

RECORD WORLD

COUNTRY MUSIC

The Sounds Heard 'Round The World

HITS OF THE WEEK

SINGLES

PAUL SIMON, "SLIP SLID'N' AWAY" (prod. by Paul Simon & Phil Ramone) (writers: Paul Simon) (Paul Simon, BMI) (4:43). This single, to be included in Simon's solo greatest hits lp, shows his perception of adult problems and relationships to be undimmed. The song moves quietly at medium tempo, and its length should be no obstacle. Columbia 3-10630.

THE BROTHERS JOHNSON, "RUNNIN' FOR YOUR LOVIN'" (prod. by Quincy Jones) (writers: G. & L. Johnson) (Kidada/Goulgris, BMI) (3:44). The audiences the Johnsons won with "Strawberry Letter #23" should find this follow-up much to their liking. The tempo is infectious, the singing dreamy and restrained, and the chorus a sure hook. A&M 1982.

THE FLOATERS, "YOU DON'T HAVE TO SAY YOU LOVE ME" (prod. by Woccy Wilson) (writers: Wickham-Napier-Bell) (Miller, ASCAP) (3:15). A past pop hit for Dusty Springfield and r&b success for the Four Sonics, this ballad lends itself well to the Floaters' dreamy style. The vocal, like that in "Float On," should move female listeners. ABC 12314.

BOZ SCAGGS, "HARD TIMES" (prod. by Joe Wissert) (writer: Scaggs) (Boz Scaggs, ASCAP) (3:50). Scaggs' move toward a more frankly r&b sound has accelerated as this latest single shows. Thumping drumbeats propel a melancholy soul ballad, with a good vocal and some appropriate guitar licks adding interest. Columbia 3-10606.

THE STEVE MILLER BAND, "SWINGTOWN" (prod. by Steve Miller) (writers: Miller-McCarthy) (Sailor, ASCAP) (3:27). The rhythm-dominated introduction to Miller's third single from "Book Of Dreams" is as compelling a bit of melody as he's written, and the balance of the song, well known to FM audiences, should be another pop hit. Capitol 4496.

AL GREEN, "BELLE" (prod. by Al Green) (writers: Green-Jordan-Fairfax) (J&C/Al Green, BMI) (3:58). This ballad marks a change in direction for Green—he drums are restrained here, the rhythm quieted to emphasize the singer's amorous vocal. The song is a good one, and should re-establish a major artist with pop audiences. Hi 77505 (Cream).

MEAT LOAF, "YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)" (prod. by Todd Rundgren) (writer: Steinman) (E.B. Marks/ Neverland/Peg, BMI) (3:40). Word of mouth, you'll pardon the expression, has already made this powerful pop-rocker known to many—the title/hook is as good as any this year. Epic 8-50467.

CHIC, "DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)" (prod. by Nile Rodgers, Kenny Lehman & Bernard Edwards) (writers: same as prod.) (Cotillion/Kreimers, BMI) (3:42). A legal battle rages over this (an identical version, with a Buddha label, may follow)—the song is pure disco with something extra, and may cross over. Atlantic 3435.

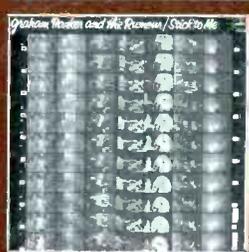
ALBUMS

KANSAS, "POINT OF KNOW RETURN." After attaining platinum status with "Leftoverture," the group is on its way to becoming one of the country's premier rock outfits. While this follow-up has its share of commercialism, the music maintains that sophisticated edge in its soloing which gives the sax-tet its unique appeal. Kirshner JZ 34292 (CBS) (7.98).

GRAHAM PARKER AND THE RUMOUR, "STICK TO ME." Parker's third and most successful album yet underlines his maturity as a songwriter and a performer. Nick Lowe's production adds a fullness to the sound through both sides without one dull moment. "Watch the Moon Come Down" and "The Heat In Harlem" are knockouts. Mercury SRM-1-3706 (7.93).

JOAN ARMATRADING, "SHOW SOME EMOTION." Armatrading is truly an original artist whose sensitivity caresses each one of her songs with the emotion she so often sings about. Producer Glyn Johns seems to be working on the same wavelength and elicits several stirring performances: "Peace In Mind," "Opportunity" and "Kissin' and a Huggin'." A&M SP 4663 (7.98).

LILY TOMLIN, "ON STAGE." Recorded live at her much acclaimed "Appearing Nitely" run on the stage of Broadway's Biltmore Theatre, Tomlin and her cast of characters provide a fast paced and often very funny program. Ernestine, Glenna and the shoppingbag lady are all central characters in her show and translate well onto vinyl. Arista AB 4142 (7.98).



WHY'S EVERYONE SO CRAZY ABOUT MANGIONE?

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On Chuck's fourth album for A&M, "Feels So Good," Mangione along with his new musical family, Chris Vadala, Charles Meeks, Grant Geissman, James Bradley, Jr. and Mick Guzauski show their love for each other in music. And that's what makes it feel so good.

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so
good*
SP-2648

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Produced by Chuck Mangione



RECORD WORLD

'Superstores':

More Than a Retail Marketing Experiment

By MIKE FALCON

LOS ANGELES—Increasing retailer focus is being directed towards the expanding number of "superstores," those record outlets with over 10,000 square feet of floor space. While the superstore has been in existence for some years, only recently has the number of these large retail locations seemed to indicate a trend. With the recent announcements by Record Bar's Barrie Bergman (RW, Oct. 1, Oct. 8) re-

garding the Track stores and Lee Hartstone's similar actions in opening Big Ben stores it would seem that the superstore trend is more than a retail marketing experiment.

A number of varying opinions have been expressed by major retailers as reasons for the superstore concept gaining both credibility and popularity, aside from the basic business need for profit. The retailers think there are a number of appealing factors that work to the advantage of the superstore.

(Continued on page 153)

Retailers Report Strong 3rd Quarter Sales; Strong Product, Price Hikes Major Factors

By DAVID MCGEE

NEW YORK — Consumer interest in a wide variety of music combined with the staying power of several major releases is accounting for an approximately 25 percent increase in record sales for the third quarter of 1977 as compared with the same period one year ago. A Record World survey of retail accounts throughout the country found store owners and managers quick to point out that the percentage increase reflects a greater amount of units sold as well as extra dollars generated by hikes in list prices of records. And despite the cover-

age given it, the rush on Elvis Presley records after the singer's death played a relatively minor role in the overall third quarter sales picture, which was dominated by the likes of Fleetwood Mac, "Star Wars," Foreigner, Heart, the Commodores, Rita Coolidge and Shaun Cassidy.

Moreover, a spate of new releases near the end of the quarter has kept sales brisk, giving rise among retailers to the feeling that the fourth quarter, and particularly the holiday season, will be the busiest the industry has seen in some time.

In previous years a handful of albums by name artists, with perhaps an unknown or two thrown in for good measure, carried retailers through the characteristically dismal late summer-early fall months. But this year, more than any other, the barriers of categorization fell with a resounding thud. Fleetwood Mac, the Commodores, Shaun Cassidy and "Star Wars" suddenly are no longer strange bedfellows but rather are solid indicators of the

(Continued on page 160)

Debbie Boone Single Blasts Into Top Spot

By LENNY BEER

The Debbie Boone (Warner/Curb) sales and airplay explosion has taken her to the top of the chart in her first try in the incredibly short time span of eight

weeks. The single, "You Light Up My Life," was produced by Joe

Chart Analysis

Brooks and is easily the quickest rising hit of the year. Boone held back KC & the Sunshine

(Continued on page 6)

House Bucks Pres. Carter On Post Office Reform Bill

By MICHAEL SHAIN

WASHINGTON—The lines of battle were drawn last week in the House of Representatives that will likely pit Congress against the White House on the future structure of the U.S. Postal Service and, subsequently, the fate of government-subsidized

record club mailing rates. Last week, two House subcommittees approved draft legislation that would effectively end the quasi-independent status of the post office and its goal of self-supporting status. The bill is in sharp conflict with Carter Administration plans for revamping the mail system (RW, Sept. 24).

The draft, sponsored by Reps. James Hanley (D-N.Y.) and Charles H. Wilson (D-Calif.), roughly paralleled, however, the recommendations for post office reform put forward by the Recording Industry Association of America at hearings earlier this year. The bill would:

- Authorize a public service federal subsidy to the system pegged at 15 percent of the previous year's budget. The so-called "balloon clause" would authorize payment for fiscal years 1979 and '80 (two years beginning Oct. 1, 1978) that would total \$2.5 billion, or more than 15 percent more than the less than \$1 billion appropriated from the federal treasury this year.

- Abolish the board of governors which, in effect, sets postal office policy and hires the Postmaster General.

- Make the Postmaster General appointment a Presidential choice with no limit on the job's term.

- And re-establish Congress-

(Continued on page 160)

ABC Announces Indie Distributors

LOS ANGELES—ABC Records, which will retain its branch offices for distribution in New York and Los Angeles, has announced the independent distributors which will carry its product, effective October 5.

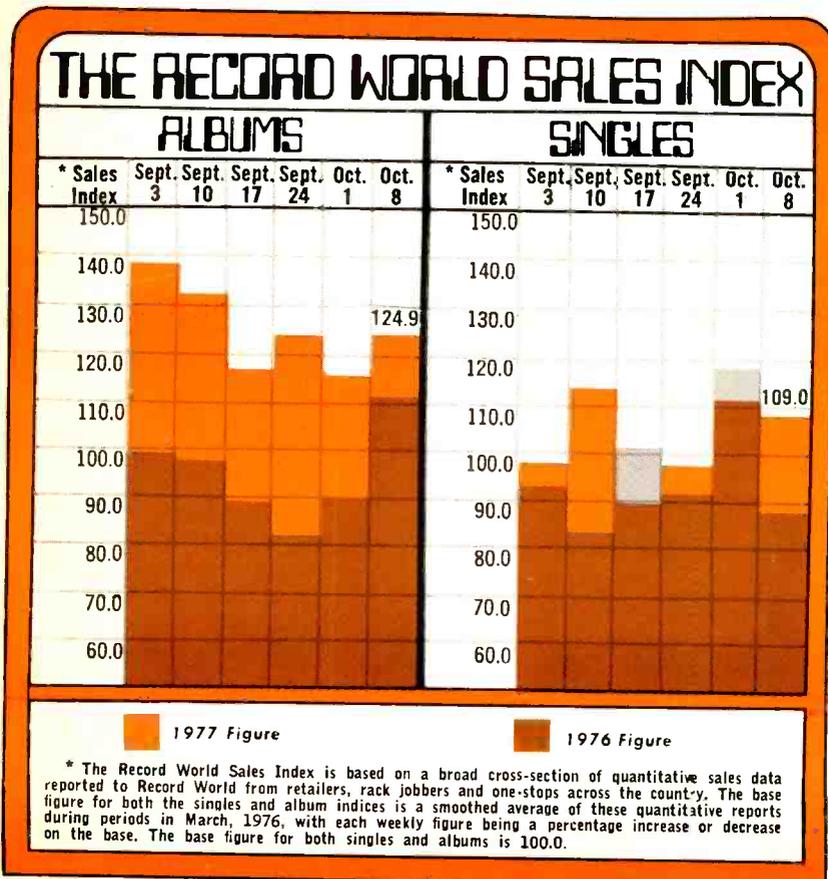
Pickwick International will distribute ABC Records in St. Louis, Minneapolis, Atlanta and Miami. M.S. Distributors will take over the same responsibilities in Chicago, with Universal assuming the duties in Philadelphia. Big

(Continued on page 160)

WCI Reports Best Third Quarter Ever

NEW YORK — The WCI Record Group — Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA International and Warner Bros. Music—has had the best third quarter in its history, with revenues up 30 percent over the

(Continued on page 147)



ABC Names Davis Sales/Promo VP

■ LOS ANGELES — Steve Diener, president, ABC Records, has announced the appointment of Gary Davis to the newly created position of vice president, sales/promotion. Davis will be responsible for the overall activity of the sales, pop promotion, and special markets divisions, which will report directly to him.



Gary Davis

Davis' background includes three years with Capitol Records in the area of sales. He has also spent seven years in the Warner Bros. organization in both sales and promotion. Davis was involved in regional sales during the period of time when Warner Bros. was in independent distribution, and later in its own branches. He has served as west coast marketing director and lastly, national promotion director for Warner Bros. For the past year, Davis has been in personal management doing marketing and promotion of special projects in San Francisco.

Potashner Assumes Responsibility For RCA Record Division

■ NEW YORK — Paul Potashner, RCA group vice president, has assumed the additional responsibilities for the RCA record division and Random House, Inc., a subsidiary, it was announced by Edgar H. Griffiths, president of RCA.

RCA Records and Random House previously reported to Howard R. Hawkins, who resigned recently as a director and executive vice president of RCA.

Upcoming Supreme Court Decisions Of Importance to Record Industry

By MICHAEL SHAIN

■ WASHINGTON — Just like Broadway and the National Football League, the U.S. Supreme Court plies its trade on a seasonal basis. Last week, the high court's new season opened, and a review of the cases pending turns up several potential decisions which could be of great importance to the music industry and broadcast-

ers. The case with the greatest probable impact is the nine-year-old case of CBS vs. the American Society of Composers, Authors, and Publishers over a "per use" license for network television musical performances (RW, Aug. 27). The case involves CBS's efforts to obtain licenses from ASCAP and the other performing rights organizations for only the music

■ *Beginning last week, The Washington Post joined the list of newspapers reprinting Record World chart information. The Post will carry the charts in a new Friday entertainment section.*

that it uses, instead of the blanket license in effect now which permits CBS access to the full ASCAP repertory in exchange for a percentage of gross network earnings. A U.S. Appeals Court decided last August that the ASCAP blanket licensing system constituted illegal price-fixing. By pooling their copyrights, the court said, the members of ASCAP eliminated pricing competition among themselves.

ASCAP has asked for a hearing before the full, nine-member Court of Appeals. If denied, ASCAP will take its case directly to the Supreme Court during this session.

Two important broadcasting cases — which could conceivably affect the record industry — are also slated for Supreme Court deliberation. In what may be one of the most momentous decisions for the communications business in this decade, the court will decide whether newspapers may also own radio and television stations

(Continued on page 152)

Dalton Awarded Damages in Discreet Suit

By SAM SUTHERLAND

■ LOS ANGELES — In a unanimous decision handed down last Monday (3) in Superior Court here, a California jury ended a three-year dispute between Kathy Dalton and her former label, Discreet Records, with a ruling that could set a new precedent for future contract disputes.

In dismissing Discreet's original complaint against Dalton alleging breach of contract, the court awarded Dalton and producer Greg Dempsey combined damages of approximately \$68,000. More significantly, the jury's decision characterized the label's efforts to prevent Dalton from signing elsewhere as "outrageous and unjustified," and, in ruling in favor of Dalton, supported the singer's claim that Discreet's actions since the inception of the dispute prevented Dalton from

recording.

The two-week trial, which began on September 14, thus focused on an increasingly common area of conflict, the clarification of the artist's rights to negotiate with other labels while still under contract. In particular, the case focused on Discreet's use of letters warning other labels with legal action as a deterrent to possible deals for the artist, with testimony from Shelter Records principal Denny Cordell and Columbia Records staffer Charles

(Continued on page 166)

To The Editor:

■ I just wanted to take a minute today to applaud you for the recent Gospel Special in **Record World**. **Record World** has been most supportive in recognizing gospel as a serious element of today's music industry, and we look forward to a continuing relationship with you. We have already experienced a significant response as a direct result of the issue.

On behalf of Word, Thank you.

Sincerely,

Dan Johnson, director of marketing and promotions, records and music, Word, Incorporated.



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Powerhouse Picks

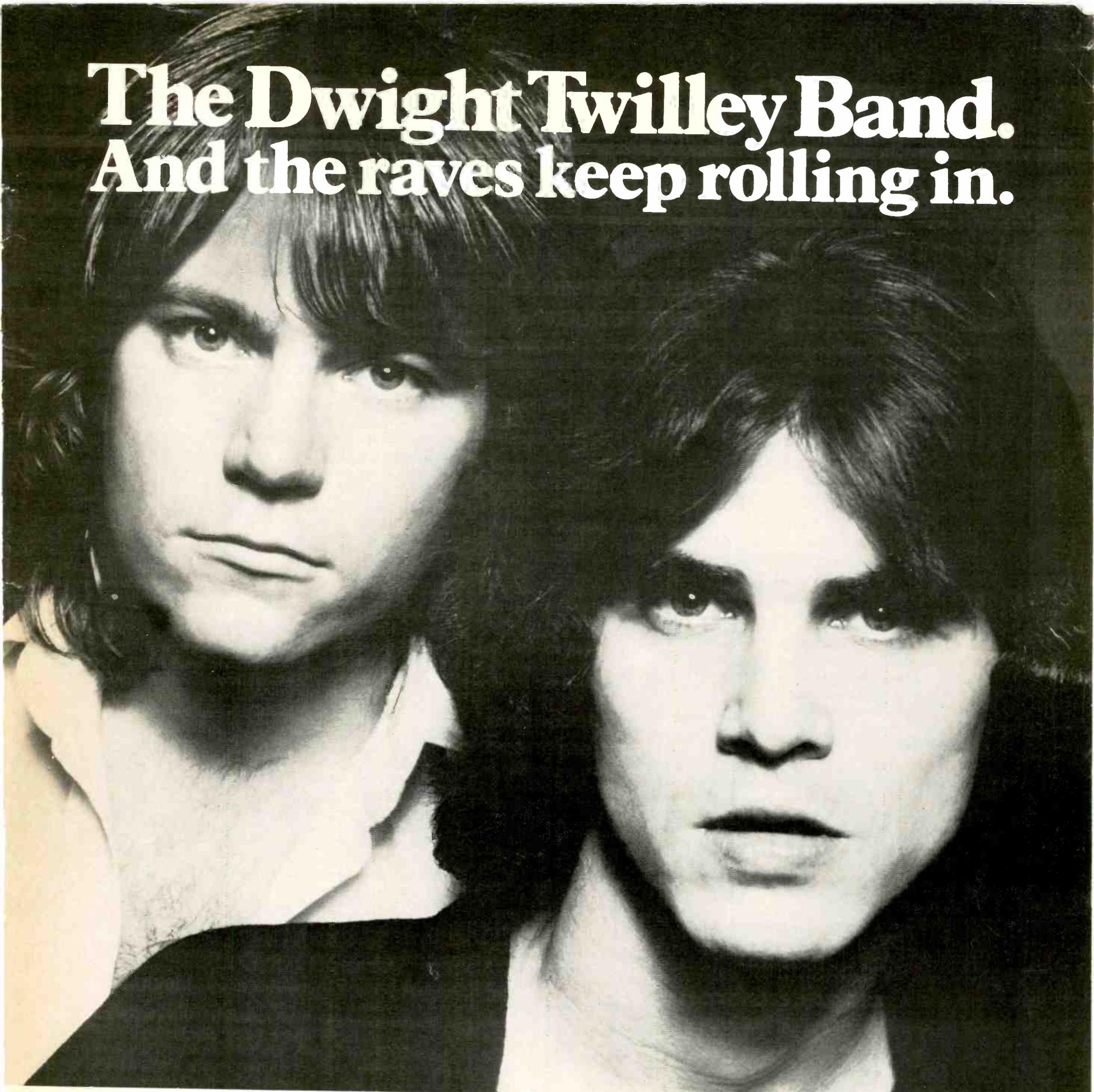
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Babys (Chrysalis) "Isn't It Time."

Incredible radio support is the foundation for the explosive activity in the last few weeks. Coming through in all demographics. Early sales on the west coast off key airplay in San Francisco and Los Angeles.



The Dwight Twilley Band. And the raves keep rolling in.



"Last week may be remembered as a landmark in rock's emergence with the debut of the Dwight Twilley Band. His vivid presence confirms the ability of simple familiar rock elements to remain perpetually fresh and invigorated. Twilley has all the right instincts and an unmistakable charisma. One of the great winners for 1978!"
— Richard Cromelin
L.A. Times

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

"You couldn't hope for a record to deliver any more than this boldly climactic rock anthem does. It makes everything around it seem dull, it's that good, really."
— Bud Scoppa
Radio Phonograph

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

BULLETING:
*110 RECORD WORLD *123 BILLBOARD *133 CASH BOX

**THE DWIGHT TWILLEY BAND.
ROCK AND ROLL AT ITS VERY BEST.
ON ARISTA RECORDS.**



Fleetwood No. 1 LP for 20th Week; Boone Tops Singles Chart

Steely Dan LP Explodes

By LENNY BEER

■ Fleetwood Mac (WB) increased its all-time record at the top by easily recording its twentieth week at #1. Further, this week marks the release of their fourth single from the now six million selling "Rumours" set, as Warner Brothers will attempt to achieve four hits from an album for the first time in recent memory and in doing so sustain the strength of the album, which appears near unbeatable at the top. "Star Wars" (20th Century) and Linda Ronstadt (Asylum) continued their strong sales pace in the second and third positions as they continue what is beginning to look like a futile battle to unseat Fleetwood.

Other activity in the top 10 this week included Foreigner (Atlantic), pushing its way into the top five; Elvis Presley (RCA), moving up to 6 with a bullet; and the new Chicago (Columbia), moving into the select ten at 9 with a bullet. Shaun Cassidy (Warner/Curb) and Crosby, Stills & Nash (Atlantic) held their respective positions, while the Commodores (Motown) inched back up and Heart (Portrait) slowed down significantly.

The biggest noise made outside the top this week was recorded by the Rolling Stones (Rolling Stones), up 16 spaces to a solid #15 in its second week of availability, and Steely Dan (ABC),

which absolutely exploded at retail with #1 reports filtering through from Cleveland, Pittsburgh, Atlanta, Milwaukee and Los Angeles. The Steely album jumped to 24 from 95 and appears as if it may be one of the big entries for the holiday season sales sweepstakes.

Other strong albums on the upper part of the chart include Foghat (Bearsville), spreading its wings strongly to the west coast and continuing to pile up sales in the midwestern rock and rock belt; Barry White (20th Century), with a hot single leading the way; Heatwave (Epic), another with a hot single pulling along the sales and in this case exploding the group with their first album; Rose Royce (Whitfield), hot in the urban areas with the follow-up to the incredibly successful "Car Wash" soundtrack; and Brick (Bang), with a southern smash exploding now outside the south.

New bulleting albums in the top 100 include "Elton John's Greatest Hits Vol. II," off and away as Chartmaker of the Week at 69 bullet; Leo Sayer (WB), hot out of the box at 84 bullet; and the new Carpenters (A&M) at 94 bullet. All three made the top 100 in their first week in the street. Second week noise was made by Diana Ross (Motown), Townshend/Lane (MCA) and Billy Joel (Columbia), while Bob Welch (Capitol), in its third week of availability, made solid sales gains.

(Continued from page 3)

Band (TK), which stayed at two with big sales, just ahead of Meco (Millennium), which dropped to 3 after two weeks at the top. Also big in the top 10 were Carly Simon (Elektra), and Donna Summer (Casablanca), which moved in at 10 with a bullet.

In the teens the biggest gainers were the Commodores (Motown), with their second straight big hit; Barry White (20th Century), exploding in sales with his comeback record once again topping the r&b chart; and Crystal Gayle (UA), in the homestretch as the second top 10 country crossover of the year, both for United Artists.

However, this week's big story is the move by Elektra to break two Linda Ronstadt records simultaneously. Both "Blue Bayou" and "It's So Easy" are bulleting and appear to be on their way to becoming hits. Radio, which was initially skeptical to the hit possibilities for "Blue Bayou," demanded the release of "Easy;" however, "Bayou" is still bigger and could in the long run be the bigger record even though the up-tempo "Easy" receives a quicker initial audience response.

Also popping big this week were Chicago (Columbia), which is making positive gains in more than 90 percent of the nation's markets; Rita Coolidge (A&M), with her second from the "Anytime" album, which appears to be bigger than the top three re-

corded by "Higher and Higher;" Dave Mason (Columbia), well on his way with the AM radio breakthrough needed to explode his career; and the Babys (Chrysalis), with the most added record of the week at radio.

This week's marketplace also saw the emergence of many new hot singles, all by superstar names. Steve Miller (Capitol) tops the list as Chartmaker with "Swingtown," followed by Paul Simon (Columbia), Earth, Wind & Fire (Columbia), Aerosmith (Columbia), Boz Scaggs (Columbia) and Dolly Parton (RCA). With the four new bulleting singles Columbia Records now has an almost unbelievable eight bulleting singles on the chart (Chicago, Dave Mason, James Taylor and Santana are all also bulleting for the label).

Ferris FCC Nomination Passes Senate Group

■ WASHINGTON — Charles Ferris, President Carter's nominee to run the Federal Communications Commission, is just one step from assuming his new job. Last Tuesday (4), Ferris' nomination was approved "without objection" by the Senate Commerce Committee and sent out onto the Senate floor for final action sometime this week.

In the meantime, Ferris' predecessor, FCC Chairman Richard Wiley, has announced he will remain in Washington as a private communications attorney when Ferris assumes office. The outgoing chairman will head up the Washington office of the Chicago law firm of Kirkland, Ellis, and Rowe, he said last week. Wiley will take acting FCC general counsel Lawrence Secret, a longtime Wiley aide, along with him to the firm.

A&M Restructures Product Mgmt. Dept.

■ LOS ANGELES — Jeff Ayeroff, director of creative services and director of product management, A&M Records, has announced the restructuring and expansion of A&M's product management department.

Jordan Harris has been promoted to the post of senior product manager; Bud Scoppa has been appointed product manager/special projects; Dorene Lauer has been appointed to the post of product manager, and Jamie Cohen has joined A&M as product coordinator.

Biddle Selected For NEA Post

■ WASHINGTON — A 10-month search for a new chairman of the National Endowment for the Arts ended last week with the selection of Livingston Biddle, an education and cultural aide to arts-booster Sen. Claiborne Pell (D-R.I.) and a former deputy chairman for the Endowment. Biddle will succeed Nancy Hanks, whose second four-year term expired earlier this month, as the head of the grant-letting agency whose budget approaches \$100 million annually.

The announcement that Biddle would be getting the nomination—his name has not yet been sent formally to the Senate for confirmation—was met with satisfaction and approval by members of Congress with arts money jurisdiction. Sen. John Brademas (D-Ind.) issued a statement "compliment (ing) the President on his choice." Sen. Pell called Biddle "the most qualified person for the job."

REGIONAL BREAKOUTS

Singles

East:

Chicago (Columbia)
Judy Collins (Elektra)
Firefall (Atlantic)
Linda Ronstadt (Blue) (Asylum)

South:

C. J. & Company (Atlantic)

Midwest:

Firefall (Atlantic)
Rita Coolidge (A&M)
Barry Manilow (Arista)

West:

Chicago (Columbia)
Firefall (Atlantic)
Linda Ronstadt (Easy) (Asylum)
Babys (Chrysalis)

Albums

East:

Ashford & Simpson
(Warner Bros.)
Carpenters (A&M)
George Duke (Epic)

South:

Leo Sayer (Warner Bros.)
Elton John (MCA)
Phoebe Snow (Columbia)
Carpenters (A&M)

Midwest:

Elton John (MCA)
Phoebe Snow (Columbia)
Leo Sayer (Warner Bros.)
Odyssey (RCA)

West:

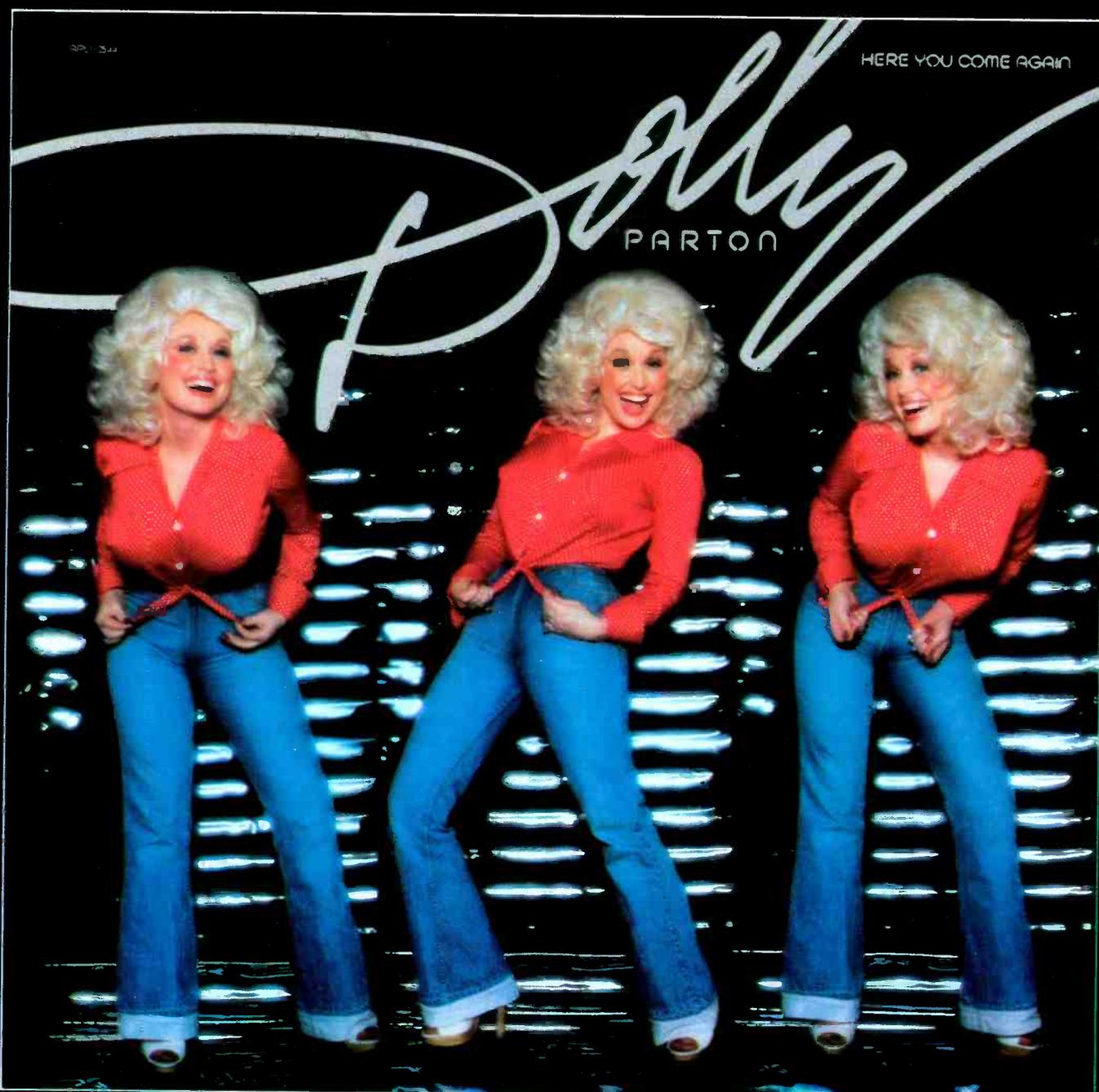
Elton John (MCA)
Randy Newman (Warner Bros.)
Carpenters (A&M)

THE NEW SINGLE
"Here You Come Again"

PB-11123

Produced by Gary Klein for the Entertainment Company
Written by Barry Mann & Cynthia Weil

FROM HER NEW ALBUM



APL1-2544

RCA
Records



RCA Creates Two New Sales Positions; Regional Sales Managers Become Directors



Larry Gallagher



Frank O'Donnell

■ NEW YORK — The creation of two new positions within the RCA Records sales department has been announced by Mario De Filippo, RCA's division vice president, sales.

Larry Gallagher has been promoted to director, national accounts, and Frank O'Donnell has been named national sales operations manager.

Responsibilities

In his new position Gallagher will coordinate all sales and advertising activities of national accounts. In this capacity he will work closely with RCA's regional and local sales managers in development and implementation of these activities.

Larry Gallagher joined RCA Records in 1965, in the order service and inventory control section at RCA's Indianapolis facility. He was then a salesman in Dallas, and sales manager in RCA's Memphis office.

Gallagher then moved to Nash-

ville for RCA, in charge of country sales. In 1975 he moved to Chicago where he became the company's north central regional sales manager. Gallagher will base his operations out of RCA's Chicago branch offices.

As national sales operations manager, Frank O'Donnell will act as RCA's principal liaison with the field sales force coordinating sales quota attainment activity, and developing and expanding airplay and sales relationships. Additionally O'Donnell will be involved in the organization of all RCA national meetings and convention participation.

O'Donnell joined RCA in 1946 as editor of an RCA consumer magazine distributed through record stores. He then was advertising manager of RCA's Custom Record Department, and helped organize and establish Camden Records, the first and most successful budget label of any major

(Continued on page 166)

CBS International Pacts with TK

■ NEW YORK—CBS Records International will handle worldwide manufacture and distribution of records released here by TK Productions, under the terms of a licensing agreement signed last week by M. Richard Asher, president of the CBS division, and Henry Stone, president of TK.

The pact reserves only the United States and Puerto Rico for TK's own distribution. In all other countries, CBS will handle marketing and pressing of TK records, with a TK label to be used on all product released in Europe and Canada, and a TK logo on an Epic Records label in other countries.



CBS Records International will distribute TK Productions' records throughout the world, excepting only the United States and Puerto Rico, under terms of a pact signed by the two companies last week. Shown at the signing are (standing, from left) Caroline Moore, area desk manager, CBS Records International; Allen Grubman, Grubman & Indursky; Bunny Freidus, VP, marketing services, CBS Intl.; Vincent Romeo, VP, artist development, CBS Intl.; Arthur Indursky, Grubman & Indursky; Maryann Flynn, VP, TK international operations; Paul Russell, VP, assistant to the president, CBS Intl.; seated from left: M. Richard Asher, president, CBS Intl. and Henry Stone, TK president.

Mercury To Form New Punk Label

■ NEW YORK—Mercury Records has confirmed its intention of forming a new label to be devoted entirely to new wave music, with operation slated to commence early next year.

The label, which will be called Dip Records, will be headed by Cliff Burnstein, a&r consultant,

Polygram Record Group, who will be responsible for the day to day operations of Dip in addition to his other Polygram duties. Pere Ubu, a Cleveland-based new wave band which has released several singles on a private label subsidized by the group, is Dip's first signing.

Casablanca/Phonodisc Celebration



Casablanca Record and FilmWorks inaugurated their new association with the Phonodisc distribution network by hosting a mini-convention in Los Angeles. Pictured in the top row are, (from left): Casablanca president Neil Bogart and John Frisoli, executive VP and chief operating officer/Phonodisc; Frisoli, Millennium Records executive VP Irv Biegel, Neil Bogart, Millennium Records president Jimmy Ienner and Parachute Records president Russ Regan; Casablanca's promotion department (front row): Nancy Reingold, Mark Cowan, Carl Bence, Howard Rosen, Brian Interland, Bruce Bird, Don Wasley, T. J. Lambert, (back row): Pam Hurt, Bobby Hurt, Lee Arbuckle, Tom Wubker, Lance Bogart, Dick Williams; Casablanca's r&b promotion department: Ernie Durham, Ronald "Gabby" Patterson, Cecil Holmes, Renny Roker,

Tommy Davis, Eddie Pugh, Jheryl Busby, Jaye Howard. Pictured in the bottom row are, (from left): Phonodisc regional sales directors (back row) Victor Marques, administrative assistant to Jack Kiernan, Pete Jones, Stirling Devers, director of training, (front row) Jon Peisinger, Herb Heldt, Emiel Petrone, and vp of sales, Jack Kiernan; Casablanca executive vp Larry Harris conferring with Kiernan; Casablanca's national promotion director Howard Rosen, Millennium's national promotion director Don Ienner, Irv Biegel, Casablanca's vice chairman of the board Richard Trugman, Jimmy Ienner; and Casablanca's sales department: Al DiNoble, Betsy Alexander, Bernie Sparago, Dick Sherman and Worthy Patterson.



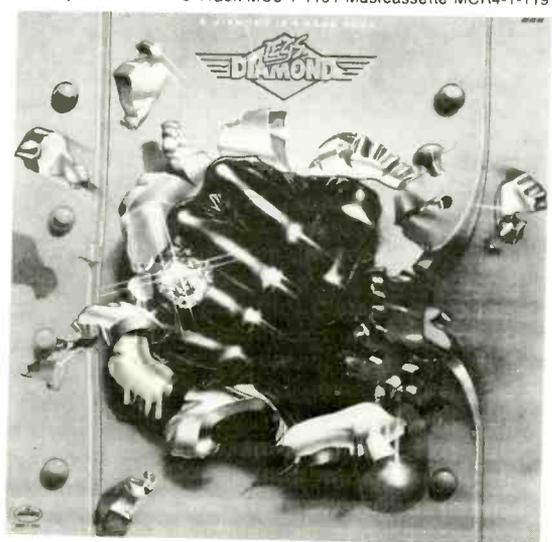
LEGS DIAMOND

"A DIAMOND IS A HARD ROCK"

After just one week it's on the chart—
Record World #164 and on these stations:

Mercury SRM-1-1191 8-Track MC8-1-1191 Musicassette MCR4-1-1191

- | | | |
|------|------|------|
| KCAL | KNAC | KZEL |
| KEZY | KOUR | WABX |
| KFLY | KROQ | WAHR |
| KISS | KSHE | WGTB |
| KKXX | KVAN | WHFS |
| KLAY | KWST | WKTK |
| KMAC | KXLU | WSIM |
| KMEL | KYYS | WVVX |
| | KZOZ | |



Management: Toby Organization **Toby** Agency: **DMA**

Produced by Eddie Leonetti



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

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





"Slip Slidin' Away." 3-10630
The new Paul Simon single
on Columbia Records.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **TEMPORAL DISLOCATION:** Maybe it's got something to do with the blurred distinctions between the seasons out here, but the past week has brought at least two evenings where the sense of time, if not place, seemed seriously endangered by record company mandate.

First there was Mercury's west coast blitz, capped by a party held at Carlos'n'Charlie's in honor of a host of visiting acts, most of the local label talent, and more than a few out-of-towners flown in for the bash. Somehow, "Mercury At Midnight" turned out to be closer to White Christmas, with guests greeted inexplicably by holiday decorations, club staffers and **Santa** himself all insisting we have a Merry Christmas. Since we get pretty depressed when the decorations go up over Hollywood Boulevard around Hallowe'en, you can imagine how we felt getting the nudge this early. But **Graham Parker and The Rumour's** set earlier that night had helped perk us up, and so did a lavish buffet and a crowd that reached claustrophobic proportions as the night wore on.

Then MCA announced a reception for newly-signed War with intergalactic invites that toyed with the "Star Wars" logo, followed by hints on the proceedings that suggested otherwise. The hints turned out to be more accurate, for MCA did indeed honor their stars with a festive display of para-military chic. "We found out no one had ever thought of actually using a war theme for the band in the past, because they thought it was too negative," an MCA exec explained to us as trucks clattered down an access road and an armored half-track rumbled to a halt at the base of a guard tower. Meanwhile, a variety of armed and uniformed extras criss-crossed the lawn in front of a European village set on a Universal backlot, where the climax of a series of cheery combat tableaux proved to be a shootout between Nazis and Allies on the steps of one of the more imposing buildings.

JAWS: Some recordbiz types really know how to relax. Like Capricorn staffers **Phil Rush, Robin Wren** and **Diana Kaylan**, who decided to wind down from recent Macon meetings by going fishing for barracuda and shark. First, Diana Kaylan landed a reasonably hefty barracuda, leading to plans for bolder prey the following day. When west coast regional promo ace Robin Wren landed a 600-pound tiger shark, soon-to-be-upped Rush blithely jumped into the water with snorkel and fins to check out the action, only to resurface rather hastily when he learned how big Wren's trophy really was: it turned out to be the largest tiger yet hooked off Marathon, Florida, where the group was fishing. . . . Meanwhile, latest reports on "The Last Waltz" indicate that the **Martin Scorsese** film of the historic final **Band** concert is just about wrapped, with the accompanying album package expected to be a triple-disk set, to be released by Warner Bros.

COLUMBIA, THE GEM OF CENTURY CITY: Lots of action over at Columbia Records these days. **Libby Titus** and **Karla Bonoff**, two contenders with impressive writing credits already established before they decided to venture out before the footlights themselves, are currently out on the road, more or less as an introduction to press and music biz types as well as other, more normally-adjusted people around the country. Bonoff has been gigging at choice spots like the Bottom Line, and we understand there's a Roxy date in the offing next month—and what's this unconfirmed report about **Jackson Browne's** sharing Bonoff's Roxy appearance? Titus has been hosting a number of buffet supper (that is, if you call miniature hot dogs with leather hides "supper") affairs, which include a short set with a tasty band led by **Richard Green**. At the recent Titus bash held here at the Beverly Hills Hotel, she was introduced by **Martin Mull**, while **Peter Asher, Mary Kay Place** and **Bonnie Raitt** were among the listeners.

Other Columbia activity: **Eric Kaz** and **Craig Fuller**, signed to the label following the disintegration of **American Flyer**, will debut their Kaz-Fuller Band next spring. . . . **Eddie Money**, the first artist signed to Bill Graham's Wolfgang Productions, has begun touring. Eddie, not one of your demure fellas, coyly admits that "I want to be a rock and roll star"—of course, that's not an unusual desire for an ex-New York policeman (true), now is it? . . . **Chick Corea** has completed writing a suite for **Woody Herman**. Corea will be playing 15 dates with **Herbie Hancock** beginning in January, which should help us get through the winter, and he's also mixing a live **Return To Forever** album. . . . Mary Kay Place (she's such a sweetheart, we had to put her in twice) will have a new album in late October. She's going to Nashville soon to play the Country Music Association/WSM radio convention.

MISCELLANY: **Hall and Oates** have apparently disbanded their
(Continued on page 150)

Stewart Sues Janus/GRT

By SAM SUTHERLAND

■ **LOS ANGELES**—In the opening round of what is looming as a probable court battle over singer/songwriter Ai Stewart's recent signing with Arista Records, Kinetic Productions, Ltd., which manages the platinum album artist, has filed suit in Superior Court here seeking declaratory relief from GRT, Inc., which owns Janus Records, Stewart's label since 1974.

Kinetic's complaint, filed on September 14, seeks a court determination on Stewart's freedom to negotiate with other labels based on the plaintiff's assertion that the original Janus contract had expired at the end of its initial three-year term on January 14, 1977. According to the Kinetic complaint, Stewart had pacted with Janus for three albums, with that label receiving options on three additional albums; that option, the complaint continued, "was exercisable by GRT only upon 60 days request in writing during the term of The (original) Contract. GRT never made such request and has never exercised said option."

GRT's position, however, contests the Kinetic complaint, with counsel for the defense John Greenfield having requested depositions from key Kinetic and Arista principals on September 19. Stewart, Kinetic principal and manager Luke O'Reilly, and an unnamed custodian of records for Kinetic were to give depositions last week, while Arista lawyers Allen Grubman and Bert Padell and executive VP Elliot Goldman are scheduled to give their statements Tuesday (11) in New York.

Documents

Also requested from Kinetic by the defense were "any and all documents, including but not limited to correspondence, notes, memoranda, appointment books, desk calendars and diaries" which pertained to the original Janus contract, a May 9, 1975 ongoing communications between Janus/GRT and Stewart/Kinetic, and communications between Arista executives, Stewart, Kinetic and their legal counsel regarding Stewart's pact with
(Continued on page 166)

Screen Gems-EMI Names Three VPs

■ **LOS ANGELES** — Lester Sill, president of Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., has announced the promotions of three top-level executives — Roger Gordon to vice president of professional activities, Ira Jaffe to vice president of talent acquisition and development, and Paul Tannen to vice president, Nashville.

Gordon was previously general professional manager for the firm, which he joined in 1967. Prior to joining Screen Gems, he served as the west coast manager for London Records for three years.

Jaffe who served as director of talent acquisition and development for the past year-and-a-half, joined Screen Gems in July, 1968 as professional manager.

Tannen

Tannen has been the general manager of Nashville operations for the past four-and-a-half years. Previously, he was eastern operations manager for Warner Bros., working out of New York. Prior to that he was a songwriter and musician, owned his own publishing companies (Ridge Music and Tannen Music) and independently produced various artists.

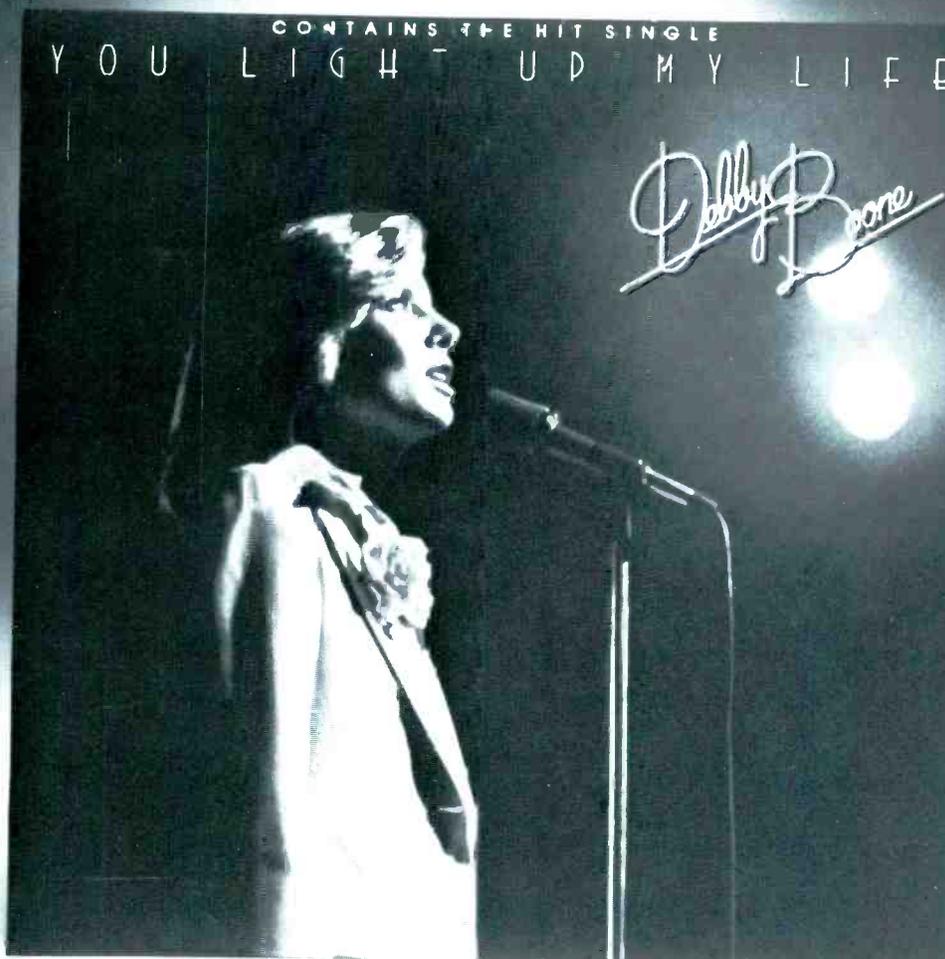
CBS, Nemperor Pact



Nemperor Records has become the newest member of the Associated Labels family of CBS Records. Artists signed to Nemperor include Stanley Clarke, Andy Pratt, Jan Hammer, Robin Thompson, Harlan Collins and Charles Ainley. Pictured at the signing ceremonies are (from left seated): Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Nat Weiss, president, Nemperor Records; and Bruce Lundvall, president, CBS Records Division; (standing) Ed Strait, director, artist relations, Nemperor Records; Tony Martell, vice president and general manager, Associated Labels, CBS Records; and Paul Happersett, director, a&r, Nemperor Records.

Beware Of Imitations!

"YOU LIGHT UP MY LIFE"/DEBBY BOONE



**The hottest single in the country
belongs exclusively to Debby Boone.
Absolutely the only album on
which that single appears is
Debby Boone's Warner Bros. debut...**

YOU LIGHT UP MY LIFE
The Debby Boone Album.
The Only Album Featuring Debby Boone's hit single
"You Light Up My Life"

(Warner - Curb WBS 8455).

Contains the hit single "YOU LIGHT UP MY LIFE,"
Written and Produced by Joseph Brooks for Mike Curb Productions.

A product of Mike Curb Productions on
Warner Bros. records & tapes. BS 3118



CURB
RECORDS

Accept no substitutes. Demand the genuine article.

'Buddy Holly Story' Attempts To Be 'Real Rock & Roll Movie'

By SAMUEL GRAHAM

■ LOS ANGELES—It's been nearly twenty years since Buddy Holly died in a tragic plane crash along with fellow rockers Richie Valens and the Big Bopper. Yet Holly's influence remains pervasive, not simply obliquely, through the styles of music he helped forge, but very obviously, through the constant tributes paid in recent cover versions of his songs by the likes of Linda Ronstadt ("That'll Be the Day," "It's So Easy"), Pure Prairie League ("That'll Be the Day") and Denny Laine (whose "Holly Days" album contains only Holly tunes). And soon — perhaps as soon as next spring — the Buddy Holly legacy will be further enriched by a motion picture based on the singer's life.

One of the principal objectives of Fred Bauer, president of "The Buddy Holly Story"—and one of the things that suggests that the film will be a superior biographical picture—was to recruit actors with musical performing backgrounds, and it's a touch of authenticity that an accurate depiction of a seminal musician like Holly demands. "We're making a real rock and roll movie," Bauer says, "and for that we need people who have really giggered." Holly will be played by Gary Busey, an actor of some repute who recently appeared in "A Star is Born;" Busey will do his own singing, and while Bauer con-

tends that "we're not going for a real look-alike," the actor will definitely bear a resemblance to Holly, whose black horn-rimmed glasses were among his most obvious physical characteristics. Other musician/actors will play the parts of the Crickets, Holly's back-up band.

Bauer describes the film as being based on the facts of Holly's life, though he admits that "there will of course be some dramatic license. If we take any liberties, they'll be liberties of deletion." Bauer calls it "a bigger-than-life movie, not a real-life movie;" taking a cue from veteran director John Ford, he'll be aiming to "tell more of the legend than the truth." Bauer mentioned that Paul McCartney, who owns the publishing rights to Holly's music, "wants to help if he can — and after all, it's in his financial interest to have the picture made." A soundtrack album is expected to follow the movie's release, although no deal has yet been signed. In fact, distribution for the film itself (an independent venture) has not been set at this point; Bauer prefers to "wait until we have the finished item. You have to have confidence that people will be fighting for your product."

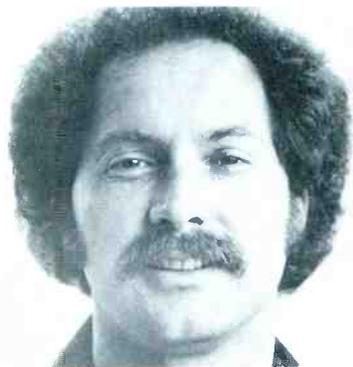
"The Buddy Holly Story" will be filmed in Los Angeles (and will contain concert scenes), with

possible location footage added from Texas (Holly's home state) and New York. There will be portrayals of actual artists with whom Holly toured or associated—perhaps including Elvis Presley, King Curtis, Sam Cooke, Fats Domino, Chuck Berry and Frankie Lymon, among others—but Bauer stresses that "we feel no need to justify Holly by saying 'Look, he hung out with Elvis.' We want the audience to draw its own conclusions about what Holly meant. We're not going to come right out and say 'He's one of the fathers of white rock and roll.' Mostly, we feel that it's a story that should be told. This guy laid down a lot of licks that a lot of musicians are playing today."

Bauer is a self-confessed "Buddy Holly freak" with an extensive background in the music business that includes experience as an entertainer, songwriter, disc jockey, and television producer and director. He also owns the rights to "Buddy Holly—His Life and Music," a book by John Goldrosen that was used to research the film. "The Buddy Holly Story" will have Stephen Rash as its director; the screenplay is by Robert Gittler, the musical director is Joe Renzitti, the executive producer Ed Cohn and the assistant producer Fran Averitt-Bauer. Bauer's production company is known as Innovisions.

Private Stock Taps Goldrod

■ NEW YORK—Marty Goldrod is joining Private Stock Records as director of west coast promotions, it has been announced by David Carrico, vice president of promotion of the company.



Marty Goldrod

Goldrod leaves Arista Records where he was assistant director of west coast promotions for the last three years. Prior to his association with Arista, Goldrod was with Gold Dust Productions, concert promoters. He formerly was with Capitol Records for two years where he did national promotion.

Vee Jay Reactivates Jazz, Gospel Catalogs

■ LOS ANGELES — Vee Jay Records has begun gearing up for the celebration of its 25th anniversary, which will occur next June and be recognized throughout the year. One of the first black-owned record companies, Vee Jay will reactivate its entire jazz and gospel catalogue and the best of its blues and pop catalogue, as well as newly compiled albums of previously unreleased material, in honor of the anniversary. Vee Jay's "Oldies 45" singles series will also again be available.

A special silver catalogue of the 192 albums available has been printed; the label will also release four new albums this month, and will begin U.S. distribution of Studio 7 Records, with four more releases scheduled for October.

Tucker Takes Gold

■ MACON — Don Schmitzerle, vice president and general manager of Capricorn Records, has announced that The Marshall Tucker Band album, "A New Life," has been certified gold by the RIAA.

Columbia Ups Cooke

■ NEW YORK — Barbara Cooke has been appointed director, east coast product management, Columbia Records, according to an announcement made by Ron McCarrell, director, merchandising, Columbia Records.

In her new position, Ms. Cooke will be responsible for the direction of the east coast product management staff and will also be responsible for the conception of merchandising programs, as well as exploitation and development of individual artists and albums.



Barbara Cooke

Barbara Cooke began her career with Columbia Records as packaging coordinator and has held various positions in the Columbia product management department since then.

ABC Record & Tape Names Layland VP

■ HACKENSACK, N.J.—The appointment of Karen Layland as vice president, marketing, for ABC Record and Tape Sales Corp., has been announced by Herbert J. Mendelsohn, president of the company.

In her new capacity, Ms. Layland will be responsible for the company's market research, sales promotion, advertising, creative services, public relations, and special projects.

Background

Ms. Layland joined ABC Record and Tape Sales Corp. in 1976 as director of marketing from ABC Radio Spot Sales where, as director of promotion and sales development from 1970 to 1976, she initiated two first-of-a-kind major research studies — on stereo rock radio audiences.

Rocket Names Lippin Artist Dev. Director

■ LOS ANGELES—Ronnie Lippin has been appointed director of artist development for the Rocket Record Company, according to Tony King, executive vice president of the label.

Duties

As director of artist development, Lippin (who has been at Rocket as director of national publicity for over a year) is responsible for coordinating artist relations, publicity, advertising and promotion.

In addition, Ms. Lippin will continue to work on press and public relations for the Rocket Record Company and its artists.

Arista Rush Releasing 'Light Up' Soundtrack

■ NEW YORK — Arista Records has announced that it is rush-releasing the soundtrack album from "You Light Up My Life." The lp features vocal and instrumental versions of the Joe Brooks song, and will be the only album that will contain the song as heard in the movie.

Promotion

The album, which also showcases seven other songs from Brooks' original score (he produced, directed and wrote the film, as well as composing, arranging and producing the film's music), will be promoted with the line "The song that made the movie great is now a brilliant album." Arista's "You Light Up My Life" campaign will take advantage of the film's advertising artwork and the song's high recognition factor with heavy advertising in all markets.

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ **TURNING OVER IN HIS GRAVE DEPT.:** The man who brought you the mood ring (which cost 60 cents to manufacture and retailed at one time for as much as \$15) is back. **Bob March** of Psycho-Photography Inc., the marketing arm of Factors Etc. Inc. (officially licensed by **Col. Tom Parker** and the Presley estate to market **Elvis Presley** souvenirs), visited us last week in order to show off his wares, which include everything from 33-cent iron-on transfers to a 24-carat gold coin that March claims is worth \$1000. In-between there is "King of Rock" jewelry (\$7 pendants) and a "copper and/or bronze" wall plaque etching of Elvis' face (\$14.95 retail). Strangest item in the lot: a 10" x 12" (or thereabouts) drawing of Presley that looks more like **Elvis Costello** than it does the King. Psycho-Photography, according to March, has been in business four years, primarily as a mail-order house. It is located at 435 E. 65 St., New York, N. Y. 10021. Phone 212-734-6508, or 212-233-5949. The latter number is an answering service.

"What business are you in?" was our first question of March.

"I'm in the business of making money" was his answer.

And that's the way it is.

ON THE SCENE: Never let it be said that your beloved columnists don't know where the action is in this town. Only last week we sensed that the big story of the week would take place at Korvettes

on 47th and Fifth Avenue. Lo and behold we were right, for as we disembarked on the sixth floor we were confronted by hundreds, nay thousands, of fans waiting in line for **Jane Olivor's** autograph. Most of those fans bought copies of her new Columbia album (300 were sold in 1½ hours). But not us, no sir. We got our albums free, baby. Gratis. Qu'est-ce que c'est moolah? Try as he might, though, Columbia's New York branch manager **Bob Jamieson** could not get us to pull any power plays—such as going to the front of the line; butting in, as it were. No sir, we stood there with the rest of the boo-

boisie and felt right at home. Ms. Olivor was, to say the least, thrilled and delighted by our presence, as you can tell from the expression on her face. We love you too Jane, but we can't go on meeting like this. Sincerely, a couple of average Joes. Photos: B.T. Average Joe: D.M.

C'MON MAN, DO YOU EXPECT US TO BELIEVE THIS? DO YOU EXPECT US TO PRINT IT? NOT YOWSAH, BUT HELL YOWSAH: Import Records is releasing **Iggy** and **the Stooges** "Metallic K.O." live album on October 10. While we relish the thought of hearing bottles smashing against guitars and so forth, it is the promo poster for the album that has really caught our attention. MASS SUICIDE PREVENTED is the headline, and underneath it are reprints of letters sent to JEM Records recently. Among the juicier items: "Hey you guys! Send me Iggy's 'Metallic K.O.' soon or I'll attempt suicide for the third time. I just bought a new box of razor blades." Or . . . "Help! If you don't send me 'Metallic K.O.' I'm going to cut off my hand." And . . . "Got da letter about the Iggy 'Metallic K.O.' album. Can ya give me any idea on how soon ya expect to get da album and how much ya think it might cost? I know ya don't know, but just send a rough figure. I won't quit diving on my mother's broken china until I get my copy of this album. Signed, the Dum Dum boy." Last but not least . . . "Dear JEM: Could you please quote me a price on 'Metallic K.O.' by Iggy and the Stooges. I haven't been this excited since the first time I had oral sex." Yowsah, yowsah, the kids are alright.

JOCKEY SHORTS: **Genya Ravan**, producer of the **Dead Boys'** debut album, is co-producing (with **Harvey Goldberg**) **Taxi's** first, at Media-sound . . . **Jimmy Mack**, former lead singer, guitarist and writer for the **Earl Slick Band**, is recording a solo album for Big Tree with **Michael Tschudin** producing . . . **Brand Xer Robin Lumley** is producing **Bill Bruford's** (late of **Yes**, **King Crimson** and **Genesis**) solo album . . . **Mark Farner's** solo LP on Atlantic has just been released and the

(Continued on page 147)

E/A Signs Bridgewater



Joe Smith, chairman of Elektra/Asylum Records, and Dr. Don Mizell, E/A jazz/fusion general manager, have announced the signing of **Dee Dee Bridgewater** to E/A's new jazz/fusion music division. Her first E/A album is currently in production at Chateau Studios in Los Angeles, with Clarke producing. Pictured at E/A's Los Angeles offices are, from left: Clarke; Smith; George Schiffer, Bridgewater's manager; and Mizell.

Nesmith Sues Island

■ LOS ANGELES — Producer, songwriter and recording artist **Michael Nesmith** is seeking over \$2.5 million in damages from **Island Records** in a breach of contract filed in Superior Court, Monterey County, on or about September 28.

Co-Plaintiffs

Listed in the action as co-plaintiffs were Nesmith and **Pacific Arts, Inc.**, the production company he operates from his Carmel, California home. Nesmith pacted with Island about a year ago for distribution of all recorded product released by Pacific Arts; since then, two albums—Nesmith's own "From A Radio Engine To The Photon Wing," and "When Scopes Collide" by **Kaleidoscope** — have been released on the Pacific Arts label through Island. Current charges center on Nesmith's allegation that Island sold overrun and cut-out stock on those titles, although it is believed that additional points of breach of contract may be included.

In New York, Island Records president **Charles Nuccio** said that his company's position will be to challenge the allegations. "We deny the breach of contract," he told **RW**, "and we're continuing to distribute the Pacific Arts label. We had agreed before this case, and we still agree, not to 'dump' any of Nesmith's records."

Nesmith's action seeks \$2 million in punitive damages and general damages of \$534,833. Neither Nesmith nor attorney **William Daniels**, his counsel, were available for comment at press time.

Elton 'Hits' Gold

■ LOS ANGELES—"Elton John's Greatest Hits, Volume II," on **MCA Records**, has been certified gold by the **RIAA**.

20th Names Valenziano National Sales Director

■ LOS ANGELES—**Arnie Orleans**, senior vice president of marketing for **20th Century-Fox Record Corporation**, has announced the appointment of **Bill Valenziano** to the position of national sales director.

Valenziano comes to 20th from **Island Records**, where he served as marketing director for the past four years.

K-Tel Reports Loss

■ NEW YORK — **K-tel International Inc.**, the Minnesota-based television marketing company, last week reported a net loss of \$635,000 for the fiscal year ended June 30, 1977. Sales for the company were down almost \$12 million during the year.

Much of that sales drop was sustained during the fourth quarter that also ended June 30. K-tel sales during the period were \$13,068,000, slightly less than half of totals for the same period in 1976. The company reported a net loss of \$1,467,000 for the quarter.

In a prepared statement, **Philip Kives**, president of K-tel, attributed the drop to "consumer spend declines" after Christmas.

David & Larry



Private Stock artist **David Soul**, who played his first major concert date at **New York's Radio City Music Hall**, is congratulated backstage by **Larry Uttal**, president of **Private Stock Records**, on his success at the famed movie palace.

ELTON JOHN'S GREATEST HITS VOLUME II

MCA 3027 (7.98)

This attractive package with a 12 page booklet of lyrics and photos should keep Elton entrenched on the charts through the Christmas season. Four songs appear in album form for the first time: "Lucy In The Sky With Diamonds," "Don't Go Breaking My Heart," "Philadelphia Freedom" and "Pinball Wizard."



RAIN DANCES

CAMEL—Janus JXS 7035 (7.98)

The long awaited follow-up to last year's "Snow Goose" should also find immediate acceptance on the FM level. Camel has yet to break through to a mass audience but with this fine blend of songs and musicianship, the talents of Peter Bardens (keyboards) and Andrew Latimer (guitar) should not go unnoticed.

FOREIGN AFFAIRS

TOM WAITS—Asylum 7E 1117 (6.98)

Waits' throaty scenarios evoke a series of moods which show equal amounts of gruffness and sensitivity. Accompanied by his piano and a cast of sidemen who instinctively know how to shade the music, he has made what is perhaps his most convincing lp to date. Bette Midler guests on "I Never Talk To Strangers."



IT IS TIME FOR PETER ALLEN

A&M SP 3706 (9.98)

A performer who exudes a warm, personable style on stage, the live lp is a natural for him. This two record set, recorded in New York and L.A., features the artist and some of his many noteworthy songs; "I Honestly Love You," "She Loves To Hear The Music," "I Go To Rio" and "Everything Old Is New Again."

FRONT PAGE NEWS

WISHBONE ASH—MCA 2311 (6.98)

After several albums with Atlantic, the group has returned to MCA where they have notched up their biggest successes. The double pronged guitar assault of Andy Powell and Laurie Wisefield takes an extroverted stance as the group's material is reminiscent of its earliest efforts.



NEVER LETTING GO

PHOEBE SNOW—Columbia JC 34875 (7.98)

Snow leans toward the soft jazz flavored ballad material she always seems so comfortable with and the result is a satisfying effort of moody, flowing vocals and instrumental craftsmanship provided by Steve Kahn, Steve Gadd, Hugh McCracken and others. The Phil Ramone production neatly caps it all off.

THE OSMONDS GREATEST HITS

Kolob PD-2-9005 (Polydor)

A double album that will undoubtedly be big right through the Christmas season. The group is represented by some of their most popular singles dating back to "One Bad Apple." In addition, some of the hits by Donny, Jimmy, Marie and Donny & Marie are also included.



NO MORE HEROES

THE STRANGLERS—A&M SP 4659 (7.98)

One of the more interesting groups to emerge from the British new wave in terms of lyrics and musicianship, the group has been called a '70s incarnation of the Doors. "I Feel Like A Wog," "Bring On the Nubiles" and "Something Better Change" have that decidedly sinister flavor they have become known for.

BABES ON BROADWAY

ARTFUL DODGER—Columbia PC 34846 (6.98)

The group's third album is its most eclectic collection of original material yet. "Can't Stop Pretending" (the single) owes a debt to the Hollies, "Alright" throws in a bit of Dylan" and the production number, "Who In The World" sounds close to the Bee Gees in the vocals. The group rocks on "C'mon Everybody."



LIVESTOCK

BRAND X—Passport PB 9824 (Arista) (7.98)

Brand X is one of the most respected of the progressive British jazz rock ensembles and this third lp should afford them with some of the recognition they deserve. Phil Collins of Genesis drums on half the album, but the real story here is the empathy shared by the musicians and the moods they deftly create.

10 GREATEST HITS

HOT CHOCOLATE—Big Tree BT 76002 (7.98)

The group has scored many hit singles through the years, the best of which have been collected on this lp. From "Brother Louie" (Stories had the hit) to "You Sexy Thing," "Disco Queen" and "So You Win Again," the group demonstrates its flair for the commercial song.



A BAD CASE OF LOVE

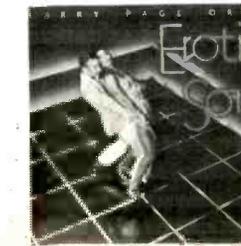
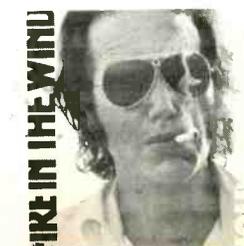
JOE SIMON—Spring SP-1-6716 (Polydor) (6.98)

The prolific Teddy Randazzo has written all of the songs and produced this lp for the label boss/artist. Simon's soulful tenor is matched by some inspired instrumental performances for a pure, uplifting r&b sound. Listen to "The Show Must Go On," "Baby It's You For Me" and "You Don't Know What You Got."

FIRE IN THE WIND

JOHN STEWART—RSO-1-3027 (Polydor) (6.98)

Stewart marks his return to the recording scene with a new lp on a new label. The title song, "Rock It In My Own Sweet Time," "Promise The Wind" and "The Wild Side Of You" should put Stewart back on the airwaves and the charts.



EROTIC SOUL

LARRY PAGE ORCH.—London PS 700 (6.98)

The original producer of the Troggs in the sixties, Page is destined to become known for his disco productions in the seventies. His orchestra has had several hits on the Canadian circuit and this lp should satisfy those craving the imported versions.

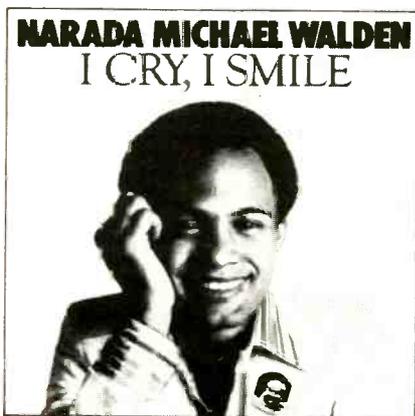
(Continued on page 142)

Narada Michael Walden. Sweet 'n soulful.

Sweet 'n soulful. That's the only way to describe Narada Michael Walden's latest album.

"I Cry, I Smile" is the kind of music you'll want to play again and again. Because it's the kind of music we always knew he would make.

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on tour, this fall.**

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(212) 757-5806

Produced, Composed, & Arranged by
Narada Michael Walden for
Perfection Light Productions, Inc.

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DISCO FILE TOP 20

OCTOBER 15, 1977

- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Philips (import lp cut)
- I GOT TO HAVE YOUR LOVE**
FANTASTIC FOUR/Westbound/Atlantic (disco disc)
- GIRL DON'T MAKE ME WAIT/ LOVE SHOOK**
PATTIE BROOKS/Casablanca (lp cuts)
- COSMIC WIND/THE BULL**
MIKE THEODORE ORCHESTRA/Westbound (lp cuts)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**
BARRY WHITE/20th Century (disco disc)
- NATIVE NEW YORKER/EASY COME, EASY GO**
ODYSSEY/RCA (disco disc)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**
ANTHONY WHITE/Salsoul (disco disc)
- SPEAK WELL/INSTRUMENTALLY SPEAKING**
PHILLY USA/West End (disco disc)
- DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)**
CHIC/Buddah/Atlantic (disco disc)
- MUSIC**
MONTREAL SOUND/TK (disco disc)
- POP COLLAGE/LET'S MAKE LOVE TO THE MUSIC**
PATTIE BROOKS/Casablanca (lp cuts)
- FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE**
GIORGIO/Casablanca (lp cuts)
- HEY YOU SHOULD BE DANCING**
UA (disco disc)
- LA VIE EN ROSE**
GRACE JONES/Island (lp cut)
- JE T'AIME/ON A RIEN A PERDRE/COEUR A COEUR**
SAINT TROPEZ/Butterfly (lp cuts)
- I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/disco disc)
- EROTIC SOUL**
LARRY PAGE ORCHESTRA/London (disco disc)
- WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (lp cut)
- COCOMOTION**
EL COCO/AVI (lp cut)

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ My favorite new record this week is a ten-and-a-half-minute disco disc instrumental-with-vocals called "Le Spank" by **Le Pamplemousse** (AVI)—a surprising choice, perhaps in light of all my recent kvetching about overlong cuts, but this one is so well-paced that, instead of dragging you along, it picks you up almost effortlessly and takes you on a rocket ride. Produced by **Michael Lewis**, half of the **El Coco/Saint Tropez** production team, "Le Spank" has some of the light bounce of "Cocomotion" but the overall sound is smoother, cooler and more elegant, down to the high, breathy female vocals. The girls are singing about what is allegedly a new dance though it sounds more like light-weight S&M to me ("There's nothing else I want to do but spank it with you")—either way, if it's accompanied by music this sparkling and comfortable, I'm ready for it. Highlights: the first break which combines thumping drums and a long, rising air-raid siren wail—a brilliant flash of both "I Feel Love" and "Do You Wanna Get Funky With Me"—and the long, sinuous sax solo at the end.

Also highly recommended: The new **Rice & Beans Orchestra** disco disc, "You've Got Magic," which has already been appearing on some top 10 lists (like Michael Lee's from Bones in San Francisco this week) as an import on the Orange label from Puerto Rico but is due out this week on TK. "Magic" (7:15), produced by **Pepe Luis Soto**, who also did **Celi Bee & the Buzzy Bunch**, takes this particular Latin disco

(Continued on page 148)

Warner Names Gilreath To Black Sales Post

■ LOS ANGELES — Ed Gilreath has been appointed national sales manager, black music at Warner Bros. Records. The appointment was announced last week by Tom Draper, vice president and director of black music marketing.



Ed Gilreath

In his new capacity, Gilreath who has been based in New York as national album marketing director for black music, will relocate to Warners' Burbank home office.

Gilreath has previously held the southeast regional marketing manager and southeast regional promotion manager positions for Warner Bros. working out of Atlanta. Earlier, he was with Motown Records in Detroit in the promotion area and with Chips Distributing in Philadelphia.

N.Y. NARAS Chapter Elects Moore President

■ NEW YORK — Ray Moore has been elected president of the New York Chapter of the Recording Academy (NARAS) by its board of governors. Also an alternate national trustee. Moore had been serving as the chapter's treasurer as well as on its engineers' nominating committee and has also composed two electronic music works. He succeeds Allan Steckler, who had served two terms, and who was asked to serve as 1st vice president.

Other newly-elected officers include Anne Phillips as second vice president, Jay Sacks as secretary, and Larry Keyes as treasurer.

FPM Taps Cosby

■ BERKELEY — Henry Cosby has joined Fantasy/Prestige/Milestone/Stax associate director of a&r. In addition to functioning in an a&r capacity, Cosby will be involved in writing, producing, and talent acquisition.

Cosby's experience includes ten years with Motown, where he wrote, co-wrote, produced and arranged for Stevie Wonder, Diana Ross, Marvin Gaye, the Four Tops, the Miracles and Gladys Knight and the Pips.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STARSHIP DISCOVERY 1/ NEW YORK

- DJ: Joe Palminteri
- BLOCK PARTY**—Anthony White—Salsoul (disco disc)
- CHOOSING YOU**—Lenny Williams—ABC (lp cut)
- COSMIC WIND**—Mike Theodore Orchestra—Westbound (lp cut)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- FIRE ISLAND/SAN FRANCISCO**—Village People—Casablanca (lp cuts)
- GIRL DON'T MAKE ME WAIT/POP COLLAGE**—Pattie Brooks—Casablanca (lp cuts)
- INVITATION TO THE WORLD**—Jimmy Briscoe & the Little Beavers—TK (disco disc)
- SPEAK WELL**—Philly USA—West End (disco disc, new mix)
- VOYAGE OF NO RETURN**—Silvetti—Salsoul (lp cut)

LOST & FOUND/ WASHINGTON, D.C.

- DJ: Bill Owens
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**—Anthony White—Salsoul (disco disc)
- COME DOWN TO EARTH**—Choice 4—RCA (disco disc)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DAN SWIT ME**—Patti Labelle—Epic (lp cut)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC**—Pattie Brooks—Casablanca (lp cuts)
- IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME**—Barry White—20th Century (disco disc)
- MOONBOOTS**—Orlando Riva Sound—Salsoul/Tom & Jerry (disco disc, not yet available)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- SAN FRANCISCO/HOLLYWOOD**—Village People—Casablanca (lp medley)
- SPEAK WELL**—Philly USA—West End (disco disc, new mix)

BONES/SAN FRANCISCO

- DJ: Michael Lee
- BLOCK PARTY/I CAN'T TURN YOU LOOSE**—Anthony White—Salsoul (disco disc)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- I GOT TO HAVE YOUR LOVE**—Fantastic Four—Atlantic/Westbound (disco disc)
- LA VIE EN ROSE**—Grace Jones—Island (lp cut)
- LOVE SHOOK/GIRL DON'T MAKE ME WAIT**—Pattie Brooks—Casablanca (lp cuts)
- NATIVE NEW YORKER**—Odyssey—RCA (disco disc)
- SPEAK WELL/INSTRUMENTALLY SPEAKING**—Philly USA—West End (disco disc, new mix)
- WATCH OUT FOR THE BOOGIE MAN/ANY WAY YOU WANT IT**—Trax—Polydor (lp cuts)
- YOU'VE GOT MAGIC/COCONUT GROVE**—Rice & Beans Orchestra—Orange (import disco disc)

PIPPINS/NEW YORK

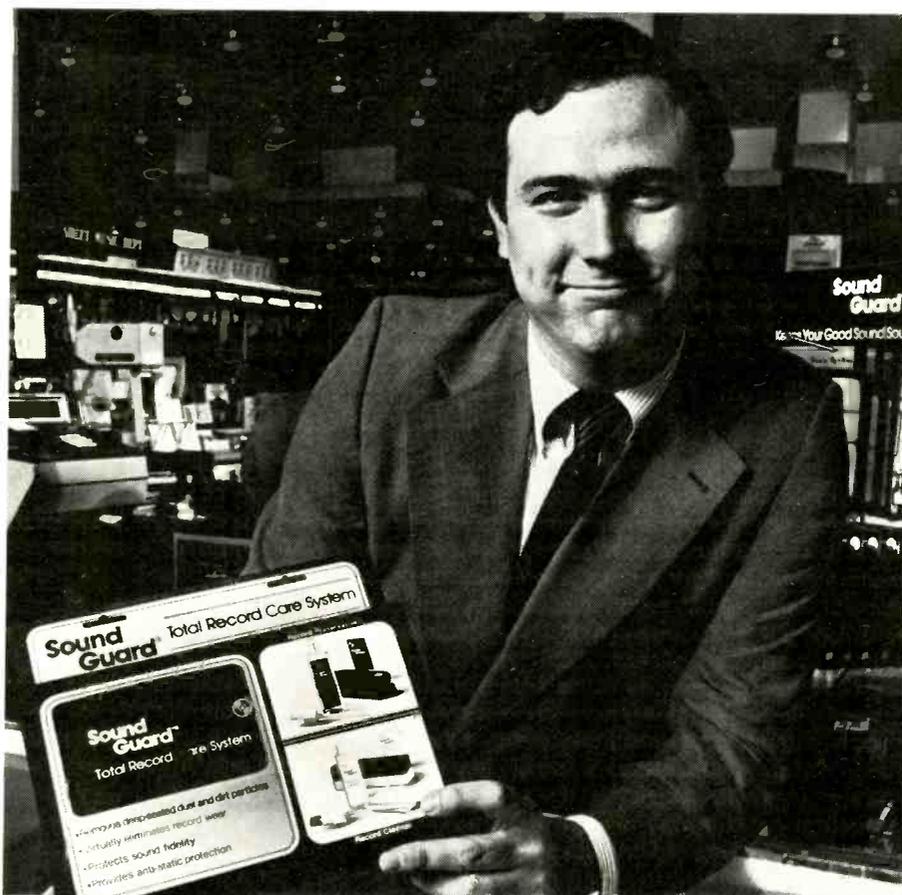
- DJ: Reggie T. Experience
- BOURGIE, BOURGIE/SEND IT**—Ashford & Simpson—Warner Bros. (lp cuts)
- DANCE, DANCE, DANCE**—Chic—Buddah/Atlantic (disco disc)
- DO YOUR DANCE/IT MAKES YOU FEEL LIKE DANCIN'/WISHING ON A STAR**—Rose Royce—Whitfield (lp cuts)
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Philips (import lp cut)
- LA VIE EN ROSE/SEND IN THE CLOWNS/WHAT I DID FOR LOVE**—Grace Jones—Island (lp cuts)
- LOVE SHOOK/POP COLLAGE/GIRL DON'T MAKE ME WAIT**—Pattie Brooks—Casablanca (lp cuts)
- MUSIC HAS THE POWER/MI SABRINA TEQUANA/THAT'S ALL**—Ingram—H&L (lp cuts)
- NATIVE NEW YORKER/EASY COME, EASY GO**—Odyssey—RCA (disco disc)
- NO WAY OUT**—Doris Jones—UA (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**—Diana Ross—Motown (lp cut)

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Louis Benjamin: 40 Years of Industry Activity

By PHILIP PALMER

■ Louis Benjamin, chairman of Pye Records, managing director of Moss Empires, a deputy chairman of ATV, this year celebrates a career spanning 40 years, a career which began in humble beginnings as an office boy with Moss Empires and which now takes in the leadership of Pye Records. As managing director of Moss Empires he is the man who has so successfully guided the London Palladium through an exciting new policy of top international entertainment. This policy saw Tommy Steele smash all London and provincial box office records in "Hans Andersen" and which has in the past been associated in presenting to British audiences such star names as Frank Sinatra, Shirley Maclaine, Bing Crosby, Johnny Mathis and The Three Degrees. Benjamin became managing director of Pye Records in 1963. It was in 1970 that he realized perhaps his greatest ambition when he was appointed managing director of Moss Empires. In 1973 he became chairman of Pye Records and just a few weeks ago was appointed a deputy chairman of Associated Television Corporation.



Louis Benjamin

Record World: What attracted the son of an East End bootmaker into the world of the theatre all those years ago?

Louis Benjamin: Well, it wasn't the world of the theatre, it was a matter of getting a job and my sister was working in the contracts department of Moss Empires, which in those days had about 36 provincial theatres, and they were looking for an office boy and she heard about this. I had no particular ambitions in those days, leaving school early, it was just before the war.

RW: You seem to have had a very quick rise in the world of theatre with Moss, then eventually as general manager of the Winter Gardens in Morecambe, why was this? Did you have the gift of the gab to be able to grasp things very quickly?

Benjamin: Being able to grasp things very quickly is part of my nature, still is I hope, but it was the war that really escalated it, because all the local managers who were of an age to be conscripted were taken up and I became the youngest trainee assistant manager, then assistant manager ever known at about the age of 16½, because of the shortage of manpower. And in fact, I was a relief manager by about the age of 17. A manager's job in those days was terribly important and it was of course this terrible shortage, and then I went into the army, and on coming out there was a post of second assistant manager at the London Palladium at the enormous sum of £4.10s a week, old money, out of which one had to buy one's own dinner jacket and do "entertaining" and from then on it was a sort of progression from second assistant to first assistant and then to box office manager at the Victoria Palace, which was a key job, and still is in the west end. Then came Morecambe. This is a number of years highly condensed now. When I was at the Victoria Palace, the London Palladium and the Hippodrome—which is now The Talk of The Town—I got a vast knowledge front of house and box office. The latter is intriguing with figures because I think that gave me some good background when coming into the pop business, but I would say Morecambe was the biggest breadth of experience because that was doing many things including dancing, wrestling, managing ballrooms, fairgrounds and getting a much better feel of the facets of that side of show business. The unknown quantity was the record business.

RW: What were the reasons for you leaving this world of theatre and going to Pye?

Benjamin: In the world of theatre I was very grand, would you believe, but basically a local manager with many more responsibilities than just a theatre. The reason was, there again, accidental. All my working life has been full of development through accident. I have only ever worked for one person, in fact two, because one succeeded

the other. One was Val Parnell and the other was Lew Grade, still Lew Grade, but now Lord Grade who succeeded Val, because the management of Moss Empires, the late Prince Littler and the late Val Parnell were founder members of ATV and also Lord Grade was. And the real reason for my moving over to the ATV Corporation was that my wife had a young child and I was never home nights because of late night dances. It was a seven days a week job and my roots and family were in London and I desperately wanted to get back, much as I enjoyed myself up there, to London, so I implored Val Parnell to get me back in some form and when he moved over full time to ATV, which was about the end of 1958, he found a job for me, and it could have been a job in any other direction in ATV, and life could have taken a different course. In fact I vividly recall that Val Parnell at this particular interview which charted my career, actually said that ATV had three situations which could be, and bear in mind that ATV was pretty new and didn't know its own subsidiaries then. One was Musak which they were just developing, one was a bowling alley area they were just developing and one was half a company, only half of Pye, which wasn't in very good shape. I recall saying I know nothing about any of them, Sir, you pick, and his words were, well have a go at the record company.

RW: Have you thought that your career would have taken a different rack if you had gone into, say, Musak? You probably would have ended up in records anyway.

Benjamin: Will, not necessarily, one can never go back on these things, but talking about accidents, I am a great fatalist because of all this. One could never imagine in one's wildest dreams that some years later ATV would have bought the Stoll Theatre Group, which included Moss Empires, that is a most remarkable thing. So within the Group was my original company and again things happened and Leslie Macdonnell had to retire, and Pye was developing extremely well and I was offered the Moss alongside Pye but none of this was arranged, and so it goes on.

“All my working life has been full of development through accident.”

RW: What was the state of this half a company when you inherited it?

Benjamin: They had had a large number of hits through Alan Freeman who then had Polygon, and then Polygon was bought out and absorbed by Pye but the situation was a little precarious to say the least. It was for many reasons, the record industry in England in those days was very heavily dominated, because of the years of existence, by EMI and Decca. Phillips was then having a sort of up and down situation and Pye had the Lonnie Donegan material which was very hot and some Pet Clark on and off stuff. That was a period of her career when she wasn't as automatic as she became later. It was one of those funny ones where if Donegan had a big hit we all got paid and if he didn't, well everyone got paid but it was a sort of one man band at that time and partially because we were a minor minor, nobody's fault, it was a new company and of this dominance of the majors, and that the industry was pretty well dominated by the distributors as well, the wholesalers as we called them then, and breaking in was not easy.

RW: Was it tough at the beginning to break down this majority and what sort of steps did you take?

Benjamin: Extremely tough. I was so naive at the beginning. Let's put it this way, that somebody very knowledgeable in the field of retailing when I was being interviewed for the job—because I had to be interviewed by other partners as well, as you'll appreciate—said because of problems, real or imaginary in those days with wholesalers, Pye was going into direct distribution. This was planned for April 1959 and they said what do you think of that, very proudly. And I said I don't know what indirect distribution is. I had no knowledge either way, but the strange thing was, Pye was going into direct dis-

(Continued on page 158)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP)	94	IT'S SO EASY Peter Asher (MPL Comm., BMI)	58
A PLACE IN THE SUN Bill Schnee (Irving/Pablo Cruise, BMI)	60	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	26
AVENGING ANNIE David Courtney & Tony Meehan (April, ASCAP)	83	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Wolfsongs, BMI)	35
BABY COME BACK Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	67	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	20
BABY LOVE Tom Werman & Mother's Finest (Satsongs, ASCAP)	86	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	99
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP)	24	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI)	27
BARRACUDA Mike Flicker (Wilsonsgs/Know/Play My Music, ASCAP)	96	KEEP IN COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	2
BEST OF MY LOVE Maurice White (Saggifire, BMI/Steelchest, ASCAP)	7	LADY OF MAGIC Frankie Beverly (Pecle, BMI)	100
BLUE BAYOU Peter Asher (Acuff-Rose, BMI)	51	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	42
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	6	LITTLE QUEEN Mike Flicker (Wilsonsgs/Know/Play My/Rosebud/Primal Energy, BMI)	76
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	13	LOVE GUN Group & Eddie Kramer (Kiss Songs, ASCAP)	75
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP)	72	NEEDLES & PINS Mike Chapman (Metric, BMI)	90
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davis (Magicland, ASCAP)	22	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	4
CHANGES IN LATITUDES, CHANGES IN ATTITUDES Norbert Putnam (Coral Reefer/Outer Banks, BMI)	47	ON AND ON Henry Lewy (Stephen Bishop, BMI)	21
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP)	64	RED HOT Richard Gotterher (Hi Lo, BMI)	95
COLD AS ICE John Sinclair, Gray Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	8	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP)	59
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	57	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	74
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI)	48	SERPENTINE FIRE Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP)	77
DAYTIME FRIENDS Larry Butler (Ben Peters, BMI)	43	SHAKE IT WELL Don Davis (Groovesville, BMI/Conquistador, ASCAP)	66
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	53	SHE DID IT Eric Carmen (C.A.M., BMI)	29
DOCTOR LOVÉ Baker/Harris/Young (Lucky Tree, Six Strings, BMI)	54	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	85
DO YOUR DANCE (PART I) Norman Whitfield (May Twelfth/Warner-Tamerlane, BMI)	45	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	19
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	18	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP)	80
DON'T STOP Fleetwood Mac (Gentoo, BMI)	16	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI)	78
DON'T WORRY BABY Chris Christian (Irving, BMI)	23	SMOKE FROM A DISTANT FIRE Jerry Wexler & Barry Beckett (Salmon/Muhan/Unichappell/Turkey Tunes, BMI)	93
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Decibel, BMI)	33	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	3
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	84	STONE COLD SOBER Allan Callan & Group (April, ASCAP)	79
DUSIC Phil Benton & Group (Caliber/Good High, ASCAP)	34	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	39
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	40	SURFIN' USA Michael Lloyd (Arc, BMI)	41
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Ice-man, BMI)	63	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	14
FAIR GAME Prod. by group (Gold Hill, ASCAP)	68	SWING TOWN Steve Miller (Sailor, ASCAP)	71
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	36	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	17
FROM GRACELAND TO THE PROMISED LAND Fuzzy Owen (Shade Tree, BMI)	92	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	5
GEORGIA RHYTHM Buddy Buie (Lo-Sal, BMI)	82	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	52
GIVE A LITTLE BIT Supertramp Almo/Delicate, ASCAP)	97	THE KING IS GONE (Brim, SESAC)	12
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	73	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) Louie Shelton & Charles Fox (WB, ASCAP/Warner Tamerlane, BMI)	46
GONE TOO FAR Kyle Lehnig (Dawn-breaker/Cold Zinc BMI)	62	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	55
HANDY MAN Peter Asher (Unart, BMI)	38	THUNDER IN MY HEART Richard Perry (Braitree, BMI/Longmanor/Chrysalis, ASCAP)	69
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP)	88	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	81
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	28	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros., ASCAP)	56
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	31	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	11
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI)	87	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP)	25
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	44	WE JUST DISAGREE Dave Mason & R. Nevison (Manitowac, BMI)	37
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnossos/Threesome, ASCAP)	32	WE NEVER DANCED TO A LOVE SONG Manhattans & Bobby Martin (Manhattans Co./Blackwood, BMI)	98
I FEEL LOVE Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday)	10	YOU AND ME Bob Ezrin (Ezra/Early Frost, BMI)	61
I GO CRAZY Paul Davis (Web IV, BMI)	65	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP)	91
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten, K. Richardson (Stigwood-Unichappell, BMI)	9	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	1
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	49	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	30
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI)	50	YOU'RE MOVING OUT TODAY Brooks Arthur (Unichappell/Begonia/Devine's, BMI)	89
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI)	15	YOUR SMILING FACE Peter Asher (Country Road, BMI)	70

101 THE SINGLES CHART 150

OCTOBER 15, 1977

OCT.	OCT.		
15	8		
101	101	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)	
102	104	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)	
103	103	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)	
104	102	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI)	
105	105	BE MY LADY METERS/Warner Bros. WBS 8434 (Cabbage Alley/Rhineland, BMI)	
106	109	CLOSER TO THE HEART RUSH/Mercury 73958 (Core Music, ASCAP)	
107	108	TEN TO EIGHT DAVID CASTLE/Parachute 501 (Casablanca) (Unart, BMI)	
108	106	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
109	107	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)	
110	110	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Vector, BMI)	
111	111	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)	
112	114	I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717 (Folkways, BMI)	
113	112	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)	
114	115	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)	
115	123	NATIVE NEW YORKER ODYSSEY/RCA PB 11129 (Featherbed/Desiderata, Unichappell, BMI)	
116	117	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)	
117	118	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)	
118	120	FAIRYTALE DONNA McDANIEL/Midsong Intl. 11085 (RCA) (Heath Levy, ASCAP)	
119	119	WINGS RINGO STARR/Atlantic 3429 (Zweibel/Mad Vincent, BMI)	
120	116	MOVIN' IN THE SAME CIRCLE (DAMN IT ALL) CLIFFORD CURRY/Buddah 571 (Combine, BMI)	
121	124	CRYING IN MY SLEEP GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)	
122	113	YOU CAN DO IT ARTHUR PRYSOCK/Old Town 1002 (Every Little Tune/Penneford, ASCAP)	
123	—	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)	
124	128	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor) (Tree, BMI)	
125	125	BAD BOY MAC McANALLY/Ariola America 7671 (Capitol) (I've Got The Music, ASCAP)	
126	126	SOMEWAY, SOMEHOW SOVEREIGN/Millennium 601 (Casablanca) (Bacon Fat/Dramatics, BMI)	
127	—	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1103 (Lorville, SESAC)	
128	129	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)	
129	130	IF I COULD BE WITH YOU PIERCE ARROW/Columbia 3 10581 (Harden & Bradford/Little Max/N.Y. Times, BMI)	
130	131	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)	
131	132	WELCOME HOME ELVIS BILLY JOE BURNETT/Gusto 167 (Starday) (Cedarwood, BMI)	
132	133	I WANT YOU CHEAP TRICK/Epic 8 50435 (Adult, BMI)	
133	134	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453 (Nick-O-Val, ASCAP)	
134	—	HEART GET READY FOR LOVE KK & THE SUPER CIRCUS/Epic 8 50443 (Keyboard, Pendulum/Chappell, ASCAP)	
135	136	THE LIGHT OF MY LIFE STARLAND VOCAL BAND/Windsong 11067 (RCA) (Cherry Lane, ASCAP)	
136	137	MINNESOTA NORTHERN LIGHT/Glacier 4501 (Bay Lake, ASCAP)	
137	139	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)	
138	141	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)	
139	—	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)	
140	138	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait 6 70007 (Shillelagh, BMI)	
141	140	MA BAKER BONEY M/Arco 7085 (Heath Levy, ASCAP)	
141	—	MOONDANCE VAN MORRISON/Warner Bros. 8450 (WB, ASCAP/Calendonia/Soul, BMI)	
143	150	THEME FROM BIG TIME, PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown) (Bertram, ASCAP)	
144	122	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)	
145	144	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)	
146	145	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
147	146	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocard, ASCAP)	
148	135	THE REAL THING SERGIO MENDES & THE NEW BRASIL '77/Elektra 45416 (Jobete, BMI)	
149	127	ROSES FOR MAMA C. W. McCALL/Polydor PD 14420 (Chappell, ASCAP)	
150	121	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushtunes, BMI)	

MORE THUNDER & LIGHTNING FROM

*Chi
Coltrane*



**ENJOY HER NEW ALBUM "ROAD TO TOMORROW"
ON CLOUDS RECORDS & TAPES.
IT'S BEEN WELL WORTH THE WAIT.**

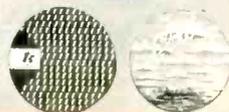


PRODUCED BY PETER BERNSTEIN

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Agency
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Distributed by T.K. Productions, Inc.



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 OCT. 15 OCT. 8

WKS. ON CHART

1	4	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB)	8
2	2	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	17
3	1	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)	12
4	5	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	13
5	3	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	12
6	7	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	12
7	6	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	18
8	8	COLD AS ICE FOREIGNER/Atlantic 3410	13
9	9	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	26
10	12	I FEEL LOVE DONNA SUMMER/Casablanca 884	11
11	10	WAY DOWN ELVIS PRESLEY/RCA PB 10998	16
12	13	THE KING IS GONE RONNIE McDOWELL/Scorpion SC 0543	6
13	15	BRICK HOUSE COMMODORES/Motown M 1425F	8
14	11	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	17
15	18	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	7
16	14	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	15
17	16	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/Jet 1000 (UA)	18
18	24	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	12
19	20	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON/A&M 1972	8
20	21	JUNGLE LOVE STEVE MILLER BAND/Capitol P 4466	11
21	17	ON AND ON STEPHEN BISHOP/ABC 12260	17
22	23	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	12
23	19	DON'T WORRY BABY B. J. THOMAS/MCA 40735	14
24	31	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	3
25	42	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	6
26	28	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	13
27	32	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	7
28	29	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	9
29	30	SHE DID IT ERIC CARMEN/Arista 0266	8
30	25	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	24
31	34	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	12
32	33	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	12
33	36	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)	7
34	39	DUSIC BRICK/Bang 734	7
35	35	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS PROJECT/Arista 0260	10
36	22	FLOAT ON FLOATERS/ABC 12284	17
37	44	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	7
38	26	HANDY MAN JAMES TAYLOR/Columbia 3 10557	18
39	27	STRAWBERRY LETTER #23 BROTHERS JOHNSON/ A&M 1949	15
40	38	EASY COMMODORES/Motown M 1418F	21
41	45	SURFIN' USA LEIF GARRETT/Atlantic 3423	8
42	43	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	12
43	37	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	12
44	57	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	3
45	50	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHL 8440 (WB)	4
46	53	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405	6
47	55	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC 12305	4



48	60	DAYBREAK BARRY MANILOW/Arista 0273	3
49	54	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	8
50	73	ISN'T IT TIME BABYS/Chrysalis CHS 2173	3
51	64	BLUE BAYOU LINDA RONSTADT/Asylum 45431	5
52	41	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	13
53	56	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	11
54	58	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)	5
55	49	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	14
56	48	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	26
57	47	DA DOO RON RON SHAUN CASSIDY/Warner/Curb WBS 8365 (WB)	23
58	69	IT'S SO EASY LINDA RONSTADT/Asylum E 45438	2
59	66	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	4
60	63	A PLACE IN THE SUN PABLO CRUISE/A&M 1976	4
61	40	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	25
62	70	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	3
63	72	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	5
64	71	COME SAIL AWAY STYX/A&M 1977	4
65	67	I GO CRAZY PAUL DAVIS/Bang 733	8
66	74	SHAKE IT WELL DRAMATICS/ABC 12299	3
67	81	BABY COME BACK PLAYER/RSO RS 879 (Polydor)	3
68	77	FAIR GAME CROSBY, STILLS & NASH/Atlantic 3432	3
69	79	THUNDER IN MY HEART LEO SAYER/Warner Bros. WBS 8465	2
70	80	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	2

CHARTMAKER OF THE WEEK

71	—	SWING TOWN STEVE MILLER Capitol P 4496	1
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72	82	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	2
73	83	GOIN' PLACES THE JACKSONS/Epic 8 50454	2
74	89	SENTIMENTAL LADY BOB WELCH/Capitol P 4479	2
75	76	LOVE GUN KISS/Casablanca 895	4
76	65	LITTLE QUEEN HEART/Portrait 6 70008	5
77	—	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	1
78	—	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	1
79	88	STONE COLD SOBER CRAWLER/Epic 8 50442	2
80	84	SILVER LADY DAVID SOUL/Private Stock 163	6
81	85	TIME BOMB LAKE/Columbia 3 10614	3
82	86	GEORGIA RHYTHM ATLANTA RHYTHM SECTION/Polydor 14432	3
83	87	AVENGING ANNIE ROGER DALTRY/MCA 40800	2
84	—	DRAW THE LINE AEROSMITH/Columbia 3 10637	1
85	97	SHE'S NOT THERE SANTANA/Columbia 3 10616	2
86	90	BABY LOVE MOTHER'S FINEST/Epic 8 50407	4
87	—	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	1
88	—	HARD TIMES BOZ SCAGGS/Columbia 3 10606	1
89	93	YOU'RE MOVING OUT TODAY CAROLE BAYER SAGER/ Elektra 45422	2
90	94	NEEDLES & PINS SMOKEY/RSO 881 (Polydor)	3
91	91	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	4
92	95	FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	2
93	52	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	17
94	46	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	10
95	75	RED HOT ROBERT GORDON WITH LINK WRAY/ Private Stock 156	6
96	59	BARRACUDA HEART/Portrait 6 70004	21
97	92	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	21
98	96	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	8
99	62	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	20
100	—	LADY OF MAGIC MAZE WITH FRANKIE BEVERLY/Capitol P 4456	1



THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER

ACROSS



POINT OF KNOW RETURN
KANSAS
Kirshner

MOST ADDED:

- POINT OF KNOW RETURN**—Kansas—Kirshner
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- LITTLE CRIMINALS**—Randy Newman—WB
- MIDNIGHT WIND**—Charlie Daniels Band—Epic
- NEVER LETTING GO**—Phoebe Snow—Col
- THE JOY**—Fantasy
- NIGHT AFTER NIGHT**—Nils Lofgren—A&M
- THE STRANGER**—Billy Joel—Col
- FIRE IN THE WIND**—John Stewart—RSO
- SHOT IN THE DARK**—Bill Quateman—RCA
- BLUE SAILOR**—Cheryl Dilcher—Butterfly

WNEW-FM/NEW YORK

- ADDS:**
- BLUE SAILOR**—Cheryl Dilcher—Butterfly
 - INTAKES**—Rick Nelson—Epic
 - IT IS TIME FOR PETER ALLEN**—A&M
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - NETWORK**—Epic
 - NIGHT AFTER NIGHT**—Nils Lofgren—A&M
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - THE JOY**—Fantasy
 - WRECKLESS ABANDON**—David Bromberg Band—Fantasy
- HEAVY ACTION (airplay in descending order):**
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
 - NEVER LETTING GO**—Phoebe Snow—Col
 - LITTLE CRIMINALS**—Randy Newman—WB
 - AJA**—Steely Dan—ABC
 - BAT OUT OF HELL**—Meatloaf—Cleveland Int'l.
 - BOOMTOWN RATS**—Mercury
 - THE STRANGER**—Billy Joel—Col
 - CHICAGO XI**—Col
 - THUNDER IN MY HEART**—Leo Sayer—WB
 - BOATS AGAINST THE CURRENT**—Eric Carmen—Arista

WBCN-FM/BOSTON

- ADDS:**
- BOOMTOWN RATS**—Mercury
 - FIRE IN THE WIND**—John Stewart—RSO
 - JUBILATION**—The Rowans—Asylum
 - MAKIN' LOVE & MUSIC**—Dr. Hook—Capitol
 - NEVER LETTING GO**—Phoebe Snow—Col
 - REACH FOR IT**—George Duke—Epic
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - THUNDER IN MY HEART**—Leo Sayer—WB

HEAVY ACTION (airplay in descending order):

- AJA**—Steely Dan—ABC
- LITTLE CRIMINALS**—Randy Newman—WB
- FRENCH KISS**—Bob Welch—Capitol
- ROUGH MIX**—Townshend/Lane—MCA
- KARLA BONOFF**—Col
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- NEVER LETTING GO**—Phoebe Snow—Col
- BRIDGES**—Gill Scott-Heron & Brian Jackson—Arista
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- CHRISTOPHER MORRIS BAND**—MCA

WLIR-FM/LONG ISLAND

- ADDS:**
- LET'S GET SMALL**—Steve Martin—WB
 - LIVE**—Golden Earring—MCA
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - NIGHT AFTER NIGHT**—Nils Lofgren—A&M
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHE'S NOT THERE (single)**—Santana—Col
 - SHOT IN THE DARK**—Bill Quateman—RCA
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - THE JOY**—Fantasy
 - WRECKLESS ABANDON**—David Bromberg Band—Fantasy

HEAVY ACTION (airplay in descending order):

- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- AJA**—Steely Dan—ABC
- THE STRANGER**—Billy Joel—Col
- NETWORK**—Epic
- MAGIC IS A CHILD**—Nektar—Polydor
- BOOK OF DREAMS**—Steve Miller Band—Capitol
- TAKIN' THE STAGE**—Pure Prairie League—RCA
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- GONE TO EARTH**—Barclay James Harvest—MCA
- EVEN IN THE QUIETEST MOMENTS**—Supertramp—A&M

WBAB-FM/LONG ISLAND

- ADDS:**
- FIRE IN THE WIND**—John Stewart—RSO
 - INTRODUCING SPARKS**—Col
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - NIGHT AFTER NIGHT**—Nils Lofgren—A&M
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHOT IN THE DARK**—Bill Quateman—RCA
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - TAKING IT ALL IN STRIDE**—Silverado—RCA
 - THE JOY**—Fantasy
 - YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst
- HEAVY ACTION (airplay in descending order):**
- AJA**—Steely Dan—ABC
 - THE STRANGER**—Billy Joel—Col
 - CSN**—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS**—Dan Fogelberg—Full Moon
 - FRENCH KISS**—Bob Welch—Capitol
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - OOPS! WRONG PLANET**—Utopia—Bearsville
 - ROUGH MIX**—Townshend/Lane—MCA
 - MAGIC IS A CHILD**—Nektar—Polydor
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB

WBLM-FM/MAINE

- ADDS:**
- BRIDGES**—Gill Scott-Heron & Brian Jackson—Arista
 - GONE TO EARTH**—Barclay James Harvest—MCA
 - INTOXICATION**—Rory Block—Chrysalis
 - INTRODUCING SPARKS**—Col
 - LITTLE CRIMINALS**—Randy Newman—WB
 - NEVER LETTING GO**—Phoebe Snow—Col
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - THE JOY**—Fantasy
 - THUNDER IN MY HEART**—Leo Sayer—WB

HEAVY ACTION (airplay in descending order):

- AJA**—Steely Dan—ABC
- KARLA BONOFF**—Col
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- DONOVAN**—Arista
- OLD FRIENDS**—Mary McCaslin—Philo
- BEAUTY ON A BACK STREET**—Hall & Oates—RCA
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- FRENCH KISS**—Bob Welch—Capitol
- LUNA SEA**—Firefall—Atlantic
- YOUNG MEN GONE WEST**—City Boy—Mercury

WCMF-FM/ROCHESTER

- ADDS:**
- FAST FORWARD**—Randy Pie—Polydor
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - FIRE IN THE WIND**—John Stewart—RSO
 - INTAKES**—Rick Nelson—Epic
 - LITTLE CRIMINALS**—Randy Newman—WB
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHOT IN THE DARK**—Bill Quateman—RCA
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - STARWOOD**—Col

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

- YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst
- 100% WHOLE WHEAT**—AVI
- TERENCE BOYLAN**—Asylum
- BOOK OF INVASIONS**—Horslips—DJM
- ROBERT GORDON WITH LINK WRAY**—Private Stock
- TOM PETTY & THE HEARTBREAKERS**—Shelter
- VISITORS**—Automatic Man—Island
- AJA**—Steely Dan—ABC
- THE MISSING PIECE**—Gentle Giant—Capitol
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DRAW THE LINE (single)**—Aerosmith—Col
 - HARD TIMES (single)**—Boz Scaggs—Col
 - ELTON JOHN'S GREATEST HITS VOL. II**—MCA
 - LITTLE CRIMINALS**—Randy Newman—WB
 - MAX'S KANSAS CITY VOL. II**—Various Artists—Ram
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - NIGHT AFTER NIGHT**—Nils Lofgren—A&M
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - ROMANCE '76**—Peter Baumann—Virgin
 - SHOW SOME EMOTION**—Joan Armatrading—A&M

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

- AJA**—Steely Dan—ABC
- THE STRANGER**—Billy Joel—Col
- I ROBOT**—Alan Parsons Project—Arista
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- FOREIGNER**—Atlantic
- STEVE WINWOOD**—Island
- IN CITY DREAMS**—Robin Trower—Chrysalis
- KARLA BONOFF**—Col
- GONE TO EARTH**—Barclay James Harvest—MCA

WYDD-FM/PITTSBURGH

- ADDS:**
- LITTLE CRIMINALS**—Randy Newman—WB
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SLIP SLIDIN' AWAY (single)**—Paul Simon—Col

HEAVY ACTION (airplay):

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

WHFS-FM/WASHINGTON

- ADDS:**
- ALREADY FREE**—Nick Jameson—Bearsville
 - BAREFOOTIN'**—Barefoot Jerry—Epic
 - DOIN' THAT CRAZY THING (single)**—Jeff Lynne—UA
 - FIRE IN THE WIND**—John Stewart—RSO
 - NEVER LETTING GO**—Phoebe Snow—Col
 - REACH FOR IT**—George Duke—Epic
 - SHOT IN THE DARK**—Bill Quateman—RCA
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - STARWOOD**—Col
 - THE MOONLIGHTERS**—Amherst

HEAVY ACTION (airplay in descending order):

- AJA**—Steely Dan—ABC
- GO TOO**—Stomu Yamashita—Arista
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- KARLA BONOFF**—Col
- TERENCE BOYLAN**—Asylum
- OLD FRIENDS**—Mary McCaslin—Philo
- LITTLE CRIMINALS**—Randy Newman—WB
- FOREIGN AFFAIRS**—Tom Waits—Asylum
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- TAKIN' THE STAGE**—Pure Prairie League—RCA

WQDR-FM/RALEIGH

- ADDS:**
- BROKEN HEART**—The Babys—Chrysalis
 - LITTLE CRIMINALS**—Randy Newman—WB
 - NEVER LETTING GO**—Phoebe Snow—Col
 - OXYGENE**—Jean-Michel Jarre—Polydor
 - PLAYER**—RSO
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - ROUGH MIX**—Townshend/Lane—MCA

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

- JT**—James Taylor—Col
- LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
- AJA**—Steely Dan—ABC
- CHICAGO XI**—Col
- CSN**—Crosby, Stills and Nash—Atlantic
- RUMOURS**—Fleetwood Mac—WB
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- CELEBRATE ME HOME**—Kenny Loggins—Col
- FRENCH KISS**—Bob Welch—Capitol

WAIV-FM/JACKSONVILLE

- ADDS:**
- BLOW IT OUT**—Tom Scott—Ode
 - FREE AS THE WIND**—Crusaders—ABC
 - LET'S GET SMALL**—Steve Martin—WB
 - LIFESTYLE**—John Klemmer—ABC
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - EDDIE MONEY**—Col
 - NETWORK**—Epic
 - THE STRANGER**—Billy Joel—Col

HEAVY ACTION (airplay, sales in descending order):

- GRAND ILLUSION**—Styx—A&M
- FOREIGNER**—Atlantic
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- LAKE**—Col
- FRENCH KISS**—Bob Welch—Capitol
- AJA**—Steely Dan—ABC
- DEDICATE**—Rhead Brothers—EMI
- NATURAL PROGRESSIONS**—Leadon/Georgiades—Asylum
- CHICAGO XI**—Col
- IN CITY DREAMS**—Robin Trower—Chrysalis

ZETA 4-FM/MIAMI

- ADDS:**
- NEVER LETTING GO**—Phoebe Snow—Col
 - POINT OF KNOW RETURN**—Kansas—Kirshner
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA**—Steely Dan—ABC
 - GRAND ILLUSION**—Styx—A&M
 - THE STRANGER**—Billy Joel—Col
 - CHICAGO XI**—Col
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB
 - CSN**—Crosby, Stills and Nash—Atlantic
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - LIVE! IN THE AIR AGE**—Be Bop Deluxe—Harvest
 - JT**—James Taylor—Col
 - TERENCE BOYLAN**—Asylum

WQSR-FM/TAMPA

- ADDS:**
- BLUE SAILOR**—Cheryl Dilcher—Butterfly
 - FOREIGN AFFAIRS**—Tom Waits—Asylum
 - LITTLE CRIMINALS**—Randy Newman—WB
 - MARIN COUNTY LINE**—New Riders—MCA
 - MIDNIGHT WIND**—Charlie Daniels Band—Epic
 - NEVER LETTING GO**—Phoebe Snow—Col
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SHOW SOME EMOTION**—Joan Armatrading—A&M
 - THE JOY**—Fantasy
 - THUNDER IN MY HEART**—Leo Sayer—WB

HEAVY ACTION (airplay, sales, phones):

- AJA**—Steely Dan—ABC
- KARLA BONOFF**—Col
- CHICAGO XI**—Col
- FRENCH KISS**—Bob Welch—Capitol
- LET'S GET SMALL**—Steve Martin—WB
- LITTLE QUEEN**—Heart—Portrait
- LOVE YOU LIVE**—Rolling Stones—Rolling Stones
- MAGAZINE**—Heart—Mushroom
- SANFORD-TOWNSEND BAND**—WB
- TERRAPIN STATION**—Grateful Dead—Arista

TOP AIRPLAY



AJA
STEELY DAN
ABC

MOST AIRPLAY:

- AJA—Steely Dan—ABC
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FRENCH KISS—Bob Welch—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- CHICAGO XI—Col
- I ROBOT—Alan Parsons Project—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- TERRAPIN STATION—Grateful Dead—Arista
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CSN—Crosby, Stills and Nash—Atlantic

WMMS-FM/CLEVELAND

- ADDS:**
- KARLA BONOFF—Col
 - BOOMTOWN RATS—Mercury
 - DRAW THE LINE (single)—Aerosmith—Col
 - HARD TIMES (single)—Boz Scaggs—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SLIP SLIDIN' AWAY (single)—Paul Simon—Col
 - MICHAEL SPIRO—Midas
 - THE JOY—Fantasy
 - THE STRANGER—Billy Joel—Col
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - LOVE YOU LIVE—Rolling Stones—Rolling Stones
 - FRENCH KISS—Bob Welch—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - AJA—Steely Dan—ABC
 - MAGAZINE—Heart—Mushroom
 - SPRINGBOARD—Alex Bevan—Springboard
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista

WWW-FM/DETROIT

- ADDS:**
- KARLA BONOFF—Col
 - HARD TIMES (single)—Boz Scaggs—Col
 - HOPE—Klaatu—Capitol
 - OXYGENE—Jean-Michel Jarre—Polydor
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - THE MISSING PIECE—Gentle Giant—Capitol
- HEAVY ACTION (airplay):**
- AJA—Steely Dan—ABC
 - BEAUTY ON A BACK STREET—Hall & Oates—RCA

- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- I ROBOT—Alan Parsons Project—Arista
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MAGAZINE—Heart—Mushroom
- POINT OF KNOW RETURN—Kansas—Kirshner
- SIMPLE DREAMS—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- ALREADY FREE—Nick Jameson—Bearsville
 - BOOMTOWN RATS—Mercury
 - FOREIGN AFFAIRS—Tom Waits—Asylum
 - GO TOO—Stomu Yamashta—Arista
 - LITTLE CRIMINALS—Randy Newman—WB
 - NEVER LETTING GO—Phoebe Snow—Col
 - OLD FRIENDS—Mary McCaslin—Philo
 - SURVIVOR'S SUITE—Keith Jarrett—ECM
 - TALKING HEADS: '77—Sire
 - THE JOY—Fantasy

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

- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- AJA—Steely Dan—ABC
- OOPS! WRONG PLANET—Utopia—Bearsville
- GOING FOR THE ONE—Yes—Atlantic
- STEVE WINWOOD—Island
- IN COLOR—Cheap Trick—Epic
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FRENCH KISS—Bob Welch—Capitol
- GRAND ILLUSION—Styx—A&M
- MY AIM IS TRUE—Elvis Costello—Stiff (Import)

KSHE-FM/ST. LOUIS

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
 - LET'S GET SMALL—Steve Martin—WB
 - BAT OUT OF HELL—Meatloaf—Cleveland Int'l
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - THE STRANGER—Billy Joel—Col

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

- GOING FOR THE ONE—Yes—Atlantic
- PRISM—Ariola America
- CRAWLER—Epic
- A FAREWELL TO KINGS—Rush—Mercury
- FRENCH KISS—Bob Welch—Capitol
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- THUNDER ISLAND—Jay Ferguson—Asylum
- IN CITY DREAMS—Robin Trower—Chrysalis
- LAKE—Col
- LIVE—Golden Earring—MCA

WZMF-FM/MILWAUKEE

- ADDS:**
- TERENCE BOYLAN—Asylum
 - FRONT PAGE NEWS—Wishbone Ash—MCA
 - GONE TO EARTH—Barclay James Harvest—MCA
 - LITTLE CRIMINALS—Randy Newman—WB
 - MIDNIGHT WIND—Charlie Daniels Band—Epic

- OXYGENE—Jean-Michel Jarre—Polydor
- POINT OF KNOW RETURN—Kansas—Kirshner
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SHOT IN THE DARK—Bill Quateman—RCA
- THE JOY—Fantasy

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

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- I ROBOT—Alan Parsons Project—Arista
- THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boy—UA
- FOREIGNER—Atlantic
- A FAREWELL TO KINGS—Rush—Mercury
- FOGHAT LIVE—Bearsville
- GOING FOR THE ONE—Yes—Atlantic
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN COLOR—Cheap Trick—Epic
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
 - CHICAGO XI—Col
 - HARD TIMES (single)—Boz Scaggs—Col
 - LITTLE CRIMINALS—Randy Newman—WB
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - NEVER LETTING GO—Phoebe Snow—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SHE'S NOT THERE (single)—Santana—Col
 - SPECIAL'S LIT—Lamont Cranston Band—Shadow
 - THE STRANGER—Billy Joel—Col

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CSN—Crosby, Stills and Nash—Atlantic
- DIAMANTINA COCKTAIL—Little River Band—Harvest
- I ROBOT—Alan Parsons Project—Arista
- JT—James Taylor—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista

KZEW-FM/DALLAS

- ADDS:**
- COME TO ME—Juice Newton—Capitol
 - FAST FORWARD—Randy Pie—Polydor
 - FIRE IN THE WIND—John Stewart—RSO
 - FUNZONE—First Artists
 - IN COLOR—Cheap Trick—Epic
 - INTUITION—Caroline Peyton—Barbecue
 - LUST FOR LIFE—Iggy Pop—RCA
 - MAGIC IS A CHILD—Nektar—Polydor
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - TWILLEY DON'T MIND—Dwight Twilley Band—Arista

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- CHICAGO XI—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- BEAUTY ON A BACK STREET—Hall & Oates—RCA
- CSN—Crosby, Stills and Nash—Atlantic

- I ROBOT—Alan Parsons Project—Arista
- GOING FOR THE ONE—Yes—Atlantic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- IN CITY DREAMS—Robin Trower—Chrysalis

KPFT-FM/HOUSTON

- ADDS:**
- BOOMTOWN RATS—Mercury
 - MOTIVATING RADIO—Steve Hillage—Atlantic
 - NETWORK—Epic
 - NOT FAR FROM HERE—Don Harrison—Mercury
 - SENIOR BLUES—Urbie Green—CTI
 - SOMETHING YOU GOT—Art Farmer—CTI
 - STARTING ALL OVER—Phillip Wayne—Cotillion
 - THE MOTORS—Virgin
 - TRUE TO LIFE—Ray Charles—Atlantic
 - YOU'RE THE ONLY DANCER—Jackie DeShannon—Amherst

HEAVY ACTION (airplay):

- A FAREWELL TO KINGS—Rush—Mercury
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- GO TOO—Stomu Yamashta—Arista
- GOING FOR THE ONE—Yes—Atlantic
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MATRIX XI—RCA
- PICCOLO—Ron Carter—Milestone
- RECONSTRUCTION—Max Romeo—Island
- RUMOURS—Fleetwood Mac—WB
- STEVE WINWOOD—Island

KBPI-FM/DENVER

- ADDS:**
- SLIP SLIDIN' AWAY (single)—Paul Simon—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KOME-FM/SAN JOSE

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
 - BROKEN HEART—The Babys—Chrysalis
 - COME TO ME—Juice Newton—Capitol
 - GONE TO EARTH—Barclay James Harvest—MCA
 - MIDNIGHT WIND—Charlie Daniels Band—Epic
 - EDDIE MONEY—Col
 - NEVER LETTING GO—Phoebe Snow—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - THE STRANGER—Billy Joel—Col

HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- FOGHAT LIVE—Bearsville
- GOING FOR THE ONE—Yes—Atlantic
- IN CITY DREAMS—Robin Trower—Chrysalis
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- OOPS! WRONG PLANET—Utopia—Bearsville
- RAISIN' HELL—Elvin Bishop—Capricorn
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- TERRAPIN STATION—Grateful Dead—Arista

KWST-FM/LOS ANGELES

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
 - TERENCE BOYLAN—Asylum
 - DRAW THE LINE (single)—Aerosmith—Col
 - ELTON JOHN'S GREATEST HITS VOL. II—MCA
 - LITTLE CRIMINALS—Randy Newman—WB
 - POINT OF KNOW RETURN—Kansas—Kirshner

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- FRENCH KISS—Bob Welch—Capitol
- TERRAPIN STATION—Grateful Dead—Arista
- IN CITY DREAMS—Robin Trower—Chrysalis
- FOGHAT LIVE—Bearsville
- AJA—Steely Dan—ABC
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista
- BAD REPUTATION—Thin Lizzy—Mercury
- TOM PETTY & THE HEARTBREAKERS—Shelter

KMET-FM/LOS ANGELES

- ADDS:**
- BROKEN HEART—The Babys—Chrysalis
 - DRAW THE LINE (single)—Aerosmith—Col
 - HEROES (single)—David Bowie—RCA
 - MAGAZINE—Heart—Mushroom
 - EDDIE MONEY—Col
 - PRISM—Ariola America

HEAVY ACTION (airplay in descending order):

- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- FOREIGNER—Atlantic
- RUMOURS—Fleetwood Mac—WB
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LIGHTS OUT—UFO—Chrysalis
- LAKE—Col
- TERRAPIN STATION—Grateful Dead—Arista
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- CAT SCRATCH FEVER—Ted Nugent—Epic
- FRENCH KISS—Bob Welch—Capitol

KSAN-FM/SAN FRANCISCO

- ADDS:**
- FOREIGN AFFAIRS—Tom Waits—Asylum
 - LITTLE CRIMINALS—Randy Newman—WB
 - EDDIE MONEY—Col
 - NEVER LETTING GO—Phoebe Snow—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - THE JOY—Fantasy
 - THUNDER IN MY HEART—Leo Sayer—WB

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

- LITTLE CRIMINALS—Randy Newman—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Townshend/Lane—MCA
- AJA—Steely Dan—ABC
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- FOREIGN AFFAIRS—Tom Waits—Asylum
- MY AIM IS TRUE—Elvis Costello—Stiff (Import)
- OOPS! WRONG PLANET—Utopia—Bearsville
- EDDIE MONEY—Col
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

District Manager Posts Realigned by Capitol

■ LOS ANGELES — Capitol Records, Inc. has realigned three district manager positions with Sam Citro taking charge in Los Angeles, Larry Krutsinger moving to Chicago and Jack Reynolds promoted to district manager in the Detroit area, according to Jim Mazza, CRI vice president, marketing.

All three district managers will report directly to Larry Hathaway, who was recently promoted from Los Angeles district manager to national sales manager.

Citro vacates the Chicago district manager position, which he has held since January, 1975. He joined Capitol in January, 1972, as a territory representative in the Los Angeles sales office, and became the Los Angeles special accounts manager in September, 1974. Prior to Capitol he had nine years retail record experience in the Los Angeles area.

Krutsinger was previously district manager in the Detroit area, a position he held since March, 1976. He joined Capitol in October, 1971, as territory manager in the Detroit area and switched to special accounts manager in Seattle in September, 1974.

Reynolds moves from the position of territory manager in Seattle. He joined Capitol in November, 1975, as special accounts manager working out of the San Francisco branch office.

Mercury Coast Bash



"Mercury Is Ahead of Its Time" was the theme when the record company recently threw a Christmas in September party for 350 invited guests at El Privado in Hollywood. Pictured here are, top row, from left: Geddy Lee of Rush; Charles Fach, executive VP and general manager of Phonogram; Irwin Steinberg, president, Polygram Record group; Neil Pert of Rush; Jules Abramson, senior VP, marketing; Alex Lifeson of Rush and Gerry Hoff, west coast a&r director; Ben Benay of Funzone, Abramson, Tim McIntire and Jack Ellis of the group, Hoff and Fach; (bottom row) Sandy West, drummer for the Runaways with Don Harrison and Steinberg; Steinberg, attorney Stan Diamond and Van Morrison.

Roadshow Label Names Rich Sargent National Promo Dir.

■ NEW YORK — Roadshow Records president Fred Frank has named Rich Sargent director of national promotion for the label.

Prior to joining Roadshow, Sargent was director of national promotion for Chelsea Records, director of national promotion for Amherst and DJM Records, and national album and special projects director for Janus Records (where he worked under Fred Frank).

Sargent will headquarter at Roadshow's west coast office and will report to Nick Albano, executive vice president and general manager. He will be responsible for aiding in Roadshow's expansion in the pop market.

NAIRD Meet Set

■ SAN FRANCISCO — The Seventh Annual Convention of NAIRD, the National Association of Independent Record Distributors and Manufacturers, has been scheduled for February 17-19 in the San Francisco area.

Sheila Cogan of Bay Records and Tom Diamant of Rhythm Research Distributors, who chair the NAIRD convention committee, have announced that the convention will be held at the Airport Marina Hotel, 1380 Bay Shore Highway, Burlingame, Ca.

'Short Eyes' Showing



Following a special preview screening of the film "Short Eyes" in Chicago recently a number of luminaries got together to fete Curtis Mayfield, who composed, produced and performs the score and has an acting role in the film. These included (from left) Ron Ellison, Warner Bros. midwest regional r&b promotion manager; Tom Draper, Warner Bros. vice president and director of black music marketing; Curtom co-president Marv Stuart; Herb Nipson, executive editor of Ebony Magazine; Curtis; Rick Cohen, WEA sales manager, Chicago; Kirkland Burke, Warner Bros. Chicago promotion manager.

Chasin to CBS Intl.

■ Bunny Freidus, vice president, marketing services, CBS Records International, has announced the appointment of Perri Chasin to the position of director, press and public information, CRI.

Prior to joining CBS Records International, Ms. Chasin was a publicist with C. J. Strauss and Company, Inc., and Danny Goldberg, Inc. A former editor, Ms. Chasin was a professor of Speech Communication at St. John's University for eight years, served as a consultant to New York University's School of Education and was a freelance journalist.

Atlantic Names Two Regional Promo Drs.

■ NEW YORK — Atlantic Records senior vice president of promotion Dick Kline has announced the following appointments:

David Fleischman, Atlantic's former local WEA promotion rep in Memphis, has been named southwestern regional promotion director, and will operate from the WEA/Dallas branch; and Mike Manocchio joins Atlantic as midwest regional promotion director based in Cleveland.

In this capacity, both men will be responsible for providing continuity and flow of all promotional and related activities within their regions, with emphasis on direction of Atlantic's local promotion forces.

David Fleischman has served as Atlantic's local promotion rep in Memphis since April, 1974.

Mike Manocchio, a native of Cleveland, joins Atlantic after 3½ years at ABC's regional promotion rep for Capitol.

Black Music Workshop Planned for Musexpo

■ NEW YORK — As part of the Musexpo and Fraternity of Record Executives (FORE) joint effort, leading industry executives have been selected to head the black music workshop scheduled during the 3rd Annual International Record and Music Industry Market, October 28 to November 1 in Miami Beach.

Heading this first time international development of black oriented artists and records workshop/seminar are: Jim Tyrrell, VP, CBS, Epic, Associated Labels and Portrait; Ron Moseley, VP merchandising, RCA; Steve Gold, VP, Far Out Productions, and Wendel Bates, MCA Records.



October 15, 1977

COUNTRY MUSIC

The Sounds Heard 'Round The World

Record World Presents
A Country Music Spectacular

In Conjunction With
WSM's Grand Ole Opry Birthday Celebration

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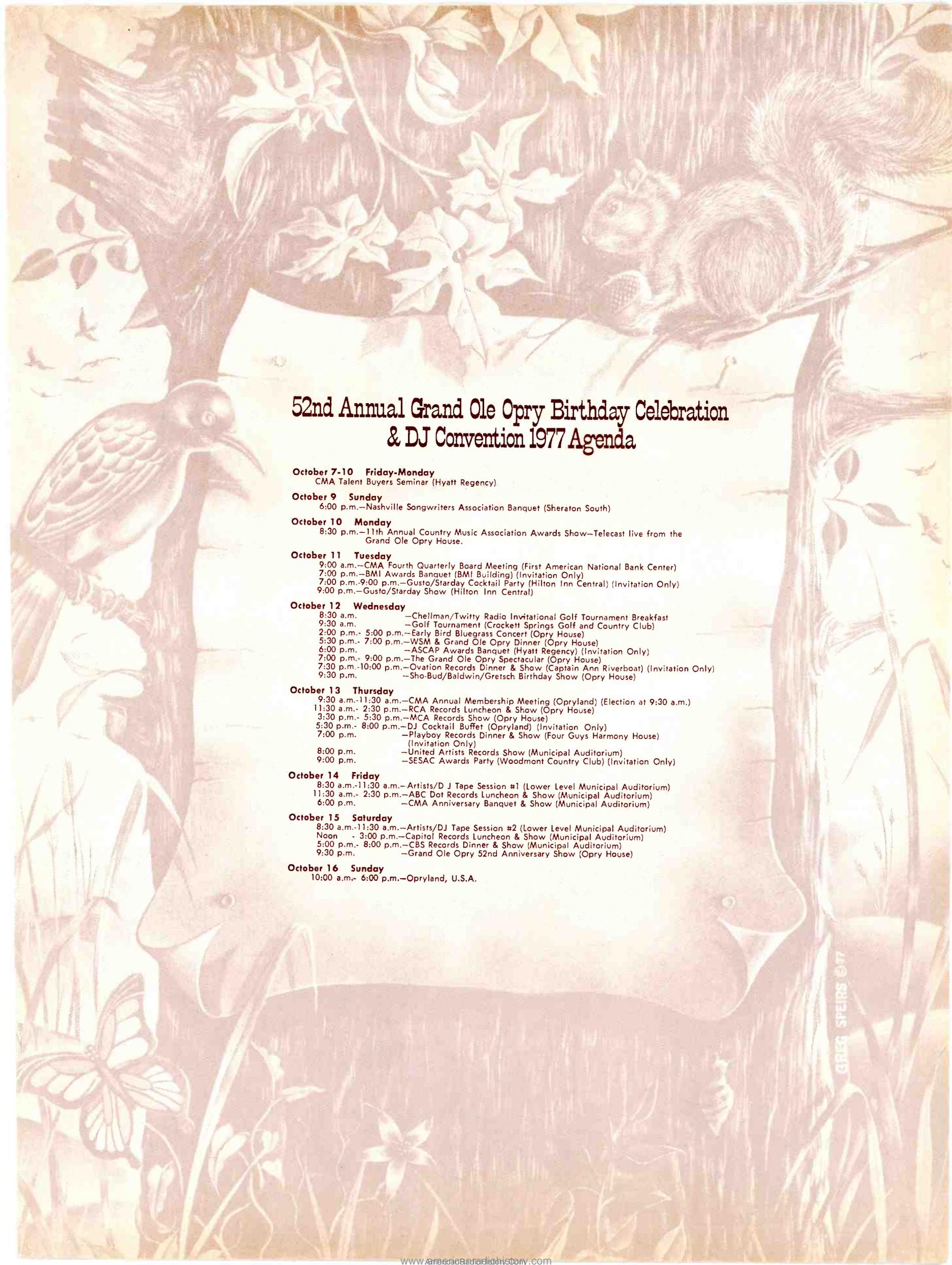
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(213) 462-2251



52nd Annual Grand Ole Opry Birthday Celebration & DJ Convention 1977 Agenda

October 7-10 Friday-Monday

CMA Talent Buyers Seminar (Hyatt Regency)

October 9 Sunday

6:00 p.m.—Nashville Songwriters Association Banquet (Sheraton South)

October 10 Monday

8:30 p.m.—11th Annual Country Music Association Awards Show—Telecast live from the Grand Ole Opry House.

October 11 Tuesday

9:00 a.m.—CMA Fourth Quarterly Board Meeting (First American National Bank Center)
7:00 p.m.—BMI Awards Banquet (BMI Building) (Invitation Only)
7:00 p.m.-9:00 p.m.—Gusto/Starday Cocktail Party (Hilton Inn Central) (Invitation Only)
9:00 p.m.—Gusto/Starday Show (Hilton Inn Central)

October 12 Wednesday

8:30 a.m.—Chellman/Twitty Radio Invitational Golf Tournament Breakfast
9:30 a.m.—Golf Tournament (Crockett Springs Golf and Country Club)
2:00 p.m.- 5:00 p.m.—Early Bird Bluegrass Concert (Opry House)
5:30 p.m.- 7:00 p.m.—WSM & Grand Ole Opry Dinner (Opry House)
6:00 p.m.—ASCAP Awards Banquet (Hyatt Regency) (Invitation Only)
7:00 p.m.- 9:00 p.m.—The Grand Ole Opry Spectacular (Opry House)
7:30 p.m.-10:00 p.m.—Ovation Records Dinner & Show (Captain Ann Riverboat) (Invitation Only)
9:30 p.m.—Sho-Bud/Baldwin/Gretsch Birthday Show (Opry House)

October 13 Thursday

9:30 a.m.-11:30 a.m.—CMA Annual Membership Meeting (Opryland) (Election at 9:30 a.m.)
11:30 a.m.- 2:30 p.m.—RCA Records Luncheon & Show (Opry House)
3:30 p.m.- 5:30 p.m.—MCA Records Show (Opry House)
5:30 p.m.- 8:00 p.m.—DJ Cocktail Buffet (Opryland) (Invitation Only)
7:00 p.m.—Playboy Records Dinner & Show (Four Guys Harmony House) (Invitation Only)
8:00 p.m.—United Artists Records Show (Municipal Auditorium)
9:00 p.m.—SESAC Awards Party (Woodmont Country Club) (Invitation Only)

October 14 Friday

8:30 a.m.-11:30 a.m.—Artists/D J Tape Session #1 (Lower Level Municipal Auditorium)
11:30 a.m.- 2:30 p.m.—ABC Dot Records Luncheon & Show (Municipal Auditorium)
6:00 p.m.—CMA Anniversary Banquet & Show (Municipal Auditorium)

October 15 Saturday

8:30 a.m.-11:30 a.m.—Artists/DJ Tape Session #2 (Lower Level Municipal Auditorium)
Noon - 3:00 p.m.—Capitol Records Luncheon & Show (Municipal Auditorium)
5:00 p.m.- 8:00 p.m.—CBS Records Dinner & Show (Municipal Auditorium)
9:30 p.m.—Grand Ole Opry 52nd Anniversary Show (Opry House)

October 16 Sunday

10:00 a.m.- 6:00 p.m.—Opryland, U.S.A.

GREG SPEIRS ©77

THE WHITE HOUSE
WASHINGTON

Country Music Month
October, 1977

As a native of rural America, I grew up with country music and join with great enthusiasm with all those who celebrate Country Music Month.

Anyone who has spent time living and working on a farm or touring the rural areas and small towns of our nation has learned to appreciate the musical legacy of this part of our country. It embraces the joys, sorrows, experiences and hopes of daily life. It echoes the greatness, goodness and diligence of hard working men and women.

Along with millions of fans, I salute the creative genius of those to whom country music owes its ever-growing popularity.

Jimmy Carter

WE'RE STILL HAVING FUN AND

You're Still The
One

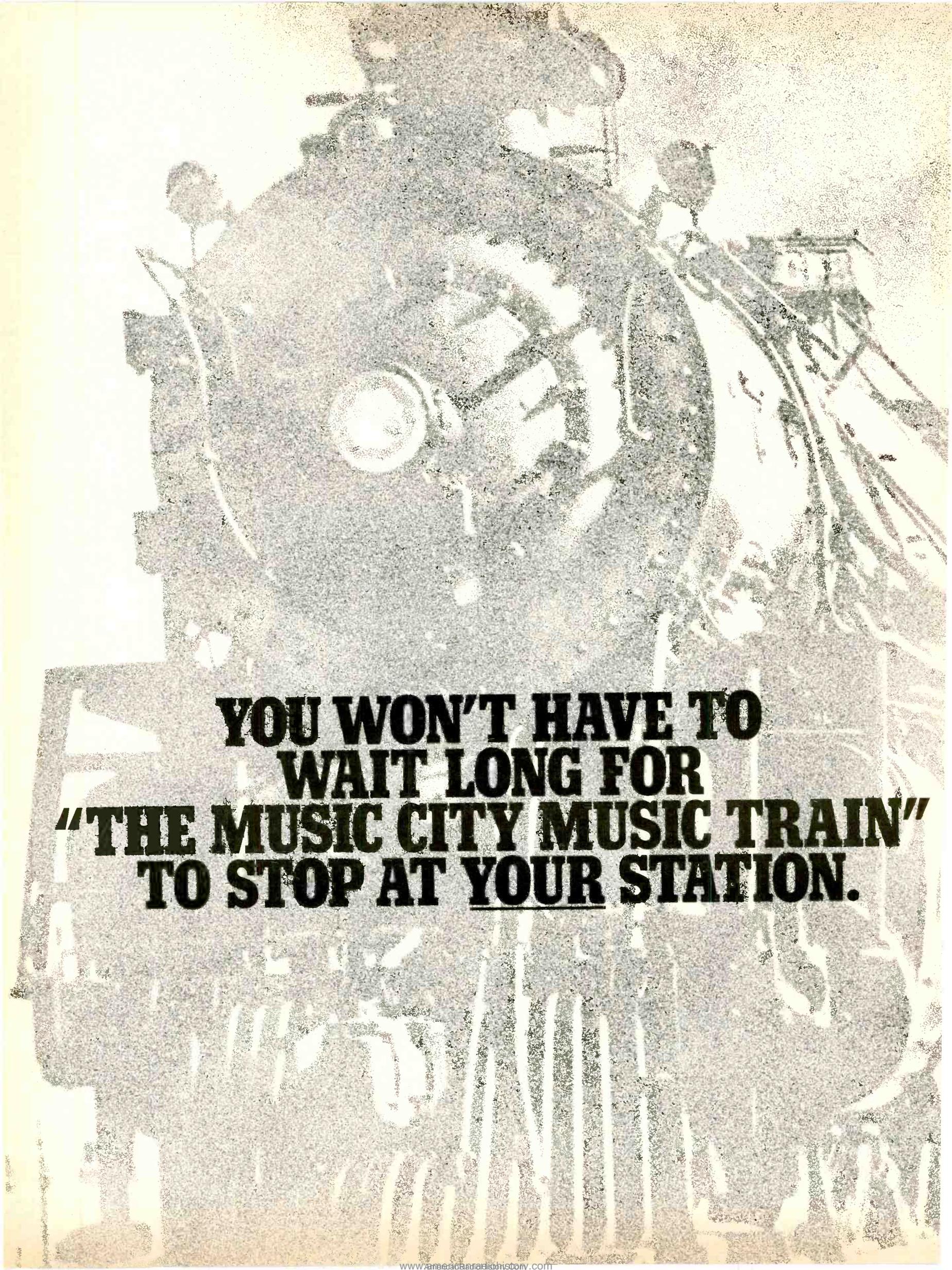


Thanks DJ's
BILL ANDERSON

THE BETTER SEX *on ABC-TV - Weekdays*

"Still the one" from the "SCORPIO" LP.

"BILL & MARY LOU" CMA Duet of the Year Nomination



**YOU WON'T HAVE TO
WAIT LONG FOR
"THE MUSIC CITY MUSIC TRAIN"
TO STOP AT YOUR STATION.**

KRIS KRISTOFFERSON
SONGS OF KRISTOFFERSON
including:
Me And Bobby Mc Gee
Help Me Make It Through The Night/For The Good Times
Loving Her Was Easier (Than Anything I'll Ever Do Again)
Stranger



PZ 34687

TANYA TUCKER
YOU ARE SO BEAUTIFUL
including:
Spring/Can I Be Your Lady?
There Is A Race/I Still Sing The Old Songs
The Best Of My Love



PC 34733

DAVID ALLAN COE
TATTOO
including:
Just To Prove My Love For You
Face To Face/Play Me A Sad Song
Just In Time (To Watch Love Die)
San Francisco Mable Joy



PC 34870

LYNN ANDERSON
I LOVE WHAT LOVE IS DOING TO ME HE AIN'T YOU
including:
Desperado/The Angel In Your Arms
It's Your Love That Keeps Me Going
We Got Love/Right Time Of The Night



PC 34871

WILLIE NELSON
RED HEADED STRANGER
including:
Blue Eyes Crying In The Rain
Bandera/Time Of The Preacher
Hands On The Wheel Red Headed Stranger



KC 33482

Mickey Gilley
First Class
including:
She's Pulling Me Back Again
Honky Tonk Memories
Five Foot Two Eyes Of Blue
(Has Anybody Seen My Girl)
Wednesday Night Poker/Chains Of Love



KZ 34776

THE EARL SCRUGGS
REVUE
STRIKE ANYWHERE
including:
Muhammad Ali/Bring It On Home To Me
Dreaming As One/Landslide
You Really Got A Hold On Me



PC 34878

BOBBY BORCHERS
including:
Cheap Perfume And Candlelight/Shawn
They Don't Make 'Em Like That Anymore
Whispers/Someone's With Your Wife Tonight/Mister



KZ 34829

JOHNNY DUNCAN
including:
Thinkin' Of A Rendezvous
Ain't You Something Else/Atlanta Georgia Stray
It Couldn't Have Been Any Better/Denver Woman



KC 34442

MOE BANDY
Cowboys Ain't Supposed To Cry
including:
Up To Now I've Wanted Everything But You
Misery Loves Company
She Just Loved The Cheatin' Out Of Me
All I Can Handle At Home
I Could Never Be Ashamed Of You



PC 34874

JOHNNY CASH
THE RAMBLER
including:
Hit The Road And Go/Lady/After The Ball
A Wednesday Car/Callous



KC 34833

BARBARA FAIRCHILD
Free & Easy
including:
She Can't Give It Away
The Other Side Of The Morning
Someone Loves Him
Love Me Like You Never Will Again
Painted Faces



PC 34868

Teresa Neal
including:
Loneliness Kills/Hold Me
In The Cradle Of Your Loving Arms
Do What You Feel/Love Grows



PZ 34861

Willie Nelson
To Lefty From Willie
including:
Mom And Dad's Waltz
I Love You A Thousand Ways
She's Gone/Gone, Gone
That's The Way Love Goes/Railroad Lady



KC 34695

EDDIE MIDDLETON
including:
Midnight Train To Georgia
Don't It Make You Want To Go Home
Don't Say Let's Wait
After The Lovin'/All For The Love Of A Girl
Born To Lose



PE 34882

THE BEST OF BARBARA MANDRELL
including:
Scarlet Water
Treat Him Right/The Midnight Oil
This Time I Almost Made It
Do Right Woman, Do Right Man



PC 34876

JOHNNY PAYCHECK
SLIDE OFF OF YOUR SATIN SHEETS
including:
Slide Off Of Your Satin Sheets
Hank (You Tried To Tell Me)
(I'm The Only Hell Mamma Ever Raised)
I Did The Right Thing/Woman (You Better Love Me)



KE 34693

CHARLIE RICH
ROLLIN' WITH THE FLOW
including:
Night Talk/That's What Love Is/Wingsong
Beautiful Woman
Somebody Wrote That Song For Me



PE 34891

Joe Stampley
SAT. NITE DANCE
including:
Saturday Night Dance/What Would I Do Then
Afraid To Be A Woman
What A Night/Baby, I Love You So



KE 34732

GOLDSBORO
including:
I Think You're Losing The Feeling
Black Foot's Gold/He'll Have To Go
I Love Music/The Cowboy And The Lady



PE 34703

Sonny James
In Prison, In Person
With His Tennessee State Prison Band
including:
In The Jailhouse Now/Albino/Walkin' Tall
Pistol Packin' Mama/Amazing Grace



KC 34708

GEORGE JONES
I WANT A SING
including:
Please Don't Sell Me Anymore Whiskey Tonight
They've Got Millions In Milwaukee
I Love You So Much It Hurts
Rest In Peace/Bull Mountain Lad



PE 34717

CBS Nashville is about to launch the biggest and most long-range promotion in its history.

On "The Music City Music Train," every single album has a reason for being. And whether your station is on the radio dial, in a warehouse or in a store, "The Music City Music Train" will be stopping by with plenty of quality music for you.

COLUMBIA, EPIC AND PLAYBOY RECORDS AND TAPES.

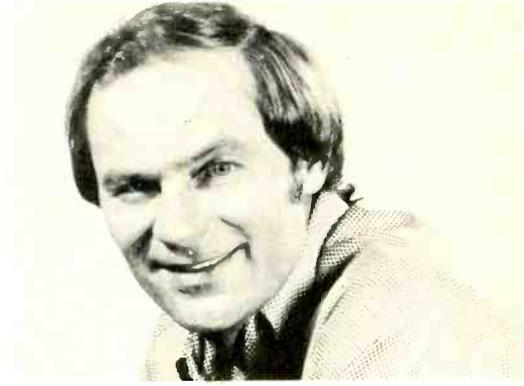




Waylon Jennings



Ronnie Milsap



Vern Gosdin



Emmylou Harris



Mary MacGregor



Jim Ed Brown & Helen Cornelius

Record World 1977

Top Male Vocalist

1. **WAYLON JENNINGS**—RCA
1. **RONNIE MILSAP**—RCA
2. CONWAY TWITTY—MCA
3. JOHNNY DUNCAN—Columbia
4. CHARLEY PRIDE—RCA
5. DON WILLIAMS—ABC Dot
6. JOHNNY RODRIGUEZ—Mercury
7. MICKEY GILLEY—Playboy
8. EDDIE RABBITT—Elektra
9. MERLE HAGGARD—MCA
10. MEL TILLIS—MCA
11. LARRY GATLIN—Monument
12. BILLY CRASH CRADDOCK—ABC Dot
13. MARTY ROBBINS—Columbia
14. BILL ANDERSON—MCA
15. GLEN CAMPBELL—Capitol
16. WILLIE NELSON—Columbia/Lone Star
17. ELVIS PRESLEY—RCA
18. FREDDY FENDER—ABC Dot
19. DICKEY LEE—RCA
20. TOM T. HALL—Mercury
21. CHARLIE RICH—Epic
22. GENE WATSON—Capitol
23. JOHNNY PAYCHECK—Epic
24. MOE BANDY—Columbia

25. FREDDIE HART—Capitol
26. GEORGE JONES—Epic
27. TOMMY OVERSTREET—ABC Dot
28. REX ALLEN, JR.—Warner Bros.
29. JOE STAMPLEY—Epic
30. SONNY JAMES—Columbia
31. JERRY LEE LEWIS—Mercury
32. RONNIE SESSIONS—MCA
33. WYNN STEWART—Playboy
34. T. G. SHEPPARD—Hitsville
35. JOHNNY CARVER—ABC Dot
36. GARY STEWART—RCA
37. MEL STREET—Polydor
38. RAY PRICE—ABC Dot
39. JOHNNY LEE—GRT
40. BOBBY BARE—RCA
41. NARVEL FELTS—ABC Dot
42. CAL SMITH—MCA
43. JOHN DENVER—RCA
44. RED SOVINE—Starday
45. RAY GRIFF—Capitol
46. LITTLE DAVID WILKINS—MCA
47. DAVID ROGERS—Republic
48. JIM REEVES—RCA
49. JACKY WARD—Mercury
50. ROY HEAD—ABC Dot

Top New Male Vocalist

1. **VERN GOSDIN**—Elektra
2. TOM JONES—Epic
3. KENNY DALE—Capitol
4. JIMMY BUFFETT—ABC
5. BOBBY BORCHERS—Playboy
6. ENGELBERT HUMPERDINCK—Epic
7. MIKE LUNSFORD—Starday
8. RAY SAWYER—Capitol
9. JIM GLASER—MCA
10. RANDY BARLOW—Gazelle
11. GORDON LIGHTFOOT—Reprise
12. DON KING—Con Brio
13. MUNDO EARWOOD—True
14. DUANE EDDY—Elektra
15. BILLY PARKER—SRC
16. DALE McBRIDE—Con Brio
17. STEVE YOUNG—RCA
18. MACK VICKERY—Playboy
19. PAL RAKES—Warner Bros.
20. BOBBY SMITH—Autumn
21. BILLY THUNDERKLOUD—Polydor
22. MICHAEL MURPHEY—Epic
23. CON HUNLEY—Prairie Dust
24. KENNY SERRATT—Hitsville
25. RAYBURN ANTHONY—Polydor



Willie Nelson & Darrell McCall



Dave & Sugar



Oak Ridge Boys



Dr. Hook



Shylo



Floyd Cramer

Country Singles Awards

Top Female Vocalist

1. EMMYLOU HARRIS—Warner Bros.
2. DONNA FARGO—Warner Bros.
3. CRYSTAL GAYLE—United Artists
4. LORETTA LYNN—MCA
5. TANYA TUCKER—MCA
6. TAMMY WYNETTE—Epic
7. BILLIE JO SPEARS—United Artists
8. BARBARA MANDRELL—ABC Dot
9. DOLLY PARTON—RCA
10. MARGO SMITH—Warner Bros.
11. LINDA RONSTADT—Asylum
12. OLIVIA NEWTON-JOHN—MCA
13. BARBARA FAIRCHILD—Columbia
14. DOTTIE WEST—RCA
15. CONNIE SMITH—Monument
16. LYNN ANDERSON—Columbia
17. DOTTSY—RCA
18. SAMMI SMITH—Elektra
19. JESSI COLTER—Capitol
20. LOIS JOHNSON—Polydor
21. ANNE MURRAY—Capitol
22. PEGGY SUE—Door Knob
23. MARY LOU TURNER—MCA
24. LA COSTA—Capitol
25. SHEILA TILTON—Con Brio

Top New Female Vocalist

1. MARY MacGREGOR—Ariola America
2. MARY KAY PLACE—Columbia
3. JENNIFER WARNES—Arista
4. TINA RAINFORD—Epic
5. MERI WILSON—GRT
6. CHARLY McCLAIN—Epic
7. KATHY BARNES—Republic
8. SUNDAY SHARPE—Playboy
9. DIANA WILLIAMS—Capitol
10. AVA BARBER—Ranwood
11. CODY JAMESON—Atco
12. DEBI HAWKINS—Warner Bros.
13. BEVERLY HECKEL—RCA
14. CRISTY LANE—LS
15. ANN J. MORTON—Prairie Dust

Top Duo

1. JIM ED BROWN & HELEN CORNELIUS—RCA
2. GEORGE JONES & TAMMY WYNETTE—Epic
3. CONWAY TWITTY & LORETTA LYNN—MCA
4. JOHNNY CASH & JUNE CARTER CASH—Columbia

5. PORTER WAGONER & DOLLY PARTON—RCA

Top New Duo

1. WILLIE NELSON & DARRELL McCALL—Columbia/Lone Star
2. L. E. WHITE & LOLA JEAN DILLON—Epic
3. BOBBY BARE & JEANNIE BARE—RCA
4. CARMOL TAYLOR & STELLA PARTON—Elektra

Top Vocal Group

1. DAVE & SUGAR—RCA
2. STATLER BROTHERS—Mercury
3. R.W. BLACKWOOD & THE BLACKWOOD SINGERS—Capitol

Top New Vocal Group

1. OAK RIDGE BOYS—ABC Dot

Top Progressive Group

1. DR. HOOK—Capitol
2. AMAZING RHYTHM ACES—ABC
3. EAGLES—Asylum
4. MARSHALL TUCKER BAND—Capricorn
5. CHARLIE DANIELS BAND—Epic



Ace Cannon



Bill Black Combo



C.W. McCall



Rod Hart

1977 Country Singles Awards

Most Promising Progressive Group

1. SHYLO—Epic
2. ASLEEP AT THE WHEEL—Capitol

Top Instrumentalist

1. FLOYD CRAMER—RCA
2. CHARLIE McCOY—Monument
3. LARRY BUTLER—United Artists

Most Promising Instrumentalist

1. ACE CANNON—Hi

Top Instrumental Group

1. BILL BLACK COMBO—Hi
2. DANNY DAVIS & THE NASHVILLE BRASS—RCA

Top Novelty Artist

1. C. W. McCALL—Polydor

Top New Novelty Artist

1. ROD HART—Plantation

Encore Award

JOHN WESLEY RYLES—ABC Dot

Special Achievement

KENNY ROGERS
NEIL RESHEN
JIM HALSEY

Ambassador of Country Music

ROY CLARK

Hottest Record Company (Most #1 Records)

1. RCA
2. CBS
3. MCA

Most Active Record Company (Most Charted Records)

1. CBS
2. RCA
3. MCA
4. ABC Dot

Top Songwriters

BOB McDILL
WAYLAND HOLYFIELD
CONWAY TWITTY

Top Label Producer

BILLY SHERRILL—CBS
JERRY KENNEDY—Mercury
EDDIE KILROY—Playboy
JERRY BRADLEY—RCA

Top Independent Producer

OWEN BRADLEY
TOM COLLINS
LARRY BUTLER
BRIAN AHERN

**PUBLISHER OF THE
YEAR AWARDS**

**HOTTEST ACTIVITY—Most Charted Songs
TREE INTERNATIONAL**

**HOTTEST ACTION—Most #1 Songs
HALL-CLEMENT PUBLICATIONS**

An open letter to Tom T. Hall..



Andrew M. Wickham
Director of Country Music

May 6th, 1977

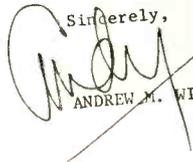
Tom T. Hall,
Fox Hollow,
Brentwood,
Tennessee.

Dear Tom,

It's been almost two years since Mo and I visited you at your digs in Fox Hollow. At that time you advised us to put up a neon sign since nobody knew we were in town. We took your advice and now everybody knows!

Thank you.

Sincerely,



ANDREW M. WICKHAM.

AW:cw



Warner Bros. Records/Reprise Records 3300 Warner Boul.

Rex Allen, Jr.
Guy Clark
Rodney Crowell
Donna Fargo
Howdy Glenn
Emmylou Harris
Debi Hawkins

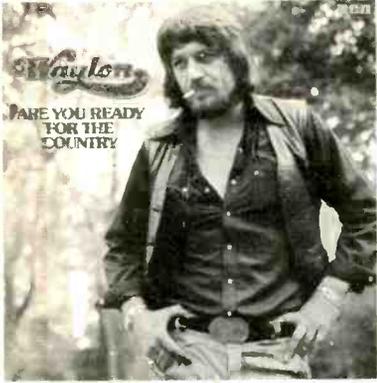
Larry Hosford
Con Hunley
Doug Kershaw
Baker Knight
Nicolette Larson
Buck Owens
Sandy Posey

Pal Rakes
Jeannie C. Riley
T.G. Sheppard
Margo Smith
Ray Stevens
Hank Williams, Jr.
Chuck Woolery

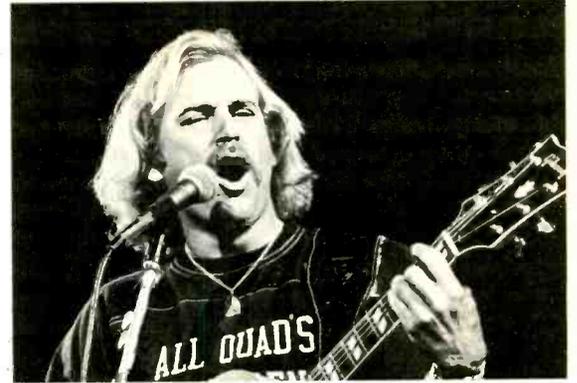
WARNER COUNTRY

Where seldom is heard a discouraging word...





Waylon Jennings



Jimmy Buffett



Dolly Parton



Mary Kay Place



Conway Twitty & Loretta Lynn

Record World 1977

Top 30 Albums

1. **ARE YOU READY FOR THE COUNTRY**
Waylon Jennings—RCA
2. **NEW HARVEST—FIRST GATHERING**
Dolly Parton—RCA
3. **WAYLON LIVE**
Waylon Jennings—RCA
4. **THE TROUBLEMAKER**
Willie Nelson—Columbia
5. **LUXURY LINER**
Emmylou Harris—Warner Bros.
6. **OL' WAYLON**
Waylon Jennings—RCA
7. **KENNY ROGERS**—United Artists
8. **RONNIE MILSAP LIVE**—RCA
9. **EL PASO CITY**
Marty Robbins—Columbia
10. **BEST OF CHARLEY PRIDE, VOL. III**—RCA
11. **LINDA RONSTADT'S GREATEST HITS**—Asylum
12. **CONWAY TWITTY'S GREATEST HITS, VOL. II**—MCA
13. **CHANGES IN LATITUDES, CHANGES IN ATTITUDES**
Jimmy Buffett—ABC
14. **HASTEN DOWN THE WIND**
Linda Ronstadt—Asylum
15. **VISIONS**
Don Williams—ABC Dot

16. **BEFORE HIS TIME**
Willie Nelson—RCA
17. **DAVE & SUGAR**—RCA
18. **TEDDY BEAR**
Red Sovine—Starday
19. **GOLDEN RING**
George Jones & Tammy Wynette—Epic
20. **SOUTHERN NIGHTS**
Glen Campbell—Capitol
21. **HERE'S SOME LOVE**
Tanya Tucker—MCA
22. **I REMEMBER PATSY**
Loretta Lynn—MCA
23. **DON'T STOP BELIEVING**
Olivia Newton-John—MCA
24. **ALL I CAN DO**
Dolly Parton—RCA
25. **SOMEBODY SOMEWHERE**
Loretta Lynn—MCA
26. **SAY YOU'LL STAY UNTIL TOMORROW**
Tom Jones—Epic
27. **20-20 VISION**
Ronnie Milsap—RCA
28. **PLAY GUITAR PLAY**
Conway Twitty—MCA
29. **UNITED TALENT**
Conway Twitty & Loretta Lynn—MCA
30. **MY LOVE AFFAIR WITH TRAINS**
Merle Haggard—Capitol

Top Male Vocalist

1. **WAYLON JENNINGS**—RCA
2. **WILLIE NELSON**—Columbia/Lone Star
3. **MERLE HAGGARD**—MCA
4. **RONNIE MILSAP**—RCA
5. **CONWAY TWITTY**—MCA
6. **CHARLEY PRIDE**—RCA
7. **KENNY ROGERS**—United Artists
8. **GLEN CAMPBELL**—Capitol
9. **MARTY ROBBINS**—Columbia
10. **FREDDY FENDER**—ABC Dot
11. **DON WILLIAMS**—ABC Dot
12. **JOHN DENVER**—RCA
13. **RED SOVINE**—Starday
14. **ELVIS PRESLEY**—RCA
15. **MICKEY GILLEY**—Playboy
16. **JOHNNY DUNCAN**—Columbia
17. **JERRY JEFF WALKER**—MCA
18. **JOE STAMPLEY**—Epic
19. **CHARLIE RICH**—Epic
20. **MEL TILLIS**—MCA

Top New Male Vocalist

1. **JIMMY BUFFETT**—ABC
2. **TOM JONES**—Epic



Dave & Sugar



Charlie Daniels Band



Shylo



Floyd Cramer



Hargus "Pig" Robbins



Danny Davis

Country Album Awards

- 3. HOYT AXTON—MCA
- 4. VERN GOSDIN—Elektra
- 5. BOBBY BORCHERS—Playboy

Top Female Vocalist

- 1. DOLLY PARTON—RCA
- 2. LINDA RONSTADT—Asylum
- 3. EMMYLOU HARRIS—Warner Bros.
- 4. LORETTA LYNN—MCA
- 5. TANYA TUCKER—MCA
- 6. CRYSTAL GAYLE—United Artists
- 7. OLIVIA NEWTON-JOHN—MCA
- 8. TAMMY WYNETTE—Epic
- 9. JESSI COLTER—Capitol
- 10. DONNA FARGO—Warner Bros.

Top New Female Vocalist

- 1. MARY KAY PLACE—Columbia
- 2. MARY MacGREGOR—Ariola America
- 3. STELLA PARTON—Elektra

Top Duo

- 1. CONWAY TWITTY & LORETTA LYNN—MCA
- 2. GEORGE JONES & TAMMY WYNETTE—Epic
- 3. JIM ED BROWN & HELEN CORNELIUS—RCA

Top Vocal Group

- 1. DAVE & SUGAR—RCA
- 2. STATLER BROTHERS—Mercury

Top Progressive Group

- 1. CHARLIE DANIELS BAND—Epic
- 2. ASLEEP AT THE WHEEL—Capitol
- 3. MARSHALL TUCKER BAND—Capricorn
- 4. AMAZING RHYTHM ACES—ABC

Top New Vocal Group

- 1. SHYLO—Epic

Top Instrumentalist

- 1. FLOYD CRAMER—RCA

Top New Instrumentalist

- 1. HARGUS "PIG" ROBBINS—Elektra

Top Instrumental Group

- 1. DANNY DAVIS & THE NASHVILLE BRASS—RCA

Top Comedy Artist

- 1. JERRY CLOWER

Top Movie Soundtrack

- 1. SMOKEY AND THE BANDIT—MCA

Hottest Record Company (Most #1 Records)

- 1. RCA
- 2. MCA
- 3. CBS

Most Active Record Company (Most Charted Records)

- 1. CBS
- 2. RCA
- 3. ABC Dot

Columbia: A Trendsetter in Country Music

■ Columbia Records: Consistent in chart-topping activity, constant in focus on maintenance and development of artists' careers, creative in the acquisition and production of new talent, and concrete in its status as leader, innovator and trendsetter in the country music industry. "With a roster full of incomparable, explosive talent," emphasized Joe Casey, director, national sales and promotion, Columbia country, "Columbia Records this past year saw sales rise to an all-time high, as we continued to produce and market product that appeals to the total spectrum of the country music-buying audience."

One of the foremost examples of "explosive" Columbia talent is Willie Nelson, who, during this past year's CMA Awards Show, added numerous awards to his credit. Willie has seen both phenomenal album and singles successes this past year, with his "If You've Got The Money Honey, (I've Got The Time)" single, as well as his spiritually-flavored "Troublemaker" album charting #1. "Uncloudy Day," Nelson's hit single from the "Troublemaker" lp, landed top 5, and already having attained the number 2 position is Nelson's "To Lefty From Willie" album. Album gold was struck this past year by Nelson with his "Sound In Your Mind" lp reaching that status. Nelson's current single, "I Love You A Thousand Ways," is following his consistent hit pattern. Again in 1977 Willie finds himself among the CMA award nominees, this year nominated with Waylon Jennings for vocal duo of the year. Nelson's "Red Headed Stranger" lp is now platinum.

"During the course of less than one year, Columbia recording artist Johnny Duncan has experienced a popularity explosion at both country radio and sales levels," reveals Casey, "that has resulted from the culmination of carefully selected recording material, extensive airplay and a widely-increased and expanded touring schedule." Duncan's recent success has been led by hits "Stranger," "Thinking Of A Rendezvous" and "It Couldn't Have Been Any Better," all of which received substantial MOR and top 40 airplay.

Currently preparing her second album, Mary Kay Place debuted with her #1 hit, "Baby Boy," and Columbia anticipates much future success for her.

Co-hosting this year's Country Music Awards show is a stalwart on the Columbia roster, Johnny Cash. The highlight of Johnny's
(Continued on page 89)



Columbia's country roster features (top row, from left): Willie Nelson, Johnny Cash, Mary Kay Place, Sonny James; (bottom row): Lynn Anderson, Marty Robbins, Barbara Fairchild, Moe Bandy.

Epic: Multi-Format Development

■ In the past 12 months, Epic Records has successfully pioneered multi-format development of the diverse musical talent existing not only on the roster, but in Nashville. Roy Wunsch, director, national country sales and promotion, Epic and CBS Associated Labels, commented on the progress attained in this area: "Epic has demonstrated relentless effort to enhance the superior prominence of its 'mainstays' while at the same time developing new talents which have served to strengthen Epic's hold on the ever-broadening musical spectrum. Subsequently the result has been the emergence of a roster with an incomparably high energy level."

Epic's number one success story of this past year has been country music's "First Lady," Tammy

Wynette. "This past year saw Tammy make a strong mark on contemporary audiences," Wunsch commented, "without losing popularity in the mainstream of country music." With such #1 releases as "You And Me" and "Let's Get Together (One Last Time)" Tammy climbed to new heights, and with the release of what many term the finest single of her career, "One of a Kind," the Wynette musical explosion is gaining momentum. Now well over the 19 million mark in record sales, the country superstar keeps rising.

Charlie Rich

With success of his #1 record, "Rollin' With The Flow," Epic entertainer Charlie Rich gained marked recognition from not only country radio, but top 40 as well. This past year saw Rich's "Very

Special Love Songs" album reach the gold status while his "Silver Fox" lp is approaching the same gold sales rating.

Johnny Paycheck won critical acclaim for his #1 record, "Slide Off Your Satin Sheets." This Epic talent then repeated his hit-producing formula with "I'm The Only Hell My Mama Ever Raised," and with its success saw his audiences explode in numbers.

"Sat. Nite Dance" starring Epic artist Joe Stampley advanced his album sales level to the highest of his career. With continued brilliance in production with cohort Norro Wilson, Stampley's endeavors this past year have brought him multiple chart successes such as "There She Goes Again" and "She's Long Legged."

The legendary, traditional ap-
(Continued on page 92)



Epic country artists include (top row, from left): Tammy Wynette, Charlie Rich, Johnny Paycheck and Charly McClain. Bottom row: George Jones, Joe Stampley, Tom Jones and Bobby Goldsboro.

**THANKS TO OUR
ARTISTS FOR
THEIR SUCCESS
IN ALL PARTS
OF THE COUNTRY.**



**ELEKTRA/ASYLUM COUNTRY
GROWING EVERYWHERE.**





TOP COUNTRY SINGLES OF 1977

TITLE	ARTIST	LABEL	PRODUCER	PUBLISHER	WRITER
1. LUCKENBACH, TEXAS	Waylon Jennings	RCA	Chips Morman	Baby Chick	B. Emmons & C. Moman
2. LUCILLE	Kenny Rogers	United Artists	Larry Butler	Brougham Hall/ Andie Invasion	R. Bowling & H. Bynum
3. SOUTHERN NIGHTS	Glen Campbell	Capitol	Gary Klein	Warner-Tamerlane/ Marsaint	Alan Toussaint
4. SAY YOU'LL STAY UNTIL TOMORROW	Tom Jones	Epic	Gordon Mills	Dick James	R. Greenaway & B. Mason
5. YOU AND ME	Tammy Wynette	Epic	Billy Sherrill	Algee	B. Sherrill & G. Richey
6. SOMEBODY SOMEWHERE	Loretta Lynn	MCA	Owen Bradley	Coal Miners	Lola Jean Dillon
7. THINKIN' OF A RENDEZVOUS	Johnny Duncan	Columbia	Billy Sherrill	Tree	S. Throckmorton & B. Braddock
8. (I'M A) STAND BY MY WOMAN MAN	Ronnie Milsap	RCA	Tom Collins & Jack Johnson	Pi-Gem	Kent Robins
9. I DON'T WANT TO HAVE TO MARRY YOU	Jim Ed Brown/ Helen Cornelius	RCA	Bob Ferguson	Blackwood/Imusic	Fred Imus & Phil Sweet
10. 9,999,999 TEARS	Dickey Lee	RCA	Roy Dea & Dickey Lee	Lowery	Razzy Bailey
11. IT WAS ALMOST LIKE A SONG	Ronnie Milsap	RCA	Tom Collins & Ronnie Milsap	Chess/Casa David	Hal David & Archie Jordan
12. SOME BROKEN HEARTS NEVER MEND	Don Williams	ABC Dot	Don Williams	Maplehill/Vogue	Wayland Holyfield
13. CHEROKEE MAIDEN	Merle Haggard	Capitol	Fuzzy Owen & Ken Nelson	Chappell	Cindy Walker
14. WHAT HAVE YOU GOT PLANNED TONIGHT DIANA	Merle Haggard	Capitol	Fuzzy Owen & Ken Nelson	Tree	Dave Kirby
15. IT COULDN'T HAVE BEEN ANY BETTER	Johnny Duncan	Columbia	Billy Sherrill	Blue Echo	Ray Griff
16. HERE'S SOME LOVE	Tanya Tucker	MCA	Jerry Crutchfield	Screen Gems-EMI	J. Roberts & R. Mainegra
17. I'D DO IT ALL OVER AGAIN	Crystal Gayle	United Artists	Allen Reynolds	Hall-Clement/ Vogue/Maplehill	B. McDill & W. Holyfield
18. MOODY BLUE	Elvis Presley	RCA	Felton Jarvis	Screen Gems-EMI/ Sweet Glory	Mark James
19. THAT WAS YESTERDAY	Donna Fargo	Warner Brothers	Stan Silver	Prima Donna	Donna Fargo
20. PAPER ROSIE	Gene Watson	Capitol	Russ Reeder	Doubleday/Quality	Dallas Harms
21. YOU NEVER MISS A REAL GOOD THING	Crystal Gayle	United Artists	Allen Reynolds	Hall-Clement	Bob McDill
22. I CAN'T HELP MYSELF	Eddie Rabbit	Elektra	David Malloy	Briarpatch/Debdave	E. Rabbitt & E. Stevens
23. TORN BETWEEN TWO LOVERS	Mary MacGregor	Ariola America	Peter Yarrow & Barry Beckett	Muscle Shoals Sound/ Silver Dawn	P. Yarrow & P. Jarrell
24. DON'T BE ANGRY	Donna Fargo	ABC Dot	Stan Silver	Acuff-Rose	Wade Jackson
25. BROKEN DOWN IN TINY PIECES	Billy "Crash" Craddock	ABC Dot	Ron Chancey	Pick-A-Hit	John Adrian
26. IF WE'RE NOT BACK IN LOVE BY MONDAY	Merle Haggard	MCA	Fuzzy Owen & Ken Nelson	Tree	Glenn Martin & S. Throckmorton
27. MARRIED BUT NOT TO EACH OTHER	Barbara Mandrell	ABC Dot	Tom Collins	Ordena/Bridgeport	D. LaSalle & F. Miller
28. LET MY LOVE BE YOUR PILLOW	Ronnie Milsap	RCA	Tom Collins & Ronnie Milsap	Chess	John. Schweers
29. GOOD WOMAN BLUES	Mel Tillis	MCA	Mel Tillis & John Virgin	Sawgrass	Ken McDuffie
30. THE GAMES THAT DADDIES PLAY	Conway Twitty	MCA	Owen Bradley	Twitty Bird	Conway Twitty

Catch the '77 season on MCA Rainbow Country

Bill Anderson
Hoyt Axton
Vassar Clements
Jerry Clower
Joe Ely Band
Peggy Forman
David Frizzell
Jim Glaser
Merle Haggard
Jesseca James
Brenda Lee
Joni Lee
Loretta Lynn
Dan McCorison
Geof Morgan
Bill Monroe
New Riders Of
The Purple Sage
Olivia Newton-John
Ernest Ray
Ronnie Lee Sessions
Cal Smith
Kenny Starr
Nat Stuckey
Charlie Tango
Mel Tillis
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
The Wonderfols

RAH!

A Power-Packed Roster Scores for RCA

■ 1977 has been yet another banner year for RCA Records' Nashville operation. The results of the streamlining and modernization begun in 1973 have been visibly evident, enabling the label to firmly entrench itself at the top of the country field.

A lion's share of the year's success was provided by Waylon Jennings. Riding the crest of the wave that began with his platinum "The Outlaws" album, Waylon's "Luckenbach, Texas" single debuted on the charts at the highest number ever accorded a new entry, and once it reached the coveted number one spot, it held the position for six straight weeks. His "Ol' Waylon" album debuted as number one, and owned the spot for 17 consecutive weeks. Dolly Parton's "New Harvest-First Gathering" album was also widely received, and greatly furthered her reputation as an artist and writer of the first magnitude. The year also furthered the career of Ronnie Milsap. With two number one singles, "Let My Love Be Your Pillow" and "It Was Almost Like A Song," and a number one album, "Ronnie Milsap, Live," Ronnie has definitely proved himself to be one of the leading artists in the industry. His "It Was Almost Like A Song" held the number one position for three straight weeks, and was nominated on the final ballot of the 1977 Country Music Association Awards for both "Song of the

Year" and "Single of the Year," an honor it shares with Waylon's "Luckenbach, Texas." And the popularity of all three artists isn't confined to only the country charts: all three have had both singles and albums on the pop charts as well, enabling their names to become instantly recognizable to pop radio audiences.

Awards

1977 is also the third year in a row that RCA artists have dominated the major categories when the finalists for the Country Music Association's Awards were announced. In addition to Waylon and Ronnie, RCA is represented by three of the five finalists for "Entertainer of the Year" (Dolly Parton, Ronnie Milsap, Waylon Jennings), two of the five for "Single of the Year" ("It Was Almost Like A Song," "Luckenbach, Texas"), three of the five for "Album of the Year" ("Ol' Waylon," "I Don't Want to Have To Marry You," "Ronnie Milsap, Live"), three of the five for "Song of the Year" ("I'm A Stand By My Woman Man," "It Was Almost Like A Song," "Luckenbach, Texas"), two of the five for "Male Vocalist of the Year" (Waylon Jennings, Ronnie Milsap), and two of the five for "Vocal Duo of the Year" (Jim Ed Brown/Helen Cornelius, Waylon Jennings/Willie Nelson). In addition to these nominations, the following RCA artists were among the finalists: "Female Vocalist of the Year," Dolly Parton; "Vocal Group of

the Year," Dave & Sugar; "Instrumental Group of the Year," Danny Davis and the Nashville Brass; "Instrumentalist of the Year," Chet Atkins. In all 10 categories, RCA was represented by at least one artist, a statement no other label can make.

'Keyboard Kick Band'

1977 is the year that introduced Floyd Cramer's "Keyboard Kick Band" album, the band consisting solely of Floyd demonstrating his versatility on seven separate keyboard instruments. The year also saw the release of Chet's "Me And My Guitar," with Chet both singing and playing the James Taylor title song. The year marked the release of the 104th album by the legendary Hank Snow, "Hank Snow #104-Still Movin' On," and move on it did, attracting both public and industry attention. Dave & Sugar, Dotts and Dickey Lee all continue to enjoy the success that began for them in 1976, with consistent top ten chart records. The top of the charts is a familiar position to Charley Pride, too, and he has 12 gold records to prove it. The year has seen the continuing popularity of the great Jim Reeves, not only his current product, but in a re-vitalization of his entire RCA catalogue. Jerry Reed, too, has enjoyed renewed success with the release of his "East Bound And Down" album. Jerry has also furthered his screen career with his latest movie, "Smokey And The Bandit," and expanded his

field of interest to include his own nightclub that was recently opened near Opryland.

"Our continuing success can be credited to the efforts and enthusiasm shown by each member of the Nashville staff," says Jerry Bradley, division vice president, Nashville operations. "The feeling of excitement generated by the entire staff of Chet Atkins, Joe Galante, Roy Dea, Bob Ferguson, Dave Wheeler, Paul Randall and John Olsen, and that of our regional country promotion team of Gaylen Adams, Wayne Edwards, Carson Schreiber and Alan Resler, for the product, has made itself felt throughout the country. This excitement has extended to our entire country roster—Eddy Arnold, Chet Atkins, Jim Ed Brown, Helen Cornelius, Floyd Cramer, Dave & Sugar, Danny Davis, Dotts, Bill Eldridge, Beverly Heckel, Waylon Jennings, Dickey Lee, Ronnie Milsap, Dewayne Orender, Dolly Parton, Charley Pride, Ronnie Prophet, Jerry Reed, Johnny Russell, Hank Snow, Gary Stewart, Porter Wagoner, Steve Young, and the latest additions to the label, Wilma Burgess, Paul Craft, Zella Lehr and Steve Wariner — creating eager, receptive markets for each artist. The continued support and interest of RCA internationally has done a great deal in the forming of the enthusiastic and knowledgeable team we are privileged to have working with us here at RCA."



RCA packs country power in a roster that includes (top row, from left): Waylon Jennings, Dolly Parton, Charley Pride, Ronnie Milsap, Porter Wagoner; (bottom row): Chet Atkins, Helen Cornelius & Jim Ed Brown, Danny Davis, Dave & Sugar, Hank Snow.

KENNY ROGERS IS HOT!



ON TELEVISION:

the "Tonight Show" NBC-TV

October 3: (with host John Denver & guests George Burns and Richard Pryor)

October 7: "Dinah Shore Show"

October 7: Hosting "Midnight Special" NBC-TV

October 10: CMA Awards Show CBS-TV

October 13: "Today Show" (Live from Nashville) NBC-TV

WITH AWARDS:

Voted: "Artist of the Year"
"Record of the Year" ("Lucille")
"Country Record of the Year"
("Lucille")
by the AMOA (Jukebox Operators)

Nominated: "Entertainer of the Year"
"Best Male Vocalist"
"Single of the Year"
"Song of the Year"
"Album of the Year"
by the Country Music Association

Voted: Special Achievement Award
By Record World Magazine
Best Country Single & Bill
Williams Memorial Award
By Billboard Magazine

ON RECORDS:

"Lucille" a gold record in the U.S., continues to hit number One all around the world.

"Daytime Friends" is Number One on the Country Charts

Just Released: "Sweet Music Man" from the LP, "Daytime Friends"



Management III



ICM

Representation
International Creative Management

Rogers & Cowan, Inc.
Public Relations

ABC/Dot Goes 'Beyond Country Limits'

■ Perhaps more than any other single phrase, "Beyond Country Limits" characterizes the efforts of ABC/Dot Records and its artists during 1977. While continuing to produce top country recordings from the wide variety of established and immediately recognizable artists on the label, ABC/Dot focused much of its effort toward spreading country music beyond what have been regarded as traditional borders of country music's popularity and success.

Kicking off the marketing year with a comprehensive country product campaign in the spring, the "Beyond Country Limits" campaign included special sales, marketing, merchandising and advertising programs on top new country product and on the ABC Collection series which featured outstanding previously-released product from some of country music's top stars. Additionally, specially-priced pre-packs of many ABC/Dot and ABC-distributed Hickory Records country lps were assembled for the campaign. Included in the marketing program were a number of special merchandising aids, including large point-of-purchase floor displays and a country music sampler display featuring 13 of Dot's top country acts.

As part of its effort to take country music into new markets, ABC/Dot cooperated with radio station WMAQ in Chicago in presenting country music in a live concert series. The first performance was in January and featured Billy "Crash" Craddock and Don Williams in two shows from the Ivanhoe Theater. In addition, Billy "Crash" Craddock's performance was recorded and

released as a live album on Dot.

New York was next on the list of major metropolitan areas to which a major country music merchandising program was to be spread. In May, Roy Clark, Freddy Fender, Hank Thompson and Don Williams invaded prestigious Carnegie Hall for a sold-out performance presented by the Jim Halsey Company of Tulsa and New York promoter James Nederlander in cooperation with New York radio station WHN. To the accompaniment of cheers and applause from an enthusiastic audience, the four Dot artists shared a bill which brought an evening of country entertainment not only to those in the hall, but to a worldwide radio network as well.

A double-pocket album and tape of the show, produced by Dot president Jim Foglesong and Huey Meaux, was released in late summer to enthusiastic critical and public acclaim and very heavy initial orders approaching 100,000 units.

As in the past, however, it was the consistent performance of Dot's solid roster of artists which provided the foundation for the company's efforts to spread country music to new audiences. Dot averaged eight bulleted and 14 charted singles overall per week on the national country trade charts, a figure which Dot vice president Larry Baunach believes exceeds that of any other country label.

Don Williams continued his string of eight consecutive number one records and charted new territory this year when his appearances in England attracted such stars of pop music as Eric Clapton, Pete Townsend and Van Morrison. Don's "Visions" album

shipped gold, and at one point all six of his currently-released albums were in the top 20-four of them holding the numbers one, three, four and five slots. He also received silver-disc awards for his "You're My Best Friend" and "Harmony" albums.

As Roy Clark had done the previous year when he became the first country artist to headline his own show in the Soviet Union, Barbara Mandrell opened Saudi Arabia to country music. Late in the summer, she and Tommy Overstreet made the second foray into New York City by Dot artists when they headlined a show sponsored by Exxon at Lincoln Center. The show was also carried live on WHN radio.

In November, Freddy Fender picked up his second consecutive "Record Of The Year" award from the Music Operators of America for "Wasted Days And Wasted Nights." Roy Clark was again named country "Picker Of The Year" by the readers of Playboy magazine, and Clark, Barbara Mandrell, Don Williams, The Oak Ridge Boys and Jimmy Buffett were all named finalists in the balloting for the coveted Country Music Association Awards.

Additionally, a team composed of Barbara Mandrell, Tommy Overstreet, O. B. McClinton and Narvel Felts represented ABC/Dot in competition on the "Anything Goes" television show to air this fall. In December, Barbara, Tommy, Johnny Carver and Red Steagall headlined a benefit show in Nashville in cooperation with the National Academy of Recording Arts and Sciences. Proceeds were funneled into a "Toys For Needy Children" program.

In addition to the weekly record of bulleted singles, seven different Dot artists managed to rack up top 10 recordings this year, and six of them enjoyed top 5 hits. During the course of the year the company had about 20 singles which shipped more than 100,000 units each. In addition to those artists already mentioned, Johnny Carver, Billy "Crash" Craddock, Roy Head, Hank Thompson and Buck Trent contributed significantly to Dot's success this year.

Two new success stories involved John Wesley Ryles and The Oak Ridge Boys, both signed to Dot this year. Ryles' first record was released in January, moved onto the charts in the 80s and fell off. The Dot promotion team continued to work "Fool," however, and a while later it re-entered the charts with bullets. Eventually, the record was brought home to the top 10 after Dot took it to the number one position in many major markets. Ryles' second release, "Once In A Lifetime Thing," was a similar success.

Signed in mid-year, The Oak Ridge Boys—under the production of Dot vice president of artists and repertoire Ron Chaney—completed their move into mainstream country music with their first Dot Release. "Y'all Come Back Saloon" easily went into the top 5 on the national country music charts and established The Oaks as a name to watch in country music. Others signed this year and from whom much is expected in the future include Tom Bresh, John W. Conlee, Allen Frizzell, George Hamilton IV, O. B. McClinton and Randy Gurley.



Among the ABC/Dot Records country artists are, top row, from left: Roy Clark, Barbara Mandrell, Billy Crash Craddock, Narvel Felts and Freddy Fender. Bottom row, from left: Don Williams, Tommy Overstreet, The Oakridge Boys, John Wesley Ryles and Johnny Carver.

CAPITOL COUNTRY'S COOKIN'!

ASLEEP AT THE WHEEL

MARCIA BALL

LARRY BALLARD

R.W. BLACKWOOD

NORTON BUFFALO

GLEN CAMPBELL

CONNIE CATO

MICHAEL CLARK

LEE CLAYTON

JESSI COLTER

KENNY DALE

DUSTY CHAPS

STEPHEN FROMHOLZ

RAY GRIFF

LINDA HARGROVE

FREDDIE HART

DR. HOOK

LA COSTA

LONNIE MACK

MEL McDANIEL

ANNE MURRAY

JUICE NEWTON & SILVER SPUR

ORIGINAL TEXAS PLAYBOYS

COLLEEN PETERSON

PAM ROSE

RAY SAWYER

RON SHAW

JAMES TALLEY

GENE WATSON

DIANA WILLIAMS



NSAI: 'It All Begins with a Song'

■ The Nashville Songwriters Association International has, from October to October, made significant moves toward its ongoing and ultimate goal of total recognition of the songwriter and his work. Most notable of such steps is the growth in membership which is now approaching the 1500 mark.

With years of work behind, NSAI was rewarded for its part of this effort when then President Gerald R. Ford signed the revised Copyright Law into law on October 19, 1976 to become effective on January 1, 1978.

Hall of Fame

Earlier, within that same week of October 1976, the association added six songwriters to its Hall of Fame: Mel Tillis, Carl Belew, Dallas Frazier, John D. Loudermilk, Curly Putman and Moon Mullican, with a special award to "every writer's co-writer at one time or another," Stephen Foster.

Seminars

The enactment of the new copyright law brought about many seminars in order to explain changes and additions in the law. NSAI held a seminar for its membership in January, led by music attorneys R. David Ludwick and

Mike Milom. Ron Peterson, NSAI's president, and Maggie Cavender, the executive director, participated in and attended numerous other seminars to make possible dissemination of information to the membership. It is yet a constant educational endeavor by the board and the staff to keep abreast of this data as it progresses out of the Copyright Office and other sources until January, and, after.

Achievement Awards

In February NSAI honored 19 songwriters for significant achievement within the year passed and as voted by the entire membership. Of this number, Bob McDill was so elected Songwriter of the Year.

'Songwriter Night'

In March more than 25 songwriters participated in a first for NSAI when "Songwriter Night," a four and a half hour live television presentation by Nashville's public TV outlet, WDCN-TV, was highly acclaimed by the viewing public. This great amount of public interest has led to negotiation for possible syndication of a Songwriter Show.

On Easter Monday, April 11, the entire music community was

saddened by the death of NSAI's co-founder, Eddie Miller. Eddie had worked hard and long for the organization and was an active member of the board of directors at the time of his death.

New Building

June was the month that the first physical housing for NSAI's Songwriter Hall of Fame came into being. In the newly decorated lower level of its office building at 25 Music Square West, the general public for the first time is becoming aware of those famous songwriters who are members of the prestigious Hall. Sixty-six in number, charcoal portraits are hung, original manuscripts are displayed, and personal effects of all Hall-of-Famers are shown. It is proving extremely interesting to many people who are fast becoming aware of the songwriter as the originator of the entire scope of the international language—music. "It All Begins With A Song" is the long utilized slogan of NSAI.

Fan Fair Booth

Also in June, NSAI's booth and "Songwriter's Hit Parade Show" at Fan Fair '77 was well attended, resulting in a surging of interest and membership in the organiza-

tion.

WKDA of Nashville sponsored its annual Songwriter Night in August. Approximately 40 songwriters participated, playing to an SRO audience at the local George Jones Possum Holler, a club which seats more than 500.

Showcase

Another notable milestone was crossed in September when the first show was presented by NSAI for the Tennessee Performing Arts Foundation. The show was held at TPAF's Advent Theater, the facility which has been readied for the Arts Foundation's use until its huge downtown building is completed in 1978. This showcase for songwriters will be a monthly event, now and when the foundation moves into the new downtown location.

NSAI's From October to October culminated on the evening of October 9, when in a regal ceremony, four songwriters were inducted into the Hall of Fame.

October To October

It has been a very eventful year and it can be easily determined that the entire board and staff of NSAI has been working very hard on behalf of songwriters everywhere.

JOE TALBOT AND ASSOCIATES

Number Two Music Circle South, Nashville, Tenn. 37203 (615) 244-7954

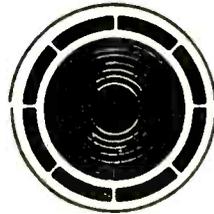
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October 15, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral c

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

4	1	Debby Boone
1	2	Star Wars (Meco)
3	3	Carly Simon
2	4	KC & The Sunshine Band
5	5	Heatwave
8	6	Shaun Cassidy
6	7	Andy Gibb
7	8	Fleetwood Mac
10	9	Stephen Bishop
11	10	Donna Summer
13	11	Commodores
9	12	Emotions
12	13	ELO
18	14	Chicago
14	15	Foreigner
15	16	Floater
16	17	Rita Coolidge (old)
21	18	Barry White
17	19	Brothers Johnson
Ex	20	Rita Coolidge
20	21	Johnny Rivers
23	22	Dorothy Moore
25	23	Dave Mason
A	24	Firefall
A	25	Crystal Gayle

Adds: Seals & Crofts
Bee Gees

Extras: Paul Nicholas
Linda Ronstadt (Easy/Blue)
Babys
Eric Carmen

LP Cuts: Fleetwood Mac (Lovin')

Also Possible: Crosby, Stills & Nash
LRB
Aerosmith
Judy Collins

Last Week: This Week:

4	1	Debby Boone
5	2	Carly Simon
3	3	KC & The Sunshine Band
1	4	Star Wars (Meco)
2	5	Ronnie McDowell
8	6	Shaun Cassidy
7	7	Donna Summer
11	8	Dave Mason
6	9	Commodores
12	10	Crystal Gayle
9	11	Heatwave
10	12	Elvis Presley
20	13	Rita Coolidge
13	14	Floater
14	15	Brothers Johnson
28	16	Barry White
15	17	ELO
16	18	Foreigner
19	19	Johnny Rivers
25	20	Chicago
A	21	Bee Gees
17	22	Emotions
Ex	23	Jimmy Buffett
29	24	Firefall
30	25	Eric Carmen
27	26	Brick
18	27	Andy Gibb
21	28	Fleetwood Mac
Ex	29	Linda Ronstadt (Blue)
24	30	Sanford-Townsend

Adds: James Taylor
Barry Manilow
Babys

Extras: Player
LTD
Paul Simon
Dolly Parton

LP Cuts: ARS (Georgia)

Also Possible: Paul Davis
England Dan
Leo Sayer
Linda Ronstadt (Easy)
Judy Collins

Last Week: This Week:

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

Adds: Dave Mason

Extras: Paul Nicholas
Foghat (I)

LP Cuts: Fleetwood Mac

Also Possible: Rose Royce
Lake
Babys

Hottest:

Rock 'n' Roll:

Aerosmith

Adult:

Bee Gees

R&B Crossovers:

LTD

POP 'N HOT!

CRYSTAL GAYLE



CRYSTAL GAYLE'S WE MUST BELIEVE IN MAGIC
FEATURES HER GIGANTIC POP HIT, "DON'T IT
MAKE MY BROWN EYES BLUE."
KEEP IT FRONT AND CENTER.
ON UNITED ARTISTS RECORDS AND TAPES



THERE'S STRENGTH IN NUMBERS

- 24** Baby, What A Big Surprise/Chicago 3-10620
- 37** We Just Disagree/Dave Mason 3-10575
- 70** Your Smiling Face/James Taylor 3-10602
- 77** Serpentine Fire/Earth, Wind & Fire 3-10625
- 78** Slip Slidin' Away/Paul Simon 3-10630
- 84** Draw The Line/Aerosmith 3-10637
- 85** She's Not There/Santana 3-10616
- 88** Hard Times/Boz Scaggs 3-10606

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On Columbia Records.**

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PHOEBE SNOW—Columbia 3-10626

NEVER LETTING GO (prod. by Phil Ramone) (writer: Bishop) (Stephen Bishop, BMI) (3:08)

This Stephen Bishop ballad fits Snow's style well—her vocal surrounds the melody, and the lush production style brings a sad, romantic message home.

JERMAINE JACKSON—Motown 1409

YOU NEED TO BE LOVED (prod. by Jackson & McGloiry) (writers: Jackson-McGloiry-Wakefield) (Jobete, ASCAP/Stone Diamond, BMI) (3:46)

Some space music effects and a fine brass arrangement introduce the senior Jackson's latest solo effort—it should reach r&b and pop audiences.

MARY McCASLIN—Philo 101

THINGS WE SAID TODAY (prod. not given) (writers: Lennon-McCartney) (Maclen, BMI) (3:00)

McCaslin's avid following is not singles-oriented, but this folk reading of a Beatles song could bring her to many new listeners. It works nicely.

THE STANKY BROWN GROUP—Sire 1007 (WB)

CONFIDENT MAN (prod. by Hank Medress & Dave Appell) (writer: Brown) (Frankly Stankly/Bleu Disque, ASCAP) (3:14)

Stanky Brown's sound is again bright pop-rock with English overtones, here with more strident guitar work than before. This could be the hit they need.

SHARON PAIGE—ABC 12311

I WANNA KNOW YOUR NAME (prod. by Harold Melvin) (writers: Gamble-Huff) (Mighty Three, BMI) (4:19)

This ballad recalls "Me and Mrs. Jones" in its smooth soul sound and full production, and Paige should come into her own with it.

RUSH—Mercury 73958

CLOSER TO THE HEART (prod. by group & Terry Brown) (writers: Lee-Lifeson) (Core, ASCAP) (2:52)

Rush has made its reputation through performances and lps, but could expand it to pop listeners with this stately rocker with a strong vocal.

PLEASURE—Fantasy 803

LET ME BE THE ONE (prod. by Wayne Henderson) (writers: Brewster & group) (Funky P.O./At-Home, ASCAP) (3:30)

The disco beat is the focus here, and a memorable hook line in the chorus should bring it home. Pleasure explores the funk style admirably.

INTERGALACTIC THREAT—

Ordinary 30982

THE PAPER SHUFFLE (prod. by Rama Lama) (writers: Ammirati-Halsey) (pub. not given, ASCAP) (2:01)

A novelty record of sorts, this single from the Bay area takes a blues structure and adds amusing lyrics about life in the office.

OUTLAWS—Arista 0282

HEARIN' MY HEART TALKIN' (prod. by Bill Szymczyk) (writers: Meskell-Martin) (Irving, BMI) (3:30)

The Outlaws continue to rock in an energetic way, and here add a pleasing melody and chorus that should add pop listeners to their FM support.

RORY BLOCK—Chrysalis 2176

HELP ME BABY (prod. by Roger Watson & Rory Block) (writer: Block) (Brown Foot/Red Admiral, BMI) (3:00)

Block writes r&b songs and translates them into a pop context. After a label switch, she has recorded one of her best yet, and it could cross both ways.

AARON NEVILLE—Polydor 14426

THE GREATEST LOVE (prod. not given) (writer: Joe South) (Lowery, BMI) (3:41)

It has been nearly 11 years since "Tell It Like It Is" brought Neville national acclaim, and this New Orleans treatment of a Joe South tune could bring him back.

LORRAINE JOHNSON—Prelude 71096

THE MORE I GET, THE MORE I WANT (prod. by Jesse Boyce & Moses Dillard) (writers: Whitehead-McFadden-Carstarphen) (Mighty Three, BMI) (4:10)

Johnson's urgent message is conveyed with a strong vocal and a driving disco tempo that should please dancers and r&b and pop listeners.

BOBBY McCLURE—Hi 77504 (Cream)

I AIN'T GONNA TURN YOU LOOSE (prod. by Willie Mitchell & Don Boddie) (writer: Randle) (Jec, BMI) (2:49)

All the ingredients of a Mitchell-style Memphis hit are here—bright, crisp brass, thumping drums, and in McClure, a strong, soulful vocalist.

KELLEE PATTERSON—Shadybrook 1041

IF IT DON'T FIT, DON'T FORCE IT (prod. by Larry Farrow) (writers: Johns-Farrow) (Funks Bump, BMI) (3:39)

Interpret it as you will, this funky, relaxed song has a strong appeal, with Patterson and her male vocal back-up accenting the rhythm quite well.

THE FACTS OF LIFE—Kayette 5134 (T.K.)

LOOKS LIKE WE MADE IT (prod. by Millie Jackson) (writers: Kerr-Jennings) (Irving, BMI) (3:38)

This r&b cover of the Barry Manilow hit has the quality to score again — it's a male-female duet, well-sung, and well-suited to the soul arrangement.

PHILADELPHIA—Warner-Curb 8470

SCHOOL'S BACK (prod. by Tony Papa & Andy DiTaranto) (writers: Cugini-DiTaranto) (Saber Tooth, BMI) (3:28)

This pop-rock tune has a good hook and a teasing lead vocal that could bring it success like that achieved by many another pop group from this city.

RICK NELSON—Epic 8-50458

YOU CAN'T DANCE (prod. by Keith Olsen) (writers: Ryan-Yeomans) (April, ASCAP) (2:57)

Nelson could regain his longtime hold on the pop charts with this engaging light rocker, the title/chorus of which should prove to be hook enough.

BILL WITHERS—Columbia 3-10627

LOVELY DAY (prod. by Bill Withers & Clarence McDonald) (writers: Withers-Scarborough) (Golden Withers/Chappell, BMI) (3:46)

Withers is moving toward a more adult sound and audience, and here could enjoy both pop and MOR play on a song that seems made for morning radio.

GARY STEWART—RCA 11131

QUITS (prod. by Roy Dea) (writer: Danny O'Keefe) (Road Canon/Warner-Tamerlane, BMI) (3:15)

Stewart has become a country star singing about the losin' side, and could have a major crossover with a bittersweet ballad that suits him well.

DETROIT EMERALDS—Westbound 55404 (Atlantic)

SET IT OUT (prod. by Abrim Tilmon) (writers: Tilmon-Baine-Crane) (Bridgeport, BMI) (2:55)

The vocal whoops and tasteful brass arrangement are the principal hooks here. The song sounds right for both r&b and disco audiences, with pop chances.

MARK LINDSAY—Warner-Curb 8479

LITTLE LADIES OF THE NIGHT (prod. by Mark Lindsay) (writers: Lindsay-Botkin) (Fire in the Middle, BMI/Perryvale, ASCAP) (2:59)

There's a good deal of r&b in Lindsay's latest single, with a frankly erotic topic and vocals and percussive effects to go along with it.

THE GREEN BROTHERS—Tortoise Intl. 11130 (RCA)

LACK OF ATTENTION (prod. by Don Davis) (writer: Jamison) (Groovesville/Poets, BMI) (3:46)

It's a lack of attention, the song says, that makes a woman move on, and the strength of that message plus the song's slow, alluring tempo could spell a hit.

ARTE STILLWATER—Capricorn 0280

MIND BENDER (prod. by Buddy Buie) (writers: Walker-Buie) (No Exit/Low Sal, BMI) (3:40)

This rock 'n' roll record has more than a touch of the South in it, and the expressive vocal and some guitar effects make an interesting blend.

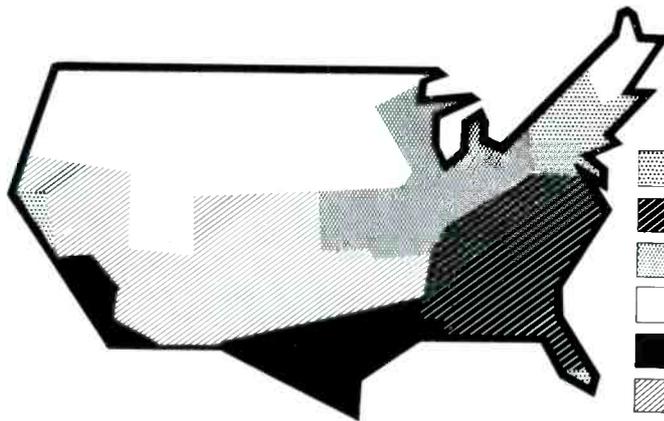
THE REBEL FORCE BAND—Bonwhit 877

CHEWIE THE ROOKIE WOOKIE (prod. not given) (writers: Whitley-McGee-Mathews-Mathews) (Bonwhit's House Of Music, ASCAP) (2:18)

"Star Wars" records may last until the film's sequel comes out—this one focuses on a popular character with a bouncy, pop melody.

TPLACE Market Playlists

Areas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Judy Collins

Extras: Heatwave
Paul Nicholas
James Taylor
Babys

LP Cuts: Jimmy Buffett (Changes)
Fleetwood Mac

Also Possible: Pablo Cruise
Carpenters
Donna Summer
Styx

Last Week: This Week:

3	1	Debby Boone
1	2	Star Wars (Meco)
4	3	Commodores (Brick)
2	4	KC & The Sunshine Band
5	5	Donna Summer
6	6	Carly Simon
7	7	Emotions
13	8	Heatwave
8	9	Andy Gibb
9	10	James Taylor
10	11	Stephen Bishop
11	12	Foreigner
12	13	Shaun Cassidy
24	14	Chicago
14	15	Fleetwood Mac
21	16	Linda Ronstadt (Both)
15	17	Commodores (old)
16	18	Steve Miller
17	19	Brothers Johnson
18	20	ELO
19	21	Johnny Rivers
20	22	Leif Garrett
A	23	Barry White
22	24	Peter Frampton (Signed)
AP	25	Bee Gees

Adds: Crystal Gayle
Dave Mason
Rita Coolidge

Extras: Little River Band
Babys
Eric Carmen

LP Cuts: Fleetwood Mac (Lovin')

Also Possible: Firefall

Last Week: This Week:

6	1	Debby Boone
1	2	Johnny Rivers
2	3	Fleetwood Mac
3	4	Stephen Bishop
5	5	Brothers Johnson
4	6	James Taylor
8	7	Foreigner
7	8	Andy Gibb
9	9	Carly Simon
13	10	Star Wars (Meco)
20	11	Donna Summer
10	12	KC & The Sunshine Band
11	13	Pablo Cruise
12	14	Leo Sayer
15	15	Peter Frampton
14	16	Heart
16	17	Emotions
17	18	Crosby, Stills & Nash
18	19	ELO
23	20	Chicago
A	21	Firefall
LP	22	Steve Miller (Swing)
25	23	Commodores (Brick)
21	24	B.J. Thomas
Ex	25	Rita Coolidge
19	26	Rita Coolidge (old)
A	27	Ronnie Milsap

Adds: Judy Collins
Crystal Gayle

Extras: Heatwave

LP Cuts: Fleetwood Mac (Lovin')

Also Possible: Dave Mason
Carpenters
Bee Gees

Hottest:

Country Crossovers:

Dolly Parton

Teen:

None

LP Cuts:

Fleetwood Mac (Lovin')

The distinctive mellow sound of California's soft rock scene seems to be everywhere.
It's only natural Chris Hillman should find "Clear Saisin'" at the top.



CHRIS HILLMAN

CLEAR SAILIN'

7E-1104

Produced by Jim Mason
of Free Flow Productions



The Doobie Brothers' new single.
"Echoes of Love" WBS 8471.

Rumble No. 2 from
LIVIN' ON THE FAULT LINE.
Produced by Ted Templeman.

The Doobie Brothers



Livin' On The Fault Line



THE PHONOGRAM FAMILY PRESENTS COUNTRY'S FINEST

BAREFOOT JERRY ★ BRUSH ARBOR ★ TOMMY CASI ★ LARRY GATLIN
★ STEWART HARRIS ★ JERRY LEE LEWIS ★ LAWANDA LINDSEY ★
GRADY MARTIN ★ CHARLIE McCOY ★ REBA McINTIRE ★ MEGAN ★ NICK
NIXON ★ ROY ORBISON ★ JIMMIE PETERS ★ BOOTS RANDOLPH ★ RED,
WHITE AND BLUEGRASS ★ JOHNNY RODRIGUEZ ★ LANNIE SMALL-
WOOD ★ ARTHUR SMITH ★ CONNIE SMITH ★ S-ATLER BROTHERS
★ CHUCK STEWART ★ JACKY WARD ★ SHERRIE WILLIAMS ★ LARRY
JON WILSON



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CMA Takes Country Around the Globe

■ A major long range goal of the Country Music Association is the expansion of country music throughout the world. And, in keeping with this objective, 1977 was a very productive year.

A foreign development committee, set up within the CMA's framework, and with a nucleus of music industry leaders from around the world in Cannes, France during MIDEM. The meeting produced an international country music development committee which is now at work in Australia, Belgium, England, Germany, Holland, Italy, Sweden, Japan, Africa, Norway and New Zealand.

In the fall of '76 CMA sponsored a two-hour country music show for an international audience of well over 800 registrants at Musexpo '76. The huge success of this show prompted the CMA international committee to produce a country show at the 1977 IMIC on May 17. Again, another well received show with an added benefit: the show was taped and later televised by TROS-TV in Holland.

Then, during this year's Fan Fair, CMA brought together top country acts from seven countries to perform before a very receptive audience. The show was taped in its entirety, and aired on WDCN, Channel 8, in Nashville on September 11.

Throughout the year, CMA also worked with foreign journalists and television networks in the preparation of several major foreign magazine stores and television documentaries. One documentary, three hours in length, covered the entire country music industry, and was shown on Swedish, Norwegian and Danish TV. It will also soon air in Northern Ireland and Switzerland.

Fan Fair '77 was held June 6-12, and was the biggest and most successful ever. A record breaking crowd of over 13,000 registrants from the United States and 10 foreign countries was on hand for the festivities. Next year's Fan Fair is set for June 5-11.

In March, a new CMA Radio Station Broadcaster's Kit was sent to member radio stations and organizations in the United States and Canada. An organizational membership benefit, the kit provides radio stations with the latest ideas and statistics in the areas of sales, promotion and programming.

A special Arbitron study, analyzing income, household and buying characteristics of those people who listen to country music in 26 major markets was com-

missioned by the CMA for the benefit of organizational members. Copies of the study were mailed during August of 1977, and reports indicate that this study has become one of the single most important sales tools in the hands of member radio stations.

The first quarterly CMA board of directors meeting was held in New York on January 18-19. The meeting was adjourned to Cannes, France where many of the CMA board members attended MIDEM and took part in business discussions with the newly appointed members of CMA's foreign development Committee.

Tulsa, Oklahoma was the site of the CMA's second quarterly

meeting on April 20-21, and the third meeting took place on July 12-14 in Seattle.

As always, the fourth quarterly CMA board meeting will be held in Nashville on October 11, during the "October Is Country Music Month" celebration.

1977 October activities will officially begin on October 7 with the convening of CMA's Sixth Annual Talent Buyers Seminar at Nashville's Hyatt Regency Hotel. This year's event, which runs through October 10, will be the most comprehensive and innovative seminar ever.

The 11th Annual CMA Awards Show, hosted by Johnny Cash, will be telecast live on Monday night, October 10, at 8:30-10:00

p.m. CDT on the CBS-TV Network. Sponsored by Kraft Foods, the 1½ hour show will take place at the Grand Ole Opry House.

CMA's annual membership meeting is set for 9:00 a.m. on Thursday, October 13, at Opryland. The artist/DJ tape sessions will take place on Friday, October 15 (8:30 a.m. - 11:30 a.m. both days) at the lower level of the Municipal Auditorium. The annual CMA anniversary cocktail party (6:00-7:00 p.m.), banquet (7:30-9:00 p.m.), and show (9:00 p.m.) is scheduled for Friday evening, October 14 at the Municipal Auditorium. The winners of this year's CMA DJ Awards will be announced during the anniversary Show.

E/A 'Kicks in the Country'

■ The past year was one which saw Elektra/Asylum become more firmly established as a viable country label in Nashville. Eddie Rabbitt has come on to become one of the most consistent recording artists in country music, and the label broke Stella Parton and Vern Gosdin as serious country artists both in airplay and sales.

E/A country has developed a progressive attitude over the past years in the release of their product. In July of this year they released an album by Even Stevens, aimed at the FM stations. E/A's

Jan Rhees was quoted as saying, "Just because an artist records in Nashville doesn't necessarily mean that the product is country."

There have been several top 10 hits, such as Eddie Rabbitt's recordings of "Two Dollars In The Jukebox," "I Can't Help Myself" and "We Can't Go On Living Like This." Vern Gosdin has scored with "Hangin' On," "Yesterday's Gone" and "Till The End." Rabbitt's album, entitled "Rabbitt," got into the top 10 as well. In recent months he has also been receiving significant airplay on pop stations.

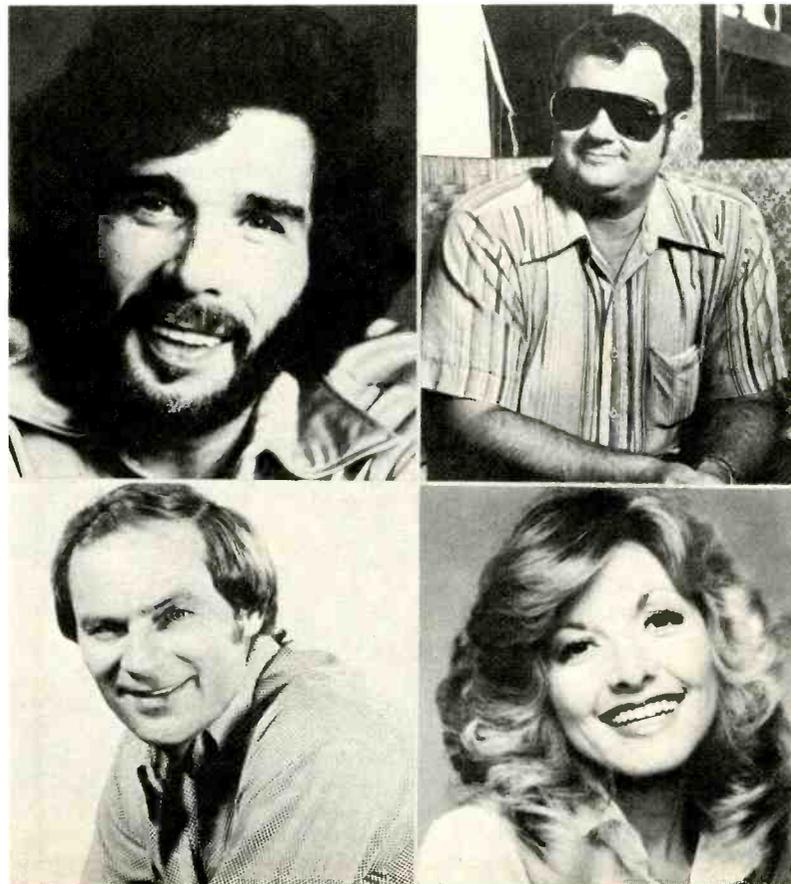
In June, Mike Suttle, marketing director, and Jan Rhees, who is involved in sales coordination and artist development, along with the entire Nashville staff at E/A country, initiated "E/A Kicks In The Country," the first major sales and promotion campaign for the label. Five albums were released simultaneously: Eddie Rabbitt, "Rabbitt;" Stella Parton, "Country Sweet;" Hargus "Pig" Robbins, "Country Instrumentalist of the Year;" Vern Gosdin, "Till The End;" and Sammi Smith, "Mixed Emotions." The catalogue on Eddie Rabbitt and Sammi Smith was part of the campaign. There was total support from WEA distribution on the radio level and with the rack jobbers at the one-stops.

"E/A Kicks in the Country" represents a major turning point in the three year history of E/A country. The campaign succeeds in establishing the label firmly in both the radio level and in store merchandising. The campaign dramatically demonstrated that E/A is behind the artist and product.

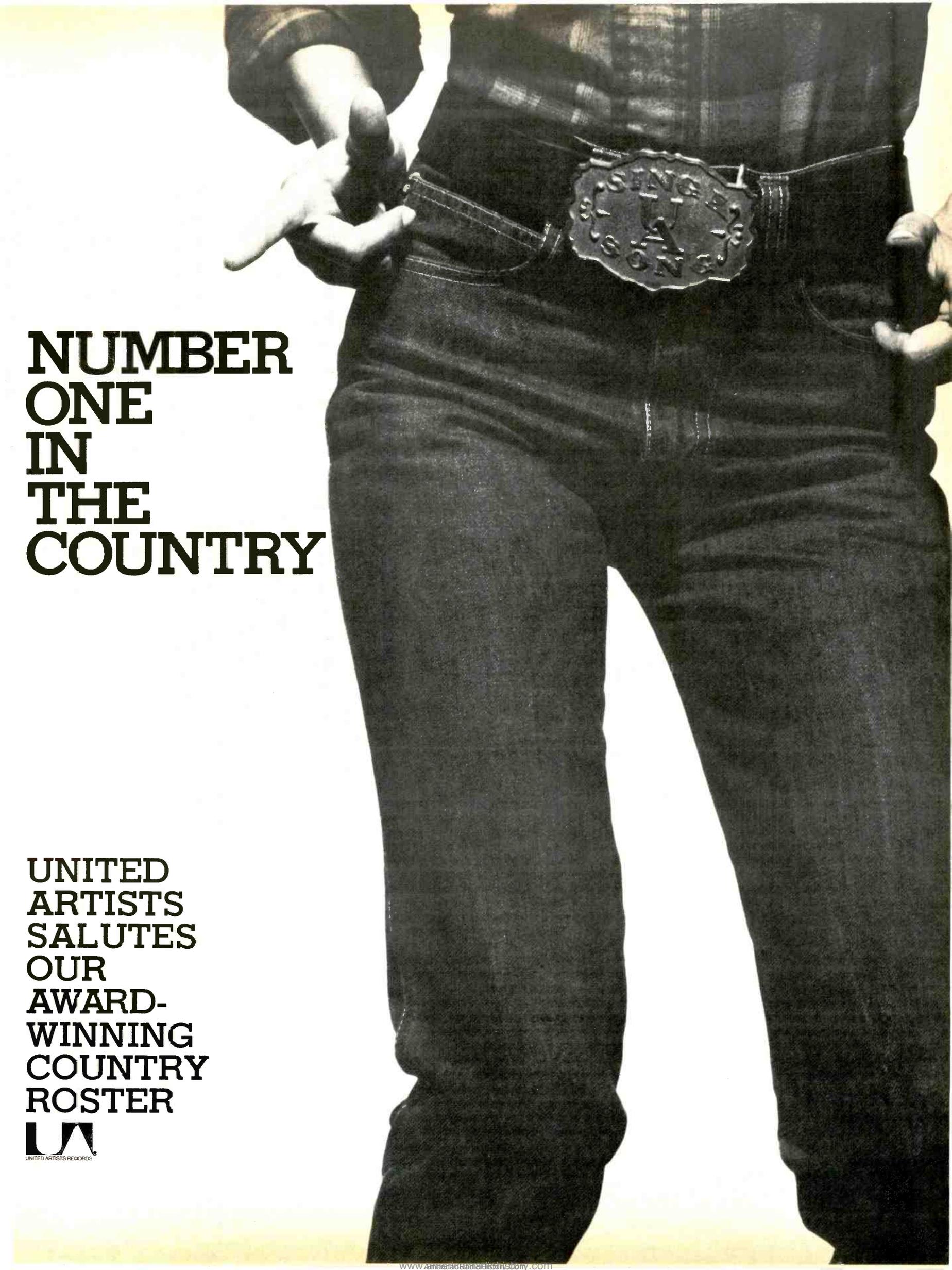
The success of the campaign has been phenomenal. To this date there have been zero returns on albums. For the first couple of months Rabbitt's "Eddie Rabbitt" and "Rocky Mountain" albums experienced heavy sales. The "Rabbitt" album is currently selling very heavily.

The label is looking to continue that same magic with Carmol Taylor, Arleen Harden and Jerry Inman.

The staff of E/A country also includes Jim Malloy, director of country music; David Malloy, director of a&r; Norm Osborne, national promotion; The Brokaw Company, public relations; and Betty Miller, secretary of operations.



Elektra's country roster includes (top row, from left) Eddie Rabbitt and Hargus "Pig" Robbins; and (bottom row) Vern Gosdin and Stella Parton.



**NUMBER
ONE
IN
THE
COUNTRY**

**UNITED
ARTISTS
SALUTES
OUR
AWARD-
WINNING
COUNTRY
ROSTER**



UNITED ARTISTS RECORDS

Mercury Country Continues To Grow

■ A recent banner year in country music for Phonogram, Inc./Mercury Records has been capped by the acquisition of Monument Records' distribution and its artist roster, which includes several top selling country artists.

Larry Gatlin and Charlie McCoy are two of the Monument artists who have had new albums released recently under the distribution pact. The Gatlin album, "Love Is Just A Game," has already spawned one top 5 single, "I Don't Want To Cry," and his latest single, the title track, is well on its way to being a hit pop single as well as a country monster.

For the Mercury label itself, the year has been spectacular, with top 10 singles being scored by the Statler Brothers, Tom T. Hall and Johnny Rodriguez.

The Statlers, perennial winners of every award for Top Country Vocal Group, scored the first gold album of their career with "The Best Of The Statler Brothers" certified in February of this year. Additionally, the quartet enjoyed three top 10 singles, all from their successful "The Country America Loves" album. Their latest album, "Short Stories," re-



Mercury's country roster includes (from left): Johnny Rodriguez, the Statler Brothers and Jerry Lee Lewis.

leased in July, has already spawned one hit single, "Silver Medals And Sweet Memories."

The Statler Brothers also celebrated their seventh consecutive successful July 4th America's birthday picnic in Staunton, Va. The event drew nearly 50,000 people.

Everybody's favorite storyteller, Tom T. Hall enjoyed top 10 status with "Fox On The Run," from the "Magnificent Music Machine" album, and "Your Man Loves You, Honey," from "About Love." At this writing, "T." is just shy of the top 10 with his latest single, "It's All In The Game." Additionally, his own celebrity

golf tournament, held each spring, enjoyed its finest year yet.

Of course, Johnny Rodriguez enjoyed a few top 10 singles. In fact, he has enjoyed 16 consecutive top 10 records since debuting on Mercury in 1972. His latest album, "Practice Makes Perfect," has already produced one hit (the title track, written by Gatlin, incidentally) and his latest single is an all-Spanish version of the former pop hit, "Eres Tu."

In October, Jerry Lee Lewis will be represented with "Country Memories," a retrospective album covering some of his big hits the past few years.

During the summer months,

Mercury released debut albums of three artists: Jacky Ward, Nick Nixon and Reba McEntire. Jacky is currently enjoying one of the biggest hits of his career, "Fools Fall In Love," taken from his album.

In all, the Phonogram/Mercury country division is in fine shape. Frank Leffel, national promotion/country, oversees his field staff in promotion, while Jerry Kennedy, vice president/a&r, Nashville, and Jerry Gillespie, a&r/country music, handle the production end in Music City.

Country music, as always, continues to prosper at Phonogram/Mercury.

A Concentrated Effort Wins for WIG

■ World International Group, one of Nashville's largest independent promotion and distribution companies, is beginning its second year of operation under new ownership and keyed to a more concentrated effort on behalf of its clients.

WIG was founded in July, 1976 by a small group of independent record label executives who saw a critical need for a solid promotion/distribution outlet geared to helping the smaller labels.

The original guiding force in bringing WIG together was Joe D. Lucas, WIG general manager. "It was my belief that by combining our strength we would be more forceful in the area of promotion and distribution. By doing this we would be able to do a better job for all concerned," Lucas pointed out.

In June, 1977, the controlling shares of stock in the corporation were purchased by Gene and Linda Kennedy. Kennedy, president of Door Knob Records, was one of the original investors in WIG.

WIG was recently retained by Pinnacle Records, the new label formed by Bill Blackwell and Tommy Overstreet, to promote and distribute all of its product.

In addition, WIG also promotes and distributes BMA Records, whose artists include Jerry Wallace and Ken Shelton; Door Knob Records, the label Peggy Sue and Sonny Wright record for; Taylor and Stone's Friday Night At Home Records; Bob Harrington's Chaplain Records and Society Records.

Among the records charted by WIG this year are: "I Miss You Already," by Jerry Wallace, BMA Records; "I Just Came In Here (To Let A Little Hurt Out)," "Every Beat Of My Heart" and "Good Evening Henry" by Peggy Sue on Door Knob Records. Heavy radio action was garnered on Taylor and Stone's "Where Are They Now" on Door Knob Records.

In addition to heavily promoting chart singles, WIG, Inc. also promoted and distributed these albums:

Bob Harrington, Chaplain of Bourbon Street Goes "Cross Country" on Chaplain Records. This lp marks the first time Harrington ever used music on one of his albums; previous ones were sermons and inspirational stories.

Peggy Sue Featuring Sonny Wright on "I Just Came In Here (To Let A Little Hurt Out)" on the Door Knob label.

The Walking Tall Sheriff "Buford Pusser" Talks With W.R. Morris. This Compass Records lp features live interviews with the legendary sheriff while he was still alive.

The Singing Blanton Family, a gospel lp on Door Knob Records. Jerry Wallace, "I Miss You Already" on the BMA label. This lp marks Jerry's first album release in more than two years.

WIG, Inc. is very selective in the product it takes for promotion/distribution. The product must be good, commercial and marketable. "We don't accept just any record, it must meet our criteria," Kennedy said.

Music City Scores

■ 1977 has been a most rewarding year for all the crew at Music City Recorders. Some of the projects have included the re-working of the old Jim Reeves masters, under the supervision of producer Bud Logan, who is also actively working with John Conlee, an ABC/Dot recording artist.

Music City is proud of its latest gold record, "The King Is Gone," a tribute to Elvis Presley. This phenomenal record turned gold within eight days.

Prairie Dust Packs Country Music Power

■ Prairie Dust artists have made the national charts seven times in the past 12 months. The artist roster includes Ann J. Morton, Bill White and Con Hunley.

Ann J. Morton has won three ASCAP awards during the past year for the songs "Poor Wilted Rose," which she wrote, and the standard, "You Don't Have To Be A Baby To Cry." She currently has a new release, another standard, "Blueberry Hill." Ann J. has also written many hits for other artists.

Bill White, a newcomer to country music, has his first release on the label, "Mary Ann." Bill has performed with groups like Black Oak Arkansas and Cottonmouth. He also lives in Arkansas and is a talented writer.

Con Hunley has had four consecutive nationally charted records on Prairie Dust. His latest is "Breaking Up" (Is Hard To Do)," which Con wrote.

Looks like Prairie Dust has been kickin' up some dust, thanks to all the deejays and everyone that has had a hand in Prairie Dust. Prairie Dust Records is distributed and promoted nationally by Nationwide Sound Distributors.



THANKS!

Playboy Records
Nashville

1. Sunday Sharpe 2. Mickey Gilley 3. Bobby Borchers 4. Teresa Neal 5. Little David Wilkins
6. Benny Barnes 7. Mack Vickery 8. Wynn Stewart 9. Eddie Kilroy

Red O'Donnell's Year in Review

(Continued from page 14)
No. 1 lp in "The Troublemaker."

DECEMBER

George & Tammy were in business with "Near You," an old song with a new popularity . . . **Diana Trask** said: "I think **Don Williams** is one of today's finest talents." No word on what Don thought about Diana. Don's the silent type.

Harlan Sanders recorded "A Southern Star in a Northern Sky"—about newly-elected President **Jimmy Carter** . . . **Rex Allen, Jr.** had one of his best: "Two Less Lonely People" . . . The title of **Dickey Lee's** latest for RCA—"9,999,999 Tears"—sounded like a computer miscue. But it wasn't . . . Those pictures of **Kathy Barnes** in **Record World** were eye-catching. The good-looking Kathy was moving with "Good'n Country" via the Republic label.

Boots Randolph soloed with the San Antonio Symphony and then took off for a 12-day tour of Japan. (It wasn't that Boots had anything against San Antonio, that's just the way his schedule flew.) . . . **Loretta Lynn**, visiting Universal Film Studios, met her screen idol **Gregory Peck**—and absolutely swooned!

BMI's **Frances Preston** attended her 567th party and/or luncheon or/and meeting of the Bicentennial year and held an 87-brunch lead over ASCAP's **Eddie Shea**. (Eddie demanded a recount. Meanwhile SESAC's **Brad McCuen** was on a diet.)

Top Billing Agency boss **Tandy Rice** was looking ahead to a blue Christmas. **Dolly Parton**, one of his box office mainstays, quit to join a west coast agent. (That's the way the Dolly bounces?) . . . **Marie Ratliff** listened to **Tom Jones'** rendition of "Say You'll Stay Until Tomorrow" and predicted, "It'll be a hit yesterday."

Radio stations were playing "Jingle Bells" and **Johnny Duncan** was celebrating because his "Thinkin' of A Rendezvous" was rated No. 1 . . . **Charlie Daniels** and his manager, **Joe E. Sullivan**, became partners in Hat Band Music. Charlie has a large hat and a popular band . . . **Elvis Presley's** "Moody Blue" was a bright prospect for a profit. (**Felton Jarvis** produced for RCA.)

Waylon Jennings shaved off his beard, got a haircut and was ap-

pointed honorary chief of the Metropolitan Nashville Police Dept. (Show 'em your badge, Waylon.) . . . **Mac Davis** came to town for a recording session . . . Yule trees and holly wreaths were hanging out all over Music Row. Parties were being planned. **Mae Boren Axton** wrote a letter to Santa—and son Hoyt replied.

Then there were the political angles: **Tom T. Hall**, **Charlie Daniels**, **Hoyt Axton** (again, Mae), **Johnny Cash** and **June Carter Cash** accepted invitations to attend President Carter's inaugural ball . . . **Hargus (Pig) Robbins** made his bow as a record producer, after years and years of being a session pianist . . . **Bobby & Jeannie Bare** teamed on a single of "Vegas," written by **Shel Silverstein**. (Never a gamble on a Shel song.)

Jim Pelton wondered if Casino's **Don Drumm** was a bass or snare Drumm? . . . Good ole **Hank Thompson** was swinging with "Honky Tonk Girl" . . . It was almost the night before Christmas and **Ray Stevens'** holiday offering was "In the Mood" by **The Henhouse Five Plus Two**. The "Plus Two" were identified as **Eggy Arnold** and **Chick Atkins** . . . Sleigh bells were ringing and **Mel Tillis** was sizzling with "Good Woman Blues" for MGM.

Frances Preston's lead over **Eddie Shea** in the "function attendance" race had been reduced to 46. Eddie had picked up some votes via visits to cocktail parties in outlying precincts, especially among independent labels.

Mae Boren Axton went gift-shopping and bought 100 gift-wrapped releases . . . **Johnny Cash's** Christmas special on CBS-TV finished 9th among the more than 60 network programs surveyed during Dec. 6-12 by Nielsen.

Kenny Starr invested some of his "Blind Man in the Bleachers" royalties in a farm not too far from Tanya Tucker's ranch . . . Tree International Music hosted a party and announced it had enjoyed its best year in history . . . **Don Williams'** "She Never Knew Me" was No. 1 . . . **Olivia Newton-John's** lp of "Don't Stop Believin'" was likewise . . . **Charley Pride** asked **Record World** to help him find a new piano player for his band. . . RW's chief here, **John Sturdivant**, asked, "Will a used piano player fit the bill?" (Sell the ads and watch the bottom line, John.)

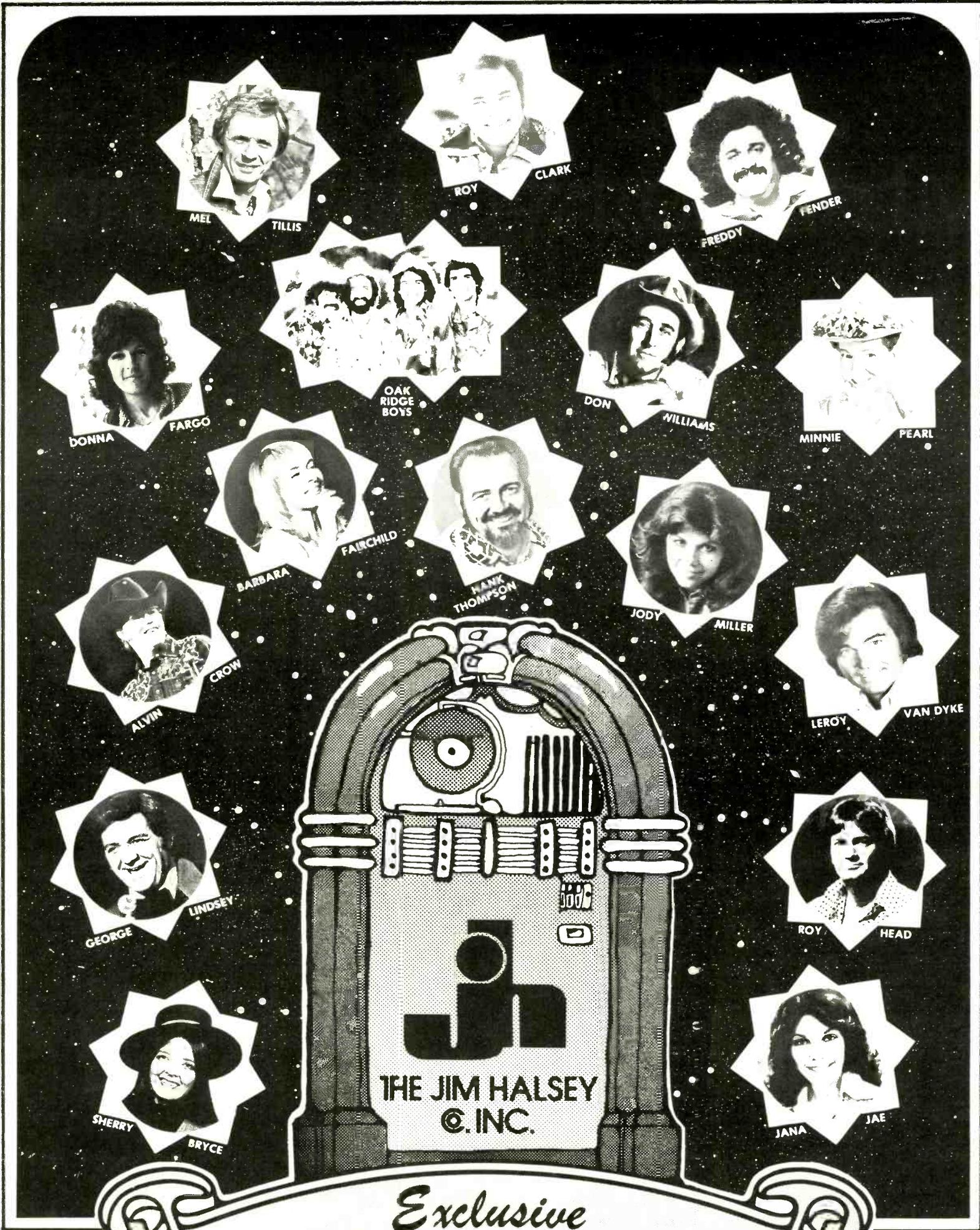
(Continued on page 40)

Thanks for a
Great Year!

We're Proud of our Artists!

Gene Autry — Kathy Barnes — Muench
David Rogers — Ray Sanders — Nate Harvell





MEL TILLIS



ROY CLARK



FREDDY FENDER



DONNA FARGO



OAK RIDGE BOYS



DON WILLIAMS



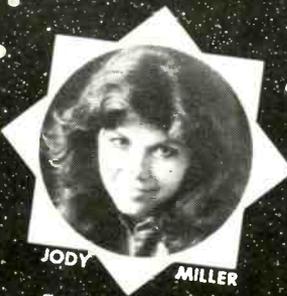
MINNIE PEARL



BARBARA FAIRCHILD



HANK THOMPSON



JODY MILLER



ALVIN CROW



LEROY VAN DYKE



GEORGE LINDSEY



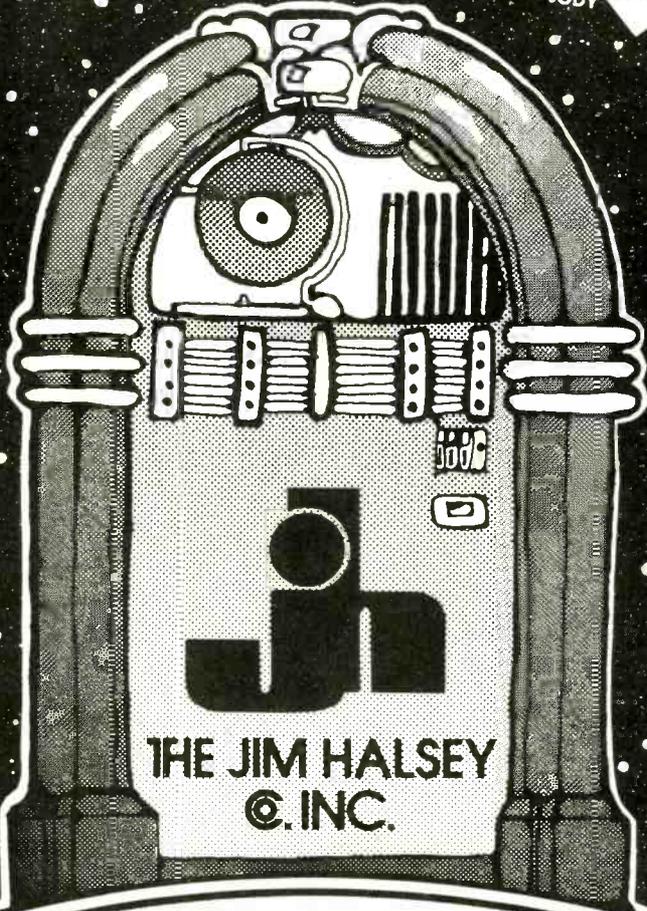
ROY HEAD



SHERRY BRYCE



JANA JAE

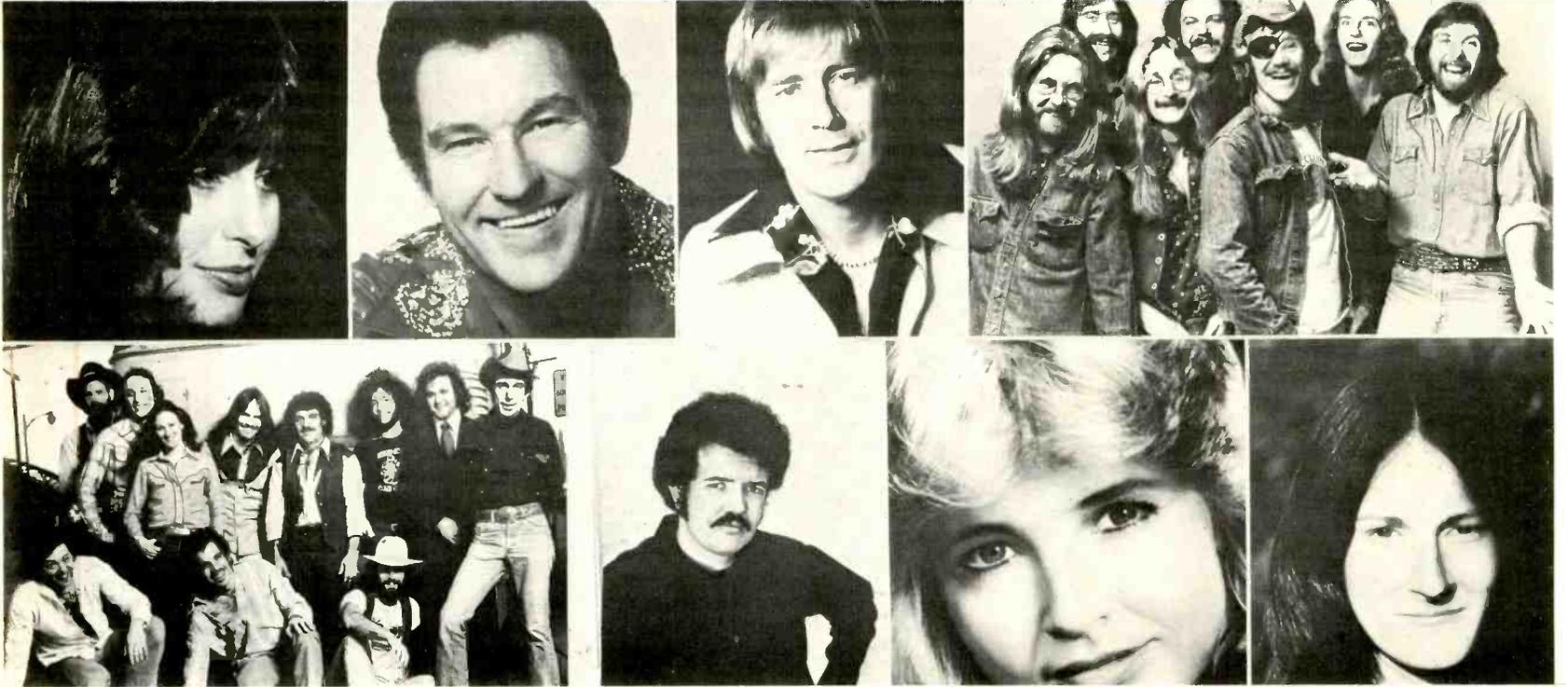


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A Diversified Roster Keeps Capitol Cookin'



The Capitol Records country roster includes, top row, from left: Jessi Colter, Faron Young, Ray Griff and Dr. Hook. Bottom row: Asleep At The Wheel, James Talley, La Costa and Linda Hargrove.

■ In the past year Capitol Records has continued to strengthen its country division with a restructuring of the staff and several important additions to the artist roster, but the label's prominence in the field of country music is rooted in the diversification of its artists' styles. According to Frank Jones, vice president and general manager of the country division, "Many artists who have emerged from Capitol in the past year have found strong acceptance."

During the last year Capitol has had outstanding success with many of the new talents that have joined the label. Kenny Dale scored high on the charts with his first single, "Bluest Heartache of the Year," and he quickly followed the success with the current hitbound "Shame On Me," both taken from his best-selling album "Bluest Heartache." Mel McDaniel has had five Capitol singles released since mid-1976 and each one has done well on the country charts—"Have a Dream On Me," "I Thank God She Isn't Mine," "All The Sweet," "Gentle To Your Senses," and "Soul of a Honky Tonk Woman." His current album, "Gentle To Your Senses," was released September 12.

Other new artists to Capitol include Marcia Ball (her "Big River" single was just released), and the Dusty Chaps. There are also a number of acts that have both country and pop appeal, including Michael Clark whose "Free As A Breeze" debut album was released in August; Pam

Rose, whose self-titled debut album came out in July and whose "Midnight Flight" single hit the charts; Lonnie Mack, whose second Capitol album will be out in October; Juice Newton and Silver Spur, whose first Capitol album, "Come To Me," was released September 12; Linda Hargrove, whose third album for Capitol is "Impressions," Norton Buffalo; and the Rhead Brothers.

Capitol also has a long list of established stars who continue to maintain their popularity each year: Glen Campbell, with his "Southern Nights" album and single as well as his "Sunflower" single; Anne Murray and other successful Capitol artists who continue to maintain their strong following include Freddie Hart, with his single, "The Pleasure's Been All Mine"; Gene Watson, who had a good year with his "Paper Rosie" lp and single; Ray Griff, who had several chart singles and a chart album, "The Last of the Winfield Amateurs," James Talley; and Jessi Colter, recently high on the charts with her "Mirriam" album.

Other Capitol artists include Larry Ballard, R. W. Blackwood, Connie Cato, Lacosta, Dianna Williams, Stephen Fromholz and Ray Sawyer, one of the lead singers of Dr. Hook who has found acceptance with both country and pop music fans, as has the Dr. Hook group. Capitol also has an extensive Merle Haggard and Buck Owens catalogue with a brand new studio album released September 12 by Merle Haggard, "The Working Man

Can't Get Nowhere Today." In addition, the label recently released the album "Music From Outlaw Blues," with songs taken from the movie and sung by Peter Fonda, Susan St. James, Stephen Fromholz and Hoyt Axton.

Frank Jones states that Capitol Records recently restructured its country division. Vince Cosgrave, formerly with MCA, moved into a newly created position as director of country a & r/marketing, in which he will assist in west coast a & r help assemble product presentations, and help coordinate country product marketing. Chuck Flood, formerly special projects director, has been named director of talent acquisition, Nashville. Flood will work with Jones on a&r functions. Ed Keeley was appointed national country promotion manager and will be based in Los Angeles. This will allow Keeley and others to have more input in the promotional and marketing departments quartered in the Tower.

Cathy Rozell will be based in Nashville and has assumed the recently created position of southeastern press and artist relations coordinator.

Jones states the restructuring is a tremendous strengthening move all around. "Capitol Records has made a firm commitment to the country market," says Jones. "Its recent new addition of artists to the roster plus its already established artists will enable us to continue to maintain our position as a leader in the country music market."

Ben Peters Music Makes Things Happen

■ After a banner year in 1976, closing with hits by Freddy Fender ("Livin' It Down") and Freddie Hart ("That Look In Her Eyes"), Ben Peters Music kicked off '77 with "Lovin' On" by T. G. Shepard followed by other chart items, including "If You Want Me" by Billie Jo Spears.

Charted Songs

Peters as a writer/publisher also had singles on Leroy Van Dyke ("Texas Tea") and Kathy and Larry Barnes ("If We Can't Do It Right"), and is currently represented on the charts with "Daytime Friends," a Kenny Rogers crossover smash, and "More To Me" by Charley Pride.

A prime project for '77 has been the writing of material for daughter Debbie Peters, whose debut single is soon forthcoming, as well as a new release by Tommy Cash. In the overseas markets, "Daytime Friends" and "If You Want Me" are currently enjoying success.

25 cuts

There are over 25 album cuts by various artists in the can and several forthcoming singles. Some of the artists who have recorded Peters songs this year are Johnny Rodriguez, Candi Staton, Dottie West, Helen Cornelius, Bobby Lewis, Dave and Sugar, Roy Clark, Jody Miller, Mel Street, Jerry Wallace and others.

Peters is the only writer with the company, and operates out of Brentwood, Tennessee.

ONCE
MORE
WITH
A
WORLD
OF

feeling...

Eddy Arnold

Chet Atkins

Jim Ed Brown

Wilma Burgess

Helen Cornelius

Paul Craft

Floud Cramer

Danny Davis

Dave & Sugar

Dottsy

Bill Eldridge

Tom T. Hall

Beverly Heckel

Waylon Jennings

Dickey Lee

Zella Lehr

Ronnie Milsap

Dolly Parton

Charley Pride

Ronnie Prophet

Jerry Reed

Jim Reeves

Johnny Russell

Hank Snow

Gary Stewart

Porter Wagoner

Steve Wariner

Steve Young

thanks

FROM THE ARTISTS WHO SANG
THE SONGS - MANY, MANY THANKS.



RCA
Records

WB Experiences Phenomenal Growth

■ With Emmylou Harris (#1), Donna Fargo (#2) and Margo Smith capturing three of the top 10 slots in **Record World's** Country Singles Awards for Female Vocalist of the Year, one would definitely have to agree that Warner country continues to come on strong. In fact, Warner Bros. Records, growth in its country music operation has been nothing short of phenomenal over the past two years.

Andy Wickham, WB's Burbank-based director of country music, is more than enthusiastic about the company's performance over the last year and their plans for the future. "It's always difficult when a new company comes into Nashville and enters the country music field. You have to go through a period of adjustment and acceptance, not only with the music community, but with those people who buy country records. It hasn't been easy, but our persistence and hard work has paid off. We feel we have a well balanced roster of stars and artists we feel are potential stars. The period of adjustment is definitely over."

Wickham credits Stan Byrd, director of country sales & promotion (based in Nashville), and his superior regional promotion staff for an exceptional year. Twenty-six country singles have been released so far this year; over 90 percent have charted, 50 percent of the releases went top 30 and 25 percent of all releases went top 10.

In a year when several of the major record companies reduced the size of their country operation, Warner Bros. demonstrated its support to the country market with the additions of Sam Cerami (midwest promotion and sales), Dave "Mack" McClellan (southeast), Ann Tant (west coast) and Mike Sirls (secondary markets). Frank Anderson continues to cover the southwest region in sales and promotion. Warner Bros. also expands its country operation with the newly created artist relations and publicity department directed by Bonnie Rasmussen.

After joining Warner Bros. in 1976, Donna Fargo returned to the top of the country charts with a self-penned recitation, "That Was Yesterday," which was number one not only in the U.S. but also in Canada. Donna's recording of "Mockingbird Hill," a classic country tune included in the "Fargo Country" lp, was also a big success for her.

Emmylou Harris retained her title as one of the dominant female album selling artists with



Warner Brothers country artists include (top row, from left): Ray Stevens, Donna Fargo and Buck Owens, and (bottom row) Emmylou Harris, Hank Williams Jr. and Jeannie C. Riley.

her exquisite release of "Luxury Liner," which quickly rose to #1 and remains on the album charts after 35 weeks.

Ray Stevens once again proved he has a direct route to the listeners' funnybone. His creative mind provided radio with a monster promotional record — The Henhouse 5 + Too's "In The Mood"—which sold nearly a half million copies.

Margo Smith's "Happiness" lp proved to be a long-life album with four hit singles, including the current duet release, "So Close Again," with producer and co-writer Norro Wilson. The same longevity holds true for Rex Allen, Jr.'s "Rex" album, containing two top 10 singles, "Two Less Lonely People" and "I'm Getting Good At Missing You."

Norro Wilson, director of country a&r, has had a busy year as in-house producer working with Rex Allen, Jr., Margo Smith, Buck Owens, Chuck Woolery, Pal Rakes, Jeannie C. Riley, and Debi Hawkins.

Wilson points out the success of three new artists signed this year: Pal Rakes' first release, "That's When The Lyin' Stops," went top 25, as did Suzie Alanson's "Baby, Don't Keep Me Hanging On." L.A. based Howdy Glenn, produced by Andy Wickham, is enjoying the success of his first chart record, "Touch

Me." Wilson holds the same expectations for his most recent signing, Knoxville based Con Hunley.

Two well-known names added to the Warner Bros. country roster include the legendary Hank Williams, Jr. and T.G. Sheppard. Hank Jr.'s first album, "One Night Stands," indicates the new direction of "Bocephus & The Bama Band." Williams is currently in the studio working on his second album with co-producer Waylon Jennings. T.G. Sheppard, with a string of solid hits to his credit, is a welcome addition to the Warner Bros. roster.

Fifteen year veteran producer, songwriter and entertainer Norro Wilson reflects on the present music industry scene: "Today there are so many more pressures, different views on the direction of country music; it's an unreal battle. I suppose these pressures and changes are a part of the progress—and we can live with it. Country music is still fun. There's nothing like a great song, there's nothing like a giant record. I believe we have the right leadership, the right people and the right combination. Our Nashville operation is fortunate to have young, brilliant and hard working aggressive people who want to be the #1 country label. Together we'll make Warner Bros. country a successful reality."

Sound Lab Stays Booked Day & Night

■ The Sound Lab, Inc. (formerly Ray Steven's Sound Lab) reports that it has been booked day and night since its purchase in March of this year by David Kent and Harold Shedd (president and vice president of Louisiana Hayride Records).

Engineers Charlie Tallent and Jim Cotten have been working with such artists as Johnny Carver, Donna Fargo, Roy Rogers and Dale Evans, The Cruse Family, Walt Mills, Bob Harrington, The Sharrett Brothers, Mylon LeFevre, Jeris Ross, The Cates Sisters, Shirley Caddell, Gary Vacca, Harold McWhorter and The Manhattan Transfer. Producer Brian Ahern had Billy Joe Shaver, Ricky Scruggs, Don Everly and Emmylou Harris recording here. Also, Evie Tornquist recorded two albums. and Louisiana Hayride artists Willie Rainsford, Micki Fuhrman and Lee Morris recorded.

PAM Expands

■ Progressive Artists Management, a division of Burgess-Hale, expanded further this year when R. David Ludwick became a full partner in the firm.

PAM's clients include Kathy Barnes and David Rogers with others being added regularly.

RONNIE MILSAP

TOP MALE VOCALIST

thanks



LAVENDER - BLAKE AGENCY, INC. (615) 257-9595 - 1217 16th Avenue, South - Nashville, Tennessee 37212

RCA
Records



1977-A Record Breaking Year for UA

■ 1977 was a record breaking year for United Artists' Nashville division. Under the leadership of Lynn Shults, director of Nashville operations; Jerry D. Seabolt, national country promotion director; Carolyn Gilmer, a&r coordinator; Hylton Hawkins, assistant to the national director, the year was highlighted with eight number one singles, one gold single, one gold album and record breaking sales figures. Working with independent producers exclusively, UA has been especially successful with the creative work of Larry Butler and Allen Reynolds.

Kenny Rogers re-established his status as a superstar both in the pop and country field with his number one country and top 40 single, "Lucille." This hit single and the lp, "Kenny Rogers," which is approaching one year on the album charts, received gold discs in the United States and Canada. Rogers' new single, "Daytime Friends," a number one hit in the country field, is closing in on the top slot in the top 40 market. The Country Music Association has nominated Rogers in the following categories for this year: "Entertainer of the Year," "Single of the Year" for "Lucille," "Album of the Year" for the lp "Kenny Rogers" and "Male Vocalist of the Year."

Crystal Gayle

Crystal Gayle had three number one singles this past year ("You Never Miss A Real Good Thing," "I'll Do It All Over Again" and "Don't It Make My Brown Eyes Blue") and presently has three albums on the country charts, of which two have maintained this status for over one year. Ms. Gayle's new album, "We Must Believe In Magic," hit the charts in two weeks, and her most recent number one country single, "Don't It Make My Brown Eyes Blue," has launched her career into the pop market as it presently climbs the top 40 charts. For the second year Ms. Gayle has been nominated for "Female Vocalist of the Year" by the Country Music Association.

Billie Jo Spears continues hitting the top of the country charts with three number one singles this last year ("Never Did Like Whiskey," "I'm Not Easy" and "If You Want Me"). Currently, Ms. Spears is closing in on the top position with her current single, "Too Much Is Not Enough."

One of the most popular ladies in the country field, Dottie West continues to build her chart activity this past year with three top 30 records ("When It's Just You And Me," "Every Word I Write"



UA country artists include (top row, from left): Crystal Gayle, Kenny Rogers, Melba Montgomery; (bottom row) Billie Jo Spears, Bobby Wright and David Wills.

and "Tonight You Belong To Me").

The association of Doc and Merle Watson has been strengthened with the Nashville office and the duo maintains its popularity in the lp market.

Versatile entertainer Del Reeves

remains a mainstay on the country roster along with Bobby Wright, Melba Montgomery, Jack Blanchard, Misty Morgan and David Wills. The UA staff foresees exciting times ahead for all of these artists.

This last year has seen great

achievements in the international market for UA Country. Billie Jo Spears has been in great demand in Great Britain and Germany for personal appearances and TV. Ms. Spears had number one singles in Great Britain on "Misty Blue" and "What I've Got In Mind."

Polydor Makes Major Country Commitment

■ In a calculated campaign to become a major force in the country music market, Polydor Incorporated has signed long-term agreements with two significant country artists, Mel Street and Bob Luman. "These signings represent the inauguration of another phase in our vitalization of our Nashville department," said Irwin H. Steinberg, president of Polydor and the Polygram Record Group, announcing the acquisitions. "Street and Luman are two of country music's most respected talents. They'll add greater dimension to our roster, which is already progressing well in developing relatively new talent."

Virginia-born Street, best known for "Borrowed Angel," "Lovin' on the Backstreets" and "Smokey Mountain Memories," among numerous other top country hits, debuted on Polydor with the single "Barbara, Don't Be the Last to Know," from his just-released first album on Polydor, "Mel Street."

Bob Luman has completed his first single for Polydor, "Honky Tonk Woman's Man," which is currently in release, and is presently in the studio at work with Polydor Nashville director of a&r Jim Vienneau preparing a second.

Also recently signed to Polydor is Bill Rice of the writing team

of Foster and Rice. Having written hits too numerous to mention, Rice will debut on Polydor in October with a single in which he and fellow Polydor artist Lois Johnson duet. Bill will also record future singles on his own for Polydor produced by Larry Butler.

Polydor's plan is to discover and build new artists and to sign acts like Bob Luman, Mel Street and Bill Rice, who are name talents. They also strive to achieve variety, as is plain with the signing of Alvin Crow and the Pleasant Valley Boys, a country swing and rockabilly act that manages to be authentic and progressive at the same time. Crow and the boys are currently on an east coast tour and Polydor plans to release more Crow product in the near future.

Polydor is very selective about the country product it releases. Jack Pride, Polydor's director of country promotion, explains: "We don't release ten records a week and hope some stick. We release the best possible song by each artist and focus our energies into them. We believe we're bound to be successful because we only sign artists that display superstar potential. We're trying to put out quality records, so that radio comes to regard everything we give them as worth playing."

Polydor Incorporated began re-

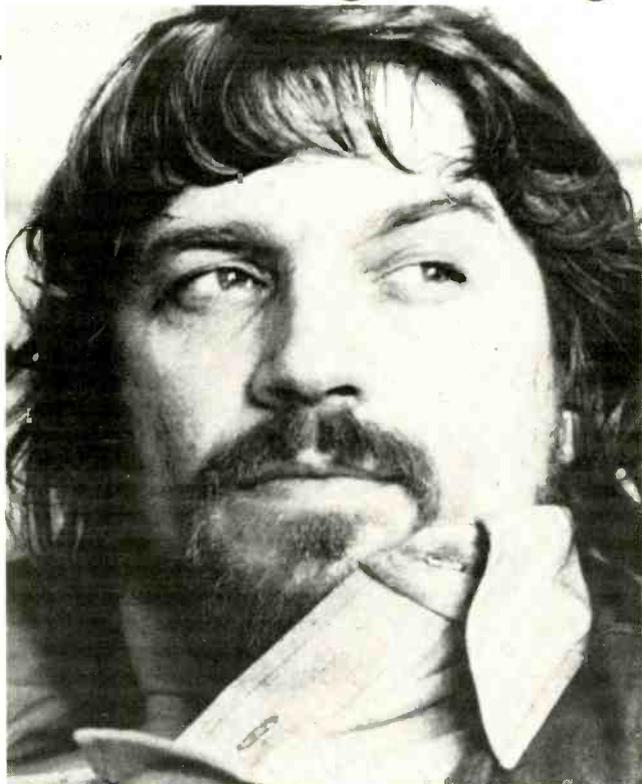
vamping its Nashville arm, which it inherited from MGM Records, about a year ago. It pared down a large and unwieldy roster of stagnant artists to a select handful and began building on that solid base. And then it started searching for artists who met its standards. Judging by the immediate success with both its veteran artists (C.W. McCall, whose "Roses For Mama" is a current country smash hit, and Lois Johnson) and relative newcomers (Rayburn Anthony, Max D. Barnes, Alvin Crow, Billy Thundercloud), Polydor's strategy has already proven its wisdom.

Not to be overlooked in the company's excitement over its active artists, however, is its continuing revitalization of the rich musical resources contained in the Polydor/MGM catalogue. For example, Hank Williams Sr.'s "24 Greatest Hits" has sold so consistently since it was released a couple of years ago that RIAA recently certified it gold (selling over 500,000 units), and Polydor has just released a new double set "24 Greatest Hits Vol. II." Polydor/MGM has also had great results with its "24 Greatest Hits" by Bob Wills and the Texas Playboys and "Welcome to Mel Tillis Country" albums. Also just released is another Tillis package, the "24 Greatest Hits."

Waylon

TOP MALE VOCALIST
TOP SINGLE
TOP ALBUM

Thanks



Waylon

Booking: Utopia Productions, (615) 244-0081,
Representation: Neil C. Reshen, 54 Main Street, Danbury, Conn. 06810, (203) 792-8880

RCA
Records



MCA Continues Its Proud Heritage

■ Long known as a major force in the field of country music, MCA Records, Inc., will continue its proud heritage in 1978 as being the home for some of the finest talent in country music.

The past year proved to be one of the outstanding achievement for the west coast-based label as its established artists continued their strings of hit records and its newer artists showed signs of developing into the stars of tomorrow. Artists such as Mel Tillis (the 1976 Country Music Association Entertainer of the Year), Conway Twitty, Loretta Lynn, Tanya Tucker and the newly-signed Merle Haggard have been consistent chart-toppers for MCA Records.

Adding to the musical excitement has been the enthusiasm generated over some of the label's newer artists, such as Ronnie Sessions, Joe Ely, Joni Lee, Mary Lou Turner and Geof Morgan.

With the addition of Merle Haggard, Vassar Clements and Hoyt Axton, MCA Records added to its list of top flight country talent, which already included such artists as Bill Anderson, Jerry Clower, Joe Ely, Bill Monroe, Ronnie Sessions, Cal Smith, Kenny Starr, Mel Tillis, Tanya Tucker, Mary Lou Turner, Conway Twitty and Loretta Lynn.

Top quality new talent added to the roster includes David Frizzell (brother of the legendary Lefty Frizzell), Jim Glaser, Dan

McCorison, Geof Morgan and Ernest Rey.

Twitty Bird Productions, a company owned and operated by Conway Twitty, has also brought to the label some fine talent in Jesseca James, Nat Stuckey, Joni Lee, Charlie Tango and Peggy Forman.

MCA-sponsored showcases at Fan Fair and the annual Disc Jockey Convention, both held in Nashville, are always among the most popular. In addition, MCA sponsored a showcase for the National Academy of the Recording Arts and Sciences (NARAS) which was termed by NARAS officials as the most financially successful showcase to date. Highlighting the event was the debut of the all new Bill Anderson Show featuring Mary Lou Turner and his new band, The Po' Folks.

The company increased its commitment to its country operation with the addition of personnel in the areas of promotion, marketing and publicity. While Chic Doherty, with over 30 years experience at MCA Records, continues his duties as vice president of operations, Nashville, John Brown was named country marketing director, Jeff Lyman assumed the duties of country promotion director, and Kelly DeLaney had his responsibilities increased to country publicity director.

Under the direction of Brown, the country music specialists at

MCA have initiated several successful marketing campaigns during 1977 with more planned for the coming year.

Highlighting the list of several successful campaigns were "Spring Blossom," centering around the release of Loretta Lynn's album, entitled "I Remember Patsy," a tribute to the immortal Patsy Cline; "Good 'n Country" in conjunction with

Conway Twitty's new album, "I've Already Loved You In My Mind," as well as a marketing campaign for the annual Conway and Loretta duet album, entitled appropriately "Dynamic Duo."

With its solid line-up of country talent and its experienced personnel combining forces, 1978 promises to be another highly successful year for the country division of MCA Records.

Winding River:

A Multi-Faceted Operation

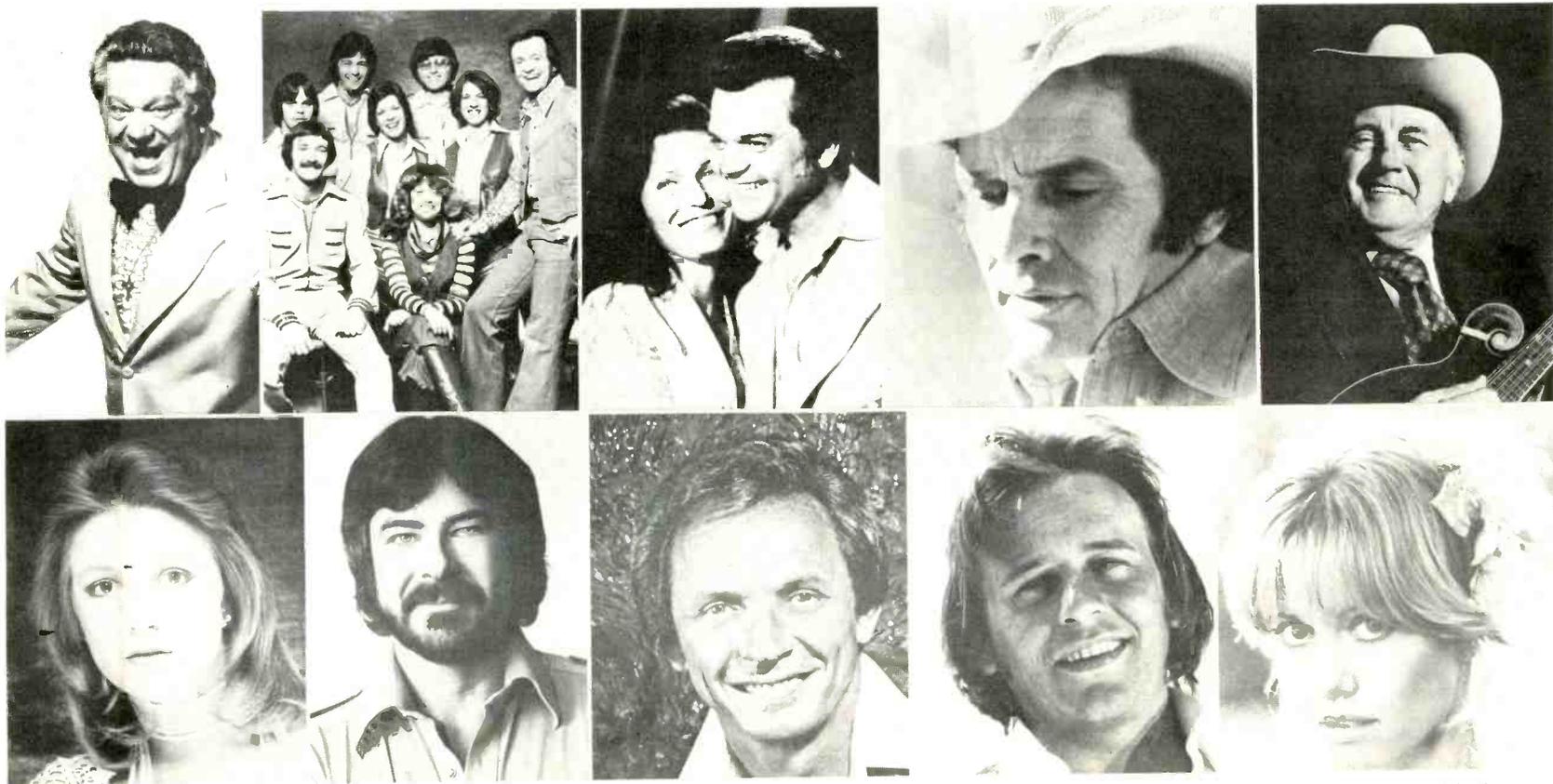
■ Charles Langley, owner and president of Winding River Records and Winding River Music, is known affectionately among his friends and associates in the business as the "Wild Man." The "Wild Man" euphemism grew naturally on Langley because of his stubborn independence in selection of artists and song material for his record company and publishing house and also several unorthodox promotional campaigns, the latest of which will probably be the most original of all. It's called "Cream Pie Persuasion." The promotion will be in conjunction with Winding River's fall and winter releases.

'Cream Pie Persuasion'

A number of deejays will be visited by Langley and his cream pie brigade before any record is mailed. The deejay will listen to the record and give his opinion. Whether it be negative or positive, a faithful listener will be

brought into the studio to confirm it. If the listener confirms a negative opinion, the deejay will place a cream pie in Langley's face. However, if the listener's opinion is positive, Langley will give the deejay the same treatment. If the deejay and the listener both agree that the record has commercial possibilities, the cream pies will be eaten instead. After the fun, both will be wine and dined at Winding River's expense.

Langley, picking his teeth with a piece of hay on his opulent Hardin County Farm, apologized for his rustic farm attire but called them his "honest" clothes. As he brushed a little topsoil off the knees of his overalls he said: "Let me tell you, we're going to have a good season." He was referring to upcoming Winding River releases by Jackie Dixon, Jack Butler, and his latest acquisition, writersinger John Ferguson, formerly with MGM Records.



MCA Records country artists include, top row, from left: Jerry Clower, Bill Anderson and the Po' Folks, Conway Twitty & Loretta Lynn, Merle Haggard and Bill Monroe. Bottom row, from left: Tanya Tucker, Nat Stuckey, Mel Tillis, Ronnie Sessions and Olivia Newton-John.

DOLLY PARTON

TOP FEMALE VOCALIST

thanks



Red O'Donnell's Year in Review

(Continued from page 30)

Buddy Lee was named talent coordinator for Las Vegas' Fremont Hotel (the main room, no less) . . . Con Brio's **Biff Collie** asked Santa for a "pound box of money."

Roy Rogers and wife **Dale Evans** celebrated their 29th wedding anniversary . . . It all wasn't happiness and songs with bullets—**Wally Cochran**, no doubt the city's most popular promotion specialist, died unexpectedly on the 28th of a heart attack. Wally's passing left a void in the town.

JANUARY

It was a new year and **Donna Fargo** gave us a new look (good looking) in ads promoting her "Mockingbird Hill" recording for Warner Bros. . . . **Glen Campbell** was back in the charts—and how!—with "Southern Nights." It lived up to predictions and many tabbed it the song of the year . . . There was another Cash on the country music scene, **J. D. Cash**, who signed with GRT Records. (Does the J. D. stand for Johnny Dollar??) . . . **Johnny Duncan** was still riding high with his "It Couldn't Have Been Any Better" (written by **Ray Griff**).

Earl Scruggs offered his "Pleasure Principle": Order a banjo, use it, make it stand up and do tricks . . . Two and 1/2-year-old **Planet Alexandra Swan** sang on one cut of her father **Billy Swan's** new Columbia album, "Four" . . . "Silkworm" and "Sugar Line," quarter-horses owned by **Lynn Anderson**, were certified as world champions . . . **Glen Campbell** celebrated 15th year with the Capitol label . . . **Dianna Pugh** was named executive vice president of the Jim Halsey Co., Inc. Halsey clients include **Roy Clark**, **Mel Tillis**, **Hank Thompson**—and most of the "Hee Haw" TV show cast.

Roni Stoneman went on a weight-gaining diet. She lost. Poor Roni . . . Monument recording artist **Larry Gatlin** joined the Grand Ole Opry regulars—the 61st member of the long play country music radio show . . . **Mickey Newbury** moved back to Nashville temporarily—and signed permanently with Hickory Records . . . Four Star Music was in financial trouble.

Billy Joe Burnette formed a recording label called Teddy Bear . . .

When somebody asked **Waylon Jennings** what he ate at Christmas dinner, he replied: "Cheese sandwiches." Well, doesn't everybody? . . . **Brenda Lee** enrolled in a piano teaching course . . . **Helen Cornelius**—who sings with **Jim Ed Brown**—moved to Nashville with her husband **Lewis** and their three children. They formerly lived in Hannibal, Mo., which is Mark Twain territory.

Jessica James (**Conway Twitty's** 18-year-old daughter) and **Bruce Harrison, Jr.** of Avondale, Va. were wed. They had met the previous October at the Country DJ & Opry Birthday Celebration.

I'm a little slow in the mental department but think that anyone who weds on Dec. 25 is certain to have a Merry Christmas . . . **George Hamilton IV** was preparing for a month's tour of the British Isles. George IV is fond of the Great Britains and the feeling is mutual . . . Are you ready for this: On Jan. 1, according to the **RW** charts, **Waylon Jennings'** "Are You Ready for the Country?" album was No. 1.

Eddie Shea, after considering a recount, conceded that **Frances Preston** was the winner in the "party-goers" competition. "Wait'll next year," said Shea as he filled out his 1977 social calendar. (**Brad McCuen** smiled benignly) . . . It was no dream for **Emmylou Harris**; her "Sweet Dreams" was No. 1 . . . A week later it was **Billy (Crash) Craddock's** "Broken Down in Tiny Pieces."

Meanwhile, in the thespian category, **Willie Nelson** signed for part in the "Outlaw Blues" movie . . . An elementary school in Tulsa was named for **Roy Clark** . . . **Johnny Cash** saw that singer **Sherwin Linton** wasn't wearing boots so he gave him a pair with this vocal compliment: "You have the ability to fill my shoes." (Sudden thought: is Sherwin Linton kinfolks of Sherwin Williams?) . . . **Sue Powell** of Gatlingburg, Tenn. was hired as **Jackie Franz'** replacement in the **Dave and Sugar** group. (Jackie had resigned to concentrate on performing gospel music.)

Twins **Kay** and **Kathy Stacey** are newcomers to **Bill Anderson Show**. Gone are the **Po' Boys'** band, to be succeeded by the **Po' Folks** group. (Poverty everywhere?) . . . A press release from **Jeffrey Kruger's** Concert Attractions listed an entertainer named **Fawn Young**. (He's known in the colonies as **Faron Young**) . . . On Jan. 15 the country song of week in **RW** was **Cal Smith's** "I Just Came Home to Count the Memories."

FEBRUARY

In its first issue of the shortest month, **RW** in a long-shot prediction printed that **Ronnie Bledsoe** was leaving his post as Columbia vice president, effective March 1. (It happened, folks.) . . . **Johnny Paycheck** was getting warm with "Slide Off Your Satin Sheets" (A paradoxical assumption?) . . . **Jerry Lee Lewis** underwent gall bladder surgery in Memphis.

Tom T. Hall was teaching a songwriting course at Murfreesboro's Middle Tennessee State U. . . . **Tanya Tucker** vacationed in Jamaica, then departed for two week tour of Japan . . . Writer-producer-artist **Ray Pennington** signed with Tuckahoe Music Co., a wing of Jim Reeves Enterprises—where **Mary Reeves Davis** is the boss.

The one to watch was "Don't Throw It All Away" by **Dave and Sugar** . . . **Roy Clark** was hosting some Tonight TV shows . . . Feb. 5 saw "Let My Love Be Your Pillow" by **Ronnie Milsap** wide awake at the top of a heap of singles . . . More about **Johnny Paycheck**: A night club in Printers Alley was named after him . . . The Gospel Music Association's telethon raised \$54,000.

Nashville was in midst—and slush, sleet and snow—of one of its worst winters in many zero temperatures.

Billy Carter, the President's vocal brother, signed for personal appearances with **Tandy Rice's** Top Billing agency. And it came to pass that Billy's success was a balm to Tandy's wounds suffered when D. Parton hit the exit button.

Narvel Felts had "The Feeling's Right," the title of his ABC-Dot release . . . The **Jake Hess Sound**—Jake, his daughter **Becky** and son **Chris**—signed with Pyramid Records . . . **Barbara Mandrell** and her Do-Rites band took off for a 12-day tour of Saudi Arabia . . . **George Hamilton** signed with Anchor Records of London . . . **Dave Rich** joined the roster of Republic . . . I met **Charly McClain** and decided she was the best-looking Charly I'd ever met.

Bobby Goldsboro and **Kenny Starr** recordings with the same title—"Me and the Elephant"—were on the market.

The month was running late and there was **Lois Johnson** with "Your
(Continued on page 46)



REPRESENTING

CHARLEY PRIDE
DAVE & SUGAR
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RCA

Halsey Company Boosts Artists' Appeal

■ The Jim Halsey Company, one of country music's largest management/booking firms, is likewise one of the most respected organizations in its field.

Deftly directed by the soft-spoken Jim Halsey from his plush Tulsa headquarters (the company operates its television, motion picture and commercial offices out of Los Angeles, with music publishing companies located in Nashville), the 21 country musicians and performers on the roster represent a select and diversified clientele. "We purposely keep the number of people we represent small," says Halsey. "We can devote more continuous personal time to each entertainer with a modest list, and that's what makes it all work for us."

Halsey says his agency has become even more organized this year with both personnel changes and additions, and the concentrated effort toward a substantial amount of international business.

Dianna Pugh was promoted to the company's executive vice president. Barbara McMahon, Terry Cline, Joe Hupp and Roger Burch came aboard as agents to complement those already booking dates: John Hitt (senior vice president), Charley Hailey, JoAnn Berry and Dick Howard. Bob Burwell was hired as production assistant for Halsey - sponsored shows and Sherman Halsey is now in charge of promotions. Secretarial, accounting and others on staff bring the total to 18.

"Our special efforts in international business are booming," Halsey says. "And that's one direction where we'll be putting more and more emphasis. Don Williams has become both a major country and pop idol abroad; The Oak Ridge Boys and Roy Clark are slated for a second U.S.S.R. tour this winter; Barbara Fairchild, Freddy Fender, Hank Thompson and Jody Miller, among others, have made highly successful European swings."

The Jim Halsey Company looks back at this year's first International Country Music Festival (September 10-11) as their most ambitious project of late. Halsey considers it a tremendous success but anticipates several improvements and refinements before the '78 edition.

Thirty-two domestic and foreign country music acts filled the bill during two nights of talent showcases in Tulsa's downtown Assembly Center, all for the benefit of 300 talent buyers and promoters who gathered there from the U.S. and overseas.

Halsey says his firm is booking



Shown above, at the recent Halsey gathering, top row, from left are: Jim Halsey, ABC promotion man Erv Woolsey and ABC's Corb Donohue; Walt Turner of WIL Radio in St. Louis, Halsey and Bob Calderone of Twin Coaches, Pittsburgh; Charlie McCutcheon, director of publicity for Anchor Records, London with Anchor recording artist Brian Chalker and comedian George Lindsey; (bottom row) RW VP John Sturdivant (second from left) with Richard Sterban and Duane Allen of the Oak Ridge Boys, and Hank Thompson; El Condo Pasa from Mexico City with Dick Howard, VP and director of TV, movies and commercials for the Halsey Company in Los Angeles; Thompson with John Hitt, senior VP of the Halsey Company.

more Las Vegas headlining dates and more fairs and rodeos than ever before. He cited Roy Clark's multi-year contract with the Hughes Hotels, Barbara Fairchild's repeated successes in the main showroom of the Frontier Hotel and Jody Miller's upcoming stand there (she has also played the Riviera with Bob Newhart). The Oak Ridge Boys have become popular in that gambling city opening for Clark, as has Minnie Pearl. Mel Tillis debuts as a head-

liner at the Frontier October 27 for a week. Hank Thompson, under Halsey's tutelage, was one of the first country music artists ever to play a Las Vegas showroom 20 years ago. The list goes on, but fully two-thirds of the Halsey stable is booked in the entertainment capital of the world. The Reno and Lake Tahoe areas have not been neglected by Halsey agents.

"All of our acts, without exception, are in demand for state

and county fairs and rodeos," Halsey states. "We're solid in those areas and growing tremendously."

This year has seen Donna Fargo sign with Halsey, an important step for him. The bluegrass, country/swing group Riverrock, vocalist Rebecca Fisher, and other upcoming talents are indicative of his impressive mix of new and established acts.

Television has been a powerful tool in the exposure of Halsey's roster nationwide. Dick Howard, a company vice president who offices along L.A.'s Sunset Strip, is responsible for the booking of major syndicated and network shows for the artists, and his successes have paid off again and again. He cites some recent examples: Roy Clark's continual hosting of the Tonight Show and his many appearances on specials, plus the sit-coms, game and variety shows. The recent booking of Mel Tillis for Laugh-In, in addition to his multiple guestings on game, talk and variety shows, has boosted the Tillis image.

Woodland Celebrates 10th Anniversary

■ Woodland Sound Studios in Nashville is celebrating its tenth anniversary as well as its most successful year. Since beginning operation in 1967 Woodland has expanded from one studio to two full service studios, including a Studer-Neve 24 Track studio service, two Neumann equipped mastering rooms and an editing room, becoming one of the nation's most extensive recording facilities.

This past year Woodland has drawn an increasing amount of business from all realms of the recording industry. Woodland is not only happy with the volume of work done this year, but is very proud of the quality of clients using its facilities. Some of the artists who have more recently recorded here are Ronnie Milsap, Kansas, Frank Sinatra, Jr., Billy Crash Craddock, Lily Tomlin, Barbara Mandrell, Jimmy Buffett, Connie Smith, Tommy Overstreet, Charlie Daniels, John Prine and the Oak Ridge Boys.

The complex has also been involved with television soundtracks, movie scoring, demos, and jingle work, including Burger King, United Airlines, Seven Up,

Juicy Fruit Gum, Chevrolet, RC Cola, Pan Am and Dr. Pepper.

There are many factors that contribute to Woodland's success, but perhaps the most important is its superb staff that is headed up by Glenn Snoddy, president and technical director. Jim Pugh, who has been with Woodland since its beginning, is the chief engineer. He and his assistant, Mike Porter, tackle any maintenance problems and are constantly researching new ideas that may improve the studio. The Complex also has four full-time recording and mixing engineers: Rex Collier, David McKinley, Danny Hilley, and Les Ladd. Ladd was named Engineer of the Year by NARAS this year, which is one of the highest compliments given by the industry.

Mastering

The mastering department is growing in leaps and bounds under the direction of Denny Purcell and his co-mastering engineer, Hank Williams. "The Westlake designed Mastering Oval has proven to be one of the most accurate listening rooms around," says Purcell, who feels it is a definite advantage for Woodland.

Wm. Morris Agency Adds Top Talent

■ 1977 has been a banner year for the Nashville operation of the William Morris Agency, according to comments from Bob Neal, manager of the Nashville operation.

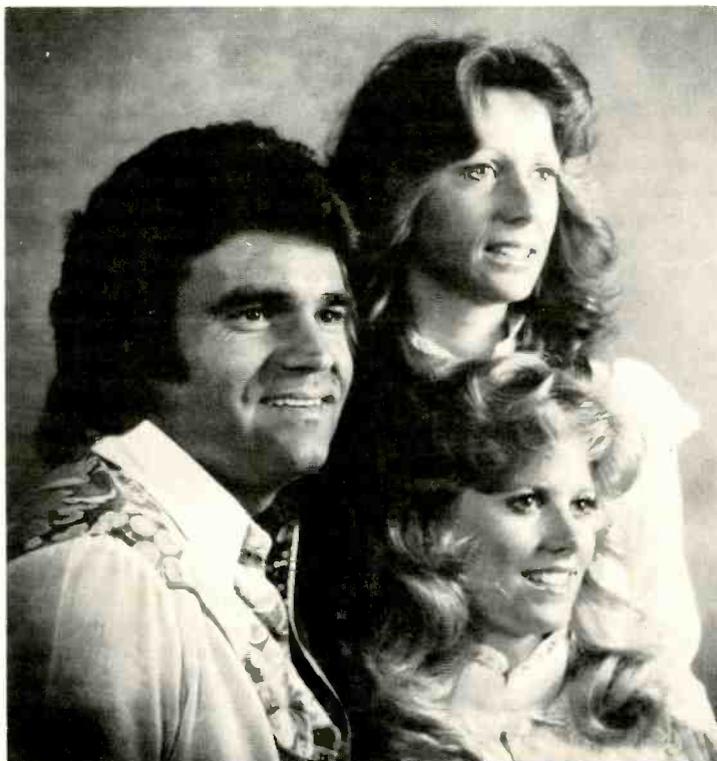
"Possibly the most exciting element of the year for William Morris Agency was a production and presentation of the 'Nashville 99' television shows from Nashville," he said. The mini-series stars Claude Akin and Jerry Reed and features many of the top Nashville entertainers.

CHARLEY PRIDE



DAVE & SUGAR

TOP VOCAL GROUP



RCA
Records



1977-A Landmark Year for the CMF

■ 1977 stands as the single most important year in the history of the Country Music Foundation, in terms of attendance at the Hall of Fame and Museum, special projects, and major events.

The May 6 opening of the expansion and new wing of the Hall of Fame and Museum and the Library and Media Center was the event which dominated the year. The \$1.2 million expansion more than doubled the size of the museum and the library, and visitors have come in record numbers to see the magnificent new building.

New Exhibits

Highlights of the expanded museum include such brand new exhibits as a comprehensive instrument display, a lavish touring entertainer's bus, a small theatre, an art gallery, and one exhibit in particular which was extremely popular before Elvis Presley's death in August, but which has gained an added poignancy since: his 1960 "solid gold" Cadillac.

Though less visible to the public, the expansion of the library and media center was as dramatic, with large sound and video labs installed, and new stack area created to house the growing collection of records (which now numbers some 65,000), printed materials, tapes, and films.

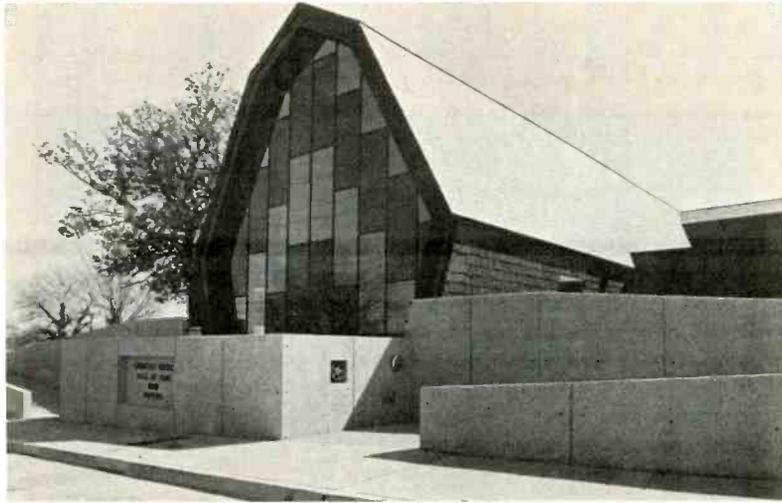
On July 1 the Country Music Foundation took another unprecedented step when it opened its first museum display away from the Hall of Fame building itself: this was the opening of RCA's Studio B at 17th and Hawkins as a tourist attraction, and it has remained an extremely popular addition to the Hall of Fame's exhibits.

Acuff Collection

On July 21, longtime Roy Acuff collector Elizabeth Schlappi of San Diego and Roy Acuff himself donated a wealth of material—records, films, correspondence, printed material and memorabilia—to the Country Music Foundation Library and Media Center, a collection which is now housed in a special area known as the Roy Acuff Collection within the library stacks.

Early last month (September 8) the new art gallery area of the Hall of Fame and Museum—which is dominated by Thomas Hart Benton's mural "The Sources of Country Music"—was formally dedicated the Beverly Briley Gallery in honor of Nashville's ex-Mayor, who was particularly influential during the 1960's in making the dream of a Hall of Fame and Museum a reality.

The staff, both full time and



Country Music Hall of Fame and Museum

part time, has grown accordingly, with some 27 people on the full-time payroll. Attendance, likewise, has boomed. Despite having been closed several times during the winter due to construction, the attendance through Labor Day was up some 60,000 over the same period last year to a

total of 360,000. This represents a remarkable 20 percent increase, and it is estimated that close to half a million visitors will tour the Hall of Fame and Museum by the time 1977 draws to a close.

There has been considerable growth and innovation within the organization, as befits a year of

growth and expansion: additions to the museum staff have been substantial, and more are expected. The fledgeling education department made major strides in actively engaging the youth of the Nashville area. The Country Music Foundation Press is on the verge of publishing its sixth book, the long awaited "Truth Is Stranger Than Publicity: Alton Delmore's Autobiography" (due in November). In addition, a press information service was created to better inform both the industry and the fan of the many activities and remarkable diversity of the Country Music Foundation.

While 1978 holds promise for even more activity and attendance of well over the half-million mark, the number of events of the first magnitude which radically altered the look of the Hall of Fame and of the Country Music Foundation itself mark 1977 as a year which will be long remembered for its tremendous advances.

Chappell Maintains Chartopping Status

■ Chappell Music's country music division has continued its dynamic growth and repeated its top-of-the-chart success this past year.

During this time the music of Chappell and Intersong music companies have hit the top of the charter repeatedly. Among their #1 hits have been "Among My Souvenirs" by Marty Robbins, "Cherokee Maiden" by Merle Haggard, Eddie Rabbitt's "Drinking My Baby off My Mind" and "The White Knight" by Cledus Maggard. In addition, songs have been cut by many major artists, including Lynn Anderson, Johnny Cash, Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson, Olivia Newton-John, Elvis Presley, Linda Ronstadt, Conway Twitty and many others.

Distinctive Roster

One of the key factors in this success has been the select but distinctive roster maintained by the Chappell-Nashville office, headed by vice president Henry Hurt. A prime example of this talent is writer/artist Rory Bourke, who garnered the most ASCAP country music writer awards last year. Co-writer of "The Most Beautiful Girl" and such hits as "Easy As Pie," "Sweet Magnolia Blossom" and many many others, this past year Rory has written or co-written such recent top hits as "They Don't Make 'Em Like That Anymore" by Bobby Borchers, "Your Place Or Mine" by Gary Stewart, "Whispers" by Bobby Borchers and "Honky Tonk Memories" by Mickey Gilley.

Another key to Chappell's country music success is the richness and diversity of its enormous catalogue. Not only does it have many contemporary country songs, but it also has many earlier copyrights now being recorded in new and fresh ways. Among Chappell's recent hits is the country version of the 1920s song "Among My Souvenirs," which Marty Robbins took to #1. The Intersong catalogue has also given birth to a number of recent hits—the Ivory Joe Hunter classic, "Since I Met You Baby," as sung by Freddy Fender, Mickey Gilley's version of "Room Full Of Roses," Dottie West's treatment of the 1920s "Tonight You Belong to Me," "I Don't Hurt Anymore," by Narvel Felts, "Cherokee Maiden" by Merle Haggard, and Sonny James, "You're Free To Go."

International Material

The international facet of the Chappell and Intersong catalogues also gives the companies many additional sources of material. "Silver Bird," recorded by Tina Rainsford, which is a German copyright, is only one of the many top chart songs that have originated abroad. Another important asset is the RSO catalogue, which is exclusively administered by Chappell Music Company. The current chart record from this catalogue that is climbing to the top is Narvel Felts cover version of the Bee Gees pop hit "To Love Somebody." This follows an earlier country success of another Bee Gees' song, "Come On

Over," by Olivia Newton-John.

Chappell and Intersong's country product is an important and successful part of its print program. In its move into the hard-cover market, Chappell has two books that have met with both popular and critical acclaim. One, "The Tex Ritter Story" by Johnny Bond, is the first comprehensive biography of the legendary country music artist. The other is noted writer/artist Tom T. Hall's "How I Write Songs, Why You Can," an informal but informative guide for new and experienced songwriters.

Soundwaves Celebrates Fifth Anniversary

■ Soundwaves Records celebrates its fifth anniversary in October with announcement of an expanded country roster, and the appointment of Ken Woods to handle country promotion.

New Artists

Artists added recently include Dawn Chastain, Sherwin Linton and Joel Mathis, according to label head David Noel Gibson. During this year, Soundwaves has enjoyed chart successes with singles by instrumentalists Maury Finney and King Edward IV, and vocalist Loretta Robey.

Independent producers contributing to label product include Royce Clark, Gene Elder, Joe Gibson and Larry Morton. Soundwaves is marketed nationally through Nationwide Sound Distributors.

Nashville Brass "Horns In" On Hit Territory!

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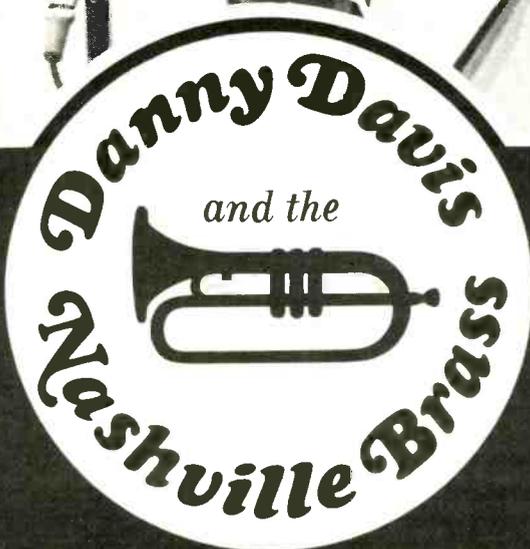
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Red O'Donnell's Year in Review

(Continued from page 40)

Pretty Roses Came Too Late" on the Polydor label . . . **Marie Ratliff** was right! **Tom Jones'** "Say You'll Stay Until Tomorrow" practically jetted to the top of the chart.

Mel Tillis visited the Plains, Ga. home of President **Jimmy Carter** and chatted with him about country music and the world in general. "It was a wonderful experience—one I'll never forget," said Mel.

Conway Twitty had a new one on the sales racks and radio turntables: "Play, Guitar Play" . . . **Jim Pelton** came through with this observation supreme: "Red Sovine's recording of 'Just Getting By' is more than a song. It's a way of real life these days with most of us." . . . Add "Desperado" by **Johnny Rodriguez**. It was his current release on Mercury as the month skated to an end.

MARCH

Ruth Buzzi of the original "Laugh-In" TVer, a lovely lady, recorded "You Oughta Hear the Song" for UA . . . "Southern Nights" was pushing "She's Just An Old Love Turned Memory" for the No. 1 spot . . . And here came **Crystal Gayle** with another winner: "I'll Do It All Over Again" . . . **Marie Ratliff** tabbed **Troy Seals'** "Grand Ole Blues" as a "left fielder." Okey, Marie, who's on first?

Dickey Lee reprised an oldie, "If You Gotta Make A Fool of Somebody" . . . **Mel Tillis** had things going his way with "Heart Healer" . . . **Ruby Falls**, at long last, was going uphill. She was playing the Fremont Hotel in Vegas with **Tommy Cash & His Tomcats** . . . **Marty Robbins** had left his racing car long enough to discuss hosting a weekly TV show. (Show Biz, Inc. got him on the dotted line.) . . . **Stoney Edwards** had admitted it wasn't easy to hire an all-white band . . . **Dave Dudley** was trucking on down to Australia, via plane, for a 10-day tour . . . **Dolly Parton** decided not to do her weekly TV show next fall . . . **Tommy Overstreet** bought a new bus and for laughs put the name "Paul Newman" on the front end . . . **Allen Frizzell**, youngest of the Frizzell tribe, signed with ABC/Dot.

"Torn Between Two Lovers" by **Mary MacGregor** was "torn" between the pop and country charts . . . **Kenny Dale** and **Rayburn An-**

thony got their pictures in Marie R.'s column . . . **Clara E. Silverstein** was named director of special projects for Broadcast Music, Inc. . . . **Don Williams'** "Some Broken Hearts Never Mend" sounded like a sure shot.

Burt Signor of New York City bought the Four Star Music Building and changed its name to The Signor Building. (It's the home of **Record World's** Nashville office.) . . . The late **Hank Williams'** original **Drifting Cowboys'** band recorded their first album in 25 years! . . . **Red Steagall** gave the country treatment to "I Left My Heart in San Francisco." (Eat your tonsils out, **Tony Bennett!**) . . . **Don Gibson's** single had a hot title: "Fan the Flame, Feed the Fire" . . . **Emmylou Harris'** "Luxury Liner" was the No. 1 album . . . The March winds they did blow and **Willie Nelson** was singing about an "Uncloudy Day."

Chet Atkins turned actor for a segment in the locally produced "Nashville 99" CBS-TV series—and **Robert Redford**, by way of retaliating, bought a guitar!

X. Cosse, veteran manager of **Chet Atkins**, **Boots Randolph** and **Floyd Cramer**, suffered a heart attack . . . The **Charlie Daniels Band** completed the score for the "Whiskey Mountain" movie, starring **Christopher George** . . . **Loretta Lynn's** biography, "Coal Miner's Daughter," was shaping up as a best seller . . . **Joe Galante** was named director, Nashville operations, of RCA . . . Vet producer **Snuffy Miller**, formerly with MCA, joined Twitty Bird Productions.

Lawrence Welk's assistant conductor-accordionist **Myron Floren** was in for recording sessions, directed by **Gary Paxton** and **Dick Heard** . . . **Charley Pride** celebrated a birthday . . . **Johnny Rodriguez** headlined a telethon in Corpus Christi, Tex. that raised more than \$100 thousand in 12 hours. Guests included **Dolly Parton**, **Willie Nelson**, **Dr. Hook**, **Tom T. Hall** and former U. of Texas football coach **Darrell Royal**.

Like the man said, "Southern Nights" had gained the No. 1 listing in the RW's singles chart.

Owen Bradley celebrated St. Patrick's Day by leasing RCA's studios, (Continued on page 56)

A Very Special Lady

SHERRY BRYCE telling the world



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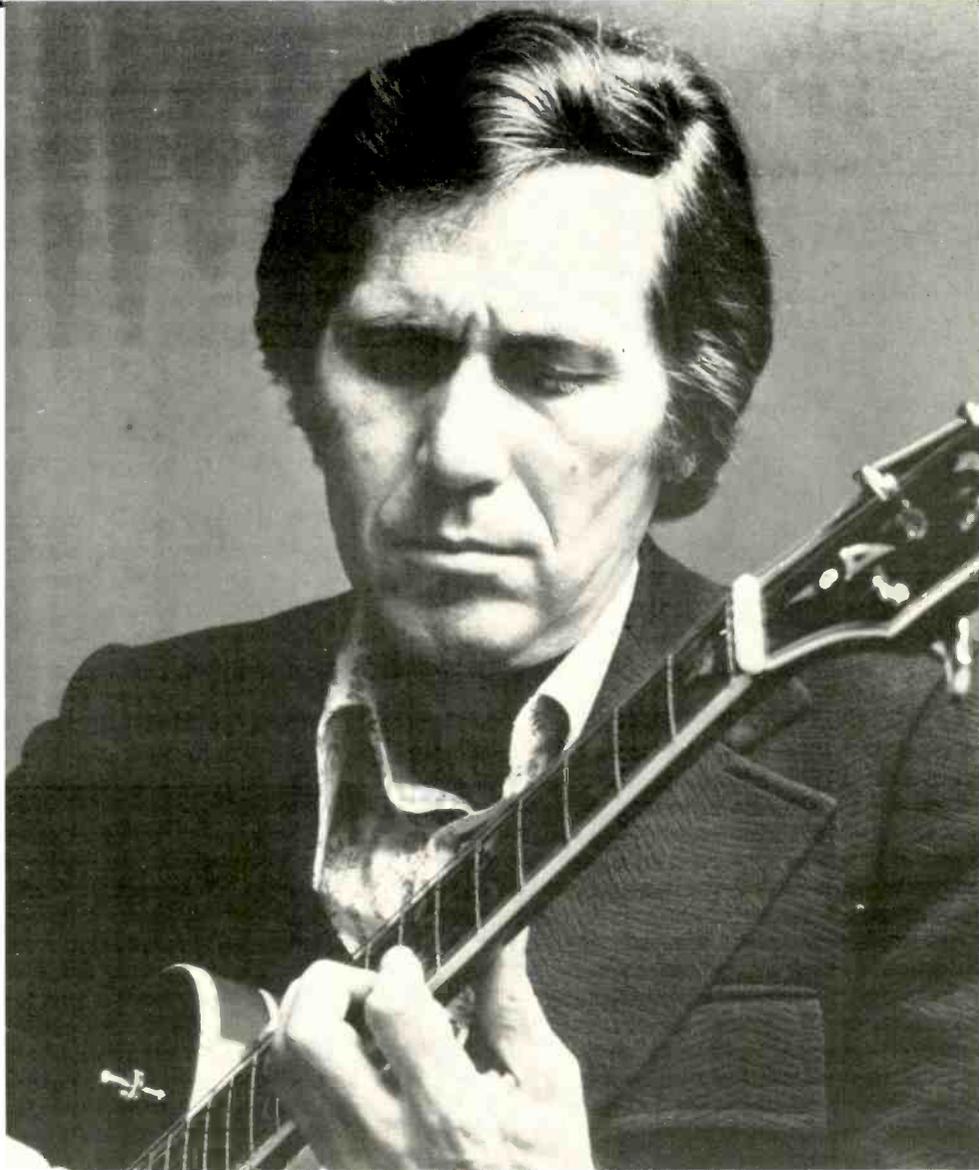
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CHET ATKINS



RCA
Records



Tree Reports Best Year Ever

■ Tree International had a record breaking year, according to its chairman and chief executive officer, Jack Stapp. The company announced plans for the construction of a major studio in its building, the innovative formation of a group called Equinox, which is entering the pop music scene, and an expansion of their writers roster with the addition of 20 new writers.

New writers added this year include Jerri Kelly, Myke Jackson, Sonny Throckmorton, David Shannon, Angela F. Wilson, Marcus J. Mitchell, Chris Dodson, Rock Killough, Dan Eckley, Lynn Holloway, Alan Rhody, Bill Usery, Mike Hedrick, Donna Koplan, David Osborn, James Gorin, Tim Hubler, Orsa Lea, Cindi DuVall and Robert DeLaGarza.

Stapp announced the studio plans in early September with the structure to be within the Tree confines. The 2800 square foot studio will be modern in every phase and will give Tree writers an opportunity to be creative in other areas, as well as writing. Tree vice president Don Gant said the studio will be equipped with 16 track and on a par with any in the city. It will be used exclusively for Tree writers.

Cliff Williamson, Tree professional song plugger "par excellence," was largely responsible for putting together a sophisticated high-energy rock group named Equinox. According to Williamson, he put the group together from staff writers who were into the rock scene and wanted to work together. To date Tree has invested over \$50,000 in Equinox and feels the investment is well worth it. The group has made one public appearance for the industry and was well received by all. Williamson expects to be able to take the group into the studio before too long, and along with Tree president Buddy Killen, hopefully will be able to make Equinox a major act. Both Stapp and Killen have always been at the front of what's happening musically, and they're planning to keep their country image, but hoping also to add

some pop to it, too. Equinox is fessional member, reports that a beginning in that direction.

Buddy Killen, Tree's president, signed a major production deal with Epic Records this year and Tree will be able to see many of its writers become recording artists because of it. Joe Tex was the first to be signed to Epic through the deal; Tree Productions and Killen produced the sessions. First time out, Killen and Tex scored with a big one. "Ain't Gonna Bump No More" became a world-wide hit and sold well over a million copies.

Also signed to the label were Ed Bruce, produced by Killen, and Killough and Eckley, produced by vp Don Gant. Killough and Eckley have a style all of their own and all indications from the excitement generated by CBS and Epic over their new album, soon to be released, indicate they're a big plus for Tree. Also signed to the label were L.E. White and Lola Jean Dillon. Their first record out was a chart climber, entitled "Home Sweet Home." It enjoyed great success abroad as well as in the States.

Another successful venture for Tree this year was Killen teaming up with MCA artist Bill Anderson. Killen and Anderson have been able to click with both hit singles and also two great albums. Anderson's sales have soared this year and the combination seems to be a successful one. Killen also signed to produce the duet team of Bill Anderson and Mary Lou Turner. Their first single was at the top of the charts.

Three new staff members have been added to the Tree Family this year: Litterfield, receptionist, Terry Choate in engineering, and

Singletree Music: Four Fine Years

■ Singletree Music will be four years old on January 1. In this year, as in those preceding, the publishing company has been progressing successfully.

Many copyrights have been added to the catalogue by the efforts of staff writers Don Pfrimmer, Rick Klang, Gary Branson, and Dave Burgess, himself. A number of copyrights have become a part of the catalogue by contracting of songs by free-lance songwriters.

Singletree continues with administration of the Glen Campbell catalogue, Fullness Music (Jerry Fuller), Bocephus Music, Inc. (Hank Williams, Jr.), the broad Gene Autry catalogues, and Singletree's property, the Sage and Sand copyrights.

Chris Dodson, general office duties.

Dan Wilson, Tree's newest pro-chart activity is way ahead of last year's. Tree has dominated the charts this year with over 54 charted songs. Wilson has been responsible for many major cuts and was a tremendous addition to the Tree staff. Don Gant, who was responsible for bringing Wilson to the Tree staff, has headed a very successful effort to put Tree well over the top in record sales. Gant is respected by all the Tree writers and they have nothing but praise for the easy going manner in which he works with them. Gant, Williamson and Wilson have given Stapp many hit singles this year and the future looks even brighter.

A major announcement this year was the administration agreement between Tree and Charlie Rich. Tree signed to handle all of the Rich companies, which include Double R, Makamillion, Makamint and Charsey. Other companies in the Tree complex include Conway Twitty, Twitty Bird Music, George Jones, Uncanny Music, Warhawk Music; also, Weeping Willow Music, Cross Keys Music, Kentree Music, Stallion Music with Bill Anderson, Stairway Music, Tom Cat Music with Tommy Cash, and Dial Production.

With overall business earnings being the highest ever, Stapp says his mighty Tree is still growing. "Our foreign offices have reported earnings up 42 percent over last year, and our mechanical monies have doubled in 1977."

Republic Is Riding High

■ In April, 1977 Republic Records celebrated the first anniversary of its reactivation by Gene Autry. The label, headed up by administrator / record producer / songwriter Dave Burgess, has marketed 16 single records in the year, each a chart item; an album featuring Kathy Barnes, and another on David Rogers.

At the one year mark, Burgess announced that Republic had set up direct distribution of all product. And, in September, a huge lp release was begun. This marketing project will be accomplished over an eight week period, and will consist of six albums. Two of the lps feature Gene Autry. One, having never been released, is the first Autry gospel album, "Gene Autry Sings Songs of Faith;" the other, "Gene Autry Classics," is compiled of the extraordinary standards of the "Singing Cowboy." Superb packaging is part and parcel of this

April/Blackwood: The Company To Watch

■ "April/Blackwood Music is the company to watch in Nashville," according to southern director Charlie Monk. "I think we've given Music Row something to talk about with the impact we've made. Due to the excitement, dedication, experience and cooperation of our New York and Los Angeles staffs, and Judy Harris locally, we're working hard marketing the songs of writers Larry Butler, Dottie West, Jerry Fuller, Harry Middlebrooks, Richard Burns, Keith Green, Janet McMahan, Tom and Tim Dean, Chris Waters and others. We also signed one of country music's all-time greatest writing teams, who will be announced shortly."

Former ASCAP executives Monk and Harris opened the Nashville office during the third quarter of 1977 and since that time have had songs recorded by Billie Jo Spears, England Dan and John Ford Coley, Gene Cotton, Barry Mason, Dottie West, Jody Miller, Narvel Felts, Johnny Cash and Bill Rice.

Monk relates that April/Blackwood will be an all-American team. "Getting the best writers, writing the best songs, for the biggest artists — country, pop, rock, gospel, movies, TV — you name it. We'll also be working closely with our international offices.

"We published the CBS-TV theme song for the 1977-78 season, and have adopted it as the theme song for April/Blackwood," Monk concluded. "It's a whole new thing."

product.

The other lps are David Rogers' "Lovingly," Ray Sanders' "I Don't Want To Be Alone Tonight" and Kathy Barnes' "Kathy Barnes sings Gene Autry." Muench, Republic's pop group, will have its lp titled simply "Muench."

A single which has just been released, and which has all of the ingredients of "hit" record, is the Kathy Barnes single, "The Sun In Dixie."

Burgess is ably assisted at Republic by Arnie Theiss, sales manager; and Gary Branson heads up the promotion department. Arlene Wey, office manager and girl Friday, is a very important part of the organization.

Republic artists are Kathy Barnes, David Rogers, Ray Sanders, Nate Harvell and Muench.

Burgess said, "It has been an exciting year . . . and, next year will bring #1 records for Republic."

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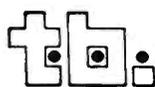
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The Grand Ole Opry: An American Institution

■ The Grand Ole Opry — an American institution — is still spry, enthusiastic and entertaining after 52 exciting years in front of the public.

This radio show, a phenomenon in broadcasting annals, continues to be the hub of country music for millions of devoted fans. It began in the WSM Studios at the National Life & Accident Insurance building in Nashville, Tennessee on November 28, 1925. Eighty-three year old Uncle Jimmy Thompson, who claimed he could "fiddle the bugs off a 'tater vine," stepped up to the microphone and struck the first lively notes on the "WSM Barn Dance."

That was the very first broadcast of a radio show that would one day become renowned as "The Grand Ole Opry."

The early casts, directed by George D. Hay, known as "The Solemn Old Judge," featured Uncle Jimmy; Dr. Humphrey Bate and his daughter, Alcyone; plus the Crook Brothers and Kirk McGee (who still perform regularly on the Opry each Saturday evening).

One night, two years later, "The Solemn Old Judge" accidentally gave the show its per-

manent name with an on-the-air ad lib. Hay opened the WSM country music show, which followed an NBC program of classical music moderated by Dr. Walter Dadrosch, with the famous words . . . "for the past hour, you've been listening to Grand Opera. Now we will present Grand Ole Opry!"

That was the beginning.

Today, over a half-century later, the Grand Ole Opry is the oldest continuous radio program in the U.S.A. and has never missed a weekly broadcast in all those years.

The colorful Opry cast now has grown to over 200 singers, musicians, dancers and comedians. And the radio broadcast over WSM on 650 kilocycles is regularly heard throughout most of the United States and Canada. Over 800,000 of these faithful listeners visit the Opry in person each year.

The Grand Ole Opry has had a lot of "barns" over the years and has outgrown in succession the old WSM Radio Studios, an east Nashville tabernacle, a theatre, the War Memorial Auditorium, and the famous Ryman Auditorium in downtown Nashville.

Opryland USA is the exciting

site of the Grand Ole Opry House York headquarters for the first time in history.

Walter Mondale

And in July of this year, Vice President Walter Mondale, who listened to the Opry broadcasts as a youngster, visited the famous stage for the first time. So the Opry has literally become world famous. On an average weekend, the Opry House is filled with fans from 49 states, Canada and five foreign countries. They travel an average distance of 940 miles—round trip—to see the show.

Larry Gatlin

This year also meant the addition of "Larry Gatlin With Family and Friends" as the Opry's 61st regular act. Gatlin is acknowledged as one of the finest young singer/songwriters in country music today. His music and vast talents add another melodic dimension to the versatile Opry showcase. Where on any weekend one will witness country music in all its moods and expressions. From Acuff to Mandrell; Monroe to Milsap; with the venerable Crook Brothers, Kirk McGee and the Fruit Jar Drinkers keeping the music simple as sunshine.

Dedicated by former Pres-

ident Richard Nixon on March 16, 1974, the Opry House is the largest broadcast/television studio in the world with seating for 4400.

In addition to the President of the United States, hundreds of other dignitaries, celebrities, and sports personalities have appeared on or attended this unique radio show.

Amy Carter

Three years ago, before he became President, Jimmy Carter accompanied his daughter, Amy, who performed on the Opry as a member of the "Little Generals" square dance group. In October, 1975, the joint U.S.-U.S.S.R. Apollo-Soyuz Test Project crew docked on the Opry stage. In June of 1976, the Opry and Tennessee hosted Ambassadors to the United Nations.

Each year brings triumphs but also great tragedy. The past year was no exception when the Opry family was saddened by the loss of Dale T. (Stoney) Cooper on March 22. Twenty years ago, this tall, distinguished West Virginia fiddler joined the Opry along with his talented wife, Wilma Lee. The rest is country music history. Wilma Lee, along with the Clinch Mountain Clan, continues to perform as an Opry member.

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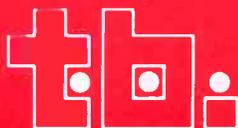
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Lavender Blake: 'A Year of Gardening'

■ Entering into the third year of Lavender-Blake Agency, several company policies have been reviewed, reconsidered and more intensely concentrated upon.

Reviewed Roster

At this time last year the agency claimed proudly a brilliant talent roster of some 35 artists. One of the main concentrations this year has been to review, but back and cultivate, some of the finest artists in the business today. While retaining the most prestigious acts (Tammy Wynette, Ronnie Milsap, Johnny Rodriguez, Johnny Paycheck, Joe Stampley, Ray Price, etc.) the agency has concentrated upon obtaining new and innovating acts, thus allowing the company to put forth fruitfully new dimensions to the company.

College Market

In early January, 1977 the agency recognized in the booking talents of Eloise Jones Hawkins an opportunity to reach out, plant the seed of growth and search and extend a welcoming hand to the college market, adding several of the "new brand" of country that is so appealing to the college students, such as Bobby Bare, Linda Hargrove, Grandpa Jones (who naturally appeals to the whole realm of the

media) and Uncle John, while retaining and working extensively with artists like Ronnie Milsap and Harold Morrison.

"We are proud of our new and direct plans for moving forward into new stages of endeavor, while retaining a totally satisfying and gratifying relationship among the fair buyers, club owners, promoters, etc.," states Shorty Lavender.

A Busy Year For Buzz Cason

■ This has been a year of expansion for Buzz Cason Publications and its affiliated companies. Publishing director Bill Martin reports that in addition to its own group of companies, the BCP group now administers Dan Penn Music, Donnie Fritts Music, and Spooner Oldham Music. BCP's representative in New York, Ezra Cook and Anacrusis Music, and BCP's various foreign catalogue agreements give the company worldwide accessibility.

New Writers

In addition to recordings of songs written by the "old hands," newer songwriters Steve Gibb, Benny Hester, and Todd Cerney have all had several songs recorded.

Jerry Reed: A Multi-Talented Star

■ Few country music artists have attained and maintained the star status in the pop music field that "super-picker" Jerry Reed has done. He has become a vibrant and vital force in all facets of the entertainment industry, as a writer, actor, singer, recording artist and instrumentalist. Jerry Reed continues to grow in his achievements and endeavors each year, with 1977 bringing him, and his versatility, more widespread recognition than ever before.

1977 has seen Jerry Reed co-star with Burt Reynolds in the critically acclaimed movie, "Smokey and the Bandit," considered by national reviewers as one of the "sleepers of the year." The hilarious action-packed film, which also stars Sally Field and Jackie Gleason, features music by Reed and Bill Justis. The Reed-penned theme, "The Legend," is a powerful story thread that underlies the action, but the real dynamite song is "East Bound and Down," which Jerry co-wrote, and sings in the movie. It has shot to the top of the charts with remarkable rapidity, becoming a theme song for America's truckers.

Immediately after finishing "Smokey," Reed started shooting the CBS Ernie Frankel produced mini-series "Nashville 99," star-

ring as Claude Akins' detective side-kick. (There is strong evidence that it will be picked up as a regular series, possibly via syndication.)

TV Exposure

The Reed charisma has reached out to a nationwide audience on such shows as the "Dinah Shore Show," the "Celebrity All-Star—Anything Goes," and in a featured role of one episode in the new series, "Young Dan'l Boone," filmed in East Tennessee.

Interspersed with his movies, TV and recording efforts have been personal cross-country appearances. Spring, 1977 found him in Springfield, Missouri, where Governor Joseph P. Teasdale honored Jerry (a Georgia native) by proclaiming a "Jerry Reed Day" to coincide with his performance there. He received the "Key To The City," the Gubernatorial Proclamation, and left his handprints in the KTTS "Walkway of Stars."

Then came June and a brand new venture for the entire Jerry Reed family with the "Grand Opening" of "Jerry Reed's Nashville Palace," attended by VIP's from all walks of life. Seidina joined her Dad and lovely singer-mother Priscilla on-stage. Seidina appears regularly at the club.

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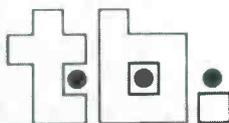
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ASCAP Boom Continues in '77

■ "The record breaking growth which began in ASCAP's Nashville office in the late sixties has again produced unprecedented success as reflected by the society's 12 #1 country songs in the charts this year," observed Ed Shea, ASCAP's southern regional director.

"I am extremely proud of the upward spiral of accomplishments which our members continue to generate each year," Shea stated. "Even against a background of growth for us in the country music field, this year has been exceptional," Shea continued, "both in terms of chart activity and membership expansion."

Pointing out that ASCAP has charted an unprecedented 200 songs in **Record World** this year, Shea predicted that the ASCAP awards banquet on October 12 will honor over 100 "Chart Buster Songs" for 1977, an increase of 15 percent over last year's record breaking performance. The scope of the society's awards reflects continued recognition of ASCAP's "old pros" as well as the success of its growing stable of new writers.

Veterans

Among the "pros," Foster and Rice have again outdone themselves, and ASCAP writer-performer Ronnie Milsap enjoyed his biggest year ever in chart successes. Meanwhile, other veteran writing teams also proved equal to the challenge of past performance. Writing hit after hit through '77 were Royce Porter and Bucky Jones; Rory Bourke, Gene Dobbins, Johnny Wilson and Guy and Susanna Clark. Richard Leigh wrote another #1 hit for Crystal Gayle, "Don't It Make My Brown Eyes Blue," as a fitting follow-up to his '76 award winner, "I'll Get Over You."

Jerry Wallace's "I Miss You Already," and Bill Justis' scoring of the movie "Smokey And The Bandit" stand out as highlights in a year which saw outstanding achievements continue for such established writers as Ray Griff, John Schweers, Bob Morrison, Jim Mundy, Milton Blackford, Bud Reneau, Bobby David, Mel McDaniel, Billy Deaton, Jim Weatherly, O. B. McClinton and Sheb Wooley. Another veteran, John Prine, excelled again this year and migrated to Nashville to add more country flavor to his recordings. Also gaining ASCAP's recognition this year was the songwriting team of Casey Kelly and Julie Didier, who wrote the ASCAP award-winning song "For

Love's Own Sake" for Ed Bruce. The husband and wife team also penned "Let Me Sing For You" on the new Kenny Rogers album and Helen Reddy's new single release, "Laissez Les Bon Tempes Rouler."

New Writers

"In terms of new writers signed by our office it's hard to imagine a better year," Shea continued. Meri Wilson's "Telephone Man" was a superb beginning for her, while David Chamberlain's and Jim Vest's "I'm Not Easy" established them immediately. Archie Jordan (teaming with Hal David) busted through with "It Was Almost Like A Song," while Joe Ely joined ASCAP and MCA's new artist roster. Mark Germino, Rob Stanley, Val and Birdie, Mark Damon, Con Hunley, Kevin Young, Betty Jean Robinson and Don Schlitz were other new members who showed great promise this year. Even veteran Merle Haggard shared in ASCAP's country expansion by registering an ASCAP publishing company, WaWe Music, and opening a Nashville office.

Expansion

ASCAP's country expansion and southern regional activity spilled over the rim of Music City with major inroads being made in Muscle Shoals, Memphis, Austin, Atlanta, Macon and New Orleans this year. With this growth the society's Dixie office has developed into an aggressive

(Continued on page 78)

SESAC Keeps Pace with Changing Times

■ As "Country Music Month" gets underway, it looks like SESAC, for the second consecutive year, will end up with the best selling single of the year. In 1976, it was C. W. McCall's "Convoy" that broke all sales records and it's a toss-up at this writing whether the 1977 best seller will be "Heaven's Just A Sin Away" by the Kendalls on the Ovation label, or "The King Is Gone" by Ronnie McDowell on Scorpion Records. Both are headed for the top spot and both are big crossover hits. "The King Is Gone" has already topped the two million sales mark.

The big finish for the year is not surprising as SESAC is growing each year by leaps and bounds with a steady influx of new writer and publisher affiliates.

Brim

While the older SESAC publisher affiliates continue to add to their tally of chart songs, the new affiliates are starting strong. Most obvious is Slim William-

son's Brim Music, which came up with the year's fastest selling single, "The King Is Gone," the only Elvis Presley tribute record to capture the pop as well as the country audience's approval. It was Brim Music that also discovered young Ronnie McDowell and saw in him not only his obvious songwriting talents, but his commercial possibilities as a recording artist. Brim also released the first successful "Father's Day" song in "I Remember A Father's Day Card," recorded by WSM's Grant Turner, and interested Roy Drusky, an old SESAC friend, in cutting a number of Ronnie McDowell's tunes.

Hello Darlin'

It has also been a busy year for Conway Twitty's SESAC affiliate, Hello Darlin' Music. Its impressive list of releases included recordings by Connie Cato, Loretta Lynn, L. E. White, Mary Lou Turner and Conway himself. The addition of artist/writer Peggy Forman to the Hello Darlin' roster was an important plus for

For BMI, Caring Means Education

comes sharply into focus. Under the direction of BMI vice president Frances Preston, those who work for the company and meet the public offer time, information, personal warmth and encouragement to any and all who seek it. They make these components of BMI policy a part of the educational process.

Friendliness, the open-door welcome to BMI, is a matter of history. Certainly the emergence and acceptance of country music is inextricably linked with the growth and constant sense of renewal at BMI.

Leading country historian Paul Ackerman states the case best: "By introducing this music to a larger public, by providing performing rights compensation to all-but-ignored Country writers and publishers, the organization performed a major service for American music and for the Western world. It helped what was once considered a specialty music become an integral part of our culture."

In recent years, the Nashville staff, including Mrs. Preston, Roger Sovine, Del Bryant, Jerry Smith, Helen Maxson and Patsy Bradley, certainly have extended the BMI ambiance beyond the BMI building in Music City. They have given lectures on performing rights and various aspects of the music industry and/or attended seminars at Middle Tennessee State University, the University of Texas, the University of Miami,

the publishing firm as Peggy not only was signed by MCA as an artist, but had some nine of her songs recorded on that label.

Gator

Glenn Ray's Gator Music, a firm in the Tom T. Hall family, came up with the company's first major hit—the current Barbara Mandrell single on CBS Records, "Hold Me." Glenn, better known as "Gator," is a veteran writer and his song of several years ago, "I Just Came Home To Count The Memories," was revived by Cal Smith and rode the singles charts for weeks. The song was published by Ted Harris' Contention Music, an old and consistent SESAC affiliate. Contention winds up the last 12 months with a track record that includes chart singles and lps by Eddy Arnold, Tennessee Ernie Ford, Mel Street and Peggy Forman.

Kris Music is truly a country publisher, operating out of Fayetteville, Tennessee, but its lo-

(Continued on page 78)

THE KITTY WELLS SHOW

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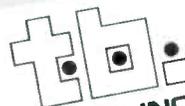
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Red O'Donnell's Year in Review

(Continued from page 46)
which had been "dark" for several weeks.

APRIL

Singer **David Wills** signed with UA . . . The eighth annual Country Music Radio Seminar here was largest in history—with 346 registered. **George Duncan**, president of Metromedia Radio, was keynote speaker . . . **Hoyt Axton** released an MCA single, titled "You're the Hangnail in My Life" . . . **B. J. Thomas** resumed his career after long layoff. Comeback recording was "Home Where I Belong."

Evangelist **Bob Harrington** signed for booking as country act with the local Celebrity Management, Inc. Harrington said he intended to wow the audiences with "holy humor" . . . Huntington, West Va. and Ironton, Ohio, hosted "Tom T. Hall Days." (One to a customer city?) . . . **Chet Atkins**, **Danny Davis** and **Floyd Cramer** got together and recorded an RCA album. **Bob Ferguson** produced.

Jimmy Dean, the sausage sultan, signed to host an NBC-TV special . . . **Hank Williams, Jr.** told reporters: "From now on I'm going to sing 'my' songs—not daddy's songs" . . . The Cleopatra Restaurant in Chicago changed its name to "Cleopatra Nashville" and entertained with country music. (No April fooling. It happened.) . . . **Kenny Rogers'** "Lucille" hit the top in the April 2 listings—and there it stayed and stayed. (Another song-of-the-year type???)

Allen Reynolds signed as producer at CBS Records (Nashville) . . . **Sonny James** cut an lp in the Tennessee State Prison—backed by some inmate musicians . . . The William Morris Agency (Nashville) signed **George Hamilton IV** as a client.

Johnny Duncan was looking better all the time with "It Couldn't Have Been Any Better." However, the recording was "better" as a seller . . . **Jimmy Buffett's** single, "Margaritaville," was making beautiful noises. (It became a CMA nominee.) . . . **D. Parton** guested on **Mac Davis'** TV special . . . **Merle Travis** called **RW** to deny reports that he was in ill health. "Only those rumors are ill," insisted Travis. We believed him!

Nat Stuckey, now on MCA, had "Please James" going for him . . . The Louisiana Hayride bought Ray Stevens Sound Laboratory—but had no plans to move it from Nashville . . . The Texas legislature cited **Hank Thompson** for his consistent contribution to music and the swinging Lone Star state.

Don Williams reported that there is a "Nashville Club" in Sioux Falls, S.D. . . . Radio stations and jukeboxes were playing "Luckenbach, Texas" by **Waylon Jennings** . . . The response was incredible; unbelievable (**Chips Moman** and **Buddy Emmons** wrote the song and it is a "song of the year" finalist and in line for a CMA award).

Mel Tillis was getting very warm for April with a revival of "Burning Memories" . . . **Joe Ely** sang "Tennessee Is Not the State I'm In" and **Walter Haynes** asked, "So where are you?" . . . **David Houston** was getting action with "So Many Ways" . . . Versatile **Vassar Clements** signed with MCA. Vassar got credit for this line: "The 'Orange Blossom Special' is the fiddle players' national anthem" . . . **Merle Haggard**, **Brenda Lee** and **Mickey Newbury** performed on the Nashville Songwriters Association's benefit program at Grand Ole Opry House.

Tammy Wynette was hospitalized for treatment of abdominal pains . . . Playboy producer **Eddie Kilroy** gifted artist **Mickey Gilley** with a piano-shaped necklace—studded with 34 diamonds. Some stud?

Jeannie Seely wrote "Sometimes I Do" and her longtime friend **Ernest Tubb** recorded it . . . **Jimmy Henley**, billed as youngest professional banjo picker in country music, was traveling with **Roy Clark's** road show. Jimmy's 12 years old . . . **Hank Cochran** produced **Merle Haggard** for a lp session . . . "The Country Music Hit Parade" aired on NBC-TV.

Dobie Gray's "Let Go" was listed among the "country single picks" . . . **Skeeter Davis**, now with Mercury, released "It's Love That I Feel" **Gene Watson's** "Paper Rosie" for Capitol was no paper tiger in the charts . . . **Bill Anderson** was signed to co-host a daily game show on ABC-TV . . . "The Adventures of J. D. and the Salt Flat Kid" movie was being filmed in this area. **Diane Sherrill** was cast for a major role.

Veteran songsmith **Eddie Miller** died unexpectedly of a heart attack. He co-wrote "Release Me," among many others . . . Monument Records named **Tom Rodden** as its general manager/vice president . . . The **Statler Brothers** had all the sounds of another triumph with "I Was There."

Joan Dew of Hollywood was in town to discuss the writing of **Minnie Pearl's** biography—for release in late 1978 . . . **Vito Pellettieri**, 87, stage manager of the Grand Ole Opry for many Saturday nights, died . . . **Hank Williams Jr.'s** new sound for Warner Bros. was "Mobile

Boogie" . . . **Loretta Lynn's** "She's Got You" got first place in the weekly **RW** singles race . . . **Hargus (Pig) Robbins**, instrumentalist of the year, signed to record for Elektra/Asylum . . . **Eddie Kilroy** was promoted to vice president by Playboy Records . . . **George Jones** opened another Possom Holler nightclub—this one in Topeka, Kansas . . . **Dickey Lee** signed for bookings with Top Billing, Inc. agency . . . **Bill Anderson's** "Head to Toe" was looking up toward the head of the charts . . . **Porter Wagoner** announced he was coming out of retirement.

MAY

Grant Turner, 33-year veteran at WSM radio, retired as active announcer but promised to keep his voice in training for moonlight assignments . . . "Ol' Waylon" was an **RW** country pick of the week in the album category. The best prediction of the year—as later notes will confirm . . . A new 500-seat restaurant bearing **Jerry Reed's** name opened near Opryland . . . **Dave Mack** was added to Warner Bros. regional market & promotion staff, headquartering in Atlanta.

Arnie Theiss was named sales manager of the **Gene Autry**-owned Republic Records, according to vice president **Dave Burgess** . . . **Tex Davis**, formerly with Monument label, was tapped as boss for all Combine Music Group-Kondo Productions product . . . ASCAP donated \$10,000 to the local Tennessee Performing Arts Foundation . . . The Tulsa Opry opened . . . A "solid gold" Cadillac, owned by **Elvis Presley**, was donated to the Country Music Hall of Fame . . . There were rumors in that May air that **Lynn Anderson** and her writer-producer hubby **Glenn Sutton** were having domestic problems. "No comment," they said—at that time.

A quarter horse named **Love** gave birth to a colt. **Jeannie Seely** christened the newcomer, "**Jessi Colt**," a name inspired by Seeley's current single, "We're Still Hanging in There, Ain't We Jessi?"—a song about **Jessi Colter** (Mrs. Waylon Jennings) . . . **Dolly Parton** organized a new band, **Gypsy Fever** . . . Asked why he didn't move to Nashville, **Merle Haggard** replied: "I've thought about it a lot—but the thought didn't last too long." He then added, "I doubt if I could endure the Nashville summers and their humidity."

Tammy Wynette had a birthday and former husband **George Jones** hosted a party for her. Togetherness lives! . . . **Billy Walker** signed with Casino Records . . . **Duane Eddy** was moving with an Elektra single of **Jimmie Davis'** "Your Are My Sunshine" . . . More on Tammy W.: There was talk that a major company would publish her biography . . . **Marty Robbins** stuck with the golden oldies: "I Don't Know Why" was his new Columbia release.

Conway Twitty's "Play Guitar Play," after a 10-week climb was ranked No. 1 . . . The **Oak Ridge Boys** signed with ABC-Dot, where **Ron Chaney** was assigned to produce the quartet.

"Gentle Moments" by **Evie Tornquist** (Word) was No. 1 among the contemporary & inspirational gospel recordings . . . **Rita** (Mrs. Kris) **Kristofferson Coolidge** lost her baby, which was due in September . . . The scuttlebutt that **Faron Young** was hiring **Jerry Lee Lewis** as his press agent was firmly denied. "I am talking with **Shelby Singleton** about the job," explained Faron.

Larry Butler hit the exit as United Artists' local boss—but firmed deal to continue producing for the label as an independent . . . **Hargus**
(Continued on page 64)

ALBUM CHART ACTIVITY

■ A Comprehensive List Of Country Album Chart Activity By Label From August 21, 1976 through August 13, 1977

Label	Songs Chorted	Songs In Top 10	No. 1 Songs	Label	Songs Chorted	Songs In Top 10	No. 1 Songs
A&M	1	—	—	Hitsville	2	—	—
ABC	3	—	—	Kaleidoscope	1	—	—
ABC Dot	28	6	—	MCA	22	11	4
ABC Hickory	1	—	—	Mercury	12	2	—
Ariola America	1	1	—	MGM	5	—	—
Arista	1	—	—	Monument	3	—	—
Asylum	3	2	1	Plantation	1	—	—
Capitol	22	6	1	Playboy	4	1	—
Capricorn	1	—	—	Polydor	2	1	—
Casino	1	—	—	RCA	34	16	4
Columbia	31	6	2	Republic	2	—	—
Con Brio	1	—	—	RSO	1	—	—
Elektra	5	1	—	Soundwaves	1	—	—
Epic	16	5	1	Starday	2	1	1
Farr	1	—	—	United Artists	12	3	—
Gazelle	1	—	—	Warner Brothers	11	1	1
Hi	1	—	—	Zodiac	1	—	—

Nashville NARAS Chapter Expands Activities

■ Under the leadership of its board of governors and its executive director, Francine Anderson, the Nashville chapter of NARAS continues to expand its scope of activities to include several projects of local and national significance.

On May 1, 1977 the third annual Nashville NARAS Musicians and Background Voices Awards Banquet and Show was held. This year engineers were included among those honored. The Most Valuable Player award was given to Hargus "Pig" Robbins for the third consecutive year.

This year the Nashville chapter introduced The NARAS Showcase. The showcases are done in cooperation with local artists and record labels. The proceeds from the showcases provide supplemental revenue to further develop and expand the Nashville chapter activities and membership benefits. The following record labels and their artists have already participated: Playboy Records, RCA Records, ABC/Dot Records, United Artists Country and MCA Records.

On September 27, the Nashville Chapter will present the first annual WORST (World's Oldest Rock Singers Together) Showcase. Artists participating are: Bob

Beckham, Jimmy Bowen, The Champs featuring Dave Burgess, The Crickets, Jimmy Gilmer and the Fireballs, Bill Justis, Gene Kennedy, Carl Mann, Charle McCoy and the Over-The-Hill Gang, Gary Miles, Bob Moore, The Newbeats, Carl Perkins, Johnny Wilson and others.

For the first time since the formation of NARAS, associate members are represented on the local chapter board of governors. Two associate members were elected to the board of governors, Chic Doherty of MCA Records and David Pack, a Nashville attorney.

In keeping with the increased activity within the NARAS Nashville chapter, the organization is currently planning a host of new membership and industry events, such as seminars, lectures, etc. in conjunction with the NARAS Institute.

As a non-profit, voluntary organization, NARAS Nashville has experienced a substantial growth in membership this past year. Current officers and governors include:

Roger Sovine, president; Ed Penney, 1st vice president; Lynn Shults, 2nd vice president; Layng Martine, secretary; John Sturdivant, treasurer; Francine Anderson, executive director.

Buddy Lee Attractions Countrifies Las Vegas

■ The first part of 1977 was an especially busy time for Buddy Lee Attractions, Inc., with the agency providing a steady flow of talent to a number of Las Vegas hotels.

In addition to the agency's artists, acts booked included such notables as Jerry Lee Lewis and the legendary Roy Orbison in the Aladdin Hotel. In June, recording pianist Floyd Cramer joined the Buddy Lee roster, combining booking representation with his long-time friend Danny Davis. Both the Nashville Brass and Floyd Cramer are among the top "class" concert acts working from Nashville. More recently, exclusive representation for fairs was signed with Ray Charles, in association with SMADA Artist Mgmt.

Other notable units available exclusively for the next fair season are Frankie Avalon; Brenda Lee; Atlantic Records artists The Spinners; Steve Allen; Soupy Sales; "The Peter Marshall Show," host of "The Hollywood Squares" TV show; Jerry Lee Lewis, in conjunction with Jerry Lee Lewis Enterprises; and The Hamid-Morton Circus. Buddy Lee Attractions, Inc. will be representing these and other artists, in addition to their regular roster of artists.

All American Wins With Solid Planning

■ In January, 1977, Hal Freeman, president of Cin-Kay Records, decided he could improve the method of distributing records used by other distributing firms, and so was the birth of All-American Record Distributing, Inc.

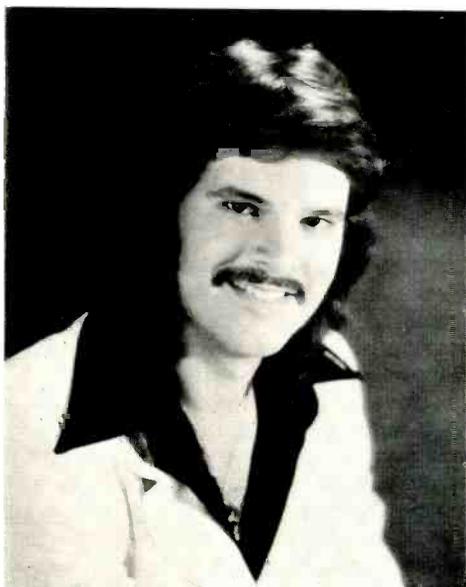
Freeman's idea for improving record distribution was simple. Records are mailed first class to all the primary radio stations and third class to all the secondary stations, in comparison to fourth class and bulk mailing. Records are mailed one record per envelope to the radio stations, in comparison to 6-10 records per envelope used by some distributing firms. Each record receives a minimum of four weeks intensive promotion.

These simple steps and a little extra effort proved effective on New Breed Country Records. Seven days after "Lunch Time Lovers" was released, All-American received orders for 11,500 copies.

Its record distribution success continued with labels such as Mission City of California, Omni Records (Georgia), CC International (Ohio), Pic International (Ohio), Pic International (Nashville), JAM Records (Georgia) and Oleo Ranch (West Virginia).



INTRODUCES 2 NEW STARS ON THE HORIZON!



Daniel

"Stolen Moments"



Cristy Lane

"Let Me Down Easy"

ALBUM COMING SOON!

DISTRIBUTED BY: GRT RECORDS - PRODUCED BY CHAZ

Capricorn: A Successful Blend of Southern Sounds

■ Country music, both traditional and progressive, has been an influence on many of the artists and groups that record for Capricorn. The southern spirit and flavor that characterizes the "Capricorn Sound" has roots that draw upon the rich musical heritage provided by country music. The changing times have seen many artists using their country music background as a foundation adopting it with other forms of music, most notably rock and blues, to create a new music that has a broad appeal to the listening public.

A classic case in point is The Marshall Tucker Band. This band has emerged as one of the most popular groups in the country, and they have experienced a great crossover appeal with rock and country audiences. While a number of influences made their mark on The Marshall Tucker Band, country music definitely tops the list.

The band's country influences are present on all six of their albums, especially their current lp, "Carolina Dreams." And it is on this most recent album that The Marshall Tucker Band has achieved its greatest success, due no doubt to the albums wide

appeal to both pop and country audiences. Released as a single from "Carolina Dreams," the Toy Caldwell composition "Heard It In A Love Song" was a major nationwide hit with both pop and country stations. Other hit singles by The Marshall Tucker Band that have been successful on the country charts as well as the pop charts include: "Can't You See" (which was also a hit for Waylon Jennings), "Fire On The Mountain," "Searchin' For A Rainbow" and "Long Hard Ride."

With the imminent release of his second album for Capricorn, Billy Joe Shaver is preparing for the road. Billy Joe Shaver is perhaps one of the most talked about writer/performers around today.

Billy Joe's first album, "Old Five and Dimers Like Me," for the Monument label, was produced by Kris Kristofferson and featured more songs that were added to Billy Joe's list of country classics.

His first album for Capricorn was produced by Bob Johnston and released in May of 1976.

Billy Joe's second Capricorn album was produced by Brian Ahern, and is titled "Gypsy Boy."

The album includes several new Shaver compositions, plus a tune penned by Shaver and Waylon Jennings, titled "You Asked Me To."

Just recently signed to Capricorn is Delbert McClinton. A native Texan, Delbert was recently with ABC Records where he recorded three lps: "Victim of Life's Circumstances," "Genuine Cowhide" and 1977's "Love Rustler." Delbert has been making music for money since he was 17 years old. It was Delbert's harp-work on Bruce Channel's 1962 hit, "Hey! Baby," that turned The Beatles on to rock and roll harmonica and inspired their first hit, "Love Me Do."

Delbert signed with Capricorn Records in August, 1977. His first album is yet to be recorded, however, you can expect a brand new Delbert McClinton album after the first of the year.

Kitty Wells was one of the first country artists signed to Capricorn in 1973. Although her country music career spans over

the past 20 years, Kitty Wells shows no signs of slowing down. Her current road show, which includes Kitty, her husband (singer/composer Johnny Wright), and the Tennessee Mountain Boys, works an average of 200 shows per year, still breaking attendance records at concerts and state fairs.

For her debut Capricorn album, "Forever Young," Kitty Wells departed from her traditional Nashville environment and recorded her album at Capricorn Sound Studios in Macon, using both traditional country musicians and the cream of southern rock musicians.

Most recently, Kitty was reunited with her former producer, Owen Bradley, for sessions in Nashville. Kitty was the Grand Marshall at last year's Nashville Christmas Parade, and this spring and summer, Miss Wells and Company proceeded to break even more attendance records at various state fairs across the country.

Caprice Records
proudly presents,
a vivacious honey blonde who is a superb artist with a unique style,
Becky Hall
"Gypsy Stranger"
CA-2039



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Capricorn country features (from left) Delbert McClinton and Billy Joe Shaver.

Down 'n Dixie: Up & Coming

■ Kentucky born Troy Seals is a veteran of the Nashville sound who, a little over a year ago, set up Down 'n Dixie Music Publishing. Previously Seals had been with Danor Music, but he felt that he could flourish with his own company based upon his strong writing ability and some other strong writers he drew.

Along with writers Joe New and Eddie Setser, Seals has been successful with a string of hits placed with such artists as Ronnie Milsap, Elvis Presley, Jerry Lee Lewis, Charlie Rich, Conway Twitty, Loretta Lynn and Jeanie Pruitt.

As a writer in conjunction with several others, Seals has written two hits for Conway and Loretta—"Feelings" and "Can't Love You Enough"—and one for Conway alone—"Honky Tonk Angel."

Down 'n Dixie is a part of Almo/Irving Publishing.

Hayride Label Starts 2nd Year

■ Louisiana Hayride Records is beginning its second year as an independent record label. It is headquartered at the Sound Lab, 1708 Grand Avenue in Nashville. Formerly Ray Steven's Sound Lab, it was purchased in March of this year by David Kent (president of the label) and Harold Shedd (vice president and head of the Nashville office). With artists Willie Rainsford, Micki Fuhrman, Lee Morris and Truman Lankford the label has produced two nationally charted songs. Harold Shedd produces all Hayride acts and distribution is handled by Record Productions of America from its Nashville office.

Original Hayride

David Kent is also the owner of the famed Louisiana Hayride, for which the label is named. The Hayride, in Shreveport, La., now syndicates its weekly radio broadcast in 200 markets.

Billy Sherrill: The Man with the Midas Touch

■ In the past one year, no producer of country music has fathered more national hit records than Billy Sherrill, vice president. a&r, CBS Records, Nashville. No one else has delivered more #1 hits; no one else has bolstered the national charts with more top 10s; no one else has invested the country music industry with more nationally-charted records than Sherrill.

Sherrill has turned the switch for countless artists' careers. Many of his artists have achieved gold and platinum status. He is consistently credited as the force who has and continues to expand the base of country music. His genius can be seen in his unfaltering ability to marry the artist, the song and the arrangement into a hit-making blend.

Sherrill's aesthetic instincts have assaulted the pop and country charts with well over 70 #1 hits or countless gold records. "The man with the Midas touch" has received virtually every industry award and honor that is available in the field of music. The benefits of Sherrill's works are felt worldwide. His production masterpieces have reached over 27 countries of the world, virtually every country where music is marketed. And although he has achieved success on every musical chart, Sherrill, a very private man, eschews flash.

His aims remain the same: to entertain the audience, to make hits, to discover and build artists.

The Sherrill statistics say he does it better than anyone. A brilliant producer, a celebrated songwriter, a superb song-scouter, an innovative musician, an ingenious talent-finder — Sherrill's track record is unquestionably evident in his expanding stable of stars.

Charlie Rich's "Rolling With The Flow," Tammy Wynette's "You And Me," Marty Robbins' "Among My Souvenirs," George Jones and Tammy Wynette's "Near You," and Johnny Duncan's very first and second hits, "Thinkin' Of A Rendezvous" and "It Couldn't Have Been Any Better," reached the revered number one post on the country charts this past year.

George Jones' "Her Name Is," Johnny Paycheck's "Slide Off Your Satin Sheets," Tammy Wynette's "Let's Get Together," Johnny Duncan's "Song In The Night" and Marty Robbins' "Adios Amigo" joined Sherrill's recent phenomenal string of top 10 records. The list goes on. More Sherrill-produced hits of the past year include Barbara Fairchild's "Mississippi," Freddy Weller's

"Liquor, Love, and Life," Johnny Paycheck's "11 Months And 29 Days," Bob Luman's "How Do You Start Over," Charlie Rich's "Road Song," David Houston's "Come On Down To Our Favorite Forget About Her Place," Weller's "Room 269," Paycheck's "I Can See Me Loving You Again," Fairchild's "Cheatin' Is," Rich's "Easy Look," Weller's "Merry Go Round," Paycheck's "I'm The Only Hell My Mama Ever Raised," George and Tam-

my's "Southern California," Tanya Tucker's "You Are So Beautiful," and Jones' "If I Put Them All Together (I'd Have You)." Then Sherrill signed Janie Fricke to his jeweled roster and spawned immediate success with "What're You Doing Tonight?"

"Almost Persuaded" (recorded in every language, in every musical format, and over 200 times at last count) cast the die. Since 1966, Sherrill has written over 100 hit songs.



Billy Sherrill

ASCAP pays country songwriters more than just compliments.



1977 has been country music's greatest year — and ASCAP's greatest year in country music. We've had more #1 country songs than ever before — and more ASCAP songs on the country charts than ever before.

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COUNTRY RADIO

By CHARLIE DOUGLAS

■ 1977, like each year before it, has been filled with motion, aggressive promotion, gains for country radio and a stabilizing of the oft questioned direction of country music as an entertainment form . . . Back in January, **Billy Hayes** was looking forward to his new assignment as GM of the new country facility in Knoxville, Tenn., WBIR-FM . . . KTTS in Springfield, Mo. showed **Waylon** and **Willie** on top of its year-end music survey with "Goodhearted Woman" . . . WVFC in McConnellsburg, Pa. celebrated its first anny as a country station . . . Ontario, Cal. got a new country facility in KSOM . . . The FCC was looking at Arbitron and **Stan Kaplan** at WAYS in Charlotte, a rocker, was quoted as saying his most sought after accomplishment was "putting Arbitron the hell out of business." Both Kaplan and Arbitron are still solvent . . . **Ron Jones**, PD at WHK, Cleveland, was having a living nightmare after he received severe hand injuries while attempting to defend the life of his friend and newsman **Bob Powers**. Powers and Jones and friends were enjoying a private party at Jones apartment when an intruder forced his way in, became unruly, stabbed Powers to death, cut Jones badly and then slashed a former girl friend who was at the party.

February saw **Dene Hallam** turn WFEC, Harrisburg, to country . . . **Craig Scott** moved his offices from Chicago to Memphis at Plough Headquarters where he is VP/programming . . . KGA, Spokane, showed roughly a 50 percent increase in numbers and was an overall #1 . . . **Easy Edd Robinson** departed WAME, Charlotte, after nine years as morning man and eight as PD and **Bob Lockwood** left WKDA . . . **Webb Pierce** sold all his radio properties for three million . . . **Bill Ward** picked up the Academy of Country Music award for KLAC as station of the year for the sixth time . . . KYKX, a 100kw FM'er in Longview, Tex., moved into new studios . . . **Bill Anderson's** "Sometimes" became the number one song on the soul charts as recorded by **The Facts Of Life**.

March came in with **Cy Russell** leaving WWOK in Miami to buy WGMA in Hollywood, Fla. . . . WDAF, K.C., began their \$100 thousand give-away to introduce its new country format . . . **Dale Eichor** at

KWMT in Ft. Dodge was busily paying some listeners' heating bills in the coldest winter on record . . . **John Lego** moved from KHOW to KERE, both Denver, as GM . . . WVOK in Birmingham went country, or better, went back to country . . . **Karl Shannon** moved from WINN to WBIR-FM as PD . . . **Bill Robinson** of WIRE formed his own automation firm, The Musicworks, Inc. . . . **Mike Shanin** was named PD at KCKN, Kansas City . . . **Rick Patton** left WJJD for WAIT, both Chicago . . . The FICAP board met in Nashville and approved their insurance program for members . . . **Duke Anthony** was upped to PD/MD at KXLR, Little Rock.

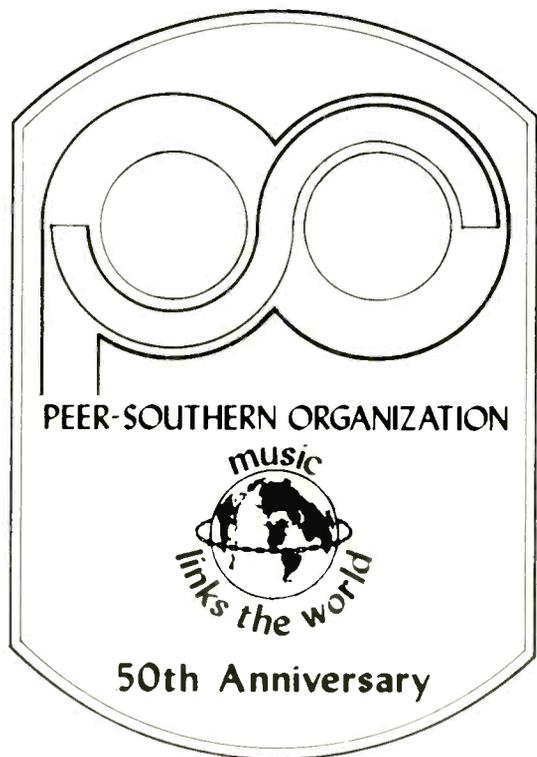
April saw the coming of spring and some relief in the weather . . . And WRCP in Philly took 24 listeners to the **Roy Clark** show at the Latin Casino . . . **Billy Cole** of WHO became a grandfather for the second time . . . **Dick Smith** checked into Duke Hospital for some back problems, returned to his station of employment and found they'd let him go . . . **Ron Scott** was named MD at KRMD, Shreveport . . . **George Erwin** left KFJZ after 35 years and joined **Tom Wayne** at KXOL, both Fort Worth . . . **Big John Trimble** left KWKH and moved to WRVA, Richmond to crank up a night-time country show . . . The courts overturned the FCC ruling regarding the obscenity case at WBAI in N.Y.

May and **Jimmie Rodgers** Memorial Festival Time in Meridian, Miss. Great shows and the pay-off of the mortgage on the Jimmie Rodgers museum . . . The **Dolly Parton** doll made its appearance on the market . . . Word was that WCOP in Boston would drop its country format, which it later did . . . **Bill Viands** moved into WIOD, Miami as GM and later the country show at night was dropped . . . **Jim Healy** of KLAC, L.A., was named Best Sportscaster by the Greater L.A. Press Club, for the second consecutive year . . . **Mike Monroe** left the air, moved into sales, but kept his MD position at KGA, Spokane . . . **Dale Chilson** at KFGO, Fargo was elected prez of the Ad Club . . . **Charlie Warner**, GM of NBC's WMAQ in Chicago, was named VP . . . **Dennis Rainwater**, OM at KEBC-FM in Oklahoma City, tossed a big on-air celebration for the station's 10th anny as country . . . **Andy Apple** was named PD at KCJB, Minot, upon going country.

June came in and WHNE went country in Norfolk . . . **Tim Akers** became PD at WHOK-FM, Lancaster, Ohio . . . **Larry Scott**, then of KFDI, Wichita, did his always excellent job as network commentator for a country broadcast from Carnegie Hall in N.Y.C. . . . The courts reaffirmed their ruling regarding the obscenity ruling in the George Carlin/WBAI case. They refused the FCC a retrial and said that in their eyes the famous, or perhaps infamous seven words, are perfectly acceptable for broadcast on radio. The striking of the FCC obscenity rule stands. Let it all hang out . . . **Billy Parker** of KVOO and **Jack Reno** of WLW were the emcees at the annual International Fan Club Organization show during Fan Fair, and WSM's **Ralph Emery** received a "Founders" award from Music City News . . . **Record World** hosted an isle of sanity in the midst of insanity in its booth for artists and radio folk during the Fan Fair stampede. It was an out-of-the-way booth, curtained to prevent Joe and Jane Fan from seeing inside and entering, a spot with couches, chairs, phones, coffee, cakes, punch and weary artists and industry folk hiding for a few minutes . . . **Tom Torrance**, KWMT, died from a heart attack . . . KLIC, Monroe, La., was sold to a group of local investors . . . **Walter Bartlett** upped to operations director at WDEM, Macon, Ga.

July and summer and **Bob Cole** moves from WIOD, Miami, to the all night shift at KIKK, Houston . . . **Charles Warner**, GM and **Bob Pittman**, PD of WMAQ, Chicago, got themselves shipped off to WNBC in N.Y.C. . . . **Mack Sanders** bought WENO in Nashville and sold KFRM and KICT-FM in Wichita, Kansas . . . **Bert Sherwood** and **Bill Hennes**, GM and PD respectively, left WIBG in Philly and moved into the same positions at WMAQ, Chicago . . . **Grant Turner** was honored by **Ernest Tubb** on the last night of his multi-year (22) job as host of "The Midnight Jamboree" broadcast over WSM . . . **Jonathan Rhodes** named PD at WEEP, Pittsburgh . . . **Jay Marvin** named MD at WAME in Charlotte . . . **Bill Hays** replaced the departing **Jim Regan** as manager at WKDA, Nashville . . . **Charlie Cook** exited WWVA, Wheeling, for WHN, N.Y., as asst. PD . . . **Pappy Tipton** packed up his earphones and retired after 11,000 years in radio . . . **Buddy Ray** of WWVA, Wheeling, had his hernia fixed but still has problems with his loud mouth . . . **Carolina Charlie** at WHNE, Norfolk signed a \$2.8 million ten year contract to provide entertainment for the Norfolk/Virginia Beach Holiday Inn . . . CFGM in Toronto jumped into the four wheel and van surge with a Truck and Van Challenge in Cayuga, (Continued on page 70)

Our Roots Have Turned To Gold

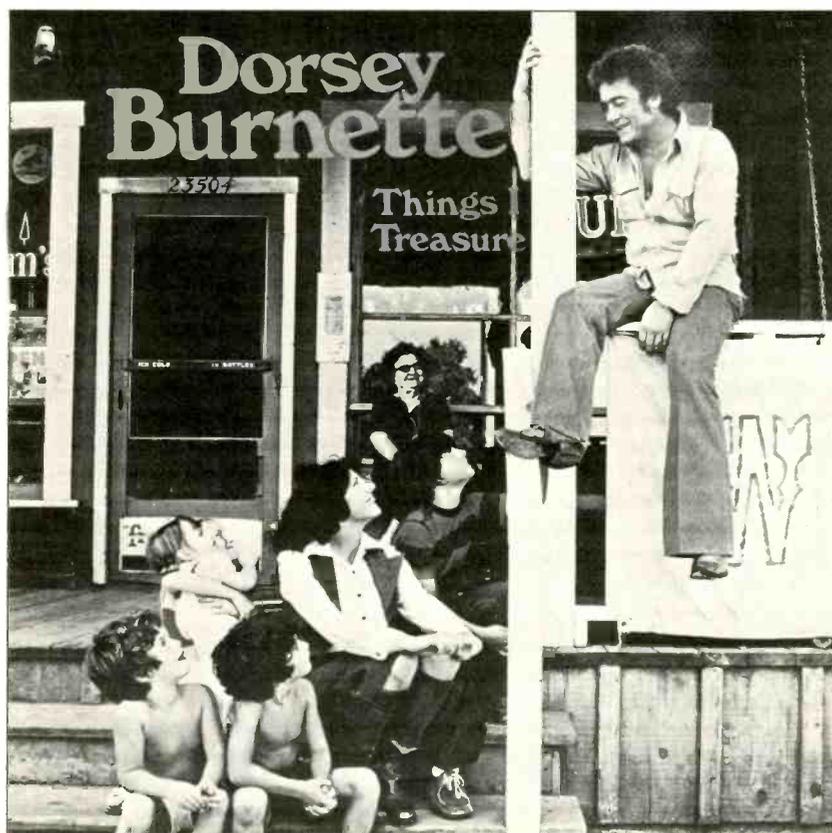


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Show Biz Provides Top Country TV

■ With four half-hour country music shows in current production, in addition to its syndicated radio series hosted by Ralph Emery and its gospel music television series, Show Biz, Inc. is providing programming for over 700 broadcasters a week, making it the nation's #1 distributor of the Nashville sound.

For the 1977-78 season Show Biz developed the all new "Marty Robbins' Spotlight." The concept of this new series is a sort of musical "This Is Your Life." Each episode is a salute to another big name in the entertainment business. Marty and his guests perform some favorite songs in the history of the guest's career, and there are cameo bits from other celebrities connected with the spotlight guest.

Among the stars in the spotlight are Ray Stevens, Carol Channing, Tom T. Hall, Barbara Mandrell, Ruth Buzzi, Hank Williams, Jr., George Jones, Billy "Crash" Craddock, Ray Price, Larry Gatlin, Jim Ed Brown and Helen Cornelius. "Marty Robbins' Spotlight" is a half-hour weekly series premiering in September, 1977, which has already been ordered in 87 markets.

Chuck Glaser: A Man of Many Talents

■ If Nashville's music business were a football team, Chuck Glaser's 20 years of experience would make him a triple-threat quarterback.

First, there's his in-studio production and engineering expertise for artists such as John Hartford, Kinky Friedman, Hank Snow, Jeannie Seely, Jack Green, Slim Whitman, Kenny Rogers & The First Edition and Leon McAuliffe, among others.

Second, Chuck Glaser has a way of discovering talent, including writers and performers like John Hartford, whose "Gentle On My Mind" sold over 100 million records for 450 artists. Chuck also

Other Show Biz productions include "Pop! Goes The Country" which, with its ever-increasing popularity, is now in its fourth big year. Hosted by Ralph Emery, "Pop! Goes The Country" has established itself as the leader among all similar shows in the audience demographic most sought by advertisers — women 18-49. The market list going into the 1977-78 season was at 147, a new record for a Nashville-syndicated property.

'Nashville On The Road'

Now entering its third year, "Nashville On The Road" takes top Grand Ole Opry stars and a remote unit out to interesting scenic locations across the U.S. where the Show Biz cameras shoot before a live audience. Co-stars of "Nashville On The Road" are Jim Ed Brown and Jerry Clower, along with Jim Ed's singing partner, Helen Cornelius. The regular cast includes a 13 year-old bundle of energy named Wendy Holcombe, and there is a special guest on every episode.

"The Porter Wagoner Show," is the longest running country music show in television. It's been in production 17 years, and the audience increases every year.

discovered Dick Feller, Jimmy Payne, Paul Craft, Hoover, James Talley and Kinky Friedman.

Third, but certainly not least, in his own talent as a singer. He was a member of Tompall & The Glaser Brothers who, until the group broke up a few years ago, ranked as the "most awarded group in country music," 1971 CMA award winner, and Wembley Festival's No. 1 country group in the world in 1973.

And there's more. Chuck is a hit songwriter, co-owner of Glaser Sound Studios and, at earlier points in his career, was involved in artist management and booking.

In Keeping With The Western Swing Movement Trend, RCA reissues *Pee Wee King and the Golden West Cowboys "Swing West"* album which was a hit in the fifties when Pee Wee was the #1 Western Band Leader.



Shelby Singleton Corp.:

Diversification Remains The Key

■ The Shelby Singleton Corporation, located at 3106 Belmont Blvd., houses three independent record labels, a large music publishing company, a production company, a recording studio and a management company.

Shelby S. Singleton, Jr. is president and general manager of the corporation. He produces most of his artists for the three labels, Plantation, Sun and SSS International.

John Singleton is in charge of Shelby Singleton Music Company.

Royce Clark is head of independent production.

Plantation

Plantation Records began its new year with a "Breakaroo" album following the hit single "C.B. Savage" by Rod Hart.

Two albums each by Jimmy C. Newman, Hank Locklin and Rita Remington were released on Plantation.

Other albums released were by Gordon Terry, James O'Gwynn, a duet lp by Webb Pierce and Carol Channing.

Also included were John Wesley Ryles, David Allen Coe, Lois

Ann Struck, Little Jimmy Dempsey, Paul Martin, Rufus Thibodeaux, Leroy Van Dyke and other lps by various artists.

Plantation Records recently signed three new artists: former Louisiana Governor Jimmy Davis, Charlie Walker and Murray Kellum.

Gov. Davis, now 75 years old, has already finished two lps. One was his golden hits, including "You Are My Sunshine," "It Makes No Difference Now," and other hits.

Charlie Walker recorded his greatest hits, such as "Pick Me Up On Your Way Down," "Don't Squeeze My Sharmon" and "My Shoes Keep Walking Back To You."

Murray Kellum recorded a country comedy album.

Sun Records released "Elvis Presley: The Sun Years" after his death. Albums by Jerry Lee Lewis, Charlie Rich and Johnny Cash are with Sun.

Opry Trust Fund Aids The Needy

■ The Opry Trust Fund, made of contributions to the annual Grand Ole Opry Birthday Celebration, has distributed over \$500 thousand to families and individuals throughout the United States.

The Trust Fund has given away \$548,901.82 since its incorporation in 1965, and \$53,274.40 to 20 people since last year's event.

The purpose of the Fund is to give financial assistance in time of need, emergency or catastrophe to country musicians—they do not have to be Opry members—or their families. One half of the \$35 registration fee collected at the Opry Birthday Celebration is channeled to the fund. The rest helps defray a portion of the expenses incurred by the participating firms.

Structure

WSM, Inc., underwrites all administrative expenses, and no salaries are charged to the fund. The trust fund board approves all grants. Board members include Opry stars and WSM officials. The money is not handled by WSM, but placed in the hands of a Nashville bank. The contributions have been used to do everything from assuring medicine and food to paying hospital and funeral expenses.

The Opry trust fund exemplifies the country music industry helping its own less fortunate overcome financial and emotional crisis.

Al Gallico Music Keeps Hits Comin'

■ This year Al Gallico Music and Algee Music were "Rollin' With The Flow" to the top of the country charts with Charlie Rich at the helm. Tammy Wynette and the Gallico organization shared that pinnacle via "You and Me," written by Billy Sherrill and Steve Davis, will do the same.

The Nashville office welcomed back Mark Sherrill to the writing staff after a three year absence and signed new writer John Anderson to an exclusive contract. John is also a new Warner Brothers artist with his first song, "I've Got A Feeling," to be released this month. Carmol Taylor, Elektra artist and writer of many Gallico hits, fulfilled a life-long ambition by appearing on the Grand Ole Opry.

Television

Nashville music and Hollywood combined through Gallico Music's manager, Dan Darst. Dan spent several weeks this summer commuting between the two industries to provide the theme song for the NBC TV Series "Oregon Trail." Danny co-wrote the song "Oregon Bound" with the star, Rod Taylor, and the co-star, Charles Napier, on location in Arizona. Returning to Hollywood, Danny also recorded the theme for the weekly airing of "The Oregon Trail."

WHN Keeps Country in New York

By ALAN WOLMARK

Neil Rockoff came to New York's WHN 2½ years ago and in that short time span the country music station has gone from the 14th position to a tie for second in popularity with the 25-49 audience. It is currently the most popular country station in the nation, according to quarter hour listenership. Rockoff didn't do it by himself, and is quick to attribute much of the credit to program director Ed Salamon and Dale Pon, director of creative services, with whom he says he works as "a triumvirat—what we refer to as the inner city flying wedge."

As vice president and general manager, Rockoff has interests outside of management, which has spurred on an active role for him in sales and determining broadcast standards, programming and promotion which, within a coordinated structure, account for WHN's success. The station's firm foundation is clearly the result of a well integrated programming and promotional attack integrally weaving contesting into the fabric of the programming which "creates a synergistic force for the radio station and involves the listener."

In order to make country music palatable to the New York market-place "we thought it was very important to shake down the boogie about country being negative . . . We saw this thing as a marketing problem. If we directed our attention to a marketing concept, the other things would work," says Rockoff who, with Pon and Salamon, developed WHN's "link artist" ad technique. Posters of familiar performer like John Denver, Johnny Cash, Glen Campbell and Linda Ronstadt were used in an extensive external advertising campaign to open the road for mass appeal country-oriented rock or COR as Rockoff terms it.

The external campaign plus an on-the-air concept captured listeners and broadened WHN's audience. Rockoff explains the total concept: "At the time (mid-'75) New York was going

down the tube. So what we did was develop an umbrella theme playing on the theme, 'there's a whole lot of good in this country.'" Capitalizing on the poor economic conditions of the moment, WHN hit the New York market with this positive approach while on-the-air contests provided listeners with small but practical gifts such as the payment of a bill or a month's free rent. A constructive attitude in a time of economic strife combined with a corresponding "tell us five good things about our country" phone contest, enabled WHN to present itself as a "positive, non-slick, non-hype, non-kid-oriented radio station designed for adults over 25."

The station had researched the New York marketplace and "found a whole class of people not into inner city music . . . and who no longer had Eydie Gorme and Tony Bennett—and how much John Denver could they listen to?" To "move with the flow" and expand, January, 1977 saw the institution of phase two of WHN's attack. Said Rockoff, "We faced the question of solidifying and raising the awareness of a base of listenership above and beyond the blue collar base that we felt we had."

Remodeling Clicks for Clement

Jack Clement Recording Studios made significant gains in their financial picture in 1977 with a net 38 percent increase in revenue for the first six months of 1977.

Increase Factors

Al Mifflin, co-owner of the studios, attributed the increase to four main factors: remodeling, addition of new equipment, improved economy and the attraction of new artists to the studios to record.

"First of all," said Mifflin, "money is available for recording. The overall improvement in the national economy is accountable for that."

"Then we undertook a major remodeling program which included installation of a Harrison 3232 automatic console, a new

needed to appeal to an older audience (25-54), which was now being evaluated in the rating books.

A new phone contest materialized, getting listeners to "tell us something good that happened to you." By making the station's approach more personal the popularity grew in terms of mass appeal. Coupled with the contest, WHN had multiple callers on-the-air at once expressing their experiences and all of a sudden the feeling that "country was okay" pervaded the market. Country lovers could come out of the closet. People were hearing, on-the-air, a cross-section of New Yorkers involved with country music. The audience expanded.

This growth can be determined concretely. In order to succeed with a country format WHN originally allotted, sources say, about \$250 thousand as an annual budget for advertising and promotion. The current figure is in the area of \$150 thousand. And in the past 2½ years the station's sales have increased 2½ times. Industry sources reveal an initial \$1 million annual loss has now been converted to a \$1 million annual profit.

WHN sees no end in sight.

3M 24-track tape machine with a complete M-24 Dolby noise reduction system for Studio A."

The remodeling at Clement was unique in that the employees did most of the work. Jim Williamson, general manager, and engineers Billy Sherrill, Rick Horton, Mike Poston and Gary Laney did the carpentry and installed most of the equipment. The increase in income was reflected in the first six months of operation in spite of the fact that Studio A was inoperable for several weeks while the remodeling was taking place.

Engineers at Clement and musicians are specially proud of the full trapping techniques which have been used in such areas as the control room, drum & bass booths, and piano location. Two

Cream/Hi Keys On Country Roster

LOS ANGELES—With an initial stable of four acts, Cream/Hi Records will key off the country division of the label with artists Ace Cannon, Bill Black's Combo and Jerry Jaye on the Hi logo and Chuck Howard on Cream. Each will have single and lp releases during the coming months, including album reissues with Cannon and Black.

According to Hal Winn, vice president/director of a&r at Cream, "We are jumping into the country field with three respected and established artists in Ace, Bill Black's Combo and Jerry Jaye, and a great country writer/artist in Chuck Howard. We're going to be contemporary country and certainly take advantage of the tremendous cross-over potential of these acts. We will also be working very closely with Russ Allison, who heads country a&r at Hi in Memphis."

Howard, whose songs have been recorded by artists Eddie Arnold, Charley Pride and Roy Clark and just recently by Merle Haggard and Waylon Jennings, has just finished a Memphis studio session with a forthcoming single to be released this fall. Additionally, Grammy-nominated Cannon for "Blues, Stay Away from Me," and Jaye, whose "It's All in the Game" was a hit seller, both have singles set for fall releases.

Cannon and the triple gold record winning Bill Black's Combo have lp re-issues with new cover graphics and titles, "Sax Man" and "Memphis, Tennessee," respectively, shipping October 14.

JBL-4320 speakers are encased in 19-foot columns.

In March of this year a promotional campaign known as The Clement Cup was established to draw attention to the number of number one songs which are recorded at Clement Studios. Mifflin feels the program is already a success, with artists Gene Watson and Don Williams winning the first two cups. A permanent display of the winners' photos and a photo of the award is in the lobby of Studio A.

COUNTRY PICKS OF THE WEEK

SINGLE  **KENNY ROGERS, "SWEET MUSIC MAN"** (K. Rogers; Jolly Rogers, ASCAP). Rogers is hot and still heatin', and this instantly appealing ballad will serve to bolster his momentum. He shows himself to be a first rate songwriter with this effort, which shows hit potential across the board. UA 1095.

SLEEPER  **GEOF MORGAN, "SHE'S OUT THERE DANCIN' ALONE"** (G. Morgan, Pi-Gem, BMI). One of the most promising singer/songwriters to emerge in Nashville of late should establish himself as major contender with this captivating waltz tune. A memorable hook should see it garner instant reaction. Watch it. MCA 40803.

ALBUM **MEL McDANIEL, "GENTLE TO YOUR SENSES."** Having found widespread acceptance with both the title cut and his most recent "Soul Of A Honky Tonk Woman," McDaniel shows signs of exploding as a major new artist. His unique vocal style strengthens and complements this tasteful collection and makes it a must. Capitol 11694.



Red O'Donnell's Year in Review

(Continued from page 56)

(Pig) **Robbins**, one of the city's very neat-o pianists, was voted "Super Picker of the Year," an annual honor that goes to studio musicians . . . **Jimmy Buffett**, according to Marie Ratliff, was "exploding nationally" with "Margaritaville." (Attagirl, Marie!) . . . ABC Dot added **O.B. McClinton** to its artists roster . . . RCA hosted a party for **Waylon Jennings** and wife **Jessi Colter**. Believe it or not, Waylon attended! . . . **Charley Pride** appeared to be a sure shot with "I'll Be Leaving Alone" . . . May 14 **RW** singles chart listed **Don Williams'** "Some Broken Hearts Never Mend" leading the pack.

Charlie Monk resigned as **Eddie Shea's** assistant at ASCAP and took his personable approach and old jokes to April-Blackwood Music . . . **Dotts** was moving up with "After Sweet Memories (Play Born to Lose Again)" . . . **Charlie Rich** appeared to have a chart-buster in "Rolling With the Flow." (In Alaskan waters make that "Rolling with the Floe.") . . . The "Ol' Waylon" lp hot to No. 1—there to remain for weeks and weeks and weeks. (The date was May 21.)

Narvel Felts' "I Don't Hurt Anymore" was a sweet sounder . . . And would you believe that **Emmylou Harris** had a winner in "Making Believe." You'd better believe it. So much for the believers! . . . "Luckenbach, Texas" was the No. 1 single (see No. 1 album for the recording artist) . . . **Stoney Edwards** was "Picking Wild Flowers" and **Billy (Crash) Craddock's** singleton was "A Tear Fell."

Conway & Loretta released "I Can't Love You Enough" . . . **Archie Campbell** celebrated his 40th year as a comedian by telling some 39 year-old jokes . . . **Don Gibson** was hospitalized for treatment of a strained back. "I attempted to pick up something that was heavier than I am," explained Gibson . . . **Grant Turner** (see above) signed with **Slim Williamson's** Scorpion Records . . . Talent agent **Jack Lynch** died as result of injuries suffered in a jeep accident.

JUNE

The seventh annual Fan Fair was a record-breaker attendance-wise. **Bill Anderson** was winner of **Record World's** "fun poll" to determine most popular country artist. **Don Williams** finished a strong second . . . **Jerry Wallace** signed with BMA Records . . . **Chet Atkins** became talkative and **Jerry Reed** suggested that his name be changed to "Chat Atkins" . . . **Eddie Rabbitt** was hopping around like a hit recording star.

June was bustin' out all over—and so were **Ol' Waylon's** single and album of you-know-what-titles . . . **Gene Autry**, in an **RW** interview, said he had no plans to resume his disc singing career . . . **L. E. White & Lola Jean Dillon** surfaced as a novelty vocal act with "Home Sweet Home." A new version, of course . . . **O. B. McClinton's** "Country Roots" was a take-off on **Alex Hailey's** successful book . . . **Jack Blanchard & Misty Morgan** signed with UA.

"Yakety-Sax" specialist **Boots Randolph** opened a posh dinner-club in Printers Alley . . . Folks on Music Row were asking "Whatever happened to Pittsburgh Steeler **Terry Bradshaw's** career as country music singer?" (Mercury had dropped him as an artist and the pro football star no longer was under the guidance of his original manager, veteran **Tillman Franks**.) . . . It wasn't "June Moon" with **Hoyt Axton**; it was "Little White Moon" on MCA.

Dr. Hook, now residing in Nashville, was getting warm with "Walk Right In," a nifty reprise of an oldie . . . **Sonny James** brought back

memories of **Jimmie Rodgers** (The Singing Brakeman) with "In the Jailhouse Now" (for Columbia) . . . **Barbara Mandrell** and her husband **Ken Dudley** celebrated their tenth wedding anniversary—by getting married again! (It was merely coincidental that Barbara's current single was "Married But Not to Each Other.") . . . **Elvis Presley's** "Way Down" c/w "Pledging My Love" was a double-gauged hit for RCA . . . Singer **Tom Bresh** signed with ABC Dot.

Inglewood, Calif. city fireman **Howdy Glenn** was signed to record ing contract by Warner Bros.—and that was no false alarm! . . . **William Morris Agency** added veteran Opry performer **Stoneywall Jackson** to its talent roster . . . **Dolly Parton** told interviewers in England: "I'd like to appear in a movie—a family comedy." Dolly also said that "Coat of Many Colors" was her favorite song . . . **Tommy Cash** left brother **Johnny's** road shows and began performing as a single . . . **Hank Williams, Jr.** and **Rebecca White** were wed at the **Mer Rouge, La. Methodist Church** and took off for a Montana honeymoon.

British model **Twiggy**—remember her?—recorded "A Woman In Love" for Mercury . . . Newcomer **Ronnie McDowell** made his vinyl debut with the **Roy Orbison** evergreen, "Only the Lonely," on **Slim Williamson's** Scorpion label . . . It was officially announced that **Johnny Cash** would host the annual **CMA** awards show (**RW** had printed the news more than a month before) . . . **Universal Studios** were making plans for a movie based on **Loretta Lynn's** bio, "The Coal Miner's Daughter."

Mel Street and **Bob Luman** firmed deals with Polydor . . . **Jerry Clower** was telling folks that he was preparing to collaborate with **Gerry Wood** (who?) on another book. The first, "Ain't God Good," was a heavenly success . . . **Hoyt Axton** was scoring the music for the "Outlaw Blues" movie.

MCA's newest country music artist was young **Dan McCorison**. Dan's premiere single was "That's The Way My Woman Loves Me."

Songwriter-singer **Linda Hargrove** signed booking deal with the **Lavender-Blake** agency . . . **Rayburn Anthony** broke into the charts with "Hold Me" . . . **Con Brio's Don King** was moving up fast with "She's the Girl of My Dreams" . . . **Capitol** introduced **Pam Rose**, who introduced "Midnight Flight" . . . **John Wesley Ryles'** "Fool" was a No. 1 play on numerous major radio stations.

"It Was Almost Like A Song" was touted as the record (by **Ronnie Milsap**) that eventually would knock "Luckenbach, Texas" out of the No. 1 spot . . . "The Cowboy and the Lady"—titles are the same but lyrics and melody are different—were recorded by **Bobby Goldsboro** and **Tommy Cash**. One lessened the popularity of the other and neither did too well . . . **Jerry Clower** said: "I suppose my most 'exclusive' claim to fame is that I probably have the only unlisted phone number in Yazoo City, Miss."

JULY

E. W. (Bud) Wendell was named president and chief executive officer at **WSM, Inc.**, succeeding **Irving Waugh**. (The appointment becomes effective Jan. 1, 1978.) **Wendell** and **Waugh** are well-known and well-liked in the country music field. **Wendell**, presently head of **Opryland, Inc.**, formerly managed the **Grand Ole Opry**. He has come up through the ranks steadily and efficiently. **Waugh**, who retires at mandatory age of 65, comes close to being one of the best known executives in broadcasting. (**Waugh** reportedly is joining **Tree International Music, Inc.**, but has made no definite announcement.)

Vince Cosgrave joined **Capitol** as director, a&r/marketing . . . After touring a year with the **Charley Pride Show**, **Gary Stewart** decided to go the solo route . . . **Jay Hugueley**, whose "White Knight" recitation was a CB biggie in '76 for Mercury, did some singing (honky tonk tunes) at an lp session produced by **Jerry Kennedy**.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" was an **RW** single pick. (Crystal—I'll tell you again—is a younger sister of **Loretta Lynn**.)

Gunther Gabriel winged in from West Berlin to cut a single of **Kenny Rogers'** "Lucille" in his native lingo . . . **Mack Sanders** bought local **WENO** from **Cal Young**, who established it in 1957 . . . 50,000 attended the annual Fourth of July picnic hosted by the **Statler Bros.** in their hometown of **Staunton, Va.** The Brothers refer to the event as their "Happy Birthday USA" party! . . . Talented fiddler **Vassar Clements**, recovering from perforated ulcer in tummy, told his doctor: "The Orange Blossom Special" is the National Anthem of fiddle players" . . . **Rita Coolidge's** "Higher and Higher" was moving higher and higher in the charts . . . The **Oak Ridge Boys'** first for **ABC** was "Y'all Come Back Saloon."

(Continued on page 68)

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Gene Kennedy Ent.:

A Thriving Music Complex

■ When Gene Kennedy left the security of a weekly paycheck to launch his own business, little did he realize that it would mushroom into one of the most thriving music complexes in Nashville.

But it has, and even Gene is a little surprised at the magnitude and diversity Gene Kennedy Enterprises has realized since its inception in 1975.

Kennedy, a former entertainer turned top notch promotion man of many hits by such as Loretta Lynn, Jerry Wallace, Conway Twitty, Cal Smith, to name a few, was more than a little apprehensive when he borrowed \$7,500 to kick off his business.

He had enjoyed the security of being national promotion director for MCA Records and Ace of Hearts Records as well as national promotion director and sales manager for 4-Star Records. Throughout his efforts and under his direction, most all of their records hit the top of the charts.

With 18 years as an expert promotion man under his belt, Kennedy could have had his choice of jobs. Instead, through the encouragement of his wife, Linda, Kennedy opted for his own company.

"We started out in a two room basement office that rented for \$125 a month," Kennedy said. "I began in independent promotion, but my ultimate goal was to produce. I knew that would be slow in coming, but the promotion work would keep the door open."

The first independent promotion work for Gene Kennedy Enterprises was for Loretta Lynn. Then followed Bill Anderson, Jeanne Pruett, Cal Smith, Kenny Starr and the boom was on.

Kennedy had produced previous hit records, but not to the degree that he wanted to. Promotion work did open the door for producing and the first act Kennedy produced as an independent agent was Joe Brock on Roni Records. The record charted. Other acts began coming to Kennedy for production. He signed as exclusive producer for Linda Cassidy and Rick Smith. Placing both of them on Cin-Kay Records, Gene produced four chart records on Linda and two on Rick.

Kennedy's skills as a producer was becoming well known. He put together two young college graduates, Jim Taylor and Jerry Stone, and recorded them as a duet. Both artists had come to Kennedy with song material and as potential recording artists.

The debut of Taylor and Stone

also marked the debut of Door Knob Records.

In the interim, Linda, a novice at publishing, and one of the few women running a publishing company, was working to get their fledgling publishing complex off the ground. Their publishing complex includes: Door Knob Music and Bekson Music, both BMI; Chip 'N' Dale Publishing, Kenwall Music, Elixir and Don-Lin Music, all ASCAP.

With Gene Kennedy Enterprises headed in the direction of being a complete operation for their artists, only one area was left uncovered. But when Kennedy signed personal management contracts with Linda Cassidy, Rick Smith and Taylor and Stone, that completed the diversification of his organization.

Door Knob Records grew into an entity of solid stature with good recording acts like Peggy Sue, Sonny Wright, The Singing Blantons, Mary Lou Boggus, Nancy Rudd and of course, Taylor and Stone.

Society Records was formed as a custom label for outside legitimate production work.

In addition to his own labels, Kennedy is the exclusive producer for BMA Records, whose artists are Ken Shelton and Jerry Wallace; Chaplain Records, whose major artist is Bob Harrington; and Friday Night At Home Records, owned by Taylor and Stone.

The personal management division was beefed up with the addition of Peggy Sue and Sonny Wright.

1977: Busy Year for Bill Anderson

■ 1977 has already been a busy and exciting year for Bill Anderson. The year started off with a brand new band and a new bus. The new group is called The Po' Folks, since it now includes both men and women. The band consists of Jack Smith, Randy Bethune, Monty Parkey, Mike Streeter, Kay and Karen Stacy. Mary Lou Turner is still Bill's singing partner on stage as well as on record.

The Bill Anderson Show entertained on a Caribbean cruise for 10 days in January and were so well received that they have been invited back for another cruise next January. Following a busy spring on the road, the whole group toured England, Scotland, Ireland and Holland for two weeks in May. In five months, the Po' Folks, Bill and Mary Lou appeared on three continents: North America, South America and Europe.

Bill got the chance to try out for co-host on a new TV game

G. Hill & Co.: Creative Country Mktng.

■ Seven years ago, country was just beginning to come into its own as a major popular music form. Still to reach its peak, it was nevertheless gaining national and worldwide attention, as it steadily attracted audiences everywhere.

At that time, a dynamic and talented young woman with remarkable foresight realized the great potential of country music, not only as a future music giant, but as a viable marketing tool.

As she rightly anticipated that Nashville would be the mecca of country, Gayle Hill established a combination PR/jingle production firm in the Music City in 1970, christening it G. Hill and Company. Through the ensuing years of the firm's development, it evolved into a purely musical production business, which has created spots for everything from Coca Cola to the U.S. Government.

G. Hill and Company, while still relatively young, has had an amazing track record of successes and awards, epitomized perhaps by the Clio Award won for the Coca Cola "Country Sunshine" spot which was produced by G. Hill and Company, in association with Billy Davis of the New York-based agency, McCann-Erickson, Inc.

During the past year, G. Hill and Company has been busier than ever, writing and producing audio spots for such prestigious accounts as Stouffer's American Family Bakery, which will begin airing nationally this fall; Rubbermaid's entire '78 TV campaign, slated to run next spring; the CMA's "Country Music Month"

show called "The Better Sex," produced by Goodson-Todman. After much suspense, doing a pilot then finally being told he did not get the part, imagine the surprise when Bill was called to the phone at the Municipal Auditorium in the middle of Fan Fair and told that they wanted him for co-host with Sarah Purcell! The show is aired on ABC-TV across the country and has already received very high ratings. Needless to say, Bill is kept hopping, flying to Hollywood for taping "The Better Sex," then flying to meet the Po' Folks across the country somewhere to do their regularly scheduled road shows. When asked if he intends to give up singing, Bill very emphatically says "no." The TV show is just adding a new dimension to the multi-talented Anderson. Bill says doing the show is a real fun thing for him and it fulfills just another of the many things he hopes to accomplish.

promotional spots to be run during the month of October on country radio stations across the nation; and various public service spots.

In fact, the commercial produced for the Hope Gas Company of West Virginia won the first place award for the top spot in all advertising media for a public utility in the United States. This award was presented to G. Hill and Company this past January.

The firm was recently commissioned by the Veterans' Administration Public Information Offices in Washington, D.C., as a media consultant. In that capacity, the company will be doing a series of radio public service spots dealing with V.A. benefits.

Other accomplishments for this year include campaigns for Miller Beer, International Scout, Pittsburgh National Bank and Coca Cola. Gayle Hill, the founder and driving force behind the company, is completely involved in all phases of production. Along with co-writers Cathy Manzer, Dennis Morgan, Mike Heeney and Rod McBrien, she formulates the spots; then, with able assistance from production head Faye Hawkins, Gayle blends top Nashville musicians, singers, and recording facilities into a finished product.

G. Hill and Company is headquartered in its own building, on Music Row, at 1206 17th Avenue South in Nashville.

Tubb Hot in '77

■ In 1927, when Ernest Tubb was only 13, he heard a Jimmie Rodgers record, and from that day forward, he knew what he wanted out of life. Since that moment, Ernest has dedicated a lifetime to capturing hearts with the same earthiness and simple honesty that he saw in Rodgers. Today, after having sold in excess of 30,000,000 records and having played virtually every town in the U.S., Ernest's enthusiasm for entertaining is still in full blossom.

With his band, The Texas Troubadours, Tubb averages 200 working days per year, so no one will disagree that Ernest is as loyal to his fans as they have been to him. It is this combination of talent, dedication and style that sets him apart as the timeless troubadour he is.

With his newest efforts now on 1st Generation Records, it is easy to see why Ernest Tubb is so much a part of the "roots" of today's music. The reason—he helped plant the tree!

Ernest Tubb's new single on 1st Generation Records is Jeannie Seeley's "Sometimes I Do" and "Half My Harts In Texas" written by Linda Hargrove.



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Red O'Donnell's Year in Review

(Continued from page 64)

Dottie West revived an oldie: "Tonight You Belong to Me" . . . **Larry Butler** had a neat-o instrumental of "High Noon," from the movie of same name . . . **Loretta Lynn's** eldest son **Ernest Rey** (his stage name) signed with MCA and cut "Trixie Delaney" as his first release.

The **RW** charts of July 2 listed **Donna Fargo's** "That Was Yesterday" as the No. 1 single. (Wells-Fargo never had it any sweeter and sentimental.) . . . The weather was getting hot and so was **Merle Haggard** with "Ramblin' Fever" . . . **Dottsy's** "After Sweet Memories" was sticking in there as one to watch . . . Controversial—but popular—was **Meri Wilson's** "Telephone Man" on GRT. (AT&T didn't approve its raunchy lyrics; yet for a while it wasn't a wrong number.)

Yes, "Ol, Waylon" was still the No. 1 lp. (Are you keeping count of how long it has been up there?) . . . Photoplay magazine readers voted **Charley Pride** as their "Favorite Country Music Star" . . . Honeymoon over, **Hank Williams, Jr.** was recording an album for Warner Bros. . . . UA—getting stronger—designated July as "Country Month."

Larry Butler and **Dottie West** signed with April-Blackwood Music Publishing Co. . . . **Chips Moman**, co-writer (with **Bobby Emmons**) of "Luckenback, Texas," admitted he had never visited the town—"but hoped to find time to do so sometime."

Jeannie Seely was in a local hospital recovering from broken ribs, a jaw bone and facial lacerations suffered in an automobile accident. (Jeannie went to sleep while driving and her car careened into a tree. The tree won!) . . . Former "Hee Haw" regular **Barbi Benton** was appearing in a summer series, "Sugar Time," on ABC-TV. (It did okay in the ratings and may be back on the schedule by mid-January.)

Stella Parton, younger sister of Dolly, was clicking with "The Danger of A Stranger" on Elektra. Deserved success for an underrated singer . . . **Nat Stuckey's** humorous "Buddy, I Lied" was getting laughs and turntable spins . . . **Willie Nelson's** "Redheaded Stranger" celebrated its 90th week on the country album charts.

N.Y. producer **Joe Cates** announced that NBC was going to telecast a "50 year history of country music special" during the 1977-78 season. "I figure it will hit the air in January or February," Cates said. (Filming for most part will be at the Grand Ole Opry House.)

Bill Anderson began co-hosting "The Better Sex" daytime game show on ABC . . . **Bobby Bare's** "Redneck Hippie Romance" was one of **Marie Ratliff's** "leftfielder" selections . . . **Jan Rhee's** was named sales coordinator at Elektra's Nashville office. . . . **La Costa**, older sister of **Tanya Tucker**, moved to California . . . **Eddy Pride**, younger brother of **Charley Pride**, signed with talent agent **Jack Johnson**—first manager of Charley. Meanwhile, Charley's "I'll Be Leaving Alone" was a No. 1 single.

Dave & Sugar's "That's the Way Love Should Be" was looking and sounding love-ly . . . **Jerry Jeff Walker** was back in action with a single of "Mr. Bojangles" for MCA . . . BMI executive **Roger Sovine** was elected president of the Nashville chapter of NARAS . . . **Jan Shepard** appeared at Forest Park, Ga.'s annual Watermelon Festival—and was presented with a 129-pound melon. (Jan weighed it to make sure?) . . . **Brenda Lee** performed with New Orleans Symphony and was a crowd-pleaser!

Ray Pillow fired a hole-in-one during golf match on July 4. Pillow was playing at a course in Gatlinburg—and the feat occurred on his birthday!

Jeanne Pruett sang at fund-raising dinner at which Vice President **Walter Mondale** was special guest. The veep enjoyed Jeanne's "Satin Sheets," he said . . . **Billy (Crash) Craddock** donated one of his stage costumes to the Country Music Hall of Fame Museum. (Was it made of crash linen?) . . . **Ronnie Milsap's** "It Was Almost Like A Song," after nine weeks on the charts, was No. 1.

The experts were already praising **Conway Twitty's** "I've Already Loved You in My Mind" . . . **Kathy Barnes** was alive with the "Tweedle O'Twill" for Republic . . . **Buck Owens** was trying for a biggie with "It's Been A Long, Long Time" . . . **Roy Clark**, on a liquid protein diet, had lost 25 pounds in a month . . . **Pat Boone** attended the 30th reunion of his high school class here. (Wearing his white buckskins? Aw sure!) . . . The word was out: **Tom T. Hall** had a click in "It's All in the Game" . . . **Jerry Reed** was building a new home in suburban Brentwood . . . **Carl Smith** signed booking deal with Top Billing . . . **Ann (Mrs. Nat) Stuckey** came up with the information that **Brenda Lee** wears a size 1 shoe!

AUGUST

The summer doldrums were marching to the same old hot beat!

An unfunny thing happened to **Merle Haggard**: His car ran out of gas on an interstate five miles from Nashville—and he had to foot it to the nearest service station (three miles). "You would think," he laughed, "that in the heartland of country music someone motoring along would have recognized me." End of "humiliating" hitch-hike? . . . The second annual Country Music Disc Jockey Hall of Fame awards banquet was (and is) scheduled Oct. 14 (execs decided at an August meeting). It is gonna conflict with the annual CMA banquet-show . . . **Fred Foster** signed deal with Phonogram/Mercury for distribution of his Monument product.

CBS upped the list price of its albums from \$5.98 to \$6.98 and tapes from \$6.98 to \$7.98 . . . Opry manager **Hal Durham** celebrated a birthday—and that's no bull, Durham! . . . **Roy Dea**, the RCA producer, suffered a sprained ankle in a backyard basketball game . . . **Dottsy** credited her eye-catching figure to daily running on a track near her home in Austin, where she is a senior at U. of Texas.

Jim Pelton said: "**Ronnie Milsap's** 'It Was Almost Like A Song,' reminds me of what a Nashville publisher said about one of my demo records."

The **Kendalls** were chanting "Heaven's Just A Song Away" . . . Singer **Helen Cornelius** of **Jim Ed Brown's** show was recovering from surgery . . . **Charlie Rich** was back in business of turning out hits with a nifty ballad, "Rollin' With the Flow" . . . **Tom T. Hall's** "It's All in the Game" was listed as a Chartmaker of the Week in **RW**.

A Foster-Rice written gem, "Once In A Lifetime," was recorded by **John Wesley Ryles** . . . **Jerry Reed** was beginning to ride high with "Eastbound and Down" from his "Smokey and the Bandit" movie. (He wrote it, too!) . . . Mirth-provoking title for a song cut by **Coon Elder-Brenda Patterson Band** (Mercury): "I Ain't No Cowboy. I Just Found the Hat." A (cow)poke at sidewalk cowboys?

Roy Clark, **Mel Tillis**, **Lynn Anderson** and **Mary MacGregor** were signed to appear in CBS-TV's "State Fair America" special . . . August was six days old and "Ol' Waylon" was still the No. 1 album.

Margo Smith and her producer **Norro Wilson** combined for "So Close Again" for Warner Bros. . . . **Nancy Sinatra's** locally produced "It's For My Dad" was a Private Stock single . . . **Nick Nixon** was happening with "Love Songs and Romance Magazines" . . . **Marie Ratliff's** "Sure Shots" in the Aug. 13 issue of **RW** included **Billy Joe Spears'** "Too Much Is Not Enough." (Was this an oblique message to Weight Watchers?)

Playboy's **Eddie Kilroy** was excited about **Bobby Borchers'** "Cheap Perfume and Candlelight" . . . "The Best of **Statler Brothers'** lp was certified gold. (Anything those guys do is golden?) . . . **Norm Osborne** was named national promotion director of country product at Elektra/Asylum . . . **Chet Atkins** bought a \$1,500 machine "that improves the user's singing" (called a harmonizer). Chet's pal **Ray Stevens** cracked: "If anybody needs a voice-improver it is Chester B."

Little David Wilkins signed with **Lamar Fike's** talent agency.

The major story all over the world on Tuesday, Aug. 16 was that **Elvis Presley** had died at his Memphis home. Doctors said the cause

(Continued on page 72)

Ranwood Roars with a Solid Roster

■ In the country music arena, 1977 has been a very productive year for Ranwood Records, based in Los Angeles. With only three active recording artists on its country roster, Ranwood believes in the old adage, "quality not quantity."

"Quality" definitely describes **Ava Barber**, whose three singles released in 1977 all hit the charts. "Waitin' At The End Of Your Run" released in January, was immediately adopted by truckers wives everywhere as their national anthem. Jocks across the country reported excellent requests on this record. **Ava's** first album, "Ava Barber: Country as Grits," was released in February. **Ava's** next two single releases, "Your Love Is My Refuge" and most recently "Don't Take My

Sunshine Away," continued to help build this artist into a very successful and sought after performer. During the year, **Ava** traveled the country performing at fairs, rodeos and concerts. A new album and single are planned for January 1978 release.

Snuff Garrett rocked the country field with his unique album, "Snuff Garrett's Texas Opera Company," which was released to unanimous cheers of approval. This blend of country standards and classical pieces was a favorite among country programmers.

Anytime **Jerry Smith** on Ranwood releases an instrumental single, instant radio airplay is assured. Two such releases this year were "Woodchoppers Ball" b/w "Road Hog" and the current "Ca-jun Gumbo."

THIS AD IS IN HONOR OF AN AWARD.

The award we're saluting is a piece of paper that's 25 years old. It's been that long that BMI has been honoring the world's greatest Country writers and publishers.

We're proud to have been the first organization to recognize Country music with economic rewards. Twenty-five years ago we made our first Awards of Achievement to such talented people as Hank Williams, Marty Robbins, Boudleaux Bryant, Mitchell Torok, Faron Young, Ray Stevens, Bill Carlisle, Martha Carson and Chet Atkins...to name a few.

When we give out our awards this week—for the 25th year in a row—the names of some of the winners may be a surprise.

But the fact that you find them on a BMI award won't be.



BROADCAST MUSIC INCORPORATED

The world's largest Performing rights organization.

Country Radio

(Continued from page 60)

Ontario . . . **Bo Wiley** returned to KAYO in Seattle after departing for a few short weeks.

August and the WKDA summer showcase at Nashville's Possum Holler starred Gatlin, Hargrove, Dotty West, Tommy Cash and more as country finally starts to become a factor in Music City radio . . . **Big John Trimble** becomes the first all-night personality with a toll free request line for long distance callers to his program at WRVA in Richmond, Va. . . . **James Freeman** becomes PD at WBIR-FM in Knoxville . . . **Corky Mayberry** was named national membership chairman for the Federation Of International Country Air Personalities (FICAP) . . . **Moon Mullins** and WINN, Louisville, celebrated a tenth anniversary for country on the station . . . **Barbara Ringer** of the U.S. Copyrights office says the "quality" of music has suffered in the last 20 years (which prompted one wag to wonder aloud if that wasn't also true with the government itself) . . . **Ellie Dillon**, nominee for the "Disc Jockey of the Year" award from the CMA for her work at WMAQ, Chicago, departs the station to follow her former bosses (Warner and Pittman) to WNBC, N.Y., to play some rock and roll . . . Sadness and loss in August with the deaths of **Harold Krelstein**, board chairman of Plough Broadcasting, **Hart Cardozo**, board chairman of Communications Properties, **Janet Gavin**, who headed the country section of the Gavin Report and one of the genuinely loved ladies of the industry, and the tragic and untimely death of the King, **Elvis Presley**.

September sees WEEP in Pittsburgh under new ownership. **Joseph Fields'** Intercom Communications takes over operation of the station, keeps it country and charges the market . . . **Larry Scott** moves part and parcel from Wichita's KFDI to the PD's chair and morning show at KJJJ in Phoenix . . . Billy Cole of WHO, Des Moines, departs the all-night show for Nashville and the PD's chair at **Mack Sanders** newly acquired WENO . . . WHBF in Rock Island, Ill. becomes a 24 hour country facility . . . WDGY in Minneapolis, long-time Storz rocker mainstay, announced it'll give up the rock and roll battle and try country . . . **Shannon Reed** breaks the 1000 mark in the number of people he's escorted to Nashville in a 30 month period from his home base at KWMT in Fort Dodge . . . **Bill Malone**, professor at Tulane University, is writing and researching the 72 hour special on the background and history of country music, beginning in the 1600s . . . KIKX in Tucson goes country . . . **Terry Wood** of WONE in Dayton is named agenda chairman for the Country Radio Seminar for 1978; **Stan Byrd** (WB) and **Roy Wunsch** (Epic) are named industry chairman and vice chairman respectively . . . The entire record industry still runs a little behind on production due to the immense surge of orders for Elvis Presley product . . . RCA goes to outside sources for pressing . . . The radio station programmers are in a dilemma over whether or not to program any or all of the tribute records to Presley which appear. The vultures are present, selling everything from copies of Presley's will for \$10 to copies of his birth certificate for \$15. Some companies which run record specials on TV pulled their spots on Presley product for a day or two, overdubbed a higher price on the

Friends of Country



ABC/Dot artists Barbara Mandrell and Tommy Overstreet performed recently at an outdoor concert at N.Y.'s Lincoln Center as part of the "summer festival of live music" produced by Richie Allen for Metropolitan Friends of Country. The concert was broadcast over WHN. The summer concert series presented two dozen country artists in several locations around the metropolitan area and was sponsored by various major corporations. Pictured here after the Lincoln Center concert are, from left: Richie Allen; Ed Salamon, program director of WHN; Barbara Mandrell; Tommy Overstreet; Leonard de Paur, community relations director for Lincoln Center, and Lee Arnold, WHN air personality.

sets of records and tapes and then came back with increased schedules—business as usual.

So nothing changes except the change. 1977 was a spectacular year only in losses of people in the industry. Isolated cases of brilliance in the radio industry, some small murmurs of "investigation" came from big brothers house in Washington . . . People moved and worked and moved again . . . Arbitron came under some harsh and perhaps deserved criticism, had a record number of books recalled, made an unusual number of station managers mad . . . It appears that sets in use increased for country stations on a national basis . . . Business was, all in all, better than average . . . An FCC chairman left and joined a leading civil rights organization as its leader . . . Gospel radio, which is intimately tied to country radio showed good gains and added strength . . . A couple of new superstars were born, via radio, which they will probably forget a little later on . . . TV made a good move in choosing its first game show host from the country entertainer ranks with **Bill Anderson** as host of ABC's "Better Sex" . . . **Bob Harrington**, The Chaplain of Bourbon Street, arranged a series of debates with **Madalyn Murray O'Hair**, none of which, for some strange reason, were broadcast . . . Country stations, generally, seemed to be moving into the direction of heavier usage of research for audience recycling, demographic discovery and computers . . . The diatribes on "what's country and what's not" has abated, as it should have, and those who don't like it are beginning to include some of the old timers in their lists . . . **Lee Arnold**, WHN; **Jay Marvin**, WAME; **Searcy Hall**, WHO; and **Bob Cole**, KIKK, were named to the FICAP board of directors, and **Biff Collie**, **Hugh Cherry** and **Cliffie Stone**, along with **Lowell Blanchard**, **Pappy (Hal) Horton** and **Texas Bill Strength** in the deceased category, are nominees in the Country Music Disc Jockey Hall of Fame induction procedure.

In retrospect, '77 was a good year, not vintage, but a good year, and for those who fight the daily battle of entertaining, on the air, five and six days a week, three to six hours a day, the studios still seem cramped, the bosses aren't always in full possession of their faculties, sometimes the bills don't get paid on time, the cart machines don't always work, the mornings get earlier and the nights get later, the appreciation seems to diminish with the years, the fun of radio comes and goes, but mostly goes—and we show up to do it all again with the hopes that '78 will be better. '77 is packed away with the old logs and those records that we thought were great but didn't make it and the promotions that didn't work too well . . . and the marvel of it all is that we'll remember only the best of what was a pretty good year.

IRDA: Four Years of Indie Success

Now in its fourth year of national distribution for independent labels, IRDA has in the past year charted 18 singles and three albums. Randy Barlow's "California Lady" on Gazelle Records was the fifth successive chart record for that artist, and his latest release, "Walk Away," has all appearances of becoming #6. Among other chart records were "Tell It Like It Is" and "When A Man Loves A Woman" by John Wesley Ryles on Music Mill Records; "Music Matic" by r&b group Brick; "Dancing Free" by Hot Ice on Rage Records (a disco hit) and four chart singles by David Rogers and four by Kathy Barnes, both on the Republic label. There were also two chart albums by Gene Autry on Republic.

Knowledgeable Staff

The company's executive vice president, Mike Shepherd, says, "We are proud of our knowledgeable staff, including promoters, Keith Stewart and Bill Ar-

nold, and our relationship with the radio stations has never been better. We have been even more discriminating about the records we will accept for distribution and have cut our release schedule down to no more than two to three records a week."

In the past year, the company has been involved in promotion of its product through radio contests, TV time buys, and direct sales through country music magazines, as well as normal promotion and sales channels. Records distributed by IRDA have been released throughout the world resulting, among other things, in a hit album for Stella Parton in Ireland and Australia.

Expertise

Shepherd further states, "Our future in this rapidly changing and complex industry is secure because of our proven expertise in promotion, sales and marketing." IRDA will shortly be announcing plans for distribution of a new major album line.

Heard in the best of circles:

“Produced by
Larry Butler.”

Red O'Donnell's Year in Review

(Continued from page 68)
was a heart ailment.

Vernon Oxford's fan club membership jumped from one to more than 750 after operating a month . . . **Dottie West** and her show performed at 50th annual Apple Blossom Festival in Winchester, Va., where **Elizabeth Taylor** crowned **Laury Boone** (daughter of Pat & Shirley) queen.

The **Four Guys** hired veteran **Gary S. Paxton** to produce their recording sessions . . . **Ronnie Sessions** was having a very good year . . . **Don Powell** was named director of national promotion at Hickory Records, where a Rose is a Rose is a Rose is a **Wesley Rose**. (The late Gertrude Stein couldn't have expressed it any better?)

Tree International Music announced it was going to build a \$150 thousand studio to be used for cutting demo records . . . **Dennis Brewington** joined ASCAP as assistant director. (He succeeded **Charlie Monk**, who moved to April-Blackwood.) . . . I visited **Johnny Cash's** House of Cash and found his mother, 72-year-old **Carrie** (Mrs. Ray) **Cash**, at work as a guide and official visitor greeter.

Kitty Wells was signed as spokesman for the Heritage House restaurant chain. (Kitty is the popular cookbook author.) . . . **Barbara Fairchild** was allowing her golden locks to turn brown. "There are enough blondes in country music," reasoned brunette Barbara . . . **Steve Cauthen**, the sensational New York jockey (horse, not disc), recorded "Local Hoedown" for the new Bareback label. (Steve is a native of Kentucky, so naturally the recording was spiked with a slug of bluegrass.)

A re-master version of **Jim Reeves'** "Little Ole Dime" was on numerous playlists . . . **Sunday Sharpe's** "Hold On Tight" (for Playboy) was one of **Marie Ratliff's** "left fielders."

Brokaw & Gangwisch:

A Professional Approach To PR

■ More and more, the country music artist is seeking organized, professional public relations as an important helpmate to the manager and agent in rounding out his career. Well prepared and executed publicity campaigns are working in a big way to enhance a performer's notoriety, to further the acceptance of his or her talents in concert, on the radio, turntable or on television.

One such tandem agency geared to servicing the country musician has offices on the west coast and midwest. David Brokaw and his Brokaw Company locate in Los Angeles, while Kathy Gangwisch, of Brokaw-Gangwisch, headquarters in Kansas City. Their combined roster of artists includes: Loretta Lynn, Roy Clark, Mickey Gilley, Mel Tillis, Ronnie Milsap, Don Williams, Jody Miller, Gene Watson, Eddie Rabbitt and Mary MacGregor. Then count the people under the Top Billing umbrella and Elektra/Asylum Records and you get the broad picture. Brokaw and Gangwisch like to work with the country entertainer and here's where their specialty seems to lie.

While considered specialists in country music PR, they are also skilled in other areas. "We're proud and we're enthused with the top name performers in country with whom we work," says David Brokaw. "But the company is diversified, certainly, as we

also represent artists in highly rated TV series, motion pictures and other fields of music including rock, pop and MOR." He cited Bill Cosby, Lola Falana, Lou Rawls, Ricardo Montalban, Dionne Warwick and Rue McClanahan as examples.

The agency feels their Kansas City office is a unique bonus to the client. "Our people are nearly always on the road," explains Ms. Gangwisch. "And having your publicist nearby, with easy availability to the central states, to Nashville and the east coast simply benefits the artist, no matter what category of the business he might be."

Coal Miners Music Covers All Bases

■ The Coal Miners Music Publishing Group has given a great deal of priority to building a versatile catalogue over the past few months, not by just signing new writers, but by putting r&b and pop arrangements to its c&w copyrights that lend themselves to that production.

"The success in the past few months has been very good for us, with releases coming out in all fields," says Meredith Stewart, general manager.

Coal Miners is also working out good international publishing relationships, many of which will be finalized at Musexpo in October.

Singles and albums recorded by the late **Elvis Presley** were all over the country music charts . . . However, as the month drew to a close "O! Waylon" was still No. 1. Definitely the most popular lp of the year—and an almost certain award winner in the CMA voting.

Willie Nelson's "You Ought to Hear Me Cry" (RCA) was en route to being a best-seller . . . "Tribute type" songs and recordings about Elvis were everywhere. . . . And when the month of August ending, Presley's "Way Down" c/w "Pledging My Love" was No. 1 in the country charts. **Charlie Rich's** "Rollin' With the Flow" was in the second slot—and still popular!

SEPTEMBER

The leaves of brown came tumbling down—and that '77 September in the rain began with **Crystal Gayle's** UA release of "Don't It Make My Brown Eyes Blue" No. 1 in the charts. It stayed in that lofty position for the entire month on **RW's** listings . . . There was scant reason for any September cry—except for joy—at RCA where **Elvis Presley's** recordings were selling fast as they could be pressed and **Tom T. Hall** signed a contract.

A former back-up songstress, **Janie Fricke** branched out as a single artist and was wailing the question "What're You Doing Tonight?" for Columbia . . . **Gary Stewart** performed at Cuero, Tex., the turkey capital of the U.S.A. and did so well the show's sponsors presented him with a "Golden Gobbler" award and invited him back for the city's annual "turkey parade" in November . . . Celebrity Management, Inc. may have started something! Booked one of its clients for a flat fee—plus an electric blanket. How does an agent collect 15 percent of an electric blanket?

Jessica James sang "Everybody Needs A Rainbow" on **Jerry Lewis'** nationally broadcast Muscular Dystrophy Telethon. Yes, Jessica is one of **Conway Twitty's** daughters . . . **George Jones** celebrated a birthday—and former wife **Tammy Wynette** didn't forget the date! . . . **Byron Metcalf** gifted wife **Dottie West** with a banjo on their third wedding anniversary—and she immediately bought an "Earl Scuggs: How To Pick" instruction book!

Ruby Falls was getting regional action on her "You've Got to Mend This Heartache" on the 50 States label . . . **Roy Acuff**, the Opry's guru, had a birthday—but withheld his age . . . **Mickey Gilley** opened his own studio in Pasadena, Tex. . . . **Indy's Lee Shannon** (WIRE) played **Ronnie Milsap's** "The Future Is Not What It Used To Be" and commented, "And the past and present aren't either."

There were many reasons to listen to **Barbara Fairchild's** "For All the Right Reasons" . . . **Annette Montgomery**, 17-year-old of producer-writer **Bob Montgomery**, was crowned "Miss United Tennessee Teenager"—and qualified to compete for national title later this year at a contest in Washington.

Publisher **Paul Richey** bought a diamond ring for **Roger Bowling**. But don't get me wrong—they're not engaged or anything like that. It was in appreciation for Bowling (and **Hal Bynum**) co-writing "Lucille," which Richey's firm holds the copyright. (Reckon will Richey give Bynum a gem-crusted wedding band???)

Danny Davis sang on his RCA single, "How I Love Them Old Songs," with vocal help from **Lamar Morris** and **Dewayne Orender** . . . There was talk on Music Row that **Brenda Lee** was changing labels. (She practically was "born" on MCA-Decca.) . . . **Mel Street's** newie for Polydor was "Close Enough for Lonesome"—co-produced by **Jim Vienneau** and **Jim Prater**.

It was mid-September and "Moody Blue" by **Elvis Presley** was the No. 1 album . . . Young **Ronnie McDowell's** "The King Is Gone" was selling like a million for **Slim Williamson's** Scorpion label.

Waylon Jennings' newest single was "The Wurlitzer Prize," co-written by **Chips Moman** and **Bobby Emmons**, and produced for RCA by Moman. (The Moman-Emmons team wrote Jennings' "Luckenbach, Texas.") . . . **Merle Haggard**, without billing, sang background on **Porter Wagoner's** "I Haven't Learned A Thing," his first single release in more than a year . . . Songwriter **Richard Lee** received a royalty advance for writing "Don't It Make Your Brown Eyes Blue" and instead of buying a really big show car, purchased a motorized bicycle (Mo-ped).

Mel Tillis and **Loretta Lynn** won the third annual Truck Drivers' Country Music Awards as best country male and female singers, respectively . . . **Pat Carter**, formerly with Sunbury-Dunbar Music Co., signed as producer with RCA's local office . . . **Billy (Beer) Carter** was set to tape appearances on "Hee Haw."

As the month closed the city was, as per annually, preparing to celebrate October as Country Music Month . . . Even President **Jimmy Carter** became involved via official proclamation—direct from 1600 Pennsylvania Ave.

Scorpion Records Has Big Year

■ Slim Williamson, president of Scorpio Enterprises, Inc., has done it again. He built Scorpion Records to a label of stature in just one short year. Reportedly, Scorpion's hit single, "The King Is Gone," by Ronnie McDowell has U.S. sales of close to two million. The album titled "The King Is Gone" had 87,000 orders the first week after release.

Scorpion handled its own distribution until the McDowell single, then an agreement was reached with GRT Corporation to handle worldwide distribution on just the McDowell product. GRT released the album and single around the world generating the same response as in the States. According to Williamson, it's the only single by a new artist to have ever shipped orders for over one million records in five working days after its release.

Scorpion artist Roy Drusky has reached the charts with three singles this year and has a current album doing well. Other artists on the Scorpion label include Jim Nesbitt, Bruce Mullen, Tom Hall and Tokyo Matsu.

The staff at Scorpion has also expanded with the growth of the label. Williamson has been looking forward to the day when his youngest son Marty would work with him in the music business and is taking this opportunity to

announce that Marty has decided to give up his position at one of the family owned radio stations to join Scorpion in Nashville. Marty, who is 19, was born and raised in the music business. When he was about six years old, he started packing records and has done about everything since that time. Marty will be doing just about everything dad does, with primary responsibilities including the operation of the publishing companies and doing promotion on Scorpion product as well as any releases published through the organization.

Cavac Shows Growth

■ Cavac Music Corporation, newly headquartered in Nashville but already a recognized music company equipped with a music publishing company and record label, has its first release out—"Then Came You" by Mike Graham.

The publishing company, staffed by Tommy Jennings, has three excellent writers already signed. Heading up the list of writers is Jerry McBee, who has had songs cut by some of the top country artists such as Cal Smith, Bobby Bare, Charley Pride, Billy Walker and many others. Mike Graham's latest release was written by him and nominated for Best Country Single of the Year in Canada.

Opryland Hotel Set To Open

■ While Opryland's theme park is closing for the season, the new Opryland Hotel is being readied for its opening on November 27.

The new facility is being hailed as Tennessee's largest hotel/convention center with 615 rooms and twelve-and-a-half acres of interior space. The complex includes 90,000 square feet of

meeting and convention facilities and a two-story Stage Door Show Lounge which will feature a variety of performances and show styles geared to 22-35 age audiences.

CBS Records will be holding their national meeting there in Jan., '79 and the Opryland Hotel will be the home of the DJ convention in '78. Hotel reps are also negotiating with the National Association of Music Merchants and National Association of Record Merchandisers for their meetings. Advance bookings also include the Broadcaster Promotion Association and the Southeastern Theater Conference.

Twiggy & Papa Don



Making records can be a lot of fun, especially when someone like Twiggy drops by your session. The former model turned singer, in Nashville recording with producer Papa Don Schroeder, is pictured here with Monument recording artist Chuck Stewart at Combine's Royal Amalgamated Tuneshop. Stewart has been working with producer Bob Beckman on his next single release for Monument Records.

LS Stays Active With Cristy Lane

■ Lee Stoller, president of LS Records in Nashville, has continued the active promotion of LS artist Cristy Lane during the company's second year. Cristy had three singles chart in 1977, with her current single, "Let Me Down Easy," bulleting its way to 23 on RW's Country Singles Chart.

Another LS artist, Daniel, is presently working with Stoller managing the publishing companies.

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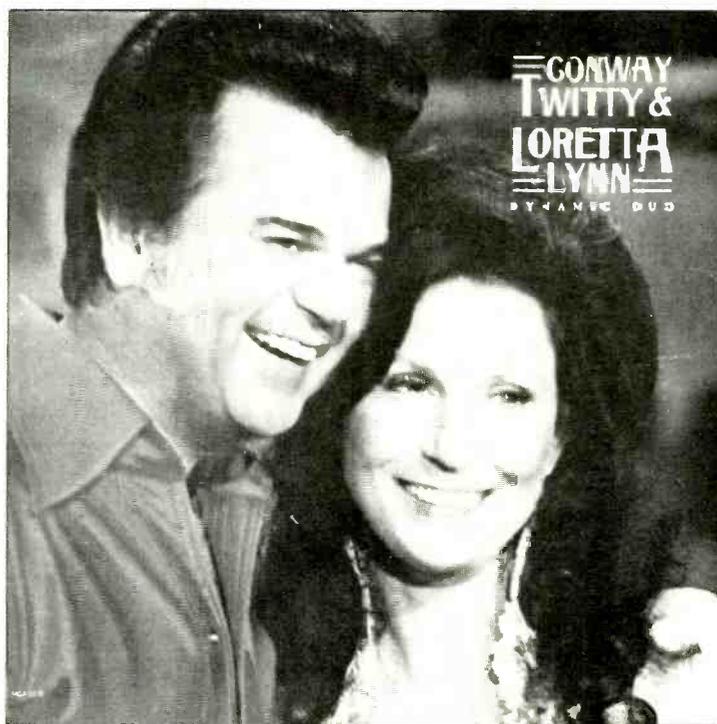
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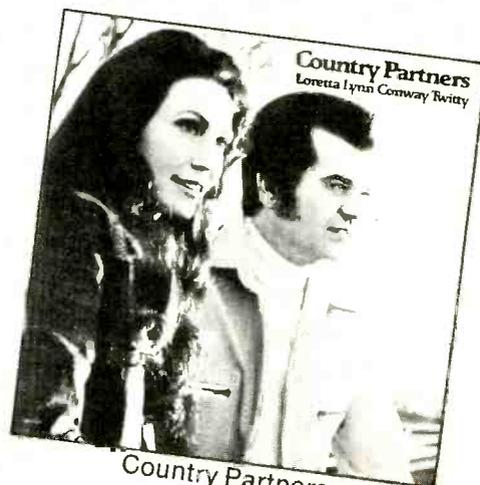
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CONWAY TWITTY

ALL ON MCA RECORDS

Expansion Buoy Sound Shop Activities

■ The Sound Shop Inc., a major music and commercial jingle studio in Nashville, put a \$300 thousand expansion program into the works this year and its final results have recently netted the operation a second 24-track studio.

Aside from creating a complete new outside facade for the Sound Shop, the addition has also enhanced its inside operation considerably, via extremely sophisticated equipment and capabilities now available to its clients. As an example, the new facility is now equipped with all necessary channels for video discs, which will enable the Sound Shop to instantly expand whenever future demands dictate its growth in this area.

A total expansion of 3800 square feet, the new building also offers ultra-modern office space on the second level for its administrative staff members, and simultaneously provides greater comfort for Sound Shop customers.

Steadfastly serving both industries of music and advertising, the Sound Shop has consistently attracted top names from both fields of endeavor, and this past year has been no exception with a 20 percent overall increase in business.

Among well-known names who booked time at the Sound Shop this year were Jody Miller, Joe Tex, The Imperials, Gove, Johnny Tillotson, New Grass Revival, Bill Anderson & Mary Lou Turner, Jackie Moore, Jim Ed Brown & Helen Cornelius, Wayne Kemp, John Hartford, Kenny Starr, Ed Bruce and Tanya Tucker.

On the other hand, notable names in the production of commercials this past year at Sound Shop include such famous brands as Keepsake Diamonds, Schlitz Malt Liquor, John Deere, Amax Coal, Allis Chalmers, Busch Bavarian Beer, Fact Cigarettes, Budweiser, Kool Cigarettes, Baldwin Piano Company, Cummins Engine Company, Pillsbury, Koss Headphones and Bell Telephone.

The Sound Shop is also responsible for producing a series of ID jingles for the states of Nebraska, Indiana, Kentucky, and Tennessee, as a means of helping aid the industry of tourism.

In addition, this past year also found the Sound Shop donating its services to prepare jingle productions for the benefit of Nashville's public broadcasting outlet, WDCN-TV, as well as for the Nashville Humane Society, and also for the Nashville Songwriters Association.

SESAC SALUTES COUNTRY MUSIC

And the many writers, publishers, artists and record companies who have contributed their talents to its international acceptance as America's own musical art form.



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World Wide Music, Inc.: An Innovative Company

■ Utilizing innovative techniques and merchandising, along with just plain hard work, World Wide Music, Inc. has moved from birth to one of the most progressive companies in Nashville's music community in the span of one year.

World Wide Music, Inc. was founded in October, 1976 by Clyde "Wee" Brown Jr., a Kentucky oil and coal mining executive. The formation purpose of World Wide Music, Inc., was to provide a legitimate independent promotion and distribution firm that had stable financial backing for small labels with quality product and good artists.

"We saw a critical need for a good promotion/distribution company that would and could financially take care of any small label that had a hit record. To say that we didn't go into the business to make a profit would be untrue, we did. But we saw a need and felt that we could meet it," Brown said.

Under the umbrella of WMM, Brown established True Records and Tackhammer and Wee-B Music companies in the publishing division.

To head up World Wide Music, Inc., Brown selected Howard A. Knight, Jr., an enterprising young man with innovative ideas, progressive thinking and the ability

to see a project to completion, as his executive vice president. Within months, Brown made Knight president and turned the reins over to him totally.

In his search for good commercial artists, who were also exceptional performers, Knight selected and signed to True Records:

Claude King, a renowned recording artist, entertainer and writer. King, who had recorded for Columbia Records for 14 years, had achieved superstar status with his three million selling single, "Wolverton Mountain," as well as other multiple hits like "All For The Love Of A Girl," "Tiger Woman" and "Big River, Big Man."

Leon Everette, a total entertainer with a magnetic stage presence and a very commercial voice. Everette had had five turntable hits.

Dave Conway, a new artist with a viable commercial voice, a good stage show and a proven writer of hit material.

Tiny Tim, the pop artist who rose to national prominence with his hit of "Tip Toe Through The Tulips" and who had always wanted to cut country songs.

Gloria Glore, the only female artist on the label. She was selected after a long and exhaustive search for an all around girl singer.

Harmony House:

Good Business for the Four Guys

■ The Four Guys—Gary Buck, Brent Burkett, Glen Bates and Sam Wellington—witnessed the second anniversary of their popular Harmony House dinner theatre this year and have obviously become the second club to survive out of 12 other Nashville establishments, which also opened at the same time.

The Harmony House, which turned over its first profit after only four months of operation, has steadily progressed in that area and will be able to close out this year with a business increase of well over 25 percent.

Grand Ole Opry stars the Four Guys have long been known for their unique ability on stage, which often proved to overwhelm Vegas audiences in the past, and it was their personal dream to one day make such a show available in Nashville.

Two years ago, The Four Guys' Harmony House was simply an experiment. Today, it's pure reality. As a matter of fact, the club now reigns supreme, not only as Music City's finest nitery of its kind—but the first of its type—to give Nashville its initial taste of

a true show-biz dinner theatre.

Building business on local clientele while also adapting itself to the tourist trade automatically available is the formula that finds this club catering to full houses every night.

Performing in their own place nearly 90 percent of the time, The Four Guys have always attracted heavy tourist crowds—naturally, stemming from their regular appearances on The Opry each weekend, as well as having a strong local following—and it's all added up to good business for The Guys.

According to Sam Wellington, The Four Guys have hosted people from over 600 travel sources this year, in addition to serving such customers as The Tennessee Banking Convention, Tennessee Health Care Association Convention, Kusan, Insurors of Tennessee, Commerce Union Bank, Bill Hudson & Associates, Music City News, Lavender/Blake Agency, and Playboy Records, not to mention the 1000 people who jam-packed The Guys' Harmony House for this year's Kidney Foundation Benefit.



ANNUAL PRODUCERS LIST

■ A Comprehensive List Of Country Chart Activity By Producer From

August 21, 1976 through August 13, 1977

Producer	Songs Charted	Songs In Top 10	No. 1 Songs	Producer	Songs Charted	Songs In Top 10	No. 1 Songs	Producer	Songs Charted	Songs In Top 10	No. 1 Songs	Producer	Songs Charted	Songs In Top 10	No. 1 Songs
T. Abbott	1	—	—	Joel Diamond	2	—	—	Gene Kennedy	6	—	—	Charley Pride	6	5	4
Jack Adams	1	—	—	Denny Diante	1	—	—	Jerry Kennedy	25	8	1	James Pritchett	2	—	—
Brian Ahern	6	5	2	Pete Drake	4	—	—	Jack Key	1	—	—	Norbert Putnam	1	1	—
Tommy Allsup	6	—	—	Mundo Earwood	1	—	—	Jimmy Key	1	—	—	Russ Reeder	3	1	1
Peter Asher	4	1	—	Duane Eddy	1	—	—	Buddy Killen	6	3	—	Jerry Reed	4	—	—
Chet Atkins	6	—	—	Buddy Emmons	3	—	—	Eddie Kilroy	14	6	2	Allen Reynolds	5	2	1
Joey Averbeck	1	—	—	Charlie Fach	1	—	—	Billy Joe Kirk	1	—	—	Bill Rice	4	—	—
Hoyt Axton	2	—	—	Farah Productions	3	—	—	Gary Klein	2	1	1	Earl Richards	3	—	—
Eddy Bachinger	1	—	—	John Farrar	3	—	—	Howard Knight	1	—	—	George Richey	12	3	—
Ray Baker	8	—	—	Bob Ferguson	7	2	1	Dennis Lambert	1	—	—	Larry Rogers	9	—	—
Bobby Bare	8	—	—	Charlie Fields	2	—	—	Nelson Larkin	7	—	—	Fred Rose	1	—	—
David Barnes	1	—	—	John Fischbach	1	—	—	Don Law	1	—	—	Wesley Rose	3	—	—
Richard Baskin	1	—	—	Brien Fisher	2	—	—	Dickey Lee	2	1	1	Jack Routh	1	—	—
Barry Beckett	2	1	1	Flying Burrito	—	—	—	Ronny Light	1	—	—	Ray Ruff	6	1	—
Charlie Black	2	—	—	Brothers	1	—	—	Gordon Lightfoot	1	—	—	J. Rutledge	1	—	—
Milton Blackford	3	—	—	Jim Fogelsong	7	—	—	Sonny Limbo	2	—	—	Johnny Sandlin	1	—	—
Ron Bledsoe	3	—	—	Jimmy Ford	1	—	—	Bud Logan	3	—	—	Tony Scotti	2	—	—
Jimmy Bowen	7	2	1	Fred Foster	4	2	1	Roy Mack	1	—	—	Don Sears	3	—	—
Roger Bowling	1	—	—	Jerry Foster	1	—	—	Johnny MacRae	3	—	—	Billy Sherrill	30	11	6
Jerry Bradley	6	5	4	Ronnie Gant	1	—	—	David Malloy	7	2	—	Stan Silver	4	2	1
Owen Bradley	17	7	5	Don Gant	3	—	—	Jim Malloy	6	—	—	Shelby Singleton Jr.	3	—	—
Charlie Bragg	5	—	—	James Garland	1	—	—	Steve Mandrell	1	—	—	Glenn Snoddy	1	—	—
Gene Greeden	1	—	—	Snuff Garrett	2	—	—	Ken Mansfield	4	2	—	Glen Spreen	1	—	—
Michael Brovsky	2	—	—	The General	3	—	—	Arif Mardin	1	1	—	Ray Stevens	4	—	—
Bill Browder	3	1	—	Phil Gernhard	2	—	—	Grady Martin	1	—	—	C. Stewart	1	—	—
Micky Buckins	2	—	—	Joe Gibson	2	—	—	Darrell McCall	3	—	—	Steve Stone	5	—	—
Velton Ray Bunch	1	—	—	Steve Gibson	1	—	—	Charlie McCoy	1	—	—	Henry Strzelecki	1	—	—
Dave Burgess	11	—	—	Jerry Gillespie	1	—	—	Huey P. Meaux	4	2	—	Jerry Styner	1	—	—
Dorsey Burnette	1	—	—	Jack Gilmer	3	1	—	Snuffy Miller	10	—	—	Glen Sutton	5	—	—
Barry Burton	2	—	—	Chuck Glaser	2	—	—	Gordon Mills	2	1	1	Billy Swan	2	—	—
Larry Butler	16	3	1	Tompall Glaser	1	—	—	Ronnie Milsap	2	2	2	Bill Szymczyk	1	—	—
D. Byrd	1	—	—	Bobby Goldsboro	2	—	—	A. V. Mittlestedt	4	1	—	James Talley	2	—	—
Charlie Calello	1	—	—	Larry Gordon	1	—	—	Chips Moman	2	1	1	Chip Taylor	2	—	—
Fred Carter	1	—	—	Claude Gray	2	—	—	Bob Montgomery	2	—	—	Mel Tillis	4	3	2
Johnny Cash	3	—	—	L. Green	1	—	—	Bob Morgan	1	—	—	Tree Productions	1	—	—
B. Castleman	1	—	—	Ray Griff	4	—	—	Johnny Morris	6	—	—	Bob Tucker	1	—	—
Tom Catalano	2	—	—	Jeff Guercio	1	—	—	Larry Morton	4	—	—	Scott Turner	3	—	—
Margie & Marcie Cates	3	—	—	Ron Haffkine	3	—	—	Mother Texas Productions	1	—	—	Twitty Bird Productions	2	—	—
Ron Chancey	13	6	1	Rick Hall	2	—	—	Michael Murphy	1	—	—	Jim Vienneau	6	—	—
Chris Christian	1	—	—	Rod Hart	1	1	—	Ken Nelson	2	2	1	John Virgin	3	2	2
Hank Cochran	1	1	—	Alexander Harvey	1	—	—	Willie Nelson	2	1	1	Porter Wagoner	2	1	—
David Allan Coe	2	—	—	Walter Haynes	4	—	—	Milton Okun	3	—	—	Bill Walker	9	—	—
Tom Collins	9	4	3	Dick Heard	4	—	—	Tommy Overstreet	2	—	—	Lenny Waronker	1	—	—
Sam Creek Productions	1	—	—	Kelso Herston	1	—	—	Fuzzy Owen	2	2	1	Jim Weatherly	1	—	—
Jerry Crutchfield	7	2	1	Tommy Hill	8	—	—	Glen Pace	2	—	—	Bob Webster	1	—	—
Mike Curb	2	—	—	Chris Hillman	1	—	—	Dolly Parton	2	2	—	Mack White	2	—	—
Mac Curtis	1	—	—	Harry Hinde	1	—	—	Gary Paxton	8	2	—	Don Williams	3	3	3
Chip Davis	3	—	—	Paul Hornsby	3	—	—	Ray Pennington	4	—	—	Hank Williams, Jr.	1	—	—
Danny Davis	2	—	—	Johny Howard	3	—	—	Greg Perry	1	1	—	Slim Williamson	3	—	—
Don Davis	6	—	—	Ja-Ra Productions	1	—	—	Mike Post	1	—	—	Lewis Willis	1	—	—
Steven A. Davis	2	—	—	Felton Jarvis	4	2	1	Brian Potter	1	—	—	Norro Wilson	21	4	—
Roy Dea	10	1	1	Waylon Jennings	4	2	—	Don Powell	1	—	—	Terry Woodford	1	—	—
Bill Denny	1	—	—	Jack Johnson	1	1	1	Jim Prater	1	—	—	Peter Yarrow	3	1	1
				Dean Kay	1	—	—	Jim Price	2	—	—	Chip Young	9	—	—
				Fred Kelly	4	—	—					Zodiac Productions	2	—	—

Laurel Tree Spreads Its Roots

■ Six months ago there wasn't a Laurel Tree Studio. Actually, there was a studio but the name wasn't Laurel Tree.

Laurel Tree Studio, located at 1526 Laurel Street, across the street from the Hall of Fame Motor Inn in Nashville, was re-named in May of this year after being purchased by Daniel Hsu. Renovations began immediately after the purchase.

The outside of the building was renovated to give it a rustic look as outside wood panelling was added. Inside, the front offices were completely remodeled to make it both interesting and "homey."

New personnel were added with Paul Richmond taking the reins as manager, Al Gore stepping in as chief engineer, Jim

Rediker as assistant engineer and Wylene Francis being named office manager. All have extensive experience with studios.

Paul Richmond was with Monument Studios, later Studio One, for seven years. Before that he worked as a mastering engineer.

At Richmond's direction, the studio room was tuned and the monitors completely altered and improved. It has a 16 track Stephens board, two Studer two tracks and a Sphere console. The studio also has guitar amplifiers, grand piano, electric piano, drums, organ and vibes in-house. A lathe has also been purchased for future installment.

Laurel Tree also features a tape copying service, transferring the recording at 30 ips for maximum noise reduction.

Owepar Reports a 'Bonanza' Year

■ Owepar Publishing Company has had a bonanza year with songs being recorded by a wide variety of artists in the United States, including Ronnie Blackwell, Wayne Cagle, Vassar Clements, Johnny Duncan, Crystal Gayle, Merle Haggard, George Hamilton IV, Emmylou Harris, Olivia Newton-John, Dolly Parton, Stella Parton, Jimmy Peters, Rita Remington, Sunday Sharpe, Buffy Ste. Marie, The Statler Bros., Cal Smith, Connie Smith, Porter Wagoner, Gene Watson. Owepar has had 30 cover records recorded outside the U.S. and has had foreign releases on most of its U.S. originals.

The international segment of Owepar is growing at a rapid pace with its representation of Coal Miners Music, King Coal

Music, White Line Music, Papa Joe Music, Stone Porch Music and Country Song Factory.

Owepar continues to enjoy the success created by its owners, Dolly Parton and Porter Wagoner, and under the leadership of Carla Scarborough, who became general manager this year, the organization has taken on a new approach, actively seeking writers and recordings.

Owepar has expanded its staff. Nancy Hurt, formerly with the Loretta Lynn Enterprises, was named office manager, and Ian Stranaghan has joined Owepar's music department as music coordinator. Stranaghan was with the Nashville Easter Seal Society.

Fireside Studio, owned by Owepar Publishing Company, was completely remodeled this year.

Number One Country Singles

The number one country singles from Record World's chart each week from October 16, 1976 through October 8, 1977

DATE	RECORD & PUBLISHER	ARTIST	LABEL	DATE	RECORD & PUBLISHER	ARTIST	LABEL
10/16	THE GAMES THAT DADDIES PLAY (Twitty Bird, BMI)	Conway Twitty	MCA	4/9	IT COULDN'T HAVE BEEN ANY BETTER (Blue Echo, ASCAP)	Johnny Duncan	Columbia
10/23	YOU AND ME (Algee, BMI)	Tammy Wynette	Epic	4/16	PAPER ROSIE (Doubleplay/Quality, BMI)	Gene Watson	Capitol
10/30	A WHOLE LOTTA THINGS TO SING ABOUT (Pi-Gem, BMI)	Charley Pride	RCA	4/23	SHE'S GOT YOU (Tree, BMI)	Loretta Lynn	MCA
11/6	AMONG MY SOUVENIRS (Chappell, ASCAP)	Marty Robbins	Columbia	4/30	SHE'S PULLING ME BACK AGAIN (Jack & Bill, ASCAP)	Mickey Gilley	Playboy
11/13	CHEROKEE MAIDEN/WHAT HAVE YOU GOT PLANNED TONIGHT DIANA (Chappell, ASCAP)/(Tree, BMI)	Merle Haggard	Capitol	5/7	PLAY GUITAR PLAY (Twitty Bird, BMI)	Conway Twitty	MCA
11/20	SOMEBODY SOMEWHERE (Coal Miners, BMI)	Loretta Lynn	MCA	5/14	SOME BROKEN HEARTS NEVER MEND (Maplehill/Vogue, BMI)	Don Williams	ABC Dot
11/27	I'M GONNA LOVE YOU (Dunbar/Westgate, BMI)	Dave & Sugar	RCA	5/21	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
12/4	9,999,999 TEARS (Lowery, BMI)	Dickey Lee	RCA	5/28	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
12/11	THINKIN' OF A RENDEZVOUS (Tree, BMI)	Johnny Duncan	Columbia	6/4	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
12/18	GOOD WOMAN BLUES (Sawgrass, BMI)	Mel Tillis	MCA	6/11	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
12/25	SHE NEVER KNEW ME (Hall-Clement/Maplehill/Vogue, BMI)	Don Williams	ABC Dot	6/18	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
1/1	SWEET DREAMS (Acuff-Rose, BMI)	Emmylou Harris	Reprise	6/25	LUCKENBACH, TEXAS (Baby Chick, BMI)	Waylon Jennings	RCA
1/8	BROKEN DOWN IN TINY PIECES (Pick-A-Hit, BMI)	Billy Crash Craddock	ABC Dot	7/2	THAT WAS YESTERDAY (Prima Donna, BMI)	Donna Fargo	Warner Bros.
1/22	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) (Hall-Clement, BMI)	Crystal Gayle	United Artists	7/9	THAT WAS YESTERDAY (Prima Donna, BMI)	Donna Fargo	Warner Bros.
1/29	I CAN'T BELIEVE SHE GIVES IT ALL TO ME (Twitty Bird, BMI)	Conway Twitty	MCA	7/16	I'LL BE LEAVING ALONE (Hall-Clement/Maplehill/Vogue, BMI)	Charley Pride	RCA
2/5	LET MY LOVE BE YOUR PILLOW (Chess, ASCAP)	Ronnie Milsap	RCA	7/23	IT WAS ALMOST LIKE A SONG (Chess/Casa David, ASCAP)	Ronnie Milsap	RCA
2/12	NEAR YOU (Supreme, ASCAP)	George Jones & Tammy Wynette	Epic	7/30	IT WAS ALMOST LIKE A SONG (Chess/Casa David, ASCAP)	Ronnie Milsap	RCA
2/19	SAY YOU'LL STAY UNTIL TOMORROW (Dick James, BMI)	Tom Jones	Epic	8/6	ROLLIN' WITH THE FLOW (Algee, BMI)	Charlie Rich	Epic
2/26	MOODY BLUE (Screen Gems-EMI/Sweet Glory, BMI)	Elvis Presley	RCA	8/13	ROLLIN' WITH THE FLOW (Algee, BMI)	Charlie Rich	Epic
3/5	TORN BETWEEN TWO LOVERS (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	Mary MacGregor	Ariola America	8/20	ROLLIN' WITH THE FLOW (Algee, BMI)	Charlie Rich	Epic
3/12	HEART HEALER (Sawgrass, BMI)	Mel Tillis	MCA	8/27	WAY DOWN/PLEDGING MY LOVE (Ahab, BMI)/(Leon, BMI)	Elvis Presley	RCA
3/19	SHE'S JUST AN OLD LOVE TURNED MEMORY (Chess, ASCAP)	Charley Pride	RCA	9/3	DON'T IT MAKE MY BROWN EYES BLUE (United Artists, ASCAP)	Crystal Gayle	United Artists
3/26	SOUTHERN NIGHTS (Warner-Tamerlane/Marsaint, BMI)	Glen Campbell	Capitol	9/10	DON'T IT MAKE MY BROWN EYES BLUE (United Artists, ASCAP)	Crystal Gayle	United Artists
4/2	LUCILLE (Brougham Hall/Andite Invasion, BMI)	Kenny Rogers	United Artists	9/17	DON'T IT MAKE MY BROWN EYES BLUE (United Artists, ASCAP)	Crystal Gayle	United Artists
				9/24	DON'T IT MAKE MY BROWN EYES BLUE (United Artists, ASCAP)	Crystal Gayle	United Artists
				10/1	I'VE ALREADY LOVED YOU IN MY MIND (Twitty Bird, BMI)	Conway Twitty	MCA
				10/8	HEAVEN'S JUST A SIN AWAY (Lorville, SESAC)	Kendalls	Ovation

SESAC (Continued from page 54)

cation doesn't handicap it in its ability to get its songs cut. SESAC writer/artist Craig Moore stepped out as Kris' brightest star with his hit single, "Walkin' In Waylon's Shoes, Singin' Willie's Blues." Mike Figlio and his Figtree Music publishing firm signed "Coco and the Lonesome Road Band," who won the regional title of "Best Country Group" at the Eastern States Country Music Association convention.

The publisher of "Burning Bridges" and winner of last year's SESAC award as the most recorded song internationally is Sage & Sand Music, operated by Dave Burgess, whose other operations include Doubletree Music as well as Republic Records. Doubletree publisher Gary Branson and both firms are consistently charting by such artists as Terry Bradshaw, Jim Ed Brown, Helen Cornelius and David Rogers.

Ricci Mareno Music, relatively inactive over the last year, has sprung to new life as Mareno returned to Nashville and is again active in not only writing and publishing, but producing hit masters. Mareno, who has some 67 chart records to his credit, is presently producing albums and singles with a number of artists, including Phil Dargo, who Ricci feels will soon join the select group of Nashville hitmakers.

The new SESAC publishers have started strong during 1977. While they all have not been as fortunate as Lorville Music, the publisher of Jerry Gillespie's smash, "Heaven's Just A Sin Away," the indications are that most will prosper in a business where many fail. Gary Paxton's Pax-Len is responsible for a number of singles and album cuts by Vern Gosdin, The Four Guys and himself.

Mick Lloyd Music's "Drifter's

Lullaby" helped reactivate the famous Musicor record label, while Charlie Black's Blackbuckskin Music is active producing as well as writing the chart records of Christy Lane. Troy Shondell Music moved to Fort Wayne, Indiana, where he merged it into the Starfire record operation. Shondell's success seems assured of breaking out of the upper midwest with not only his songs but those of a stable of talented new blood. Veteran arranger/conductor Bill Walker's Con Brio Records affiliated its Concorde Music with SESAC and in a short period has one of the most active operations.

Shirl Milete joined SESAC this year, bringing with him years of songwriting success. Chart records by Vern Gosdin, Conway Twitty, The Four Guys and Loretta Lynn quickly resulted and a brilliant future for Shirl's Kaysey Music seems assured. Not the least of the new breed at

SESAC is Lee Morgan, who hit the jackpot with his first SESAC effort. Morgan is the co-writer and co-publisher of "The King Is Gone." With this smash, Lee and his Broadsword Music are off to an auspicious start.

ASCAP

(Continued from page 54)

Shea praised the team-work of Merlin Littlefield, Judy Gregory and Connie Hurt who were joined this year by attorney Dennis Brewington. Brewington became the newest assistant regional director on the Nashville staff, which also includes Jean Wallace, Charlie Pemberton and Gabriella Chrostowski.

"Altogether '77 has been a history making year for us," Shea concluded, "but I am confident that the records we have established this year will not stand more than 12 months."

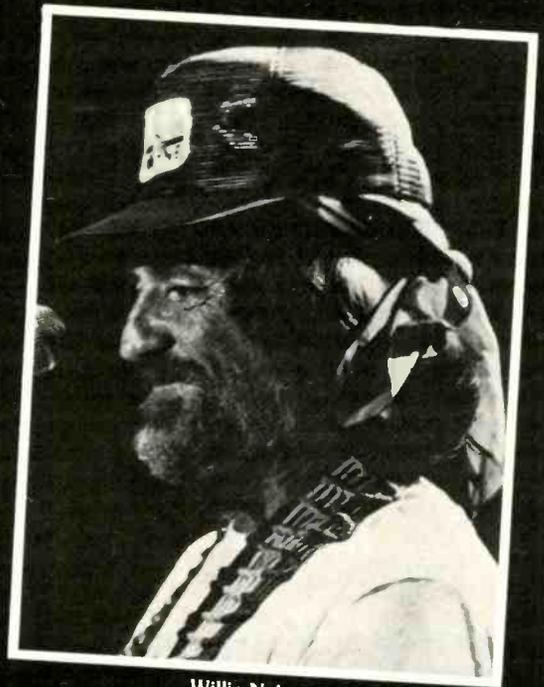
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Waylon Jennings - RCA

Certified Gold
"Waylon Live"
Waylon Jennings - RCA

Certified Gold
"Dreamin' My Dreams"
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'Hee Haw' Nears 10th Anniversary

■ As the nation's highest-rated syndicated series begins taping this month here at the WTVF studios, "Hee Haw" completes its ninth year of continuous programming. "It's the right blend of comedy and music that has kept us going," says producer Sam Lovullo. "By keeping our show 'honest,' by balancing the elements of music, comedy and song, we have a program for the whole family."

Through its nine years, "Hee Haw" has closely adhered to its comedy/music formula. Executive producers Frank Peppiatt and John Aylesworth, creators of the show, oversee all of the comedy segments and still write many of them.

So successful is the show, that recent Nielsen ratings indicate that the show is seen by over 35 million people each week. For anyone in the music business, that kind of exposure is "bankable," in terms of increased record sales and additional personal appearance bookings. A quick glance of their guest list reads like a "Who's Who" in popular music—from Eddie Rabbitt to Kenny Rogers, from Susan Raye to Patti Page. Singers and instrumentalists are showcased in that familiar "Hee Haw" home



Roy Clark and Buck Owens

setting, backed up either with their own tracks or by the show's own stable of top Nashville musicians. Occasionally, an artist appears in "Pfft, you was gone" and other comedy segments.

The series, produced by Yongstreet Productions in Beverly Hills, California, has been taping at the local CBS affiliate since it appeared on the network in the fall of 1968. They tape 13 weeks each June and October.

For the show's co-stars Roy Clark and Buck Owens, its 44 regulars and numerous guest stars, the show continues to be a special part of their lives. As show regular Misty Rowe says it: "'Hee Haw' is more than just a great job or a good time, it's where my friends are."

Little Richie Johnson:

Country's 'King of Promotion'

■ 1976-77 was a great year for the "King of Promotion," Little Richie Johnson. The agency, located in Belen, New Mexico, operates a total of 14 different companies which are mainly connected with country music. These companies include publishing, record labels, distribution and promotion. In the past 12 months, Little Richie Records has released singles by Lloyd Green, Bill Mack, Sherwin Linton, Kelly Warren, and one of the hottest records of the year, entitled "CB Savage" by Rod Hart. Another label operated by the firm is the "Chuckie" label which also had several releases including "Grandma Got A CB" by Edith Stapleton.

The agency also won first place in its booth for young and up-coming singer Kelly Warren during the 1977 Fan Fair. The company has handled national promotion over the years for several of the top country names in the business. One of the most popular country recording stars associated with Little Richie Johnson for over 15 years is Faron Young.

Another firm starting to catch on is the Sounds of Music Dis-

tributing Company which is also headed by the Johnson Agency. There are several new singles and albums scheduled for release which will include Albert Young Eagle, Rod Hart, Kelly Warren and several others.

The Little Richie label has recently signed Sam West IV and Bobby Helms. The firm has also signed "the King of Turquoise and Indian Jewelry," Gilbert Ortega, who will be recording his first album within the next month.

The agency occupies a 4000 square foot building which houses all its offices, show rooms, etc. at 610 Dalies Ave. in Belen. It will also start the first of the year with a new label called LRJ Records and will also have a new promotion unit that will travel throughout the country. The companies employ over 25 people.

In the past several years the promotion company has promoted 35 #1 records and over 400 that made the charts.

Another company, R&J Advertising Specialty firm, handles merchandise for several people in the music industry, including Fan Club Badges, give-aways, etc.

Con Brio: Capable & Competitive

■ Bill Walker consistently gleans exciting product from studio sessions with Con Brio's dynamic artists, including Jan Howard, Lori Parker, Dale McBride and Don King, who has had two top 30 chart records in 1977—"I've Got You" and "She's The Girl Of My Dreams." King's current release is "I Must Be Dreaming."

Complementing Bill Walker's wizardry in the recording studio is Jeff Walker, the general manager and main catalyst in formulating Con Brio's path to solid credibility as a capable, competitive record label. Jeff's background as an accountant with the international accounting firm Touche-Ross has made him the administrative key to Con Brio's extraordinary success.

Biff Collie, having worked in so many facets of country music—radio, records and journalism—serves Con Brio as director of promotion and in marketing and public relations for the company. Biff created a weekly newsletter for Con Brio called "Dateline," which is mailed to over 500 disc jockeys, local newspapers and sales people.

Rex Peer, director of Con

Brio's music publishing firms, has performed with The Benny Goodman Orchestra and for the past seven years with Danny Davis and The Nashville Brass. Con Brio's three publishing companies are Con Brio Music, BMI; Wiljex Music, ASCAP, and Concorde Music, SESAC. Over 400 copyrights are represented bearing such writers' names as: Don King, Dave Woodward, Fran Powers, Scott Summer, Jeff Raymond, Lori Parker and Bill and Jeanine Walker.

Jeanine Walker is publishing coordinator and artist relations consultant for Con Brio Music as well as a background vocalist for many Nashville sessions. Other members of the Con Brio staff include Colin Walker, a&r assistant; Eddie McCroskey, Carrie Templeton, Lisa Demontbren, Sheila Hands, and John Golden and Jeff Raymond, who handle public relations and publicity.

Nationwide Sound Distributors has been handling the distribution and marketing for Con Brio Records since early 1976. The label has successfully merited chart records every week of this past year.

ATV:

In Nashville To Stay

■ ATV Music Group has enjoyed a highly successful year in country music. "It's only the beginning," says ATV president Sam Trust. "Within the next three years we'll be one of the top three publishers in Nashville."

Trust cites solid chart records such as Johnny Rodriguez' "I Couldn't Be Me Without You" (by ATV's Billy Joe Shaver), Eddy Arnold's "Cowboy," "You Keep Me Hangin' On" by Vern Gosdin, and the recent Freddy Hart single, "The Pleasure's Been All Mine." Also significant are Pat Boone's "Texas Woman," plus Kenny Ser-rats' "I've Been There Too" and "Daddy, They're Playin' A Song About You." Trust and country music chief Cliffie Stone then point to copyrights such as "Mother Country Music," already recorded 16 times by artists such as Vern Gosdin, Tom Bresh and Kenny Rogers.

In addition, ATV relocated its Nashville operation to 45 Music Square West this past year and Trust has just announced the appointment of Jerry Tiefer as manager of that office. Tiefer's impressive credits include his being former VP and general manager of April Blackwood, founding the original Sunbury-Dunbar operation, former president of Metromedia Publishing and holding

a similar post with ABC/Dunhill.

Perhaps the most interesting move this year was ATV's acquisition of Brougham Hall Music Co. Inc. and its affiliated catalogues, including Brougham Hall Music, Proud Bird Music, Sigler Street Music and Paul Richey Music. Paul Richey now operates from ATV Nashville as both writer and professional manager, while brother George joins ATV's already solid group of writers. (Also included in the deal are composers Roger Bowling, Robert John Jones, Steve Tutsi and Frank Dycus.)

This involvement, consummated in July, brought ATV copyrights that include the worldwide Kenny Rogers' smash "Lucille" (penned by Roger Bowling), the George Jones/Tammy Wynette hit "Southern California," "Blanket On The Ground" and "Little Bank of Gold."

ATV stresses its intent to exploit Nashville material worldwide as well as from its Los Angeles and New York offices. "Our London office is run by Peter Phillips," says Trust, "who has proven himself extremely prolific in the placement of country material in Europe." Cliffie Stone, head of ATV's country division, was recently elected president of the Academy of Country Music.

Monument Makes Major Inroads

■ It's been a big year for Monument Records as it continues to make a solid imprint on the country music field.

Monument and Fred Foster continue their amazing record of building superstars, and the latest is Larry Gatlin. This year Gatlin won a Grammy for Best Country Song ("Broken Lady") and was nominated for a Grammy for Best Male Country Vocalist. He has also been nominated for Top Male Vocalist in the Country Music Association awards.

Charlie McCoy, who has won a Grammy and CMA Instrumentalist of the Year award, has been nominated again this year for the CMA's Instrumentalist of the Year award.

Monument began this year with independent distribution. In July it signed with Phonogram for distribution in the United States. It remains with CBS International for worldwide distribution except Australia, where it is distributed by Festival.

Some new talent joined the Monument fold this year when Connie Smith and Tommy Cash both signed recording agreements. They joined Larry Gatlin, Boots Randolph, Charlie McCoy, Grady Martin, Brush Arbor, Bare-

foot Jerry, Tommy Roe, Larry Jon Wilson, Chuck Stewart, Paul Ott, Arthur Smith, Don Cherry and two legends — Kris Kristofferson and Roy Orbison.

On the executive side, joining president Fred Foster are Tom Rodden, vice president, sales, and general manager; John Dorris, vice president, finance; Terry Fletcher, vice president, promotion; and Tex Davis, national country promotion. Additionally, this year Tex Davis also took on the responsibilities of promoting all Combine Music product and the promotion of Kondo Production's Mel McDaniel and Arleen Hardin.

Monument has just released a package of albums that includes releases by Gatlin, McCoy, Barefoot Jerry, Connie Smith, Grady Martin, Larry Jon Wilson, Boots Randolph, Brush Arbor and Tommy Roe that assures that Monument will be making a big mark on the charts as well as in sales during the fall months.

Monument continues to make a strong inroad into country music. With its staff of artists and executive personnel, those inroads look more like major highways and Monument continues to build 'em.

Top Billing, Inc. Reports Banner Year

■ This has been a banner year for Top Billing, Inc. It has marked the agency's entrance into new phases of bookings and personalities with the addition of Billy Carter to its roster.

Top Billing has made stronger, bigger and better drives into state fairs and a major entry into the Nevada scene with the appearance of Tom T. Hall in Sparks.

The agency has extended its public relations department to two full-time persons. The Nashville-based agency also retains the services of the Brokaw Company from Los Angeles. This well-known public relations firm has netted Top Billing's artists much national attention.

Many of Top Billing's artists will celebrate the agency's 10th anniversary. Artists who have been represented by Top Billing for a decade are: Jim Ed Brown, Jack Greene, Jeannie Seely, Porter Wagoner and Del Reeves. Other artists represented by Top Billing include: Connie Cato, Johnny Carver, Jerry Clower, Helen Cornelius, Little Jimmy Dickens, Don Gibson, Tom T. Hall, Wendy Holcombe, Dickey Lee, Jeannie C. Riley, Carl Smith, Red Sovine, and others.

Louisiana Hayride Broadens Its Base

■ The "Louisiana Hayride," the country music show and broadcast which launched the careers of 23 artists now pictured in the Country Music Hall of Fame in Nashville, is now heard on 200 radio stations in a 13-state area in addition to the originating station, 50,000-watt KWKH in Shreveport, Louisiana.

Superstars

The first superstar to graduate from the Hayride was Hank Williams, followed closely by Johnny Cash and Elvis Presley. Presley had been a regular on the show for 18-months before national television programs brought him to the attention of the nation. He had tried to get on the Grand Ole Opry but had been told he should stick to truck driving and, as Hayride old-timers quip, he drove his truck on down to Shreveport and found a home.

Current Program

The current program originates in the Hayride's own restaurant and auditorium and the taped shows are edited in their studio in Nashville, The Sound Lab, and pressed into albums for station replay on a delayed basis.

Combine Music Group

35 Music Square East / Nashville, Tennessee 37203

First Generation Music Co.
(BMI)

Resaca Music Publishing Co.
(BMI)

Tennessee Swamp Fox Music Co.
(ASCAP)

Youngun Publishing Co.
(BMI)

Music City Music, Inc.
(ASCAP)

Rising Sons Music, Inc.
(BMI)

Vintage Music, Inc.
(BMI)

Brothers 3 Music Co.
(BMI)

P.S. FROM US, TOO! Bob Beckham, President, Fred Foster, Chairman of Board
Johnny MacRae, Vice-President, Al Cooley, Manager

SPECIAL THANKS TO: Carolyn Sells, Carol Phillips, Libbi Dalton
P.P.S. You, too, Whisper!

BMI

(Continued from page 54)

the University of Tulsa; in San Antonio, Muscle Shoals, Atlanta, Memphis and Austin. Mrs. Preston brought the word to an important music gathering in Los Angeles; and she and Roger Sovine took part in Music Expo in New Orleans.

In Nashville itself, BMI co-hosted, with Vanderbilt University, a legal seminar centered on the new copyright law. BMI president Edward M. Cramer spoke, and the Registrar of the Copyright office and other leading figures helped cast light on this law.

At Belmont College, Russ Sanjek, BMI vice president in charge of public relations, gave a history of popular music course. Also on the local level, BMI played a key role as in years past, in the Country Music Association (CMA), the National Academy of Recording Arts and Sciences (NARAS), the Country Music Foundation (CMF), the Gospel Music Association (GMA), the Nashville Songwriters Association and many worthy projects from the many worlds of music. In nearby Memphis and Muscle Shoals, BMI displayed great interest in the Memphis Songwriters Association and the Muscle Shoals Music Association

as well.

Reaching out, being "interested," is the BMI way. The company's position was spelled out in the first year of its operation with a pledge that has remained essential to day-to-day functioning, from then to now:

"To open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation for all composers old and young."

But BMI consistently has taken that extra step, simultaneously endeavoring to enlighten and aid any and all who seek to know. BMI representatives moving out into the educational field, during this the 25th year of recognition of achievement and excellence, via awards to country writers and publishers, is just another way of fulfilling our pledge and serving the music community.

From all indications, the BMI policy has proven viable. The company has grown and grown. It is now the largest performing rights organization in the world, with 47,000 writers and publishers, 21,000 of those in the southern region. BMI is a potent force in all areas of music, not least of all country, where it maintains a level of 75 percent of the songs on the country charts.

This has come to pass because the music world believes in BMI.

Buffalo: A Quality-Oriented Company

■ A young, dynamic new record company, Buffalo Records, has located in Myrtle Beach, S.C., and its first album features a popular "rockin' bluegrass" group, Bill Haney and the Zassoff Boys.

Haney lives in Columbia, and is popularly known as the "Dean of South Carolina Bluegrass." He's no stranger to the music business, having worked with Bill Monroe, Tom T. Hall, Tompall Glaser and many other country music and bluegrass favorites.

Buffalo Records is headed by Lawrence Fuhrmann, president, and Tom Smith, executive vice president. Offices are at 1900 Oak in Myrtle Beach, and the company is represented in Nashville by Dennis Glaser, veteran journalist and former associate editor of Country Rambler magazine.

Fuhrmann's experience in the music business includes work as a performer and producer. Fuhrmann and Smith are well-grounded in the important marketing phases of the industry, with Smith heading up the sales responsibilities.

Fuhrmann outlined the company's philosophy this way:

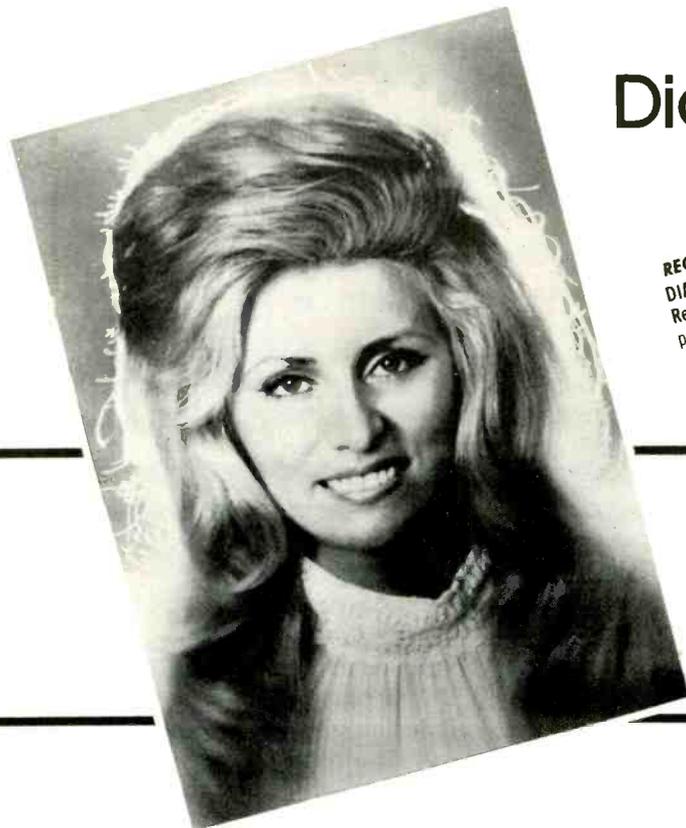
"We're quality oriented," he said. "This carries through all the way from selection of the artists we record on through the record-

ing sessions and includes the design and manufacture of the record and the album jacket."

Immediate attention is being directed toward total regional distribution of Buffalo Records albums, with a two-year gradient projected for full national availability.

Buffalo Records' first album, "The New & The Used" by Bill Haney and the Zassoff Boys, is packaged in a full-color double-fold album. The cover is dominated by an artist's painting of a Myrtle Beach carnival scene, with full-color inset photos of Haney and each member of his band. There are more color pictures of band members in informal poses inside the jacket. Back liner notes include comments by Tompall Glaser and Tom T. Hall, Nashville country music stars. Chuck Glaser is one of Music City's top producers. Reno—who is Haney's cousin—worked with him when both were members of Bill Monroe's Bluegrass Boys. Miss Black, Nashville singer and songwriter, is a former Columbia resident.

Tying in with the "Buffalo Records" name, the two sides of the "Buffalo Nickel" are part of the company's logo design, which is used also on the record label.



Diana Williams Has A Hit!

RECORD WORLD
DIANA WILLIAMS—One Night of Cheatin' (Ain't Worth The Reapin') (2:44); producer: Bill Denny; writer: Carroll Baker; publisher: Cedarwood, BMI, Capitol P4488.

BILLBOARD
DIANA WILLIAMS—Capitol 4488
ONE NIGHT OF CHEATIN' (AIN'T WORTH THE REAPIN') (C. Baker; Cedarwood, BMI)
Marked by clever lyrics and a convincing delivery, Williams should have a hit with this offering.

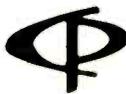
ONE NIGHT OF CHEATIN' AIN'T WORTH THE REAPIN'

(Capitol Records #4488)

Dollie Record Productions · Produced by Bill Denny

Written by Carroll Baker

Published by

 **CEDARWOOD PUBLISHING CO., INC.**

Nashville, Tenn. 37203

MEL TILLIS

Entertainer Of The Year Thanks The Music Industry For A Great Year

SCHEDULE

JANUARY

- 3 Sammy Davis Show
- 4-9 Rochester, N.Y.
- 12 Pop Goes Country
- 13 Recording Session
- 14 Naples, Fla.
- 17-18 Hollywood Squares
- 19-23 Kansas City, Mo.
- 24 Nashville 99
- 26 Recording Session
- 27-31 Miami, Fla.

FEBRUARY

- 1 Merv Griffin
- 2 Tonight Show
- 6 Peoria, Ill.
- 8-10 Don Ho—Hawaii
- 11 Leslie, Ga.
- 12 Leisburg, Fla.
- 14 LeHigh Acres, Fla.
- 16 Dinah Shore
- 17 Acad. of Music Awards
- 18-19 Columbia, Mo.
- 22 Chicago, Ill.
- 23-24 Chicago, Ill.
- 25 Xenia, Ohio
- 26 Nashville, Ind.
- 27 Dallas, Texas
- 28 Plant City, Fla.

MARCH

- 1 Houston, Texas
- 2 McAllen, Texas
- 3 Lakeland, Fla.
- 4 Huntsville, Ala.
- 5 Dothan, Ala.
- 8 Mike Douglas Show
- 9 Recording Session
- 11-12 Sparks, Nev.
- 16 Tonight Show
- 17 Dinah Shore
- 18-19 Sparks, Nev.
- 21 Recording Session
- 22 Helena Chemical
- 23 Recording Session
- 24-30 Hot Springs, Ark.
- 31 Stephenville, Tex.

APRIL

- 1 Houston, Texas
- 2 Tyler, Texas
- 3 Dallas, Texas
- 5 Waukegan, Ill.
- 6-7 CM Hit Parade
- 8 Teaberry Comm.
- 9 Kokomo, Ind.
- 11-16 Ft. Lauderdale
- 20 Sedgfield Comm.
- 21 Good Ole Nash. Music
- 22 Winston-Salem, N.C.
- 23 Wheeling, W.V.
- 24 Raleigh, N.C.
- 28 Kingsport, Tn.
- 29 Fairfax, Va.

MAY

- 1-10 Vacation
- 11 Recording Session
- 14 Birmingham, Ala.
- 15 Martinsville, Ind.
- 17 Twin Falls, Idaho
- 20 Pasadena, Cal.
- 21 Fresno, Cal.
- 22 Livermore, Cal.
- 24 Hollywood Squares
- 25 Redding, Cal.
- 27 Salt Lake City, Utah
- 29-30 Eureka, Mo.

JUNE

- 2 Pittsburg, Kan.
- 3 Cushing, Okla.
- 4 Arlington, Texas
- 7 Fan Fair
- 8 Awards Show
- 11 Cummings, Ga.
- 13 Atlanta, Ga.
- 18 Cookeville, Tn.
- 20

SCHEDULE

- 21-22 Sparks, Nev.
- 23 No. Platte, Neb.
- 24 Excelsior Sp., Mo.
- 25 Petersburg, Ill.
- 26 Salem, Ohio
- 27 Clarksville, Tn.
- 28 Birmingham, Ala.
- 29 Montgomery, Ala.
- 30 Hee Haw

SCHEDULE

- JULY
- 1 Longview, Texas
- 2 Dallas, Texas
- 4 Cedar Rapids, Iowa
- 7 Welch, Okla.
- 8 Val Paraiso, Ind.
- 9 Traverse City, Mich.
- 10 Tonowanda, N.Y.
- 12 Mike Douglas Show

SCHEDULE

- 13-19 Vacation
- 20 Merv Griffin Show
- 21 Tonight Show
- 22 Minot, N.D.
- 23 Madison, Wisco.
- 24 Lansing, Mich.
- 27 Santa Maria, Cal.
- 29-30 Cheyenne, Wym.
- 31 Billings, Mont.

SCHEDULE

AUGUST

- 1 Stroh's Comm.
- 3 Ralph Emery Show
- 4 Springfield, Mo.
- 5 Edwardsville, Ill.
- 6 Lake Ozarks, Mo.
- 7 Davenport, Iowa
- 8 Jackson, Mich.
- 9 Beatles Special in
- 10-11 London, England
- 13 Omak, Wash.
- 14 Vancouver, Wash.
- 16 Grants Pass, Ore.
- 17 Burley, Idaho
- 18 Eugene, Ore.
- 19 Mose's Lake, Wash.
- 20 Seaside, Ore.
- 21 Sacramento, Cal.
- 24 Kalamazoo, Mich.
- 25 Flint, Mich.
- 26 Ottawa, Canada
- 27 Bruceton Mills, W.V.
- 28 Duquoin, Ill.

SEPTEMBER

- 1 Boise, Idaho
- 2 Stroh's Session
- 3 Detroit, Mich.
- 4 Canfield, Ohio
- 5 Royerford, Pa.
- 7 Lincoln, Neb.
- 9 York, Pa.
- 10 Tulsa, Okla.
- 13 Wooster, Ohio
- 14 London, Ont.
- 15 Hutcheson, Kan.
- 18 Albuquerque, N.M.
- 19-20 Albuquerque, N.M.
- 21 Amarillo, Texas
- 23 Russellville, Ark.
- 24 Memphis, Tenn.
- 25 Terre Haute, Ind.
- 26 The Tonight Show
- 27-28 Lubbock, Texas
- 29-30 Oklahoma City, Okla.

OCTOBER

- 1 Ft. Collins, Colo.
- 2 Aberdeen, S.D.
- 4 Rapid City, S.D.
- 5 Jameston, N.D.
- 7-8 Yakima, Wash.
- 10 CMA Awards
- 11 KFC Comm.
- 12 Fresno, Cal.
- 13-22 Sparks, Nev.
- 26 Phoenix, Ariz.
- 27-31 Las Vegas, Nev.

NOVEMBER

- 1-2 Las Vegas, Nev.
- 4 Calgary, Alb.
- 5 Saskatoon, Sask.
- 6 Regina, Sask.
- 8 Edmonton, Alb.
- 10 Bismark, N.D.
- 11 Grandforks, N.D.
- 12 Waukesha, Wisc.
- 13 Joliet, Ill.
- 14 Waterloo, Iowa
- 15 Winnipeg, Canada
- 16 Ronnie Prophet Show
- 17 Spokane, Wash.
- 18 Portland, Ore.
- 19 Seattle, Wash.
- 20 Vancouver, B.C.
- 22 Chattanooga, Tenn.
- 28 New York, N.Y.

DECEMBER

- 2 Fairfax, Va.
- 3 Warren, Ohio
- 4 Petersburg, Ill.
- 10 Chattanooga, Tenn.
- 11 Cocoa Beach, Fla.
- 12-31 Recording Sessions and Vacation



**T-T-THANKS TO THE TRADES, THE JIM HALSEY AGENCY,
THE RADIO STATIONS, THE BUYERS, MY BAND AND
STAFF, MCA RECORDS AND ALL OF MY GREAT FANS!**



ANNUAL PUBLISHERS LIST

■ A Comprehensive List Of Country Chart Activity By Publisher From August 21, 1976 through August 13, 1977

Publisher	Songs Charted	Songs In Top 10	No. 1 Songs	Publisher	Songs Charted	Songs In Top 10	No. 1 Songs	Publisher	Songs Charted	Songs In Top 10	No. 1 Songs	Publisher	Songs Charted	Songs In Top 10	No. 1 Songs
ABC Dunhill	2	—	—	Creature Comfort	1	—	—	Jack	1	—	—	Ray Moondo	1	—	—
Acoustic	1	—	—	Crooked Creek	1	—	—	Jack & Bill	19	2	1	Ray Stevens	4	—	—
Acuff-Rose	18	4	2	Cumberland	1	—	—	Jeanne Pruett	1	—	—	RFD	1	—	—
Adams	1	—	—	Dan Penn	1	1	—	Jeanie C. Riley	1	—	—	Rick Hall	2	—	—
Ahab	4	1	—	Danel	1	—	—	Jerry Vogel	1	—	—	Roadmaster	1	—	—
Al Gallico	15	3	—	Danor	3	—	—	Jerry Wallace	1	—	—	Robbins	1	—	—
Alamo	1	—	—	Daria	1	—	—	Jidobi	2	1	—	Rocky Top	1	—	—
Algee	15	4	2	Dawnbreaker	1	—	—	Joe Allen	1	—	—	Roger Miller	1	—	—
Alhond	1	—	—	DebDave	4	1	—	John Farrar	2	—	—	Rose Bridge	2	1	—
Allan Cartee	1	—	—	Dejamus	2	—	—	Johnny Rivers	1	—	—	Royal Oak	1	—	—
Almo	4	—	—	Devereaux	1	—	—	Julep	7	—	—	Rumbalero	1	—	—
Alta Niesa	1	—	—	Dick James	2	1	1	Kags	1	1	1	Sage & Sand	1	—	—
Altman	1	1	1	Dixie Jane	2	—	—	Kama Sutra	1	—	—	Sandburn	2	—	—
American Broadcasting	3	—	—	Don Kirshner	1	1	—	Keca	2	—	—	Sawgrass	5	2	—
American Cowboy	4	2	—	Door Knob	1	—	—	Kenny Nolan	1	—	—	Screen Gems/EMI	5	3	2
American Gramophone	3	—	—	Double R	1	—	—	Kevin Young	1	—	—	Seagrape	1	—	—
Andite Invasion	1	1	1	Doubleplay	2	1	1	Kicking Bear	1	1	—	Seesaw	1	—	—
Andromeda	1	—	—	Down 'N Dixie	1	1	—	Kimtra	1	—	—	September	1	—	—
Arabella	1	—	—	Driftaway	1	—	—	Kirshner Songs	1	1	—	Shade Tree	3	1	—
Arc	1	1	—	Drifter	1	—	—	Lady Jane	1	—	—	Shapiro Bernstein	1	—	—
Arch	3	—	—	Duce	1	—	—	Lawday	2	—	—	Shelby Singleton	2	1	—
Aside	1	—	—	Duchess	3	1	—	Leo Feist	1	—	—	Show Biz	1	—	—
Ash Valley	2	—	—	Dunbar	1	1	1	Leon	1	1	—	Show For	2	—	—
Asleep At The Wheel	1	—	—	Dusty Roads	2	—	—	Lewis	1	—	—	Silver Blue	2	—	—
Attache	1	—	—	Easy	1	—	—	Liberty Hills	1	—	—	Silver Dawn	3	1	1
ATV	3	—	—	Easy Listening	1	—	—	Libijon	1	—	—	Silver Fiddle	1	1	—
Babcock	1	—	—	Easy Nine	1	1	—	Light Hearted	1	—	—	Singletree	8	—	—
Baby Chick	2	1	1	Eden	1	—	—	Lion's Gate	1	—	—	Skidmore	1	—	—
Back Road	2	—	—	Edward B. Marks	2	—	—	Little Richie Johnson	1	1	—	Song Painter	1	—	—
Baron	2	2	—	Elvis Presley	2	—	—	Loaves & Fishes	1	—	—	Song Smiths	1	—	—
Basket	1	—	—	ERE	1	—	—	Lois	1	—	—	Song Tailors	1	—	—
Bayshore	1	—	—	Ernest Tubb	1	—	—	Londontown	1	—	—	Sook	2	1	—
Beaik	1	—	—	Evil Eye	2	—	—	Lorville	1	—	—	Sound Corp	3	—	—
Beechwood	4	—	—	Excellorec	2	1	—	Lowball	3	—	—	Southern	3	—	—
Belinda	4	—	—	Famous	5	1	—	Lowery	1	1	1	Stallion	2	—	—
Ben Peters	5	1	—	Fiddleback	1	—	—	Low-Twi	1	—	—	Stanley Adams	1	—	—
Best Way	1	—	—	Filmwarp	1	—	—	Lu-Ner	1	—	—	Starbust	1	—	—
Big Ax	1	—	—	First Generation	5	3	1	Mandina	1	—	—	Stars & Stripes	1	—	—
Bill Black	2	—	—	Flagship	1	—	—	Mandy	4	—	—	Starship	3	—	—
Black Sheep	2	—	—	Forrest Hills	4	—	—	Maplehill	11	6	3	Stone Agate	1	—	—
Blackwood	4	1	1	Fort Knox	1	—	—	Ma-Ree	1	—	—	Stone Bridge	1	—	—
Blatz	1	—	—	Four Star	3	—	—	Marsaint	1	1	1	Stone Diamond	2	—	—
Blue Book	4	—	—	Fourth Floor	3	—	—	Marson	1	1	—	Stuckey	1	—	—
Blue Brauch	1	—	—	Fox Box	1	—	—	Matragum	1	—	—	Studio	1	—	—
Blue Echo	8	1	1	Frebar	2	—	—	MCA	1	—	—	Sunbury	1	—	—
Blue Gum	1	—	—	Fred Ahlert	1	—	—	Me & Sam	2	—	—	Supreme	1	1	1
Bobby Goldsboro	1	—	—	Fred Rose	4	—	—	Memory	1	—	—	Sweco	1	1	—
Boxer	1	—	—	Fullness	2	—	—	Milene	8	—	—	Sweet Dreams	1	—	—
Boz Scaggs	1	—	—	Galamar	1	—	—	Moose	1	—	—	Sweet Glory	1	1	1
Brazos Valley	3	—	—	Gary S. Paxton	1	—	—	Moose & Big Elk	1	—	—	Tackhammer	1	—	—
Briarpatch	2	2	—	General	1	—	—	Morning	1	—	—	Tallyrand	1	—	—
Brim	1	—	—	Glory	1	—	—	MPL	1	—	—	Talmon	1	1	—
Bridgeport	1	1	—	Goblet	1	—	—	Communications	1	—	—	Tannyboy	1	—	—
Brother Karl's	1	—	—	God Songs	1	—	—	Mull-Ti-Hit	2	—	—	Tilish	1	—	—
Brougham Hall	10	1	1	Golden Horn	1	—	—	Muscle Shoals	1	1	1	Time Square	2	—	—
Bruch	1	—	—	Golden West	1	—	—	Music City	3	—	—	Tiny Tiger	1	—	—
Buckhorn	1	—	—	Melodies	2	—	—	Music Craftshop	2	—	—	Tommy Overstreet	2	—	—
Buzz Cason	1	—	—	Granny White	2	—	—	Music of the Times	1	—	—	Travis	1	—	—
Calente	1	—	—	Great Legend	1	—	—	Mystery	1	—	—	Tree	40	13	3
Captive	1	—	—	Greenwood	1	—	—	Nattahnam	1	—	—	Tro-Cromwell	1	—	—
Casa David	1	1	1	Gregmark	1	—	—	Narvel The Marvel	2	—	—	Tuckahoe	3	—	—
Caseyem	1	—	—	Hacienda	1	—	—	Natural Songs	1	—	—	Tuffy	1	—	—
Casseyem	1	—	—	Hairline	1	—	—	Newkeys	3	1	—	Twentieth Century	1	—	—
Castleridge	1	—	—	Hall-Clement	14	5	4	No Exit	3	1	—	Twitty Bird	8	3	3
Cedarwood	2	1	—	Hallnote	1	1	—	Nunn	1	—	—	Unart	6	—	—
Champion	1	—	—	Hamburger	1	—	—	Oceans Blue	1	—	—	Unichappell	3	—	—
Chappell	12	3	2	Hardhit	2	—	—	One Hundred Oaks	1	—	—	United Artists	7	—	—
Charles Rich	1	—	—	Hartline	1	1	—	Ordena	1	1	—	Val Rio	1	—	—
Cherry Lane	4	1	—	Hat Band	1	—	—	Osmusic	1	—	—	Vector	2	—	—
Chess	7	3	3	Heavy	1	—	—	Owepar	2	1	—	Vee & Abott	1	—	—
Chinnichap	1	—	—	Hello Darlin'	1	—	—	Paddle Wheel	1	—	—	Velvet Apple	1	1	—
Chrysalis	1	—	—	Herford	1	—	—	Pantego Sound	1	—	—	Venice	1	1	—
Clancy	3	—	—	Highball	3	—	—	Papoose	1	—	—	Vogue	11	6	3
Coal Miners	2	1	1	Hobby Horse	1	—	—	Partner	8	—	—	Warhawk	1	—	—
Coffee Shop	1	—	—	Hookit	1	1	—	Paul Richey	1	—	—	Warner Brothers	6	1	—
Colgems	3	—	—	Horse Hairs	2	—	—	Pax House	1	1	—	Warner-Tamerlane	6	1	1
Combine	1	—	—	Hotei	1	—	—	Peer	9	1	1	Weeping Willow	1	—	—
Con Brio	2	—	—	House of Bryant	4	—	—	Pen In Hand	1	—	—	Wellback	2	1	—
Conrad	1	—	—	House of Cash	3	—	—	Pencil Mark	1	—	—	Western	1	—	—
Contention	2	—	—	House of Gold	5	—	—	Peso	1	—	—	Westgate	1	1	1
Cookaway	1	—	—	Hudson Bay	2	—	—	Pi-Gem	6	2	2	White Tornado	1	—	—
Coral Reefer	1	1	—	Hungry Mountain	1	—	—	Pick-A-Hit	2	2	1	Wiljex	5	—	—
Cotillion	1	—	—	Ice Age	1	—	—	Power Play	5	—	—	Willie Nelson	3	1	—
Country Pickers	2	—	—	Imusic	1	1	1	Prima Donna	2	1	1	Window	6	—	—
Country Road	1	—	—	Inmy	2	—	—	Proud Bird	1	1	—	Winner Circle	1	—	—
Covered Wagon	1	—	—	Intersong USA	40	1	—	Publicare	2	1	—	Word	1	—	—
Crazy Cajun	4	3	—	Irving	1	—	—	Quality	1	1	1	Youngun	2	—	—
				Island	1	—	—	Rada Dara	2	—	—	Young World	2	—	—
												Zarit	1	—	—

Pete Drake Keeps the Hits Comin'

■ Pete Drake, known for years as Nashville's finest steel guitarist, is known around the world as one of the leading producers. In the past, Drake has produced such monster hits as Melba Montgomery's "No Charge," and also several albums on Ms. Montgomery. Drake has also produced Ringo Starr, Tommy Cash, Slim Whitman, Skeeter Davis, Little Richard and many others.

In the past 12 months, Drake has been at all time high as a producer. This year one of his dreams was fulfilled when he produced his favorite, Ernest Tubb. It was Tubb's first album in years. To Pete, it was something he had wanted to do for years. Pete's brother, Jack Drake, was Tubb's bass player for 24 years.

New Talent

As always, Drake is bringing in new talent with a new album on Pam Rose, one of the finest singers to come along in years. Out of the album came the chart single "Midnight Flight" and possibly a new single, "Runaway Heart," and, according to initial reaction, he's right. Her album "Pam Rose" on Capitol Records is getting "rave" reviews and heavy airplay from coast to coast. Even the studio musicians in Nashville, who are hard to please,

say the album is one of the best they've heard in years. Surely Pam Rose is destined for superstardom in the year to come.

Linda Hargrove

Also this year, Drake has produced two albums on Linda Hargrove, who is rapidly becoming one of country music's leading female singers/songwriters. She has had chart action this year on "Fire At First Sight," "Down To My Pride" and her current hit "Mexican Love Songs." Drake seems to capture her on tape exactly where she should be with simple productions at times and more complex productions when needed. Pete Drake has brought her along at his own pace, but everyone agrees that she is here to stay. Her latest Capitol lp, "Impressions," includes some of the finest production to date and some very strong material. It is definitely a contender for chart action.

Another artist Drake is producing is Larry Ballard. Ballard is coming on fast. His latest Capitol lp, produced by Drake, is his strongest to date. With the production lending itself to Ballard's style perfectly, it's starting to see action nationwide, and Ballard is making his way into new markets everyday.

Billy Deaton Does It Again

■ Billy Deaton has been a very busy man in 1977. Billy handles bookings for such artists as Faron Young and the Country Deputies, David Houston and the Persuaders, Stu Phillips and the Balladiers, Connie Smith, Del Wood, and has just signed the fantastic Singing Ranger, Hank Snow. Deaton was very busy in the first part of the year, arranging for Faron Young to appear for the first time in Belfast, Northern Ireland, Glasgow, Scotland; and at the Palladium in London, England. The dates were set through Jeffrey Kruger of London.

Deaton had David Houston and the Persuaders at the Odessa, Texas Rodeo for the 6th and 7th of January at Ector Country Coliseum. He was featured on the 10th, 11th, 12th, and 13th of April at Waterloo, Iowa. On the 3rd of July, 1977, David Houston was at Fredericksburg, Texas at "For a Night in Ole Frederickburg." Also, David was featured on the 6th of August in Columbus, Ohio for a Grand Ole Opry Show, with 15 other acts featured.

Connie Smith was in Mobile, Alabama on the 25th of March for a big spectacular, and also in Greenville, South Carolina for a big show, with Bill Anderson.

She was also part of a big show on the 6th of August in Cleveland, Ohio. Connie Smith worked for WIRE Radio in Indianapolis, Indiana, as part of its big celebration, with Larry Gatlin and Hank Williams, Jr., on August 14. Connie was also featured at Opryland on the 27th of August to open the Craft Fair.

Deaton was selected by the Association of Country Entertainers board to handle all of the talent for the 41 shows that they had in the summer of 1977 at the War Memorial Auditorium in Nashville. Deaton booked an average of seven acts per show with a total of 287 acts that appeared on the stage.

In the year of 1977, there was another first for Billy Deaton: he was elected the president of the Nashville Association of Talent Directors (NATD), which is one of the greatest honors that a booker could possibly receive.

As another first in 1977, Deaton set a dance tour for Merle Haggard in Texas; one of the big accomplishments of the tour was that for the first time in the history of the Longhorn Ballroom in Dallas, all tickets were sold in advance—1800 tickets at ten dollars a person.

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ALL STAR TOUR

Jack D. Johnson Talent Scores in '77

■ Jack D. Johnson Talent, Inc., the management-booking firm whose president, Jack D. Johnson, discovered and developed the careers of Charley Pride and Ronnie Milsap, has just concluded one of the company's best years, according to Johnson, on the eve of this year's CMA Convention.

"We have had one year out of the past 13 years that was perhaps better, as far as gross earnings were concerned," Johnson stated. "However, we did not have as much accomplished in the way of new talent and prospects for the future."

Some of the past year's accomplishments credited to Jack D. Johnson Talent, Inc. include Ronnie Milsap's nomination for four of the top awards during this year's CMA celebraton. Also, Johnson has recently concluded lengthy negotiations whereby Warner/Curb Records purchased the recording contract and catalogue of T. G. Sheppard from Mowtown Records.

In addition to T. G. Sheppard, the agency is actively involved in the promoton of several new acts, including Eddy Pride, younger brother of Charley Pride; Sarah Johns, RCA vocalist; Charnissa, a Columbia Records artist; and Sheila Rhea, the newest member

of the Jack D. Johnson Talent roster.

"I am currently involved in negotiating with several different labels for the services of Eddy Pride and should have a record out by him some time this year," Johnson said. "In the meantime," Johnson added, "Eddy continues to pack people into clubs throughout the country, and is almost booked solid for the remainder of 1977 even though he has no records on the market."

RCA has just released "I Don't Want To Get Over You," a song Sarah Johns recently recorded on the west coast under the direction of Hollywood producer David Campbell.

Sheila Rhea, according to Johnson, is an extremely talented music row receptionist who is destined for stardom in the country-rock vein. Johnson added that he is presently seeking the best possible record label for her.

With the addition of Elroy Kahanek to the firm n 1976 as vice president and head of promotion, Johnson said his firm is in the best position ever to promote the careers of young artists in the entertainment industry. Kahanek was formerly national manager of country promotion for RCA Records in Nashville.

GRT: Striving for a Balanced Image

■ In relation to the record industry as a whole, GRT would hardly be considered a large label, but after 1977, it will definitely be eyed as a contender for a healthy amount of national activity. Known primarily as a country operation, 1977 has seen GRT make its first key moves into top 40 and MOR areas.

"As far as a great many pop stations are concerned," says national promotion director Tom McEntee, "1977 has been the year when they first gave GRT more than passing notice. Mainly because until that time we had a negligible amount of product aimed in their direction."

But with the success this year of Meri Wilson's "Telephone Man," followed immediately by Ronnie McDowell's "The King Is Gone," GRT has been carving a niche in the pop charts, balancing out the country activity which the label feels is its base.

That success with singles, backed by a small but potent album release schedule that includes McDowell, Meri Wilson and a successful political comedy lp called "Trust Me," caused GRT's billing to climb strongly.

In addition, the label continues with its small but successful country roster, headed by Johnny Lee, whose first album is also ready for shipping, Price Mitchell, and a new group called Alabama, among others.

"Other than the Meri Wilson record, we have had almost no product aimed strictly at top 40 and MOR markets. And even that record reached number 1 on at least 15 or 20 key country stations."

However, this fall the label is releasing lps on such pop-oriented groups as Wham out of the Pittsburgh area, and David and Gail, from the west coast, as well as several other acts whose contracts are now being finalized. Single and lp releases are also scheduled for Shadrack and a "family" vocal group, The Murphys. Those additions, the label feels, will make GRT a well-balanced force in the music industry.

In order for GRT to reach its long-term and intermediate goals, 1977 was a critical year in the

label's game plan. And, the success of this year has already given birth to expansion of its promotion force, with two additions in the field, Bill Mack and Jane Manabe.

"Critical selectivity of product releases and strong promotion are the keys to any label's initial success," says McEntee. "And, in order for a label as small as ours to compete with Columbia, Warner Brothers, et al., our promotion staff has a mountain of effort we have to climb, and an unbelievable output of energy demanded of it."

"With that in mind, our first two field promotion people had to be of extremely high caliber. And I believe we got just such a pair in Bill Mack and 'Koko' Manabe."

"Koko," nee Jane Manabe, has a long history of working with the so-called "secondary" pop stations from her home base in Los Angeles, where she worked in a co-national promotion capacity for Chelsea Records and also handled national promotion for October Records. She also headed up the first independent national secondary promotion organization, For The Record, as well as running her own independent promo operation, called Komotion.

Mack, who has spent the past five years with RCA Records, has handled several regional positions, plus the national country promotion spot for that label. His background also includes album promotion and album merchandising.

There was a day when field promotion people had to be masters of everything from artist relations to merchandising to sales, and GRT feels that that day is back, especially for small labels.

"Our promotion people will have to work virtually every station in any given market, since our thrust will now be at almost all musical fields at once, and will also have to be on their toes regarding merchandising and sales information. In order to be effective in today's marketplace, a promotion person must know more than the current trade chart numbers. A whole lot more."

My sincere thanks and best wishes to every DJ and the Grand Ole Opry on this 52nd Anniversary



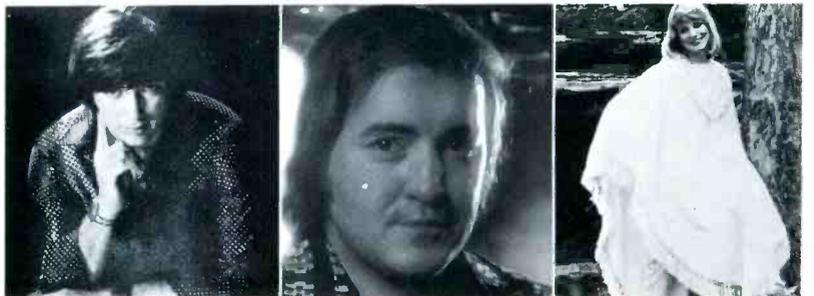
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GRT country is represented by (from left): Ronnie McDowell, Bobby G. Rice and Meri Wilson.

CBS Intl. Capitalizes on Country

■ CBS Records International advanced its European country music campaign in 1977, reaching, once again, a global market for numerous Columbia, Epic and Monument recording artists. With subsidiary companies now in 26 countries, CBS Records International has successfully penetrated new markets and has maintained its leadership in country music marketing worldwide. Notable successes were realized in countries where CBS artists were on hand to promote their product via tours and television appearances. Importantly, 1977 spawned European artist success in the United States and an increased exchange in international music artistry.

CBS International is guided by Dick Asher, president, and his marketing and a&r forces in New York. Asher's chiefs include Allen Davis, vice president, creative operations; Bunny Freidus, vice president, marketing; Ellen Stolzman, product manager, Epic and CBS Associated Labels; and Gary Williams, product manager, Columbia Records.

Columbia artist Johnny Cash, a veritable pioneer in presenting country music to the European

audiences, has achieved popularity in virtually every country of the world. Cash was one of a select circle of artists to qualify for CBS International's 1977 Crystal Globe Award for album sales exceeding five million units outside of the United States. A legendary figure throughout Europe, Cash recently completed two additional network television packages for England and Australia. Plans for Cash's 1978 tour of the continent will follow the October, 1977 release of his new Columbia album.

CBS Records International artist Tina Rainford received immense success in Germany, Austria, Switzerland and Holland with the release of her single "Silver Bird." "Silver Bird" was subsequently released in the United States and rose to the upper category on the domestic country charts. The German songstress has completed the recording, under the production of Sonny Limbo, of an album to follow that success. Recorded especially for the U. S. market in Atlanta, "Silver Bird" will be released in October in both the United States and in Europe.

Yvette Horner, a major star in France, completed a week of re-

recording in Nashville with a live radio broadcast via satellite. The broadcast was beamed to northern Europe directly from the Columbia Recording Studios in Nashville by Radio Luxembourg. Horner's lp recorded with Nashville session musicians, produced and arranged by Charlie McCoy, will give France, for the first time, an authentic sample of country music by one of their most successful artists.

Columbia artist Kris Kristofferson, who filmed his starring role in "The Sailor Who Fell From Grace With The Sea" in London, increased his share of the European market in 1977 with the release of his "Best Of Kristofferson" lp in Australia, Japan, England, Holland and Italy.

Columbia artist Marty Robbins toured England and Scandinavia this year, and songstress Barbara Fairchild has just completed a three-week performing tour of Britain which has spurred an October, 1977 release in England of her current Columbia album "Free and Easy."

Monument artist Larry Gatlin made his British debut this year at London's Wembley Pool Festival. He will tape two network

television specials for the BBC this month (October). Monument artist Roy Orbison, whose "Greatest Hits" lp secured gold status in the United Kingdom, completed his first and highly successful CBS International-sponsored tour of England.

Wynette Hits

Epic's "First Lady," Tammy Wynette, whose singles "Stand By Your Man," "D-i-v-o-r-c-e" and "I Don't Wanna Play House" topped European charts, headlined the International Music Industry Conference held in Holland earlier this year, with Epic's "Silver Fox" Charlie Rich. Rich's release, "Road Song," achieved substantial success in Australia, the United Kingdom and Japan.

Commencing with the release of his "Troublemaker" lp, Columbia artist Willie Nelson's appeal has continued to develop in continental Europe. Epic artist Bobby Goldsboro has enjoyed increased sales success in Europe in the past 12 months as has The Charlie Daniels Band.

In addition, Sonny James' "In Prison In Person" and "George Jones' All Time Greatest Hits, Volume One" are scheduled for European releases in October.

It starts with the song...

Special thanks to our writers

Jack Blanchard
Mac Curtis
Danny Flowers
Jerry Foster
Wayland Holyfield
Larry Kingston
Dickey Lee
Bob McDill

Misty Morgan
Bill Rice
Marcia Routh
Al Turney
Sharon Vaughn
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Celebrity Management Stresses Growth

■ CMI opened its doors on Jan. 20, 1977. Bob Bray, president of CMI, announced the concept of the company would be total service for the artists on the roster, and would include bookings, career management, financial consultation, public relations, publishing and a speakers platform division.

"We're in the most exciting period in the history of our organization," said Happy Shahan, vice president of CMI.

"Every day is an opportunity for us to grow and we're especially proud of the artists who have shown their faith in our abilities by trusting their careers to us," Shahan added.

Celebrity Management has a booking roster which includes Ed Bruce, Wilma Burgess, R. W. Blackwood & The Blackwood Singers, Diane Jordan, Cledus Maggard, Vernon Oxford, Gary Stewart, Roni Stoneman, Elvis Wade and Jerry Wallace. Two artists, Roni Stoneman and Vernon Oxford, are management clients in addition to bookings and public relations.

"Many people don't realize the significance of our platform divi-

sion," comments Bray. "Our star speaker is Dr. Charles Jarvis of San Marcos, Texas, a professional speaker and former dentist. Jarvis earns \$150 thousand every year at speaking engagements and seminars. He speaks for the American Automobile Assoc., the AFL-CIO and the Wheelhorse Corp. and many other top-flight corporations."

Jarvis has been nominated for the Mark Twain award (for humor) by the International Platform Assoc. for 1978, and was their featured speaker at their convention in Washington, D. C. in August.

Other speakers at CMI include George Goldtrap of WSM-TV, Bob Harrington, the Chaplain of Bourbon Street, and Cotton Ivy, country humorist.

The growth of the public relations wing of CMI has been very successful. Charlene Bray, publicist, and Debbie Morgan, assistant, coordinate public relations and publicity for ten accounts. Clients include a ministerial organization in Houston, a recording studio in Nashville and eight country music entertainers.

CMI opened offices in the

Faron Young Building in a 3-office suite with only two employees and since that time has moved to a larger suite in the building and increased the staff to five.

Candy Brar, receptionist and secretary to Bray, also coordinates the publishing area which includes Alamo Village Music (BMI) and T'NT Music (ASCAP.) Plans are on the drawing board to implement a separate office and staff to handle the publishing wing on a full time basis.

The hottest item at CMI is currently Elvis Wade, who for eight years impersonated Elvis Presley. Since the death of Presley, Wade's career has mushroomed to gigantic proportions with demand for his services exceeding available dates. Record-breaking crowds, especially in fairs throughout the southeast, have become a seemingly ordinary occurrence. Wade's latest recording on Memory International Records, "Memories of the King," has consistently been number one in areas where Wade is scheduled to perform.

Having been in the black after six months of operation, Bray's projections for the coming year are simple: to continue to grow soundly and to present the best possible program for the clients CMI represents.

"We're looking for a big-name artist to enhance our roster. One big name makes the phone ring and it benefits all the acts. Right now we hustle for our clients and go after the business. We don't intend to change that policy ever," said Bray.

House of Gold Stays Active

■ House of Gold Music, Inc. and its affiliated companies, Bobby Goldsboro Music, Inc. and Hungry Mountain Music, Inc., although suffering from "growing pains" and fighting the battle of the independent publisher, still managed to chalk up a successful past year, having had 28 single releases, including "A Song In The Night" by Johnny Duncan; "Me And Millie" by Ronnie Sessions; "When It's Just You And Me" by Dottie West; "Never Did Like Whiskey" and "Too Much Is Not Enough" by Billie Jo Spears. Also included were approximately 50 album cuts by such artists as Kenny Rogers, Tom Jones, Johnny Rodriguez, Bobby Goldsboro, Roy Clark and Joe Stampley; plus numerous recordings as yet unreleased. These include cuts by Mac Davis, Charlie Rich, Crystal Gayle, Charley Pride, Steve Lawrence and Gene Pitney.

Delving deeper into the foreign market resulted in successfully negotiating three new sub-publishing agreements this year with Brazil, Japan and South Africa, respectively. House of Gold's 14 month association with United European Publishers has been a profitable one, having had a top 5 record in England with "What I've Got In Mind" by Billie Jo Spears, and a top 5 cover version of the song by Ann Christy in Holland and Belgium.

The company was also fortunate in acquiring the exclusive services of contemporary writers Larry Henley, Jim Hurt, Larry Keith, Steve Pippin and Johnny Slate.

Window Music Stays on the Move

■ The past 12 months have seen the continued growth of Window Music in Nashville. Manager Rose Trimble and president Pete Drake are concentrating on exclusive Window writers such as Linda Hargrove, Larry Ballard, Susan Hargrove, Rex Gosdin and Les Reed as well as material by writers like David Allan Coe, Larry Kingston, Sorrells Pickard, Jeff Tweel and others.

Window's leading writer is Linda Hargrove, who earlier this year received a pop award for her composition, "Let It Shine," as one of the most performed songs of the year. Ms. Hargrove recently was named to Who's Who in America for her songwriting efforts. Linda's "I've Never Loved Anyone More" appeared in albums this year by Marty Robbins, Eddy Arnold and Ray Price. B. J. Thomas recorded "Impressions," a newer Hargrove song. NBC television star Chuck Woolery co-wrote with Linda and released "Painted Lady," which charted earlier in the year. Linda also recorded and had chart records on several of her own songs, "Fire At First Sight," "Down To My Pride" and the current hit, "Mexican Love Songs." Johnny Rodriguez recorded Hargrove's "Mem'ries," co-written with sister Susan, in his "Practice Makes Perfect" lp, and he recently recorded another Hargrove song, "Savin' This Love Song," for future release. Rodriguez had a #1 record with Lin-

da's "Just Get Up And Close The Door."

Window writer Jeff Tweel had a chart record with Skeeter Davis' recording of "I Love Us." Ms. David also recorded "It's Love That I Feel," written by Tweel. Lucky Clark did well with "Everytime Two Fools Collide" and Twiggy included "I Love Us" in her latest lp.

Larry Ballard scored this year with "Neon Lights," recorded by Nick Nixon. He also has several of his own compositions on his latest Capitol Records lp, "Waiting In The Wings." Ballard has songs recorded by Melba Montgomery and Linda Hargrove.

Recently David Allan Coe hit with "Just To Prove My Love For You," a Window song written by Coe. Tanya Tucker has just released in her new lp "I Still Sing The Old Songs" by Coe, also released by George Jones. Coe also scored big with "Long Haired Red Neck," a Window song.

Drake is always finding new writers, seemingly from out of nowhere. He recently signed Janet Farris as an exclusive writer. Farris is from Louisville, Kentucky and promises to be one of Window's mainstays in the future.

To say Window Music is growing would be an under-statement. Window is one of the leaders in publishing. The company is managed by Rose Trimble, who has been with them since the company was founded.

An Active Staff Scores for Screen Gems

■ Paul Tannen, general manager of the Screen Gems-EMI Music/Colgems-EMI Music Nashville operation, feels that there are three important aspects of today's publishing business. (1) new songwriters, (2) the catalogue, and (3) writers who are recording artists. For example, Screen Gems has entered into a production deal with Polydor Records for Max D. Barnes, who is an exclusive Screen Gems writer. Barnes currently has his second Polydor release on the market, "Allegheny Lady," produced by David Briggs, which is already receiving good reaction at the radio level. Danny Davis, vice president/director of national exploitation, based out of L.A.; and Michael Steele, director of southeastern promotion, have been coordinating promotional efforts closely with Polydor.

Jim Valentini and Frank Saulino (professionally known as Val & Birdie), are the newest writer/artists that have been signed by

Tannen. They are contemporary writers, which continues Screen Gems' policy that there are good "pop" writers to be developed out of Nashville. Other exclusive writers are Mark James, Bettye Pierce, Michael Clark, Gail Davies and Jeff Pollard. The Jeff Pollard Band, a funky rock and roll band from Baton Rouge, La., is preparing to record its first album for a major label. Tannen feels that the group will have immediate success, and Pollard's songs will be important copyrights.

Screen Gems-EMI Music, Inc./Colgems-EMI Music, Inc. this past year introduced volume I of a promotional album entitled "Country Gold," in order to further exploit its country catalogue. The album features 14 of the company's country standards, including "He'll Have To Go," "Suspicious Minds," "Together Again," "Dream Lover," "Snow Bird" and "It's Such A Pretty World Today," all performed by the original artists.

Columbia

(Continued from page 16)

recording successes over the past year has been "The Rambler." Columbia launched a major promotional effort (Rambler Weekend) on 60 top radio stations across the U.S. The results of this promotion are still being monitored as album sales are ever-increasing.

Marty Robbins was welcomed back to Columbia with four consecutive hits: back-to-back number one records in "Among My Souvenirs" and "El Paso City," followed by "Adios Amigo" and "I Don't Know Why, (I Just Do)."

The release of "The Best Of Moe Bandy, Volume 1" album featuring seven Bandy top 10 hits, quickly confirmed Bandy as a hot album artist with consistent hit singles, including "I Just Started Hatin' Cheatin' Songs Today," "It Was Always So Easy (To Find An Unhappy Woman)," "Honky Tonk Amnesia," "Bandy The Rodeo Clown," "Don't Anyone Make Love At Home Anymore," "Hank Williams, You Wrote My Life" and "The Biggest Airport In The World."

Columbia artist Sonny James rose again to the top of the charts with "Come On In," "You're Free To Go," "In The Jailhouse Now" and the album "You're Free To Go." His "Sonny James In Prison In Person" lp, recorded at the Tennessee State Prison this past year, attained a top chart ranking. The album project was a recording first as the album's session musicians were exclusively inmates of a prison.

Lynn Anderson scored outstanding television as well as chart recognition this past year.

Mason in Music City



United Artist/Magnet Records recording artist Barry Mason was in Nashville recently to record his debut album for the label. The lp is being produced by Larry Butler and will feature original tunes by Mason and Butler. A single from the sessions, "Drive Safely Darling," was released in August and the album is scheduled to be shipped this fall. Pictured from left: Larry Butler, Barry Mason and Billy Sherrill, engineer.

With her guest appearance on the ABC network series "Starsky and Hutch," "Anderson Appeal" reached new audiences. She scored admirable chart success with singles "Sweet Talkin' Man," and "I Love What Love Is Doing To Me."

David Allan Coe continued his singles activity with chart success for "Willie, Waylon and Me," scoring among top 20 in ratings.

Columbia artist Barbara Fairchild, fresh from a three-week European tour, has this past year remained solid as a formidable charttopper with singles "Mississippi," "Cheatin' Is" and "Let Me Love You Once Before You Go."

Columbia has this past year seen consistent singles chart action from Freddy Weller, Shylo and Darrell McCall. Album sales success stories have been written this past year by Columbia artists Kris Kristofferson, Earl Scruggs, Johnny Gimble and Rusty Weir.

Columbia Records has signed several diverse talents to its formidable roster with Bobby Bare coming aboard with a proven track record and Janie Fricke, whose first and solo effort, entitled "What Are You Doing Tonight," is exploding at both pop and country radio. Writer/performer R.C. Bannon has captured attention with his single "Rainbows and Horseshoes," and Columbia is pleased to bring Mary Kay James to the Columbia roster. Hailing from Memphis, Columbia's new country boogie band, The Silver City Band, has brought a new dimension of musical energy to the roster. Faith O'Hara, Jeannie Seely and Diane Jordan have bolstered the Columbia singles effort.

Spearheading the production staff for Columbia is Billy Sherrill, vice president, a&r, CBS Records, Nashville. Sherrill, who was named **Record World's** "1976 Producer of the Year," produces such Columbia artists as Barbara Fairchild, Freddy Weller, Johnny Duncan, Janie Fricke and Marty Robbins. A special production arrangement with CBS Records brought the proven production talents of independent producer Allen Reynolds to CBS Records. Reynolds will produce a number of Columbia artists as well as aid Sherrill in the acquisition and development of new talents for Columbia Records. Sherrill is ably assisted by independent producers Steve Gibson/Glenn Sutton, Ray Baker, Pete Drake, George Richey, Ron Bledsoe, Larry Rogers, Marty Robbins, Johnny Cash, David Anderle and Buddy Emmons.

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Ovation Pacts With Terrace

■ Dick Schory, president of Chicago based Ovation Incorporated, and Al Jason, president of Terrace Enterprises, have announced a new joint publishing venture to be established in Nashville.

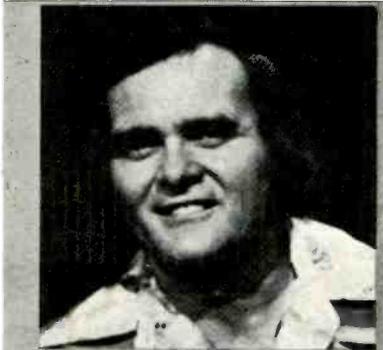
Ovation Records, a relative newcomer to the country field, has its first No. 1 country hit in The Kendalls single and album, "Heaven's Just A Sin Away," a song published by Al Jason's Lorville Music.

Al Jason has been active on the Nashville music scene since 1958, and has an extensive catalogue in his Terrace Music (ASCAP), Shenandoah Music (ASCAP), Blue Lake Music (BMI), and Lorville Music (SESAC).

Jason is the composer of over 50 songs used on Don McNeill's ABC Radio Network Breakfast Club, and also served as a member of the writers committee of the advisory board of ASCAP for 12 years.

The new publishing venture plans to bring several new staff writers and also will be negotiating for the purchase of existing copyrights and catalogues. The day-to-day operations of the Nashville office will be managed by Brien Fisher.

Many Thanks D.J.'s



BILLY PARKER



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'Staying Power' Keeps Playboy on Top

■ The Nashville division of Playboy Records, which is one of today's most progressive independent operations, has witnessed a year of phenomenal growth within its organization and simultaneously has underscored its obvious "staying power" within the industry.

A major move at Playboy Records in 1977 saw it enter into an agreement with CBS for distribution of all Playboy Records and tapes in the United States, which almost instantly allowed Playboy to experience a sizeable increase in recording activities, as well as immediately enhance its sales and promotion programs.

Executive moves within the Playboy Records complex also brought about major changes in recent months, which placed Tom Takayoshi in command as president, while Nashville's Eddie Kilroy was then upped to vice president of the label. In turn,

Jackie Straka was moved from her Playboy post in Hollywood to become Kilroy's executive secretary and assistant in Music City.

Playboy recording artist Mickey Gilley literally "walked off" with the 12th Annual Academy of Country Music Show this year, when he brought home a total of six awards, and among them were label accolades for Album of the Year ("Gilley's Smokin'") and Single of the Year ("Bring It On Home To Me"). Producer awards in the same categories were picked up by Playboy's Eddie Kilroy, who is exclusive producer on all Mickey Gilley product for the label.

Also continuing in its efforts to exercise leadership within the industry, the Nashville division of Playboy became the first recording company to ever present its acts in a NARAS showcase, which was staged for a full-house at Possum Holler.

Artist acquisitions for the energetic Playboy Records empire involved signing ceremonies this year for the talents of Teresa Neal, Mack Vickery and Little David Wilkins.

In addition, Playboy artist Bobby Borchers made a strong emergence this year as one of the hottest new country acts around, and his recent hit recording of "Cheap Perfume & Candlelight" officially establishes him as a #1 contender among today's top singers.

According to sales statistics for the past year, Playboy Records is being widely accepted throughout the entire country with 93 percent of all product making its mark on the charts.

The Playboy roster in Nashville now includes recording artists Bobby Borchers, Sunday Sharpe, Teresa Neal, Benny Barnes, Wynn Stewart, Mack Vickery, Mickey Gilley and Little David Wilkins.



Playboy Records country artists are, from left: Mickey Gilley, Bobby Borchers and Little David Wilkins.

Webb Pierce: An Active Entertainer

■ Country music legend Webb Pierce has had not only an active, but an exciting year as well. He has made numerous personal appearances cross-country and in Canada playing to sell-out crowds. Each show has been left with standing ovations and fans wanting encores.

On April 9, Webb was on the First Association of Country Entertainers Nashville Jubilee Show where he headlined an all-star cast. During the course of summer, he's appeared on several other jubilee shows.

April 22 was a big night in Nashville. It was the night Webb Pierce's Rhinestone Cowboy Club celebrated its grand opening. Several of Nashville's top entertainers

and close friends came by to congratulate Webb and wish him luck for a successful year with his new club. During Fan Fair week, he had the honor of saluting "The King of Country Music," Roy Acuff, on the evening of June 6. Several of Roy's peers, family and friends were on hand to see Webb Pierce present Roy with a Goodwill Ambassador of Country Music Certificate on behalf of the Governor of Tennessee. Performances were given by Roy and the Smoky Mountain Boys, Shot Jackson, Little Jimmy Dickens, Minnie Pearl, Bill Carlyle, Max Powell and Webb Pierce.

Webb recently signed a new worldwide recording contract with Phonogram Records of Eng-

land. He also has a new producer, "Papa" Don Schroeder. His records will now be released in Europe by Phonogram and the U.S. by GRT. And also, a Webb Pierce television show is in the making for the European market.

Pool

Since early January, Webb has continuously fought for the rights of his fans to visit his world-famous guitar shaped swimming pool. The fans helped him to build the pool and they have a right to see it whenever they're visiting Nashville, Webb believes.

Big things have happened this year and Webb Pierce will be having bigger and better things next year. We hope that you do too.

Peer-Southern:

A Pacesetter in Country Music

■ This year Peer-Southern Music celebrated the 50th anniversary of the pioneering Ralph S. Peer Bristol recording sessions, which included Hall of Fame members Jimmie Rodgers and The Carter Family.

The company was incorporated in 1928 as a wing of Victor Records. Peer was at that time a recording director for the label and later purchased the Victor interests and became sole owner. Since that time the firm has spiraled into a worldwide organization, but Peer's first love remained the grass roots of the country field. He produced recordings of artists in an era when manufacturers had not yet come to recognize the national importance of country music. For these efforts, Ralph Peer has been recognized as one of the pioneers of the country music by the Country Music Hall of Fame.

Today Peer-Southern is one of the world's largest publishers of country music. Among the milestones of Peer-Southern are the early recordings of Jimmie Rodgers and The Carter Family; Roy Acuff's first recordings of "Wabash Cannonball" and "Great Speckled Bird;" the first dual mil-

lion selling record, Ted Daffan's "Born to Lose" backed with "No Letter Today;" Les Paul and Mary Ford's first million selling record, "Mockin' Bird Hill," and the merger of country and pop via the Jimmy Wakley-Margaret Whiting gold record of "Slippin' Around," which fostered the "answer song" series.

Peer also brought Jimmie Davis to Decca Records as the label's first country artist. Davis recorded many hits, among them his self-penned "You Are My Sunshine." He later went on to become the governor of Louisiana. The company was also responsible for the first major merge of jazz and country with the Ray Charles' performances of "You Are My Sunshine," "Worried Mind" and "Born to Lose."

Other milestones in country music that are associated with Peer-Southern are the careers of Bill Monroe with his bluegrass music, Lester Flatt and Earl Scruggs with their country/folk impact on records, television and movies and the compositions and recording styles of Floyd Tillman, Lefty Frizzell, Don Gibson, Carl Smith, Wilf Carter and Vaughan Horton.

Twitty Bird Sets a Fast Pace

■ Nashville-based Twitty Bird Music Publishing Company, headed by Conway Twitty, continued in 1977 to set a fast pace for both its publishing and production company. Conway continued his historic staying power in the charts in 1977 with his 34th consecutive number one song.

L. E. White

L. E. White, administrator of Twitty Bird Music Publishing (BMI) and related companies, started when the catalogue contained only six songs, and today reports the catalogue contains over 600 copyrights, with an impressive line-up of writers. In addition to Conway and L. E., other writers include Jimmie Peters, Mickie McNair, Jollie Hollie, Jack Dunham, Galen Raye, Buddy Green and Larry Locke.

Twitty Bird's SESAC publishing arm is Hello Darlin! Music with writers that include Peggy Forman, Raymond A. Smith and Michael White, with a total of 18 song awards from SESAC.

Neverbreak

Neverbreak Music, a division also of Twitty Bird, is the ASCAP publisher with writers that include John Riggs, Jerry McBee, David Barnes, Larry Jenkins, Jim Mundy and Aleene Jackson, who also serves as assistant adminis-

trator for the Twitty Bird group of companies.

Twitty Bird Production Company, with producers that include Conway Twitty, Snuffy Miller and David Barnes, has several releases out on MCA that include: Cal Smith with "Helen," Peggy Forman with "Danger Zone," Jeseca James with "Everybody Needs a Rainbow," Joni Lee with "Your Love Had Taken Me That High," and Nat Stuckey with "Buddy I Lied." In addition the company has Linda Plowman's current Gusto Records' single, "Right Back Loving You Again." The company also produces Charlie Tango for MCA.

White, in addition to being a busy administrator for the Twitty complex of companies has penned four number one songs for Conway Twitty and one number one song for Conway and Loretta Lynn. In addition, just to top off an already successful year, he co-wrote and recorded "Home Sweet Home" with Lola Jean Dillon, much to the delight of both the music and broadcast industry.

Quiet, soft spoken L. E. White and superstar Conway Twitty have a good thing going at Twitty Bird and they hope they keep on keeping on.



Thank You,
Country Music
Industry

The
Oak Ridge Boys

and
Silverline/Goldline
Music Inc.



THE JIM HALSEY CO. INC.

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TULSA, OKLAHOMA 74135
(918) 663-3883

abc Dot Records

Epic

(Continued from page 16)

peal of George Jones continues to make him the most sought after of all country entertainers. With such chart-topping singles as "Her Name Is," "Ol' King Kong," "If I Put Them All Together, I'd Have You" and his "George Jones Greatest Hits Volume I" and "I Wanna Sing" album success, Jones has maintained his consistent history of fine recordings. The critically-acclaimed "Greatest Hits Volume I" lp features a prestigious collection of 10 newly-recorded Jones classics spanning his first 14 years of recordings. The lp is the first genuine collection of its kind.

Further emphasizing the wide variety and diversity representative of the Epic roster, Wunsch stated: "This multi-format representation is clearly evident with such artists as Tom Jones and ASCAP award nominee Tina Rainford." Jones' "Say You'll Stay Until Tomorrow" had tremendous success on both the national country and pop charts, and its success revitalized his recording career. CBS International artist Tina Rainford achieved similar recognition with the European hit, "Silver Bird." Subsequently released in the U.S. by Epic, "Silver Bird" reached the upper category of the national country charts.

The Charlie Daniels Band presented "High Lonesome." The lp's multi-format airplay combined with their multitudinous live performances has enhanced the CDB's solidification in the southern musical crossover movement. Highlighting their '77 performance schedule, the CDB performed in Washington, D.C. at President Jimmy Carter's Inaugural Ball for the Georgia Delegation and the Carter staff. "Midnight Wind," the CDB's forthcoming album, looks to be a multi-format chart-topper as well.

Adding further to the Epic list of multi-format successes are Bobby Goldsboro, Engelbert Humperdinck and Michael Murphey. As a mark of continued commitment toward both high energy and diverse talent, Epic is looking strongly to Dave Loggins, Marshall Chapman, Killough & Eckley, Marcia Routh and Ed Bruce.

Playboy

Over the past year, CBS has acquired two associated labels: Playboy Records, piloted by vice president Eddie Kilroy with Nick Hunter, manager, national promotion; and Cleveland International Records, directed by former Epic a&r vice president Steve Popovich.

With the acquisition of the dis-

tribution of Playboy, CBS sports the exciting talent of Mickey Gilley, whose recent chart-toppers include "Honky Tonk Memories" and "She's Pullin' Me Back Again." Gilley's latest album, "First Class," made a whirlwind showing in chart activity and sales.

Bobby Borchers' delivered "Cheap Perfume and Candlelight" along with "What A Way To Go," which established Borchers as a consistent and successful chartmaker. Borchers' first lp, "Bobby Borchers," marked his debut as an album artist.

Cleveland International

CBS Records' new affiliation with Cleveland International Records has highlighted country artist Eddie Middleton, who is seeing activity on the country charts with his single "Endlessly." Steve Popovich with Cleveland International produces Middleton, the label's first country artist.

Hickory Keeps Smokin'

■ Hickory Records was started in the 1950s with a strong roster of artists. One of the first artists signed to the label was Al Terry, whose recording of "Good Deal Lucille" went to the top of the charts.

In 1961 the label decided to cut a "pop" session using songs by John D. Loudermilk and sung by Sue Thompson. The session produced the hit recordings "Sad Movies," "Norman" and "Paper Tiger" and the pop identification was established.

In its swing to pop, Hickory never overlooked country, it merely sought and attained diversification. Two country hits were by Ernie Ashworth, "Talk Back Tremblin Lips," and Bill Carlisle, "What Kinda Deal is This." Then came artists like Bobby Lord, Bob Luman and Frank Ifield. In 1967 Hickory formed a subsidiary label, TRX, and released records by Troy Shondell and Gene & Debbie.

WB Music Active

■ ASCAP's 1976 Publisher of the Year is still hot in 1977 with more hit records and has expanded this year by signing as a writer CBS recording artist David Allan Coe ("Would You Lay With Me," "You Never Even Called Me By My Name"), and writer John Bettis, who has written over 30 of the Carpenters recordings, including the #1 "Top Of The World."

Bannon & Sanders

Nashville general manager Tim Wiperman says he is "especially proud of the success staff writers R. C. Bannon and Harlan Sanders have had as artists. R. C.'s first two releases as a CBS artist have both hit the charts through hard work by the production team of Ben Tallent and Teddy Irwin, and

the efforts and cooperation of the CBS promotion and publicity personnel. We look to artist-writers like R.C. Bannon, David Allan Coe, Harlan Sanders, Len Chiracka, Royce Porter, Bucky Jones and John Bettis to provide us with continued success both from their writing and their recording abilities."

A few of the award-winning songs Warner Bros. has had this year are Johnny Rodriguez's "Desperado;" Glen Campbell's "Southern Nights;" The Eagles' "New Kid In Town;" Tom T. Hall's "It's All in The Game;" Crash Craddock's "Walk Softly;" Nick Nixon's "Love Songs & Romance Magazines;" and Kathy Barnes' "Someday Soon."

Conway & Loretta on L.I.



MCA recording artists Loretta Lynn and Conway Twitty's three-day engagement at Westbury Music Fair brought many RCA Records' executives out to Long Island to celebrate the duo's rare appearance in the New York area. Pictured backstage are (from left): Jimmy Jay, United Talent in Nashville; Loretta; Conway; Jeff Lyman, national country promotion director for MCA Records; George Lee, MCA/vice president of east coast operations; Barry Goodman, MCA/New York promotion.

Kelly Warren

"Ain't That Something"

b/w

"Living For You
Dying For Him"

**Little Richie
Records**

National Promo
Little Richie Johnson Agency
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Belen, New Mexico

Fan Club
Oma Dee Phillip
Box 615
Lamesa, Texas 79331

Dist. By Sounds of Music/Belen, New Mexico.

SINGLES CHART ACTIVITY

■ A Comprehensive List Of Country Singles Chart Activity By Label From August 21, 1976 through August 13, 1977

Label	Songs Charted	Songs In Top 10	No. 1 Songs	Label	Songs Charted	Songs In Top 10	No. 1 Songs
ABC	7	—	—	Hi	4	—	—
ABC Dot	58	14	4	Hill Country	1	—	—
ABC Hickory	4	—	—	Hitsville	10	1	—
Ariola America	3	1	1	London	1	—	—
Arista	2	—	—	LS	2	—	—
Asylum	4	1	—	MCA	62	16	8
Atco	1	—	—	Mercury	28	8	1
Autumn	2	—	—	MGM	2	—	—
Blackland	1	—	—	Monument	8	2	1
BMA	1	—	—	MRC	1	—	—
Buddah	1	—	—	Myrrh	1	—	—
Calliope	1	—	—	NBC	1	—	—
Capitol	43	5	3	Ovation	2	—	—
Caprice	3	—	—	Plantation	2	1	—
Capricorn	2	—	—	Playboy	14	6	2
Casino	4	—	—	Polydor	17	—	—
Charta	2	—	—	Prairie Dust	4	—	—
Cin-Kay	3	—	—	Ranwood	1	—	—
Columbia	55	10	4	RCA	62	19	12
Commercial	2	—	—	RPA	3	—	—
Con Brio	9	—	—	Reprise	3	2	2
Country Showcase	1	—	—	Republic	11	—	—
Derreck	1	—	—	Scorpion	2	—	—
Door Knob	2	—	—	SCR	3	—	—
Elektra	15	4	—	Soundwaves	2	—	—
Epic	39	8	4	Starcrest	3	—	—
Epic/Cleveland Intl.	1	—	—	Starday	8	—	—
Farr	2	—	—	True	3	—	—
Fifty States	1	—	—	United Artists	37	5	2
Gazelle	4	—	—	Warner Brothers	31	6	1
Granny White	2	—	—	Warner/Curb	1	—	—
GRT	12	—	—	Zodiac	3	—	—

Gazelle: A Family Operation

■ Gazelle Records continues to grow and prosper, having scored on the charts with seven consecutive Randy Barlow singles, including the current "Walk Away With Me." The label has recently added Jeris Ross to the roster and has rush-released her first Gazelle single, "I Think I'll Say Goodbye."

In the past 12 month period, Gazelle president Fred Kelly notes that the label has achieved top 20 hits for Barlow with "Twenty Four Hours From Tulsa" and "Kentucky Woman," and a top 30 entry with "California Lady." During this period Barlow has enjoyed a successful debut album, "Randy Barlow-Arrival."

Low Profile

Until the new addition of Jeris Ross, Gazelle has maintained a low profile, concentrating all marketing and promotional efforts toward developing one artist, Randy Barlow. "I couldn't be happier with the way things have gone with Randy," states Kelly, who is also Barlow's record producer. "Starting with 'Tulsa' last fall, his career has snowballed and he keeps getting stronger with each release. His records sell, and that's the bottom line!"

With Barlow firmly established it seemed only prudent to expand the roster. "I'm delighted to acquire Jeris Ross," adds Kelly. "I've loved her sound for some time and when she became available we grabbed her in a hurry. Her husband, Jack, has produced some great cuts on Jeris and we

feel she'll become a true superstar. She's already an established artist, and my wife, Barbara, will concentrate heavily on an extensive promotional campaign designed to bring Jeris to the very top."

Gazelle Records is a family-run label under the direction of Fred and Barbara Kelly. "We think of our artists as family, too," says Barbara. "We're thrilled to have acts like Randy and Jeris, and we sure hope the hits keep coming."

N'ville Album Prod. Is Back in Action

■ Nashville Album Productions, Inc., 617 7th Ave. S., Nashville, offers a complete record manufacturing service to artists, independent record labels and recording studios in Nashville and across the nation.

The plant has complete record manufacturing and packaging facilities and a complete art department, including phototype-setting, design and layout of the album jacket in full color or black and white.

Albums, singles and 8-track tapes are available from the customer's mixed down tape, or arrangements can be made to record at a studio affiliated with Nashville Album Productions.

Co-owners June C. Black and Mary Farr report that the plant is back in full operation after a fire in December, 1976 which destroyed their offices, art department and printing plant.

OAS Music Builds for the Future

■ Starting a publishing company from scratch is probably one of the most difficult things in the world. However, two young men in Nashville are well on their way to succeeding at this task, proving that persistence, diligence and lots of hard work pay off.

The two young men are Steve Singleton and Dane Bryant, who head the OAS Music Group.

Pubberies

The OAS Music Group consists of three publishing companies and a four track studio. The three publishing companies are Onhisown, BMI; Arian Publications, ASCAP; and Shadowfax, BMI.

Onhisown has exclusive writers Billy Ray Reynolds and Charley Sauls. During the past year there have been songs in the company recorded by Tanya Tucker and Barbara Fairchild and on a special album presented by National Geographic, entitled "Westward Ho!" The "Westward Ho!" album featured five songs written by Billy Ray Reynolds who also wrote the current Barbara Fairchild single, "For All The Right Reasons," with Marie Barrett.

Onhisown also published "It's Me That You're Leaving," which was a single by Buzz Cason in England.

Arian Publications has a number of songs written by Bobby David. This year the company saw the release of the current Lawanda Lindsey single, "Gone Forever (File Me Under Memories)." Shadowfax saw a single, "Wild Wind," recorded by Buzz Cason and released in England.

Studio

The studio, Four Track Heaven, has been busy all year with demo sessions, jingles and a tape copying service used by many top publishing companies. Plans are underway to convert the studio to an eight track facility in October. The name will be changed to Wild Tracks at that time. The studio employs C.W. Buffy as chief engineer and Sid Singleton as assistant engineer.

After the studio is converted, the OAS Music Group plans to step heavily into the jingle business as well as producing masters.

The OAS Music Group is not trying to be an overnight success or a flash in the pan. It's planning a slow building process that will make it a permanent fixture on today's music scene. It has already taken the very important first steps in the right direction to achieve this.

THANKS, FOR A GREAT YEAR!!!

ALREADY GOLD & NEARING PLATINUM
IS
"THE KING IS GONE"
BY
RONNIE McDOWELL
ONE WEEK AFTER RELEASED
SALES TOPPED 1,000,000!!!

OTHER GREAT RELEASES THIS YEAR FROM—
Roy Drusky ◆◆◆◆◆◆◆◆◆◆ Grant Turner
Jim Nesbitt ◆◆◆◆◆◆◆◆◆◆ Bruce Mullen

WATCH FOR NEW AND
EXCITING THINGS IN '78!!!



SCORPION RECORDS
38 Music Square East
Nashville, Tennessee 37203

ANNUAL WRITERS LIST

■ A Comprehensive List Of Country Singles Chart Activity by Writer
From August 21, 1976 Through August 13, 1977

Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs
T. Abbott	1	—	—	R. Chancey	1	—	—	R. Fraser	1	1	—	Waylon Jennings	4	2	—
Frank Adams	1	—	—	M. Chapman	1	—	—	Dallas Frazier	3	—	—	D. Johnson	1	—	—
R. Adams	2	—	—	L. Cheshier	1	—	—	G. Frey	2	1	—	J. Johnson	1	—	—
S. Adams	1	—	—	N. Chinn	1	—	—	Bill Fries	3	—	—	Jackie Johnson	1	—	—
L. Adler	1	—	—	T. Christian	1	—	—	Lefty Frizzell	2	1	1	Bucky E. Jones	1	—	—
John Adrian	2	2	1	J. Christopher	1	1	—	Jerry Fuller	3	—	—	Richard Jones	1	—	—
F. Ahlert	1	—	—	G. Clark	1	—	—	T. Fuller	1	—	—	Robert John Jones	4	—	—
A. Aldridge	1	—	—	Roy Clark	1	—	—	J. Garland	1	—	—	Archie Jordan	1	1	1
R. Alfred	1	—	—	Rudy Clark	1	—	—	D. Gates	1	—	—	P. Jordon	1	—	—
D. Allbritten	1	—	—	Paul Clements	1	—	—	Larry Gatlin	5	3	1	Ron Jordon	1	—	—
A. Allen	1	—	—	A. B. Clyde	1	—	—	R. Gerado	1	—	—	Al Kasha	1	—	—
I. Allen	1	—	—	Eddie Cochran	1	—	—	Don Gibson	4	1	1	C. Kelly	1	—	—
J. Allen	2	—	—	Hank Cochran	3	1	1	Jerry Gillespie	1	—	—	Fred Kelly	2	—	—
Rex Allen, Jr.	1	—	—	David Allan Coe	3	—	—	D. Gillon	1	—	—	W. Kemp	2	—	—
M. Allison	1	—	—	B. Cole	1	—	—	J. Glaser	2	—	—	J. Kennedy	1	—	—
J. Allyson	1	—	—	H. Coleman	1	—	—	Jackie Gleason	1	—	—	Jimmy Kennedy	2	—	—
B. Anderson	2	—	—	Jim Coleman	4	—	—	T. Gmeiner	1	1	1	Eddie Kilroy	1	—	—
C. Anderson	1	—	—	Reg Connelly	1	—	—	K. Goell	1	1	1	Norman King	1	—	—
Liz Anderson	1	—	—	Roger Cook	1	—	—	W. Gold	1	—	—	Don King	2	—	—
M. B. Anderson	1	—	—	Sam Cooke	1	1	1	Bobby Goldsboro	3	—	—	Pearl King	1	—	—
B. Anthony	1	—	—	S. Corbin	1	—	—	Don Goodman	3	—	—	Dave Kirby	4	1	1
E. Arnold	1	—	—	H. Cornelius	1	—	—	L. Goodson	1	—	—	Rick Klang	4	—	—
L. Ashley	1	—	—	G. Cory	1	—	—	Cathy Gosdin	1	1	—	P. Kleinow	1	—	—
Gene Autry	1	—	—	Paul Craft	4	—	—	Bill S. Graham	1	—	—	Baker Knight	1	1	1
B. Bacharach	2	—	—	F. Craig	1	1	1	R. Greenaway	1	1	1	Dennis Knutson	2	—	—
Razzy Bailey	1	1	1	B. Crewe	1	—	—	J. Greenebaum	1	—	—	M. Kasser	3	1	—
L. Ballard	1	—	—	Cliff Crofford	1	—	—	Roger Greenway	1	—	—	Kris Kristofferson	1	—	—
R. C. Bannon	1	—	—	D. Cross	1	—	—	M. Grever	1	—	—	Dennis Lambert	1	—	—
R. Barlow	1	—	—	J. Crutchfield	3	—	—	Ray Griff	8	1	1	R. Lane	2	—	—
M. D. Barnes	3	1	—	J. Cunningham	4	—	—	G. Guilbeau	1	—	—	D. LaSalle	1	1	—
J. Barry	1	1	—	S. Curtis	1	—	—	J. Gumoe	1	—	—	R. LeBlanca	3	—	—
David Bartholomew	2	—	—	T. Dae	1	—	—	Merle Haggard	3	1	1	D. Lee	2	1	1
C. Beavers	1	—	—	J. Dallas	1	—	—	D. Hall	1	—	—	R. Leigh	3	—	—
J. Beck	2	1	1	C. Daniels	2	—	—	Tom T. Hall	1	1	—	M. Leikin	1	—	—
J. Beland	2	—	—	Bill Danoff	2	1	—	W. Hammond	1	—	—	Edger Leslie	1	—	—
Carl Belew	1	—	—	Bobby Darin	2	—	—	P. Hand	1	—	—	Gordon Lightfoot	1	—	—
W. & D. Bellamy	1	—	—	Eric Darlang	1	—	—	C. Harding	1	—	—	S. Linard	1	—	—
G. Benson	1	1	—	Linda Darrell	1	—	—	L. Hargrove	2	—	—	E. Lindeman	1	—	—
A. Bernstein	2	—	—	Danny Darst	2	—	—	Gary Harju	1	—	—	R. Livingston	1	—	—
Chuck Berry	1	1	—	Hal David	3	1	1	Dallas Harms	2	1	1	Dennis Locorriere	1	—	—
Don Black	2	—	—	L. David	1	—	—	Paul Harrison	1	—	—	Jeff Lopey	1	—	—
Bryan Blackburn	1	—	—	Chip Davis	3	—	—	Freddie Hart	2	1	—	Lore	1	—	—
Milton Blackford	4	—	—	J. Davis	1	—	—	Rod Hart	1	1	—	W. Love	1	—	—
R. Bledsoe	1	—	—	Mac Davis	2	—	—	A. Harvey	1	—	—	M. Lunsford	1	—	—
Karla Bonoff	1	—	—	Gen. C. G. Dawes	1	—	—	Mike Havilland	1	—	—	S. Lyons	1	—	—
B. Borchers	2	—	—	Mark Dawson	1	—	—	A. Hawkshaw	1	1	—	M. Lytle	4	—	—
Georges Boulanger	1	—	—	E. Dean	1	—	—	J. Hayes	1	1	1	G. Mabry	1	—	—
Rory Bourke	8	1	—	B. Dees	1	—	—	W. Haynes	1	—	—	Tony Macaulay	1	—	—
Woody Bowles	1	—	—	John Denver	2	—	—	Doug Haywood	1	—	—	Mary MacGregor	1	—	—
Roger Bowling	9	1	1	Lew Dewitt	1	—	—	T. Hazzard	1	—	—	J. MacRae	1	—	—
Bobby Braddock	5	4	1	Neil Diamond	2	—	—	D. Heard	1	—	—	Richard Mainegra	5	1	1
Wayne Bradford	1	1	—	J. Didier	1	—	—	H. Heath	1	—	—	D. Malloy	1	—	—
T. Brasfield	1	—	—	T. Dilbeck	1	—	—	Joachim Heider	1	—	—	Lorene Mann	1	—	—
Tom Bresh	1	—	—	Lola Jean Dillion	2	1	1	C. Heilburg	1	—	—	L. Markes	1	—	—
D. H. Brown	1	—	—	G. Dobbins	4	1	—	Ron Hellard	1	—	—	Tim Marshall	1	—	—
R. Broom	1	—	—	Rick Dodson	1	—	—	D. Henley	2	1	—	Glenn Martin	4	2	—
James H. Brown, Jr.	2	—	—	C. Doherty	1	—	—	L. Herscher	1	1	—	Layng Martine, Jr.	5	1	—
Jug Brown	1	—	—	A. Domino	1	—	—	Edward Heyman	1	—	—	Hank Marvin	1	—	—
M. Brown	1	—	—	Donovan	1	—	—	Danny & Rubby Hice	4	—	—	B. Mason	2	1	1
T. Brown	1	—	—	S. H. Dorff	2	—	—	T. Hill	1	—	—	Dale McBride	1	—	—
Boudleaux & Felice Bryant	5	—	—	J. Dougherty	1	—	—	J. Hirschorn	1	—	—	C. W. McCall	3	—	—
S. Bryce	1	—	—	Lamont Dozier	1	—	—	D. Hofheing	1	—	—	P. McCann	2	—	—
Jimmy Buffett	1	1	—	Pete Drake	1	—	—	D. Hogan	6	—	—	Mike McClellan	1	—	—
Fred Burch	1	—	—	T. DuBois	1	—	—	Brian Holland	1	—	—	Ron McCowen	1	—	—
B. Burg	1	1	—	B. Duncan	1	—	—	Eddie Holland	1	—	—	Bob McDill	14	4	3
Dave Burgess	1	—	—	J. Duncan	1	—	—	B. Holly	2	—	—	R. McDowell	1	—	—
Billy Joe Burnette	1	—	—	Bobby Dyson	1	—	—	M. Holm	1	—	—	Ken McDuffie	1	—	—
D. Burnette	1	—	—	M. Earwood	2	—	—	Wayland Holyfield	11	6	3	P. McGee	1	—	—
D. Burton	1	1	—	J. Elgin	1	—	—	H. Horton	1	—	—	Tommy McLain	1	—	—
U. Burton	1	—	—	Joe Ely	1	—	—	Vaughn Horton	2	—	—	Mickey McNair	1	—	—
L. Butler	1	—	—	Bill Emerson	1	—	—	Will Hough	1	—	—	H. Meaux	1	1	—
H. Bynum	1	1	1	J. Emerson	1	—	—	Bob House	1	—	—	B. Mercer	1	—	—
D. Byrd	1	—	—	Lee Emerson	1	—	—	Jerry House	1	—	—	Bob Merrill	1	—	—
Toy Caldwell	3	1	—	Bobby Emmons	2	1	1	Joe Howard	1	—	—	F. Miller	1	1	—
C. E. Calhoun	1	—	—	C. Ethridge	1	—	—	Jerry Hubbard	2	—	—	J. Miller	1	1	—
T. Camfield	1	—	—	Russ Faith	1	—	—	R. Hughes	2	—	—	D. Mindell	1	1	—
Jimmy Campbell	1	—	—	Donna Fargo	2	1	1	Jay Hugueley	1	—	—	C. Mitchell	1	—	—
Gus Cannon	1	—	—	J. Farrar	2	—	—	C. Hunley	1	—	—	B. Mize	1	—	—
Jerry Capehart	1	—	—	K. Farrell	1	—	—	J. Hunter	3	—	—	C. Moman	1	1	1
R. Cardwell	1	—	—	Dick Feller	1	—	—	K. Hunter	1	—	—	Michael Montgomery	1	—	—
Keith Carradine	1	—	—	B. Fender	1	1	—	F. Imus	1	1	1	Bob Montgomery	1	1	—
W. Carson	2	1	—	Charlie Fields	2	—	—	C. Ivey	1	—	—	Earl Montgomery	1	1	1
A. P. Carter	2	—	—	M. Fields	1	—	—	Wade Jackson	1	1	—	T. Moore	1	—	—
T. Carter	1	—	—	Faith Finney	1	—	—	Mark James	1	1	1	Geof Morgan	2	—	—
J. Carver	1	—	—	Bobby Fischer	1	—	—	Sonny James	1	1	—	L. Morris	2	—	—
John R. Cash	3	—	—	B. Fisher	1	—	—	T. Jans	2	—	—	B. Morrison	3	—	—
Buzz Cason	1	—	—	D. Fisher	1	—	—	P. Jarrell	1	1	1	Ann J. Morton	1	—	—
F. Chance	1	—	—	P. Forman	1	—	—								
				Jerry Foster	18	2	1								

ANNUAL WRITERS LIST

Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs	Writer	Songs Charted	Songs In Top 10	No. 1 Songs
Jim Mundy	1	—	—	E. Randolph	1	1	—	P. Sills	1	—	—	Conway Twitty	6	3	3
M. Murphy	1	—	—	Eddy Raven	4	—	—	Shel Silverstein	2	—	—	Dan Tyler	1	—	—
D. Navarro	1	—	—	Glenn Ray	1	—	—	R. Simpson	1	—	—	Ian Tyson	1	—	—
Thomas Neeley	1	—	—	Pete Ray	1	—	—	M. Singleton	1	—	—	R. VanHoy	3	1	—
Gerald Nelson	1	—	—	A. Rayaf	1	—	—	T. Skinner	1	—	—	R. Vaplus	1	—	—
Rick Nelson	1	—	—	Jimmy Reed	1	—	—	C. Smith	1	1	—	Sammy Vaughn	1	—	—
Willie Nelson	3	1	—	Richard Reichburg	1	—	—	H. Russell Smith	3	—	—	Sharon Vaughn	1	—	—
Mickey Newbury	3	1	1	Don Reid	3	2	—	Hazel Smith	1	—	—	Dale Vest	2	—	—
J. C. Newman	1	—	—	B. Reneau	4	—	—	Margo Smith	3	1	—	J. Vest	1	—	—
Hortice Nicholas	1	1	1	B. R. Reynolds	1	—	—	J. D. Souther	1	—	—	M. Vickery	3	—	—
J. Nickson	1	—	—	Bill Rice	18	2	1	H. Southern	1	—	—	B. Vinton	1	1	—
Joe Nixon	1	—	—	Charlie Rich	1	—	—	M. Smotherman	1	—	—	Gene Vowell	2	—	—
Dale Noe	1	1	—	George Richey	5	2	1	B. Springfield	1	1	—	Judith Vowell	1	—	—
K. Nolan	1	—	—	Donald Riis	2	—	—	J. Stafford	1	—	—	P. Wagoner	1	—	—
Kenny O'Dell	1	—	—	Jeannie C. Riley	1	—	—	Joe Stampley	2	—	—	Billy Walker	1	—	—
Spooner Oldham	1	—	—	J. Rivers	1	—	—	Anita Steiman	1	—	—	Cindy Walker	1	1	1
Roy Orbison	1	—	—	Warren Robb	1	—	—	G. Stephens	1	—	—	J. Walker	1	—	—
D. Orender	1	—	—	Kent Robbins	3	1	1	E. Stevens	3	1	—	J. J. Walker	1	—	—
Harold Orlob	1	—	—	W. J. Roberts	1	1	1	Ray Stevens	2	—	—	Wayne P. Walker	1	1	—
J. Otis	1	—	—	Don Robertson	3	1	—	Bobby Stevenson	1	—	—	Jerry Wallace	1	—	—
C. Otis	1	—	—	D. Robey	1	1	—	W. S. Stevenson	1	—	—	Byron Robert Walls	1	—	—
J. Paxton	1	—	—	Bob Robinson	1	—	—	C. Stewart	1	—	—	D. Warden	1	—	—
T. Overstreet	2	—	—	T. Rodgers	1	—	—	Gary Stewart	1	—	—	S. Wariner	1	—	—
Doug Owen	1	—	—	T. Roe	1	—	—	W. Stewart	1	—	—	F. Washington	1	1	—
A. L. Owens	1	—	—	Larry Rogers	1	—	—	S. Stone	3	—	—	Don Wayne	1	—	—
Doodles Owens	3	—	—	Ronnie Rogers	2	1	—	Lally Stott	1	—	—	J. Weatherly	2	—	—
James Pankow	1	—	—	Jack Rollins	2	—	—	V. Stovall	1	—	—	Freddy Weller	3	—	—
Lori Parker	2	—	—	B. Rose	1	—	—	Nat Stuckey	1	—	—	Red West	1	—	—
Carson Parks	1	—	—	F. Rose	4	—	—	C. Stuty	1	—	—	K. Westberry	1	—	—
Dolly Parton	2	2	—	John Rostill	2	—	—	J. Styner	1	—	—	Sterling Whipple	6	3	—
Pat Patterson	1	—	—	Dale Royal	1	—	—	Richard Supa	1	—	—	L. E. White	1	—	—
G. S. Paxton	1	—	—	Peggy Russell	1	—	—	G. Sutton	2	—	—	B. Whitehead	2	—	—
G. Paxton, Jr.	1	—	—	Jack Ruthew	1	—	—	Willard Swanoe	1	—	—	David Wilkins	3	—	—
S. Paxton	1	—	—	H. Sanders	1	—	—	P. Sweet	1	1	1	C. Williams	2	—	—
Johnny Paycheck	1	—	—	R. Sanders	1	—	—	James Talley	2	—	—	D. Williams	1	—	—
J. Payne	2	—	—	W. Sanders	1	—	—	D. Tankersley	1	1	—	Hank Williams	3	—	—
H. Pederson	1	—	—	Bozz Scaggs	1	—	—	Carmol Taylor	5	—	—	Hugh Williams	1	—	—
Lefty Pedroski	1	—	—	D. Scaife	1	—	—	Chip Taylor	2	—	—	Larry E. Williams	1	—	—
D. Penn	1	1	—	G. J. Scaife	1	—	—	James Taylor	1	—	—	B. J. Wills	1	—	—
Ray Pennington	2	—	—	Ronald Scaife	7	—	—	S. Taylor	1	—	—	J. Wilson	4	1	—
Ben Peters	7	3	1	L. Schoonmaker	1	—	—	Pat Terry	1	—	—	M. Wilson	1	—	—
Jimmie Peters	1	—	—	A. Schroeder	1	—	—	W. Theunissen	1	—	—	Norro Wilson	9	1	—
N. Petty	1	—	—	John Schweers	5	2	2	P. Thomas	1	—	—	W. W. Wimberly	2	1	—
Don Pfrimmer	4	—	—	T. Seals	3	1	—	H. Thompson	2	—	—	T. Woodford	1	—	—
M. Phillips	1	—	—	J. Seely	1	—	—	Sonny Throckmorton	8	2	1	Hosea Woods	1	—	—
R. Pietsch	1	—	—	G. Sefton	1	—	—	Billy Thundercloud	1	—	—	Harry Woods	1	—	—
M. K. Place	2	1	—	R. Self	1	—	—	Mel Tillis	1	1	—	D. Woodward	1	—	—
Royce Porter	1	—	—	M. Settle	1	—	—	Alan Tossaint	1	1	1	C. Woolery	1	—	—
Brian Potter	1	—	—	S. D. Shafer	2	—	—	Ed Townsend	1	—	—	J. Work	2	1	—
Fran Powers	1	—	—	Harry Shannon	2	1	—	Bobby Troup	1	—	—	P. Yarrow	3	1	1
B. Preston	1	—	—	Terry Shaud	1	—	—	Billy T. Tubb	1	—	—	Kevin Young	1	—	—
Lloyd Price	1	1	—	B. Shaw	1	—	—	Bob Tucker	2	—	—	Neil Young	1	1	—
J. Pruett	1	—	—	Noel & Joe Sherman	1	—	—	R. Turk	1	—	—	Victor Young	1	—	—
S. Pugh	1	—	—	Billy Sherrill	7	2	1	Scott Turner	1	—	—	D. Zepp	1	—	—
C. Putman	6	—	—	M. Sherrill	2	—	—	S. Tutsie	2	—	—	B. Zerface	1	—	—
Eddie Rabbitt	2	2	—	C. Sigman	1	—	—	Jeff Tweel	2	—	—	J. Zerface	1	—	—
J. Ragsdale	1	—	—									R. Zimmerman	1	—	—
Pal Rakes	1	—	—												

CMF Honors Briley



On September 8, the Country Music Foundation honored former Nashville Mayor Beverly Briley for his longtime support of country music and the Country Music Hall of Fame by formally dedicating the Beverly Briley Gallery. Seen here (from left) are: Bill Ivey, executive director, Country Music Foundation; Frank Jones, chairman of the board of trustees of the Country Music Foundation; and ex-mayor Briley.

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Pi-Gem/Chess Experiences Steady Growth

■ With two of the CMA's top five songs of the year and five number one records on **Record World's** Country Singles Chart to its credit, Pi-Gem (BMI) and Chess (ASCAP) publishing operation enjoyed its biggest year yet in 1977.

"(I'm A) Stand By My Woman Man," written by Pi-Gem's Kent Robbins, and "It Was Almost Like A Song," which came about as a result of staff writer Archie Jordan's team-up with the legendary Hal David, both were honored as final nominees for the CMA's Song of the Year. Each song hit the top spot on **RW's** country chart, with the latter holding that position for two consecutive weeks before going on to gain huge acceptance in the pop field.

John Schweers, **RW's** songwriter of the Year in 1976, saw his "She's Just An Old Love Turned Memory" and "Let My Love Be Your Pillow" go to #1 this year. Ben Peters' "A Whole Lotta Things

To Sing About" also went to #1.

Under the guidance of president Tom Collins, Pi-Gem/Chess had a total of 13 Chart records this year. The staff of the eight-year-old company also includes Charley Pride, chairman of the board; Dave Conrad, general manager; Carolyn Honea, administration assistance; and Sylvia Kirby, receptionist-secretary.

Exclusive songwriters for Pi-Gem/Chess include Kye Fleming, Archie Jordan, Geof Morgan, Conrad Pierce, Kent Robbins, Dean Rutherford, John Schweers, Charles Quillen and Marty Yonts.

Foreign recordings have contributed to the steady growth picture for the Pi-Gems/Chess catalogue and Collins says the company "will continue to expand and seek new outlets for our material, while maintaining an open door policy to outside writers. Getting European cuts has been a priority this year and we plan to continue in that area."

BHA: A Full Service Agency

■ Bill Hudson & Associates, one of Nashville's oldest and largest advertising/public relations firms, had another banner year in 1977 and recently witnessed the move of its headquarters into their newly-constructed 10,000 sq. ft. office building on Music Row.

15 Year Service

A full-service agency, Bill Hudson & Associates has been serving the music industry for nearly 15 years and their current roster of accounts includes such blue chip clients as Tree International, Sound Shop Studios, Beech Bend Park, The Four Guys, Playboy Records, and Danny Davis & The Nashville Brass.

In addition to serving music clients through the specialized PR efforts of Betty Hofer, who now heads their entertainment division, the BHA staff of professionals

also handles special project advertising and public relations for the film industry, the State of Tennessee, the Nashville Area Chamber of Commerce, McDonald's and other prominent clientele.

The Hudson operation, which has moved heavily into the area of leisure-time business, is also extremely active in promoting tourism in the State of Tennessee through the state's tourism department, as well as promoting conventions and visitors to the city of music through its chamber of commerce.

Utilizing its established expertise in the entertainment field, BHA staffers also spearheaded a new promotion for Beech Bend Park this past season, which offered free concerts in the park on Sunday afternoons.

From: Pi-Gem/Chess Music, Inc.

Thank
You!

Kye Fleming
Geof Morgan
Kent Robbins
Dean Rutherford
Marty Yonts

Archie Jordan
Conrad Pierce
Charles Quillen
John Schweers

Cedarwood Enjoys a Productive Year

■ Cedarwood has enjoyed an active and productive year. With the use of an in-house studio and production facility, the company has been successful with such writer-artists as Diana Williams. Her recordings of "Storm In Tupelo," "Everybody Sing," "Old Fashioned Love Song" and "Little One" were single releases this year on Capitol Records. She also had an album released and a new single, entitled "One Night Of Cheatin' (Ain't Worth The Reapin')" written by Carroll Baker, and "My First Night Alone," written by Paul Dempsey was released in September.

Billy Joe Burnette had marvelous success on his recording of the Cedarwood standard, "Are You Sincere," which was released on the Teddy Bear label. Last month, Billy Joe returned to the studio and recorded "Welcome Home, Elvis" written to Billy Joe and his writing partner, the old Storyteller, Dale Royal. This record was picked up by Gusto-Starday and was released in a matter of hours and is getting exceptional play nation-wide. This single release was followed within a few days by an album by Billy Joe.

Cedarwood song "E.P. Express" written and recorded by Carl Perkins, is being released again on the Mercury label.

Chardon Generates 'Buyer Enthusiasm'

■ Chardon, Inc., the management and booking firm representing RCA artists Charley Pride, Dave and Sugar, and Ronnie Prophet, moved vigorously to expand the markets for those artists during the past year.

Trends include the first three-in-the-round engagements for the Charley Pride Show (17 dates in Chicago, Cleveland and San Francisco) and the first Canadian concert tour and first Nashville album for Ronnie Prophet.

Six months were spent restructuring Dave and Sugar, one of the year's hottest recording acts. Singer Jackie Frantz was replaced by Sue Powell in January, 1977. The trio's second RCA album was released in August, and featured the fast-climbing single "That's The Way Love Should Be." The group toured extensively, on their own and as part of the Charley Pride Show.

In 1977, the Charley Pride Show will have performed 60 dates in the U.S. and Canada, including the biggest show this year at Toronto's Canadian National Exhibition, where over 20,000 fans packed the stands.

"We are setting a number of goals for 1978," according to Don

As usual, the old standards pull through again, with such cuts as "Leavin' On Your Mind" by Loretta Lynn and "Leona" by Conway Twitty, both on MCA. An album cut by Gary Stewart on "Drinking Again" on RCA rode the charts for over 20 weeks. This song was written by Jack S. Schneider and Claude G. Southall.

"Burning Memories," written by Mel Tillis and Wayne Walker and recorded by Mel, proved to be another smash by this dynamic artist.

Bonnie Nelson cracked the charts on her rendition of "Good Nights Make Good Mornings," penned by Naomi Martin and released on the Hop-A-Long label.

Foreign recordings have continued to show an upward swing for the Cedarwood catalogue. Steady growth by artists such as Carl Perkins in the overseas market continually brighten the Cedarwood horizon.

Cedarwood takes great pride and pleasure in welcoming to its roster, Douglas Van Arsdale, Bambi Fodera and Sharon Sanders. The acquisition of such promising new writers continues to picture future success.

Cedarwood's ever popular 1977 version of its "Music City Quick Look" phone numbers will be available again this year for convention-goers.

M. Keirns, president, Chardon, Inc. "The first is to continually widen the markets for the artists we represent. We see a tremendous international potential. In August, for instance, Charley Pride performed a special Opry show at the request of the visiting president of Tanzania.

"In 1978, we will also seek to syndicate Ronnie Prophet's top-rated Canadian TV show, 'Grand Old Country,' in the United States," Keirns added.

"Chardon's overall job is to generate buyer enthusiasm in our artists," Keirns said. "We stress that a recording contract is only the first step an artist takes in gaining wide exposure and acceptance. Promotion, publicity and ideally direct booking—eliminating the cost of a middle man in local markets—are all-important steps which follow that."

Keirns also worked in 1977 to develop the careers of two as-yet unsigned artists: Bobby David, a songwriter with several Charley Pride cuts and the latest Bobby Borchers release, "What A Way To Go;" and Lee Ofman, who penned the Miami Dolphins fight song.

Acuff-Rose: A 'People Company'

■ The year 1977 was a year of significance in the music industry. It marked the 35th anniversary of Acuff-Rose. And in the Acuff-Rose tradition, it's been another blue ribbon year as the organization continues to grow and expand, not only here in the States but also with its affiliate offices worldwide. Most people will agree that Acuff-Rose has done more to discover talent, promote country music and excite the music industry than most.

It would be hard to find a more competitive spirit than that which exists at Acuff-Rose, whether it be pertaining to business or fun. Wesley Rose, who guides the company, wants it to be the best and nothing less. He also carries this "Desire To Win" to the golf course, the bowling alley or in a tennis match. Since the beginning of the Pro Celebrity Golf Tournament, Rose has been a member of the Country Gentlemen, a very select group of businessmen who supply the major financial support for this annual event. Last year he served as president. He is also one of the most enthusiastic participants, his team finished fourth last

CBS Will Host Country Showcase

■ NASHVILLE — With over 125 New York, Los Angeles and CBS field executives on hand for CMA Week 1977 and country music marketing meetings, CBS Records will host a special six-artist showcase on Thursday evening, October 13.

The showcase, admission by invitation only, will feature Columbia Records' The Earl Scruggs Revue, R. C. Bannon, Bobby Bare, and The Silver City Band, in addition to Epic recording artist Marshall Chapman and Playboy artist Bobby Borchers.

The showcase will be held at The Old Time Pickin' Parlor.

Johnson Execs



Top from left: vice president, Elroy Kahanek and president, Jack D. Johnson; Bottom, left to right, T. G. Sheppard and Eddy Pride, of the Jack D. Johnson Company.

year. He also chaired the First Annual Acuff-Rose Golf Tournament this year where his team finished third in a field of 52 foursomes. He is one of three lifetime board members of the Country Music Association.

Ed Penney

Moving decisively and innovatively, veteran music man Ed Penney recently joined the Acuff-Rose professional staff. Ed has a wide range of experience in all facets of the music industry. Don Powell is now in charge of the promotion department, and Bob Jennings has been named public relations director.

Two long-time Acuff-Rose composers, John D. Loudermilk and Dallas Frazier, were added to the Songwriters Hall of Fame last October, while nine new names were signed to the staff of over 40 exclusive writers.

So today, 35 years later, the songs of immortals like Fred Rose and Hank Williams continue to be heard. Roy Acuff is still the King of Country Music and great things continue to happen at the company someone said is as well known in Tokyo as it is in Tennessee. Acuff-Rose—a people company.

Theme Set for '78 Country Radio Meet

■ NASHVILLE — "The Future Of Our Country" will be the theme for the 1978 Country Radio Seminar to be held March 17-18 at Nashville's Airport Hilton, according to Terry Wood, 1978 radio industry chairman.

Committee Meeting

The CRS agenda committee for 1978 met on September 29-30 in Nashville's BMI conference room to discuss plans for the seminar. Committee members present for the meetings were: Terry Wood, WONE; Bob Young, WMC (radio industry co-chairman); Al Greenfield, KIKK; Jim Walton, WITL; Don Boyles, WSUN; Richard Holcomb, WTCR; Bob Holtan, WAXX; Ed Salamon, WHN; Les Acree, WKDA; John Chaffee, WHK; Lee Phillips, WOKO; Ted Cramer, WDAF; Mac Allen, Sonderling Broadcasting; Marie Ratliff, Record World; Jim Sharp, Cash Box; Gerry Wood, Billboard Publications; and Jim Duncan, Radio & Records. The record industry was represented by Stan Byrd, record industry chairman; Roy Wunsch, record industry vice chairman; and past record industry chairmen Nick Hunter and Frank Mull.

The agenda committee set up a wide range of topics for the two-day March sessions, which

include "What You Are Now Is Where You Were Then," "On Record: The Next Generation—The Future of the Recorded Industry," "Building Tomorrow's Audience / Reading Today's Book," "Country Radio/Sell It With Merchandising," "Country Radio/Sell It With Promotion," "Country Radio/Sell It With Pride," "Programmers: Up Your Bottom Line," "Working and Winning Together," "Building Tomorrow's Audience/Methodology Makes The Difference," "Building Tomorrow's Audience/Ask . . . They'll Tell You What They Want," "The Fully Loaded, Semi-Automatic, Digital, Laser Googlyphonic, Dream Machine—Miniaturized/Engineering Your Future," "Music: Eliminate The Guesswork," and "The Great Brain Robbery — Contests and Promotions To Go."

April/Blackwood Taps Judy Harris

■ NASHVILLE — Judy Harris has been appointed coordinator, Nashville / southern operations, April/Blackwood Music, according to an announcement made by Charlie Monk, director, Nashville/southern operations.

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• DAVID ALLEN COE • DAVE AND SUGAR • MAC DAVIS • DR. HOOK • BARBARA FAIRCHILD • NARVEL FELTS • TENNESSEE ERNIE FORD • JIM GLASER • MERLE HAGGARD • LINDA HARGROVE • SONNY JAMES • SAMI JO • LOIS JOHNSON • PATTI LEATHERWOOD • CHARLIE LOUVIN • MIKE LUNSFORD • MEL McDANIELS • BARBARA MANDRELL • LAYNGE MARTINE • JODY MILLER • JIM MUNDY • JERRY NAYLOR • WILLIE NELSON • MARIE OWENS • JOHNNY PAYCHECK • RONNIE PROPHET • SUSAN RAYE
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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

VERN GOSDIN—Elektra 45436

MOTHER COUNTRY MUSIC (J. Nixon; ATV, BMI)

A classic rendition of a great song paying tribute to country music should take Gosdin to the top.

GARY STEWART—RCA 11131

QUITS (D. O'Keefe; Road Canon/Warner Tamerlane, BMI)

This song has much of the same appeal as O'Keefe's "Good Time Charlie's Got the Blues," and Stewart's distinctive style brings it home.

MARTY ROBBINS—Columbia 3 10629

DON'T LET ME TOUCH YOU (M. Robbins/B. Sherrill; Mariposa, BMI)

A mellow, moving ballad with a solid hook provides a fitting vehicle for Robbins' smooth delivery.

NAT STUCKEY—MCA 40808

I'M COMING HOME TO FACE THE MUSIC (D. Goodman/M. Sherrill; Highball, BMI)

Stuckey shows strong potential on this outing, with a thoughtful ballad and a convincing delivery. It should hit big.

SONNY JAMES—Columbia 3 10628

ABILENE (J. D. Loudermilk/L. Brown/B. Gibson; Acuff-Rose, BMI)

James should find continued success with this standard, which was recorded at the Tennessee State Prison utilizing an inmate back-up band.

LITTLE DAVID WILKINS—Playboy 8 5822

AGREE TO DISAGREE (R. Hughes/T. Vernon; Little David, BMI)

Wilkins' recent team-up with Playboy and producer Eddie Kilroy should be off to a good start with this easy-paced ballad.

"LITTLE" JIMMY DICKENS—Little Gem 1016

SHE'S JUST A GOOD TIME (GOING SOMEWHERE TO HAPPEN)

(K. Jean; Milene, ASCAP)

A clever song about a loose lady gets a powerful reading from Dickens and should find its way chartward.

NORTON BUFFALO—Capitol 4473

EIGHTEEN WHEELS (N. Buffalo; Moon Valley, PEND)

One of the hottest harp players anywhere has a self-penned smoker here which should be helped up the charts by its blazing tempo.

DORSEY BURNETTE—Calliope 8012

SOON AS I TOUCHED HER (N. Helms/K. Hirsch; Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)

Burnette's emotive reading of this sensitive ballad should launch it. It could go all the way.

LA COSTA—Capitol 4495

JESSIE AND THE LIGHT (B. Russell/B. Cason; PixRus/Buzz Cason, ASCAP)

Marked by sparkling production and ranging vocals, this pop-tinged sailing saga should hit for the talented songstress.

JIMMIE RODGERS—Scrimshaw 1313

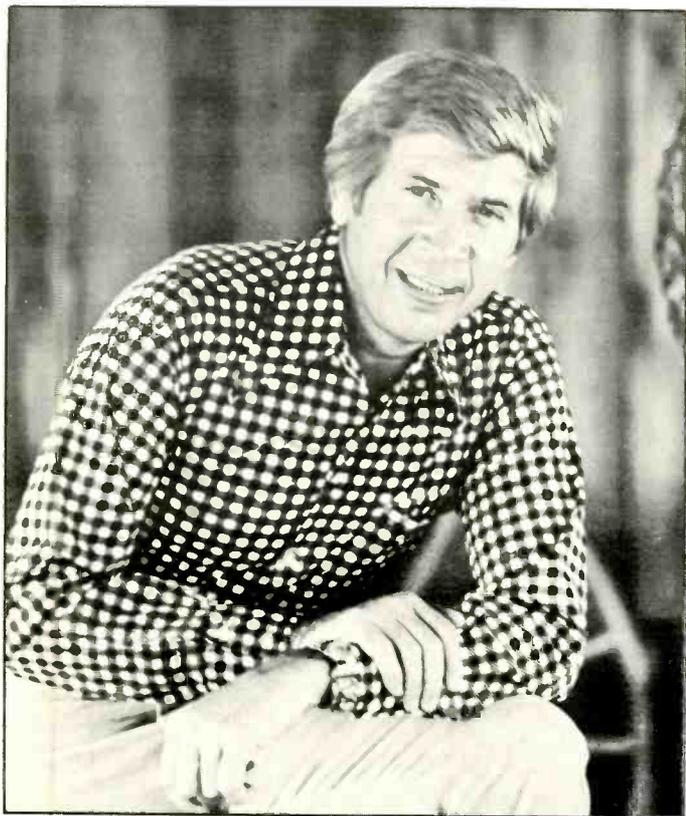
A GOOD WOMAN LIKES TO DRINK WITH THE BOYS (D. Ellingson; Chappell/Brown Shoes, BMI)

Some men might take issue with this notion, but it makes for an appealing hook. A strong contender.

JOHNNY LEE—GRT 137

DEAR ALICE (L. Anderson; Big Heart/Harmony and Grits, EMI)

A strong lyric and a great delivery are sure to garner attention for this cut. Watch the phones.



*Remember - All of you
are Country Music...
Have another great year!*

Buck Owens

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b/w "Texas Tornado"

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Secondary Radio Keys Borchetta's Promotion

■ Mike Borchetta, who has handled a number of well-known country acts as an independent record promoter, feels that one of the most important factors in promoting a successful country act is a working knowledge of secondary radio markets.

"You can call any major station in the country and ask them to give your artist a listen, but if you don't have a strong track record or secondary radio play to back you up, you might as well ask for miracles," explained Borchetta, a 20 year veteran of indy promotion.

In line with what is seen by many as a trend towards independent studio production, Borchetta feels that, similarly, the independent promoter has a healthy future if he knows his act and the market.

"There are some advantages to working with an independent promoter," explained Borchetta. "A national guy has to call a number of stations, whether his acts are doing well or are targeted for those areas or not, whereas I can be selective and concentrate on the stations and demographics which are necessary for my clients to break."

Borchetta, whose first number one single was "Hold Me Tight" by Johnny Nash, operates out of offices in Hollywood, which includes a three person secretarial staff and a shipping facility that enables him to send records directly to radio stations and journals, thus bypassing the time lag sometimes inherent in record company operations.

Anderson Completes Television Special

■ NASHVILLE — Columbia Records entertainer Lynn Anderson, with co-host Tina Turner, has completed the taping of her first television special, to be aired later this year.

Ms. Anderson's hour-long nationally-sponsored special, piloted for the networks, and to air in over 120 markets, highlights Nashville as a full-scope entertainment center.

Lynn, with a different non-country entertainer co-host each week, will feature all musical formats as well as the numerous facets of Nashville's growing music community.

In addition to her co-host Tina Turner, Lynn's guests include Dean Martin, Chet Atkins, England Dan & John Ford Coley, Bob Hope and Eddie Rabbitt.

Produced by Syd Vinnedge Productions, the special was filmed at various locations in Nashville.

COUNTRY HOTLINE

By MARIE RATLIFF

■ If you haven't put an ear to Norton Buffalo's "Eighteen Wheels" on Capitol, you're missing a foot-stompin' treat! It's his first with the label — and the fast moving lyric, generously laced with far-out country pickin', sounds like an instant phone ringer! Try It!

Little David Wilkins' debut on Playboy could be his biggest yet! "Agree to Disagree" is already added at WKDA, WCMS, WSLC, KAYO, WTIK.

Debby Boone, whose "You Light Up My Life" is #1 this week on the pop singles chart, is beginning to spread deep into country formats with action reported at WMAQ, WHN, WKDA, WSUN, KDJW, WIVK, WPNX, WTSO, KCKC, WBAM, KYNN.



Norton Buffalo

The Charlie Daniels Band has a strong entry in the easy country ballad, "Heaven Can Be Anywhere." Early moves showing at KLAQ, KGFX, WCMS, WPNX, WIVK.

Dickey Lee takes Razy Bailey's "Peanut Butter" and breathes into it a new life in the country! First week adds include KENR, KIKK, WTOD, KWKH, WHOO, KSO, KCKN, KCKC, WPLO, WPNX, WTSO, KKYX, WVOJ, KFDI, WSDS, KAYO, WITL, KSOP, KDJW, KJJJ, WTIK.

Kathy Barnes is shining with "The Sun In Dixie." Among those showing it well are KLAQ, WSDS, WITL, WMAD, KYNN, WBAM, WJQS, KXLR, KFDI, WCMS, WSLC, KKYX, KJJJ, KDJW, KV00.



Dickey Lee

Helen Reddy is spreading into the country with the Cajun-flavored "Laissez Les Bontemps Rouler," already on at WPLO, KCKN, KGFX, WIVK.

Marcia Ball's "Big River" beginning to show in the southwest; Dorsey Burnette's "Soon As I Touched Her" added in Amarillo, Phoenix and Wichita.

"Lipstick Traces" makes its mark for Jimmie Peters this week at WVOJ, WHOO, KRMD (#38), WJQS, WSLC, WBAM, KJJJ, KDJW, WPNX.

Super Strong: Dolly Parton, Tammy Wynette, Waylon Jennings, Merle Haggard (MCA), Jimmy Buffett.

LP Interest: Bill Anderson & Mary Lou Turner's "I'm Way Ahead of You" playing at WIRE; Don Williams' "Rake and Ramblin' Man" well received at KCKC; Larry Gatlin's "I Wish You Were Someone I Love" good at WTIK.

SURE SHOTS

Vern Gosdin — "Mother Country Music"
Kenny Rogers — "Sweet Music Man"
Sonny James — "Abilene"

LEFT FIELDERS

Billy Walker & Brenda Kaye Perry — "Ringgold, Georgia"
Geof Morgan — "She's Out There Dancin' Alone"
LaCosta — "Jessie and the Light"

AREA ACTION

Johnny Paycheck — "Take This Job and Shove It" (WDAF, WWOK)
Stewart Harris — "Is It Worth It Anymore" (WHOO, WCMS)

Thanks D.J.'s I'll always love you"

MARGIE & MARCY — The Cates Sisters

CA-2036

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THE COUNTRY ALBUM CHART

OCTOBER 15, 1977

OCT. 15	OCT. 8		WKS. ON CHART
1	1	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	14
2	7	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	5
3	6	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	13
4	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	13
5	5	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	22
6	10	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	6
7	9	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	16
8	17	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	9
9	25	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	26
10	15	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	34
11	14	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	6
12	16	TATTOO DAVID ALLAN COE/Columbia PC 34870	6
13	38	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	5
14	21	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	12
15	29	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	89
16	18	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	6
17	30	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	2
18	19	TILL THE END VERN GOSDIN/Electra 7E 1112	12
19	26	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	4
20	20	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	33
21	51	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/ Capitol ST 11693	3
22	—	B. J. THOMAS/MCA 2286	1
23	35	THORN ON THE ROSE EVEN STEVENS/Elektra 7E 1113	2
24	31	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/ RCA CPL1 0341	6
25	11	PURE GOLD ELVIS PRESLEY/RCA ANL1 0971	5
26	41	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	29
27	32	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	6
28	28	I WANTA SING GEORGE JONES/Epic PE 34717	6
29	47	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	4

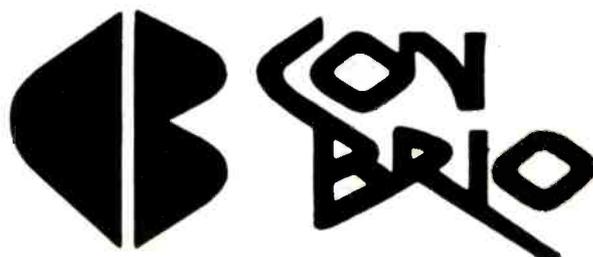
30	50	BEST OF FREDDY FENDER/ABC Dot Do 2079	22
31	24	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	10
32	44	KENNY ROGERS/United Artists LA689 G	49
33	8	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA LSP 1707	3
34	34	I REMEMBER PATSY LORETTA LYNN/MCA 2265	26
35	—	JOHN WESLEY RYLES/ABC Dot DO 2089	1
36	36	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	43
37	37	HANK WILLIAMS GREATEST HITS, VOL. I/MGM SE 4755	54
38	13	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	6
39	40	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	21
40	22	RABBITT EDDIE RABBITT/Elektra 7E 1105	19
41	63	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol ST 11601	31
42	23	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	14
43	49	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB F1531	24
44	12	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	10
45	2	ELVIS' GOLD RECORDS—VOL. 4 ELVIS PRESLEY/RCA LSP 3921	3
46	46	STRAIGHT BRUSH ARBOR/Monument MG 7613	2
47	48	ELVIS, A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/ RCA CPL1 1349	6
48	27	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	38
49	74	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	6
50	65	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	6
51	43	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	23
52	54	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	6
53	52	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	86
54	42	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	20
55	55	24 GREATEST HITS MEL TILLIS/MGM MG2 5402	2
56	72	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	10
57	53	TODAY ELVIS PRESLEY/RCA APL1 1039	4
58	61	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	16
59	59	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	58
60	58	BEST OF DOLLY PARTON/RCA APL1 1117	72
61	39	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	3
62	66	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	105
63	64	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	69
64	—	COUNTRY BOY DON WILLIAMS/ABC Dot Do 2088	1
65	—	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	1
66	68	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	23
67	69	RONNIE MILSAP LIVE/RCA APL1 2043	44
68	70	WORLDWIDE 50 GOLD AWARD HITS, VOL. 1-4 ELVIS PRESLEY/ RCA LPM 6401	6
69	3	ELVIS' GOLD RECORDS—VOL. 2 ELVIS PRESLEY/RCA LSP 2075	3
70	75	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	27
71	45	BEST OF BARBARA MANDRELL/Columbia PC 34876	4
72	62	BILLY CRASH CRADDOCK LIVE/ABC Dot DO 2082	13
73	—	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	8
74	73	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	6
75	71	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY/RCA APL1 1506	6

It's Been an exciting year

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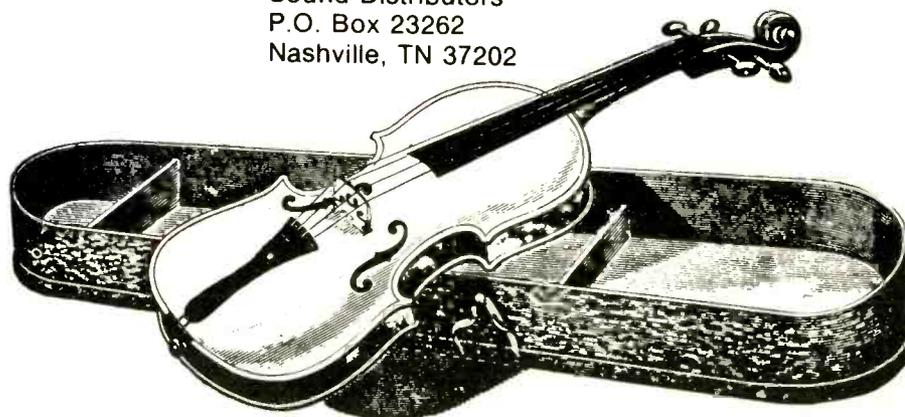
HERE WE GROW AGAIN

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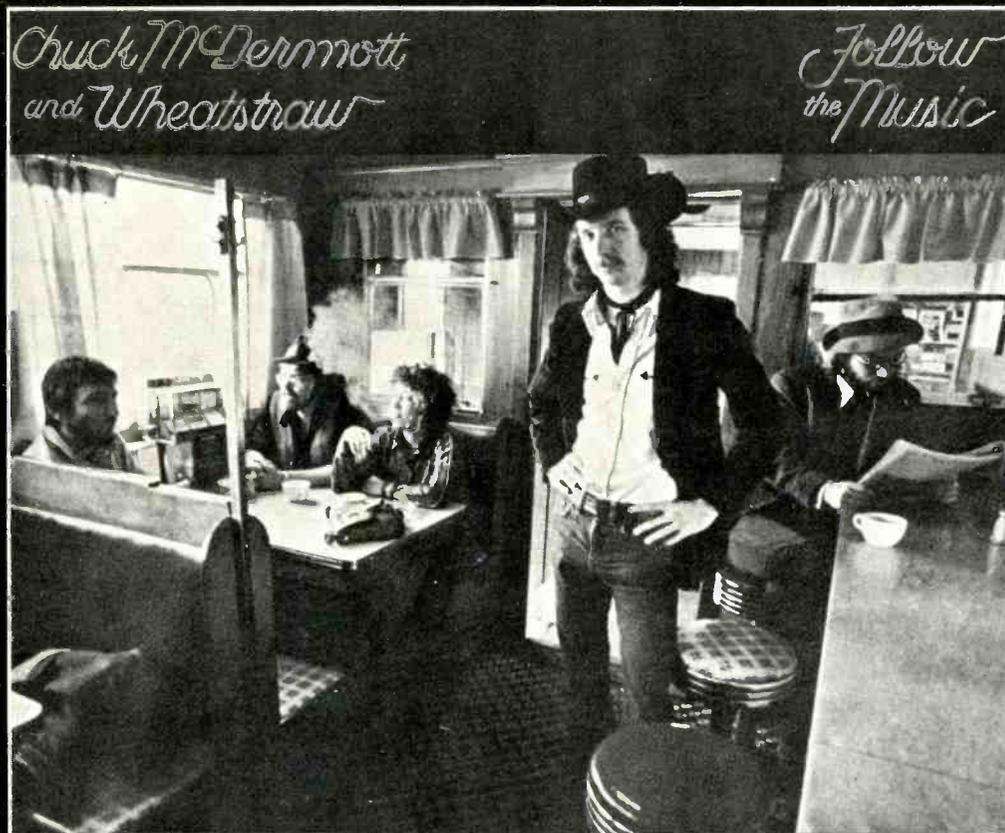
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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	OCT. 15	OCT. 8	WKS. ON CHART
1 HEAVEN'S JUST A SIN AWAY KENDALLS Ovation OV 1103 (2nd week)			11
2 EASTBOUND AND DOWN 3 Y'ALL COME BACK SALOON	5 3	JERRY REED/RCA PB 11056 OAK RIDGE BOYS/ ABC Dot DO 17710	10 14
4 I GOT THE HOSS 5 I'M JUST A COUNTRY BOY	6 7	MEL TILLIS/MCA 40764 DON WILLIAMS/ ABC Dot DO 17717	10 8
6 WE CAN'T GO ON LIVING LIKE THIS	8	EDDIE RABBITT/ Elektra 45418	9
7 DAYTIME FRIENDS 8 I'VE ALREADY LOVED YOU IN MY MIND	2 4	KENNY ROGERS/United Artists XW1027 CONWAY TWITTY/MCA 40754	12 13
9 WHY CAN'T HE BE YOU 10 THE KING IS GONE 11 ONCE IN A LIFETIME THING	9 12 16	LORETTA LYNN/MCA 40747 RONNIE McDOWELL/Scorpion GRT 0543 JOHN WESLEY RYLES/ ABC Dot 17698	11 5 10
12 DON'T IT MAKE MY BROWN EYES BLUE 13 SILVER MEDALS AND SWEET MEMORIES	11 13	CRYSTAL GAYLE/ United Artists XW1016 STATLER BROTHERS/ Mercury 55000	15 10
14 THE OLD MAN AND HIS HORN 15 BLUE BAYOU 16 LOVE IS JUST A GAME 17 HOLD ME 18 TOO MUCH IS NOT ENOUGH	18 28 22 20 19	GENE WATSON/Capitol 4458 LINDA RONSTADT/Asylum 45431 LARRY GATLIN/Monument 226 BARBARA MANDRELL/ABC Dot DO 17710 BILLIE JO SPEARS/ United Artists XW1041	10 5 6 7 9
19 ROSES FOR MAMA 20 A WORKING MAN CAN'T GET NOWHERE TODAY 21 MORE TO ME 22 LET ME DOWN EASY 23 IF IT AIN'T LOVE BY NOW	27 21 26 23 17	C. W. McCALL/Polydor PD 14420 MERLE HAGGARD/Capitol 4477 CHARLEY PRIDE/RCA PB 11086 CRISTY LANE/LS GRT 131 JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	5 7 5 8 9
24 ERES TU 25 WHAT A WAY TO GO 26 SHAME ON ME 27 IT'S ALL IN THE GAME 28 YOU OUGHT TO HEAR ME CRY	25 30 32 10 34	JOHNNY RODRIGUEZ/Mercury 55004 BOBBY BORCHERS/Playboy ZS8 5816 DONNA FARGO/Warner Bros. WBS 8431 TOM T. HALL/Mercury 55001 WILLIE NELSON/ RCA PB 11061	7 7 6 11 6
29 FOOLS FALL IN LOVE 30 TO LOVE SOMEBODY 31 HE AIN'T YOU 32 WHAT'RE YOU DOING TONIGHT	36 31 35 37	JACKY WARD/Mercury 55003 NARVEL FELTS/ABC Dot DO 17715 LYNN ANDERSON/Columbia 3 10597 JANIE FRICKE/Columbia 3 10605	6 9 7 5
33 THE WURLITZER PRIZE/LOOKIN' FOR A FEELING 34 STILL THE ONE 35 SHAME, SHAME ON ME 36 THIS TIME I'M IN IT FOR THE LOVE 37 FROM GRACELAND TO THE PROMISED LAND	45 48 14 42 65	LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118 BILL ANDERSON/MCA 40794 KENNY DALE/Capitol 4457 TOMMY OVERSTREET/ABC Dot DO 17721 MERLE HAGGARD/MCA 40804	2 3 12 5 2
38 LITTLE OLE DIME 39 THE DANGER OF A STRANGER 40 ONE OF A KIND 41 DAYS THAT END IN "Y" 42 CLOSE ENOUGH FOR LONESOME 43 CHANGES IN LATITUDES, CHANGES IN ATTITUDES 44 ENDLESSLY 45 DO YOU HEAR MY HEART BEAT 46 SOUL OF A HONKY TONK WOMAN 47 WE CAN'T BUILD A FIRE IN THE RAIN 48 DANCING THE NIGHT AWAY 49 SOUTHERN CALIFORNIA	29 15 56 47 49 51 52 50 54 40 24 33	JIM REEVES/RCA PB 11060 STELLA PARTON/Elektra 45410 TAMMY WYNETTE/Epic 8 50450 SAMMI SMITH/Elektra 45429 MEL STREET/Polydor PD 14421 JIMMY BUFFETT/ABC AB 12305 EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50431 DAVID ROGERS/Republic 006 MEL McDANIEL/ Capitol 4481 ROY CLARK/ ABC Dot DO 17712 TANYA TUCKER/MCA 40755 GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	8 12 2 5 4 3 6 7 5 10 10 14



50 I LOVE YOU A THOUSAND WAYS	38	WILLIE NELSON/ Columbia/Lone Star 3 10588	12
51 IF YOU DON'T LOVE ME (WHY DON'T YOU LEAVE ME ALONE)	39	FREDDY FENDER/ABC Dot DO 11713	12
52 BORN TO LOVE ME	63	RAY PRICE/Columbia 3 10631	3
53 WHEN I DIE, JUST LET ME GO TO TEXAS	53	ED BRUCE/ Epic 8 50424	9
54 PUT 'EM ALL TOGETHER AND I'D HAVE YOU	41	GEORGE JONES/Epic 8 50423	10
55 THAT'S THE WAY LOVE SHOULD BE	46	DAVE & SUGAR/ RCA PB 11034	14
56 HELEN	66	CAL SMITH/MCA 40789	4
57 NOBODY CARES BUT YOU	62	FREDDY WELLER/Columbia 3 10598	6
58 THAT OLD COLD SHOULDER	67	TOM BRESH/ABC Dot DO 17720	4

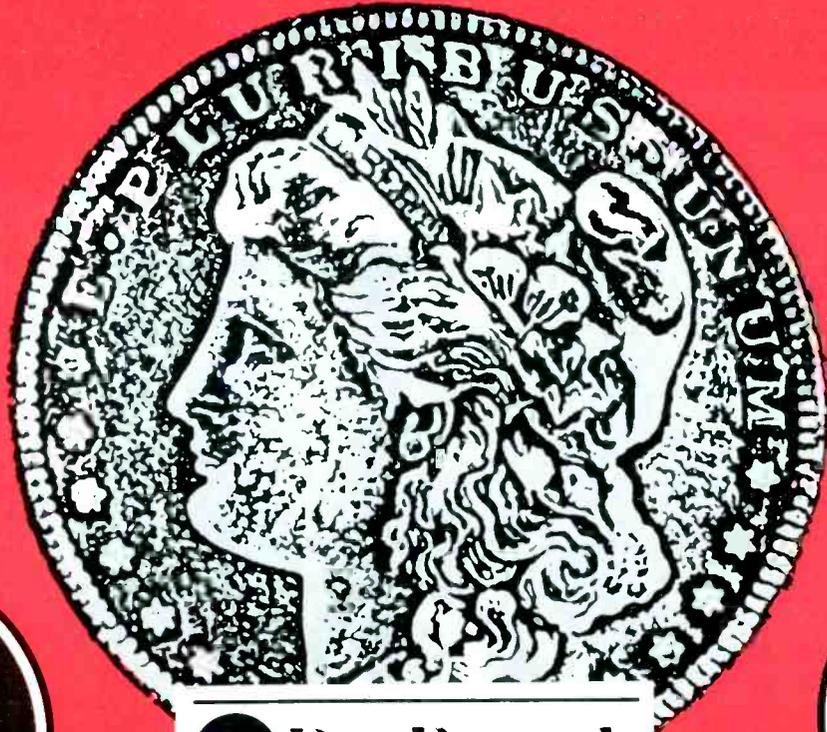
CHARTMAKER OF THE WEEK

59 — HERE YOU COME AGAIN
DOLLY PARTON
RCA PB 11123



60 DON'T SAY GOODBYE	43	REX ALLEN, JR./Warner Bros. WBS 8418	11
61 SHE JUST LOVED THE CHEATIN' OUT OF ME	73	MOE BANDY/Columbia 3 10619	2
62 WAY DOWN/PLEDGING MY LOVE	44	ELVIS PRESLEY/ RCA PB 10998	17
63 IT DIDN'T HAVE TO BE A DIAMOND	59	SUSAN RAYE/ United Artists XW1026	11
64 SUNFLOWER	61	GLEN CAMPBELL/Capitol 4445	15
65 RAMBLIN' FEVER	60	MERLE HAGGARD/MCA 40743	16
66 FOR ALL THE RIGHT REASONS	74	BARBARA FAIRCHILD/ Columbia 3 10607	3
67 YOU'VE GOT TO MEND THIS HEARTACHE	79	RUBY FALLS/ 50 States FS 56	4
68 I'LL ALWAYS LOVE YOU	76	CATES SISTERS/Caprice CA 2036	2
69 PEANUT BUTTER	—	DICKEY LEE/RCA PB 11125	1
70 I MUST BE DREAMING	77	DON KING/Con Brio 126	2
71 LEAN ON JESUS	78	PAUL CRAFT/RCA PB 11078	2
72 TILL THE END	—	VERN GOSDIN/Elektra 45411	17
73 THE PAY PHONE	64	BOB LUMAN/Polydor PD 14431	1
74 TOUCH ME	80	GLEN/Warner Bros. WBS 8447	4
75 LEAVIN'	75	KENNY PRICE/MRC 1004	4
76 MEXICAN LOVE SONGS	82	LINDA HARGROVE/Capitol 4447	4
77 MAKE THE WORLD GO AWAY	83	CHARLY McCLAIN/ Epic 8 50436	3
78 MY GIRL	81	DALE McBRIDE/Con Brio 124	3
79 THE SUN IN DIXIE	89	KATHY BARNES/Republic 005	2
80 WALK AWAY WITH ME	90	RANDY BARLOW/Gazelle IRDA 427	2
81 THAT'S ALL I WANTED TO KNOW	91	DOTTIE WEST/ United Artists XW1084	2
82 BETTER OFF ALONE	88	JAN HOWARD/Con Brio 125	3
83 IF YOU REALLY WANT ME TO, I'LL GO	86	SILVER CITY BAND/ Columbia 3 10601	3
84 BABY ME BABY	72	ROGER MILLER/WindSong 11072	6
85 SHE KEEPS HANGIN' ON	92	RAYBURN ANTHONY/Polydor 14423	14
86 BABY, DON'T KEEP ME HANGIN' ON	57	SUSIE ALLANSON/ Warner/Curb WBS 8429	14
87 SO CLOSE AGAIN	58	MARGO & NORRO/Warner Bros. WBS 8427	9
88 ONE NIGHT STANDS	—	HANK WILLIAMS, JR./Warner Bros. WBS 8451	1
89 I HAVEN'T LEARNED A THING	—	PORTER WAGONER/ RCA PB 10974	1
90 LIPSTICK TRACES	—	JIMMIE PETERS/Mercury 55005	1
91 RAINBOWS AND HORSESHOES	93	R. C. BANNON/Columbia 3 10612	3
92 COME TO ME	—	ROY HEAD/ABC Dot DO 17722	1
93 THE LADY AIN'T FOR SALE	95	SHERRY BRYCE/Pilot PR 45100	2
94 BLUEBERRY HILL	96	ANN J. MORTON/Prairie Dust PD 7619	2
95 HOLD ON TIGHT	55	SUNDAY SHARPE/Playboy ZS8 5813	8
96 HOW I LOVE THEM OLD SONGS	—	DANNY DAVIS & THE NASHVILLE BRASS/RCA PB 11073	1
97 HELL YES, I CHEATED	—	JAMES PASTELL/Paula 425	1
98 YOU JUST DON'T KNOW	—	MARY MILLER/Inergi I-302	1
99 ANOTHER LONELY NIGHT	84	JODY MILLER/Epic 8 50432	5
100 I'M STILL MOVIN' ON	85	HANK SNOW/RCA PB 11080	4

'You Bet Your Bottom Dollar We're Heavy with Hits!'



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17

"HOLD ME"
Barbara Mandrell (DO 17716)



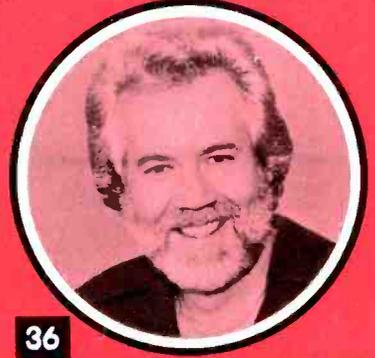
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"I'M JUST A COUNTRY BOY"
Don Williams (DO 17717)



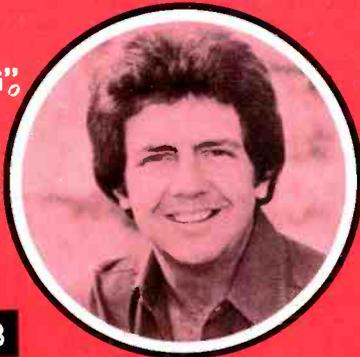
11

"ONCE IN A LIFETIME THING"
John Wesley Ryles (DO 17698)



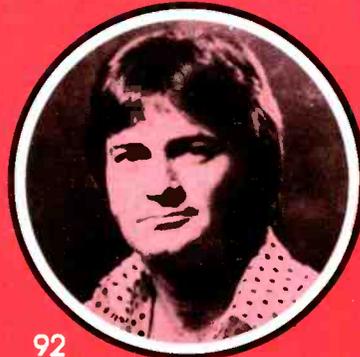
36

**"THIS TIME I'M IN IT
FOR THE LOVE"**
Tommy Overstreet (DO 17721)



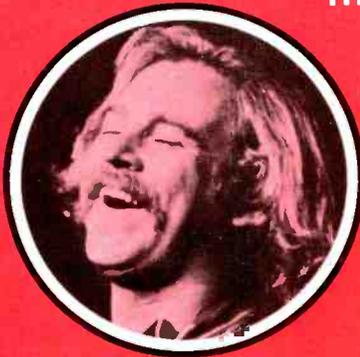
58

"THAT OLD COLD SHOULDER"
Tom Bresh (DO 17720)



92

"COME TO ME"
Roy Head (DO 17722)



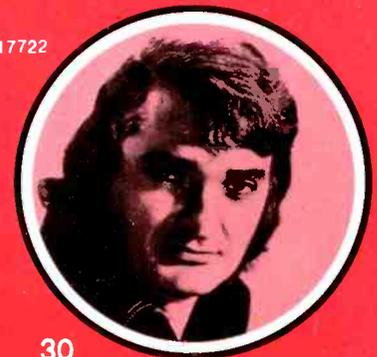
43

**"CHANGES IN LATITUDES,
CHANGES IN ATTITUDES"**
Jimmy Buffett (AB 12305)



"Y'ALL COME BACK SALOON"
Oak Ridge Boys (DO 17710)

3



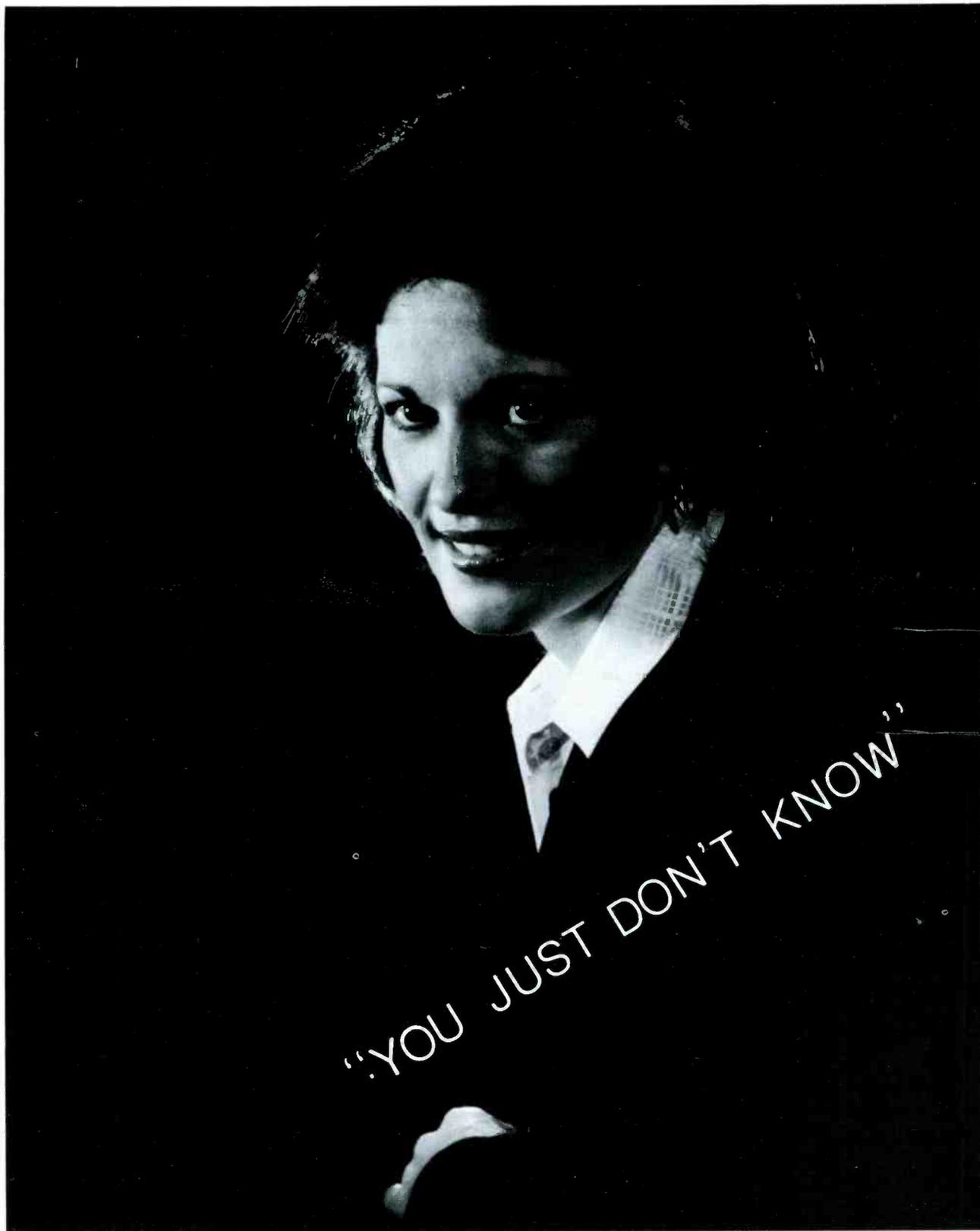
30

"TO LOVE SOMEBODY"
Narvel Felts (DO 17715)

Thanks for the #1 Record!

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RADIO WORLD

Welch at 'NEW



Capitol recording artist Bob Welch visited with WNEW-FM's Alison Steele recently to do a one-hour live interview, featuring cuts from his Capitol lp "French Kiss," and conversation with Bob and his manager, Mick Fleetwood. Shown here after the interview are (from left): Ray Tusken, national director of AOR, Capitol; Bob Welch; Irwin Sirota, eastern AOR promotion manager, Capitol; Alison Steele, WNEW-FM; Mick Fleetwood, Welch's manager.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ **Paul Yeskel** is looking to settle down in a medium/major top 40 market as a promotion director in a radio station. His credits include International Harmony Film Promotions, Southern Progressive Radio Network and continuity director at WORJ-FM, to mention a few. Resume information on him is available from us, but you can contact him personally at (213) 463-1191 or (213) 456-8123. Prefers L.A., but will relocate to satisfaction . . . Music calls for KTSA/San Antonio should be directed to new PD, **Scott Christensen**, at (512) 655-5500 . . . Congratulations to **Gary Firth**, who was promoted to PD at KRIZ/Phoenix.

In Knoxville this week, **Kelly West** has become the new PD at WNOX; and **Jim Ridings** was promoted to general manager, from news director, at WRJZ. Also, **Ernie Baker** moves from news editor to news director at WRJZ . . . The NAB has announced the sites for its Boston and San Diego Broadcast Town Meetings for this fall. The Boston meeting on Oct. 18 will be held at the New England Life Hall and the San Diego meeting on Nov. 9 will be in the Laguna Ballroom of the Sheraton Harbor Island Inn. Beginning at 8:00 p.m., the open-ended meetings will give the public an opportunity to express opinions and ask questions about radio and television and NAB's Radio and Television Codes.

Chuck Roberts is the new PD at WVBF . . . **James Kefford** has been named executive vice president and general manager of Drake-Chenault Enterprises, Inc., Canoga Park, Cal. . . **Sean McCarty** has been promoted to MD at WEAQ. Opening for a 7 p.m.-midnight at WEAQ. Tapes and resumes to **Steve Dickoff**, Box 1, Eau Claire, Wisc. 54701 . . . Opening for a nite person at WRJZ. Call **Bob Kaghan** at (615) 546-6121 . . . KMJQ welcomes **H. F. Stone** to the 6-10 morning show. She is formerly from KKDA/Dallas . . . Congratulations to **Jack McKay** from KEZY to days at 14-ZYQ, and to **Scott Walker** from WNAM in Appleton, Wisc. to production director at 14-ZYQ . . . 98Q had a "Miracle Strip Mania Weekend" saluting all the high school students who cruise the main drag in Vidalia known as the "Miracle Strip." The Q gave away "Miracle Strip" package kits, which included burgers and shakes from McDonalds, white socks, and Mylon LeFevre lps.

Holoubek Gains Injunction

■ LOS ANGELES — Holoubek Studios, a heat iron-on-transfer company which licenses music/entertainment personalities as well as custom designs and logos, won an injunction against a company out of Florida which was pirating designs.

Suit was brought against a firm known as The Wild Side of Mi-

ami, Florida, for manufacturing, using, selling, and distributing unauthorized heat transfer iron-on imitations or pirated reproductions of 14 Holoubek designs.

In addition to a permanent injunction, Wild Side was also required to come up with a settlement which exceeded total of all net sales made by the firm.

AM ACTION

(Compiled by the Record World research department)

■ **Babys** (Chrysalis). This debut single from their second LP for the label is being warmly received at heavyweight stations coast to coast. Added KHJ, 13Q (29), WLAC, WNOE, WPEZ, WCAO, KEWI, KILT, KJRB, KCPX, KCPI-FM, KTOQ, WQXI-FM, KKLS, KFJR, WHHY, WSPT, WAVZ, WICC, WSGA, WABB, WGSV this week. Jumps include HB-26 KFRC, 27-24 WCOL, HB-25 KJR, HB-35 WDRQ, 27-24 KBEQ, 34-23 WTIC-FM and HB-25 14ZYQ. (Note: This week's Powerhouse Pick.)

Rita Coolidge (A&M). Coming through on every possible level — active, passive, sales or otherwise. Picked at WKBW (28), WRKO, KFRC, WCOL (30), WSAI, WMET, KRBE, KLIF, WIFI, KILT, KFI, WEAQ, KING, WPRO-FM, WNDE and KNOE. Excellent jumps reflect instant reaction to airplay — 21-15 Q102, 25-18 KTLK, 26-20 WNOE, 26-21 KDBW, 19-14 KSTP, 25-20 KJR, 33-30 KSLQ, 23-20 Z93, 29-26 WPGC, 30-27 96X, extra-28 WLAC, 10-9 WMAK, 15-14 WQXI, 30-21 KEWI, 26-19 KBEQ, 24-17 WAIR, 23-19 WCAO, 10-4 WORD, 23-18 KLUE, 25-15 WABX, 14-9 KXX/106, 18-12 KFJR, HB-25 10Q and 19-12 WTIC-FM.



Babys

Linda Ronstadt (Asylum). "Blue Bayou" is turning into a smash despite a slow start and the added confusion of another potentially valuable record now available (see below). Picked on WKBW (24), 96X, WHBQ, Z93 (both), KBEQ, KJRB and WBBQ. Very healthy moves include 21-23 13Q, 28-20 WQXI, 14-11 WMAK, 21-16 WZZP, 17-8 KRBE, HB-22 KHJ, 23-21 KLIF, 11-7 WQXI-FM (co-list), 10-5 KILT, 12-16 KHFI, 20-14 K100, 22-17 WGLF, 18-14 KTOQ.

The second release, "It's So Easy," is also managing to garner lots of powerhouse slots. Among them are WABC (LP), Z93 (both), WOKY (23), Q102, WNOE (LP), KLIF, KTLK, KBEQ, WVBF, WTIC-FM, plus more.

Moves here include 26-25 KHJ, 30-20 WPGC, 21-16 KFRC, HB-26 WRKO and 11-7 WQXI-FM (co-list).



Dolly Parton

Player (RSO). An out-of-the-box add in Boston a few weeks ago started the action on this one, and it sits at 20 now there. New call letters include KJR, WMAK, 13Q, WQXI, WPEZ, KXX/106, KCJI-FM, WAIR, KKLS, WGLF, KNOE and WORD.

NEW ACTION

Steve Miller (Capitol) "Swing Town." Chosen prior to actual release at select stations, the floodgates have opened this week and the airplay picture looks like this: #6 KTLK, added KFRC, WMAK, Z93, KHJ, KLIF, WTIX, WNOE (LP), KING, KHFI, plus lots more.

Aerosmith (Columbia) "Draw The Line." This hot item, extracted from the forthcoming LP, is instantly added to WPGC, WRKO, 13Q, WPEZ, WVBF, WPRO-FM, 10Q, WBBF, K100 and WAVZ.

Paul Simon (Columbia) "Slip Slidin' Away."

(Continued on page 147)

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- SLIP SLIDIN' AWAY**—Paul Simon—Col (6)
SEND IN THE CLOWNS—Judy Collins—Elektra (5)
THE HAPPY GIRLS—Helen Reddy—Capitol (5)
BABY WHAT A BIG SURPRISE—Chicago—Col (4)
HOW DEEP IS YOUR LOVE—Bee Gees—RSO (4)
YOUR SMILING FACE—James Taylor—Col (4)

Adds

WHDH/BOSTON

- HOW DEEP IS YOUR LOVE**—Bee Gees—RSO
SLIP SLIDIN' AWAY—Paul Simon—Col
YOUR SMILING FACE—James Taylor—Col

WNEW/NEW YORK

- HERE YOU COME AGAIN**—Dolly Parton—RCA

WIP/PHILADELPHIA

- LOVERS HOLIDAY**—Engelbert Humperdinck—Epic (a.m.)
PHILLIES FEVER '77—The Phillies—Grand Prix (ex/local)
SLIP SLIDIN' AWAY—Paul Simon—Col (extra)
THE HAPPY GIRLS—Helen Reddy—Capitol (a.m.)
YOUR SMILING FACE—James Taylor—Col (extra)

WBAL/BALTIMORE

- NEVER LETTING GO**—Phoebe Snow—Col
SLIP SLIDIN' AWAY—Paul Simon—Col
VERDI—M & G Orchestra—Overseas Wax (Private Stock)

WMAL/WASHINGTON

- THE HAPPY GIRLS**—Helen Reddy—Capitol
WE JUST DISAGREE—Dave Mason—Col

WKBC-FM/ WINSTON-SALEM

- HEAVEN ON EARTH (SO FINE)**—Spinners—Atlantic
IT'S SO EASY—Linda Ronstadt—Asylum
THE HAPPY GIRLS—Helen Reddy—Capitol
THUNDER IN MY HEART—Leo Sayer—WB

WSM/NASHVILLE

- CALLING OCCUPANTS OF INTERPLANETARY CRAFT**—Carpenters—A&M
GONE TOO FAR—England Dan & J. F. Coley—Big Tree
HERE YOU COME AGAIN—Dolly Parton—RCA
THE HAPPY GIRLS—Helen Reddy—Capitol

WFTL/FORT LAUDERDALE

- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett—ABC
HOW DEEP IS YOUR LOVE—Bee Gees—RSO

WJBO/BATON ROUGE

- BABY WHAT A BIG SURPRISE**—Chicago—Col
BOND '77—Marvin Hamlisch—UA
HOW DEEP IS YOUR LOVE—Bee Gees—RSO
SEND IN THE CLOWNS—Judy Collins—Elektra
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista
YOUR SMILING FACE—James Taylor—Col

WGAR/CLEVELAND

- BABY WHAT A BIG SURPRISE**—Chicago—Col
SURFIN' USA—Leif Garrett—Atlantic
WE'RE ALL ALONE—Rita Coolidge—A&M

WLW/CINCINNATI

- HOW DEEP IS YOUR LOVE**—Bee Gees—RSO
SHE DID IT—Eric Carmen—Arista
YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

WCCO-FM/MINNEAPOLIS

- CALLING OCCUPANTS FROM INTERPLANETARY CRAFT**—Carpenters—A&M
LOVE IS JUST A GAME—Larry Gatlin—Monument
SAVE ME YOUR LOVE—Peter McCann—ABC
SIMPLE THINGS—Carole King—Avatar (lp cut)
YOU MAKE LOVING FUN—Fleetwood Mac—WB (lp cut)

KMOX/ST. LOUIS

- HARD TIMES**—Boyz Scaggs—Col
LOVELY DAY—Bill Withers—Col
SENTIMENTAL LADY—Bob Welch—Capitol
SLIP SLIDIN' AWAY—Paul Simon—Col

KMBZ/KANSAS CITY

- DON'T LET THE FLAME BURN OUT**—Jackie De Shannon—Amherst
FAIR GAME—Crosby, Stills & Nash—Atlantic

HEAVEN ON EARTH (SO FINE)

- Spinners—Atlantic
HYMN—Barclay James Harvest—MCA
MONEY, MONEY, MONEY—ABBA—Atlantic
SEND IN THE CLOWNS—Judy Collins—Elektra
SHE DID IT—Eric Carmen—Arista
TEN TO EIGHT—David Castle—Parachute
WURLITZER PRIZE—Waylon Jennings—RCA

KULF/HOUSTON

- BABY WHAT A BIG SURPRISE**—Chicago—Col

KSFO/SAN FRANCISCO

- FAIR GAME**—Crosby, Stills & Nash—Atlantic
THE HAPPY GIRLS—Helen Reddy—Capitol

Also reporting this week: WSB, WMPS, WTMJ, WIOD, WCCO, WSAR, KIIS.
 23 stations reporting.

Album Picks

(Continued from page 26)

BLUE SAILOR

CHERYL DILCHER—*Butterfly FLY 003* (6.98)
 After several albums for A&M, Dilcher has come back with a new label and an invigorating sound. Her material is self-penned and she additionally adds six and twelve string guitars to a very solid accompaniment. Her expressive voice is as comfortable with light ballads as it is with rockers.



MIDNIGHT WIND

THE CHARLIE DANIELS BAND—*Epic PE 34970* (6.98)
 Daniels and his band comprise the cornerstone of southern rock and the sextet is in excellent form on their latest lp. Daniels and Tom Crain are a powerful one-two punch on guitar and spark songs like "Midnight Wind," "Sugar Hill Saturday Night" and "Indian Man."



TWO MAN BAND

SPLINTER—*Dark Horse DH 3073 (WB)* (6.98)
 The duo of Bill Elliott and Bob Purvis purvey a sweet pop sound that at times is reminiscent of the Sutherland Brothers and Quiver ("Black Friday," "Little Girl"). "Round & Round," a song penned by Parker McGee (who also adds guitar), could give them their biggest hit since "Costafine Town."



REACH FOR IT

GEORGE DUKE—*Epic JE 34883* (7.98)
 Duke's second album for the label is a self-produced effort which features the keyboardist on a series of mostly up-tempo jazz/rock compositions. Of particular note is "Watch Out Baby!" with Stanley Clarke's bass and Mike Sembello's guitar lending distinction.



PLAYER

**RSO RS-1-3026 (Polydor) (6.98)
 The group has a Sanford-Townsend flavor in its self-penned material with energetic vocal work and an underlying light rock backbeat. "Baby Come Back," the current single, typifies their stance, as does "Come On Out" and "Goodbye (That's All I Ever Heard)."**



APRIL WINE LIVE AT THE EL MOCAMBO

London PS 699 (6.98)
 The Canadian group's second lp for the label was recorded last March at the El Mocambo when they opened for the Rolling Stones. Their solid rockin' style is evidenced by a couple of their older songs, "Oowatanite," "You Could Have Been A Lady" and "Teenage Love" and "You Won't Dance With Me."



THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK



AJA
STEELY DAN
ABC

TOP SALES

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- CHICAGO XI—Col
- GREATEST HITS, VOL. II—Elton John—MCA
- LET'S GET SMALL—Steve Martin—WB

ABC/NATIONAL

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHICAGO XI—Col
- ELVIS SINGS HITS FROM HIS MOVIES—Elvis Presley—RCA
- G.I. BLUES—Elvis Presley—RCA (Soundtrack)
- I ROBOT—Alan Parsons Project—Arista
- LET'S BE FRIENDS—Elvis Presley—RCA
- LET'S GET SMALL—Steve Martin—WB
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum

CAMELOT/NATIONAL

- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- IN CITY DREAMS—Robin Trower—Chrysalis
- IN FULL BLOOM—Rose Royce—Whitfield
- LET'S GET SMALL—Steve Martin—WB
- ONE ON ONE—WB (Soundtrack)
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STAR WARS—Meco—Millennium
- TOO HOT TO HANDLE—Heatwave—Epic

HANDLEMAN/NATIONAL

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CHICAGO XI—Col
- GREATEST HITS, VOL. II—Elton John—MCA
- IN CITY DREAMS—Robin Tower—Chrysalis
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE KING IS GONE—Ronnie McDowell—GRT
- YOU LIGHT UP MY LIFE—Arista (Soundtrack)

KORVETTES/NATIONAL

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CHASING RAINBOWS—Jane Olivior—Col
- I REMEMBER YESTERDAY—Donna Summer—Casablanca
- IN CITY DREAMS—Robin Trower—Chrysalis

- PASSAGE—Carpenters—A&M
- RINGO THE 4TH—Ringo Starr—Atlantic
- STAR WARS—Meco—Millennium
- THE STRANGER—Billy Joel—Col

MUSICLAND/NATIONAL

- A PLACE IN THE SUN—Pablo Cruise—A&M
- AJA—Steely Dan—ABC
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CHICAGO XI—Col
- IN CITY DREAMS—Robin Trower—Chrysalis
- KEANE BROS.—20th Century
- RIGHT ON TIME—Brothers Johnson—A&M
- SINGIN'—Melissa Manchester—Arista
- TOO HOT TO HANDLE—Heatwave—Epic

RECORD BAR/NATIONAL

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- GREATEST HITS, VOL. 2—Elton John—MCA
- HOPE—Klaatu—Capitol
- LET'S GET SMALL—Steve Martin—WB
- LITTLE CRIMINALS—Randy Newman—WB
- NEVER LETTING GO—Phoebe Snow—Col
- PASSAGE—Carpenters—A&M
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- THUNDER IN MY HEART—Leo Sayer—WB

RECORD WORLD-TSS STORES/LONG ISLAND

- A FAREWELL TO KINGS—Rush—Mercury
- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- CAN'T WAIT—Piper—A&M
- CHICAGO XI—Col
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- SOMETHING TO LOVE—LTD—A&M
- THE STRANGER—Billy Joel—Col

STRAWBERRIES/BOSTON

- COSMIC WIND—Mike Theodore Orchestra—Westbound
- FIRE ISLAND—Herbie Mann—Atlantic
- LET'S GET SMALL—Steve Martin—WB
- LITTLE CRIMINALS—Randy Newman—WB
- PORTFOLIO—Grace Jones—Island
- REACH FOR IT—George Duke—Epic
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SEND IT—Ashford & Simpson—WB
- THUNDER IN MY HEART—Leo Sayer—WB
- TRAX—Polydor

RECORD & TAPE COLLECTOR/BALTIMORE

- AJA—Steely Dan—ABC
- BUNDLE OF JOY—Freddie Hubbard—Col
- FRENCH KISS—Bob Welch—Capitol
- FROM HERE TO ETERNITY—Georgio—Casablanca
- GREATEST HITS, VOL. II—Elton John—MCA
- HOPE—Klaatu—Capitol
- MENAGERIE—Bill Withers—Col
- ODYSSEY—RCA
- OXYGENE—Jean-Michel Jarre—Polydor
- REACH FOR IT—George Duke—Epic

WAXIE MAXIE/WASH., D.C.

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown

- GREATEST HITS, VOL. II—Elton John—MCA

- INERGY—High Inergy—Gordy
- LOVE YOU LIVE—Rolling Stones—Rolling Stones

- LUNA SEA—Firefall—Atlantic

- NEVER LETTING GO—Phoebe Snow—Col

- ODYSSEY—RCA

- SEND IT—Ashford & Simpson—WB

- TRANS-EUROPE EXPRESS—Kraftwerk—Capitol

RADIO 437/PHILADELPHIA

- A FAREWELL TO KINGS—Rush—Mercury
- AJA—Steely Dan—ABC
- BLANK GENERATION—Richard Hell & the Voidoids—Sire
- CHASING RAINBOWS—Jane Olivior—Col
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- NIGHT TALK—Doug Richardson—AVL
- NONA HENDRYX—Epic
- PORTFOLIO—Grace Jones—Island
- THUNDER IN MY HEART—Leo Sayer—WB

FLO'S RECORDS/PITTSBURGH

- AJA—Steely Dan—ABC
- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- DUSIC—Brick—Bang
- INERGY—High Inergy—Gordy
- LET'S GET SMALL—Steve Martin—WB
- MANDRE—Motown
- NONA HENDRYX—Epic
- REACH FOR IT—George Duke—Epic
- THUNDER IN MY HEART—Leo Sayer—WB
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

NATL. RECORD MART/MIDWEST

- A FAREWELL TO KINGS—Rush—Mercury
- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- KARLA BONOFF—Col
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- MANDRE—Motown

MUSIC STOP/DETROIT

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- LET'S GET SMALL—Steve Martin—WB
- LOVE & LEARN—Tom Powers—Big Tree
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- NIGHTWINGS—Stanley Turrentine—Fantasy
- SIMPLE DREAMS—Linda Ronstadt—Asylum

ROSE RECORDS/CHICAGO

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- FOGHAT LIVE—Bearsville
- GREATEST HITS, VOL. II—Elton John—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones

- SIMPLE DREAMS—Linda Ronstadt—Asylum

- TOO HOT TO HANDLE—Heatwave—Epic

PLATTERS/MILWAUKEE

- AJA—Steely Dan—ABC
- BUNDLE OF JOY—Freddie Hubbard—Col
- CHASING RAINBOWS—Jane Olivior—Col
- CREAM CITY—Aalon—Arista
- FIRE ISLAND—Herbie Mann—Atlantic
- KARLA BONOFF—Col
- NONA HENDRYX—Epic
- PASSAGE—Carpenters—A&M
- POWER & LOVE—Manchild—ChiSound
- REACH FOR IT—George Duke—Epic

LIEBERMAN/MINNEAPOLIS

- ACTION—Blackbyrds—Fantasy
- AJA—Steely Dan—ABC
- FRENCH KISS—Bob Welch—Capitol
- HOPE—Klaatu—Capitol
- IN CITY DREAMS—Robin Trower—Chrysalis
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SPECIAL LIT—Lamont Cranston—Shadow
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

DISCOUNT RECORDS/ST. LOUIS

- BABY IT'S ME—Diana Ross—Motown
- BLUE SAILOR—Cheryl Dilcher—Butterfly
- BROKEN HEART—The Babys—Chrysalis
- CHASING RAINBOWS—Jane Olivior—Col
- GONE TO EARTH—Barclay James Harvest—MCA
- LITTLE CRIMINALS—Randy Newman—WB
- ODYSSEY—RCA
- PASSAGE—Carpenters—A&M
- TALKING HEADS 77—Sire
- Y'ALL COME BACK SALOON—Oak Ridge Boys—ABC/Dot

EAST-WEST RECORDS/CENTRAL FLORIDA

- AJA—Steely Dan—ABC
- COME GO WITH US—Pockets—Col
- GREATEST HITS, VOL. II—Elton John—MCA
- IN COLOR—Cheap Trick—Epic
- INERGY—High Inergy—Gordy
- LAKE—Col
- NEVER LETTING GO—Phoebe Snow—Col
- SEND IT—Ashford & Simpson—WB
- THE STRANGER—Billy Joel—Col
- VILLAGE PEOPLE—Casablanca

POPLAR TUNES/MEMPHIS

- A FAREWELL TO KINGS—Rush—Mercury
- CRAWLER—Epic
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- IT'S NECESSARY—Jimmy Smith—Mercury
- LITTLE CRIMINALS—Randy Newman—WB
- NEVER LETTING GO—Phoebe Snow—Col
- STILLWATER—Capricorn
- THUNDER IN MY HEART—Leo Sayer—WB

CIRCLES/ARIZONA

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- BEST OF TAVARES—Capitol

- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista

- GO TOO—Stomu Yamashta—Arista

- GREATEST HITS, VOL. 2—Elton John—MCA

- KALAPANA III—Abattoir

- LOVE YOU LIVE—Rolling Stones—Rolling Stones

- THE STRANGER—Billy Joel—Col

- THUNDER IN MY HEART—Leo Sayer—WB

ODYSSEY/SOUTHWEST & WEST

- BEST OF TAVARES—Capitol
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- BROKEN HEART—The Babys—Chrysalis
- EDDIE MONEY—Col
- FRENCH KISS—Bob Welch—Capitol
- GREATEST HITS, VOL. II—Elton John—MCA
- NEVER LETTING GO—Phoebe Snow—Col
- PASSAGE—Carpenters—A&M
- TERENCE BOYLAN—Asylum
- THE STRANGER—Billy Joel—Col

LICORICE PIZZA/LOS ANGELES

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- KARLA BONOFF—Col
- LET'S GET SMALL—Steve Martin—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- PASSAGE—Carpenters—A&M
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum

MUSIC PLUS/LOS ANGELES

- AJA—Steely Dan—ABC
- BABY IT'S ME—Diana Ross—Motown
- CHINA—MCA
- IN CITY DREAMS—Robin Trower—Chrysalis
- KARLA BONOFF—Col
- LAKE—Col
- LITTLE CRIMINALS—Randy Newman—WB
- OXYGENE—Jean-Michel Jarre—Polydor
- PASSAGE—Carpenters—A&M
- THE STRANGER—Billy Joel—Col

TOWER/LOS ANGELES

- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- CHASING RAINBOWS—Jane Olivior—Col
- FEELS SO GOOD—Chuck Mangione—A&M
- LIBBY TITUS—Col
- LITTLE CRIMINALS—Randy Newman—WB
- NEVER LETTING GO—Phoebe Snow—Col
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- PORTFOLIO—Grace Jones—Island
- RUBY, RUBY—Gato Barbieri—A&M
- THUNDER IN MY HEART—Leo Sayer—WB

EVERYBODY'S RECORDS/NORTHWEST

- AJA—Steely Dan—ABC
- BEAUTY ON A BACK STREET—Daryl Hall & John Oates—RCA
- BOOK OF INVASIONS—Horslips—DJM
- CHICAGO XI—Col
- FRENCH KISS—Bob Welch—Capitol
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- OXYGENE—Jean-Michel Jarre—Polydor
- ROUGH MIX—Pete Townshend/Ronnie Lane—MCA
- THE STRANGER—Billy Joel—Col
- TWILLEY DON'T MIND—Dwight Twilley Band—Arista

THE ALBUM CHART

PRICE CODE
 F — 6.98 I — 11.98
 G — 7.98 J — 12.98
 H — 9.98 K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)
 OCT. 15 OCT. 8

1 1 RUMOURS
FLEETWOOD MAC
 Warner Bros. BSK 3010
 (20th Week)



WKS. ON CHART

34 G

2	2	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century	2T 541	18	X
3	3	SIMPLE DREAMS LINDA RONSTADT/Asylum	6E 104	5	G
4	4	SHAUN CASSIDY/Warner/Curb	BS 3067 (WB)	16	F
5	6	FOREIGNER/Atlantic	SD 19109	29	G
6	8	MOODY BLUE ELVIS PRESLEY/RCA	AFL1 2428	14	G
7	7	CSN CROSBY, STILLS & NASH/Atlantic	SD 19104	15	G
8	9	COMMODORES/Motown	M7 884R1	29	G
9	11	CHICAGO XI/Columbia	JC 34860	3	G
10	5	LITTLE QUEEN HEART/Portrait	JR 34799	21	G
11	12	CAT SCRATCH FEVER TED NUGENT/Epic	34700	18	G
12	13	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/ Warner Bros.	BSK 3045	6	G
13	14	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M	SP 4616	24	F
14	10	JT JAMES TAYLOR/Columbia	JC 34811	15	G
15	31	LOVE YOU LIVE ROLLING STONES/Rolling Stones	COC 2 9001	2	I
16	18	FOGHAT LIVE FOGHAT/Bearsville	BRK 6971 (WB)	6	G
17	17	BARRY MANILOW LIVE/Arista	8500	20	I
18	16	I ROBOT ALAN PARSONS PROJECT/Arista	7002	15	G
19	21	RIGHT ON TIME BROTHERS JOHNSON/A&M	SP 4644	22	F
20	24	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century	T 543	5	G
21	22	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA	AFL1 2300	5	G
22	23	STAR WARS AND OTHER GALACTIC FUNK MECO/ Millennium	MNLP 8001 (Casablanca)	8	F
23	28	TOO HOT TO HANDLE HEATWAVE/Epic	PE 34761	10	F
24	95	AJA STEELY DAN/ABC	AB 1006	2	F
25	26	I'M IN YOU PETER FRAMPTON/A&M	SP 4704	17	G
26	19	STREISAND SUPERMAN BARBRA STREISAND/Columbia	JC 34830	16	G
27	20	REJOICE THE EMOTIONS/Columbia	PC 34762	17	F
28	29	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca	NBLP 7056	19	G
29	15	FLOATERS/ABC	AB 1030	16	F
30	34	IN FULL BLOOM ROSE ROYCE/Whitfield	WH 3074 (WB)	8	F
31	32	BOOK OF DREAMS STEVE MILLER BAND/Capitol	SO 11630	21	G
32	36	BRICK/Bang	BLP 409	6	F
33	27	THE GRAND ILLUSION STYX/A&M	SP 4637	12	F
34	30	BOSTON/Epic	JE 34188	55	G
35	25	LOVE GUN KISS/Casablanca	7051	15	G
36	35	GOING FOR THE ONE YES/Atlantic	SD 19106	12	G
37	39	WELCOME TO MY WORLD ELVIS PRESLEY/RCA	APL1 2274	7	F
38	40	CARELESS STEPHEN BISHOP/ABC	ABCD 954	7	G
39	43	A FAREWELL TO KINGS RUSH/Mercury	SRM 1 1184	4	F
40	41	A PLACE IN THE SUN PABLO CRUISE/A&M	SP 4625	29	F
41	42	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)		20	I
42	33	LUNA SEA FIREFALL/Atlantic	SD 19101	10	F
43	50	IN CITY DREAMS ROBIN TROWER/Chrysalis	CHR 1148	3	G
44	47	SOMETHING TO LOVE LTD/A&M	SP 4646	11	G
45	37	DREAMBOAT ANNIE HEART/Mushroom	MRS 5005	75	F
46	48	PART 3 KC & THE SUNSHINE BAND/T.K.	605	23	F
47	38	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/ Jet	LA679 G (UA)	39	F
48	46	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum	6E 105	85	G
49	44	FLOWING RIVERS ANDY GIBB/RSO 1 3019	(Polydor)	9	G
50	52	NIGHTWINGS STANLEY TURRENTINE/Fantasy	F 9534	6	F
51	54	FLEETWOOD MAC/Reprise	MSK 2281 (WB)	116	G
52	60	ACTION BLACKBYRDS/Fantasy	F 9535	3	G
53	45	LIVE! IN THE AIR AGE BE BOP DELUXE/Harvest	SKB 11666 (Capitol)	9	G

54	55	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista	AB 4124	7	G
55	53	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC	AB 990	35	F
56	57	NETHER LANDS DAN FOGELBERG/Full Moon	PE 34185 (CBS)	15	F
57	74	LET'S GET SMALL STEVE MARTIN/Warner Bros.	BSK 3090	3	G
58	59	LIGHTS OUT UFO/Chrysalis	CHR 1127	19	F
59	78	BABY IT'S ME DIANA ROSS/Motown	M7 890R1	2	G
60	68	ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic	SD 19110	4	G
61	61	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia	JS 34403	45	X
62	65	TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA	CPL2 2404	5	H
63	66	CRAWLER/Epic	PE 34900	6	F
64	58	HOTEL CALIFORNIA EAGLES/Asylum	6E 103	43	G
65	67	OL' WAYLON WAYLON JENNINGS/RCA	APL1 2317	23	F
66	64	BAD REPUTATION THIN LIZZY/Mercury	SRM 1 1186	4	F
67	51	RAM JAM/Epic	PE 34885	6	F
68	49	TERRAPIN STATION GRATEFUL DEAD/Arista	7001	10	G

CHARTMAKER OF THE WEEK

69 — GREATEST HITS, VOL. II
 ELTON JOHN
 MCA 3027



1 G

70	62	THIS ONE'S FOR YOU BARRY MANILOW/Arista	4090	61	G
71	73	ENDLESS FLIGHT LEO SAYER/Warner Bros.	BSK 3101	41	G
72	75	SANFORD-TOWNSEND BAND/Warner Bros.	BS 2966	6	F
73	56	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M	4634	26	F
74	87	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA	2295	2	F
75	93	THE STRANGER BILLY JOEL/Columbia	JC 34897	2	G
76	77	IN COLOR CHEAP TRICK/Epic	PE 34884	4	F
77	79	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA	LSP 1707	6	F
78	63	OOPS! WRONG PLANET UTOPIA/Bearsville	BR 6970 (WB)	5	F
79	99	FRENCH KISS BOB WELCH/Capitol	ST 11663	2	F
80	83	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/ RCA	CPL1 0341	5	G
81	82	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M	3703	90	X
82	84	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros.	BSK 2112	48	G
83	70	IT'S A GAME BAY CITY ROLLERS/Arista	7004	13	G
84	—	THUNDER IN MY HEART LEO SAYER/Warner Bros.	BSK 3089	1	G
85	96	KARLA BONOFF/Columbia	PC 34762	2	F
86	69	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/ MCA	2280	14	F
87	72	STEVE WINWOOD/Island	ILPS 9494	14	F
88	90	DANCE BAND ON THE TITANIC HARRY CHAPIN/Elektra	9E 301	3	H
89	98	COME GO WITH US POCKETS/Columbia	PC 34879	2	F
90	92	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck	PZ 34432 (CBS)	28	F
91	89	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/Epic	PEG 34494	31	G
92	76	ONE OF THE BOYS ROGER DALTRY/MCA	2271	13	F
93	71	EXODUS BOB MARLEY & THE WAILERS/Island	ILPS 9498	19	F
94	—	PASSAGE CARPENTERS/A&M	SP 4703	1	G
95	97	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol	ST 11557	48	G
96	86	CELEBRATE ME HOME KENNY LOGGINS/Columbia	PC 34655	24	F
97	100	SIMPLE THINGS CAROLE KING/Avatar	SMAS 11667 (Capitol)	11	G
98	81	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/ Atlantic	SD 19105	13	G
99	85	RAISIN' HELL ELVIN BISHOP/Capricorn	2CP 0185 (WB)	8	H
100	88	PLATINUM JAZZ WAR/Blue Note	BN LA690 J2 (UA)	13	H



COMMERCIALLY BREATH-TAKING

**Foreign Affairs. The new Tom Waits album on Asylum.
A completely unpredictable journey into the known.**

101 THE ALBUM CHART 150

OCTOBER 15, 1977

OCT. 15	OCT. 8	
101	102	BLOW IT OUT TOM SCOTT/Ode BL 34966 (CBS)
102	113	BRIDGES GIL SCOTT HERON & BRIAN JACKSON/Arista AB 4147
103	108	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G
104	101	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)
105	115	GO TOO STOMU YAMASHTA/Arista AB 4138
106	106	PATTI LABELLE/Epic PE 34847
107	80	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G
108	124	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
109	110	LAKE/Columbia PC 34763
110	121	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140
111	91	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
112	111	FIRE ISLAND HERBIE MANN/Atlantic SD 19112
113	114	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H
114	94	GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693
115	118	LET IT FLOW DAVE MASON/Columbia PC 34680
116	126	HOPE KLAATU/Capitol ST 11633
117	122	ONE ON ONE (ORIGINAL SOUNDTRACK) SEALS & CROFTS/Warner Bros. BS 3076
118	120	CHOOSING YOU LENNY WILLIAMS/ABC AB 1023
119	—	NEVER LET GO PHOEBE SNOW/Columbia JC 34875
120	107	FROM ELVIS PRESLEY BLVD., MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506
121	123	ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030
122	117	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497
123	—	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079
124	130	GREATEST HITS LINDA RONSTADT/Asylum 6E 106
125	109	B. J. THOMAS/MCA 2286
126	105	MARVIN GAYE LIVE AT THE LONDON PALLADIUM/Tamla T7 352R2 (Motown)
127	129	THE MISSING PIECE GENTLE GIANT/Capitol ST 11696
128	125	SERGIO MENDES & THE NEW BRASIL '77/Elektra 7E 1102
129	145	ODYSSEY/RCA APL1 2204
130	131	CARDIAC ARREST CAMEO/Chocolate City CCLP 2003 (Casablanca)
131	104	PLAYING TO AN AUDIENCE OF ONE DAVID SOUL/Private Stock PS 7001
132	135	SILK DEGREES BOZ SCAGGS/Columbia JC 33920
133	132	SLICK EDDIE KENDRICKS/Tamla T6 356S1 (Motown)
134	134	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060
135	137	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
136	127	KISS ALIVE/Casablanca NBLP 7020
137	—	THE SUN YEARS ELVIS PRESLEY/Sun 1001
138	—	REACH FOR IT GEORGE DUKE/Epic JE 34883
139	141	YOUNG MEN GONE WEST CITY BOY/Mercury SRM 1 1182
140	142	BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
141	144	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699
142	112	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS/Jet JT LA790 H (UA)
143	140	SLAVE/Cotillion SD 5200 (Atlantic)
144	146	FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS)
145	—	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758
146	148	POWER AND LOVE MANCHILD/Chi Sound CH LA765 G (UA)
147	139	DESTROYER KISS/Casablanca NBLP 7025
148	—	PURE GOLD VOL. 1 ELVIS PRESLEY/RCA LSP 1707
149	119	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
150	116	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0180 (WB)

151-200 ALBUM CHART

151	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439
152	SHAKE IT WELL DRAMATICS/ABC AB 1010
153	SMOKEY & THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099
154	CAN'T WAIT PIPER/A&M SP 4654
155	COMING THROUGH EDDIE HENDERSON/Capitol ST 11671
156	LIVE GOLDEN EARRING/MCA 2 8009
157	THE BEST OF TAVARES/Capitol ST 11701
158	BUNDLE OF JOY FREDDIE HUBBARD/Columbia JC 34902
159	CHASING RAINBOWS JANE OLIVOR/Columbia PC 34917
160	TRANS EUROPE EXPRESS KRAFTWERK/Capitol 11603
161	MANDRE/Motown M6 886S1
162	HOLD ME, THRILL ME, KISS ME JOHNNY MATHIS/Columbia PC 34872
163	LAND OF THE MAKE BELIEVE CHUCK MANGIONE/Mercury SRM 1 684
164	A DIAMOND IS A HARD ROCK LEGS DIAMOND/Mercury SRM 1 1191
165	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)
166	TALKING HEADS '77 TALKING HEADS/Sire SR 6036 (WB)
167	TED NUGENT/Epic PE 33692
168	GREATEST HITS NEIL SEDAKA/Rocket PIG 2297 (MCA)
169	NONA HENDRYX/Epic PE 34863
170	DEVIL'S GUN C. J. & COMPANY/Westbound WB 301 (Atlantic)
171	BROKEN HEART BABYS/Chrysalis CHR 1150
172	MONKEY ISLAND GEILS/Atlantic SD 19103
173	APPETIZERS ALAN O'DAY/Pacific PC 4300 (Atlantic)
174	FREE FOR ALL TED NUGENT/Epic PE 34121
175	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108
176	KALAPANA III/Abattoir KALA 0004
177	MAGIC IS A CHILD NEKTAR/Polydor PD 1 6115
178	SECRETS CON FUNK SHUN/Mercury SRM 1 1180
179	PORTFOLIO GRACE JONES/Island IPS 9470
180	GONE TO EARTH BARCLAY JAMES HARVEST/MCA 2302
181	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
182	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ABC SR 52006
183	CHINA/Rocket PIG 2292 (MCA)
184	VILLAGE PEOPLE/Casablanca NBLP 7064
185	INTO SOMETHING (CAN'T SHAKE LOOSE) O. V. WRIGHT/Hi HLP 6001 (Cream)
186	CREAM CITY AALON/Arista AL 4127
187	MENAGERIE BILL WITHERS/Columbia JC 34903
188	PRISM/Ariola America ST 50020 (Capitol)
189	FOREIGN AFFAIRS TOM WAITS/Asylum 7E 1117
190	TERANCE BOYLAN/Asylum 7E 1091
191	LET THERE BE ROCK AC/DC/Atco SD 36 151
192	YOU'VE COME A LONG WAY BABY ESTHER PHILLIPS/Mercury SRM 1 1187
193	COSMIC WIND MIKE THEODORE ORCHESTRA/Westbound WB 305 (Atlantic)
194	KEANE BROTHERS/20th Century T 536
195	WHERE DO WE GO FROM HERE REX/Columbia PC 34865
196	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021
197	FROM HERE TO ETERNITY GIORGIO MORODER/Casablanca NBLP 7065
198	IT'S NECESSARY JIMMY SMITH/Mercury SRM 1 1189
199	FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H
200	DIAMOND NIGHTS HUMMINGBIRD/A&M SP 4661

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COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ It is rare in these hectic and transitional days in the music business that a songwriter/stylist/performer can become an "across-the-format" hit with his debut album. Such is the case with **Stephen Bishop**, whose songs from his first album on ABC Records can be heard on top 40, MOR and even r&b radio stations and who recently won "Best New Male Performer" at the Rock Awards to the astonishment of himself and most of the audience.

Bishop was in New York last week to open for **Randy Newman** at Avery Fisher Hall and stopped by the RW offices to chat about his craft, and pleasure, of songwriting. "One thing I hate is money music, he said, "songs that are purposely written to be hits and not written with the care to make a quality song. I hate cheap shot lyrics."

Once a staff writer for E.H. Morris, Bishop admits that at the time he was "into being a non-conformist. I was writing experimental songs with terrible titles. I'd run into **Sidney Goldstein** at E.H. Morris and say 'I think I've got a song for the **Fifth Dimension** and it's called **There's A Hair in Your Enchilada.**'" Bishop now publishes his songs with his own company (Stephen Bishop Music) because "nobody wanted to pay any money for my songs. They all turned me down and they're the same songs that are on my album (including "On and On" and "Save It For A Rainy Day")."

Other than his obvious commercial success with record buyers, Bishop seems to have a particular appeal to other songwriters (he lists **Fagen** and **Becker** of **Steely Dan** and **Randy Newman** as his favorites) and believes it may be because other writers would appreciate his discipline. "Songwriters must have good form," he said. "Once you get your form down you can experiment from there. For my next album I'm working with a pattern I enjoy. That's strange lyrics in the verse, lyrics that don't mean much but are movie-like, descriptive and visually stimulating, then straight lyrics in the chorus."

Like most "overnight successes," Bishop has actually been involved in the business for a number of years and started writing when he was 13 years old. "When I first went to L.A. (from San Diego) I was very naive," Bishop said. "I never thought it would take six years to get anywhere. I would recommend that anyone who wants to get into 'the biz' should think it over very carefully. If he still wants it, then he should give it a shot."

HAPPY: **Eileen Rothschild**, vice president of RSO/Casserole Music, reports that the companies got a lot of international attention these past few months. The **Bee Gees'** tunes "You Should Be Dancing," "Jive Talking," "Words" and "Fanny (Be Tender With My Love)" had new covers in England, Canada and Australia. **Eric Clapton** and **Jim Gordon's** classic, "Layla," was released by **Herbie Mann** in Australia.

COVERS: **Graham Parker's** new album, "Stick To Me," includes a new version of the **Ann Peebles** r&b hit "I'm Gonna Tear Your Playhouse Down" . . . Two new r&b singles are covers of old pop hits: **The Floaters** have released "You Don't Have To Say You Love Me," a hit by **Dusty Springfield** in '66, and **Facts of Life** (Kayvette) have released the recent **Barry Manilow** hit, "Looks Like We Made It" . . . New album covers include **Gallagher & Lyle's** "Stay Young" by **Rick Nelson** (Epic) and **Silverado** (RCA); **John Oates'** "Sara Smile" by **Ronnie Dyson**; "Tortuga" by **Daniel Moore** (Tim Moore's brother) is on the new **Starwood** album; **Smokey Robinson's** "You've Really Got a Hold on Me" by **Eddie Money** and, on the new **Phoebe Snow** album, **Paul Simon's** "Nothing So Right," **Stephen Bishop's** "Never Letting Go" and the old, circa 1928, "Garden of Joy Blues" by **Clifford Hayes**.

SIGNED: Country-rock singer/songwriter **Noel Butler** to The Linet Group, Ltd. (**Lou Linet**) for management . . . **Pat Holly** to **George Pincus & Sons**. Her first demo, "I Don't Need No Strangers In My Bed," is getting good reaction . . . **FILM:** **Hagood Hardy** (Attic Music) doing the score for the new **Henry Fonda** movie "Grandpa and Frank" . . . **Artie Kane** did the score for "Looking For Mr. Goodbar" which includes the theme song "Don't Ask To Stay Until Tomorrow," co-written with **Carol Connors**. **Marlena Shaw** sings the theme on the soundtrack.

TEEVEE: **Mark Snow** is writing the theme for ABC-TV's "Starsky & Hutch" and "The San Pedro Beach Bums." Both will be included on his first album for Bareback Records . . . **BROADWAY:** **Robert Waldman** and **Alfred Uhry's** "The Robber Bridegroom" and "Chapeau" are set for full national tours through the spring 1978. "Bridegroom" will make a stop at The White House, on the special invitation of **President Carter**, and at The Grand Ol' Opry Nov. 8.

Marvin Gaye Honored



Tamla artist Marvin Gaye took time to pose with WBL5 personnel after being presented his NATRA Award for number one single of the year, "Gotta Give It Up." The presentation took place in his dressing room at Radio City Music Hall opening night. Pictured from left: Ruben Rodriguez of Motown's east coast promotion team; Gaye; Hal Jackson, vice president and general manager of WBL5; Max Watson, Black Radio Exclusive; and B. K. Kirkland, also of WBL5-FM.

AM Action

(Continued from page 141)

Zoomed straight into rotation at WRKO, KJR (day part), WFIL, WZUU, WNOE, KILT, KHFI, WVBF, WGSV, KCPI, KXX/106, WSGA, WJON, WQXI-FM, WTIC-FM, WICC, WABB and WGLF.

Boz Scaggs (Columbia) "Hard Times." Another automatically added record, this disc is quickly scooped up by KFRC, WMAK, KJR (day part), WZUU, 10Q, KHFI, WICC, WANS, WGLF and K100.

Dolly Parton (RCA) "Here You Come Again." This first single off the brand new LP is meeting with pop acceptance almost immediately. After a week of testing at WOKY and WQXI, full rotation has resulted in those instances. Also being aired on WPEZ, WVBF, 10Q, WMAK, WLAC, KFI, WAIR and WBBF.

New York, N.Y.

(Continued from page 25)

former **Grand Funk** member will begin his first solo tour on October 15. His New York debut will come on November 3 at the Palladium with, believe it or not, the **Charlie Daniels** Band headlining . . . **Peter Wolf**, the first rock star to publicly profess to performing on **Novocaine**, was seen in the company of Punk magazine editor-in-chief **John Holmstrom** at CBG's. The two were checking out the Dead Boys' set following **Geils** sold-out show at the Palladium . . . Passport Records has signed the **Good Rats**. Long Island's favorite group will be produced by **Flo and Eddie** . . . We understand that one of the hottest tapes being passed around the record companies these days is by a band called **Fotomaker**. Among its members are **Dino Danelli** and **Gene Cornish** (once of the **Young Rascals**) and **Wally Bryson** (**Raspberries**). The tape was produced by the **Alberts**, **Eddie Kramer**, **Danelli** and **Cornish** and we hear that it contains at least two hit singles . . . Why was it like a "mini NARM" at **Graham Parker's** L.A. show?

WE WOULD SAVED THIS FOR THE NEW WAVE COLUMN, BUT . . . Sire has signed **DMZ**. The group will be opening for the **Jam** as this much talked about U.K. contingent makes its U.S. bok at CBGBs this week . . . Also coming over is **Eddie and the Hot Rods**, known simply as the Rods these days. They will be at Max's.

Ted Nugent on punk rockers: "If the punk rockers think they're so punky with the safety pins in their faces, I'll show 'em my nine millimeter, put a couple of slugs in their chest and let's see how punky they think that is."

WCI Third Quarter

(Continued from page 3)

same quarter last year.

This third quarter, following on the heels of the record-breaking first and second quarters of 1977, gives the WCI Record Group a 27 percent revenue in-

crease for the first nine months of 1977. Domestic record sales rose 26 percent in the quarter, as each of the three domestic labels had its best third period ever.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick: "Belle" — Al Green (Hi/Cream).** A unique performance from the man from Memphis. A different sound enhances the possibilities of this self-produced tune to immediately hit the charts.

DEDE'S DITTIES TO WATCH: "Chase Your Blues Away — Funkhouse Express (Roxbury); "All We Need Is Unity" —

Jungle Rock (It's A Thang); "Looks Like We Made It" — Facts Of Life (Kayvette).

Armond McKissick, promotion man extraordinaire in Philadelphia, has informed many listeners, by way of the radio airwaves, of a particular cut extracted from the Heat Wave album (Columbia), "Always And Forever," which is being played quite strongly. Its lyrical concept is gorgeous, with strings, horns and great vocals.

Last week we stated that a massive explosion would not take place at Cherry Hill's Latin Casino. The fuse is now lit: Teddy Pendergrass and Thelma Houston, who we stated would not be on the show, will be there October 10th.

Now working in a&r at Arista Records is Vernon Gibbs, formerly affiliated with Mercury. Also in that particular line of work, Frankie Crocker, formerly with WBL5-FM (New York), will be handling duties for Polydor Records on the west coast.

Smokey Willerforde has been around for quite some time. However, this enterprising young man has formulated an idea and would like help in executing it. He is disco coordinator for stations WLRW-FM and WPFU-FM, University of Illinois, and a community station that is 3000 watts. It boils down to "Heavy Disco Saturation" for your top and new disco acts. Each of these stations have allowed Willerforde at least one to two hours every week for exclusive disco programming. It will consist of new releases being aired, discussions on current disco trends, and a behind-the-scene look into the world of disco. For every station that is interested in this new concept, he will send out a list of records aired, allowing you, the manufacturers, to find out what is happening in the particular areas where aired. For further details please call Smokey Willerforde at (217) 495-3060.

The classy lp cover for Rose Royce will have to be changed, according to reliable sources. It is said that the Rolls Royce folk are contemplating suing the company. It seems that its logo or its "woman in flight," which is on the cover, cannot stay. If you have the album the way it is to date you have a collectors item. Be watching for the change!

'Wiz' Wonders



Epic recording artist Michael Jackson of The Jacksons has begun filming in his debut motion picture role. The Universal Pictures Production of "The Wiz" is presently shooting in New York City. Pictured with Jackson at the Astoria Studios are (from left): Ted Ross in the role of the lion; Diana Ross as Dorothy; and Nipsey Russell in the role of the tinman.

Disco File

(Continued from page 28)

sound one step further, cutting the cuteness with a strong bass/synthesizer line that pulses through a wash of strings and sweet, chanting vocals. The appeal is similar to that of "Le Spank": uncomplicated, fresh, but even more elemental; the best thing from this producer so far. "Coconut Grove," on the B side of the 12-inch, is a little more sugary but no less attractive and should be given equal time. The Rice & Beans album, with shorter versions of both these tracks, is also available currently as an import but domestic copies should be out within a week or two on TK's APA label—watch for it . . . After a long absence, **Andrea True's** latest is a snappy disco pick-up song titled "What's Your Name, What's Your Number" (Buddah) with a crackling production by **Michael Zager** and vocals that may be rawer than usual (True has always had very cosmetic production jobs, the equivalent of air-brushing on photos) but just right, just raunchy enough, for this record. This doesn't mean True has suddenly developed a fine voice, only that for once it's used with a degree of spunk and personality—she even does some aggressive scattening—and it turns out to be a lot of fun. The flip side is her original version of "Fill Me Up (Heart to Heart)" (at its full 10:03 length)—the song recently recorded by Saint Tropez as "Coeur a Coeur."

Two disco discs that have been getting a lot of favorable comment from DJs recently are **Doris Jones'** "No Way Out" (UA) and the new mix of "Come Down to Earth" by the **Choice 4** (RCA). Jones has a voice that one would have to compare to Andrea True's except it's even more pinched and shrill, but the production, done in England, does have an undeniable kick and spirit, with swirling strings and lots of background vocals for support. "Come Down to Earth" is a **Van McCoy** production from the last Choice 4 lp, which **David Todd** has set in one of his typically spare, chugging disco mixes. Part of the record are involving and sharp—particularly the vocals and one or two changes that follow—but, at 10:24, this is awfully long for something that is basically looping back upon itself over and over with variations too subtle and sly for their own good. But if I find "Come Down" ultimately tedious, I seem to be in the minority at the moment—it's going over big at the club level.

R&B PICKS OF THE WEEK

SINGLE

MANDRE, "SOLAR FLIGHT (OPUS 1)" (Jobete Music Co., Inc. ASCAP). Producer and arranger Andre Lewis has blended this cut perfectly. The silver bird will not take you there, but the musical expressions should create a setting interesting enough to garner chart action. A super-sonic flight of compelling sounds. Motown M 1429F.

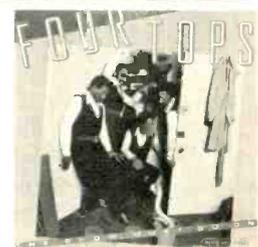


SLEEPER

CHIC, "DANCE, DANCE, DANCE" (Cotillion Music, Kreimers Music, BMI). A classical performance with a polished exhibition of rhythm. Destined to be one of the more prolific disco/r&b crossover records of 1977. The group shows remarkable versatility. Atlantic 3435.



ALBUM FOUR TOPS, "THE SHOW MUST GO ON." Exhibiting the sound of Detroit laced with California soul, this group has kept up with the musical transitions of the sixties and the disco sound of the seventies. Of particular note are the title track, and "I Can't Live Without You." ABC AB1014.



The Real Ray Daniels Says...

COMPLAMENTS' RECORD

**FALLING
IN LOVE**

DK 4565

“Is a Mother F_____ Hit”

(And Ray Should Know)

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

OCTOBER 15, 1977

OCT. 15	OCT. 8	1	1	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350 (4th week)
2	6	2	2	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)
3	2	3	3	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
4	4	4	4	BRICK HOUSE COMMODORES/Motown M 1425F
5	5	5	5	DUSIC BRICK/Bang 734
6	3	6	3	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
7	13	7	13	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
8	8	8	8	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10486
9	7	9	7	FLOAT ON FLOATERS /ABC 12284
10	11	10	11	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/ Drive 6258 (T.K.)

11	9	11	9	WORK ON ME O'JAYS/Phila. Intl. ZSB 3631 (CBS)
12	10	12	10	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
13	14	13	14	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
14	18	14	18	SHAKE IT WELL DRAMATICS/ABC 12299
15	12	15	12	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
16	15	16	15	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
17	16	17	16	EASY COMMODORES/Motown M 1418F
18	17	18	17	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
19	26	19	26	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
20	30	20	30	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
21	19	21	19	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
22	22	22	22	CREAM CITY AALON/Arista 0249
23	25	23	25	LADY OF MAGIC MAZE FEATURING FRANKIE BEVERLY/Capitol P 4456
24	27	24	27	"STAR WARS" THEME/CANTINA BAND MECO/Millennium MN 604 (Casablanca)
25	31	25	31	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
26	30	26	30	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425
27	21	27	21	O-H-I-O OHIO PLAYERS/Mercury 73932
28	29	28	29	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)
29	28	29	28	WHEN I THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
30	23	30	23	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
31	24	31	24	SUNSHINE ENCHANTMENT/Roadshow XW991 (UA)
32	35	32	35	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599
33	36	33	36	SHOO DOO FU FU OOH! LENNY WILLIAMS/ABC 12300
34	37	34	37	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)
35	39	35	39	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064
36	44	36	44	FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)
37	41	37	41	RUNNING AWAY ROY AYERS UBUIQUITY/Polydor 14415
38	43	38	43	A STAR IN THE GHETTO AWB & BEN E. KING/Atlantic 3427
39	45	39	45	THEME FROM "BIG TIME" PT. I SMOKEY ROBINSON/Tamla T 54288F (Motown)
40	40	40	40	THE WHOLE TOWN'S LAUGHING AT ME TEDDY PENDERGRASS/Phila. Intl. ZSB 3633 (CBS)
41	56	41	56	GOIN' PLACES JACKSONS/Epic 8 50454
42	47	42	47	I'M AT THE CROSSROADS VERNON GARRETT/ICA 003
43	32	43	32	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s/ Polydor 14409
44	49	44	49	RIGHT PLACE, WRONG TIME BOBBY PATTERSON/All Platinum 2371
45	42	45	42	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413
46	46	46	46	BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE) DELLS/Mercury 73901
47	33	47	33	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
48	34	48	34	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. ZSB 3627 (CBS)
49	53	49	53	DISCO 9000 JOHNNIE TAYLOR/Columbia 3 10610
50	59	50	59	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
51	—	51	—	SERPENTINE FIRE EARTH, WIND & FIRE/ Columbia 3 10625
52	57	52	57	I'VE NEVER BEEN TO ME NANCY WILSON/Capitol 4476
53	52	53	52	I CAN'T UNDERSTAND MEADOWS BROS./Kayvette 5132 (T.K.)
54	62	54	62	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Shadybrook SB 45 1041
55	63	55	63	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
56	65	56	65	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
57	61	57	61	I'M AFRAID TO LET YOU INTO MY LIFE FREDDIE WATERS/October 1011
58	60	58	60	GOTTA GET A HOLD ON ME MARGIE ALEXANDER/Chi Sound 1033 (UA)
59	66	59	66	I BELIEVE IN MUSIC MASS PRODUCTION/Cotillion 44221 (Atlantic)
60	70	60	70	ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)
61	—	61	—	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
62	68	62	68	WAITING IN VAIN BOB MARLEY & THE WAILERS/ Island 092
63	64	63	64	QUIET VILLAGE RITCHIE FAMILY/Marlin 3316 (T.K.)
64	69	64	69	GET INTO MY LIFE BELOYD/20th Century 2353
65	72	65	72	LAY IT ON ME SYLVIA/Vibration VI 570 (All Platinum)
66	67	66	67	ALL YOU GOT TYRONE DAVIS/Columbia 3 10604
67	73	67	73	SUPER SEXY LEON HAYWOOD/MCA 40793
68	74	68	74	THIS TIME WE'RE REALLY THROUGH ELEANOR GRANT/Columbia 3 10617
69	58	69	58	OOH BABY BABY SHALAMAR/Soul Train SB 11045 (RCA)
70	71	70	71	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 5540 (Atlantic)
71	—	71	—	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
72	—	72	—	I JUST WANT TO BE THE ONE WATERS/Warner Bros. WBS 8437
73	75	73	75	INVITATION TO THE WORLD JIMMY BRISCOE & THE BEAVERS/Wanderick 70001 (T.K.)
74	—	74	—	NATIVE NEW YORKER ODYSSEY/RCA 11129
75	—	75	—	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287F (Motown)

The Coast

(Continued from page 14)

back-up crew—at least guitarist **Todd Sharp** tells us he's looking for work (you can reach him through the musicians union in L.A.). We understand that **Caleb Quaye** and **Roger Pope** are likely new members . . . **Beatle** producer **George Martin** has been handling the soundtrack work for the "Sgt. Pepper" film at Cherokee Studios, **Geoff Emerick** engineering. **Bernard Purdie** and **Max Middleton** are part of the basic band, while **Alice Cooper**, **Yvonne Elliman**, **Peter Frampton** (the star of the flick), the **Bee Gees** and, yes, even **George Burns** have been among the participants . . . Congrats to **Marshall Tucker** guitarist **Toy Caldwell** and wife Abby on the birth of their baby girl . . . **Chuck Mangione's** first film scoring project is for the Hall Bartlett production of "The Children of Sanchez," starring **Anthony Quinn** and **Delores Del Rio**.

ADDENDA: Now that Philly songwriter, arranger and ace producer **Thom Bell** has started basing his sessions in Seattle, we're wondering whether the move will lead from the Sound of Philadelphia to a new Puget Sound. Or at least **Art Fein's** wondering . . . No truth to the rumor that **Roy Rogers** is opening a new Texan/Chinese eatery on the strip, to be called Rogers! . . . Cheek of the Week award goes to the report, possibly apocryphal but heartwarming nonetheless, that CBS legal eagles are currently checking into the possibility of printing the artwork for **Elvis Costello's** "My Aim Is True" over old Beatles "white album" embossed sleeves. With Columbia hoping to get El's masterpiece into U. S. hands by the first week of November, the project seems unlikely. But we'd guess the Fab Four would approve on attitude alone.

WELCOME BACK: The last week or so has brought vinyl hellos from two very different but equally durable artists, **Ray Charles** and **Rick Nelson**. Charles' first album in years is again produced through his own Crossover production combine, but its release marks his reunion with Atlantic, his first label, which is distributing the new package. The reunion seems a healthy one, with Charles' voice as powerful and evocative as ever . . . As for Nelson, his first lp for Epic, featuring the current incarnation of his **Stone Canyon Band**, is an equally strong return, led off by a **Keith Olsen**-produced rocker, "You Can't Dance," that sounds like strong single material. Nelson's production of the majority of the other tracks is equally potent . . . Meanwhile, the **Dietz/Beer** production of mime **Steven Banks'** one-man show has turned into a commercial and critical success, with the original week's run at the tiny Chamber Theatre in North Hollywood now stretched indefinitely, following three consecutive weekends of sellouts . . . Mel Shayne Enterprises, Inc. has signed contemporary performer/writer **Louie Fontaine** for personal management . . . Personal manager **Aaron Russo** and country singer **Hank Williams, Jr.** reportedly denying street rumors that they would open a Hollywood bar and grill to be called Russo and Hank's.

R&B REGIONAL BREAKOUTS

Singles

East:

Jacksons (Epic)
Ashford & Simpson (Warner Bros.)
Joe Simon (Spring)
Sylvers (Capitol)

South:

Jacksons (Epic)
Ashford & Simpson (Warner Bros.)
Earth, Wind & Fire (Columbia)
Kellee Patterson (Shadybrook)
Leon Haywood (MCA)

Midwest:

Jacksons (Epic)
Bobby Patterson (All Platinum)
Earth, Wind & Fire (Columbia)
Sylvers (Capitol)

West:

Cameo (Chocolate City)
Leon Haywood (MCA)

Albums

East:

O. V. Wright (Hi)
Odyssey (RCA)
Grace Jones (Island)
Whispers (Soul Train)
High Inergy (Gordy)

South:

Ashford & Simpson (Warner Bros.)
Con Funk Shun (Mercury)

Midwest:

Pockets (Columbia)
Ashford & Simpson (Warner Bros.)
High Inergy (Gordy)

West:

Whispers (Soul Train)



THE R&B LP CHART

OCTOBER 15, 1977

1. **COMMODORES**
Motown M7 884R1
2. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
3. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
4. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
5. **REJOICE**
EMOTIONS/Columbia PC 34762
6. **BRICK**
Bang BLP 409
7. **FLOATERS**
ABC AB 1030
8. **SOMETHING TO LOVE**
LTD/A&M SP 4646
9. **STARWARS AND OTHER GALACTIC FUNK**
MECO/Millennium MNLP 8001 (Casablanca)
10. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
11. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
12. **PATTI LABELLE**
Epic PE 34847
13. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4641
14. **ACTION**
BLACKBYRDS/Fantasy F 9535
15. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
16. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
17. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
18. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
19. **BABY IT'S ME**
DIANA ROSS/Motown M7 890R1
20. **CHOOSING YOU**
LENNY WILLIAMS/ABC AB 1023
21. **BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
22. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
23. **COME GO WITH US**
POCKETS/Columbia PC 34879
24. **INTO SOMETHING (CAN'T SHAKE LOOSE)**
O.V. WRIGHT/Hi HLP 6001 (Cream)
25. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
26. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003
27. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
28. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
29. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683
30. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
31. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
32. **POWER & LOVE**
MANCHILD/Chi Sound CH LA765 G (UA)
33. **SLICK**
EDDIE KENDRICKS/Tamla T6 35651 (Motown)
34. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
35. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
36. **ODYSSEY**
RCA APL1 2204
37. **SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
38. **PORTFOLIO**
GRACE JONES/Island IPS 9470
39. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BULLI 2270 (RCA)
40. **TURNIN' ON**
HIGH INERGY/Gordy G6 97851 (Motown)

RECORD WORLD OCTOBER 15, 1977



JAZZ

By ROBERT PALMER

■ With the release of "Herbie Nichols: The Bethlehem Years" on the Salsoul-distributed Bethlehem label, the most significant jazz rediscovery of the 1970s is very nearly completed. When Nichols died in 1963 he was almost unknown outside of a small circle of musicians. He only recorded four times as a leader—two albums for Blue Note, four tunes for Savoy and the Bethlehem album. The Blue Note reissue of Nichols' work was voted reissue of the year in last year's Downbeat Critics' Poll, and the Bethlehem reissue should cause at least as much stir. Nichols was quite simply a giant of the bop era, a man whose composing and playing was on a par with and as original as that of Monk and Bud Powell, and who foresaw in his music some of the important developments of the 1960s.

Also new from Bethlehem: "Early Roots," the very first album made by **Rahsaan Roland Kirk**, a reissue which restores to the catalogue an exceedingly rare collector's item; "The Finest of **Oscar Pettiford**," featuring the great bassist and a little big band that includes **Donald Byrd** and **Gigi Gryce**; "The Finest of **Art Blakey Big Band**," a real scorcher with **John Coltrane** and **Al Cohn** among many others; "Stardust" by **Pepper Adams** and **Donald Byrd**; and "Mel Torme Loves Fred Astaire."

Kansas City swing lives again on two recent releases. "Crazy Legs & Friday Strut" on Toronto's Sackville label (893 Yonge Street, Toronto, Ontario M4W 2H2) is a delightful duet outing by tenor saxophonist **Buddy Tate** and pianist **Jay McShann**. On Vanguard, "The Essential to **Jo Jones**" is a reissue of two **John Hammond**-produced albums by the **Kansas City** drummer, with **Count Basie**, **Lawrence Brown** and other K.C. alumni helping out. Another new Vanguard release is "Cosmology," by the group of the same name, with music in a jazz-rock vein and vocals by **Dawn Thompson**.

We've received no less than ten new albums from Inner City in the past two weeks. Of these, the **Lee Konitz-Hal Galper** duet album, "Windows," must be counted as exceptional, but there isn't a rotten apple in the barrel. The albums are "Now Hear This" by **Hal Galper** all-star quartet featuring **Terumasa Hino** on trumpet, **Cecil McBee** on bass and **Tony Williams** on drums; "The Highest Mountain" by tenor saxophonist **Clifford Jordan**, with **Cedar Walton** on piano; "Swinging Till The Girls Come Home" by the irrepressible **Eddie "Lockjaw" Davis**; "Attila Zoller" by the remarkable and under-recorded guitarist of the same name; "No Blues" by pianist **Horace Parlan** and trio; "Duo Live in Concert" by pianist **Kenny Drew** and bassist **Niels-Henning Orsted Pedersen**; another particularly impressive album, "Morning," with **Drew**, **Pedersen** and guitarist **Philip Catherine**; "Eclypso," in which pianist **Tommy Flanagan** really takes off with support from **Elvin Jones**; and "Hindsight" by reedman **Ken McIntyre**, in a program featuring **Kenny Drew** and a number of standards.

ECM's first album by the **Keith Jarrett** "American Quartet," now disbanded, is called "The Survivor's Suite," and it's special. With all due respect to **Impulse**, only ECM's **Manfred Eicher** could have recorded a Jarrett quartet record with this kind of clarity, and the music, too, is different from most of the **Impulse** releases, deeper, more inspired. ECM has also released a quartet album by guitarist **Ralph Towner**, with **Jan Garbarek** on reeds . . . "The **Jack Wilkins** Quartet" on Chiaroscuro puts guitarist **Wilkins** together with **Jack DeJohnette**, **Randy Brecker**, and **Eddie Gomez** . . . The odyssey of Tatumesque pianist **Paul Smith** continues on "The Art Tatum Touch Vol. 2" from Outstanding Records, P.O. Box 2111, Huntington Beach, California 92647 . . . Peters International has a new jazz-rock offering by the group **Zao**, called "Kawana." The sound features violin, keyboards, bass, drums, and soprano and soprano saxophones and is quite original . . . **Warren Vaché**, who recently opened an extended engagement at New York's **Crawdaddy** and has been heard on records with **Cathy Chamberlain's Rag 'n' Roll Revue**, is an anomaly, a young (27) trumpeter who plays in a **Beiderbecke**-era style but is both original and unusually accomplished technically. His "First Time Out," on **Monmouth Evergreen**, is a jewel of a mainstream date, with one side given over to **Vaché-Bucky Pizzarelli** duets and the other to a sextet with **Kenny Davern** on soprano sax . . . Watch for the upcoming **Charlie Parker**, **Lester Young** and other reissues on **Columbia**. They promise to be something special.



THE JAZZ LP CHART

OCTOBER 15, 1977

1. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
2. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
3. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
4. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
5. **BLOW IT OUT**
TOM SCOTT/Ode BL 34966 (CBS)
6. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
7. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
8. **ACTION**
BLACKBYRDS/Fantasy F 9535
9. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
10. **MORE STUFF**
STUFF/Warner Bros. BS 3061
11. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
12. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
13. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
14. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
15. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4147
16. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 (UA)
17. **SERGIO MENDES AND THE NEW BRASIL '77**
Elektra 7E 1102
18. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
19. **DUNE**
DAVID MATTHEWS/CTI 5005
20. **BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
21. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
22. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
23. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
24. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
25. **FIRE ISLAND**
HERBIE MANN/Atlantic SD 19112
26. **PICCOLO**
RON CARTER QUARTET/Milestone M 5504
27. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
28. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
29. **GO TOO**
STOMU YAMASHITA/Arista AB 4138
30. **SERENGETI MINTREL**
SONNY FORTUNE/Atlantic SD 18225
31. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
32. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 3**
CTI 7078
33. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
34. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
35. **ONE TANTRUMS**
GENE HARRIS/Blue Note BN LA760 H
36. **I'M FINE, HOW ARE YOU?**
AIRTO/Warner Bros. BS 9084
37. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
38. **IT'S NECESSARY**
JIMMY SMITH/Mercury SRM 1 1189
39. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2893
40. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)

Supreme Court Decisions To Affect Record Industry

(Continued from page 4)

within the same market. The case could alter the future ownership of hundreds of stations. Too, the high court may decide to hear the WBAI-FM New York case in which the Federal Communications Commission is seeking a judicial definition of what is "indecent" broadcast material, and therefore illegal.

The newspaper-station cross-ownership case is the legacy of nearly 10 years of wrangling both inside and outside the FCC over diversity of media ownership. It began in January, 1969 when the FCC voted to refuse renewal of the license for WHDH-TV Boston on the grounds that the station's owner, the Boston Herald-Traveler, controlled two cross media outlets in the same market constituting an unwarranted concentration of ownership. The Supreme Court upheld the FCC's unwarranted concentration of ownership. The Supreme Court upheld the FCC's WHDH decision several years later.

The signal the federal courts sent to the FCC was that it did not approve of such concentrations and it was willing to go further in breaking them up than was even the FCC. The Justice Department is filing petitions to deny renewals with the FCC on the basis of cross-ownership, backing up citizen groups, amazingly enough.

When the FCC issued its cross-ownership rules two years ago, under heavy court pressure, it "grandfathered" most existing combinations, permitting them to stand. The FCC did however order a handful of small market newspapers to divest themselves of their stations. The small-market stations appealed the FCC divesting ruling to the federal courts. An appeals court in Washington, D.C., said last year that not only should the small market outfits get rid of their stations, but that all combinations should be broken up. A Supreme Court approval of the lower court decision would affect nearly every major city in the nation.

The FCC also planned to file for *certiorari* (a petition which asks the court to hear a certain case) on the WBAI-indecency case last Friday (7). A decision on whether or not to accept the case is several months away.

The case began with the broadcast of a George Carlin comedy routine called, prophetically enough, "The 10 Words You Can't Say on Television" over WBAI several years ago. According to the law, the FCC is charged with keeping "obscene, indecent and profane language" off the air. The Carlin routine—a rapid-fire

litany of four and 13-letter words—did not meet the judicial standards for obscenity, i.e. totally without redeeming merit according to local community standards and appealing to prurient interests. So the FCC censured WBAI saying that the broadcast was "indecent," an as yet undefined legal term.

A U.S. Appeals Court in Washington earlier this year ruled that the FCC had no right to regulate any programming matter that could not be judged obscene.

FCC officials concede privately that there is "no way" it can win approval of its own definition of indecency—material that relates in an offensive manner to sexual or excretory functions broadcast during a day-part when children are likely to hear it. The FCC is hoping however "to pin the court down" to a definition of its own devising on indecency.

Too, there is a strong likelihood that the Justice Department will advise the Supreme Court not to take up the case, believing, presumably, that the WBAI matter is not a good test of the law. There is therefore an even chance that the high court will deny *certiorari* and let the appeals court ruling stand, removing the FCC from regulating any type of programming that it cannot prove is patently obscene.

Of lesser importance is a case now pending in the Fourth Circuit Court of Appeals (the eastern district of Virginia) which challenges the U.S. Copyright Of-

fice's ability to make regulations. The case, *Eltra v. Ringer* (Barbara Ringer is the current Register of Copyrights), involves the claims of a typeface designer who is challenging the Copyright Office's ability to make regulations which deny typefaces copyright protection. The case calls the Copyright Office's status within the Legislative branch (the office is an arm of the Library of Congress) and the constitutionality of its execution of law, a power given only to the Executive branch under the Constitution, into question.

Though a lower federal court ruled that typefaces were not due copyright protection, it did not address the issue of constitutionality. Only if the appeals court in Virginia takes up that issue will the case be of ultimate importance to the Supreme Court.

A similar case is pending before the D.C. Court of Appeals, *Esquire Inc. v. Ringer*, which also challenges the Copyright Office's ability to make regulations. The litigants claim that its design for a new type of outdoor lighting fixture is not merely an industrial design (and therefore patentable, but not copyrightable) but an original creation and due copyright protection. A lower court decision in the *Esquire Inc.* case went against the Copyright Office, but again the issue of constitutionality was not addressed or ruled on.

20th Signs Leonetti

■ LOS ANGELES — Tommy Leonetti has signed a contract with 20th Century-Fox. The singer-composer has recorded Michel Legrand's "Faded Roses," the love theme from "The Other Side Of Midnight."

Rose Royce Gold

■ LOS ANGELES—The latest album from Rose Royce, "Rose Royce In Full Bloom," on Whitfield Records, has been certified gold by the RIAA.

Atlantic Honors Geils



Atlantic Records group Geils were surprised onstage at the Palladium recently when a full contingent of Atlantic executives showed up to present plaques commemorating the group's 10th anniversary. Shown at the backstage party are, standing, from left: Atlantic president Jerry Greenberg; Dick Kline, senior vice president of promotion; Magic Dick of Geils; Dee Anthony of Bandana Enterprises, Ltd.; Danny Klein and Stephen Jo Bladd of the group; Michael Klenfner, senior vice president; J. Geils; Atlantic Records chairman Ahmet Ertegun; and Frank Barsalona of Premier Talent Associates. Pictured in front are Peter Wolf and Seth Justman of the group.

Arista Taps Two

■ NEW YORK — Bill Hons and Robert Tarantino have been named the new promotion representatives for Arista Records in Miami and Chicago respectively, it has been announced by Richard Palmese, vice president of national promotion for the label.

Hons has done independent promotion in Pittsburgh, and has also worked for Warner-Elektra-Atlantic as their promotion representative in the Pittsburgh marketplace.

Before joining Arista, Tarantino was with M.S. Distributors in Chicago, where he worked in promotion.

Chalice Taps Markheim

■ LOS ANGELES — Susan Markheim has been named assistant to David Chackler, co-president of Chalice Productions.

Prior to the Chalice post, Ms. Markheim had been assistant to Charlie Nuccio, president of Island Records.

Sire Taps Two

■ NEW YORK — In conjunction with the re-structuring of Sire's production staff, Jude Lyons, general manager of Sire Records, has announced two new appointments.

Michael Rosenblatt has been named production manager for Sire. Rosenblatt was formerly with Warehouse Records in Los Angeles for two years and also worked for WEA.

George Dispigno has been appointed studio manager for Sire's demo studio, currently under construction.

Mercury Names Three To Promotion Posts

■ CHICAGO — Jim Taylor, national promotion director for Phonogram, Inc./Mercury Records, has announced the appointment of three new local promotion managers: Joel Cella, Rand Crouch and Dave Smith.

Joel Cella will cover the southern Ohio and southern Indiana territories, based in Cincinnati. He was formerly music director for WMOH in Hamilton, Ohio and music director for KIRL in St. Louis.

Rand Crouch will cover Minnesota, the Dakotas and Iowa for Mercury, based in Minneapolis. He has worked at radio stations such as KILT in Houston and XEROK in El Paso.

Dave Smith will cover the southern Texas and Louisiana territories for Mercury, based in Houston. For the past several years, he has been with Dot Records in Houston.

'Superstores' Analyzed

(Continued from page 3)

"You can offer a big selection," observed Ron Prindell, owner of Portland's Crystalship, who will debut a 17,000 square foot store early next year. "This seems to be a major criterion in buying records these days and it's big and the stores are impressive. You've got everything."

"The major advantage of the superstore is that it creates a feeling of mass, which tends, in people's minds, to create a feeling of low cost," said Rick Albert, business manager for Odyssey Records. "These people think, 'My God, these people are so big that they must be the cheapest.' A big superstore works for the same reason a Safeway works and for the same reasons mom and pop groceries died off. It's the same kind of size breeds the image of low price, even though it's basically nonexistent in superstores. The price is not necessarily lower."

"The large selection of inventory, the space in it, the merchandising aspects and the uncrowded, comfortable feeling people get all help," added an executive with Sound Warehouse, which plans to open three more 10,000 foot stores in November in San Antonio, Houston and Oklahoma City.

"Economically, the more business you do under one roof, the better off you are," noted Lee Hartstone, who added that "costs do not rise in proportion to sales, and certain expenses pertaining to overhead are fixed costs regardless of size and inventory."

Some retailers, however, are not convinced that the superstore is the answer to their needs.

"It's not necessarily so, that goodness is big," said Music Plus' Lou Fogelman. "I think many retailers are using them because they're the thing to do. It just seems part of the trend and I'm sure that it will be successful in many parts of the country, but I don't think that Los Angeles is necessarily the type of market that needs a 10-15,000 square foot store, because you've got so many stores in L.A. and convenience is a major motivating factor to the customer. That usually means proximity to where you live, besides ease of access and so forth."

"Our experience," Fogelman added, "tells us that usually a five mile radius, which is an outside figure, can capture probably 80 percent of your audience. I don't think that having a huge store necessarily means that you can expand that to, say eight miles. At least in L.A. it doesn't seem to move

that way. Convenience is a very strong factor in our society, and it's probably just as important as the other factors, like price, and I don't think that a big superstore will necessarily change that radius."

"You certainly can't knock the superstores, because they've been successful," observed Tom Keenan, president of Everybody's Records, "although we don't feel that you have to do it in that kind of space. We've been thinking of, and have been, enlarging our stores, but we're not considering a 10,000 square foot store. I think our largest store is about 6000 square feet, and we feel that we're able to fill the needs of 90 percent of our customers. The other 10 percent, from our way of thinking, doesn't justify the additional 5000 or 6000 square feet. It just doesn't justify that sort of investment for us."

"It's really the only way to economically run a record store," argues Ron Prindell of Crystalship, "and the only way you can make any money. You've got a regular record store and you do maybe five or ten a year after expenses. You get a bigger store and maybe you can do a couple hundred. It might be slightly more economical to run it, but the real profit is in the selection. You've got to have personnel who are acquainted with the merchandise, experienced personnel, and that costs a little more. It's mainly the volume that makes up for it."

If the stalwarts in the superstore congregation, including Cactus, Tower, Peaches, and Sound Warehouse executives, find the format lucrative, there are other equally astute business people who question the wisdom of the superstore layout. Certainly there are problems that

confront the superstores that smaller operators do not have to contend with.

Inventory tie-up of funds, plus the general condition of the record industry as reflected by new releases, and price conscious buyers who may go to a smaller, but more convenient (and less expensive in some cases) retailers, are mentioned as possible threats to the health of the superstore.

"There is a disadvantage," said Odyssey's Albert, "and that is that the superstores can tend to get overstocked, and it takes more merchandise to move more merchandise. Personally, I think I'm capable of taking a 3000 or 4000 square foot store and making it seem like a 10,000 foot store."

"The amount of inventory you've got to carry could be a disadvantage and if you don't have the sales to turn that inventory," explained Lou Fogelman, "or your store is in the wrong location you're going to have a difficult time. A store that carries, say, an inventory of \$700 thousand has to turn that inventory a minimum of five times and that's not very great. But that works out to be \$3.5 million, and from my point of view that's a big thing to do."

Fogelman also questions the ability to impact merchandise in a superstore. "I don't think you can key in on things in a superstore as easily as you might in a smaller store," noted the executive. "You can direct attention at a smaller store more easily because there are so many more things happening on a big store wall. With a large display on a relatively small store wall you might be able to direct 75 percent of the customers to the attention in the display. In the superstore I don't know if this

can happen."

Another possible pitfall for the superstore is the health of the industry as measured by new releases, a factor mentioned by a few accounts **RW** interviewed.

"The real disadvantage of the superstore," noted the Sound Warehouse executive, who asked that his name be kept confidential, "would occur if there were a reduction in releases or if there were a recession and the record companies put out a limited amount of records in response to this condition. Your new releases are what pull people into the stores. Once they're into the stores," the executive continued, "they think about a record they heard six years ago. This is the type of buyer we're going after: not the real hard-core record buyer, but the marginal buyer, and that's where the real profit is. If the industry ever gets to where the movie industry is now, in terms of new releases, we could be in trouble. But right now there are 30 to 40 good releases each month, and the financial incentives are there to produce this number, but if the cost went up to the point where it was not so profitable and they couldn't or didn't want to do it, we'd be in trouble."

Smaller record retailers in the vicinity of a superstore brought mixed responses from retailers when asked if they thought the smaller operations could affect the superstore operation significantly.

"The little stores are no competition," stated Ron Prindell, "and they may as well not be there. Selection's where it's at and there's nothing they can do other than possibly nick you 20 cents. It all comes down to the fact that if you're going to go to a store, can you get what you want?"

Odyssey's Rick Albert disagreed, although the Odyssey store in Las Vegas enjoys healthy sales amidst a number of locally placed smaller outlets. "I see the superstore as a vulnerable trend," observed the business manager. "One superstore in a large town could be vulnerable to four or five medium sized stores with good promotion. That's basically how I feel about it." The two large Odyssey stores, in Las Vegas and San Francisco, were gradually enlarged, rather than opened as superstores.

"You can surround a big store and take the convenience factor away from them," said Lou Fogelman, "and start working on the other aspects, like placement of merchandise and

(Continued on page 165)

Foghat Benefit



At New York's Palladium Foghat recently hosted a star-studded "Tribute To The Blues" benefit concert to raise funds for the New York Public Library to set up a blues album lending library. Shown jamming at the show are, from left: Foghat's Dave Peverett, Eddie Bluesman Kirkland, Johnny Winter, Bob Margolin of the Muddy Waters Band, and Honey Boy Edwards.

Record World en España

By JOSE CLIMENT

■ Gran polémica la que ha levantado el artículo de hace dos semanas, de nuestro Director, **Tomás Fundora**, acerca del aclamamiento de los problemas que se suscitaron con la suspensión de la última tournée de **Camilo Sesto**. Su manager personal, **Manuel Sánchez**, recopila todos los documentos posibles para esclarecer todo en su próximo viaje a América, acompañando a **Albert Hammond** en su gira Americana. Documentos éstos de gran importancia para tratar de salvar su propio nombre y el de su pupilo, así como el de otros tantos artistas que se verían involucrados en este círculo, ante el público y los empresarios americanos. Además de hablar de este tema, **Manolo Sánchez** nos cuenta los planes para con sus artistas; **Pablo Abraira** prepara un nuevo tema de **Pérez Botija**, para su lanzamiento en Octubre, ya le estaba haciendo falta, por lo menos en el país.

Camilo Sesto ha obtenido un clamoroso éxito con sus presentaciones en el Parque de Atracciones de Madrid. **Angela Carrasco** graba nuevos temas con cara a la nueva temporada y poder completar un L.P. . . **Micky**, nuevo tema de **Arbex** y está obteniendo grandes triunfos con su nuevo show, un show muy a su estilo que llena completamente al público y hace las delicias de todos los que presencian estas actuaciones. **Peret** como siempre en la brecha, parece que va a cambiar de casa discográfica; ¿es que no le tratan bien en Ariola? o ¿es que el destino de todo artista es cambiar de vez en cuando de sello? Continúan las superventas de **Carlos Mejía Godoy** y **los de Palacaguina**, que como no, han sido contratados por **Manolo Sánchez**, quien les prepara sus actuaciones en directo, que llenan. **Camilo Sesto** con su nuevo disco "Entre Amigos," L.P. que llevará una canción del propio Camilo y otra de otros nueve afamados compositores españoles, va a cambiar su sistema de distribución en América, parece ser que él mismo va a intentar regir el destino de sus producciones allende los mares; que haya suerte. Pretende tenerlo grabado para Octubre y que salga al mercado en Noviembre.

Ya hay participante español para representar al país en la nueva edición del Festival de la

OTI, hasta el último momento uno de los favoritos era **Juan Bau**, pero las votaciones se inclinaron por el nuevo trío euskera **Trigo Limpio**, a quienes deseamos toda clase de venturas.

Hablando de **Juan Bau**, hemos oído comentar que no está muy agusto con los tratos que recibe de su actual casa discográfica Zafiro. Dentro de muy poco va a sacar al mercado un nuevo L.P. que como título genérico llevará el de "Juan Bau 5." Su departamento de prensa nos comunica que en Octubre Juan viajará a Tokio para grabar un "especial-musical" para T.V. dirigido por **Miguel de los Santos**.

Desde esta columna quiero dar las gracias a **Manuel Martínez Henares**, corresponsal del diario "La Hora," de León, y locutor-presentador del programa musical "A Ritmo de Hoy" en la emisora de su ciudad; por el maravilloso artículo, y los anteriores, hablando de nuestra revista. ¡Gracias Manolo! Asimismo gracias a **Wenceslao Perez Gomez**, de la agencia Pyresa por la difusión que hace de nuestra publicación y de los puntos importantes que en ella se destacan para conocimiento de nuestro país.

Movieplay está haciendo cambios, de momento su idea no es la de convertirse en multinacional, sino en multiprovincial; que todo les salga como ellos pretenden es uno de nuestros primeros pensamientos para esta obra, comenzada y hace un tiempo y que ahora arranca con fuerza. **Manuel Ibañez Santos**, procedente de Cataluña ha sido nombrado "Director adjunto" de las oficinas de Madrid. Su Director y Presidente, **Manuel Sancho**, parece, que de momento, tendrá que trabajar más pues irá de Madrid a Barcelona y viceversa varias veces al mes. Otro nombramiento, no creo que sea el último pues deberán contar con más "cerebros" para llevar a cabo todo lo que se proponen, ha sido el de **Victor Martín** que ha sido nombrado "Label Manager" en México para supervisar la labor que en ese país se hará del catálogo Movieplay, por la firma mexicana que distribuirá estas producciones, Melody Records; **Nacho Morales** presidente de Melody ya tiene experiencia en esto de los Label-manager y creemos que todo irá "perfectamente."

(Continued on page 156)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Me comunica **Roddy Shashoua**, organizador del evento Musexpo (3rd. Annual International Record & Music Industry Market), que habrá de celebrarse este año en el Hotel Doral, Miami Beach, del día 28 de Octubre al 1ro. de Noviembre, que está planeando para el año próximo, la creación de un Departamento Latino, en el cual se analicen todos los aspectos de nuestra música. De todas maneras, este año luce el evento con grandes probabilidades de éxito. . . Recibí la cordial visita de **André Toffel**, Delegado para Latinoamérica de Polygram, con base en México, y **Stanley W. Steinhaus**, Manager Regional para Latinoamérica, España, Portugal e Italia, con base en Hamburgo, Alemania, de Polydor International dándome a conocer nuevos planes muy agresivos en la distribución del producto de Philips-Polydor en estos territorios. ¡Aplausos ante las nuevas ideas y proyecciones! . . .

CBS de México inaugurará sus nuevas instalaciones a mediados de Octubre oportunidad que aprovecharé para visitar a los buenos amigos de esa empresa, atendiendo la fraternal invitación del recordado amigo **Manuel Villarreal**. . . Sale al aire esta semana en Orlando, Florida, a estación radial WMJK, liderada por el amigo **Bebo Kramer**, con programación latina las 24 horas del día. Orlando, próximo a Disney World, cubre un área de más de 50,000 latinos residentes y más de un millón de turistas latinoamericanos.

¡Saludos y suerte ante este nuevo empeño, Bebo!

Lanzó Turnstyle, una división de Latin Percussion, una grabación de José Mangual, titulada "Buyú," nombre con el cual se conoce en el ambiente al popular y talentoso músico latino. La grabación mezcla los sonidos latinos, soul y jazz americanos con gran maestría. Excelente mezcla, arreglos musicales y brillante labor de los músicos "todos estrellas" involucrados, hacen que esta grabación salsa, merezca la mejor de las suertes. ¡Una obra de arte! . . . La revista argentina Musicosas prepara actualmente un número especial cubriendo su "Sexto Aniversario" que saldrá a la venta en el mes de Octubre. ¡Felicitamos a su Director, el cordial amigo **Augusto Conte**

te! Por otra parte, mucho apreciamos la extensa información dedicada a la "Entrega de Trofeos Internacionales de Record World", que "Musicosas" concedió en su Edición Especial dedicada al evento Promosonic, que hubo de celebrarse en Miami recientemente. ¡Saludos, Conte! . . . Firmó Audio Latino Recording Co. al talento argentino **Donald**, a un contrato como artista exclusivo de larga duración. **Donald** está grabando en los estudios de Music Factory (Bob Archibald) de Miami, Fla., acompañado de grandes músicos en una producción de música "disco" internacional en Inglés y Español. Estuvieron presentes en la firma de **Donald** los amigos **A. Pastor** y **C. Takun** de Audio Latino. . . **Trini López** está actuando

en Caracas, Venezuela, donde sus nuevas grabaciones en Español están siendo manejadas por el sello Velvet, de quienes aceptó una invitación para visitar sus facilidades en Venezuela el mes próximo. . . Comienza a dar fuerte en el mercado del disco de Estados Unidos la producción de RCA, Brasil, con la **Orquesta Samba Soul** en el tema "Chove Chuva/Más que nada" y "Mambo No. 5." Esta semana comienza a darlo en su lista de éxitos del Estado de la Florida, el conocido **Bo Crane**. . . Y ahora. . . ¡Hasta la próxima!

(Continued on page 155)



Jose Mangual



Augusto Conte



Donald, Takun y Pastor

LATIN AMERICAN HIT PARADE

San Francisco

By KBRG (OSCAR MUNOZ)

1. PESARES
MANOLO MUNOZ
2. EL TELEFONITO
CHAF Y QUELI
3. EL 7 MACHOS
LOS MELODICOS
4. SIEMPRE EN MI MENTE
JUAN GABRIEL
5. SUAVECITO
ISMAEL MIRANDA
6. QUIERO OLVIDARME DE TI
GRUPO EL TREN
7. HUELE A QUEMAO
OSCAR D'LEON
8. LA GAVIOTA
MOCEDADES
9. CREO QUE ME ESTOY ENAMORANDO
MARTHA CARAMELO
10. UN HIJO EN FEBRERO
ALDO MONGES

Pasadena

By KWKW (PEPE ROLON)

1. TAN LEJOS TAN LEJOS
ESTELA NUNEZ/Arcano
2. REGRESA YA
LOS BABYS/Peerless
3. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Safari
4. QUIERO OLVIDARME DE TI
GRUPO EL TREN/Orfeon
5. PESARES
MANOLO MUNOZ/Gas
6. QUIERO SABER
JOSE AMBRIZ & SU GRUPO/
Super Sonido
7. PAJARILLO
NAPOLEON/Raff
8. PEDIDA Y DADA
FILIPE ARRIAGA/Caytronics
9. BESITOS
LOS HUMILIDES/Fama
10. UN HIJO EN FEBRERO
ALDO MONGES/Microfon

Miami

By WCMQ (HECTOR VIERA)

1. EN ESTOS MOMENTOS Y A ESTAS HORAS
MARIO ECHEVERRIA
2. BUENOS DIAS, AMOR
PAOLO SALVATORE
3. SI TU ME AMARAS
GRUPO ALMA
4. Y SI TU NO HAS DE VOLVER
JOE DASSIN
5. DONDE VAS
PALOMA SAN BASILIO
6. FLOR DE VIENTO
ACUARIO
7. COCONUT RAIN
BEBU SILVETTI
8. SI TE VAS, TE VAS
HUGO BLANCO Y SU CONJUNTO
9. HOJAS SECAS
ANGEL GALAN
10. LA BUENA GENTE
GRUPO KATUNGA

Los Angeles

By KALI (J. FERNANDEZ MORENO)

1. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Safari
2. CUATRO VIDAS
CHELO/Musart
3. YO SE OIJE ESTA EN TU CORAZON
LUCIA MENDEZ/Arcano
4. AMOR A PRIMERA VISTA
LOS FELINOS/Musart
5. HOY POR MI, MANANA POR TI
LOS JINETES/Safari
6. TODO POR AMOR
MARIO QUINTERO/Orfeon
7. LA COSITA
LOS SANTOS BARBAROS/RCA
8. CUANDO EMPIECE A AMANECER
LOS PASTELES VERDES/Gema
9. LA POBRECITA
ANGELICA MARIA/Pronto
10. REMA, REMA MARINERO
ACUARIO/Arcano

Argentina

By CENTRO CULTURAL

1. CON EL VIENTO A TU FAVOR
CAMILO SESTO/RCA
2. DONDE ESTAN TUS OJOS NEGROS
SANTABARBARA/Odeon
3. SI ME DEJAS AHORA
CHICAGO/CBS
4. QUE TENDRAS EN ESOS OJOS
JUAN EDUARDO/RCA
5. OJOS SIN LUZ
POMADA/RCA
6. EL RELOJ
LOS PASTELES VERDES/Microfon
7. COMO NUNCA HE QUERIDO
JUAN MARCELO/CBS
8. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Phonogram
9. LINDA
MIGUEL BOSE/CBS
10. NENA, ME GUSTA TU FORMA
PETER FRAMPTON/EMI

San Antonio

By KCOR (S. GARZA)

1. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
2. MEJOR ME VOY
CHELO/Musart
3. REGRESA YA
LOS BABYS/Peerless
4. DILE
FERNANDO ALLENDE/Orfeon
5. LA MUERTE DE UN GALLERO
VICENTE FERNANDEZ/Caytronics
6. GAVILAN O PALOMA
JOSE-JOSE/Pronto
7. SE CASO DRACULA
LALO TREVINO Y SUS VAMPIROS/Cara
8. TE EXTRANO MUCHO
LOS SIMBOLOS/Musart
9. MUCHACHUTA SAN JUANERA
LOS JAGUAR/Cara
10. DESPUES DE CRISTO
RAY CAMACHO/Luna

Spain

By JOSE CLIMENT

1. DESIERTO
2. TE DARE MI VIDA
LORENZO SANTAMARIA/EMI
3. MI BUEN AMOR
CAMILO SESTO/Ariola
4. LINDA
MIGUEL BOSE/CBS
5. CISNE CUELLO NEGRO
BASILIO/Zafiro
6. CREO
ELSA BAEZA/CBS
7. DESNUDATE
MIGUEL GALLARDO/EMI
8. LA ULTIMA VEZ
TONY FRONTIERA/EMI
9. HIJOS DEL AGOBIO
TRIANA/Movieplay
10. UN PASO MAS
JUAN BAU/Novola

Mexico

By VILO ARIAS SILVA

1. GAVILAN O PALOMA
JOSE JOSE/Ariola
2. PAJARILLO
NAPOLEON/Gisne RAFF
3. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
4. AQUEL INMENSO AMOR
GRUPO MIRAMAR/Accion
5. PARANGARICUTIRIMICUARO
RICARDO CERATTO/EMI Capitol
6. LA TRISTEZA DE MI MUJER
ALDO MONGES/Microfon
7. ERES TODA UNA MUJER
RAUL VALE/Melody
8. REGRESA YA
LOS BABYS/Peerless
9. QUEDATE
LOS JOAO/Musart
10. VISTE PANTALON VAQUERO
JOSE DOMINGO/Melody

Nuestro Rincon (Continued from page 154)

I was informed by **Roddy Shashoua**, organizer of Musexpo (3rd Annual International Record Music Industry Market), which will take place this year at the Doral Hotel, Miami Beach, from the 28th of October through November the 1st, that he is planning the creation of a Latin department next year in which all facets of our music will be taken care of. Musexpo has many possibilities for success this year... **André Toffel**, Latin American delegate for Polygram, based in México, and **Stanley W. Steinhaus**, regional manager of Polydor International for Latin America, Spain, Portugal and Italy, based in Hamburg, Germany, visited our offices this week and informed us of their new and aggressive plans for the distribution of this product in such areas. Congratulations and good luck.

CBS Mexico will inaugurate its new facilities towards the middle of October, an opportunity which I will take advantage of in order to visit my good friends in that outfit, as per an invitation from **Manuel Villareal**... WMJK will be inaugurating its first broadcast this week in Orlando, Fla., headed by **Bebo Kramer**, with Latin programming 24 hours a day. Orlando, close to Disney World, covers an area with over 50,000 Latin residents and over 1 million Latin American tourists. Greetings and best wishes in your new undertaking, Bebo!

Turnstyle, a division of Latin Percussion, has released an lp by **José Mangual**, titled "Buyú," the name by which the talented musician is known in the Latin circles. The recording combines Latin, soul and jazz sounds with great mastery. An excellent mix, musical arrangements, and a brilliant performance by the musicians involved. A masterpiece!... Argentinean magazine "Musicosas" is in the process of preparing a special edition covering its sixth anniversary, which will be out on October. Congratulations to its publisher, our friend **Augusto Conte!** In another vein, we greatly appreciate the extensive amount of information dedicated to the **Record World** International Awards 1977, which "Musicosas" covered in a special edition, dedicated to Promosonic. Congratulations, Conte!... Audio Latino Recording Co. signed Argentinean singer **Donald** to an exclusive long-term contract. **Donald** is presently recording at the Music Factory Studios in Miami, Fla., backed by great musicians in a package of "disco" and international sounds in both English and Spanish. Present at the signing of **Donald** were our friends **C. Takun**, and **A. Pastor**

(Continued on page 156)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—El sello venezolano La Discoteca C.A. que pertenece a **Guillermo Ricken** y en cuyo elenco destacan **La Dimension Latina**, **Tania**, **La Billo's Caracas Boys**, **Rudy Márquez**, **Oscar de León** y **Los Tomasinos**, dió por terminado su contrato de representación para el mercado mexicano con RCA, otorgándole un plazo hasta el 31 de diciembre próximo para que liquiden la existencia del producto que tienen en su poder.

La oferta para la renovación del contrato por parte de RCA era muy atractiva, pero no prosperó, optando los directivos venezolanos por negociar con Discos Musart para la distribución y representación de todo su catálogo en México. El nuevo convenio entre La Discoteca y Musart, ya se firmó y muy pronto aparecerán los primeros lanzamientos... El Ing. **Heinz Klinckwort**, Director General de Discos Peerless de México, es a partir del 7 de septiembre pasado el nuevo Presidente de la FLAP (Federación Latinoamericana de Productores de Fonogramas). La elección del Ing. Klinckwort fue por unanimidad y lo acompañan en la nueva directiva **Henry Jensen** de Brasil en el cargo de Secretario General; **Ernesto Aue** de Venezuela como 1er Vice Presi-

dente; **Néstor Selasco** de Argentina como 2do Vice Presidente y **Jorge Undurriaga** de Chile como 3er Vice Presidente. ¡Felicitaciones para el amigo Klinckwort por la nominación!

Decepcionado por la forma en que la CBS lo ignoró en su estancia en México, siguió su itinerario el autor-intérprete argentino **Rubén Mattos** creador de varios hits internacionales como "Quiero comerte a besos," "Que la dejen ir al baile sola," "Cantando al verano," "Salta, salta, pequeña langosta" y sus más recientes como "Nuestra última canción" y "Si no te amase." Me declaró Rubén que su jira internacional comenzó en Junio y con mucho entusiasmo recordó sus visitas a Colombia, Panamá, Costa Rica, y Honduras, en donde las compañías que lo representan discográficamente le brindaron todo el apoyo necesario para su promoción.

Mi contrato con CBS Argentina finaliza en Junio del próximo año y estoy dispuesto a renovar, pero pediré mi liberación para México" terminando tristemente **Rubén Mattos**... **Rigo To-var** (Melody) quien obtiene otro éxito de enormes ventas con "Dos tardes de mi vida," finalizó de grabar en Inglaterra un nuevo

(Continued on page 156)



BUYU

JOSE MANGUAL—Turnstyle T433

En producción de Martín Cohén, José Mangual "Buyu," presenta aquí una amplia gama de grandes talentos musicales en una producción que va un poco más allá de la salsa actual. Latin jazz, soul y música tropical en una mezcla fenomenal. "Dreamy" (Garner), "Chinatown" (Puente), "Summit" (Puente, Valdez, Mangual) y "Bomba a Puerto Rico" (Puente).

■ Produced by Martín Cohen, José Mangual, "Buyu," proves here how good he is as one of the top Latin musicians in New York. Superb musicians back him in a energetic and moving mix of Latin soul, jazz and tropical Latin music that could mean top sales. Great sound! "Sunrise Prince" (Ortiz), "Black and Brown Boogie" (Eaton), "More" (Ciorciolini, Newel, Ortolani, Oliveiro) and "Mai Kinshasa" (Ortiz).



FANATICO DE TI

ARMANDO MANZANERO—Arcano DKL1 3379

Con arreglos y dirección de E. Magallanes, vuelve Armando Manzanero con este larga duración a captar atención internacional. Se destaca en "Fanático de tí," "Yo te recuerdo," "Todas las horas," "Yo por permitíro!" y "Mi Adios."

■ Armando Manzanero is back with this new album, produced and directed by Eduardo Magallanes. Great package of beautiful songs by Manzanero. "Mi amor de siempre," "Yo soy tuyo," "Déjame Solo" and "Los días."



AMOR, VIDA Y SENTIMIENTO

ISMAEL QUINTANA—Vaya JMVS 62

En producción de Ismael Quintana, arreglos de Papo Lucca, Louis Ortiz, Louie Cruz, Jorge Millet y Cabrerita, se luce Ismael en "Nunca Jamás" (I. Quintana), "A Guava No" (R.L. Rodríguez), "Pierdes" (R.L. Rodríguez) y "Al mirarte a tí" (E. Aparicio).

■ Produced by Ismael Quintana and with arrangements by Papo Lucca, Louis Ortiz, Louie Cruz, Jorge Millet and Cabrerita, superb salsa musicians and the touch of Irv Greenbaum as engineer, this album should sell big. "Rico Merengón" (J. Ortiz), "Oí una voz" (I. Quintana), "Al mirarte a tí" (E. Aparicio), more.



TE LO DIJE

MANOLO MUNOZ—Gas 4164

Con arreglos de Pocho Pérez y Moisés Ortega, Manolo Muñoz logra una grabación muy comercial y movida. Se destacan los números "Te lo dije" (R. Cantoral), "Pesares" (J. Barros), "Amores de un día" (E. Avilés Pino) y "Ya no te tengo" (L. Cheves).

■ With arrangements by P. Pérez and M. Ortega, Manolo Muñoz is at his best in "Psicosis" (J. Acereto), "Esta es mi música" (M. Muñoz) and "Te lo Dije."

Nuestro Rincon (Continued from page 155)

of Audio Latino... **Trini López** is opening in Caracas, Venezuela, where his new releases in Spanish are being sold under Velvet label, from whom I have accepted an invitation to visit their facilities in Venezuela next month... An RCA Brazil production, starring the **Orchestra Samba Soul** with the theme "Chove Chuve/Más que nada" and "Mambo No. 5," is starting to move nicely in the States. This week it is featured as a hit in Florida by the well known "Bo Crane's Disco Reports"... And that's it for the time being!

En Mexico (Continued from page 154)

vo elepé; al mismo tiempo que en España. se deja escuchar entre las 40 principales de Radio Madrid con el tema "Verás lo que se siente." El nuevo elepé de Rigo, fué realizado bajo la dirección de **Ignacio Morales** y lleva como identificación precisamente su actual hit "Dos tardes de mi vida"... **Héctor Lavoe** (Fania) por su segundo éxito con el número "Mentira," a pesar de que todavía "El Periódico de ayer" se mantiene entre los más difundidos del género tropical

... **Los Vientos** (Disco Disco) dan el estirón definitivo vislumbrándose con enormes posibilidades para consolidar su "Déjame, si has olvidado que te quiero." La difusión es fuerte y las ventas paulatinamente van en aumento... **Estela Núñez** (RCA) agarró nuevamente el camino de la popularidad y se coloca con "Tan lejos, tan lejos" entre las baladistas más escuchadas de la temporada.

Chespirito y **La Chilindrina** ambos con producciones infantiles lanzadas por Polydor, continúan agotando ediciones vendidas. El entusiasmo por estos resultados en el sello que dirige **Luis Bastón** se desbordante y con justa razón. ¡Congratulaciones!... En visita de trabajo **Miguel Gallardo** (EMI Capitol) creador de dos hitazos que sacudieron el mercado mexicano como fueron "Hoy tengo ganas de tí" y "Otro ocupa mi lugar"... Reventó el "Regresa

CLUB REVIEW

Go Goes in Coast Date

■ LOS ANGELES—Go, Stomu Yamashta's multi-media concept band, made tangible music and a plausible statement at Huntington Beach's Golden Bear last Saturday (24). Their two-day stint at the Golden Bear had been preceded by a Southern California debut at the Roxy in Hollywood, subsequent to the release of the loose-knit organization's new Arista lp, "Go Too."

It was an SRO crowd that witnessed the fulfillment of a promise Yamashta had made a year before with his first Go effort in collaboration with Steve Winwood. Although that release had started out as Yamashta's fifth album (Go is Japanese for five), it rapidly developed into a total concept with Winwood and drummer Michael Shrieve.

Winwood is now out of the picture—Shrieve remains—but vocalist Jess Roden carries on in admirable tradition, and was joined last Saturday night by the likes of keyboardist Peter Robinson and Patrick Gleeson, who worked the majority of the electronic devices which are essential to the mysti-

ya" de **Los Baby's** (Peerless), los reportes de toda la República lo colocan entre los números más difundidos y de mayor venta... Y ahora ¡Hasta la próxima desde México!

En Espana

(Continued from page 155)

Opinamos, y que conste que siempre es una opinión, que **Jeanette** ya está necesitando un nuevo disco. No se puede vivir d glorias toda la vida. Ariola esta temporada parece que va a salir con un empuje fuerte, que así sea. Lo deseamos de todo corazón porque si se hizo todo lo que se hizo con el "sobrante" de artistas y las cosas, en lo nacional, no se mueven como debieran, en fin que dicho queda.

Zafiro anuncia un nuevo sencillo de **Marisol** y resulta que aún es del L.P. que le compusiera **Manuel Alejandro**, el cuarto o así del Long Playing, eso sí, se nos comunicaba que después del verano tendría en e lmercado un nuevo disco, con canciones de **Aute, Senante**, claro que después del verano también es Marzo... **Basilio** sigue subiendo con su "Cisne Cuello Negro." Su trabajo personal le está costando; de todas formas los artistas también tienen que poner algo de sí, pues no todo es cantar. Animo que todo va bien, para todos. En cuanto al catálogo internacional se mueve perfectamente.

cal Go presence.

Numbers from the first lp such as "Crossing the Line," "Space Requiem" and the hyper-active "Man of Leo," made easy transition into the more percussive environs of the "Go Too" material, wherein tours-de-force like "You and Me" and "Madness" provided vehicles for extended work-out.

Roden's hard-edged delivery received ample showcasing on these pieces, and was augmented by vocalist Ava Cherry who added a certain android/disco-ophile caste to the metaphysical proceedings. Yamashta's own eclectic tastes were unmistakable via his percussion, and the entire mood was underscored by Gleeson's patchwork of electronic devices.

Carrying the weighty Go-concept of struggle and rebirth is a palatable, infectious drive and a readily apparent ease among the members of the group. Go clearly keeps the upper-spectra energy within an audience's grasp, even as it conceptualizes Stomu Yamashta's personal yet dynamic vision.

Franc Gavin

TK's Miami Sound Gears For Busy Holiday Season

■ NEW YORK — TK Productions has emerged as a powerful force in the industry today with artists whose recording, performing, writing, arranging and production talents have commanded international attention heralding a new category of music: The Miami Sound.

Founded in 1970, TK is headed by industry pioneer Henry Stone, recognized for his marketing talent, ear for music and personal touch with artists and executives. TK started in a little warehouse in Hialeah, Florida as a sister company to Tone Distributors and has grown from a small roster of such artists as KC & the Sunshine Band, Betty Wright and George and Gwen McCrae to include successes in r&b, disco, jazz and rock with artists such as the Ritchie Family, Ralph MacDonald, Phil Upchurch, T-Connection, John Tropea, Chi Coltrane and Mike Bloomfield. Additionally, TK is building with gospel music.

Largest Release

With this growth, TK has the largest fall/Christmas release package in its history encompassing about 37 releases. This release schedule, combined with TK's up-to-date album catalogue, shows the evolution of TK's artists and the direction of TK's growth in terms of new and talented artists and quality productions. TK's artist development philosophy is most evident in the numbers of releases. TK has maintained its family-like structure and relationship with its artists, which has been TK's basic strength and uniqueness from the beginning, so that quantity is a

Nostalgia Lane Sets Distribution Network

■ NEW YORK — Nostalgia Lane Records co-owners Lee Halpern and Nina Joan Mattikow have announced the formation of a new label dedicated to making available top quality product of the "golden age of radio."

The first release is scheduled for early October and will number 11 lps featuring many of the great names of yesteryear: Abbott & Costello, Fibber McGee & Molly, Sherlock Holmes, Superman, The Shadow and six other all-time favorites. All product will also be available on 8-track and cassette as well as beautifully packaged long playing records.

Herb Goldfarb Associates, Inc. has been commissioned to handle sales, distribution and marketing and will work in conjunction with Larry Halpern, Michael Halpern and Harry Ringle of the Nostalgia Lane Family.

reflection of quality.

According to TK's VP and general manager Howard Smiley, all merchandising programs are geared to establishing acts and breaking records, which go hand in hand. "There are no big secrets out there in terms of merchandising . . . we get gold and platinum records because of our artists and their records and because we make sure that we cover all the bases." Although Smiley will not release details at this time, he has announced that TK will have a Christmas surprise this year in conjunction with the company's merchandising efforts. Commenting about the surprise, he would only express at this time, "It's great!"

TK is releasing a two-record **Disco Package**

disco package, titled "Disco Party," which will sell for \$7.98. The two-record set includes hits from KC & the Sunshine Band, Peter Brown, T-Connection, Celi Bee & the Buzzy Bunch, Betty Wright, Montreal Sound, The Ritchie Family, George McCrae and Jimmy Bo Horne. Another two-record set, also at the \$7.98 price, is "The Rare Gems," featuring Otis Spann, Robert Williams, Robert Nighthawk, J. B. Lenoir, Little Brother Montgomery, James Cotton, Paul Butterfield, Big Joe Williams, Rev. Robert Wilkins, John Lee Granderson and Maxwell Street Jimmy.

Other releases include lps by KC & the Sunshine Band, Peter Brown, Chi Coltrane and King Sporty. On the TK distributed LRC label will be albums by O'Donel Levy ("Windows"), "Tailgunner" by Jimmy McGriff, Lonnie Smith's "Funk Reaction" and "Here I Come" by Joe Thomas.

Player Power



RSO Records executives turned out in force for a showcase concert of their newly signed group Player recently at Studio Instrument Rental in Hollywood. The concert marked the release of the band's debut RSO album, "Player," and the immediate success of their recently-released single, "Baby Come Back." Pictured from left, top row: Bob Edson, RSO vice president/east coast operations; John Friesen, Player percussionist; Al Coury, president, RSO; J. C. Crowley, Player keyboard and guitarist; Rich Fitzgerald, RSO/Island vice president, national promotion; Ronn Moss, Player bassist; bottom row: Bob Smith, RSO/Island national promotion director; Peter Beckett, Player guitarist; and Wayne Cook, Player keyboards.

CBS Fetes Olivor



Columbia recording artist Jane Olivor recently made her concert hall debut at New York's Carnegie Hall. Later that evening, Ms. Olivor was feted at a reception where she was congratulated by many of her fans. Pictured at the reception are (seated, from left): Phyllis Teitler, Jane Olivor's manager; Bruce Lundvall, president, CBS Records Division; Jane Olivor; Mickey Eichner, vice president, a&r, east coast, Columbia Records; and Bob Sherwood, vice president, national promotion, Columbia Records. (standing) Jack Craig, senior vice president and general manager, marketing, CBS Records; Paul Smith, vice president, marketing, branch distribution, CBS Records; Walter Yetnikoff, president, CBS Records Group; M. Richard Asher, president, CBS Records International; and Jason Darrow, producer of the Carnegie Hall concert. Jane Olivor's most recent Columbia album is entitled "Chasing Rainbows."

WEA Promotes McLeod

■ LOS ANGELES — Oscar Fields, vice president and director of black music marketing for the Warner-Elektra-Atlantic Corp., has announced the appointment of Ronnie McLeod as WEA's eastern regional black music merchandising representative.

McLeod had been WEA's New York branch regional marketing coordinator for black music. Prior to joining WEA, he had been director of marketing for Disc-O-Mat Systems III Corp. and director of sales for Record Shack in Atlanta.

McLeod will be headquartered at WEA's New York branch office and report directly to Fields.

Firefall Finds Gold

■ NEW YORK — "Luna Sea," the second album by Firefall on Atlantic Records, has been certified gold by the RIAA.

Allison Joins Cream

■ NEW YORK — Al Bennett, president of Cream/Hi Records, has named Russ Allison to head the Memphis division of the Cream Publishing Group. Allison is also responsible for all country and western a&r for Cream/Hi.

Allison was previously head of artist and writer relations for Central Beechwood and was general professional manager for Sunbury Dunbar.

Allison will be headquartered in Cream/Hi's Memphis office and will report to director of a&r, Memphis, Willie Mitchell, and to vice president of a&r, Hal Winn.

Faber Joins TWM

■ NEW YORK — Leona Faber has joined the TWM Management team in the newly created position of director, publicity/promotion services.

Firm Bows

■ NEW YORK — Disconet, a new programming service that packages the talents of the nation's top disco deejays for use by the growing number of discotheques throughout the nation, was recently unveiled.

The service being offered by the newly formed Disconet provides subscribing discotheques, disco deejays and mobile discos with a weekly 40-minute recording of the best of the 40 or 50 new releases that hit the market each week. Since selection, sequencing and mixing of recorded music are considered a significant art in the success of disco fare, Disconet's service is designed to provide this expertise to subscribers as a supplement to their own local programming.

Dialogue (Continued from page 30)

tribution with no particular strength other than the odd hit they had from time to time, and to this day, although things did turn out alright, now knowing what direct distribution is, I cannot see the real validity for that decision, but they had decided before I joined and for several months things were pretty chaotic, because a dealer who was scared of a wholesaler, and some of them used to be, had no reason to open a separate account with us when they could get the same product. I must explain it was direct and through wholesalers, there was really no reason to upset anyone by ordering direct. The thing that really sprung it was the budget lines where we couldn't meet the wholesalers' margins. We had to ask them to accept a reduction, I think it was from 17½ percent to 15, and they decided they couldn't, and in those days there was only one budget line in England, which was called Ace of Clubs, which was old classical records from Decca. Golden Guinea was the first middle of the road, classical and pop budget line as such. There was a famous weekend when we decided—I think we must have been the first record company ever on TV in England—to put out four records, which was the beginning of Golden Guinea. One was "101 Strings," one was "Porgy And Bess," one was "The World's Great Standards." The other was a crackling record called "Gypsy Camp Fires." These three we put on TV and we had no pre-orders and nobody wanted to know us, and we made the commercial virtually by hand, we did it all ourselves.

RW: Wasn't this considered a sort of rash decision to make?

Benjamin: Crazy, and we had about four TV slots, we couldn't afford much money over the weekend, all black and white, and it was a very amateurish affair and on Monday morning the dealers who had virtually thrown us out, were absolutely besieged, and direct distribution was made for Pye, because we could then sell, and we had the wholesaler's margin on our side.

Everyone knows the expense of TV and once the budget thing started, everyone got on the bandwagon and the product that we advertised and really started us off, then, was not of the quality that one needs today to sell on TV. Even major international names do not sell on TV unless the product is right, the market is so fierce, but we managed to build from that base, and we didn't have much catalogue, remember, but for a certain period of time we had the field to ourselves in the budget line.

RW: Pye was the first company to issue Ips by major chart name acts, and also the first to release original recordings on budget. Why was this? Was it because you weren't doing so well in the charts at that time?

Benjamin: We didn't have the artists to compete with the majors. There was a fixation in those days among the majors that you could not sell under a certain price, and make money, which has been proved a total myth. Deals could be done with artists to take lower royalties on better volumes, and we proved it, and the artists obviously saw that, and got behind us. There was a resistance to budget lines in this country for many years.

RW: Why was that?

Benjamin: Because on a full-price album you always made so much more money. I mean it's the same as saying why was it in those days that when you did a deal in America, you never paid more than 8 percent for a master tape and then it crept up to 10 percent, and then 12, and people today are even paying 17, 18, 19 and 20 percent. The margins were so great that the majors protected them very heavily and I don't blame them. But to look at the market then you can go all the way back and say that famous artists recorded for £5 and never got a royalty, producers never got a royalty, arrangers never got a royalty. All those things, there was a great objection to them, but if one tried those tricks today you would never get a record on the market, so new methods had to be found, new economies and we were the leaders in those days of breaking this budget market, because we really had to, we really had to find the way to survive. To survive we had to have low royalties and when Dave Miller gave us his catalogue, because he was a great believer, he'd seen it happen in America, in America they went through the same format some years before, and that is what broke us through.

RW: Talking about the Americans, Pye has always failed so far to operate its own company in America and has sometimes had unsuccessful partnerships in the USA. Can you explain this?

Benjamin: We only made one attempt—no, two if you take in Janus which was a 50/50 effort, but much as we tried, and I think if one checks the history of other companies, and I can't really speak too much on it, the exposure of UK product by American executives is sometimes like an anathema: they don't believe that

UK product can sell there and a great part of it doesn't and if we were under a misapprehension, it was the fact that we could survive on our catalogue in America, and out of the profits acquire American product. But despite our views, the American market just didn't accept those views, that is the reason. I think to break into America one has got to be prepared to withstand immense losses, not just ordinary losses, for quite a long period and pay out quite a lot of money, making mistakes in product and manpower, to hopefully break through in the longterm. The history is littered with UK companies trying to do exactly what we did over there, and since we are not a parent company, we are a subsidiary, we just don't have the resources to take on this massive operation of losing the sort of money I am talking about for a long time, at least not at this stage.

RW: You divide your time now between Moss, Pye and the ATV Corporation. Will the time come when you give up the reins of Pye or will you always keep a little watchful eye over the company?

Benjamin: No, I think it would be sad to give up something in which I have taken a large part in developing and taken some responsibility for some of its success, but ATV is such a diversified corporation in the field of entertainment, that if another area opened up for me, which could be equal, or of more benefit to the group than Pye, and I was asked to give up Pye for that, then naturally I would take up that challenge.

“ I think to break into America one has got to be prepared to withstand immense losses... for quite a long period. ”

RW: But you don't find it difficult, one minute you are working on Pye business, then racing over to Moss?

Benjamin: No. I really have a plan for that. The biggest difficulty is psychologically or mentally, in that the finances of the theatre world and a record company are so divorced. One can agree to sponsor recording an album for £30,000 in the morning without any hesitation, but worry about spending £200 on an advertisement for a theatre attraction in the afternoon. Money is so different, even in terms of staff.

RW: Theatre, one could say has been your first love, but the financial state of some of the theatres in the country, particularly some of the provincial ones, is a bit grim. Do you think the time will come when Moss just has the Victoria Palace and the London Palladium?

Benjamin: The threat has been there for years, and this has nothing to do with management. I can't think of any commercial inland theatre; I leave seaside theatres out, and I leave corporation theatres out of it. I'm talking about normal commercial theatres that can make money. If one looked around and said, well there is a group of theatres over there making money in Manchester, Liverpool or Birmingham, why can't Moss? Well that would be a different argument, none of them can. Our competitors Howard and Wyndham are in the same dire straits with their theatres in the provinces, as indeed is the EMI Theatre in Coventry. These are not secrets, they are known facts. So it comes down to, I'm talking personally now, I'd like to see them all left open. But the effort to do it, you are knocking your head on the door, you know it's not there. In terms of the Palladium, that too had its ups and downs, but there is a way through and this international star policy which was introduced a couple of years ago, is at the moment, highly successful, and the Palladium is in great demand, and is continuing to show a return of the work.

RW: How difficult is it to arrange a bill at the Palladium? You got Shirley Maclaine over, and that paid off.

Benjamin: You've got two levels of judgment here. The first level of judgment is the top artist and a top artist can also fail. The first Shirley Maclaine booking was far from home and dry before she opened on the first night, the advance bookings were only average, it was her performance value which really got her across. Shirley Maclaine, in theory, could have failed and had she failed we would have lost a great deal of money. The numbers of errors of judgment is highly exaggerated because last year, including Sunday concerts, I had a count over 90 international artists, not all booked by me, a lot by third party promoters, appeared at that theatre and in the whole year two supporting acts failed. Now quite clearly if I am at

(Continued on page 161)

CLASSICAL RETAIL REPORT

OCTOBER 15, 1977

CLASSIC OF THE WEEK



**VERDI
IL TROVATORE**
SUTHERLAND, HORNE,
PAVAROTTI, BONYNGE
London

BEST SELLERS OF THE WEEK

VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia

TOWER RECORDS/ SAN FRANCISCO

GIACOMO ARAGALL SINGS ITALIAN OPERA ARIAS—London
BERLIOZ: L'ENFANCE DU CHRIST—Baker, Davis—Philips
CILEA: ADRIANA LECOUVREUR—Tebaldi, Simionato, Del Monaco—London
DVORAK: LEGENDS—Kubelik—DG
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
SIBELIUS: SYMPHONIES NOS. 3, 6—Davis—Philips
TRIUMPHS OF ORIANA—Pro Cantica Antiqua—DG
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
VIVALDI ON KOTOS—Angel

KORVETTES/U.S.

BELLINI: NORMA—Callas, Serafin—Seraphim
DONIZETTI: LUCIA DI LAMMERMOOR—Callas, Serafin—Seraphim
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA

GREAT HITS OF 1720—Columbia
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Anel
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
VERDI: LA FORZA DEL DESTINO—Callas, Tucker, Serafin—Seraphim
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

SAM GOODY/EAST COAST

BIZET: CARMEN—Callas, Gedda, Pretre—Angel

GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GOUNOD: FAUST—Caballe, Aragall, Lombard—RCA
MAHLER: SYMPHONY NO. 2—Horne, Abbado—DG
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Angel
PUCCINI: GIANNI SCHICCHI—Gobbi, Cotrubas, Domingo, Maazel—Columbia
PUCCINI: TOSCA—Callas, Di Stefano, Gobbi, De Sabata—Seraphim
RAVEL: BOLERO—Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

KING KAROL/NEW YORK

BERLIOZ: L'ENFANCE DU CHRIST—Baker, Davis—Philips
BERLIOZ: TE DEUM—Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
MAHLER: SYMPHONY NO. 9—Giulini—DG
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Angel
STOKOWSKI TRANSCRIPTIONS—Columbia

TCHAIKOVSKY: COMPLETE SYMPHONIES—Rostropovich—Angel
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
VIVALDI ON KOTOS—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN, SCHUMANN: PIANO WORKS—Rubinstein—RCA
BRUCKNER: SYMPHONY NO. 9—Karajan—DG
GILBERT & SULLIVAN: PIRATES OF PENANCE—Sargent—Seraphim
JANACEK: KATYA KABANOVA—Soederstroem, Mackerras—London
MONTEVERDI, CAVALLI: MUSIC OF LOVE AND LAMENTATION—Leppard—Vanguard
ITZHAK PERLMAN PLAYS KREISLER, VOL. II—Angel
PUCCINI: TOSCA—Callas, Di Stefano, Gobbi, De Sabata—Seraphim
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
SIBELIUS: SYMPHONIES NOS. 3, 6—Davis—Philips
VERDI: LA FORZA DEL DESTINO—Milanov, De Fabritis—London

ODYSSEY RECORDS/ SAN FRANCISCO

BRUCKNER: SYMPHONY NO. 7—Karajan—DG
DANCE MUSIC FROM RENAISSANCE TO BIEDERMEIER—DG
DVORAK: OVERTURES—Kubelik—DG
GREATEST HITS OF 1720—Columbia
MILHAUD: CREATION DU MONDE—Munch—RCA
MOZART: EINE KLEINE NACHTMUSIK—Marriner—Angel
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
RAMEAU: HARPSICHORD WORKS—Gilbert—DG
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London
WAGNER: DAS RHEINGOLD—Karajan—DG

Some Pianists—and a Sweet Viola

By SPEIGHT JENKINS

■ NEW YORK—In an interesting Columbia release for this month, no doubt the most popular recording will be the Rachmaninoff Piano Concerto Number 3, conducted by Claudio Abbado with the Soviet pianist Lazar Berman as soloist. Berman has been heard with orchestra on Deutsche Grammophon with Karajan conducting, but this is his first time with Abbado. The orchestra is the London Symphony.

The concerto is given a broad, very Russian and very rhapsodic reading. Berman tends at times to slower tempos than some of the more recent Rachmaninoff interpreters—his cadenzas in the first movement, for instance are hardly Molto Allegro and the Presto section is not differentiated in tempo from what has gone before and what comes after—but the whole is given an undeniably heroic sweep. On this recording his playing has tremendous power without be-

coming too percussive, and there is never a thought of his banging. As always, at least to this listener, Berman is at his best in the quieter, reflective passages when the poetry of his fingers receives its most haunting expression. Though Berman is not a technical wizard in the Horowitz sense, he knows well how to build the sound of movement with enormous power and concentrated energy. And the final movement is a mass of energy.

Abbado, whose work has rarely touched Rachmaninoff on records before, shows himself an able accompanist and less given to the extremes of dynamics that is his characteristic in Italian opera and in some of his other symphonic pieces. The orchestral sound is good and the climaxes are very exciting.

The new Murray Perahia recording, also on Columbia, stands up to the fine ones in the recent

(Continued on page 161)

The Poetry of Perahia

PERAHIA PLAYS
SCHUMANN
SYMPHONIC ETUDES /
POSTHUMOUS ETUDES / PAPILLONS



M 34539

New!
*Today's Young Masters Are
On Columbia Masterworks*



CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO — FRANK DISCUSSION DEPT.:** Whether you like the station or not, you've got to give CHUM-FM credit for fearlessness in the face of **Frank Zappa**. Last time Frank was in town he did an on-air interview with a former jock and former MD **Benjy Karch** which ended up in a heated debate over the role of AOR radio and why Zappa's records were plastered with white stickers on the 'dubious' tracks. So Frank comes back to town and CHUM-FM does another live interview in which he says several nasty things about Warner Brothers and **Herb Cohen** (former label and former manager, against both of whom Zappa's filed law suits), uses a fave obscenity a few dozen times, insults CHUM-FM in a dozen different ways and even plays no-no's like his "Broken Hearts Are For Ass-holes," which would not receive airplay under any ordinary circumstances. At concert itself, Zappa was joined by former Mothers **Flo & Eddie**, who just happened to be in town taping a TV show. And Frank makes the front page of the Toronto Sun by signing his name on a pregnant woman's tummy at a record store during an autograph session. The Sun refers to our hero on page one as "professional hippie-weirdo-freak." And just think . . . Frank doesn't even do drugs!

WEIRD SCENES INSIDE THE BOARDROOM DEPT.: **Arnold Gosewich** spent seven years as Capitol Canada's chief operating officer. Then Capitol announced that **Dave Evans** had been elevated to that post without making any mention of Arnold's future plans. According to one local source, Arnold handed in his resignation, which was refused as Arnold had almost two years left on a three year contract. Now CBS International announces that Arnold is chairman of the board of CBS Canada and a VP of CBS Records International, without any further mention of Arnold's Capitol contract. We wonder how all this sits with CBS Canada president **Terry Lynd**, long-time chief exec of CBS here. A surprise party might have been nice.

(Continued on page 163)

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Japan's top rock group, **Creation**, has made an addition that is sure to help them in their quest to be the first rock band from Japan to gain international stature. Bassist **Tetsu Yamauchi**, who has done long stints with both **Free** and **Rod Stewart** and the **Faces** has become a permanent member of the band. His international experience may be just the thing that **Creation** needs to gain the foreign recognition for which they strive. **Creation** completed a U.S. tour last year with producer **Felix Papallardi**, who produced and did the lead vocals on their second lp for Toshiba-Emi. **Glen Wheatley**, the manager of Australia's **Little River Band**, was in town earlier this month to finalize arrangements for a tour package called "Pacific Rock '77," on which Little River Band and **Creation** will share the bill. The tour begins with a series of three concerts in Japan—in Nagoya, Osaka and Tokyo on October 20, 21 and 23, respectively. The Australian portion will commence with a concert in Perth on November 1, followed by performances in Adelaide, Brisbane, Newcastle, Sydney and Melbourne. In conjunction with **Creation's** first visit to that country, their latest lp, "Pure Electric Soul," will be released in Australia by EMI on October 17. Little River Band's latest album, "Diamantina Cocktail," was released here on July 20.

A WEA Group delegation was in Tokyo during the first week of September to meet with executives of Warner-Pioneer Records. **Tom Ruffino**, international operations manager of Warner Brothers/Reprise, **Bob Kornheiser**, Atlantic's international vice-president, and **Robin Loggie** of Elektra/Asylum/Nonesuch Records were in Tokyo to make a presentation of current WEA Group products. While here they also attended a convention for all Warner-Pioneer sales personnel in Japan.

ENGLAND

By **RON McCREIGHT**

■ **LONDON—**Much activity surrounding Radio One's 10th Anniversary with BBC's own record label issuing a commemorative single, "Ten Years After," written by one of their producers, **Malcolm Brown**, together with ex-deejay now label executive **Mike Harding**. The Beeb label also releases a double album containing 37 original versions of hits over the years commencing with the first track ever played on the station—"Flowers In The Rain" by **The Move**. A paperback book has been compiled by deejay **David Rider** and published by Everest Books. Titled "Happy Birthday Radio One," it traces the station's history and features articles on all its jocks both past and present. Most loyal BBC deejay **Alan Freeman** presented a 90 minute program produced by **Johnny Beerling**, which includes an interview with CBS U.K. chief **Maurice Oberstein**. **Stuart Grundy**, producer of current magazine program "Rock On," linked the 10th Anniversary with **Smokey Robinson's** 20 years in the business and devoted his show to the Motown man's music, which has always been a prominent feature in Radio One's programming.

Coincidentally, this week your columnist marks up 400 columns in seven years of **Record World** service at which point, naturally with a little remorse, I will be passing the future responsibility of delivering the London news to former Music Week journalist and EMI Music PR man **Philip Palmer**. Other new appointments take **Charles Negus-Fancey** to the Robert Stigwood Group as acting managing director and sees the promotion of Phonogram's **Russ Curry**, who becomes Mercury marketing director.

City Boy gave the **Sutherlands** a good run for their money at the Rainbow last Saturday (24th) and displayed yet again their tremendous potential. **Elkie Brooks** finally graduated to superstar level with a performance perfectly blending hard rock with more sophisticated jazz and blues at the Royal Albert Hall last Monday (26th) with highlights being cut from her A&M album "Two Days Away," including the current hit single, "Sunshine After The Rain."

Bob Seger makes his long-awaited debut here on October 14th at the Glasgow Apollo with appearances at the H. Odeon included on October 21st and 22nd. **Dr. Hook** chooses the Rainbow for his London shows (Oct. 14, 15 and 16) and his tour commences on October 6th. Other American singer/songwriter **Ray Stevens** arrives on October 30th for two Palladium shows that night.

A smash single, "You're In My Heart," leads the way for **Rod Stewart's** new album, "Footloose 'N' Fancy Free" (Riva) due on Oct. 14th. CBS has issued a combination of **Fleetwood Mac** and **Christine Perfect** tracks on an album titled "Albatross," on their Embassy budget label. A No. 1 album (nothing less will do) for **Cliff Richard's** "40 Golden Greats" (EMI), although the **Carpenters'** "Passage" (A&M) provides fierce competition. **Noosha Fox's** first solo outing, "Georgina Bailey" (GTO), has immense chart potential, and good outsiders are "Back To The Island" by **J. Vincent Edwards** (Pye), "The Money Song" by **Coco** (Hansa/Ariola) and "Pour On Stardust" by the **Squeal Band** (President).

Thanks to everyone for your support during the past. Au revoir.

Screen Gems-EMI Opens Toronto Office

■ **TORONTO —** Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc. has opened a Canadian branch office in Toronto and have hired John Bennett as manager of the company's Canadian affairs, according to Roger Gordon, VP of professional activities.

Bennett will report directly to Gordon who works out of the company's main headquarters in Hollywood. The Canadian office is located at 31 Prince Arthur Drive in the Yorkville area of downtown Toronto.

Bennett's responsibilities will include exploiting the firm's catalogue by making those songs available to both artists and producers, maintaining liaison with the company's Canadian writers, scouting and signing both writers and writer/artists, purchasing individual songs and handling the administrative affairs throughout the country including any Canadian copyright matters. Bennett also will be responsible for managing the interests of the Beechwood Music Corp. in Canada.

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
3. **KIKYO**
HIROMI GO—CBS/Sony
4. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
5. **COSMOS KAI DOH**
KARYUDO—Warner/Pioneer
6. **SHISYUKI**
HIROMI IWASAKI—Victor
7. **KAGATSU NO AME**
HIROMI OHTA—CBS/Sony
8. **NINGEN NO SHOHMEI**
JOE YAMANAKA—Warner/Pioneer
9. **UN DEUX TROIS**
CANDIES—CBS/Sony
10. **MOH MODORENAI**
JUNKO SAKURADA—Victor

Albums

1. **UCHU SENKAN YAMATO**
ISAO SASAKI—Columbia
2. **THE DIARY**
HI FI SET—Toshiba/EMI
3. **SUMMER FIRE '77**
PINK LADY—Victor
4. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
5. **DANRYU**
SAYURI ISHIKAWA—Columbia
6. **JANIS IAN**
JANIS IAN—CBS/Sony
7. **GORO IN NEW YORK**
GORO NOGUCHI—Polydor
8. **CANDY LABEL**
CANDIES—CBS/Sony
9. **USUAKARI**
AKIRA INABA—Discomate
10. **HOTEL CALIFORNIA**
EAGLES—Warner/Pioneer

ABC International Sets Soviet Pact

■ LOS ANGELES — ABC Records International has announced the successful completion of an agreement with Mezhdunarodnaja Kniga, purchasing agency for Melodiya, calling for the initial release of five ABC masters in the Soviet Union and calling for additional releases by MK on approval.

Terms

Under the terms of the agreement, MK will initially release recordings by the Mamas and Papas, Louis Armstrong, Beverly Sills, Count Basie/Duke Ellington, and Coleman Hawkins. Additionally, a second series of recordings is currently in discussion, with provisions for continual supply of available masters by ABC to MK having already been finalized.

Representing MK in the negotiations were Igor Preferansky, trade representative of the U.S.S.R. in Washington, D.C., and Bernard Lubert and Sidney Justin of Celebrity Concerts, Inc. of Beverly Hills. The signing of the agreement were not disclosed.

Canada (Continued from page 162)

BITS'N'PIECES: As predicted here several weeks back, **The Diodes** debut single for CBS will be a reworking of "Red Rubber Ball." This is new wave? While on the subject, **The Stranglers** will perform in Canada in December to help promote their new album, "No More Heroes." **Brent Titcomb**, a long-time local folk institution, went back into the studio recently to remix a tune, "I Still Wish The Very Best For You," for single release. **Gordon Lightfoot** was recording next door and decided to contribute a guitar part to the tune, making it an instant collector's item. **Randy Newman's** new album, "Little Criminals," contains some oddly titled tunes: "Sigmund Freud's Impersonation of Albert Einstein In America," "Texas Girl At the Funeral Of Her Father" and "Jolly Coppers On Parade." But no songs about Monday night football games, so far as we know. As predicted moons ago, **Streethart** has signed with WEA Canada and a debut album is now under way. **Sam Charters** has vacated the editor's chair at Stage Life magazine. When asked about his future plans, the ever-witty Charters replied: "I'm going to cut the lawns at Cedarbrae Golf Course." Always cutting someone else's grass, eh Sam? Promotion for the Island label in Canada has now reverted from Finkelstein-Feidler to RCA, the label's distributor in Canada. Local act **Pockets**, causing a lot of talk in this town, now in the studio working on a debut album. The quintet recently signed an exclusive booking deal with Music Shoppe International. **Andy Abbate**, with WEA Canada since 1969, named national sales manager. Owners of Q107 in Toronto, IWC, and potential buyers of the station are Selkirk Holdings.

ABC Names Two To Intl. Posts

■ LOS ANGELES—Elaine Corlett, vice president of artist development, international division, ABC Records, has announced two appointments in ABC International's artist development department.

Terry Grabar has been promoted to the position of international promotions manager. She was previously international coordinator, artist development. Also, Carol Gambino has been named international coordinator, press and promotion.

Grabar will be responsible for setting up all interviews in foreign countries, coordinating film activities, and organizing the department budget. Gambino will be in charge of servicing and ordering all merchandising materials, press kits, and special merchandising products for all of ABC's foreign licensees.

Grabar has worked for ABC Records for 18 months, and Gambino for nearly a year. Gambino previously worked for Warner Bros. Records.

Both report directly to Corlett.

WEA International Names Turner VP

■ NEW YORK—Paul Turner has been appointed vice president, WEA International, according to an announcement by Nesuhi Ertegun and Phil Rose, president and executive vice president respectively of WEA International.



Paul Turner

Turner is the managing director of WEA Records Pty. Ltd., the WEA company in Australia. Prior to WEA, Turner held executive positions at Phonogram, and before that he was in management at Philips.

TK Names Flynn VP, Intl. Operations

■ NEW YORK — Henry Stone, president of T.K. Productions, has announced the appointment of Mary Ann Flynn to the position of vice president of international operations for T.K. Productions.



Mary Ann Flynn

Ms. Flynn was most recently director of T.K. Productions international operations.

Previous to her position with T.K. Productions, Ms. Flynn was the manager of export sales and international promotions for RCA Records.

CBS Intl. Honors Andy Williams



Last month Andy Williams received CBS Records International's Crystal Globe Award for the sale of over five million albums outside of the United States. At the reception held at the Hemisphere Club in the Time-Life Building in New York are, from left: Allen Davis, vice president, creative operations/CBS Records International; Joe Mansfield, Jr., vice president, merchandising/Columbia Records; Don Dempsey, vice president, marketing/Columbia Records; Bunny Freidus, vice president, marketing services/CRI; Andy Williams; Dick Asher, president/CBS Records International; Don Ellis, vice president, a&r/Columbia Records.

AGAC Sets Guests For October ASKAPRO

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the October line-up of guest speakers for "ASKAPRO," AGAC's Thursday nighttime rap sessions for songwriters.

Music industry representatives who will be fielding questions from lyricists and composers will be Joel Diamond, indie producer, on October 6; Alison Steele, WNEW-FM "Nightbird" disc jockey, on October 13; Sid Seidenberg, manager of Gladys Knight and the Pips, on October 20; and Cory Robbins, professional manager of MCA Publishing on October 27.

The ASKAPRO seminars held at the AGAC office—40 West 57th Street—are free and open to all

writers. A phone call is required to reserve a space: 757-8833.

Springboard Adds Five Licensees

■ RAHWAY, N.J. — Springboard International Records director of International Dick Broderick has announced the appointment of five new licensees for the label.

Signed to handle the Springboard family of labels, including the Musicor and Scepter catalogues, were Dynamic Sounds in Jamaica; Diapason, S.A. in Argentina; Quatro in Chile; Music Box in Greece and Gallo in South Africa. All five new licensees plan to have Springboard albums in release for the 1977 Christmas sales season.

RECORD WORLD GOSPEL

Word Plans Christmas Campaign Around New Evie Tornquist Album

■ WACO, TEXAS — Word, Inc. has announced an unprecedented marketing campaign for this Christmas selling season. Featuring Scandinavian artist Evie Tornquist, the promotion will include seasonal releases by Ralph Carmichael, Ron Huff, Danniebelle, Dino and Anita Bryant.

The popularity of young Evie was recently recognized by **Record World** as it voted her Top Female Gospel Artist for the year.

Her first Christmas album's "Come On, Ring Those Bells." The title song will be the object of the largest radio promotion in Word's 25-year history. The commercial strength of the music is enhanced by the album's packaging. Each record will contain a four-color photo of Evie with a special Christmas message.

Another release to be highlighted is Ralph Carmichael's "Christmas Joys." This album of Christmas orchestrations features the musical expertise of this well-known arranger/composer. Carmichael has also chosen this season for the introduction of his newest musical, entitled "Specially for Shepherds."

Danniebelle's Christmas classic, "He Is King," and the Ron Huff/Bill Gaither musical, "His Love Reaching," complement the Christmas catalogue, which also includes Dino and Anita Bryant.

Promotional plans will include four-color posters, radio and TV spots, counter displays, stuffers, newspaper slicks, radio mailings and a strong publicity cam-

paign. Tornquist will be featured with Carmichael on the Billy Graham TV special this Christmas. In addition, Evie will host her own 60-minute radio Christmas program.

The Word sales network will work closely with key distributors for Christmas merchandising.

'Born Twice' Show Readied for Radio

■ NASHVILLE—A new programming aid for top 40 and rock radio is now available from Christian music. Born Twice, a nationally syndicated top 10 album countdown in contemporary message and Jesus music, has a playlist based on a survey of selected retail album outlets across the U.S.

Born Twice programs the best in Jesus music and has regular artist appearances on each program. The program is more than just a countdown due to the features incorporated into each program.

Born Twice is 60 minutes in length and is especially programmed for top 40 and rock stations on a weekly basis. Three optional 60 second breaks are included in the program for those stations who may wish to sell time, identify themselves, etc. In addition the program is available either in mono or stereo and can be logged as PSA or religious.

Hart Joins GMA Board

■ NASHVILLE — L. Thomas Hart, Jr., Nashville advertising agency executive, has been elected to the board of directors of the Gospel Music Association, according to GMA president John T. Benson, III.

Hart is president of the Les Hart Agency, Inc., which for the past year has represented the gospel music organization.

Andrus, Blackwood Set 'Grand Opening'

■ NASHVILLE — The contemporary gospel group of Andrus, Blackwood and Company (Gree-tree) will make its initial "Grand Opening" concert appearance, Tuesday night, October 18 at 8:00 p.m. in Massey Auditorium, Belmont College.

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Come On Ring Those Bells

Evie
Word WST 8770

The Children

Ramona Hutton
Impact R 3440

I Love You

Jackie McFadden
Benson Sound 583

Jester In The Kings Court

Mike Warnke
Myrrh 6569

Faith

The Cruse Family
Canaan 9812

The Florida Boys In Concert... Live

Canaan 9814

Soul & Spiritual

The Cleophus Robinson Story

Nashboro 27191

Come Together

Various Artists
Creed 23079

Testify For Jesus

Archie Dale & The Tones of Joy
Jewel 0133

I Feel The Spirit

The Jubilee Hummingbirds
Messenger 2003

I'm Going To Sit Down

Ernest Franklin
Jewel 0128

Meet The Blind Boys

The Original Five Blind Boys
of Mississippi
Jewel 0126

Danniebelle Sets Scandinavian Tour

■ NASHVILLE — Danniebelle Hall is making her first international debut with a 16-day tour through Scandinavia.

Appearing in Finland, Norway, Denmark, and Sweden, Danniebelle will tape her first live album with the famous Swedish Choir, Choralerna. The tour is sponsored by Chris Hamrin of Signature Records.

Danniebelle records on the Sparrow label.

Schwartz Bros. Hawkins Promo



East coast record distributor The Schwartz Brothers recently spent several days promoting Light gospel recording artists Walter and Edwin Hawkins of The Walter Hawkins Family. During their tour, the Hawkins visited WDAS (Philadelphia). From left are: Dave Alderfer, sales rep, Word; Edwin Hawkins; Walter Hawkins, the program director of WDAS; David Rose, the family's personal manager; and Snooky Jones and Richie Salvador of Schwartz Brothers.

RHA Awards Banquet Planned for Nashville

■ NASHVILLE — The Religious Heritage of America's 27th Annual Awards Banquet and National Leadership Conference will be held October 28-31, 1977 in Nashville, at the Hyatt Regency Hotel.

For the first time in 26 years, RHA has taken this event from Washington, D.C. to another major city and the Nashville community will serve as hosts for representatives from across America and national leader in business, government, media, religion and education.

For more information contact Emily Bradshaw, general chairman, at P.O. Box 22044, Nashville, Tenn. 37202.

CONTEMPORARY & INSPIRATIONAL GOSPEL

1. **HOME WHERE I BELONG**
B. J. THOMAS/Myrrh 6571 (Word)
2. **GENTLE MOMENTS**
EVIE TORNUQUIST/Word WST 8714
3. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANL 1 1319
4. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
5. **MIRROR**
EVIE TORNUQUIST/Word WSB 8735
6. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584 (Word)
7. **LADY**
REBA/Greentree R 3430
8. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
9. **PRAISE II**
THE MARANATHA SINGERS/
Maranatha HS 026
10. **99 44/100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
11. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
12. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
13. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
14. **ALIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
15. **THE WORD**
KEN COPELAND/Ken Copeland
Productions KCP 1003
16. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
17. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
18. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions KCP 1002
19. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan
CAS 9807 (Word)
20. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
21. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
22. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
23. **NATURALLY**
THE RAMBOS/HeartWarming R 3459
24. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553 (Word)
25. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
26. **I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/
HeartWarming R 3416
27. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792 (Word)
28. **PRAISE, VOL. I**
THE MARANATHA SINGERS/
Maranatha HS008
29. **THIS IS NOT A DREAM**
PAM MARK/Aslan ARS 1003
30. **SINGING TILL HE COMES**
THE LEFEVRES/Canaan 9805 (Word)
31. **MUSIC FROM MY SECOND BIRTH**
BILI THEFDOR/Good News 8105 (Word)
32. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
33. **HERE THEY COME**
THE FLORIDA BOYS/Canaan 9734 (Word)
34. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R 3407
35. **ADAM AGAIN**
MICHAEL OMARTIAN/Myrrh MSA 6564 (Word)
36. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
37. **HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
38. **LEARNING TO LEAN**
THE BLACKWOODS/Skylite 6161
39. **CHRISTIAN**
CHRIS CHRISTIAN/Myrrh MSA 6569 (Word)
40. **ELVIS' FAVORITE GOSPEL SONGS**
J. D. SUMNER & THE STAMPS/QCA 362

'Superstores'

(Continued from page 153)

store on price because of overhead and I'd probably go to the smaller store if I had to compete with them."

The recent emphasis on the superstores, despite the fact that they have been in relatively isolated existence for some time now, produces an inevitable question: why has the superstore only recently begun to proliferate?

"People are always slow to accept something new," explained Ron Prindell. "I know when we opened in Oregon people said it couldn't be done here, and I know people were waiting for Tower to fall on its face, but Tommy Heiman is bringing people out of the woodwork in Illinois, so it's working."

"I think people weren't really ready for them or aware of the situation, actually, until Peaches came into the market and let them know it could be done," said Jim Grimes of National Record Mart, which will open up a 17,000 square foot store in the Pittsburgh area before the end of the year. Grimes emphasized, however, that he did not

see the superstore as a continuing escalating trend, noting that "after a certain point there are diminishing returns if you get too many in a market." Lou Fogelman also thought the trend was at least partially due to the success of Peaches.

Whether the superstore can work in all markets is a subject of debate, with equally strong arguments on both sides of the fence. Most agreed with Grimes, in saying that a particular type of demographic was necessary to support a superstore, but that saturation could prove disastrous. The definitions of what constituted "saturation" were nebulous, perhaps necessarily so because of the many factors and variables at work in each locale. Grimes thought one or two in each major market would probably be enough, although Houston will be supporting five by mid-November.

Population estimates for successful support of a superstore ranged in the 200,000 to 300,000 minimum population area, but in light of the \$3.5 million sales (on a five turn annually basis) mentioned by Fogelman this seems too small for support of a \$700 thousand base inventory. Most accounts surveyed thought that either a major population center or an affluent area with a higher disposable income would be necessary, although store placement could play a crucial part, according to the executives.

Tomato, GRT Pact

NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd., has announced the signing of an exclusive, long-term licensing agreement with GRT Canada.

Ross Reynolds, president of GRT Canada, will be in attendance at the Tomato National Convention in New Orleans, Louisiana on October 6-7, 1977.

Elvin Bishop Debuts Management Company

SAN FRANCISCO—Elvin Bishop has announced the formation of Crabshaw Ltd. to manage the Capricorn recording artist's career. Crabshaw Ltd. will also administer Bishop's publishing company, Crabshaw Music.

The three principal operating officers are Al Pins, Sue Finn, and Sam Covelli, all of whom have worked extensively with Bishop in the past. Crabshaw Ltd. is located at 5028 Geary, San Francisco, California 94118; phone: (415) 221-8550.

Tribute Planned for Martin Luther King Sr.

NEW YORK — Mrs. Coretta Scott King and LeBaron Taylor, vice president, CBS Records, have jointly announced a dinner in honor of Dr. Martin Luther King, Senior at the New York Hilton Ballroom on Wednesday, October 12th.

The chairman of the dinner will be the United States Ambassador to the United Nations, Andrew Young, who is also the master of ceremonies. The featured guest speaker that night will be Vice President Walter Mondale.

Columbia recording artists the Emotions and Broadway star Stephanie Mills will be the entertainers of the evening. Special invited guests include Paul Winfield, who will be playing Dr. Martin Luther King, Jr. in a made-for-TV movie of Dr. King's life.

The dinner will be the first annual dinner, with all proceeds going to the Martin Luther King, Jr. Center For Social Change. Tickets are \$100 each.

Garthwaite & Brown Sign with Fantasy

BERKELEY, CAL.—Fantasy Records has signed Terry Garthwaite and Toni Brown, and has announced the release of their first lp for the label, "The Joy."

SOUL & SPIRITUAL GOSPEL

OCTOBER 15, 1977

1. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R (United Artists)
2. **WONDERFUL**
EDWIN HAWKINS/Brithright BRS 4005 (Ranwood)
3. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER
CHOIR/Light 5686 (Word)
4. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
5. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
6. **JESUS CHRIST IS ON THE WAY**
WALTER HAWKINS/Light 5705 (Word)
7. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED
CHOIRS/Savoy SGL 14407 (Arista)
8. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
9. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
10. **JOY!**
MILTON BRUNSON & THE THOMPSON
COMMUNITY CHOIR/Creed 3078 (Nashboro)
11. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
/Creed 23076 (Nashboro)
12. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077 (Nashboro)
13. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
14. **HE'S STANDING BY**
THE INSTITUTIONAL RADIO CHOIR OF
BROOKLYN, N.Y./Savoy 14458 (Arista)
15. **MYRNA**
MYRNA SUMMERS/Savoy 14446 (Arista)
16. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Arista)
17. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS, VOL. II/Savoy DBL
7009 (Arista)
18. **THAT ALL MAY BE ONE**
TEDDY HUFFAM AND THE GEMS/
Canaan CAS 9809 (Word)
19. **LIVE!**
THE DONALD VAILES CHORALEERS/
Savoy SGL 14421 (Arista)
20. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
21. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/
Malaco 4352
22. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162
23. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
24. **THE COMFORTER**
EDWIN HAWKINS/Brithright BRS 4020 (Ranwood)
25. **TIME HAS MADE A CHANGE**
J.J. FARLEY & THE ORIGINAL SOUL
STIRRERS/HSE 1493
26. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169
27. **THE GOSPEL WORKSHOP OF AMERICA CHOIR**
Savoy 7010 (Arista)
28. **DENIED MOTHER**
DOROTHY NORWOOD/Savoy 14140 (Arista)
29. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
30. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel 0190
31. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR
/Creed 23076 (Nashboro)
32. **THE RIGHTEOUS SHALL WIN**
REV. CLEOPHUS ROBINSON/Nashboro
7173
33. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy
14445 (Arista)
34. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Creed 3073 (Nashboro)
35. **RECORDED IN NEW YORK**
THE GOSPEL WORKSHOP CHOIR/Savoy
SGL 7006 (Arista)
36. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080 (Nashboro)
37. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
38. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7181
39. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
40. **I'M GOING ON**
LOUISE MCCORD/Savoy 1442 (Arista)

ASCAP Kicks Off Theatre Season



Pictured at the American Society of Composers, Authors & Publishers' (ASCAP) champagne reception kicking off the new theatre season are (from left): Charles Strouse, who composed the score for Tony-winning "Annie;" Harold Rome; Stanley Waldmen; E. Y. "Yip" Harburg; ASCAP president Stanley Adams; and Record World publisher Bob Austin. Seated is composer and ASCAP board member Morton Gould.

Dalton/Discreet Suit (Cont. from page 4)

Copeland illustrating how other labels were dissuaded from continuing contract talks with the artist.

The original dispute began in spring of 1974, when Dalton was placed on suspension by the label after recording and releasing her first Discreet lp. Dalton responded by warning the label that she would exercise rights guaranteed in the original contract and terminate the agreement. At that time, Dalton claimed that the label had failed to notify her that they would exercise their option for a second album, while Discreet charged that she had refused to deliver the record. The label's initial breach of contract complaint resulted, followed by a cross-complaint filed by the artist. Additionally, Discreet had charged Island Records, then readying a deal with Dalton, with inducing breach of contract.

During the trial, it was learned that Discreet had sent letters warning legal action to virtually every major label, with the court focusing in particular on the letters' key statement that "Any attempts to interfere with Discreet Records' contractual rights by any person or firm will be acted upon immediately and vigorously." Cordell testified that he was readying a deal with Dalton but halted the pact when notified by Discreet, which also sent subsequent warnings to ABC Records, then distributing Shelter.

While Island Records was named in Discreet's original complaint, and Warner Bros. was charged in Dalton's cross-complaint, those companies were not named in the final decision. Island's alleged role in Dalton's breach of contract was dismissed

early in the proceedings; Warner Bros. Records reportedly had settled with Dalton out of court, prior to the trial.

It is believed that the Dalton case is the first such contract dispute to reach a jury trial, and, as such, future contract disputes may well use the Superior Court's ruling as precedent.

Perhaps more central to the case is the decision's possible implications for labels that customarily use such letters of warning. As stressed during the trial, the practice is both common and widespread: according to one attorney involved in the defense of Dalton, "Record companies cannot throw these letters around as they have in the past . . . The practice of sending out these warnings, if they prevent the conclusion of a contract, could lead to damages in future disputes."

Of the approximately \$68,000 in punitive and compensatory damages awarded, Kathi Dalton received some \$28,000 in compensation damages and \$12,000 in punitive damages, the remainder going to co-defendant Dempsey.

Herb Cohen, who had founded the now inactive Discreet label together with Frank Zappa, was unavailable for comment at press time.

AFE Ups LP Price

■ NEW YORK—Audiofidelity Enterprises has increased the suggested list price of all \$6.98 and \$7.98 lps to \$7.98 and \$8.98, respectively. Tape product remains at a list price of \$7.98.

In another AFE move, Beta Distributing in New York has been named the company's new distributor for all product in the New York and New Jersey area.

RCA Realigns Sales Dept.

(Continued from page 10)

record company.

After holding several positions with Camden, O'Donnell then became RCA's New England field sales representative.

In 1967 he was promoted to RCA's eastern regional sales manager, at the initiation of the regional manager concept at RCA.

In further announcements, De Filippo noted that the company's five regional sales managers had been promoted to directors.

Bill Reilly has been appointed director, sales for the eastern region. Most recently RCA's Baltimore/Washington Branch manager, Reilly joined RCA in 1973 as a salesman in the Washington market.

Charlie Hall has been promoted to director, sales for the east central region. A graduate of Columbia College with a degree in Journalism, Hall was news and sports director for WINS radio in New York before joining RCA in 1955 as national singles promotion manager.

Fred Love has been appointed director, sales, for the north central region. Most recently RCA's Miami branch manager, Love has held numerous promotion, sales

and marketing positions for Columbia, Epic, Metromedia, and GRT before joining RCA in Miami.

Warner "Pug" Pagliara has been promoted to director, sales, for the west central region. Before joining RCA in 1972, Pagliara was with Columbia Records as director of distribution and operations.

Bill Graham has been promoted to director, sales, for the western region. He joined RCA Records in 1961 as a special markets representative in the Southwest. Graham then moved to Los Angeles as the company's western district sales and promotion manager.

The new branch managers announced by De Filippo include: Mike Duggan in Detroit, Bob Heatherly in Washington, D.C., and Jerry Silhan, in Miami.

Duggan started his career in the record industry with Motown Records in 1967 as a Promotion Coordinator.

Bob Heatherly, most recently a salesman in RCA's Minneapolis office, has held a similar position for the company in St. Louis.

Jerry Silhan joined RCA Records in 1972 as a salesman in the Miami office.

Kinetic/GRT Suit (Continued from page 14)

Arista.

In Sunnyvale, California, official comment from GRT verified that Janus/GRT will contest Kinetic's claim and the Arista contract. "It is our contention that Al Stewart owes us additional product," GRT business manager Jim Levy told RW, "and it is presumably Arista and Kinetic Production's contention that they are free of us . . . It's not going to be resolved until it gets into court." While declining to comment in detail on GRT's specific counter-charges to the Kinetic

action, Levy said that the defense will raise a number of points aimed at blocking the Kinetic action and Stewart's new agreement with Arista. "The fact is that the lawsuit was instituted by Kinetic Productions, not by us, which shows you how much confidence they have in their ability to operate freely," he noted.

No Trial Date

With depositions for the defense still being collected, no trial date has been set, nor has GRT filed any countersuit.

Dead Boys in Boston



The Dead Boys recently played The Rat in Boston. The group found time to stop off for a bit of promotion on behalf of their new Sire album, "Young, Loud and Snotty," at New England Music City where they signed autographs. Photo includes (top, from left) James Alberry of WEA in Boston; Warner Bros. artist development man Ted Cohen; Jimmy Zero of the Dead Boys; Warner promotion manager Mike Symonds; Dead Boy Stiv Bators; Cheetah Chrome; and Johnny Blitz of Dead Boys; (bottom, from left) Lew Garfinkel, NE Music City regional manager; and Thom Kwiatkowski of NE Music City.

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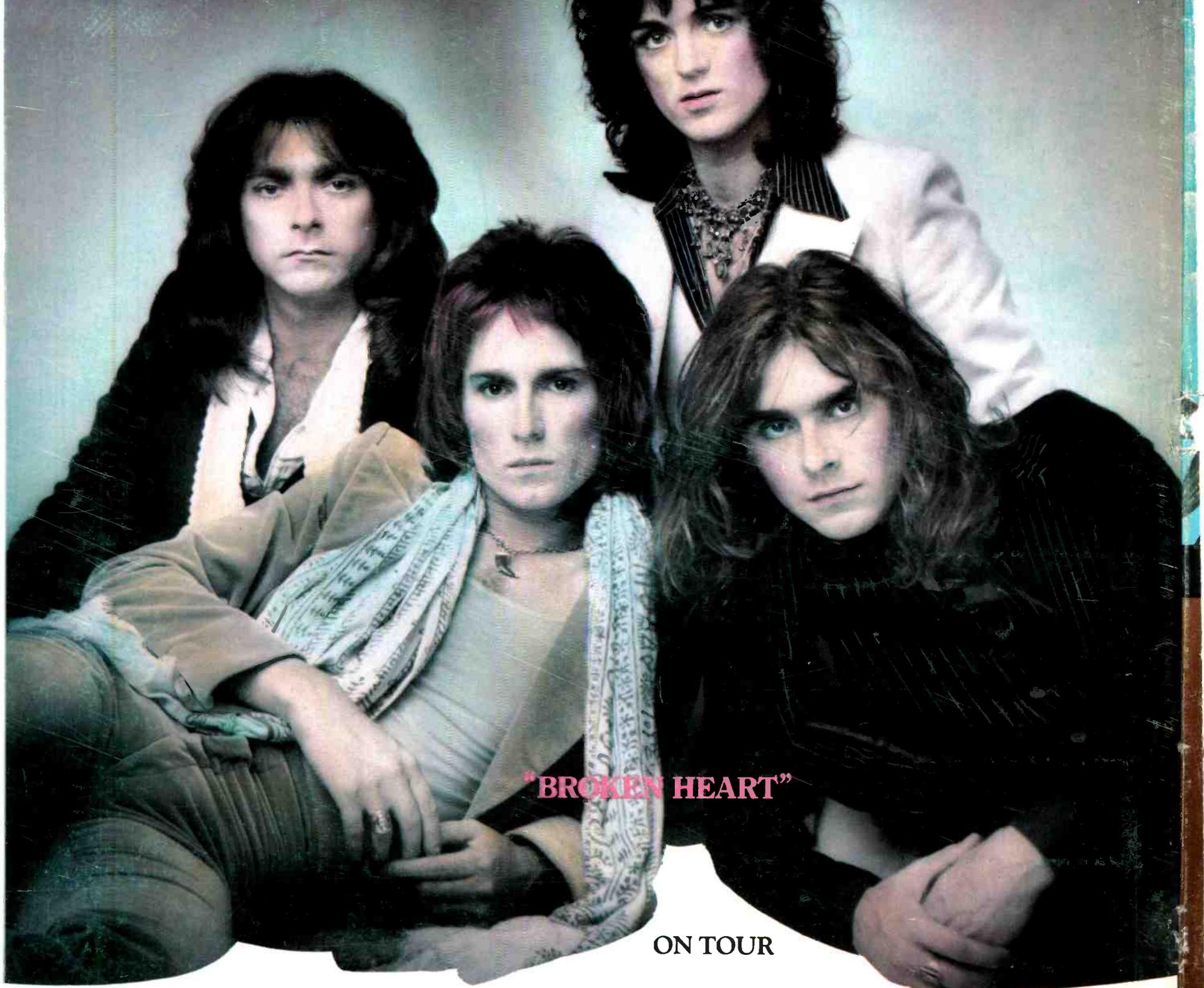
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Indianapolis, IN

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Pittsburgh, PA
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Cleveland, OH
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Chicago, IL
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Detroit, MI
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