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 sonata touches, with the trio's trademark vocal harmonies again standing out. It should speed chartward and renew the album's success. Atlantic 4343.

JAMES TAYLOR, "YOUR SMILING FACE" (prod. by Peter Asher) (writer: Taylor) (Country Road, BMI) (2:43). Taylor again bubbles 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 3-10620.

LEO SAYER, "THUNDER IN MY HEART" (prod. by Richard Perry) (writers: Leo Sayer & Tom Snow) (Braintree, BMI/Longman/Chrysalis, ASCAP) (3:48). 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.

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, "A.J.A." A pronounced jazz influence has come to dominate much of Fagen and Becker's sixth studio project, and the results, while excellent, will typically take time to digest. The playing is superb, especially The Wayne Shorter solo on "Ajai;" 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 Ragovay, Tom Snow and others and makes them her own. Thoughtful ballads predominate. Motown M7-890 (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).

CHICAGO, "BABY WHAT A BIG SURPRISE" (prod. by James William Guercio) (writer: Guercio) (Polish Prince, ASCAP) (3:04). Pop stations have been playing this mid-tempo love song as an in-between for two weeks already, and the interesting structure and chorus hook of the song explain why. Look for another big one for them. Arista 3-0650.

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.

As a producer, musician and engineer, Nick Jameson has worked with such diverse artists as Foghat, Bonnie Raitt, Maria Muldaur, Paul Butterfield and Tim Moore. Bearsville Records is proud to present his first solo album, *Already Free*.

Cn Bearsville Records and Tapes. BR 6972. 
Produced and Engineered by Nick Jameson.
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 onto 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 #1 spot this, the 17th week. (Continued on page 6)

THE RECORD WORLD SALES INDEX

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sales</strong> Index</td>
<td>Aug</td>
</tr>
<tr>
<td>150.0</td>
<td>20</td>
</tr>
<tr>
<td>140.0</td>
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* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and albums is 100.0.

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 FilmWorks 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 Trueman, 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 here. 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)

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)
Liebian Convention Highlighted by Sears Presentation

BY MIKE FALCON

NEW YORK — 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 Rabbit (Elektra) and Tom Lieberman.

David Lieberman, president of the organization, welcomed the conventioneers 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 fund, 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 Distsrib 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 (left to right) Atlantic VP Noreen Woods, VP/director of special markets Millie Johnson, president Jerry Greenberg, senior VP/promotion Dick Klune, chairman Ahmet Ertegun, Crossover president Larry Newton, and Atlantic senior VP/general manager Dave Glow.

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.- Atlantic Distsrib Crossover (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.

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 appointment of the executive 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 financial..." (Continued on page 29)

Powerhouse Picks

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

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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 airways, 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 (10), which garnered the last slot 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 reported in New York and Philadelphia markets; Four Tops also picked up strongly; 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 bullet sales 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 (Portraits), 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 monster sales week in the rock 'n' roll belt and is beginning to spread to the coast; 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 #47 bullet with strong retail sales reports; Southside (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.

Regional Breakouts

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 Lenner and Irv Biegel, is distributed by Casablanca.

East:

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

South:

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

Midwest:

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

West:

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

Chicago LP Scores

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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 the Job (Continued on page 163)

Regional Breakouts

Singles

East:

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

South:

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

Midwest:

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

West:

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

Alarms

East:

Chicago (Columbia)
Steve Martin (Warner Bros.)
Blackbyrds (Fantasy)
Stony 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)
Santana (Warner Bros.)
Bob Welch (Capitol)
Klaatu (Capitol)

West:

Chicago (Columbia)
Blackbyrds (Fantasy)
Steve Martin (Warner Bros.)
Blackbyrds (Private Stock)
Stony Yamashta (Arista)
Bob Welch (Capitol)
establishment of permanent permanent picked up 28.5 percent special rate, however, is scheduled by the federal government. The and which is at present subsidized class rate used extensively by rec-cerned with ture (RW, Feb. 12).

sociation of America in hearings for by the Recording Industry As-
turning a measure of executive Administration's support for dential appointee once again. The vice, it said last week, by making the independent U.S. Postal Ser-

some limited political control over White House wants to recapture 1970 as a nonpolitical, break-even mail. The Carter Administration pro-
sponsibilities which has sole authority to the Postal Service board of gov-
rental job to White House control re-organized process.

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 Halley-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 im-

The White House generally opposes the idea of a special rate. However, it has been willing to consider a subsidy to help stave off a possible "bankruptcy." The White House source said last week that the White House will be an advisor but apparently is will-

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 1970 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 fails 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 resurrection of Congress' more formal 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 reorganiza-
tion 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 position."

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 Halley-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 Comm-mitttees 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-politi-

cizing the ratemaking process, which now rests solely at the pre-

rogative of the independently-ap-
pointed PMG. The Postmaster General, under the present sys-

tem, 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 governors which has sole authority to hire and fire 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 unmoving 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 A. Schroeder Music Company. 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 in-

volves the purchase of copyrights in the Schroeder-owned January, Arch and Sea Lark publishing firms. 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 Musikverlag Aktiebo-

lag, Sweden; Schroeder Musikverlag G.m.B.H., Germany; Edizioni Musicali A. Schroeder S.A.R.L., France; Edizioni A. Schroeder Music Italy.

Arista, Sanders & Connors

Clive Davis, president of Arista Records is pictured at the announcement of the creative collaboration of Phorooh Sanders and Norm 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, San-ders, Connors and Aki Aleeeng, manager of both artists.

ABC Names Corlett To International Post

LOS ANGELES — Sheldon Hel-ler, president, international divi-
sion, ABC Records, has announced the appointment of Elaine Corlett to the position of vice president, artist develop-
ment, international division. Cor-
lett was previously director of artist development, international division.

In her position, Corlett is re-
sponsible 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 administra-tive manager for Dark Horse Rec-
cords, and artist relations manager for Capitol Records. Corlett reports directly to Heller.

Daily News Inaugurates 'Superstars' Contest


Nominees

The feature will run in both the Sunday entertainment section and the Sunday Leisure section and include a full page ballot of artists in all musical categories. Nomi-nes 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 in-

cluding 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 Capitol, 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 sound-track from "Star Wars."
"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
NEW YORK—The Ritchie Family (T.K.), who went to Poland's Sopot Festival to perform before 20,000 people, have long shied away from presenting pop artists from the West. It may be early to speculate, but it seems possible that the Ritchies will be duplicated and sold, as high as that of any American recording, as the Ritchie Family among artists who performed two songs 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 Fassett

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

Chick Fassett

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

Keepnews Joins CBS

NEW YORK—Peter Keepnews has been appointed manager, American and South American radio, CBS Records, according to an announcement made by Robert Altus, vice president, press & public affairs, CBS Records Group. In his new position, Keepnews will report directly to Craig.

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 WMAG in Nashville.
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,” from the album “Dean Friedman.” Lifesong Records’ debut single as a member of the CBS Family.
Record Bar's Barrie Bergman On Superstore Retailing

By DAVID McGEE

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.

Barrie Bergman: Well, to start with, we have only one store so far. 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 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 an excellent merchandiser in our company. And we're putting the best people in merchandising in our company. And we're putting the best guys 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 in a very different way than we normally do. It's a much more complicated situation. You've got to get into some kind of scale in the big store. So in that case you'll notice a difference from a Record Bar store. The biggest 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 a record man. I don't know where he's found the record man. I don't think he's going to make any mistakes. Our managers have to be run a little differently from a systems point of view. The biggest problem with the Tracks store is that you've got to get into some kind of scale in the 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.

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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

President

50TH ANNIVERSARY | serving the music industry since 1927
THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

DONT 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.

Appropriately, 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, namely 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, Phil, Dennis, Al and Mike have owned 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 (such as the Afrokone) is being 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 solicit outside acts to record there; up until now, it's felt, people simply haven't been fully aware of the studio's 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 to the Mankey's capabilities. It's no question 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, whatever the sound of their new album. 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 Pets Sound 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 we were reported to us, 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 Fastman. 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 Gill Friesen, president of A&M; Wondergap members Andy Goldman, 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


CBS/Champion

CBS Records celebrated its new production association with Champion Entertainment Organization and its president, Tommy Mottola. At a special reception held in New York's "21 Club" CBS execs, members of Tommy Mottola's organization and the press enjoyed an evening together and announced the new pact. Some of those attending the event were (from left): Don Ellis, vice president, national ad, Columbia Records; Jack Croega, senior vice president and general manager, marketing, CBS Records; Ren Alexander, senior vice president, Epic/Patriot/Associated Labels; Tommy Mottola; Steve Yostkaff, 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.
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 sensibilities began in earnest.

The next ten years saw Ted and The Amboy Dukes 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 roll 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 Baddy Holly Week (Sept. 7-14) in England. The concert featured Holly’s original group, The Crickets, who played on his first number one record in 1957, “That’ll Be The Day.” McCartney and friends Russ Kunkel, 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, John Paul Jones, McCartney, friends, and the original Crickets, Jerry Allison, Joe Mauldin and Sonny Curtis.
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.

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.
Stations:

**RW I**
WABC WAVZ WBFF WCAO WDRC WFIL WICC WIFI WKBW WLOF WPEZ WPCG WPRO-FM WQAM WRKO WSGN WTIC-FM WVBF KDON KFRC KYA KYNO Y100 130 1420Q 96X 99X

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

**RW III**
WCOL WCFE 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.

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**Add:** 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

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<td>Ronnie Milsap</td>
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<td>29 Rita Coolidge</td>
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<td>30 Brick</td>
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**Add:**
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

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<td>KC &amp; The Sunshine Band</td>
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<td>Star Wars (Meco)</td>
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<td>Sammy Davis</td>
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<td>Ram Jam</td>
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**Extras:**
Ted Nugent
Dorothy Moore
Jimmy Buffett
Bee Gees

**LP Cuts:**
ARS (Georgia)

**Also Possible:**
Paul Davis
Barry Manilow

**Hottest:**

Rock 'n' Roll:
None

Adult:
Rita Coolidge

R&B Crossovers:
Rose Royce

Based on airplay and sales in similar behavioral areas.
LI
THE ALI N1ARKETPLACr
Featuring Suggested Market Playlists
### Seminar Timetable

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
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<tbody>
<tr>
<td>3/15/75</td>
<td>Cleveland</td>
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<td>4/26/75</td>
<td>San Francisco</td>
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<tr>
<td>8/9/75</td>
<td>Boston</td>
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<tr>
<td>11/15/75</td>
<td>Atlanta</td>
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<tr>
<td>1/17/76</td>
<td>Denver</td>
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<tr>
<td>4/3/76</td>
<td>St. Louis</td>
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<tr>
<td>6/12/76</td>
<td>New Orleans</td>
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<tr>
<td>7/24/76</td>
<td>Baltimore/D.C.</td>
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<td>10/23/76</td>
<td>New York</td>
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<td>1/8/77</td>
<td>Nashville</td>
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<td>3/19/77</td>
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<td>4/23/77</td>
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<td>7/9/77</td>
<td>Chicago</td>
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<tr>
<td>10/8/77</td>
<td>Detroit</td>
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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

Stations:

RW IV
WEAQ WGOY WJBO WJON WOW WSPT
KCPI-FM KCPX KDWB KEWI KFYR KGW
KING KJRB KKLX KXKX KLEO KSTP
KTOQ KVOX

RW V
WNOE WTIX KCBQ KERN KFI KHJ KIIS-FM
KILT KNOE KRLY B100 K100 10Q

RW VI
KAAY KAKC KLUE KRIZ KNUS KTLK
KXKX Z97

Tendency:

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

Country Crossovers:
Crystal Gayle

Teen:
Leif Garrett

Hottest:

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

Add: 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

Add: 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

Add: 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

Add: Chicago

Extras: Linda Ronstadt

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”
SE-6002
Produced by Arif Mardin
Available now on Elektra

AmericanRadioHistory.com
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 Akron, Ohio
Memorial Auditorium
OCT. 6 Columbus, Ohio
Ohio State University
OCT. 7 Bloomington, Indiana
University of Indiana
OCT. 8 Bowling Green, Ohio
Bowling Green University
OCT. 20-26 Lake Tahoe, Nevada
Harrah's
OCT. 28-31 Phoenix, Arizona
Harrah's
OCT. 30 Tucson, Arizona
Community Center
NOV. 1 Madison, 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 Chicago, Illinois
Chicago Shakespeare Theatre
NOV. 6 St. Louis, Missouri
Kiel Opera House
NOV. 7 Ames, Iowa
Iowa State University
NOV. 9 Iowa City, Iowa
Iowa University
NOV. 10 Madison, Wisconsin
Cairns County Coliseum
NOV. 11 Minneapolis, Minnesota
Northrop Auditorium
NOV. 12 Boulder, Colorado
University of Colorado
NOV. 13 State College, Pennsylvania
Penn State Auditorium
NOV. 14 Peoria, Illinois
Bradley University
NOV. 15 Norman, Oklahoma
University of Oklahoma
NOV. 16 Tulsa, Oklahoma
University of Tulsa
NOV. 17 Austin, Texas
Municipal Auditorium
DEC. 1 Claremont, California
Pomona College
DEC. 2 Pasadena, California
Civic Auditorium
DEC. 3 San Jose, California
San Jose State University
DEC. 4 San Lorenzo, California
Birthday Community Theatre
DEC. 5 Sacramento, California
Community Centre Theatre
DEC. 6 Portland, Oregon
Arlene Schnitzer Centre for the Performing Arts
DEC. 7 Seattle, Washington
Opera House
DEC. 8 Missoula, Montana
Montana State University
DEC. 9 Boulder, Colorado
University of Colorado
DEC. 10 San Diego, California
Goldstar Nite
DEC. 11 San Bernardino, California
Civic Auditorium

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

WILLIAM E. McEuen 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

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, “Heart To Heart,” 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.

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, 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 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.

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.

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.”

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

**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 Lennon, 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) 279-4930.

**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 Blake,” 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, is being offered to 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 also 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.

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 Michel Schuils and Beatles record producer George Martin at the keyboards.

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 administering 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.

Scheible is located in Universal City.

Atlantic Ups Libow

New York — Judy Libow, formerly national college promotion manager for Atlantic Records, has been named FM promotion coordinator for the company. She 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.

Stay of Proceedings in Heart Case

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.

Heart would retain the live "Aquarius" material.

An August 9 ruling by Voorhees 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 appreci-
ciate the inclusion of lp-length versions of
several single hits. "Heaven Must Be Miss-
ing An Angel," "It Only Takes A Minute," "Check It Out" — a major fall-season suc-
cess seems sure.

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.

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; "Joeey's On The Streets
Again" recalls Springsteen.

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
ege of New York's punk scene — the
songs here are raw, driving and demand-
ing. "Blank Generation" is a true anthem,
and "Down At The Rock And Roll Club"
could become one.

INTOXICATION
 ROY 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.

REDNECK MOTHERS
 VARIOUS ARTISTS—RCA AFL 1-2352 (6.98)
A theme collection that could enjoy consi-
ciderable success, these 10 tracks examine
the redneck topic as thoroughly as possi-
ble. 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.

SUPERSONIC LOVER
 BRIAN AND BRENTA—Rocket Pig 2291 (MCA)
(6.98)
Brian and Brenda have a basic soul alle-
giance, 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.

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 affa-
bles 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.

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" espe-
cially good. The back-up playing is top-
notch once again.

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 sensi-
bility, and most of the cuts sound like
good single choices—especially "Summer
Love."

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 great-
est hits-live form, and the originals of such
songs as "Pancho And Lefty" carry all the
weight of their more-heralded cover ver-
sions. Now on tour, Van Zandt should see
his following grow.

CYCLES
 REDRONE—RCA AFL-1-2355 (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 An-
other Try" (the single), "Checking It Out"
and "Don't Say No" best.

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, An-
drew 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.

EXIT
 PAT MARTINO—Muse MR 5075 (6.98)
That Martino is still an innovator on guitar
should be apparent from this latest set,
sembled 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.
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

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)
I'M HERE AGAIN (prod. by Anil 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/Angelhall, BMI) (3:18)
"I don't want to know what's in your pocket," says Staples 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 Gottehrer & 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
This instrumental version of a Stevie Winder gem captures the beauty and urgency of the original—electric piano and guitar solos stand out.

THE CONTROLLERS—Juana 3414 (T.K.)
SOMEBODY'S GONNA WIN, SOMEBODY'S GONNA LOSE (prod. by Frederick Knight) (writer: Cannon) (Every-Light, 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.

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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"

ANOTHER SMASH SINGLE
by the incomparable

BEE GEES

From the soundtrack of the forthcoming Robert Stigwood Production

"SATURDAY NIGHT FEVER"

Distributed by Paramount Pictures

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

OCTOBER 1, 1977

1 4 "STAR WARS" THEME/CANTINA BAND
   MECO
   Millennium MN 604
   (Casablanca)
   WBS 8423 (WB)

2 1 BEST OF MY LOVE EMOTIONS/Columbia 3 10544
   WBS 8423 (WB)

3 5 THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb
   T.K. 1023

4 6 I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/
   RSO RS 872 (Polydor)
   T.K. 1023

5 3 DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413
   WBS 8413

6 12 NOBODY DOES IT BETTER CARLY CARMEN/Arista 0266
   Elektra 45413

7 19 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb
   WBS 8446 (WB)

8 9 COLD AS ICE FOREIGNER/Atlantic 3410
   Casablanca 8814

9 13 BOOGIE NIGHTS HEATWAVE/Epic 8 50370
   Epic 8 50370

10 14 WAY DOWN ELVIS PRESLEY/RCA PB 10998
   RCA 8814

11 15 SWAYIN' TO THE MUSIC (SLOW DANCIN') JUNI
   RIVERS/Big Tree BT 16094 (Atlantic)
   BT 16094 (Atlantic)

12 17 TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jer 1000 (UA)
   Jer 1000 (UA)

13 11 I FEEL LOVE DONNA SUMMER/Casablanca 884
   Casablanca 884

14 8 FLOAT ON FLOATERS/ABC 12284
   ABC 12284

15 16 ON AND ON STEPHEN BISHOP/ABC 12260
   ABC 12260

16 19 THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543
   Scorpion SC 0543

17 23 BRICK HOUSE COMMODES/Motonw M 14256
   Motown M 14256

18 11 (YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER
   (EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN
   DAVID SOUL/Private Stock 163
   RSO RS 882 (Polydor)

19 33 HANDY MAN JAMES TAYLOR/Columbia 3 10557
   Columbia 3 10557

20 24 CAP SCRATCH FEUD TUB NUGENT/Epic 8 50425
   Epic 8 50425

21 25 STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
   A&M 1949

22 16 IT'S ECSY WHEN YOU LAY DOWN NEXT TO ME
   BARRY WHITE/20th Century 2350
   2350

23 28 THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0255
   Arista 0255

24 24 DON'T MAKE IT MY BROWN EYES BLEU JANET GAYE
   United Artists XW1016
   United Artists XW1016

25 29 EASY COMMODORES/Motown M 1418F
   Motown M 1418F

26 30 IT WAS ALMOST LIKE A SONG RONNIE MILsap/RCA PB
   RCA PB

27 31 HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/
   Jer 1000 (UA)
   Jer 1000 (UA)

28 32 YOU AND ME ALICE COOPER/Warner Bros. WBS 8349
   Warner Bros. WBS 8349

29 33 UNDERCOVER ANGEL ALAN O'DAY/Pacific 001
   Pacific 001

30 34 SHE DID IT ERIC CARMEN/Arista 0266
   Arista 0266

31 35 I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
   Malaco 1042 (T.K.)

32 36 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027
   United Artists XW1027

33 37 YOU'RE MY WORLD HELEN REDDY/Capitol P 4418
   Capitol P 4418

34 38 IT'S IN HIS KISS (THE SHOO SHOO SONG) ANGEL
   COLUMBIA 3 10596
   COLUMBIA 3 10596

35 39 I DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/
   United Artists XW1016
   United Artists XW1016

36 29 EASY COMMODORES/Motown M 1418F
   Motown M 1418F

37 25 IT WAS ALMOST LIKE A SONG RONNIE MILsap/RCA PB
   RCA PB

38 30 HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/
   Jer 1000 (UA)
   Jer 1000 (UA)

39 31 HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/
   Jer 1000 (UA)
   Jer 1000 (UA)

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   Warner Bros. WBS 8349

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44 36 DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027
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46 38 IT'S IN HIS KISS (THE SHOO SHOO SONG) ANGEL
   COLUMBIA 3 10596
   COLUMBIA 3 10596

47 29 EASY COMMODORES/Motown M 1418F
   Motown M 1418F

48 25 IT WAS ALMOST LIKE A SONG RONNIE MILsap/RCA PB
   RCA PB

THE CHARTMAKER OF THE WEEK

BART, WHAT A BIG SURPRISE
   CHICAGO
   Columbia 3 10620

PRODUCERS AND PUBLISHERS ON PAGE 28

The American Radio History Collection

AmericanRadioHistory.com
HEAVY ACTION (airplay in descending order):

LIVING ON THE FAULT LINE — Doobie Brothers — WB
KARLA BONOFF — Col
SIMPLE DREAMS — Linda Rondstadt — Asylum
AJA — Steely Dan — ABC
FRENCH KISS — Bob Welch — Capitol
ROUGH MIX — Townsend/Lane — MCA
TERRAPIN STATION — Grateful Dead — A&M
MIKE MIRAGE — Richie Havens — A&M
OOPS! WRONG PLANET — Utopia
ROUGH MIX — Townsend/Lane — MCA
THE MISSING PIECE — Gentle Giant — Capitol
TERRAPIN STATION — Grateful Dead — A&M
TWILLEY DON’T MIND — Dwight Twilley — Arista

SINGLES:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
LIVING IN THE AIR AGE — Doobie Brothers — WB
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

MOST ADDED:

WLIR-FM/LONG ISLAND

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

SINGLES:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

WASHINGTON:

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

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AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

NEW-NEW YORK ADDS:

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
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OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

CHICAGO XI — Col

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OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
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KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

NEW-WORLD ADDS:

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

SINGLES:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

WOR-FM/TAMPA

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
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AJA — Steely Dan — ABC
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OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

WYDD-FM/PITTSBURGH

ADDS:

LIVING ON THE FAULT LINE — Doobie Brothers — WB
AJA — Steely Dan — ABC
KARLA BONOFF — Col
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KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capitol
RUSH — Capitol

WAIV-FM/JACKSONVILLE

ADDS:

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OOPS! WRONG PLANET — Utopia
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RUSH — Capitol

WAVY-FM/CHICAGO

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AJA — Steely Dan — ABC
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WQXQ-FM/PHILADELPHIA

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AJA — Steely Dan — ABC
KARLA BONOFF — Col
OOPS! WRONG PLANET — Utopia
FRENCH KISS — Bob Welch — Capito
There's nothing "nice" about Nona Hendryx. Classy, yes. Robust, of course. Naughty... you better believe it.
And it's the same with Nona's music. A former member of Labelle, Nona wrote most of that group's best numbers.
Now she's gone her own way. With songs even more rocking, aggressive, cerebral, sensational.
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.
### The FM Airplay Report

#### October 1, 1977

**TOP AIRPLAY**

- **FOREIGNER** - Atlantic
- **CRAZEE** - Chips, Styles and Nash - Atlantic
- **FOGHAT LIVES** - Atlantic
- **GOING ON THE ONE** - Yes - Atlantic
- **ROLLING IN THE FAULT LINE** - Doobie Brothers - WB
- **WHATEVER YOU WANT** - Paul McCartney - Apple
- **THE MISSING PIECE** - Gentle Giant - Capitol
- **RINGO THE 4TH** - Ringo Starr - Atlantic
- **BAD REPUTATION** - Thin Lizzy - MCA
- **ALREADY FREE** - Nick Jameson - Arista
- **YOU LOVE ME** - Rolling Stones - Rolling Stones

**SIMPLE DREAMS**

- **LINDA RONSTADT** - Asylum
- **SIMPLE DREAMS** - Linda Ronstadt - Asylum
- **LADY'S MAN** - Elton John - Columbia
- **LUST FOR LIFE** - Iggy Pop - RCA

**WWW-FM/DETROIT ADDS**

- **AJA** - Steely Dan - ABC
- **BREAKING HEART** - The Babys - Chrysalis
- **DIAMANTINA COCKTAIL** - Little River Band - Harvest
- **BAD REPUTATION** - Thin Lizzy - MCA
- **FOGHAT LIVES** - Atlantic
- **LADY'S MAN** - Elton John - Columbia
- **GOOD TIMES** - Beyond the Pale - Columbia
- **YOU LOVE ME** - Rolling Stones - Rolling Stones
- **BAD REPUTATION** - Thin Lizzy - MCA

**WWW-FM/CLEVELAND ADDS**

- **AJA** - Steely Dan - ABC
- **KING MAN** - The Babys - Chrysalis
- **A FIREWORK IN THE SKY** - Beyond the Pale - Columbia
- **YOU LOVE ME** - Rolling Stones - Rolling Stones
- **BAD REPUTATION** - Thin Lizzy - MCA
- **FOGHAT LIVES** - Atlantic
- **LADY'S MAN** - Elton John - Columbia
- **YOU LOVE ME** - Rolling Stones - Rolling Stones
- **BAD REPUTATION** - Thin Lizzy - MCA

**WWW-FM/CHICAGO ADDS**

- **BROKEN HEART** - The Babys - Chrysalis
- **FOGHAT LIVES** - Atlantic
- **GOING ON THE ONE** - Yes - Atlantic
- **ROLLING IN THE FAULT LINE** - Doobie Brothers - WB
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**HOLD IT** - Grateful Dead - Arista
**LUST FOR LIFE** - Iggy Pop - RCA
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- **THE MISSING PIECE** - Gentle Giant - Capitol
- **RINGO THE 4TH** - Ringo Starr - Atlantic
- **BAD REPUTATION** - Thin Lizzy - MCA
- **ALREADY FREE** - Nick Jameson - Arista
- **YOU LOVE ME** - Rolling Stones - Rolling Stones

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**WWW-FM/CHICAGO ADDS**

- **BREAKING HEART** - The Babys - Chrysalis
- **FOGHAT LIVES** - Atlantic
- **GOING ON THE ONE** - Yes - Atlantic
- **ROLLING IN THE FAULT LINE** - Doobie Brothers - WB
- **WHATEVER YOU WANT** - Paul McCartney - Apple
- **THE MISSING PIECE** - Gentle Giant - Capitol
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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 the stores. 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're represented. It's the super-visors 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-Fravio, 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 was at a meeting 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 work in retail long 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 stores are more unified. We're selling merchandise the way we want, just the way we want it done. And we'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 hard to say, "Our store 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 make a rec- ord 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 busi- ness 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 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 to the malls, so we try to merchandise very intensively 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: Is Record Bar essentially going to remain a small town opera- tion? You closed your L.A. store.

Bergman: We're reorganizing 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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Planning for the Superstar

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With an outstanding faculty of experts, chaired by Arnold D. Kassoy, Esq.
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Elton John’s Great Four songs* never been on any of his albums. A page illustrated for

The Bitch Is Back
Lucy In The Sky With Diamonds*
Sorry Seems To Be The Hardest Word
Don’t Go Breaking My Heart *
Someone Saved My Life Tonight
Philadelphia Freedom*
Island Girl
Grow Some Funk Of Your Own
Levon
Pinball Wizard*

Produced by Gus Dudgeon
test Hits Volume II

Greatest! It contains before available on Also contains twelve full-color booklet.

ELTON JOHN'S GREATEST HITS VOLUME II

MCA-3907

MCA RECORDS
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 Ktsa in San Antonio.

Congratulations to all of you who have been promoted! 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 Ktsa in San Antonio.

Congratulations to all who have been promoted recently: Wifi-Jeff Robbins promoted to MD, (he'll see promo people of Weaq, has taken a PD position at Ktsa in San Antonio. The Stranglers; and Hugh Cornwell, of The Stranglers. The group will soon be out with its second A&M album 1p, "No More Heroes." The Stranglers are shown visiting the studios of Wplr in New Haven, (left) are Martin Rushent, producer of the Stranglers' two A&M albums; George Gilbert, A&M Hartford promotion representative; Joe Domine (Stammon), 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."

Radio World

Stranglers at Wplr

(Compiled by the record world research department)


(Charlie (Columbia). By far the most added of the week both at the primary and secondary levels. Goes full time at Y100, Wlac, Z93, Wdqr, Ksslq, Klif, Wqam, Wmeta, Ktlk, Kmg, Woz, Wqxi-Fm, WCao, Kya, Wair, Wkrf, Kxok, Wnde, Kjrb, Wfpc, Wpns, Wtcf-Fm plus lots and lots more. Some early achievements are 37-30 Kxok, extra-27 WPgc, HB-25 Kjr, HB-21 Kstf, HB-29 Wpfo-Fm, HB-29 Wfpi, HB-28 Kxk-106, HB-24 Kcpx, HB-27 Wbhf, HB-31 Wpbf, HB-29 Kyro. This week Powerhouse Pick.

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, Kstf (23), Ktlk, Kbeq, Wavz, Wtcf-Fm, Kpyr, Wof, Wlop 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.

A Special Section

Gospel Music: A Growing Market
Thou shalt not overlook The New York Community Choir's hit single, "EXPRESS YOURSELF"

The members of the New York Community Choir are looking over all of us. They know what we feel, what we like, but most importantly they know what sells. Listen to their big single, "Express Yourself", from their new album; it's commanding everyone to their feet.
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 CUSICK

While some rock 'n' roll and the sounds with which they are associated 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 church and pop music. While both strive to sell records, they were strongly maintained distant. While every gospel performer doesn't practice what he sings, although every gospel performer and young, rich and poor, white and black, is as "hip" and so-called ministry. 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, record- ing, record manufacturing and sales, artist bookings, broadcast media and other various activities.

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. Today there are a growing number of individuals and groups who began performing outside of churches at "sermon's" and other various activities.

In the form of publishing, recording, record manufacturing and sales, artist bookings, broadcast media and other various activities.

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In the form of publishing, recording, record manufacturing and sales, artist bookings, broadcast media and other various activities.
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.

Distributed by Arista Records.
Top 20 Albums (Contemporary & Inspirational)

1. **ALLELUIA**
   The Bill Gaither Trio — Impact
2. **GENTLE MOMENTS**
   Evie Tornquist — Word
3. **99 & 44 100's% GOODMANS**
   The Happy Goodmans — Canaan
4. **PRAISE II**
   The Maranatha Singers — Maranatha
5. **THIS IS ANOTHER DAY**
   Andrea 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 — Calvary
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 (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
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 (Inspirational)
1. ANNIE HERRING—Sparrow

Top New Male Artist (Inspirational)
1. BOBBY GROVE—QCA

Top Crossover Award
1. B. J. THOMAS—Myrrh

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 Group (Contemporary)
1. MIKE WARNKE—Myrrh

Top Non-Musical Artist (Contemporary & Inspirational)
1. MIKE WARNKE—Myrrh

Gospel Music Ambassador Award
J.D. SUMNER—QCA

Chris Christian Pam Mark Annie Herring Bobby Grove B.J. Thomas

The Downings J.D. Sumner Inspirations Mike Warnke

AmericanRadioHistory.com
Word Inc.:

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 student and local station sports announcer, about setting up a radio 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 book written by an obscure ministerial student, the $70 cost of which was so successful that Nichols 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 the fledgling company had 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 Company, 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 and Work—a 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 renewal."

(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 many of its 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 received 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 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 to provide 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 more commercial acts, such as the Mighty Clouds Of Joy and Ruby Dillard, 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."

Tessie Hill
Inez Andrews

RECORD WORLD OCTOBER 1, 1977 SECTION II

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

DON'T MISS

SHIRLEY'S NEW SINGLE "SLOW DOWN" b/w "HOW MANY WILL BE REMEMBERED" (RSWX-1085) on

Roadshow Records
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 Nightingales—ABC/Peacock
8. I FOUND JESUS AND I'M GLAD
   Myrna Summers & Combined Choir 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
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 (Soul)
1. THE NEW YORK COMMUNITY CHOIR—RCA
2. B. C. & S.—Savoy
3. THE INSTITUTIONAL RADIO CHOIR—Savoy

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 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 choir singing, and the hymnal. 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 ties to rock 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 rock music was not quickly accepted by the majority of church members or congregational 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 "Kurt Masumoto/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 the name of a common cause: 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 initial 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 Edwin Hawkins Singers was the first of many "Jesus songs" to hit as a result of the growing interest in the subject matter of the lyrics, 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?" Occasional, yes, 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." But it seems the bigger religious hit, "My Sweet Lord" by George Harrison, was cooledly 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 dude 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 Jesus 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 copy of the work 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.

Maranatha! Records, a religious label even was 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 accomplishments of Jesus rock were 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 founded 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)
Peacock and Songbird.
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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, what I was going to think. 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 whole 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 things 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, our 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 think always will be.

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."

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CREED 23079 Various Choirs
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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 Jubilaires, 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 Pinkston, Lawrence Roberts and Ruth Davis.

Fred Mendelson, 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 ips by artists of the stature of The Roberts 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 ever-increasing surge in sales and popularity through such highly successful albums as "Jesus Is The Best Thing" with The Charles Ford 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 — Savoy 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 Bagley 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 Mendelson, 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 record 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 shop, the Gospel 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 S Singing Stars, Johnson Ensemble, Harold Boggs, Harri son 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 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 20,000 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 the 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 Ken wood, 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 Creek 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.


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 important . . . that would help black gospel airplay, having more on the 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 (SEASAC), to handle its huge catalogue of gospel copyrights as well as a more traditional gospel label, Reborn Records.

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(Plain Georgia Gospel  CAS-9810)

The Lewis Family  
(Little Roy Lewis—Entertainer  CAS-9811)

The Thrasher Brothers  
(In The Spirit of The Dove  CAS-9808)

The Rex Nelon Singers  
(Singing 'Till He Comes  CAS-9805)

The Cruse Family  
(Faith  CAS-9812)

The Singing Christians  
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AmericanRadioHistory.com
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 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 Christianity. 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.

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.


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.
CONGRATULATIONS

Record World
Crossover Artist
1977

B.J.
Shomas

Don, Monica, Jerry, Brenda

Don Perry Productions

Buddy, Frank, Stan, Roland, Dan, Chris

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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 Sanders 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 Steinhauser, 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 Allelujahs, 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 acts 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)

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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 Tennesseeans. He has experience in gospel music as a writer, singer, and producer/arranger.
If You’re For Gospel Music That Moves... Order This Collection of THE BEST OF CHRISTIAN GRIT

12 GREAT ARTISTS
24 EXPLOSIVE SONGS

Two-Record Set with Biographies Destined To Be A ‘Mover’

The Astonishing, Outrageous, Amazing, Incredible, Unbelievable Different World of Gary S. Paxton

GARY S. PAXTON
You’re Not the Lone Ranger
JOHN & EATHY
SHANE & ALICE
The Artists/This Riddle
MICHAELO JOHNSON
Matthews, Taylor & Johnson
RANDY MATTHEWS,
DANNY TAYLOR, and MIKE JOHNSON
I Am a Clarinetist
SCOTT WESLEY BROWN
Give It a Try
DELIVERANCE
Wynona Judd Goes Do
AMPLIFIED VERSION
Running for Jesus
MADELINE MANNING JACKSON
Brother of the Son
DON FRANCISCO
A Funny Thing Happened On the Way to Hell
SAMMY HALL
Eight Days
AUSTIN ROBERTS

Word Books:
Communication of the Christian Message

When Word, Inc., entered the book publishing business in 1962, 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—which 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 products.

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 understanding 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.”

RECORD WORLD OCTOBER 1, 1977 SECTION II
the great sounds of gospel music have never been so good...

...just a few of the many fine Word artists!
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 pigtails 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 Jordan, the Rambos, Sunrise, Teddy Wilburn, Betty Wills Stephens, Bob Wills, Jerry Goff, Brock Speer, Marjorie 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 Goins, 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.
The Most Important Phone Number in Gospel Music Sales:

800-433-1590
(In Texas: 800-792-1084)

The Most Important Phone Number in Gospel Music Radio:

817-772-9589

The Most Important Word in Gospel Music:

WORD

Where you find all the great artists on many fine labels like Word, Myrrh, Light, Canaan, Good News, Paragon, Jubilation Groups, Jim, Newpax, Solid Rock, Sacred, and Image VII.
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 that at 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 million 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 central to salvation. Five of tenBaby Ray Hearn began Sparrow in Los Angeles in January, 1976. He was previously with Word Records where he founded 1976.

Hearn, founder and president of Sparrow, is Listening. For D.J. copies call collect 817-772-9589

Waco, TX

Waco, TX

undid 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 Ossey. Additionally, Hearn has signed an agreement with Noel Paul Stookey, formerly of Peter, Paul and Mary, to distribute his label, New World Records.

"We'll sign 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."

Sparrow: Quality in Spirit and Sound

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Sparrow: Quality in Spirit and Sound

April/Blackwood Makes Strong Inroads

April/Blackwood, 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, 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.

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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!

Andraé Crouch
Phenominal Andraé 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, Andraé and the Disciples “wow” the crowds!

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


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

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 discs).

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 Ip, “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 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.

Marion Wilkin Takes to Touring

- NASHVILLE—Marion 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, Marion Wilkin on Tour.

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

Marion has been asked to make a solo guest appearance for the Religious Heritage of America.
What is DaySpring?
DaySpring is a new sound!
DaySpring is a new label!

Is it gospel?
... well, it’s certainly inspirational
... and lively, and mellow ... also beautiful.

Who is DaySpring?
... DaySpring is the internationally acclaimed Imperials
and their new album “Sail On.”
... DaySpring is the mellow, sensitive country gospel
sounds of Walt Mills on his latest release “Expressions.”
... DaySpring is the Sharretts with “Song for the Heart,”
harmony that’s not been matched since the Lettermen
and Beach Boys.
... DaySpring is Jimmy Miller’s “Loving Him” and man what
a sound.

What is DaySpring?
... DaySpring is four new albums, four unique
sounds on a brand new label.
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 unprofessional 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 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 for some books that would lead a person to gospel music. You'll 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 separately in an intelligent manner in book form. It consists of articles on gospel, country and other related subjects originally written for such periodicals 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 Silvertone in 1971, falls short of its goal to provide a comprehensive history of 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 the fans own 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—ducted 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 Rainey and published by Jarodoc.

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 Lauren G. Corea, is about the most famous gospel singer of all time, Mahalia Jackson. The book is big and beautiful; it contains 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 popularcontemporary gospel artist who has made his 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.

Tom 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 production companies, two 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 for the Hollywood Argyles ("Alley 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 "Sweet Pea" and "Hurray For Hazel" by Tommy Roe. He was nominated for a Grammy for engineering on The Association record, "Everything.

Paxton was not always the success he is today. He lost his new record deal with Atlantic, and had to give it up. Everything went down the drain though because of his involvement with drugs, alcohol and the wilder side of life. He lost his big house, 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 directed 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 Car 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).


Pax owns or co-owns the following recording companies: Car Pax, distributed by GRT, and Pax Musical Productions, a gospel label. He is part owner of Sound Stage Studio, along with Bob MacKenzie, Bill Gaither, Ron 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 Christian 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 programming.

**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.
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. 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 idea that we are a business, a total Christian communication concept. We are trying to spread a message the marketing of the Word product.

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To BMI, sacred music has always been sacred.

Broadcast Music Incorporated
The world's largest music licensing organization
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 is to manage 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 a diverse stable of talents, including Paragon Music Corporation (ASCAP), New Bay Psalter Music Press (BMI), New Pax Music Press (ASCAP), LifeSong Music Press (ASCAP), Toy Piano Music Publications (SESCAP), Dynamic Music (ASCAP); and Christian Gospel 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 carving 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 for an artist's sake or the artists' talents to as many types of audiences as possible," MacKenzie 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 lp 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 "Robby and You" show, is a fine performer who is developing into a very mature communicator and, incidently, 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 Erza, 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 enthusiastic MacKenzie comes to market Christian communication through his own company.

Defining Paragon's 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 the Christian message, includes producer 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 Workman, who both man the in-house promotion section; Brad Main, mechanical director; administrative services head Pam Satterfield; executive assistant Lee Ellen Merritt; road manager and head Debbie Shanklin and her assistant Mary Montgomery; music editor Carol McMillan; and production assistant Robert Bole.

Deepest desire 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 people 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.

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Andras Crouch and the Walter Hawkins Family are shown on stage together in Kansas City.
TIM SHEPPARD

YIE

JOY AND DONY McGUIRE

TEDDY GROVER

AND JOY

HENRY AND HAZEL SLAUGHTER

RE'GENERATION

THE SPEERS

ANDRUS BLACKWOOD & COMPANY

THE WALL BROTHERS

ONE-NOTH

TEDDY GROVER

AND JOY

THE RAMBOS

BOB BENSON

HENRY AND HAZEL SLAUGHTER

BRIDGE

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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 activity 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 left 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.

- 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 1948, (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 expressions 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 III 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.

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 spunoffs 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.

Hopefuly, 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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Right now, The Bill Gaither Trio is beginning a tour in major concert halls across the country that will put them before 200,000 people this fall.
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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 Memorial 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, House of Vans 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–Areon Crown Theatre • January 17, WEST PALM BEACH, FLORIDA, Auditorium • January 19, PENSACOLA, FLA., Municipal Auditorium • January 20, LAKELAND, 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.

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 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 insist with what we call ten committees. I sit 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, 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.

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 and probably the key ingredient in a business.

(Continued on page 22)
For the last ten years whenever and wherever Christian recordings are discussed, listened to, heard on the radio, bought in a store, listed in a catalog or stocked on a shelf one name on everyone's list is

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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 Gaithers' 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.

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, Tennesseee 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—strong 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 totaling 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.

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Nov. 5, Kitchener, Ontario, Canada/Nov. 6, Brampton, Ontario, Canada/Nov. 8, Minneapolis, MN/Nov. 10, St. Louis, MO/Nov. 12, Fort Wayne, IN/Nov. 13, Paducah, KY/Nov. 17, Mount 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, Derrick 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.

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The music of the new group, One Truth. Gospel rock that was worth the wait.

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.
Alleluia! Honored by Record World as the No. 1 Contemporary and Inspirational Gospel Album of the year.

Alleluia! A PraiseGathering 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 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 major 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)
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 ips 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 recorded live in Marietta, and Dave - the Trio — can sing them.

Developing a vocal style all her own. The Atlanta based writer and singer has a repertoire 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 ReGeneration, 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 ReGeneration 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)
### Top 75 Songs in the Benson Company Catalogues

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer(s)</th>
<th>Publisher</th>
<th>Performance Affiliate</th>
</tr>
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<tbody>
<tr>
<td>A Brand New Touch</td>
<td>Lanny Wolfe</td>
<td>Wolfe</td>
<td>SESAC</td>
</tr>
<tr>
<td>A New World</td>
<td>Ronn Huff</td>
<td>Dimension</td>
<td>SESAC</td>
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<tr>
<td>A Rich Man Am I</td>
<td>Lowell Lundstrom</td>
<td>HeartWarming</td>
<td>BMI</td>
</tr>
<tr>
<td>A Song Holy Angels Cannot Sing</td>
<td>Gordon Jensen</td>
<td>Jensen</td>
<td>ASCAP</td>
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<tr>
<td>A Wonderful Feeling</td>
<td>Lanny Wolfe</td>
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<tr>
<td>All Because Of God's Amazing Grace</td>
<td>Stephen Adams</td>
<td>Dimension</td>
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<tr>
<td>All In The Name Of Jesus</td>
<td>Stephen Adams</td>
<td>Dimension</td>
<td>SESAC</td>
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<tr>
<td>Before The Rocks Cry Out</td>
<td>Rich Cook-Dave Feit</td>
<td>Benson</td>
<td>ASCAP</td>
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<tr>
<td>Bless That Wonderful Name</td>
<td>Rick Powell</td>
<td>Benson</td>
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<td>Blessed Redeemer</td>
<td>Christianson-Loes</td>
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<td>Broken Pieces</td>
<td>Ruby Kitchen-James Martin, Jr.</td>
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<td>ASCAP</td>
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<tr>
<td>Build My Mansion</td>
<td>Dottie Rambo</td>
<td>HeartWarming</td>
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<td>City Of Gold</td>
<td>Shirley Cohron</td>
<td>Dimension</td>
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<td>Come And Dine</td>
<td>Widmeyer</td>
<td>Benson</td>
<td>ASCAP</td>
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<td>Cornerstone</td>
<td>Dottie Rambo</td>
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<td>Don't Take My Cross Away</td>
<td>W. Elmo Mercer</td>
<td>Benson</td>
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<td>Each Step I Take</td>
<td>Danny Lee</td>
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<td>Follow Jesus</td>
<td>Phil Johnson</td>
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<td>Give Them All To Jesus</td>
<td>Billy Masters</td>
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<td>God's Wonderful People</td>
<td>Lanny Wolfe</td>
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<td>Greater Is He That Is In Me</td>
<td>Lanny Wolfe</td>
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<td>He Looked Beyond My Fault</td>
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<td>Hide Thou Me</td>
<td>Harris-Tolbert</td>
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<td>Holy Spirit, Thou Art Welcome</td>
<td>Dottie Rambo-David Huntsinger</td>
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<td>I Have Something To Sing About</td>
<td>Stephen Adams</td>
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<td>I Just Came To Talk With You, Lord</td>
<td>Dottie Rambo</td>
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<td>I Keep Falling In Love With Him</td>
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<td>I Love Him Too Much (To Fail Him Now)</td>
<td>Lanny Wolfe</td>
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<td>I Should Have Been Crucified</td>
<td>Gordon Jensen</td>
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<td>ASCAP</td>
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<td>I Want Jesus More Than Anything</td>
<td>Don Marsh</td>
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<td>If That Isn't Love</td>
<td>Dottie Rambo</td>
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<td>BMI</td>
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<td>It's In Your Hands</td>
<td>Al Harkins</td>
<td>HeartWarming</td>
<td>BMI</td>
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<td>It's Me Again, Lord</td>
<td>Dottie Rambo</td>
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<td>BMI</td>
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<td>Jesus Be The Lord Of All</td>
<td>Lanny Wolfe</td>
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<td>Jesus (He Is The Son of God)</td>
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<td>Jesus Got Ahold Of My Life</td>
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<td>Jesus Is Still The Answer</td>
<td>Lanny Wolfe</td>
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<td>Land Of Ooh's and Ah's</td>
<td>Reba Rambo Gardner</td>
<td>HeartWarming</td>
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<td>Learning To Lean</td>
<td>John Stallings</td>
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<td>BMI</td>
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<td>Lift Him Up</td>
<td>Reba Rambo Gardner</td>
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<td>Little Flowers</td>
<td>Danny Lee</td>
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<td>Rowe-Smith</td>
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<td>More Than You'll Ever Know</td>
<td>Phil Johnson</td>
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<td>Oh, What A Happy Day</td>
<td>Jack Campbell</td>
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<td>Walt Mills-John Stallings</td>
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<td>Only Jesus Can Satisfy Your Soul</td>
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<td>Paul Davis</td>
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<td>Elmer Cole</td>
<td>HeartWarming</td>
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<td>Ten Thousand Years</td>
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<td>The Homecoming Song</td>
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<td>The Last Mile Of The Way</td>
<td>Oatman-Marks</td>
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<td>The Sounds Of His Coming</td>
<td>Lanny Wolfe</td>
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<td>The Unseen Hand</td>
<td>A. J. Sims</td>
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<td>W. Elmo Mercer</td>
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<td>ASCAP</td>
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<td>The Way, The Truth, The Life</td>
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<td>BMI</td>
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<td>Then Why The Tears?</td>
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<td>Gordon Jensen</td>
<td>Benson</td>
<td>ASCAP</td>
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<td>SESAC</td>
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<td>BMI</td>
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<td>Welcome Home Children</td>
<td>Adrian “Buddy” King</td>
<td>Benson</td>
<td>Depository ASCAP</td>
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<td>Lanny Wolfe</td>
<td>Wolfe</td>
<td>SESAC</td>
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<td>When I Say Jesus</td>
<td>Phil Johnson</td>
<td>Dimension</td>
<td>SESAC</td>
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<td>Where The Spirit Of The Lord Is</td>
<td>Stephen Adams</td>
<td>Dimension</td>
<td>SESAC</td>
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<td>Whosoever Meaneth Me</td>
<td>Edwin McConnell</td>
<td>Benson</td>
<td>ASCAP</td>
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<td>Would You Believe In Me?</td>
<td>Tim Sheppard</td>
<td>Benson</td>
<td>SESAC</td>
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<tr>
<td>You Should Have Come Sooner</td>
<td>Judy MacKenzie</td>
<td>Benson</td>
<td>ASCAP</td>
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</table>
Don't want to spend my time
writing songs to answer questions
That nobody's even asking anyhow;
When the house is burning 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 even 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 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...

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 conjunction 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)
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 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 Ahhs," 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."

The latest release on the Green tree 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 continuing 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.

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.

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/..."
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.
something, does it move us so that you feel like it's got a chance of moving somebody out there. How do you relate philosophically. I guess basically you're looking for that creative spark.

RW: Do you strive to sign singer/songwriters to publishing/record 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 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: In 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 15,000 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.

We aim at producing material in such a way that we can work through secular distributors and merchandising channels . . .

Benson: Past there, nobody has a way of knowing. 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 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, through racks and distributors. The Christian bookstore as 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 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 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 complete 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)
We Share This Happy Anniversary with the
BENSON COMPANY

EXCELLENCE is the keynote in everything they do as recognized by this Nashville Advertising Federation DIAMOND AWARD for the best record jacket cover printed in Nashville in 1976.

WILLIAMS PRINTING COMPANY
417 Commerce, Nashville, Tenn. 37219
615/256-7125

To Our Friends at the Benson Company

Congratulations on your 75th Anniversary

Your Friends at Custom Tape Duplicators
341 Hill Avenue, Nashville, Tennessee

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! Important 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 brighter for the Re'Generation. With album sales climbing every day 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!

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 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.

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 365 Great Circle Road, Nashville, Tennessee 37228
Or call (615) 256-4321.

26 RECORD WORLD OCTOBER 1, 1977 BENS0N
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 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 feels it and the record companies, 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.

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.

BENSON

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Commercial Engraving
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Best Wishes
and continued success

We all Love you

Chapman Distributing Co., Inc.
LOS ANGELES, CALIFORNIA

Congratulations
for 75 years
of continued growth

May you have
continued success
in your ministry

THE ZONDERVAN CORPORATION
145 LAKE DRIVE S.E | GRAND RAPIDS, MICHIGAN 49508

Of all The
Kingsmen records
you have ever heard,
only one is the best.

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 (K3452).
NEW FROM THE KINGSMEN.
THEIR FIRST ON HEARTWARMING RECORDS,
A DIVISION OF THE BENSON COMPANY
365 Great Circle Road,
Nashville, Tennessee
37228.

Number 23 on the
Record World
Chart
HeartWarming
(Continued from page 18)
Including 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 moves 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 recognized 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 Record:

Dallas Holm and Praise, Live. (R3441).
On Greentree 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.
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 Evangelistical 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.
We'd like to say thank you.
To the industry,
to the artists and writers who made us what we are,
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.

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 all his recent albums.

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.”
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 attention of the groups, Dogwood, who remain in constant demand, their music and Christian lovers cord on the label. Rapidly gaining attention of the groups, Dogwood, who recently released “Glass music.

Pat Boone for the Gospel Industry

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Boone also takes pride in one of the groups, Dogwood, who record on the label. Rapidly gaining attention of the 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, received 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 “Broadway 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.

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 Daryl Duncan, Danny Taylor and Sam Talbot.

Long Island seems to be virgin 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 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 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. 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.

THANKS to all the artists who have made our first year in recording gospel music a success!

ELMER COLE
Gospel Coordinator

Eye Recording Studio
Box 331/Lookout Mtn., TN 37350/404-820-2356
**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 secure 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 of Protestantism, the Roman Catholic Church, and the Jews. It was bound together in one volume. For the first time, hymns which have inspired, guided and consoled Protestant, Catholic and Jew were bound together in one volume. In it, are published by Stamps-Baxter 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 giants in which will win places of honor.

The BMI Hymnal contains the songs of the great 19th-century gospel songwriters—Philip Bliss, Fanny Crosby, Robert Lowry, William Bradbury, Lowell Mason, Isra 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 giants in 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 of Stamps-Baxter Music Company; Savoy Music, Inc.; the Hill & Range Thomas A. Dorsey catalogue; Canaanland Music; Heart Warming Music Company; Songs of Calvary; Jimmy Davis Music; Beasley & Barker Music Co., Inc.; Silverline Music; New Pax Music Press; Crescendo Music; Golf Publishing Company; Venice Music Company; Publishing Corporation of Tennessee 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, Jessy Dixon, Shirley Caesar, Alex Bradford, Dorothy Love Coates and Marion Williams.

A Sturdy Band 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, Crosby, Jouett and countless others among BMI's 35,000 songwriters.

Moreover, 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 the 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. Praise 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 American 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 Gaither, Gary S. Paxton, Andrae Crouch, Ralph Carmichael, Walter Hawkins, Edwin Hawkins, Nancy Honeytree, Mike Warnke, Chuck Girard, Pat Terry, Janey Grine, Stuart Hamblett, Hoagy Crane, Anne Herring, Gordon Jenson, Randy Matthews, Keith Green, Garland Craft, Donny McMurphy, Jimmy Hinson, Cindy Black, and others.

Some of the ASCAP publishing companies that have gospel gems in their catalogues include those of Alvin Benson, Word, Gaither Music, Silverline, Gar-Pax, Snyder, Keca, Paragon, Hamburg, Crown Aztec, Lexicon, Durnamis, Latter Rain and Marion Music.

The Nashville office of ASCAP, through the efforts of Sheila Conner Hurt, Merlin Littlefield, Denny Brewington and Judy Gregory are especially dedicated since Nashville has become a center for gospel music.

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 to the performing rights law at the National 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 Nashville, 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, a top contemporary and traditional writers are involved, such as John Peterson, Danny Wolfe, Albert Brumley, Verdenber Robinson, Dallas Holm, Phil Johnson, Otis Slaughter, Rodena Preston, and many others, as well as 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 boards of directors in the Gospel Music Association.
Joe Reed's new album is available in Stereo LP, 8-Track and Cassette at your local Christian book store.

"Have You Kissed Any Frogs Today?" is also available in 45 RPM singles.

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New Direction:

Total Involvement Is The Key

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/performance; Randy Matthews, Christian rock singer/performance; 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 are in the business of building relationships, not just of making deals."

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 Alberti 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—creative 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 off the road."

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.

Pioneering Good News

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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 a lot of things." says 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 unacceptable to God's Holy Spirit, and I 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 in Florida. Bee Jay 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 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 was not 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. Besides, "There have been a lot of changes and a lot of things," says Schabacker, owner and president. 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 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 Warkne. 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 McGee arrived overnight by leasing records from major artists in the gospel music field for distribution purposes. In 1974 Walls first signed The Lamar Sego 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 in the gospel music audiences everywhere.

Since the initial signing of these two groups, their songs have remained consistent on gospel music charts. Songs such as "Watchin' and Waiting," "I'm a Bibleurable," "He Was More Than A Man," "We've Got The Best There Is," etc., by The Lamar Sego 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.

Supreme has experienced rapid growth in just four years, building a strong industry. They are located at 1007 Baker Blvd, Nashville, Tennessee.
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 than 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)
ASCAP HONORS THOSE WHO MAKE A JOYFUL NOISE UNTO THE LORD

ASCAP
We've Always Had the Greats
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.

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 merchandise manager, is owner of Golute 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—they who are and what they're trying to say," he explained. "It's a producer and 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 "old-timers" 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 Gofts, John Mathews Family, Imperials, Gilbert Brothers and the Oak Ridge Boys.

On Friday night the performers will be the Blackwood Brothers, Stamps, Statesmen, Speers, Rex Nelson Singers, the Speers, the Blue Ridge Quartet, The Rambos, The London and Hi Records, 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 Gofts, Wendy Bagwell and the Sunlusters, 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 Kylloen 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. This is a major effort of the Blackwood Brothers Quartet and the Stamps Quartet.
Don't be surprised to see a new label, House Top Records, climbing right to the top of the charts. They capture the sounds of today. They hit the peaks of entertainment.

The talented young artists featured on House Top Records reach out in song to touch a special place in each listener. A place that looks to God for joy and salvation and peace within.

House Top's stable of artists include CATHIE TAYLOR — Cathie has held recording contracts with both Capitol and Columbia Records, and was voted top female vocalist by the Academy of Country and Western Music. Today, she sings for the Lord, and for you, on House Top Records. Hear her, both as composer and singer, on her new House Top LP album, THE SPARROW.

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 BOOSAHDA — 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 BOOSAHDA, 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 be one of the largest gospel distributing companies 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," Chapman explained, "because the pop standards that may not seem so large.

Chapman, who also operates a religious publishing outfit 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 total sales; 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's, is a better way 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 Chapman's 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 in-store displays," reported Steven 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 merchandize 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, consideration is given by many retailers to this as being a real possibility to be as 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 Al 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 putting them in their stores and selling them, and that's what's keeping exposure down. If somebody comes into my store and asks to hear somehip, 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 just talk about the person who plays it here on radio," stated Stewart, "and I don't play it, except for Sundays."

There's just not enough broadcast airplay, according to Earl Anderson, a principal in Earl Inncery 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 market 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 fluctuate significantly. This area seems to be getting worse." Anderson believes, 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 collections 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 in gospel, except for radio. While I may know what the new gospel records are, not many of my customers do."
White Christian Market Continues To Grow

By DON

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. They 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, literature, 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 Sheraton Hotel 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 Steinhaus, Harry Morton, Tom Walls, Lou Hildreth, Sylvia Mays, Charlie Monk, Biff Collie, Ed Allen, Ken Harding and Don Cusic.

A special 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.
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 Camp Meeting 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 Evangelistic 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.

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, Kingdoms.

Mixed Gospel Group — Andrae Crouch & The Disciples, Bill Gaither Trio, Crusie Family, Happy Goodman Family, Hinson Family, Rex Nel...
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 Wilkie 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 its opening of so-called med pitchmen and old-time traveling medicine shows.

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 recording 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.

J. D. Bradley is the Largest Public Relations Specialist in the Inspirational Market.

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


Myrrh plans to continue its strong representation in the field of contemporary Christian music.

Now you know.

J. D. Bradley and Co., 655 Deep Valley Drive, Rolling Hills Estates, California 90274, 213-377-9507
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 Agapelanda's 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, issuing 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 of 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 at 300 programs such 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 Folk 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 receipts in the small Shreveport Auditorium to the $40,000 gate at the Felt Forum in New York.

Further indications of the growing awareness of the gospel music 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 further.
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 TPAC’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 professional artist who wishes to

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 Hillson, general manager.

“We have made it our summer project to complete final details of our total renovation which began in 1975,” says Hillson. “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.

Clientele

“Our primary function is the recording of gospel music,” says Hillson, “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, Myrrh, Canaan and Light, but we also offer complete packages which are suitable to the semi-major artists also used by country and MOR recording companies.”

Calvary Records Is Riding High

Calvary Records, Inc. started approximately ten years ago and is 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 Telestials, the Song Masters, Nancy Harmon and the Victory Voices, the Galileans, Singing Golf 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 Lighthouse,” “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.

April/Blackwood Music

When we at April/Blackwood talk about our total commitment to music, we continue to emphasize the vitality of the music of the heart: gospel music.

It’s our dedication to gospel that’s helped artists like Keith Green gain the Top-Ten Gospel chart successes they claim today.

And it’s our pledge to you that we will continue to pursue the finest creators of gospel music this country has to offer.

Commitment to the music of the heart. Yet another reason why we’re known as the total music company.

April/Blackwood Music

Charlie Monk, Judy Harris. 49 Music Square West, Nashville, Tennessee 37203. 615-329-2374

Our kind of inspiration reaches high places especially on the charts.

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April/Blackwood Music

Charlie Monk, Judy Harris. 49 Music Square West, Nashville, Tennessee 37203. 615-329-2374
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 Hollywood. The album, Myrrh, continues to be one of the best-selling contemporary gospel albums. Myrrh Records, a large religious record publisher, is distributed by United Artists, and

Larry Norman had originally recorded with a group named "People," 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 wry, 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 making waves 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. Top 40 playlists were being squeezed tighter and tighter for the Jesus music artists. 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 being squeezed tighter and tighter, and rock music was becoming more sophisticated, and rock radio had no time for semi-professional religious rock.

Sunday morning radio was still, (Continued on page 98)

A New Day is Dawning in Atlanta

Custom Album Production

Full Four Color Custom Design Stereo Albums

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>2,000</td>
<td>$2,700.00</td>
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<tr>
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</table>

Included is up to 6 hrs. of stereo studio time, tape, editing, art work, color separations, printing, and pressing on pure vinyl. There is no limit on pictures or copy for the backliner and all albums are factory shrink wrapped.

Larger quantities come at greatly reduced rates which will be quoted upon request. These prices are FOB our plant and are complete.

Multi-Track Recording

<table>
<thead>
<tr>
<th>Track type and time</th>
<th>Price</th>
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<tbody>
<tr>
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<td>Add $150.00</td>
</tr>
<tr>
<td>8 Track tape and time</td>
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<tr>
<td>16 Track tape and time</td>
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<tr>
<td>24 Track tape and time</td>
<td>Add $450.00</td>
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</tbody>
</table>

Price includes 3 additional hours for multi-track recording and mixdown.

Tame Talent: A Full Service Agency

Ray Nenow of Airborn Artist Agency and Dan R. Brock have joined forces with Cary 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 "Tame Talent" management and/or booking of John Talbot, Dogwood, Terry Talbot, Randy Matthews, Paul Clark & Friends, Petra, Orono, Stephen Alexander, Albrecht, Rodney 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 recording company sales and promotion.

Brock, general manager of the firm, is a graduate of Cumberland College, Williamsburg, Kentucky. Since his graduation, Brock has 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 Moschou 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 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," Jamali 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

J. D. SUMNER & THE STAMPS QUARTET  BOBBY GROVE  RON DICKERSON & THE TRANQUILLITY
THE BLUE RIDGE QUARTET  LAVERNE TRIPP  THE DIXIE MELODY BOYS  THE TONESMEN  STEVIE KAY
THE CHORDS  THE HOPPER BROTHERS & CONNIE  THE EASTER BROTHERS  KEITH MANLEY
THE SINGING AMERICANS  GENE MARTIN  PHIL BROWN & GODS EARTH WITH LOVE

QCA RECORDS  QCA/NEW DAY RECORDS  QCA/REJOICE RECORDS  P.O. Box 14804, Cincinnati, Ohio 45214 (513) 681-8400

RECORD WORLD OCTOBER 1, 1977  SECTION II  89
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.
“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.
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 coordinated to reach the maximum number of people, not with gospel, but with The Gospel. Records are a forerunner in the early seventies when young people 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 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 Pelle 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.

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 all started basing it on the idea that "gospel 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.

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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.

With Experience in: Accounting, Money Management, Investment Council, Career Guidance and Creative Direction.

David Wayne Management, 655 Deep Valley Drive, Rolling Hills Estates, California 90274 213-377-9525
The way I feel
... a classic in gospel music!

CYNTHIA CLAWSON,
one of the most
talented and versatile singers
of our day.

The way I feel
is beautiful.
It's personal.
It's Cynthia's
spiritual autobiography.

CYNTHIA CLAWSON
sings from her soul...
you'll hear from your heart.

"... Unique style
an album that joins spirit and mind
in emotional harmony." —
JOHN STURDIVANT,
Vice-President
Record World Publications

"Cynthia has transcended all gospel music
with THE WAY I FEEL."
KEN ASHE,
Production Director, FMBA
San Antonio, Texas

"Gospel Music needs
more artists such as this."
DON BUTLER,
Executive Director
Gospel Music Association

Available at your
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AmericanRadioHistory.com
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 Clevant Derricks, author of "Just A Little Talk With Jesus," who just came into the office one day unannounced with "Several 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 Brothers. Marjohln 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.

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. The new headquarters will be on 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 preacher 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.


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 six times a day; stock reports five times a day; traffic reports, morning and afternoon, 24 times a day; gardening tips; tips on saving money and work; and ski reports in the winter/mountain and marine in the summer.

KBIQ's professional announcing and production staff is available for commercial, documentary and public service announcement production. Facilities include the four complete studios available for production.

Broadcast signal covers Western Washington from just above the Oregon border all the way to the Canadian border, to Victoria, B.C., east to the Cascade Mountain Range and west to the Olympic Mountains. Within a population area of over a million and a half people, KBIQ continues to maintain a strong and loyal listenership.

(GMA Meeting)

(Continued from page 22)

chairman of the GMA special projects committee, the activities will begin with a general membership meeting to elect the GMA's new board members. The newly-elected members will be 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 $1.00. For further information write to the Gospel Music Association, P.O. Box 23201, Nashville, Tennessee, 37202.
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 representatives. 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." Their 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 it 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, 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 to all galleries.

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 Kiel 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, and youth guidance, and give a voice 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 formulate 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 service. 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 provide 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 the people. Many hands turned as they walked thousands strong through the streets in white preparing to attend the communion and consecration service for the close 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 reignied 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 Mahalia Jackson Singers, The Mahalia Jackson 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."
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.

Light
RECORDS
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 67 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 Lieberman personnel. 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 defects 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 department 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 Geler 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 conventioneers how to use this knowledge for 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 placed 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 Carla Bonoff is scheduled for November.

The Coast
(Continued from page 14)

rock and roll.

LET'S MAKE A DEAL: Cagey negotiator Neil Bogart was willing to use 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 speculation! Bogart will make his screen debut in Panchos Vindictive Valley as "He Came To The Valley," feature now shooting on location in Mission, Texas. Fender will co-star with Ronne 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 spider. Meanwhile, Shatner's still shopping his live concert package, released earlier this year through his own label, Lemli.

AM Action
(Continued from page 42)

14ZQ and new on WOKY (31), WQXI (28), KING, KGW, WPZE, WSPT, KJRB and WANS (26).

NEW ACTION

Engelb Day & John Ford Coley (Big Tree) "Gone Too Far." Starting off with a blast, immediate adds at WKBW, WSJF (LP-29), 15Q, WHBQ, WOKY, WMOE, KKLS, WGLF, WORD and KSYL.

Bee Gee (RSO) "How Deep Is Your Love." Another programmers' choice this week. Early support from CKLW, KZFR, WHJQ, 15Q, WLAC, WCAO, KJRB, KXZ/106, WPDP-PM, KQJO, WHVY, KCCL, WCRY, WPRG, WSN, 14ZQ, WAIR and WORD are all the credentials needed to kick off national interest as well as bulleting chart action.

New York, N.Y.
(Continued from page 29)

Art Collins, Arthur Levy, Bob Guss, 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. NEW ACTION

JOEY 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 late exhibition match 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-disc recording of Frank Sinatra's "Strangers In The Night" was released by John Johnson's company. 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.
ACHIEVE and were particularly dramatic in "Oh, Lori," a record that's
The six-piece band served up 45-minutes of the slickest kind of pop/
According to
Standout of the set was "Moody," recently done by Judy Collins and,
Cornish, by the way, is currently
was by jazz great Roland Hanna. Cornish, by the way, is currently

don't expect any "Chrystal Blue Persuasion" or "Da Doo Ron Ron"
While both are known as creators of classic 60s pop/rock records,
are circulating the record com-
Meanwhile, some new demo tapes by Hawkins are
Harmonies
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


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 "Chrystral 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 back-


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, experi-
mental 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-Raspy Wally Bryson.


MCA Sets Blitz For Elton Hits LP

LOUISIANA—MCA Records will conduct an extensive market-
ing campaign for the October re-
lease of Elton John's Greatest
Songs, Volume II" under the direc-
tion of the label's vice president
of marketing, Richard Bibby.
CTA displays and point of pur-
chase aids will include posters de-
signed for this lp and the entire
Elton John catalog, consisting of 15 albums; a mobile, 12-inch sty-
rofoam ELTON display letters,
and a 6-foot stand-up of the per-
former 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
and easy selection by the con-
sumer is being prepared for dealers.

Top 40


Peter de Rougemont

(Continued from page 4)
sidories in Europe, including long
range planning and development of
the European artist roster.

Background

Peter de Rougemont joined CRI in 1958 as general manager, Co-
lumbia, Argentina. After several
top managerial appointments in
South America, he moved to Eu-
rope in 1963 and became vice
president, European operations,
CBS Records International. Prior
to his involvement with CRI, de
Rougemont was employed by Co-
lumbia Argentina SRL and EMI
Ltd. in Argentina.
E/A Signs Lenny White

(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 the 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 disagreement. 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 spokesmen 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.

By DEDE DABBNEY

■ 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 Did I Do For Love — Inner City Jam Band (Bareback Records); "Oh Baby" — Wayne Miran and Rush Release (Strawberry)

The Black Caesar 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 Citizens of the Consolidation of this organization. Its outcome is yet to be determined. However, we have found out that it will strictly be an official press release.

Joe Smith, chairman of Elektra/Asylum Records and Dr. Don Mislall, 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 Nenemperor Records, White's solo albums include "Venetian Summer" and "Big City." On hand to celebrate are, from left: Rob Boatwright, White's manager; Joe Smith, E/A chairman; White; Dr. Don Mislall, E/A general manager/jazz/fusion division; and Al Scooper, co-producer of the new album.

Carter Names Copyright Tribunal

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R&B PICKS OF THE WEEK

R&B PICKS OF THE WEEK

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.

CHAMPAGNE" KING, "SHAME" (Dunbar Music, Inc./Mills Music, Inc, BMI). "Cham- pagne" flows with the greatest ease of any r&b tune destined for both r&b and pop airplay. Her versatility is outstanding, and this disc should garner much chart action. RCA JH-11122.

THE BLACKBYRDS, "ACTION." An exciting and explosive group and producer Donald Byrd gives a new insight as to what music is all 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-9353.
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 Masters 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


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 project, 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)
- Vanessa 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 (Chic Sound)
- Gil Scott-Heron & Brian Jackson (Arista)
- Pockets (Columbia)

South:
- Stanley Turrentine (Fantasy)
- Blackbyrds (Fantasy)

Midwest:
- Blackbyrds (Fantasy)
- Manchild (Chic 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 Savarese, Managed by Innovative Artist Management, 2601 33 Third Avenue, New York, N.Y. (212) 831-8996

Also available on tape.
**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 result 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 Crazed" by Rare Earth. "Cat, ear, the record is so good we can be a bit greedy and run a 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 tens 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 of the other recent whole-world-is-so-mess-uped songs and the pessimism is underlined by ticking time-bomb and explosion at the end, but as always the feeling is up and invigorating—as 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 uptown 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 Me Be A Deal" (5:09) is better in the second half when it picks up the fine introductory guitar, vocal, high. 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," "I'm Waiting" (the two that seem to be getting the most attention), and "Dancing," "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 devoting 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 "Portobello Road," the single begins. 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 tens 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 of the other recent whole-world-is-so-mess-uped songs and the pessimism is underlined by ticking time-bomb and explosion at the end, but as always the feeling is up and invigorating—as 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."

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"It's A Hit!!" 

"IF IT DON'T FIT DON'T FORCE IT"

FITS!

WILD  WMBM  WAMO  KCOH
WHUR  WEDR  WSOK  WOKJ
WLYT  WRBD  WEAS  KGFJ
WKLR  WCKO  WGIV  KDAY
WBLK  WORL  WPAL  KUTE
WVKO  WPDQ  WHYZ  KJLH
WTLC  WGOK-AM/FM  WLOK  KRE
WJLB  WBLK  KOKY  KYAC
WGPR  WBUL  KNOX  KDKO
WAMM  WENN  KFJL  XHRM
KKSS  WOKS  KYOK  KOWH
  
From Kellee Patterson's hit LP

KELLEE PATTERSON

"Be Happy"

8913 Sunset Blvd., Los Angeles, California (213) 652-4782
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 Foundation 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 Um Romao and violinist Leroy Jenkins, now India Navigation has released "The Last Poet." J. C. Finish Company/Westbound WB 301 (Atlantic)

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 Kontz-Hal Galper duet album, "Windows." "Everything I Love" is a solo piano by Kenny Drew and includes distinctive treatments of "Yesterday" and "I Can't Get Started." "Double Bass" pays 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, "The People's Groove," a selection 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 stellar 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."
A NEW L.P.
ON BRUNSWICK

DON
THOMPSON

Fanny Brown

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BL 754215
NARM Holds First Regional Meeting
(Continued from page 3)
branch manager, told the attend-
ees, "in order to find out ways you can take advantage of the information you're getting or flying by the seat of your pants, will not do in today's marketplace.
In comments made to the press during the afternoon meet-
ings, 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 manu-
facturers 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那儿 program geared toward middle manage-
ment 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 train-
ing to be followed by another three days of study. NARM certi-
ficate will be awarded to those who finish the course. "This is going to be an ex-
tremely 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— a comprehensive index, available to the public, of industry-related news as reported by the trade and con-
sumer press over the years.
"This goes hand in hand with stimulating interest in the educa-
tional 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. Cur-
rently, both are in the planning stage and must first be approved by the NARM board and by the manufacturers advisory commit-
tee before being put into effect.
The turnout of the first re-
gional 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 culmi-
nation 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 funda-
mentals of retail store manage-
ment. "The important principle in managing stores," Rachman told the audience, "is to psych yourself up and accept certain concepts. Retailing is not a busi-
ness it's a form of entertainment. You must know your firm's capabilities; you have to plan and have a clear under-
standing 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 mer-
chandising, control of expenses and control of shortages.
He stressed the importance of store managers defining each employee's job, setting goals and reviewing employees' perform-
ances on a regular basis.
Good communication, Rach-
man pointed out, stems from a solid employer-employee rela-
tionship. Staff meetings, discus-
sions about industry news and new product and employee sug-
gestion boxes were methods en-
dorsed as ways of strengthening employer-employee relations-
ships.
Rachman defined public rela-
tions opportunities as being those occasions on which a store can work with local mer-
chants 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 man-
agers adopt a system for analyzing consumed demand in the store and subsequently main-
tain inventory records by turn-
over. "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 re-
place it.
Other suggestions made for improving merchandise included:
shopping competition for ideas ("There's a lot of people out there with a lot of good ideas. Use them!"), breaking down inven-
tory by age ("why should you keep a record six months when you can return it"), and holding firm to an established price, 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 traf-
fic areas, and to keep the store alive visually by moving displays from one area to another.
"This is a collection store," Rachman said. "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 de-
termines the markup on your merchandise: Business is a cash flow.
As a means of controlling ex-
spenses, the use of part-time help, in general, is 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 short-
ages are "difficult" to control, Rachman nevertheless made five

Winter Taps Wardlaw
LO ANGELES—Sandy Ward-
low has joined Norman Winter Associates. Her responsibil-
ities will include the handling of ac-
counts in all fields of entertain-
ment 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.

Yasamsha Tour
NEW YORK—Stomu Yasamsha (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 Ya-
smash include Michael Shrieve, formerly of Santana and Auto-
matic 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 Ro-
den and Ava Cherry, with Patrick Gleeson performing on synth-
izer.

WEA's Opening Night Bash

(Shown from left at right) At WEA's opening night cocktail party: Steve Wax, president of Elektra/Asylum Records; Artynne Bath-
berg, manager of Carly Simon and Bruce Roberts; and David Harowitz, president of Women Communications Inc.; Mo Ostin, chair-
man 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 600 attendees at the Hotel Diplomat in Hollywood, Florida.
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 to 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)
Johnny Ventura y su Combo Show sufrió una profunda división, saliendo del mismo dos agrupaciones musicales. La primera la sigue el propio Johnny con el nombre anterior, pero con sólo dos de sus anticuados músicos, ya que los demás son nuevos.

La segunda, denominada “Sonido Original”, la dirigen Luisito Martí y Anthony Rios, 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 convocó 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 disco de Johnny: Hoy Record, el cual sigue funcionando muy bien... Y continuando con noticias que podríamos calificar de no muy positivas para unos y buenos para otros, está el rompimiento de Los Vecinos con el sello Karen, llevándose de esa casa a otros los solistas, Algar, Montilla y Cuatro Puntos. La nueva compañía dirige Marcos Garcia, 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 Rios. Alfredo Sadel, una de las glorias de América Latina en los tiempos en que todavía mantiene intacta su voz, fue objeto de grandes homenajes en la televisión dominicana, así como en los Night Clubs, en que agotó temporadas. Diversas Agencias 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 adquisiciones 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 este efecto se sintió duramente en todas las tiendas de discos. La única persona que pudo triunfar a todo dar en esos dos meses fue 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 disco en este ambiente, aunque en los Estados Unidos pertenece al sello de Mateo San Martin... Richie Rey y Bobby Cruz han entrado a este ambiente con muchos bríos con su nueva grabación salsera de inoex religiosa: “Vanidad de Vanidades” ha gustado mucho a nuestros salseros; igualmente está adquiriendo popularidad el “salsonegro” “El Regreso de Don Antonio”... Ambas canciones están muy bien logradas... La nueva agrupación merenguera “Y nacerá el amor”. Este grupo tiene mucha calidad y pronto lo veremos en el mercado americano completando con las más afamados conjuntos latinos.

Varías casas discográficas 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); H I N (La misma tira) y Radio El Mundo (La Reina). Además hay espacios de música en la mayoría de las emisoras de este país... Uno de los principales emisarios radiales dominicanos fue 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.

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 sus nuevos temas interpretados en su nueva grabación titulada “Only They Could Have Made This Album.” Además de Celia y Willie, actuarán también la Orquesta Típica y el sello disquero de Joe Cayre... Se va acercando la popularidad por la firma Caytronics. Jhonny Ventura presentará nuevos temas en Miami, Nueva York y Colombia, Venezuela; Segundo Vice: N. Selazco (Sicaramericana-Argentina), y Tercer Vice presidente: Jorge Undurraga (Philipis-Phonogram, Chile). La reunión efectuada en Chile, bajo el calor del parque y recien consolidado, el “Festival de la Rina y la Canción” que tendrá lugar en el Madison Square Garden de Nueva York el día 2 de Octubre... Bobby Rodriguez 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.

Tomas 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 enamorar” de su autoría y lanzado al mercado por la firma Cyantronics. Gran enamorado de Miami, Nueva York y Los Angeles en Estados Unidos, 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 su parte, el igualmente famoso Pablo Abraira 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 A&M, México, realizada en Londres. Un sencillo de Frankie Dante “Bebop,” con "El Pi... (Continued on page 161)
**LATIN AMERICAN HIT PARADE**

**Fresno**

1. PEQUEÑA Y FRAGIL
2. SARB
3. UNA VEZ MAS
4. REGRESA A MÍ
5. SIEMPRE EN MÍ
6. EL CANARIO DE MI PUEBLO
7. SE SUFRE PERO SE APRENDE
8. PESARES
9. PERO ELLA VIVE, LLORó LEO DAD
10. SI FUERAS LIBRE

**Tampa**

1. A PESAR DE TODO
2. NO ME EMPUJES
3. DE QUERERAS ASÍ
4. JARDINERO DEL AMOR
5. DE QUERERAS VUELTAS
6. TE CANTO PORQUE TE QUIERO
7. YO SI TE DICE
8. ES LA LLUVIA QUE CAYENDO VA
9. CHIRRII, CHIRRIAN
10. QUE FALTÁ TU HACÍA

**Miami**

1. EN ESTOS MOMENTOS Y A ESTÁS HORALES
2. MARIO CECCHERIA
3. Y SI TU NO HAS DE VOLVER
4. RECUPEROS
5. DONDE VAS
6. LLORAR POR AMOR
7. CON EL VIENTO A TÚ FAVOR
8. AMA EN MIS BRAZOS
9. SI TU ME AMARAS
10. BAJOS DIAS, AMOR

**Brazil**

1. SONHOS
2. MEU SANGUE PARE VOS POR VOCE
3. VOUS ET MOI
4. SOMEBODY TO LOVE
5. BABY I LOVE YOUR WAY
6. TE CONSIGUE
7. DON'T CRY FOR ME ARGENTINA
8. EL GRUPO MUSICAL: ALMA
9. ANA
10. DANCE AND SHAKE YOUR BUTT

**Panama**

1. LA ENTERGADA
2. MR. MUSICA
3. TE ENGO EN MI MENTE
4. DESPUES DE AMARnos
5. LLORANDO EN SILENcio
6. ULTIMOS DIAS
7. BAJOS DIAS, AMOR
8. COMO TECHO EL CIELO
9. MI BUEN AMOR
10. SI QUIERO MORIRME

**Chicago**

1. LA CORPORACION/Discolando
2. MI AMOR
3. MALIKA
4. EL GRUPO MUSICAL: HOT
5. LLORAR POR AMOR
6. CON EL VIENTO A TU FAVOR
7. ESTE AMOR
8. SOLO MIA
9. PLEGARIA VALLENATA
10. ANSIAS DE TENERTE A MI LADO

**Record World in California**

**New York**

1. PAPA DECHI'RE ADIOS
2. EL CANTINERO
3. MI AMOR
4. SIEMPRE EN MI MENTE
5. LOS BARYS/Puerto Rico
6. AQUEL INMENSO AMOR
7. OSCAR SOLO
8. TU ME ABANDONASTE
9. REGRESA Y QUE ME LO Dijeron
10. QUE DIOS BENDIGA NUESTRO AMOR

**Los Angeles**

1. PLEGARIA VALLENATA
2. AMABLE (DE LAS ESTRELLAS/Zeida)
3. MI AMOR
4. MI AMOR
5. EL GRUPO MUSICAL: ALMA
6. EL GRUPO MUSICAL: HOT
7. PEPE MARTINEZ/Reff
8. OSCAR CANALES/Reff
9. PERLA/Audio Latino
10. ANSIA DE TERMINAR/Perla

**Mexico**

1. TRASPEDO/Pu-Vi
2. LLORANDO EN SILENCIO
3. LA PLAQA DE DURRANGO/Epsilon
4. EL ESPECTACULAR ESTEBAN/Universal
5. LLORAR POR AMOR
6. LO VOY A DIVIDIR
7. ESTE AMOR
8. SOLO MIA
9. MI BUEN AMOR
10. SI QUIERO MORIRME

**Nuestro Paraiso**

1. Pequeña y Fragil
2. Sarb
3. Una Vez Mas
4. Regresa a Mi
5. Siempre en MI
6. El Canario de MI Pueblo
7. Se Sufre pero Se Aprende
8. Pesares
9. Pero Ella Vive, Lloró
10. Si Fueras Libre

(Continued from page 160)

... 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 serán algunos de los artistas que recibirán el famoso "Disco De Oro... El baladista joven y reconocido comenzará a presentarse en el Millón Dollar... Y el gran Mazacote recibió el Disco De Plata, otorgado por la etiqueta Latin International de manos de Jose Garcia Jr. y a Eduardo Pedraza de discos GAS, reporta que el nuevo álbum de Lola Beltran actuando en el Palacio de Bellas Artes, está vendiendo muy bien, a pesar de que su precio es de $6.00.

Pedraza también nos informó sobre la piratería de cartuchos que su sello, y otros, están sufriendo. Pero en la próxima dimaré más información al respecto ...

En el caso de "Siempre En Domingo" el 10 de Octubre debutaron en San Francisco Roberto Carlos, Jose-Jose, Lolita, Angelica Maria Y Miguel Gallardo, este programa será transmitido al día siguiente en "Siempre En Domingo" el popular programa que conduce Raúl Velasco a quien deseamos felicitar por el gran impulso que le da a los artistas y a todo el mundo ...

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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 Tiptâ, 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.

Yolanda 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 Rodriguez 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 un enamorado," released by Cayaco. 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 Dias, 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 Sera Sera" (Livingston-Evans). I really enjoyed a chat with Frankie in our offices here in Miami ... Microphon has just released an lp by Felicidad, the famous Peruvian singer. Among the songs are: "Tu Dónde Estas," "Debout y Désolée" and "El Plebeyo." Musical arrangements on this lp entitled "Derrroche de Romanticismo" were under the direction of Osvaldo Requena ... Rubén Mattos, Argentinian singer who is touring Colombia, Panama, 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).

Copy Writes (Continued from page 151)
gone to the top of the charts in Europe and is getting regional action here.

LOOKING: AL Allman, who formerly represented Barry Manilow's Kamikaze Music, is looking for new accounts. He can be reached at (212) 586-0294 ... DU 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 "Evergreen") to Jobete Records ... Mickey Addrisi to professional manager at Famous Music (ASCAP) and Musicways (BMI) ... Morty Wax to do PR for Buddy Rich & Orchestra ... Copperhead Productions ... Nicky Barclay (Fanny, Mad Dogs and Englishmen) to Vogue Music ... The Addrisi Brothers have renewed with Filmways.

TEEVEE: Jay Morgenstein 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 Corbet, "Telethon" will be scored by Peter Matz, and Tommy Leonetti is set to score "The Winged Colt." His first album is out on Fetiche Records ... Nicky Barclay (Fanny, Mad Dogs and Englishmen) to Vogue Music ... The Addrisi Brothers have renewed with Filmways.

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Callas' soprano was not the world's greatest but it was a good one, and it extended over almost three octaves. For those who claimed that Callas' 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 not important. The color was unimportant. The color 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 high C though the color was large, the wobble in the middle was the most beautiful thing she had, and her capacity to shade meanings, to add one nuance to another, made the top seem to soar.

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 father 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 Monastery Scene, though handicapped by Nicola Rossi-Lemeni's being too clumsy and rough for Guar-diano, is equally good. She conveys the kind of pathos that 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 Triumphal 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 duel with Tito Gobbi as Amonasro is one of the classics of records. Her delight in seeing her father turn 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 all the other 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 magnif- icent. Either or both should be on every record shelf. What should be avoided are any of the later recordings. 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 last 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.

Heart/Mushroom Developments

The potential likelihood that it will prevail on the merits of its claims to the ownership of and right to exploit and use the Magazine "Aquarius" 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牵连 of the recording agreements, to record any tapes contained on the Magazine album or the Dreamboat Annie album." In short, "there is no longer any reason to restrain Mushroom."

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 as to whether they are likely to prevail at trial." The upshot of these conclusions has been the continuing restraint against Mushroom from marketing the "Aquarius" material.

CBS Names Condak Masterworks Art. Dir.

NEW YORK—Henrietta Condak has been appointed as 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 design work at The New York Art Directors Club, The Society of Illustrators, The American Institute of Graphic Arts, and Graphic Press.
RECORD WORLD

INTERNATIONAL

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 both have left CHUM-FM, the former to become press officer for WEA, the latter to travel through Europe till 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

By ALDO PAGANI

Several 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 di Vinci Hotel, Milan.

The 11th annual SIM—High Fidelity 1977 opened in Milan Sept. 8. Approximately 700 brands of musical instruments, stereo and radio/TV 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); "Domeni" by Giacomo Getino del Faro (Etail); "Magazina" by Luca D'Ammonio (Disco PIU); "Zodiacs" by Roberta Kelly (Durium); "Risveglio" by Pooh (CBS), and "Amarsi un Po'" by Lucio Battisti (Numero 1).

ITALY
**Japan (Continued from page 164)**

throughout the world, the tragic news of Elvis to the management.

while, The Horseshoe Tavern, long a country-style venue, is under-

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 Confidence charts: "Special 24" (a 24 -song double album of Elvis hits). Current eliminations are "Who Are You" by Status Quo and "Got To Be There" by Otis Redding. 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 mass-

**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 mass-

**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 MIERI 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 DENEIC 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 L A 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. 50 ALL TIME GREATS CONNIE FRANCIS/Polydor
6. A STAR IS BORN/CBS
7. RUMOURS FLEETWOOD MAC/Warner Bros.
8. STRANGLERS/UA
9. ARRIVAL ABBA/Arista
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/Starrall
17. FLOTERS/ABC
18. MY AIM IS TRUE ELVIS COSTELLO/Stiff
19. BEST OF ROD STEWART/Mercury
20. RAINFOREST CAMEL/Decca
21. NEW WAVE VARIOUS ARTISTS/Vertigo
22. MAGIC FLY SPACE/Pye
23. G 1 BLUES ELVIS PRESLEY/RCA
24. ELVIS IN DEMAND/RCA
25. LIVIN’ ON THE FAULT LINE DOBBIE BROTHERS/Warner Bros.
LYNNOTT 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. Posing during the party before the concert are, from left: Graham Parker, Lynott, and Johnny Fingers, Bob Geldof, and Simon Crewe 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.

CASA BLANCA/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 Casa Blanca organization that mean anything. There's been some shifting around of people, but Casa Blanca 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 Casa Blanca 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 Huiie

The Rev. Bill Huiie, 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 Botteau, David Buskin and Werner Fritzsche are shown seated in a 1921 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 Mykus and Jack Craig, all of CBS; group member Doug Lubahn; Hank Medress, co-producer of the group's album; John Sher of Monarch Entertainment; and Dick Wingate, Mike Pilet 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-shaveness 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-60's, with '50's 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 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 nip 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 ambiance. 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 Prufe frequent label, an appealing 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)

The White House—record industry leaders 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 our competitors," 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 independents 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)

LIAISON

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 projects involving both groups, though nothing specific about the new committee's mission could be learned last week.

RECORD WORLD OCTOBER 1, 1977

AmericanRadioHistory.com
**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 creativity and foresight 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 fea-

(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 Kilren, 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**

**TAMMY WYNETTE, “ONE OF A KIND”** (B. Sherrill/S. Davis; Algee, BMI). Tammy’s intro, which is accompanied by only a piano, allows listeners the opportunity to hear the vocal quality that has put her on top. This emotion ballad is sure to keep her there. Truly a one-of-a-kind record that’s headed for No. 1. Epic 8 50450.

**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.

**DON WILLIAMS, “COUNTRY BOY.”** With the title cut soaring up The Country Singles Chart (Billed No. 12) and ABC putting a big 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, Ermir 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 nominees 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:

- **Bill Collie**, who began his career at KMTR in San Antonio in 1943 and was on the air as a disc jockey at WKDA in Nashville, Tenn. Other stations across the nation where he was aired include WMPS, Memphis; WMAK, Nashville; WLW, Cincinnati; KFOX, Long Beach, Calif.; KGBS, Los Angeles; KLAC, Los Angeles; and KNEW, Oakland.
- **Cliffie Stone**, who has for 25 years been a name well known is 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.

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, WTVK, WDEE, XERE.

**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), WHB, WMNI, WCMS, WIRE, WSUN, WKDA, KFDI.

"Wurlitzer Prize" is another sure winner for Waylon Jennings! Though only received by stations this week, immediate adds include WHOO, WKDA, WPFOC, WINN, WIRE, WSLC, KFDI, KTCR, WIVK, WBAP, KCKN, WCMS, WMNI, WMC, KRMD, WTSG, KLAA, 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, KKKY, WTOD, WSDB, WPIK, KFDI, KRMD, WTSG, WCMS, WCXL, KLAA, WITL, WBAM. The Bellamy Brothers' "Memorabilia" is starting in the south.

**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 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 KV00, KSO, KWKL, KLAA, WIRE, WPXN.**

**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 WL, WHOO, WCMS, WTVK, 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)
Halsey Festival
(Continued from page 167)
Uttered performances by Sherry Bryce & Proud Country Band, Leroy Van Dyke & Auctioneers, Rebecca Fisher, Skin Devol, John Wesley Ryles, Narvel Felts, Minnie Pearl, Don Williams, Carl Perkins, Judy Miller, Rodney Lay & Wild West, Don White, Jimmy Henly, Barbara Fairchild, 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
The 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.

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 seminars is "CMA's 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, Stone Row, Willie Wynn and the Tennesseans, Ken Carter, Mike Feurt, Hap Peebles, Don White, Roni Stoneman, Willie Nelson, and Bob Luman; Saturday, October 8—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 $55, and each registrant will also receive one ticket to the CMA Awards Show and one ticket to the Post Awards Reception. Additional tickets for the party will be available for $15 each. Co-chairmen for the 1977 Talent 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 Fent, Hap Peebles, Sonny Simmons, George Nigh, 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 John Goss; publicity/public relations—chairman, Sam Cash, Hap Peebles, and Bob Bray; and logistics—chairman, Johnnie Massey and Mike Feurt.

COUNTRY RADIO
By CHARLIE DOUGLAS

One of the classier of the listener oriented Elvis Presley tributes is from the 61 Country WDFA 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 personalitities is looking. If you are a travel contacts radio one, you may want to make a move if conditions were right. I have details on that too... Dene Hallam at WFEF 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 Raligh has moved into the A.M. drive slot at WPQ-FM in Baltimore. He'd been the A.M. driver at WPGC in Washington for nearly 13 years prior to the move.

KIXX in Tucson has gone country. Dugg Collins of KDW in Amarillo and Jim Christenson of KFOX in Long Beach, Cal. were in the city to help get the station off on the country road... WFSM in Indianapolis is looking for a strong morning personality...

Chuck Chelmin 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 Overture, Mel Street, Nat Stuckey, J. D. Summer, Charlie Walker, Roy Acuff, a music prophet and a bunch more. About four years ago Mel Street entered for the first time and had never seen a golf club before. He turned 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.

WATCH FOR KELLY WARREN'S HOTTEST RELEASE
"Ain't That Something"
"Living For You Dying For Him"
ON LITTLE RICHIE RECORDS

National Promo: Little Richie Agency, Box 3, Belen, New Mexico 87072

Distributor: Gold Star, Box 415, Belen, New Mexico

FAN CLUB: O.K. Records, 802, Belen, New Mexico

AmericanRadioHistory.Com
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/Pl-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 1-302
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/Erts, 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 SN 258
OPPOSITES ATTRACT (J. Abbott/C. Stewart; Pontego Sound, BMI)
Unique instrumentation sets this funky cut off and should help launch it. Wood's delivery proves him to be a promising artist.

SHERI 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 Rogers' smash was penned by the writers of the original and could hit for Jones too.

PAT GARRETT—Kansas 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.
**THE COUNTRY WORLD ALBUM CHART**

**OCTOBER 1, 1977**

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**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 heartrending story that's already an overnight sensation. It's really climbing the charts. Billboard 34¢, Cash Box 47¢, Record World 42¢.

**Roses For Mama**

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td><strong>THE OLD MAN AND HIS HORN</strong></td>
<td><strong>GENE WATSON</strong> / Capitol</td>
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<tr>
<td><strong>TOO MUCH IS NOT ENOUGH</strong></td>
<td><strong>BILLIE JO SPEARS</strong> / Capitol</td>
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<td><strong>THE DANGER OF A STRANGER</strong></td>
<td><strong>STELLA PARTON</strong> / Elektra</td>
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<td><strong>HEAVEN'S JUST A SIN AWAY</strong></td>
<td><strong>KENDALLS</strong> / Ovation</td>
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<td><strong>DON'T IT MAKE MY BROWN EYES BLUE</strong></td>
<td><strong>CRYSTAL GAYLE</strong> / United Artists</td>
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<td><strong>BABY, DON'T KEEP ME HANGING ON</strong></td>
<td><strong>Susie Allanson</strong> / Warner Bros / Curb</td>
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<td><strong>WE CAN'T BUILD A FIRE IN THE RAIN</strong></td>
<td><strong>ROY CLARK</strong> / ABC</td>
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<td><strong>WHAT A WAY TO GO</strong></td>
<td><strong>BOBBY BORCHERS</strong> / Playboy ZS8</td>
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<td><strong>MORE TO ME</strong></td>
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<td><strong>LOVE IS JUST A GAME</strong></td>
<td><strong>LARRY GATLIN</strong> / Monument 226</td>
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<td><strong>ALONE</strong></td>
<td><strong>FREDDY FENDER</strong> / ABC Dot DO 11713</td>
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<td><strong>LET ME DOWN EASY</strong></td>
<td><strong>RICKY NELSON</strong> / Mercury 55001</td>
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<td><strong>I CAN'T TAKE IT ANYMORE</strong></td>
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<td><strong>BABY I LOVE YOU SO</strong></td>
<td><strong>JOE STAMPLEY</strong> / Monument 226</td>
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<td><strong>SOUL OF A HONKY TONK WOMAN</strong></td>
<td><strong>MEL McDANIEL</strong> / MCA 40794</td>
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<td><strong>ANOTHER LONELY NIGHT</strong></td>
<td><strong>JODY MILLER</strong> / Capitol</td>
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<td><strong>FOR ALL THE RIGHT REASONS</strong></td>
<td><strong>BARBARA FAIRCHILD</strong> / Capitol</td>
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<td><strong>OLD TIME LOVIN'</strong></td>
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<td><strong>WHEN I DYE</strong></td>
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**CHARTMAKER OF THE WEEK**

**BILL ANDERSON**

**MCA 40794**

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**THE COUNTRY SINGLES CHART**

**OCTOBER 1, 1977**

**THE OLD MAN AND HIS HORN**

**GENE WATSON** / Capitol

**TOO MUCH IS NOT ENOUGH**

**BILLIE JO SPEARS** / Capitol

**THE DANGER OF A STRANGER**

**STELLA PARTON** / Elektra

**HEAVEN'S JUST A SIN AWAY**

**KENDALLS** / Ovation

**DON'T IT MAKE MY BROWN EYES BLUE**

**CRYSTAL GAYLE** / United Artists

**BABY, DON'T KEEP ME HANGING ON**

**Susie Allanson** / Warner Bros / Curb

**WE CAN'T BUILD A FIRE IN THE RAIN**

**ROY CLARK** / ABC

**WHAT A WAY TO GO**

**BOBBY BORCHERS** / Playboy ZS8

**MORE TO ME**

**CHARLEY PRIDE** / RCA PB 11086

**LOVE IS JUST A GAME**

**LARRY GATLIN** / Monument 226

**ALONE**

**FREDDY FENDER** / ABC Dot DO 11713

**LET ME DOWN EASY**

**RICKY NELSON** / Mercury 55001

**I CAN'T TAKE IT ANYMORE**

**PAL RAKES** / Warner Bros / ABC

**BABY I LOVE YOU SO**

**JOE STAMPLEY** / Monument 226

**SOUL OF A HONKY TONK WOMAN**

**MEL McDANIEL** / MCA 40794

**ANOTHER LONELY NIGHT**

**JODY MILLER** / Capitol

**FOR ALL THE RIGHT REASONS**

**BARBARA FAIRCHILD** / Capitol

**I'M STILL MOVIN' ON**

**HANK SNOW** / Capitol

**OLD TIME LOVIN'**

**KENNY ROGERS** / Capitol

**WHEN I DYE**

**SAMMI SMITH** / Capitol 54016

**HERE'S TO THE HORSES**

**MACK VICKERY** / ABC 54016

**I'M STILL MOVIN' ON**

**MIKE BOYD** / Capitol
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