give custom artists a valuable bit of help in selecting material, musicians and Nashville people who can put together the best possible piece of product. We also have a chance to look at 40 or 50 new acts that might be worthy of being on one of our labels. We have the possibility of talking to a lot of new writers and a lot of new talent.

RW: Will you have a special label for custom artists?

Benson: The custom label is going to be called Great Circle and we hope to build that so it has a great deal of meaning for them, some impetus. People will want to be on that family of artists although they know they're not going to be catalogued, advertised or promoted or carried in our brochures. The company that we set up for this is called Great Circle Sound Investment. We'll be working with these people and hope to do a minimum of 50 of those next year or one a week, more or less. That's 500 sounds to be recorded and out of that, we may pick up 25 good copyrights or 100 or help them with their publishing.

RW: How about the international market?

Benson: I'm also looking at some foreign distribution centers. There are some people coming in from London later this month to talk to us about setting up a Benson-U.K. distribution for Western Europe. We've had some distribution in Holland and Sweden and some other places over there but we'd really like to get it all together somewhere and find someone who is interested in what we're doing and who would like to share in the growth and profits. If there is an existing company, it will be better. But if we can find the right young man with some capital and some of our inventory and some lease agreements we'll set up an entirely new company. I spent some time in Canada and I'm going back to Vancouver to talk to our Canadian distributor with the possibility of a closer alliance between us. We're looking into the possibility of exporting from Canada to Australia and New Zealand without the heavy duty Americans have to pay.

RW: Is your Canadian distributor a Christian or secular distributor?

Benson: It's a Christian distributor—Praise Records, operated in Vancouver by Paul Vanashuck. He has a small record pressing plant and leases masters from us and presses them in addition to importing some of ours. Some things he knows will sell well, he presses and fabricates himself.

RW: Are you going to start pressing your own records?

Benson: We're looking into the possibility of fabricating printing

but we haven't studied record pressing now and may not. We may do a fabrication line for jackets and a printing operation for some things for better control, better quality. It will be a small printing operation, I don't think we could ever go into the hymnal printing that we do, but some of the things we print on a small basis, we'd have better quality control and better scheduling control if we owned our own small printing plant.

RW: How about your tape duplicating operation?

Benson: We have had an interest in a tape duplicating plant here in town and I would like to increase the sales of that plant. Last year, probably 60 percent of the business at that tape duplicating plant came from here and maybe 40 percent on the outside. We'd like to change that to the reverse—40 percent from here and 60 percent from outside. We're working on getting up new brochures, taking pictures, writing copy for the custom tape duplicators.

RW: Will getting into the mechanical side of the record business stifle the creative side?

Benson: I don't build as a creator. We're trying something commercial and going for the creative level of people. I guess between the creative people and the numbers people, somewhere the truth is there in between. At some point businesses we look at are spinoffs of this business. The studio we have is a profit center and say we spent X number of dollars on renting studios this year, we hope we can cut that in half and pay for studio equipment and the space where it's located. We've created a savings and then if we can pick up an income from the custom record projects, then we've saved and picked up some income at the same time.

RW: Are there enough gospel acts without current record deals to support you?

Benson: I believe there are. I think there are enough people singing well part time who have the ability to spend several thousand dollars for a good piece of product which will enhance their ministry and we can speak to those people and through those people.

RW: With your international expansion, do you have a game plan where you'd like to go first?

Benson: I think the United Kingdom would be good. Because of the lack of a language barrier for one thing and because of the common market and the closeness of freight from England into Europe. For those reasons, I feel England is the place we should start.

... We are promising to give custom artists a valuable bit of help in selecting material, musicians and Nashville people who can put together the best possible piece of product.

Hopefully, in the latter part of this month we'll have a game plan in hand to begin in England, use England for record pressing and importing some of our product from here. Some fabricating in England will be sent into Holland, Germany, Scandinavia and other countries.

RW: What have you done up until now in the international market?

Benson: We had a distributor in Sweden that worked fairly well. We had one in Holland and that hasn't worked so well. We had two distributors in England—one with a certain kind of product and another with another kind of product. We are also distributing into South Africa, a little in Australia, New Zealand and Canada.

RW: What kind of Christian market is there in those countries?

Benson: Well, country music has done very well. Certain things would depend on the amount of touring that an artist does, much like the United States. A certain percent of these other countries could

(Continued on page 31)

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The new live album from the most
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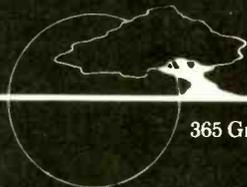
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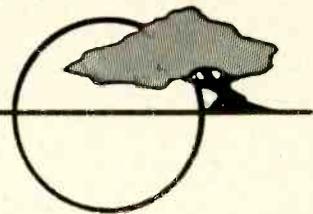


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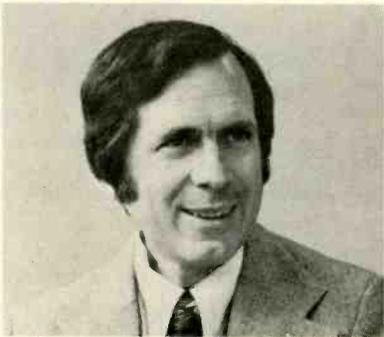
• October 13, NORMAL, ILLINOIS, Illinois State U. Auditorium • October 14, MADISON, WISCONSIN, Dane County Memorial Coliseum
 • October 15, ST. PAUL, MINNESOTA, Civic Center Arena • October 21, PHILADELPHIA, PA, Spectrum • October 22, COLUMBUS, OHIO, Veterans
 Mem. Auditorium • October 28, GREENSBORO, NC, Coliseum Complex Arena • October 29, GREENVILLE, SC, Memorial Auditorium • November 3,
 STRATFORD, ONTARIO, Shakespearean Festival Theatre • November 4 & 5, TORONTO, ONTARIO, Massey Hall • November 11, ROANOKE, VA., Civic Center
 Coliseum • November 12, WASHINGTON, D.C., DAR Constitution Hall • November 18, SAGINAW, MICHIGAN, Civic Center • November 19,
 GRAND RAPIDS, MICHIGAN, Civic Auditorium • November 25, BOSTON, MA, Hynes Veterans Auditorium • November 26, NIAGARA FALLS,
 NY, Convention Center • December 2, HAMPTON, VA, Coliseum • December 3, BROOKVILLE (LONG ISLAND), NY, C. W. Post Center Auditorium
 • December 9 & 10, CHICAGO, ILLINOIS, McCormick Place—Arie Crown Theatre • January 17, WEST PALM BEACH, FLORIDA, Auditorium • January 19,
 PENSACOLA, FLA., Municipal Auditorium • January 20, LAKE LAND, FLA., Civic Center • January 21, JACKSONVILLE, FLA., Veterans Memorial Coliseum.



Bob Benson on Building the Gospel Market

By DON CUSIC

■ Bob Benson is president of Benson Publishing Company, which is the parent company for the HeartWarming, Impact and Greentree record labels. The Benson Company has been in the gospel music business for over 75 years with Bob's father starting the company. In the following Dialogue, he discusses the Benson Company today and the philosophies behind it, and comments on the growing gospel market.



Bob Benson

Record World: In your book, "Come Share the Being," you stated the most important element in running a company is love. Would you care to comment on this?

Bob Benson: I feel strongly that compassion, love and concern for people is still a key ingredient and probably the key ingredient in a business. We've learned some things as we've gone along. As the business has gotten bigger, we've learned some management things that we were lax about, like taking references in front of hiring people and working out better standards. But, I still feel that openness and willingness to explain things to people are really key to operating a business. I meet with what we call our communication committee here and meet with representatives of employees throughout the building and they ask a variety of questions. I must be willing to discuss it with them instead of saying, "None of your business what we're doing about that." Generally speaking, I think our people are loyal to us and we get the best from them on that basis.

RW: When and how did you become actively involved in the Benson business?

Benson: I came back to Nashville from California in the summer of 1960. I had been away to graduate school and was a pastor for about eight years. I thought I was between churches because I had resigned a church and come back to work with my Dad down on Fourth Avenue in the mornings just for fun until a church opened. It never did open and I got more and more interested in the business, began to see more and more things that could be done with ministering people's lives in the kind of product we were producing. From there, my life and business just kind of grew together over a period of time.

RW: How have things changed within the company since its inception?

Benson: When I came in 1960, we didn't have record labels. At that time we weren't in the recording business, we were in the publishing business. We didn't feel that we were getting everything out of our copyrights, there was no way to promote them, so we started out in what really would have been a custom record business. We were trying to get people to sing our copyrights and selling most of the product back to the artists. At the time, we were selling books and music to the Christian bookstores and a few distributors around the country. Then we began to get an artist or two who had some ability to sell through stores so we began to look for artists. I'd say that the Speers were one of the first established. They had been around a long time, had a good name and had been on RCA. The gospel record business was in a process of change and flux. We had done some things with our early albums—I think we had 20 or 25 albums out at the time, and they were probably the best known. With the earlier people, we had used the best studios in Nashville, union musicians and worked hard at making the product sound good. We had quality product. The Speers were right in the early bunch, and the Rambos, too. Gaither has been with us a good ten years. He came down and didn't really consider himself a major recording artist. He was in the publishing business and didn't take himself seriously as an artist, even though the trio did sing and travel on weekends. Bill said he'd like to be on the label so we worked out a way to work together. Our

success as a record label has been two-fold, working with established people like the Speers and the people we began to grow with, like the Gaithers who have really come along and are now at the place where they sell something like two million records, tapes and cassettes. But in looking at the early contract, Bill guaranteed to buy so many records so I wouldn't lose any money. We were laughing about that this week. It didn't take but 2000 units, so he put up \$400 as a down payment so that no one would lose. We didn't lose!

RW: There was a recent realignment within the company and you were promoted to president. What happened?

Benson: When I came in 1960 to work with my dad, I was just kinda assigned the title of vice president. My brother, John, worked in the family on the printing side of the business, which didn't have anything to do with music publishing, and had been in that business for 18-20 years before my dad retired in 1969. John came over to the music side four or five months before dad's retirement. John came over in January and at the end of April my dad was 65. He just closed the desk drawer one afternoon and said, "Take me off the payroll, boys, I won't be back." So my brother and I then had the business. We went along for quite a while without electing any officers, as it didn't seem important to either one of us. Later on, he assumed the presidency as he was in the building overseeing daily operations and I was doing a lot on the road, travelling and working with artists. We still had equal authority; however, for more direction and to get a better chain of responsibility and authority, we restructured to begin our fiscal year July 1. John became chairman of the board with responsibilities for longer range planning and things in affiliated industries, and I took over the day-to-day operations and assumed the presidency. I think it's worked out well because our backgrounds are in those kind of projects, he's spent 18-20 years in that particular field and I've spent 17 or 18 in this field. We still work very closely in consultation and planning and probably his strengths and mine complement each other. I make sure I've gotten his input on what I'm doing and he does the same.

I feel strongly that compassion, love and concern for people is still a key ingredient and probably the key ingredient in a business.

RW: What do your day-to-day activities include?

Benson: I have about four major areas that I try to spend time on each week. One has to do with marketing, one is finance, one is creative product, and one has to do with just operations and so forth, general things. I try to spend some time each week in each of those four areas with a committee that works on that area. Also, I have an over-all planning committee that meets to keep routing stuff into these four committees. I try to meet with each of the department heads. I try to spend a day or so a week with our major artists and writers, just picking them week by week. My goal is to spend one day on the road with writers. I like the creative part of the business, working with projects. Last week I spent five or six hours with Dottie Rambo and new material she's working on for a children's concept, one day negotiating a contract, and one day working on a manuscript for a book that's coming out on the deputy chief of police in Los Angeles. I have a list of day-to-day stuff and a list of projects. I try to shoot one project in for a week and keep the day-to-day stuff moving.

RW: What criteria do you use in signing an artist?

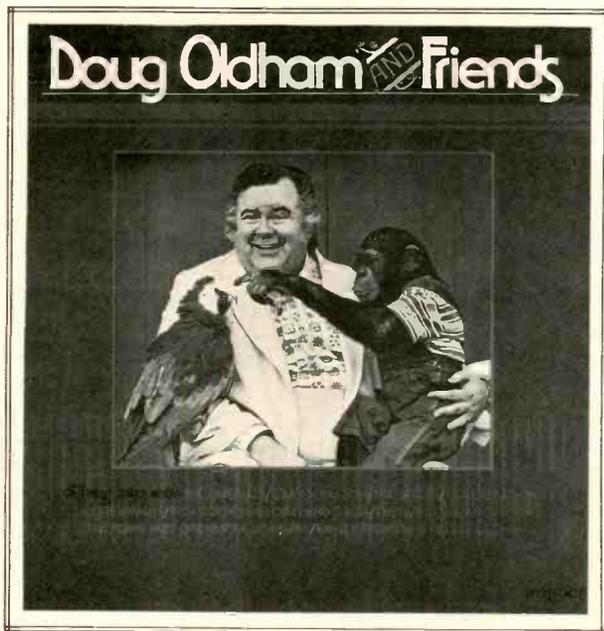
Benson: Something unique in the way they sing or in what they have to say. The way they communicate. I've been reading the book "Clive" so the term 'faceless' comes to mind. I think the company would like to be faceless to the kind of music we like, although the labels have a face. It doesn't matter to me whether the guy plays pipe organ or guitar. I probably like the guitar better, but does he do

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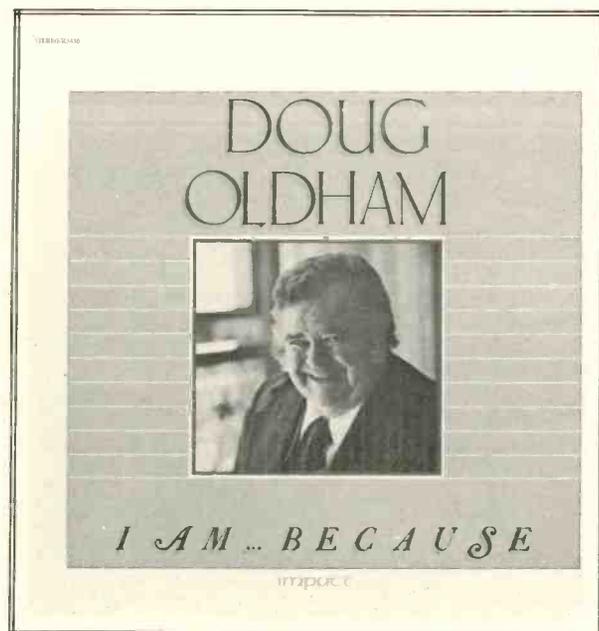
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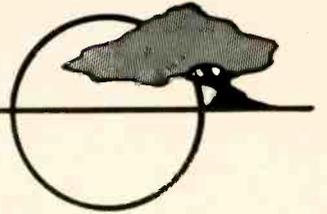
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The Bill Gaither Trio:

At the Forefront of the Gospel Fields

■ Two NARAS Grammys, 10 Gospel Music Association Dove Awards, and their strong songs packaged in Ron Huff's "Alleluia," the first Christian musical to go "gold," are three reasons why the Bill Gaither Trio is known internationally as the foremost in gospel songwriting, recording, and performing.

"Alleluia, A Praise Gathering for Believers," arranger/composer Huff's masterful packaging of 13 of the Gaither's musical messages, was given RIAA "gold" certification recently. This is more proof that the Gaithers' serious, life-changing philosophy communicated through a musical idiom justifies Bill Gaither's GMA Gospel Songwriter of the Year designation for eight of the nine years the Dove Awards have been presented.



The Bill Gaither Trio

In addition, SESAC granted Gaither its 1972 International Award for being the American composer with the greatest international exposure that year because of the wide impact of his classic "He Touched Me."

Singing a broad spectrum of music from challenging inspirational messages such as "The

King Is Coming" to the energetic, hand-clapping "Get All Excited," the trio talks about little boys fishing, mothers making beds, and ordinary people finding inner peace in what the Gaithers term a middle-of-the-road style—combining a bit of country with a touch of contemporary and southern ballad. Beginning their concerts in small churches in their Alexandria, Indiana, hometown in the early 1960s, this songwriting couple fights to retain the same honesty about themselves and their music even though they have moved to larger settings to accommodate the thousands who want to hear the Gaithers' simple melodies communicating "the resurrection principle in the daily of life."

The most telling tribute to their musical appeal is the large number of their songs recorded by the top names in entertainment—both secular and Christian. Elvis Presley, Truth, Tennessee Ernie Ford, Lawrence Welk, Norma Zimmer, Johnny Cash, Kate Smith, Richard Roberts, Pat Boone, and George Beverly Shea are just a handful of the first-rate performers who sing and record Gaither originals. In addition, 20 to 25 entire albums have been cut by such major artists as Doug Oldham, Truth, and The Speers, as well as the Gaithers themselves, of the simple melodies and strong messages characteristic of the couple's music.

To large metropolitan areas such as Philadelphia, Atlanta, Dallas and Cincinnati comes the Bill Gaither Trio to share with audiences from 3000 to 17,000—the experiences of one of its warm, moving concerts. The Bill Gaither Trio—made up of

Bill, his wife Gloria, and tenor Gary McSpadden of Fort Worth, Texas, with the masterful assistance of four brass, a second keyboard, five back-up singers, a guitar, a bass, and drums—performs before 500,000 people a year. Even now, as the two most successful Christian composers anywhere, the Gaithers don't write songs with the idea of "catching on," but rather to fill a void with a powerful message.

This fall's concert tour—a 32-city, 22-state, and six-Canadian-city schedule—packs some of this year's 13 newest Gaither ideas brought to song, including the already popular "I Am a Promise," "It Is Finished" and "I Lost It All to Find Everything."

"We're not stars," says Gaither. "We don't have to have policemen bring us into the auditorium. Many times we walk right in with the people, and they don't even recognize us."

Today, after contributing more than 200 original songs to the Christian music field over the past 15 years, the Gaithers, who consider themselves more literary than musical, have watched their songwriting expand into 20 of their own trio albums, plus sheet music sales totalling more than 5,000,000 copies, more than 1,000,000 choral book sales, the purchase of SATB octavos topping 4,000,000 copies, and lp sales crossing over the 2,000,000 mark.

With these record sales figures for Gaither products came the need to establish Alexandria, Indiana-based servicing firms to meet their printing and publishing needs. The results are Alexandria House, a publishing and distribution firm; Pinebrook Studios, a 24-track recording studio; and Spring House, their own management, promotion, and booking arm. Gaither Music Company, the sole publisher of the Gaither songs, is the only branch of the organization that began in the early 1960s with Bill's sheet music publishing.

What's next? More songwriting for one thing.

"Any writer who feels it in his guts would keep writing, regardless of whether anyone records it," Gaither said.

To The Benson Company
Congratulations

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"Rescue Me"

"Never Be"

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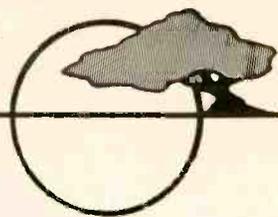
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Oct. 23, Montreal, Canada/Oct. 24, Kingston, Ontario, Canada/Oct. 25, 700 Club, Portsmouth, VA/Oct. 29, Flint, MI/
Oct. 30, Goodman Auditorium, South Bend, IN
Nov. 5, Kitchner, Ontario, Canada/Nov. 6, Brampton, Ontario, Canada/Nov. 8, Minneapolis, MN/Nov. 10, St. Louis, MO/
Nov. 12, Portage, IN/Nov. 13, Paducah, KY/Nov. 17, Mt. Vernon, OH/Nov. 19, Palace Theatre, Albany, NY/Nov. 26, Bradenton, FL



Benson Music: Publishing with a Purpose

■ Great songs like the now-standard "Love Lifted Me," the sure-to-be-classic "Learning To Lean," the gospel favorite "If That Isn't Love," the powerful contemporary hit "Rise Again." Multi-talented gospel songwriters like Dottie Rambo, Lanny Wolfe and John Stallings. Dedicated young contemporary composers such as Dallas Holm, Reba Rambo Gardner, and Tim Shepard. Exceptionally gifted arrangers like Ronn Huff, Derric Johnson, Don Marsh and Elmo Mercer. These are some of the many prominent songs and writers among one of Christian music's largest and perhaps most active publishing catalogues.

In 1902 John T. Benson, Sr. left a prominent Nashville brokerage firm to dedicate himself to ministering through publishing. He could not have imagined that what he began that year

would grow to become a multi-million dollar corporation of recording, book and music publishing companies whose catalogues (John T. Benson Publishing Company, ASCAP; Heart-Warming Music Company, BMI; Dimension Music, SESAC; Lanny Wolfe Music, SESAC; Benson Music Company, ASCAP) contain over 3700 copyrights representing the contribution of more than 500 composers.

John T., Sr. died in 1930, and it was not until the late '30s when the youngest of his four sons, John T. Benson, Jr., became involved in the business and acquired the renewal to several well-established copyrights, such as "Love Lifted Me," "Blessed Redeemer," "The Last Mile Of the Way" and "Come And Dine," that the basis for real growth was established. When John T., Jr. left the printing business to

devote full time to publishing in 1948, things really began to happen. He compiled the first of the now-famous "Inspiration" songbooks which, after nine other editions and 1,717,408 books, is still going strong. In 1957 he invested in some recordings to provide exposure for his growing catalogue of songs. These recordings led to the formation of HeartWarming Records and an association with a long line of songwriters and artists.

Throughout the 1960s with the efforts of Bob Benson, who is now company president, and Bob MacKenzie, who was creative director at the time, a thrust into new musical styles was begun resulting in the emergence of contemporary Christian music.

Benson music publishing activities expanded to include the development and use of copyrights in all mechanical, perform-

ance, and printed forms. Millions of record pressings and thousands of sheet and songbook sales in many markets, domestic and international, give the catalogues broad outreach and exposure.

Additionally, a rapid entrance into the church music market resulted from an aggressive choral music program. Providing meaningful arrangements of lyrically powerful songs has reinforced the impact and broadened the role of the music program within the church today. It is in this area that the ministry which was on the heart of John T. Benson, Sr. those 75 years ago is most fulfilled.

Initially carried on by his son, and now by third and fourth generation Bensons, the ministry continues to grow new writers, new songs, and new outreach publishing with a purpose.

The music of the new group, One Truth. Gospel rock that was worth the wait.

One Truth

One Truth is a group of six young men from California with a sound and ministry all its own. Their first album is called Gospel Truth. It's contemporary gospel from a very special new band. Making music that was worth the wait.



Gospel Truth (R3469). On Greentree Records and Tapes, a division of The Benson Company, 365 Great Circle Road, Nashville, TN 37228.

Ask your Benson rep or call toll-free (800) 251-8984.

For concert booking information, contact Bill Murray, Great Circle Representation, 365 Great Circle Road, Nashville, Tennessee 37228, (615) 256-4321.

Alleluia! Honored by Record World as the No. 1 Contemporary and Inspirational Gospel Album of the year.

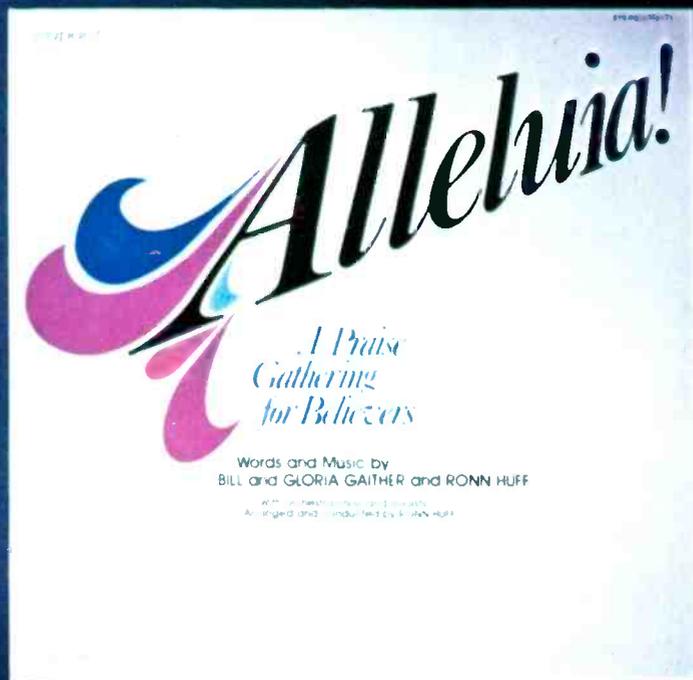
Alleluia! A Praise Gathering for Believers.

Alleluia! A recorded musical based on the songs of Bill and Gloria Gaither, with the arrangements of Ronn Huff, and the production of Bob MacKenzie.

Alleluia! An album of unprecedented performances by The Bill Gaither Trio, Doug Oldham, Dallas Holm, Sharon Haygood, Re'Generation, and Suzanne Johnson.

Alleluia! The work that has been listened to, and performed by millions of people across the world.

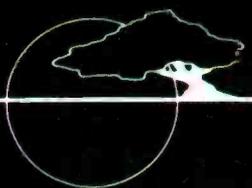
Alleluia! perhaps the most important recorded Christian work of the last decade.

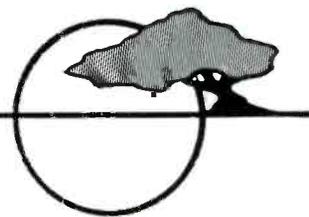


Alleluia! the solid gold album on Impact Records and Tapes.

Alleluia! (R3171)

Impact Records is a division of The Benson Company, 365 Great Circle Road, Nashville, TN 37228.





Benson Co. Realigns Management

■ Beginning on July 1, 1977 the board of directors of the Benson Company announced a realignment of the executive positions of the company and a tighter structure throughout its entire executive group. The moves were centered around John T. Benson III and Bob Benson, Sr., the owners and principal executives of the company.

As chairman of the board, John T. Benson III assumes direct responsibility for the management of the firm's international operations, the company's expanding interest in manufacturing, and its involvement in the areas of recording studios and custom record production. Many of those areas are new areas of involvement for the 75 year old firm and John's involvement in them represents a move toward widening the scope of the Benson Co.

Bob Benson, Sr., as president of the company, assumes the role of chief operating officer. This includes the direct management of

its three record labels, its music and book publishing operations, and its domestic marketing activity.

These executives or group leaders as they are known within the company are responsible for the management and direction of their group function and they participate in a set of seven committees that work with the president of the company to set company policy and activity.

The management team is made up of Phil Johnson, vice president and director of a&r; Ed Benson, vice president and director of artist and writer services; Glenn Smotherman, vice president and director of manufacturing; Bob McConnell, vice president and art director; Sam Mehaffie, vice president and director of retail sales; Jerry Henderson, vice president and director of data services; Robert Benson, Jr., vice president and director of promotion; and Mike Cowart, vice president and comptroller.

Impact (Continued from page 3)

The trio's Impact catalogue spans 20 albums, including the Grammy winning album "Jesus, We Just Want To Thank You." Their songwriting and their album artistry have also earned them eight Dove Awards, presented by the Gospel Music Association. That association has chosen Bill Gaither Songwriter of the Year seven times.

Their catalogue, which is among the biggest, if not the biggest selling catalogue in the Christian music business, has recently become one album richer with the addition of "Moments For Forever," a two album set recorded live and released in September. That release coincides with a 29 city, 250,000 plus seat tour of the country.

The Lanny Wolfe Trio has been with Impact Records since 1971. Along with Dave Petersen, Lanny and Marietta Wolfe travel across the country appearing in evangelistic services. Lanny is a ma-

ior gospel songwriter who won the SESAC award for Gospel Songwriter of the Year in 1975.

One of his most important works is a musical entitled "Greater Is He," which features the title song, along with "Come On Let's Praise Him," "I Keep Falling In Love With Him," "God's Wonderful People" and many others. The work is a second in the Praise Gathering For Believers Series from the Benson Company. The work was arranged and conducted by Don Marsh and includes performances by Dallas Holm, Doug Oldham, Sharon Haygood and The Downings as well as The Lanny Wolfe Trio.

The trio's most recent album features a live, in-concert recording of the group and is appropriately called "An Evening With The Lanny Wolfe Trio." It includes some of the all-time favorites featured in their concerts like
(Continued on page 13)

I AM DETERMINED

The first album from Teddy Grover and Joy, capturing the energy of talented young Christians and their music.

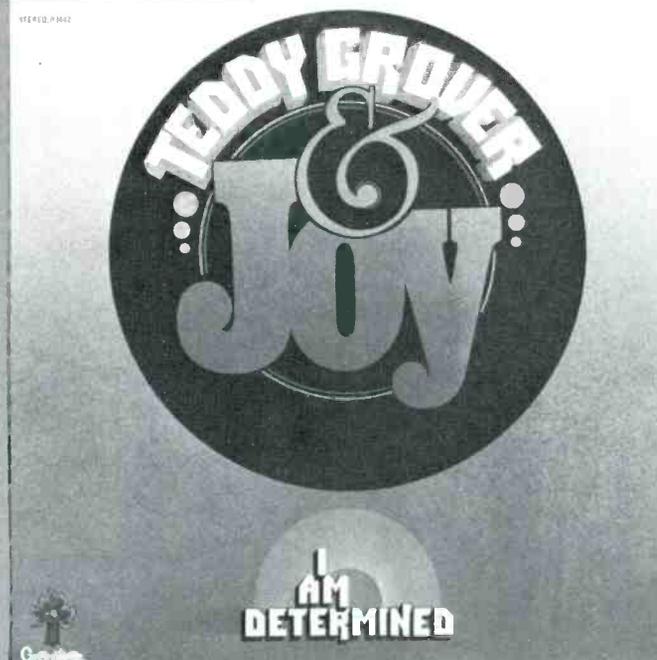
"I Am Determined" (R3442) featuring ten new songs from Teddy Grover and Reggie Watkins, and the excitement of contemporary black gospel.



A remarkable first album,
on Greentree Records and Tapes,
a division of The Benson Company,
365 Great Circle Road, Nashville, TN 37228.

Ask your Benson rep
or call toll-free (800) 251-8984.

For concert booking information, contact
Bill Murray,
Great Circle Representation
365 Great Circle Road,
Nashville, Tennessee 37228
Or call (615) 256-4321.



Impact

(Continued from page 12)

"Brand New Touch," "Shout It, Jesus Is Coming" and "Surely The Presence Of The Lord Is In This Place." Currently the trio is working on an album, while Marietta is recording one solo. Both are scheduled for fall release and will feature tunes by Lanny.

Part of the push of Impact Records is toward a pop gospel sound that is bright and fresh and led by The Downings. From their southern gospel roots, Paul and Ann Downing have helped to lead the charge of contemporary Christian music. Their music is warm, sophisticated, people-oriented and its contemporary appeal has earned the group airplay on adult contemporary stations as well as gospel stations.

The Downings currently are touring with Paul and Ann, backed by a complement of five vocalists and musicians, performing material from their most recent chart album, "Birthplace." In addition, their concerts feature new material slated for an upcoming album to be recorded this fall.

Another strong segment of the Impact "sound" is composed of soloists—including Doug Oldham, who is perhaps America's most loved gospel singer.

Oldham is well known for his strong vocal abilities, his power to dramatize, and his uncanny ability as an interpreter of songs. His life story is known to most of his fans, having been shared via his Impact Book release, "I Don't Live There Anymore."

Doug's been associated with The Benson Company since 1967, and has 14 lps in his catalogue of Impact albums. His most recent chart albums include "Doug Oldham and Friends," featuring Doug and his friends in the recording industry like The Speers, The Imperials, and Gary S. Paxton singing together on most of the cuts. His latest release is entitled "I Am... Because" and was released in early September.

Doug's ten year career has seen many highlights in addition to his best-selling album catalogue. He has won numerous awards from all over Christendom and his special skills as a vocalist and narrator have been called upon for the recording of "Alleluia!" and "Greater Is He," two best-selling musicals in the Christian field. He is also the host of "Hi! Doug," a weekly variety show beginning its second season on The Christian Broadcasting Network.

Ramona Hutton is a fresh talent in gospel music. She's only been a Christian for a few years, though for some time she's been



Doug Oldham

developing a vocal style all her own. The Atlanta based writer and singer has a catalogue of well over 80 tunes that stem from her own experiences.

Catalogue

That catalogue, along with her superb vocal abilities, were featured on her first Impact album, "Good Morning," and "The Children," her latest album on Impact, released in August.

Ramona's touring activity includes coffee houses, church performances, television appearances, as well as concerts.

Sharon Haygood

Sharon Haygood is becoming more well-known in the Christian music field. Her solo performance of "God Gave The Song" in "Praise Gathering For Believers" has become a classic in the gospel music world. That special performance gave way to release of her first Impact album.

Recently, she was called in to work with Don Marsh and Lanny Wolfe in the recording of Lanny's musical "Greater Is He." It was during that "re-acquaintance" period with the people at Benson, that plans were initiated for her to record another Impact label album. Phil Johnson will produce the record scheduled for release later this year.

Another key element in the label's middle-of-the-road appeal is the presence of two very special young touring groups.

One is the Re'Generation, one of the most renowned and appreciated vocal groups today. The group was created and is directed by a leading composer and arranger, Terrie Johnson.

The Re'Generation performs in about 500 concerts per year—almost 50 a month. Besides appearing in churches, on college campuses, in high school assemblies and in concert programs, the group is a real favorite of various civic clubs coast-to-coast. Their appeal in that market has earned them appearances at the inter-

(Continued on page 26)

A Brand New Touch

(R3407).

This album contains well-known songs by Lanny like "Someone Is Praying For You," "I Feel Good," "There's Something That's Different About Him," the title song, and six more. It's a collection of special songs by an amazing songwriter and sung only as Lanny, Marietta, and Dave — the Trio — can sing them.



An Evening With The Lanny Wolfe Trio

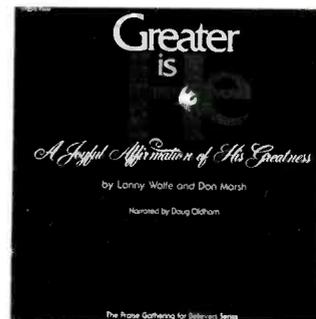
(R3434).

This album is a two-record set and was recorded live in concert. The Trio is singing for the first time several of Lanny's songs that others have recorded before. Here you'll find old favorites and discover new ones.

Greater Is He

(R3448).

Subtitled "A Joyful Affirmation Of His Greatness," this is a new musical based on Lanny Wolfe's songs. Doug Oldham is the narrator. Doug, Ben Speer, Dallas Holm, Sharon Haygood, The Downings, and The Lanny Wolfe Trio lend their voices. It is one of the finest worship musicals you'll ever hear.



A trio of solid albums from Record World's Top Contemporary Gospel Trio.

The Lanny Wolfe Trio.



The Lanny Wolfe Trio is on Impact Records and Tapes, a division of The Benson Company, 365 Great Circle Road, Nashville, Tennessee 37228. Ask your Benson rep or call toll-free (800) 251-8984.

Top 75 Songs in the Benson Company Catalogues

Title	Composer(s)	Publisher	Performance Affiliate	Title	Composer(s)	Publisher	Performance Affiliate
A Brand New Touch	Lanny Wolfe	Wolfe	SESAC	Jesus Will Outshine Them All	Gordon Jensen	Benson	ASCAP
A New World	Ronn Huff	Dimension	SESAC	Land Of Ooh's and Ah's	Reba Rambo Gardner	HeartWarming	BMI
A Rich Man Am I	Lowell Lundstrom	HeartWarming	BMI	Learning To Lean	John Stallings	HeartWarming	BMI
A Song Holy Angels Cannot Sing	Gordon Jensen	Jensen	ASCAP	Lift Him Up	Reba Rambo Gardner	HeartWarming	BMI
A Wonderful Feeling	Lanny Wolfe	Wolfe	SESAC	Little Flowers	Danny Lee	Benson	ASCAP
All Because Of God's Amazing Grace	Stephen Adams	Dimension	SESAC	Love Lifted Me	Rowe-Smith	Benson	ASCAP
All In The Name Of Jesus	Stephen Adams	Dimension	SESAC	More Than You'll Ever Know	Phil Johnson	Dimension	SESAC
Before The Rocks Cry Out	Rich Cook-Dave Feit	Benson	ASCAP	Oh, What A Happy Day	Jack Campbell	HeartWarming	BMI
Bless That Wonderful Name	Rick Powell	Benson	ASCAP	One Day I Will	Walt Mills-John Stallings	HeartWarming	BMI
Blessed Redeemer	Christianson-Loes	Benson	ASCAP	One Day Too Late	Lanny Wolfe	Wolfe	SESAC
Broken Pieces	Ruby Kitchen-James Martin, Jr.	Benson	ASCAP	Only Jesus Can Satisfy Your Soul	Lanny Wolfe	Wolfe	SESAC
Build My Mansion	Dottie Rambo	HeartWarming	BMI	Promises	Dottie Rambo	HeartWarming	BMI
City Of Gold	Shirley Cohron	Dimension	SESAC	Remind Me, Dear Lord	Dottie Rambo	HeartWarming	BMI
Come And Dine	Widmeyer	Benson	ASCAP	Rise Again	Dallas Holm	Dimension	SESAC
Cornerstone	Lari Goss	HeartWarming	BMI	Someday	Paul Davis	HeartWarming	BMI
Don't Take My Cross Away	Dottie Rambo	HeartWarming	BMI	Tears Will Never Stain The Streets Of That City	Dottie Rambo	HeartWarming	BMI
Each Step I Take	W. Elmo Mercer	Benson	ASCAP	Tears Are A Language God Understands	Gordon Jensen	Benson	ASCAP
Follow Jesus	Danny Lee	Benson	ASCAP	Ten Thousand Years	Elmer Cole	HeartWarming	BMI
Give Them All To Jesus	Phil Johnson	Dimension	SESAC	Thank You For The Valley	Dottie Rambo	HeartWarming	BMI
God's Love	Billy Masters	Benson	ASCAP	The Holy City			
God's Wonderful People	Lanny Wolfe	Wolfe	SESAC	The Homecoming Song	Al Harkins	HeartWarming	BMI
Greater Is He That Is In Me	Lanny Wolfe	Wolfe	SESAC	The Last Mile Of The Way	Oatman-Marks	Benson	ASCAP
He Looked Beyond My Fault	Dottie Rambo	HeartWarming	BMI	The Sounds Of His Coming	Lanny Wolfe	Wolfe	SESAC
Hide Thou Me	Harris-Tolbert	Benson	ASCAP	The Unseen Hand	A. J. Sims	HeartWarming	BMI
Holy Spirit, Thou Art Welcome	Dottie Rambo-David Huntsinger	HeartWarming	BMI	The Way That He Loves	W. Elmo Mercer	Benson	ASCAP
I Have Something To Sing About	Stephen Adams	Dimension	SESAC	The Way, The Truth, The Life	Anita Grund	HeartWarming	BMI
I Just Came To Talk With You, Lord	Dottie Rambo	HeartWarming	BMI	Then Why The Tears?	Lanny Wolfe	Wolfe	SESAC
I Keep Falling In Love With Him	Lanny Wolfe	Wolfe	SESAC	There's Enough Of God's Love	Gordon Jensen	Benson	ASCAP
I Love Him Too Much (To Fail Him Now)	Lanny Wolfe	Wolfe	SESAC	There's Something In The Air	Lanny Wolfe	Wolfe	SESAC
I Should Have Been Crucified	Gordon Jensen	Benson	ASCAP	Touching Jesus	John Stallings	HeartWarming	BMI
I Want Jesus More Than Anything	Don Marsh	Benson	ASCAP	Welcome Home Children	Adrian "Buddy" King	Benson-Depository	ASCAP
If That Isn't Love	Dottie Rambo	HeartWarming	BMI	Whatever It Takes	Lanny Wolfe	Wolfe	SESAC
It's In Your Hands	Al Harkins	HeartWarming	BMI	When I Say Jesus	Phil Johnson	Dimension	SESAC
It's Me Again, Lord	Dottie Rambo	HeartWarming	BMI	Where The Spirit Of The Lord Is	Stephen Adams	Dimension	SESAC
Jesus Be The Lord Of All	Lanny Wolfe	Wolfe	SESAC	Whosoever Meaneth Me	Edwin McConnell	Benson	ASCAP
Jesus (He Is The Son of God)	Danny Lee	Benson	ASCAP	Would You Believe In Me?	Tim Sheppard	Benson	SESAC
Jesus Got Ahold Of My Life	Dallas Holm	Dimension	SESAC	You Should Have Come Sooner	Judy MacKenzie	Benson	ASCAP
Jesus Is Still The Answer	Lanny Wolfe	Wolfe	SESAC				

Don't want to spend my time
writing songs to answer questions
That nobody's ever asking anyhow;
When the house is hurrying to the ground,
There's just no time to stand around
Arranging all the pictures on the wall.
I want to spend my life
giving folks the Living Water
And the Bread of Life
they just can't live without;
'Stead of spending all that time
writing songs to answer questions
That nobody's ever asking anyhow.

- Bill & Gloria Gaither

It's the Gospel you hear and feel in the music of the people on...

The Kingsmen



John Stallings



Henry and Hazel Slaughter



The Speers



The Fieldhills



The Rambos



The Tennesseans



The Terry Harper Trio

HeartWarming Records.

A Division of The Benson Company.

His Song, alive and well and being shared by the people on...

Ramona Hutton



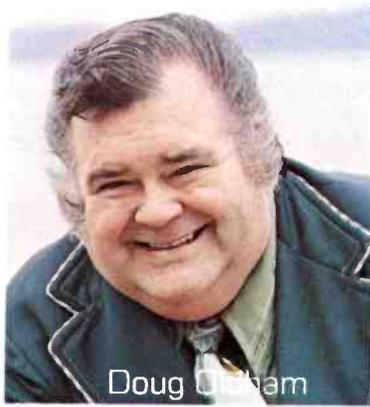
Bridge



Re'Generation



Doug Clingham



The Lanny Wolfe Trio



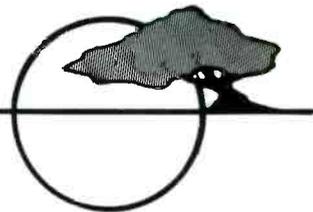
The Bill Gaither Trio



The Downings

Impact Records.

A Division of The Benson Company.



HeartWarming:

A Home for Quality Gospel

(Continued from page 3)

1921 by G.T. (Dad) Speer and his wife, Lena (Mom). Today The Speers are owned and managed by their sons, Ben and Brock. The group is comprised of singer/songwriter Harold Lane, featured vocalist and keyboardist Diane Hooper, and vocalist Faye Speer, who also happens to be Brock's wife. Musicians who back up The Speers are Mike Guthrie on guitar and John Mays on bass guitar. The Speers' latest release—they have eight HeartWarming titles — is called "Cornerstone."

The Hemphills are another family group who have recorded for HeartWarming since 1972. Their group is comprised of Joel and LaBreeska Hemphill, their children, Joey, Candy and Trent along with drummer John Foster. They travel full-time, appearing in

churches and auditoriums. Joel is a songwriter, LaBreeska a newly-published author, and Candy an aspiring young songwriter. This talented family is responsible for such gospel favorites as "Without A Doubt I'm Saved," "Open My Eyes" and "Never A Man Spake Like This Man," all recorded on their last HeartWarming release, "Without A Doubt." At the present time, they're working on a new album scheduled for fall release.

Henry and Hazel Slaughter have recorded 14 albums on HeartWarming. This well-known gospel singing duo combines their strong faith with a warm musical presentation. Joined by their sons, David on bass guitar and Mike on drums, they present approximately 150 concerts each year, some of which have been in conjunc-

tion with those by The Bill Gaither Trio. Henry is an excellent musician—he's recorded four instrumental albums for HeartWarming—and has written and published a successful gospel piano and organ instruction course. Currently, The Slaughters are working on a new HeartWarming album due to be released sometime in September.

John Stallings is a new inductee into the HeartWarming family of recording artists, having signed an exclusive contract in March. A well-known composer, his tunes have been recorded by The Slaughters, The Speers and The Hemphills. And one of his songs, "Learning To Lean" as recorded by The Blackwood Brothers, has held the number one position on many gospel radio station charts across the country for many

months, while the sheet music title published by The Benson Company has been the top-selling title for 16 months. Together with his wife, Faith, John travels across the country as a singer/evangelist. They've recorded one HeartWarming album, appropriately titled "Learning To Lean," and will begin work on another in the fall.

A group formed in 1958 and very popular with gospel music fans recently signed with HeartWarming. The Kingsmen come from Asheville, North Carolina and for the last 19 years have been singing in churches and auditoriums. The group is composed of tenor John Parrack, lead singer Squire Parsons, baritone and group manager Eldridge Fox, and bass Ray Dean Reese. They're backed by a four-piece band in-

(Continued on page 30)

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The Re'Generation. Buy the numbers.



1.

This is The Re'Generation. This year they will perform for more than 1 million people from coast-to-coast.



2.

This is "Stop And Smell The Roses." The album that those 1 million people will be looking to buy.



3.

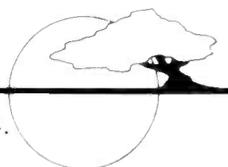
This is "Christmas in Velvet." The music of the season touched by The Re'Generation's vocal magic.

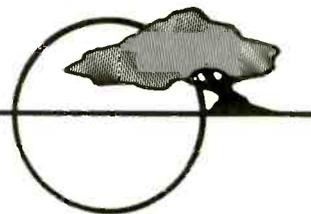
The Re'Generation. Buy the numbers, stock the albums.

On Impact Records and Tapes.

A division of The Benson Company
365 Great Circle Road/Nashville, Tennessee 37228

Dealers, ask your Benson rep or call toll-free (800) 251-8984.





Greentree Celebrates First Anniversary

■ One year ago this month the people at Benson established the Greentree label. The Benson Company, located in Nashville, has been an integral part of the Christian communications business since 1902. As a music company with two well-known record labels in the field, HeartWarming and Impact, Benson formed the Greentree label to provide a platform for today's contemporary Christian artists.

The premier artists on Greentree Records were Dallas Holm, Tim Sheppard, and Reba. Now the label has been expanded to include several other artists such as The Wall Brothers Band, Teddy Grover & Joy. And there are more new acts like One Truth, a California-based contemporary rock group and Andrus/Blackwood and Company, featuring Sherman Andrus and Terry Blackwood backed



Reba

by a four-piece band.

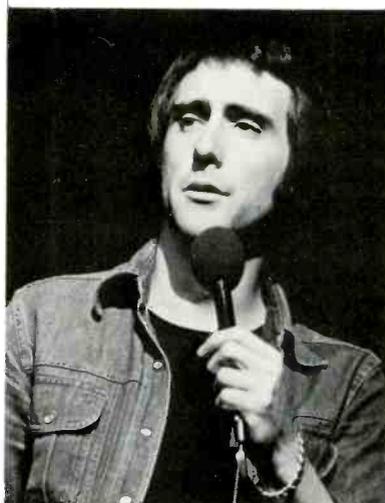
Dallas Holm has just released his second album for Greentree. It was recorded in concert and it features his new band, Praise. "Dallas Holm & Praise, Live" features the first single, "Rise Again" "Hey! I'm A Believer!" and fresh treatments of important songs from his previous albums.

Tim Sheppard is a singer/songwriter who comes from Texas. His second Greentree album, "Inside My Room," features his lyrical "The Serf and The King," as well as the driving rhythm of "Keep On." Tim's songs have been recorded by several well-known contemporary Christian artists like Truth and The Imperials. In addition his songwriting earned him top honors at the 1975 American Song Festival.

Reba is one of the most important female contemporary Christian artists in the field today. Her third solo album — the first on Greentree—is entitled "Lady" and features nine tunes written by her, including "The Land of Oohs and Ahs," as well as "Ain't Givin' Up!"

Teddy Grover & Joy are a black gospel group from Kansas City. Their first Greentree album is entitled "I Am Determined" and features the single cut, "We Need Love."

The Wall Brothers Band is a new midwestern band comprised of Kraig and Greg Wall, Randy Nelson and Lance Demers. Their original message music is performed in contemporary style on their Greentree release, "At The Door."



Dallas Holm

The latest release on the Greentree label is "Grand Opening" as recorded by Andrus, Blackwood & Co. This group is comprised of Sherman Andrus and Terry Blackwood and their four-piece band. While singing with The Imperials they began to explore a contemporary style that they are continu-

Great Circle:

A Progressive Trend in Gospel

■ Today the trend in gospel music seems to be moving towards a closer association between the record company and its artists. As a progressive move in this direction, The Benson Company engaged Bill Murray in August, 1976 to begin an agency called Great Circle Representation.

As director of the booking firm, Murray is concerned with career-building. He says, "I was brought in to do several things. First, to provide a service for Benson Company artists. (After all, that's what booking is—a service.) And secondly, we're to establish a credible agency for all areas of gospel music."

Begun on August 26, 1976 and handling only three artists, the agency now handles 14. Ten of these are booked exclusively by Great Circle Representation; the other four are handled on a non-exclusive basis.

Fortunately, there's been no need to look outside The Benson Company for talent — there were exciting new acts as well as established, all looking for repres-

ing to develop as Andrus, Blackwood & Co.

The newest group signed on the label is called One Truth. The seven-man group is based in Southern California. Their new album is scheduled for a fall release and features a potpourri of musical styles—jazz, rock, laid-back smooth, and even disco. The title's "Gospel Truth."

All of the Greentree artists are hard working, touring artists. They perform in concerts, on Christian campuses, and in coffee houses, etc. across the country. In addition three of the artists—Reba, Tim Sheppard, and the Wall Brothers Band—recently played to a sold-out crowd at the first gospel night to be held at the nationally known listening room, The Exit/In.

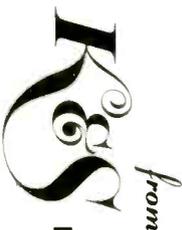
The primary creative force for Greentree Records is in its individual artists. They are young and talented and dedicated. The Benson Company strongly believes in them as communicators of truth and as creative artists.

entation. The agency books a wide musical range of artists including contemporary, southern gospel and middle-of-the-road acts. Groups handled exclusively by Great Circle are: Andrus, Blackwood & Company; The Wall Brothers Band; One Truth; The Rambos; The Speers; Dottie Rambo; Terry & Kay Blackwood; Tim Sheppard; Teddy Grover & Joy; and Dony & Joy McGuire. The firm also represents Sherman Andrus, Henry & Hazel Slaughter, Re'Generation and Bridge on a non-exclusive basis.

Murray says that approximately 40 percent of the dates he books are church related that are usually performed by the southern gospel and MOR artists. Contemporary groups generally appear in Christian colleges, or campus-related organizations, or festivals. "There are a lot of good sponsors these days who have thought of creative ways to promote concerts within the context of their local situation," says Murray. "There are Jesus festivals featuring young contemporary/ (Continued on page 30)

Congratulations

The Benson Company



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The Joyful Noise people have talked about for years is from the people on...

Teddy Grover and Joy



Wall Brothers Band



One Truth



Dallas Holm and Praise



Reba



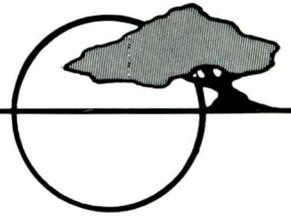
Andrus, Blackwood and Co.



Tim Sheppard

Greentree Records.

A Division of The Benson Company.



Bob Benson

(Continued from page 6)

something, does it move us so that you feel like it's got a chance of moving somebody out there. How you relate philosophically. I guess basically you're looking for that creative spark.

RW: Do you strive to sign singer/songwriters to publishing/recording agreements?

Benson: I feel it's good if you can do that, especially these days; so many people write their own material. I think on our labels, out of 27 or 30 artists, probably a good 20 of them write their own material. That's a good thing but sometimes you have to be a little careful about that. A person who does his own songs, and they're good songs, has the strongest combination. If some of his stuff is not so strong, then we try to get him to do equally strong stuff. When we first went into the record business, we primarily went into it for promoting copyrights, so we started out having our artists do six of our tunes. That was in the old days with 12 tunes on an album, so that left them six to pick from the outside. We finally changed that and we feel now that from the writers we work with, we should be able to find three or four tunes from our catalogue that each artist ought to do. But if we are convinced that we don't have the songs and somebody else does, we go after them as a record company, saying we've got to have the tune. If it's ours, fine, if it isn't, then we talk to our publishing department and say, "Hey guys, we've got to find some better writers."

RW: What do you look for in signing writers?

Benson: It's that same thing, indefinable insight and communication. You read a book and it zings—then you read another book, same amount of facts, same amount of information, it just doesn't zing off the page at someone. In a song, I'm more into lyrics than I am into melody. I'm not a musician, so the melody is not as important to me as what the song says.

RW: How much do you aim at the secular market and how much at strictly the Christian market?

Benson: I'm not sure we do any straight aiming at the secular market. All this material has some religious or inspirational background. I think somebody estimated the potential gospel audience at 50 million people. We sold 2 million pieces of Gaither's product. That's really good, but what about the other 48 million? We aim at producing material in such a way that we can work through secular distributors and merchandising channels which I think brings you up to a certain level of competence in product.

RW: Is there a stable, consistent Christian market that allows you to estimate in advance how many albums you will sell upon release?

Benson: Yes, we'll start with an artist and feel good if we sell 15-20,000 units on the first album, get it to 30 on the second and maybe to 40 on the third in about a year and a half. The first 20,000 aren't the same each time, but you've built about that much into them and you want to keep enlarging that person's market. If we could learn



The Speers

We aim at producing material in such a way that we can work through secular distributors and merchandising channels . . .

to start at 50 and go to 75, step-by-step, we'd like to do that too. But I think we're learning marketing wise. As you know, Christian radio is so much better than it used to be. We're getting some play on secular stations. You just about know the market with certain people, but maybe they taper off and stay at the same point and you say, "Hey, we tried together but we weren't able to make it happen. You ought to go someplace else to somebody who can and we ought to work on somebody that we can."

RW: Do you think it is a limited market?

Benson: I think the market is expanding and the merchandising aids are expanding. We keep growing, the whole thing is growing so fast, it's hard to say where the saturation point is. We were talking about some people this week and an album that has sold a quarter of a million. This is good sales for a religious album. I'd like all ours to do that. But you factor that against the 50 million and then say, what are you guys going to do about that album. It's not like being in the Nabisco cracker business where every store has it and they're just fighting to get to it and pick that up against another box of crackers. Every place we go, there are a lot of outlets where our product isn't stocked.

RW: So it's a limited market, but you haven't reached the limit?

Benson: Yes, I think so.

RW: How does Christian merchandising differ from secular merchandising?

Benson: Well, for one thing, it's all on a smaller scale. You probably don't have the hit record to pull. You don't get hit singles, no chart action that helps from that standpoint. With secular racks and distributors, since you don't have next month's hit, they may ride you longer credit-wise. They don't need you as badly so you have to sell harder to get the product in and convince them you deserve the rack space. On the secular side, people are very alert with print-outs. They'll tell you when it's moving out and when it isn't, they'll pack it up and send it back. This is a weakness and a strength because if it works, they can see it on a sheet and order some more. But if you go back to the Christian bookstore, they don't inventory as well, don't stock as well, and probably don't control the business as well. They're not as sophisticated, which in a way may help you a little bit as well as hurt. If it works, they're not as quick to know it so in that particular part of the trade we spend a lot of time on inventory in stores, telling them what they've sold so they'll know what's moved out and what hasn't. In the total record business, we sell about 46 percent through Christian outlets, the rest through racks and distributors. The Christian bookstore as an industry is growing fast too. The stores are growing, the personnel are really alert, and that's an encouraging sign. But there is a limit on how many people buy from bookstores and there's not one in every locality. One of the really favorable signs is through the secular area, we're just beginning to make a dent. That's where you're going to reach the 50 million people although Christian bookstores are doing a good job and are working to increase. We just got back from the CBA convention in Kansas City and there were 7300 people registered, this included suppliers and distributors. I can remember when 800, 1000 or 1200 was a good registration. So that industry is growing faster, is more sophisticated, and doing more things trying to get to the 50 million.

RW: Then past the 50 million, how many people are interested in what you're doing?

Benson: Past there, nobody has a way of knowing. The market seems unlimited. That's the reason we always stay excited over here.

(Continued on page 28)

For concert booking information, contact Bill Murray,
Great Circle Representation, 365 Great Circle Road,
Nashville, Tennessee 37228. Or call (615) 256-4321.

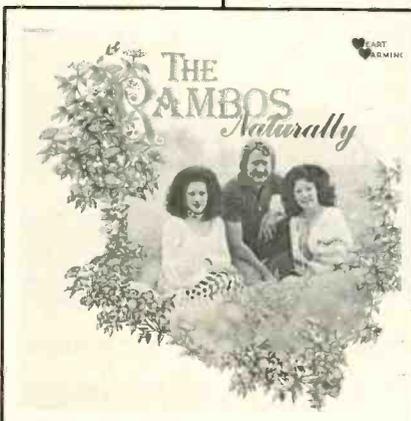
The Rambos

Consistently, best-selling gospel.



The Rambos.

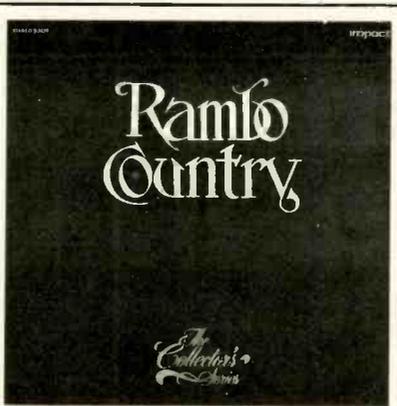
The Rambos are major gospel artists, whether on stage, on their recordings, or as songwriters. You can find their three latest albums on gospel charts all across the country, and hear their songs on Christian radio everywhere.



Naturally (R3459)

This is the latest album from The Rambos, and it's full of brand new songs by Dottie, a major gospel songwriter. *Naturally* is receiving very strong airplay right now on Christian radio nationwide.

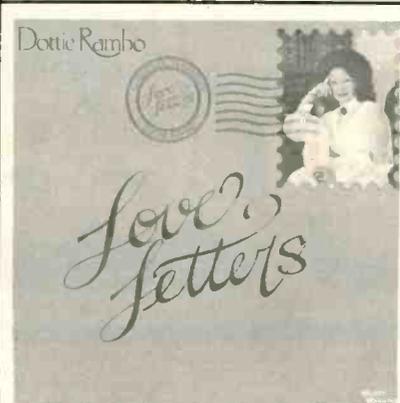
10 weeks on the Record World chart.



Rambo Country (R3429)

The Rambos have been singing together for quite a while and *Rambo Country* captures their best in this two-record collection. It features all the songs the trio is best known for — on records and in concert.

32 weeks on the Record World chart.



Love Letters (R3454)

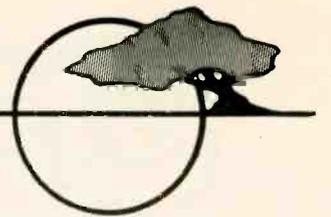
Dottie Rambo has been involved with some of the most meaningful gospel made in the last decade. Her new album gives you her talents as a solo artist and as one of the best gospel songwriters today.

8 weeks on the Record World chart.

The Rambos can be found on HeartWarming Records and Tapes,
a division of The Benson Company,
365 Great Circle Road,
Nashville, Tennessee 37228.

Ask your Benson rep or call toll-free (800) 251-8984.





Re'Generation: A Group with a Purpose

■ The Re'Generation, a 13 member gospel recording group known for its smooth sound, has made a major crossover into the MOR market. This crossover comes after eight years and 21 albums in the gospel field. According to the group's manager, Ron Coker, the crossover came quite by accident.

"We were keenly interested in bringing a super-positive show to convention and fair-going people," he said. "We first developed a 'God and Country' show (heavy on the God) some seven years ago. That was during the time when it was not popular to talk about love of one's country. But we felt we had to stand up and be counted for our beliefs rather than going along with the flow and doing what was easy. We've always done, and will continue to do, a message show, not just a collection of tunes, but a show that moves from point A to point



Re'Generation

B and elicits a response from each individual in the audience.

"We put together two separate shows each year. One is a gospel program designed to communicate a message to Christian audiences and the other is a highly choreographed MOR show com-

plete with lighting and multi-image presentation designed to communicate a message to the convention and fair market. Of course, separate albums are produced for each market.

"How successful has this been? Well, we sure can't complain

about lack of dates," Coker continued. "The agents we work with tell us we do more shows than any other traveling music group in any field. We traveled 70,000 miles and did 529 shows last year and we'll do at least that this year in front of a total live audience of over one million. And we're excited about our clientele, which includes many of the world's largest corporations, such as General Motors, Honeywell, Gulf Oil, General Electric, Chrysler, Holiday Inn, Eastern Air Lines, Coca Cola, etc. We also work for established associations like the American Bar Association, the American Hospital Association, Kiwanis, Rotary and Optimist International, and we put in appearances at fairs from coast to coast and theme parks including an annual week's stay at Walt Disney World.

"Our main tie-in with MOR clients is to provide them with
(Continued on page 26)

The Speers

For more than fifty years, the name has meant great gospel music and solid selling gospel albums like their latest,

Cornerstone. (R3156)

On HeartWarming Records and Tapes.
A division of The Benson Company,
365 Great Circle Road, Nashville, Tennessee 37228.



Ask your Benson rep or call Toll Free 800/251-8984.



For concert booking information, contact Bill Murray, Great Circle Representation
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on your 75th Anniversary

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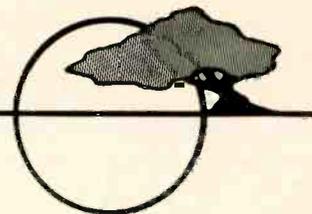
341 Hill Avenue, Nashville, Tennessee



*Lady's
first*



Thanks to
Greentree Records
and
Record World
Magazine.



Re'Generation

(Continued from page 24)

meaningful entertainment at their conventions. They in turn account for a large portion of our album sales. They see and hear the show and hopefully make a trip to their favorite record shop. We find they frequent the major shopping malls in their area and thereby aid our sales, which incidentally have doubled in the last year. With our latest album, 'Stop . . . Smell the Roses,' we feel sales will really take off. It is already showing up in big numbers and has only been on the market since August.

"How many other gospel groups have tried this crossover? I don't know. Again, we didn't design it, it just happened! The major reason for our success is attributed to people wanting something in a show that appeals to a broad spectrum of age groups and provides all of them with a positive message. And our message is, 'You're important! Impor-

tant to yourself, to your family, to your country, and to God.' And it's important to us that everyone everywhere knows that.

"What's on tap for the future? Well, we're moving ahead outside of the gospel realm with television exposure and a trailer film designed to travel with full-length motion pictures. We've been involved with gospel television for eight years now and have been pleased with our success. But we honestly believe we can put a special on the air that can compete with anything anyone has to offer. We have the talent, the creativeness and the staging ability to do it. The one thing holding us back right now is finances. But we're working on that now and we do have some people in the field also working on it for us. We'll just have to keep at it and see what comes about."

The future has never been

Impact

(Continued from page 13)

national conventions of Kiwanis Clubs, Optimist Clubs and others. Recently they appeared before 45,000 Boy Scouts at their annual "Jamboree."

Re'Generation's been the recipient of the George Washington Honor Medal Award of Freedom Foundation at Valley Forge. Also, they've been featured entertainers at "I Am An American" at Disney World.

Their concert presentations feature patriotism, marriage, The Church, Heaven, among others.

Their 14th Impact album was

brighter for the Re'Generation. With album sales climbing everyday and concert offers pouring in, it seems this is a group to be reckoned with. But the Re'Generation is not just any group, it's a group on purpose, a group with a goal, a group that knows where it's going!

recently released. "Stop . . . And Smell The Roses" features outstanding performances of contemporary Christian music and pop material as well.

Bridge is a group of 16 talented musicians who travel throughout the United States ministering via contemporary Christian music. The director and producer of Bridge is Jim Van Hook. Their first Impact album, entitled "Bridge," was released this year.

Oklahoma City is the base from which Bridge travels. The self-contained group (seven singers, seven instrumentalists, a young technician and bus driver) has been touring since 1976 into churches, high school auditoriums, college assemblies and concert halls.

Their second Impact release is currently in production at Great Circle Sound in Nashville with Joe Huffman as producer.

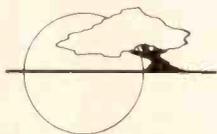
Record World has recognized Henry and Hazel Slaughter as the Top Gospel Inspiration Duo. At HeartWarming Records, we've known it for a long time.

Watch for their new album
Rejoice R3453
Coming soon on HeartWarming.

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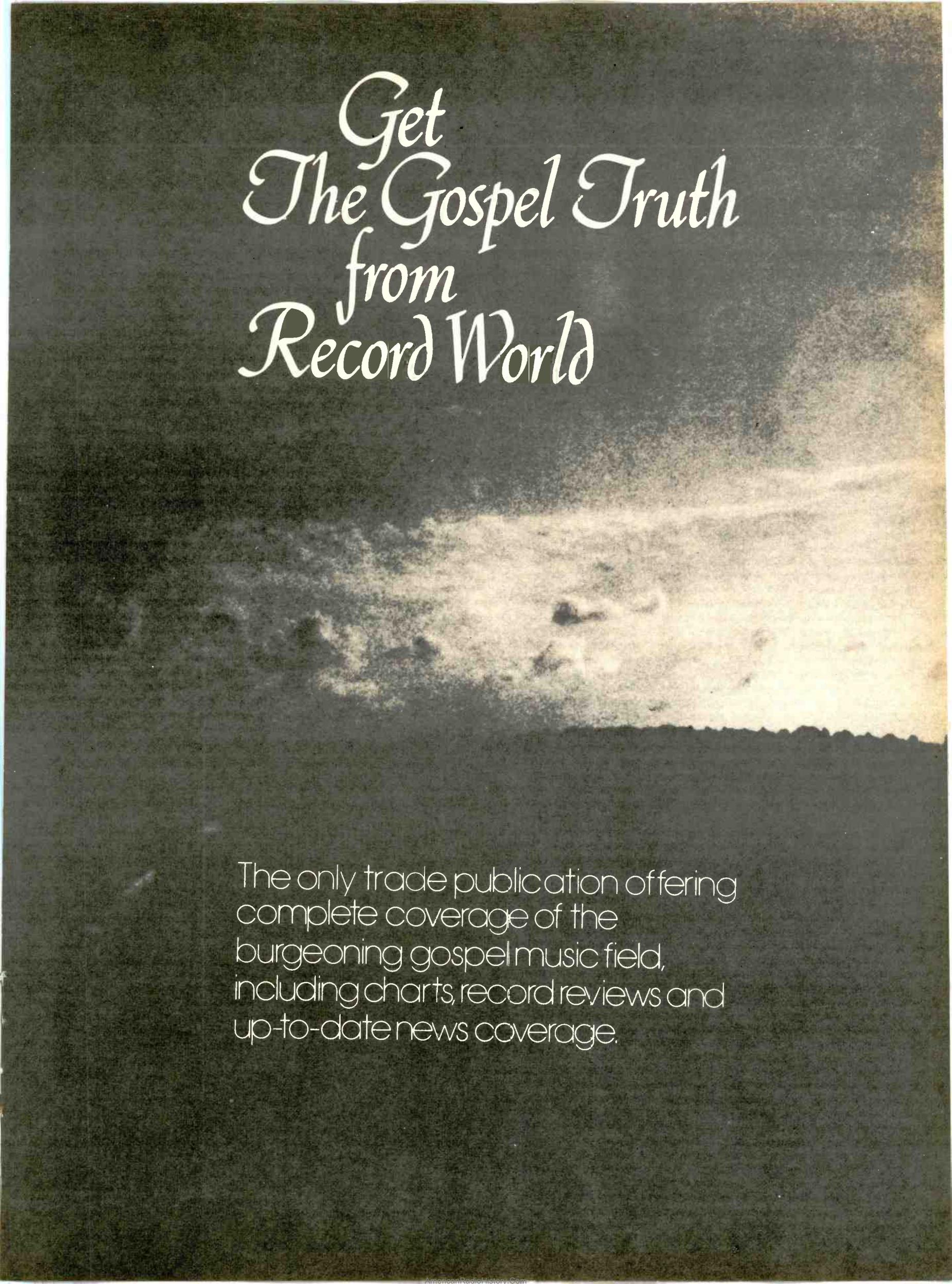
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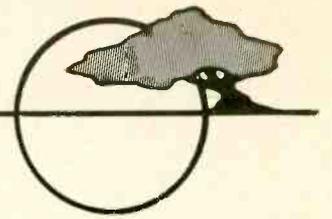
Rejoice with Henry and Hazel Slaughter





*Get
The Gospel Truth
from
Record World*

The only trade publication offering complete coverage of the burgeoning gospel music field, including charts, record reviews and up-to-date news coverage.



Bob Benson

(Continued from page 22)

RW: How do you plan your releases?

Benson: When you start out and sell most of your records back to the artist, it coincides with the artists' needs more than the company's needs. With a good artist, we're selling 10 to 12 pieces for every one they're selling, so you begin to release more on the basis of what sales figures are. It's always good for salesmen to have something new in their sacks, so we try to stagger. We don't block release. We don't say, "Let's go to the NARM Convention with all of our releases" or to this convention in the fall. That gives our salesmen too much stuff to move at one time, without blockbuster artists. So we try to release the major artists through the best months of the selling season, but we also try to keep something new in the guy's bag. Then you're always getting into production problems, something ran longer than it meant to, or you have to take something back into the studio for overdubs and that'll put you a month behind. But I'd say we're planning releases around the marketplace more than we did before.

RW: Is the Christian market an album market rather than a singles market?

Benson: I don't think we sell any singles at all. We use singles for promotion. It's an album business pretty much all the way.

RW: What constitutes a hit album in regards to sales?

Benson: With 30-50,000, you've got good solid album sales. There are some artists, scattered around between companies, who are selling 80 to 200,000.

RW: Isn't the cost of making the album less?

Benson: The cost is a lot less but it's climbing all the time and we

When we want to really brag, we just mention that The Benson Company uses our Company for color separations, stripping and plates on their albums, 8-tracks, cassettes, song sheets, books ... but when we want to really feel good, we remember that for seventy-five years their products have been speaking mighty messages to people. Our faith is that these messages of which we have been a part will be speaking with even greater effectiveness for the next seventy-five years.

Henry Hill
Commercial Engraving
601 Merritt St., Nashville, TN 37203

“We're at a place today we didn't plan to be. On the basis of working with some of the artists, they just grew so fast and we grew too.”

have to make records that sound good enough to play on secular stations. When we started out, it was a couple thousand albums, now 8 or 10, maybe up to 25, 30 in some cases 35 or 40,000 albums before you turn a profit. Probably the session costs, the initial costs are a lot lower than secular artists. I think we have producers that do a good job with the money we have to spend.

RW: How important is touring for a gospel artist?

Benson: It's always been a rule in the gospel industry to avoid an artist that doesn't tour. I think that radio now has changed some of that, but we deal with very few people who are standing still, there have really got to be a lot of other things going for them before we'll take them. An artist just needs to be out there. I noticed in Clive's book he said that was the slowest way, but it is a way. In this industry, it would be slower, but since the hit record isn't available to you, the big television shots are not really available to you, touring is probably one of the faster ways.

RW: Do you have a certain percentage of each type of gospel music in your company?

Benson: It's not necessarily a certain percentage. We want each of the labels to have a viable identity and enough people involved in it. You don't always control who comes in the lobby wanting to record. I wouldn't turn down a contemporary artist because we were up there percentage wise and down in southern gospel. We spend some time and attention in the planning session, balancing the label and making sure we have enough people in it to run with it. At a reception for dealers, with about 500 or 600 people, we had two impact artists, two contemporary artists and one southern gospel kind of artist on the program. They were all well received. I think that shows people's music tastes are really wide now.

RW: Where do you see your company within the industry?

Benson: As far as where we are as a company within the industry, I think you have to decide who you are and what you are and know what to do. There are bigger companies and they're always going to be bigger, even within the religious record companies. I don't think we're necessarily going to be the biggest—only if we keep having fun and doing the things we really want to do, which is artist involvement. We like to be involved with artists and writers. We have some independent production but we try to stay close to that artist. We haven't assigned a producer to go produce a product, bring it back and we'll put it in a packet and try to sell it and distribute it. We don't distribute other labels, though we have some deals working where we may distribute some other product. There are some people who pick up stuff like that and work with it and that's a viable way to do it. It's just what you want to do. We just have modest sales goals and projected goals over five years or so which I think are reachable, attainable. I think some good things are going to come along that will take you further than you thought you might go. We're at a place today we didn't plan to be. On the basis of working with some of the artists, they just grew so fast and we grew too.

RW: What has been your guiding philosophy behind the Benson Company?

Benson: We're doing the things I watched my father do when I came down here and I think in a lot of respects, we're just expanding on that. Our theory is to get our people's input into something until the artist leans on us not just as a marketing organization, then have someone else come along and pick them off by saying, "We can sell more of that than they sell." You've got to have a relationship with the artist where they'll say, "I hate to even think about an album without their input on it." I think this is where we do best. ☺

Best Wishes
and continued success

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for 75 years
of continued growth

*May you have
continued success
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Just A Little Closer Home

The Kingsmen have made some changes. And these changes have contributed to the finest album they've ever recorded. They're singing new songs and working with a new producer. And they feel good about it all, especially about the latest album. They're glad they did something different. Because somewhere in all those changes, the new faces, and the new ideas, there's something that has to do with being just a little closer home.

Featuring
HE DID NOT FAIL
JUST A LITTLE CLOSER HOME
I JUST CAN'T WAIT
WE DO NOT DIE
ONE WAY FLIGHT
WALKIN' AND TALKIN'
WITH JESUS
I OWE IT ALL TO HIM
HUNGRY FOR THE MEAL
CALM THE STORM

And the first special single,

I WENT TO AN OLD CAMP MEETING WITH THE DEVIL

Just A Little Closer Home (R3452).
new FROM THE KINGSMEN.

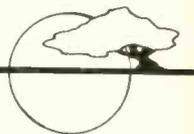
THEIR FIRST ON HEARTWARMING RECORDS,

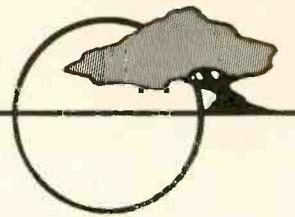
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Nashville, Tennessee
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Number
23
on the
Record
World
Chart





HeartWarming

(Continued from page 18)

cluding Bob Conley, Chester Arms, Nick Bruno and Gary Dillard. "Exciting" and "energetic" are the two words that best illustrate The Kingsmen sound, of which their HeartWarming release is a prime example. It's called "Just A Little Closer Home."

David Ingles, popular singer, songwriter and evangelist, is the most recent artist incorporated into the HeartWarming label. Previously he's hit gospel sales and airplay charts with an album featuring his own compositions, entitled "There's A Whole Lot Of People Going Home," despite a lack of heavy merchandising and promotional support. Ingles' first release with the label is expected in the late fall. His association with HeartWarming will allow Ingles to maintain the spiritual integrity of his recorded product while offering the sales and marketing staff necessary to realize the full potential of his albums.

Great Circle

(Continued from page 20)

Christian-rock musicians. Some innovative church groups sponsor paid admission Saturday night concerts followed by a Sunday morning worship service appearance by the group. Several churches are taping live concerts and sponsoring their broadcasts on local channels."

Murray claims many advantages to being associated with The Benson Company. At the disposal of Great Circle Representation are the graphics development, the data processing, the legal services, the promotion, the production, and the shipping departments of the firm.

Prior to beginning the Great Circle agency, Murray had developed a major agency on the west coast, leading to the initial career movements of Andrae Crouch, The Archers and others. His most recent work was the management of The Rambos in Nashville.

Benson: 75 Years of Growth

(Continued from page 3)
by nine.

Offices

Six years ago, the offices were crammed into a 1200 square foot area. All shipping, receiving and warehousing were housed in a 5-000 square foot area. It was evident that if substantial growth was to come, a physical move must be made. So the company moved into an older building in downtown Nashville consisting of 30,000 square feet which was renovated by Benson's.

Metro Center

Within three years, the company had outgrown this building as well, so it purchased a 10-acre lot in the new industrial park, Metro Center. On it was built a 60,000 square foot complex at a cost of over 1.25 million dollars. The building houses all the company's operations and includes a 24-track recording studio.

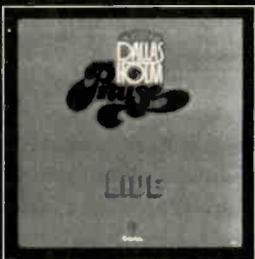
Today, 75 years since its inception, The Benson Company is rec-

ognized as a major force in the gospel music industry. Products produced by the parent company and its subsidiaries include records, eight-track tapes and cassettes, reel-to-reel orchestral accompaniment tapes, sheet music folios, and a line of prose and poetry books. Plans are being made to take steps towards the production of several television programs featuring HeartWarming/Impact/Greentree artists and Impact Book authors as well as renowned Christians from all walks of life.

Growth & Success

Many things have been instrumental in the growth and success of The Benson Company. Above all, the company has built itself around good people. Their ability to manage, to interact with each other and to relate with creative professional people on a professional basis has made the outstanding growth possible.

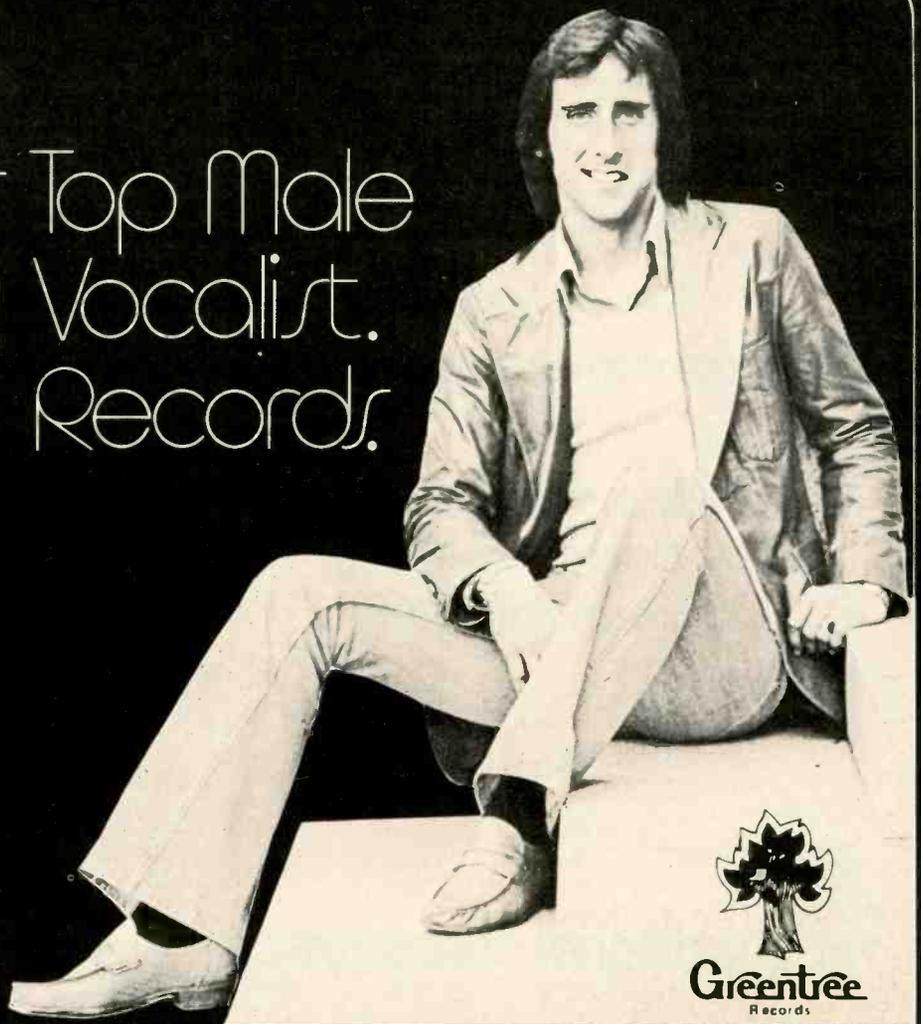
Welcome Holm.
Record World's Top Male
Contemporary Vocalist.
On Greentree Records.



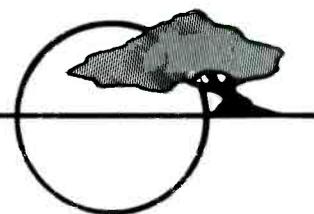
Dallas Holm and Praise, Live. (R3441).

On Greentree Records and Tapes,
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Ask your Benson rep or call toll-free (800) 251-8984.



Greentree
Records



John T. Benson, III (Continued from page 4)

be called "evangelical" and others I have no way of knowing. I did spend some time in Holland working with the Dutch Evangelistic Association. They have probably pulled back some from where they were in their music programming. Of course, most of those countries have government owned media and there's not a lot of radio, even in England. The BBC does not program a lot of gospel, so I think if we can get the artists over there, do some touring, some advertising and promoting, choir clinics, choral music clinics and some musicals, we can make it work.

RW: So you're planning your campaign in Europe without radio?

Benson: Well, of course, we want all the radio we can get.

RW: Right, but you're planning without it.

Benson: Yes, we'll work with what radio we can get and work without it if necessary. The Dutch Evangelistic Association used television. The government recognizes different associations—communist, labor, Christian, whatever it is—and gives them a certain amount of time on television and so many dollars for producing the program. The Dutch Evangelistic Association would produce those programs low budget and save some of the money to have an American artist over to do these TV specials. It's my understanding they have backed off because they feel there was too many Americans on the scene. We were distributing through this Dutch Evangelistic Association for some time but it's not working too well right now. If we can get something going in England and go into Western European countries, we would be much better off.

RW: Do you want a record deal and your publishing under one roof or are you going to work separate arrangements?

Benson: We have to do separate, although it would depend on

the individual. The kind of marketing and distribution they set up.

RW: How do you envision the Benson Company in the future?

Benson: I think we are sitting on the threshold of great things in religious music, Christian music, the business we're in. The marketplace is wide open and we've got the potential for growth, both internationally and in the U.S. We haven't even saturated the market of 50 million fans that we know of, much less the 210 million potential. There's Nabisco crackers on shelves everywhere. We aren't everywhere. I think the area for growth is certainly there if you produce a product that's good, saying something and meeting needs, you can reach the people out there who need your help. People who are groping for something, aching, we can minister to those needs with our product. People are searching for something.

RW: Being a family operation and looking down the road realistically, how do you feel about continuing to raise children that will be future Benson executives?

Benson: Well, of course we hope any family member who is here would want to make a contribution. We're not forcing and we wouldn't want a family member here who didn't want to be here. A family business can sometimes have many disadvantages along with some real keen advantages. There's a pride and loyalty in a family you can't duplicate anywhere else. I went to work in the fall of 1948 and I've never drawn a paycheck that didn't have Benson on it. I don't think all those sons will have an interest in this place. It takes a sensitivity to work in a family operation, especially one of this type, and not all family members are going to have it. Some will want to be doctors, lawyers, or computer engineers. I hope they do what they want.



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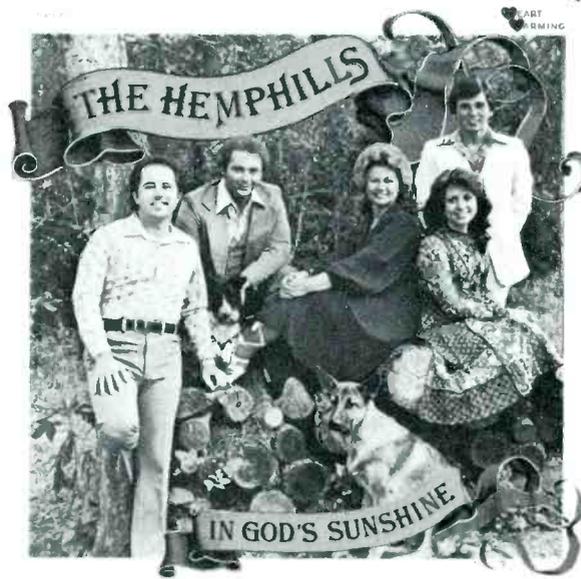
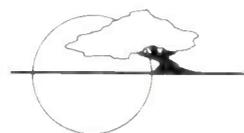
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And to Record World Magazine
for its recognition.*



The people at Benson.

Keith Green's Musical Journey

■ Keith Green was born into a musical family in Brooklyn, New York, in 1953. His mother sang with big bands and his grandfather wrote for Eddie Cantor. At the age of three, Keith started singing and playing the ukulele. He started playing piano at the age of six and by his eighth birthday he was writing songs. At the age of 11, Keith became the youngest member of ASCAP (American Society of Composers, Authors and Publishers) and began recording for Decca Records. From that time until he came to know the Lord, he went through several recording contracts and traveled extensively doing concerts performing his material at colleges and showcase clubs all over the United States. Of course, without Jesus that was an empty life and since then Keith has turned over his life and talent to the Lord, seeking only to do His work and advance His kingdom.

Since becoming a born again Christian the Lord has been giving Keith new music and a new heart to minister His Word. Keith has been sharing at churches and fellowships in California for over a year now and his ministry is warmly welcomed at such places as Calvary Chapel Costa Mesa and Riverside and the Warehouse ministries in Sacramento.



Keith Green

Keith has also been doing extensive touring of the western states and has been doing fly-out tours of the south and the midwest. He has appeared on Barry McGuire's television show, "Anyone But Jesus," and most recently he went to Virginia to share his testimony and songs on the "700 club." Keith also plays at many Christian clubs and coffee houses such as the Lambs Club in New York and the Daisy Club in Beverly Hills, California.

Keith's first album, which was released this May on Sparrow Records, is called "For Him Who Has Ears To Hear." It was produced jointly by Keith and Bill

Maxwell who also produces Andrae Crouch and the Disciples and Danniebelle.

The Lord has also been using Keith to support other musical ministers on their albums. You can hear him on "Growing Pains" by Jamie Owens, "No Longer Alone" by Terry Talbot and on the musical "Firewind" with Barry McGuire, the Talbot brothers and the 2nd Chapter of Acts. Keith sings the song "Walk and Talk" as well as play piano on the album.

Currently, Keith and his wife Melody are staff writers for CBS/April Blackwood Music, writing for Columbia recording artists as well as artists on other labels. Since becoming Christians, they write about their experiences and their relationship with the Lord. The songs they write have been crossing over into the secular market and have been recorded by Tommy James, Pat Boone, Debby Boone and Marcia Hines of Australia. Marcia's album is #3 on the charts in Australia right now and one of Keith's songs, "Your Love Broke Thru" which was co-written with Randy Stonehill and Todd Fishkind, is her current single. "Your Love Broke Thru" is also the title song of Phil Keaggy's latest album on New Song Records.

J. D. Sumner: Gospel Trendsetter

■ Sometimes it seems as if J. D. Sumner has been around as long as gospel music itself. While this isn't entirely true, J. D. instituted enough changes in gospel music in recent years to qualify for that distinction in some ways.

J. D. Sumner sang with the Sunshine Boys and with the Blackwood Brothers before acquiring The Stamps in 1963, then joining them in 1965.

Innovations

Sumner is generally credited with the ideas of gospel groups travelling in buses, engineering the idea for the use of four microphones on stage with a sound mix instead of all the singers sharing one microphone, and was the originator of the National Quartet Convention, one of the major events in gospel music today.

Sumner purchased the Stamps Publishing Co. from Frank Stamps in Dallas in 1963 and also received the Stamps Quartet who were owned by the publishing company. Sumner realized in 1965 that to develop the Stamps into a top-flight group, he needed to personally become part of the group.

Since that time the Stamps have

moved to a position of influence and high esteem in the gospel music industry. They were the group that toured and recorded with Elvis Presley. They performed in Las Vegas and Lake Tahoe and were spotlighted on the show singing gospel music. They appeared in the movie

"Elvis—On Tour" and did back up on all his recent albums.

J. D. Sumner has dedicated his life to gospel music to the point that gospel music is his life. Even the numerous awards he has won do not truly reflect how much the influence of J. D. Sumner has meant to gospel music.

Buddy Huey on A&R at Word

■ Buddy Huey sat back in his chair at Word and began explaining how he administers a&r at Word. This is a pretty difficult chair to sit in since the Word family covers the gamut in gospel music and Huey is responsible for the material of over 200 artists.

First, Huey recognized the growing importance of contemporary gospel and noted that he wanted Word to have those artists and writers who are on the "cutting edge" of the new movement, the true innovators in their field.

Next, Huey said that he must constantly be aware of the religious and more "conservative" music tastes and product that Word began with and which still ministers to a great large audience.

Finally, after dealing with the

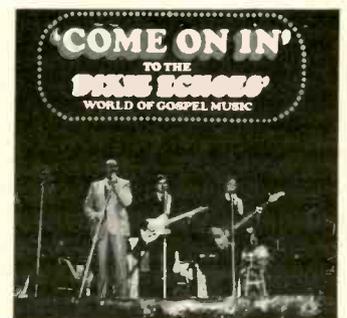
variety of artists and tastes, he must deal with the commercial and quality aspects of the material to insure that the Word family is always releasing top line product. The records must always be "current" enough to relate to people in today's society.

Admitting that being in Waco, Texas can sometimes be a creative disadvantage, Huey noted that he has sought producers in Nashville and Los Angeles on an independent basis to insure that the Word family product will always reflect the current music scene and take advantage of the best musicians, writers, artists and producers while remaining in Waco as a home base.

Even though it is hectic and at times exhausting, Huey notes that "This job is very gratifying."

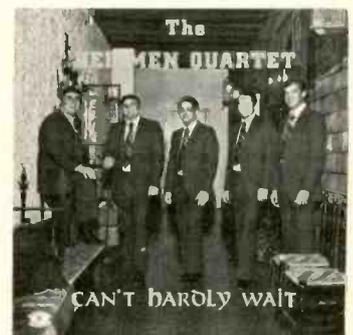
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Lamb & Lion:

A Boone for the Gospel Industry

■ A small gospel record label, founded in 1971 by Pat Boone, has grown to become one of Jesus music's most prominent labels.

Lamb & Lion Records, now listing more than seven artists, has expanded over the years to include all types of gospel music, ranging from traditional ballads, through contemporary Jesus music, to up-tempo songs with an inspirational theme.

Traditionally serving a small, religious-oriented market, Jesus music is now surfacing in secular circles, gaining wide popular acceptance.

"Secular labels had no faith or interest in Jesus music, believing there was no market," explains Pat Boone, "so I started Lamb & Lion Records as a direct channel for Jesus music, and now it's growing faster than I ever imagined."

Boone's personal involvement with every development of the label has ranged from selecting the artists, to directing the development of the company. This has all been very satisfying to him, but now he feels that through the artists' efforts, the label is gaining recognition in both the secular and Christian music industries, and the time has come when he can step back and let Lamb & Lion stand on its own merits.

Artists such as former country star Betty Jean Robinson are listed on the label's roster. Already widely known for her country music, Betty Jean's talents are undisputed, as artists such as Johnny Cash write warmly about her. Betty Jean's commitment to the Lord adds a special dimension to her songs.

Boone also takes pride in one of the groups, Dogwood, who record on the label. Rapidly gaining the attention of gospel music lovers everywhere, Dogwood maintains a solid grounding in their music and Christian faith. They remain in constant demand, recently performing at the CBA convention in Kansas City, Missouri and will appear on the 700 Club later this year.

Another artist who holds a long list of credits in the music industry is James Sundquist. His first album, "Freedom Flight," was meticulously produced with innovative arrangements and sound effects. His interest in gospel music, expanding from his deep interest in the Bible, forms the core of his music.

Boone's four talented daughters have also recently released "Glass Castle" on the Lamb and Lion label. The girls, who toured in the Orient with the Osmonds, re-



Pat and Shirley Boone

WNYG:

Gospel for New York Suburbs

■ WNYG gospel radio signed on the air in September of 1975. The station is a 1000 watt daytimer and its signal reaches about 3.7 million people in Nassau and Suffolk counties on Long Island, N.Y.

Although in a predominantly Catholic and Jewish market, WNYG has developed a large audience with its successful blend of national and local ministry programs and contemporary gospel music programming.

WNYG schedules all of its taped ministry programs before 1:00 P.M. From 1:00 P.M. until sign-off the station features gospel music. Program and music director Lloyd Parker hosts "The Contemporary Sounds of the Gospel" in the afternoons and it is the only gospel music program using a deejay format in the greater New York metropolitan area.

Parker plays a blend of MOR and contemporary gospel music, gradually increasing from MOR to gospel-rock during an afternoon.

Parker compiles a monthly playlist of "Top 30 Heavenbound Hits," based on local sales, requests and trade magazines. This chart is distributed to local gospel record stores and sent to most gospel trade magazines and gospel record companies.

WNYG works closely with local gospel concert promoters and schedules a record give-away whenever a gospel concert is planned. Parker has started his own non-profit gospel concert organization called Gospel Spectrum. WNYG and Gospel Spectrum jointly sponsored a concert in April, 1977 with the Speers and Rambos in the Hofstra University Playhouse in Uniondale. In June, Gospel Spectrum sponsored a concert with the Downings. Parker is in the process of scheduling Gospel Spectrum's 1978 concert series and has already booked Barry McGuire, Danny Taylor and John Michael Talbot.

Long Island seems to be virgin

ceived enthusiastic reviews.

Each Lamb & Lion artist has an individual talent and approach, and Boone appreciates the variety this brings to the label. However, a unique and personal message is expressed by all the artists, sharing God's love through their ministries.

The label's expansion has brought Doug Corbin, formerly with Warner/Curb Productions, to the Lamb & Lion executive staff. He was recently appointed vice president of the company. Corbin, who secured national airplay for records released on the Warner/Curb label, will concentrate on introducing the Lamb & Lion product into secular retail and broadcast markets nationwide.

"Contemporary gospel music is finally on the verge of being accepted in the secular market," Corbin stresses. "Because of this, we have a tremendous responsibility in seeing to it that the highest standards are maintained in the music we present."

When Boone started Lamb & Lion Records, he needed to use the "brick by brick" approach to build the label. Today, the company's strong foundation supports a wide variety of talent and is maintaining its image through the artists rather than relying solely on Boone's name. "I'm just another artist on the label now—and that's the way I want it," he states.

territory in gospel music. During the past few years the only gospel artists to visit the island on a regular basis were the Couriers from Harrisburg, Pa., the now-defunct Keystones from Buffalo, N.Y. and most recently the Bill Gaither Trio from Indiana. Except for an occasional concert with artists like Larry Norman, the Archers, Downings and Imperials, there was very little white gospel music for Long Islanders to experience. The acceptance of contemporary gospel music for Long Islanders has been great, especially since WNYG has been in existence. "The Contemporary Sounds of the Gospel" receives many requests, with 90 percent being contemporary in style. If the music is too traditional or southern, as was the case when WNYG first signed-on, it gets many negative comments.

WNYG programs an hour of soul gospel music just before sign-off, hosted by local black personalities.

The New York Community Choir Represents the Progressive Sound

■ There's more to gospel than just what goes on in church. There's a rebirth of things spiritual nowadays, a growth of a new universal cosmic sound. The members of The New York Community Choir are in touch with that feeling. The whole city is their church and now, with the release of their first album on RCA Records, the world awaits "The New York Community Choir."

Album

Produced by RCA's Warren Schatz, who previously worked with Vicki Sue Robinson and Gordon Grody, The New York Community Choir album is a far reaching attempt to broaden the traditional gospel idiom and move towards a larger audience. The record contains eight brand new selections written by people affiliated with the choir. The feeling on the record ranges from traditional gospel to heavy rock and soul numbers. All of it, however, is arranged (by Leon Pendarvis who's worked with Roberta Flack and others) to emphasize a new, progressive sound.

Benny Diggs

Benny Diggs is the founding force of the choir. In his early 30s, he's been involved with gospel music for almost all his life. He founded the choir in October of



New York Community Choir.

1970 and has led them to their subsequent successes. They have recorded six previous albums, four in a traditional gospel and two with poetess Nikki Giovanni, which were certified as gold records and received Grammy Award nominations. They have performed extensively throughout North America and Europe. They appeared with Elton John in his record breaking Madison Square Garden engagement, recorded with Melba Moore and Vicki Sue

Robinson and accompanied Spanish star Raphael on an extended tour of the continent.

Membership

The membership of the choir has also scored successes in more traditional gospel venues. Among the gospel greats they have performed with are the Rev. James Cleveland, Shirley Caesar and The Mighty Clouds of Joy.

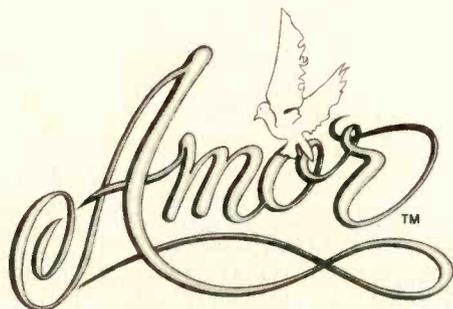
When the choir was formed it had over one hundred members, basically from the Harlem area.

Benny Diggs was working as a school guidance counselor and formed the group to help get community kids involved in something constructive; to get them off the streets. There are presently 16 members, but only 10 to 12 tour with the group, although up to 20 people perform at times. The present core of the choir started singing as teenagers. Now, they range in age from 21 to 26 and have gone on to careers in government, theater, dance or business, etc.

Four years ago, they met producer Warren Schatz. He was then producing a group called Revelation, comprised of four ex-choir members. Warren was impressed but it took time, for the choir was signed to another label. Now that it's come to fruition the result is the first gospel album that's been produced like a pop album; new arrangements and instrumentation were added and a lot of time, care and money were spent. Love, too. It's paid off in a new, important universal music.

Reborn Signs Bess

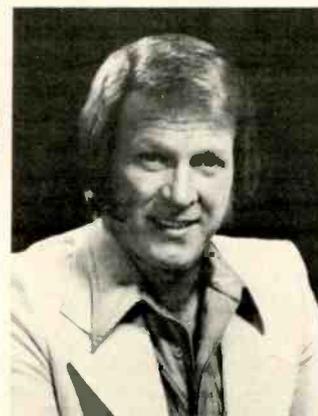
■ NEW YORK—Reborn Records has announced the release of "Spiritual Eyes," a new album by blind gospel singer Julia Doyle Bess.



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THANKS

to all the artists who have made our first year in recording gospel music a success!



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BMI:

A Solid Base in Sacred Music

■ The proud motto—"to BMI sacred music has always been sacred"—is descriptive of the determination of BMI to serve the cause of sacred music and its writers and publishers, just as it serves the many other worlds of music.

In 1940, the first year of its life, Broadcast Music, Inc. prepared the 500-page BMI Hymnal. In it were gathered, for the first time, the best available sacred songs not merely of one faith or creed, but of all faiths and religious groups of the western world. For the first time, hymns which have inspired, guided and consoled Protestant, Catholic and Jew were bound together in one volume. In it, also, were those beautiful spirituals which have welled up from the soul of the American black man and sustained him in his time of despair and tribulation.

The BMI Hymnal contains the songs of the great 19th-century gospel writers—Philip Bliss, Fanny Crosby, Robert Lowry, William Bradbury, Lowell Mason, Ira Sankey, Isaac Woodbury and those other giants whose contribution to our national gospel music has sustained America for over a century. As the Gospel Music Hall of Fame honors its founding fathers, these are among the names which will win places of honor.

During one of his crusades, Reverend Billy Graham interrupted his ministry to cite the BMI Hymnal and accept a specially bound volume for his library. On that occasion at Madison Square Garden, Reverend Graham also paid tribute to the giants of gospel music, many of whom were affiliated with BMI.

Today, 37 years after it opened its doors to the creators of American music, BMI still serves as steward of the performing rights for many who serve the ministry of God in writing and singing His praise.

Leading catalogues of gospel music affiliated with BMI include those published by Stamps-Baxter Music Company; Savoy Music, Inc.; the Hill & Range Thomas A. Dorsey catalogue; Canaanland Music; Heart Warming Music Company; Songs of Calvary; Jimmie Davis Music; Beasley & Barker Music Co., Inc.; Silverline Music; New Pax Music Press; Crescendo Music; Goff Publishing Company; Venice Music Company; Excellorec Music Company and Tennessee Music.

BMI affiliated composers of gospel songs are those who have been household names for decades, as well as many new writers who are finding inspiration in gospel. Among them are creators

of black gospel music like the inspired writer of "Precious Lord, Take My Hand," and hundreds of other magnificent hymns, Thomas A. Dorsey, James Cleveland, Jessie Dixon, Shirley Caesar, Alex Bradford, Dorothy Love Coates and Marion Williams.

Joining with them in shedding the light of hope are their white brothers and sisters in faith and song: Dottie Rambo, Jimmie Davis, Lester Beasley, Robert Laverne Tripp, Albert E. Brumley, Jr., Cleavant Derricks, Urias LeFevre, J. R. Baxter, Joel and La Breeska Hemphill, Wallace Fowler, Wendell Lee Bagwell, Marjohn Wilkin, Neil Enloe, Betty Jean Robinson, Ron Hinson, Reba Rambo, Lon Christian Smith, Kris Kristofferson, Jeannie Carolyn Riley, B. J. Thomas, Larry Gatlin and countless others from among BMI's 35,000 songwriters.

A century ago, that heavenly inspired, nearly blinded, poetess of gospel song, Fanny Crosby, wrote one of her most loved hymns, "Blessed Assurance." This talented lady created nearly 9000 songs of worship and inspiration for which she rarely received more than three dollars a piece. Today, BMI works to assure that the gospel songwriter will receive every richly deserved temporal reward as well as spiritual ones for his work, singing, in Fanny Crosby's words:

"This is my story, this is my song,
Praising my Saviour, all the day long."

ASCAP:

A Strong Commitment to Gospel

■ The American Society of Composers, Authors and Publishers (ASCAP) has long prided itself on its strong commitment to gospel music. Proof of this commitment is the substantial contribution it has made towards the Gospel Music Hall of Fame, the fact that Ed Shea, southern regional director of ASCAP, is chairman of the board for the Gospel Music Association, and by its continual search for gospel writers to sign with ASCAP.

The ASCAP commitment goes back a long way, as evidenced by the fact that gospel standards licensed by ASCAP include "The Old Rugged Cross," "Precious Memories," "His Hands," "How Great Thou Art," "In The Garden," "May The Good Lord Bless and Keep You," "Because He Lives" and "He Touched Me."

Gospel writers affiliated with ASCAP include the late Fanny Crosby (who is a member of the Gospel Music Hall of Fame), Bill

SESAC:

With Gospel from The Early Days

■ When you say gospel music and then say performance licensing, you most usually think of SESAC. It's a known fact that SESAC represents the largest catalogue of gospel music publishers and writers in the world today. How did this come about? Simply because in the early days of gospel music, SESAC took a strong interest and involvement there and captured the loyalty and following of the pioneers in the gospel world. Coupled with its strong support of gospel music, it quickly added catalogue after catalogue to its list of gospel publishers. Early in 1964, SESAC, realizing the vast potential in the future of country and gospel music, opened its first branch office in Nashville. About this time SESAC initiated a first for gospel music writers and publishers by having a luncheon during the National Quartet Convention week. Today that luncheon is one of the highlights of the year in the entire gospel music world.

In 1969, SESAC's role had expanded to such a degree that the firm opened and officially dedicated the SESAC Building, a modern two-story office building in the heart of famous "Music Row." In April of 1974, a new position was created in that office to work directly with gospel writers and publishers in handling administrative situations. Jim Black, a two-time Dove Award winner in the disc jockey category, was se-

lected to fill and develop this position. He currently works as director of gospel music for SESAC in the Nashville office along with Brad McQuen, director of country music.

In the three years the Black has worked in this capacity he has developed and expanded the repertoire and list of publishers and writers. During this time SESAC also initiated the first awards to be given directly to gospel publishers and writers by a performance licensing organization, with their 1975 Gospel Music Luncheon.

Today Black is called upon frequently to give lectures concerning SESAC and performing rights organizations at many different functions. He has presented this story along with helping educate people to some of the changes coming with the new copyright law at the National Church Music Conference, in Jackson, Mississippi, and again in Springfield, Missouri, at the Christian Artists Seminar and Camp, Estes, Colorado, The Fellowship of Contemporary Christian Ministries Conference in Kansas City, Missouri, The Gospel Music Workshop of America in Detroit, Michigan, and other places throughout the nation.

SESAC's list of gospel publishers and writers is like a "Who's Who" in the gospel music world. From the denominational church related publishing houses, like Broadman Press for the Southern Baptists Gospel Publishing House with the Assemblies of God, Tennessee Music and Church of God Music for the Church of God, Augsburg Publishing for the Lutheran Church, Lillenas Music with the Church of Nazarenes, Singspiration, Dimension, LeGirl, Promisland, Chinwah, Gospel Qt., and on and on, the list shows the impact SESAC gives to the gospel publishing field. With one, and sometimes two publishing companies represented in the major gospel record labels, some of the top contemporary and traditional writers are involved, such as John Peterson, Lanny Wolfe, Albert Brumley, Verdener Robinson, Dallas Holm, Phil Johnson, Otis Skillings, Isaac Douglas, Steve Adams, David Ingles, J. D. Sumner, Henry Slaughter, Rodena Preston, Ron Huff, Mosie Lister, and many many others.

SESAC's total involvement in the gospel music world is further evidenced by the fact that three members of SESAC are currently serving in various capacities on the board of directors in the Gospel Music Association.



“Have You Kissed Any Frogs Today?”



New Direction:

Total Involvement Is The Key

■ Total involvement is the key Nashville's New Direction Artist Guild uses to unlock the business of booking the Christian performers it believes in personally and professionally.

As the international booking/promotion agents for the widely known Bill Gaither Trio and exclusive representatives for the strong talents of inspirational singer Doug Oldman, host of the nationally syndicated "Hi, Doug" television series, New Direction concentrates on the more creative and personal aspects of career management and steers clear of cold, impersonal booking practices.

Deeply attuned to the personal interests of the artists they represent and keenly aware of the unique field of Christian performing, Joe Moscheo, Nancy Pinkelton and Don Siebenlist work as a team to represent their roster of talent in the best possible settings to offset their individual skills.

"What we're trying to do at New Direction is become totally involved with our artists, to help them objectively make decisions about all aspects of their careers and ministries," says Moscheo, pianist/manager of the popular gospel-singing Imperials for ten years.

Housed near Nashville's famous Music Row section at 803 Eighteenth Avenue, South, the two-year-old company works at being more than just a booking agency, but a firm that cultivates, guides, and provides a full spectrum of services for their artists.

"To place them in the areas where they can be most effective and to negotiate all TV and recording contracts, endorsements, and investments is our work," Moscheo says.

Contracts

Ms. Pinkelton, a graduate of Nashville's Belmont College, and Siebenlist, a former member of the Family Reunion gospel group, as well as Moscheo, incorporate both exclusive and non-exclusive contracts with a wide range of Christian performers. Allowing themselves the freedom to generate new career opportunities for some talented artists they don't usually represent, New Direction is attempting to boost the overall calibre of today's Christian entertainment, thus improving possibilities for their own artists as well.

The artists who profit from New Direction's management skills besides the Gaithers and Oldham, are Sharalee, singer/performer;

Jerry Lucas, former NBA professional basketball player with the New York Knickerbockers and now lecturer/author of "The Memory Book," a guide to memory improvement; Evie Tornquist, recording artist/staffer with the Billy Graham Crusades; and Ronn Huff, arranger / songwriter / orchestrator of such Christian musical greats as "Alleluia, A Praise Gathering for Believers."

Other artists are Richard and Patti Roberts of the weekly syndicated "Oral Roberts and You" TV show fame; Madeline Manning, Olympic gold and silver medalist / Christian singer / performer; Randy Matthews, Christian rock singer/performer; Lillie Knauls, gospel recording artist; the 19-member singing group Truth; and The Imperials, a long-time favorite gospel-singing quartet.

"Artists are special people and we like to treat them as such. We're young in this business, but I believe the people we have working with us and the artists we represent are tops," Moscheo says.

Dharma Delivers Top Gospel Talent

■ When Dharma began in 1973, Wes Yoder had no idea he would ever be involved in management. However, the growing contemporary gospel field has seen Dharma expand from a small booking agency to a top flight booking and management firm with a suite of offices located on the top floor of the United Artists Tower in Nashville.

Dharma now represents Mike Warnke, Reba, The Sharretts, Walt Mills, David Meece and Dave Pope exclusively, with affiliate relationships that include Teddy Grover, Mike Johnson, Danny Taylor, Scott Wesley Brown, and The Alwyn Wall Band.

Yoder, at one time the entire staff, has moved primarily into management and added Joe Morgan as an agent. Carolyn Alberty works in public relations for the company.

Spiritual Strength

"We aim primarily at the Christian college market, secular colleges and churches and independent promoters giving them gospel entertainment—combining ministry and entertainment," stated Yoder. He added that a vital element in Christian booking and management is an individual spiritual strength of the booker and manager that allows the artist to "refill himself and have someone who doesn't depend on him (the artist) spiritually when they come

Pioneering Good News



Love Song

■ Good News Records is preparing to break some new ground in the field of contemporary Christian music. They will be the first to coordinate an album release with a major tour booked and promoted by a secular promoter, Concerts Express, for artist Chuck Gurrard.

Good News is headed by founder and president Freddie Piro with Chuck Gurrard, vice president; Terry Piro, manager of publishing and co-general manager, and Dan Lienard, co-general manager.

The label began in 1970 at the

start of the Jesus movement in California with the act Love Song. In 1971, Love Song's album was released, distributed by United Artists. It did not do as well as expected because of the difference in relating to a gospel audience and a secular audience. They are now distributed by Word and are enjoying tremendous success.

Artists on the label include Love Song, Chuck Gurrard, Bili Thedford, Bob Waugh and Terry Clark.

Piro notes that with contemporary Christian music, the best sales are in the midwest—Texas, Kansas and Minnesota and on the west coast, especially California. Sales seem to be poorest in the deep south and upper New England.

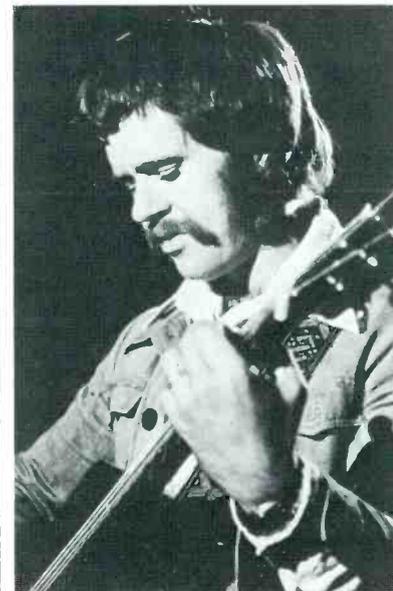
Good News hopes that the Chuck Gurrard concerts break new ground with contemporary Christian music. They plan on staging quality concerts like rock artists do, giving the audiences the best in sound, lighting and performance. It fits well with their philosophy of "pioneering," and doing the things they really believe in the best way possible.

HomeSweetHome: Off and Running

■ When Home Sweet Home Productions opened its offices in February of this year, Chris Christian had no idea it would grow so fast.

It began as Home Sweet Home Jingles, with co-owners Chris Christian, Mike Hudson and Brown Bannister. They record primarily at The Gold Mine, a studio owned by Chris.

Chris began Home Sweet Home Productions and his first act to produce was Dogwood on Lamb and Lion Records. Soon, he was producing acts such as B. J. Thomas, Pat Boone, Honeytree, David Meece, The Imperials, Pete Hallin, Amy Grant, Sandy Campi, The Boone Girls, Fireworks and an album on himself that has done extremely well.



Mike Johnson

off the road."

Radio

Yoder gives praise to the recent tremendous growth of Christian radio for the growth of contemporary artists citing that "Mike Warnke is where he's at today because of Christian radio."

Yoder would like to see Dharma expand in the future to include more artists, including those in other music fields, but "with our Christian philosophy." He also plans on expanding Dharma's representation into one literary field, representing authors and the motion picture industry.

BIRTHRIGHT CONGRATULATES

★
EDWIN HAWKINS

1 **Top Male / Gospel, Soul**

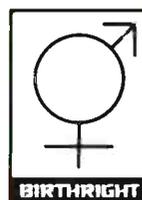
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Bee Jay: A Home for 'Jesus Rock'

■ Recently, the New York Times had a lengthy article concerning Jesus rock. The article made the following statement: "One of the more predominant Jesus rock studios is Bee Jay Recording Studios in Orlando, Florida." For 13 years, the studio recorded only secular music, "but two years ago the Holy Spirit moved through this place and made a lot of changes and we became involved in gospel rock and Jesus rock," said Eric Schabacker, owner and president. The history of Bee Jay Recording Studios as well as its current involvement in Jesus rock and plans for the future have recently gained a good deal of recognition.

Rocked Out

It all began 15 years ago when Schabacker had his own rock and roll band. "We played a lot of college and high school jobs throughout the southeast," says Schabacker. "Although we were noted for our secular, boogie woogie, rock and roll music, I was unaware that God's Holy Spirit was preparing me for something more important in the years to come." In the time that followed, Eric established Bee Jay Booking Agency which quickly made a name for itself by booking rock acts into colleges and high schools throughout Florida.

Four-Track Studio

In 1967, Bee Jay broke into the recording business by opening a small four track studio. "Back in the early '60s, I produced a number of records in New York for Tener Records. Since I had grown up with hi fi and stereo, putting in a studio of our own was the next logical step." Eventually, Bee Jay Recording Studios became the recording center for the southern secular progressive radio network. Such secular artists as Gary Wright, Tim Weisberg, Atlanta Rhythm Section, Leo Kottke and Emmylou Harris recorded live concerts at Bee Jay on behalf of the radio network.

In November of 1975, Eric accepted Jesus Christ as his personal savior. "I couldn't begin to tell anyone about all of the changes that have come over me since I surrendered to Christ. I truly became a new creature," said Eric. "Immediately, we began recording Christian music. The only type we knew about was the traditional style. It wasn't until a half a year later that we discovered Jesus rock and of course, because of our background, there was an immediate attraction."

Live Shows

Since that time, the studio has once again become the home of a live radio program series. This time, the show, called "Artists

Alive," hosts contemporary Christian musicians and groups such as Honeytree, Chuck Girard, The Pat Terry Group, and Hope of Glory. Currently, Artists Alive can be heard in over 30 markets from coast to coast.

"There have been a lot of other changes around here besides the birth of Artists Alive. Although we have never done better financially, we have closed our booking agency indefinitely. We simply found that it was inconsistent with the new direction that the studio had taken," Schabacker added.

Building New Studios

Of even more importance, Bee Jay has begun construction of a new building that will house two studios. The smaller of the two will have 16 track facilities while

Birthingright: Growing with Gospel

■ On August 1, 1976 the name Birthingright appeared on the face of five proofs of five new albums. The albums were being readied for sales and airplay preview at the Gospel Music Workshop to be held in Kansas City.

Five Releases

The five albums were "There's Gonna Be A Change," by Rodena Preston and the Voices of Deliverance; "Tomorrow," by Stan Lee Ensemble; "God Is What You Need," by the Voices of Watts; "Share," by The Caravans; and "Wonderful," by Edwin Hawkins & The Edwin Hawkins Singers. The albums were a hit at the convention and Birthingright had made an auspicious introduction.

The staff at the time consisted of B. Spears, president; Gentry McCreary, national promotions; Leroy C. Lovett Jr., administration and publishing; Freddie Marie Thomas, telephone sales; and Jack Newman, accounting.

A special sales campaign was instigated in September to sell to one-stops and major local record shops COD or cash. It worked and in late October the sales department added a "two free on ten" incentive and 30 days billing procedure.

Bullard Joins

James Bullard from Cleveland was brought in and he and Gentry McCreary embarked on a tour of the major cities in the U.S. to promote the product.

By December, 1976, the Edwin Hawkins album, the Rodena Preston album and The Caravans' album were enjoying tremendous success.

While this was happening, Lovett was building a strong gospel publishing catalogue with several new writers and material

the larger will offer up to 32 tracks. Schabacker explained, "There simply are no 32 track automated studios anywhere in the world dedicated to the production and recording of Christian music that I know of. Besides the unmatched facility, we offer an understanding Christian atmosphere and incredibly comfortable surroundings. We even have available a guest cottage on the grounds for out of town clients. In addition to all of this, Disney World, Sea World, and some of the greatest beaches to be found anywhere are within minutes of the studio."

Also included on the Bee Jay team is Bill Vermillion, chief engineer for the studio and former program director of WLOF. Jim Katt heads the post of general

manager and George Atwell is the staff arranger.

The Future

As for the future, Bee Jay intends to concentrate on the production of Jesus rock and traditional forms of Christian music, "although we will continue in the secular market, we intend to emphasize our Christian efforts," added Schabacker. "Because of our staff musicians, we also intend to explore musical scoring for both films and audio visual presentations."

Bee Jay recently finished production on an album for Seeds, Steve Powell and Mike Warnke. Their new recording studios intend to be open by November of this year.

Supreme Record Co. Still Growing Rapidly

■ Supreme Record Co. began operation in January, 1973. Owner Tom Walls started the company by leasing records from major artists in the gospel music field for distribution purposes. In 1974 Walls first signed The Lamar Segó Family as exclusive artists with Supreme. This group's rendition of "Hallelujah Square" had already appeared on gospel music charts across the country and was nominated for the coveted Dove award as one of the top 10 songs of the year. Shortly after, Supreme signed the Dixie Echoes, a group headed by veteran gospel singer Dale Shelnut and an entourage of talented young men who were causing much reaction from gospel music audiences everywhere.

Since the initial signing of these two groups, their songs have remained consistent on gospel music charts. Songs such as "Watching and Waiting," "Mama's Bible," "He Was More Than A Man," "We've Got The Best There Is," etc., by The Lamar Segó Family and favorites by the Dixie Echoes, including "Salvations Plan," "I'll Take Jesus," "In The Palm Of His Hand," and "All The Praises."

The publishing arm of Supreme is Rontom Music Co. Founded in 1973, the company now contains a large library of gospel songs by various writers; many included in the above list which are available in sheet music. Centerpoint Music is the BMI affiliate and Rontom Music is the ASCAP company.

Ronnie Drake heads up the promotion and sales departments and Jean Walls acts as secretary and office manager.

Supreme Records has experienced rapid growth in just four years in the industry. They are located at 1007 Baker Bldg., Nashville, Tennessee.



Edwin Hawkins

from his contacts at the American Song Festival.

Later, the Edwin Hawkins album became a number one album.

In mid-February, the company began negotiating for national distribution with several major companies, finally agreeing with Ranwood.

New Releases

New releases set for spring and summer are Mathews Sisters, East St. Louis Gospels, Voices of Faith and Randolph Sills.

In August, the company plans releases for Rodena Preston & The Voices of Deliverance and the Edwin Hawkins Singers.

Child of BeeGee

Birthingright is a child of BeeGee Records, an r&b label begun in 1971, after a few releases on a label called By-You. After those releases, it was decided that BeeGee was a more commercial name. Sales figures convinced the company to switch, by 1973, to more gospel and inspirational type music. By late 1974 the company was completely into gospel. BeeGee ended its sales and promotion in the summer of 1976 and Birthingright came into being.

IT'S FIVE KEYBOARDS,
THREE VOICES AND
A SOUND THAT CAN
MOVE A MOUNTAIN.



They soar to the heights of entertainment. They reach the depths of the spirit. They're Alpenglow, the well-known recording artists, now brought to you by House Top Records. Alpenglow's new album is available in Stereo LP, 8-Track and Cassette at your local Christian bookstore.



Jarrell McCracken (Continued from page 14)

of young kids who have been on drugs or have come out of the various sub-cultures can hear these words and have a turning influence on their lives. They may hear these words through a common medium that interests them because if they hear some of our records it's gonna sound just like they were listening to some other pop groups. It doesn't necessarily sound distinctly religious. If they hear the words, suddenly it can get through to Billy Graham. So I'd have to say it's educational from that standpoint. One of the reasons that Christian bookstores have tolerated this music has been that it reaches young people. Their parents, in their desperation to be in touch, have had to accept this music. I would have to say most of the about 40 age group would not be very much in sympathy for rock music, yet when they found that this was the means for communicating with the young, then instead of being an evil, it becomes a good. It's like the idea of having missionaries who learn to speak the language of the people or translating the Bible into the language of the people. What you're trying to do is communicate Christianity in the language of people who can hear it. It's not the way for everybody, but it's certainly the way for an awful lot of people.

RW: Do you think the religious aspect of gospel music will have to be played down in order for it to grow and expand, or do you think the spiritual message should stay strong?

McCracken: I think it should stay strong. If we ever change that we'll ruin it and I think it would deteriorate. As a matter of fact, I think that we're seeing a resurgence of interest in religion today. In fact, it's stronger than I've ever seen it in my lifetime and I think it's one of the strongest spiritual quests that has existed in the history of this country. It may go back to the John Wesley days in England. I define this in a broader way than perhaps some people who are asking the religious question in a very distinct way. Some are asking it overtly when you're discussing being born again, which has become a national topic with Jimmy Carter's campaign. But you've got a tremendous number of people who are jumping into transcendental meditation or EST or people who are very much preoccupied with things such as astrology, palm reading, handwriting. It's a curiosity about the outer world, the spiritual world, pondering what is in the unseen world, making things tick. What we are being made aware

of is that it is not the things you can see and feel and touch that are controlling us, but somewhere beyond that where our minds, spirits and emotions work. All these things that are mysteries to explore and understand, however, you want to define in terms of theology or a dogmatism, and it is ultimately a spiritual quest. You can call that spiritual quest Buddhism or Mohammedism or many other things. Since I am a convinced Christian, I would first of all say that anybody who is on this quest is on a spiritual journey and they are trying to find that which is ultimate, and as one renounced theologian described it, the way you define God is that which is ultimate. So I find myself in a common search with almost everybody whether they are Buddhist, Moslem, Hindu or whatever, we are all together searching for God. Now, I just happen to believe that God is more clearly defined and understood in Jesus Christ. So I would rather see Christianity, not being exclusive from these others. I think it is part of the search, and someday perhaps others will see more clearly that our best clue to this other world that's around us is revealed in Jesus. If you lose that, the distinctiveness of that, it would be meaningless.

RW: The demands on your time have increased since you began 25 years ago. What are your priorities now with your time?

McCracken: Speaking professionally, my priorities have to be in the ideas as to what we should be doing, what kind of products we should be in, where people are and what they need, trying to relate and always be alert to the changes in people's patterns and needs. It's so easy, since certain things worked five or 10 years ago, or even yesterday, that you would like to fall into a pattern instead of rethinking these things every other day, but one of the things I have to do is be very much out in front in my own thinking. That has to do with product and marketing. Also, I found it is my responsibility with these sharp guys around here who are into contemporary to forget about the traditional or sentimental music, so perspectives have to be kept in focus. I can't afford to let myself get hung up in the trees. I've got to always stay out in front and confront my gang if they're not seeing a broad enough vision or when they're seeing too broad a vision and forgetting something else. I think I've got to get specifically involved only where I have to but in specific things where

(Continued on page 92)

TK'S ROOTS CAME FROM R&B... THE SOUL CAUSE OF TK'S MIAMI SOUND EXPLOSION THAT BLASTED US TO THE TOP IN R&B, DISCO, POP AND JAZZ Now We're Exploding with the Roots of R&B...

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GOSPEL Roots

GOSPEL ROOTS	ARTIST	ALBUM TITLE	GOSPEL ROOTS	ARTIST	ALBUM TITLE	GOSPEL ROOTS	ARTIST	ALBUM TITLE
5001	Pastor T. L. Barrett	Do Not Pass Me By	5009	Pastor T. L. Barrett	Roots	5016	Lucket Brothers	Heaven Is God's Throne
5003	Rev. C. L. Franklin	What Is Your Life	5010	The Jordan Singers	Glory Land			
5004	The Fantastic Family	I'm So Glad	5011	Howard Lemon Singers	Seasons	5018	Jean Austin and Company	
5005	Gloster Williams & The King	Gloster Williams and The King James Version	5012	Brother Walter Ponder	Jesus Touched Me	5019	Singing Sons of Washington, D.C.	
5006	Rev. R. L. Beavers	The Inspired	5013	The Phillipians	Tell It Like It Is	5020	Mitty Collier	Hold The Light
5007	Roscoe Robinson	Time To Live	5014	The Cherubims	Chilly Wind	5021	The Fantastic Family	Together
5008	Rev. Marvin Yancy	The Fountain of Life Choir	5015	Mama Lou and The Avant Singers	Change In Me	5022	Brooklyn All Stars	

ALBUMS COMING SOON

Nancy Carree
Liz Dargan and The Gspelettes
Rev. Edna Isaac and The Greene Sisters

The Jackson Singers of Washington, D.C.
Helen Lewis
Ernestine Rundless and The Meditation Singers

8 TRACKS AVAILABLE ON ALL ALBUMS

TK DISTRIBUTED

MALACO

MALACO	ARTIST	ALBUM TITLE	MALACO	ARTIST	ALBUM TITLE	MALACO	ARTIST	ALBUM TITLE
4350	The Jackson Southernaires	Down Home	4352	The Jackson Southernaires	All God's Children	4354	Lee Barnes and The Gospel Crusaders	Lee Barnes and The Gospel Crusaders
4351	Southern Gospel Singers	Upon This Rock	4353	Prince Dixon and The Jackson Southernaires	Prince Dixon and The Jackson Southernaires	4355	The Friendly Travelers	The Friendly Travelers

ALBUMS COMING SOON

Rev. Curtis Watson
Frank Williams

8 TRACKS AVAILABLE ON ALL ALBUMS



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A JOYFUL NOISE
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Quality Is the Key to Messenger's Music

■ The Memphis-based Messenger label is in production of the second album release of The Shaw Singers, a husband-wife duo from Whitesville, Tenn., whose first album, "Yesterday And Today," has been climbing the **Record World** charts for the last month and a half.

Also in the works is an unusual gospel album recorded live at Pleasant View Baptist Church in Memphis by the Jubilee Hummingbirds. It's scheduled for release by the end of the year.

Recognizing both the wealth of gospel talent in Memphis and the surrounding area, and the void in outlets for this talent, Messenger Records was founded in March, 1974.

Purpose

Its purpose was to form a close-knit recording company with good artist relations, and Messenger has been selective in signing talented and active artists who perform regularly and enhance their own publicity and promotional efforts.

Releasing 24 singles and three albums to date, the company has maintained its initial policy of quality rather than quantity—promoting each release to its fullest potential.

At its inception, Messenger signed three acts: The Shaw Singers, The Sensational Six of West Memphis, Ark., and the Jubilee Hummingbirds of Memphis.

Two new acts signed recently are the Gospel Voices Of Soul of Louisville, Ky., and Dorothy Lowery Middlebrook And The Family Spirit of Dyersburg, Tenn.

Negotiations are underway for the signing of Messenger's sixth act: Bernard Williams and The Creations, a Fairfield, Ala. group, and the company plans to expand its roster to not more than 10 artists, a number Messenger feels will allow individual promotion of each artist and each release.

Distribution

Beginning with Hot Line Record Distributors, Inc. in Memphis, Messenger spread its distribution to Nashville, Dallas, Shreveport, New Orleans and Atlanta.

Chicago and Milwaukee were recently added and the three-and-a-half-year-old company plans full national distribution by 1978.

Directors

Messenger and its two publishing subsidiaries—Full House Music Co. (BMI) and Gospel Message Music Co. (SESAC)—are headed up by a five-man board of directors whose cumulative years of

music business experience number more than 80.

William E. Taylor, the 36-year-old president, has 18 years of production and engineering experience, including seven years with Hi Records.

William Bean, vice president for promotion and sales, has 12 years in the business, including experience as promotion man for London and Hi Records.

William Glore, marketing and merchandising, is owner of Glolite Sound Studios in Memphis, and has been in the business for 14 years.

J. W. Crudington brings 30 years of sales and marketing experience to Messenger, including promotions for RCA. He was involved in the signing of Elvis Presley to that

label.

James E. Eichner, Jr., a Memphis attorney specializing in the music business, is secretary of the corporation.

Producers

"Messenger has four staff producers," said Taylor, "even though we have only five acts now. This will allow the producer to really understand the artists—who they are and what they're trying to say," he explained.

"No producer will handle more than two acts," said the young recording executive. "We want to insure individual attention to each artist."

With quality—not quantity, for the young company, its artists and the Gospel fan, the message is on Messenger.

National Quartet Convention To Feature Top Name Talent

■ The 21st annual National Quartet Convention will be held Oct. 4-8 in Nashville at the Municipal Auditorium. The president of the convention, J. D. Sumner, stated that 30 of the top gospel groups have already been booked into the convention, which begins on a Tuesday night and runs through Saturday night.

Master of ceremonies for the convention will be Rev. Buck Morton, pastor of the First Baptist Church in Camden, Tenn.

A convention banquet, a talent contest for non-professional groups, the annual breakfast honoring the nation's top gospel disc jockeys and a worship service on Saturday afternoon will all be special daytime features of the convention.

Convention headquarters will be at the Hyatt Regency.

'Oldtimers' Night

The convention will open with an "oldtimers" night. Performing on the program will be Hovie Lister and the Statesmen Quartet, James Blackwood and the Blackwood Brothers, J. D. Sumner and the Stamps Quartet, The LeFevre Trio and The Speers. A question-and-answer session for the "oldtimers" is also scheduled for Tuesday night.

On Wednesday night, featured performers will be the Sego Brothers and Naomi, Kingsmen, Dixie Melody Boys, Hinsons, Florida Boys, Scenic Land Boys and the Roger Horne Trio.

Joining the Thursday night group will be Lonnie Jones and his group from House of Cash. Also performing will be The Hemphills, Cathedrals, Jerry and the Singing Goffs, John Mathews

Family, Imperials, Gilbert Brothers and the Oak Ridge Boys.

On Friday night the performers will be the Blackwood Brothers, Stamps, Statesmen, Rex Nelson Singers, the Speers, the Blue Ridge Quartet, The Rambos, Wendy Bagwell and the Sunliters, Telestials, Tribunes, and The Living Stones.

On Saturday night, the convention presents its annual "Parade of Stars" with the Stamps, Blackwood Brothers, Statesmen, Speers, Rex Nelson Singers, John Mathews Family, Hemphills, Scenic Land Boys, Jerry & The Singing Goffs, Wendy Bagwell and the Sunliters, Couriers, Dixie Melody Boys, Decision and Willie Wynn and The Tennesseans. Special guest groups on Saturday night will be the National School of Gospel Music Ensemble with Ron Calhoun directing plus the winner of the Saturday morning talent contest.

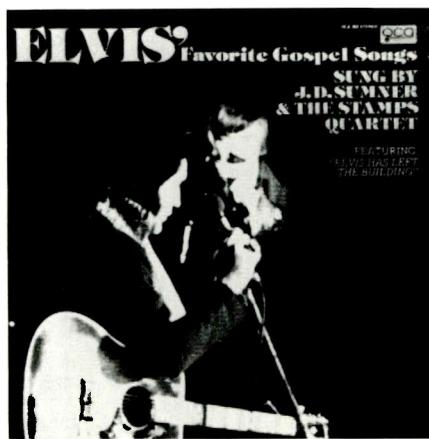
A special worship service, free to the public, will be conducted at 2:30 on Saturday afternoon with Rev. Dave Kyloen doing the preaching. Special singing will also be provided by some of the top groups.

The convention banquet will be held on Thursday, Oct. 6, at 3:00 p.m. at the Hyatt Regency.

Convention tickets and additional information may be obtained by writing National Quartet Convention, Box 23190, Nashville, Tenn. 37202, or calling (615) 256-1255.

The convention coordinator is Nancy Bond, and Carolyn Pearson will be working in the ticket office. The convention is the joint effort of the Blackwood Brothers Quartet and the Stamps Quartet.

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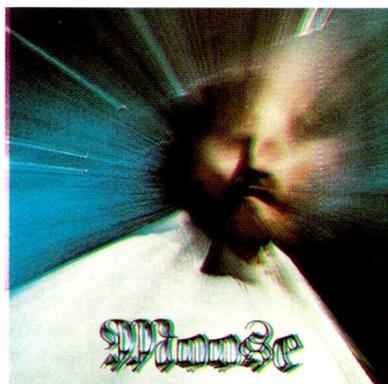
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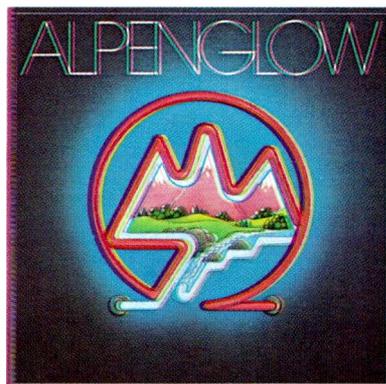


ROGER WILES — Thousands of listeners have written in to the 700 Club, nationally televised by the Christian Broadcasting Network, to comment on the power and vitality of Roger Wiles. He's a singer who combines rich vocal talents with an exciting awareness of God's love. Watch for his upcoming album, *IT'S A LOVE SONG*, on the House Top label.

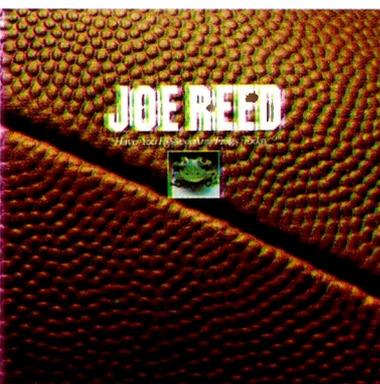
ALPENGLOW — They're three vocalists, five keyboards and pulsating percussion, all coming together in a sound that can move a mountain. These dynamic young performers have appeared on university campuses, in churches and at music festivals across the nation. They already have three LP albums to their credit. Now hear their first album for House Top

Records, *ALPENGLOW*.

STEPHANIE BOOSAHDHA — She was a member of the World Action Singers, performed in "Stars and Stripes" with Bob Hope, was a former Miss Oklahoma City and a finalist in the Miss Oklahoma beauty pageant. Today, Stephanie glows with a beauty from within and sings with a joy that's contagious. Watch for her newest LP album, simply *STEPHANIE BOOSAHDHA*, on the House Top Label.



MOOSE SMITH — Being a talented composer, musician, singer and arranger makes Moose somewhat of a man for all seasons. He's director of the Christian Broadcasting Network's nationally televised 700 Club Orchestra, as well as a frequent guest on the show. Plug in to the power



of his musical gifts on his new House Top LP album, just plain *MOOSE*.

JOE REED — Six months of the year, Joe plays for the Detroit Lions in the National Football League. He's a big man, yes. But on House Top Records, his message is even bigger. When you hear Joe's clear, sensitive voice and listen to his lyrics, you'll understand why he's in constant demand on the concert circuit. Get to know Joe through his new House Top LP album, *HAVE YOU KISSED ANY FROGS TODAY?*

House Top's records are going to be hits. They'll be around for a long time to come, just like the messages they bring.

House Top Records, P.O. Box 1603, Chesapeake, Virginia 23320.



Gospel Music: A Potential Retail Giant

■ Many retailers and distributors feel that potential growth for gospel sales is seldom glimpsed by most of the retail trade. "I don't think we've even scratched the surface yet," commented Al Chapman, whose Chapman Distributing Co. has grown to become one of the largest gospel record distributors in the U. S. Since "falling into" religious catalogue some 15 years ago, Chapman has seen the potential for the market continue to increase, but asserts that bible shops and other non-music locations carrying the product lie too far outside the normal perimeter of the record business to be fully evaluated by most full-line retailers.

"Pop shops are now starting to carry more religious titles," Chapman said of current awareness of the product, "and they're doing well with it. We're seeing those major stores that have started carrying the records stay with it." Their reasons for supporting the field are practical ones, as Chapman notes. "Pop stores don't really discount the titles, and they seldom display them. All they really need is a place in the store for them, and the sales follow."

Chapman notes that top-selling gospel hits by acts like Walter

Hawkins, Andrae Crouch and The Disciples and James Cleveland can hit numbers that make the low advertising and merchandising outlay needed all the more attractive. "We can sell 20, 30, even 40,000 units on an lp like that, and no one ever hears about it," Champan explained, "because by pop standards that may not seem so large."

Chapman, who also operates a religious publishing outlet called House of Faith, Inc., has reduced his marketing area to the western half of the U.S., after operating on nationwide basis, and notes that his western accounts tend to do better business with contemporary gospel than with traditional white southern gospel titles. Bible stores prove the strongest with catalogue items, while retail stores are more hit-oriented.

At Southwest Record Distributors in Los Angeles, operator Frank Johnson agrees that gospel sales are on the rise. While Johnson handles a full spread of musical styles and labels through his one-stop operation, he has built up his gospel involvement because, "It's sales, and I don't have any hassles with it. I don't have to worry about some store down the

street discounting a record another buck, and what that will do to my business; I don't have to listen to some store haggle with me over a special discount."

Johnson agrees that most retailers can sell gospel lps at little or no discount and still reap sales, and, like Chapman, points to the incidence of crossovers for gospel hits as another indicator for gospel's growth. "It's definitely a growing market," he concluded. "A gospel one-stop, like Chapman, will be better able to make it than ever before."

Despite that growth, retailers appear content to limit gospel to small display space and little aggressive marketing, bearing out distributors' claims that religious recordings are largely free of the fierce competition in pricing and advertising that characterize pop, rock and r&b trade. "There are hardly any instore displays," reported George Nakashige, buyer for VIP Records in Los Angeles, who notes that three of VIP's eight stores carry substantial gospel sections. "Gospel companies won't spend the same kind of money to advertise and merchandise their records; they can't afford the costs." Thus, VIP prices \$6.98 titles at a conservative discount price of \$4.98, but, Nakashige notes, still underprice many competitors who are selling the same titles at a dollar or less under full list.

If even the top-selling gospel hits still can't approach the seven-figure unit sales levels of the platinum era religious repertoire is considered by many retailers polled as stable and long selling.

There are, however, a few factors which seem to inhibit the retail growth of the gospel industry, including poor distribution in some areas, lack of radio exposure and the resultant lack of product awareness on the part of the potential gospel customer.

"Most distributors in this area own their own stores also," explained Albert Stewart, owner of B&B Discount Records in Phoenix. "If we go and buy gospel from a distributor, paying \$3.69 for a \$6.98 list price lp, they can still turn around and sell it to the public for \$3.59. And if we order a particular album," Stewart continued, "then the distributor knows it may be a good album and they will stock up on it. That's what's happening to gospel here."

Stewart further cited alleged abuses at the hands of distributors, including sale of promotional copies. "When gospel promotion copies come out and are given to some distributors,"

noted Stewart, "instead of them giving them to their accounts or radio stations, they put them in their stores and sell them, and that's what's keeping exposure down. If somebody comes into my store and asks to hear something, I can't play it, because I don't have the album. If I do have it, it's because I probably bought it."

Lack of radio exposure is another drawback to promoting sales of gospel product, but some retailers, like Stewart, have purchased radio time to program their own materials, which usually include both new and catalogue items. Overall, however, the radio exposure for gospel product in most areas of the country is not great. "I'm just about the only person who plays it here on radio," stated Stewart, "and I don't play it, except for Sundays."

"There's just not enough broadcasting of spirituals," stated Earl Anderson, a principal in Earl Incerney Record Shop in San Francisco. "There are a couple acts that are hot and get some airplay, but my spirituals haven't been moving too fast. Business in this area seems to be getting worse." Anderson believes that there are enough gospel oriented listeners in the Bay Area to support a radio show, but so far there have been no sponsors.

"People don't get to hear this music, because they're not on the air very often," added Anderson, who also stated, that because of irregular and sporadic promotion, sales of 45s can actually hurt album sales. This, Anderson believes, is because the few times albums are mentioned after a gospel 45 is played, the 45s have not been coordinated with album releases or a followup 45 will not receive airplay.

The conditions outlined by Stewart and Anderson point to a lack of product awareness by the gospel customer in many cases, a factor which Vernon Burton, owner of Houston's Burton Record Shop, emphasizes hurts potential sales. Burton has noted a steady decline in gospel product in his store, despite the fact that he has "one of the most complete gospel selections in the area."

"I don't think gospel is getting the right type of advertising," noted Burton, "and I think it definitely needs more exposure on the radio, and on hit sheets and things like that, so people can know what's going on. People know what's going on in gospel, except for radio. While I may know what the new gospel records are, not many of my customers do."

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White Christian Market Continues To Grow

By DON CUSIC

■ The white Christian market is a very unique one and one that must be learned before gospel records can be sold. Although many inroads are being made that will allow gospel records to be sold in regular secular outlets, it is the Christian outlets that provide the substance of sales at this time.

The primary Christian outlet for records is Christian bookstores. There are estimated to be over 10,000 such stores, with practically every city in the United States containing at least one.

You can find such stores in the telephone directory by looking under bookstores, religious supplies, religious goods or books and bibles.

These stores receive information on new product from direct mail and the industry's two trade periodicals, "The Bookstore Journal" and "The Christian Booksellers Magazine," as well as account salesmen who call. Consumers who shop these stores find, in addition to records, bibles, posters, books and information about other Christian activities in the area.

These Christian bookstores often serve as coffeehouses on weekend nights where Christian acts perform.

Consumers in what is considered to be the traditional Christian audience can be reached in publications such as "Christian Life," "Moody Monthly," "Logos Journal," "Eternity," "Christianity Today," "Christian Herald,"

Gospel Radio Seminar Sets 1978 Meeting

■ The Sixth Annual Gospel Radio Seminar will be held Friday and Saturday, May 5-6, at the Airport Hilton in Nashville, Tennessee.

According to Jim Black, director of gospel music, SESAC, and chairman of the seminar's steering committee, the annual event has grown steadily since its inception.

"We had 100 seminar registrants last year and we expect to have many more than that this year," he said.

Other members of the steering committee include Matt Steinhauer, Dave Wortman, Tom Walls, Lou Hildreth, Sylvia Mays, Charlie Monk, Biff Collie, Ed Allen, Ken Harding and Don Cusic.

An open reception will be held Thursday night, May 4, with the seminar scheduled to begin with registration Friday morning.

A banquet will close the two-day seminar Saturday evening with a showcase of talent scheduled to perform.

"Christian Review" and "Guideposts."

The contemporary Christian audience can be reached through publications such as "The Rock," "Harmony," "Acts" and "Free Love," as well as a few other more local publications.

The Christian record companies also compile lists of people for direct mail advertising as well as book and record club membership.

The two top television shows are the "700 Club" and the "PTL Club." These shows are regular outlets for Christian artists.

Christian radio has grown tremendously in the past several years with more stations programming contemporary gospel music. They are featuring upbeat music, news through the Christian Broadcast Network and announcers who are lively and well trained as both disc jockeys and Christians.

There are also a number of seminars, "camps" and festivals throughout the year and the country that feature Christian artists performing and are valuable vehicles for the fellowship with Christians and sharing information about new records and acts.

Powell Ensemble: Eight Years of Growth

■ The Michael Powell Ensemble launched its career eight years ago as a part of the Young Adult Choir at Greater Zion Hill Baptist Church in New York where Michael Powell was pianist and director. When he decided to leave this position to organize his own group some of the members of the choir decided to continue working with him.

While performing a concert in New York, the group was spotted by an a&r executive of Glori Records and was signed to a recording contract. Their first release was an album entitled "I've Found a Friend," recorded four years ago.

Upon release of that album, the group was brought to the attention of talent agent Herbert Moon, formerly of Queen Booking Corporation. Since then, in January, 1974, the group appeared with Josephine Baker at the Palace Theatre on Broadway for one week, and in April of the same year, some of the members toured Europe with singer Raphael, and worked again with Raphael at the Uris Theatre in New York. In March, 1975, they appeared in Bette Midler's "Clams on the Half Shel Review" in Philadelphia and on Broadway.

Spire: New York-Based Gospel Sounds

■ Spire Records, the gospel division of Westend Music Industries Inc., is unique as a gospel label on two counts — it is only just over one year old and it is New York based. The young corporation, founded by Mel Cheren and Ed Kushins of the now-defunct Scepter label, has a considerable investment in disco.

While working at Scepter, Cheren and Kushins met John Bowden, the founder of Hob Records, the gospel branch of Scepter; and also became aware of the big gospel music market. John Bowden, whom Kushins refers to as "the dean of gospel producers," currently works with Spire Records' artists.

Spire's roster is small but draws from many areas of the gospel world. Its artists include: the Victory Choral Choir Ensemble—in existence for 16 years and considered one of the nation's foremost gospel choirs; Genetter Bradley; Prince Dixon—a contemporary, bluesy gospel singer; Lois Sneed—often referred to as a "female Andrae Crouch;" and a new act, the Peace Singers, whose debut lp will be released sometime in October.

Although the label is New York based, Kushins estimates that the densely populated New England

states only account for about 30 percent of their sales and that "for some unexplainable reason gospel has dropped off in the New York metropolitan area."

Kushins likes dealing with the gospel music world because of the dedication of all involved and the enduring qualities of the products. He feels that gospel is the "unglamorous end of the record business" but the "shelf life on the products is forever — the albums never wear out."

Kushins sees the gospel world growing because of the recent major steps it has taken into the contemporary record market. "More and more money is going into gospel production" and artists like Andrae Crouch have very definitely expanded gospel's popularity. The growth of gospel should be very "interesting to watch," says Kushins.

Spire Records is young and hopes to be an integral part of the growing gospel world. The company's philosophy is particularly healthy in that it is selectively picking acts and patiently developing them. Kushins explained, "The investments catch up. We must treat gospel artists as artists. They've always been the low men on the totem pole. But there's a new respect for gospel."

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Jimmy Swaggart's Inspirational Story

■ The story of Jimmy Swaggart is truly a fascinating and inspiring one. Born in poverty in Ferriday, Louisiana, he is the first cousin of Jerry Lee Lewis and country star Mickey Gilley. He watched Jerry Lee become a big rock'n roll singing star while he remained a poor preacher, hardly able to make ends meet.

Spreading God's Word

Still, he stuck to his guns—preaching the gospel although he had offers to carry his singing and playing talent other places. His remaining close to his faith has paid off handsomely in that Jimmy Swaggart is now spreading God's word in a big way—his radio program "The Campmeeting Hour" is aired on 600 stations in the U.S. and Canada and on 31 stations overseas; his television program is seen on 250 stations in the United States and Canada and his 30 albums have sold over five million copies. His sixteen sermon cassette tape sets have sold an additional million copies.

Additionally, Rev. Swaggart travels over 100,000 miles each year conducting revivals and large evangelical crusades in nearly every major city in the United States.

The Jimmy Swaggart Evan-



Jimmy Swaggart

gelistic Association, headquartered in Baton Rouge, La., covers two acres and employs over 100 people directing the far reaching ministry of Rev. Swaggart. He is the editor of the semi-monthly publication "The Evangelistic" that has a circulation of over 480,000 and his autobiography, "To Cross A River" was recently published.

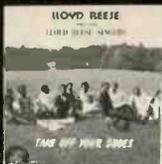


Aerial view of the Swaggart complex

Glori's Gospel Pick Hits



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GMA Announces Dove Award Nominees

■ The Ninth Annual Dove Awards finalists have been announced by the Gospel Music Association. Final ballots were mailed Thursday, September 15 by the auditing firm in Nashville.

The Dove Awards will be presented on November 29, 1977 at the Hyatt Regency Hotel in Nashville.

The finalists are (in alphabetical order):

Male Gospel Group — Blackwood Brothers, Cathedrals, Couriers, Inspirations, Kingsmen.

Mixed Gospel Group — Andrae Crouch & the Disciples, Bill Gaither Trio, Cruse Family, Happy Goodman Family, Hinson Family, Rex Nelon Singers (formerly the LeFevres), Speer Family.

Top Ten Songs of the Year — "Cornerstone," "He Was There All The Time," "Holy Spirit Thou Art Welcome," "I Wanna Be Ready," "I Am Standing On The Solid Rock," "It Is Finished," "It Made News In Heaven," "Learning To Lean," "One Way Flight," "Rise Again."

Gospel Record Album of the Year (Contemporary) — "Dallas Holm & Praise"/Dallas Holm & Praise; "Imperials 1968-72"/The Imperials; "Mirror"/Evie Tornquist; "Peace"/Walt Mills; "Reba/Lady"/Reba Rambo Gardner.

Gospel Record Album of the Year (Traditional) — "Bill Gaither Songs" / Blackwood Brothers; "Cornerstone" / Speer Family; "Just A Little Closer Home" / Kingsmen; "Then . . . & Now" / Cathedral Quartet; "Without A Doubt" / Hemphills.

Gospel Record Album of the Year (Inspirational) — "Learning To Lean" / John Stallings; "Naturally" / The Rambos; "Ovation" / Couriers; "Praise" / Bill Gaither Trio; "Reach Up And Touch God's Hand" / Marijohn Wilkin.

Gospel Record Album of the Year (Non-Gospel Artist) — "Home Where I Belong" / B. J. Thomas.

Gospel Record Album of the Year (Soul Gospel) — "Jesus Christ Is The Way" / Walter Hawkins & Family; "That All May Be One" / Teddy Huffam & The Gems; "This Is Another Day" / Andrae Crouch & The Disciples; "Time Has Made A Change" / The Soul Stirrers; "Ride The Ship To Zion" / Gospel Keynotes.

Male Gospel Vocalist — James Blackwood, Sr., Johnny Cook, Danny Gaither, Dallas Holm, Jimmy Swaggart.

Female Gospel Vocalist — Reba Rambo Gardner, Vestal Goodman, LaBreska Hemphill, Joy McGuire, Evie Tornquist.

Gospel Songwriter of the Year — Bill Gaither, Gordon Jensen, Gary S. Paxton, Dottie Rambo, Lanny Wolfe.

Gospel Instrumentalist — Tommy Fairchild, Dino Kartsonakis, Roy Lewis, Henry Slaughter, Jimmy Swaggart.

Gospel Disc Jockey of the Year — Larry Black, Sid Hughes, J. B. Mull, Benton White, J. G. Whitfield.

Gospel Television Program — "Cornerstone," "Gospel Singing Jubilee," "Jimmy Swaggart Telecast," "P.T.L. Club," "700 Club."

Backliner Notes Of A Gospel Record Album — Jim Black / "Might Power;" Joel Gentry / "Live From Nashville;" Joel Gentry / "Lord We Praise You;" Joe Huffman / "Cornerstone;" Jessie Peterson / "Ovation."

Graphic Layout & Design Of A Gospel Record Album — D. Brent Harris / "Ovation;" Dennis Hill / "Then & Now;" Charles Hooper / "Lord We Praise You;" Bob McConnell / "Without A Doubt;" Bob McConnell / "Cornerstone."

Gospel Record Album Cover Photo or Cover Art — Dill Beaty / "Birthplace;" Dill Beaty / "Without A Doubt;" Fabray Studio / "Reba/Lady;" Roy Tremble / "Then . . . & Now;" Webb Studio / "Lord We Praise You."



Savoy artist Myrna Summer displays her latest album

QCA: A Growing Gospel Operation

■ QCA Records, Inc., which notched two winners in **Record World's** 1977 Gospel Awards in Bobby Grove and Ron Dickerson and Tranquility, was founded 27 years ago by Edward R. Bosken, president and sole owner. Today, QCA rates as one of the nation's major recorders, pressers and packagers of gospel music. In addition to Grove and Tranquility, QCA's talent array contains such outstanding gospel names as LaVerne Tripp, J. D. Sumner and the Stamps Quartet, the Blue Ridge, the Dixie Melody Boys, the Scenicland Boys, the Tonesmen, the Hopper Bros. & Connie and Willie Wynn and the Tennesseans, among others. J. D. Sumner and the Stamps toured with Elvis Presley on concert dates for the last five years, serving both as warm-up and supporting unit.

QCA Records inaugurated its first recording studio three years ago. On June 20 of this year, the company hosted more than a hundred record distributors, deejays and members of the news media at a party to celebrate the opening of its second 24-track studio. QCA now boasts two 24-track studios, the only such installation in the Cincinnati area. This puts all facets of record pro-

duction under one roof, from pressing to mastering, jacket fabrication, plating, printing and color separation.

Heading up the overall QCA operation are president Ed Bosken and Frank E. Ruhl, vice president and general manager. Ruhl formerly operated his own recording studio in Fairfield, Ohio.

Serving as chief engineer for the two 24-track studios is Chuck Seitz, who before joining QCA last February was senior engineer at the RCA Studios in Nashville for 14 years.

During his long tenure with RCA, Seitz has recorded literally hundreds of top names in the record and music business, including a number of sessions with the late Elvis Presley. Assisting Seitz on the engineering duties at QCA are Ric Probst, Don Schepman, Mike Fuller and Dave Ashbrock.

The company markets its product on a half dozen identifying labels, with the QCA tag topping the list. Affiliate labels are Chime, New Day, Rejoice, Red Mark and Promise. National distribution is arranged by established record distributors from coast to coast.

Bosken drifted into the record-

ing and record manufacturing business in a varied and most unusual round of circumstances. It was while winding up his Army career in St. Louis back in 1945 that he first nurtured the idea of going into business for himself. Upon his return to his native Cincinnati, he purchased a small drug manufacturing business catering to so-called med pitchmen and old-time traveling medicine shows.

The medicine business was as foreign to Bosken as a reading from the ancient Toltec and he soon realized what a headache he had acquired. He stuck it out for two years and then sold out, leaving him with the munificent sum of \$250 to call his own.

He followed with a series of other ventures, from pharmaceutical salesman to operator of his own newspaper route and finally into his own printing business. It was the latter that led him to the record manufacturing business. Today, QCA Records, with its entire operation under one roof, occupies some 47,000 square feet at 2832 Spring Grove Avenue in Cincinnati, with its own loading dock and parking area adjoining. A modern business office adjoins the manufacturing division.

Myrrh Makes Magic With 'Jesus Music'

■ Myrrh Records is the contemporary division of the Word family of labels. The label was begun in the early '70s near the beginning of the "Jesus movement." It has grown to be one of the largest "Jesus music" labels in the world.

Contemporary music has grown to the point that now it occasionally appears on other labels within the organization, but Myrrh has continued its dominance of contemporary music.

Buddy Huey is director of a&r for the label, with Mike Blanton the assistant a&r director.

Roster

Artists on Myrrh include Honeytree, Son Light Orchestra, Kevin Gould, Phil Keaggy, Liberation Suite, Mike Warnke, Lilly Green, Suncast, 2nd Chapter of Acts, Limpic & Rayburn, B. J. Thomas, Michael Omartian, Petra, Chris Christian, Pat Terry Group, Malcolm and Alwyn, David Meece, Randy Matthews, David Pope, Nutshell and Parchment.

Myrrh plans to continue its strong representation in the field of contemporary Christian music.

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J. D. Bradley:

PR for the Inspirational Market

■ Less than two years ago it was realized by the directors of a major Christian booking and management agency that a need existed for a highly professional public relations agency to serve their clients in the inspirational market, and in December, 1975, Wayne Coombs and David Hudson judged the time was ripe for the foundation of J.D. Bradley & Company.

Factors leading to this decision included the existence in the U.S. of an estimated 50 million evangelical Christians, a noted gross of more than \$80 million a year in the record and tape industry, and the \$2 million a year in bookings logged by the Wayne Coombs agency itself.

While these figures are not considerable compared to secular music industry grosses, the growth of the inspirational market can be deduced from the fact that only a few years ago, such services were the work of amateur, loosely-knit bodies centered mainly around religious organizations, operating on minimal budgets, and relying on word-of-mouth, or church news-sheet

publicity.

From one client and one staff member, Bradley's subsequent growth exceeded all expectations. Today, less than two years later—both staff and client list have expanded dramatically—more than 300 percent, with the company representing clients in the record, publishing and lecturing world as well as such specialties as Agapeland, a travelling Christian show for children, and annual billings topping the \$150 thousand mark.

Prior to Bradley's foundation, little information had been compiled on the Christian media. When Bradley undertook this research, the results were highly interesting. More than 30 major Christian magazines exist in the U.S. today. From small broadsheets or newsprints, these magazines now have a glossy, professional content and format, comparable to major secular magazines such as *Life*, *Time*, *Newsweek*, etc., and circulations of more than 125,000 are recorded.

Encouraged by these figures, Bradley quickly built up strong contacts in the print media, issu-

ing releases on a regular basis, and making sure editors were aware of their clients' activities.

Radio and TV media were concurrently investigated by the Bradley staff, who were not content to merely establish contact with the gospel-oriented stations, but attempted, and succeeded, in interesting traditionally secular stations and programs in Christian music, notably that of Andrae Crouch and B. J. Thomas, convincing them of the size of the potential audience and the professional and musical quality of the product itself.

Records are no longer being cut in amateur studios with little or no professional distribution. Word, the largest gospel music distributor in the U.S., now a subsidiary of ABC Leisure Group, turns over more than \$25 million a year from its Texas headquarters, with a 50 percent increase in the last year.

It was Word who retained Bradley to promote their Myrrh label campaign, and spent the unheard of (for gospel music) sum of \$75,000—more than \$20,000 on radio advertising alone, as well as in-store promotions, special events, etc. Bradley pursued their campaign through the media, both Christian and secular, including the powerful Hollywood trades, leaving no sector of the music industry or public unaware of the gospel label.

Major TV talk shows were a goal Bradley felt their clients should score. An intensive campaign was launched to persuade the talent coordinators of such shows as "Dinah!," "Merv Griffin" and their counterparts that the presence of gospel artists and Christian entertainers would be interesting and stimulating to their audience. The campaign was extremely successful, and Andrae Crouch and the Disciples appeared on the Dinah show earlier this year with an enthusiastic reception.

The talk show portal is not limited to gospel music alone. Christian authors, lecturers, etc., all have valuable insights to offer, and part of Bradley's ministry as well as service, is to ensure that their message reaches the widest possible audience.

Secular promoters negotiated to book artists in venues such as Madison Square Garden's Felt Forum—and sold out. Disneyland turned from magic to ministry and held a gospel "Night of Joy," attended by crowds from 50 miles away, and having to turn away hundreds at the gates.

Former secular resistance to gospel music is being swept away, helped by some vigorous broom-wielding by Bradley staff members, who lost no opportunity to convince the secular market of the real moral and potential financial value of Christian entertainment.

Solid Box Office

Gospel music box office receipts now compete with secular concerts' even in large venues such as the Hollywood Bowl, London's Albert Hall and the Anaheim Convention Center. Andrae Crouch and the Disciples can gross anything from the \$17,300 reported for the relatively small Shreveport Auditorium in Louisiana to the \$40,000 gate at the Felt Forum in New York.

Further indications of the growing awareness of the inspirational market are proved by the Grammy Awards now given in gospel music categories; the nomination of Andrae Crouch for the N.A.A.C.P. Image Award; the invitation of the president of J.D. Bradley to "A Day with the Carter Administration" sponsored in Washington by the Public Relations Society of America, and the fact that a Christian Booksellers' Convention in Kansas City draws an estimated 6000 registrants.

Although primarily involved in the world of Christian entertainment, Bradley is also involved in promoting publishing houses and their authors. Jim Smoke's book, "Growing Through Divorce," issued by Harvest House and retailing at \$2.95, has already sold more than 100,000 copies since its release last October. Bradley is presently mounting a multi-media campaign to ensure that Smoke's valuable insight into divorce recovery programs, innovatively operating within the framework of the Church, is widely publicized.

There are always special projects to be considered, always a new approach to define. Bradley must always operate within the sensitive and complex area of the inspirational market, bearing in mind the invisible boundaries that exist, and realizing that many avenues open to secular public relations companies would not be appropriate for a Christian organization such as Bradley.

Bradley is an integral part of the Christian market. It is the channel whereby information regarding Christian entertainers, and others operating in the inspirational field, can reach the media and thereby the public at large to spread their ministry ever farther.

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GMA Plans Gospel Music Showcase

■ NASHVILLE — The Gospel Music Association, in conjunction with the Tennessee Performing Arts Foundation, will sponsor a new series of gospel music performances, entitled "Gospel Music Showcase," beginning Monday, November 7, at 8 p.m.

Each showcase will be held monthly at the TPAF's Advent Theater at 1202 17th Avenue South. Presently, seven performances have been scheduled.

The purpose of the Gospel Music Showcase is to expose the many different areas of gospel music to the public. It is a new concept designed to reach a wide audience.

Scheduled to perform in the first showcase are Gordon Jensen and Sunrise, a country-flavored contemporary group, and Henry and Hazel Slaughter.

Along with Gordon Jensen, Sunrise consists of Wayne Hilton, Larry Orrell, Billy Blackwood and Stephen Speer. Jensen has twice been nominated for a Dove Award for his songwriting talents while the rest of Sunrise has long been respected in the gospel music field.

Henry Slaughter has been presented the Dove Award as the "Best Instrumentalist" the last four years. He and his wife Hazel have performed their special

brand of gospel music across America. **Record World** recently voted them the 1977 Duo of the Year.

Calvary Records Is Riding High

■ Calvary Records, Inc. started approximately ten years ago and is now one of the nation's top gospel and sacred recording companies.

The Calvary roster consists of such major gospel artists as the Hinsons, Johnny Cook, the Teletals, the Song Masters, Nancy Harmon and the Victory Voices, the Galileans, Singing Goff Family, Roger Horne Trio and the Southmen.

Clarion Records, the contemporary label of Calvary, contains such exciting groups as the Hammond Brothers, the Devin Stephenson Singers and singer Debi Blackwood.

The publishing arms of Calvary are Songs of Calvary (BMI) and Music of Calvary (SESAC). Contained within them are such gospel standards as "The Light-house," "He Pilots My Ship," "Hallelujah Meeting," "One Way Flight," "The Touch of the Master's Strong Hand," "I Won't Walk Without Jesus," "Since You Gave Me A Song" and others.

Renovation Aids Superior Studios

■ Superior Sound Studios, Inc., Rockland Road, Hendersonville, Tennessee, has just completed an over-all facelift and up-dating, according to Wayne Hilson, general manager.

"We have made it our summer's project to complete final details of our total renovation, which began in 1975," says Hilson. "Since that time we have not only remodeled our studio and office facilities, but have built a Westland Audio control room."

Ownership

The 16 track studio, which originally began in the basement of the home of Duane Allen, the studio's current president, was moved to its present site several miles outside of Nashville in 1972. The studio is now owned and operated by the Oak Ridge Boys, who are among those artists who have recorded there.

Cientele

"Our primary function is the recording of gospel music," says Hilson, "however, we have also been used by country and MOR artists such as Charlie Daniels, Johnny Cash and Eddie Albert.

"Much of our clientele is from major gospel labels, including HeartWarming, Tempo, Word, Myrrh, Canaan and Light, but we also offer complete packages which are suitable to the semi-

professional artist who wishes to record custom albums, tapes or singles.

Staff

"One of the biggest attributes of Superior is the professional staff which we have selected in terms of meeting our's and our clients' needs. For any given session we hire only those musicians who have complete knowledge in the particular kind of music we will be recording. In other words, we hire 'name' gospel music professionals for our gospel sessions, and so forth.

"Our full-time staff includes an art director, Fred Satterfield, who is in charge of album jacket design and production. Custom recording artists usually find this particularly helpful in the completion of a well-done album jacket."

Fred Cameron

Fred Cameron, Superior's chief engineer, came to the studio with an extensive background in professional music. "He previously co-owned a studio in Florida with Lee Hazen, worked for a while with Rick Powell in Nashville, and later owned a gospel remote recording company known as Celebration, which was used in most all major gospel remote recordings during that time," Hilson explained.

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Jesus Music: A New Dimension in Pop and Gospel

(Continued from page 12)

of numerous independent Jesus music recordings. Myrrh Records was formed by Word, Incorporated in Waco, Texas, already a large religious record publisher. Other sacred labels were slow to sign gospel rock musicians; the traditional church already had been shaken enough, they reasoned, by "Jesus Christ: Superstar" and similar music.

Chuck Girard, Love Song, Larry Norman and Andrae Crouch and the disciples were major initiators of the gospel rock "movement." Though Love Song's music was mellow by secular standards, it was rock by traditional religious gauges. The first Love Song album (which introduced a Bread-type Christian music style) was released by Good News Records, a small company based at the then-young Mama Jo's Studios in North Hollywood. The album, initially distributed by United Artists, and then transferred to distribution by Myrrh, continues to be one of the best-selling contemporary gospel albums of all time. Chuck Girard will be premiering his third solo album during a cross-country tour in October.

Larry Norman had originally recorded with a group named "Peo-

ple," whose 1968 recording of "I Love You" topped the charts. Norman wasn't happy doing secular music, though, and he struck out on his own doing "underground" Jesus-rock albums. His wiry, wailing voice and his deadpan, caustic humor made the established church very uneasy, but many of the young Christians identified with his radical attitudes.

Norman has recorded seven of his own albums, and is currently on a world-circling performing tour.

Andrae Crouch was breaking through, too. He and his group the Disciples were smashing precedent by playing soul gospel rock to audiences around the world, many of them nearly all-white. Recently, his albums topped the million-unit sales level, and his music is now popular to all types of audiences.

Although the heavies such as Love Song, Girard, Norman and Crouch were making waves in gospel music, they weren't making the airwaves. The number of Jesus music artists going into the recording studios kept increasing, but to little notice of the pop music world.

In 1972 and 1973 there were a

few gospel hits on the pop charts, two of which were Judy Collins' recording of "Amazing Grace" and Kris Kristofferson's "Why Me, Lord." But nearly all such hits were done by established artists, as had been the case in the earlier years. None of the religious labels made the top charts with any of their releases.

Low recording budgets prevented the religious companies from coming out with much material comparable to the rock recordings on the charts. The Jesus music records often sounded amateur as a result. There were a few major exceptions such as Love Song's album, but they were the exceptions, not the rule.

Jesus musicians did find that one important avenue of exposure was Jesus festivals. These festivals, from 1970 on, were major congregating places for Jesus music fans. Probably the first was the Faith Festival in Evansville, Indiana, in March of 1970, although some services of Calvary

Chapel in Costa Mesa held earlier, might as well have been called Jesus festivals. Explo '72 in Dallas drew nearly 200,000 to an all-day outdoor Christian concert concluding a week of the Campus Crusade for Christ Congress. In rural Pennsylvania, "Jesus '73" kicked off an annual outdoor festival now averaging over 30,000 a year in attendance.

In 1977, an estimated 100,000 people attended Christian festivals in Pennsylvania, Ontario, Florida, Oregon, Texas and Ohio. Contemporary gospel music was heavily featured at nearly all of the events.

In the early years another hold-back for the Jesus music artists was radio. Top 40 playlists were being squeezed tighter and tighter, secular rock recordings were becoming much more sophisticated, and rock radio had no time for semi-professional religious rock.

Sunday morning radio was still,
(Continued on page 98)

Tame Talent: A Full Service Agency

■ Ray Nenow of Airborn Artist Agency and Dan R. Brock have joined forces with Gary Jones, president of the Nashville-based Tame Agency.

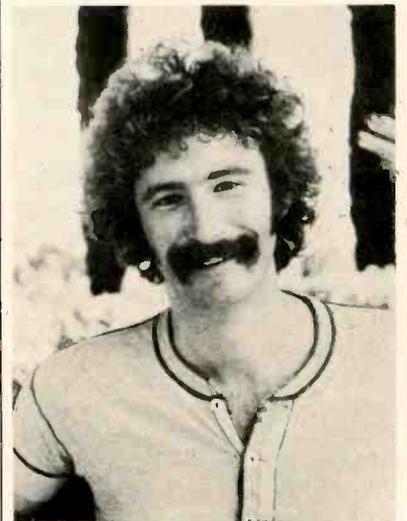
This merger marks the beginning of Nashville's newest full service management and booking agency for contemporary gospel artists.

Nenow, Brock and their staff, as officials of the Tame Talent Agency, are in charge of management and/or booking of John Talbot, Dogwood, Terry Talbot, Randy Matthews, Paul Clark & Friends, Petra, Oreon, Stephen Alexandersen, Albrecht, Roley and Moore, Steve Camp, Phil McHugh, Bob and Jane Farrel, The Phil Keaggy Band, and Chris Christian.

Tame's family of recording artists are connected with at least seven of the major contemporary gospel record labels, such as Myrrh, Sparrow, Lamb & Lion and White Horse.

Ray Nenow, who serves as talent director, has been involved in contemporary music for several years. His involvement began as director of a street oriented coffeehouse that featured contemporary Christian concerts. Nenow later moved on to open a city-wide promotion company and established the Airborn Artist Agency. Nenow is also experienced in record company sales and promotion.

Brock, general manager of the firm, is a graduate of Cumberland College, Williamsburg, Kentucky. Since his graduation, Brock has



Terry Talbot

been a student activities director for a private college, served as personal manager for two contemporary artists and worked as an independent agent for VJD Associates, a Chicago rock management firm. Most recently, he was temporarily retained by Joe Moscheo to develop a contemporary division for Nashville's New Direction Artist Guild.

The Tame Agency, besides its new link with Nenow, Brock and contemporary gospel, is involved in the television field with such programs as The Jerry Reed Special and consultation involvement with other syndicated musical variety shows.

Tame is also involved with special promotions under the supervision of the firm's executive vice president and administrative head, Ron Page.

A New Day is Dawning in Atlanta



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A Strong Catalogue Scores For Triangle

■ The latest release from Triangle Records Inc., is "The Way I Feel," by Cynthia Clawson. This album is just one of many new products making industry people and general consumers take notice of three young Nashville/New York companies.

According to Elwyn Raymer, vice president and general manager of Triune Music, Inc., Trigon Music and Triangle Records, Inc., during the past 12 months the staff and sales of the three companies have more than doubled. "Much of our success," said Raymer, "is due to the fact that we were able to begin our catalogues with already well-known writers and artists."

Of course, it was helpful that the principals in the companies, Raymer and president Buryl Red, were not newcomers to music publishing and recording when they started the companies.

The three companies, all dedicated to producing quality contemporary music, offer a wide variety of music both in publishing and recording. Triune Music, Inc. publishes gospel and sacred music, and Trigon Music, a division of Triune, offers a catalogue of secular and educational music.

Triangle Records, Inc. serves as the recording arm to both publishing companies, while at the same time it is rapidly gaining recognition for its own artists. The companies are New York corporations with offices in Nashville and New York. The Nashville office, headed by Raymer, coordinates the production, promotion, sales and shipping for all three companies.

Of the substantial increases in all three catalogues, a few products bear special mention. Triangle Records' summer releases included Cynthia Clawson's "The Way I Feel," David Ford's "Words Of Life," Max Lyall's "Authentic Original," Jamall Badry's "Listen to the Children," and "Beautiful Dreamer" by The Centurymen. Among the recent releases of Trigon is a musical, "Moving On," by Sam Pottle (musical director for Sesame Street) and Robin Jones. "Moving On," an extensive work for chorus and keyboard (or full orchestra), is a celebration of the American spirit with the history of transportation as its theme.

Triune Music has perhaps had the most active new release schedule in recent months.

"Bright New Wings," a musical by Cynthia Clawson and Ragan Courtney, has exceeded all sales expectations. Over 75 premiere performances were held in 24 states during the spring, and response to this work has been overwhelming. Triune also brags of a new Christmas work, "In The Name of the Lord," by writers Raymond Brown and Ragan Courtney. This service has a totally synthesized accompaniment tape which has met with quick approval by church choral directors looking for something new and different for Christmas. These two works are complemented by several choral collections such as "Listen to the Children" and "Victory In Jesus" both arranged by Buryl Red; numerous choral octavos by noted composers; and many solos and solo collections.

Buryl Red, president of the companies, maintains the New York office where he also works with other companies on recording projects. He tries to balance these duties with as much writing as possible. Red was for a number of years senior music editor for Holt, Rinehart and Winston. He was musical director for the syndicated television series "Spring

Street, U.S.A.," arranger of several stage shows at Radio City Music Hall; and orchestrator for the Broadway musical "Odyssey," which starred Yul Brynner. Since 1969, Red has been musical director for the Centurymen, a 100 voice male choir composed of Baptist music ministers. His most recent work was arranging the score for "Bright New Wings."

Elwyn Raymer, vice president and general manager for the companies since their beginning, was music editor and recording specialist at Broadman before joining Triune. Along with this publishing/recording background, Raymer has had years of experience as a church and school choral director and clinician. Red and Raymer have, in less than three years, surrounded themselves with a team of brilliant writers and artists, produced a comprehensive catalogue of exceptional material, and, in short, have brought three companies to more than moderate acceptance and recognition.

"We readily admit we didn't know all we need to know," says Raymer, "but the learning has been challenging, and the success much greater than we expected."

Great Gospel Music



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Stan Moser

(Continued from page 34)

Up till this time we have not been carrying our product into a particular country and saying, "You need to be releasing . . ." to people who come and say "We'd like to make a deal with Word to release your line. Now send us a catalogue and show us which ones you think we should release." We just fulfill the orders that they bring in so the international thing is far from being sophisticated, but we have to be the leader in developing that market in the religious recording business so we are making the action and taking the steps.

RW: How has your product been received internationally?

Moser: We've had good response in some areas. In London the economy is really tough right now. We have had modest sales increases. The greatest move for us lately has been in Sweden. We have been able to affiliate with Signature Records in Sweden. They have in turn been able to affiliate with a strong national distribution (secular), which is actively distributing the pop hits. They are doing very well in the Scandinavian countries. We have the beginnings of success in West Germany. We haven't any success in Spain or France or Italy because they have such a strong religious backlash. You know, Protestant is not that popular, although I don't know that for a fact because I've never been there. One thing that is interesting about religious music around the world is that we face a language barrier on one side but on the other side we don't because instrumental music that is religious speaks to the religious needs of people and they put their own translation to it. You can do "The Old Rugged Cross" instrumentally and most countries with any kind of religious interest seem to be able to relate to the music.

RW: Why distribute other lines? No one else does.

Moser: You can sit in a good strong position and force a lot of

Solid Rock Is on Solid Ground

■ Solid Rock Productions was begun by Larry Norman in the early 1970s. It is an umbrella for his other companies, Solid Rock Records and Street Level Artists Management, his publishing companies, and a Christian artists' community that includes writers, poets, actors, and artists.

Solid Rock Productions, with Larry Norman the producer, is responsible for producing Randy Stonehill, Tom Howard, Pantano-Salsbury, Steve Camp and himself. These are also the artists on Solid Rock Records.

Street Level Artists Management handles the booking and management for the artists on Solid Rock Records.

Norman also has Sweet Song Records for artists he finds throughout the world singing Christian music.

The publishing companies un-

der Solid Rock Productions are King of Hearts and Joyful Road, both BMI.

Working with Larry at Solid Rock are Phil Mangano, director of Street Level Artists Management, and Gordon Malsberger, who does public relations for the company.

Larry Norman is currently on a world tour that will take him to, or has already taken him to, South America, New Zealand, Australia, Canada, the United States, Scandinavia, Holland, Germany, Great Britain, Spain, Switzerland, South Africa, Taiwan, Malaysia, Thailand, Indonesia and Hawaii. The tour will last six months.

The next album releases for Solid Rock will be Steve Camp's in early 1978 with Norman and Stonehill albums scheduled for later in the spring.

Acuff-Rose

(Continued from page 91)

and were recognized as the top duet in the gospel field. "The Weapon of Prayer," "Born Again," "The Family Who Prays," "Love Thy Neighbor" and many other Charlie & Ira classics are now standards in the gospel music field.

The legendary Hank Williams was also a great exponent of gospel music. Some of his masterpieces, like "I Saw The Light" and "When God Comes To Gather His Jewels" will live forever. The only music publisher Hank Williams ever had was Acuff-Rose

If there's ever a queen of gospel music, it will have to be Martha Carson, often referred to as

the forerunner of country gospel. Without a doubt, she was the first to commercialize gospel music with any degree of success. Her hits in the early '50s of "Satisfied," "Cryin' Holy," "I'm Gonna Walk and Talk With My Lord" and "Singin' On The Other Side," along with others, were really hits and constantly at the top of the national charts.

So with the success of Roy Acuff, the Bailes Bros., The Louvin Bros., Hank Williams, Martha Carson and others it's easy to understand why country gospel is such a large part of the success story here at Acuff-Rose — the people company.

Today the most critical element is radio promotion. We have proven that we can take singles and albums and break them on religious radio and have the artist succeed when he virtually hasn't been out of his house.

things to come down your path. The very nature of this company is an innovative, aggressive marketing orientation. Well, we took a very hard look at the market place and we had a choice to make. We could either maintain our strength, make them come down our path with a somewhat interest to the secular people, or we could go out and really solicit a very large marketing organization to attract the attention of the secular market. For years we have been saying either bible bookstore or secular market, which is true when you are talking about the store but not true with the consumer. The latest Gallup poll indicates that 1/3 of the American public has had a religious experience. We know that less than 5 percent of any given denominational constituency has a charge account at a Baptist bookstore. So we know that one out of every three people walking through K-Mart has a Christian interest of some kind. So we felt that the largest share of our growth both from a business standpoint and a ministry standpoint was to reach into the secular distribution area. We wanted to build a large marketing organization. Until you've built up your marketing organization you are not really going to sell more of each title. You are not going to come up with a million seller or a half million seller or even a 200,000 seller. So one way to increase the volume was to increase the number of products you put out. There are pockets available for distribution. Plus, as much as we joke about it, the record business is not centered around Waco, Texas. It's a blessing to be here in some ways and a problem to be here in others. The biggest problem is that there is no talent coming in here, and you have to go where the talent is. So you must develop a Canaanland in Nashville, two or three organizations in LA to get into the grassroots level of where the talent is, where the music business is truly happening.

RW: In marketing Christian product of what importance is it that the artist be sincere in their Christian commitment?

Moser: In the long run, it is the absolute required ingredient—sincerity. There are five basic kinds of gospel music: black gospel, country gospel, traditional gospel, contemporary gospel and gospel quartet. I believe it could be faked in the early stages. That's why you'll find a country record by a Roy Clark for instance that will succeed that could sell half a million copies because they dig the artist. With a B.J. Thomas, Christians will find out where he is coming from and they like his music anyway, so they will buy it; but others who don't really understand the Christian aspects will buy it because it's B.J. and they like him. It's a more mellow society today as opposed to the unrest of the sixties. This one element is going to be responsible for gospel music becoming a major music form within the next two years. America is turning back to the morality of the '50s. It's a 15 year cycle and we are in about the third year.

RW: Is it essential that an artist tour?

Moser: Our business is drastically changing in that regard. I remember four or five years ago the key promotion was the artist on the road. The second most important thing we had was in-store promotion and the third area was radio. But what has happened within the last four years is a complete turnaround. Today the most critical element is radio promotion. We have proven that we can take singles and albums and break them on religious radio and have the artist succeed when he virtually hasn't been out of his house. The in-store promotion has also improved to the point that it ranks above personal appearances. So radio is number one, in-store number two and personal appearances number three. I believe that we are within six months of formulating a promotional tour at this company in which we will seek to coordinate paid concerts with releases of albums just like pop record companies. We aren't doing anything great that pop record companies aren't doing. We've learned to survive a lot better without radio than most of them because they haven't faced it as we have. We'll be trying a lot of things in the next year, but I feel that by next fall we will be in a new era where the promotional tour supporting an album is back to being the second most critical element.

RW: How do you survive without airplay?

(Continued on page 100)

“No bird soars
too high if he
soars with
his own wings.”

—William Blake

The Gospel Music Association has distinguished members who have soared high on their own. But more importantly, the GMA collectively is thriving because of its diverse membership.

Associate members are people just like you—supporters of Gospel Music who make up about 50% of the association. Trade members are those actively engaged in various areas of Gospel Music.

Join our growing membership to help promote Gospel Music and the “Good News” of Jesus Christ through music. Surely one of the following categories will suit you. Soar with GMA.

Artist/Musician

Anyone who earns at least a portion of his livelihood by performing before the public and/or on recordings, radio, television, pictures, etc.

Associate

Any person who is interested in Gospel Music.

Broadcast Media

Anyone currently employed by radio

or television as an on-the-air personality.

Church Staff Musician

Anyone who is a minister of music, choir director or instrumentalist at a church.

Composer

Anyone whose compositions have been published and/or recorded.

Merchandiser

Anyone who is actively engaged in distributing, retailing or similar merchandising of music and/or recordings.

Performance Licensing Organization

Anyone employed on a regular basis by a performance licensing organization.

Promoter

Anyone who is actively engaged as a promoter of concerts.

Public Relations/Advertising Agency

Anyone actively engaged in the public relations or advertising field.

Publisher

Anyone who is engaged in the publishing of music.

Radio-Television

Anyone who is employed on a regular basis in the broadcast industry other than on-the-air talent.

Record Company

Anyone who may be considered an integral part of the recording industry.

Talent Agency/Artist Management

Anyone engaged in the booking or management of performing or recording artists.

Trade Paper

Anyone who is an employee of a trade paper or other commercial publications allied to the music field.

Send for Membership Application to:
Gospel Music Association, P.O. Box 23201,
Nashville, Tennessee 37202.
Or for more information,
call (615) 242-0303.



The Gospel Music Association

Maranatha Is More Than Music

■ Perhaps more than any other organization in today's music scene, Maranatha Music's character is formed by its name. Maranatha is a Greek word that translates to "our Lord cometh."

So the entire scope of Maranatha Music anticipates that Jesus Christ is returning to earth very, very soon, and therefore fame and fortune on this planet seem like a big waste of time in comparison to the riches stored up in heaven.

A dozen or so ministers (not "artists") have recorded 28 albums for the company over the past five years, including a bunch of composite albums. One of these composite lps, "The Praise Album," has sold more than 250,000 copies.

They call it Maranatha Music, not Maranatha Records, because the organization, or ministry, considers records only a part of its overall effort. Of equal importance are concerts, mostly free, which one department helps stage all over the world.

There's the publishing department, and a media department that produces films, radio programs, videotapes, and recently started a print media experiment.

All of these elements are co-

ordinated to reach the maximum number of people, not with gospel, but with The Gospel.

It all started back in the early seventies when young people

Richard Page Ent.:

PR for Christian Ministries

■ Richard Page Enterprises is one of the rare firms specializing in public relations and advertising for progressive Christian ministries. The three year old company is based in Santa Barbara, California, with clients from coast to coast.

It is the brainchild of Richard Page, the 30 year old former head of Areopagus, Inc., who founded the PR firm after seeing a lack of quality Christian public relations. "I felt that because we are representing the King, we must have the highest quality PR possible, yet it just wasn't there," he said. "If we were representing a Paul McCartney or Frank Sinatra, we'd give it our all and more, and Jesus Christ is far greater than either McCartney or Sinatra. That's the basic philosophy here.

"We put together a program to assist the Christian artist and concert promoter in their relations with the media. Then I showed it to two friends in the industry.

from all over the nation ended up at the Pacific Ocean, still searching. As the Holy Spirit moved along the Southern California coast, thousands of them

They loved it, and immediately I had my first clients and Richard Page enterprises was born."

Quality is made economically feasible for clients because Richard Page Enterprises coordinates PR all across the country and abroad: "Most Christians just couldn't afford public relations if it wasn't for our quantity discounts."

In its three year existence, the company has increased its business sixfold and expanded to not only cover concert-related public relations, but all areas of public relations and advertising. They have developed numerous album jackets and have developed and coordinated national ad campaigns for recent lps.

Clients

Barry McGuire, Noel Paul Stookey, Children of the Day, John Fischer, McGuire's new "Come On Along" TV show and Newworld Media are among their present clients.

found salvation, and the media photographed their surf baptism ceremonies and called them Jesus Freaks.

It wasn't long before their rock and roll and their happiness in the Lord combined to make music that could teach them and reach others with a message of the Truth.

M.M.'s first album was released in 1972 and distributed out of the trunk of an old car. Earlier this month, two of the ministry's bands played a free concert in the 10,000 seat Anaheim Convention Center and 3,000 people were turned away.

An international label, Maranatha Music Europe, is being launched as a vehicle for the top, like-minded music ministries in Scandinavia (Dagen), Holland (Gospel Music International), Germany (Blue Rose) and England (Musical Gospel Outreach). Sweden's Pele Carlson will record an English language version of his hit album for the new label.

And for the first time in the ministry's history, everybody is under one roof in a new Costa Mesa, California office complex which also houses its new 24-track studio.

We know that Gospel Music has become big business. Too big, too important to be mismanaged. David Wayne Management is the proven forerunner in Personal and Business Management Services to the Gospel Artist.

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an album that joins spirit and mind
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Vice-President
Record World Publications

"Cynthia has transcended all gospel music
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"Gospel Music needs
more artists such as this."

DON BUTLER,
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Canaanland: Soaring to the Top

■ Canaanland Music, under the direction of Aaron Brown, has grown from just an idea on paper to one of the largest gospel music publishers in the world in just five years.

It began when Brown took an idea to Marvin Norcross at Word, Inc. Brown proposed opening an office for Word in Nashville that would primarily be a publishing company and would pay for itself that way. Norcross and Word agreed to the idea and Canaanland Music was born.

Brown set up an office with just one room, a desk and telephone. After a year and a half he was in the black, making money, and profits have continued to soar since.

Brown saturated the gospel field with cuts from Canaanland's writers. In fact, in these past five years, he has acquired over 700 cuts. His philosophy on exclusive writers is a very unique one. He feels that his writers are exclusive with him as long as they elect to be so. To his credit, Brown has never lost a writer and currently is directing the efforts of 23 different writers.

Aaron has also made extensive use of music in print, acquiring print rights on a number of giants such as "One Day At A Time."

As a producer, he has produced Walt Mills and Cleavant Derricks, author of "Just A Little Talk With Jesus," who just came into the office one day unannounced with some new songs. Brown discovered he had sold all his valuable copyrights and received no earnings from the numerous standards he had written. That association developed so that Derricks recorded two albums for Canaan Records and the family of the preacher, now deceased, is getting royalties.

Brown has also had a hand in the careers of The Sharrett

GMA Meeting

(Continued from page 22)

chairman of the GMA special projects committee, the activities will begin Monday with a general membership meeting to elect the GMA's new board members. The newly-elected members will in turn elect officers for the coming year.

Monday evening, a program of choral music reading will be presented.

During the day Tuesday, preceding the Dove Awards Ceremony, two GMA-sponsored seminars will be held on songwriting and recording.

The total cost for both seminars is \$5.00. For further information write to the Gospel Music Association, P.O. Box 23201, Nashville, Tennessee, 37202.

Brothers. Marijohn Wilkin and Walt Mills, playing a substantial role in them getting recording contracts with the Word Family.

The image that Aaron Brown has at Canaanland is that he "will get it done." Canaanland Music has become synonymous with gospel publishing in Nashville and he has bridged the gap between the secular world and gospel industry in Nashville music circles, becoming a strong factor in the Nashville publishing scene.



André Crouch and the Disciples

KBIQ:

A Strong & Loyal Listenership

■ KBIQ-FM (Seattle), is one of the most powerful radio stations north of San Francisco, with 115,000 watts of power, has a music format consisting of a blend of contemporary and MOR Christian music with a touch of today's popular songs and well-known standards. There is no other radio format like KBIQ in the northwest. The variety in styles of music lends itself to a listening audience of young and old alike with a target audience of 18-49 years of age.

KBIQ has live personalities over 60 hours a week plus just the right amount of news and information all day long to keep listeners informed.

Other features include: concise, comprehensive news on the hour; extra news during morning drive time; weather and headline news on the half-hour; sports reports

Gospel Hall of Fame Set for Construction

■ Hopefully, the Gospel Music Hall of Fame will begin construction late this year. It has been a long haul for the Gospel Music Association, which has had the dream of a Hall of Fame since 1967.

The Hall of Fame was chartered in 1967 as a subsidiary corporation of the GMA. The first inductees were in 1971 at the Dove Awards and there have been two inducted every year since, one in the "living" category and one in the "deceased" category.

In October, 1975, plans were unveiled for building the international headquarters for gospel music in Nashville, across the street from the Country Music Hall of Fame. This headquarters would house the Hall of Fame, a library and media center, a museum and memorabilia area and a chapel that would be open 24 hours a day. This center will also house the Gospel Music Association.

Word: A Wide Variety of Artists

■ Word Records is the oldest label for music in the giant Word, Inc. Christian communications complex. It was begun over 25 years ago by Jarrell McCracken with a sermon entitled "The Game" that linked the Christian walk with a football game.

The label features inspirational, MOR and traditional gospel music, and is headed by Kurt Kaiser, vice president of music, and Buddy Huey, director of a&r.

Artists on the label include J. T. Adams, Jerry Alcorn, Dick Anthony, Lev Aronson, Rudy Atwood, Jamall Badry, Cliff Barrows, Gene Bartlett, Terry & Kay Blackwood, Frank Boggs, Corrie Ten Boom, Pat Boone, Dave Boyer, Charles F. Brown, Anita Bryant, Ralph Carmichael, Lew Charles, Roy Clark, Mike Curb, Willa Dorsey, Dale Evans, Roy Rogers, Evie Tornquist, Truitt Ford, Fred Frank, Gene Gaither, Mary Jayne, Hale and Wilder, Stuart Hamblin, Redd Harper, Larnelle Harris, Ron Harris, Haven of Rest Quartet, The Hawaiians, Ray Hildebrand, Jerome Hines, Jack Holcomb, Don Hustad, Burl Ives, Wanda Jackson, Paul Johnson, Kurt Kaiser, Charles Kendall, Anita Kerr, Korean Childrens Choir, Carol Lawrence, Fred Lowery, Jimmie McDonald, Alan McGill, John McKay, Bill Mann, Randy Matthews, Ken Medema, Walt Mills, Paul Mickelson, Raymond Mosley, Tom Netherton, Grady Nutt, Ohmen Brothers, Old Fashioned Revival Hour Quartet, Jimmy Owens, Polermo Brothers, Bill Pierce, Peterson Sisters, Rick Powell, Ray Price, Bill Purcell, Revivaltime Choir, Jim Roberts, Gloria Roe, Sonny Salsbury, Sharrett Brothers, George Beverly Shea, Tedd Smith, Spurrllows, Steve & Maria, The Talley's, Beverly Terrell, Ethel Waters, Kim Wicks, David Yantis and Norma Zimmer.

GMWA: 'Where Everybody Is Somebody'

■ The Gospel Music Workshop of America was founded by Rev. James Cleveland in Detroit, Michigan in 1968 and is a non-profit organization, interdenominational and interracial. It is administered by a board of directors and chapter representative. In March of 1968, the Rev. Cleveland called together gospel musicians from all over the United States and formed the GMWA, selecting as a national convention motto, "Where Everybody Is Somebody." The first meeting was held at the London Inn and services were conducted nightly at the Prayer Tabernacle Church of Detroit.

Original Art Form

Its purpose is to perpetuate America's only original art form while giving aspiring artists an opportunity to perform in some of the largest and finest arenas and theatres in the country before vast audiences. GMWA provides scholarships in composition, instrumentation, directing and voice. The long range goal of the national is to build an accredited college, which will be recognized throughout the world, where every facet of gospel music can be taught and the art proclaimed by its originators.

The first convention was held in August of 1968 at the King Solomon Baptist Church and it attracted well over 3000 gospel lovers from the greater Detroit area.

The second year it attracted close to 5000 delegates and music lovers in the city of Brotherly Love, Philadelphia, Penn., at the MET Auditorium. It was here Rev. Cleveland saw the need to unite the religious announcers as a group and to run 10 daily workshop classes.

In 1970 there were over 5000 delegates. The Gateway to the West, St. Louis, Missouri, was selected as the convention site. Nightly services featured the best gospel talent in the world and was held at the Keil Auditorium Opera House.

Mass Choir

In 1971, strengthening the workshop classes, they added eight more courses, making a total of 18. This year was highlighted by a mass choir of close to 3000 people singing. Many of the delegates took the time to stand in memorial on the site where death claimed the life of our late President John Kennedy.

In 1972, they took heed to the old saying, "Go West Young Man, Go West," and headed for the "City of Angels," Los Angeles, California. It was in Los Angeles that they held their largest group yet with over 10,000 delegates

and gospel music lovers. Here in Los Angeles, founder and president Rev. James Cleveland along with some women organized the women's council to strengthen the convention with the character and voice of Christian women, to advance the purpose of the workshop, to establish and train gospel musicians, develop and form new types of community action groups, missions, education, career guidance and other services to the young musicians. Their service is spirit filled each Thursday afternoon in the annual convention. Thus, the daily workshops also grew and the classes became larger. They were revived in Los Angeles and left with a greater determination to do a work for God.

Concern For Youth

In 1973, they had record breaking attendance again in the mass choir and the delegation in Chicago, Illinois. They expanded their workshop classes to 331. Chicago, being a well known area for gospel singing, added greatly to the convention. The McCormick Place Auditorium and McCormick Hotel were the headquarters and gospel music was taught and sung to the early morning hours. Because of his great concern for youth, Rev. Cleveland saw the need to formu-

Rev. James Cleveland:

Gospel Artist Extraordinaire

■ They call him the King of Gospel Music. He sings of the black experience, music of the tired and poor and wretched, music that soothes the soul and eases the burden, promising a better day tomorrow. He is Rev. James Cleveland, pastor, Cornerstone Institutional Baptist Church in Los Angeles, founder and president of the Gospel Music Workshop of America and recording artist for Savoy Records who has 11 gold lps and platinum albums to his credit.

Cleveland was born to poor Christian parents in Chicago. He was introduced to gospel music as a child at the Pilgrim Baptist Church where the music director was the "Father of Gospel Music," Prof. Thomas A. Dorsey.

During his formative years, Cleveland performed with the Thornes Crusaders, The Gospel All-Stars of New York, The Roberta Martin Singers, The Caravans, The Mahalia Jackson Singers, The Lux Singers, The Gospel Chimes, Rev. Lawrence Roberts & The Angelic Choir, Dorothy Norwood, The Southern California Community Choir and The Troubadours.

late a youth department. The need to cultivate a deeper appreciation for gospel music, the need to stimulate and enhance interests in careers and vocations in music through attendance of workshop classes spelled out motivation to reach out for them and today they are fast growing into fine young Christian leaders in their cities and communities.

It was in Cleveland, Ohio, in 1974 that many other auxiliaries were added, such as the nurses unit, the usher board and the men's council. The nurses came to enhance the service they give to their choirs. The ushers came to provide and instruct the delegation to give the respect that is due them when rendering their music. The men gathered together as a men's council to work and see goals become a reality. Helping to defray some expense and costs of the convention, they selected Thursday at midnight for their evangelistic service each year. Feeling the need for more prayer and meditation, a morning prayer service was initiated at 7:00 a.m. each morning. It was from this service that Rev. Cleveland brought together the missionaries, ministers, evangelists and those aspiring to the ministry to come together as an evangelistic board; their function was to

act as counselors for the young people, and to work closely with the founder and president in instituting innovations and spiritual ideas for the national convention. But most of all to reach out, motivate and capture others through prayer and missionary work.

Madison Square Garden

Choosing New York City in 1973 again gave nationwide coverage from the media. The traffic, the bustle of New York and the large number of people did not stop them as they met each day at Madison Square Garden. The size of New York caused them to have a Tri-Boro chapter and they left no stone unturned to open the avenues for gospel music to walk upon. Many heads strong through the streets in white preparing to attend the communion and consecration service for the opening of the convention. The addition in 1975 of qualified professional educational personnel has brought about tremendous development in the available courses, the publication of a schedule of classes, and a greater continuity to the execution of workshop classes.

Kansas City

Kansas City, Missouri opened its doors in 1976. Many thought because of meeting only days after the National Republican convention that they would not gain the crowds they were accustomed to. Again God sanctioned and reigned down His power and they kept singing and praising God.

Born of a dream, the ministry and his love for gospel music the Rev. James Cleveland led the 10th Annual Convention "Homecoming." The fruits of his labor are The Gospel Music Workshop of America, Inc., The Cornerstone Institutional Baptist Church of Los Angeles, California of which he is pastor and founder, The James Cleveland Singers, The Gospel Troubadours and himself, "The King of Gospel Music." We cannot forget his words "All too often we tend to forget from whence we come. I believe that before I can view the promised land and hear my 'well done' or take my place as the King of Gospel, I must use my abilities to help others, young and old, climb the rugged hills along the gospel road. We will be developing not only the music and vocal talent, but as in any profession, it is necessary to cultivate the entire spectrum. Therefore, Gospel Music Workshop of America, Inc. will concern itself with stage appearances, presentation, wardrobe, grooming, hygiene and capable musicianship as well."

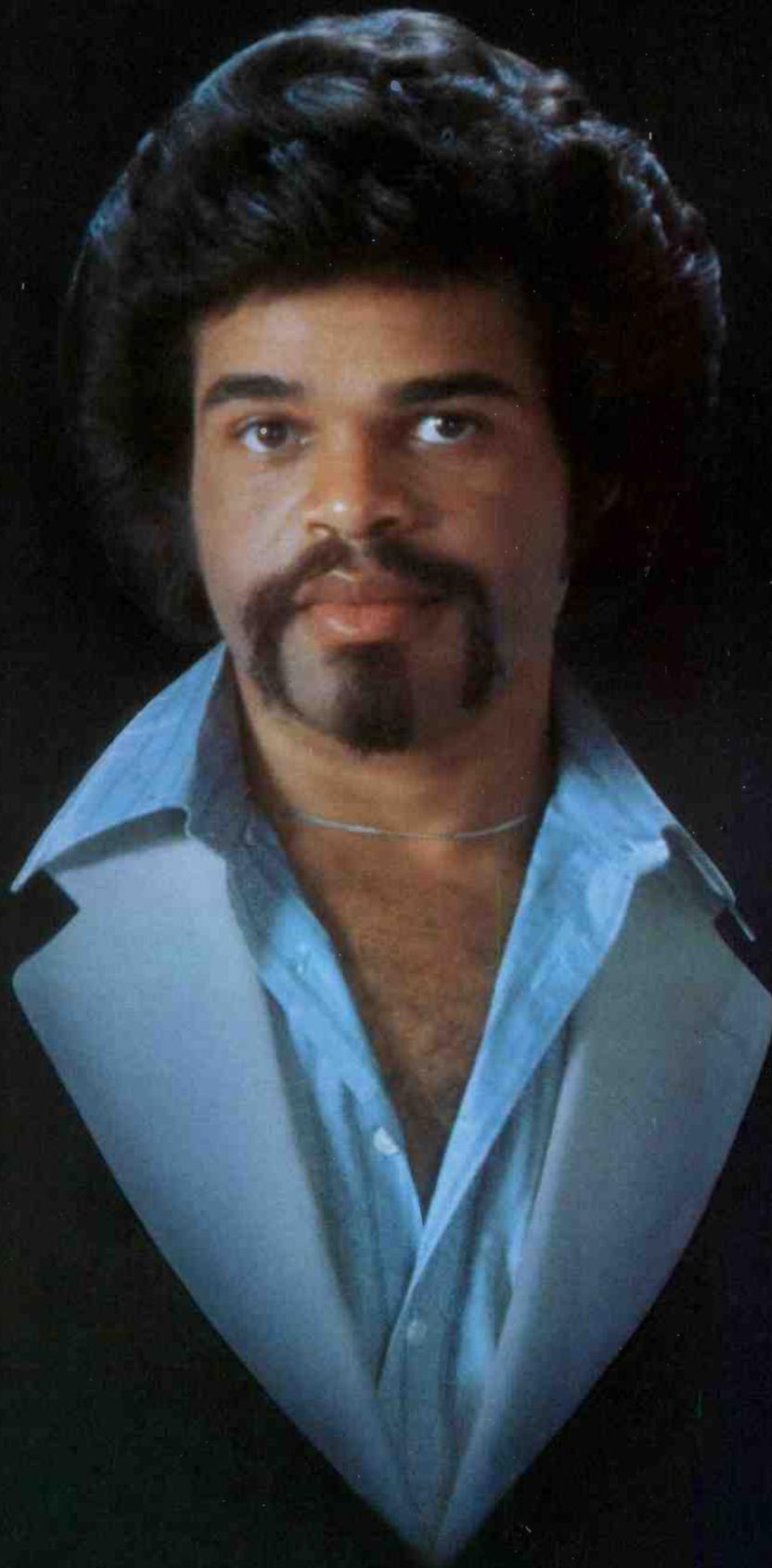


Rev. James Cleveland

Rev. Cleveland's first recorded success came while he was minister of music at Detroit's Prayer Tabernacle Church when he recorded "The Love of God" with The Voices of Tabernacle. Now, he has recorded 54 albums.

Rev. Cleveland is the recipient of an honorary Doctorate from Temple Bible College, winner of a Grammy, the National Association of Negro Musicians award and NATRA's award for the best gospel artist.

Walter Hawkins is . . .



. . . THE TOP GOSPEL GROUP
SOUL AND SPIRITUAL for 1977.



. . . His first record "Love
Alive," featuring Walter and the
Love Center Choir is the
TOP GOSPEL ALBUM SOUL
AND SPIRITUAL for 1977.

DAVID ROSE, MANAGEMENT

. . . His second album "Jesus
Christ is the Way" with Walter
and Family is the fifth ranked
GOSPEL ALBUM SOUL AND
SPIRITUAL for 1977.

151-200 ALBUM CHART

- 151 IT WAS ALMOST LIKE A SONG
RONNIE MILSAP/RCA APL1 2439
- 152 COMING THROUGH EDDIE
HENDERSON/Capitol ST 11671
- 153 CLEAR SAILIN' CHRIS HILLMAN/
Asylum 7E 1104
- 154 POWER AND LOVE MANCHILD/Chi
Sound CH LA765 G (UA)
- 155 THE RESCUERS/Disneyland 3816
- 156 SHAKE IT WELL DRAMATICS/ABC
AB 1010
- 157 LET THERE BE ROCK/AC/DC/Arco
SD 36 151
- 158 DOUBLE DYNAMITE ELVIS PRESLEY/
Camden DL2 5001
- 159 FEELIN' BITCHY MILLIE JACKSON/
Spring SP 1 6715 (Polydor)
- 160 CAN'T WAIT PIPER/A&M SP 4654
- 161 SMOKEY & THE BANDIT (ORIGINAL
SOUNDTRACK)/MCA 2099
- 162 DIAMOND NIGHTS HUMMINGBIRD/
A&M SP 4661
- 163 HOLD ME, THRILL ME, KISS ME
JOHNNY MATHIS/Columbia PC
34872
- 164 SECOND SEASON POINT BLANK/
Arista/AL 4137
- 165 PLAYMATES SMALL FACES/Atlantic
SD 19113
- 166 LAND OF THE MAKE BELIEVE CHUCK
MANGIONE/Mercury SRM 1 684
- 167 HARD NOT TO LIKE IT ARCHIE
BELLS & THE DRELLS/Phila.
Intl. PZ 34855 (CBS)
- 168 TRANS EUROPE EXPRESS
KRAFTWERK/Capitol 11603
- 169 MANDRE/Motown M6 886S1
- 170 STILLWATER/Capricorn CP 0186
(V2)
- 171 WHAT COLOR IS LOVE DEE DEE
SHARP GAMBLE/Phila. Intl.
PZ 34437 (CBS)
- 172 TED NUGENT/Epic PE 33692
- 173 TROPICAL NIGHTS LIZA MINNELLI/
Columbia PC 34887
- 174 DONOVAN/Arista AB 4143
- 175 ENCHANTMENT/Roadshow LA682
G (UA)
- 176 APPETIZERS ALAN O'DAY/Pacific
PC 4300 (Atlantic)
- 177 FREE FOR ALL TED NUGENT/Epic
PE 34121
- 178 LIBBY TITUS/Columbia PC 34152
- 179 ALOHA FROM HAWAII VIA
SATELLITE ELVIS PRESLEY/
RCA LSP 3758
- 180 KALAPANA III/Abattoir KALA 0004
- 181 LIFELINE ROY AYERS UBIQUITY/
Polydor PD 1 6108
- 182 INTO SOMETHING (CAN'T SHAKE
LOOSE) O. V. WRIGHT/Hi
HLP6001 (Cream)
- 183 GAMES, DAMES & GUITAR THANGS
EDDIE HAZEL/Warner Bros.
BS 3058
- 184 TOM PETTY AND THE
HEARTBREAKERS TOM PETTY/
ABC SR 52006
- 185 CHINA/Rocket PIG 2292 (MCA)
- 186 SNEAKIN' SUSPICION
DR. FEELGOOD/Columbia
PC 34806
- 187 MIRAGE RICHIE HAVENS/A&M
SP 4641
- 188 ODYSSEY/RCA APL1 2204
- 189 WHERE DO WE GO FROM HERE
REX/Columbia PC 34865
- 190 PICCOLO RON CARTER QUARTET/
Milestone M 55004
- 191 SECRETS CON FUNK SHUN/Mercury
SRM 1 1180
- 192 TERANCE BOYLAN/Asylum
7E 1091
- 193 VILLAGE PEOPLE/Casablanca
NBLP 7064
- 194 PRISM/Ariola America ST 50020
(Capitol)
- 195 WEAK AT THE KNEES MYLON
LeFEVRE/Warner Bros. 3070
- 196 CREAM CITY AALON/Arista
AL 4127
- 197 OXYGENE JEAN-MICHEL JARRE/
Polydor PD 1 6112
- 198 COCO MOTION EL COCO/AVI 6012
- 199 ENDLESS SUMMER BEACH BOYS/
Capitol SVBB 11307
- 200 FRIENDS AND STRANGERS RONNIE
LAWS/Blue Note BN LA730H
(UA)

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101 THE ALBUM CHART 150

OCTOBER 1, 1977

- | | | |
|--------|----------|---|
| OCT. 1 | SEPT. 24 | |
| 101 | 102 | BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS) |
| 102 | 104 | PLAYING TO AN AUDIENCE OF ONE DAVID SOUL/
Private Stock PS 7001 |
| 103 | 103 | DUNE DAVID MATTHEWS/CTI 7 5005 |
| 104 | 101 | FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497 |
| 105 | 99 | CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647 |
| 106 | 135 | KARLA BONOFF/Columbia PC 34762 |
| 107 | 112 | WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists
LA771 G |
| 108 | 116 | PATTI LABELLE/Epic PE 34847 |
| 109 | 95 | TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060 |
| 110 | 114 | ELVIS' GOLDEN RECORDS, VOL. 3 ELVIS PRESLEY/
RCA LSP 2765 |
| 111 | 115 | CARDIAC ARREST CAMEO/Chocolate City CCLP 2003
(Casablanca) |
| 112 | 105 | FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS) |
| 113 | 94 | IZITSO CAT STEVENS/A&M SP 4702 |
| 114 | 125 | FIRE ISLAND HERBIE MANN/Atlantic SD 19112 |
| 115 | 118 | LAKE/Columbia PC 34763 |
| 116 | 120 | THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/
United Artists LA774 H |
| 117 | 100 | SLAVE/Cotillion SD 9914 (Atlantic) |
| 118 | 119 | BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic) |
| 119 | 108 | SILK DEGREES BOZ SCAGGS/Columbia JC 33920 |
| 120 | 86 | THE TWO OF US MARILYN McCOO & BILLY DAVIS JR./
ABC 1026 |
| 121 | 123 | CHOOSING YOU LENNY WILLIAMS/ABC AB 1023 |
| 122 | — | COME GO WITH US POCKETS/Columbia PC 34879 |
| 123 | 122 | LET IT FLOW DAVE MASON/Columbia PC 3468U |
| 124 | — | BRIDGES GIL SCOTT HERON & BRIAN JACKSON/Arista
AB 4147 |
| 125 | 132 | ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/
Warner Bros. BS 3076 |
| 126 | — | GO TOO STOMU YAMASHITA/Arista AB 4138 |
| 127 | 137 | ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030 |
| 128 | — | FRENCH KISS BOB WELCH/Capitol ST 11663 |
| 129 | 121 | DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645
(Capitol) |
| 130 | 141 | SERGIO MENDES & THE NEW BRASIL '77/Elektra 7E 1102 |
| 131 | — | TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140 |
| 132 | — | THE MISSING PIECE GENTLE GIANT/Capitol ST 11696 |
| 133 | 140 | GREATEST HITS LINDA RONSTADT/Asylum 6E 106 |
| 134 | 139 | SPACED SHAWN PHILLIPS/A&M SP 4650 |
| 135 | — | SLICK EDDIE KENDRICKS/Tamla T6 356S1 (Motown) |
| 136 | 117 | DESTROYER KISS/Casablanca NBLP 7025 |
| 137 | 128 | ROCK 'N ROLL AGAIN COMMANDER CODY/Arista 4125 |
| 138 | — | HOPE KLAATU/Capitol ST 11633 |
| 139 | 134 | SHIVER IN THE NIGHT ANDY PRATT/Nemperor NE 443
(Atlantic) |
| 140 | 109 | NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE)/
United Artists LA750 |
| 141 | 144 | NO SECOND CHANCE CHARLIE/Janus JS 7032 |
| 142 | 129 | LUST FOR LIFE IGGY POP/RCA APL1 2488 |
| 143 | 107 | FIREFALL/Atlantic SD 18174 |
| 144 | 142 | HURRY SUNDOWN OUTLAWS/Arista 4135 |
| 145 | — | YOUNG MEN GONE WEST CITY BOYS/Mercury SRM 1 1182 |
| 146 | 131 | MAX THE RUMOUR/Mercury SRM 1 1174 |
| 147 | 148 | A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/
DJM DJLPA7 (Amherst) |
| 148 | — | ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699 |
| 149 | 138 | SKY ISLANDS CALDERA/Capitol ST 11658 |
| 150 | — | VISITORS AUTOMATIC MAN/Island ILPS 9429 |

Lieberman Convention

(Continued from page 4)

have chosen to get out of the record business." However, a comparison in Dallas-area Sears stores of August 1975 and August 1976 (when Lieberman ran the operation) showed a 374 percent increase in business, resulting in a profit increase of \$7,312.

Before the Lieberman takeover of the 200 Sears accounts, the average gross profit was 27.6 percent, according to the executive. That figure, however, was coupled with low sales.

While the Lieberman operations in Sears stores have not reached 27 percent yet, according to Schulstad, the company has been satisfied with the increase in business. He predicted the profit figure would rise with the inclusion of accessories and music books in the record departments. Adding to the optimism for Sears in responding to the increase in sales is the increased use of Sears personnel in assisting in record departments. "Sears people will help in the maintenance of the departments, handle defectives and keep you informed of product movement by categories by the use of printouts," explained Schulstad, who added that increase in ad monies and point of sales materials would help profits.

In order to more accurately pinpoint potential record buyers at Sears stores, the company has undertaken a \$10,000 market survey. The results will be available in another two months.

Schulstad closed by saying that Sears could become the largest retail outlet for records anywhere, and that as of June 1977, profit increases for Sears record departments ranged from 43.4 percent in Kansas City, to 166.5 percent in Dallas, since inception of the Lieberman program.

The Lieberman convention sessions in communications were especially well received by company employees, many of whom expressed some degree of skepticism at the outset of the first meeting. During the sessions, transactional analyst Pat Coleman gave the Lieberman personnel "The Personal Profile System" (by John Geier and Associates, Minneapolis) which, according to the introduction, assists people in identifying their behavior patterns, increasing their understanding of different types of behavior by identifying potential conflict areas and showing the conventioners how to use this knowledge to help in relating to others, thus increasing their ability to relate to their customers in an effective manner.

After the Lieberman personnel

took the "tests," they divided into four groups, according to their personality profiles, and were given a problem to solve. They first came to their own conclusions regarding the problem and then made a decision as a group.

Many of the people who took the test found it surprising that Coleman could predict how each group would act. But, after he assigned observers from Lieberman to note how their coworker groups fared and the observations were made public, those skeptics were quickly convinced.

Coleman then demonstrated how each of the four personality types could approach members of other personality types in the most effective manner, and gave the groups exercises to do in this area. He then handed out sheets containing the most easy and fruitful ways of dealing with other personality types in a working environment. While the test itself was the basis of the communications workshops, Coleman's explanations and insightful non-threatening and non-judgemental observations regarding post-test sales implementation was crucial in successfully showing Lieberman personnel how their tests could be made to work for them.

Interestingly, Coleman commented that another company had both surveyed the test results and concentrated on "improving negative aspects" of the surveys. It was evident that Lieberman Enterprises showed both restraint and good judgement in allowing their salespeople to monitor their own progress, and the company did not receive copies of the tests. Coleman seemed, by his own admission, more comfortable with this approach, and it fit well with the theme of "partners" David Lieberman had emphasized in his opening remarks.

CBS College Dept. Sets Interview Series

■ NEW YORK—CBS Records' college department has instituted a recorded interview series geared to the college radio and consumer market. Once per month, a 30-45 minute interview with a CBS artist will be taped and pressed into vinyl for distribution to approximately 500 college radio stations.

The series, entitled "Inter Chords," will debut in October with Epic recording artist Nona Hendryx, formerly of Labelle. Columbia recording artist Karla Bonoff is scheduled for November.

The Coast

(Continued from page 14)

rock and roll.

LET'S MAKE A DEAL: Cagney negotiator **Neil Bogart** was willing to name figures when we asked him about Polygram's purchase of a minority interest in Casablanca. "Let's just say it was more than ten," deadpanned Bogart, "and less than a hundred." Thanks for the specifics . . . **Freddy Fender** will make his screen debut as **Pancho Villa** in "She Came To The Valley," feature now shooting on location in Mission, Texas. Fender will co-star with **Ronee Blakely**, **Dean Stockwell** and **Scott Glenn**, and at press time it was unknown whether this Villa would sing . . . **Lenny Beer** and close personal friend **Susan Dietz** have decided to alleviate the boredom of too many rockbiz headaches with the added grief of theatrical production: they're producing a live mime review for Steven Banks at the Chamber Theatre in North Hollywood, with the second series of performances set for Thursday (29) through Saturday (Oct. 1).

EIGHT LEGS A WEEK: With "Star Trek" again due for network exposure and the original cast, sans Spock, due to return, **William Shatner** reportedly has mixed feelings about his nomination as best actor in a science fiction horror film by the Academy of Science Fiction and Horror. Shatner's pleased at the Golden Scroll nomination, but he's trying to forget the film that earned it, "Kingdom of the Spiders," which, we're told, involved the ingestion of a small Southwestern town by rather large arachnids. Meanwhile, Shatner's still shopping his live concert package, released earlier this year through his own label, Lemli.

AM Action

(Continued from page 42)

14ZYQ and new on WOKY (31), WQXI (26), KING, KGW, WPEZ, WSPT, KJRB and WANS (26).

NEW ACTION

England Dan & John Ford Coley (Big Tree) "Gone Too Far." Starting off with a blast, immediate adds at WKBW, WSAI (LP-29), 13Q, WHBQ, WOKY, WNOE, KKLS, WGLF, WORD and KSLY.

Bee Gees (RSO) "How Deep Is Your Love." Another programmers' choice this week. Early support from CKLW, KJR, WKBQ, 13Q, WLAC, WCAO, KJRB, KXX/106, WPRO-FM, KTOQ, WHHY, KCPX, WOW, WRFC, WSGN plus more.

Barry Manilow (Arista) "Daybreak." Early action out of St. Louis (36-28 KXOK) last week followed by WHBQ, Z93, WOKY, KCPI-FM, WSGN, WGLF, 14ZYQ, WAIR and WORD are all the credentials needed to kick off national interest as well as bulleting chart action on this new one. (Note: Current LP remains top 15).

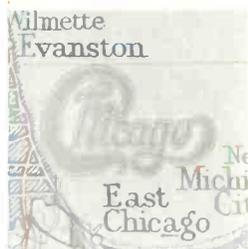
New York, N.Y.

(Continued from page 29)

Art Collins, **Arthur Levy**, **Bob Kaus**, **Steve Leeds**, **Carol McNichol**, **Nikki McGee**, **Judy Libow**, **Dave Marsh** (Christ, hope there's some news next week so we don't have to print all these names again), **Michael Pillot** (take a walk, Michael) and, of course, **Obie**. Overheard at the softball game: Dave Marsh to the columnist whose initials are D.M.: "Done any favors for Miami Steve lately?" Coach of the Week: **Robin Sagan**.

JOCKEY SHORTS: **Olivia Newton-John** will be 29 years old on September 26. Don't send her any cards or letters because she'll be in Brazil . . . **Shaun Cassidy** celebrated having a number one single by buying a new house in Beverly Hills and a new black BMW with sunroof . . . Atlantic recording artist **Danny Toan** (whose debut lp is entitled "First Serve") was **Ilie Nastase's** personal guest during the latter's exhibition match with **Ken Rosewall** at Madison Square Garden on September 16 . . . great column this week, huh? . . . **Eric Clapton** set to tour Japan and Hawaii beginning September 26 . . . **Rod Stewart's** latest, "Foot Loose 'N' Fancy Free," produced by **Tom Dowd**, set for release on October 1 . . . the first direct-to-disc recording made by a major branch-distributed label—Finnadar—was released Thursday last. The limited edition recording, entitled "Idel Biret, Pianist, Plays Chopin, Prokofiev, Scriabin," produced by **Ilhan Mimaroglu**, director of Finnadar, features a splendid cover shot by one **Nikki McGee**. The music's good too.

SALESMAKER OF THE WEEK



CHICAGO XI
Col

TOP SALES

- CHICAGO XI**—Col
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- ACTION**—Blackbyrds—Fantasy
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

CAMELOT/NATIONAL

- A FAREWELL TO KINGS**—Rush—Mercury
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- DUSIC**—Brick—Bang
- FOGHAT LIVE**—Bearsville
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- STAR WARS**—Meco—Millennium
- STAR WARS**—20th Century (Soundtrack)
- TAKIN' THE STAGE**—Pure Prairie League—RCA
- TOO HOT TO HANDLE**—Heatwave—Epic

HANDLEMAN/NATIONAL

- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- BEFORE WE WERE SO RUDELY INTERRUPTED**—Original Animals—Jet
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- CHICAGO XI**—Col
- DUSIC**—Brick—Bang
- FOGHAT LIVE**—Bearsville
- IT WAS ALMOST LIKE A SONG**—Ronnie Milsap—RCA
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- STAR WARS**—Meco—Millennium
- THE SPY WHO LOVED ME**—UA—(Soundtrack)

KORVETTES/NATIONAL

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- CHICAGO XI**—Col
- DANCE BAND ON THE TITANIC**—Harry Chapin—Elektra
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- IN FULL BLOOM**—Rose Royce—Whitfield
- I REMEMBER YESTERDAY**—Donna Summer—Casablanca
- LET'S GET SMALL**—Steve Martin—WB
- RAM JAM**—Epic
- SOMETHING TO LOVE**—LTD—A&M
- STAR WARS**—Meco—Millennium
- TOO HOT TO HANDLE**—Heatwave—Epic

MUSICLAND/NATIONAL

- A FAREWELL TO KINGS**—Rush—Mercury
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- DANCE BAND ON THE TITANIC**—Harry Chapin—Elektra
- DUSIC**—Brick—Bang
- FOGHAT LIVE**—Bearsville
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- STAR WARS**—Meco—Millennium
- THE GRAND ILLUSION**—Styx—A&M

RECORD BAR/NATIONAL

- ACTION**—Blackbyrds—Fantasy

- CHICAGO XI**—Col
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- LET'S GET SMALL**—Steve Martin—WB
- OXYGENE**—Jean-Michel Jarre—Polydor
- ROCK 'N ROLL AGAIN**—Commander Cody—Arista
- SECOND SEASON**—Point Blank—Arista
- SECRETS**—Con Funk Shun—Mercury
- TERENCE BOYLAN**—Asylum
- TWILLEY DON'T MIND**—Dwight Twilley Band—Arista

RECORD WORLD-TSS STORES/LONG ISLAND

- BAD REPUTATION**—Thin Lizzy—Mercury
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- B. J. THOMAS**—MCA
- CAN'T WAIT**—Piper—A&M
- CHICAGO XI**—Col
- FOGHAT LIVE**—Bearsville
- LIBBY TITUS**—Col
- MIRAGE**—Richie Havens—A&M
- RAM JAM**—Epic
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

SAM GOODY/EAST COAST

- ANYTIME, ANYWHERE**—Rita Coolidge—A&M
- CHICAGO XI**—Col
- DANCE BAND ON THE TITANIC**—Harry Chapin—Elektra
- LET'S GET SMALL**—Steve Martin—WB
- LIBBY TITUS**—Col
- LUNA SEA**—Firefall—Atlantic
- MOODY BLUE**—Elvis Presley—RCA
- RAM JAM**—Epic
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TAKIN' THE STAGE**—Pure Prairie League—RCA

WAXIE MAXIE/WASH., D.C.

- ACTION**—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- BELIEVE**—Mass Production—Corillion
- CHICAGO XI**—Col
- FIRE ISLAND**—Herbie Mann—Atlantic
- GAMES, DAMES & GUITAR THANGS**—Eddie Hazel—WB
- MANDRE**—Motown
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- SLICK**—Eddie Kendricks—Tamla

RADIO 437/PHILADELPHIA

- ACTION**—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
- CHICAGO XI**—Col
- GO TOO**—Stomu Yamashta—Arista
- IN CITY DREAMS**—Robin Trower—Chrysalis
- KARLA BONOFF**—Col
- ODYSSEY TRIO**—RCA
- PATTI LABELLE**—Epic
- TO NE TANTRUM**—Gene Harris—Blue Note

FATHER'S & SON'S/MIDWEST

- ACTION**—Blackbyrds—Fantasy
- CHICAGO XI**—Col
- COME GO WITH US**—Pockets—Col
- CRAWLER**—Epic
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FRENCH KISS**—Bob Welch—Capitol
- HOPE**—Klaatu—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LET'S GET SMALL**—Steve Martin—WB
- NIGHTWINGS**—Stanley Turrentine—Fantasy

FLO'S RECORDS/PITTSBURGH

- ACTION**—Blackbyrds—Fantasy
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
- CHOOSING YOU**—Lenny Williams—ABC
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- HAPPY THE MAN**—Arista
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- OPEN UP YOUR LOVE**—Whispers—Soul Train

NATL. RECORD MART/MIDWEST

- A FAREWELL TO KINGS**—Rush—Mercury
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- CHICAGO XI**—Col
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- FOGHAT LIVE**—Bearsville
- IN FULL BLOOM**—Rose Royce—Whitfield
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- LUNA SEA**—Firefall—Atlantic
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

MUSIC STOP/DETROIT

- A FAREWELL TO KINGS**—Rush—Mercury
- BAD REPUTATION**—Thin Lizzy—Mercury
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- CHICAGO XI**—Col
- FOGHAT LIVE**—Bearsville
- FRENCH KISS**—Bob Welch—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- OOPS! WRONG PLANET**—Utopia—Bearsville
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

RECORD REVOLUTION/CLEVELAND

- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
- FRENCH KISS**—Bob Welch—Capitol
- GO TOO**—Stomu Yamashta—Arista
- INTRODUCING SPARKS**—Sparks—Col
- LET'S GET SMALL**—Steve Martin—WB
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- ROMANCE 76**—Peter Baumann—Virgin
- THE MISSING PIECE**—Gentle Giant—Capitol
- TWILLEY DON'T MIND**—Dwight Twilley Band—Arista
- VISITORS**—Automatic Man—Island

ROSE DISCOUNT/CHICAGO

- A FAREWELL TO KINGS**—Rush—Mercury
- ALL THE WORLD'S A STAGE**—Rush—Mercury
- BAD REPUTATION**—Thin Lizzy—Mercury
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- CHICAGO XI**—Col
- DUSIC**—Brick—Bang
- FOGHAT LIVE**—Bearsville
- HOPE**—Klaatu—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB

PLATTERS/MILWAUKEE

- ACTION**—Blackbyrds—Fantasy
- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
- CHICAGO XI**—Col
- COME GO WITH US**—Pockets—Col
- DISCO BILL**—Bill Cosby—Capitol
- GO TOO**—Stomu Yamashta—Arista
- HARD NOT TO LIKE IT**—Archie Bell & the Drells—Phila. Intl.
- INTRODUCING SPARKS**—Sparks—Col
- OXYGENE**—Jean-Michel Jarre—Polydor
- THE MISSING PIECE**—Gentle Giant—Capitol

LIEBERMAN/MINNEAPOLIS

- A FAREWELL TO KINGS**—Rush—Mercury
- BAD REPUTATION**—Thin Lizzy—Mercury
- CHICAGO XI**—Col
- COMMODORES**—Motown
- DUSIC**—Brick—Bang
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FLOATERS**—ABC
- FOGHAT LIVE**—Bearsville
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB

EAST-WEST RECORDS/CENTRAL FLORIDA

- ALREADY FREE**—Nick Jameson—Bearsville
- BAD REPUTATION**—Thin Lizzy—Mercury
- CHICAGO XI**—Col
- CLEAR SAILIN'**—Chris Hillman—Asylum
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FIRE ISLAND**—Herbie Mann—Atlantic
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LET'S GET SMALL**—Steve Martin—WB
- PRISM**—Ariola America
- SLICK**—Eddie Kendricks—Tamla

MUSHROOM/NEW ORLEANS

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BEFORE WE WERE SO RUDELY INTERRUPTED**—Original Animals—Jet
- BRIDGES**—Gil Scott-Heron & Brian Jackson—Arista
- LIVE IN THE AIR AGE**—Be Bop Deluxe—Harvest
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- MAX**—The Rumcur—Mercury
- NIGHTWINGS**—Stanley Turrentine—Fantasy
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TOM PETTY & THE HEARTBREAKERS**—ABC/Shelter

INDEPENDENT RECORDS/DENVER

- A FAREWELL TO KINGS**—Rush—Mercury
- ACTION**—Blackbyrds—Fantasy
- BAD REPUTATION**—Thin Lizzy—Mercury
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- CHICAGO XI**—Col
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FRENCH KISS**—Bob Welch—Capitol
- KARLA BONOFF**—Col
- NIGHTWINGS**—Stanley Turrentine—Fantasy

CIRCLES/ARIZONA

- ACTION**—Blackbyrds—Fantasy
- BABY IT'S ME**—Diana Ross—Motown
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- CHICAGO XI**—Col
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic

- GO TOO**—Stomu Yamashta—Arista
- KALAPANA III**—Abattoir
- LET'S GET SMALL**—Steve Martin—WB
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- TWILLEY DON'T MIND**—Dwight Twilley Band—Arista

WORLD RECORD & TAPE/PHOENIX

- A FAREWELL TO KINGS**—Rush—Mercury
- CHICAGO XI**—Col
- EARTHBOUND & DOWN**—Jerry Reed—RCA
- FOGHAT LIVE**—Bearsville
- IT WAS ALMOST LIKE A SONG**—Ronnie Milsap—RCA
- LET'S GET SMALL**—Steve Martin—WB
- NATURAL PROGRESSIONS**—Bernie Leadon & Michael Georgiades—Asylum
- RAM JAM**—Epic
- SMOKEY & THE BANDIT**—MCA (soundtrack)

ODYSSEY/SOUTHWEST & WEST

- ACTION**—Blackbyrds—Fantasy
- BAD REPUTATION**—Thin Lizzy—Mercury
- BOATS AGAINST THE CURRENT**—Eric Carmen—Arista
- CHICAGO XI**—Col
- GO TOO**—Stomu Yamashta—Arista
- IN CITY DREAMS**—Robin Trower—Chrysalis
- KALAPANA III**—Abattoir
- OLD FRIENDS**—Mary McCaslin—Philo
- SPACED**—Shawn Phillips—A&M
- VISITORS**—Automatic Man—Island

LICORICE PIZZA/LOS ANGELES

- A FAREWELL TO KINGS**—Rush—Mercury
- CHICAGO XI**—Col
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FOGHAT LIVE**—Bearsville
- FRENCH KISS**—Bob Welch—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- KARLA BONOFF**—Col
- LET'S GET SMALL**—Steve Martin—WB
- FOGHAT LIVE**—Bearsville
- OOPS! WRONG PLANET**—Utopia—Bearsville
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

TOWER/LOS ANGELES

- ACTION**—Blackbyrds—Fantasy
- BEAUTY ON A BACK STREET**—Daryl Hall & John Oates—RCA
- COSMIC WIND**—Mike Theodore Orchestra—Westbound
- DIAMOND NIGHTS**—Hummingbird—A&M
- GENIE**—Bobby Lyle—Capitol
- GO TOO**—Stomu Yamashta—Arista
- HOPE**—Klaatu—Capitol
- LET'S GET SMALL**—Steve Martin—WB
- THE GRAND ILLUSION**—Styx—A&M
- TOM PETTY & THE HEARTBREAKERS**—Shelter

EVERYBODY'S RECORDS/NORTHWEST

- A FAREWELL TO KINGS**—Rush—Mercury
- BOOK OF INVASIONS**—Horslips—DJM
- ENIGMATIC OCEAN**—Jean-Luc Ponty—Atlantic
- FOGHAT LIVE**—Bearsville
- FRENCH KISS**—Bob Welch—Capitol
- IN CITY DREAMS**—Robin Trower—Chrysalis
- LET'S GET SMALL**—Steve Martin—WB
- LOOK TO THE RAINBOW**—Al Jarreau—WB
- LIVIN' IN THE VALLEY OF THE MOON**—Norton Buffalo—Capitol
- MONKEY ISLAND**—Geils—Atlantic

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)

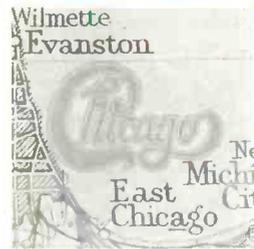
OCT. 1	SEPT. 24				WKS. ON CHART
1	1	RUMOURS	FLEETWOOD MAC	Warner Bros. BSK 3010	(18th Week)
					32 G
2	2	STAR WARS (ORIGINAL SOUNDTRACK)	20th Century 2T 54116		X
3	4	LITTLE QUEEN HEART	Portrait JR 34799		19 G
4	7	SHAUN CASSIDY	Warner/Curb BS 3067 (WB)		14 F
5	6	COMMODORES	Motown M7 884R1		27 G
6	5	CSN CROSBY, STILLS & NASH	Atlantic SD 19104		13 G
7	3	JT JAMES TAYLOR	Columbia JC 34811		13 G
8	8	FOREIGNER	Atlantic SD 18215		27 G
9	9	MOODY BLUE ELVIS PRESLEY	RCA AFL1 2428		12 G
10	18	SIMPLE DREAMS LINDA RONSTADT	Asylum 6E 104		3 G
11	10	FLOATERS	ABC AB 1030		14 F
12	13	CAT SCRATCH FEVER TED NUGENT	Epic 34700		16 G
13	14	ANYTIME . . . ANYWHERE RITA COOLIDGE	A&M SP 4616		22 F
14	12	BARRY MANILOW LIVE	Arista 8500		18 I
15	19	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS	Warner Bros. BSK 3045		4 G
16	11	STREISAND SUPERMAN BARBRA STREISAND	Columbia JC 34830		14 G
17	20	I ROBOT ALAN PARSONS PROJECT	Arista 7002		13 G
18	16	I'M IN YOU PETER FRAMPTON	A&M SP 4704		15 G
19	17	REJOICE THE EMOTIONS	Columbia PC 34762		15 F
20	15	RIGHT ON TIME BROTHERS JOHNSON	A&M SP 4644		20 F
21	26	FOGHAT LIVE FOGHAT	Bearsville BRK 6971 (WB)		4 G
22	22	LOVE GUN KISS	Casablanca 7051		13 G



32 | G

CHARTMAKER OF THE WEEK

23	—	CHICAGO XI	Columbia JC 34860		1 G
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24	28	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES	RCA AFL1 2300		3 G
25	23	BOSTON	Epic JE 34188		53 G
26	29	STAR WARS AND OTHER GALACTIC FUNK MECO	Millennium MNLP 8001 (Casablanca)		6 F
27	25	BOOK OF DREAMS STEVE MILLER BAND	Capitol SO 11630		19 G
28	31	THE GRAND ILLUSION STYX	A&M SP 4637		10 F
29	21	LUNA SEA FIREFALL	Atlantic SD 19101		8 F
30	35	I REMEMBER YESTERDAY DONNA SUMMER	Casablanca NBLP 7056		17 G
31	27	GOING FOR THE ONE YES	Atlantic SD 19106		10 G
32	37	TOO HOT TO HANDLE HEATWAVE	Epic PE 34761		8 F
33	34	FLOWING RIVERS ANDY GIBB	RSO 1 3019 (Polydor)		7 G
34	24	TERRAPIN STATION GRATEFUL DEAD	Arista 7001		8 G
35	33	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jet LA679 G (UA)		37 F
36	46	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	BARRY WHITE/20th Century T 543		3 G
37	30	HERE AT LAST—BEE GEES LIVE BEE GEES	RSO 2 3901 (Polydor)		18 I
38	38	A PLACE IN THE SUN PABLO CRUISE	A&M SP 4625		27 F
39	44	IN FULL BLOOM ROSE ROYCE	Whitfield WH 3074 (WB)		6 F
40	41	DREAMBOAT ANNIE HEART	Mushroom MRS 5005		73 F
41	32	WELCOME TO MY WORLD ELVIS PRESLEY	RCA AFL1 2274		5 F
42	43	THEIR GREATEST HITS: 1971-1975 EAGLES	Asylum 6E 105		83 G
43	49	BRICK	Bang BLP 409		4 F
44	45	LIVE! IN THE AIR AGE BE BOP DELUXE	Harvest SKB 11666 (Capitol)		7 G
45	51	CARELESS STEPHEN BISHOP	ABC ABCD 954		5 G
46	36	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP	A&M SP 4634		24 F

47	40	CHANGES IN LATITUDES, CHANGES IN ATTITUDES	JIMMY BUFFETT/ABC AB 990		33 F
48	39	NETHER LANDS DAN FOGELBERG	Full Moon PE 34185 (CBS)		13 F
49	42	FLEETWOOD MAC	Reprise MSK 2281 (WB)		114 G
50	47	PART 3 KC & THE SUNSHINE BAND	T.K. 605		21 F
51	54	SOMETHING TO LOVE LTD	A&M SP 4646		9 G
52	53	A STAR IS BORN (ORIGINAL SOUNDTRACK)	Columbia JS 34403		43 X
53	62	RAM JAM	Epic PE 34885		4 F
54	52	EXODUS BOB MARLEY & THE WAILERS	Island ILPS 9498		17 F
55	72	A FAREWELL TO KINGS RUSH	Mercury SRM 1 1184		2 F
56	65	NIGHTWINGS STANLEY TURRENTINE	Fanatomy F 9534		4 F
57	57	HOTEL CALIFORNIA EAGLES	Asylum 6E 103		41 G
58	61	BOATS AGAINST THE CURRENT ERIC CARMEN	Arista AB 4124		5 G
59	59	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN	MCA 2280		12 F
60	60	LIGHTS OUT UFO	Chrysalis CHR 1127		17 F
61	48	IT'S A GAME BAY CITY ROLLERS	Arista 7004		11 G
62	63	ONE OF THE BOYS ROGER DALTRY	MCA 2271		11 F
63	66	THIS ONE'S FOR YOU BARRY MANILOW	Arista 4090		59 G
64	73	OOPS! WRONG PLANET UTOPIA	Bearsville BR 6970 (WB)		3 F
65	127	IN CITY DREAMS ROBIN TROWER	Chrysalis CHR 1148		1 G
66	78	BAD REPUTATION THIN LIZZY	Mercury SRM 1 1186		2 F
67	55	OL' WAYLON WAYLON JENNINGS	RCA AFL1 2317		21 F
68	76	TAKIN' THE STAGE PURE PRAIRIE LEAGUE	RCA CPL 2 2404		3 H
69	56	STEVE WINWOOD	Island ILPS 9494		12 F
70	77	CRAWLER	Epic PE 34900		4 F
71	50	SIMPLE THINGS CAROLE KING	Avatar SMAS 11667 (Capitol)		9 G
72	58	FRAMPTON COMES ALIVE PETER FRAMPTON	A&M 3703		88 X
73	69	ROCKY (ORIGINAL SOUNDTRACK)	United Artists LA693 G		27 F
74	—	ACTION BLACKBYRDS	Fantasy F 9535		1 G
75	64	ENDLESS FLIGHT LEO SAYER	Warner Bros. BSK 3101		39 G
76	96	ENIGMATIC OCEAN JEAN-LUC PONTY	Atlantic SD 19110		2 G
77	81	GOIN' PLACES MICHAEL HENDERSON	Buddah BDS 5693		7 F
78	68	RAISIN' HELL ELVIN BISHOP	Capricorn 2CP 0185 W(B)		6 H
79	83	SANFORD-TOWNSEND BAND	Warner Bros. BS 2966		4 F
80	90	IN COLOR CHEAP TRICK	Epic PE 34884		2 F
81	71	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY	RCA CPL1 0341		3 G
82	80	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY	RCA LSP 1707		4 F
83	75	BENNY AND US AVERAGE WHITE BAND & BEN E. KING	Atlantic SD 19105		11 F
84	67	GO FOR YOUR GUNS ISLEY BROTHERS	T-Neck PZ 34432 (CBS)		26 F
85	87	BEST OF THE DOOBIES DOOBIE BROTHERS	Warner Bros. BSK 2112		46 G
86	70	PLATINUM JAZZ WAR	Blue Note BN LA690 J2 (UA)		11 H
87	89	CELEBRATE ME HOME KENNY LOGGINS	Columbia PC 34655		22 F
88	79	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY	RCA AFL1 1506		4 G
89	136	LET'S GET SMALL STEVE MARTIN	Warner Bros. BSK 3090		1 G
90	91	DAYTIME FRIENDS KENNY ROGERS	United Artists LA754 G		4 F
91	92	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON	Epic PEG 34494		29 G
92	84	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS	Jet JT LA790 H (UA)		4 G
93	97	KISS ALIVE KISS	Casablanca NBLP 7020		104 G
94	106	DANCE BAND ON THE TITANIC HARRY CHAPIN	Elektra 9E 301		1 H
95	98	B. J. THOMAS	MCA 2286		3 F
96	74	SONGS IN THE KEY OF LIFE STEVIE WONDER	Tamla T13 340C2 (Motown)		51 K
97	82	CAROLINA DREAMS MARSHALL TUCKER BAND	Capricorn CPK 0180 (WB)		32 G
98	85	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla T7 352R2 (Motown)		25 G
99	88	PACIFIC OCEAN BLUE DENNIS WILSON	Caribou PZ 34354 (CBS)		3 G
100	93	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND	Capitol ST 11557		46 G

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ **Screamin' Jay Hawkins**, who "put a spell" on the folks at CBGB's last week, has been set for an acting part in the upcoming Paramount feature film "American Hot Wax." The film is something of a sequel to "Car Wash" and is being produced by that film's producer **Art Linson** and directed by **Floyd Mutrux** (writer of "Freebie & The Bean" and "Aloha Bobby & Rose"). According to Hawkins' manager **Seth Greenky** the rock & roll voodooist may recreate his flaming coffin routine in the film but the part should be even more substantial. Musical director for "Hot Wax" will be N.Y. writer/performer **Kenny Vance**. Vance, Hawkins and Greenky are pictured here. Meanwhile, some new demo tapes by Hawkins are circulating the record companies and show, according to one listener, that "he still has one of the best blues voices around."



NEW BUSINESS: **Genya Raven's** new group **Taxi** is the first signed to Media Sound's production company Expo Records. Raven performs in the group and is set to produce. She recently finished up production chores on the first **Dead Boys** album (Sire).

HAPPY: According to Jobete Music vice president **Jay S. Lowy**, the past five weeks have seen more than 20 of the company's songs on the national singles charts. Among them are: **Peter Frampton's** "Signed, Sealed, Delivered," "Another Star" by **Stevie Wonder**, **The Commodores'** "Easy" and "Brick House" and "Little Darling (I Need You)" by the **Doobie Brothers**, to name but a few. **Ezra Cook** at Anacrusis/Bandora Music reports new cover records by **The Spinners** ("Love Is One Step Away"), **Buzz Cason** ("Birthday Boy") and **Jessica Bell** ("Ode To Four"). Cook also recently closed sub-publishing deals for the firm with Heath/Levy, EMI and ATV. New signings include writers **James Holt/Chris Ellis**, **Christian Valor** and **Steve Jaret**.

NEW DISC: **Tommy James'** new album "Midnight Rider" (Fantasy) is a total collaboration between James and producer/writer **Jeff Barry**. While both are known as creators of classic 60s pop/rock records, don't expect any "Chrystal Blue Persuasion" or "Da Doo Ron Ron" here. The eight cuts are highly coverable ballads and light rockers sung by a somewhat mellower James and his **Castrati Chorus** of background singers. James is published by Big Seven and Barry is published by Steeple Chase Music.

PARTYIN': Soundmixers, the new "state of the art" recording studio that takes up the second floor of The Brill Building, opened recently with an all-night party that drew some 500 guests from the music and advertising businesses. The studio is owned by **Harry Hirsch** and managed by producer/engineer **Bruce Staple** (formerly of Electric Lady). The party sprawled through the three 24 track studios, experimental 16-track studio, video transfer room, etc. Producers, publishers and writers turned out in force, including **August Darnell (Dr. Buzzard)**, **Jay Hirsch**, **Denny Laroux** and **Gene Cornish (Rascals)**. Entertainment was by jazz great **Roland Hanna**. Cornish, by the way, is currently label shopping with his new group which includes his old mate **Dino Danelli** and ex-Rasperry **Wally Bryson**.

The Other End presented a somewhat rare blend of musical styles recently with the presentation of classic English folkie **Bridget St. John** and American pop/rockers **Alessi (A&M)**. Although St. John moved here from Northern England some time ago, her performances in New York are still too few and far between. Even with a throat and ear infection, nothing of her usually stunning performances was lost. Standout of the set was "Moody," recently done by **Judy Collins** and, according to St. John, her only cover record. The Collins' version should generate some needed interest in her catalogue.

Headlining the set was Alessi (shortened from **The Alessi Brothers**). The six-piece band served up 45-minutes of the slickest kind of pop/rock, energetic, well constructed and abounding with hooks. Their harmonies are of the sort that only siblings seem able to achieve and were particularly dramatic in "Oh, Lori," a record that's

(Continued on page 162)

MCA Sets Blitz For Elton Hits LP

■ LOS ANGELES—MCA Records will conduct an extensive marketing campaign for the October release of "Elton John's Greatest Hits, Volume II" under the direction of the label's vice president of marketing, **Richard Bibby**.

Sales displays and point of purchase aids will include posters designed for this LP and the entire Elton John catalog, consisting of 15 albums; a mobile, 12-inch styrofoam ELTON display letters, and a 6-foot stand-up of the performer as he appears on the album jacket. Bin divider cards printed on both sides will utilize the cover graphics, and list all selections contained on the LP. A 6-foot, 6-inch display browser-box with a fully lighted interior for easy selection by the consumer is being prepared for dealers.

Top 40

The promotion department, under the direction of vice president **Ray D'Ariano**, will conduct a Top 40 blitz campaign with on-air contests on October 1 and 2 in major markets nationwide.

Progressive on-air station promotions will follow immediately. A new Elton John single, produced by **Thom Bell**, is expected to be released mid-October when a second blitz will be undertaken.

Print

Advertising will be geared to reach 100 million people in all segments of the population, according to MCA's vice president **Bob Siner**. Initially, the campaign will focus on trade awareness and consumer pre-awareness, keying in on major markets via dailies and city monthly magazines. National consumer advertising will run well into 1978. Radio spots are being readied for Top 40, Adult Contemporary and AOR with specific attention given to the songs which have never been included on any other Elton John album ("Lucy In The Sky With Diamonds," "Don't Go Breaking My Heart," "Philadelphia Freedom," "Pinball Wizard"). TV spots for "Elton John's Greatest Hits, Volume II" will begin airing during the Christmas buying period and will continue into the new year.

KJR A Boon To Boone



In Seattle, where **Debby Boone's** hot Warner-Curb single, "You Light Up My Life" broke, some of the principals behind the record got together at KJR. They are, from left, **Jack Scanlan** of Columbia Pictures which distributes the "You Light Up My Life" film in which the song is featured, **Susan Paul**, friend of composer **Joe Brooks** who is shaking hands with **Ichabod Cane** of KJR, while Warner Bros. promotion manager **Sue Brett** and independent promotion man **Jerry Morris** look on.

Peter de Rougemont

(Continued from page 4)

sidiaries in Europe, including long range planning and development of the European artist rosters.

Background

Peter de Rougemont joined CRI in 1958 as general manager, Columbia, Argentina. After several top managerial appointments in South America, he moved to Europe in 1963 and became vice president, European operations, CBS Records International. Prior to his involvement with CRI, de Rougemont was employed by Columbia Argentina SRL and EMI Ltd. in Argentina.



Peter de Rougemont

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I'm Here Again" — Thelma Houston (Tamla). This uptempo, explosive ditty is destined to reach the same heights as "Don't Leave Me This Way." Ms. Houston's unique delivery of this Brenda & Michael Sutton production is superb.

DEDE'S DITTIES TO WATCH: "Somebody's Gotta Win, Somebody's Gotta Lose" — The Controllers (Juana); "What I Did For Love" — Inner City Jam Band (Bareback Records); "Oh Baby" — Wayne Miran and Rush Release (Strawberry).

The Black Caucus Dinner held September 24th in Washington, D.C. was aired live on WSOK-FM (Savannah). This is one of the biggest dinners held within the Washington circuit. Michael Jackson, Bill Withers and Marlena Shaw were on hand as guests.

The Federal Communications Commission is now investigating stations WDAS and WHAT in Philadelphia. This is a continuation of the series of investigations held in Washington in which deejays were allegedly exchanging airplay for appearances or gratuities from the artist. There has been some question as to which deejays are being looked into in that particular area. Further details to follow.

On September 17th in Baltimore, the Concerned Committee for NATRA held its first meeting toward the consolidation of this organization. Its outcome will be followed by an official press release. However, we have found out that it will strictly be for radio and TV announcers, therefore knocking out associate members' ability to vote. The election has been pushed back until next year.

January will bring about a new change in the life of Eddie Gilreath. He will be moving to Los Angeles as national sales manager for Warner Brothers.

An announcer who had been affiliated with station WUNR-AM (Boston) for two years is Champe Simmons. He is now looking for a position and is willing to relocate. Simmons holds only an engineer permit. If you are interested you may contact him at (617) 287-0623.

October 10-14 in Durham, North Carolina, Shirley Caesar will hold her annual "Others May Eat" campaign. This will be held at the Durham Civic Center.

The Brothers Johnson will start their European tour September 27th in Spain, moving on to England and ending in Holland. Their second single from their lp will be "Running From Love."

"Betcha By Golly Wow": The Stylistics, who made that tune a million seller, will be traveling across the ocean for one week to make appearances on television, i.e., "Marty Kane Show" and "Top Of The Pops."

E/A Signs Lenny White



Joe Smith, chairman of Elektra/Asylum Records and Dr. Don Mizell, general manager for Jazz/Fusion Music, announce the signing of Lenny White to E/A's new jazz/fusion music division. Formerly the drummer with Return To Forever and a solo artist with Nempor Records, White's solo albums include "Venusian Summer" and "Big City." On hand to celebrate are, from left: Toby Byron, White's manager; Joe Smith, E/A chairman; White; Dr. Don Mizell, E/A general manager/jazz/fusion division; and Al Kooper, co-producer of the new album.

Carter Names Copyright Tribunal

(Continued from page 3)

first chairman; Clarence "Buddy" James, 43, a Cleveland attorney, former aide to then-Cleveland Mayor Carl Stokes, and a shunned candidate for assistant general counsel to the Carter White House; Francis Garcia, 36, a certified public accountant from Austin, Texas; Mary Lou Berg, 47, a former vice chairperson of the Democratic National Committee and the "go-getter, all-business" (as an associate described her) Milwaukee radio executive who worked her way up from secretary to become general manager of WYLO in 1970; and Douglas Coulter, an Indiana-born, Washington-based economic writer and consultant and magna cum laude graduate of Harvard.

Coulter, James, and Berg all held high posts in the Carter campaign last year.

May Not Hold Hearings

Knowledgeable sources on Capitol Hill believe there may not even be confirmation hearings on the five nominees. Sen. John McClellan (D-Ark.), chairman of the Senate Copyrights Subcommittee, which must begin the confirmation process, has been ill and returned to Washington only last week after a long recuperation. He and

Judiciary Committee Chairman James Eastland (D-Mass.) will decide whether hearings are necessary from response to a notice in the Congressional Record. Those wishing to comment on the nominees or requesting a hearing have seven days from the date of notice to respond.

The likelihood of opposition, however, appears slim. The five names have been widely circulated around Washington since late June, so far without a murmur of disapproval. Without opposition, the nominees could sail through the confirmation process in short order. A subcommittee spokesman emphasized that it will not allow confirmation hearings to be used as a platform for legislative oversight or comment. Only persons with objections to these nominees will be heard, the spokesman said.

The Copyright Royalty Tribunal has been given the task of devising a fee schedule for cable TV copyright fees and will periodically review such statutory royalties as the mechanical fee and the jukebox royalty. The Tribunal does not have much time to set up and begin work however. The bill goes into effect Jan. 1, by which time the Tribunal will have had to come up with a cable TV fee schedule.

R&B PICKS OF THE WEEK

SINGLE PATTI LABELLE, "JOY TO HAVE YOUR LOVE" (Raydio Music Corp., ASCAP/Polo Grounds Music/Gospel Birds, Inc., BMI). All by herself, Ms. LaBelle has done a fantastic job in handling the lyric concept. This particular single has been extracted from her latest lp, "Patti LaBelle." This is a tune that has all the necessary ingredients to hit home. Epic 8-50445.



SLEEPER EVELYN "CHAMPAGNE" KING, "SHAME" (Dunbar Music, Inc./Mills and Mills Music, Inc., BMI). "Champagne" flows with the greatest of ease with an up-tempo tune destined for both r&b and pop airplay. Her versatility is outstanding, and this disc should garner much chart action. RCA JH-11122.



ALBUM THE BLACKBYRDS, "ACTION." An exciting and explosive group and producer Donald Byrd gives a new insight as to what music is about. Many of the cuts exemplify a total musical experience. Packaging should create much excitement. The Blackbyrds are quite talented; each instrument is played with much expertise. Rhythmic beauty handled with precision timing. Fantasy F-9535.



Columbia Releasing Jazz Classics

■ NEW YORK—Rare in-person recordings of Charlie Parker and Miles Davis, previously unavailable material by Gerry Mulligan, and the second and third volumes of "The Lester Young Story" mark the beginning of Columbia Records' new Contemporary Master Series of unreleased jazz classics. The series, according to CBS Records president Bruce Lundvall, will showcase "an important musical era which was not fully documented at CBS—jazz in and surrounding the fabulous forties and fifties." Some of the Contemporary music has only been available in sporadically distributed, poorly mastered bootleg form.

Charlie Parker

Three of the first seven albums feature alto saxophonist and composer Charlie "Bird" Parker in live appearances at Manhattan's Birdland jazz club—named in his honor. "One Night at Birdland" features Parker in the company of other bebop greats Fats Navarro, Bud Powell and Art Blakey. "Summit Meeting at Birdland" boasts Parker with Powell and Dizzy Gillespie. The third Parker lp, "Bird With Strings," includes live performances at Birdland, Carnegie Hall and Harlem's Apollo Theatre.

These live recordings were done by Boris Rose, a recording buff who hooked up a disc-recording device to his AM radio in the late forties and early fifties. The Rose archive has never been issued legitimately but the live broadcasts are highly regarded by jazz collectors.

Another amateur recording, "The Miles Davis/Tadd Dameron Quintet in Paris Festival International de Jazz," captured by a fan in the audience using home equipment, features Davis and the late pianist / composer / arranger Dameron. The original European discs, found in bad shape by producer Henri Renaud, have been rendered listenable by Columbia engineers.

'Cool School'

"Gerry Mulligan/The Arranger" is a compilation of previously unissued tracks which Mulligan performed with Gene Krupa, Charlie Ventura, Zoot Sims, Red Rodney and Bob Bookmeyer. This set offers a new view of jazz's "cool school" and exposes Mulligan's talent as an arranger in addition to his expertise on baritone sax.

As a joint product, the Contemporary Masters Series and the John Hammond Collection will issue Volumes II and III of "The Lester Young Story"—sets of the master tenor saxophonist's recordings from 1938-39. Volume II predominantly features Young with Billie Holiday and Volume III is primarily devoted to his work with Count Basie. Some of the material has never been released.

Future Albums

Future Contemporary Masters Series lps will include rare performances by Dizzy Gillespie, Bud Powell, Lee Konitz, Clifford Brown and Duke Ellington. Columbia Records is planning to support the series with extensive print and radio advertising plus in-store display pieces.

R&B REGIONAL BREAKOUTS

Singles

East:

Cameo (Chocolate City)
Johnnie Taylor (Columbia)
Margie Alexander (Chi Sound)
Ashford-Simpson (Warner Bros.)

South:

Lenny Williams (ABC)
Vernon Garrett (ICA)
Johnnie Taylor (Columbia)
Kellee Patterson (Shadybrook)

Midwest:

Cameo (Chocolate City)
Smokey Robinson (Tamla)
Johnnie Taylor (Columbia)

West:

Lenny Williams (ABC)
Kellee Patterson (Shadybrook)

Albums

East:

Blackbyrds (Fantasy)
Manchild (Chi Sound)
Gil Scott-Heron & Brian Jackson (Arista)
Pockets (Columbia)

South:

Stanley Turrentine (Fantasy)
Blackbyrds (Fantasy)

Midwest:

Blackbyrds (Fantasy)
Manchild (Chi Sound)
Gil Scott-Heron & Brian Jackson (Arista)
Pockets (Columbia)

West:

O. V. Wright (Hi)

Another First
From The First
Woman Of
Flute.

She was the only Black woman in the jazz band at Southern Methodist University. When she moved to New York, veteran club-owner Max Gordon of the Village Vanguard handpicked Bobbi Humphrey as one of the top newcomers in jazz.

From Record World and Billboard came the title "Best Female Instrumentalist in 1975." Ebony Magazine awarded her "Best Flute" in 1975 and 1976.

Now comes the first single from her first Epic album. She calls it "Dancin' to Keep From Cryin'." You'll call it proof positive that Bobbi Humphrey's silver wand is an instrument of powerful magic.

"Dancin' to Keep From Cryin'." The new single from the album that's "Tailor Made" for everyone.

On Epic Records

Produced by Skip Scarborough. Managed by Innovative Artist Management, 1601-33 Third Avenue, New York, N.Y. (212) 821-8996

*Also available on tape.

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OCTOBER 1, 1977

OCT. 1	SEPT. 24	
1	1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350 (2nd week)
2	4	BOOGIE NIGHTS HEATWAVE /Epic 8 50370
3	2	FLOAT ON FLOATERS /ABC 12284
4	5	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
5	3	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
6	6	BEST OF MY LOVE EMOTIONS /Columbia 3 10544
7	8	WORK ON ME O'JAYS /Phila. Intl. ZSB 3631 (CBS)
8	10	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10486
9	7	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
10	22	BRICK /Bang 734

11	21	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
12	16	BRICK HOUSE COMMODORES/Motown M 1425F
13	9	EASY COMMODORES/Motown M 1418F
14	17	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
15	15	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
16	19	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
17	18	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
18	11	O-H-I-O OHIO PLAYERS/Mercury 73932
19	20	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
20	14	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
21	35	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
22	12	SUNSHINE ENCHANTMENT/Roadshow XW991 (UA)
23	28	CREAM CITY AALON/Arista 0249
24	31	SHAKE IT WELL DRAMATICS/ABC 12299
25	23	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
26	13	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. ZSB 3627 (CBS)
27	29	LADY OF MAGIC MAZE/Capitol P 4456
28	24	I CAN'T HELP IT MICHAEL HENDERSON/ Buddah 578
29	32	WHEN I THINK ABOUT YOU ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
30	30	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'S/ Polydor 14409
31	33	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)
32	37	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
33	41	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
34	27	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
35	42	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
36	36	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
37	38	YOU CAN DO IT ARTHUR PRYSOCK/Old Town OT 1002
38	44	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
39	45	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)
40	50	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
41	46	SHOO DOO FU FU OOH! LENNY WILLIAMS/ABC 12300
42	43	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413

43	49	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/ Phila. Intl. ZSB 3633 (CBS)
44	48	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
45	51	A STAR IN THE GHETTO AWB & BEN E. KING/ Atlantic 3427
46	39	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298
47	53	RUNNING AWAY ROY AYERS UBIQUITY/ Polydor 14415
48	25	SLIDE SLAVE/Cotillion 44128 (Atlantic)
49	55	BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLS/Mercury 73901
50	52	THE REAL THING SERGIO MENDES & THE NEW BRASIL '77/Elektra 45416
51	60	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
52	34	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10522
53	59	RIGHT PLACE, WRONG TIME BOBBY PATTERSON/ All Platinum 2371
54	65	I'M AT THE CROSSROADS VERNON GARRETT/IGA 003
55	64	THEME FROM "BIG TIME" PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown)
56	63	I CAN'T UNDERSTAND MEADOWS BROS./Kayvette 5132 (T.K.)
57	40	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU34 (CTI)
58	47	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
59	66	DISCO 9000 JOHNNIE TAYLOR/Columbia 3 10610
60	26	SINCE I FELL FOR YOU/ I'M FALLING IN LOVE HODGES, JAMES & SMITH/ London 256
61	54	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
62	62	I'M AFRAID TO LET YOU INTO MY LIFE FREDDIE WATERS/October 1011
63	70	OOH BABY BABY SHALAMAR/Soul Train SB 11045 (RCA)
64	71	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
65	57	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
66	—	GOTTA GET A HOLD ON ME MARGIE ALEXANDER/ Chi Sound 1033 (UA)
67	67	WHY MUST WE SAY GOODBYE AL HUDSON & THE SOUL PARTNERS/ABC 12294
68	75	QUIET VILLAGE RITCHIE FAMILY/Marlin 3316 (T.K.)
69	—	SEND IT ASHFORD & SIMPSON/ Warner Bros. 8453
70	—	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Sadybrook SB 45 1041
71	73	RAINY DAYS, STORMY NIGHTS, PT. I IMPACT/Fantasy/WMOT 798
72	58	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
73	74	SEE A LITTLE FURTHER (THAN MY BED) THE STAPLES/Warner Bros. 8460
74	—	GET INTO MY LIFE BELOYD/20th Century 2353
75	—	WAITING IN VAIN BOB MARLEY & THE WAILERS/ Island 092

Disco File (Continued from page 26)

down to the shouted "baby!" that signals the break, only in this case the producers are **Brenda** and **Michael B. Sutton** instead of **Hal Davis**. Such a close follow-up deprives us of the excitement of something genuinely new, but the record is so good it's impossible to complain for long. Houston, of course, sounds superb, especially in the final section over a tight guitar, piano and sheets of strings. At just under four minutes, the single goes through two shifts in pace, each time speeding up a notch until it fairly races in the end. While we're all waiting for the album version, this could be one of the most essential disco singles of the year . . . Another strong single is "Dance Craze" by **New Image** (on Cat, one of the many TK labels), a dense, churning pop funk record that **Cory Wade** has remixed. The message: "Get out of your seat, move your feet, generate some body heat," delivered in feverish male vocals. It's just 3:35 but it's power-packed . . . The **Love Committee** has a new Gold Mind disco disc, the best side of which is already on two New York top 10s this week: both Tony Smith and Tony Carrasco picked "Where Will It End" (7:40), a message song produced by **Baker, Harris & Young** that sounds like a combination of the **Temptations** (the group has a great **Eddie Kendricks**-style falsetto) and the **Trammps**. The lyrics are more sharply pointed than many other recent this-whole-world-is-so-messed-up songs and the pessimism is underlined by ticking time-bomb and explosion at the end, but as always the feeling is up and invigorating—a happy song about an unhappy situation. The production is classic Philadelphia, one of the best examples of the genre this year, with a great intro and break; plus, this is "A Walter Gibbons Mix."

FEEDBACK: Two albums that are getting a lot of favorable comment from DJs right now are **Syreeta & G.C. Cameron's** "Rich Love, Poor Love" (Motown) and "Smooth Talk" by **Evelyn "Champagne" King** (RCA). The title song from Syreeta and G.C.'s album, the one that's picking up the most reaction, reminds me of those great uplifting love duets **Ashford & Simpson** wrote for **Marvin Gaye** and **Tammi Terrell** but **Michael Smith's** production is rather inflated at just over six minutes and it kind of drags in the end. Conversely, "Let's Make A Deal" (5:09) is better in the second half when it picks up the fine introductory guitar, vocal, half. In both cases, however, the singing is terrific—one of Motown's better combinations. Evelyn King is only 16 but she has a vigorous, supple voice that shines through beautifully on her debut album. The production is competent, even classy at times, but it never quite gets past being merely stylish. With these reservations, there are still some cuts to recommend: "Shame," "Smooth Talk" (the two that seem to be getting the most attention), and "Dancin', Dancin', Dancin'."

NOTES: Both London and TK are preparing four-sided collections of the labels' biggest disco records pre-blended for at-home partying (Tom Savarese is doing the honors on the TK package); and the "Disco Boogie" set Walter Gibbons blended for Salsoul, available for months as a TV mail-order item, should be in the stores too before long . . . After some delay, Polydor has released "Watch Out!" the Trax album, in the States—if you haven't already gotten it, don't miss the "Watch Out for the Boogie Man" cut—it's among the best records this year . . . Due out within the week: **Grace Jones'** splendid "Portfolio" (Island); **Santa Esmeralda's** "Don't Let Me Be Misunderstood," already one of the strongest records in the country prior to its Casablanca release; and, next week, **Mandrill's** "We Are One" (Arista), produced by **Jeff Lane** . . . According to RCA, the new album by **Dr. Buzzard's Original Savannah Band** is finished but until things are smoothed out between the group and its management, the actual release date can only be guessed at. Right now they're saying by the end of October . . . **Chic's** excellent "Dance, Dance, Dance (Yowsah, Yowsah)," reviewed here last week, is in limbo at the moment. Buddah, currently between distribution deals (leaving RCA for Arista), has put the record on hold and the producers have put it back on the market. Don't be surprised to see it on TK instead . . . **Gene Farrow's** "Hey, You Should Be Dancing" is out now on a UA domestic disco disc, 4:42 on one side, 7:54 (the instrumental version) on the other, both highly recommended though the instrumental is more than I can take. The original Magnet single from England remains a unique collector's record, by the way, because the "version" side was finished in a special groove that looped back endlessly and kept the last beats of the song going on and on and on and on . . .

"FIT DON'T FIT DON'T FORCE IT" FITS!

(SB 45 1041)

It's A Hit!!

WILD
WHUR
WLYT
WKLR
WBLK
WVKO
WTLC
WJLB
WGPR
WAMM
KKSS

WMBM
WEDR
WRBD
WCKO
WORL
WPDQ
WGOK-AM/FM
WBLK
WBUL
WENN
WOKS

WAMO
WSOK
WEAS
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WPAL
WHYZ
WLOK
KOKY
KNOK
KFJL
KYOK

KCOH
WOKJ
KGFJ
KDAY
KUTE
KJLH
KRE
KYAC
KDKO
XHRM
KOWH
KATZ

Record World **70**

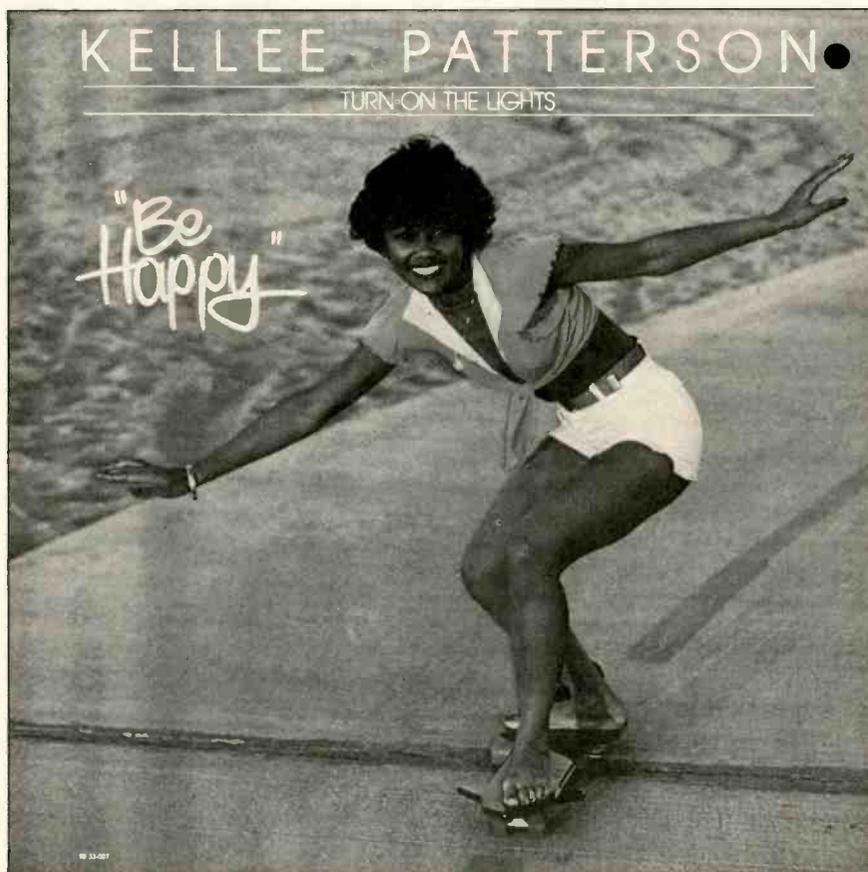
Cashbox

52

Billboard

70

From Kellee Patterson's hit LP



(SB 33 007)



8913 Sunset Blvd., Los Angeles, California (213) 652-4782

OCTOBER 1, 1977

1. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
2. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
3. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
4. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
5. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
6. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
7. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
8. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
9. **MORE STUFF**
STUFF/Warner Bros. BS 3061
10. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
11. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
12. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
13. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
14. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
15. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
16. **DUNE**
DAVID MATTHEWS/CTI 5005
17. **SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
18. **CIT SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
19. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
20. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
21. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
22. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
23. **BYBLUE**
KEITH JARRETT/ABC Impulse AS 9331
24. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
25. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
26. **PICCOLO**
RON CARTER QUARTET/Miles M 5504
27. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
28. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
29. **SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
30. **ACTION**
BLACKBYRDS/Fantasy F 9535
31. **FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
32. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 3**
CTI 7078
33. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
34. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
35. **MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4612
36. **PHANTAZIA**
NOEL POINTER/Blue Note LA736 H (UA)
37. **TONE TANTRUMS**
GENE HARRIS/Blue Note BN LA760 H (UA)
38. **GO TOO**
STOMU YAMASHTA/Arista AB 4138
39. **I'M FINE, HOW ARE YOU?**
AIRTO/Warner Bros. BS 3084
40. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)

By ROBERT PALMER

■ The Fantasy family has released two essential multi-record sets, "Piccolo" by the quartet of bassist **Ron Carter**, and "The Great Concert of Cecil Taylor." The Carter group, recorded live at Sweet Basil in Greenwich Village, plays real jazz, substantial, warm, creative, spontaneous. Carter's lead lines on the piccolo bass are stunning, and stunningly backed by pianist **Kenny Barron**, bassist **Buster Williams** and drummer **Ben Riley**. Barron and Williams also solo at satisfying length. Taylor's "Great Concert" is the first American release of a 1969 Paris Concert which featured saxophonist **Sam Rivers** along with more customary Taylor sidemen **Jimmy Lyons** and **Andrew Cyrille**. The music was originally released in France on the Shandar label as "Nuits de la Fondation Maeght," in three volumes. These have always been difficult to acquire; the Prestige set is a welcome addition to the relatively slim Taylor discography.

The latest ECM release includes some of the most intriguing recordings the company has issued in some time. Bassist **Gary Peacock**, who was one of the top bassists of the mid-1960s before he moved to Japan, makes an impressive return with "Tales of Another," a trio date which features **Keith Jarrett** and **Jack DeJohnette**. DeJohnette has recorded with Peacock in Japan, and the two of them prod Jarrett into some meaty playing. DeJohnette's own band, **Directions**, continues to take the creative lead in fusion music with its latest album, "New Rags." **Collin Walcott**, who plays sitar with the group Oregon, leads another kind of fusion date on ECM, "Grazing Dreams." With trumpeter **Don Cherry**, Brazilian percussionist **Dom Un Romao** and electric guitarist **John Abercrombie** helping out, Walcott constructs an intricate, vibrant, ethnic-influenced improvisational music of great vitality. Also new from ECM is "Azimuth," a trio date from England with **John Taylor** on piano and synthesizer, **Norma Winstone** on vocals and **Kenny Wheeler** on trumpet and flugelhorn.

Inner City continues to release high-quality product, much of it from the Danish Steeplechase label, at a bewildering pace. During the last two weeks a solo saxophone album by **Lee Konitz**, "Lone-Lee," has appeared, along with a fine Kontiz-Hal Galper duet album, "Windows." "Everything I Love" is a solo piano by **Kenny Drew** and includes distinctive treatments of "Yesterdays" and "I Can't Get Started." "Double Bass" pairs bassists **Niels-Henning Orsted Pedersen** and **Sam Jones** and includes excellent work by the spectacular guitarist **Philip Catherine**.

Another company which is coming on strong is India Navigation, P.O. Box 559, Nyack, N.Y. 10960, distributed by New Music Distribution Service. In our last column we mentioned the fine solo album by violinist **Leroy Jenkins**. Now India Navigation has released "The Grip," the first album as a leader by alto saxophonist **Arthur Blythe**, best known for his work with **Chico Hamilton**. Blythe leads a sextet comprising alto, trumpet, tuba, cello, drums and congas through an intriguing program, designed, he says in his liner notes, "to rekindle old thoughts and feelings with modern ones."

Muse has come up with five new albums of straight-ahead jazz. Saxophonist **Harold Ousley** plays "The People's Groove," a selection of tracks from his Cobblestone lps. Guitarist **Pat Martino** goes to town on "Exit" with intelligent support from pianist **Gil Goldstein**, bassist **Richard Davis** and drummer **Billy Hart**. Pianist **Hank Jones'** "Bop Redux" revisits the bop era via renditions of "Yardbird Suite," "Confirmation," and other period gems, with sterling support from bassist **George Duvivier** and drummer **Ben Riley**. "Breakthrough!" also comes from the Cobblestone catalogue and features **Cedar Walton**, **Hank Mobley** and baritone saxophonist **Charles Davis** in a blowing mood. Organist **Don Patterson** on the Hammond B-3 organ continues his return to active recording with "Movin' Up!"

Catalyst records continues its program of international jazz releases with "Matrix" by Japan's **Masabumi Kikuchi** sextet; "Buenos Aires Blues" by the Argentine multi-instrumentalist **Chivo Borraro**; American saxophonist **Charlie Mariano's** "Reflections," recorded in Finland; and from Japan, American vocalist **Helen Merrill's** "Autumn Love."

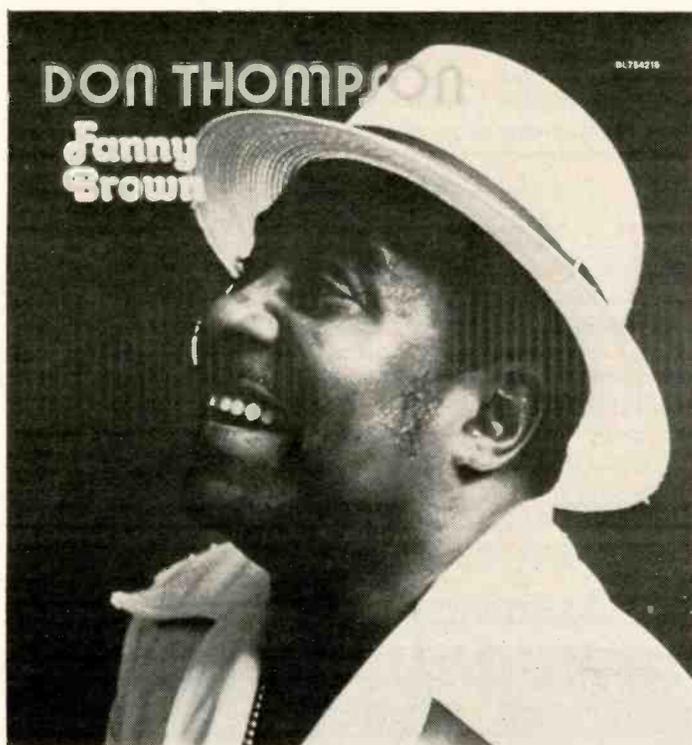
OCTOBER 1, 1977

1. **COMMODORES**
Motown M7 884R1
2. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
3. **REJOICE**
EMOTIONS/Columbia PC 34762
4. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
5. **BRICK**
Bang BLP 409
6. **FLOATERS**
ABC AB 1030
7. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
8. **STARWARS AND OTHER GLACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
9. **SOMETHING TO LOVE**
LTD/A&M SP 4646
10. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
11. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
12. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
13. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
14. **PATTI LABELLE**
Epic PE 34847
15. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
16. **BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
17. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
18. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
19. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
20. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
21. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
22. **FELLIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
23. **PLATINUM JAZZ**
WAR/Blue Note LA690 J2 (UA)
24. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
25. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
26. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
27. **CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
28. **GAMES, DAMES AND GUITAR THANGS**
EDDIE HAZEL/Warner Bros. BS 3058
29. **SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
30. **INTO SOMETHING (CAN'T SHAKE LOOSE)**
O.V. WRIGHT/Hi HLP 6001 (Cream)
31. **ENCHANTMENT**
Roadshow LA682 G (UA)
32. **ACTION**
BLACKBYRDS/Fantasy F 9535
33. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
34. **SLICK**
EDDIE KENDRICKS/Tamla T6 356S1 (Motown)
35. **SLAVE**
Cotillion SD 9914 (Atlantic)
36. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
37. **POWER & LOVE**
MANCHILD/Chi Sound CHLA765 G (UA)
38. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 10102
39. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
40. **COME GO WITH US**
POCKETS/Columbia PC 34879

RECORD WORLD OCTOBER 1, 1977

A NEW L.P.
ON BRUNSWICK

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THOMPSON**
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NARM Holds First Regional Meeting

(Continued from page 3)

branch manager, told the attendees, "in order to find out ways you can take advantage of the industry's growth. Winging it, or flying by the seat of your pants, will not do in today's marketplace.

In comments made to the press during the afternoon meetings, Cohen said that 50 percent of those present were attending their first NARM function, "which means we're accomplishing what we set out to do—getting new people involved as well as getting store managers face to face with manufacturers. This type of meeting also allows the manufacturers to get a feel for the market at once.

"We should include more people in NARM, and that's what we're trying to do here today."

Cohen revealed that a proposal for the establishment of a NARM retail management program geared toward middle management personnel will be presented at the next NARM board of directors meeting. As it is now conceived, the program would entail three days of study and two months of on-the-job training to be followed by another three days of study. NARM certificates will be awarded to those who finish the course.

"This is going to be an extremely difficult course," Cohen said, "which will teach store personnel all the basics about displays, merchandising and anything else they will have to deal with. It's going to be tough; no one's going to walk through it."

Another Cohen—or NARM—project is a proposed reader's guide to music industry literature, which will be a comprehensive index, available to the public, of industry-related news as reported by the trade and consumer press over the years.

"This goes hand in hand with stimulating interest in the educational community about what goes on in our industry," Cohen explained. "This index hopefully will get to all the colleges in the country and will help create interest in research and in the business side of the industry."

No date has been set for the start of these projects. Currently, both are in the planning stage and must first be approved by the NARM board and by the manufacturers advisory committee before being put into effect.

The turnout of the first regional meeting elated Cohen. "I'm not afraid to try anything," he said in reference to his plans for future NARM events. "The

major function of NARM is to increase the pie for everyone. I think the concept of regional meetings is a good one, one that will work. A guy who owns one store can't send his staff clear across the country to the NARM convention, but NARM can come to him—that's what we're saying with these meetings. We want the convention to be the culmination of a lot of things that have gone on during the year."

In the morning, attendees heard Dr. David Rachman of Baruch College lecture on fundamentals of retail store management. "The important principle in managing stores," Rachman told the audience, "is to psych yourself up and accept certain concepts. Retailing is not a business it's a form of entertainment. You must know your firm's capabilities; you have to plan and have a clear understanding of what you're trying to do."

According to Rachman, the eight important principles in managing a retail record store are leadership, communication, public relations, merchandising, improving profits, visual merchandising, control of expenses and control of shortages.

He stressed the importance of store managers defining each employee's job, setting goals and reviewing employees' performances on a regular basis.

Good communication, Rachman pointed out, stems from a solid employer-employee relationship. Staff meetings, discussions about industry news and new product and employee suggestion boxes were methods endorsed as ways of strengthening employer - employee relationships.

Rachman defined public relations opportunities as being those occasions on which a store can work with local merchants and youth groups, speak with news media and have artists as guests in the store—the point

being that by assuming a high profile in a community a store will draw more customers.

To improve merchandising, Rachman suggested store managers adopt a system for analyzing consumed demand in the store and subsequently maintain inventory records by turnover. "Think in terms of cash flowing in," he advised. "Take inventories by dates, know when everything arrives in your store, know how the inventory is turning over and how you can replenish it."

Other suggestions made for improving merchandise included: shopping competitors for ideas ("There's a lot of people out there with a lot of good ideas. Use them!"), breaking down inventory by age ("why should you keep a record six months when you can return it?"), and holding firm to an established price scale regardless of price wars in the community ("Pricing is knowing what kind of store you're going to have. You don't get into price wars if you don't want those kinds of stores.").

Store managers were urged to place high profit items near the front of the store, in dense traffic areas, and to keep the store alive visually by moving displays from one area to another. "Merchandise your stores toward profitability," Rachman said. "Return old stock. Think in terms of what you paid and what you can make. It's the customer who determines the markup on your merchandise. Business is a cash flow."

As a means of controlling expenses, the use of part-time help and better planned work schedules were recommended—i.e., don't bring an employee in at nine if there's no traffic until noon. Store managers should also have an expense budget, said Rachman.

While conceding that shortages are "difficult" to control, Rachman nevertheless made five

recommendations for cutting losses due to theft: check an employee's history before hiring him; keep rigid controls on keys in the store; be a floor manager—"If you're out there and visible you'll cut shortages. Stay in the front of the store"; insist on an orderly stockroom—set it up properly, identify merchandise clearly, put prices on goods, have paperwork in order; spot check refunds and employee's discounts. Rachman added that if store managers set up procedures as checks for the above, shortages could be reduced drastically and the running of the store as a whole would be more orderly.

Winter Taps Wardlaw

■ LOS ANGELES—Sandy Wardlow has joined Norman Winter Associates. Her responsibilities will include the handling of accounts in all fields of entertainment as well as assisting with the clients presently linked to the Norm Winter Organization.

Ms. Wardlow has been in public relations work for several years in Hollywood and prior to that worked for Motown Records in Los Angeles. For the past two years she was associated with Howard Brandy's public relations firm in Beverly Hills.

Yamashta Tour

■ NEW YORK—Stomu Yamashta (Arista) last week began his first national tour, scheduled to run through October. His new lp, and first for Arista, "Go Too," has just been released.

Musicians accompanying Yamashta include Michael Shrieve, formerly of Santana and Automatic Man, on drums, Kevin Shrieve, Michael's brother, on guitar, Doni Harvey, guitar, Paul Jackson, bass, Peter Robinson, keyboards, and Brother James, congas. Vocalists will be Jess Rodden and Ava Cherry, with Patrick Gleeson performing on synthesizer.

WEA's Opening Night Bash



(Shown from left at right) At WEA's opening night cocktail party: Steve Wax, president of Elektra/Asylum Records; Arlyne Rothberg, manager of Carly Simon and Bruce Roberts; and David Horowitz, president of Warner Communications Inc.; Mo Ostin, chairman of the board of Warner Bros. Records and Albert Grossman, president of Bearsville Records; Neshui Ertegun, president of WEA International (on the left) congratulating Joel Friedman, president of WEA on his keynote address to the more than 500 attendees at the Hotel Diplomat in Hollywood, Florida.

CLASSICAL RETAIL REPORT

OCTOBER 1, 1977

CLASSIC OF THE WEEK



PUCCINI

GIANNI SCHICCHI

GOBBI, COTRUBAS, DOMINGO,
MAAZEL
Columbia

BEST SELLERS OF THE WEEK

PUCCINI: GIANNI SCHICCHI—

Gobbi, Cotrubas, Domingo,
Maazel—Columbia

GOUNOD: FAUST—

Caballe, Aragall,
Plishka, Lombard—RCA

MAHLER: SYMPHONY NO. 2—

Horne, Abbado—DG

RAVEL: BOLERO—

Solti—London

VERDI: IL TROVATORE—

Sutherland,
Horne, Pavarotti, Bonyng—London

KORVETTES/U.S.

THE ART OF JUSSI BJOERLING—

London
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA

THE ART OF LOTTE LEHMANN—

Seraphim
PONCHIELLI: LA GIOCANDA—Milanov—
London

PUCCINI: GIANNI SCHICCHI—

Gobbi,
Cotrubas, Domingo, Maazel—Columbia

RAVEL: BOLERO—

Solti—London

BEVERLY SILLS SINGS ITALIAN OPERA

ARIAS—Angel
VERDI: LA FORZA DEL DESTINO—
Milanov—London

VERDI: IL TROVATORE—

Sutherland,
Horne, Pavarotti, Bonyng—London

WAGNER: WESENDONCK LIEDER—

Baker, Boulton—Angel

KING KAROL/NEW YORK

BRAHMS: LIEDER—Ludwig, Bernstein—
Columbia

VIRTUOSO FLUTE II—

Rampal—RCA

EUGENE FODOR PLAYS KREISLER—

RCA

JANACEK: KATYA KABANOVA—

Soederstroem, Mackerras—London

MAHLER: SYMPHONY NO. 2—

Horne, Abbado—DG

PUCCINI: GIANNI SCHICCHI—

Gobbi,
Cotrubas, Domingo, Maazel—Columbia

SIBELIUS: SYMPHONIES NOS. 3, 6—

Davis—Philips

STOKOWSKI: TRANSCRIPTIONS—

Columbia

TCHAIKOVSKY: COMPLETE SYMPHONIES

—Rostropovich—Angel

VERDI: IL TROVATORE—

Sutherland,
Pavarotti, Horne, Bonyng—London

RECORD HUNTER/NEW YORK

ARRIAGA: SYMPHONY—HNH

BEETHOVEN, SCHUMANN: SONATA,
FANTASISTUECKE—Rubinstein—RCA

GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA

GOUNOD: FAUST—Caballe, Aragall,
Plishka, Lombard—RCA

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

MENDELSSOHN: MIDSUMMER NIGHT'S
DREAM—Previn—Angel

SCHUBERT: QUINTET—Weller Quartet—
London

VIVALDI: DIVERSE CONCERTOS AND
SONATAS—Rampal—Odyssey

WEBER: SYMPHONIES AND CONCERTOS
—RCA

TOWER RECORDS/SAN DIEGO

BEETHOVEN: MIDDLE QUARTETS—
Quartetto Italiano—Philips

BRAHMS: SYMPHONY NO. 3—
Levine—RCA

DELIBES: COPPELIA—Mari—Angel

GOUNOD: FAUST—Caballe, Aragall,
Plishka, Lombard—RCA

GRANADOS: GOYESCAS—De Larrocha—
London

ITALIAN MUSIC OF THE RENAISSANCE—
Guidonian Hand—Klavier

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

PUCCINI: GIANNI SCHICCHI—Gobbi,
Cotrubas, Domingo, Maazel—Columbia

PUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—London

RAVEL: BOLERO—Solti—London

VOGUE RECORDS/LOS ANGELES

CIMAROSA: IL MATRIMONIO SEGRETO—
Barenboim—DG

GO FOR BAROQUE—Victrola

HAYDN: ORLANDO PALADINO—
Dorati—Philips

MUSIC OF HOVHANNES—Kostelanetz—
Columbia

MAHLER: SYMPHONY NO. 9—
Giulini—DG

PUCCINI: GIANNI SCHICCHI—Gobbi,
Cotrubas, Domingo, Maazel—Columbia

RAVEL: BOLERO—Solti—London

SIBELIUS: SYMPHONY NO. 2—Davis—
Philips

WAGNER: DER FLIEGENDE HOLLAENDER—
Martin, Bailey, Solti—London

TOWER RECORDS/ SAN FRANCISCO

GIACOMO ARAGALL SINGS ITALIAN
OPERA ARIAS—London

BRAHMS: LIEDER—Ludwig, Bernstein—
Columbia

CILEA: ADRIANA LECOUVREUR—Tebaldi,
Simionato, Del Monaco—London

DVORAK: PIANO CONCERTO—Richter,
Kleiber—Angel

EUGENE FODOR PLAY KREISLER—RCA

GOUNOD: FAUST—Caballe, Aragall,
Plishka, Lombard—RCA

JANACEK: KATYA KABANOVA—
Soederstroem, Mackerras—London

MOZART: EINE KLEINE NACHTMUSIK—
Marriner—Angel

SIBELIUS: SYMPHONIES NOS. 3, 6—
Davis—Philips

VERDI: IL TROVATORE—Sutherland,
Horne, Pavarotti, Bonyng—London

Callas In Memoriam

By SPEIGHT JENKINS

NEW YORK—Unless all prior reasoning is false, the death of Maria Callas in Paris on September 16 will launch a huge wave of record buying by many who want to remember the sound they loved so well and by many more who want to know what all the commotion was about. Because of her early contract with Angel Records (EMI in Europe) and her willingness to commit much of her repertory of 47 roles to vinyl, more of her repertory is available than that of many sopranos popular in her era.

That she was the most influential soprano on the world scene since World War II can be supported factually, and retailers when asked might like to know some of the reasons for her high respect among her critics, her colleagues of the present era and vast numbers of opera lovers here and in Europe.

Repertory

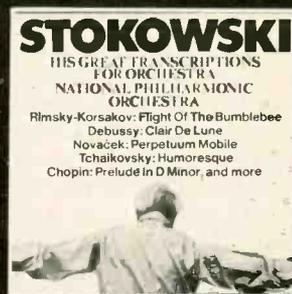
First of all, repertory. Through her artistic charisma, a balance of

talent, musicianship and personality, she brought to life the whole bel canto repertory (the operas of Bellini, Donizetti and Rossini plus many early works of Verdi), discovered several classical operas long unperformed and in general made the operas of Verdi and Puccini that she performed new experiences in vocal drama.

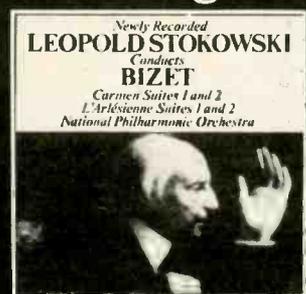
Almost everyone who ever sang opera has always worked for style, has tried to phrase and has tried to fulfill the composers' wishes. What set Callas apart was that either instinctively or intellectually (and probably it was a combination of both) she was able to illuminate the text of operas musically in such a way as to make audiences always realize that the characters were filled with credible emotions possessed by many humans. Opera through Callas, even on records, was always a theatrical experience as well as an aural one.

(Continued on page 163)

LEOPOLD STOKOWSKI ON COLUMBIA MASTERWORKS His Final Recordings



M 34543



M 34503

COMING IN OCTOBER



M 34548

Coming Next Year: TCHAIKOVSKY: AURORA'S WEDDING
(from "Sleeping Beauty")
BIZET: SYMPHONY IN C
MENDELSSOHN: "ITALIAN" SYMPHONY
BRAHMS: SYMPHONY #2 and TRAGIC OVERTURE

On Columbia Records and Tapes.

Record World en Santo Domingo

By CAONABO DIAZ BETANCES

■ Johnny Ventura y su Combo Show sufrió una profunda división, saliendo del mismo dos agrupaciones musicales. La primera la dirige el propio Johnny con el nombre anterior, pero con sólo dos de sus antiguos músicos, ya que los demás son nuevos.

La segunda, denominada "Sonido Original," la dirigen Luisito Martí y Anthony Ríos, con todos los demás músicos que integraban el anterior conjunto de Johnny Ventura. Según se explicó, lo de "Sonido Original" proviene del hecho de que seguirán la primera línea del antiguo combo show, la cual había sido variada por Johnny en los últimos meses.

Las dos nuevas agrupaciones tienen una calidad extraordinaria, por lo menos, esa es la opinión generalizada de la prensa dominicana, la cual se conmovió al salir a la luz pública la desunión de Johnny y sus músicos.

Desde luego, la división no afectó en nada la continuidad del sello disquero de Johnny: Hoy Record, el cual sigue funcionando muy bien... Y continuando con noticias que podríamos calificar de no muy positivas para unos y buenas para otros, está el rompimiento de Los Vecinos con el sello Karen, llevándose de esa casa disquera los sellos Algar, Montilla y Cuatro Puntos. La nueva compañía la dirige Marcos García, quien tiene como gerente de promoción a Wilfredo Parra, el cual renunció de la Karen para ingresar en la nueva casa. Precisamente, Algar Records será la entidad que tendrá a cargo al "Sonido Original" que dirigen Luisito Martí y Anthony Ríos... Alfredo Sadel, una de las glorias de América Hispana que todavía mantiene intacta su voz, fué objeto de grandes homenajes en la televisión dominicana, así como en los Night Clubs, en que agotó temporadas. Distribuidores Musicales del Caribe, la gente que representa a la RCA en Santo Domingo, acaban de comprar unos equipos de prensaje muy modernos, en Los Angeles. Según se nos informó, estas maquinarias serán las más modernas que habrán en el país y establecerán el control de calidad que no existe hasta el momento acá.

Los meses de Julio y Agosto

fueron bastante malos para los disqueros criollos debido a la fuerte situación económica por la que atraviesan casi todos los países en esta época del año, pues ese efecto se sintió duramente en todas las tiendas de discos. La única persona que pudo triunfar a todo dar en esos dos meses fué Cuco Valoy con sus Virtuosos. Su último disco: "El Brujo" logró una tremenda "pegada" en la radio local y obtuvo una venta extraordinaria del mismo, sobrepasando los 30 mil sencillos. Cuco Valoy promociona él mismo sus discos, o sea, que no está alineado a ningún sello disquero en este ambiente, aunque en los Estados Unidos pertenece al sello de Mateo San Martín... Richie Rey y Bobby Cruz han entrado a este ambiente con muchos bríos con su nueva grabación salsera de inoole religiosa: "Vanidad de Vanidades" hagustado mucho a nuestros salso-manos; igualmente está adquiriendo popularidad el "salsomerengue" "El Regreso de Juan". Ambas canciones están muy bien logradas... La nueva agrupación merengue "Y nacerá el amor". Este grupo tiene mucha calidad y pronto lo veremos en el mercado americano compitiendo con los más afamados conjuntos latinos.

Varias casas disqueras dominicanas están realizando esfuerzos tremendos para conseguir nuevos sellos de música norteamericana, la cual está tomando cada día más auge en esta urbe. Actualmente hay tres emisoras que tienen su programación completa de música norteamericana. Ellas son: Radio Pueblo (La Pantera); HIN (La misma fiera) y Radio El Mundo (La Reina). Además hay espacios de música en la mayoría de las emisoras de este país... Uno de los principales empresarios radiales dominicanos falleció recientemente en Santo Domingo, víctima de un infarto cardiaco, a la edad de 53 años. Don José Brea Peña era propietario de las emisoras Redio Comercial, Visión, y Radio El Mundo, todas de gran prestigio. Además, era dueño de los periódicos El Sol (Matutino) y La Noticia (Vespertino). También era accionista de muchas compañías de otras índoles. Con motivo fallecimiento del señor Brea Peña, todas las emisoras del país declararon un día de duelo y solamente hablaron música sacra.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Se acaba de celebrar en Santiago de Chile, el "X Congreso de la F.L.A.P.F." (Federación Latinoamericana de Productores de Fonogramas) bajo la dirección de su vice presidente, Guillermo Infante de RCA, México, actuando en substitución de Don Antonio Hutt (Presidente del organismo) quien no pudo asistir. Dentro del plan de trabajo se consideraron aspectos interesantes de la industria que se conocerán cuando a alguien en la Asociación se le ocurra comenzar a informar al resto de la industria de lo que pasa en estas reuniones, ya sea con un "Press Release" o por medio de palomas mensajeras. Se eligió la Junta Directiva de la Federación, quedando como sigue: Presidente: Heinz Klinckwort (Peerless, México); Secretario General: Henry Jessen (Emi Odeón); Primer Vice presidente: Ernesto Aue (Palacio-Venezuela); Segundo Vice: N. Selazco (Sicaramericana-Argentina), y Tercer Vice presidente: Jorge Undurraga (Philips-Phonogram, Chile). La reunión efectuada en Chile, bajo el calor del para siempre recordado Roberto Inglez, no contó con su presencia, dándole visos de gran tristeza al evento que sufrió con la triste nueva de su fallecimiento. El próximo Congreso se habrá de celebrar en Agosto del 1979 en Río de Janeiro, Brasil.



Yolandita Monge

Celia Cruz y Willie Colón se presentan esta semana en el Roseland Dance City, de Nueva York, en un baile promocionado por Phil Peters. Celia y Willie presentarán nuevos temas interpretados en su nueva grabación titulada "Only They Could Have Made This Album." Además de Celia y Willie, actuarán también la Típica 73, la Orquesta Novel, y el nuevo grupo de salsa femenino Latin Fever, dirigido por Larry Harlow. Se presentará como artista invitado a Rubén Blades... Yolandita Monge se presentará en el "Festival de la Risa y la Canción" que tendrá lugar en el Madison Square Garden de Nueva York el día 2 de Octubre... Bobby Rodríguez y La Compañía actuarán en el famoso "Storyville," club de jazz de Nueva York. Es la primera vez que un grupo musical latino se presenta en estos salones... La actriz Carla Pinza será "host" en el programa de televisión "Puerto Rican New Yorker," a través del Canal 9 (WPIX-TV) de Nueva York. Planea la recordada amiga, la presentación de personalidades de la música en este programa televisivo... El cantante español Tomás de San Julián, residente desde hace tiempo en Miami, Florida, comienza a disfrutar de nuevo éxito en las emisoras locales con la interpretación de "Hoy me he vuelto a enamorar" de su autoría y lanzado al mercado por la firma Caytronics. Gran vendedor en Miami, Nueva York y Los Angeles en Estados Unidos y Colombia, Venezuela y Panamá, San Julián planea ampliar su radio de acción profesional, protegido ahora por el sello de Joe Cayre... Se va afianzando la popularidad de Paolo Salvatore en España a través del tema "Buenos Días, amor", que ya comienza a figurar en las tablas de éxitos en Estados Unidos, Latinoamérica y España. Por supuesto, al igual que Pablo Abaira con su "Gavilán o Paloma," Paolo Salvatore contará con la competencia fina y delicada de José José que ha grabado también este número en su reciente lanzada grabación de Ariola, México, realizada en Londres.



Tomás de San Julián



Frankie Dante

Cotique lanzó al mercado en Nueva York un sencillo de Frankie Dante "Bebop," con "El Pi-

(Continued on page 161)

LATIN AMERICAN HIT PARADE

Fresno

By KXEX (ANTONIO RABAGO)

1. PEQUENA Y FRAGIL
SABU
2. ENTRE DOS AMANTES
ANAM
3. RECUERDOS DE MI BARRIO
RAY CAMACHO
4. REGRESA YA
LOS BABYS
5. SIEMPRE EN MI MENTE
JUAN GABRIEL
6. EL CAMINO DEL AMOR
JOAN SEBASTIAN
7. SE SUFRE PERO SE APRENDE
GERARDO REYES
8. PESARES
MANOLO MUNOZ
9. PERO ESA VEZ, LLORE
LEO DAN
10. SI FUERAS LIBRE
CHAYITO VALDEZ

Brazil

By ASOCIACION BRASILEIRA

1. SONHOS
PENINHA/Phonogram
2. MEU SANGUE FERVE POR VOCE
SIDNEY MAGAL/Phonogram
3. YOU AND ME
ALICE COOPER/WEA
4. MISSISSIPPI
PUSSYCAT/Chantecler
5. SOMEBODY TO LOVE
QUEEN/Odeon
6. BABY I LOVE YOUR WAY
PETER FRAMPTON/Odeon
7. EU PRECISO TE SQUEECER
CLAUDIA TELLES/CBS
8. EU GOSTO DE VOCE
RICARDO/Som Livre
9. DON'T CRY FOR ME ARGENTINA
JULIE COVINGTON/Phonogram
10. DANCE AND SHAKE YOUR
TAMBOURINE
UNIVERSAL ROBOT BAND/Odeon

Tampa

By WYOU (WOODY GARCIA)

1. A PESAR DE TODO
SOPHY
2. NO ME EMPUJE
CONJ. UNIVERSAL
3. DE QUERETE ASI
ORQ. HARLOW
4. EL JARDINERO DEL AMOR
ORQ. HARLOW
5. DANDO VUELTAS
LOS SOBRINOS DEL JUEZ
6. TE CANTO PORQUE TE QUIERO
JOSE DOMINGO
7. YO SE QUE UN DIA
LOS KIMBOS
8. ES LA LLUVIA QUE CAYENDO VA
YOLANDITA MONGE
9. CHIRRRIN, CHIRRRAN
WILLIAM SANCHEZ & ONDA NUEVA
10. QUE FALTA TU ME HACES
TITO PUENTES & ORQ. S. COLON

Panama

By RPC RADIO

1. SOLO QUIERO SER EL TODO DE TU
VIVIR
OSCAR OLANO
2. MARIANA SOBA
BUSH Y NUEVO SONIDO
3. CON EL VIENTO A TU FAVOR
CAMILO SESTO
4. MA CHERIE AMOUR
SOUL TRAIN GANG
5. ADIOS CHIQUILLA
RAMIRO SEGRELLES
6. CISNE CUELLO NEGRO
BASILIO
7. SQUEEZE ME
MICHEL
8. COMO TECHO EL CIELO
JULIO IGLESIAS
9. SUPER MAN
CELI BEE
10. GAVILAN O PALOMA
JOSE JOSE

Miami

By WCMQ (HECTOR VIERA)

1. EN ESTOS MOMENTOS Y A ESTAS
HORAS
MARIO ECHEVERRIA
2. Y SI TU NO HAS DE VOLVER
JOE DASSIN
3. RECUERDOS
JUAN PARDO
4. DONDE VAS
PALOMA SAN BASILIO
5. LLORAR POR AMOR
LAS DEBLAS
6. CON EL VIENTO A TU FAVOR
CAMILO SESTO
7. ANGEL EN TUS BRAZOS
EL GRUPO MUSICAL: HOT
8. SI TU ME AMARAS
EL GRUPO MUSICAL: ALMA (Talento Local)
9. BUENOS DIAS, AMOR
PAOLO SALVATORE
10. COCONUT RAIN (LLUVIA DE COCO)
BEBU SILVETTI

Chicago

By WOJO (ESTEBAN VELAZQUEZ)

1. LA ENTREGA
EL ESPECTACULAR ESTEBAN/Evelco
2. MR. MUSICA
TERREMOTO/Pu-Vi
3. TE TENGO EN MI MENTE
LUCIANA/Raff
4. DESPUES DE AMARNOS
CARLOS GUZMAN/Falcon
5. NO VOY A LLORAR
LOS HIJOS DEL SOL/Fama
6. ULTIMOS DIAS
LA PLAGA DE DURRANGO/Epsilon
7. LLORANDO EN SILENCIO
LA CORPORACION/Discolando
8. YA NO TE MANDO MAS ROSAS
EL ESPECTACULAR ESTEBAN/Evelco
9. PEQUENITO
PEPE MARTINEZ/Raff
10. NO QUIERO MORIRME
OSCAR CANALES/Bego

New York

By PADIO JIT (MIKE CASINO)

1. PAPA DECIRTE ADIOS
D'ANNY RIVERA Y EYDIE GORME
2. TU ME ABANDONASTE
ISMAEL MIRANDA
3. OTRO OCUPA MI LUGAR
OSCAR SOLO
4. A ESCONDIDAS TE VERE
FELITO FELIX
5. SOLO MIA
CAMILO SESTO
6. PABLO PUEBLO
WILLIE COLON
7. ESTE AMOR
PRIMITIVO SANTOS
8. LO VOY A DIVIDIR
ORQ. CARLOS BARBERIA
9. EL ECO DEL TAMBO
DIMENSION LATINA
10. QUE DIOS BENDIGA NUESTRO AMOR
NELSON NED

Los Angeles

By KWKW (PEPE ROLON)

1. PLEGARIA VALLENATA
COMBO DE LAS ESTRELLAS/Zeida
2. TAN LEJOS, TAN LEJOS
ESTELA NUNEZ/Arcano
3. MI BUEN AMOR
CAMILO SESTO/Pronto
4. QUE DIOS BENDIGA NUESTRO AMOR
NELSON NED/WS Latino
5. ALLA TE ME QUEDAS
VALENTINA LEYVA/CBS
6. REGRESA YA
LOS BABYS/Peerles
7. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Safari
8. PESARES
MANOLO MUNOZ/Gas
9. FERNANDO
PERLA/Audio Latino
10. ANSIAS DE TENERTE A MI LADO
JULIETTE/Napex

Nuestro Rincon (Continued from page 160)

pón" (F. Dante) y "Que será será" (Livingston-Evans.) Mucho me alegró la visita de Frankie a nuestras oficinas en Miami... Desde Nueva York conversamos telefónicamente con **Palito Ortega**. Grato amigo y talentoso artista!... Microfón acaba de lanzar un long playing en interpretación de la inconfundible y popular cantante peruana **Fetiché**. Entre los temas se ofrecen "Hilos de Lluvia," "Tú dónde estás," "Debut y Despedida" y "El Plebeyo." Los arreglos de "Derroche de Romanticismo" que es el título del album, contaron con la dirección de **Oswaldo Requena**... **Rubén Mattos**, artista argentino que se encuentra en gira por Colombia, Panamá, Costa Rica, Honduras y México, está disfrutando de amplia acogida en estos mercados... Juan Bau se presentará en Octubre en un especial de televisión totalmente filmado en Tokio, Japón, para televisión Española, y dirigido por **Miguel de los Santos**. Se trata de una producción musical inédita cuyo título será "Mundo de Noche" y en la cual se presentarán artistas japoneses y como invitado especial a Juan Bau... Muy bueno el larga duración de **Danny Cabuche** que RCA acaba de poner a la venta en Argentina. Entre los temas se destacan con fuerza "Qué hay que hacer para olvidar," "Y hoy me recuerdas," "Tú, entre mis cosas" y "Hoy no habrá boda"... **Waldemar** de Puerto Rico va tomando fuerza en los mercados internacionales con "Si no hubieran sueños" y "Ven acá"... Y ahora... Hasta la próxima!

The 10th FLAP Congress (Federación Latinoamericana de Productores de Fonogramas) has just been held in Santiago, Chile, under the supervision of **Guillermo Infante** of RCA, Mexico, substituting for **Antonio Hutt** (president of this organization who could not attend). Many interesting points of view were discussed, but they will become known to the Latin industry when someone gives the necessary information in a press release or by homing pigeon. A new board of directors was elected: president, **Heinz Klinckwort** (Peerless, Mexico); general secretary, **Henry Jessen** (EMI Odeon); first vice president, **Ernesto Aue** (Palacio Venezuela); second vice president, **N. Selazco** (Sicamericana-Argentina); and third vice president, **Jorge Undarraga** (Philips-Phonogram, Chile). Next Congress will take place next August in Río de Janeiro, Brazil... **Celia Cruz** and **Willia Colón** will perform this week in Roseland Dance City in New York, during a ball that is being promoted by **Phil Peters**.

(Continued on page 162)

Record World en California

By EUNICE VALLE

■ **Ray Conniff** andará de gira artística con su grupo por Brasil y Caracas, Venezuela... Bajo el sello de Caytronics, esta sonando un bolero-tropical de mucho pegue, interpretado por el Costarricense **Gilberto Hernandez**. Felicitaciones a Gilberto, el cantante Porteño... Y el sencillo de **Oscar D'Leon Y Su Salsa Mayor**, "Huele A Quemao" (TH) está bastante bueno en lo que se refiere a musica tropical... Hemos recibido de Caytronics el nuevo LP del grn compositor y baladista Juan Gabriel, con su exito "Siempre En mi Mente", el cual fue manufacturado aqui en Norteamérica... Y hablando de de "Siempre En mi Mente", que ocupa los primeros lugares en las programaciones radiales, también es el numero uno en ventas en todo California... **Camilo Sesto** regresó a su viejo estilo que le dió el éxito en años anteriores con su bella balada "Mi Buen Amor" (Pronto), adelante'.

'Siempre en Domingo'

El 10 de Octubre debutaran en San Francisco **Roberto Carlos**, **Jose-Jose**, **Lolita**, **Angelica Maria Y Miguel Gallardo**, este programa sera transmitido al día siguiente en "Siempre En Domingo" el popular programa que conduce **Raul Velazco** a quien deseo felicitar por el gran impulso que le da a

los artistas y a todo el mundo... Y ya que mencionamos a **Roberto Carlos**, pronto saldrá su nuevo LP grabado en México con Mariachi y con canciones de **Jose A. Jimenez** y **Cuco Sanchez**... **Jose-Jose**, **Gerardo Reyes** y **Cuco Sanchez** seran algunos de los artistas que recibirán el famoso "Disco De Oro"... El baladista juvenil **Juanello** y **Florencia** se están presentando en el Million Dollar... Y el gran Mazacote recibió el Disco De Plata, otorgado por la etilqueta Latin International de manos de **Jose Garcia Jr.**... **Edmundo Pedroza** de discos GAS, reporta que el nuevo album de **Lola Beltran** actuando en el Palacio de Bellas Artes, se está vendiendo muy bien, a pesar de que su precio es de \$6.00... **Pedroza** también nos informó sobre la piratería de cartuchos que su sello, y otros, estan sufriendo. Pero en la proxima daré mas información al respecto... Se vislumbra como todo un exito "Pesares" de Manolo Munoz (GAS), buena suerte!

Jose Carrasco, gerente de la nueva tienda de discos **Disco-tecas Fiesta**, en el centro de Los Angeles, nos comunicó que para estos días se abrirá otra en el área de Huntington Park, esta tienda será más grande y tendrá (Continued on page 162)



LUIS FIERRO

LUIS FIERRO—Arcano DKL1 3385

Con arreglos y dirección de Ramón Arcusa, Luis Fierro se luce en "Ella" (L. Fierro), "No, no hay nadie más" (L. Fierro), "Algo ha cambiado en tí" (De la Calva-Arcusa-Fierro) y "Perdóname" (Arcusa-De la Calva).

■ With arrangements and musical direction of Ramón Arcusa, Luis Fierro performs an outstanding ballads package. "Deja de Llorá" (Arcusa-De la Calva), "Reconciliación" (L. Fierro) and "Vete" (L. Fierro).

VICENTICO VALDES

VICENTICO VALDES—JMTS 1417

En producción de Fabián Ross y con arreglos de Horacio Malvicino, el siempre vendedor Vicentico Valdés ofrece aquí una nueva joya musical. "Por la vuelta" (Cadicamo-Tinelli), "Un año más" (R. Touzet), "Por qué no ha de ser" (J. Lockward), "Y entonces" (Silvia Rexach) y "Tengo que acostumbrarme" (M. Silva). Algunos nuevos temas como "Si algún día te vuelvo a encontrar" (Malvicino-Ross).



■ Produced by Fabian Ross and with arrangements by Horacio Malvicino, the always top selling Vicentico Valdés offers a superb package of unforgettable oldies, in his unique style. A musical treasure! "Muchos corazones" (R. Touzet), "Tú tienes algo" (W. Gamboa), "Perfidia" (A. Domínguez), "Tengo que acostumbrarme" (M. Silva) and some new ones like "Si algún día te vuelvo a encontrar" (Malvicino-Ross).

A LO PIPORRO

LALO GONZALEZ "EL PIPORRO"—Musart
TEDM 10656

Con el Mariachi Oro y Plata de José Chávez y conjunto musical, Lalo González interpreta aquí temas de gran fuerza vendedora. Se destacan entre otros "Juan Mojao" (L. González), "Pa' que no empiece a hablar" (L. González), "Borrón y cuenta nueva" (L. González) y "El candidato" (L. González).



■ Backed by Mariachi Oro y Plata and a musical combo, Lalo González offers a very commercial package. Arranged by Gustavo A. Santiago. "Como tú ninguna" (L. González), "El 7 vidas" (L. González), "El Candidato" and "Se acabó por quien llorabaas" (L. González).

NO VOY AL FESTIVAL

ISMAEL MIRANDA—Fania JM 00508

Con arreglos de Jorge Millet y excelentes músicos, Ismael Miranda está dando fuerte con este nuevo album, en el cual se incluyen "No voy al Festival" (J. Millet), "Piensas" (I. Miranda), "Tan sólo cuento con eso" (Wilkins), "Como mi pueblo" (Wilkins) y "Tú me abandonaste" (N. Ned).



■ With arrangements by Jorge Millet and excellent musicians, Ismael Miranda is selling this new album nicely in which are included great winners such as "Suavecito" (Felito Félix), "Ten fe" (Ismael Miranda), "La Puerta está abierta" (P. Quirós) and "A México con amor" (R. René Rosado).

Nuestro Rincon (Continued from page 161)

Celia and Willie will sing new songs from their last lp, entitled "Only They Could Have Made This Album." Other talents, besides Celia and Willie, will perform also during the ball, such as **Típica 73**, **Orquesta Novel** and a new salsa group (all females) named **Latin Fever**, conducted by **Larry Harlow**. As guest artist, **Phil Peters** will present **Rubén Blades**...

Yolandita Monge will perform at the "Festival de la Risa y la Canción" (Laughs and Songs Festival) which will occur at Madison Square Garden, October 2... **Bobby Rodríguez and La Compañía** will perform at Storyville, a famous jazz club in New York. This is the first time a Latin group will appear in that club... Spanish singer **Tomás de San Julián**, who has been living for some time in Miami, Florida, is having new success on the radio stations of this area with his song "Hoy me he vuelto a enamorar," released by Caytronics. His records have always been received with great acceptance everywhere in U.S. and most of Latin America... **Paolo Salvatore** is gaining popularity in Spain with his single "Buenos Días, Amor" (Good Morning, Love). This song looks like it will become a great success in U.S., Latin America and Spain, under Paolo's interpretation. Naturally, he will have to compete against **José José**, who has recorded this song too, on the Ariola label, México, and released in London... Cotique released a new single by **Frankie Dante**, with two new songs, "El Pipón" (F. Dante) and "Que Será Será" (Livingston-Evans). I really enjoyed a chat with Frankie in our offices here in Miami... Microphon has just released an lp by **Fetiche**, the famous Peruvian singer. Among the songs are: "Tú Dónde Estás," "Debut y Despedida" and "El Plebeyo." Musical arrangements on this lp entitled "Derroche de Romanticismo" were under the direction of **Oswaldo Requena**... **Rubén Mattos**, Argentinian singer who is touring Colombia, Panamá, Costa Rica, Honduras and Mexico, is increasing his popularity in these countries... Next October, **Juan Bau** will be presented on the Japanese TV Network, in a "Special" taped in Tokyo. The special is being filmed with Japanese talents and **Juan Bau** is the guest star. **Miguel de los Santos** is the director of this program, produced by Televisión Española (Spain TV Network).

En California (Continued from page 161)

un departamento especial de "souvenirs" y discos del folklore hispanoamericano... Rotundo éxito fue el de los artistas de **Fania All Stars** en el "Hollywood Palladium"... El grupo español Jarcha, con su éxito "Libertad Sin Ira" nos ofrece una nueva dimensión en la música popular que se escucha en la radio, es el género de la nueva canción de protesta, la cual no había sido tocada ni

programada con anterioridad... Y hablando de música fuerte, vuelve **Raphael** (Pronto) a estremercernos con su éxito "Quiero Un Amante".

Y para terminar, envío mis más efusivas felicitaciones a Emmanuel por haber obtenido el triunfo en el Festival de la Canción Argentina con la bellísima canción "Amor Sin Final" del argentino **Dino Ramos**... Hasta Pronto!

Copy Writes (Continued from page 151)

gone to the top of the charts in Europe and is getting regional action here.

LOOKING: **Al Altman**, who formerly represented **Barry Manilow's** Kamikaze Music, is looking for new accounts. He can be reached at (212) 586-0294... **Del Roy**, until recently ATV Music Group's director of national promotion and press relations, is looking for a new situation. He can be reached at (213) 848-1895 or 848-1403...

NAMED: **Cathy Schleussner** to general professional manager at Filmways Music (ASCAP) and Musicways (BMI)... **Morty Wax** to do PR for **Buddy Rich & Orchestra**... **Bill Barberis** to professional manager at **Don Costa Productions**... SIGNED: **Phillip Jarrell** (co-writer of Jobete. His first album is out on Prodigal Records... **Nickey Barclay** (**Fanny, Mad Dogs and Englishmen**) to Vogue Music... **The Addrissi Brothers** have renewed with Filmways.

TEEEVEE: **Jay Morgenstern** at ABC Music reports that the division will be publishing the scores to three upcoming "Movie of the Week" films. "Curse of the Black Widow" was written by **Robert Corbert**, "Telethon" will be scored by **Peter Matz**, and **Tommy Leonetti** is set to score "The Winged Colt"... **Charles Fox** and **Paul Williams** have done the theme for the ABC-TV series "The Love Boat."

COVERS: **Eric Carmen** (C.A.M.) set to write a song for the next **Frank Sinatra** album... **Cissy Houston** (Private Stock) will release **Vanda & Young's** "Things To Do" as her next single with some subtle lyric changes.

Callas in Memoriam (Continued from page 159)

Callas' soprano was not the world's greatest but it was a good one, and it extended over almost three octaves. For those who claim that it was three voices or two voices one can say that the pieces often united when she was singing well, and that for the sake of what she was doing with her voice, her sectional sounds were unimportant. The color was dark; it was a large instrument and always colored with the sounds of melancholy.

On purely vocal grounds the middle was the most beautiful to hear and the chest voice very expressive. The top could be wonderful but as the years went on the metal in the top turned to wiriness and the wobble increased. For some reason from the very beginning Callas had trouble with the high C though she could hit the higher D and E-flat easily. But the important factor to Callas was that she sing all the notes as written. No matter how difficult they were for her or no matter what they sounded like, if the composer wrote them, she sang them — expressively. And she did so with absolutely clear diction. Miss Callas indeed carried out the concept of composers from Monteverdi to Wagner that the word was all. Every tune is composed to words, and her capacity to shade meanings, to add one nuance to another, made the text of each opera glow.

Gerald Fitzgerald, whose co-authored *Callas* is the best book yet published on the artist, summed up the soprano's effect shortly after her death when he said, "Many great artists do their job very well and maybe cast an occasional pebble into the pool of music history. Maria threw a boulder into it and the waves are still washing over us all."

She recorded 24 operas for Angel Records, of which at least 20 can be found listed in the Schwann Catalogue at this time. First on any list of Callas records is the recording of *Tosca*, with Tito Gobbi as Scarpia, Giuseppe di Stefano as Cavaradossi, conducted by Victor de Sabata. Everything works to make this still the best *Tosca* on records. Callas' voice is in perfect control, with every high C in fine form, her line is spacious and she defined in this recording what *Tosca's* words are all about. Everybody else is fine, with Gobbi the greatest Scarpia at the height of his career, and De Sabata a genius in the pit.

A record of a different sort but of great quality was her first *Lucia di Lammermoor*, issued like *Tosca* at the dawn of Angel Records, and

now available only on Seraphim. This finds Callas again partnered by Di Stefano and Gobbi, but conducted by "her" maestro, Tullio Serafin. The recording shows the soprano in radiant voice with all the high notes securely placed, scales perfectly articulated and a wealth of tonal color, shadings upon shadings to convey the madness of Lucia. It must be remembered that before this recording Lucia was thought of as a flighty coloratura, without a drop of seriousness, a creature who warbled about like a bird and who was interesting only as a study in technique.

The early *Puritani* set, still listed on Angel and also monaural, presents the soprano in something less than perfect voice on some of the high notes, but the general sound is excellent, and her Elvira is fascinating for its weight and melancholy. In this one can find Callas' way with the Bellini line—surely her amazing legato has never been better defined—and her accuracy with scale passages. This is a great recording for her, though Di Stefano is no real Arturo of the stature of, say, Luciano Pavarotti.

The recording of Verdi's *La Forza del Destino* and his *Aida* are both flawed in one aspect or another, but both offer rewarding moments. In *Forza* the Monastery Scene is nothing short of miraculous. If anyone ever wants to find out how Callas could freeze a phrase of recitative in one's brain for all time hear her reading of "Son giunta," the first words of this scene. In those two words the soprano expresses that Leonora is frightened that her brother may kill her, that she is still guilty over her father's death and that she believes that the convent to which she has come will offer her peace. The rest of the Monas-

tery Scene, though handicapped by Nicola Rossi-Lemeni's being too clumsy and rough for Guardiano, is equally good. She conveys hope and pathos and her singing is firm and true with the whole line very even. It is so often the case that Verdi sopranos put their attention on the middle and high register; Callas gave all three equal effort.

The *Aida* is a very different affair. In it the soprano has her problems in the first scene and in the Triumphant Scene, but the Third Act is more than worth the price of the whole album. Her "O Patria mia" is a frightened prayer even with an unruly high C, while the duet with Tito Gobbi as Amonasro is one of the classics of records. Her delight in seeing her father turns to horror, then loathing as he commands her to betray Radames. Finally, terrified and humbled, she expresses despair over the cost of her country to her honor.

Of the aria records the Art of Maria Callas, Volumes 2 and 3 ("Puccini Heroines" and "Lyric Coloratura," respectively), introduce the listener to the soprano's voice at its peak. The repertory is right and the sound is magnificent. Either or both should be on every record shelf. What should be avoided are many of the later records. They show all the decline of the voice to a disastrous degree: the top has a huge wobble, the sound is often harsh and though the style and intensity is present, the sound is often downright painful.

No survey of Callas can omit her *Norma*, and again it was the first recording, now on Seraphim, that was best, even though the tenor is execrable. But Callas and Serafin together with Ebe Stignani's Adalgisa make for great theater and excitement. In *Norma*

Callas found a role in which she could express hate, love, passion, maternal feeling, rage, joy and almost any other emotion one can name. Just to listen to her denunciation of Pollione in Act II, her decision not to kill her children in Act IV, the duet with Pollione in the final act, or the miraculous final ensemble is to discover how much richer she made the world of opera.

Many other recordings could be cited, and some of her best can be bought as pirated records in big record stores in large cities across the United States. Everyone indeed may have other Angel performances that he or she likes best, but these mentioned are great recordings that can be sold with great pride to any customer who wants to hear the voice of the most memorable opera singer of our time.

FCC Job

(Continued from page 6)

The FCC job, two FCC vacancies were available, the full seven-year term formally held by FCC Chairman Richard Wiley and Hooks' foreshortened term. The full seven-year term, however, was given to Charles D. Ferris, an aide to House Speaker Tip O'Neill, whom President Carter appointed last week as the new chairman. Though he would not comment on it last week, Brown asked to have his name removed from consideration upon learning he would be offered the shorter term.

Brown changed his mind last Friday (16), reportedly when he was promised that he would be re-nominated to a full term when the present one expires sometime in 1979.

The White House has not formally announced his nomination yet.

CBS Names Condak Masterworks Art. Dir.

■ NEW YORK—Henrietta Condak has been appointed art director, Masterworks, according to an announcement made by John Berg, vice president, packaging art and design, CBS Records.

In her new position, Ms. Condak will be responsible for the preparation of finished art for all packaging components for CBS Masterworks. Her responsibilities will embrace all domestic releases and a large number of international releases.

Henrietta Condak has won numerous awards for her cover designs from The New York Art Directors Club, The Society of Illustrators, The American Institute of Graphic Arts, and Graphic Press.

Heart/Mushroom Developments

(Continued from page 27)

tantial likelihood that it will prevail on the merits of its claims to the ownership of and right to exploit and use the Magazine tapes"; the conclusions also state that the label "has shown a substantial likelihood that it will prevail on the merits of the claim that the defendants (Heart) are not entitled, under the terms of the recording agreements, to record any tunes contained on the Magazine album or the Dreamboat Annie album." In short, "there is no longer any reason to restrain Mushroom from the use of the Magazine tapes."

Other conclusions issued by Voorhees regarding the so-called "Aquarius" tapes — recordings

made at the Aquarius Tavern in Seattle in 1975—state that "plaintiffs (Heart, in this instance) have established that they are likely to prevail at trial on the issue as to whether the Aquarius tapes were recorded only for promotional purposes or were recorded for later release in record form," while on the other hand, "with respect to the Magazine tapes and the song 'Without You,' plaintiffs have not established that they are likely to prevail at trial." The upshot of these conclusions has been the continuing restraint against Mushroom from marketing the "Aquarius" material.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO — TRAFFIC REPORT DEPT.: You just about need a helicopter to keep track of changes in radio here these days. First, CHUM-FM MD **Benjy Karch** has switched over to the station's sales department after many years in the music end. He's being replaced by **Nancy Krant**, who held a similar position at CHUM-AM, the sister station. Meanwhile, on-air men **Dave Tollington** and **Steve Herring** have both left CHUM-FM, the former to become press officer for WEA, the latter to travel through Europe 'til the cash runs out. Have fun, Steve, but don't accept currency in foreign countries. In Montreal, CHOM-FM's PD **Peggy Colston**, MD **Michael Therriault** and evening on-air man **Serge Plaisance** all resigned, apparently in protest to format changes at the station. The following day, **Donald Tarlton**, well-known Montreal concert promoter who consistently worked with CHOM-FM to present his concerts, announced that AM station CKGM would present an up-coming **Rod Stewart** show, leading to much speculation. Said one Montreal record company rep, "We expect that CHOM-FM will become softer in content, playing much more **Fleetwood Mac**, **Steve Miller** and **Boz Scaggs** where they previously programmed **The Vibrators**, **Metro** and numerous other 'new wave' acts. No one seems too happy about the situation because we all fear it's going to become impossible to get any significant airplay for new artists." New PD is **Terry Nutt**.

BATTLE OF THE BIG BANDS: Four Toronto clubs all appear to be vying for the same title . . . the showcase club in Toronto. The Colonial and The El Mocambo are the two best known clubs and both have been booking big-name acts on a consistent basis. The Colonial is going for the blues and jazz crowd while The El Mocambo, which

(Continued on page 165)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The big news from Japan this summer was the revival of rock & roll rhythm and blues. Clothing from the fifties is the latest Tokyo fad and, along with this trend in fashion, the music of the fifties and early sixties has gained widespread popularity with the Japanese youth . . . The disco boom that Japan had been experiencing finally reached its peak last year, and as the popularity of discos continues to wane, many clubs have switched to a rock and roll format. In expectation of a big rock and roll boom, practically every major Japanese label has reissued a series of hits from the fifties and early sixties. It must be noted, however, that in Japan the songs are more popular than the artists. With few exceptions, most notably **Elvis Presley** and **Paul Anka**, the average fan is much less familiar with the artists than with the rock and roll hits, many of which have been covered by Japanese singers.

CBS-Sony released a set of 10 albums by **Paul Anka**, **Dion**, **Roy Orbison**, **Bobby Vinton** and **Little Richard** as well as two double-albums of various artists. In addition, a Japanese-produced soundtrack to a non-existent movie, entitled "Rock and Roll Rendezvous," will be released at the end of September. . . Toshiba-EMI's reissues include a series of 12 early **Beach Boys** lps, single albums of **Wanda Jackson** and **Gene Vincent**, and two 20-song lps containing hits by various artists . . . Nippon Columbia's reissues include a series of eight albums called "The New York Vocal Group Collection," including lps by **Frankie Lyman and the Teenagers**, the **Flamingos**, **Little Anthony and the Imperials**, the **Crows** and the **Chantels**, among others. Other releases from Nippon Columbia include two four-album series featuring various artists, entitled "The Best of Dot" and "The Best of Paramount," respectively.

RVC Records has enjoyed great success with their revival campaign, centering on **Paul Anka**, **Neil Sedaka** and **Elvis Presley**. Anka's appear-

(Continued on page 165)

ENGLAND

By RON McCREIGHT

■ LONDON—**Elton John** is to play a single concert at the Empire Pool, Wembley on November 3rd, marking his return to the stage with the support of a band (his concerts at the Rainbow earlier this year were a solo effort). **China**, who will also play a set in their own right. The group is comprised of **Davey Johnstone**, **James Newton-Howard**, **Dennis Conway**, **Jo Partridge** and **Cooker Lopresti**. Following their much deserved, long awaited hit with "Tulane," the **Steve Gibbons Band** has undertaken a major British tour commencing September 22nd, including a date at the Roundhouse on October 23rd. **Wishbone Ash** also plays at Wembley on October 31st, their last date in the country before embarking on an 18 month world tour. **Eric Clapton** is also off to far away places beginning a series of Japanese concerts on September 26th, and **Jess Roden** will be featured on **Stomu Yamashta's** Stateside tour from September 21st. Both Yamashta's "Go Too" and Roden's "The Player Not The Game" albums are to be issued by Island to coincide. **Paul Nicholas** is Statesbound to complete his part in the "Sgt. Pepper" movie, playing opposite **Peter Frampton**. **Supertramp** has added six dates to their forthcoming U.K. tour, their first for a year and a half; **Budgie's** next A&M album, currently being recorded in Toronto, will be issued to coincide with their "Five Live Kursaals" (CBS) album on the road from September 30th.

More sales conferences news: Anchor Records' meeting in Bournemouth marked the company's third birthday, celebrated with a No. 1 record by **The Floaters**. MD **Ian Ralfini** was presented with a silver disc for the single as well as platinum awards for albums by **Steely Dan** and **Don Williams**, together with gold for **Rufus** and **Four Tops** product. New releases from **The Adverts**, **Cado Belle**, **Marilyn McCoo/Billy Davis**, **Don Williams**, **Stretch**, **Keith Jarrett** and **Steely Dan** were introduced by **Alan Wade** (marketing manager), **Alan Holsten** (a&r manager) and **Ken Evans** (public relations) before associate label Chiswick made its presentations, represented by joint MDs **Ted Carrol** and **Trevor Churchill**. EMI unleashed a wealth of new releases upon its salesmen, commencing with **Olivia Newton-John's** follow-up to "Sam," "Making A Good Thing Better," and then promising a new **Wings** single before Christmas, although the new album will not be available

(Continued on page 165)

ITALY

By ALDO PAGANI

■ Many of the major record companies here scheduled their annual conventions for this month. EMI held its convention at the Excelsior Hotel, Venice, Sept. 20-22 and Durium's meeting is scheduled for the end of this month in Milan. Ricordi held its annual convention Aug. 29-31 at the Leonardo de Vinci Hotel, Milan.

The 11th annual SIM—High Fidelity 1977 opened in Milan Sept. 8. Approximately 700 brands of musical instruments, stereo and radio equipment, video-tape systems and recording equipment from around the world were on display. "Sorrisi E Canzoni," Italy's biggest music magazine, sponsored a luncheon to celebrate the 100th anniversary of recorded sound. Record company executives, writers and radio/TV program directors attended.

Chrysalis Records has signed a distribution deal with Phonogram here, effective July 1. The label was previously distributed by Ricordi.

CBS Italy has opened new offices at Via Boccaccio 2, Milan. Dig-It, the record company that distributes ABBA in Italy, was recently awarded a gold record for sales by the group of more than 1.5 million.

The top 10 singles in Italy are: "Ti Amo" by **Umberto Tozzi** (CGD); "A Canzuncella" by **Alunni del Sole** (PA); "I Feel Love" by **Donna Summer** (Durium); "Bimba" by **Sadro Giacobbe** (CBS); "L'Angelo Azzurro" by **Umberto Balsamo** (Polydor); "Domani" by **Guardiano del Faro** (Cetra); "Ragazzina" by **Luca D'Ammonio** (Disco PIU'); "Zodiacs" by **Roberta Kelly** (Durium); "Risveglio" by **Pooh** (CBS), and "Amarsi un Po'" by **Lucio Battisti** (Numero 1).

Canada (Continued from page 164)

previously presented mostly blues and jazz, is bringing in acts like **Cheap Trick**, **The Ramones**, **Small Faces** and **The Dictators**. Meanwhile, The Horseshoe Tavern, long a country-style venue, is undergoing a facelift and will present "any act that works well" according to the management.

BITS'N'PIECES: Attic's talkative twosome **Tom & Al** are wearing big smiles since their **Patsy Gallant** (leased to EMI in the UK) has scored a major British chart success with her first single there. The duo reports that sales are racking up at the rate of 11,000 copies per day, which, as we recall, is what's known in the biz as a 'hit'. Unfortunately Attic has also dropped **Stanley Frank**, one of the label's rare rock acts. By the time you read this, **Murray McLauchlan** will have appeared in New York for the first time, at the lovely Bottom Line with his band, **The Silver Tractors**. The date is the result of massive radio support for Murray's "Hard Rock Town" album which is receiving play on over 120 U.S. stations. Quality's **Greg Slight** has been upped to national promotion manager. CKOC's **John Novack** joining CHUM-FM as late night man. **Christopher Ward Band** inked by Music Shoppe for exclusive booking representation. GRT's Montreal salesman **Scott McDougall** has joined A&M in a similar capacity. GRT recently previewed the new **Klaatu** album, "Hope," on board a ship cruising around Lake Ontario. The event went well even if those in attendance were a captive audience for over four hours.

Japan (Continued from page 164)

ance in a recent Nikka Whiskey TV commercial and the use of "Diana" as background music for another commercial, coupled with his guest appearance at the Tokyo Music Festival this June, have earned him a revitalized popularity. . . . As in other countries throughout the world, the tragic news of Elvis Presley's untimely death was a great shock to people both in and outside of the music industry. There are currently 50 different Elvis albums and eight singles being marketed in Japan and on the day that the news of Elvis' passing reached Japan, 70,000 copies—the entire stock of Presley recordings in Japanese record shops—sold out immediately. RVC reports that over 240,000 copies of Elvis albums have been sold since his death. Currently, three Presley lps are riding high on the Original Confidence charts: "Special 24" (a 24-song double album of Elvis hits) occupies the number 27 position, followed by the "Rock and Roll Album" at #28 and "Blue Hawaii" at #59. In the week after Elvis' death, many TV stations cancelled their regularly scheduled evening movies and broadcast a variety of Presley films instead.

England (Continued from page 164)

until the new year. **Queen** is back with a new package soon and brand new signings, all bordering on the new wave, making their debut during the next three months are **Advertising**, **Shirts**, **Wire** and **Tom Robinson**.

Outstanding single of the week is **Mike Batt's** dynamic version of "Don't Let Me Be Misunderstood," taken from his "Schizophrenia" album (CBS). Other potential hits are by **Wishbone Ash** ("Front Page News"—MCA), **Slaughter & the Dogs** ("Where Have All The Boot Boys Gone"—Decca), **Crane** ("Oh Dancer"—Capitol), **The Stranglers** ("No More Heroes"—UA), and the **Little River Band** ("Happy Anniversary"—EMI). Don't miss albums by **Lol Creme & Kevin Godley** ("Consequences"—Mercury), **Dr. Feelgood** ("Be Seeing You"—UA), **The Motors** ("1"—Virgin) and **David Essex** ("Gold & Ivory"—CBS), which shipped silver.

JAPAN'S TOP 10

Singles

- 1. WANTED**
PINK LADY—Victor
- 2. KIKYO**
HIROMI GO—CBS/Sony
- 3. NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
- 4. AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
- 5. COSMOS KAIDOH**
KARYUDO—Warner/Pioneer
- 6. NAGISA NO SINDBAD**
PINK LADY—Victor
- 7. SHISHUKI**
HIROMI IWASAKI—Victor
- 8. ENRYOSURUNAYO**
KENTAROH SHIMIZU—CBS/Sony
- 9. KUGATSU NO AME**
HIROMI OHTA—CBS/Sony
- 10. MOH MODORENAI**
JUNKO SAKURADA—Victor

Albums

- 1. UCHU SENKAN YAMATO**
ISAO SASAKI—Columbia
- 2. KAZAMIDORI**
MASASHI SADA—Warner Pioneer
- 3. THE DIARY**
HI-FI SET—Toshiba/EMI
- 4. CANDY LABEL**
CANDIES—CBS/Sony
- 5. JANIS IAN**
JANIS IAN—CBS/Sony
- 6. SUMMER FIRE '77**
PINK LADY—Victor
- 7. GOLDEN FLIGHT**
MOMOE YAMAGUCHI—CBS/Sony
- 8. USUAKARI**
AKIRA INABA—Discmate
- 9. MAKING A GOOD THING BETTER**
OLIVIA NEWTON-JOHN—Toshiba/EMI
- 10. YUTAKA MIZUTANI**
YUTAKA MIZUTANI—For Life

ENGLAND'S TOP 25

Singles

- 1. WAY DOWN** ELVIS PRESLEY/RCA
- 2. MAGIC FLY SPACE**/Pye
- 3. SILVER LADY** DAVID SOUL/Private Stock
- 4. OXYGENE** JEAN MICHEL JARRE/Polydor
- 5. DEEP DOWN INSIDE** DONNA SUMMER/Casablanca
- 6. TELEPHONE MAN** MERI WILSON/Pye
- 7. NOBODY DOES IT BETTER** CARLY SIMON/Elektra
- 8. BEST OF MY LOVE** EMOTIONS/CBS
- 9. DO ANYTHING YOU WANNA DO** RODS/Island
- 10. THAT'S WHAT FRIENDS ARE FOR** DENIECE WILLIAMS/CBS
- 11. LOOKING AFTER NUMBER ONE** BOOMTOWN RATS/Ensign
- 12. NIGHTS ON BROADWAY** CANDI STATON/Warner Bros.
- 13. WONDROUS STORIES** YES/Atlantic
- 14. BLACK IS BLACK** LA BELLE EPOQUE/Harvest
- 15. FLOAT ON** FLOATERS/ABC
- 16. FROM NEW YORK TO LA** PATSY GALLANT/EMI
- 17. DANCIN' IN THE MOONLIGHT** THIN LIZZY/Vertigo
- 18. GARY GILMOUR'S EYES** ADVERTS/Anchor
- 19. ANGELO** BROTHERHOOD OF MAN/Pye
- 20. I CAN'T GET YOU OUT OF MY MIND** YVONNE ELLIMAN/RSO
- 21. SUNSHINE AFTER THE RAIN** ELKIE BROOKS/A&M
- 22. BLACK BETTY** RAM JAM/Epic
- 23. THINK I'M GONNA FALL IN LOVE WITH YOU** DOOLEYS/GTO
- 24. DREAMER** JACKSONS/Epic
- 25. SPANISH STROLL** MINK DEVILLE/Capitol

Albums

- 1. 20 GOLDEN GREATS** DIANA ROSS AND THE SUPREMES/Motown
- 2. OXYGENE** JEAN MICHEL JARRE/Polydor
- 3. ELVIS PRESLEY'S 40 GREATEST HITS**/Arcade
- 4. MOODY BLUE** ELVIS PRESLEY/RCA
- 5. 20 ALL TIME GREATS** CONNIE FRANCIS/Polydor
- 6. A STAR IS BORN**/CBS
- 7. RUMOURS** FLEETWOOD MAC/Warner Bros.
- 8. STRANGLERS**/UA
- 9. ARRIVAL** ABBA/Epic
- 10. I REMEMBER YESTERDAY** DONNA SUMMER/GTO
- 11. GOING FOR THE ONE** YES/Atlantic
- 12. WELCOME TO MY WORLD** ELVIS PRESLEY/RCA
- 13. THE JOHNNY MATHIS COLLECTION**/CBS
- 14. EXODUS** BOB MARLEY & THE WAILERS/Island
- 15. HOTEL CALIFORNIA** EAGLES/Asylum
- 16. ELVIS PRESLEY SUN COLLECTION**/Starcall
- 17. FLOATERS**/ABC
- 18. MY AIM IS TRUE** ELVIS COSTELLO/Stiff
- 19. BEST OF ROD STEWART**/Mercury
- 20. RAIN DANCES** CAMEL/Decca
- 21. NEW WAVE** VARIOUS ARTISTS/Vertigo
- 22. MAGIC FLY SPACE**/Pye
- 23. G I BLUES** ELVIS PRESLEY/RCA
- 24. ELVIS IN DEMAND**/RCA
- 25. LIVIN' ON THE FAULT LINE** DOOBIE BROTHERS/Warner Bros.

Lynott Celebration



Phil Lynott, bass player and lead vocalist of Thin Lizzy, recently celebrated his birthday in grand style: he and Thin Lizzy headlined the Dublin Rock Festival in late August. The show also included Graham Parker and the Rumour as well as the Boomtown Rats. Pausing during the party before the concert are, from left: Graham Parker, Lynott, and Johnny Fingers, Bob Geldof, and Simon Crowe of the Boomtown Rats. The Rats, who are from Dublin, received a tumultuous reception at the airport when they arrived for the show.

Halsey Inks Riverrock

■ NASHVILLE—The Jim Halsey Company has announced the signing of a new bluegrass/country swing band, Riverrock, to their client roster. The five-piece group headquarters in Kansas City, Mo.

Casablanca/Polygram

(Continued from page 3)

self to be the brightest new star on the horizon. Its success in records, motion pictures and music publishing, as well as its entry into television and book publishing, has taken the industry by storm. The joining of our existing forces will place the combination of our companies amongst the most powerful and important in leisure-time entertainment."

Remains Autonomous

According to Bogart, "There are no changes within the Casablanca organization that mean anything. There's been some shifting around of people, but Casablanca itself will remain totally autonomous; there are no Phonodisc or Polygram people working out of our offices. We are the majority interest in the company, and what they've essentially done is buy and strengthen their distribution."

Although he did not specify which distributors would continue to carry Casablanca titles through the remainder of this year, Bogart explained the dual distribution plan would include "most of" the distributors that had handled CRF releases prior to the Polygram pact. "What we did was just try and make it as nice a phaseout as possible, under the circumstances," he noted.

NARAS Institute Names Huey Pres.

■ ATLANTA—An Atlanta minister is the new president of the NARAS Institute, the educational arm of the National Academy of Recording Arts and Sciences (NARAS).

Rev. Bill Huie

The Rev. Bill Huie, director of the office of media communications for the Presbyterian Church in the United States, will serve a two year term as institute president.

The institute is involved in developing and accrediting commercial music degree programs in colleges and universities and conducting seminars for recording industry personnel.

Arrow at The Line



Columbia artist Pierce Arrow arrived in style for their recent appearance at N.Y.'s Bottom Line. Group members Steve Tubin, Bobby Chouinard, Robin Batteau, David Buskin and Werner Fritzsching are shown seated in a 1931 vintage Pierce Arrow, surrounded by Columbia Records execs and friends including, on running board: Bruce Lundvall, president of CBS Records Division; David Passick of Monarch Entertainment; Frank Stedler, group road manager, and Joe Mansfield of CBS. Shown standing are: Don Dempsey, Ed Hynes and Jack Craigo, all CBS; group member Doug Lubahn; Hank Medress, co-producer of the group's album; John Sher of Monarch Entertainment; and Dick Wingate, Mike Pillot and Gil Colquitt, all of Columbia.

CLUB REVIEW

Twilley: Young and Fresh

■ LOS ANGELES—At a time when boundlessly hirsute types seem to be setting the hairstyling trends for American rock bands, it was interesting to see that only one member of Dwight Twilley's and Andy Pratt's respective quintets sported so much as a moustache at their recent Roxy appearance. And while the question of facial hair, or lack of it, was hardly a vital concern during either band's performance, their relative clean-shavenness was in fact an accurate reflection of their music, especially Twilley's: young and fresh (if not exactly innovative), lean and mostly unencumbered by visual or aural excesses, and obviously influenced by the equally clean-shaven stances of English groups of the mid-'60s, with '50s rockabilly thrown in for good measure.

The Dwight Twilley Band (Arista) is emerging as one of the darlings of the critical set, and it's not hard to see why. Their songs, as typified by the title cut from the new "Twilley Don't Mind" album and last year's "I'm On Fire" hit, are short, energetic and attractively reliant on a basic mixture of the aforementioned styles. And while the echo-laden vocals of Twilley and drummer Phil Seymour were largely unintelligible, it hardly mattered, for the success of their music doesn't depend on such subtleties as lyrics. And Twilley looks like a rock star. Pencil-thin, his alternately stiff and liquid movements punctuated by occasional hip thrusts and modified strutting, his slightly sneering stage attitude brings the early Elvis to mind; like Presley's, Twilley's guitar is often just a prop, an essential part of the ambience. His future—and that of

his band—is a bright one.

Opener Andy Pratt (Nemperor) has written a few fine songs, and one great one ("Avenging Annie"). But while Pratt's west coast debut was occasionally compelling, his over-long (a good ½ hour longer than the headliners') and over-loud set was marred by a spate of totally obtrusive solos by his guitarist and Pratt's frequent resorting to an unappealing, high-pitched vocal squeak. A bit of control, both instrumental and vocal, would make his live presentation a good deal more listenable.

Samuel Graham

ABC Distribution

(Continued from page 3)

on the move, or on its impact on their current branches, but an official statement from Diener indicated that ABC's future plans could combine both branch and independent distributors.

Maximizing Sales

"In recent months we have been taking a close look at the best way to maximize our sales effectiveness based upon the current market situation, our artist roster, our recent successes and those of other labels," Diener said in the release. "Very positively, we feel the time is right for us to utilize a network which will include both a team of top aggressive independent distributors, coupled with our own branches in certain parts of the United States, namely the New York and Los Angeles branches."

RIAA Group

(Continued from page 3)

group members are Joe Smith, president of Elektra-Asylum Records, who will serve as chairman; Phil Walden, president of Capricorn Records; Jerry Moss, president of A&M Records; Artie Mogul, president of United Artists Records; Bruce Lundvall, president of CBS Records; Clive Davis, president of Arista Records; and Stanley Gortikov, RIAA president.

Liaison Group

The White House Representatives on the liaison group will be Steve Selig, an aide to Presidential advisor and director of the public liaison office Margaret Costanza; Barry Jagoda, Carter's media advisor; and Bob Malson, a staff member of the Domestic Council.

The White House-record industry liaison group will deal with future problems and projects involving both groups, though nothing specific about the new committee's mission could be learned last week.

Warner/Curb Signs T.G. Sheppard



T.G. Sheppard is pictured signing an exclusive long-term recording contract with Warner/Curb, while Andy Wickham, Warner Bros. director of country music, relays the message to the west coast Warner/Curb office. Witnessing the signing of the contract are, from left: Mike Sirls (WB promotion), Stan Byrd (national promotion & sales director for WB), Elroy Kahanek (VP & director of promotion, Jack D. Johnson Talent, Inc.), Jack D. Johnson (T.G.'s personal manager) and Norro Wilson (a&r director of Warner Bros. country).

Haynes Bows Firm

■ NASHVILLE — Walter Haynes has announced the formation of Walter Haynes Productions.

Haynes will be involved in production of artists already established with major labels, as well as with new artists, songwriters, publishers and other phases of the Nashville music industry.

Haynes can be reached at: Walter Haynes Productions, 816 19th Avenue South, Nashville, Tennessee 37202; phone: (615) 327-3555.

E/A Names Rhees Artist Dev. Dir.

■ NASHVILLE — Mike Suttle, marketing director for Elektra/Asylum country, has announced the appointment of Jan Rhees to the newly created position of director of artist development for E/A country division.

Miss Rhees will be in charge of working closely with the artists and their managers and agents to further develop the artists' careers.

First Halsey International Festival Showcases Top Name Country Talent

■ TULSA—The First Annual International Country Music Festival was held September 9-11 in Tulsa, Oklahoma. The event was formerly the Jim Halsey Ranch Party, but it has grown to such proportions during the last several years that the concept of an international festival came into being.

The festival represents the creativeness and farsightedness of Jim Halsey, one of the most innovative individuals in the country music industry today.

Over 39 country music recording stars performed in the Saturday and Sunday shows, with each show running over five hours in length. Over 100 media representatives came from all over the

world to attend, with Europe, Mexico, Canada, Japan and the United States all represented. Also in attendance were over 365 major talent buyers.

During the festival a television special for the Buick dealers in America was taped before the beautiful setting of the Philbrook Art Museum gardens. The special, hosted by Roy Clark, featured Vikki Carr, Freddy Fender, Mel Tillis, Hank Thompson, Donna Fargo, Buck Trent and Jimmy Henley. Guests from London and the Soviet Union as well as a corps of United States press attended the event.

Performers at the Saturday show were the Marine Drum and Bugle Corp, Riverrock, Jana Jae, Tweet, Mary Taylor, Rebecca Fisher, Gary Muledeer, Alvin Crow & The Pleasant Valley Boys, Linda Hart, The Oak Ridge Boys, Norton Buffalo Stampede, Hank Thompson & The Brazos Valley Boys, Randy Gurley and Company, Buck Trent, George Lindsey, Donna Fargo, Freddy Fender & Cripple Creek and an international package that featured Raymond Froggatt, Lynch & Lawson, Tommy Ambrose, Colleen Peterson and Bryan Chalker.

The Sunday night show featured...
(Continued on Page 169)

NASHVILLE REPORT

By RED O'DONNELL



■ Hot Talk: A Monday-through-Friday live country music TV show originating (via syndication) at the Grand Ole Opry House! It's in the works. Veteran T. **Tommy Cutrer** has been signed as emcee of the talk-variety hourcast. (Transmitted in the 5-6 a.m. (DST) period.) "My partners and I have lined up more than 150 stations," says **Lester Vanadore**, one of the project's prime movers. "We also have contracts with name brand sponsors," he adds. Working title is "Nashville USA,"

and tentative starting date is Monday, Oct. 31. Stay tuned.

Mel Tillis to appear on a "Laugh-In" special and "The Beatles Forever" tribute special; both on NBC-TV . . . **Cal Smith's** 20th wedding anniversary gift to wife **Darlene**: A trip to Las Vegas . . . **Whispering Bill Anderson's** contract as co-host of "The Better Sex" daytime game show (ABC) renewed through fall season.

Loretta Lynn ranked fourth among female entertainers in "TV-Q's" annual national survey. Rankings are determined on "likeability" and only **Olivia Newton-John**, **Barbra Streisand** and **Marie Osmond** finished ahead of the Coal Miner's Daughter. Poll covered all areas of entertainment . . . Pinnacle recording artist **Susan St. Marie** chosen honorary princess of Oklahoma's Great Choctaw Nation. Susan received honor after performing at benefit in McAlester, which is Choctaw country. (She may be the only blonde Indian on the reservation?)

Didja know that **Bobby Heller**, co-manager of the **Dr. Hook** group, now based in Nashville, is son of New York Supreme Court Justice & Mrs. **Louis B. Heller**? They were in Nashville recently for visit with Bobby H. (And that isn't all! Hook record producer **Ron Haffkine**)
(Continued on page 169)

Epic Inks Bruce



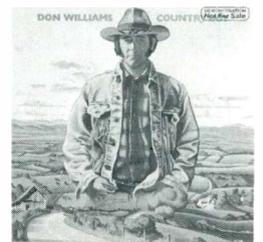
Singer/songwriter Ed Bruce is seen officially joining the Epic roster as Rick Blackburn, vice president, marketing, CBS Records, Nashville; Roy Wunsch, national director, Epic promotion, Nashville; and Buddy Killen, president, Tree International, look on. Bruce's latest single release is entitled "When I Die (Just Let Me Go To Texas)".

COUNTRY PICKS OF THE WEEK

SINGLE **TAMMY WYNETTE**, "ONE OF A KIND" (B. Sherrill/S. Davis; Algee, BMI). Tammy's intro, which is accompanied by only a piano, affords listeners the opportunity to hear the vocal quality that has put her on top. This emotive ballad is sure to keep her there. Truly a one-of-a-kind record that's headed for No. 1. Epic 8 50450.

SLEEPER **ARLEEN HARDEN**, "A PLACE WHERE LOVE HAS BEEN" (M. McDaniel/D. Linde; Music City, ASCAP/Combine, BMI). Thoughtful lyrics and a memorable melody make this much more than just a song about a house abandoned by lovers. A haunting performance by Harden heightens the effectiveness. It should hit. Elektra 45434.

ALBUM **DON WILLIAMS**, "COUNTRY BOY." With the title cut soaring up The Country Singles Chart (bulleted No. 12) and ABC putting a pop push on it, Williams should see his already huge following continue to swell as a result of this potent collection. The charm is enhanced by the support of Nashville's very best session players. ABC/Dot 2088.



Pinnacle Debuts Roster



It was a mass signing when Pinnacle Records officials recently announced the formation of their record company and their roster of talent. Bill Blackwell, president, and Tommy Overstreet, director of a&r, and Gene Kennedy, president of World International Group, (WIG), the firm promoting and distributing the record, witnessed the signing. Artists seated (from left) are Brian Shaw, Wayne Mooneyhand, Darrell Dodson, Ermil Flatford and Susan St. Marie. Standing are Blackwell, Overstreet and Kennedy.

DJ Hall of Fame Nominees Announced

■ NASHVILLE — The Country Music Disc Jockey Hall of Fame foundation, which was chartered by the State of Tennessee for the purpose of honoring the life and accomplishments of persons who have gained fame in the world of country music radio and television, has selected the 1977 nominee for this award.

The nominees were selected by blind vote of the board of directors, consisting of Don Pierce, founder of Starday Records; Joe Allison, radio personality, record producer and member of the Hall of Fame; Mel Foree, country record promotion man for Acuff-Rose; Tommy Hill, vice president of a&r for Gusto Records; Shelby Singleton, president of the Singleton Organization; Curley Rhodes, Cedarwood Publishing Company; Bob Jennings, Acuff-Rose; and Pee Wee King, Country Music Hall of Fame award winner.

Chuck Chellman, president of The Chuck Chellman Company and permanent trustee of the foundation, has announced the following three nominees for the living radio personality category:

Biff Collie, who began his career at KMAC in San Antonio in 1943 and was on the air as a full-time country air personality until 1969. He also worked at KBKI, Alice Texas; KSIX, Corpus

Christi; KNUZ, Houston; KLAC and KFOX in Los Angeles.

Hugh Cherry, whose long list of radio accomplishments dates back to 1948 when he was a country disc jockey at WKDA in Nashville, Tenn. Other stations across the nation where he was aired include WMPS, Memphis; WMAK, Nashville; WLW-TV, Cincinnati; KFOX, Long Beach, Calif.; KGBS, Los Angeles; KLAC, Los Angeles; and KNEW, Oakland.

Cliffie Stone has for 25 years been a name well known in the country radio markets. He began his career in 1935 at KMTR in Beverly Hills, Calif. and later worked at KMPC, Hollywood; KEHE, Los Angeles; KXLA, Pasadena; KNX, Hollywood; KFI, Los Angeles, KFVD, Los Angeles; KRKD, Los Angeles; KFOX, Long Beach; and KLAC, Los Angeles.

Posthumous Nominees

The three nominees for the Country Music Disc Jockey Hall of Fame Award given posthumously are: Lowell Blanchard, Pappy Hal Horton and Texas Bill Strength.

Teifer Joins ATV

■ LOS ANGELES—Gerald Teifer has joined ATV Music Group as general manager of the Nashville office. He will oversee the expanded Nashville operation, working closely with Cliffie Stone, head of ATV's country division, and will report directly to Sam Trust, ATV president.

Teifer, who started his music business career in Nashville, was vice president and general manager of April/Blackwood, president and founder of Sunbury/Dunbar, president of Metromedia Music and, most recently, vice president and general manager of ABC/Dunhill and American Broadcasting Music Companies.

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COUNTRY HOTLINE

By MARIE RATLIFF

■ Merle Haggard has the second hit tribute to Elvis Presley! Following on the heels of Ronnie McDowell's smash, "The King Is Gone," Merle presents the self-penned "From Graceland To The Promised Land." It features a strong religious base and it is already added (in most cases the most requested record) at WKDA, KCKC, WMC, WDAF, WIVK, WDEE, KERE.

Tammy Wynette has a blockbuster in "One of A Kind." Superb material and first class rendition guarantee her biggest in years! Already on the bandwagon are KCKC (#33), WHN, WMNI, WCMS, WIRE, WSUN, WKDA, KFDI.



Tammy Wynette

"Wurlitzer Prize" is another sure winner for Waylon Jennings! Though only received by stations this week, immediate adds include WHOO, WKDA, WPOC, WINN, WIRE, WSLC, KFDI, KTCR, WIVK, WBAP, KCKN, WCMS, WMNI, WMC, KRMD, WTSO, KLAQ, WMAD. KCKC and WWVA are showing initial good response to "Looking For A Feeling" and are featuring both sides.

The Cates Sisters have a strong entry in "I'll Always Love You," now playing at WAME, KKYX, WTOD, WSDS, WPIK, KFDI, KRMD, WTSO, WCMS, WXCL, KLAQ, WITL, WBAM. The Bellamy Brothers' "Memorabilia" is starting in the south.



Bill Anderson

LP Interest: John Wesley Ryles' "Lyn' In The Arms of Love" playing at KWKH; Reba McEntire's "One On One" is the choice at WHOO.

Rayburn Anthony has a strong start with "She Keeps Hangin' On" in the south and midwest; Jimmie Peters' "Lipstick Traces" moving in the southwest.

Super Strong: Bill Anderson, Jimmy Buffett, Mel Street, C. W. McCall, Linda Ronstadt.

Ann J. Morton's "Blueberry Hill" showing good initial secondary market action; ditto for George Hamilton IV's "Everlasting (Everlasting Love)."

Good novelty interest in Even Stevens & Sherry Grooms' "The King of Country Music Meets the Queen of Rock & Roll" at KVOO, KSO, KWKH, KLAQ, WIRE, WPNX. Jack & Misty's remake of the classic "Heartaches" added at Norfolk and Nashville.

Ronnie Prophet's "It Ain't Easy Lovin' Me" is making moves at WIL, WHOO, WCMS, WIVK, KFDI; Max D. Barnes' "Allegheny Lady" spinning in Tulsa, Salt Lake City, Washington, Detroit and Norfolk.

SURE SHOTS

Tammy Wynette — "One of A Kind"
Dottie West — "That's All I Wanted To Know"
Merle Haggard — "From Graceland To The Promised Land"

LEFT FIELDERS

Helen Reddy — "Laissez Les Boutemps Rouler"
Sherri Williams — "Love Is A Hard Place To Fall"
Rayburn Anthony — "She Keeps Hangin' On"

AREA ACTION

Carly Simon — "Nobody Does It Better" (WVOJ)
Michael Smotherman — "Smokin' in Tupelo" (WMNI)
Charlie Love — "She Was A Lady" (WHK)

Nashville Report *(Continued from page 167)*

is a nephew of the Hellers!)

Ray Stevens is not without honor in his home burg. The talented and versatile Stevens is to be guest soloist Thursday (29) with Nashville Symphony Orchestra. "I enjoy doing concerts with Symphonies," Stevens said. "You can hear those violins humming sweetly in the back."

Nobody asked me, but I'm telling you that **Lynn Anderson, David Frizzell, Marty Robbins, Bob Jennings, Olivia Newton-John, Jerry Clower, Jerry Lee Lewis, Josh Graves, Gene Autry, Bonnie Owens and Ray Sanders** are birthdaying this week. And that's a heavy lineup of birthdayers. (Lynn, Marty and Olivia all were born on Sept. 26.)

Every time I hear, read or write the name of Olivia I automatically chuckle. It reminds me of the night several years ago when **Roy Acuff** on a CMA awards show referred to her as "Oliver Newton-John."

Dolly Parton, here for month's rest and relaxation after an arduous spring and summer concert tour, is keeping in shape by working out on a trampoline. (She makes it a point or two to always land on her back.)

"I'm writing more now and better than ever, I think," she said. "I'm still the same Dolly Parton, but now I feel I'm ready to fly."

Dolly continues: "I was born with a happy nature, a happy heart, and with the gift of understanding people and loving them. I don't think I've ever been unhappy."

Commenting on the Dolly-happiness theme, **Sue Braddock**, wife of hit songwriter **Bobby Braddock**, said: "Dolly always is cheerful and good natured. She either has no problems—or else she put up a good front?"

Isn't **Merle Haggard** the first major artist to cut a song in memory of Elvis Presley? Merle's MCA single—which he wrote—is "From Graceland to the Promised Land" . . . Widely popular WSM's **Ralph Emery** no longer is deejaying nightly country music on the 650 station. He's been promoted to "nighttime programming director." Emery, who'll emcee Merv Conn's annual Wembley Pool country music festival this spring in London, will continue his "moonlighting" with several locally-produced television and radio syndicated series.

Halsey Festival *(Continued from page 167)*

ured performances by Sherry Bryce & Proud Country Band, Leroy Van Dyke & Auctioneers, Rebecca Fisher, Skip Devol, John Wesley Ryles, Narvel Felts, Minnie Pearl, Don Williams, Carl Perkins, Jody Miller, Rodney Lay & Wild West, Don White, Jimmy Henly, Barbara Fairchild, Roy Head, Asleep At The Wheel and Freddy Fender & Cripple Creek.

There were some very notable performances during the festival. The Oak Ridge Boys received the first encore as they brought the house down with their set. This exciting group has added a significant new dimension to country music with their strong gospel roots, harmonies and showmanship. Standing ovations and encores were also received by Don Williams, Donna Fargo, Roy Head,

Asleep At The Wheel and Freddy Fender.

Exceptional performances were also turned in by Leroy Van Dyke, Rebecca Fisher, Alvin Crow and Randy Gurley. The label that captures Linda Hart will have a hot act on their hands, and Mary Taylor gave evidence that she's poised for a comeback with her electric tambourine antics.

El Condor Pasa

El Condor Pasa, a Mexican group, was not allowed to perform because of some bureaucratic red tape they encountered from the immigration officials. Additionally, Halsey had to post a \$5,000 bond for them to even arrive and visit in Tulsa. Later, their music was enjoyed by all at a private, special invitation only press brunch hosted by Halsey.



Pictured from left at the Halsey affair: Jerry Bailey, director of country press, ABC/Dot; Jim Foglesong, president of ABC/Dot; Freddy Fender, Minnie Pearl, Don Williams.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ One of the classier of the listener oriented Elvis Presley tributes is from the 61 Country WDAF folks in K.C. It's a 22 x 14 inch quality full color poster of Presley with a small station logo and his birth and death date in the upper right hand corner. Excellent.

One of the all-night power station personalities is looking. If you'd like details contact me. Another of the same says he'd make a move if conditions were right. I have details on that too . . . **Dene Hallam** at WFEC in Harrisburg is in need of a news director . . . One of the long-time country mainstay stations in the midwest is dickering with a couple of folk to take over programming and re-establish the station . . . Professor **Bill Malone** of Tulane University in New Orleans will be authoring much of the research material going into a new "history" type spectacular to be marketed by the Jim West Company of Dallas . . . **Bob Raleigh** has moved into the a.m. drive slot at WPOC-FM in Baltimore. He'd been the a.m. driver at WPGC in Washington for nearly 13 years prior to the move.

KIKX in Tucson has gone country. **Dugg Collins** of KDJW in Amarillo and **Jim Christoferson** of KFOX in Long Beach, Cal. were in the city to help get the station off on the country road . . . WFMS in Indianapolis is looking for a strong morning personality . . . **Chuck Chellman** reports that the entries for the fun-type golf tournament held during "convention" week in Nashville are greater in number than ever. It's a tournament wherein an artist, a record exec, a music industry exec and a radio person are teamed together to play a round and get to know each other a little better. This year, artists expected include Tom T. Hall, Charley Pride, Jack Greene, Larry Gatlin, Jim Ed Brown, Ray Griff, Pee Wee King, Tommy Overstreet, Mel Street, Nat Stuckey, J. D. Summer, Charlie Walker, Ronnie Prophet and a bunch more. About four years ago Mel Street entered for the first time and had never seen a golf club. Seems to me that after Callaway's scoring he wound up with a net 165 or something like that, and walked off with the biggest trophy of all. With great food, plenty of beer and good companionship, it has turned into one of the rare highlights of the week. If they can figure a way to keep **Buddy Ray** from WWVA out, maybe somebody else from radio can win.

Showcases Set for Talent Buyers Seminar

■ NASHVILLE — Scheduled for October 7-10 at the Hyatt Regency in Nashville, the Sixth Annual CMA Talent Buyers Seminars will provide a variety of activities and events for its registrants.

The theme of this year's seminar is "Selling Country," and experts from all phases of the entertainment business will be on hand for a full program of discussions, workshops, "rap" sessions, and three artist showcases that will spotlight both established and new country artists.

Talent for the showcases will include: Friday, October 7—Jim Ed Brown, Roni Stoneman, Willie Wynn and the Tennesseans, Jeanie C. Riley and Narvel Felts; Saturday, October 8—Jim & Jesse, La Costa, Floyd Cramer, Dave & Sugar, and Bob Luman; Sunday, October 9—Faron Young, Jim Owens, Harold Morrison, Dottie West, and Ray Price.

Noted guest speakers will address the seminar each day, and a series of parties will be held. Registration is \$65, and each registrant will also receive one ticket to the CMA Awards Show and one ticket to the Post Awards Party, with additional tickets for the party available for \$15 each.

Co-chairmen for the 1977 Tal-

ent Buyers Seminar are Paul King and Shorty Lavender. Committee members are: George Moffett, Johnny Massey, Bob Bray, Dolores Smiley, Jack Norman, Jr., Billy Deaton, Don Kierns, Myles Johnson, Mike Feurt, Hap Peebles, Sonny Simmons, George Meagher, Paul Buck, Tom Pauley, Al Embry, Jimmy Jay, Ron Blackwood, and Joe Taylor.

Subcommittees are as follows: talent showcase—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; and logistics—chairman, Johnnie Massey and Mike Feurt.

WATCH FOR
KELLY WARREN'S
HOTTEST RELEASE
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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RAYBURN ANTHONY—Polydor 14423
SHE KEEPS HANGIN' ON (S. Stone/M. Johnson; ATV/Dawnbreaker, BMI)
 The chorus provides an irresistible hook on this solid country cut, which should make a quick trip up the charts. A convincing vocal performance sets it off.

DOTTIE WEST—UA XW 1084
THAT'S ALL I WANTED TO KNOW (E. Penny/H. Moffat; Chappell, ASCAP/Pi-Gem, BMI)
 The lady just wants to hear a few kind words on this tender ballad, which West delivers in her usual superb style. One of the best.

RONNIE PROPHET—RCA 50391
IT AIN'T EASY LOVIN' ME (J. Barry/C. Weil; Screen Gems-EMI, BMI)
 Lavish production and Prophet's powerful delivery should make this appealing mid-tempo tune the biggest yet for a talented artist.

TINA RAINFORD—Epic 8 50455
BIG SILVER ANGEL (W. Thompson; Earl Barton, BMI)
 Epic's European discovery of the year comes through again—this time with pop-tinged cut which shows strong chart potential.

MARY K. MILLER—Inergi I-302
YOU JUST DON'T KNOW (B. Darin; Hudson Bay, BMI)
 Kicked off by a great horn intro, this Bobby Darin penned ballad provides a fine vehicle for Miller's moving vocals. It should hit.

PORTER WAGONER—RCA 10974
I HAVEN'T LEARNED A THING (S. Throckmorton; Tree, BMI)
 A captivating story-line in this saga of an entertainer who has traveled down the wrong road should launch this one for Porter.

HELEN REDDY—Capitol P-4487
LAISSEZ LES BONTEMPS ROULER (C. Kelly/J. Didier; Bayou Blanc/Ertis, ASCAP)
 Reddy comes with a kickin' Cajun tune this time out, which should be natural for country playlists.

TAYLOR & STONE—WIG 1 002
LEAVE ME WHILE YOU STILL CAN (J. Taylor; Chip "N" Dale, ASCAP)
 Great vocal harmony on this easy-paced, melodic ballad is enhanced by Gene Kennedy's production. A truly fine record.

DANNY WOOD—London 5N 258
OPPOSITES ATTRACT (J. Abbott/C. Stewart; Pantego Sound, BMI)
 Unique instrumentation sets this funky cut off and should help launch it. Wood's delivery proves him to be a promising artist.

SHERRI WILLIAMS—Mercury 55006
ONE NIGHT OF LOVE (C. Rains; Bundin/Unichappell, BMI)
 Programmers looking for a good "traditional" country song are provided here with a made-to-order entry. Give it a spin.

DAVID & GAIL—GRT 134
YOU SAY YOU LOVE ME (RIVERBOAT) (D. Somerville/G. Jensen; Sweet Bucks, ASCAP)
 The duo gets down on this funky cut and should come up with a hit as a result. Watch for it.

JULIE JONES—Epic 8 50444
LUCILLE'S ANSWER (R. Bowling/H. Bynum; Andite Invasion/ATV, BMI)
 This clever "answer" to Kenny Roger's smash was penned by the writers of the original and could hit for Jones too.

PAT GARRETT—Kansa 3000
A LITTLE SOMETHING ON THE SIDE (P.H. Sickafus; Twinsong, BMI)
 Garrett has a rocker here which should fill programmers' needs for up-tempo material. It should be chartbound.

CLOSE ENOUGH FOR LONESOME IS GETTING CLOSER TO THE TOP

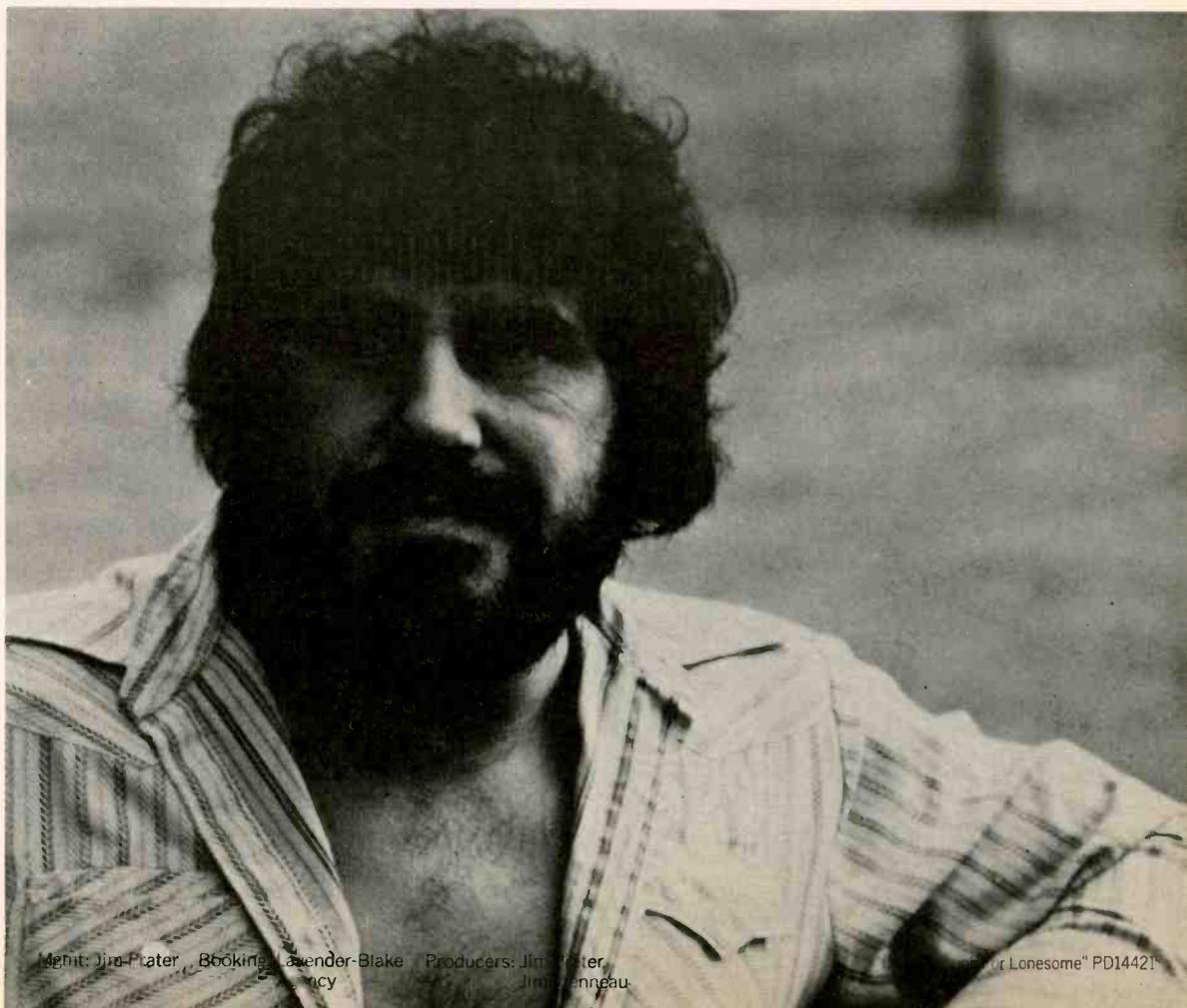
It's climbing right up there, and with good reason. "Close Enough for Lonesome" is a great song and it's on a great album, titled simply "Mel Street."

Mel Street is a country favorite, as much a country staple as corn bread. And according to the charts, **Billboard 55**, **Cash Box 50**, **Record World 63** this song of Street's is really right down their alley.

Mel Street's "Close Enough For Lonesome" from the album "Mel Street." On Polydor Records.



PD-16114



Agent: Jim Prater, Bookings: Lavender-Blake, Producers: Jim Prater, Jim Penneau

"Close Enough for Lonesome" PD14421

THE COUNTRY ALBUM CHART

OCTOBER 1, 1977

OCT. 1	SEPT. 24		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	12
2	—	ELVIS' GOLD RECORDS—VOL. 4 ELVIS PRESLEY/RCA LSP 3921	1
3	—	ELVIS' GOLD RECORDS—VOL. 2 ELVIS PRESLEY/RCA LSP 2075	1
4	4	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	20
5	5	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	11
6	6	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	3
7	8	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	11
8	—	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	1
9	9	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	4
10	10	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	2
11	7	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	14
12	20	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	8
13	36	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	4
14	12	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	7
15	15	TATTOO DAVID ALLAN COE/Columbia PC 34870	4
16	16	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	10
17	14	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	32
18	18	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	3
19	21	RABBITT EDDIE RABBITT/Elektra 7E 1105	17
20	19	TILL THE END VERN GOSDIN/Elektra 7E 1112	10
21	13	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	8
22	28	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	4
23	23	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	2
24	17	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	4
25	11	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	12
26	3	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	24
27	22	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	31
28	34	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	36
29	29	CAROLINA DREAMS MARSHALL TUCKER BAND/Copricorn CP 0180	27
30	30	COUNTRY COMES TO CARNEGIE HALL VARIOUS ARTISTS/ABC Dot DO 2087/2	3
31	31	BEST OF BARBARA MANDRELL/Columbia PC 34876	2
32	32	BEST OF FREDDY FENDER/ABC Dot DO 2079	20
33	2	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	4

34	24	STRIKE ANYWHERE EARL SCRUGGS REVUE/Columbia PC 34878	4
35	35	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	18
36	40	KENNY ROGERS/United Artists LA689 G	47
37	38	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	87
38	37	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349	4
39	—	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	1
40	26	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	19
41	27	I REMEMBER PATSY LORETTA LYNN/MCA 2265	24
42	42	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	41
43	67	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	21
44	48	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	16
45	45	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	84
46	46	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	22
47	43	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	21
48	25	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	14
49	59	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	22
50	57	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	103
51	51	VASSAR CLEMENTS BAND/MCA 2270	12
52	—	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	1
53	63	TODAY ELVIS PRESLEY/RCA APL1 1039	2
54	54	BEST OF DOLLY PARTON/RCA APL1 1117	70
55	56	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	4
56	73	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	17
57	60	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	56
58	50	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	25
59	39	I WANTA SING GEORGE JONES/Epic 34717	4
60	47	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	29
61	61	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	7
62	62	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	67
63	58	BILLY CRASH CRADDOCK LIVE/ABC Dot DO 2082	11
64	64	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	2
65	55	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	4
66	33	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	4
67	—	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	3
68	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	4
69	66	RONNIE MILSAP LIVE/RCA APL1 2043	42
70	70	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1-4 ELVIS PRESLEY/RCA LPM 6401	4
71	44	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	4
72	69	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	4
73	72	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	8
74	52	THE SUN SESSIONS ELVIS PRESLEY/RCA APM1 0675	4
75	53	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	4

Those who aren't out buying Roses for Mama are out buying roses for mama.

C. W. McCall has another smash hit. This time, in his walkin' talkin' singin' style, he tells us a heart-rendering story that's already an overnight sensation. It's really climbing the charts: **Billboard 34** • **Cash Box 47** • **Record World 42** •

Apparently everybody, one way or another, is out buying Roses for Mama.

PD14420
"Roses For Mama"
C. W. McCall. On Polydor Records.



Management: Don Sears/Sound Recorders Booking: William Morris Production: Don Sears and Chip Davis for American Gramophone

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	OCT. 1	SEPT. 24	WKS. ON CHART
1 2 I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY MCA 40754			12
2 3 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027			10
1 DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/United Artists XW1016			13
4 7 HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation			9
5 5 Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 17710			12
6 9 EAST BOUND AND DOWN JERRY REED/RCA PB 11056			8
7 13 I GOT THE HOSS MEL TILLIS/MCA 40764			8
8 8 WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747			9
9 6 SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418			12
10 11 IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001			9
11 15 WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT/Elektra 45481			7
12 16 I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717			6
13 10 I LOVE YOU A THOUSAND WAYS WILLIE NELSON/Columbia/Lone Star 3 10588			10
14 20 SHAME, SHAME ON ME KENNY DALE/Capitol 4457			10
15 17 THE DANGER OF A STRANGER STELLA PARTON/Elektra 45410			10
16 14 IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713			10
17 19 SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/Mercury 55000			8
18 21 ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ABC Dot 17698			8
19 23 IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044			7
20 22 DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755			8
21 28 THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 0543			3
22 18 DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418			9
23 32 TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/United Artists XW1041			7
24 29 THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4458			8
25 30 HOLD ME BARBARA MANDRELL/ABC Dot DO 17716			5
26 39 A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol 4477			5
27 36 LOVE IS JUST A GAME LARRY GATLIN/Monument 226			4
28 34 LET ME DOWN EASY CRISTY LANE/LS GRT 131			6
29 31 PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423			8
30 35 LITTLE OLE DIME JIM REEVES/RCA PB 11060			6
31 4 WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/RCA PB 10998			15
32 37 ERES TU JOHNNY RODRIGUEZ/Mercury 55004			5
33 38 TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715			7
34 41 MORE TO ME CHARLEY PRIDE/RCA PB 11086			3
35 43 WHAT A WAY TO GO BOBBY BORCHERS/Playboy ZS8 8516			5
36 12 THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA PB 11034			12
37 47 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431			4
38 45 HE AIN'T YOU LYNN ANDERSON/Columbia 3 10597			5
39 50 YOU OUGHT TO HEAR ME CRY WILLIE NELSON/RCA PB 11061			4
40 42 WE CAN'T BUILD A FIRE IN THE RAIN ROY CLARK/ABC Dot DO 17712			8
41 58 BLUE BAYOU LINDA RONSTADT/Asylum 45431			3
42 60 ROSES FOR MAMA C. W. McCALL/Polydor PD 14420			3
43 24 BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/Warner/Curb WBS 8429			12
44 54 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003			4
45 25 SUNFLOWER GLEN CAMPBELL/Capitol 4445			13
46 56 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605			3
47 26 RAMBLIN' FEVER MERLE HAGGARD/MCA 40743			14
48 27 TILL THE END VERN GOSDIN/Elektra 45411			15
49 33 AMBUSH RONNIE SESSIONS/MCA 40758			9
50 40 THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448			12



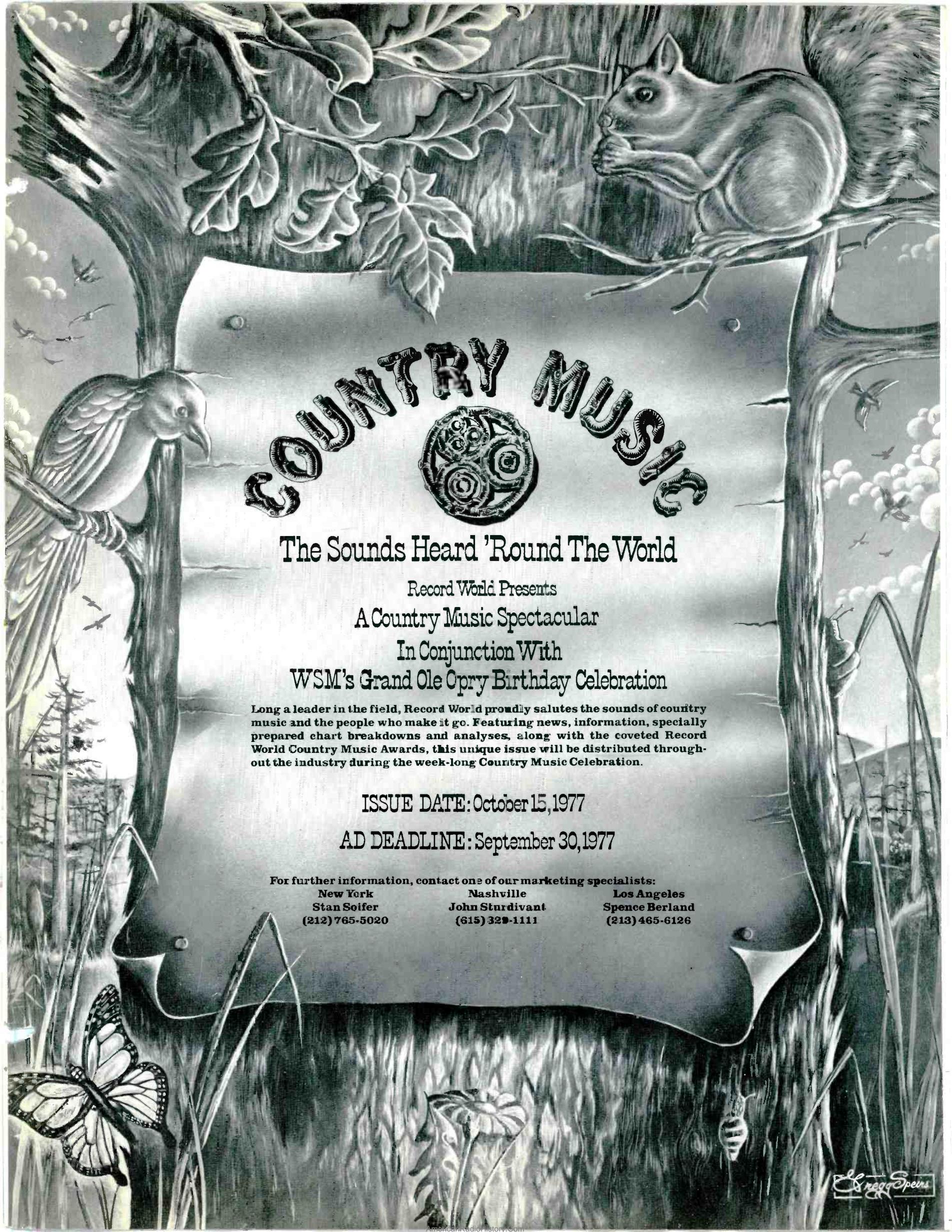
51 64 THIS TIME I'M IN IT FOR THE LOVE TOMMY OVERSTREET/ABC Dot DO 17721			3
52 55 HOLD ON TIGHT SUNDAY SHARPE/Playboy ZS8 5813			6
53 53 SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427			7
54 65 DAYS THAT END IN "Y" SAMMI SMITH/Elektra 45429			3
55 63 DO YOU HEAR MY HEART BEAT DAVID ROGERS/Republic 006			5
56 62 WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/Epic 8 50424			7
57 57 IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/United Artists XW1026			9
58 44 I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/Polydor 14408			9
59 46 LADY JOHNNY CASH/Columbia 3 10587			9

CHARTMAKER OF THE WEEK

60 — STILL THE ONE BILL ANDERSON MCA 40794			1
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61 70 ENDLESSLY EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431			4
62 72 SOUL OF A HONKY TONK WOMAN MEL McDANIEL/Capitol 4481			3
63 77 CLOSE ENOUGH FOR LONESOME MEL STREET/Polydor PD 14421			2
64 48 ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392			18
65 52 WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753			12
66 49 A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554			18
67 — CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 12305			1
68 78 NOBODY CARES BUT YOU FREDDY WELLER/Columbia 3 10598			4
69 51 IF YOU EVER GET TO HOUSTON, (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014			14
70 59 I MISS YOU ALREADY JERRY WALLACE/BMA 7002			14
71 67 I'M NOT RESPONSIBLE HANK WILLIAMS, JR./Warner Bros. WBS 8410			7
72 61 ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288			11
73 66 'TIL I CAN'T TAKE IT ANYMORE PAL RAKES/Warner Bros. WBS 8416			10
74 74 DON'T TAKE MY SUNSHINE AWAY AVA BARBER/Ranwood 1080			7
75 80 BABY ME BABY ROGER MILLER/Windsong 11072			4
76 83 HELEN CAL SMITH/MCA 40789			2
77 84 THAT OLD COLD SHOULDER TOM BRESH/ABC Dot DO 17720			2
78 — BORN TO LOVE ME RAY PRICE/ABC Dot DO 17718			1
79 76 IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA PB 10976			10
80 — FOR ALL THE RIGHT REASONS BARBARA FAIRCHILD/Columbia 3 10607			1
81 73 OLD TIME LOVIN' KENNY STARR/MCA 40769			6
82 91 LEAVIN' KENNY PRICE/MRC 1004			2
83 87 SAIL AWAY SAM NEELY/Elektra 45419			2
84 88 ANOTHER LONELY NIGHT JODY MILLER/Epic 8 50432			3
85 90 I'M STILL MOVIN' ON HANK SNOW/RCA PB 11080			2
86 89 MEXICAN LOVE SONGS LINDA HARGROVE/Capitol 4447			2
87 — MY GIRL DALE McBRIDE/Con Brio 124			1
88 — MAKE THE WORLD GO AWAY CHARLY McCLAIN/Epic 8 50436			1
89 — IF YOU REALLY WANT ME TO, I'LL GO SILVER CITY BAND/Columbia 3 10601			1
90 93 WHY YOU BEEN GONE SO LONG DAVID FRIZZELL/MCA 40786			2
91 100 YOU'VE GOT TO MEND THIS HEART ACHE RUBY FALLS/50 States FS 56			2
92 — BETTER OFF ALONE JAN HOWARD/Con Brio 125			1
93 99 TOUCH ME HOWDY GLEN/Warner Bros. WBS 8447			2
94 85 DARLIN' WILMA BURGESS/RCA PB 11057			5
95 95 STOP AND THINK IT OVER MIKE BOYD/Calliope 8010			3
96 — RAINBOWS AND HORSESHOES R. C. BANNON/Columbia 3 10612			1
97 96 PLAYING WITH THE BABY'S MAMA BOBBY WRIGHT/United Artists XW1051			3
98 98 HERE'S TO THE HORSES MACK VICKERY/Playboy ZS8 5814			2
99 96 THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL CARL SMITH/ABC Hickory All 54016			4
100 71 BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410			14



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