

RECORD WORLD



**Who In The World:
Alan Parsons**

**ELVIS
INDUSTRY MOURNS
THE KING**

HITS OF THE WEEK

SINGLES

PETER FRAMPTON, "SIGNED, SEALED, DELIVERED (I'M YOURS)" (prod. by Peter Frampton) (writers: Wright — Garrett - Hardaway - Wander) (Jobete, ASCAP/Stone Diamond, BMI) (3:47). Frampton's version of Stevie Wonder's '70 hit has been a radio favorite as an lp cut; and in this edit should continue the Englishman's phenomenal pop success. A&M 1972.

COMMODORES, "BRICK HOUSE" (prod. by James Carmichael and group) (writers: group) (Jobete/Commodores Entertainment, ASCAP) (3:28). "Easy" has made it clear that this engaging soul group's popularity has yet to reach its zenith. Here, the pace is speeded up a bit to moderate funk with Ohio Players touches. A hit seems assured. Motown 1425.

TEDDY PENDERGRASS, "THE WHOLE TOWN'S LAUGHING AT ME" (prod. by Sherman Marshall) (writers: Marshall-Wortham) (Mighty Three, BMI) (3:46). Pendergrass, having established himself as a solo artist with an uptempo dance number, should travel the rest of the way with this fine ballad, which suits his vocal abilities perfectly. Phila. Intl. 8 3633 (CBS).

SMOKIE, "NEEDLES AND PINS" (prod. by Mike Chapman) (writers: S. Bono - J. Nitzsche) (Metric, BMI) (2:44). A minor hit for Jackie DeShannon and a major one for the Searchers in '64, this pop-rock classic is handled well by the "Living Next Door To Alice" group under the able direction of Chapman & Chinn. A chart return seems due. RSO 881 (Polydor).

SLEEPERS

LEIF GARRETT, "SURFIN' USA" (prod. by Michael Lloyd) (writer: Chuck Berry) (Arc, BMI) (2:23). Garrett may not be a household word to record buyers, but the skateboard champ already has a massive teen following, and could parlay that into a major pop hit with this remake of the '63 Beach Boys record, brought somewhat up to date. Atlantic 3423.

GREG & PAUL, "SHE'S A REBEL" (prod. by Jay Siegel & Paul Shaffer) (writer: Gene Pitney) (January, BMI) (2:12). The Crystals' only number one record is brought back by this duo, stars of a new Don Kitshner-Norman Lear TV series that should bring enormous exposure to this record. The presentation is bright and thoroughly pop. Casablanca 893.

RAMONA BROOKS, "SKINNYDIPPIN" (prod. by Neil Portnow & John Miller) (writers: Schuckett-Siegler) (Koppelman-Bandier, ASCAP) (3:27). For all its coyness, this record is as frankly erotic as any Donna Summer record, and shows good r&b and pop potential. The light ballad is the first record in the Koppelman-UA pact. Manhattan 1052 (UA).

SHOWDOWN, "KEEP DOIN' IT (PT. 1)" (prod. by Meco Monardo & Jay Ellis) (writers: Blandon-Monardo-Ellis) (Elbomo, BMI) (3:37). The hand of Meco—now charted with his disco reading of the "Star Wars" theme—is apparent everywhere on this uptempo dance record that respects the demands of that audience. R&B could follow. Honey Bee 2005 (Prelude).

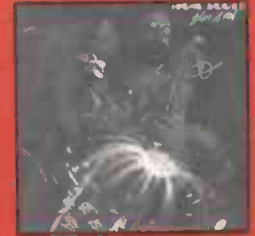
ALBUMS

DENNIS WILSON, "PACIFIC OCEAN BLUE." The first solo album by a current member of the Beach Boys puts the spotlight on the group's long standing drummer, who seems to have a knack for turning out strong melodies. Given the opportunity to step out of the familiar mold of the group, Wilson emerges as a distinct personality. Caribou PZ 34354 (CBS) (6.98).

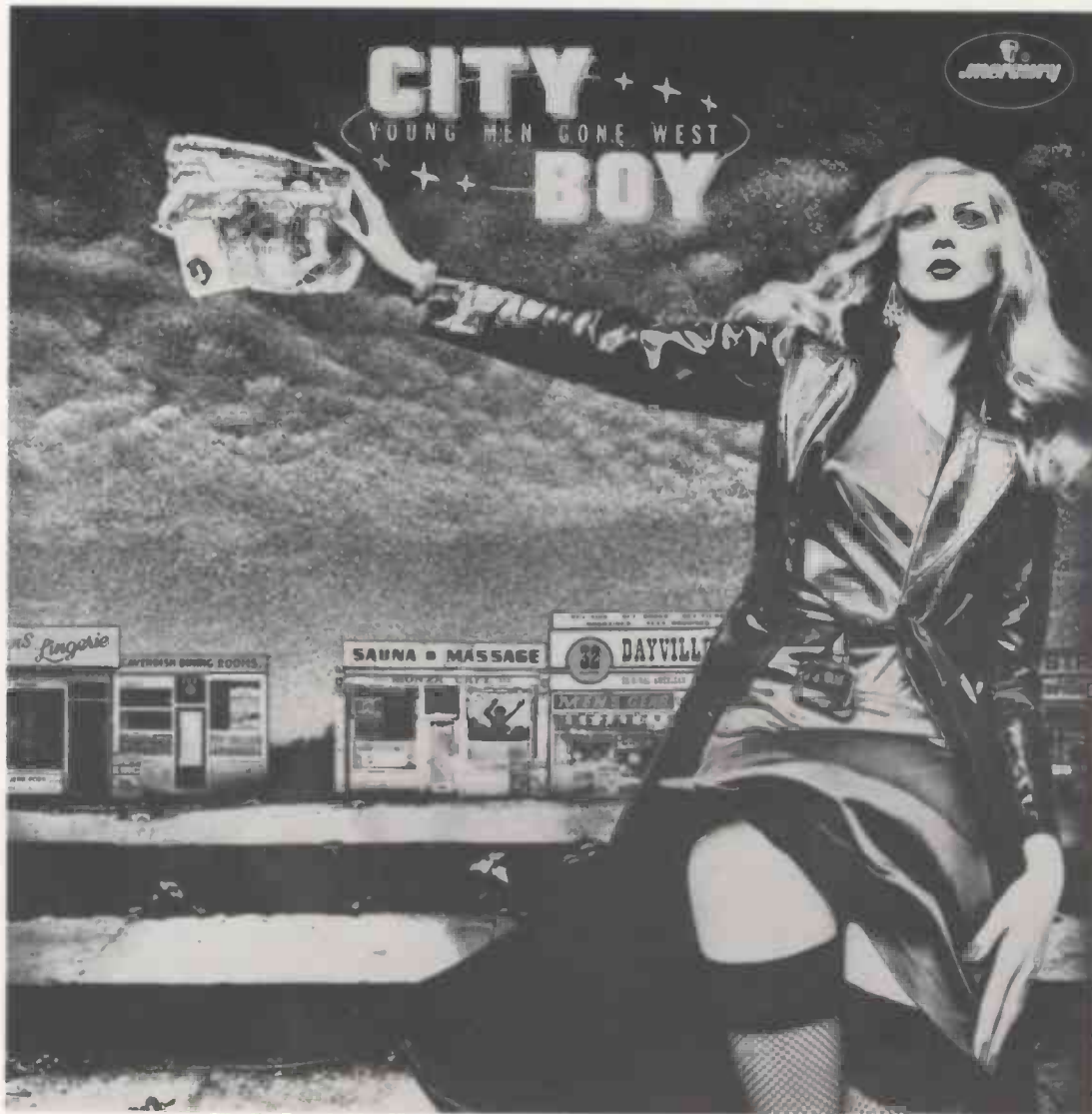
ALAN O'DAY, "APPETIZERS." O'Day's "Undercover Angel" proved an enviable debut for the label, being one of the biggest singles of the year. His album (produced by Steve Barril) is likewise filled with catchy pop tunes boasting memorable melodies and hooks which should insure several more hit singles: "Soldier Of Fortune," "Satisfied." Pacific PC 4300 (Atlantic) (6.98).

TOM SCOTT, "BLOW IT OUT." The first album under Ode's new distribution deal with CBS is an exemplary instrumental lp from the reed man. Scott has assembled some of New York's finest session men for support and puts it all together with "Gotcha" (Theme From "Starsky and Hutch"), "Smoothin' On Down" and "It Is So Beautiful To Be." Ode BL 34966 (CBS) (6.98).

BRENTON WOOD, "COME SOFTLY." The "Gimme Little Sign" man has ended his silence of the past couple of years with a hit single ("Come Softly To Me") and this album of smooth vocal performances with instrumental accompaniment supplied by members of the Crusaders, War and Earth, Wind & Fire among others. "In For The Night" is another standout. Cream 1006 (6.98).



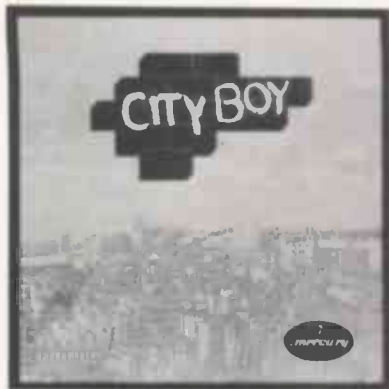
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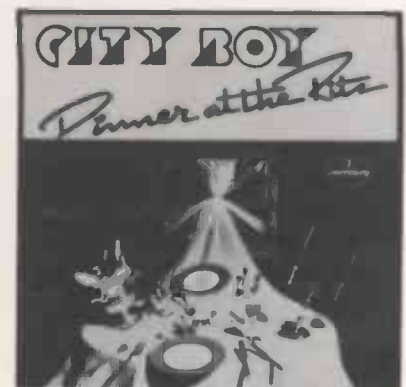
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Growth Keys Record Bar Convention

By DAVID MCGEE

■ HILTON HEAD ISLAND, S.C.— Profitability, growth projections and the opening of a new super store record outlet dominated discussion at the Record Bar convention held here August 16-19. Store managers, department supervisors, store personnel and company executives—a total of approximately 150 people representing the chain's 75 stores—attended the four-day affair.

During a Wednesday morning meeting, it was revealed that Record Bar doubled its profits during fiscal 1977. Sales increased by 30 percent; inventory was increased by \$2.8 million. With 75 stores currently in operation, Record Bar chalked up \$22 million in sales last year and is projecting \$28 million in sales this year.

"We feel our projection for '78 is pretty conservative," Harry Clements, VP of finance for Record Bar told the convention before settling down to the specifics of the company's five-year plan.

Any growth projections for Record Bar must take into account the new super store retail outlets, Tracks. By 1982, Record Bar expects to have 15 of the 10,000 square foot Tracks stores in operation. The stores will be designed in vintage railroad station motifs, will have track lighting and hanging lamps and will

UA Names Alvino Sales Vice Pres.

■ LOS ANGELES — Artie Mogull, president of United Artists Records, has announced the appointment of Danny Alvino to the post of vice president in charge of sales for the label.



Danny Alvino

Alvino returns to UA after an absence of one year as general manager of MS Distributors in Denver. Alvino had previously been with UA for 11 years, starting as a local promotion man and serving as regional sales manager, general manager of Sunset Records and national sales manager.

In his new position, Alvino will be responsible for all aspects of the labels sales department.

boast a different price scheme—lower, it is assumed—than the parent Record Bar stores.

The first Tracks store is slated for an October 13 opening in Norfolk, Virginia. Ralph King has been named general manager for the store. Other executives named include: Sam White, operations manager; Lamar Blaylock, product manager; and Charlie Dobbins, merchandising manager. The second Tracks store is scheduled to open in March 1978, and the third is scheduled for a June 1978 opening.

Profit

Record Bar anticipates a net profit in fiscal 1978 of \$200 thousand from Tracks, and \$832 thousand from the Record Bar stores.

According to the company's five-year plan, three new Tracks stores will be opened each year, which will bring their total to 15 by 1982. A \$5 million profit is expected from these stores. Ten new Record Bar stores will be opened each year. By 1982, the

current 75-store operation will have expanded to 125 stores with projected sales of \$80 million.

The convention also featured a manufacturers panel, which met on Thursday afternoon to discuss with Record Bar personnel a variety of industry issues. Chaired by Record Bar president Barrie Bergman, the panel consisted of Bob Wrightman, director of merchandising, A&M; Jim Tyrrell, VP, marketing, Epic Records; Joe Mansfield, VP, merchandising, CBS Records; and Barry Grieff, VP, merchandising, ABC.

Before fielding questions, each member of the panel made an opening statement in which he addressed the question posed at the outset by Bergman: "What Can Record Bar do to help manufacturers?" Each member stressed the value of store-to-manufacturer information.

"Your emphasis is often in a different place than ours," said Grieff. "So how can we help each

(Continued on page 101)

Canadian National Exhibition Will Feature CRIA Pavilion

By ROBERT CHARLES-DUNNE

■ TORONTO—The Canadian National Exhibition is probably the biggest single tourist draw in Canada, pulling millions through the turnstiles annually. This year, its 99th year of operation, the CNE expects a total attendance of 3,500,000 according to manager, Howard Tate. But this year also, those in attendance will see something slightly different from the carnival atmosphere, midway rides and cattle shows.

To celebrate 100 years of recorded sound, the Canadian Recording Industry Association (CRIA) decided to construct its

own pavilion at the CNE in order to educate people in the finer details of an often misunderstood business. Floor space was made available to record companies, musical instrument retailers and other music oriented merchants. The showing has been impressive.

On Tuesday, August 16 the Pavilion was previewed for the local press and CRIA members, one day prior to the opening of the CNE gates. Those who walk through the gates have the opportunity to see an impressive display which covers record pro-

(Continued on page 101)

Titus to Fitzgerald-Hartley



Libby Titus, the singer/songwriter whose debut lp for Columbia shipped last week, visited the label's new Century City offices in Los Angeles on the occasion of her signing an exclusive pact with the Fitzgerald-Hartley Co. Pictured at the signing are, from left: Mark Hartley, Larry Fitzgerald, Libby Titus and Don Ellis, national vice president, a&r, Columbia Records.

Dave Carrico Named Private Stock VP

■ NEW YORK — David Carrico has joined Private Stock Records as vice president in charge of promotion and product development.



David Carrico

Carrico leaves Phonogram/Mercury Records, where he was vice president of national promotion, stationed in Chicago. He returns to New York City where he will operate from Private Stock's national headquarters at 40 West 57 Street.

Atl. Names Delehant A&R Vice President

■ NEW YORK — Jim Delehant, former director of a&r for Atlantic Records, has been promoted to vice president/director of a&r, it was announced jointly by Ahmet Ertegun, chairman, and Jerry Greenberg, president.



Jim Delehant

In this capacity, Delehant will continue to oversee the artist & repertoire areas of recording budgets, acquisition of new talent, recording studio selection and booking, as well as the proper matching of Atlantic artists with producers, material, and studio. He will also supervise Atlantic's system of a&r/product managers in the pop, r&b and jazz fields; and all custom label activity.

Gladys & Pips Doing Solo Projects; Pips to Casablanca

■ NEW YORK—Having recorded together for 25 years, Gladys Knight & the Pips have embarked on solo recording projects, although they will continue to record and perform as a group as well. Gladys Knight will record a solo album for Buddah Records, which releases the group's work, while the Pips—William Guest, Edward Patton and Bubba Knight — will record for Casablanca Records and FilmWorks.

RECORD WORLD

Industry Mourns Death of Elvis Presley

By ALAN WOLMARK

■ NEW YORK—The King is dead at 42 years old. Elvis Presley, who created the contemporary rock star image with his hip-shaking and music, died last Tuesday at his palatial home in Memphis.

Specific causes of Presley's death won't be known for a week or two, but Dr. Jerry Francisco, Shelby County's medical examiner, believes Elvis was a victim of "cardiac arrhythmia," an "irregular and ineffective heartbeat" which brought on a heart attack.

In the recent past, Presley had suffered from a number of ailments requiring hospitalization: hypertension, eye trouble, a twisted colon, exhaustion and symptoms of arteriosclerosis. Presley had been on medication to control his hypertension and weight. An extensive autopsy revealed no signs of drug abuse nor any of these problems as a cause of death. Dr. Francisco said, "It is possible in cases like this that the specific causes will never be known."

Presley, born into a working class family, died a multi-million dollar legend in Graceland, his million dollar pink mansion, which overlooks the Mississippi

River. He was pronounced dead at Baptist Hospital after his personal physician, Dr. George Nichopoulos, fruitlessly tried resuscitation during the seven mile race to the hospital.

Elvis Aron Presley, who became King of Rock 'n Roll on the strength of countless million-selling hits and films, was born in a two-room house in Tupelo, Mississippi on January 8, 1935. His twin brother died shortly after birth. Exposure to show business came early to Elvis as he performed in a popular trio with his

parents, Gladys and Vernon Presley, at camp meetings, revivals and church conventions. At the age of 13, Elvis moved with his family to Memphis where he became a movie theatre usher (at \$14 a week) and then a truck driver (at \$35 a week). Then, in 1954, the call came.

Sam Phillips, owner of the Sun Record Company and the discoverer of Johnny Cash, Jerry Lee Lewis, B. B. King and Carl Perkins among others, called to offer a contract. Phillips had seen and heard Presley a year and a half

earlier when, for four dollars, Presley used the Sun Studios to record a birthday gift for his mother. A single containing "That's All Right Mama," a blues tune by Arthur (Big Boy) Crudup, and "Blue Moon of Kentucky," a bluegrass standard, was released.

(Continued on page 12)



Elvis Requests Flood Radio, Retailers

By SAMUEL GRAHAM and MIKE FALCON

■ LOS ANGELES—Consumer response to the passing of Elvis Presley has been both immediate and overwhelming. In a survey of retail outlets across the country conducted the day after Presley's death, Record World has determined that virtually all stores—without regard to geographical considerations or the particular orientation of a given store, be it MOR, rock, classical, r&b, etc.—are experiencing a demand for Presley records that far exceeds

(Continued on page 14)

By ALAN WOLMARK

■ NEW YORK—The death of Elvis Presley has triggered an emotional response the likes of which the world has seldom experienced. Never has the death of a performer so deeply touched so

(Continued on page 14)

'The King' Will Be Missed

■ The shock waves rippled across America and indeed the world last week upon the news of the death of Elvis Presley. Millions mourned. "An entire generation was moved," as at least one daily newspaper noted with a front page story. The demand for his music last week was monumental. RCA sold many millions of dollars worth of his records in the 24 hour period after the news of his heart attack at his Memphis home reached the streets.

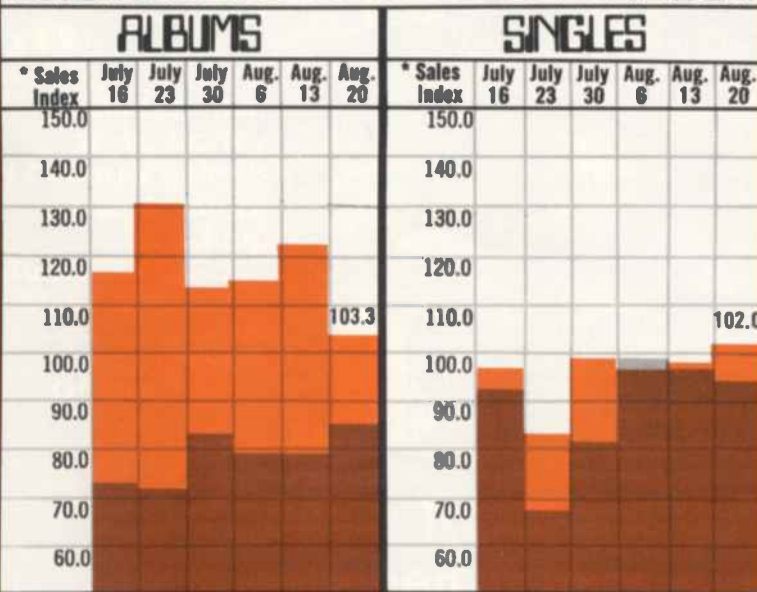
Elvis was the one figure who more than anyone else singlehandedly reshaped and redefined the perimeters of the music industry during its formative years—at once becoming its most controversial figure and ultimately its most successful and influential rallying points.

It is pointless, almost self-defeating to try to total the number of records he's sold. Suffice it to say he was and always remained a towering figure in the music industry; always enigmatic, somewhat distant and untouchable of late, but nevertheless the legitimate King of rock and roll. And he will be missed.

The effect Elvis had on people, his fans, and popular music was perhaps best summed up by Nik Cohn in his book, "Rock From the Beginning": "His big contribution was that he brought home just how economically powerful teenagers really could be," he wrote. "Before Elvis, rock had been a gesture of vague rebellion. Once he'd happened, it immediately became solid, self-contained; and then it spawned its own style in clothes and language and sex, a total independence in almost everything—all the things that are now taken for granted.

"This was the major teen breakthrough, and Elvis triggered it. In this way, without even trying, he became one of the people who has radically affected the way other people think and live."

THE RECORD WORLD SALES INDEX



■ 1977 Figure ■ 1976 Figure

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

Motown Names Lushka Executive Vice Pres.

■ LOS ANGELES—Mike Lushka has been elevated to executive vice president and general manager, in charge of marketing, Motown Records, reporting directly to president Barney Ales.



Mike Lushka (standing) with Barney Ales.

The Ales-Lushka team began in '69 when Lushka came aboard as regional sales manager of Motown in Detroit.

Following a tenure as national sales manager, Lushka was promoted to marketing VP in 1975, a post which has provided him an opportunity to work directly with Ales in the implementation of every national sales campaign.

Lifesong to CBS?

■ Lifesong Records was reported to be about to sign a distribution pact with CBS. Details next week.

Jimmy's Is Bankrupt; Creditors To Meet

By MIKE FALCON and MARC KIRKEBY

■ NEW YORK — Jimmy's Music World is bankrupt, and the future of the lowballing retail chain is apparently in the hands of three of its creditors, CBS, WEA and the Bank Of Commerce.

Jimmy's and Sutton Distributors, Inc., the Rahway, N.J. company that owns the chain, filed for reorganization under Chapter XI of the federal bankruptcy code August 12. Jimmy's stores on Long Island, and the Westbury warehouse that services them, were closing last week, and indications were that as many as 20 of the chain's 38 stores will now shut their doors. The Jimmy's outlets in Manhattan, contacted by Record World, were open for business last week.

NARM Study Reveals Rise in Record Sales

■ NEW YORK—Record and tape sales, valued at list price, reached \$2.73 billion in 1976, up from \$2.36 in 1975, according to a NARM study released last week. Every recording configuration, with the exception of pre-recorded reel-to-reel and quadrophonic tapes, showed a substantial sales gain.

Long-playing records again accounted for the lion's share of those sales: \$1.663 billion was spent on albums during the year, up from \$1.485 billion in 1975. Singles also sold more strongly up from \$183 million to \$245 million. Total tape sales rose from \$692

million in 1975 to \$829 million last year, with pre-recorded eight-tracks reaching \$678 million and pre-recorded cassettes \$145.7 million. For the first time in many years, the NARM study does not list reel-to-reel sales, a reflection of their declining share of the pre-recorded tape market.

Phonograph records accounted for 69.9 percent of the total volume of recordings sold by NARM members, according to the survey, with tapes making up 30.1 percent. Within the records cate-

(Continued on page 95)

Ira Heilicher Opens New Retail Operation

■ LOS ANGELES—Ira Heilicher, formerly of J. L. Marsh in Minneapolis, has announced the formation of his first venture since his departure. Heilicher has opened a retail operation, The Great American Music Company, located in the Har-Mar Mall, 2100 No. Snelling, Roseville, Minn. 55113.

The store is a former Musicland location, which, according to Heilicher, is in a superior location (in terms of traffic) of the mall. The store contains 2000 square

(Continued on page 97)

Fed Mart, Vornado's Set Merger Agreement

■ LOS ANGELES—A merger agreement has been reached between management of the 48-store Fed Mart chain and Vornado's, which owns 82 Two Guys department stores and 56 Builders Emporiums. The merger is subject to final approval of the stockholders of both companies, and probably will not be approved for at least 60 days, according to a Fed Mart spokesman.

Pickwick Conv'tion Stresses 'Charge'

By BARRY TAYLOR

■ LAKE GENEVA, WISCONSIN—Pickwick International held its fourth annual sales and marketing meeting here last week (13-17), stressing the theme "Charge," and attracting over 400 executives, members of the company and attendees from major manufacturers such as Columbia, Warner Bros., RCA, Private Stock,

(Continued on page 48)

Brunswick Execs' Convictions Overturned

By MARC KIRKEBY

■ NEW YORK—The lawyer for Nat Tarnopol, president of Brunswick Records, said last week that he would press for dismissal of the remaining federal charges against his client and other Brunswick executives, following the overturn of their mail fraud and conspiracy convictions by a U.S. Appeals Court August 9.

"We will file legal motions to establish that what remains should not be tried, and cannot be tried in Newark," said Michael Pollack, Tarnopol's lawyer.

A Newark, N.J. jury had convicted the Brunswick executives in February, 1976.

The Appeals Court in Philadelphia threw out the mail fraud charges, of which the original indictment had contained 18 counts, citing a lack of proof that the mails were used in a scheme to defraud. The court found that the instances of alleged fraud in the government's case were "routine mailings."

The court also reversed the defendants' conviction on one count of conspiracy, and remanded that charge for a new trial.

There were three points in the

(Continued on page 82)



1700 Broadway, New York, N.Y. 10019

Phone: (212) 765-5020

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VICE PRESIDENT

WEST COAST MANAGER

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6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

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49 Music Square West

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Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St., London, W.C. 2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Avenida de America 35, Piso 5 No. 7

Madrid 2, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILLO ARIAS SILVA

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

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RECORD WORLD AUGUST 27, 1977

Powerhouse Picks

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

Donna Summer (Casablanca) "I Feel Love."

Incredible response in Detroit (top 5) and Miami (top 10) is keying the rest of the country for this potential charttopper.



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Emotions, Fleetwood Top Charts; Presley Catalogue Explodes

Floater Single Hot

By LENNY BEER

■ The Emotions single (Columbia) finally toppled the strong selling Andy Gibb (RSO) with the combination of pop and r&b action that quickly propelled it up the chart. The Emotions record, "Best of My Love," was produced by Maurice White of Earth, Wind & Fire and becomes the first record by a female group to top the chart since Silver Convention (Midsong) recorded the feat last year. Rita Coolidge (A&M) maintained as a strong No. 3 ahead of the charging James Taylor (Columbia) in the No. 4 position.

Also hot in this week's top 10, which did not see any new entries, were the Floaters (ABC), with their monstrous first single ever at 6 bullet; Fleetwood Mac (WB), with their third straight top 10 single from the "Rumours" album; and the Brothers Johnson (A&M), with their first from the "Right On Time" set.

Outside the top 10, the strongest gains were recorded by ELO (Jet) at 15 with a bullet and strong sales gains this week, Sanford-Townsend (WB), which broke out of the southern secondaries and is coming in strong, and Stephen Bishop (ABC), which broke first in the upper midwest.

The strongest moves in the top half of the chart were scored by Foreigner (Atlantic), with their

Chrysalis Bolsters New York Presence

By SAMUEL GRAHAM

■ LOS ANGELES — Chrysalis Records has recently hired a new a&r man, Jeff Aldridge, who will be based in New York. According to Chrysalis head Terry Ellis, the move is in keeping with the company's continuing policy of maintaining a profile that extends well beyond Los Angeles, where the company is based, not only to the east coast of the United States but around the world.

While Chrysalis has had an office in New York since 1970, with promotion, artist development, publicity and promotion departments, the a&r department is a new addition, which Ellis said was in response to his awareness that "New York is an incredibly important source of new talent and a vibrant, creative center. We want artists there to understand that Chrysalis is very interested in them."

Ellis told RW that during a recent trip to the east coast, he met at length with various managers, agents, producers and

(Continued on page 97)

second big hit from their debut set; KC & the Sunshine Band (TK), with yet another in their string of hits; Meco (Casablanca), breaking big pop and starting to cross r&b; Carly Simon (Elektra), which broke wide open in sales this week; Donna Summer (Casablanca), with easily her biggest since "Love To Love You;" Heatwave (Epic), breaking big on the pop and r&b sides and also delivering album movement on their first release; Ted Nugent (Epic), with what is shaping up to be his first hit single; and Steve Miller (Capitol).

Strong early action was reported this week on Paul Nicholas (RSO), which is out and flying already on the radio; Crystal Gayle (UA), with good early cross-action; and Kenny Loggins (Columbia), which is proving itself a hit in Cincinnati and Milwaukee.

New on the charts with bullets are two records which have been sweeping the country as album cuts and now are available as singles, and three other potential big hits. Peter Frampton (A&M) is finally out and debuting at 57 with a bullet and Chartmaker honors based on almost cross-the-board play; the Commodores (Motown) have now released "Brickhouse," which also explodes from the play at 69 bullet; Eric Carmen (Arista) off and scoring with his latest at 80 with a bullet; Debby Boone (WB), another with radio on her side; and Paul Davis (Bang), with early action in the south leading.

Yes LP Hits Top 10

■ In a week that will be historically noted, Fleetwood Mac stayed atop The Album Chart for its 13th week. However, right after the charts closed, the Elvis Presley catalogue on RCA exploded in sales (see separate story), which will affect next week's listings profoundly.

Fleetwood's sales margin over its nearest competitors is opening again as the third single from the "Rumours" set is now top 10 and radio is already airing a fourth cut, "You Make Lovin' Fun," because of the overwhelming sales strength. Behind the incredible sales of Fleetwood are five closely bunched albums. Barbra Streisand (Columbia) remained in the No. 2 position, ahead of James Taylor (Columbia), the charging "Star Wars" soundtrack (20th Century), Crosby, Stills & Nash (Atlantic), and Peter Frampton (A&M). The only new album in the top 10 is Yes (Atlantic), with their comeback set giving Atlantic two top 10 albums by re-formed groups.

The top 20 is highlighted by three bulleting albums. The Floaters (ABC) remain hot with their debut set at 16 bullet, Shaun Cassidy (Warner-Curb) is delivering sales at an incredible clip with his debut album already containing two hit singles and exploding at racked locations, and Rita Coolidge (A&M), is riding a big hit single and breaking wide open nationally with the racks also leading here.

The fast charging albums of the

week belong to Firefall (Atlantic), with their latest exploding right out of the box and gaining quickly each week; Grateful Dead (Arista), moving strongly again this week to No. 46 bullet; LTD (A&M), breaking strongly in the black areas; KC & the Sunshine Band (TK), breaking big now behind the big hit single; Andy Gibb (RSO), another whose exposure is due to a hit single; and Be Bop Deluxe (Capitol), who are continuing the strength that earned them the Chartmaker position last week.

New in the top 100 this week are five hot albums. Leading the way as this week's Chartmaker is Meco (Casablanca), exploding now with the midwest leading; while ELO (Jet), with their "New World Record," is resurging behind the current hit single; Elvin Bishop (Capricorn) is showing his strongest early sales flurry to date; Rose Royce (Whitfield) is now hot for the Warner Brothers distributed label; and the Rumour (Mercury) is scoring impressive retail action.

As the fall season is now approaching it is rather interesting to take a look at the share of the chart breakdown by label this week. There are nine labels with at least 10 albums already charted on the list of 200. By label with their number of albums that are charted, they look this way:

Warner Brothers	21
Epic & Associated	20
Atlantic	19
United Artists	16
Capitol	13
Columbia	13
A&M	11
Arista	11
Polydor	10

Further, of the top 10 albums in the country, Columbia leads the way with three (Streisand, Taylor, Emotions).

Interworld Acquires Tarnopol Catalogue

■ LOS ANGELES—Mike Stewart, president, Interworld Music Group, has completed negotiations with Nat Tarnopol, in a deal involving virtually all Brunswick copyrights, present and future.

The deal comes on the heels of Tarnopol's exoneration by U.S. Appeals Court this past week, which reversed his New Jersey indictment.

Henceforth Interworld will administer Tarnopol's Hog, Julio Brian and BRC pubberies, with an option to purchase the company. Additionally, Stewart announced that Tarnopol will be forming a new pubberly to also be administered by Interworld.

REGIONAL BREAKOUTS

Singles

East:

Shaun Cassidy (Warner/Curb)
Heatwave (Epic)
George Benson (Arista)
Carole King (Avatar)

South:

Heatwave (Epic)
Crystal Gayle (UA)
Dorothy Moore (Malaco)

Midwest:

Steve Miller (Capitol)
Heatwave (Epic)
Glen Campbell (Capitol)
Shaun Cassidy (Warner/Curb)

West:

Shaun Cassidy (Warner/Curb)
KC & The Sunshine Band (T.K.)

Albums

East:

Andy Gibb (RSO)
Isley Bros. (T-Neck)
Michael Henderson (Buddah)

South:

Meco (Millennium)
Original Animals (Jet)
The Rumour (Mercury)
B. J. Thomas (MCA)

Midwest:

Andy Gibb (RSO)
Kenny Rogers (UA)
Mass Production (Cotillion)
Sanford-Townsend (Warner Bros.)
B. J. Thomas (MCA)
KC & The Sunshine Band (T.K.)

West:

Meco (Millennium)
David Mathews (CTI)
Elvin Bishop (Capricorn)

NAMES

GEORGE JONES I WANTA 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

TANYA TUCKER YOU ARE SO BEAUTIFUL

Including:
Spring/Can I Be Your Lady?
There Is A Place/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

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

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

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

GOLDSBORO

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



PC 34703

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



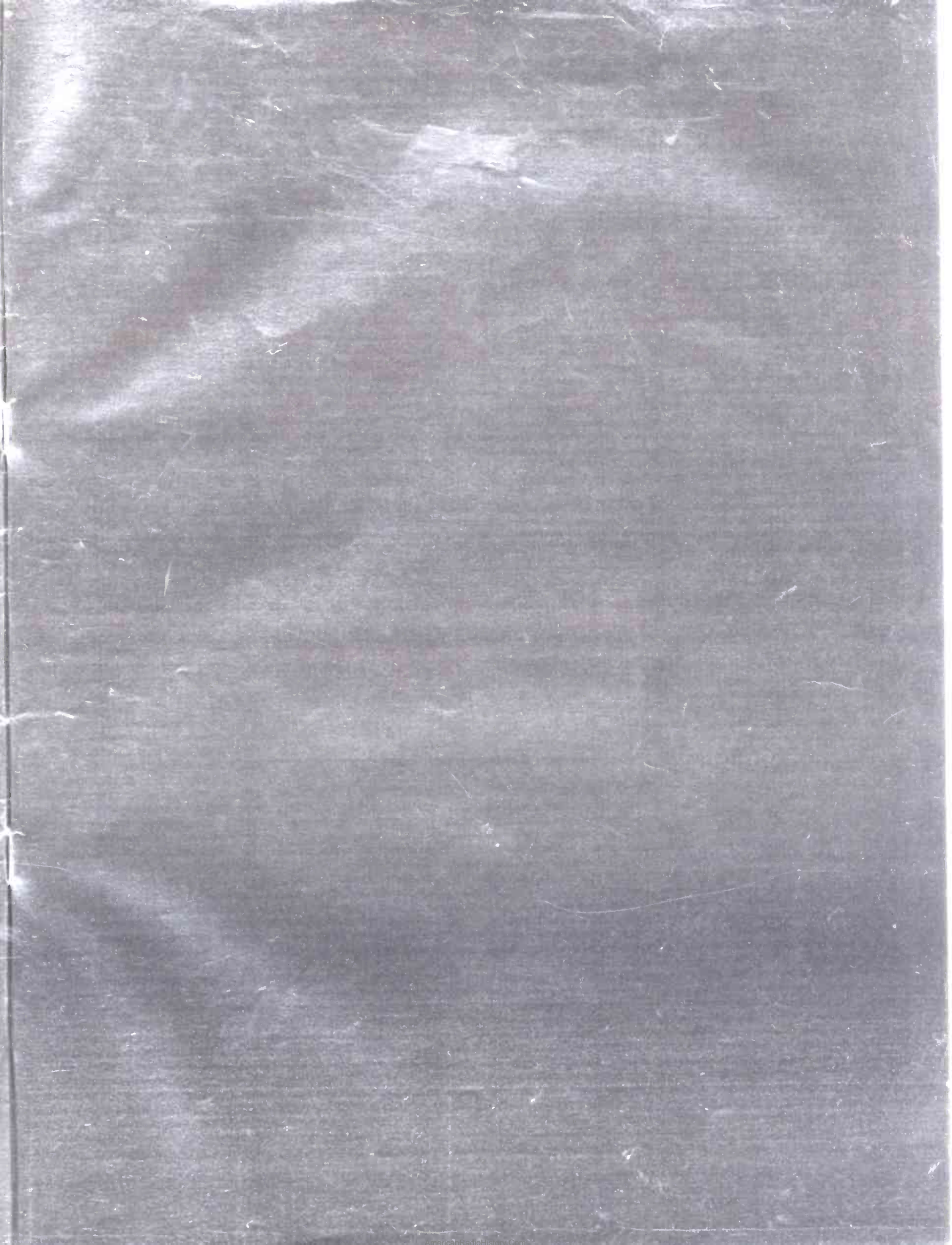
PC 34876

This month, the most innovative labels in Nashville present nine exciting albums with one thing in common:

They're all name artists, with some of the best music of their careers.

George Jones presents his first all-new album in over a year. Tanya Tucker's album is all never-before-released gems, produced by Billy Sherrill. David Allan Coe's following is snowballing with every album, and "Tattoo" is his strongest yet. Lynn Anderson sings her newest hits, and some of the biggest songs of the year. Moe Bandy's new one is another classic beauty. Barbara Fairchild has a free and easy hit on her hands. The Earl Scruggs Revue has put together their strongest studio set ever. Bobby Goldsboro's brilliant new album is his Epic debut.

And from Barbara Mandrell: her best.



ELVIS

January 8, 1935—August 16, 1977

RAM
Records

Appeals Court Orders 'Per-Use' Licensing

By MICHAEL SHAIN

■ WASHINGTON — In a decision that could mark the turning point in nearly eight years of litigation over performance royalties paid by the television networks, a U.S. appeals court has ruled that the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI) must devise a "per-use" licensing system for CBS. The appeals court ruled that writer and publisher members of the performing rights organizations are engaged in price-fixing when they pool copyrights and charge a single, blanket fee to TV network users. The appellate decision reverses an earlier ruling by a lower, Federal court that found no violation of antitrust law in the ASCAP and BMI blanket licensing systems because the networks are free to negotiate rights with individual copyright holders.

The court's determination of price-fixing applies only to the rights organizations' dealings with the TV networks. Nevertheless,

the decision is a stunning setback to ASCAP, which has led the fight to keep the blanket license as the primary system of music licensing.

The three-judge appeals court found that while "market necessity" allows the two organizations to use blanket licenses for local radio, the necessity argument did not hold true for network TV.

A blanket license allows music users complete access to the repertoires of the rights organizations in return for a percentage of commercial receipts. CBS is pursuing an alternative system whereby it would pay only for the music it used, instead of for complete access.

The appeals court found that the blanket licensing system was per se price-fixing because the various copyright holders who contribute their works to the rights organizations' pools are competitors "and it is their price competition among themselves that are affected by the blanket license." Price-fixing is permis-

sible, the court said, if it can be proved that the market will not work at all without a central licensing agency. For local radio, the court said, past cases have determined that "market necessity" made a blanket license indisputable. But as far as network TV was concerned, the court said, "the ASCAP blanket license . . . cannot be saved by a 'market necessity' defense."

As outlined in the court's written opinion, the networks use music in three ways: theme and background music composed as "works for hire," theme and background music already published, and "feature" performances on variety shows. The first two uses, the court said, afford little difficulty in procuring performance rights from the source. Only the third use, feature performances, "involve some uncertainty," the court said, which could be overcome if the networks required producers and outside program packagers to secure performance

(Continued on page 100)

Arista Names Goldman Exec. Vice Pres./GM

■ NEW YORK — Elliot Goldman, Arista Records executive vice president, has been promoted into the newly created position of executive vice president and general manager for Arista, it has been announced by Clive Davis, president of the label.



Elliot Goldman

In his new position, Goldman will now be involved in the operations of Arista on a broader scale. Included in the operations reporting to Goldman will be Arista's sales and distribution network, Arista's United Kingdom operations, and Arista's music publishing companies, Arista/Careers Music.

Trained as a lawyer, Goldman worked for Senator Robert F. Kennedy and New York Mayor John V. Lindsay before joining CBS Records in the business affairs department in 1967. Goldman left his position as administrative vice president at CBS in October, 1974 to join with Clive Davis in the formation of Arista Records.

Capitol-EMI Reports Income, Sales Rise

■ LOS ANGELES—Capitol Industries-EMI, Inc., unveiled its year end financial results for fiscal 1977 during the company's annual employee meeting, held at the Palladium here last Monday (15).

During the morning session, which brought together home office staff from Capitol's main headquarters, employees from the company's Los Angeles branch office and manufacturing operation, and field personnel, president and chief executive officer Bhaskar Menon reported net income of \$16,160,000 or \$4.89 per share on net sales of \$209,765,000 for the fiscal year ending June 30, as compared with net income in the previous year of \$10,349,000 or \$3.12 per share on net sales of \$168,161,000.

There were 3,302,188 average shares outstanding in fiscal 1977, and 3,311,908 in fiscal 1976.

Roster Leaders

Characterizing the past operating year as "a year of both encouraging achievements and some disappointments for Capitol," Menon stressed that the company's recorded music business has shown continued growth due to sales for established acts like Glen Campbell, Natalie Cole, Paul McCartney and Wings, Steve Miller, Helen Reddy and Bob Seger, as well as developing roster talent including Jessi Colter, Dr. Hook, Sweet, the Sylvers and Tavares, and newer artists like Be-Bop Deluxe, Sammy Hagar, Klaatu, Little River Band, Maze,

Mink De Ville, the Pousette-Dart Band and Starz.

Key problem areas outlined by Menon were headed by Capitol's magnetic tape division, which Menon said "experienced a particularly unsatisfactory year with

(Continued on page 100)

Atlantic Restructures Artist Rel. Dept.

■ NEW YORK—A major restructuring of the artist relations department in New York has been announced by Michael Klenfner, senior vice president, executive

(Continued on page 100)

Industry Views Vary On Adult Market Impact

By MIKE FALCON and SAM SUTHERLAND

■ LOS ANGELES—While manufacturers, radio programmers and retailers agree that the music industry is recapturing the adult customers, respondents to RW's survey of post-teen market growth offer varied estimates of the adult market's impact on current national sales, along with equally divergent views on the factors contributing to its growth.

Market Analysis

As reported in last week's RW, the industry's demographic base has continued to broaden since the early '70s, offsetting the teen base created during the late '50s and '60s. The widening cleft between music types during that period had suggested that rock's domination of the marketplace spelled the end of the post-teen market, but where the demographic profile at the turn of the decade set an upper limit for the majority of record and tape buyers in the mid-20s, album sales and both adult/contemporary and AOR programming have reflected the retention of teen

buyers from the '60s and adult buyers in the '70s.

Resurgence Underplayed

"I think our industry has grown to the point where we no longer think of 35-year-olds as 'old,'" commented Motown VP, marketing, Mike Lushka. Like most label execs polled, Lushka suggested that the resurgence in post-teen sales may have been somewhat underplayed in recent years for semantic reasons. "I think the older audience we talked about in the early '70s, when the industry was concerned about losing the adult customer, was really the buyer in his mid-30s or older. Now we're reaching many of those customers, so the adult buyer we now think of as beyond our reach is closer to 40, or beyond. We're reaching more older buyers. Our marketing techniques have grown away from just hammering on those young teens, which was the main thrust of the business ten years ago. Those teens grew up with buying records and hearing them.

"From the late '60s or early '70s to now, most people are also

younger thinkers. So the industry has moved away from that tendency to separate the groups. Our marketing dollars are being spent in different avenues to reach different segments of the audience."

How Much Impact?

If Lushka's comment strikes a common chord with other respondents in his assertion that a different type of music customer was created in the '60s, that consensus becomes more problematic in actually measuring the impact of the post-teen buyers. "I don't necessarily agree with the idea that we've recaptured the adult market," Bob Fead, senior vice president, sales and distribution, at A&M Records told RW. "I think you can disprove it, to some extent, just by walking into a major retail store and seeing who's buying. It's still predominantly young people . . . While I'd say that recently the age group of buyers has certainly broadened, it's much tougher to pin down to what extent."

"None of us really has enough

(Continued on page 89)

Elvis Presley

Born - January 8, 1935
Died - August 16, 1977

In Fondest Memories

Pete Bennett

Chet Atkins Remembers Elvis

■ NASHVILLE — On Wednesday, Aug. 17, the day following the death of Elvis Presley, Chet Atkins entered RCA's legendary "Studio B" to hold a brief press conference at which he reflected on his years of association with Elvis. Studio B was built in 1957 at the urging of Atkins, three years after the famous Elvis Presley/Steve Sholes sessions at the McGavock Street studio here where Presley recorded "Heartbreak Hotel" and "I Was The One." In the years that followed, Atkins and Presley made history in "Studio B," and the setting proved not only appropriate, but moving on this occasion, which took place just prior to Atkins' leaving for Memphis for Presley's funeral.

The following are excerpts from the press conference:

"My association with Elvis goes back to the early days when we recorded over on McGavock street. He recorded there first before we moved here to this studio.

"I think that we should emphasize that back in those days a lot of people on the south, and a lot of people in Nashville when RCA first signed Elvis, knew that he was going to be the biggest thing that ever hit the music industry. He was already big in West Texas, Louisiana and Arkansas and we had seen that. Some people thought that Mr. Sholes, who signed Elvis, was crazy for going out and spending \$40,000. This was back before you spent an awful lot of money buying an artist. A lot of these people thought we were crazy, but the people in the industry knew what we had, because he'd been out touring with Hank Snow and you couldn't get him off the stage. So we knew.

First Recollection

"The first time I ever heard Elvis I was in the hallway of WSM radio where I worked and I had a guy say, 'Hey I want you to hear this guy.' He played the record and I thought it was a black blues entertainer. I didn't know he was a white guy, that's how different he was. Nobody else was doing that kind of thing. And of course when I saw his picture and saw how handsome he looked and how beautiful he was, then I realized how great he was going to be.

"His impact on the business has been just inestimable. He brought in a new era and there were so many spin-offs from his music. Before Elvis it was gospel, country, pop (the Tony Bennett type pop) and rhythm and blues. All of a sudden here comes a guy,

and these are not my words, these are Sam Phillips', the fellow who found him originally, 'here comes a white guy who does black music and all of a sudden, he became socially acceptable to white kids where maybe a black artist wouldn't be at that time. I don't think a thing like that will ever happen again. Like I said you had these four of five separate musics and all of the sudden they started to fuse together. That's happened and they are still moving together, still merging, and it's still happening until now who can tell the difference between a Waylon Jennings record and a James Taylor record?"

(Continued on page 103)

Retailers Swamped with Elvis Orders

(Continued from page 3)

both the stock currently on hand and, in most cases, the stock that would be available through re-ordering.

Many of the outlets contacted suggested that the impact of Presley's death has already been and will continue to be considerably greater than that ever experienced in a similar situation. In Cleveland, Peter Schliewen of the Record Revolution (a store catering primarily to young, progressive rock buyers) said that "There's never been anything like it, although after Jimi Hendrix's death there was quite a run. We're selling everything." Jim Grimes, vice president of National Record Mart in Pittsburgh, concurred, saying "The only thing I could accurately compare it to is the death of Nat 'King' Cole, when for about a week the stores were swamped with everybody buying any release they could see." John Baier, buyer for Two Guys in New York, added that "The only other person who could cause this amount of activity would be Frank Sinatra. No other artist, at death, could come close."

The rush for Elvis product has been all-inclusive; a typical comment came from Ken Hanes at Chicago's One Octave Higher, who noted that "Everything seemed to go, but not in any particular order. People just came in and took what was available." Many stores experienced heaviest sales on Elvis' last recording, RCA's "Moody Blue" album, but in most cases that was simply because there were more copies of "Moody Blue" in stock than other Presley product; however, Tom Keenan of Everybody's Records in Portland, Oregon, said that "Moody Blue" would continue to sell, to the point where "it would easily make our top 5, or at least top 10, if we have enough." Ken

Elvis Radio Specials Sweep Nation

(Continued from page 3)

many. Thousands of people roamed the streets of Memphis for one last look while radio stations throughout the country offered the best that an intangible voice can.

Elvis died at 3:30 p.m. (EST) last Tuesday, and by early evening many major market stations were programming Elvis specials. WCBS-FM (N.Y.) programmed over 6½ hours of Presley music from 5:30 p.m. until midnight with no commercial breaks. WHN (N.Y.) ran a series of Elvis interviews on Bob "The Wizard" Wayne's show; a program of vignettes linking excerpts of taped interviews with appropriate

Elvis hits; and from midnight to 1:30 a.m. the station aired, for the first time, a recent Presley concert without commercials.

Other Tuesday night activities involved previously taped specials on KSON (San Diego) and KFRC (S.F.); musical tributes by WMAQ (Chicago) and WPLO (Atlanta); and live documentaries and biographies from KLAC (L.A.) and WABC (N.Y.).

By Wednesday many more stations incorporated some specials: WMPS (Memphis, where all flags were at half-mast) played 13 hours of Presley from noon until 1 a.m. An appropriate gesture

(Continued on page 44)

Wills of Music Plus in Los Angeles and Jim Burge of Poplar Tunes in Memphis (Presley's home town), among others, reported big sales of "Moody Blue."

In addition to "Moody Blue," the biggest demand is expected to continue to be for several greatest hits packages, including the box sets "Elvis' World Wide 50 Gold Award Hits, Vol. 1" and "The Other Sides—World Wide Gold Award Hits, Vol. 2," as well as single anthologies such as "Pure Gold" and "A Legendary Performer," the latter also available in two volumes (the above product is all on the RCA label). However, all retailers stressed that the entire Presley catalogue—including Christmas, gospel and soundtrack albums, as well as singles and tapes of all varieties—was moving exceptionally fast after the announcement of the singer's death was made widespread. Scott Spear of World Records and Tape in Phoenix summed up the situation when he remarked that "The product, all of it, is moving very strong. We expect to move 500 to 1000 pieces in the next few days."

In New Haven, Connecticut, Sandy Brill of Cutler's record store offered one interesting explanation for the incredible rush, remarking that many customers might be anxious to buy Presley records and tapes because they think that the product will be deleted from the catalogue shortly after Presley's death, which of course is the virtual reverse of the actual case. Ms. Brill also commented that most buyers are avoiding Presley reissues on labels such as Camden and Pickwick in favor of authentic RCA releases; in addition, she said, there is a decided preference for monaural rather than re-processed stereo recordings. Like

most other stores, Cutler's has chosen not to capitalize on the current bonanza by advertising or displaying Presley posters or signs in store windows; such tactics would hardly be necessary even if they were deemed in good taste.

At JEM Records in South Plainfield, N. J., it was reported that 2,000 import copies of "The Elvis Tapes," an album of a 20 year old interview with Presley had been sold by noon last Wednesday. The figure exceeds the total number of copies moved over the past six months. In addition, interest in a boxed set of fifty Elvis singles, thought to be a dead item as only a couple were sold in the past 30 days, suddenly picked up. 50 sets, selling for \$50 each went in a few hours.

Pickwick International, which produces budget lps and has 10 Presley albums in its catalogue, due to demand, immediately went into rush pressing. Their budget disks sell at \$2.49 a piece and millions of records and tapes are being produced.

The consensus among retailers was clearly that re-orders would be essential in order to satisfy the demand, but many contacts expressed doubts as to how quickly their orders might be filled. In Los Angeles, Music Plus' Ken Wills said that "RCA was supposed to be processing the calls in the order they came through—I only hope we'll get what we ordered." Orville Lambert of Eucalyptus Records in Seattle said that "A 2000 dollar re-order would be a conservative estimate," while in Chicago, One Octave Higher's Ken Hanes typified the frustrations of many retailers when he said, in response to a question regarding re-orders: "Have you tried getting through to RCA? If you can do it today it'll be a miracle."

Original Sun Recording Studio Site May Become Official Memphis Landmark

By PAT BAIRD

■ NEW YORK — The death last week of Elvis Presley has, once again, stirred up the popular proposal that the site of the legendary Sun Recording Studios in Memphis be officially declared a landmark by that city. The studio was responsible for the early classic rock and roll recordings by Presley, Jerry Lee Lewis, Charlie Rich, Johnny Cash and Carl Perkins, among others.

Jud Phillips Comments

According to Jud Phillips Jr., director of southern a&r for Phonogram/Mercury Records and son of Sun Records co-founder Jud Phillips Sr., the original building is currently unoccupied but any possible purchase is complicated by the fact that it is held by the estate of the last owners and the corner property, located at 706 Union, includes two attached, but individual stores on either side.

Since the Phillips family closed the recording facility, the site has housed a skin diving store, a vending machine outlet and an appliance repair shop. But, according to Phillips, hundreds of tourists still arrive each year and ask to be shown the building.

"I drove by it this week," Phil-

lips said, "ironically, before Elvis died. I noticed that the only number that's still on the door is 6. There's no 706 so, consequently, I would imagine a vast amount of people have asked 'where's 706? It's real trod-down now and Sam (Sam Phillips), my uncle, has said that he's going to pursue trying to restore the equipment as it was originally. He still has quite a few things from the old studio, including one of the two-track recording machines. He's trying to get as much of the original equipment as possible."

While the landmark idea received wide publicity last week when station WHBQ in Memphis suggested it as part of a Presley memorial, the Phillips family has met with various local and state historical societies over the years to discuss the idea. The central problem with the declaration seems to be that a recording studio simply does not fall into any traditional category.

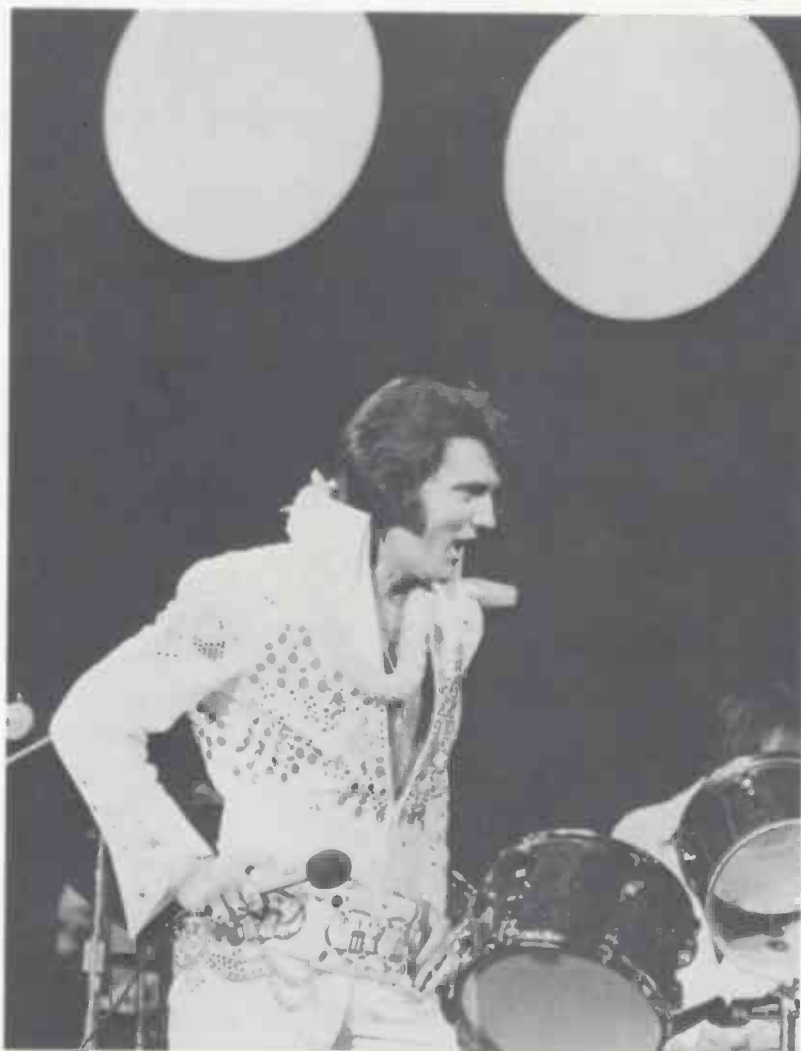
"A number of foundations and societies have looked into the situation," Phillips said, "but, for whatever reason, nothing has been done. This has been dis-

(Continued on page 44)

Elvis' Gold Singles


The following is a list of Elvis' million selling singles:

1. Heartbreak Hotel
2. I Was The One
3. I Want You, I Need You, I Love You
4. Hound Dog
5. Don't Be Cruel
6. Love Me Tender
7. Any Way You Want Me (That's How I Will Be)
8. Too Much
9. Playing For Keeps
10. All Shook Up
11. That's When Your Heartaches Begin
12. Loving You
13. (Let Me Be Your) Teddy Bear
14. Jailhouse Rock
15. Treat Me Nice
16. Don't
17. I Beg Of You
18. Wear My Ring Around Your Neck
19. Hard Headed Woman
20. I Got Stung
21. It's Now Or Never
22. A Mess Of Blues
23. Are You Lonesome Tonight?
24. I Gotta Know
25. Can't Help Falling In Love
26. Rock-A-Hula Baby
27. Return To Sender
28. Where Do You Come From
29. Anything That's Part Of You
30. Good Luck Charm
31. She's Not You
32. (You're The) Devil In Disguise
33. Bossa Nova Baby
34. A Big Hunk O'Love
35. Stuck On You
36. Little Sister
37. Surrender
38. Ain't That Loving You Baby
39. Viva Las Vegas
40. I Feel So Bad
41. Kissin' Cousins
42. One Broken Heart For Sale
43. A Fool Such As I
44. Wooden Heart
45. Crying In The Chapel
46. Blue Christmas
47. Frankie and Johnnie
48. Love Letters
49. Spinout
50. Big Boss Man
51. Guitar Man
52. Stay Away
53. We Call On Him
54. Let Yourself Go
55. Almost In Love
56. Charro
57. His Hand In Mine
58. Clean Up Your Own Backyard
59. Mama Liked The Roses
60. Puppet On A String
61. If I Can Dream
62. Kentucky Rain
63. In The Ghetto
64. Don't Cry Daddy
65. Suspicious Minds
66. The Wonder Of You
67. I've Loved You
68. Patch It Up
69. I Really Don't Want To Know
70. Where Did They Go Lord
71. If Every Day Was Like Christmas
72. Only Believe
73. I'm Leaving
74. It's Only Love
75. An American Trilogy
76. Burnin' Love
77. Raised On Rock
78. Take Good Care Of Her
79. Separate Ways
80. T-R-O-U-B-L-E
81. It's Midnight
82. My Boy





Produced by Joel Diamond for Silver Blue Productions.

 EPIC MARCA REG. © 1977 CBS INC. 



After the lovin', platinum is just another fact of life.
Engelbert Humperdinck. On Epic Records and Tapes.

PARACHUTE RECORDS

launch date
AUGUST 24



PARACHUTE RECORDS, Proudly distributed by Casablanca Record and FilmWorks, Inc.



CBS 'Baby Acts' Campaign Draws Praise From Retailers

By MIKE FALCON

■ LOS ANGELES — CBS Records' new campaign to help establish new artists by providing retailer incentives has received widespread retailer endorsement, and many of the accounts surveyed by RW have committed themselves to comparatively heavy buying of the new product offered in the "Baby Acts" program.

Under terms of the program, retailers who purchase specified minimum amounts of the artist product offered in the ongoing promotion will have five months before billing by CBS, compared with the usual 60 days.

After four months, however, the retailers may return the albums for credit. Additionally, the retailers have reported freight return allowances in the form of one free record for every 10 placed on the initial order.

"The "Baby Acts" program includes first albums by Ram Jam, Crawler, Riccu Martin, Libby Titus and Starwood. A second album by Rex is also included in the offer.

Retail reaction was almost unanimously one of approval. "We're going for it," said Phil Cope, import buyer for Licorice Pizza in Los Angeles. "It's a good way to get a chain behind something CBS believes in. They've come to realize the potential of acts without histories, like Boston, and now perhaps Cheap Trick."

"It's one of the best things to come down in quite a while," stated Jim Howard, lp buyer for Milwaukee's 1812 Overture chain. "It allows you to take chances and helps exposure. We're very promotion oriented," explained Howard, who added "this allows us to work the albums better."

"I have a base of 30, rather than one in each store," explained the buyer. "We're not going into this unreasonably, and we've established a pattern for this program. In the case of Ram Jam, which has a strong single, I would have bought half as much. Crawler I also bought more heavily than I would normally."

Other accounts bought even more bullishly. "We'll definitely order heavier than we would otherwise," observed Angela Singer, operations manager and coordinator of retail activities for the Arizona-based Cheap Records and Circles. "For an unknown act we might order two copies for each Cheap store (there are five Cheap stores) and five for each Circles store (there are three). But with this program," explained Singer, "we'll order a box of 30 for each store. That's the difference between an order of 25 and an order of 240. It doesn't cost us anything to keep them,

and it helps the artists."

"We're taking advantage of it," said Lou Fogelman, president of Music Plus in Los Angeles. "Where we'd normally buy 30 of a particular artist, now we may buy between 150 and 200 pieces. It's the first time a manufacturer has done an effective retailer program."

In addition to ordering more heavily than they would otherwise, many retailers pointed out that they were planning merchandising displays to complement their buy-ins.

"We ordered heavy on Ram Jam and were going in for large floor stacks," noted Tom Keenan, president of Everybody's Records.

"We've got special sections for the 'Baby Acts' from CBS," said

(Continued on page 102)

Arista Meet To Be Held in San Diego

■ NEW YORK — Arista Records will hold a worldwide convention from August 24-27 at the Hotel Del Coronado in San Diego. More than 300 people will be attending the four days of meetings, seminars and shows, including key executives from the company's New York, Los Angeles and London headquarters, regional and promotion and marketing people, representatives from the company's international licensees — 17 countries will be accounted for — and invited guests. The theme of the big convention will be "Careers Are Our Business."

Highlighting the agenda of activities taking place during the convention will be Arista president Clive Davis' presentation of the label's fall release schedule, showcasing the line-up of albums that will ship during the post-convention period. Live shows will take place on all four nights

Epic/Ode Pact Detailed

■ NEW YORK — Ron Alexenburg, senior vice president, Epic/Associated Labels/Portrait Records, and Lou Adler have announced the formation of the Epic/Ode label. Under the new label deal, Epic/Ode will release a variety of product with its own logo, including Ode catalogue releases and repackages, and new product by Epic/Ode artists.

Catalogue

The Ode catalogue is stocked with many top-selling releases, including Carole King's "Tapestry" album. The Ode catalogue boasts six platinum records and five gold lps.

The first release on the new Epic/Ode label is Tom Scott's fourth album, "Blow It Out," which is shipping this week.

Under the new agreement, Lou Adler, former president of Ode Records, will serve as con-



Ron Alexenburg (left), Marshall Blonstein

sultant to the new label, an association in which Adler will become actively involved in creative decisions. Continuing their previous duties with the new label are two Ode executives: Marshall Blonstein, who will be vice president of the Epic/Ode label and general manager in charge of sales and promotion; and John Beug, who will be the chief liaison officer between the new label and Epic Records.

UA Promotes Zurawin

■ LOS ANGELES — Gordon Bos-sin, VP of marketing for United Artists Records, has announced new areas of responsibilities for the label's director of advertising, Iris Zurawin. Ms. Zurawin's new title will be director of advertising and artist campaigns. In this capacity, she will oversee all facets of advertising as well as the creation of artist campaigns. She will also serve as a liaison between UA and its family of custom labels.



Iris Zurawin

Ms. Zurawin's previous positions include singles sales manager at Epic and merchandising manager at A&M Records.

Arista Sues Heart

■ NEW YORK — It was learned this week that Arista Records has filed suit against the principals in the group Heart. Papers were filed in N. Y. Federal Court with Arista claiming that its rights to the group predate and thereby supercede those of CBS and the Portrait label, which recently released the group's "Baracuda" album.

Arista is seeking a preliminary injunction preventing Ann D. Wilson, Nancy L. Wilson and Roger Fisher from recording for Portrait until the case is resolved. Arista is also seeking \$10 million in compensatory damages.

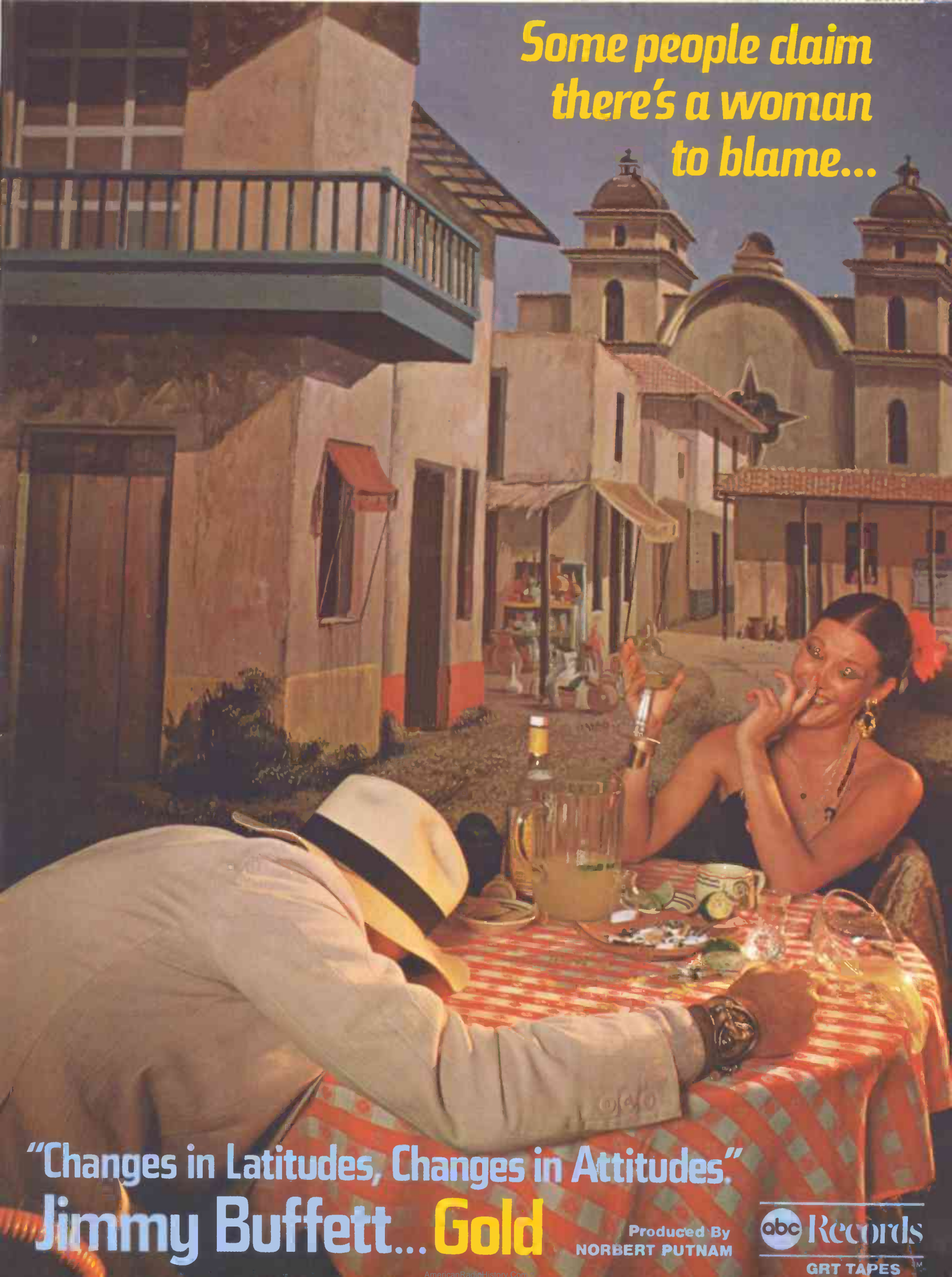
Foreigner Fete



Foreigner, its debut Atlantic lp just having gone platinum, played to a packed house at Los Angeles' Greek Theater recently, and were guests of honor at a party at Checkers afterward. Shown at the festivities are, from left: (seated) Mick Jones of Foreigner, Atlantic VP and west coast general manager Bob Greenberg, and Lou Gramm and Ed Gagliardi of Foreigner; (standing) Mike Krum, Craig Dudley, Tony Scotti and Fred Scotti of Ben Scotti Productions, Foreigner manager Bud Prager, Atlantic west coast director of a&r John David Kaledner, BSP president Ben Scotti, KLOS air (personality) Lora Davis, Al Greenwood of Foreigner, Nick Testa of BSP (hidden), and Dennis Elliott and Ian McDonald of Foreigner.

(Continued on page 102)

*Some people claim
there's a woman
to blame...*



"Changes in Latitudes, Changes in Attitudes."

Jimmy Buffett... Gold

Produced By
NORBERT PUTNAM

abc Records

GRT TAPES

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **BEACHY KEEN:** Must have been quite an evening in Santa Monica not long ago. Seems that Cynthia Spector, a well-known writer in the Los Angeles area, had a party for Dennis Wilson, to listen to and celebrate Dennis' first album away from the Beach Boys (also the first product to be issued following the band's deal with Caribou/CBS). The party was swell—Wilson mentioned that it was the first time anyone's thrown one for him since he was eleven years old. But things really started happening after the party ended.

The celebrants—who included People's Robert Windeler, Time's Jean Vallely, the L.A. Free Press' Tim Hogan, the Herald-Examiner's Bob Kemnitz, and publicists Sharon Weisz, Linda Grey and Guy Thomas—repaired over to the Beach Boys' Brothers Studio, where Dennis has been working on tracks for a future project. Maybe Wilson challenged some of the folks who make their livings writing about other people's music to make some music of their own, or maybe they were all just too drunk to care (undoubtedly a combination of the two); but as dawn rolled around, there they were, the whole nefarious crew, singing away as background vocalists on a track called "He's a Bum." The lyrics were randy, what with lines like "He's like a dog without a bone" and "He likes to do it on his hands and knees," we're sure that with this crowd helping out, the song must have turned out just the way Dennis envisioned it (well, almost . . .).

Beach Boys fans have long known that Dennis Wilson is much more than the guy who once made Buddy Rich go into a severe depression and almost gave up playing the skins after he heard the awesome "Denny's Drums" on an early B. B. album. Dennis' singing and songwriting—on tunes like "Slip on Through" (from "Sunflower"), "Never Learn Not to Love" (from "20/20") and "Cuddle Up" (from "Carl and the Passions/So Tough," also adapted by New York's Joffrey Ballet)—have left little doubt as to his musical abilities. His new solo effort, "Pacific Ocean Blue," is only further confirmation. It's definitely a solo album—Wilson plays most of the instruments and handled production chores (Earle Mankey did the engineering), as well as singing and co-writing all of the tunes. "Pacific Ocean Blue" has been a long time in coming, but we think you'll agree it was worth the wait.

MISCELLANY: Fleetwood Mac is arranging to donate 1,000 tickets to their upcoming gigs at the Forum to blind children in southern California—a worthy cause if ever there was one . . . The Paris Sisters (remember "I Love How You Love Me"?) are getting together in London for the first time in seven years. They'll be cutting a couple of sides with producer Dick Monda . . . Jim Dandy Mangrum, Black Oak's lead singer, recently judged the Miss Teenage Arkansas pageant. Given the, ah, suggestive nature of Jim Dandy's own performances, we can just imagine what kind of talent segment he must have devised . . . Elvin Bishop's show at Chicago's Ivanhoe Theatre marks the first time that Pigboy Crabshaw (Elvin's nickname, natch) has played in the Windy City since his halcyon days with Paul Butterfield . . . The first gig for the re-formed Byrds (original members Roger McGuinn and Chris Hillman are joined by guitarist Rick Vito and drummer Greg Thomas) will be September 3 in Bremen, Germany . . . Here's a biggie: Blue's single "Capture Your Heart" just went to number 2 in Israel . . . The Alpha Band's second album is due in September. Called "Spark in the Dark," it was produced by Alphan Stephen Soles and "directed," whatever that means, by Bobby Neuwirth, and will feature Ringo Starr among the musicians . . . Tom Waits' "Foreign Affairs," produced by Bones Howe and recorded on three tracks, is also due next month . . . We're glad to hear that Bob Crewe is regaining his health after a severe car accident and is doing some work at Cherokee studios . . . Capricorn staff photographer Herb Kossover played a photographer (nothing like type-casting) in a film about Martin Luther King, Jr. that was recently shot in Macon. An unexpected touch of reality was added when, during a riot scene, Kossover's hand was pushed through his camera lens as he attempted to protect it, requiring a few stitches . . . Local guitarist Neil Geraldo is looking to form a new band with what he described as "heavy r&b influences"—those interested should contact him at Rainbow Promotions, (213) 645-2459.

THE KING: Atlantic/Big Tree is rush-releasing a single by Lenny LeBlanc (of LeBlanc and Carr) called "Hound Dog Man," one of what will undoubtedly be many tributes to Elvis Presley. This one was written by Tom Stewart some time ago, and was originally to be recorded by Sailcat.

As far as COAST is concerned, there's no need to go into a labored
(Continued on page 102)

Rock Music Awards Announces Nominees

■ **LOS ANGELES**—Nominees for "The Third Annual Rock Music Awards" have been announced by executive producer Don Kirshner. Winners in the fifteen categories will be announced at The Third Annual Rock Music Awards Presentation which will take place September 15th at the Hollywood Palladium and will be broadcast live on NBC beginning at 9 p.m. Hosting the evening will be Peter Frampton and special guest, Cher.

Nominees were led by Stevie Wonder who received ten nominations in eight categories.

Trailing Wonder was Fleetwood Mac with five nominations and The Eagles and Boz Scaggs each with four nominations.

Nominees as selected by a blue ribbon committee comprised of rock critics from throughout the country are: Male Vocalist: Stevie Wonder, Boz Scaggs, Bruce Springsteen, Rod Stewart and Daryl Hall and John Oates. Female Vocalist: Linda Ronstadt, Joni

Mitchell, Natalie Cole, Aretha Franklin, Thelma Houston, and Phoebe Snow. Groups: Fleetwood Mac, Bob Seger & The Silver Bullet Band, The Eagles, Led Zeppelin and Boston. Singles: "Tonight's The Night"—Rod Stewart, "Sir Duke"—Stevie Wonder, "Low Down"—Boz Scaggs, "Fly Like an Eagle"—Steve Miller Band, and "Hotel California"—The Eagles.

Albums: "Silk Degrees"—Boz Scaggs, "Hotel California"—The Eagles, "Night Moves"—Bob Seger & The Silver Bullet Band, "Rumours"—Fleetwood Mac, "Songs in the Key of Life"—Stevie Wonder. New Male Vocalist: Peter Gabriel, Teddy Pendergrass, Walter Egan, Burton Cummings, Andy Gibb and Stephen Bishop. New Female Vocalist: Deniece Williams, Yvonne Elliman, Marlena Shaw, Phyllis Hyman, Mary Kay Place, and Mary Macgregor. New Group: Boston, Southside Johnny & The Asbury Jukes, Foreigner, Rose Royce and
(Continued on page 100)

UA Reestablishes Sales Clout

By MIKE FALCON

■ **LOS ANGELES**—United Artists has reestablished itself as a major sales influence, and much of the success is due to a broadening of the artist roster to include country, r&b and soundtrack lps, as well as jazz and rock selections, which have been traditionally strong UA areas.

While rock and jazz acts have been successful in the past for UA, president Artie Mogull pointed out that comparisons with chart action two years ago reveals that the company has additionally strengthened its position in those formats.

\$6.98 Arista LPs Raised to \$7.98

■ **NEW YORK**—Judd Siegal, vice president, sales and distribution, Arista Records, has announced that effective October 1, the list price of all \$6.98 Arista albums will be increased to \$7.98, bringing the entire \$6.98 Arista catalogue up to that level. Previously, the same raise in list price was applied to selected lps, including product by Barry Manilow and The Bay City Rollers. This change standardizes that move across the board.

In announcing the price hike, Siegal also stated that on any product raised to the \$7.98 scale, returns will be credited from the distributor to the retailer at \$6.98 until February 1.

In the August 30, 1975 edition of Record World, UA had only one album in the top 100, "Why Can't We Be Friends?" by War, which was number eight; and just

four more in the second 100: the soundtrack from "Rollerball" (124), Carmen McCrae's "I Am Music" (166), Eddie Henderson's "Sunburst" (188) and Doc Watson's "Memories" (200).

In contrast, this week's album chart has four UA lps in the top 100: War's "Platinum Jazz" (27 with a bullet), the soundtracks from "Rocky" (33) and "New York, New York" (76) and ELO's "A New World Record," which jumped from number 103 to 85 with a bullet.

Additionally, UA has twelve albums in the second hundred, including lps by Tim Weisberg (121), Kenny Rogers (114 and 130), the Animals (131), Crystal Gale (143), the soundtrack from "The Spy Who Loved Me" (159), Bad Boy (160), Manchild (166), the soundtrack from "Joyride" (177), Ronnie Laws (186), Enchantment (187) and Earl Klugh (197).

With the exception of ELO, War and Ronnie Laws, all the UA artists riding the charts have been brought to the company since Artie Mogull assumed the presidential reins in April, 1976. Four of the above albums are first efforts by the respective artists.

The notable crossover aspect of
(Continued on page 97)

Million for Millennium

■ Jimmy Ienner, President of Millennium Records, and Irv Biegel, Executive Vice President of the label, have announced that the label achieved its first million-dollar sales month in August.

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Their first single.
"Float On"
The Floaters**

Produced by J. MITCHELL and M. WILLIS



SOLID GOLD ON

abc Records

GRT TAPES



Edward Cramer on BMI and The Copyright Law

■ Edward A. Cramer, president and chief executive officer of Broadcast Music, Inc. (BMI), is well-known for his outspoken opinions on the uses and abuses of copyright law. He first pursued the subject during his studies at Columbia College, Cornell Law School and New York University School of Law. After a brief teaching career at the N.Y.U. School of Law, he joined the firm of Rosenman, Colin, Kaye, Petschek and Freund where he represented clients in broadcasting, music and performing arts. In 1960 he established his own law firm and continued his practice until 1968 when he assumed the presidency of BMI. Cramer has been active as an attorney with BMI since 1953 and is admitted to practice in New York State, the Supreme Court of the U. S. and various district courts. He was an editor of the *Bulletin of the Copyright Society* and an officer and member of its board of trustees. In the following *Dialogue*, Cramer discusses his feelings about the new Copyright Law and the functions of BMI.



Edward Cramer

Record World: Could you briefly summarize BMI's position on the new copyright law?

Edward Cramer: Certainly, it was long in coming. We, like every organization interested in copyright, were eager to see a revised copyright law. The law, which will go into effect in 1978, was, for the most part, written 15 years ago or more. However, I think some of us were swept away with the fact that we wanted a revision and really never seriously studied what the revision would do. There were special interest groups that looked at the law from their narrow perspective and never gave it the objective study that was required. The result of this is that after the initial enthusiasm had worn off, I had lots of serious questions about the law and many, many reservations. To this extent I can be as critical of myself as other individuals although I think I saw the situation more clearly than some others.

For people in the music industry two big items, from an economic point of view, are the extension of copyright from the law as it now stands of two 28-year terms, 28 years renewable for another 28 for a total of 56—to a period measured by the life of the author plus 50 years. Now that certainly gives to the copyright creators a significant increase in the term. The second area that music people are concerned about is the change in the mechanical rate of 2 cents to 2¾ or half a cent per minute, whichever is greater. But once you get beyond those two obvious changes many of the other changes are not really economically significant, and I'll specify those in a minute. But first, let me point out that the new law makes a very fundamental modification in the concept of "copyright," changes that from a theoretical point of view require new thinking. For example, as we're now talking, a copyright is being created on the material going into the machine which will be transcribed. The automatic copyright that comes into being when a work is created is something that is quite foreign to our present and previous copyright concept.

Now, other than those two major changes in copyright term and the change in mechanicals, for people in the music business there have been several other alterations that have been heralded but I think writers are going to be disappointed if they think they're going to be able to buy a new car or new house as a result of these changes. Let's be specific. Take juke boxes. For the first time copyright owners will be paid for performances on juke boxes. The amount that they will be paid will be fixed as a result of an informal understanding arrived at 10 years ago. The amount agreed upon was eight dollars a box. That was 10 years ago. In the intervening 10 years, despite the agreed upon figure, writers and publishers haven't gotten a dime, and under the new law, the eight dollar figure is fixed until 1990. I'm saying that figure will be in effect for 23 years, and in that 23 years writers and publishers will have only paid for 12

years. When you take eight dollars a box and multiply it by the number of existing boxes, the best estimate is a total of \$4 million. You have to subtract from that \$4 million the administrative costs of copyright offices, and the costs of the tribunal responsible for distributing the money, what they are I don't know, but they undoubtedly will be substantial. The result is when you get whatever's left and distribute it among BMI, ASCAP and SESAC and all the foreign copyrights we represent, there isn't a hell of a lot left. I could make the same realistic comments about other new areas, for example, cable. When all is said and done, the highest estimate by congressional committees of about how much will be collected from cable for all its transmissions will not exceed \$8 million a year for the next several years. Now that includes not only the music, but that includes film, syndicated shows, sports, everything. How much is allocated to music is decided by the tribunal, whose expenses come off the top. So I cannot see any substantial sums available to writers and publishers of music out of that \$8 million. I can only add that recently I was told by someone who's knowledgeable in this area that the \$8 million figure is cockeyed. I felt somewhat relieved because I felt perhaps it was low. But I was told quite the opposite, that \$8 million is an exaggerated figure of the projected earnings the first year. So the picture may be even bleaker than I imagined it.

RW: What is your position on the proposed performers' rights?

“ I think some of us were swept away with the fact that we wanted a (copyright) revision. ”

Cramer: I have taken a consistent position in the past number of years on this question. I recently summarized that in a letter dated May 27 to the copyright office when they requested comments. I wrote "BMI firmly believes that anyone contributing to the creative process should be properly compensated. The primary reason for our existence is in fact to insure that the basic creators of music receive a fair and just return for their artistic efforts." I then went on to distinguish between a 'performing right' which is a right administered by BMI and a 'performance right' which is a right which would be created under a new proposal. Then I went on to say "BMI believes that performers should be fairly rewarded for their efforts. Our concern, however, is that there be no erosion of funds already set aside for those whom we already represent. Thus, while prepared to support legislation that would properly compensate the performer, we can only do so if we are assured that the position of BMI writers and publishers will not be adversely affected." Perhaps I could have stated it more simply, I don't know. Put it another way. Our obligation is to writers and publishers. In the case of writers, those writers may have other activities. Some are doctors, lawyers, plumbers, carpenters and performers. But we only represent them in their capacities as writers. So my primary purpose is to protect them and see that their rights as writers are protected. In the case of the performer legislation, if payments which would be made to performers would be taken out of the income that will go to writers, then obviously, I have to oppose it, because that's the interest writers entrust to us. We have to see therefore what form the legislation will take. I've asked on a number of occasions the people involved in the legislation to give us assurances in some tangible form that the writer's interest will not be adversely affected by this, and they couldn't do so. But maybe they can, and if they can then it's a different story.

RW: What do you think would be an equitable source for the performers' royalty?

Cramer: I really don't know. But clearly the source that would not be equitable would be the monies that would otherwise go to performing rights organizations for distribution to writer and publishers.

RW: What effect do you think the new proposed Canadian copyright law will have on U.S. writers and publishers?

Cramer: The proposed study is dated April 1977, and I was lucky enough to have had an opportunity to informally discuss this with

(Continued on page 88)

IT'S TIME



**Crystal Gayle's
"We Must Believe In Magic"
featuring her hit,
"Don't It Make My Brown Eyes Blue"
On United Artists  Records and Tapes.**

New York, N.Y.

By DAVID McGEE

■ The editorial usage of "we" is never so inadequate as when it is used in discussing Elvis Presley. A man who inspired such intense passions in his fans can only be dealt with on the most subjective level.

Each one of us fanatics who knew better than the others why Elvis was King, relishes the opportunity to retell the story of the first time we heard or heard of Elvis Presley. For me, it was a matter of walking out of the backdoor of my grandparents' house in Gruin, Alabama in 1956, sitting on a hilltop, turning on a transistor radio and suddenly encountering a sound like nothing I ever thought existed in any world anywhere. That sound was "Heartbreak Hotel." My grandmother called the singer "that boy from Tupelo." I called him The King.

We—a young and restless generation—learned from Elvis a style of living that perhaps wasn't his style at all but seemed to work just fine for the rest of us. We learned to dress distinctively. We learned to wear our hair distinctively. We learned what an attitude was and how to use it. We learned to be unpredictable and rebellious; to always question the status quo, but to maintain a sense of humor in our lives.

More importantly, we learned that to display our emotion in some fashion—to *feel*—was to be very human. To deny one's feelings was the antithesis of cool.

It didn't bother me when others accused Elvis of selling out. Once a King always a King, sayeth the believers. Part of the joy of being an Elvis fanatic was in knowing that no matter how embarrassing the movie, it was still Elvis on the silver screen. We knew, never doubting that there was a fire within—a fire that would not be snuffed out but would again one day rage uncontrollably. We were vindicated in December, 1968 at 8:00 p.m. when that magnificent face—the eyes dark, cold, unforgiving; the lips set in a sneer that warned, DANGER! High Voltage, filled the TV screen. The message was swift

(Continued on page 102)

RCA Holds Regional Marketing Meetings

■ Fall albums, featuring product by virtually every major artist on its label, and plans for merchandising, promotion and selling were unveiled by RCA Records at its sales and promotion meetings in Nashville, Boston and Denver through a TV production titled "Fall in With the Stars."

Robert D. Summer, division vice president, marketing operations, gave the keynote and set the tone for each meeting by defining goals and reviewing the "visible and hidden power in the current roster. RCA Records has the product necessary," he said, "to assure a brilliant second half of 1977." Summer directed that . . . "the full energy of the company was to be aimed at this fall's selling opportunities."

Albums previewed included product from Daryl Hall and John Oates, Pure Prairie League, Iggy Pop, Lucio Battisti, Matrix IX, Evelyn Champagne King, Ralph Graham, Johnny Taylor, Dave and Sugar, Ronnie Milsap, Jerry Reed, Savannah, Bill Quateman, Rosie, Redbone, Perry Como, Vicki Sue Robinson, Darcus, Chocolate Milk, Sharon Ripley, Hollywood Hornets, Rocky & Chyann, Steve Young, Chet Atkins, Floyd Cramer, Eugene Ormandy and the Philadelphia Orchestra, Artur Ru-

binstein, Eugene Fodor, James Levine, Montserrat Caballe, Jean-Pierre Rampal, George Solti and the Chicago Symphony, Leontyne Price, Janet Baker, Robert White, the Guarneri Quartet, Tashi, Regine Crespin, Charles Munch and the Boston Symphony, Sylvia Marlowe, Sir Thomas Beecham and Arthur Fiedler and the Boston Pops.

Other artists included were David Bowie, Elvis Presley, Waylon Jennings and others.

Fall marketing plans for all product were presented by Mort Weiner, director, pop product merchandising; Jack Maher, director, custom label merchandising Ernest Gilbert, director, Red Seal merchandising; Ron Moseley, division vice president, r&b merchandising, and Joe Galante, director, country music marketing.

Following general meetings, there were specialized sales and promotion meetings, the former conducted by Mario DeFilippo, division vice president, commercial sales, in concert with Larry Gallagher, Tony Montgomery and Dave Wheeler, and Ray Anderson, division vice president, promotion, with assistance from Niles Siegel, Mike Abramson and Mike Becce.

Milsap Single Packs Pop Appeal

By LUKE LEWIS

■ NASHVILLE — After two consecutive weeks at the top of RW's Country Singles Chart, Ronnie Milsap's latest release, "It Was Almost Like A Song" (RCA), shows no signs of cooling off as it continues to gain momentum and makes steady gains on the pop chart (bulleted at No. 54 in RW this week.)

ASCAP hosted a reception here last week to honor the co-writers of the song, Archie Jordan and Hal David. Milsap, producer Tom Collins and RCA officials were on hand and much of the excitement centered around the announcement that the record had regained its bullets on the pop charts.

Collins deserves much of the credit for the record's success, not only for his involvement in the production but also for his efforts which resulted in the Jordan/David team-up. Having heard of Hal David's renewed interest in Nashville (David's son Craig is currently working at Opryland) Collins arranged a meeting through ASCAP's Connie Hurt at which he played several of Jordan's melodies for David. "It was evident to me right away that Archie was an exceptional writer," David told RW. "He's an ex-

traordinary musician who isn't just writing three or four chord songs." David carried the melodies back to his home in New York and wrote lyrics for several songs before ever having met Jordan. Since then he has made several trips to Nashville, affording the duo the opportunity to sit down together to write. Jordan, who has been an admirer of David over the years said, "I felt it was an honor when it began and I still feel that way."

Collins, who besides producing Milsap, Barbara Mandrell (ABC), Geof Morgan (MCA) and Johnny Russell (RCA), also heads up Pi-Gem/Chess Music Inc., is naturally elated over Milsap's recent pop acceptance. However, he maintains that there is no concerted effort to abandon Milsap's country base to cross him over as a pop artist. "A lot of country artists are making the move these days," Collins said, "but we are proud of country music and the fans have been great to us. I can't deny that we would like to gain acceptance in the pop market. If pop listeners find our material appealing, that's great, but our primary interest is in making good music—call it whatever you like."

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RADIO WORLD

Oldies Radio Thriving in Major Markets

By MARC KIRKEBY

■ NEW YORK — Not even the most ebullient cheerleader for "solid gold" radio formats would contend that oldies stations are enjoying the good fortune that they did in the early seventies, but a few major market survivors are demonstrating that oldies will be around as a radio money-maker for a long time.

Chief among those survivors is WCBS-FM in New York, now celebrating its fifth year in the format. Jack Miller, program director for the station since January and an air personality for almost all of the five years, has seen other solid gold stations rise and fall—including a CBS sister station, WCAU-FM in Philadelphia—and has formed firm opinions on what makes the past a present success or failure.

"I think, of all the oldies stations that went oldies when the fad was in, in '72 and '73, very few have lasted because they never adapted," Miller says. "They never had the direction, they let it die. When the ratings went down, they said, 'Let's change.' When our ratings dipped a bit, we adjusted, because there's room in New York for a solid gold format."

The changes in WCBS-FM's format mirror adjustments that have since been made at other stations. Most importantly, the station added a playlist of current hits—about 16 of them—to its solid gold menu.

"Being a solid gold station, we don't want to alienate people from today's music—in other words, we want to give them the best of yesterday and the best of today, too. We don't want people to think that since we're the solid gold station, we play nothing else," Miller says.

Bob Hamilton, program director of KRTH-FM in Los Angeles, calls the current playlist "the icing on the cake" of his format. "We just streamlined what we're doing," he says, "updated it, made it more relatable to today." KRTH-FM, an RKO property, doesn't even identify itself as solid gold or oldies, instead using the slogan, "Just playing your favorites."

WROR-FM in Boston, another RKO property, this year has dropped the self-applied nostalgia label it had used since 1972. Paul Ward, the program director who instituted the change, thinks the pure oldies format was an "electric narcotic" for a disen-

chanted generation wistfully looking back, and that the return of public optimism made an updating of the format necessary.

"Our format is not rock or middle of the road," Ward says, "but it's kind of all over the road, without knocking down telephone poles." The station plays no current chart hits, but adds records as soon as they attain "solid gold" status.

WCBS - FM, KRTH - FM and WROR-FM, the principal major-market solid gold outlets, do best in the 18-34 and 25-49 ratings brackets, and all three purposely aim at adults with presentations that are lower-keyed than those of their top 40 competitors. That concern extends to announcing styles, jingles and especially the selection of current playlist hits. WCBS-FM, for example, has ignored Shaun Cassidy's "Da Doo Ron Ron," a number one hit.

"That's a teen record," Miller says, "and we won't play it—we would prefer to play the Crystals record, which is familiar to our audience anyway."

Similarly, more goes into the selection of oldies than a simple check of chart positions.

"Our music policy is that it doesn't necessarily have to have made the top 10 when it was a hit, to be played today as an oldie," Miller says. "And there are songs that were number one that we just don't play—'Green Berets' is not my idea of a memory song—it was number one for God knows how many weeks. 'Eve Of Destruction' was a fine song then, but it's not something you'd care to hear often. Like 'Green Door'—Jim Lowe—it's not a record that is in the regular rotation, but every 20 weeks or so it gets tossed in for a couple of weeks and then we yank it. It's a once-in-a-while memory, whereas 'Rock Around The Clock' would be in the survey all the time."

In an age in which one top 40 playlist looks much like another, the solid gold stations tailor their formats as well to the specific memories of a local audience. The Southern California surf-and-car songs of the sixties, for instance, are naturals for KRTH-FM.

"We'll have a 'summer beach weekend' and play Dick Dale and the Deltones," Hamilton says. "Back east, people would say, 'Who?' But here they're great."

For the Boston audience, WROR-FM offers a Sunday night

program with Arnie "Woo-Woo" Ginsberg, a local pop-radio veteran, and music that was popular specifically in Boston.

New York, the unchallenged doo-wop capital of the world, offers even greater possibilities for WCBS-FM. The station conducts a listener poll each year to determine the audience's favorites, and where such surveys in other cities would be dominated by The Beatles or The Roll-

ing Stones, New York's choice (this year by a 3-1 margin) was "In The Still Of The Nite" by the Five Satins, which never climbed higher than number 29 on national charts. The third-place finisher (after "Earth Angel" by the Penguins), "Tonite, Tonite" by the Mello-Kings, barely made the national charts at all.

As that survey shows, the doo-
(Continued on page 82)

AM ACTION

(Compiled by the Record World research department)

■ **Carly Simon** (Elektra). With the movie having opened in the suburbs now, this single kicked off in style this week with the strongest showing in numbers in the life of the record. 13-6 WRKO, 12-7 WMAK, 28-14 Z93, 20-16 WKBW, 29-21 96X, 19-11 WQXI, 34-28 WDRQ, 35-28 KSLQ, 37-32 KXOK, 26-21 KSTP, extra-27 WPGC. Added to KFRC, Y100, WFIL, CKLW, WOKY and KTLK.

Foreigner (Atlantic). Building steadily every week, maintaining the LP sales and moving the single as well. Graduates to a higher level with WLS (30) and KHJ hitting it this week. Also new on WSAI and KQXI. Action includes 13-10 13Q, 22-16 CKLW, 19-14 WOKY, 31-26 KXOX, 29-24 KSLQ, 32-27 WDRQ, 18-15 WZZP, LP-27 Z93, 16-14 WPGC, 30-27 WKBW, 30-28 WRKO, extra WFIL, HB KFRC, 26-23 WCOL, HB-23 Q102, 20-18 KSTP, 26-23 96X, 24-23 KJR and lp KRBE.

Ted Nugent (Epic). Half a dozen new major markets pick up on this disc this week making the outlook on this title cut look promising. Among them are WRKO, KFRC, WPGC, Z93, WDRQ and WCOL, and moves include 20-15 KSLQ, 32-29 KXOK, 33-31 WOKY, 28-27 13Q, day part KJR and on KRBE (lp).

Donna Summer (Casablanca). Already top 5 in Detroit (6-5 CKLW) and top 10 in Miami (18-10 96X), with the rest of the country not far behind. Added WRKO, WHBQ, WQXI, KXOK, WPEZ and jumps 20-12 Y100, position 29-26 13Q, HB-28 KFRC, 17-11 WDRQ, HB KRBE and #28 WPGC. (Note: This week's Powerhouse Pick.)

Heatwave (Epic). Remains #1 at Y100 for the second week and breaks top 10 in Atlanta (Z93 11-9 and #8 WQXI). More numbers include 8-2 96X, 25-21 WPGC, 28-24 WCOL, HB-34 WDRQ. New on WFIL, KFRC, KSLQ and WMAK. Note: R&B action continues full speed ahead in its own right.

Paul Nicholas (RSO). This one is coming up fast ricocheting off hot action in Miami and Atlanta to full-time adds at KSLQ (34), WOKY, KXOK, WLAC and WMAK. Moves include 14-9 Y100, 28-24 96X, HB-30 93. Secondaries are building extremely well.

CROSSOVERS

Manhattans (Columbia). R&B action has brought this disc into the 30s in the r&b market with bullets

(Continued on page 84)



Foreigner



Ted Nugent

Je T'aime

SAINT TROPEZ



Thank you!

VINCE ALETTI:

Je T'aime: "is like a scene from *Emanuelle* set to music...an extremely sensual seduction set against a backdrop of velvety richness...high fashion passion...delicately spicy, highlighted by strings and female vocals that both have the feel of quick jets of sweet syrup."



"AND THAT'S HOW BUTTERFLYS ARE MADE"

JUSTIN HAYWARD—Deram 7541
(London)

LAY IT ON ME (prod. by Tony Clarke) (writer: Hayward) (Justunes, ASCAP) (2:54)

Hayward's third solo single may be his most powerful — it starts quietly and acoustically, but builds to satisfying electric flourishes in the chorus.

CAROL DOUGLAS—Midsong Intl. 10979
(RCA)

WE DO IT (prod. by Ed. O'Loughlin) (writer: R. Stone) (Almo, ASCAP) (3:21)

Douglas brings a light, breathy touch to this rather delicate r&b love song—the rhythm is unusual, but the song should be right for MOR and pop, too.

LE BLANC & CARR—Big Tree 16100
(Atlantic)

FALLING (prod. by Pete Carr) (writers: Le Blanc & Struzick) (Carrhorn, BMI/Music Mill, ASCAP) (3:11)

Lenny Le Blanc and Pete Carr climbed halfway up the chart with their debut single, and this moody ballad has the potential to make the most of that start.

FOGHAT—Bearsville 0319 (WB)

I JUST WANT TO MAKE LOVE TO YOU (prod. by Nick Jameson) (writers: M. Dixon-W. Dixon) (Arc, BMI) (3:56)

There's convincing urgency in this live version of a rock-blues standard — the guitar figure is basic and powerful, and should underlie the song's appeal.

GALDSTON & THOM—Warner Bros. 8436

NO ONE GAVE ME LOVE (prod. by John Simon-Phil Galdston-Peter Thom) (writers: Galdston & Thom) (Chappell, ASCAP) (3:41)

There's a tempo change midway through this ballad, and the speeded-up conclusion helps make a fully-produced, lyrically sad song stand out.

LEON & MARY RUSSELL—
Paradise 8438 (WB)

EASY LOVE (prod. by Leon Russell) (writer: Russell) (Teddy Jack, BMI) (3:18)

Leon and Mary are likely to expand the adult following they built with two lps, with this medium-paced love song with a strong, memorable hook.

TRINI LOPEZ—Marianne 100 (Farr)

YOU SAY SOMETHING NICE (prod. by John Davis & Jim De Julio) (writer: Shelley) (Spiral, ASCAP) (3:14)

Lopez's bright, positive single is based upon an oom-pah beat that should remind adult audiences of many hits of years past, and please them now.

BARBARA WYRICK—Calliope 8005

LEFT OVER LOVE (prod. by Clayton Ivey & Terry Woodford) (writers: Wyrick-Woodford) (I've Got The Music, ASCAP/Song Tailors, BMI) (2:52)

Wyrick, who has written several hits including Hot's current "Right Feeling At The Wrong Time," could score as a solo with this wistful country ballad.

AWB AND BEN E. KING—Atlantic 3427

A STAR IN THE GHETTO (prod. by Arif Mardin-Jerry Greenberg-group) (writer: Mitchell) (Hot Stuff, BMI) (3:49)

The message of this team's second single should be its biggest selling point—the tempo is moderate, the playing sharp and appropriate to the lyric.

DON WILLIAMS—ABC 17717

I'M JUST A COUNTRY BOY (prod. by Don Williams) (writers: Barer-Brooks) (Folkways, BMI) (3:01)

Williams, whose American hits have all been on the country side, could cross over as he has in England with this simple, moving ballad.

SYREETA & G. C. CAMERON—
Motown 1426

LET'S MAKE A DEAL (prod. by Michael L. Smith) (writer: same as prod.) (Stone Diamond, BMI) (3:21)

Duos are where much of the r&b action is at the moment, and this new pairing could hit with pop and r&b listeners with a fast, enjoyable dance number.

MINNIE RIPERTON—Epic 8-50427

YOUNG, WILLING AND ABLE (prod. by Freddie Perren) (writers: Riperton-Rudolph-Henderson) (DickieBird/Kerith, ASCAP) (3:30)

Riperton does a Donna Summer turn on this sensuous single—the rhythm is the basis of the song's smooth power, and Riperton's voice fits well.

BOOKER T. & THE M.G.'S—Asylum 45424

GRAB BAG (prod. by group) (writers: Jones-Cropper-Dunn) (House of Jones/Midnight Hour/Warner-Tamerlane/Lastraw, BMI) (3:18)

The legendary instrumental outfit from Memphis could have its first hit on a new label with this guitar-dominated piece, with r&b and pop potential.

HARRY CHAPIN—Elektra 45426

DANCE BAND ON THE TITANIC (prod. by Stephen Chapin) (writer: Harry Chapin) (Five J's, ASCAP) (3:35)

Chapin's music here incorporates bits of music hall, jazz and boogie-woogie, all underlying a bizarre tale of a famous sinking, icebergs and all.

NANCY SHANX—United Artists 1035

I'M SO GLAD YOU CALLED (prod. by Michael Stewart) (writer: Andron) (Bibo, ASCAP) (3:33)

Shanx should get quick MOR response—and perhaps pop action—on this well-sung, romance-on-the-telephone ballad with a tearful conclusion.

THE MEADOWS BROTHERS—

Kayvette 5132 (T.K.)

I CAN'T UNDERSTAND (prod. by Brad Shapiro & Ernie Winfrey) (writer: W. Meadows) (Kayvette, BMI) (3:50)

An unusual r&b record with a serious theme—this single starts a cappella, then launches into a medium-hard funk story about crime and punishment.

MELISSA MANCHESTER—Arista 0267

I WANNA BE WHERE YOU ARE (prod. by Vini Poncia) (writers: Ware-Ross) (Stein & Van Stock, ASCAP) (3:25)

Manchester's latest single has the same light, bouncy mood as "Breezin'"—her vocal suits the song's spirit well, and she should reach pop and MOR ears with it.

ARTFUL DODGER—Columbia 3-10603

CAN'T STOP PRETENDING (prod. by Edward Leonetti) (writer: Cox) (Seldak, ASCAP) (2:37)

Some of this rock group's edges have been smoothed, but the power of their style is still apparent, here linked to a pop hook that should bring response.

WEAPONS OF PEACE—Playboy 8 5812
(CBS)

JUST KEEP ON SMILING (prod. by Bill Traut-Finns Henderson) (writers: group) (After Dark/West Of Paradise, BMI) (3:55)

The rhythm is light in the body of the song, heavier, Ohio Players-style, in the choruses—the effect grows on you, and should on r&b audiences as well.

SMOKEY ROBINSON—Tamla 54288

THEME FROM "BIG TIME" PT. 1 (prod. by W. Robinson) (writer: same as prod.) (Bertam, ASCAP) (3:24)

Robinson's first venture as a film producer has also generated a score he wrote—this first single is fast-paced, and should please r&b and disco listeners.

PEACHES AND HERB—MCA 40782

I'M COUNTING ON YOU (prod. by Van McCoy & Charles Kipps) (writer: Kipps) (Charles Kipps, BMI) (2:54)

This veteran duo could make a pop and r&b comeback under the tutelage of McCoy and Kipps—the song is pleasant, uptempo r&b, with dancers in mind.

JAMES GAYLYN—RCA 11043

DEEPER (prod. by Jim O'Loughlin & Tom Shapiro) (writers: same as prod.) (Heath Levy/O'Lyric, ASCAP/Geoff & Eddie/O'Lyric, BMI) (2:45)

A syncopated chorus and a steady tempo make this r&b single distinctive—Gaylyn has a good voice, and this should put him on r&b and pop lists.

RUBY ANDREWS—ABC 12286

I WANNA BE NEAR YOU (prod. by R. Dunbar) (writer: same as prod.) (Unified, BMI) (4:18)

An unusual percussion and strings opening helps set this exuberant dance number apart—Andrews' vocal is full and convincing, and r&b and pop could follow.

COON ELDER - BRENDA PATTERSON

BAND—Mercury 73937

I AIN'T NO COWBOY (I JUST FOUND THE HAT) (prod. by Jim Ed Norman) (writer: Statler) (Chappell, ASCAP) (2:53)

A good-natured country tune that has pop possibilities, this single is most notable for the self-effacing vocal that puts down the cowboy mystique.

S T A N L E Y T U R R E N T I N E

Nightwings



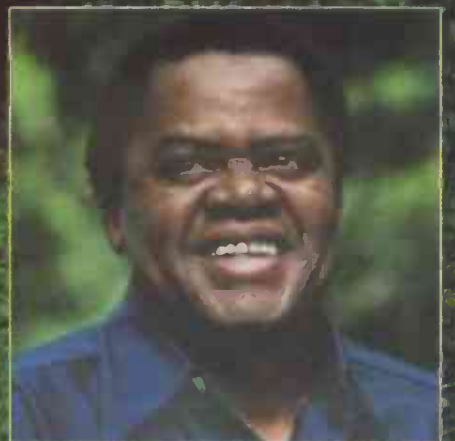
NIGHTWINGS - All-day music from Stanley Turrentine. Robust and powerful, **NIGHTWINGS** is bursting with Mr. T's full-bodied tenor sax sound. Arranger/conductor Claus Ogerman, using a full complement of strings and horns, helps **NIGHTWINGS** soar with certain beauty and a whole lot of soul.

Papa "T," It You Don't Believe, Joao, Birdland, There's Music in the Air, Nightwings, Don't Give Up on Us.

Paul Griffin, keyboards; Eric Gale, Cornell Dupree, and Lloyd Davis, guitars; Gary King, electric bass; Ron Carter, acoustic bass; Charles Collins, drums; Crusher Bennett, percussion.

Nightwings
Produced by Stanley Turrentine
Arranged and conducted by Claus Ogerman
On Fantasy Records and Tapes
(F-9534)

Ron Carter, photo courtesy of Milestone Records.
Eric Gale, photo courtesy of CBS Records.
Cornell Dupree, Warner Bros. Records.



RAM JAM

Epic PE 34885 (6.98)

When "Black Betty," the group's left field single hit, exploded on the airwaves this summer, it was a confirmation that rock and roll is still alive. The group's first album, which features an extended version of the Leadbelly song in addition to a gutsy reading of Tuff Darts' "All For The Love Of Rock and Roll," is high powered all the way.



DONOVAN

Arista AB 4143 (7.98)

Having assembled a band that includes former Stone the Crows-men Ronnie Leahy and Colin Allen in addition to Nick South and Isaac Guillory, Donovan is hitting a musical peak. Add to it a reunion with producer Mickie Most and a new label affiliation and he seems poised for a comeback with "International Man."



LUST FOR LIFE

Iggy Pop—RCA AFL1-2488 (7.98)

"The Idiot" album put his career back into motion and precipitated interest in his old Stooges albums. Aided by David Bowie (piano) and the Hunt and Tony Sales rhythm section, his second solo lp has a stark and moody quality with songs like "Lust For Life" and "Some Weird Sin" capturing the essence of Iggy's mystique.



OUT IN THE SUN

Patrick Moraz—Import IMP 1014 (6.98)

Moraz' second solo album and first for the label was recorded upon his departure from Yes. The rhythmic Brazilian flavor of his last album remains, but the concept has given way to songs that prominently showcase his keyboard work. The title song should elicit AOR play.



DUSIC

Brick—Bang BLP-409 (7.98)

The group's synthesis of disco and jazz into an idiom they called "Dazz" resulted in a major hit last year. This time the five-some is scoring with "Dusic" and is poised for another trip to the top. With a light, bouncy sound that is at times reminiscent of War, ("Happy," "Honey Chile") Brick is still a solid contender.



A YEAR AT THE TOP

Greg & Paul—Casablanca NBLP 7068 (6.98)

The duo is currently riding high with its prime time Norman Lear/Don Kirshner television show, "A Year At the Top," and their first lp should be well received. The current single, an adaptation of Gene Pitney's "She's A Rebel," is included as is the show's theme song and some tunes reminiscent of Elton John.



TOGETHER

Sister Sledge—Columbia SD 9919 (AH.) (6.98)

German producers Michael Kunze and Sylvester Levay know something about producing female groups as their many Silver Convention hits attest. Here they provide a solid pulse to the sound of this quartet, covering songs by Stevie Wonder, Allen Toussaint and Sylvester and Levay in addition to some originals.



YOU KNOW WHO YOU ARE

Nick Gilder—Chrysalis CHR-1147 (6.98)

The simultaneous release of three versions of "Roxy "Roller" by Gilder and his former group, Sweeney Todd immortalized him last year. Now with his first solo lp, Gilder emerges as an interesting pop figure with a distinct vocal underpinned by a fuzz-toned guitar.



IN COLOR

Cheap Trick—Epic PE 34884 (6.98)

Producer Tom Werman has given the group more flexibility and with just their second album, Cheap Trick has come into its own. Guitarist Rick Nielsen has contributed all of the material this time, including a potential single hit: "I Want You To Want Me." "Hello There," "You're All Talk" and "Oh Caroline" shine.



IMAGES

Lucio Battisti—RCA TFL-1839 (6.98)

Battisti is a genuine pop star in his native Italy where he has had numerous best-selling albums. This is his first domestically released lp, and by no coincidence, the first in which he sings in English. While an accent is detectable, Battisti still does a fine job with the lyrics while a west coast cast provides support.



THE CHIEFTAINS LIVE!

Island ILPS 9501 (6.98)

The group has experienced increasing popularity with each successive release in this country and could make a final breakthrough with this set recorded in Boston and Toronto. The music may be traditional Irish folk, played with authentic instruments, but the invigorating sounds could be enjoyed by anyone.



TAKIN' THE STAGE

Pure Prairie League—RCA CPL-2-2404 (9.98)

Recorded at several locations from Ithaca to Missouri, the group's light and sweet country rock strains are always greeted with much enthusiasm from its fans. Craig Fuller's "Amie" is a real crowd pleaser while "Dance," and Buddy Holly's "That'll Be The Day" are other favorites.



NURSES SONG WITH ELEPHANTS

David Bedford—Import IMP 1008 (6.98)

An extremely hard to find record, originally released in the U.K. in 1972, it is the first solo lp by the composer who has gone on to orchestrate "Tubular Bells" and record the "Stars End" album. Joining him on these slightly offbeat tracks are Mike Oldfield and Kevin Ayers.



UDU WUDU

Magma—Tomato TOM-6001 (6.98)

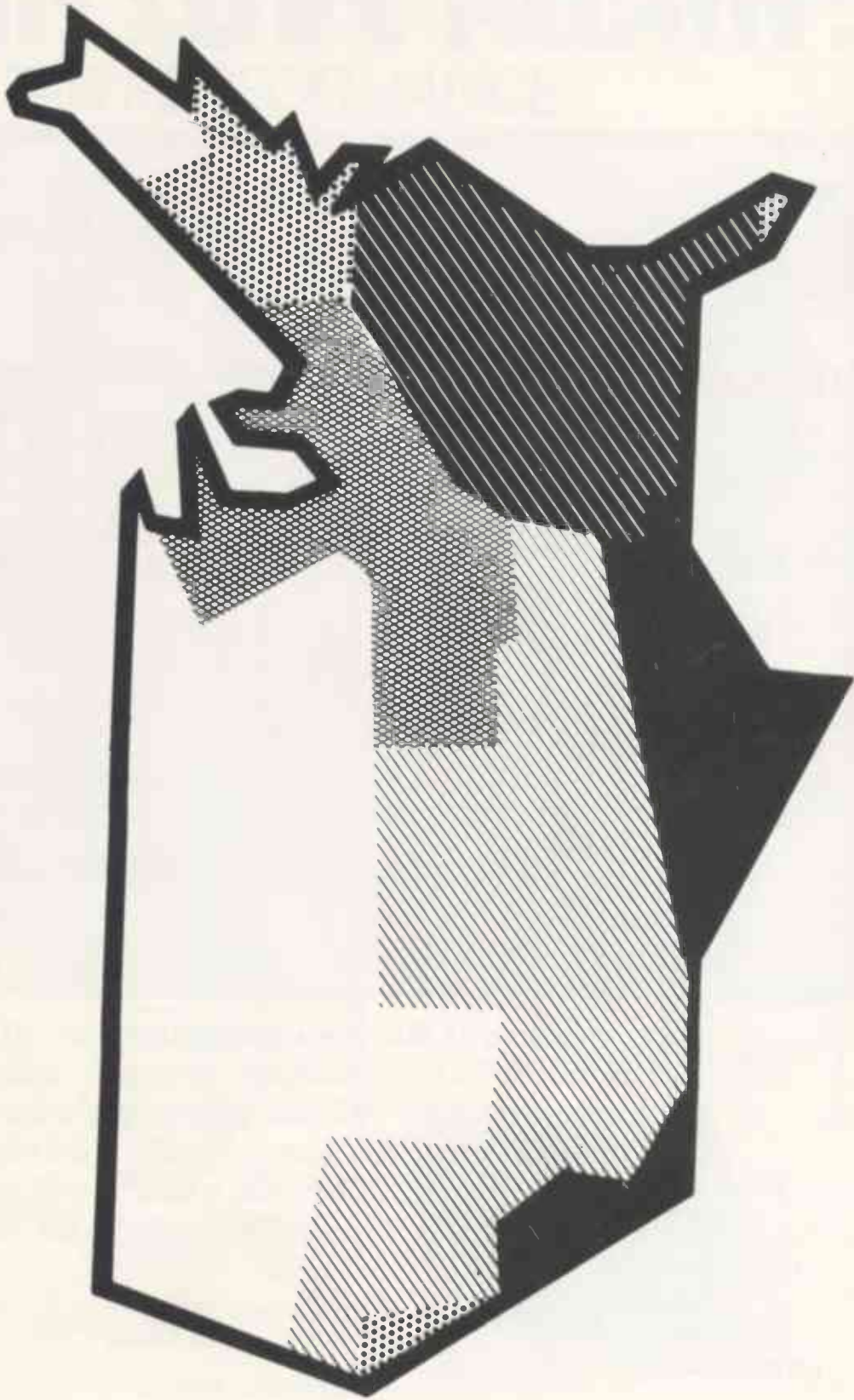
The group has built a hardcore following through its import sales and a refusal to compromise. As a result, the French outfit led by drummer Christian Vander still plays intricate, sometimes Gothic sounding lines with vocals of an almost operatic quality sung in Kobaian, a language invented for the group's own purposes.

August 27, 1977
Pullout Section

RECORD WORLD

THE RADIO MARKETPLACE

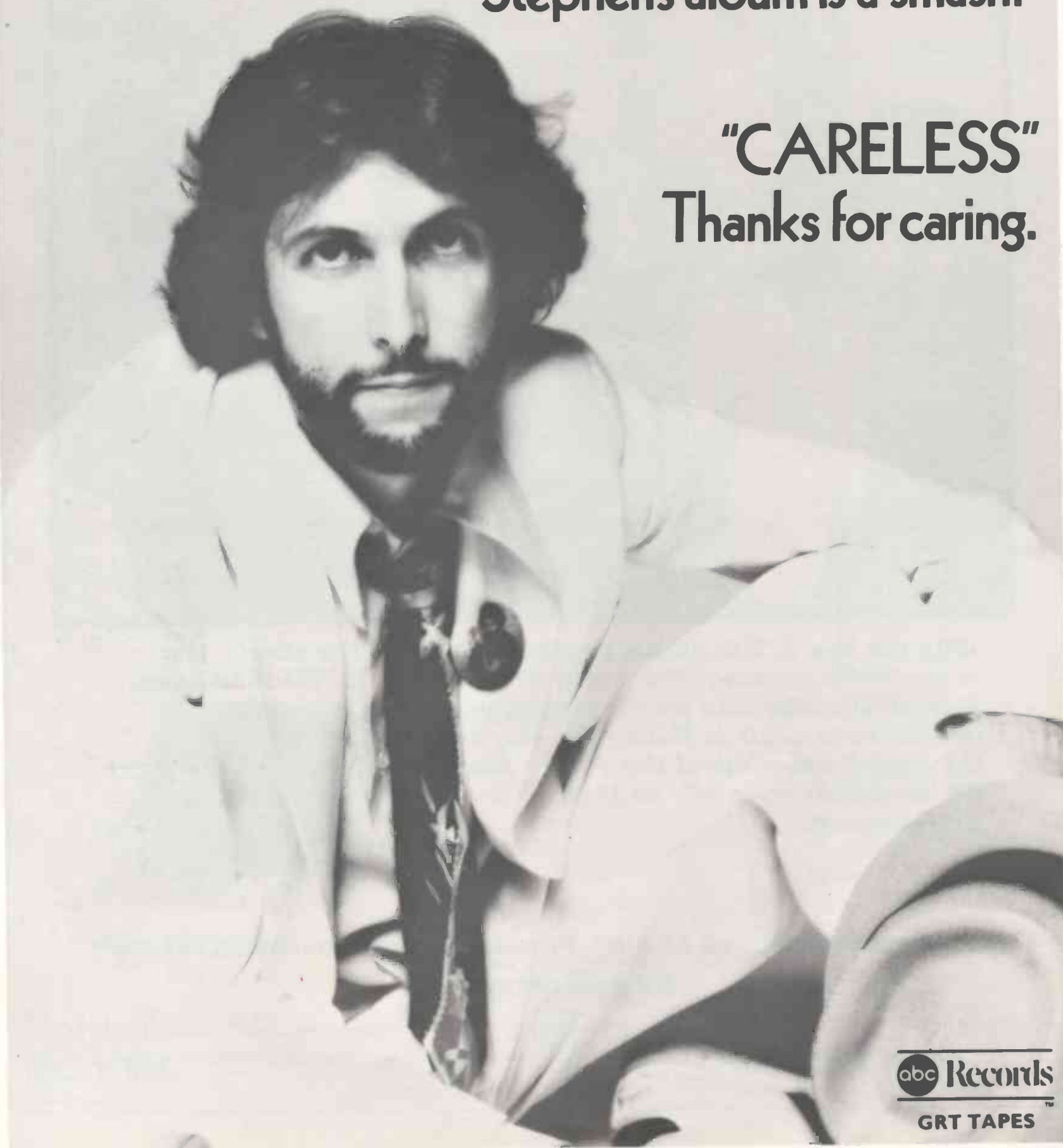
Featuring Suggested Market Playlists



STEPHEN BISHOP'S album **"CARELESS"**
was released **October 1976.**

**Ten months and two hit singles later,
Stephen's album is a smash!**

"CARELESS"
Thanks for caring.



abc Records
GRT TAPES

L.T.D.'s NEW SINGLE,
"BACK IN LOVE AGAIN":
A 10-STAR PERFORMANCE.



With the new L.T.D. album exploding onto all the charts, the song that's causing the biggest explosion is "Back In Love Again." And the man who's putting our 10 new stars in orbit is Bobby Martin, one of the original masters of the Philly Sound. Which makes it, in all, an 11-star performance.



L.T.D. "BACK IN LOVE AGAIN" From the album, "Something To Love"

AM 1974

SP 4646

ON A&M RECORDS



PRODUCED BY BOBBY MARTIN FOR BOBBY MARTIN PRODUCTIONS.

PERSONAL MGMT.: THE TENTMAKERS CORP. (RON NADEL, BOB GOLDEN)

THE RADIO MARKET

Record World Suggested Mark

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Andy Gibb
2	2	Emotions
3	3	Commodores (old)
5	4	Rita Coolidge
9	5	Floater
7	6	James Taylor
4	7	Alan O'Day
6	8	Shaun Cassidy
8	9	Peter Frampton (old)
10	10	Bay City Rollers
14	11	Fleetwood Mac
11	12	Barry Manilow
16	13	Brothers Johnson
13	14	Crosby, Stills & Nash
19	15	KC & Sunshine Band
12	16	Fleetwood Mac (old)
21	17	Sanford-Townsend
20	18	Foreigner
24	19	Stephen Bishop
23	20	Star Wars (Original)
17	21	Heart
A	22	Star Wars (Meco)
A	23	Carly Simon
A	24	ELO
AP	25	Donna Summer

Adds: Johnny Rivers
Shaun Cassidy
Steve Miller

Extras: Carole King
Ted Nugent
Commodores
Heatwave

LP Cuts: None

Also Possible: Peter Frampton
Dorothy Moore
Eric Carmen
Stevie Wonder

Last Week: This Week:

1	1	Emotions
3	2	Floater
2	3	Commodores (old)
4	4	James Taylor
6	5	Andy Gibb
5	6	Rita Coolidge
11	7	Fleetwood Mac
20	8	ELO
23	9	Star Wars (Original/Meco)
12	10	Sanford-Townsend
16	11	Bros. Johnson
13	12	Stephen Bishop
17	13	KC & Sunshine Band
19	14	Heatwave
7	15	Alan O'Day
8	16	Pablo Cruise
15	17	Leo Sayer
9	18	Alice Cooper
10	19	Shaun Cassidy (old)
14	20	Heart
18	21	Peter Frampton (old)
25	22	B.J. Thomas
LP	23	Peter Frampton
Ex	24	Donna Summer
LP	25	Commodores
A	26	Carly Simon
27	27	Elvis Presley
29	28	Glen Campbell
30	29	Supertramp
A	30	Kenny Rogers

Adds: Johnny Rivers
Ronnie Milsap
Shaun Cassidy

Extras: Bee Gees
Foreigner
Paul Nicholas

LP Cuts: None

Also Possible: Carole King
Steve Miller
Mother's Finest
Marshall Tucker

Last Week: This Week:

1	1	Andy Gibb
2	2	Emotions
3	3	Rita Coolidge
4	4	Alan O'Day
5	5	Shaun Cassidy (old)
7	6	Peter Frampton
9	7	Fleetwood Mac
10	8	James Taylor
11	9	Brothers Johnson
15	10	ELO
6	11	Heart
8	12	Ram Jam
13	13	Crosby, Stills & Nash
12	14	Commodores (old)
14	15	Bay City Rollers
20	16	Foreigner
19	17	Leo Sayer
18	18	Kiss
16	19	Barbra Streisand
21	20	Floater
17	21	ABBA
A	22	KC & Sunshine Band
25	23	Sanford-Townsend
22	24	Alice Cooper
28	25	Star Wars (Original)
23	26	Barry Manilow
26	27	Peter McCann
Add	28	Carly Simon
Ex	29	Shaun Cassidy
Ex	30	Star Wars (Meco)

Adds: Donna Summer
Ted Nugent
Peter Frampton

Extras: George Benson
B. J. Thomas
Johnny Rivers
Steve Miller (new)

LP Cuts: Commodores (Brick)
Fleetwood (Lovin')

Also Possible: Wild Cherry
Heatwave
Eric Carmen

Hottest:

Rock 'n' Roll:

Ted Nugent

Adult:

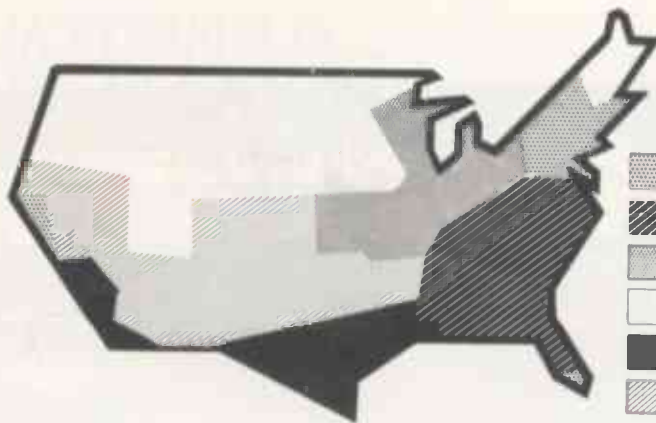
George Benson

R&B Crossovers:

Donna Summer

TOP PLACE Market Playlists

areas.



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

Stations:

RW IV

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

RW V

WNOE WTIX KCBO KERN KEZY KFI KHJ
KIIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

1	1	Rita Coolidge
3	2	James Taylor
2	3	Andy Gibb
4	4	Alan O'Day
7	5	Fleetwood Mac
8	6	Sanford-Townsend
9	7	ELO
5	8	Heart
20	9	Star Wars (Original/Meco)
11	10	Stephen Bishop
16	11	Leo Sayer
6	12	Shaun Cassidy (old)
25	13	Commodores
17	14	Emotions
10	15	Pablo Cruise
12	16	Bay City Rollers
13	17	Crosby, Stills & Nash
14	18	Barry Manilow
15	19	Barbra Streisand
18	20	Peter Frampton
24	21	B.J. Thomas
19	22	Fleetwood Mac (old)
22	23	Supertramp
A	24	Johnny Rivers
Ex	25	Foreigner

Adds: Steve Miller (new)
Carly Simon
Peter Frampton

Extras: Carole King
Jane Olivor
Jennifer Warnes

LP Cuts: Fleetwood (Lovin')

Also Possible: Ted Nugent
Alan Parsons
KC & Sunshine Band
Eric Carmen

Last Week: This Week:

1	1	Andy Gibb
3	2	Emotions
4	3	Rita Coolidge
14	4	James Taylor
5	5	Commodores (old)
11	6	Fleetwood Mac
2	7	Peter Frampton
8	8	Alan O'Day
6	9	Alice Cooper
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9	11	Shaun Cassidy (old)
19	12	ELO
18	13	Floater
10	14	Pablo Cruise
17	15	Star Wars (Original)
16	16	Heart
13	17	Leo Sayer
23	18	Sanford-Townsend
21	19	Brothers Johnson
20	20	Crosby, Stills & Nash
24	21	Star Wars (Meco)
12	22	Supertramp
A	23	Stephen Bishop
A	24	KC & The Sunshine Band
22	25	Ram Jam

Adds: Frampton (Signed)
Commodores (Brick)

Extras: Bee Gees
Donna Summer
B.J. Thomas
Foreigner

LP Cuts: None

Also Possible: Steve Miller
Carly Simon
Johnny Rivers
Debbie Boone

Last Week: This Week:

3	1	James Taylor
1	2	Andy Gibb
9	3	Fleetwood Mac
2	4	Pablo Cruise
4	5	Peter Frampton (old)
5	6	Rita Coolidge
8	7	Emotions
6	8	Alan O'Day
11	9	Heart
10	10	Leo Sayer
7	11	Barry Manilow
17	12	Stephen Bishop
12	13	Bay City Rollers
23	14	Crosby, Stills & Nash
13	15	Shaun Cassidy
14	16	Fleetwood Mac (old)
15	17	Bill Conti
20	18	ELO
16	19	Stevie Wonder (old)
26	20	Sanford-Townsend
18	21	England Dan & John Ford Coley
27	22	Supertramp
24	23	Commodores (old)
25	24	Brothers Johnson
19	25	Alice Cooper
21	26	Meri Wilson
A	27	Star Wars (Original/Meco)

Adds: Johnny Rivers
Carly Simon

Extras: B.J. Thomas
Floater
Foreigner
Ronnie Milsap

LP Cuts: Commodores (Brick)

Also Possible: Steve Miller
Carole King
Peter Frampton
Ram Jam

Hottest:

Country Crossovers:

Ronnie Milsap

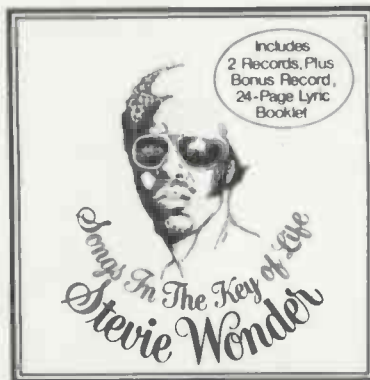
Teen:

Shaun Cassidy (new)

LP Cuts:

Fleetwood Mac (Lovin')

WHEN IT COMES TO AIRPLAY, WE'VE GOT THE BASES LOADED!



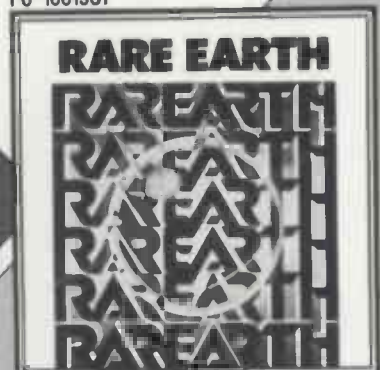
Stevie Wonder "Songs In The Key of Life" T13-340C2
Includes the third smash single "Another Star" T 54286F

M7-884R1



Includes
"Easy" M 1418F
"Brick House" M 1425F

P6-10019S1



Includes
"Is Your Teacher Cool"
"Foot Loose And Fancy Free"
"Share My Love"



HITS IN ANY LEAGUE-AOR, TOP 40 & R&B! ON MOTOWN RECORDS

101 THE SINGLES CHART 150

AUGUST 27, 1977

AUG. 27	AUG. 20	
101	103	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8192 (WB, ASCAP/El Patricia, BMI)
102	102	FUNK IT UP SWEET/Capitol P 4429 (Sweet/WB, ASCAP)
103	101	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)
104	104	I DON'T WANNA GO MOMENTS/ Stang 5073 (All Platinum) (Unichappell/Begonia/Fedora, BMI)
105	107	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
106	113	I'M BABY LOVE MOTHERS FINEST/Epic 8 50407 (Satsong, ASCAP)
107	114	MA BAKER BONEY M/Atco 7085 (Heath Levy, ASCAP)
108	111	WE JUST DISAGREE DAVE MASON/Columbia 3 10575 (Manitowac, BMI)
109	109	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)
110	108	VITAMIN U SMOKEY ROBINSON/Tamla T 54284F (Motown) (Jobete, ASCAP)
111	112	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER/A&M 1966 (Irving, BMI)
112	—	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
113	110	EXODUS BOB MARLEY & THE WAILERS/Island 089 (Bob Marley/Almo, ASCAP)
114	115	SOME ENCHANTED EVENING JANE OLIVOR/Columbia 3 10527 (Williamson, ASCAP)
115	116	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)
116	117	HEAVEN IS ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Choppell, ASCAP)
117	—	TOO HOT TO HANDLE UFO/Chrysalis 2157 (Intersong, ASCAP)
118	119	IF I HAVE TO GO AWAY JIGSAW/20th Century TC 2347 (Bellsze, ASCAP)
119	105	SOUL OF A MAN BOBBY BLAND/ABC 12280 (Don, BMI)
120	122	C'EST LA VIE GREG LAKE/ Atlantic 3405 (Palm Beach International, ASCAP)
121	124	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F (Charles Kipps, BMI)
122	—	CRAZY AGAIN KATY SOUTHERN/Epic 8 50395 (Hall-Clement, BMI)
123	—	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350 (Sa-vette, BMI)
124	—	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.) (Sherlyn/Decible, BMI)
125	129	SWEET ALIBIS CAROL BAYER SAGER/Elektra 45395 (Unichappell/Begonia/Red Bullet, BMI)
126	—	GOODNIGHT MY LOVE TAVARES/Capitol P 4453 (Belinda/Quintet/Trio, BMI)
127	—	THE LOVE THEME FROM "ONE ON ONE" (MY FAIR SHARE) SEALS & CROFTS/Warner Bros. WBS 8405 (WB, ASCAP/Warner-Tamerlane BMI)
128	—	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578 (Electrocord, ASCAP)
129	135	TURNING TO YOU CHARLIE/Janus 270 (Nereus, PRS)
130	134	OH LET ME KNOW (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)
131	—	SOMETHING BETTER CHILLIWACK/Mushroom 7025 (Chilliwack/Mushtunes, BMI)
132	—	NOTHING A LITTLE LOVE WON'T CURE RUBINOOS/Beserkley 8 5810 (CBS) (Eau d'Yeah)
133	128	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)
134	106	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)
135	—	FEEL SO GOOD (SLOW DANCING) JOHN TRAVOLTA/Midsong Intl. 10977 (RCA) (Primus Artists/Olga, ASCAP)
136	120	YOU'RE THE ONLY ONE GEILS/Atlantic 3411 (Juke Joint/Walden, ASCAP)
137	—	IT'S IN HIS KISS (THE SHOOP SHOOP SONG) KATE TAYLOR/Columbia 3 10596 (Hudson Bay, BMI)
138	—	YOU'VE GOT ME DANGLING ON A STRING DONNY OSMOND/Polydor PD 14417 (Gold Forever, BMI)
139	126	IT'S UNCANNY HALL & OATES/Atlantic 3397 (Unichappell, BMI)
140	145	SAIL AWAY SAM NEELY/Elektra 45419 (Leba/Kirshner Songs)
141	139	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)
142	140	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)
143	148	THANK YOU BABY PAKALAMERIDITH/Elektra 45408 (Pakalameridith)
144	123	TOMORROW CISSY HOUSTON/Private Stock 153 (Charles Strouse/E. H. Morris, ASCAP)
145	125	GIMMIE SOME FUN FEATURING BOB McCABE/Buddah 573 (Sherlyn, BMI)
146	127	THEME FROM STAR WARS DAVID MATHEWS/ CTI 39 (Fox Fanfare, BMI)
147	121	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403 (Rubber Band, BMI)
148	133	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391 (BEMA/RWP, ASCAP)
149	132	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)
150	149	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272 (Four Knights, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANGEL IN YOUR ARMS Clayton Ivey, Terry Woodford (Song Tailors, BMI/I've Got the Music, ASCAP)	73	IT WAS ALMOST LIKE A SONG Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	54
ANOTHER STAR Stevie Wonder (Jobete/Black Bull, ASCAP)	83	I WOULDN'T WANT TO BE LIKE YOU Alan Parsons (Woolfsongs, BMI)	62
A REAL MOTHER FOR YA J. G. Watson (Vir-Jon, BMI)	56	JET AIRLINER Steve Miller (Sailor/No Thought, ASCAP)	59
ARIEL Bob Stevens (Blendingwell, ASCAP)	58	JUNGLE LOVE Steve Miller (Sailor, ASCAP)	43
BARRACUDA Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	11	JUST A SONG BEFORE I GO Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	12
BEST OF MY LOVE Maurice White (Seggfre, BMI/Steelchest, ASCAP)	1	KEEP IT COMIN' LOVE H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	26
BLACK BETTY Kasenetz-Katz (Tro-Folkways BMI)	13	KENTUCKY MORNIN' Joel Diamond (Silver Blue, ASCAP)	98
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP)	40	KNOWING ME, KNOWING YOU Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	46
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP)	69	L.A. SUNSHINE Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	61
CAT SCRATCH FEVER Lew Futterman, Tom Werman & Cliff Davies (Magicland, ASCAP)	42	LET'S CLEAN UP THE GHETTO Kenneth Gamble & Leon Huff (Mighty Three, BMI)	82
CHRISTINE SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	25	LITTLE DARLING (I NEED YOU) Ted Templeman (Stone Agate, BMI)	60
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	21	LIVIN' IN THE LIFE Isley Brothers (Bovina, ASCAP)	84
DA DOO RON RON Michael Lloyd (Trio/Mother Bertha, BMI)	17	LOOKS LIKE WE MADE IT Ron Dante & Barry Manilow (Irving, BMI)	34
DAYTIME FRIENDS Larry Butler (Ben Peters BMI)	49	LOOK WHAT YOU'VE DONE TO MY HEART Frank E. Wilson (Screen Gems-EMI, BMI/Treco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP)	67
DEVIL'S GUN Mike Theodore and Dennis Coffey (ATV, BMI)	87	LUCKENBACH, TEXAS Chips Moman (Baby Chick, BMI)	70
DOG DAYS Buddy Buie (Low-Sal, BMI)	97	MARGARITAVILLE Norbert Putman (Coral Reefer, BMI)	51
DO YOU WANNA MAKE LOVE Hal Yoerger (American Broadcasting, ASCAP)	31	MY HEART BELONGS TO ME Gary Klein and Charlie Calello (Kiki-Koppelman Bandier, BMI)	33
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP)	75	NIGHTS ON BROADWAY Bob Monaco (Casserole/Unichappell/Flamm, BMI)	93
DON'T STOP Fleetwood Mac (Gentoo, BMI)	8	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI)	30
DON'T WORRY BABY Chris Christian (Irving, BMI)	38	NOTHING BUT A BREEZE Brian Ahern (Fourth Floor, ASCAP)	81
DOWN THE HALL Bob Gaudio (All Seasons, ASCAP)	77	O-H-I-O Prod. by group (Play One/Unichappell, BMI)	92
DREAMS Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	52	ON AND ON Henry Lewy (Stephen Bishop, BMI)	18
EASY James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	5	SEE YOU WHEN I GIT THERE Kenneth Gamble & Leon Huff (Mighty Three, BMI)	55
EDGE OF THE UNIVERSE Group, Karl Richardson & Albhy Galuten (Casserole/Flamm/Unichappell, BMI)	45	SHE DID IT Eric Carmen (C.A.M., BMI)	80
FEELS LIKE THE FIRST TIME John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	79	SIGNED, SEALED, DELIVERED (I'M YOURS) Peter Frampton (Jobete, ASCAP/Stone Agate, BMI)	57
FLOAT ON Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	6	SLIDE Jeff Dixon (Spourtes, BMI)	36
GIVE A LITTLE BIT Supertramp (Almo/Delicate, ASCAP)	20	SMOKE FROM A DISTANT FIRE Jerry Waxler & Barry Beckett (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)	16
GONNA FLY NOW (THEME FROM ROCKY) Bill Conti (UA, ASCAP/Unart, BMI)	63	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	27
GOOD MORNING JUDGE Prod. by group (Man-Ken, BMI)	95	STRAWBERRY LETTER 23 Quincy Jones (Kidada/Off The Wall, BMI)	9
GOT TO GIVE IT UP Art Stewart (Almo, ASCAP)	53	SURFIN' USA Michael Lloyd (Arc, BMI)	94
HANDY MAN Peter Asher (Unart, BMI)	4	SUNFLOWER Gary Klein (Stonebridge, ASCAP)	41
HARD ROCK CAFE Carole King & Norm Kinney (Colgems/EMI, ASCAP)	50	SUNSHINE Michael Stokes (Desert Moon/Willow Girl, BMI)	89
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Choppell, ASCAP)	71	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP)	28
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI)	65	TELEPHONE LINE Jeff Lynne (Unart/Jet, BMI)	15
HOLD ON (WITH STRINGS) Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	64	TELEPHONE MAN Jim Rutledge, Boomer Castleman (Casteridge, BMI)	29
HOW MUCH LOVE Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP)	22	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI)	35
HURRY SUNDOWN Bill Szymczyk (Hustlers BMI)	78	THE GREATEST LOVE OF ALL Michael Masser (Columbia Pictures, BMI)	39
I BELIEVE IN LOVE Phil Ramone & Bob James (First Artists/Emanuel/Gnosso/Threesome, ASCAP)	76	THE MARTIAN BOOGIE Eddia Kramer (Almal)	90
I BELIEVE YOU Couch-Stroud-Stevenson (Addriai, BMI)	66	THEME FROM STAR WARS/CANTINA BAND George Lucas (Fox Fanfare, BMI)	23
I FEEL LOVE Georgio Moroder & Peter Bellotte (Rick's, BMI/Sunday)	37	UNDERCOVER ANGEL Steve Barri & Michael Omartian (Warner Bros. ASCAP)	7
I GO CRAZY Paul Davis (Web IV, BMI)	88	WATCHA GONNA DO? Bill Schnee (Irving/Pablo Cruise, BMI)	10
I JUST WANT TO BE YOUR EVERYTHING B. Gibb-A. Galuten-K. Richardson (Stingwood-Unichappell, BMI)	2	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	47
I JUST WANT TO MAKE LOVE TO YOU Nick Jameson (Arc, BMI)	99	WE NEVER DANCED TO A LOVE SONG Manhattans & Bobby Martin (Manhattans Co./Blackwood, BMI)	91
I'M DREAMING Jim Ed Norman (Almo, ASCAP/Irving, BMI)	68	WORK ON ME Kenneth Gamble & Leon Huff (Mighty Three, BMI)	96
I'M IN YOU Peter Frampton (Almo/Fram-Dee, ASCAP)	14	YOU AND ME Bob Erzin (Esra/Early Frost, BMI)	19
I'M YOUR BOOGIE MAN Casey/Finch (Sherlyn, Harrick, BMI)	72	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP)	85
INDIAN SUMMER Group & Mark Henry (Fools Gold, ASCAP)	74	YOU MADE ME BELIEVE IN MAGIC Harry Maslin (Chrysalis, ASCAP)	32
(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD Car Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	100	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER David Anderle (Chevis-Warner Tamerlane/BRC, BMI)	3
IT'S A CRAZY WORLD Clayton Ivey & Terry Woodford (I've Got The Music, ASCAP)	86	YOU'RE MY WORLD Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	24
IT'S SAD TO BELONG Kyle Lehnig (Famous, Ironside, ASCAP)	48		

"NEEDLES & PINS"

RS 881



a new single by

Smokie

ANOTHER SMASH FROM RSO



Produced by Mike Chapman for Chinnichap.



Records and Tapes

The RSO Family

Manufactured and marketed by 



THE SINGLES CHART

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

AUG. 27	AUG. 20		WKS. ON CHART
1	2	BEST OF MY LOVE EMOTIONS Columbia 3 10544	11
2	1	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	19
3	4	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	17
4	6	HANDY MAN JAMES TAYLOR/Columbia 3 10557	11
5	5	EASY COMMODORES/Motown M 1418F	14
6	9	FLOAT ON FLOATERS /ABC 12284	10
7	3	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	19
8	10	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	8
9	11	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	8
10	7	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	17
11	12	BARRACUDA HEART /Portrait 6 70004	14
12	13	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	13
13	14	BLACK BETTY RAM JAM/Epic 8 50357	13
14	8	I'M IN YOU PETER FRAMPTON/A&M 1941	14
15	19	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ Jet 1000 (UA)	11
16	20	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	10
17	16	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	16
18	24	ON AND ON STEPHEN BISHOP/ABC 12269	10
19	15	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	18
20	21	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	14
21	29	COLD AS ICE FOREIGNER/Atlantic 3410	6
22	22	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	8
23	28	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	7
24	23	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	16
25	26	CHRISTINE SIXTEEN KISS /Casablanca NB 889	7
26	31	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	10
27	40	"STAR WARS" THEME/CANTINA BAND MECO / Millennium MN 604 (Casablanca)	5
28	32	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	10
29	30	TELEPHONE MAN MERI WILSON/GRT 127	3
30	41	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	6
31	25	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	18
32	17	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	13
33	18	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	15
34	27	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	17
35	42	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	5
36	36	SLIDE SLAVE /Cotillion 44218 (Atlantic)	12
37	58	I FEEL LOVE DONNA SUMMER/Casablanca 884	4
38	43	DON'T WORRY BABY B. J. THOMAS/MCA 40735	7
39	46	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	6
40	52	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	5
41	44	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	9
42	51	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	5
43	53	JUNGLE LOVE STEVE MILLER/Capitol P 4466	4
44	45	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	7
45	50	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	6
46	33	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	16
47	47	WAY DOWN ELVIS PRESLEY/RCA PB 10998	9
48	34	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	10
49	54	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	5
50	55	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	5
51	35	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	20
52	37	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	20



53	38	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	21
54	61	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	6
55	56	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	11
56	57	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	7

CHARTMAKER OF THE WEEK

57	—	SIGNED, SEALED, DELIVERED (I'M YOURS) PETER FRAMPTON A&M 1972	1
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58	48	ARIEL DEAN FRIEDMAN/Lifesong 45002	21
59	49	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	18
60	62	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	5
61	63	L.A. SUNSHINE WAR /Blue Note 1009 (UA)	5
62	71	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS/ Arista 0260	3
63	39	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	19
64	72	HOLD ON WILD CHERRY /Sweet City/Epic 8 50401	5
65	69	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	5
66	74	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	5
67	76	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	3
68	70	I'M DREAMING JENNIFER WARNES/Arista 0252	6
69	—	BRICK HOUSE COMMODORES/Motown M 1425F	1
70	65	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	16
71	87	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO RS 878 (Polydor)	2
72	60	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	26
73	67	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	25
74	83	INDIAN SUMMER POCO/ABC 12295	5
75	86	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	5
76	85	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	5
77	77	DOWN THE HALL FOUR SEASONS/Warner/Curb WBS 8407 (WB)	5
78	79	HURRY SUNDOWN OUTLAWS/Arista 0258	7
79	64	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	23
80	—	SHE DID IT ERIC CARMEN/Arista 0266	1
81	84	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)	4
82	88	LET'S CLEAN UP THE GHETTO PHIL. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)	4
83	—	ANOTHER STAR STEVIE WONDER/Tamla T 54286F (Motown)	3
84	68	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	11
85	—	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8446	1
86	59	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol)	7
87	90	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	4
88	—	I GO CRAZY PAUL DAVIS/Bang 733	1
89	91	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	9
90	—	THE MARTIAN BOOGIE BROWNSVILLE STATION/ Private Stock 167	1
91	—	WE NEVER DANCED TO A LOVE SONG MANHATTANS/ Columbia 3 10586	1
92	95	O-H-I-O OHIO PLAYERS/Mercury 73932	3
93	96	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387	4
94	—	SURFIN' USA LEIF GARRETT/Atlantic 3423	1
95	97	GOOD MORNING JUDGE 10cc/Mercury 73943	3
96	98	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	3
97	—	DOG DAYS ATLANTA RHYTHM SECTION/Polydor 14411	1
98	100	KENTUCKY MORNING AL MARTINO/Capitol P4444	2
99	—	I JUST WANT TO MAKE LOVE TO YOU FOGHAT/ Bearsville BSS 0319 (WB)	9
100	78	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	9

FLASHMAKER



CRAWLER
Epic

MOST ADDED:

- CRAWLER—Epic
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
- WEAK AT THE KNEES—Mylon LeFevre—WB
- ROBERT GORDON WITH LINK WRAY—Private Stock
- STILLWATER—Capricorn
- ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
- SHOW TIME—Ry Cooder—WB
- IN COLOR—Cheap Trick—Epic
- TERRAPIN STATION—Grateful Dead—Arista

WNEW-FM/NEW YORK

- ADDS:**
- BIONIC GOLD—Various Artists—Big Sound
 - CRAWLER—Epic
 - CREAM CITY—Aalton—Arista
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - NEW SONGS FROM THE BRIARPATCH—Tam Paxton—Vanguard
- HEAVY ACTION (airplay in descending order):**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - TERRAPIN STATION—Grateful Dead—Arista
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - MY AIM IS TRUE—Elvis Costello—Siff (Import)
 - THIS TIME IT'S FOR REAL—Southside Johnny—Epic
 - LET IT FLOW—Dave Mason—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - BORN TO RUN—Bruce Springsteen—Col
 - MONKEY ISLAND—Geils—Atlantic

WBCN-FM/BOSTON

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - LIFELINE—Roy Ayers—Polydor
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - GEORGE THOROGOOD AND THE DESTROYERS—Rounder

HEAVY ACTION (airplay in descending order):

- TERRAPIN STATION—Grateful Dead—Arista
- JT—James Taylor—Col
- CSN—Crosby, Stills and Nash—Atlantic
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- RUMOURS—Fleetwood Mac—WB
- FOREIGNER—Atlantic
- MONKEY ISLAND—Geils—Atlantic
- LITTLE QUEEN—Heart—Portrait
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
- BOOK OF DREAMS—Steve Miller Band—Capitol

WLIR-FM/LONG ISLAND

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - FINGERPAINTING—Earl Klugh—Blue Note
 - GAMES, DAMES AND GUITAR THANGS—Eddie Hazel—WB
 - HELLO HELLO YOUNG LOVERS (single)—The Movies—Arista
 - JAGUAR—RCA
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - LUNA SEA—Firefall—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I ROBOT—Alan Parsons Project—Arista
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - I'M IN YOU—Peter Frampton—A&M
 - BURNING FOR YOU—Strawbs—Oyster
 - SIMPLE THINGS—Carole King—Avatar
 - GARY OGAN—Paradise
 - CSN—Crosby, Stills and Nash—Atlantic

WCOZ-FM/BOSTON

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - CRAWLER—Epic
 - FLOWING RIVERS—Andy Gibb—RSO
 - ULTRAVOX—Island
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - TERRAPIN STATION—Grateful Dead—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - MONKEY ISLAND—Geils—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - I REMEMBER YESTERDAY—Donna Summer—Casablanca

WPLR-FM/NEW HAVEN

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet

CRAWLER—Epic

- FREDDIE KING (1934-1976)—RSO
 - STILLWATER—Capricorn
 - TWB—Tim Weisberg Band—United Artists
- HEAVY ACTION (airplay, sales and phones):**
- ANIMALS—Pink Floyd—Col
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - GOING FOR THE ONE—Yes—Atlantic
 - LITTLE VILLAGE—Quiet Cannon
 - LOADING ZONE—Roy Buchanan—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - RAISIN' HELL—Elvin Bishop—Capricorn

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - I FEEL LOVE (single)—Donna Summer—Casablanca
 - IN COLOR—Cheap Trick—Epic
 - CHRISTOPHER MORRIS BAND—MCA
 - MY FAIR SHARE (single)—Seals and Crofts—WB
 - 100% WHOLE WHEAT—AVI
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- HEAVY ACTION (airplay, sales, phones in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - FOREIGNER—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - LUNA SEA—Firefall—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - I ROBOT—Alan Parsons Project—Arista

WKLS-FM/ATLANTA

- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - CSN—Crosby, Stills and Nash—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - FOREIGNER—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - JT—James Taylor—Col
 - WEAK AT THE KNEES—Mylon LeFevre—WB

WORJ-FM/ORLANDO

- ADDS:**
- GRAND ILLUSION—Styx—A&M
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiadis—Asylum
 - RARE EARTH—Prodigal

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

- CSN—Crosby, Stills and Nash—Atlantic
- JT—James Taylor—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- FOREIGNER—Atlantic

WQSR-FM/TAMPA

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - DOWN AT THE HARD ROCK CAFE—Brent Maglia—Fantasy
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - HAVIN' A PARTY/LITTLE BY LITTLE (single)—Southside Johnny—Epic
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SERENGITI MINSTREL—Sonny Fortune—Atlantic
 - SHOW TIME—Ry Cooder—WB
 - THREE OR FOUR SHADES OF BLUE—Charles Mingus—Atlantic
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE THINGS—Carole King—Avatar
 - I'M IN YOU—Peter Frampton—A&M
 - TERRAPIN STATION—Grateful Dead—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - MONKEY ISLAND—Geils—Atlantic
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WMMS-FM/CLEVELAND

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - FROST FLOWER (single)—Osamu—Island
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SCORCH (single)—Colosseum II—MCA
 - TIME IS RUNNING OUT (single)—Steve Winwood—Island
- HEAVY ACTION (airplay, sales):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CHANGES IN LATITUDE—Jimmy Buffet—ABC
 - CSN—Crosby, Stills and Nash—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - LAKE—Col
 - LOVE GUN—Kiss—Casablanca
 - LUNA SEA—Firefall—Atlantic
 - MONKEY ISLAND—Geils—Atlantic

RUMOURS—Fleetwood Mac—WB STEVE WINWOOD—Island

WEBN-FM/CINCINNATI

- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - JT—James Taylor—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - I'M IN YOU—Peter Frampton—A&M
 - A PLACE IN THE SUN—Pablo Cruise—A&M
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I ROBOT—Alan Parsons Project—Arista

WCOL-FM/COLUMBUS

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - RAISIN' HELL—Elvin Bishop—Capricorn
- HEAVY ACTION (airplay, sales):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - I'M IN YOU—Peter Frampton—A&M
 - LET THERE BE ROCK—AC/DC—A&M
 - LITTLE QUEEN—Heart—Portrait
 - MONKEY ISLAND—Geils—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor

WABX-FM/DETROIT

- ADDS:**
- I JUST WANNA MAKE LOVE TO YOU (single)—Foghat—WB
 - IN COLOR—Cheap Trick—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - JT—James Taylor—Col
 - BOOK OF DREAMS—Steve Miller—Capitol
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - I ROBOT—Alan Parsons Project—Arista
 - TERRAPIN STATION—Grateful Dead—Arista
 - FULL HOUSE—Frankie Miller—Chrysalis

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY:

- CSN—Crosby, Stills and Nash—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOING FOR THE ONE—Yes—Atlantic
- RUMOURS—Fleetwood Mac—WB
- I'M IN YOU—Peter Frampton—A&M
- I ROBOT—Alan Parsons Project—Arista
- TERRAPIN STATION—Grateful Dead—Arista
- LITTLE QUEEN—Heart—Portrait
- JT—James Taylor—Col
- STEVE WINWOOD—Island

WXRT-FM/CHICAGO

- ADDS:**
- ARC—Corea, Holland and Altshul—Polydor
 - THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boy—United Artists
 - FACE TO FACE—Steve Harley and Cockney Rebel—EMI
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - IN COLOR—Cheap Trick—Epic
 - LAKE—Col
 - LIGHTNIN'—Lightning Hopkins—Tomato
 - STILLWATER—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STEVE WINWOOD—Island
 - LUNA SEA—Firefall—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista
 - NO SECOND CHANCE—Charlie—Janus
 - GRAND ILLUSION—Styx—A&M
 - CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I'M IN YOU—Peter Frampton—A&M
 - I ROBOT—Alan Parsons Project—Arista

KSHE-FM/ST. LOUIS

- ADDS:**
- CRAWLER—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- I'M IN YOU—Peter Frampton—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest

- LIGHTS OUT—UFO—Chrysalis
- ONE OF THE BOYS—Roger Daltrey—MCA
- I ROBOT—Alan Parsons Project—Arista
- RARE EARTH—Prodigal
- NETHER LANDS—Dan Fogelberg—Full Moon
- STEVE WINWOOD—Island

WKDF-FM/NASHVILLE

- ADDS:**
- FIVE TIMES IN THE SUN—The Dingoes—A&M
 - KNOCK 'EM DEAD KID—Trooper—MCA
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - STILLWATER—Capricorn
- HEAVY ACTION (airplay, sales, phones):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - A PLACE IN THE SUN—Pablo Cruise—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - RUMOURS—Fleetwood Mac—WB

WQFM-FM/MILWAUKEE

- ADDS:**
- A CROAK AND A GRUNT—Rabbitt—Capricorn
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CLASSIC ASH—Wishbone Ash—MCA
 - CRAWLER—Epic
 - EMPEROR—Private Stock
 - ROBERT GORDON WITH LINK WRAY—Private Stock
- HEAVY ACTION (airplay in descending order):**
- I ROBOT—Alan Parsons Project—Arista
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - LUNA SEA—Firefall—Atlantic
 - STEVE WINWOOD—Island
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - RUMOURS—Fleetwood Mac—WB

CHUM-FM/TORONTO

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - BURNING AT THE STAKE—Domenic Troiano—Capitol
 - LUNA SEA—Firefall—Atlantic
 - MAX—The Rumour—Mercury
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista

- TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay):**
- BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - EXODUS—Bob Marley and the Wailers—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - I'M IN YOU—Peter Frampton—A&M
 - LITTLE QUEEN—Heart—Portrait
 - SIMPLE THINGS—Carole King—Avatar

KLOL-FM/HOUSTON

- ADDS:**
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - 100% WHOLE WHEAT—AVI
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - ROCK 'N ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - LITTLE QUEEN—Heart—Portrait
 - RUMOURS—Fleetwood Mac—WB
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - FLEETWOOD MAC—WB
 - CAROLINA DREAMS—Marshall Tucker Band—Capricorn
 - SIMPLE THINGS—Carole King—Avatar
 - EXODUS—Bob Marley and the Wailers—Island

KZEW-FM/DALLAS

- ADDS:**
- MAX—The Rumour—Mercury
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - STILLWATER—Capricorn
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay, sales in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait
 - I'M IN YOU—Peter Frampton—A&M
 - RUMOURS—Fleetwood Mac—WB
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - GOING FOR THE ONE—Yes—Atlantic
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - CAT SCRATCH FEVER—Ted Nugent—Epic

KGB-FM/SAN DIEGO

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury

- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales, phones):
- A PLACE IN THE SUN—Pablo Cruise—A&M
- BOOK OF DREAMS—Steve Miller Band—Capitol
- CELEBRATE ME HOME—Kenny Loggins—Col
- CSN—Crosby, Stills and Nash—Atlantic
- EXODUS—Bob Marley and the Wailers—Island
- FOREIGNER—Atlantic
- LITTLE QUEEN—Heart—Portrait
- LOVE GUN—Kiss—Casablanca
- RUMOURS—Fleetwood Mac—WB
- STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

- ADDS:**
- CRAWLER—Epic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - STEVE WINWOOD—Island
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - I ROBOT—Alan Parsons Project—Arista
 - ON STAGE—Rainbow—Oyster
 - LITTLE QUEEN—Heart—Portrait
 - NO SECOND CHANCE—Charlie—Janus

KMET-FM/LOS ANGELES

- ADDS:**
- BLACK BETTY (single)—Ram Jam—Epic
 - FIVE TIMES IN THE SUN—The Dingoes—A&M
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - YOUNG MEN GONE WEST—City Boy—Mercury
- HEAVY ACTION (airplay in descending order):**
- GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - FOREIGNER—Atlantic
 - LIGHTS OUT—UFO—Chrysalis
 - TERRAPIN STATION—Grateful Dead—Arista
 - NO SECOND CHANCE—Charlie—Janus
 - LITTLE QUEEN—Heart—Portrait
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CAT SCRATCH FEVER—Ted Nugent—Epic

KZAP-FM/SACRAMENTO

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - IV RATTUS NORVEGICUS—The Stranglers—A&M
 - HAVIN' A PARTY (single)—Southside Johnny—Epic
 - GARY OGAN—Paradise

- PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SHOW TIME—Ry Cooder—WB
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay in descending order):**
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - TERRAPIN STATION—Grateful Dead—Arista
 - I ROBOT—Alan Parsons Project—Arista
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - CABRETTA—Mink DeVille—Capitol
 - MAX—The Rumour—Mercury
 - GREG KIHN AGAIN—Greg Kihn—Beserkley
 - RAISIN' HELL—Elvin Bishop—Capricorn

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - CRAWLER—Epic
 - GOIN' PLACES—Michael Henderson—Buddah
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
- HEAVY ACTION (airplay in descending order):**
- CABRETTA—Mink DeVille—Capitol
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - TERRAPIN STATION—Grateful Dead—Arista
 - MY AIM IS TRUE—Elvis Costello—Stiff (Import)
 - CSN—Crosby, Stills and Nash—Atlantic
 - FIVE TIMES IN THE SUN—The Dingoes—A&M
 - THE RUBINOOS—Beserkley
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - RAISIN' HELL—Elvin Bishop—Capricorn

KZAM-FM/SEATTLE

- ADDS:**
- ANALINE—Michael Bloomfield—Takoma
 - BOATS AGAINST THE CURRENT—Eric Carmen—Arista
 - GUITARIST'S CHOICE—Dale Miller—Kicking Mule
 - INTUITION—Caroline Peyton—Barbecue
 - IT TAKES A YEAR—William Ackerman—Windham Hill
 - GARY OGAN—Paradise
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SERENGITI MINSTREL—Sonny Fortune—Atlantic
 - SHOW TIME—Ry Cooder—WB
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay):**
- BUDDIES—Buddy Emmons and Buddy Spicher—Flying Fish
 - CSN—Crosby, Stills and Nash—Atlantic
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - IZITSO—Cat Stevens—A&M
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - LUNA SEA—Firefall—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - SHOW TIME—Ry Cooder—WB
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

Nashville Shocked By Elvis' Death

(Continued from page 12)

becoming the most influential and top record seller ever that those in the Nashville music area feel a particular grief. You can still see his influence, in style and material and as an example that others patterned their lives and goals after.

Elvis died from the same cause Hank Williams did, a heart attack — curiously and uniquely alone, and one gets the feeling here in Nashville that, like Hank Williams, the legend will continue to grow long after his death.

Elvis Presley was the American Dream. He died while his long-time legendary manager Col. Tom Parker was still guiding his career, still performing to packed houses, still making and selling records in the millions. He died as he should—still at the top, young, with all of his hair and the mystique still intact.

Elvis Presley, the man who sold more records than anyone else ever and who has more fans than any other performer in the world, died in Memphis on Tuesday, Aug. 16 3:30 p.m. at Baptist Hospital at the age of 42 from a heart attack.

Presley was found in his bed by his road manager, Joe Esposito, at 2:30 p.m. who immediately began resuscitation efforts and called Dr. George Nichopoulos, Elvis' personal physician, and an ambulance.

Dr. Nichopoulos continued the resuscitation efforts on the way to the hospital, where he entered the emergency room in "respiratory distress." Presley was pronounced dead 25 minutes after being carried into the hospital by stretcher from "cardiac arrhythmia" or an irregular heartbeat.

A three hour autopsy uncovered no signs of any other dis-

ease or of drug abuse. According to Dr. Jerry Francisco, medical examiner for Shelby County, the only drugs detected were those prescribed by Presley's personal physician for hypertension and a blockage of the colon which hospitalized the singer in 1975 twice.

Presley had cancelled the last part of a tour in Louisiana in April to enter the Memphis hospital.

Elvis was scheduled to begin

Mercury Signs Sierra

■ CHICAGO — Phonogram, Inc./Mercury Records has announced the signing of Sierra to the label. They are now in the studio with producer Felix Pappalardi, with an album scheduled for release in the fall.

Industry Mourns For Elvis Presley

(Continued from page 12)

at half-mast. Rock 'n roll is in a state of mourning.

Stars from all over the world converged on Memphis to attend the funeral on Thursday. The list of luminaries included John Lennon, some of the Rolling Stones, Caroline Kennedy, James Brown, Ann-Margret (a former girl-friend of Presley's), Dean Martin and Sonny Bono. Condolences flooded in, among them a wreath from Elton John.

Since Tuesday more than 50,000 mourners have thronged to Graceland to pay respects to Presley. Early Thursday tragedy struck the scene of the tragedy as a fast-moving car plowed into the mass of fans on Elvis Presley Boulevard, killing two women and seriously injuring a third. After a brief chase, a man and three women were apprehended.

an 11-day tour in Portland, Maine Wednesday, August 17.

Hours before the funeral, at 3 p.m. (EST), huge numbers were assembling along the three-mile route of the funeral procession.

Elvis Presley left behind a considerable legacy spanning 20 years. We are all indebted to him for blazing the trail for the musical styles and personalities which are so important to the culture of the '70s.

"Rock 'n roll never forgets."

Capricorn Taps Randell

■ MACON, GA. — Phil Rush, national promotion director of Capricorn Records, has announced the appointment of Mike Randell as southeast regional promotion manager, effective immediately.

Sun Studios

(Continued from page 15)

cussed a number of times and each time it comes up and interest rises, the price goes up. The people who are currently holding the property are totally unaware of the aesthetic value. They are looking at it only as a piece of property, capital.

Phillips, as president of the local NARAS chapter, was interviewed by a radio station last week and asked what he thought of the idea of the city of Memphis purchasing the Presley Graceland mansion for use as a museum. Phillips felt that the suggestion was inappropriate during Presley's funeral observances.

"I would like to add," he said, "that the contribution and dedication Elvis made to the City of Memphis is unprecedented and it is doubtful it will ever be surpassed. We just lost our last hero."

Elvis Radio Coverage

(Continued from page 14)

from the King's hometown. And WMAK (Nashville) programmed four hours of Elvis on Wednesday morning.

In an attempt to involve their listeners more fully, WMAQ (Chicago) accepted requests all day Thursday, the day of the funeral.

With the news of Elvis' death, Drake-Chenault Enterprises, Inc. in Los Angeles put together, within 48 hours, a three-hour special dealing with Presley's life and music, using interviews with Carl Perkins, Elvis, Sam Phillips, Neil Sedaka and Pat Boone. The show was air freighted to 100 markets and aired over the weekend. Some of the stations carrying it were WCBS-FM (N.Y.), WIP (Phila.), KFRC (S.F.), WASH (Wash., D.C.), K-100-FM (L.A.), WROR (Boston); and in the top 40 markets—WQXI (Atlanta) and Y-100 (Miami).

Some unique programming ideas came from WHBQ (Memphis) which, according to program director John Long, didn't just play Presley tracks because all the other stations did so. In lieu of that, they maintained normal programming and editorially urged that the Sun Recording Studios be declared a landmark. On August 27, the night that Elvis' current tour would have wound up in Memphis, the station will play a live tape of the King. WSLC (Roanoke, Va.) will be doing something similar when they rent a local civic center and play Elvis music on the night (August 25) he was supposed to perform. There will be no admission and any proceeds will go to the Heart Fund.

Live round-table discussions with the stations' disc jockeys went on at WFIL (Phila.) and one of the nation's top country stations, KILT (Houston). KILT, on Thursday, conducted a memorial service at the Miller Theatre, Hermann Park, Houston.

Most progressive stations across the country kept to their regular formats with individual disc jockeys incorporating Elvis' music in whatever way they saw fit. Mark Eelpaire, program director at WQSR (Tampa), felt that many stations were doing special programming with their ratings in mind rather than sincere feelings. He was offended by some of the blatant commercialism.

But much of it wasn't, and many stations observed a minute of silence at 3:00 p.m. (EST); the time of Elvis Presley's funeral. Just a sampling of these stations include: KILT (Houston), Z-93 (Atlanta), KSLQ (St. Louis), WRKO (Boston) and WHBQ (Memphis).

The
Andrea True Connection
deeply laments
the passing of
Elvis

DISCO FILE TOP 20

AUGUST 27, 1977

1. **AFRICAN QUEENS/QUIET VILLAGE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
2. **SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
3. **HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)
4. **FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE/TOO HOT TO HANDLE**
GIORGIO/Casablanca (lp cuts)
5. **I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
6. **I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/disco disc)
7. **THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
8. **RUN AWAY/MAGIC BIRD OF FIRE**
SALSOL ORCHESTRA/Salsoul (lp cuts)
9. **CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
10. **SUMMER DANCE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
11. **PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
12. **CHOOSING YOU/PLEASE DON'T TEMPT ME**
LENNY WILLIAMS/ABC (lp cuts)
13. **COCOMOTION**
EL COCO/AVI (lp cut)
14. **WATCH OUT FOR THE BOOGIE MAN**
TRAX/Polydor (import lp cut)
15. **DEVIL'S GUN/WE GOT OUR OWN THING**
C.J. & CO./Westbound (lp cuts)
16. **EROTIC SOUL**
LARRY PAGE ORK/London (disco disc)
17. **THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
18. **ACCIDENTAL LOVER**
LOVE & KISSES/Casablanca (lp cut)
19. **DOCTOR LOVE**
FIRST CHOICE/Gold Mind (disco disc)
20. **NOWHERE TO RUN**
DYNAMIC SUPERIORS/Motown (lp cut/disco disc)

Tomato Taps Perlmutter

■ NEW YORK — Kevin Eggers, president of the Tomato Music Company, Ltd., has announced the appointment of Judi Perlmutter to the position of director of national promotion and publicity.

Previously, Ms. Perlmutter was publicity director and east coast marketing director for Polydor-MGM. Before that, she was at RCA Records as national promotion and production liaison for Jefferson Airplane's label, Grunt Records, and national promotion coordinator for RCA. Ms. Perlmutter began her career in the industry at Columbia Records, where she controlled the servicing of tapes, promotion and publicity material overseas for Columbia and Epic Records.

Chrysalis Raises LP List Price

■ LOS ANGELES—Chrysalis Records has announced that, effective September 1, 1977, all new and catalogue albums will be listed at \$7.98.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Most of the strong new albums this week come from female vocalists, singly or in groups, and at the head of this particular class is First Choice with their first album on Gold Mind, "Delusions." Although not a total disco collection, this is in many ways the group's most polished and satisfying album so far: the vocals are richer and more assured than ever; the productions, by a number of key Philadelphia musicians for Baker-Harris-Young Productions, are familiar yet surprisingly fresh and zesty; and the material—most of it from the brilliant B-H-Y stable of songwriters with Ron Tyson, Allan Felder and Norman Harris being the top team—is varied and wonderfully clever (what a delight to have real lyrics after what seems like months of little more than repetitive chants swimming through endless instrumental floods!). "Doctor Love" opens the lp in a considerably scaled-down version (5:17 compared to 7:35 on the disco disc) but this compression, with a few added lines from lead singer Rochelle Fleming, is a welcome change after months of hearing the 12-inch mix. The only piece of borrowed material is an inspired choice: Stevie Wonder's "Love Having You Around" (from his "Music of My Mind" lp), a little eccentric perhaps for dancing in the first half, but the more instrumental second section cooks and the vocals are perfect. The most likely cut to pick up where "Doctor Love" left off is "Chances Go Around" (6:00), which begins kind of laid back and gradually picks up to end in a fine building chorus break featuring a gritty and complex play of vocals. But there are three other prime prospects here as well: "Let No Man Put Asunder" (4:28), featuring

(Continued on page 77)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LOST AND FOUND/ WASHINGTON, D.C.

DJ: Bill Owens
EROTIC SOUL—Larry Page Ork—London (disco disc)
FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE—Giorgio—Casablanca (lp cuts)
HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)
JE T'AIME/ON A RIEN A PERDRE/COEUR A COEUR—Saint Tropez—Butterfly (lp cuts)
NATIVE NEW YORKER/EASY COME, EASY GO—Codysey—RCA (lp cuts)
QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (lp cuts)
RUN AWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (lp cuts)
RUN TO ME—Kelly Marie—Pye (import disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)
THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)

CASABLANCA II/NEW YORK

DJ: Jorge Wheeler
THE CHASE—MBT Soul—Polydor (import lp cut)
FIRE ISLAND—Village People—Casablanca (lp cut)
FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE—Giorgio—Casablanca (lp cuts)
I'VE FOUND LOVE—Love & Kisses—Casablanca (lp cut)
MAGIC FLY—Kebelektrik—TK (disco disc)
NOWHERE TO RUN—Dynamic Superiors—Motown (disco disc)
QUIET VILLAGE/VOODOO/SUMMER DANCE—Ritchie Family—Marlin (lp cuts)
THEME FROM BIG TIME—Smokey Robinson—Tamla (lp cut)
THEME FROM DISCO 77—Sassy—TK (disco disc)
WE GOT OUR OWN THING—C.J. & Co.—Westbound (lp cut)

LES MOUCHES/NEW YORK

DJ: Jeel Jacobs
AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (lp cuts)
THE CHASE—MBT Soul—Polydor (import lp cut)
FROM HERE TO ETERNITY—Giorgio—Casablanca (lp medley)
HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)
I FEEL LOVE—Donna Summer—Casablanca (disco disc)
I'VE FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (lp cuts)
MA BAKER—Boney M—Atlantic (disco disc)
SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND/VILLAGE PEOPLE—Village People—Casablanca (lp cuts)
SPIRIT OF SUNSHINE—Chuck Davis Orchestra—West End (disco disc)
WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (import lp cut)

FACES/CHICAGO

DJ: Carmen Adduci
AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)
CARRY ON, TURN ME ON/TANGO IN SPACE—Space—UA (disco disc)
FIRE ISLAND/SAN FRANCISCO/HOLLYWOOD—Village People—Casablanca (lp cuts)
FROM HERE TO ETERNITY—Giorgio—Casablanca (lp medley)
I'VE FOUND LOVE—Love & Kisses—Casablanca (lp cut)
LIVING FOR TODAY—Jimmy Briscoe & the Little Beavers—TK (disco disc, not yet available)
SUPERDANCE—Bus Connection—CBS (import disco disc)
TWO HOT FOR LOVE—THP Orchestra—RCA (import disco disc)
WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (import lp cut)
YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—UA (disco disc)

Griffin Rejoins Jobete

■ LOS ANGELES—Carl Griffin has been appointed east coast director of professional activities for Jobete Music Company, Inc., it was announced by Jobete Executive vice president Robert L. Gordy.

Griffin had previously served with Jobete for four years, first as a professional representative and later assuming his presently reappointed title.

Griffin's duties will encompass all phases of the company's daily operations on the east coast, with immediate emphasis on reactivating the extensive Jobete catalogue, seeking out Broadway properties and locating new writers.

He will report directly to Jobete vice president and general manager Jay S. Lowy.

Columbia Ups Bennett

■ NEW YORK — Bill Bennett has been appointed regional album promotion manager, southeast region, Columbia Records. The announcement was made by Bob Sherwood, vice president, national promotion, Columbia Records.

Bennett joined CBS Records in November, 1974 as a salesman in Memphis. In March of 1976 he was promoted to Epic local promotion manager in Miami, a position he held until his present move. Prior to joining CBS Records he worked for Musical Isle of America.

The Hit at CES '77 Show!

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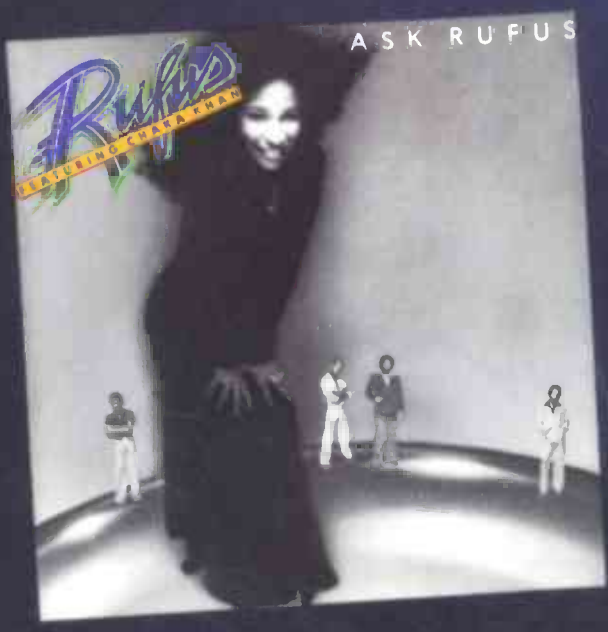
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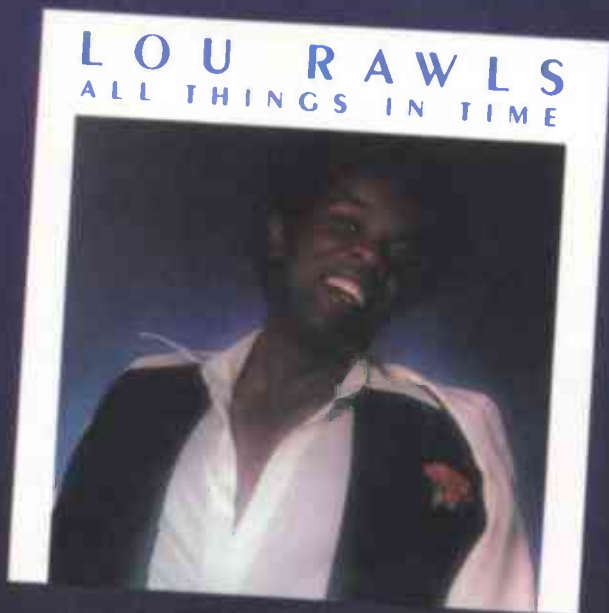
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Pickwick Convention

(Continued from page 4)

Arista, A&M, Casablanca, Motown, and Phonodisc.

Presentations were made in the fields of records, electronics and accessories while evening performances were given by Dave and Sugar and Charley Pride of RCA, CBS' O'Jays and Arista's Dickey Betts Band.

The theme of the convention was "charge" as Gene Patch, senior vice president, Pickwick Intl. told the attendees in his welcoming remarks.

"The past twelve months have been exciting, enthusiastic, and full of change," he said. "With our new theme we want to continue that excitement. We want to 'charge' ahead on a planned course, reaching goals that we were aiming for, not goals that we just happened to arrive at."

Patch looked into the future of Pickwick and warned, "Growth is desirable, but uncontrolled growth is dangerous. The re-designing of specific jobs, specific goals, specific places that reach out farther than we have ever reached before will help our company to not only remain strong, but to gain additional strength."

Patch went on to say, "As I look back at our accomplishments of the past year, I see many things that I can be proud of. But I see many things also that need to be improved upon. We have continued in our rack services division the fantastic expansion of new customers and the resulting plus sales.

"A quick recap of those new customers since just the first of this year shows something like 230 new store locations with projected gross volume in excess of \$15 million. Remember this is plus business, over and above what we had last year and does not include the gains made by our company owned retail divi-

Pickwick Ups Seven

■ LAKE GENEVA, WISC. — Jack Mishler, vice president, rack service division, Pickwick International, has announced the following promotions at the company's sales and marketing meeting here: On the west coast, John Brown has been named west coast key account liaison executive, Jim Newhouse as L.A. branch manager, Ed Pahule as L.A. sales manager, Rich Hathorne as L.A. operation manager and Larry Ceminsky as west coast regional manager.

On the east coast, Vince Ferla has been named Miami branch manager, and in the midwest, Ken Redemske has been named midwest regional manager.

sion."

Patch reiterated that uncontrolled growth is not desirable at Pickwick. "We have to control our growth, to make sure that it moves in the direction that we want it to move in. That we all are conscious of costs, expenses, things that will affect our bottom line profitability. If we all work to improve that bottom line, there are going to be more dollars available for the things that we all deem important to our own personal well being."

Phonogram Taps Taylor As Natl. Promo Dir.

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, has announced the appointment of Jim Taylor to the post of national director of promotion for the firm. He will report to Jules Abramson, senior vice president/marketing. A replacement for Taylor's former position will be announced shortly.



Jim Taylor

Taylor has been a member of the national staff of Phonogram/Mercury since November of 1975 when he joined the firm as assistant national promotion director. It was in that position that he began the Taylor Made Report, a weekly inter-company bulletin giving the status of every current single and album in all musical divisions.

Earlier this year, Taylor was named national singles promotion manager pop product, where he worked closely with the Top 40 and Pop/Adult radio stations across the country.

ELP Gig Being Filmed

■ NEW YORK — The upcoming Emerson, Lake and Palmer appearance at the Montreal Olympic Stadium on August 26 will be filmed and televised. A sell-out crowd of 60,000 is anticipated. So far plans for TV syndication and a cable TV presentation have been finalized, and negotiations for motion picture distribution are in progress. Peter Bennett of Bennett International Productions Ltd. will be the projects' executive producer and Ron Cantor, the director.

Smith Speech Outlines Pickwick's Growth

(The following are excerpts from a speech given by Pickwick Intl. president C. Charles Smith at the recent Pickwick sales meetings.)

■ Isn't it great to be on the Pickwick team? While I was waiting to be introduced I pondered several different greetings that I could give you and most of them were stereotyped and missed the mark, because the message that I want to get across up front is the one that I greeted you with, "Isn't it great to be on the Pickwick team?"

I'm sure some of you forget when the week has been rough and the customers have been pressing and the pressure has been on, how fine an organization you work for, and what great support you can get when you need help with a particular problem. So I thought I would start by outlining for you, even though some of you know only too well, what a magnificent organization we have, and the size and scope of Pickwick as a company.

As record distributors and merchandisers we are far and away the biggest in the world, and we are growing at an astonishing rate. For the 12 months which ended with April, 1976 our aggregate sales for all divisions were \$265 million. For the 12 months through April, 1977 these sales had grown to \$312 million, and for calendar year 1977 we will bill about \$350 million. We are growing at the rate of more than \$50 million a year!

Right now we are selling records at the rate of \$1 million a day, seven days a week, at our billing prices. Conservatively, considering only internal growth from our present business configuration, in early 1980 we will pass the sales rate of one half billion dollars annually.

This is a phenomenal growth rate. And it is a true measure of how good we really are, even though size, as such, is not a measure of quality. We are this size and are growing at this rate, and dominate the industry as we do because we are truly professionals who understand our business and the needs of our customers. Position for position, end-to-end, we have the best team in the business and that, by definition, means that we are winners.

Not only do we dominate the distribution portion of the record business as a whole but every one of our divisions is a standout. In England, where the economy has been plagued with severe economic problems, our Pickwick G.B. operation dominates the re-release area with a superb management organization headed by Monty Lewis. In the U.S., Pickwick Records, with Bob Newmark as general manager, is the outstanding budget line. By the way, Pickwick Records will soon be moving its principal location to Minneapolis so as to improve even more its coordination with its sister divisions and so as to position itself for what we view as a spectacular growth potential.

I must not go farther in the description of our company without focusing on our record manufacturing division, Keel Manufacturing and Disc Printing. Many of you probably do not know about these sister divisions, and yet they are very important to us and to the future of Pickwick. They are headed by Roger Gouldstone, a highly competent professional engineer, who has made them, during the two years of his administration, the quality equivalent of any pressing organization in the industry. Keel has a capacity in excess of 10 percent of the entire pressing industry and it numbers among its customers an outstanding roster of labels which you merchandise every day. In addition to our own Pickwick labels, Keel presses for Arista, Casablanca, 20th Century, ABC, Disney, Children's Records and many others.

The distribution division, headed by Jack Bernstein. Is staffed with industry-recognized professionals in all five locations. As a group it is the country's largest distributor network and is recognized by the distributor labels as being unsurpassed in its ability to promote and merchandise their

product.

The retailing group, headed by Scott Young, and supported by such knowledgeable, old-line professionals as Grover Sayre and Dieter Wilkinson, is far and away the largest and most successful record retailing entity anywhere. It is more than four times as big as the next largest group, and its near-term plans will push it even farther ahead of the pack than it now is.

The largest division is, of course, your Pickwick Rack Services division. Even if we were to strip away from its credited volume the huge amount that passes through its warehouses to our own retail stores, and were to consider only its volume to third-parties, Pickwick Rack Services is far and away the largest rack-jobber in the world.

You all know the three divisions which make up the associated product group and which are headed by long-time and highly respected Pickwick professionals. I refer, of course, to the electronics division headed by Sam Yarosh, accessories, honchoed by Bob Mitchell and Howie Hoklestad's manufactured products. These three divisions round out the complete picture of Pickwick as a full line supplier of music-related products and they are extremely important to our image, our profitability and our future planning.

So this is a bird's eye of the Pickwick organization as it exists today. As I have said, we are the biggest because we are the best and we are positioned to move ahead at a rate which will amaze the rest of the industry. A half-billion dollars of sales by 1980 is a virtual certainty. And I am talking about sales at our billing price. Increase the figure to about \$650 million at retail or \$800 million at list.

But what does this litany of our size and effectiveness mean to you in terms of your professional careers and development? In many ways that question can best be answered by the old-timers here who have grown over the years with Pickwick and who know that as Pickwick grows so have their individual fortunes. The future for every bright young person in our organization who wants to develop and grow is virtually unlimited. If we have one constraining factor of our rate of growth it is that we may not have enough of you good people available and trained to push the organization ahead as fast as it is otherwise capable of growing. As a career organization, Pickwick is an outstanding opportunity.

It would be unfair of me to leave you with the impression that you are doing everything as well as you could and that the company is as in good condition as it could be. You have to know that there are many things that we can do to make our company more effective and to make you more productive, without necessarily expecting you to work harder. I want to talk about just two or three of these potential improvement areas today to give you an idea of what I'm talking about. Your most important responsibility in the area of customer service is to give your accounts the mix of product which will provide the highest rate of saleability, profitability and inventory turnover.

Now I want to give you my perspective of our relationship with our new parent company, the American Can Company. First let me say that each of us who has had dealings with the American Can Company is not only comfortable with the relationship, but realizes what an important help American Can organization can be to the realization by Pickwick of its true potential. The American Can management has made it clear, not only in words, but by demonstrated action, that their organization is there to help us where we need and want help, but that our Pickwick team is as much responsible for carrying out its own destiny as it ever was. American Can has already made available to us members of its organization to help us in such areas as strategic planning, data processing and data communication, materials handling and human relations.



Record World Presents
Mexico '77

RECORD WORLD EN MEXICO

by VILO ARIAS SILVA



La industria Hispanoamericana del disco se dió cita en Miami Beach, en una reunión en donde pude apreciar el deseo ferviente de que los vínculos comerciales se estrechen y poder hacer un frente común a los problemas que similarmente aquejan a todas las compañías discográficas de habla hispana. Latente y sin solución está la piratería, que cuanto más se le combate, más se extiende. Por otro lado, la ambición de querer internacionalizar sus productos en un trabajo recíproco, sincero, sin ventajas. Y por último, el hecho de dar a conocer lo que pueden desarrollar sus empresas en sus países de origen; que en un tiempo atrás fueron pequeñas, pero que actualmente se miden con altura y eficiencia con las grandes compañías que acaparaban los mercados.

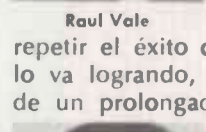
El Promosonic '77 salió adelante; y la entrega de trofeos de Record World a los Valores Internacionales, vistió la gala final brillantemente, cerrando un evento de mucho provecho para todos los asistentes. México dijo presente con una delegación numerosa, que constituye en la actualidad, lo más importante del medio ejecutivo, tanto en el aspecto discográfico como editorialmente... Nuestra Edición Especial México 77, una vez más expuesta al diálogo valiente y franco de todos los involucrados en este noble negocio del disco.

"Existe corrupción en nuestro medio musical" lo declara con toda honestidad Luis Bastón. Pero se trata, se lucha por superar esta corrupción. Nacho Morales afirma que no escatima esfuerzos para internacionalizar a sus artistas, consciente de que para lograrlo hay que buscar en otros países el sonido, los arreglistas y la dirección artística que no encontrará en México.

Guillermo Infante dice que ya no son palabras prohibidas las segundas opciones en RCA. Y Juan Calderón analiza con hechos, lo que él vive día a día desde su sillón de la radio. Nuestra Edición Especial, superó otro año más... Surge la idea de un homenaje — muy merecido por cierto—, para todos aquellos que por circunstancias de estar ligados con la música mexicana, hayan colaborado con su difusión en el extranjero. Dentro de esta selección, indiscutiblemente me viene a la mente la figura de Monique I. Peer, Presidente de la Organización Peer Southern, tan querida por todos los autores hispanoamericanos. Monique precisamente aprendió el idioma castellano, como consecuencia del gran cariño que así mismo ella profesa por los autores y la música hispana... ¡Qué buenas grabaciones acaba de lograr Raúl Vale en España! Su primer sencillo que se identifica con el tema "Eres Toda Una Mujer," ya salió al mercado bajo la etiqueta Melody y le vislumbro enormes posibilidades de éxito. ¡Felicitaciones Raúl por el tema y la interpretación!... Después de lograr un hitazo de enormes proporciones con "Llamarada," Manolo Muñoz (Gas) trata de repetir el éxito con su nuevo lanzamiento "Pesares." Y parece que lo va logrando, ya que la difusión va agarrando fuerza... Luego de un prolongado tiempo, en que los programadores radiales tuvieron que mantener muchos temas en programación debido a la demanda de pedidos del auditorio; comienzan a surgir cambios, y entre las novedades destacan "Tan Lejos, Tan Lejos" con Estela Núñez (RCA); "En Mi Viejo San Juan" de Los Pasteles Verdes (Gas); "Viste Pantalón Vaquero" con José Domingo (Melody) y "Nunca Me Olvidarás" de Fernando Riba (Polydor)... Enorme la satisfacción que exteriorizó Consuelo Velázquez al conocer la nominación de Record World, que la designó como "Compositor del Año en Hispanoamérica." Justo premio, al talento derrochado por Consuelo en su hermosa trayectoria musical... La industria editorial mexicana pierde un gran elemento, al retirarse de sus funciones profesionales el buen amigo Alfredo Gil Jr., Gerente General de la editora Edimusa y Vice-Presidente de EMMAC.



Monique Peer



Raúl Vale



Manolo Muñoz

Consuelo Velázquez al conocer la nominación de Record World, que la designó como "Compositor del Año en Hispanoamérica." Justo premio, al talento derrochado por Consuelo en su hermosa trayectoria musical... La industria editorial mexicana pierde un gran elemento, al retirarse de sus funciones profesionales el buen amigo Alfredo Gil Jr., Gerente General de la editora Edimusa y Vice-Presidente de EMMAC.

Ahora... lo nuevo es

«VIVE» con
Napoleón



por más de
4 meses
número

1

en México

RECORD WORLD MAY 21, 1977

Mexico

By VILO ARIAS SILVA

1. VIVE—Napoleon—Cline RAFF
2. TRIANGULO—LOS BABY'S—Peerless
3. BRINDO POR TU CUMPLEAÑOS—ALDO MONGES—Microfon
4. HABLAME—CAMILO SESTO—Ariola
5. LA VIDA TE LLAMAS TU—HECTOR MENESES—Melody
6. OYELO, ESCUCHALO—CHESPIRITO—Polydor
7. HERENCIA GITANA—EMIR BOSCAN Y LOS TOMASINOS
8. QUE TIENE LA OTRA—ELIANNA—Microfon
9. DICE ADIOS TU MANO AL ZE LUIS—Peerless
10. POR TU QUERER—TIRZO PAIZ—Musart

MAY 28, 1977. BILLBOARD

MEXICO

(Courtesy Radio Mtl)
As of 5/5/77

SINGLES

This Week

- 1 VIVE—Napoleon (Raff)
- 2 UN DIA CON MAMA—Capitán (Orleon)
- 3 SIEMPRE EN MI MENTE—Juan Gabriel (RCA)
- 4 DON'T TAKE THE MUSIC AWAY—Tavares (Capitol)
- 5 SPRING RAIN—Bubu Silver (Gamma)
- 6 A PESAR DE TODO—Nelson Ned (U A)
- 7 OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol)
- 8 LA MUERTE DE UN GALLERO—Vicente Fernandez (CBS)
- 9 LLAMARADA—Manolo Muñoz (Gas)
- 10 THE SHUFFLE—Van McCoy (R&L Records)
- 11 LA SIRENITA—Rigo Tovar (Melody)
- 12 DESPUES DE TANTO—Napoleon (Raff)
- 13 PARA QUE NO ME OLVIDES—Lorenzo Santamaría (Capitol)

DISPONIBLE PARA EL MUNDO

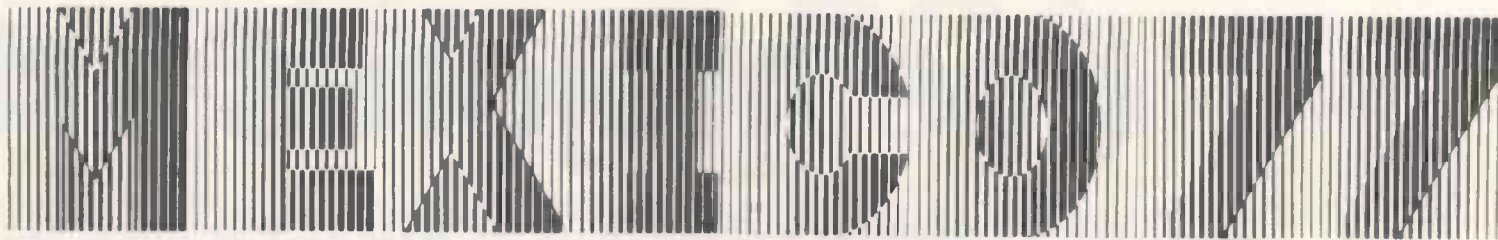


DISCOS

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Se lucha por superar esta crisis:

'Existe Corrupción en Nuestro Medio Musical': Luis Bastón

■ *Disquero por convicción y con una larga trayectoria en la industria de los fonogramas; Luis Bastón Talamantes hace va liosas declaraciones que pueden servir de mucho, para tratar de corregir los vicios y defectos que están frenando la superación musical de México en todos sus aspectos.*

Record World: ¿Qué opinas de la forma en que realizan sus programaciones las emisoras del género moderno actualmente en México?

Luis Bastón: Mi opinión es que critico abiertamente el que muchas de estas emisoras se concreten a utilizar bloques prolongados de tiempo en sus programaciones difundiendo música que no es de actualidad. Estos bloques de programas que duran entre una hora y hora y media, le quitan, a mi juicio, la agilidad a cualquier emisora, sea mexicana o de cualquier país, restándole el propósito que deben tener las emisoras con formatos musicales, como es, el que el público asimile con mayor rapidez la música de actualidad en su debida oportunidad.

RW: ¿A qué se debe el que se haya desatado una obsesión en las compañías discográficas, por querer grabar en el extranjero a sus artistas del género moderno?

Bastón: Tú le llamas obsesión, yo podría calificarla — sin decir

que esté en total desacuerdo con tu término — como una especie de "fiebre" pasajera, originada por un deseo de superación, con la intención de mejorar el sonido, los arreglos y un sinnúmero de factores que intervienen en la grabación en sí. Esto ha originado, que varias compañías estén grabando en el exterior para buscar en parte lo que acabo de señalar, y que probablemente no lo encuentran en México. Yo no te puedo contestar esta pregunta con mayor propiedad, porque nosotros no hemos realizado ninguna grabación fuera de México. Pero, no quiero dejar de comentar que supongo que estas compañías mexicanas que graban en el extranjero, buscan algo que necesariamente no encuentran en México, ya sea por deficiencias humanas o técnicas de grabación, tratando de lograr con un artista nacional un sonido diferente de otro país.

RW: ¿Qué opinas de los directores artísticos de México?

Bastón: Actualmente en México el director artístico se preocupa por mantener un nivel creativo a una velocidad o paso acelerado, en virtud de la rapidez en que están surgiendo los ritmos, géneros y sonidos nuevos que le gustan a la juventud. Sin embargo, como ya lo repetí en muchas ocasiones y lo he comentado con

mis colegas de la industria, considero que los directores artísticos deberían pugnar por mejorar sus niveles de grabación, y tener muy presente las características del consumidor a quien va enfocada la grabación en determinado momento.

RW: ¿Consideras que existe diferencia entre los directores artísticos de hace 15 años atrás, con los directores artísticos nuevos que están prevaleciendo en esta época?

Bastón: Yo considero que los directores artísticos de algunos años a la fecha han venido a menos, sin querer ofender a nadie en lo personal. Esto es un fenómeno ocasionado por la velocidad en que ha crecido la industria de los fonogramas en México y en todo el mundo. Y no solamente los directores artísticos, también el ejecutivo de discos en general ha venido decayendo. Es por este motivo, que seguramente tú estás observando que en la industria existen "huecos" respecto a quién ocupa un puesto y si lo desempeña con la debida eficiencia. Pero, quiero aclarar que no es solamente en la industria nacional de México esta situación; también está afectada la industria a nivel universal.

RW: Hace varios meses hubo una investigación por parte de AMPROFON ante la Cámara Nacional de Radio y Televisión, referente a que las programaciones musicales estaban manejadas a base de sobornos y "payola." Siendo parte de la comisión Luis Bastón... ¿Qué opinas al respecto?

Bastón: Bueno, hace unos meses fuimos invitados a unirnos y acercarnos más con los elementos de la Cámara Nacional de Radio y TV, con la intención de pugnar para que se le brinde a la música mexicana una oportunidad para mejorar su calidad, promoverse, difundirse y darla a conocer con mayor alcance. Aceptamos gustosamente y nos reunimos con los representantes de la SACM (Sociedad de Autores y Compositores de México), los miembros de la Cámara Nacional de Radio y TV y la comisión que designamos en AMPROFON (Asociación Mexicana de



Luis Bastón

Productores de Fonogramas). De esta forma, nació el GIM (Grupo Impulsor de Música Mexicana), quedando establecido desde el primer momento, que si no hablábamos con franqueza, no tenía caso estarnos reuniendo. Esto dió lugar a que en las primeras juntas aceptáramos todos los concurrentes que existe corrupción en nuestro medio musical, en el sentido de que por medio de "favores" —no voy a citar de qué tipo—, se les da preferencia a determinado tipo de música o a determinados discos de algún intérprete. No se vió la conveniencia —dado el nivel profesional en que está operando este grupo— de citar nombres, puesto que los tres sectores involucrados de inmediato entendimos de lo que se estaba hablando. Pero lo importante fué tocar el punto. Señalarlo y establecer una colaboración de conjunto; en armonía, para arreglar esta situación y darle cauce a la nueva música mexicana, para que se difunda con mayor amplitud. Como consecuencia de esto, se han realizado logros muy significativos, patrocinados en el aspecto profesional y económico por los tres sectores como son la SACM, la Cámara Nacional de Radio y Televisión y AMPROFON.

El Cisne de Oro Para Napoleon Por Sus Gigantescas Ventas con 'Vive'



El autor-intérprete Napoleón superó las 800 mil copias vendidas con el tema de su inspiración "Vive," según información proporcionada por su compañía Cisne RAFF. Por tal motivo, fué premiado con el Cisne de Oro. En la foto, el Lic. Juan Ramón Martínez, Director Comercial de la compañía mexicana que dirigen Rafael y Raúl Fiacchi, le hace entrega del significativo trofeo a Napoleón. Esta cifra, es sin duda una de las más altas registradas en el mercado mexicano por un solo tema.

Los mejores artistas

LIBERTAD LAMARQUE ■ PEDRO VARGAS ■ MIGUEL ACEVES MEJIA ■ M
LA PRIETA LINDA ■ ROBERTO JORDAN ■ ESTELA NUÑEZ ■ GUADAL
FEDERICO VILLA ■ LUCIA MENDEZ ■ JOSELES ■ FAUSTINO R



tas están en RCA

ARCO ANTONIO MUÑIZ ■ ARMANDO MANZANERO ■ MARIA DE LOURDES
PEPE TRIGO ■ JUAN GABRIEL ■ MARIA MEDINA ■ YOLANDA DEL RIO
SENDO ■ NINA TOLENTINO ■ EMMANUEL ■ MARIA DEL CARMEN





Ahora en RCA ya no es un lenguaje prohibido:

'La Segunda Opcion Es Lo Mas Justo Que Puede Existir Para El Artista y La Compania': Infante



Guillermo Infante

■ *Actual Director de Mercadotecnia y Ventas de RCA de México, Guillermo Infante hace un análisis profundo de la forma como operan las emisoras del género moderno en México y del desenvolvimiento de RCA a nivel latino. Su experiencia y sus años de convivir con la industria nacional e internacional, le otorgan el derecho a emitir una opinión justa y certera según sus puntos de vista.*

Record World: ¿Qué opinas de la forma en que realizan sus programaciones las emisoras del género moderno actualmente en México?

Guillermo Infante: Las estaciones de radio en el distrito federal (la capital), desgraciadamente no tienen el tiempo necesario para probar todo el producto nuevo que es de primerísimo nivel, y se concretan solamente a probar tal vez, únicamente el 10 por ciento de la producción.

RW: ¿A qué crees que se deba?

Infante: En primer lugar se debe a la sobresaturación de lanzamientos que tenemos las compañías grabadoras en México. No solamente del producto nacional, sino también del internacional. En el aspecto nacional, las compañías establecidas en México, tenemos más de tres mil novedades al año, y el tiempo que pueden asimilar las estaciones de radio, es un máximo de trescientas, si consideramos que esas trescientas novedades pueden ser promocionadas. Entonces los programadores de radio, tienen que concretarse exclusivamente a programar lo que les gusta o lo que les conviene.

RW: ¿Por qué renunciaron varios artistas de primer orden del elenco RCA?

Infante: Yo considero que toda compañía grabadora tiene sistemas para trabajar. En algunos artistas funciona, en otros no. Desde luego que hay artistas que son agradecidos, como también no los hay. Pero vamos a verlo como negocio que es. Si para el artista es negocio continuar en la compañía, debe hacerlo. Si no lo es, debe irse. Y viceversa; si para la compañía no es negocio el artista, debe despedirlo de inmediato de su elenco. En el caso específico de los artistas que se han ido, yo considero que ha sido más bien por inquietud, más que otra cosa. Héctor Meneses es un artista al cual se le promocionó al máximo. Se le apoyó en todos los aspectos. Lo considero un gran compositor, pero le falta ese pequeño algo para llegarle a las grandes masas. Yo te puedo asegurar que últimamente lo he escuchado muchísimo en la radio. Se ha promocionado más que nunca. Y sigue siendo reconocido como uno de los mejores compositores que hay en México; pero todavía no ha llegado a ser la gran figura como vendedor de discos.

El caso de Imelda Miller es muy diferente. Imelda para mi gusto, es una de las artistas que mejor show puede hacer en México. En presencia, acaba con todos los artistas que estén a su lado; pero lo mismo que a Meneses, le falta esa pequeña cosa, que puede ser suerte o como pueda llamársele, para llegar a las grandes masas.

En cuanto a José José, yo considero que la inquietud en él de que se le maneje internacionalmente, fué lo que hizo que renunciara a nuestro elenco. Nosotros nunca lo hubiéramos dejado ir. Pero tú sabes, que siempre en la vida de un artista existen tentaciones económicas y también promocionales. Yo tengo entendido que José José recibió un ofrecimiento de parte de una empresa grabadora, económicamente muy fuerte y promocionalmente también. En otras palabras, le ofrecieron que lo iban a meter en todos los países en que todavía no ha podido entrar. Pero sí también te puedo asegurar, que José fué promocionado al máximo por nosotros en

toda América Latina. Yo tuve el control de toda esa área y el contacto directo con España. Por promoción no paramos. Pero, todos conocemos la parte difícil que tuvo siempre José en su vida personal.

RCA siempre estuvo de su lado. Mejor dicho, estuvimos en las buenas y en las malas con José. Pero, él recibió un ofrecimiento que lo iban a hacer estrella en los demás países de Hispanoamérica y con esa inquietud se fué para esa compañía, y ojalá se lo cumplan.

RW: ¿Cuál es el motivo por el que no existe una reciprocidad promocional entre las filiales latinas de RCA?

Infante: Mira, cuesta mucho trabajo lograr tener un equipo de gentes que te respondan automáticamente a lo que tú tienes de producto. Recuerda que siempre existe el celo de la producción. De las RCA latinas, solamente podemos considerar éstas, que son México, Argentina, Brasil, España. Existe el celo natural en cada una de estas compañías, que quieren que sus artistas sean internacionales. Por ejemplo Argentina, está peleando por qué sus artistas sean internacionales a nivel de Julio Iglesias, Camilo Sesto ó Rafael, y no los mexicanos. Aquí en México, nosotros también pensamos lo mismo. Estamos tratando que Juan Gabriel, que Emmanuel y que todos los nuestros sean internacionales, no los que vengan de Argentina. No es falta de reciprocidad, yo diría más bien que es el celo de cada compañía por consolidar su elenco a nivel internacional.

RW: ¿Me das a entender, celo del ejecutivo RCA en su país de origen?

Infante: Así es, pero no solamente del ejecutivo RCA, sino de todos los ejecutivos disqueros, porque creo que pasa lo mismo en todos los casos. Sin embargo, este se ha estado superando. Tenemos ya algunos años en RCA que hemos estado buscando el acercamiento, así como también con nuestras licenciadas, los que no son RCA específicamente, sino que representan a RCA en determinados países, con el objeto de lograr una familia que nos ayude a tener las grandes figuras internacionales.

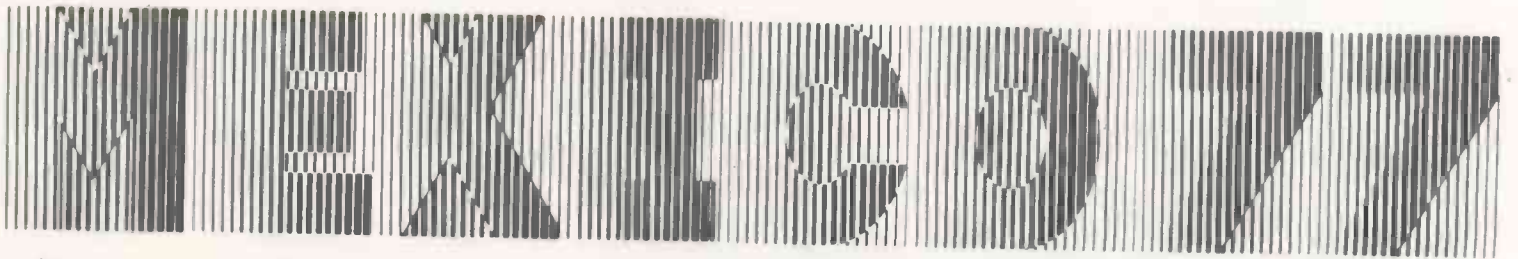
RW: ¿A qué se debe, que muchas grabaciones del elenco internacional latino de RCA que en sus países de origen han ocupado primerísimo lugar, aquí en México no han tenido esa aceptación y han pasado desapercibidas? Citando los casos del Grupo Pomada de Argentina con el tema "Mi Promesa," Junior con "Si no te amase," Perla con "Hipocresía," Los Hnos. Dablo con "Perdóname," Ana María Drack con "En Horabuena," Los Golfos con "Qué pasa contigo tío," Los Moros con "Déjame si has olvidado que te quiero" é Isadora de Colombia con "Llamarada."

Infante: Por dos motivos. En primer lugar, no exactamente lo que es éxito en un lugar tiene que ser éxito en otro. El caso clásico lo tenemos en Juan Gabriel, que siendo el "monstruo" de México, no hemos podido meterlo todavía en Sudamérica. Vamos ganando terreno, pero no de la forma que quisiéramos. Por eso te repito, no por el hecho de ser primerísimo lugar en su país de origen, tiene que ser éxito en México. Y en segundo lugar, por que hemos encontrado problemas en la radio para promover artistas nuevos, y todos los que me acabas de mencionar son artistas nuevos para el mercado mexicano. Pero, a pesar de todo con algunos de estos artistas ó grupos ya hemos superado las 20 mil copias vendidas, como es el caso del Grupo Pomada. Los Golfos empiezan a tener futuro en México. El caso de Isadora —que la considero una gran cantante— lamentablemente Manolo Muñoz con "Llamarada" tuvo un momento oportunísimo en su vida y el hit fué de él; pero te puedo decir que de "Llamarada" nosotros llevamos vendidas más de 50 mil copias y no son cifras despreciables.

RW: ¿Qué opinas del programador radial de México. Consideras que es conformista ó agresivo?

Infante: Yo considero que el programador radial debería darnos más colaboración con los artistas nuevos. La industria fonográfica ha estado muy en contacto con la Cámara Nacional de Radio y TV, y

(Continued on page 7)



Guillermo Infante *(Continued from page 6)*

se ha discutido mucho, el por qué los programadores no tocan las novedades con más frecuencia; y esto no es una queja mía, es una queja de toda la industria. Entonces los señores de la Cámara de Radio y TV, que no son programadores, si nó los propietarios; han visto nuestro problema y lo han entendido. Han llamado a sus programadores radiales, dándonos con la sorpresa de que los programadores radiales no quieren ser simples programadores, sino más bien directores artísticos. Yo considero que un programador tiene la obligación de escuchar un disco y a su criterio, pensar si a su público le va a gustar ó no le va a gustar ese producto. Pero yo no puedo aceptar, que un programador diga que esta grabación es muy pobre, y a esta otra le sobra mucha música, y en esta otra se desafinaron los violines y por último en esta, no existe presencia de voz. Yo opino que un programador no es un juez de los discos, si nó mas bien una persona que tiene que aceptar el producto con optimismo, para hacerlo llegar al público oyente, y que sea el propio público, que le diga al programador si ese producto vale o nó vale. Entonces estos argumentos que te acabo de mencionar y que generalmente tienen muchos programadores radiales, son los que el promotor de las compañías discográficas escucha cuando lleva un producto nuevo. Yo opino que estos aspectos son problema de que el director artístico quiso hacer "pobre" la grabación, y nunca podríamos nosotros hablar de "pobreza," ni de falta de ritmo, ni de falta de nada en una grabación; porque tenemos ejemplos grandiosos, de que lo que alguien afirmó que era lo peor, resultó lo mejor de ventas, y también quien afirmó que era lo mejor en grabación, resultó lo peor de ventas.

RW: ¿Cual es tú opinión sobre las segundas opciones dentro de RCA?

Infante: Mira, en mi forma de ver la segunda opción es lo mejor que puede haber para el artista y la compañía. Es lo más justo que puede existir. Y te puedo decir que nosotros como RCA ya lo estamos haciendo. Lo estamos trabajando a la fuerza que sea necesario. Por ejemplo, si en Estados Unidos nosotros no recibimos la atención que requerimos para todos nuestros artistas, estamos ya trabajando con la segunda opción totalmente libre. Hemos firmado inclusive contratos de segunda opción con artistas de primer nivel, que estaban preocupados en lo que tú mencionabas hace un momento; si no funciona un artista dentro de la RCA Argentina, para qué lo sigue representando. Pudiera ser, que los sistemas que desarrolla otra compañía en ese país, le funcionen a ese artista. Entonces te puede decir, que desde que nosotros creamos ó implantamos en RCA la segunda opción han trabajado mejor las cosas, de esto hace ya aproximadamente dos años. Llegamos a la conclusión que era muy conveniente la segunda opción. Tú estás enterado, que hubo mucha oposición por parte de muchos ejecutivos importantes, quienes manifestaban que eso sería una locura. Que sería perder el catálogo. Que era perder el control del artista. Pero poco a poco, nos fuimos dando cuenta que no era así, y finalmente un nuestra Convención de Caracas, se habló clara y ampliamente sobre la segunda opción, y ahora que acabamos de estar reunidos en Miami, ya es un lenguaje natural hablar de la segunda opción. Ya no es budú. Ya no es una palabra prohibida, y nos está empezando a funcionar muy bien; por lo que considero que la segunda opción es lo más justo que puede existir para un artista y una compañía.

LOS TRIUNFADORES DE 1976-1977



BEATRIZ ADRIANA



BABY'S



FREDDY'S

ZE LUIS



SOLITARIOS



SONOR'S



Con optimismo y realidades Nacho Morales afirma:

'Melody Es La Compania Mexicana que Apunta con Mayor Firmeza en El Desarrollo Internacional'

Record World: ¿Cuál es el desarrollo internacional que ha alcanzado en estos momentos Discos Mélody?

Ignacio Morales: Yo considero que Discos Mélody es en estos momentos, la compañía independiente mexicana que apunta con mayor firmeza hacia el desarrollo internacional. Y los hechos me dan la razón. En Argentina, tenemos a Los Bukis con "Falso Amor" y La Revolución de Emiliano Zapata con el tema "Cómo te Extraño," ubicados en los primeros lugares de popularidad; siendo los únicos grupos mexicanos que figuran dentro de una lista que agrupa a los 50 éxitos más sobresalientes. En Centro América, también nuestros artistas Mélody se han colocado dentro de las preferencias populares, como es el caso de los mismos Bukis, Rigo Tovar, Héctor Meneses, Laura Moreno y Raúl Vale. En Venezuela, nuestro campo de acción se comienza a desarrollar con un brillante futuro, ya que Raúl Vale está teniendo un notable éxito con su tema "Señora enamorada." En cuanto a Estados Unidos, estamos cubriendo el área latina con dos promotores controlados directamente por Mélody. Uno de ellos es Francisco Pérez Flores que está en Los Angeles, Cal. pagado por Mélody, siendo muy óptimos los resultados, ya que hemos obtenido interesantes éxitos como los de Eduardo Segundo con "La Ramona" y "Mi Jechu," Rigo Tovar y Los Strawss. En este mercado que lo considero importantísimo, continuaremos atacando con las nuevas grabaciones que hemos realizado en España. Pienso que existe un gran campo de acción para artistas como José Domingo, Héctor Meneses, Raúl Vale y Angélica María.

RW: ¿Cuál es la colaboración que has encontrado hasta estos momentos de parte de Caytronics, que es la compañía que representa a Mélody en EU?

Morales: Te diré que hemos encontrado una rapidéz incomparable en cuanto al lanzamiento de los números. Su distribución, considero que es la mejor de EU. O sea, hemos encontrado un apoyo muy fuerte en cuanto a la distribución y lanzamiento de nuestro producto en el mercado americano.

RW: ¿Y en cuanto al apoyo promocional?

Morales: En el aspecto promocional si es completamente diferente la situación, ya que es en promoción donde estriban las deficiencias de Caytronics, ya que en este terreno es nula su intervención. Considero que Caytronics adolece totalmente de un departamento de promoción. Con decirte que no pagan ni siquiera las llamadas de larga distancia, ya que siempre las piden por cobrar.

RW: ¿A qué se debió tu más reciente viaje a España?

Morales: Estoy convencido que España es la que abre la puerta del mercado musical Europeo. Sus 35 millones de habitantes, deben absorber mucho más la música mexicana, y considero que existe una notoria falta de equidad dentro de la promoción de música mexicana en España, en comparación con la promoción que existe



En la casa de Juanita Biarnes, los artistas Mélody convivieron con el medio artístico de España. En la foto vemos a Raúl Vale, Nacho Morales, la anfitriona Juanita Biarnes y el Lic. Jacobo Zabudowsky.

■ *Impregnado de un enorme e inquebrantable deseo de superación y con la esperanza de competir exitosamente con las grandes producciones internacionales en el área latina; José Ignacio Morales Presidente de Discos Mélody, despliega un esfuerzo digno de todo elogio, tratando de conseguir en el extranjero las grabaciones que le den la solidez internacional a su elenco. Este reportaje se realiza a las pocas horas de haber retornado de una prolongada permanencia en Europa.*



Nacho Morales

de la música española en México. Esto yo no lo considero a que en México somos "malinchistas" (antipatriotas), ó que en México le demos preferencia a la música extranjera. Yo culpo esta falta de promoción del producto mexicano en el exterior, a la falta de agresividad de los ejecutivos mexicanos hacia los mercados internacionales. Para mí España tiene dos facetas. Una es la producción, ó sea, el realizar las grabaciones de determinados artistas del género moderno que queremos desarrollar ó impulsar en el mercado internacional, con arreglistas como Horacio Icasto, Ramón Arcusa, Juan Carlos Calderón o Bebú Silveti. Arreglistas que están en el sonido actual. Entonces vamos en busca de estos arreglistas y de esos sonidos. Por otro lado, los técnicos españoles por la cercanía con Inglaterra han copiado mucho el modo de operar de los ingleses y en determinados tipos de música los han superado, como por ejemplo la melódica con los casos de Camilo Sesto, Paplo Abaira, Miguel Gallardo, Julio Iglesias, Rafael etc. Muchos de estos artistas graban en Inglaterra ó España y no se nota la diferencia, y puede ser que las grabaciones españolas tengan un sonido más idóneo para el mercado latino. Y la segunda faceta es la promoción. Por ejemplo en este viaje fueron a España Héctor Meneses, Angélica María, Raúl Vale, quienes junto con José Domingo que radica en España, pero que es artista Mélody, grabaron cada uno un elepe; pero tanto Angélica como Raúl desarrollaron una intensa labor promocional, abarcando prensa, radio y televisión, visitando aparte de Madrid, las ciudades de Barcelona, Valencia y Andalucía. Fué un trabajo estrictamente promocional. El caso de Héctor Meneses, es diferente. El fué exclusivamente a grabar su elepe, yá que tenemos previsto su lanzamiento y su promoción para el mes de Octubre, que en España saldrá bajo el sello Movie Play, quienes le están preparando una promoción especial.

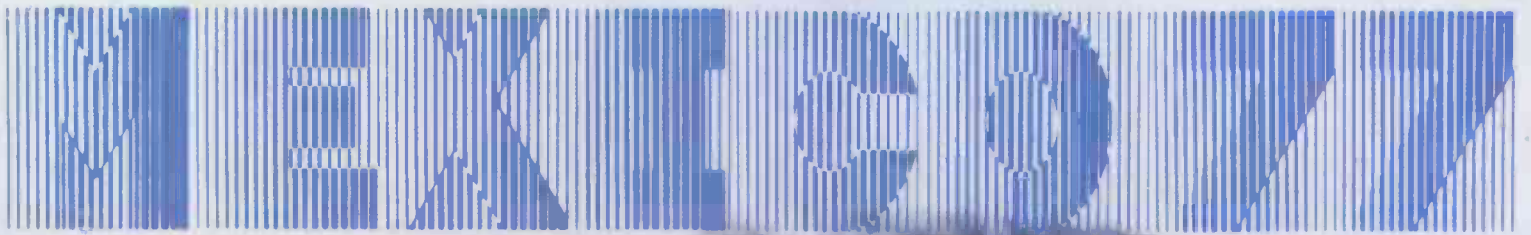
RW: ¿Cual es la relación que existe en estos momentos entre Mélody y Movie Play?

Morales: Firmamos un contrato Manuel Sancho representando a Movie Play y yo en representación de Mélody, y a partir de ya, tenemos oficialmente la representación del catálogo total de Movie Play en exclusiva para México. Existen grandes planes para desarrollarlos juntos. Vamos a hacer un esfuerzo grande en México por colocar a Pablo Abaira y todos sus artistas, en los que se incluyen Juan Bautista, el Grupo La Pandilla, Benito Moreno, José Ramón Flores, Pablo Guerrero, Carlos Cano, Luis Pastor etc. Todos estos artistas son grandes vendedores de discos en el mercado español, y haremos un esfuerzo por colocarlos en México.

RW: ¿Que fué lo que motivó a Movie Play para entablar relaciones comerciales con Discos Mélody?.

Morales: Ellos realizaron un estudio minucioso del mercado mexicano, así como los alcances de las diferentes compañías discográficas, y les agradó el sistema que estamos empleando del gerente de

(Continued on page 11)



4

ASES DE LA BARAJA MELODY



RIGO TOVAR



EDUARDO II

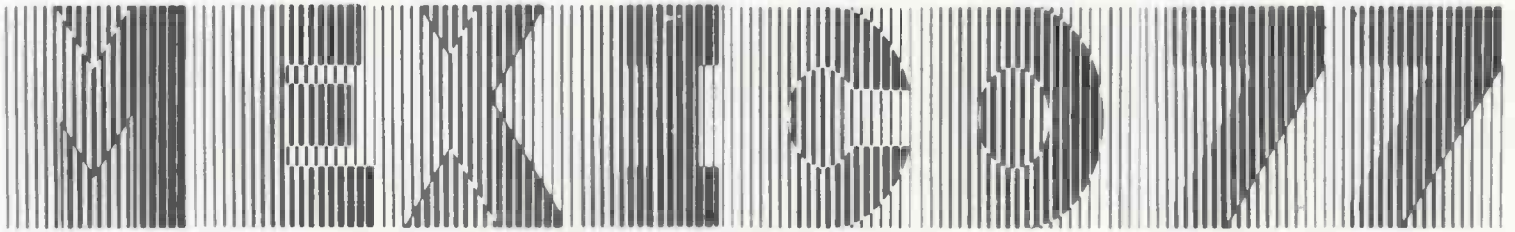


JOSE DOMINGO



HECTOR MENESES

¡TRIUNFADORES!



Con Mentalidad Agresiva Microfon Coloco A Aldo Monges Como Nuevo Idol Romantico

■ MEXICO — Con mentalidad agresiva y la firme convicción de ganar el mercado mexicano, apareció el sello Microfón de Argentina y dió la gran sorpresa al colocar tres artistas en plan de triunfadores y cuatro hitazos de enormes proporciones. El primero de ellos **Aldo Monges** —nuevo ídolo de México—, logró dos tremendos impactos musicales con su "Brindo Por Tu Cumpleaños" y "La Tristeza De Mi Mujer." Paralelamente la joven **Elianna** se dió a conocer con "Qué Tiene La Otra" y **Leonardo Favio** recuperó su antigua imagen triunfal con "Ave María Niña."

Compatibilidad Comercial

La compatibilidad comercial, generada desde que se firmó el convenio para que Discos Melody representara el catálogo Microfón de Argentina, fué la base para conseguir el objetivo que se buscaba, consolidar el elenco artístico de Microfón en México.

Por una parte los hermanos **Mario y Norberto Kamisky** (Microfón) y por la otra, todo el apoyo necesario y sincero de **José Ignacio Morales** (Melody), dieron como resultado, que paulatinamente se fuera ganando terreno hasta llegar al punto de tener la satisfacción de colocar a **Aldo Monges** como el nuevo ídolo de México; ya que es precisamente Aldo, el que con sus dos hits ha acaparado el favoritismo de todos los programas musicales del género moderno, superando en difusión a **Julio Iglesias**

y aplastando a **Roberto Carlos**, primeras figuras en años anteriores.

Acertado Nombramiento

Pero lo más acertado de toda esta operación, fué el nombramiento de **Guillermo Santiso** como Gerente de marca de Microfón en México. **Aldo Monges** y **Elianna** eran dos desconocidos y de **Leonardo Favio** se recordaba su época dorada, pero ya en el olvido. La labor profesional desarrollada por Santiso desde su llegada, es de un valor incalculable. Porque no perdió un minuto de su tiempo, tratando de colocar las producciones que le habían encomendado. Cada día, los vivió Santiso promocionalmente como si fueran dos. Su optimismo estaba impregnado de un orgullo que no tenía lugar para el fracaso.

Aldo y Elianna, eran artistas nuevos para el mercado mexicano, por lo tanto de cada puerta que tocaba sólo recibía una respuesta de esperanza futura. Pero la perseverancia comenzó a dar sus frutos. El estilo romántico de **Monges** comenzó a gustar y **Elianna** también. Ambos artistas fueron introduciéndose en el gusto popular hasta dar el "estirón," y las ventas se soltaron. Lo mismo sucedió con **Leonardo Favio**.

La primera parte del objetivo está ganada. **Guillermo Santiso** demostró que es un profesional de primera línea. **Aldo Monges**, **Elianna** y **Leonardo Favio**, ratifi-

caron el por qué en Argentina y muchas plazas importantes de América Latina son grandes figuras; y Microfón con **Melody** también se beneficiaron, implantando un sistema nuevo en México, como es un gerente de marca del sello extranjero. Pero ahora llega la segunda parte, que es mantener la imagen de los artistas, para que no ocurra lo que con otros, que después de haber sido grandes ídolos en México, pasan al olvido, y no porque sus facultades y talento artístico hayan decaído, sino porque los responsables de su promoción y cuidado artístico no entendieron que difícil es llegar, pero más difícil es mantener al artista en primer plano.



Elianna

Monges

Los Baby's Se Mantiene Como Grandes Triunfadores

■ MEXICO — Ubicados siempre en los primeros lugares de popularidad, **Los Baby's** nuevamente en esta temporada 76-77 continúan acumulando éxitos discográficos. Entre sus más recientes, figuran los temas "Morir Contigo," "Como Un Duende," "Triángulo" y "Regresa ya."

La trayectoria de estos cuatro hermanos —**Enrique, Carlos, Armando y Emilio Avila**—, se inició siendo todavía unos niños. Su inquietud artística encaminada paso a paso por su padre don **Enrique Avila**, ha dado como resultado que el grupo en ningún momento pierda su integridad y mantenga esa personalidad triunfadora que los identifica.

Por su parte el sello Peerless,

base en el éxito discográfico de **Los Baby's** no descuida ni un detalle en cada lanzamiento de los consentidos de la juventud mexicana, y prueba de ello está en el sitial preferencial que los mantiene cada temporada.

Nuevo Elepé

Su más reciente elepé que trae como identificación el tema "Regresa Ya," incluye además "No Quiero Perderte" de Ray y Cervantes, "Amor Del Alma" de José Alfredo Jiménez, "La Suegra" de Allen Toussaint, "Adiós Sylvia" de Willie Guzmán, "Y Yo Pensaba Volver" de Armando Avila, "Sin Tu Amor" de Olivares y Avila, y "Mi Mejor Amigo" de Carlitos Avila.

Mexico's Top 10

By VILO ARIAS SILVA
SINGLES

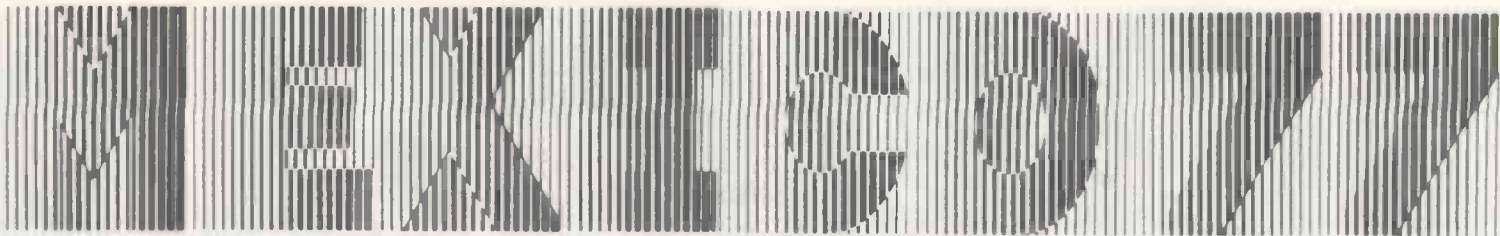
1. LA TRISTEZA DE MI MUJER
ALDO MONGES—Microfon
2. GAVILAN O PALOMA
JOSE JOSE—Ariola
3. ES EL, EL QUE LA QUIERE
ADAN MACHADO—Cisne RAFF
4. SIEMPRE EN MI MENTE
JUAN GABRIEL—RCA
5. BRINDO POR TU CUMPLEANOS
ALDO MONGES—Microfon
6. EL CAMINO DEL AMOR
JOAN SEBASTIAN—Musart
7. REGRESA YA
LOS BABY'S—Peerless
8. EL PERIODICO DE AYER
HECTOR LAVOE—Fania
9. POR UN JURAMENTO
ANGEL RIOS—Accion
10. ERES TODA UNA MUJER
RAUL VALE—Melody



Momentos en que se firma el convenio entre Melody y Microfón. En el orden acostumbrado aparecen Norberto Kaminsky Vice-Presidente de Microfón, Guillermo Santiso de Marca en Mexico y José Ignacio Morales Presidente de Melody.



Los Baby's



Nacho Morales *(Continued from page 8)*

marca. Es costoso, pero productivo. Y de esta forma nos han confiado todo su catálogo, lo cual representa una satisfacción muy agradable para nosotros, porque de esta forma el trabajo y la seriedad de Méloidy está siendo reconocida en el exterior.

RW: ¿Por qué has decidido que tus artistas del género moderno vayan a grabar al extranjero?

Morales: Definitivamente buscando la calidad del sonido. Y por otro lado, buscando la excelente dirección artística que se puede lograr por ejemplo en España. Nuestro objetivo es buscar que grabar y realizar nuestras producciones en el país que mejor esté asimilando el sonido nuevo dentro del género moderno. Y en la actualidad, España lo está haciendo definitivamente.

RW: ¿Definitivamente estás convencido que ese sonido, esos arreglos musicales y la dirección artística no se puede lograr en México?

Morales: Ya me convencí. Hicimos muchos intentos y realmente llegamos a la conclusión que es materialmente imposible lograrlo en las condiciones actuales. Aquí en México, hace falta que nuestros técnicos vayan a especializarse a Europa, ó que importemos técnicos europeos; porque los técnicos mexicanos no tienen la inspiración que derrochan los técnicos europeos. Se tendrían que acondicionar los estudios de grabación, con los últimos adelantos que existen en materia de sonido. Posiblemente los estudios de RCA, CBS y EMI Cápitol estén acondicionados con los últimos adelantos de la técnica, pero estos estudios están vedados a las compañías independientes como nosotros, es por esta razón que tenemos que recurrir al extranjero para obtener el sonido y la calidad que nos permita competir con éxito en el mercado internacional.



Chespirito

Con Chespirito Se Inicio Una Nueva Etapa de Musica Infantil

■ MEXICO — El suceso infantil del año lo constituyó **Chespirito**. El personaje de la TV que la niñez mexicana ha hecho su ídolo. Desde que apareció con su primera grabación, rompió récords de ventas y sus éxitos se extendieron por varias plazas importantes de América Latina.

Indiscutiblemente que en este acierto discográfico, jugó un papel importante el buen sentido comercial de la dirección de discos Polydor, quienes de hecho son los precursores de esta nueva etapa discográfica infantil en México. El momento fué oportuno para llegarle a los niños, que esperaban al igual que espera en determinado momento la juventud, una renovación de intérpretes y géneros musicales.



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agradece a
MEXICO
la cálida acogida de sus artistas



ALDO MONGES
autor e intérprete extranjero
masculino de mayor impacto



ELIANNA
intérprete extranjero femenino
de mayor impacto

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Juan Gabriel



Camilo Sesto



Chespirito



Rigo Tovar



Napoleon



Aldo Monges



Miramar



Miguel Gallardo



Angelica Maria



Hector Meneses



Lucia Mendez



Record World 1977

Selección de Valores

FIGURA DEL AÑO NACIONAL

(Autor-Interprete)
JUAN GABRIEL—RCA

FIGURA DEL AÑO EXTRANJERO

(Autor-Interprete)
CAMILO SESTO—Ariola

FIGURA DEL AÑO TEMAS INFANTILES

(Autor-Interprete)
CHESPIRITO—Polydor

INTERPRETE TROPICAL DEL AÑO

(Masculino)
RIGO TOVAR—Melody

AUTOR-INTERPRETE DE MAYOR IMPACTO NACIONAL

NAPOLEON—Cisne RAFF

AUTOR-INTERPRETE DE MAYOR IMPACTO EXTRANJERO

ALDO MONGES—Microfon

GRUPO MODERNO DEL HIT DE MAYOR IMPACTO

MIRAMAR—Accion

LABOR POPULAR MUSICAL DEL AÑO SACM

AUTOR-INTERPRETE REVELACION

Extranjero
MIGUEL GALLARDO—EMI Capitol

BALADISTA DEL AÑO

(Femenina)
ANGELICA MARIA—Melody

BALADISTA DEL AÑO

(Masculino)
HECTOR MENESES—Melody

INTERPRETE GENERIC

(Femenina)
LUCIA MENDEZ—RCA



Marco A. Muñiz



Ze Luis



Juan Torr s



Carmela y Rafael



Sergio y Estibaliz



Yolanda Del Rio



Chelo



Ruben L. Cordoba



Raul Velasco



Juan Calderon



Los Baby's

Awards-Mexico

Mexico 1977

**INTERPRETE
GENERIC
(Masculino)
MARCO A. MUNIZ—RCA**

**BALADISTA
REVELACION
(Masculino)
ZE LUIS—Peerless**

**ORGANISTA
DEL AÑO
JUAN TORRES—Musart**

**DUETO DEL AÑO
CARMELA Y
RAFAEL—Musart**

**DUETO DEL AÑO
EXTRANJERO
SERGIO Y
ESTIBALIZ—Musart**

**INTERPRETE
RANCHERO
(Femenina)
YOLANDA DEL RIO—RCA**

**INTERPRETE
TROPICAL DEL AÑO
(Femenina)
CHELO**

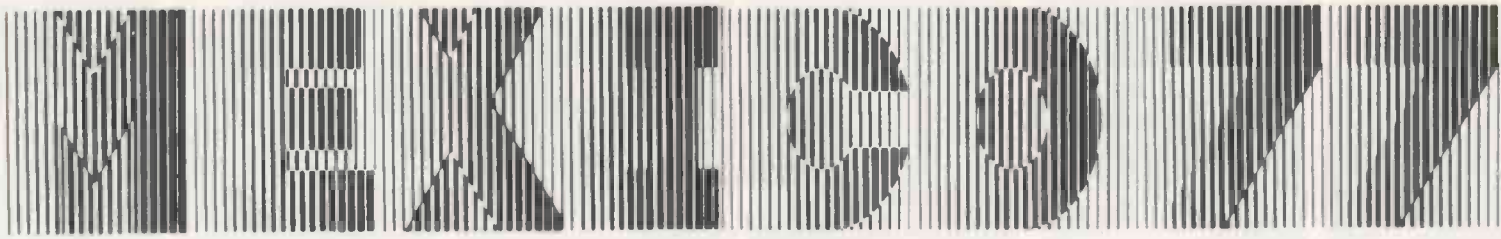
**LOCUTOR
DEL AÑO
RUBEN L. CORDOBA—Radio Variedades**

**PROGRAMA MUSICAL
DE TV DEL AÑO
Siempre en Domingo
RAUL VELASCO**

**PROGRAMA MUSICAL
RADIAL DE MAYOR
IMPACTO
JUAN CALDERON—Radio Felicidad**

**GRUPO MODERNO
DE MAYOR IMPACTO
NACIONAL
LOS BABY'S—Peerless**

**GRABADORA NACIONAL
INDEPENDIENTE
DE MAYOR IMPACTO
DISCOS MELODY**



Juan Calderon, conductor de importante programa radial afirma:

'Solo Seis Companias Han Entendido Como Se Debe Trabajar Promocionalmente Un Disco'

■ Director de los más importantes programas musicales que ha tenido la televisión mexicana. Ejecutivo disquero en diferentes etapas de su vida y actualmente conductor del programa radial más escuchado en la capital de la República; Juan Calderón analiza, compara, censura y elogia, los sistemas que emplean las diferentes compañías discográficas en México en el aspecto promocional.



Juan Calderon

Record World: Con la experiencia que te han dado los años que tienes en la industria musical, quisiera que hagas una comparación entre las producciones del género moderno en español que se realizan en México, y las producciones que nos llegan del extranjero. Analizando la calidad autoral, los arreglos musicales y la calidad de grabación.

Juan Calderón: Bueno, en cuanto a la calidad autoral, yo pienso que los autores jóvenes de Hispanoamérica, como por ejemplo España, Brasil ó Argentina, están muy por encima de nuestros autores jóvenes mexicanos. Y esto lo digo por una simple razón, están mejor preparados culturalmente. Son gente que lee más. Que estudia más. Que se prepara más. Y que vive más la problemática actual, no solamente política y social, si nó de amor, de entendimiento entre personas. Son más realistas por una parte. Y por la otra, el hecho de cultivarse, el hecho de estudiar, el hecho de leer, da como consecuencia que escriban mejor, se expresen mejor y tengan un lenguaje mucho más amplio, más extenso, más versátil, más rico. Por lo que yo considero, que aquí estriba la diferencia notable en cuanto a calidad autoral. En cuanto a los arreglos musicales, opino que en otros países se les ha dado mucha oportunidad a los músicos jóvenes, por que de hecho casi todos los artistas extranjeros que

vienen a México, llegan con músicos jóvenes. Sus directores musicales, son así mismo jóvenes. En México no se les da oportunidad a los músicos jóvenes. Nos hemos quedado. Nos hemos estancado con muchos músicos y arreglistas que ya están demasiados trabajados. Que necesitan un "refresco." Que necesitan un descanso. Que necesitan darle paso a la juventud.

RW: ¿En este aspecto, te refieres que debe implantarse una renovación necesaria?

Calderón: En cuanto a los arreglistas, definitivamente. Porque estamos viendo como llega Camilo Sesto, Julio Iglesias, Rafael y todas las estrellas latinas; ellos trabajan con arreglistas de 20 o 21 años, que por razones obvias, tienen otra mentalidad musical, y esto hace que sus arreglos musicales suenen de otra manera. Nosotros seguimos con los mismos arreglistas. Con los mismos nombres de hace muchos años. Por eso urge una renovación para sacar del anquilosamiento a los llamados "grandes" músicos y arreglistas mexicanos.

Por lo que respecta a la calidad de grabación, esto también es definitivo. No sé qué pasa en México. Por qué solamente hay que escuchar los discos que llegan del extranjero y compararlos con los nuestros y algo está mal. Ahora yo no me jacto de tener muchos conocimientos técnicos de grabación, pero desde luego en este aspecto, no tenemos remedio. Desde que escuchamos una grabación realizada en España, Brasil ó Argentina, tienen otro color, otro sonido. Esto no lo entiendo, y me pregunto ¿por qué? Me imagino que el factor humano es decisivo, ya que seguramente los técnicos que graban, o que realizan el "transfer," o son músicos o entienden mejor la idea del arreglista. Aquí en México les falta algo, ese algo que sí tienen las grabaciones realizadas en el extranjero.

RW: En tu concepto... ¿Qué compañías discográficas en México están trabajando con mayor efectividad promocional y a qué crees que se deba?

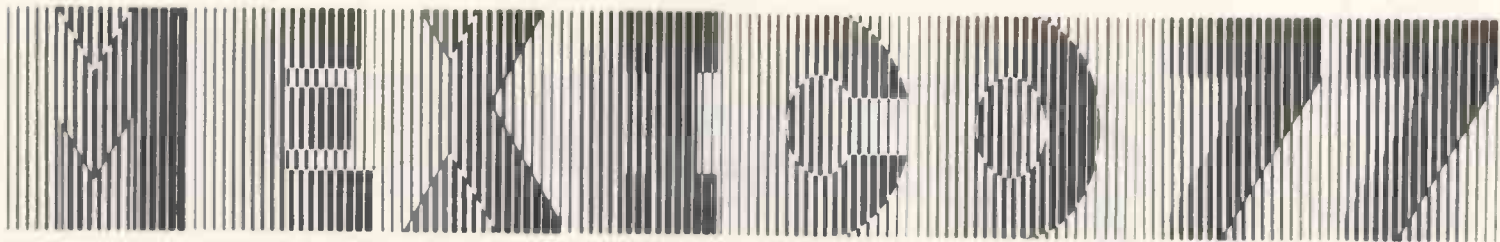
Calderón: Desde luego hay varias compañías discográficas que este año del 77 han dado una gran importancia a la promoción. Caso específico Melody, Gamma, Polydor, Cisne RAFF, Musart y EMI Cápitol. Estas compañías yo considero que están promoviendo mejor sus productos. Se han dado cuenta que el disco se vende en el radio y han atacado directamente la promoción en los medios radiales. Y otra cosa que es más importante todavía; te diré que el programador radial en México es una gente con etiqueta de "genio" y por este motivo hay que tratarlos de una forma especial, porque de una manera u otra, son las gentes que programan. Son las gentes que llevan a cabo el nacimiento de un éxito con su audiencia. Y estas compañías como son Melody, Gamma, Polydor, Cisne RAFF, Musart y EMI Cápitol, lo han entendido así y llevan unas relaciones espléndidas con los directores artísticos o mejor dicho programadores radiales. No sé si les dan dinero o no, en algunos casos creo que definitivamente no, pero considero que estas compañías saben llegar a vender su producto con el director artístico de la estación de radio. No solamente en el trato y la relación, sino con una postura de seguridad que les da la calidad del buen producto que llevan. Esto es lo que está pasando actualmente sin engañarnos. Yo considero que estas compañías que te menciono, han entendido por lo menos en este año del 77, cómo se debe trabajar promocionalmente un disco.

¿A qué se debe?... Pues muy sencillo. Todos los ejecutivos que dirigen estas compañías que te menciono, se preocupan ellos mismos de su promoción radial. Se bajan del pedestal, para entrevistarse directamente con la gente del radio, con los programadores radiales. Los Presidentes de estas compañías, están siempre pidiendo opiniones del producto que están lanzando al mercado, y esto

(Continued on page 15)



Entrevistando a Rafael en su programa de televisión que conduce diariamente el propio Juan Calderón. Este fue en la más reciente visita que hizo a México la estrella española, después de una larga ausencia.



Juan Calderon *(Continued from page 14)*

sólo ocurre en estas compañías. Te puedo citar los casos de Luis Bastón de Polydor, de Nacho Morales de Méloidy, de Carlos Camacho de Gamma, de Raúl Ficachi y Juan Ramón Martínez de Cisne.

RW: ¿Por qué en tu respuesta anterior, has dejado de lado a CBS y RCA?

Calderón: En el caso de CBS, recuerdo que CBS tomó una decisión me parece en Enero del 77, que fué la de comprar tiempo en las estaciones de radio, como consecuencia de que sus productos que lanzaban no tenían promoción radial. Y al comprar CBS estos tiempos, estos espacios en las estaciones de radio, automáticamente CBS se convirtió en su propia programadora radial. Y si CBS no ha obtenido ningún éxito en el 77, pues entonces yo les aconsejo que contraten un director artístico de radio, para que les diga del producto que sacan, cuál es el que se debe colocar en la programación de los tiempos comprados por ellos.

Y en el caso de RCA, desde que Guillermo Infante se alejó de la promoción radial, y desde que Constantino Escobar dejó la gerencia de Publicidad y Promoción, los demás ejecutivos que han ocupado el cargo, no han entendido lo que es manejar un departamento de promoción y publicidad a nivel radio. Si RCA, no tuviera en estos momentos a Juan Gabriel, creo que de música joven moderna en español, no estaría sonándole ni un solo artista en la radio. La solución la tienen ellos. Los señores de RCA deben saber el por qué. Estoy de acuerdo que venden mucho. Que tienen un espléndido catálogo. Pero también estoy de acuerdo, que salvo el caso Juan Gabriel y teniendo estupendos artistas en el elenco juvenil de RCA ninguno de ellos suena en las estaciones de radio, lo cual es muy perjudicial para el artista joven.



Jose Jose

Todo la obra editorial de esta sección ha sido preparado por Vilo Arias Silva.

All editorial copy in the special section was prepared by Vilo Arias Silva.

Jose Jose Volvio A La Popularidad Con 'Gavilan O Paloma'

■ MEXICO—Un nuevo José José revivió en Ariola. Su primera grabación "Gavilán o Paloma" ha resultado un hitazo de enormes proporciones, colocándose en los primeros lugares de las preferencias populares.

Ramón Ferrán

En estas nuevas grabaciones realizadas en Inglaterra por Ramón Ferrán, con arreglos y dirección de Tom Parker, se nota un cambio radical en cuanto a los arreglos musicales y la forma de interpretar de José José. Por su parte el sello Ariola, después de lograr el hit con el sencillo, acaba de lanzar su primer elepé, que contiene además de "Gavilán o Paloma," los temas "Recuerdos," "Buenos Días Amor," "Sólo Tú," "Amar y Querer" y "Si Alguna Vez."

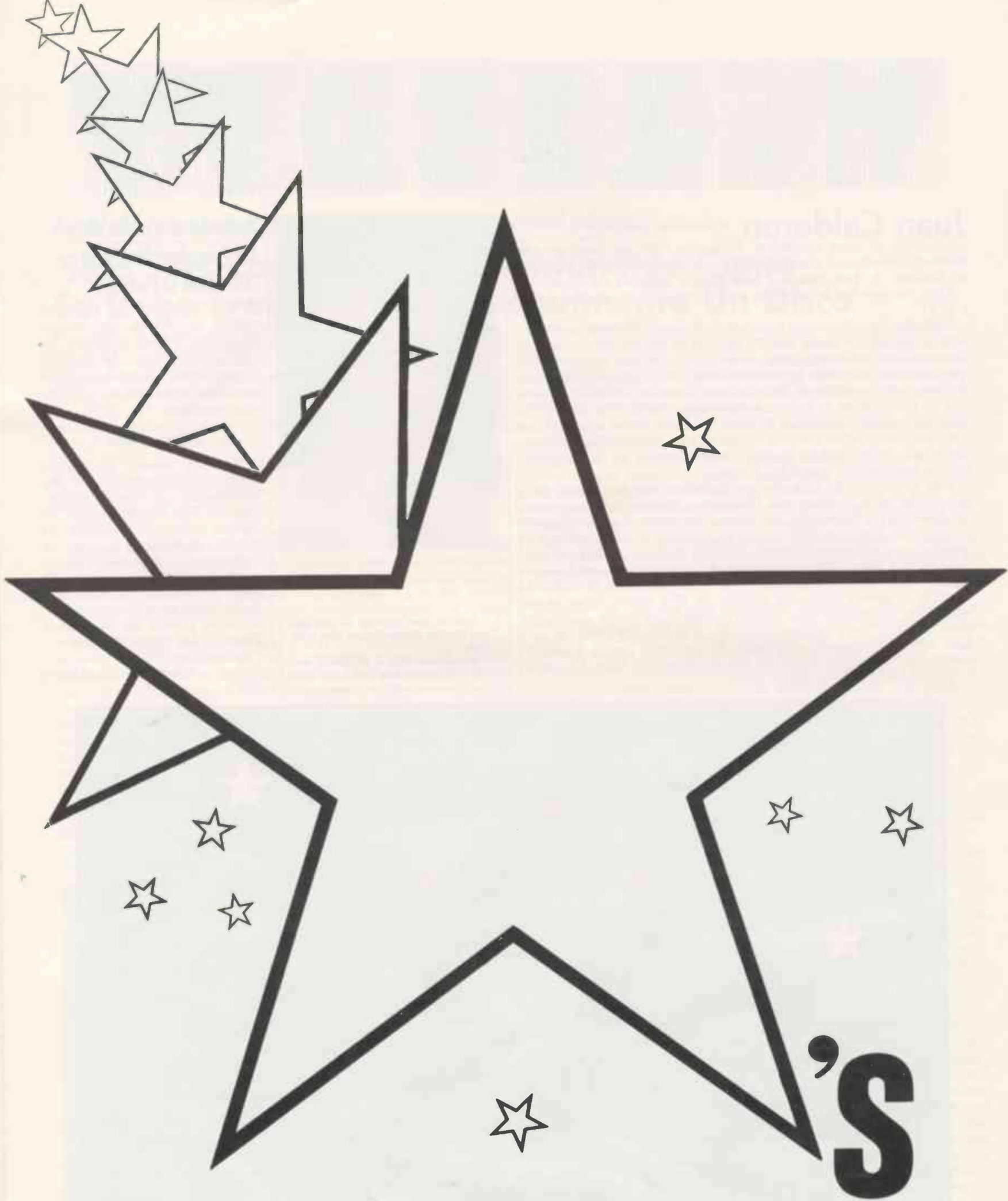
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Honradez Y Superacion Profesional Hacen De La Upem El Periodismo Digno De Espectaculos

■ MEXICO — Lograda la primera etapa que se impuso la UPEM (Unin de Periodistas de Espectáculos de México), como es la unidad inquebrantable del depurado grupo de periodistas de espectáculos; acaba de realizarse el cambio de Presidente y Vice Presidente, recayendo por votación unánime de sus integrantes la Presidencia en **Juan Jaime Larios** del diario El Universal y la Vice Presidencia en **Gustavo Rivera** del diario Novedades.

Las metas que se fijaron desde



Gustavo Rivera

la fundación de la UPEM, se han ido logrando con mucha satisfacción y tranquilidad de conciencia, derrochando siempre la postura decorosa que debe vestir el periodismo honrado y profesional.

Segundo Aniversario

El segundo aniversario de la UPEM, fué celebrado con el medio artístico de primera línea en México. **Raúl Velasco** indiscutiblemente el mejor animador que tiene el medio televisivo y desde la creación de la UPEM, integrante moral y amigo de este grupo de periodistas, fué el primero en homenajear a la UPEM con un convivio organizado por su esposa **Dorlé de Velasco**, al que asistieron todos los integrantes de la unión de periodistas en compañía de sus esposas. A este selecto grupo de festejos, también se unió la pareja feliz como se le llama con mucha justicia a **Angélica María** y **Raúl Vale**, quienes prepararon una comida en honor de los periodistas de espectáculos.

Nueva Directiva

La nueva junta directiva de la Union de Periodistas de Espectáculos de México, quedó integrada de la siguiente forma: Presidente **Juan Jaime Larios** (El Universal), Vice-Presidente **Gustavo Rivera** (Novedades), Tesorero **Manuel Pallares** (El Sol de México), Acuerdos y Organización **Ramón Inclán** (Novedades), Actas **Alejandro Alvarado** (El Universal), Asuntos Internacionales **Vilo**

Arias (Record World), Eventos Especiales **Fernando Villanueva** (Ultimas Noticias), Asuntos Culturales **Raúl Cervantes Ayala** (Excelsior), Relaciones Públicas **José Antonio Cano** (Cine Mundial), Prensa **Wilbert Torre** (La Prensa), Coordinador Radio y TV **Luis Ramírez** (Televisa). Consejo Consultivo: Presidente **Raúl Vieyra** (Excelsior), Vocales **Octavio Alba** (Cine Mundial) y **José Antonio Montañó** (Radiolandia).

La Upem Premia A Cepillin Por Sus Aplastantes Exitos

■ MEXICO — Alcanzando gigantescas cifras de elepes vendidos, abarrotando todos los lugares donde se presenta y teniendo uno de los rating más elevados de sintonía en televisión; el payasito **Cepillín** es otro de los sucesos discográficos infantiles de la temporada 77.

Discos Orfeón, sello para el cual graba en exclusiva, está por lanzar su tercer elepe al mercado, y desde antes de su prensaje, los pedidos llegan a cifras increíbles.

La niñez mexicana está cautivada con el payasito de la tele, que con un mensaje simple, le ha llegado al gusto de los pequeños.

Reconocimiento

La UPEM, valorando el éxito aplastante que ha obtenido **Cepi-**



Juan Jaime Larios

llín, tanto discográficamente como en sus programas de televisión, lo estimulará con un trofeo en donde va el reconocimiento del periodismo de espectáculos de México. Así mismo Discos Orfeón, le otorgará otro trofeo por sus ventas; las mismas que han superado cualquier cálculo.



Angélica María de Vale y Raúl Vale, rodeados por todos los periodistas de la agrupación, en otro de los festejos por el segundo año de vida de la UPEM.



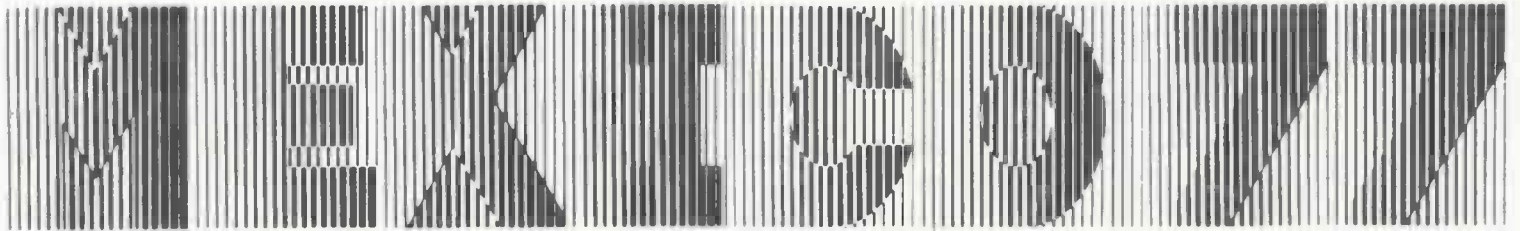
En compañía de Raúl Velasco y su esposa Dorlé de Velasco, todos los integrantes de la UPEM festejando el segundo aniversario de su fundación.

TODOS TIENEN BUENA ESTRELLA



La Estrella de POLYDOR





'Contamos con la mejor red de distribución': Lic. Eduardo Baptista

Musart Exhibe Una Capacidad Optima En Cada Una De Las Etapas Por Las Que Pasa La Elaboracion De Un Disco

Record World: ¿Cuál es la capacidad de discos Musart, en cuanto a la producción, promoción y distribución a nivel nacional?

Lic. Eduardo Baptista: Definitivamente es una capacidad óptima. Para lo cual contamos con tres estudios de grabación propios, equipados con los elementos técnicos más avanzados que la época lo exige. Nuestra fábrica, equipada con treinta prensas que trabajan las 24 horas del día, lo que representa un volumen de 90 prensas al cubrirse los tres turnos intensamente. Todo esto, da como consecuencia que nuestra infraestructura sea completa en todas las etapas por las que pasa la elaboración del disco.

Contamos también con dos equipos de corte. Uno de ellos que trabaja a base de computadora. Otro equipo de galvano, con la eficiencia suficiente como para cubrir cualquier demanda. En el aspecto litográfico, nuestra imprenta está dotada de los últimos adelantos técnicos, por lo que en esta etapa tan importante como es la presentación del producto, nuestras portadas pueden competir en calidad con toda solvencia. Así mismo, en el aspecto de cartuchos y cassettes tenemos nuestra propia fábrica, con 15 esclavas y 5 masters, que nos otorga una flexibilidad incomparable.

Pasando al terreno promocional, estoy conciente de que así se tenga el mejor producto del mundo, si no existe una buena promoción, los resultados siempre serán negativos. Nuestro equipo promocional está debidamente capacitado y cubre con toda eficiencia tanto la capital de la República, como el interior, llegando hasta los rincones más apartados de México, convencidos que el principal vehículo para el éxito de una producción es el radio. Es por este motivo, que cuidamos en forma especial que nuestras relaciones con los directores artísticos radiales en todas las emisoras, ya sean grandes ó pequeñas, estén siempre dentro del terreno cordial y afectuoso, otorgando un servicio de primera desde el momento que realizamos un lanzamiento de una novedad. Esto nos ha dado como resultado, que en cada temporada acumulemos un número elevado de éxitos discográficos, tanto del catálogo nacional como del internacional. Y para ejemplo están los más recientes casos de los temas "Flor Morena" y "Morena de 15 años" de Los Felinos, "Vestido mojado" de Octavio, "Chiquilla" de Los Joao, "Las mariposas locas" de Mike Laure y "Si me quisieras un poquito" con Tirzo Paiz. En lo internacional, nuestra satisfacción es así mismo

■ El Lic. Eduardo Baptista, Sub-Director General de Discos Musart, da a conocer los alcances que la infraestructura de su compañía está en condiciones de desarrollar en estos momentos nacional é internacionalmente.

Sus puntos de vista, son basados en la realidad que vive esta empresa discográfica mexicana, que ostenta una trayectoria brillante en el impulso y consolidación de un elevado número de artistas de primera línea.



Lic. Eduardo Baptista

grande, ya fuimos nosotros los que dimos a conocer y consolidamos la imagen de Camilo Sesto, la del Grupo Mocedades y el dueto Sergio y Estíbaliz; artistas que logramos ubicarlos como ídolos en México.

En cuanto a la distribución, no por que yo lo declare, si no como resultado de encuestas llevadas a cabo por compañías y medios de difusión especializados, nos han reconocido como la compañía discográfica en México que cuenta con la mejor red de distribución actualmente, asegurandote que todo nuestro producto, está en exhibición y se puede adquirir en la discoteca más pequeña y escondida de toda la República. Esto es una garantía, para las compañías extranjeras que nos confían el cuidado de sus catálogos, ya que en este aspecto, cubrimos cada metro cuadrado de todo el país, por que vendemos hasta en el rincón más olvidado de México.

RW: ¿Que artistas nacieron y se consolidaron en Musart?

Baptista: La lista es interminable desde que se fundó discos Musart. Me remontaré a la época de Moscovita, la Orquesta América, Ramón Márquez, Carlos Campos, Olga Guillot, Alberto Vazquez, Lucha Villa, Juan Torres, Mona Bell, Manolo Muñoz, Carmela y Rafael, Angélica María, César Costa, Antonio Gguilar, Flor Silvestre, El piporro, y ahora en la nueva etapa Los Felinos, Los Joao, Tirzo Paiz, Chelo, Mike Laure, Octavio y muchos más que escapan a mi memoria. Aclarandote que todos los que te he mencionado, fueron artistas que se dieron a conocer y se hicieron de renombre en nuestra compañía.

RW: ¿Cuales son los alcances internacionales de Musart?

Baptista: Tenemos representaciones en la mayoría de los países de habla hispana y estados Unidos. En Europa, nos representa una gran compañía, dotada de un dinamismo ejemplar como es Zafiro. En Estados Unidos, cubriendo el mercado del área latina la compañía Records Distributors que dirige Eliseo Valdéz, la misma que se extiende a Los Angeles, San Antonio, Miami, Nueva York y Puerto Rico. Lo mismo en Centro América, nuestro representante que es DILA (Discos Latinoamericanos) manejada por el Lic. Augusto Diaz Durán, está dotada de una infraestructura independiente. Con fábrica y estudios de grabación propios; y una red de distribución como para superar con eficiencia cualquier demanda. Esta compañía está ubicada en Guatemala y cubre el mercado común centroamericano hasta Panamá. En Sudamérica, tenemos las licenciadas empezando con Codiscos de Colombia que dirige Guillermo Diez y donde precisamente hemos establecido cifras records de ventas con el catálogo de música mexicana. Por otro lado, La Discoteca de Venezuela; y representantes en Ecuador, Chile, Bolivia, Perú y Argentina. Además, contamos con una oficina propia en Medellín, Colombia, cuyo gerente es Alvaro Arango, experimentado ejecutivo disquero, quien se encarga de supervisar las operaciones de ventas del catalogo Musart en el área de Sudamérica, el mismo que se reporta directamente a nuestra compañía matriz de México.

Alvaro Davila Obtiene Su Primer Exito Con El Tema 'Juntos Tu y Yo'

■ MEXICO — El joven autor-intérprete Alvaro Dávila, conquistó lo que representa su primer éxito discográfico en el mercado con el tema "Juntos Tú y Yo."

La grabación — por cierto bien lograda — muestra a un Alvaro muy diferente al de sus primeras grabaciones que realizó con su anterior compañía. Su nuevo estilo interpretativo gusta. Este primer sencillo que acaba de lanzar Microfón, sello con el que firmó en exclusiva, también se extiende sólidamente hacia el interior de la República, con posibilidades de llegar a ser un hit nacional.



Alvaro Davila

ESTAMOS PREPARADOS PARA EL EXITO



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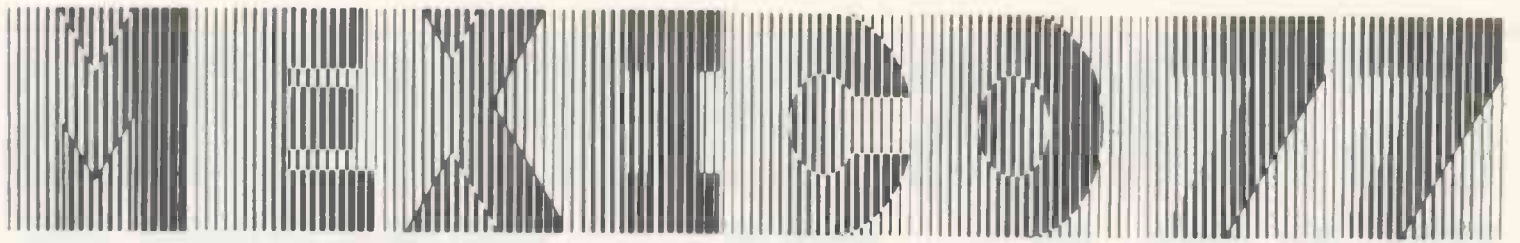
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DISCOS Y CARTUCHOS DE MEXICO, S. A.

Lago Chalco 122 México 17, D. F.



Primera gira por Estados Unidos

El Grupo Miramar Se Consolido Con 4 Hits

■ MEXICO — Cuatro hits consecutivos, millares de copias vendidas y la consolidación nacional, es lo que logró inusitadamente el Grupo Miramar creadores de "Una Lágrima y Un Recuerdo," "Pobreza Fatal," "Aquel Inmenso Amor" y "El Libro De Los Dioses."

Siete jóvenes del interior de la República, forman el grupo estrella de Discos Coro dentro de la línea Acción, que dieron el campanazo de la temporada con un estilo simple, que se gana las masas tanto en México como en toda la costa oeste de Estados Unidos.

La demanda para sus presentaciones personales, ha ido creciendo al igual que su imagen y

la venta de sus discos; constituyéndose hoy en día en grupo muy comercial para la empresa Artistas Asociados que dirigen Francisco Toscano y José Enrique Okamura.

El estilo Miramar, también va ahora para Sudamérica en donde sus producciones serán lanzadas a los mercados de Argentina, Chile y Uruguay.

En la actualidad, acaban de retornar de lo que significó su primera gira por la costa oeste de Estados Unidos, en donde sus actuaciones personales gustaron al igual que sus producciones. Por su parte el sello Coro, trata ya de buscar el quinto número que le pueda significar otro éxito más.



Tremendamente exitosa la temporada del Grupo Miramar. Lograron cuatro hitazos nacionales agotando ediciones vendidas.

Intersong Cosecha Importantes Exitos En El Terreno Editorial

■ MEXICO — Brillantes éxitos editoriales los conseguimos por la empresa Intersong S.A. En todos los géneros la compañía que dirige Alfonso García ha logrado triunfos muy significativos en el aspecto editorial.

Entre los temas más destacados de sus autores figuran "Vive" y "Después de Tanto" de Napoleón, "Oye Amigo" y "El Chapulín Colorado" de Roberto Gómez Bolaños, "El Príncipe" de Manolo Marroquí, "Aborrezco" de Rafael Buendía, "Dice Adiós Tu Mano Al Viento" de José Luis Gómez, "Lo Voy A Dividir" de Roberto Livi, "Un Día Con Mamá" de Morales Ferrigno y "Recuerdos de Una Noche" de Fernando Arias.

Intersong S.A., es una empresa relativamente joven en el mercado mexicano, pero su desarrollo ha sido violento. La característica que derrocha día a día su director Alfonso García es la agresividad, porque como él lo manifiesta... "en este negocio, hay que ser agresivo en todos los aspectos. No se puede perder un solo minuto, porque en ese tiempo un editor puede perder una obra importantísima." Y los resultados están a la vista. Su más reciente convenio comercial catalogado como importante, es el hecho de haber logrado que al independizarse Juan Gabriel editorialmente y fundar su propia compañía que la bautizó con el nombre de Alma Musical, sea Intersong la que administrará en exclusiva para todo el mundo, las futuras obras de Juan Gabriel.



Alfonso García

Adan Machado Dio La Sorpresa Con Un Hit



"Es él, el que la quiere" con Adán Machado, es una de las sorpresas de la temporada. El hit del artista Cisne RAFF, va que vuela al primer lugar de popularidad.

ARTISTAS ASOCIADOS

Gerente - General:
Francisco - Toscano

Director - Artístico:
Jose - Enrique - Okamura

Promocion:
Alejandro - Alba

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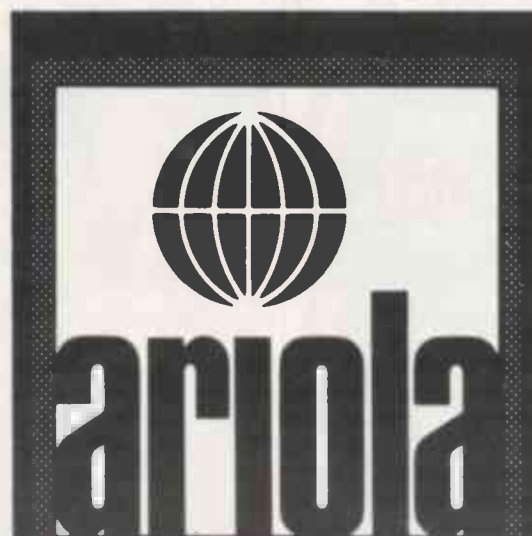
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RENE ARAMBULA - SUZAN - TONYNO

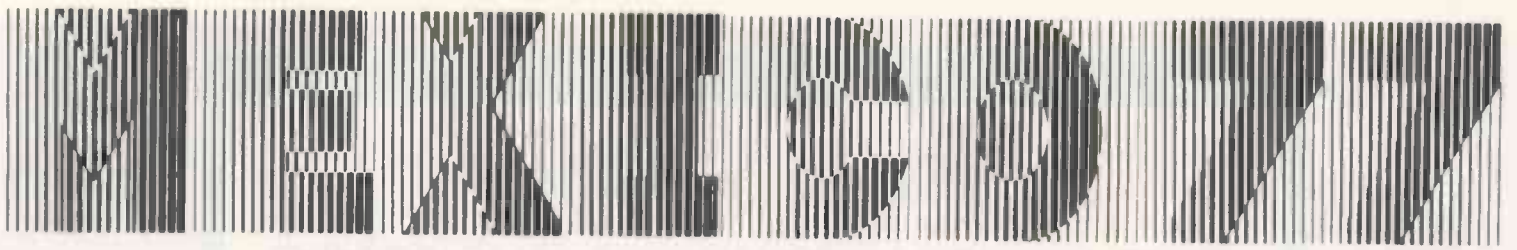
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Louis Couttolenc Deja Gratos Recuerdos Y La Admiracion De Todo El Elenco De RCA



Louis Couttolenc en compañía del desaparecido José Alfredo Jiménez.

■ MEXICO — Con la partida de Louis Couttolenc para asumir el cargo de Presidente de la División de Discos RCA internacionalmente en Estados Unidos, llega a su fin en México una brillante y limpia trayectoria de un ejecutivo que ha dejado gratos recuerdos, innumerables amigos y el agradecimiento de todo el elenco de RCA, con el que convivió 12 años, tiempo que dur su permanencia en México hasta su partida a Estados Unidos.

Como un homenaje a la trayectoria profesional de Louis, presentamos ests gráficas que demuestran el cariño que también él le tiene a los artistas y la música mexicana.



Louis Couttolenc, como un auténtico charro mexicano.



Acompañado de Juan Gabriel y José Calles.



Con Pedro Vargas



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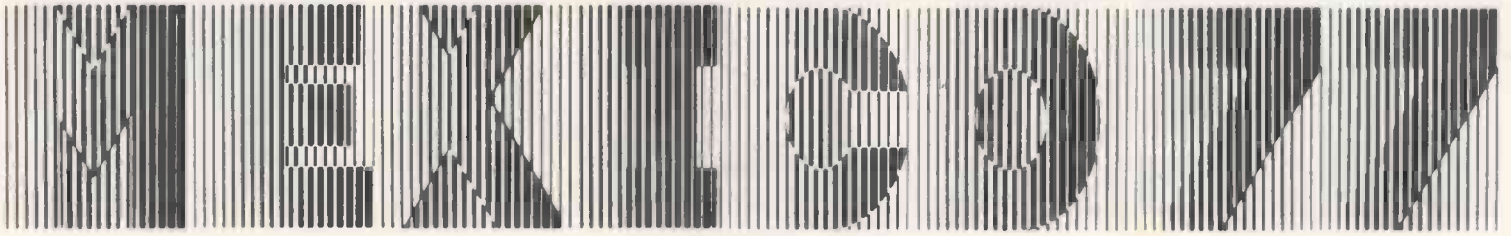
ATENCION !! ATENCION !! ATENCION !! ATENCION !!



Con Estela Nuñez



Con María Victoria



Estos Son Los Programadores Radiales De Las Estaciones De Mayor Rating



Elias Cervantes

Manuel Truebo

Gustavo Paez

Enrique Ortíz

Consuelo Chavez

Arturo Venegas

Ramiro Montero

Morena Armendariz



Adolfo Fernandez

Mario Giran

Luis Cabero

Eduardo Linares

■ MEXICO—Cubriendo los géneros más difundidos y considerando las estaciones de mayor rating de la capital aparecen: Género Moderno Española, Radio Variedades (XEJP) programada por **Elias Cervantes**; Radio Sensación (XECMQ) programada por **Manuel Truebo**; Radio Mil (XEYO) programada por **Enrique Ortíz Reyes Spíndola** y Radio Felicidad (XEFR) programada por **Gustavo Páez**. Género Moderno en inglés, Radio Exitos (XERC) programada por

Adolfo Fernández; y Radio Capital (XEL) programada por **Luis Cabero**. Género Tropical, Radio Onda (XEUR) programada por **Arturo Venegas**; Radio Al (XEAI) programada por **Ramiro Montero**; y Radio 6 (XERH) programada por **Jesús Moreno Armendariz**. Romántico en Española, Radio Centro (XEQR) programada por **Mario Girón**; Radio Eco (XECO) programada por **Consuelo Chavez**; y Radio 3 (XEDF) programada por **Eduardo Linares**.



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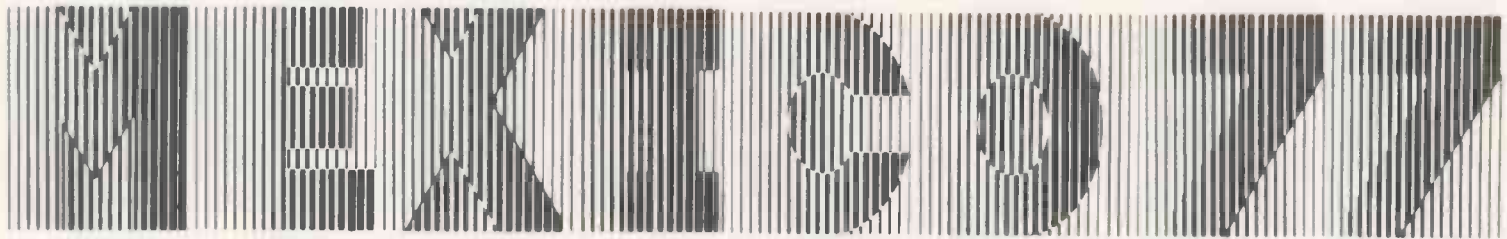


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Gustan Sus Novedades



Después de lograr fuerte difusión con sus temas "Esta situación" y "Que digan misa," Betriz Adriana se afianza en el género ranchero con su más reciente lanzamiento "Carta y contestación a Eufemia." La joven intérprete de Peerless, es uno de los buenos y nuevos valores del género ranchero.

Las Estrellas De Fania Llegaron A Mexico Para Promover La Salsa

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Jorge, Lewis Kahn, Pedro Bouloug, Héctor Bomberito, Louie Ortiz, Yomo Toro, y Johnny Pacheco.

Por su parte el sello Sonido y Ritmo que dirige Jorge Iglesias y que representa en catálogo Fania en México, despliega todo su alcance publicitario tratando de consolidar—con todo este nutrido grupo de figuras—la salsa, que ya comienza a ganar terreno.



La visita de Héctor Lavoe consolidó en México su hit Internacional "El Periódico de ayer." En la foto de izq. a der. Ignacio Escárrega gerente de ventas de Fania; Pedro Bastón director comercial; el artista y Jorge Iglesias director general de Fania en México.

Nelson Un Romantico Que Siempre Gusta



En cada temporada Nelson Ned siempre está entre los autores-intérpretes que más gusta. Esta vez, su éxito de mayor alcance lo obtuvo con el tema "A pesar de todo," el cual llegó a mantenerse por varias semanas en los primeros lugares.

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Entre la más interesante de las adquisiciones que también acaba de lograr Beechwood, es la representación para México, Guatemala, Salvador y Panamá de ATV Music Group, que cuenta entre sus catálogos al Northern Songs que contiene los más fuertes hits mundiales de Los Beatles, habiéndose firmado el contrato con carácter retroactivo al primero de Enero de 1977.

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Beechwood Se Coloca Entre Las Editoras De Primera Linea

■ MEXICO — La editora Beechwood dió el estirón en estos últimos tres años y pasó a formar parte de las compañías editoriales de vanguardia en México. Su gerente general el Arq. José G. Cruz, caballero y luchador ejecutivo de esta compañía, es en gran parte el artífice de los resultados que está obteniendo Beechwood, que representa en estos momentos un selecto y codiciado catálogo, que contiene obras que acaparan los lugares preferenci-

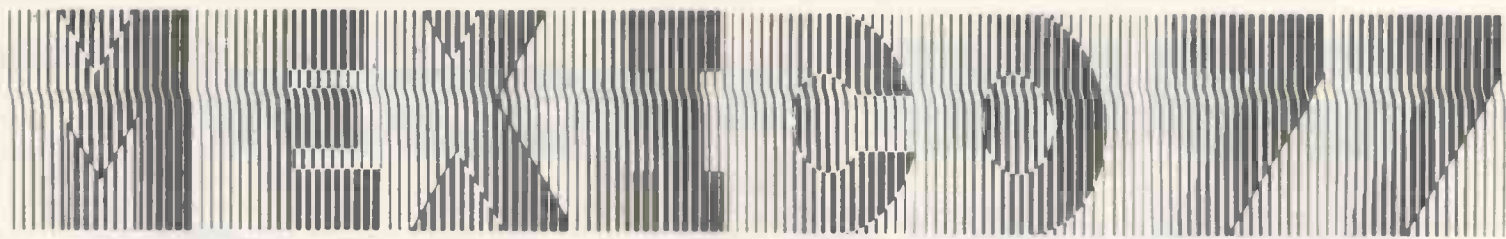
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Con Buen Elenco Y Mejor Promocionalmente Aricla Se Coloca Con Interesante Futuro



Fernando Hernandez



Sergio Blanchet

■ MEXICO — Contando con artistas de primera línea internacional y promoviendo sus lanzamientos de una forma efectiva, Ariola se ubicó con un interesante futuro en el mercado mexicano.

Dirigida por el capacitado hombre de discos Fernando Hernán-

dez, exhibió desde un comienzo la imagen de Camilo Sesto, pero ahora cuenta con otra estrella de enorme alcance como es José José, quien llegó al primer lugar

con su primer lanzamiento "Gavilán o Paloma."

Elenco Homogéneo

El desarrollo de Ariola en estos primeros meses, ha estado específicamente centrado en la creación de un elenco artístico homogéneo y la promoción de sus intérpretes bases como son Camilo, Micky, Mary Macgregor, Pepe Carreño y ahora José José.

Buena Promoción

El aspecto promocional, indiscutiblemente reposa en buenas manos; ya que su gerente Sergio Blanchet ha demostrado que sus conocimientos publicitarios han ido perfeccionándose y su desarrollo en esta primera etapa de vida de Ariola en México, está cada vez más solvente.

De esta forma, artistas yejecutivos van completando un equipo humano que deben de alcanzar discográficamente éxitos de mucha repercusión.

Con Dos Exitos Nacio El Sello Disco-Disco

■ MEXICO—Colocando dos éxitos radiales con los temas "Por unas monedas" con Los Lunáticos de Juan dentro del género tropical, y "Déjame, si has olvidado que te quiero" con Los Vientos en el género moderno, nació el nuevo sello Disco-Disco.

Como toda empresa que recién "debuta," los pasos son realizados bajo fuertes presiones propias del mercado; pero todo indica que las grabaciones logradas por su productor Richard Mochulske son del agrado popular, el que les

está otorgando el apoyo que necesita todo primer lanzamiento para agarrar la fuerza de hit.

Dentro del elenco artístico, también figuran El Grupo Veneno que lanzó su primer sencillo identificado con el número "María Bonita" en ritmo tropical y El Grupo Brujos y Brujas quienes aparecieron con la balada "Hoy se ha ido mi querer."

La nueva empresa, está dirigida por Laura Moreno, fungiendo como gerente general el propio productor Richard Mochulske.



Laura Moreno



Richard Mochulske

La Sociedad de Autores y Compositores
de Música, S. de A. de la República Mexicana.

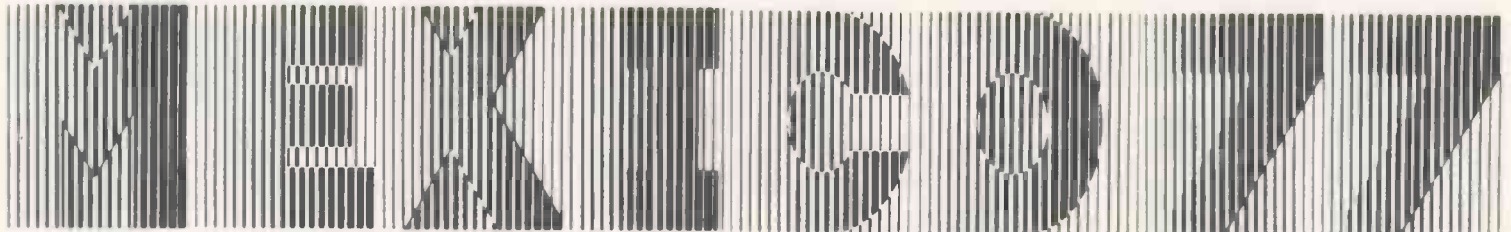
Felicita a su Presidente:

Sra. CONSUELO VELAZQUEZ

por su nominación en Record World
como Compositor del Año en Hispanoamerica.

Felicita también a la Revista Record World
por el apoyo al Primer Congreso Hispanoamericano
del Disco, con sede en Miami Beach.

México, D.F. Agosto de 1977



Gustan Sus Novedades



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Beechwood Se Coloca Entre Las Editoras De Primera Linea

■ MEXICO — La editora Beechwood dió el estirón en estos últimos tres años y pasó a formar parte de las compañías editoriales de vanguardia en México. Su gerente general el Arq. José G. Cruz, caballero y luchador ejecutivo de esta compañía, es en gran parte el artífice de los resultados que está obteniendo Beechwood, que representa en estos momentos un selecto y codiciado catálogo, que contiene obras que acaparan los lugares preferenci-

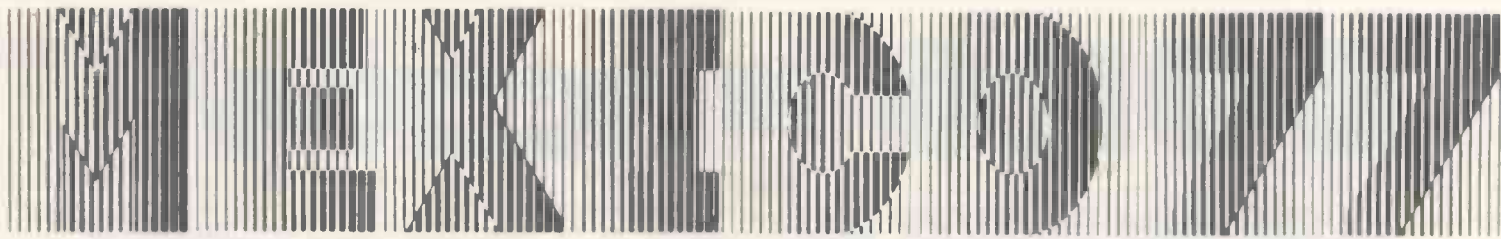
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Con Buen Elenco Y Mejor Promocionalmente Ariola Se Coloca Con Interesante Futuro



Fernando Hernandez



Sergio Blanchet

■ MEXICO — Contando con artistas de primera línea internacional y promoviendo sus lanzamientos de una forma efectiva, Ariola se ubicó con un interesante futuro en el mercado mexicano.

Dirigida por el capacitado hombre de discos **Fernando Hernán-**

dez, exhibió desde un comienzo la imagen de **Camilo Sesto**, pero ahora cuenta con otra estrella de enorme alcance como es **José José**, quien llegó al primer lugar

con su primer lanzamiento "Gavilán o Paloma."

Elenco Homogéneo

El desarrollo de Ariola en estos primeros meses, ha estado específicamente centrado en la creación de un elenco artístico homogéneo y la promoción de sus intérpretes bases como son **Camilo, Micky, Mary Macgregor, Pepe Carreño** y ahora **José José**.

Buena Promoción

El aspecto promocional, indiscutiblemente reposa en buenas manos; ya que su gerente **Sergio Blanchet** ha demostrado que sus conocimientos publicitarios han ido perfeccionándose y su desarrollo en esta primera etapa de vida de Ariola en México, está cada vez más solvente.

De esta forma, artistas y ejecutivos van completando un equipo humano que deben de alcanzar discográficamente éxitos de mucha repercusión.

Con Dos Exitos Nacio El Sello Disco-Disco

■ MEXICO—Colocando dos éxitos radiales con los temas "Por unas monedas" con **Los Lunáticos de Juan** dentro del género tropical, y "Déjame, si has olvidado que te quiero" con **Los Vientos** en el género moderno, nació el nuevo sello Disco-Disco.

Como toda empresa que recién "debuta," los pasos son realizados bajo fuertes presiones propias del mercado; pero todo indica que las grabaciones logradas por su productor **Richard Mochulske** son del agrado popular, el que les

está otorgando el apoyo que necesita todo primer lanzamiento para agarrar la fuerza de hit.

Dentro del elenco artístico, también figuran **El Grupo Veneno** que lanzó su primer sencillo identificado con el número "María Bonita" en ritmo tropical y **El Grupo Brujos y Brujas** quienes aparecieron con la balada "Hoy se ha ido mi querer."

La nueva empresa, está dirigida por **Laura Moreno**, fungiendo como gerente general el propio productor **Richard Mochulske**.



Laura Moreno



Richard Mochulske

La Sociedad de Autores y Compositores
de Música, S. de A. de la República Mexicana.

Felicita a su Presidente:

Sra. CONSUELO VELAZQUEZ

por su nominación en Record World
como Compositor del Año en Hispanoamerica.
Felicita también a la Revista Record World
por el apoyo al Primer Congreso Hispanoamericano
del Disco, con sede en Miami Beach.

México, D.F. Agosto de 1977

CORO EN ACCION

"LA COMPAÑIA DISQUERA MAS
DESTACADA EN MEXICO EN 1976"

Revista Disco México



ii PRESENTA
SUS MEJORES ARMAS !!

GRUPO



CREADORES
DE LOS SUPER EXITOS
UNA LAGRIMA
Y UN RECUERDO Y
POBREZA FATAL
AHORA CON
AQUEL
INMENSO AMOR

ANGEL RIOS CON VETE Y
POR UN JURAMENTO

mariella CON ME VOY A ACOSTUMBRAR
Y TE QUISE OLVIDAR

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Disco File (Continued from page 45)

a spoken break; "Indian Giver" ("first you give your love and then you take it back"—4:58), a classic of Philly styling that may be a bit slow until you really get into it; and "Gamble on Love," short (3:00) but sweet. There's also a song called "Do Me Again" that's one of the sexiest, get-down ballads around with vocals sensuous enough to melt the wax. This album's hardly been off my turntable for the past four days, but then the First Choice have always been personal favorites and it's great to have them back in such fine form.

Other choice album cuts: "Dan Swit Me" (5:50), a knockout dance record with a funky Big Band sound from Patti Labelle's first solo album ("Patti Labelle" on Epic). The cut jumps with hard piano and blaring, bluesy horns but as usual it's Patti's voice that's the most extraordinary think here—she rips through a song like no one else, throwing herself into every possible corner of the composition until it is totally her own. It's not that we don't miss Nona and Sara and mourn the passing of Labelle, one of the most original and creative pop groups of the '70s, but Patti on her own is a joy, a phenomenon. Also included on her album: a fiery, fierce version of Norman Whitfield's "Funky Music" (previously recorded by the Temptations and Yvonne Fair) and a steamy, slow reading of "Since I Don't Have You" that sounds like one of the early Patti Labelle and the Bluebelles classics—Patti soars in spite of the somewhat overblown production. A must . . . Denise LaSalle, who had a cult favorite last time out with "Freedom to Express Yourself," could go even further with a glossy funk cut called "Move Your Body" from her new album, "The Bitch Is Bad" (on ABC, with what is surely the album cover of the week: Denise posed in something flimsy on top of a full tiger-skin rug in front of a classy swimming pool—Bronze Thrills goes Hollywood). The production here is as big and aggressive as LaSalle's voice—should be her most successful disco entry so far. Also check out: "A Love Magician" and "Love Addict" . . . In a similar vein, there's Dorothy Moore's "Let the Music Play," the opening cut on her recent Malaco album that a lot of people have been calling my attention to in the past few weeks. The production takes a little Gloria Gaynor punch, a lot of gospel fervor and serves the combination up in a bright Miami style, carried by Moore's gutsy, southern-soul voice and a biting background chorus. Although just under four minutes on the album, "Let the Music Play" is picking up enough interest that a longer disco disc version might be forthcoming . . . If the new Sister Sledge album produced by Sylvester Levay and Michael Kunze doesn't seem to bring out the best in either performers or producers, "Together" (on Cotillion) does have an attractive, bouncy version of Stevie Wonder's "As" that gets quite hot toward the end.

Two unusual, change-of-pace cuts: "Nightsong" (6:06), the unexpected track from the new Marilyn McCoo & Billy Davis album ("The Two of Us" on ABC)—essentially an instrumental with gorgeous harmonizing voices ooo-ing and repeating the title and a few catch phrases, the production is like a breath of fresh air: totally involving in a loose, jazzy vein. Producer Frank Wilson (big right now with Lenny Williams) seems to be influenced here by Larry & Fonce Mizell but there are plenty of his own inspired twists, too . . . Another beautiful early-evening or cool-off track is the title song from the new Caldera album, "Sky Islands" (Capitol), a very dramatic, glittering jazz number with scattling vocals reminiscent of Earth, Wind & Fire's vibrant "Caribou." (Larry Dunn, EW&F's keyboard man, wrote "Sky Islands" and also co-produced, so the simi-

Harmony Hut Phila. Opening



Pictured from left are Mark Porter, manager of the Harmony Hut store in the newly opened Gallery Mall in Philadelphia, with Stuart Schwartz, Burt Schwartz and James Schwartz of Schwartz Brothers, Inc., which operates the 17 store Harmony Hut chain. The new Philadelphia store is a 5300 square foot store with a complete line of records, tapes and sheet music and a wide selection of musical instruments and audio equipment. Soon after the Schwartz brothers opened the Philadelphia store they arrived at the opening of their new Harmony Hut store in the Rockaway Town Square Mall in Rockaway, N.J., the company's fourth Harmony Hut in the Garden State.

larity is no accident.) Equally entrancing: "Pegasus," a sparkling rush of music. Don't overlook this one.

RECOMMENDED DISCO DISCS: Like Barbara Pennington's earlier hit, "Twenty-four Hours a Day," her new song, "You Are the Music Within Me" (9:35 on UA) is one of those records that seems to be all intro, breaks and finale. Pennington sounds a lot more exuberant here, but the singing is not really one of the record's strong points—it's those chunky Latin drum breaks, all those violins, etc. Whatever the attraction, top 10 reports on "You Are the Music" have been cropping up for several weeks now, so this one's already on its way . . . Jimmy Briscoe & the Little Beavers are a post-adolescent group with a Philadelphia-oriented sound that falls somewhere between early Trammps and recent Jacksons with some C.J. & Co. overtones. They've been off the scene for a while but return on TK with an excellent, energetic disco disc, both sides of which are recommended. "Invitation to the World" (5:28), a rousing message song about uniting the world in one huge party—may be a bit too speedy for some but I like the fast clip; and "Living for Today" (5:24), the side Carmen Adduci from Faces in Chicago put on his list this week, another message ("work together, get involved/until the problem's solved") with a vibrant vocal and driving track. Both very strong comeback vehicles for the group . . . Barry White's "It's Ecstasy When You Lay Down Next to Me" (6:58) continues his own distinctive sound modified by some Marvin Gaye influences. I've never been particularly enamored of White's voice—he may have no peers when it comes to the low sexual growl, but beyond this, his limits loom large—but the production here is unusually insinuating and the flip side, "I Never Thought I'd Fall in Love with You" (4:48), is cute, too . . . The Brothers Johnson's "Strawberry Letter 23" (A&M), the duo's already immensely successful version of Shuggie Otis' whimsical, jazzy composition, has been revamped for disco play (primarily speeded up, with all the elements, especially the rhythm track, heightened; but also given a spicier intro and lengthened by about ten seconds) and put on a clear red vinyl disc in a specially-designed strawberry-scented sleeve. Commercially available, this one features the disco-length "Get the Funk Out Ma Face" on the other side—a terrific package . . . Another collector's item: Bob Marley & the Wailers' "Exodus" on a promotion-only 12-inch pressing ("Limited Edition") featuring a tasty new "instrumental version" (3:08) on the reverse side.

DISCO LOVERS Here's the DISCO LP of 1977

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101 THE ALBUM CHART 150

AUGUST 27, 1977

AUG. 27	AUG. 20	
101	105	OPEN UP YOUR LOVE WHISPERS/Soul Train BUL1 2270 (RCA)
102	95	HURRY SUNDOWN OUTLAWS/Arista 4135
103	107	LIVE LONNIE LISTON SMITH/RCA APL1 2433
104	92	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/ Phila. Intl. PZ 34684 (CBS)
105	124	CARELESS STEPHEN BISHOP/ABC ABCD 954
106	109	FIREFALL/Atlantic SD 18174
107	101	DEVIL'S GUN C.J. & COMPANY/Westbound WB 301 (Atlantic)
108	110	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
109	96	PARLIAMENT LIVE/P FUNK EARTH TOUR/Casablanca NBLP 7053
110	102	LET IT FLOW DAVE MASON/Columbia PC 34680
111	104	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 76000 (Atlantic)
112	116	CARDIAC ARREST CAMEO/Chocolate City CCLP 2803
113	117	INDIAN SUMMER POCO/ABC AB 789
114	115	KENNY ROGERS/United Artists LA689 G
115	100	BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697
116	125	SOUTH'S GREATEST HITS VARIOUS ARTISTS/Capricorn CP 0187 (WB)
117	108	MONKEY ISLAND GEILS/Atlantic SD 19103
118	112	UNPREDICTABLE NATALIE COLE/Capitol SO 11600
119	86	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003
120	118	SINGIN' MELISSA MANCHESTER/Arista 4136
121	122	TIM WEISBERG BAND TIM WEISBERG/United Artists LA773 G
122	111	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687
123	121	TIME LOVES A HERO LITTLE FEAT/Warner Bros. BS 3015
124	123	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic SD 2 7000
125	128	DERRINGER LIVE DERRINGER/Blue Sky PZ 34848 (CBS)
126	127	EAR CANDY HELEN REDDY/Capitol SO 11640
127	114	CONQUISTADOR MAYNARD FERGUSON/Columbia PC 34457
128	126	NO SECOND CHANCE CHARLIE/Janus JXS 7032
129	119	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC AB 1007
130	—	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
131	—	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS/Jet JT LA790 H (UA)
132	134	THE GREATEST (ORIGINAL SOUNDTRACK)/Arista 7000
133	136	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic PE 34699
134	—	DUNE DAVID MATTHEWS/CTI 7 5005
135	—	BELIEVE MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
136	—	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
137	—	B.J. THOMAS/MCA 2286
138	141	DECEPTIVE BENDS 10cc/Mercury SRM 1 3702
139	140	BURNING FOR YOU STRAWBS/Oyster OY 1 1604 (Polydor)
140	131	ANNIE (ORIGINAL CAST RECORDING)/Columbia PS 34712
141	142	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092
142	132	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/ RCA APL1 1467
143	—	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G
144	—	PETER McCANN/20th Century T 544
145	138	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34668
146	147	ANIMALS PINK FLOYD/Columbia JC 34474
147	139	IN FLIGHT GEORGE BENSON/Warner Bros. BSK 2983
148	143	SWEET FORGIVENESS BONNIE RAITT/Warner Bros. BS 2190
149	129	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11607
150	148	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919

151-200 ALBUM CHART

151	FIREFLY JEREMY STEIG/CTI 7075	177	JOY RIDE (ORIGINAL SOUNDTRACK)/United Artists LA784 H
152	BACK TOGETHER AGAIN LARRY CORYELL & ALPHONSE MOUZON/ Atlantic SD 18220	178	LET THERE BE ROCK AC/DC/Atco SD 36 151
153	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/ CTI 7077	179	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 34 (CTI)
154	NOTHIN' BUT THE BLUES JOHNNY WINTER/Blue Sky PZ 34813 (CBS)	180	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BR 6968 (WB)
155	MUTHA'S NATURE JAMES BROWN/ Polydor PD 1 6111	181	STAIRCASE KEITH JARRETT/ECM 2 1090 (Polydor)
156	FACE TO FACE STEVE HARLEY/EMI 11661 (Capitol)	182	MANDRE/Motown M6 88651
157	RARE EARTH/Prodigal P6 1001951 (Motown)	183	COMING THROUGH EDDIE HENDERSON/Capitol ST 11671
158	LAKE/Columbia PC 34763	184	MIRACLES BY ENGELBERT HUMPERDINCK ENGELBERT HUMPERDINCK/Epic PE 34730
159	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists LA774 H	185	FUNDAMENTAL ROLL WALTER EGAN/Columbia PC 34679
160	THE BAND THAT MADE MILWAUKEE FAMOUS BAD BOYS/United Artists LA781 G	186	FRIENDS AND STRANGERS RONNIE LAWS/Blue Note BN LA730 H (UA)
161	ROCK 'N ROLL AGAIN COMMANDER CODY/Arista 4125	187	ENCHANTMENT/Roadshow LA682 G (UA)
162	SERGIO MENDES & BRAZIL '77/ Elektra 7E 1102	188	STAR WARS/Musicar 8801 (Springboard Intl.)
163	SHOW TIME RY COODER/Warner Bros. BS 3059	189	TED NUGENT/Epic PE 33692
164	LED ZEPPELIN IV/Atlantic SD 7208	190	GREATEST HITS RICHARD PRYOR/ Warner Bros. BSK 3057
165	SHIVER IN THE NIGHT ANDY PRATT/ Nemperor NE 443 (Atlantic)	191	DEJA VU CROSBY STILLS & NASH/ Atlantic SD 7200
166	POWER AND LOVE MANCHILD/ Chi Sound CH LA765 G (UA)	192	AL GREEN'S GREATEST HITS, VOL. II/HI SHL 32105 (London)
167	PAKALAMEREDITH/Elektra 7E 1106	193	FREE FOR ALL TED NUGENT/ Epic PE 34121
168	CHOOSING YOU LENNY WILLIAMS/ ABC AB 1023	194	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
169	DONALD CLARKE OSMOND/Polydor PD 1 6109	195	WHAT'S WRONG WITH THIS PICTURE? ANDREW GOLD/ Asylum 7E 1086
170	LOVE & KISSES/Casablanca NBLP 7063	196	BUCKINGHAM NICKS/Polydor PD 5058
171	MAKIN MAGIC PAT TRAVERS/ Polydor PD 1 6103	197	FINGER PAINTING EARL KLUGH/ Blue Note BN LA737 H (UA)
172	COME HELL OR HIGH WATERS HIGH OMAHA SHERIFF/RCA APL1 2022	198	REAR VIEW MIRROR STARLAND VOCAL BAND/Windsong BHLL 2239
173	WEAK AT THE KNEES MYLON LEFEVRE/Warner Bros. BS 3070	199	FEEL THE FIRE JERMAINE JACKSON/ Motown M6 88851
174	ABBA'S GREATEST HITS/Atlantic SD 18189	200	ROBERT GORDON WITH LINK WRAY/Private Stock PS 2030
175	ENDLESS SUMMER BEACH BOYS/ Capitol SVBB 11308		
176	CAROL BAYER SAGER/Elektra 7E 1100		

ALBUM CROSS REFERENCE

ABBA	97	MARSHALL TUCKER BAND	53
ATLANTA RHYTHM SECTION	98	DAVE MASON	110
AVERAGE WHITE BAND & BEN E. KING	55	MASS PRODUCTION	135
ROY AYERS UBIQUITY	100	DAVID MATHEWS	134
BAY CITY ROLLERS	115	MAZE	149
BE BOP DELUXE	73	PETER McCANN	144
BEE GEES	26	MARILYN McCOO & BILLY DAVIS, JR.	71
GEORGE BENSON	147, 150	MECO	79
ELVIN BISHOP	88	STEVE MILLER BAND	12, 75
STEPHEN BISHOP	105	MOODY BLUES	94
BOSTON	19	MOTHERS FINEST	33
BROTHERS JOHNSON	14	OLIVIA NEWTON-JOHN	45
JIMMY BUFFETT	24	NILSSON	82
CAMEO	112	TED NUGENT	20
SHAUN CASSIDY	17	O'JAYS	104
CHARLIE	128	ORIGINAL ANIMALS	131
C.J. & COMPANY	107	ORIGINAL CAST	140
NATALIE COLE	118	ANNIE	140
JUDY COLLINS	74	ORIGINAL SOUNDTRACK:	
COMMODORES	13	A STAR IS BORN	29
RITA COOLIDGE	18	NEW YORK, NEW YORK	76
ALICE COOPER	99	ROCKY	33
CROSBY, STILLS & NASH	31	STAR WARS	4
PABLO CRUISE	57	THE GREATEST	132
CRUSADERS	43	OUTLAWS	102
ROGER DALTRÉY	57	PARLIAMENT	109
DERRINGER	125	ALAN PARSONS PROJECT	23
DOOBIE BROTHERS	84	TEDDY PENDERGRASS	92
DRAMATICS	81	PHILA. INTL. ALL STARS	91
EAGLES	22, 44	PINK FLOYD	146
ELECTRIC LIGHT ORCHESTRA	85	POCO	113
EMERSON LAKE & PALMER	124	ELVIS PRESLEY	67
EMOTIONS	8	RAINBOW	90
ENGLAND DAN & JOHN FORD COLEY	111	BONNIE RAITT	148
MAYNARD FERGUSON	127	LOU RAWLS	86
FIREFALL	42, 106	HELEN REDDY	126
FLEETWOOD MAC	1, 48	REO SPEEDWAGON	56
FLOATERS	16	KENNY ROGERS	114, 130
DAN FOGELBERG	25	ROSE ROYCE	95
FOREIGNER	15	RUMOUR	136
PETER FRAMPTON	6, 40	SANFORD-TOWNSEND	96
CRYSTAL GAYLE	143	LEO SAYER	61
MARVIN GAYE	34	BOZ SCAGGS	64
GEILS	117	BOB SEGER & THE SILVER BULLET BAND	65
ANDY GIBB	66	SLAVE	39
GRATEFUL DEAD	46	SOUTHSIDE JOHNNY & THE ASBURY JUKES	145
DARYL HALL & JOHN OATES	142	CAT STEVENS	38
HEART	9, 50	STRAWBS	139
HEATWAVE	70	BARBRA STREISAND	2
MICHAEL HENDERSON	87	STUFF	80
ISLEY BROTHERS	54, 89	STYX	37
AL JARREAU	72	DONNA SUMMER	68
WAYLON JENNINGS	28	SUPERTRAMP	21, 108
KANSAS	83	JAMES TAYLOR	3
KC & THE SUNSHINE BAND	63	10cc	138
CAROLE KING	41	B.J. THOMAS	137
KISS	11, 62, 77, 93	UFO	51
JOHN KLEMMER	129	VARIOUS ARTISTS:	
KRIS KRISTOFFERSON	122	SOUTH'S GREATEST HITS	116
BERNIE LEADON/MICHAEL GEORGIADES	60	JERRY JEFF WALKER	119
LITTLE FEAT	123	WAR	27
LITTLE RIVER BAND	69	JOHNNY GUITAR WATSON	78
KENNY LOGGINS	58	TIM WEISBERG	121
LONNIE LISTON SMITH	103	WHISPERS	101
LTD	52	STEVE WINWOOD	30
MELISSA MANCHESTER	120	STEVIE WONDER	49
BARRY MANILOW	7, 47, 59	YES	10
BOB MARLEY & THE WAILERS	35	NEIL YOUNG	36

RECORD WORLD AUGUST 27, 1977

SALESMAKER OF THE WEEK



TERRAPIN STATION
GRATEFUL DEAD
Arista

TOP SALES

- TERRAPIN STATION—Grateful Dead—Arista
- LUNA SEA—Firefall—Atlantic
- THE GRAND ILLUSION—Styx—A&M
- ONE OF THE BOYS—Roger Daltrey—MCA

ABC/NATIONAL

- DAYTIME FRIENDS—Kenny Rogers—UA
- LITTLE QUEEN—Heart—Portrait
- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- PETER McCANN—20th Century
- SIMPLE THINGS—Carole King—Avatar
- SMOKEY & THE BANDIT—MCA (Soundtrack)
- TERRAPIN STATION—Grateful Dead—Arista
- THEME FROM STAR WARS—20th Century (Soundtrack)
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

RECORD BAR/NATIONAL

- B. J. THOMAS—MCA
- IN FULL BLOOM—Rose Royce—Whitfield
- KNILLSSONN—Harry Nilsson—RCA
- MAKING A GOOD THING BETTER—Olivia Newton John—MCA
- MAX—The Rumour—Mercury
- ONE OF THE BOYS—Roger Daltrey—MCA
- RAISIN' HELL—Elvin Bishop—Capricorn
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- TERRAPIN STATION—Grateful Dead—Arista
- WEAK AT THE KNEES—Mylon LeFevre—WB

KORVETTES/NATIONAL

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- A PLACE IN THE SUN—Pablo Cruise—A&M
- CRAWLER—Col
- FLOWING RIVERS—Andy Gibb—RSO
- FOREVER GOLD—Isley Brothers—T-Neck
- HERE AT LAST—(BEE GEES LIVE)—Bee Gees—RSO
- PLATINUM JAZZ—War—Blue Note
- SOMETHING TO LOVE—LTD—A&M
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista

CAMELOT/NATIONAL

- FLOWING RIVERS—Andy Gibb—RSO
- GOING FOR THE ONE—Yes—Atlantic
- I'M IN YOU—Peter Frampton—A&M
- IT'S A GAME—Bay City Rollers—Arista
- LOVE GUN—Kiss—Casablanca
- LUNA SEA—Firefall—Atlantic
- RAISIN' HELL—Elvin Bishop—Capricorn
- REJOICE—Emotions—Col
- STREISAND SUPERMAN—Barbra Streisand—Col
- THE GRAND ILLUSION—Styx—A&M

HANDLEMAN/NATIONAL

- CARELESS—Stephen Bishop—ABC
- FLOWING RIVERS—Andy Gibb—RSO
- IT'S A GAME—Bay City Rollers—Arista
- LUNA SEA—Firefall—Atlantic
- NEW YORK, NEW YORK—UA (Soundtrack)
- REAR VIEW MIRROR—Starland Vocal Band—Windsong
- SIMPLE THINGS—Carole King—Avatar
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- SOMETHING TO LOVE—LTD—A&M
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

MUSICLAND/NATIONAL

- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- KENNY ROGERS—UA
- LIGHTS OUT—UFO—Chrysalis
- ONE OF THE BOYS—Roger Daltrey—MCA
- RIGHT ON TIME—Brothers Johnson—A&M
- STAR WARS AND OTHER GALACTIC FUNK—Meco—Millennium
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

TWO GUYS/EAST COAST

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- FLOATERS—ABC
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- LITTLE QUEEN—Heart—Portrait
- NEW YORK, NEW YORK—UA (Soundtrack)
- ONE OF THE BOYS—Roger Daltrey—MCA
- SHAUN CASSIDY—Warner/Curb
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista

SAM GOODY/EAST COAST

- CSN—Crosby, Stills & Nash—Atlantic
- FLOATERS—ABC
- KNILLSSONN—Harry Nilsson—RCA
- LITTLE QUEEN—Heart—Portrait
- LUNA SEA—Firefall—Atlantic
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- NETHER LANDS—Dan Fogelberg—Full Moon
- REJOICE—Emotions—Col
- RIGHT ON TIME—Brothers Johnson—A&M
- THE SPY WHO LOVED ME—UA (Soundtrack)

KING KAROL/NEW YORK

- APPETIZERS—Alan O'Day—Pacific
- COMMODORES—Motown
- FLOATERS—ABC
- FLOWING RIVERS—Andy Gibb—RSO
- IT'S A GAME—Bay City Rollers—Arista
- JOY RIDE—Various Artists—UA (Soundtrack)
- LITTLE QUEEN—Heart—Portrait
- NEW YORK, NEW YORK—UA (Soundtrack)
- PETER McCANN—20th Century
- STAR WARS—20th Century (Soundtrack)

FOR THE RECORD/BALT.

- BIG TIME—Smokey Robinson—Tamla (Soundtrack)
- COMIN' THROUGH—Eddie Henderson—Capitol
- DEVILS GUN—C. J. & Co.—Westbound
- FULL BLOOM—Rose Royce—Whitfield
- GOIN' PLACES—Michael Henderson—Buddah
- OPEN UP YOUR LOVE—Whispers—Soul Train
- PLATINUM JAZZ—War—Blue Note
- SERGIO MENDEZ & BRAZIL '77—Elektra

SOMETHING TO LOVE—LTD—A&M

- TERRAPIN STATION—Grateful Dead—Arista

WAXIE MAXIE/WASH., D.C.

- BELIEVE—Mass Production—Cattillion
- B. J. THOMAS—MCA
- IN FULL BLOOM—Rose Royce—Whitfield
- LIVE—Lonnie Liston Smith—RCA
- LUNA SEA—Firefall—Atlantic
- PLATINUM JAZZ—War—Blue Note
- SIMPLE THINGS—Carole King—Avatar
- TERRAPIN STATION—Grateful Dead—Arista
- THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC
- TOO HOT TO HANDLE—Heatwave—Epic

RECORD REVOLUTION/CLEVELAND

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- FIREFLY—Jeremy Stelg—CTI
- GOIN' PLACES—Michael Henderson—Buddah
- HURRY SUNDOWN—Outlaws—Arista
- INSIDE THE GREAT PYRAMID—Paul Horn—Portrait
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- LIVE—Lonnie Liston Smith—RCA
- MAX—The Rumour—Mercury
- ROBERT GORDON WITH LINK WRAY—Private Stock
- TERRAPIN STATION—Grateful Dead—Arista

ONE OCTAVE HIGHER/CHICAGO

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- FLOATERS—ABC
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- RIGHT ON TIME—Brothers Johnson—A&M
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

MUSHROOM/NEW ORLEANS

- AMERICAN STARS 'N BARS—Neil Young—Reprise
- COMIN' THROUGH—Eddie Henderson—Capitol
- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- LITTLE QUEEN—Heart—Portrait
- MUSIC IS MY SANCTUARY—Gary Bartz—Capitol
- SOMETHING TO LOVE—LTD—A&M
- TERRAPIN STATION—Grateful Dead—Arista
- THE GENIE—Bobby Lyle—Capitol

POPLAR TUNES/MEMPHIS

- FAMILY TREE—Staple Singers—WB
- IN FULL BLOOM—Rose Royce—Whitfield
- KNILLSSONN—Harry Nilsson—RCA
- LET'S CLEAN UP THE GHETTO—Phila Int'l All-Stars—Phila. Int'l
- MAX—The Rumour—Mercury
- MUTHA'S NATURE—James Brown—Polydor
- RAISIN' HELL—Elvin Bishop—Capricorn
- SHAKE IT WELL—Dramatics—ABC
- SIMPLE THINGS—Carole King—Avatar
- TOO HOT TO HANDLE—Heatwave—Epic

DISCOUNT RECORDS/ST. LOUIS

- CARDIAC ARREST—Cameo—Chocolate City
- CARELESS—Stephen Bishop—ABC
- COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
- GOIN' PLACES—Michael Henderson—Buddah
- LET THERE BE ROCK—AC/DC—Atco
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- LOOK TO THE RAINBOW—Al Jarreau—WB
- MAX—The Rumour—Mercury
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- SWEET LUCY—Raul DeSouza—Capitol

1812 OVERTURE/MILWAUKEE

- CARELESS—Stephen Bishop—ABC
- CELEBRATE ME HOME—Kenny Loggins—Col
- CLOVER—Mercury
- IN FULL BLOOM—Rose Royce—Whitfield
- JOY RIDE—Various Artists—UA (Soundtrack)
- LIVE—Derringer—Blue Sky
- LUNA SEA—Firefall—Atlantic
- MAX—The Rumour—Mercury
- ONE OF THE BOYS—Roger Daltrey—MCA
- THE BAND THAT MADE MILWAUKEE FAMOUS—Bad Boy—UA

RECORD LAND/TEXAS

- BENNY & US—AWB & Ben E. King—Atlantic
- CSN—Crosby, Stills & Nash—Atlantic
- FREE AS THE WIND—Crusaders—ABC Blue Thumb
- LET THERE BE ROCK—AC/DC—Atco
- LITTLE QUEEN—Heart—Portrait
- LUNA SEA—Firefall—Atlantic
- RIGHT ON TIME—Brothers Johnson—A&M
- SOMETHING TO LOVE—LTD—A&M
- STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium
- THE GRAND ILLUSION—Styx—A&M

SOUND TOWN/DALLAS

- CARDIAC ARREST—Cameo—Chocolate City
- DAYTIME FRIENDS—Kenny Rogers—UA
- EXODUS—Bob Marley & The Wailers—Island
- FLOWING RIVERS—Andy Gibb—RSO
- LOADING ZONE—Roy Buchanan—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- REJOICE—Emotions—Col
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- TERRAPIN STATION—Grateful Dead—Arista
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

DAN JAY/DENVER

- A PLACE IN THE SUN—Pablo Cruise—A&M
- FLOATERS—ABC
- GOIN' PLACES—Michael Henderson—Buddah
- KENNY BURKE—Dark Horse
- LUNA SEA—Firefall—Atlantic
- SHOW TIME—Ry Cooder—WB
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- TOO HOT TO HANDLE—Heatwave—Epic

INDEPENDENT RECORDS/DENVER

- FIREFLY—Jeremy Stelg—CTI
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- SO EARLY IN THE SPRING—Judy Collins—Elektra

SOMETHING TO LOVE—LTD—A&M

- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- TOO HOT TO HANDLE—Heatwave—Epic
- TURN THIS MUTHA OUT—Idris Muhammad—Kudu

ODYSSEY/WEST & SW.

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—UA
- BOATS AGAINST THE CURRENT—Eric Carmen—Arista
- DUNE—David Matthews—CTI
- EDDIE HAZEL—Games, Dames and Guitar Things—WB
- EXCUSE ME, I CUT AN ALBUM—Faith Band—Village
- HORSELIPS—DJM
- LAKE—Col
- MR. LUCKY—Fools Gold—Col
- PAKALAMEREDITH—Elektra
- ROCK & ROLL AGAIN—Commander Cody—Arista

CIRCLES/ARIZONA

- B. J. THOMAS—MCA
- CHOOSING YOU—Lenny Williams—ABC
- DUNE—David Matthews—CTI
- FROM HERE TO ETERNITY—Giorgio Moroder—Casablanca
- LET'S CLEAN UP THE GHETTO—Phila. Int'l All-Stars—Phila. Int'l
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- RARE EARTH—Rare Earth—Prodigal
- ROCK & ROLL AGAIN—Commander Cody—Arista
- TERRAPIN STATION—Grateful Dead—Arista
- WEAK AT THE KNEES—Mylon LeFevre—WB

LICORICE PIZZA/LOS ANGELES

- CARELESS—Stephen Bishop—ABC
- DUNE—David Matthews—CTI
- GOING FOR THE ONE—Yes—Atlantic
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- LUNA SEA—Firefall—Atlantic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- ONE OF THE BOYS—Roger Daltrey—MCA
- RAISIN' HELL—Elvin Bishop—Capricorn
- STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium
- TERRAPIN STATION—Grateful Dead—Arista

TOWER/LOS ANGELES

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- DUNE—David Matthews—CTI
- JE T'AIME—St. Tropez—Butterfly
- LOVE & KISSES—Casablanca
- PART 3—KC & The Sunshine Band—TK
- PAUL JABBAR—Casablanca
- RAISIN' HELL—Elvin Bishop—Capricorn
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- STAR WARS & OTHER GALACTIC FUNK—Meco—Millennium
- TURN THIS MUTHA OUT—Idris Muhammad—Kudu

MUSIC PLUS/LOS ANGELES

- A PLACE IN THE SUN—Pablo Cruise—A&M
- CELEBRATE ME HOME—Kenny Loggins—Col
- DUNE—David Matthews—CTI
- EMPEROR—Private Stock
- LAKE—Col
- LUNA SEA—Firefall—Atlantic
- RARE EARTH—Rare Earth—Prodigal
- SHOWTIME—Ry Cooder—WB
- TOM PETTY & THE HEARTBREAKERS—Shelter
- TWB—Tim Weisberg Band—UA

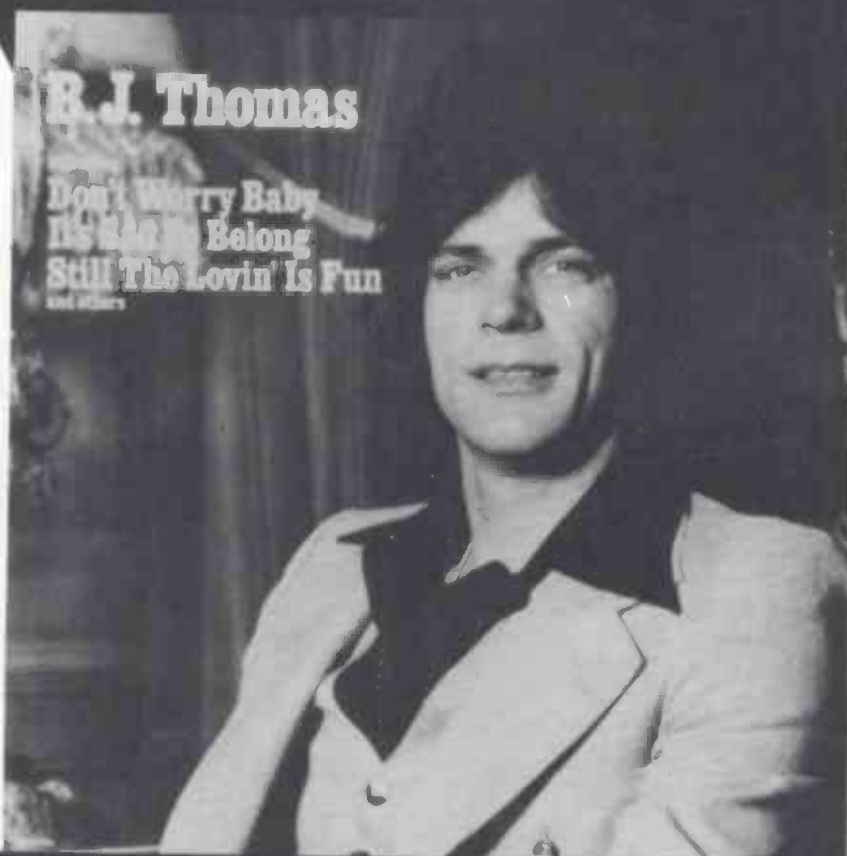
B.J. THOMAS HE'S BACK

with a SMASH chart climbing single...

DON'T WORRY BABY

from his HOT debut album from MCA

MCA-40735



MCA-2286

Produced by Chris Christian of Home Sweet Home Productions
for Paige Productions

Personal Management: Don Perry Productions

MCA RECORDS .com

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "If You're Not Back In Love By Monday" — Millie Jackson (Spring). If this is an example of what is held within her forthcoming lp, "Feelin' Bitchy," then it is definitely going to garner much action.

DEDE'S DITTIES TO WATCH: "Shake It Well" — The Dramatics (ABC); "Hail

To The Teeth" — District Of Columbia (SalSoul); "I'm Counting On You" — Peaches And Herb (MCA).

At the awards dinner held at the NATRA Convention, which was sponsored by Polydor Records, Matt Parsons made an announcement that was pertinent to the industry. Parsons stated that they were in the midst of talking to Frankie Crocker for the position of a&r director of that company. This appointment has not been finalized.

A 25 member committee which was formed during the course of the NATRA Convention voted unanimously to put in motion and implement the following resolutions: (1) To postpone the election of national executive officers for a period of 90 days; (2) To convene again in 90 days in the city of Chicago; (3) Candidates for office will present their platforms through trade publications; (4) Applications to join NATRA will be published through record industry trade publications which will permit new and past NATRA members to become active members in good standing. This act will entitle them to vote on constitution changes and the election of new officers; (5) That the present officers of NATRA remain in their duly elected positions for an interim period of 90 days; (6) That subcommittees be formed to find ways to insure the full participation of all people who work within the music and communications industry. Thus we must amend the present constitution; (7) To mail ballots to all of the registered members of NATRA who cannot attend the Chicago convention; (8) That NATRA form a united coalition with Sidney Miller's Black Radio Exclusive, and Jack Gibson's Family Affair and The Fair Play Committee in order to induce effective changes within the industry.

The Gamble/Huff family has started a campaign "Clean Up The Ghetto." This is coinciding with their recent release by the Philadelphia International All-Stars. The project consists of employing 110 youths who will be working six weeks at minimum wages. The governor of Pennsylvania proclaimed the 14th to 20th as "Clean Up The Ghetto Week" for the state. Sales from the record will be donated — 100 percent of the net profit — for future community projects. This will snowball to 10 other cities.

MCA Signs Haywood



Artist-songwriter-producer Leon Haywood has signed with MCA Records, announced label president J.K. Maitland. Artist and label toast each other at the signing, from left: Lou Cook, vice president/administration; Dennis Resencrantz, vice president/A&R; MCA president J.K. Maitland; Leon Haywood; Danny Kessler, manager for Leon Haywood.

Brunswick Execs

(Continued from page 4)

government's conspiracy case against the executives: conspiracy to defraud the Internal Revenue Service, conspiracy to use the mails to defraud artists, radio stations, publishers and others, and conspiracy to use the wires (telephones) for the same purpose.

The Appeals Court ruled that the first (tax fraud) point was not proved by the government, and since the court had no way of knowing which point had formed the basis for the jury's guilty verdict, the new trial on the final two points—those involving alleged payola and withholding of artists' royalties—was ordered.

The government's next move—whether it would pursue a new trial—was unclear last week; none of the lawyers on the case could be reached.

The Appeals Court ruling also criticized Judge Frederick Lacey's instructions to the jury and other procedural points in the original trial—as Pollack said last week, "Many issues were left unanswered by the opinion," issues that will figure in his move for dismissal.

Since the original indictments two years ago, charges of income tax evasion against Tarnopol have been separated from the others and transferred to U.S. District Court here, and are still pending.

Oldies Radio

(Continued from page 28)

wop audience forms the most avid segment of the WCBS-FM listenership. When rumors circulated last year that the station was planning a cut-back in fifties music to bolster ratings, one listener—Miami Steve Van Zandt of Bruce Springsteen's E Street Band—visited the station to make a personal plea to save the doowops. They stayed in.

'The Doo-Wop Shop'

To cater to this sizable audience of doo-wop fanatics, WCBS-FM devotes its entire Sunday evening to "The Doo-Wop Shop" hosted by Don K. Reed, which has become the station's single most listened-to program.

It is how that audience translates into ratings numbers, however, that determines the survival of a station's format, and all three of the stations cited here have been making a good ratings showing—without dominating their cities—and all are making money.

Miller (from WDRC in Hartford) and Hamilton (from WIFL in Philadelphia) came from top 40 backgrounds, Ward from KIOG-FM (San Francisco), another oldies station, and all are sanguine about the solid gold formats' ability to compete.

"I think they will (survive)," (Continued on page 100)

R&B PICKS OF THE WEEK

SINGLE



MARILYN MCCOO & BILLY DAVIS, JR., "LOOK WHAT YOU'VE DONE TO MY HEART" (Screen Gems-EMI Music, Inc./Traco Music, BMI/Colgems-EMI Music, Inc./Spec-O-Lite Music/Jobete Music Co., Inc., ASCAP). This couple has the talent necessary to deliver a lyric destined to go gold. Extracted from their latest lp, harmony with added strings and horns enhances the possibilities of heavy chart action. ABC AB-12298.

STEREO



IMPACT, "RAINY DAYS AND STORMY NIGHTS" (Miss Thang Music, BMI). Produced by John Davis and written by Keith Barrow, Damon Harris and gang have found a new label for their hits. Total participation of group members makes for a compelling side. An up-tempo ditty, it should get good disco reaction. Fantastic lyrics add to the listening pleasure. Fantasy F-798-A-S.

MICHAEL HENDERSON, "GOIN' PLACES." The brilliant writer who performed "You Are My Starship," "We Both Need Each Other" and "Valentine Love," has produced a fantastic lp. Devastating in quality and magnificent in concept, Henderson has used many other musicians, such as Herbie Hancock and vocalist Roberta Flack, to add to the flavoring of this super lp. Henderson is definitely "goin' places." Buddah BDS 5693.



100,000
SOLD



TYRONE
DAVIS

“It’s all in the game”

BR 4563

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

AUGUST 27, 1977

AUG. 27	AUG. 20	
1	1	FLOAT ON FLOATERS/ABC 12284 (4th Week)
2	3	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949
3	2	BEST OF MY LOVE EMOTIONS/Columbia 3 10544
4	5	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
5	4	EASY COMMODORES/Motown M 1418F
6	6	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)
7	7	SLIDE SLAVE/Cotillion 44128 (Atlantic)
8	9	SUNSHINE ENCHANTMENT/Roadshow XW991 (UA)
9	10	L.A. SUNSHINE WAR/Blue Note 1009 (UA)
10	15	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)

11	13	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
12	12	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
13	8	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
14	11	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
15	19	O-H-I-O OHIO PLAYERS/Mercury 73932
16	24	KEEP IT COMIN' LOVE KC & SUNSHINE BAND/ T.K. 1023
17	14	THIS IS SWEAR TYRONE DAVIS/Columbia 3 10528
18	20	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
19	16	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
20	17	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
21	18	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
22	40	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
23	27	SINCE I FELL FOR YOU/ I'M FALLING IN LOVE HODGES, JAMES & SMITH/ London 8193
24	25	I DON'T WANNA GO MOMENTS/Stang 5073 (All Platinum)
25	33	OH LET ME KNOW IT, (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.)
26	22	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
27	28	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/Casablanca 884
28	32	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
29	30	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
30	34	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
31	26	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
32	39	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
33	35	EXODUS BOB MARLEY & THE WAILERS/ Island 089
34	43	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
35	41	I CAN'T HELP IT MICHAEL HENDERSON/Buddah 578
36	44	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
37	37	TURN THIS MUTHA OUT— PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
38	21	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
39	29	VITAMIN U SMOKEY ROBINSON/Tamla 54284F (Motown)
40	23	I'M GOING DOWN ROSE ROYCE/MCA 40721
41	31	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/ Warner Bros. WBS 8403
42	38	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
43	55	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)

44	51	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s/ Polydor 14409
45	50	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
46	56	LADY OF MAGIC MAZE/Capitol P 4456
47	57	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree 16096 (Atlantic)
48	46	TOMORROW CISSY HOUSTON/Private Stock 133
49	53	NOWHERE TO RUN (PT. I) DYNAMIC SUPERIORS/Motown M 1419F
50	59	NO ONE CAN LOVE YOU MORE PHYLLIS HYMAN/Buddah BDA 577
51	58	CHALK IT UP JERRY BUTLER/Motown M 1421F
52	65	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
53	63	WHEN I CAN'T THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
54	60	FANTASY IS REALITY PARLIAMENT/Casablanca 892
55	61	THE REAL THING SERGIO MENDES & BRASIL '77/Elektra 45416
56	66	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN MCCOO & BILLY DAVIS, JR./ABC 12298
57	54	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi 77501 (Cream)
58	64	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
59	67	CREAM CITY AALON/Arista 0249
60	70	YOU CAN'T SEE FOR LOOKIN' BETTY WRIGHT/Alston 3734 (T.K.)
61	62	STOMPED, BEAT UP & WHOOPED GRAHAM CENTRAL STATION/ Warner Bros. WBS 8417
62	—	SHAKE IT WELL DRAMATICS/ABC 12299
63	52	BITE YOUR GRANNY MORNING, NOON & NIGHT/ Roadshow RS XW1003 (UA)
64	—	DUSIC BRICK/Bang 734
65	69	CHECK IT OUT SOPHISTICATED LADIES/ Bareback MBB 532
66	—	YOU CAN DO IT ARTHUR PRYSOCK/Old Town OT 1002
67	—	RUNNING AWAY ROY AYERS UBIQUITY/ Polydor 14415
68	71	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413
69	73	DO YOU BELIEVE IN LOVE AT FIRST SIGHT DIONNE WARWICK/Warner Bros. WBS 8419
70	—	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
71	—	TELEPHONE MAN MERI WILSON/GRT 127
72	72	DO IT THE FRENCH WAY CROWN HEIGHTS AFFAIR/ De-Lite 1392
73	—	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/RSO RS 872 (Polydor)
74	—	SHOO DOO FU FU OOH Lenny Williams/ABC 12300
75	—	LOVE MUSIC THE REGAL DEWEY/Millennium MN 603 (Casablanca)

AM Action (Continued from page 28)

and now hits the pop airwaves with a full-time add at CKLW.

NEW ACTION

Peter Frampton (A&M) "Signed, Sealed and Delivered." One of the two hottest lp cuts in the country on top 40 formats for at least a month. Now a single and already on in either lp or full-time rotation at the following: WABC, KHJ, KFRC, KTLK, WFIL, WRKO, KLIF, WZZP, Z93, Y100, WKBW, WGCL, WCOL, WVBF, WPEZ and KING plus many more.

Stevie Wonder (Tamla) "Another Star." Out-of-the-box adds at Z93, WCOL, 96X and 99X on this brand new release, the third from the "Key of Life" lp.

Eric Carmen (Arista) "She Did It." An instant add last week at KSTP (HB-29) followed up by the heavy company of WRKO, CKLW, WPGC and 96X make the way clear for take-off on the first release off the brand new album.

Bailey Cutting



J. R. Bailey and his producer, Buddy Scott, are shown at work on Bailey's new United Artists lp, "Love and Conversation," at the Hit Factory studios in New York.

AFE Names New Distributors.

NEW YORK—Audiofidelity Enterprises has announced the following distributor appointments: Pacific Records & Tape in San Francisco for all AFE product; Progress Record Dist. in Chicago for Image, Ashtree, & Hidden Sign; Kinnara Record & Tape in Chicago for Chiarosuro; and Record People in New York for Chiarosuro. Record Merchandisers in Denver will handle all AFE product formerly handled by M.S. Distributing.

Maze Molds Gold

LOS ANGELES—"Maze Featuring Frankie Beverly," the debut Capitol album from Maze, has been certified gold by the RIAA.

R&B REGIONAL BREAKOUTS

Singles

East:
James Brown (Polydor)
Jerry Butler (Motown)
Arthur Prysock (Old Town)

South:

Hot Chocolate (Big Tree)
Aretha Franklin (Atlantic)
Marilyn McCoo & Billy Davis, Jr. (ABC)
Dramatics (ABC)

Midwest:

Maze (Capitol)
Aretha Franklin (Atlantic)
Little Milton (Glades)
Dramatics (ABC)

West:

Aalon (Arista)

Albums

East:
Michael Henderson (Buddah)
The Greatest (Arista)
Mass Production (Cotillion)
Rennie Laws (Blue Note)

South:

Isley Brothers (T-Neck)
The Greatest (Arista)
Mass Production (Cotillion)

Midwest:

Isley Brothers (T-Neck)
Mass Production (Cotillion)
James Brown (Polydor)
Rennie Laws (Blue Note)

West:

Isley Brothers (T-Neck)
James Brown (Polydor)

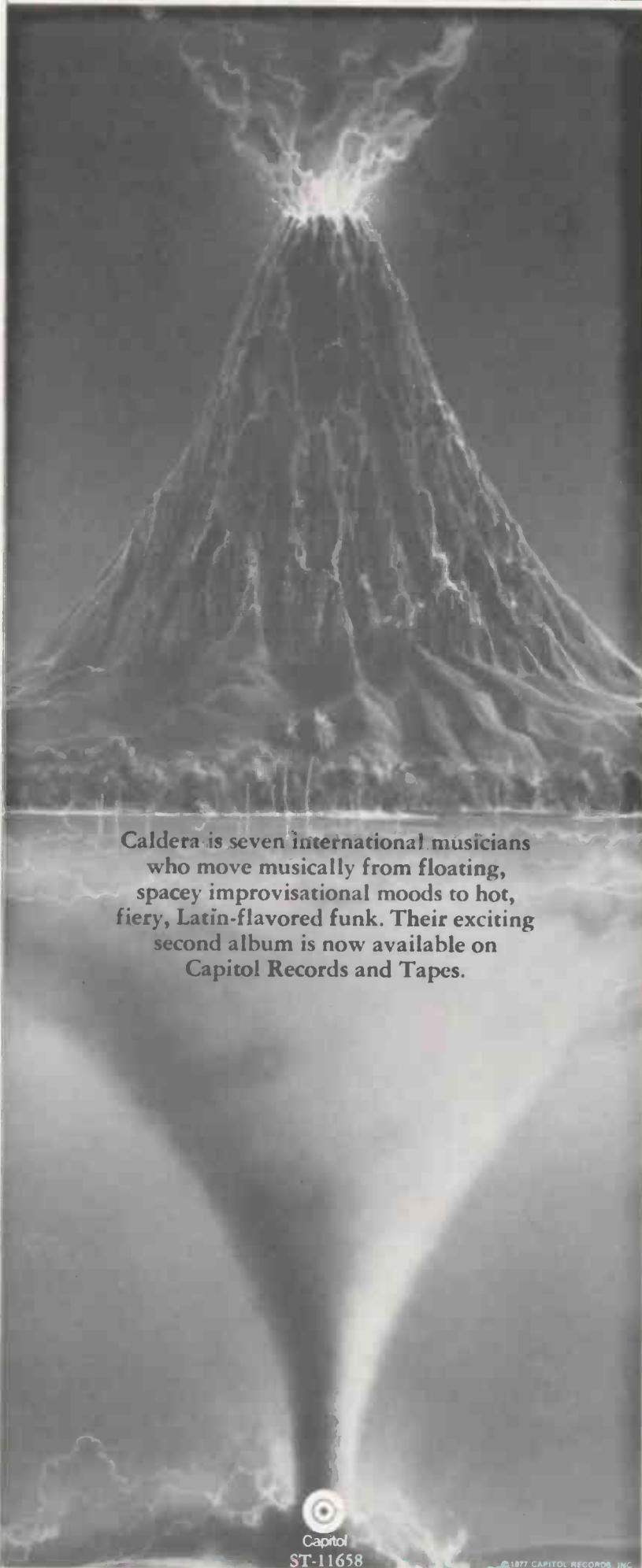


THE R&B LP CHART

AUGUST 27, 1977

1. **FLOATERS**
ABC AB 1030
2. **COMMODORES**
Motown M7 884R1
3. **REJOICE**
EMOTIONS/Columbia PS 34762
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
6. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 (CBS)
7. **SLAVE**
Cotillion SD 9914 (Atlantic)
8. **TRAVELIN' AT THE SPEED OF THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
9. **SOMETHING TO LOVE**
LTD/A&M SP 4646
10. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
11. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
12. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 349C2 (Motown)
13. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
14. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 301 (Atlantic)
15. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca NBLP 7056
16. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
17. **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**
Tamla T7 352R2 (Motown)
18. **LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl. JZ 34659 (CBS)
19. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
20. **THE TWO OF US**
MARILYN MCCOO & BILLY DAVIS, JR./ABC 1026
21. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
22. **EXODUS**
BOB MARLEY & THE WAILERS/Island ILPS 949B
23. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BULL 2270 (RCA)
24. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003 (Casablanca)
25. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029 (Casablanca)
26. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
27. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
28. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
29. **ENCHANTMENT**
Roadshow LA682 G (UA)
30. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6106
31. **FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452
32. **THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
33. **BELIEVE**
MASS PRODUCTION/Cotillion SD 9918 (Atlantic)
34. **MORE STUFF**
STUFF/Warner Bros. BS 3061
35. **MUTHA'S NATURE**
JAMES BROWN/Polydor PD 1 6111
36. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 191C2
37. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
38. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
39. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
40. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605

CALDERA



Caldera is seven international musicians who move musically from floating, spacey improvisational moods to hot, fiery, Latin-flavored funk. Their exciting second album is now available on Capitol Records and Tapes.



ST-11658

SKY ISLANDS

Produced by Eduardo Del Barrio,
Larry Dunn and Jorge Strunz for Quiblix Productions



THE JAZZ LP CHART

AUGUST 27, 1977

1. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
2. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
3. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
4. **MORE STUFF**
STUFF/Warner Bros. BS 3061
5. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
6. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
7. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
8. **LIVE**
LONNIE LISTON SMITH/RCA APLI 2433
9. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H (UA)
10. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
11. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
12. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
13. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
14. **PHANTAZIA**
NOEL POINTER/Blue Note LA736 H (UA)
15. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
16. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
17. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
18. **SEAWIND**
CTI 5002
19. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
20. **WATERCOLORS**
PAT METHENY/ECM 1 1096 (Polydor)
21. **PROMISE ME THE MOON**
DAVID SANBORN BAND/Warner Bros. BS 3051
22. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
23. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
24. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
25. **BACK TOGETHER AGAIN**
LARRY CORYELL/ALPHONSE MOUZON/Atlantic SD 18228
26. **THE GREATEST (ORIGINAL SOUNDTRACK)**
Arista 7000
27. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury SRM 1 684
28. **ELEGANT GYPSY**
AL DIMEOLA/Columbia PC 34461
29. **THREE OR FOUR SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1709
30. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**
CTI 7077
31. **SERGIO MENDEZ & BRAZIL '77**
Elektra 7E 1102
32. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
33. **DUNE**
DAVID MATHEWS/CTI 7 5005
34. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 1**
CTI 7076
35. **FIREFLY**
JEREMY STEIG/7075
36. **COMING THROUGH**
EDDIE HENDERSON/Capitol ST 11671
37. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia PC 34457
38. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL VOL. 3**
CTI 7078
39. **SERENGETI MINSTREL**
SONNY FORTUNE/Atlantic SD 18225
40. **A SECRET PLACE**
GROVER WASHINGTON/Kudu KU 32 (CTI)

Gems from Angel—and an RCA Debut

By SPEIGHT JENKINS

■ NEW YORK—A brilliant recording of the Dvorak Piano Concerto, just released on Angel, brings the talents of Carlos Kleiber for the first time to that record company. Uniting with Sviatoslav Richter, the two present the not-too-often recorded composition in a light that makes one wonder why it is so rarely performed.

Dating from 1876, the piece has been accused of being a spin-off from Brahms' work, but Dvorak, according to the liner notes, had certainly not met the composer and was probably not too familiar with his music. Certainly the concerto is Brahmsian in its heaviness, in its symphonic nature, but the sense of Czechoslovakia, the hills, fields and folk music of that land, are more evident than German romanticism. In the first movement one theme is obviously Czech, and the finale has a bounciness that has some of Smetana in it. The melodies are rich, and the whole is a major piece of music, much too rarely heard.

Of course this is the kind of

concerto that needs really fine interpreters, and the combination of Richter and Kleiber seems to be ideal. As a pianist, Richter is not as hot-blooded as some, but he has an enormous variety of colors and tones at his command. In this recording one is struck by the light liquidity of the piano in most of the second movement, then in the finale the corresponding darkness of tone. Richter, in fact, more than any pianist today can seem properly cool and very warm within the space of one piece.

Kleiber has made himself famous for his rehearsal demands in German opera houses, and for his general difficulty if everything is not to his liking. It is indeed rumored on good authority that he had a contract to appear for the first time with the Metropolitan Opera this fall but refused to sign at the last minute because of a minor technicality. Such has been his career. On records, too, some discs have been extraordinary and others disappointing.

(Continued on page 96)

CLASSICAL RETAIL REPORT

AUGUST 27, 1977

CLASSIC OF THE WEEK



**GRANADOS
GOYESCAS
DE LARROCHA**
London

BEST SELLERS OF THE WEEK

GRANADOS: GOYESCAS—
De Larrocha—London
MAHLER: SYMPHONY NO. 2—Horne,
Neblett, Abbado—DG
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

**ALBINONI, PACHELBEL: ADAGIO,
KANON**—Seraphim
BEETHOVEN: PIANO SONATAS—
Solomon—Seraphim
THE ART OF JUSSI BJOERLING—
Seraphim
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
GRANADOS: GOYESCAS—De Larrocha
—London
THE ART OF LOTTE LEHMANN—
Seraphim
PACHELBEL: KANON—Paillard—RCA
PUCCINI: LA BOHEME—Freni,
Pavarotti, Karajan—London
RAVEL: BOLERO—Solti—London
GREAT SOPRANOS OF THE CENTURY—
Seraphim

SAM GOODY/EAST COAST

BLOCH: SCHELOMO—Rostropovich,
Bernstein—Angel
**BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO**—Rampal, Bolling—Columbia
ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha
—London
MAHLER: SYMPHONY NO. 9—Giulini—
DG
CARNIVAL OF RAMPAL—RCA
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONY NO. 2—Davis—
Philips
**BEVERLY SILLS SINGS ITALIAN OPERA
ARIAS**—Angel

RECORD WORLD/TSS/ LONG ISLAND

BACH: SYMPHONIC BACH—Fiedler—DG
**BOLLING: CONCERTO FOR FLUTE AND
GUITAR**—Lagoya, Bolling—RCA

GIORDANO: ANDREA CHENIER—
Scotto, Domingo, Levine—RCA
IMPROVISATIONS—Shankar—Angel
**MENDELSSOHN: MIDSUMMER NIGHT'S
DREAM**—Previn—Angel
RACHMANINOFF: FRANCESCA DA RIMINI
—Kashravilli, Atlantov, Ermler—
Columbia
RAVEL: BOLERO—Solti—London
SCHUMANN: PIANO SONATAS—
Berman—Columbia
SIBELIUS: SYMPHONY NO. 2—Davis—
Philips
TCHAIKOVSKY: 1812 OVERTURE—Kraft,
Alexander—London

KING KAROL/NEW YORK

BEETHOVEN: COMPLETE CELLO SONATAS
—Harrell, Levine—RCA
ELGAR: CARACTICUS, GROVES—EMI
(Import)
ELGAR: CELLO CONCERTO—Du Pre,
Barenboim—Columbia
GRANADOS: GOYESCAS—De Larrocha—
London
HAYDN: ORLANDO PALADINO—Dorati
—Philips
THE ART OF LOTTE LEHMANN—
Seraphim
MAHLER: SYMPHONY NO. 2—Horne,
Neblett, Abbado—DG
CARNIVAL OF RAMPAL—RCA
GREAT SOPRANOS OF THE CENTURY—
Seraphim
WALTON: TROILUS AND CRESSIDA—
Baker—EMI (Import)

ROSE DISCOUNT/CHICAGO

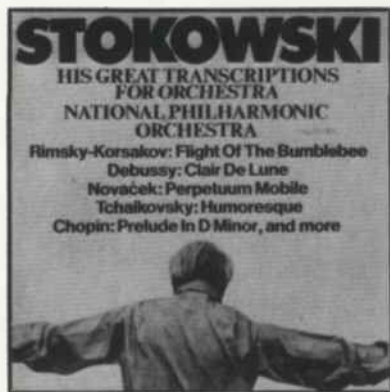
CIMAROSA: IL MATRIMONIO SEGRETO
—DG
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
MAHLER: SYMPHONY NO. 2—Horne,
Neblett, Abbado—DG
MUSIC OF THE NETHERLANDS—Munrow
—Seraphim
PUCCINI: TOSCA—Caballe, Carreras,
Davis—Philips
RACHMANINOFF: FRANCESCA DA RIMINI
—Kashravilli, Atlantov, Ermler—
Columbia
RODRIGO: CONCERTO DE ARANQUEZ—
Williams—Columbia
MUSIC OF HENRY RUSSELL—Bolcom—
Nonesuch
WAGNER: DER FLIEGENDE HOLLAENDER
—Martin, Bailey, Solti—London

TOWER RECORDS/ SAN FRANCISCO

BACH: CANTATAS, VOL. XVII—
Harnoncourt—Telefunken
DVORAK: SYMPHONIC POEMS—
Kubelik—DG
GRANADOS: GOYESCAS—De Larrocha—
London
MAHLER: KNABEN WUNDERHORN—
Norman, Shirley-Quirk, Haitink—
Philips
MAHLER: SYMPHONY NO. 2—Horne,
Neblett, Abbado—DG
**MENDELSSOHN: MIDSUMMER NIGHT'S
DREAM**—Previn—Angel
MENDELSSOHN: PIANO TRIOS—
Beaux Arts Trio—Philips
SCHUMANN: PAPILLONS—Arrau—
Philips
WEBER: SYMPHONIES, CONCERTOS—
RCA
WOLF: LIEDER, VOL. III—Fischer-
Dieskau—DG

More Stokowski Magic

The wizard
of the orchestra
does it again in a
dazzling album of showpieces.
A sound
spectacular!



M 34543

On Columbia Masterworks
Records and Tapes



Who In The World:

Alan Parsons—Absolute Control

■ To Arista recording artist Alan Parsons, whose "I Robot" album and "I Wouldn't Want To Be Like You" single are rapidly making their way up the charts, putting together a record is like directing a motion picture. Like a filmmaker, Parsons assumes absolute control over the development of an idea, coordinating along with Eric Woolfson, a concept, a cast and a crew into a finished project.

Parsons' initial foray into the creative world of recorded music came during the making of the Beatles' "Abbey Road." Parsons served as assistant engineer on the record, beginning a long association with the studio and with Paul McCartney. He went on to engineer two Wings albums, "Wildlife" and "Red Rose Speedway," and the singles "Hi Hi Hi" and "C Moon." In addition to his work with McCartney, Parsons worked with the Hollies on five of their lps, engineering two of the group's biggest singles, "He Ain't Heavy, He's My Brother" and "The Air That I Breathe." The group that provided the widest scope for his engineering style was "Pink Floyd," and his contribution to their "Dark Side Of The Moon," earned him a Grammy nomination.

Upon embarking on a career as a producer, Parsons enjoyed almost instantaneous success with Steve Harley and Cockney Rebel. He then went on to produce two hit Pilot singles ("Magic" and "January"), Al Stewart's "Modern

Times" album, Ambrosia's debut lp and John Miles' "Rebel" album.

In the spring of 1976, the first Alan Parsons Project album appeared. Titled "Tales of Mystery and Imagination," the record, which took two years to produce, was a musical interpretation of the stories of Edgar Allan Poe. The record achieved worldwide accolades, including a Grammy nomination, gold records from diverse countries as New Zealand and Canada, and numerous engineering and technical awards for sound.

Parsons followed his own success with the breakthrough album for Al Stewart, "The Year Of The Cat," which achieved platinum album status in the U.S. and Canada, as well as a top 10 single for the album's title track.

"I Robot" represents a new zenith for this 28-year old Englishman. Parsons and Woolfson have, with "I Robot," taken a futuristic look at science fiction through the eyes of a modern day man. With an excitement that has to be heard to be appreciated, they have fashioned one of the most mysterious and lush works in modern music.

The album, supported by the most extensive and innovative promotion campaign in Arista's history, won instant attention and acclaim, shooting up the charts. Less than a month after its release, "I Robot" has climbed into the top 30. "I Wouldn't Want To Be Like You," the first single pulled from the lp, has also had success.

Tomato Completes Distrib. Presentation

■ NEW YORK — The Tomato Music Company Ltd. has completed a presentation of its initial release to 20 Tomato distributors throughout the United States.

In early June, Kevin Eggers, president of the Tomato Music Co. and Herb Goldfarb of Herb Goldfarb Associates, the sales and marketing consultant for Tomato, began a six week introductory visit to each of the newly appointed distributors at their local offices.

Meetings

In each area, local sales, promotion and marketing personnel met with Eggers, Goldfarb and the local Tomato field representatives to discuss future releases and the company's goals and direction.

The distributors and cities were seen in a 45-day, one-to-one presentation.

CBS Promotes Steinberg

■ NEW YORK — Bob Altshuler, vice president, press and public affairs, CBS/Records Group, has announced the appointment of Laurie Steinberg to staff writer, press and public affairs, CBS/Records Group.



Laurie Steinberg

In her new position, Ms. Steinberg will be responsible for writing trade press releases for the Columbia, Epic, Associated and Portrait labels. In addition, Ms. Steinberg will handle certification of gold and platinum records for the CBS Records labels. She will report to Altshuler.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr.—ABC
DAYTIME FRIENDS—Kenny Rogers—UA
THE GREATEST LOVE OF ALL—George Benson—Arista

Most Active

I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
HANDY MAN—James Taylor—Col
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
DAYTIME FRIENDS—Kenny Rogers—UA
IT WAS ALMOST LIKE A SONG—Ronnie Millsap—RCA
NOBODY DOES IT BETTER—Carly Simon—Elektra

WNEW/NEW YORK

Adds

DO YOU BELIEVE IN LOVE AT FIRST SIGHT—Dionne Warwick—WB
IT'S IN HIS KISS—Kate Taylor—Col
QUANDO, QUANDO, QUANDO—Engelbert Humperdinck—London

Active

ON & ON—Stephen Bishop—ABC
SUNFLOWER—Glen Campbell—Capitol
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.

WIP/PHILADELPHIA

Adds

BEST OF MY LOVE—Emotions—Col (extra-p.m.)
JUST REMEMBER I LOVE YOU—Firefall—Atlantic (extra)
WHATCHA GONNA DO?—Pablo Cruise—A&M (extra-p.m.)

Active

DON'T STOP—Fleetwood Mac—WB
DON'T WORRY BABY—B.J. Thomas—MCA
EASY—Commodores—Motown
HANDY MAN—James Taylor—Col
HOW MUCH LOVE—Leo Sayer—WB
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO

WIOD/MIAMI

Adds

I'M JUST A COUNTRY BOY—Don Williams—ABC/Dot
LOOK WHAT YOU'VE DONE TO MY HEART—McCoo & Davis—ABC
THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong
WAKING UP ALONE—Paul Williams—A&M

Active

DAYTIME FRIENDS—Kenny Rogers—UA
IT'S A CRAZY WORLD—Mac McAnally—Ariola America

WJBO/BATON ROUGE

Adds

BRAZILIAN LOVE SONG—Love Unlimited Orchestra—20th Cent.
C'EST LA VIE—Greg Lake—Atlantic

DAYTIME FRIENDS—Kenny Rogers—UA

I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman—RSO
I WANT TO BE WHERE YOU ARE—Melissa Manchester—Arista
LOOK WHAT YOU'VE DONE TO MY HEART—McCoo & Davis—ABC
YOU LOOK JUST LIKE A GIRL AGAIN—Danny O'Keefe—WB

Active

ALONE AT LAST—Neil Sedaka—Elektra
DON'T WORRY BABY—B.J. Thomas—MCA
I'M DREAMING—Jennifer Warnes—Arista
LOOKS LIKE WE MADE IT—Barry Manilow—Arista
NOBODY DOES IT BETTER—Carly Simon—Elektra
STAR WARS THEME/CANTINA BAND—Meco—Millennium

WGAR/CLEVELAND

Adds

EDGE OF THE UNIVERSE—Bee Gees—RSO
HARD ROCK CAFE—Carole King—Avatar
KEEP IT COMIN' LOVE—KC & The Sunshine Band—T.K.
NOBODY DOES IT BETTER—Carly Simon—Elektra
STAR WARS THEME/CANTINA BAND—Meco—Millennium
SUNFLOWER—Glen Campbell—Capitol

Active

COLD AS ICE—Foreigner—Atlantic
DON'T STOP—Fleetwood Mac—WB
HOW MUCH LOVE—Leo Sayer—WB
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB

WLW/CINCINNATI

Adds

DAYTIME FRIENDS—Kenny Rogers—UA
JUST REMEMBER I LOVE YOU—Firefall—Atlantic

WGN/CHICAGO

Adds

DOES SHE DO IT LIKE SHE DANCES—Addrisi Brothers—Buddah
EVERYTIME I SING A LOVE SONG—Steve Lawrence—UA
GRAB BAG—Booker T. & The MGs—Asylum
HE'S A REBEL—The Boones—WB
IT'S ALRIGHT—Frank Sinatra Jr.—Churchill
LOVE HURTS—Floyd Cramer—RCA
MAY GOD BE WITH YOU—Nick Noble—Churchill
ME AND MY GUITAR—Chet Atkins—RCA
SILVER LADY—David Soul—Private Stock
THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong
TURN ON YOUR TV—Larry Grace—WB
WE DO IT—Caral Douglas—Midsong
WHODUNIT—Nilsson—RCA
YOU OUGHT TO HEAR ME CRYING—Willie Nelson—RCA

KSFO/SAN FRANCISCO

Adds

DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—UA
THE GREATEST LOVE OF ALL—George Benson—Arista

Also reporting this week: WTMJ, WSM, WMPS, WKBC-FM, WCCO-FM, WSAR, WMAL, KULF, KMBZ, KOY, KIIS.

Dialogue (Continued from page 24)

A.A. Keyes, the report's co-author, just a few days after it was issued. I don't profess to be an expert on it, but I don't really think the proposals will make any substantial and serious change in the economic status of writers and publishers in Canada. I think I ought to make clear here that BMI had, for many years, a wholly-owned subsidiary, BMI Canada, Ltd. At the time I joined BMI here in the States, I was also elected president of BMI Canada, Ltd. But as of July 1976, BMI Canada became an independent organization. BMI doesn't own any stock in that company; no one from BMI in the States is on the board, and to avoid any possible future confusion, the Canadian organization is now in the process of changing its name to PRO Canada (Performing Rights Organization Canada). Understandably, my comments on the proposed Canadian copyright law are not to be construed as comments coming from the Canadian society.

RW: What are the advantages for a young writer signing with BMI? What are the services you offer?

Cramer: Our main emphasis . . . let me backtrack here. I think there are two main things we've got going for us here in addition to the money. The first is the most advanced technological system in the world for dealing with performing rights. But, we have not let that technology take over the company. I think we have struck a really good balance between technology on the one hand, and the individual and personal relationships that exist on the other. Now, take the latter. In every office we put out the welcome mat for every writer who comes in. He or she could be known or unknown, we have an open door policy. We try to stuff our offices with people who are knowledgeable, not just about what BMI does, or what performing rights societies do, but about what's going on in the music business.

Also, we try to advise new writers. We don't try to take the place of their managers, but we make introductions for them, find potential collaborators and try to steer them to publishers who might be interested in their type of material. We occasionally give them guidance about the type of material they're writing. If you look at our staff, those who work in our offices in New York, Nashville and Hollywood, you'll find people with past experience in the music business who are able to relate to the writer. I think that's very, very significant. We take the time to deal with writers. Nobody rushes a writer coming in to see us. Those things are important, even if occasionally we have to tactfully tell a writer in substance that maybe he or she should find another way of making a living. And that's not easy to do. A number of years ago, we took a survey of the traffic in our offices. We found that about 600 people a week come to see us, mostly seeking advice and guidance. I'll give you one tangible example that happened just recently. We discovered that a jazz performer who'd been touring in Europe for several years had neglected to register many of his works with us, works that we were sure were being performed. From there, it was a matter of tracking him down, having him come in and explaining that his works had to be filed with us so that he could receive proper payment for performances.

Northwest Scene Continues To Burgeon

By MIKE FALCON

■ LOS ANGELES — The Pacific Northwest, which has recently undergone a flurry of retail expansion (RW, August 13) is continuing to burgeon at a record rate. Spurred by a strong local economy and the prospect of continued low unemployment figures, the area appears to have more substantial disposable income than had been apparent in the past few years.

The biggest retail news from the northwest is the planned opening of another monster retail record

store. A 13,000 square foot Chrystalship is planned for Portland, and should open in early March, according to Ron Prindell, a principal.

Tower Records will open a 6400 square foot store shortly in Tacoma, according to company president Russ Solomon.

Other retail expansion plans in Portland include Music Millennium's second store, a 2200 square foot location that will open in late October, according

(Continued on page 95)

And it's not just the performing rights staff which does that, but Burt Korall and Howard Colson, who are in the public relations department, will go out of their way to deal with writers. Then there's Al Feilich, our director of information and research. He heads the department that services music users as well as writers and publishers, aiding the latter to put their catalogues together and offering important advice. So I think that one of the biggest selling points we have going for us is, to coin a cliché, that we really care. I'm not responsible for that attitude at BMI—it existed long before I joined the company. We really have an outstanding staff. Most of them have had offers from major publishers and record companies but the reason they stay is that they enjoy what they're doing. They like working with writers and publishers and they really feel that they're making a contribution. Anyone who contacts our staff cannot help but come away with the impression that they really do care about writers and publishers. That might sound unusual or corny, but it's true.

RW: What about your other services? How do your workshops work, for example?

Cramer: We feel we're here to do more than just collect and distribute money, though there are some performing rights organizations who take that position—that their sole function is to take in and pay out money. BMI has an obligation, I think, to encourage music and support creative activity. Along that line, there are several things that we do in addition to this constant on-going process of working with people and advising them and so forth. First, we offer our Musical Theater Workshop to writers. There is no charge for classes, which are taught by Lehman Engel, and the writers don't have to be affiliated with us. They merely have to show Lehman that they are sufficiently qualified for further study. They go into his classes and receive advice and instruction on writing for the theater. We're very, very proud of that workshop. At the end of the year, samples of the students' works are done in showcase. Producers, other writers and publishers, are invited to hear these works for the first time. They make contact with the writers and fruitful things happen. BMI also offers an annual contest for student composers of contemporary concert music. We've just celebrated our 25th anniversary of the competition and it was really an exciting event. We brought back some of those whose initial recognition was a BMI student composer's award. Among them were four Pulitzer Prize winners and other who have gone on to great distinction and recognition.

On the West Coast, BMI sponsors the Alternative Chorus Showcase. Representatives of recording companies, publishers and booking agents are invited to hear new performers and new music in special programs. And finally, there's my pet project, one we started in Denver, Colorado, last year. In cooperation with the University of Denver, we offered several days of workshops for writers in the area. BMI representatives, a music publisher, a writer who had achieved some success, a record producer, and others involved in the music business were on hand to field questions. We had hundreds of participants, not only from the University of Denver and nearby schools, but writers of all ages. We saw this as a service to people in the Denver area. It was so successful that I have designated it the pilot project and we will be doing similar ones starting in September.

RW: Because of the difference in the services offered by BMI and the other performing rights organizations, is there a unique profile of the BMI writer or publisher?

Cramer: The BMI writer or publisher may have had a unique profile years ago, not now. Initially, virtually all country music was written and published by BMI affiliates. And that was because BMI opened its doors to country music while our competitors wavered it off. BMI licensed virtually all rhythm and blues, black music or race music, as some called it, simply because BMI noted that the music was being written and heard and those who write and published it deserved payment. BMI pioneered in the area of Latin music, too, fostering its exposure in the United States. In the mid-'50s when rock was just beginning to be heard, BMI was subjected to enormous criticism. There were Senate, Congressional and administrative hearings and BMI was represented as promoting this "degenerate" music that was dragging America down. The charges sound funny today, but some of the people who made them are still around today. It's hard for me to believe that this attitude, which they held so strongly in the past, could have changed. BMI, faced with the

(Continued on page 96)

Adult Market Analysis (Continued from page 10)

information," adds Arnie Orleans, vice president, sales, at 20th Century Records. "I still think there's a gap there, although if it's narrowing, I'm happy about it." While Orleans does see a broadened demographic base, he sees that growth as being due at least as much to the initiative of the retailer, and not just the record companies. "I don't think in recent years we've done a terribly good job getting to the older buyer, beyond those television nostalgia packages that started coming out some years back. But to some extent it has to be true that we're getting those buyers back, and to some extent it has to be attributed to the new, aggressive retailer . . . There's an ambience created in today's better record shops that just wasn't there a few years ago, making those stores really relaxing, pleasant places to go. You might as well have been in a haberdasher before."

Even the more cautious observers assert that the healthier market for the product is leading to more aggressive and sophisticated marketing, advertising and promotion designed to reach the post-teen customer. "We're putting together a campaign aimed at that older audience for a new album by Perry Botkin, Jr.," Fead reported, "and if it's going to sell, we know it's got to start with those people. That's not easy. It's hard to isolate that 35-year-old, middle income buyer; it's not going to be easy. But five years ago, most companies would have been reluctant to even consider such a campaign. In fact, they probably wouldn't have signed such an act in the first place."

A survey of record retailers reveals that there is widespread concern in attracting and retaining the adult buyer.

"It's very important to keep these people," stated Angela Singer, operations manager and retail coordinator for Arizona's five Cheap Records and three Circles retailers. "In this market they seem to be more important than in other areas, and we definitely try to provide soft rock and some jazz. These customers were 18 years old when we opened our first store and now they're 23 and go to fewer concerts. Consequently, they're buying different types of records, and we have to keep track of them in order to remain successful."

"Our average buying age is probably 26 or 27," said Tom Keenan, president of the five-store Everybody's Records in the Pacific Northwest. "We think of them as our regular customers,

and the age of the buying public seems to go up every year. A lot are still tuning out, but the percentage is getting smaller."

Keenan added that in-store play and display boards announcing new releases now include artists such as Barbra Streisand, whereas the concentration was formerly on "younger" acts.

Other retailers elaborated on Keenan's comments regarding in-store exposure was crucial to the "older" acts.

"The problem of exposing new acts and tracking the 24 to 35-year-olds functions entirely at the street level," observed Steve Miller, advertising director for Friends II, a Wichita one-stop and rack jobber which also runs five Davids' Inc. record stores.

"Retail sales is a pretty intense business and you have to be aware of trends and influences as they are progressing," stated the ad director. "I've noticed a resurgence of new MOR, particularly disco, and as people grow up in this area they seem to get pretty heavily into progressive country."

"The 25 to 35-year-old buyer in this area seems to buy more of catalogue than from new release," said Scott Spear, general manager of Phoenix-based World Records and Tape, a four-store chain. "The average age of our buyer is about 25 years old, with roughly 25 percent of our buyers in the 25 to 35-year-old category. This type of buyer seems more influenced by MOR and soft rock radio, and

we're lucky to have two stations in the area that play this type of music."

Other retailers criticized local radio for lack of exposure in regards to adult rock and late 20's adults.

"The AOR radio stations are keeping people from getting exposed to new acts that appeal to older people," claimed Keenan. "In spite of radio some people are sticking with it."

"I don't think people drift away from recorded music as much as they drift away from Wichita radio," offered Miller.

Store managers and owners also had suggestions for providing exposure for adult product, despite the lack of radio coverage in many areas.

"It's definitely an area we're working on," stated Jim Howard, lp buyer for Milwaukee's 1813 Overture chain. "We promote both budget and high-line classical merchandise to get the older buyers in, and we've broadened our country field, including some selections that are pretty folk oriented. Additionally, we've increased our MOR selection."

Airplay was a definite assist in moving Tom Jones, who Howard admitted was not usually a big seller, but "We're merchandising adult selections more aggressively, promoting it a little bit more," noted the executive. "We're attempting to cover as many musical tastes as possible and establish ourselves as full-line retailers without getting over-inventoried."

(Continued on page 102)

Sire, WB Celebrate



Just after the new distribution deal between Sire Records and Warner Brothers Records was announced, executives of the two companies and members of the group Renaissance got together at the WB Burbank offices. The welcoming luncheon followed Renaissance's two-night stand at L.A.'s Greek Theater. Pictured here are, standing from left: Warner Brothers treasurer Murray Gitlin; David Burman, vice president and business affairs director; Lou Dennis, vice president and sales director; general manager Robin Rothman; Seymour Stein, managing director of Sire Records; Ed Rosenblatt, Warner vice president and director of sales and promotion; Jon Camp of Renaissance; Bob Regehr, Warner vice president and director of career development; Renaissance group members Annie Haslam, John Tout, Terry Sullivan and Mickey Dunford, and group manager John Scher. Pictured in front are Mark Maltland, Warner's national singles sales manager, and David Kastens, Sire's west coast operations director.

Fall Sales Program Planned by London

■ NEW YORK — London Records' fall 1977 sales program has been announced by Sy Warner, national sales manager, as a direct result of the company's recent fall/Christmas product planning meeting in Chicago between key executives, district managers and promotion personnel.

The fall program involves additional discounts on the catalogue's pop and classical albums and tapes (cassettes and 8-tracks), and will be in effect from September 6 to October 14. The program will also carry an additional dating.

No additional discounts will be effective for Christmas albums and tapes, but distributors will receive a 100 percent return privilege.

All new September classical and Phase 4 Stereo product is included in the fall program. Excluded from the program are the following series: Treasury, Argo, Telefunken, L'Oiseau-Lyre and Christmas albums.

Arnold Golembo Dies

■ NEW YORK—Arnold Golembo, managing director of the Gramophone Record Company (PTY.) Ltd. in Johannesburg, died here on Saturday, August 13, after a short illness.

As the founder of Gramophone in 1939, Golembo had been associated with CBS Records operations in South Africa after the formation of the partnership company in 1968. He guided the company since its formation, and from 1968 as its managing director.

Golembo had come to New York on industry business directly from having attended the CBS Records Convention in London.

Butterfly, Music Trend Set Distribution Pact

■ LOS ANGELES—Butterfly Records has set Music Trend in Detroit to distribute Butterfly Records' product in Michigan, according to A.J. Cervantes, president of the label, and Gene Silverman, president and owner of Music Trend.

Butterfly Records' product was formally distributed by Arc/Jay Kay in that area.

Rosengard Exits Atl.

■ NEW YORK—Beth Rosengard has exited her position as national FM promotion coordinator for Atlantic Records after four years with the label.

Negocios en Promosonic

By RICKY CORREOSO

■ Quizás la parte más importante en Promosonic '77 fué la parte económica del evento. Habían varios pabellones y mucho dinero también. Muchas compañías exhibiendo sus productos, exponiéndolos así al resto del mundo discográfico latino, haciendo esto posible que varias compañías intercambiaban sus respectivos productos. La participación de Melody (México) con su presidente Nacho Morales fué una de las más interesantes, ya que esta compañía joven viene mostrando una agresividad en el mercado digna de mencionar. EMI, representada en este caso por el Sr. Luis Aguado, gerente de esta multinacional en la Argentina, estuvo a cargo del pabellón de dicha compañía en conjunto con el Sr. José García, licenciado del producto EMI para los Estados Unidos a través de Discos Latin Int., Harvey Averno y Sam Goff de Coco Records de Nueva York, hicieron grandes negocios, según pudimos constatar por medio de sus comentarios. EMI Argentina hizo el trabajo de arte del próximo LP de su artista Mario Echeverría con Drago Fernández, conocido artista en esta materia en todos los Estados Unidos por su profesionalismo y en este caso era uno de los que participaba en Promosonic '77. La carátula de este elepé será publicada en los Estados Unidos por Latin Int. y por EMI simultáneamente. Don Pepe García hizo la contratación a un ventajoso precio para ambas partes. Caytronics mostró su producto Salsoul lanzado bajo el mismo sello y que ha causado gran impacto en la radio negra de este país. Melody Records tomó la licencia de Noodle Records por el catálogo Greedy Records de Los Angeles, para el territorio de México, Midsong International firmó sus artistas Carol Douglas y John Travolta para Argentina, Uruguay y Chile con Microfón, Argentina, con Dila de Centroamérica, para este territorio y por estos mismos artistas y con Musart para el territorio de México. ASCAP tomó como nuevos afiliados a las editoras de Coco

Records de Estados Unidos y de Microfón de Argentina. Orfeón Records, a través de Veco Rota cerró negocios en conjunto con Velvet de Venezuela, Discos Orbe de Colombia, Infopesa de Perú, Distribuidora Dominicana de Discos, Discos Cuatro de Chile y con Microfón de Argentina, incluyendo también Uruguay para la creación de empresas conjuntas en esos países, que contarían con el lanzamiento del catálogo Orfeón y otros intereses, que serán administrados en esta aventura conjunta entre Orfeón y cada uno de los mencionados. Centroamérica realizó operaciones muy interesantes con otros sellos fuertes a favor de su producto y viceversa.

Perhaps the most important aspect of Promosonic '77 was economics. Booths abounded and money flowed. Companies displaying their products were exposed to the Latin world while products and artists were freely

(Continued on page 94)

Argentina en Promosonic '77

By RODOLFO A. GONZALEZ

■ Y allí estuvimos. Una experiencia sensacional. Un hecho sin precedentes en la historia discográfica universal, ya que es la primera vez que se realiza un Congreso que reúna las mayores jerarquías del empresariado latinoamericano para discutir sus problemas e inquietudes, sus experiencias y sus proyectos, sus anhelos y esperanzas. Y este Congreso lo logró en un nivel que ni sus organizadores habían previsto. Desde el acto de apertura hasta la gala final, cada uno de los episodios que transcurrieron en esta formidable Convención, estuvieron signados con los méritos de un trabajo formal, serio y fructífero, que sin duda han logrado conformar, definitivamente, el concepto de absoluta necesidad de reiteración, para bien de la gran familia musical de América.

Vale la pena destacar, para quien no lo haya podido constatar directamente, o quienes, en medio del tráfago de cientos de valiosas operaciones comerciales,

(Continued on page 94)

Record World en Promosonic '77

By TOMAS FUNDORA

■ Desde los primeros momentos en que comenzaron a llegar los representantes de las empresas discográficas latinas de Estados Unidos y Latinoamérica al Eden Roc Hotel de Miami Beach, el comentario en relación con el logro obtenido se hizo presente. Henry Armenteros había organizado el evento "Promosonic '77" por todo lo alto. Los "booths" estaban hermosos y las instalaciones de servicios y audio hacían patente su presencia a la orden de los congregados. Pero a fin de cuentas, o vinieron más de los esperados, o una próxima convención que comenzaría el mismo día en que terminaría Promosonic, logró que el hotel despertara preocupación entre los que iban llegando, al comunicárseles que sus cuartos estaban reservados hasta un día antes de la Gala Final. ¡A mí se me puso la carne de gallina!... Después de que sucediera lo inevitable y que algunos de los concurrentes tuviesen que pasar a otros hoteles de la playa, el alma me vino de nuevo al cuerpo. Fué un fallo terrible que no puede pasar nunca más en este tipo de espectáculos. No obstante ello, los "booths" lucieron en todo su esplendor. Conté entre las empresas presentes: Caytronics Corp. representada por Joe Cayre, Rinel Sousa, Raúl Lemes y Sergio Ballesteros; T. R. Records representada por Phil de Carlo y Sra. y Stanley Cohén; Orfeón Records por José A. Rota y el Lic. Pablo Macedo, Fadisa por Roberto Recalde, Bonidisco por Manuel Aguilar, Microfón por Mario Kaminsky y el Lic. Roberto Kaminsky, T.K. Records por Hugo G. Piombi, Tonodisc por Francisco Vidal, Dila por Miguel A. de Armas y Lic. Justo Díaz Durán, Discolibro por Fernando Hernández y Sergio S. Blanchet, Ariola por Ramón Segura, Melody Records por Ignacio Gadia y Moraes Mello, Met Richmond por Jay Chernow y Manolo Matos, Discos Coro por Federico Riojas y Berta Solorio, International Broadcasting System por George Groetzner, Alex Restina y Craig Soldingier, Lee Myles por Robert M. Miller, Disco Makers por Morris Ballen, Alhambra, Al y Libra Records por Miguel Estivil, Ramiro Muneras y Carlos Lázaro, South Eastern Records, Kubaney, Discolor y Mate, por Mateo San Martín, Emi/Latin International por Luis Aguado y José García, Discos Musart por el Lic. Eduardo Baptista, Musical Records por Eliseo Valdés, Alfredo Gil Jr., Lázaro Fernández y Angel Tamargo, RCA de México por Guillermo Infante, Cesta Nueva Records por Joe Quijano y Ray Cruz, Coco Records por Sam Goff y Harvey Averno, Amigo Distributor por Edmundo Pérez, ASCAP por Mr. y Mrs. Bruce Gold y Willy Hernández, Auditorama Records por Mr. y Mrs. Rafael Díaz Gutiérrez, Beechwood de México por Luis G. Cruz Ayala y Constance Cruz, CBS Argentina por Alberto Caldeiro, CBS Records (OLA) por Fritz Hentzchel, Dicesa por José A. Hutt, Infopesa por Alberto Maravi, La Guarachita Records de Santo Domingo por el Sr. y Sra. Radamés Aracena, Miami Tapes por Carlos García, Radiomil (Panamá) por A. Arbesu Sr. y Jr., RCA (Regional) Helcio Carmo, Sonolux por Juan F. Restrepo y León Cardona, T.H. Records y Tapes por Tony Moreno y L. Tellechea, Midsong Int. Records por Eddie O'Loughlin, Dist. Dominicana de Discos por Gilberto González, Fediscos de Branislaw Wierdak, Festival de la Canción de Buenos Aires por Ciro Dante, Discos Velvet de Venezuela por José Pagés, y Sonido Industrial por Carlos Alvarado. Entre los visitantes de registrar conté docenas de buenos amigos de la industria que se registraron sólo como visitantes que por razón de espacio me es imposible mencionar.

El movimiento general fué de constante bullicio. El "cocktail party" de apertura disfrutó de gran esplendor y camaradería.

Lo importante desde el punto de vista constructivo lo fué el ciclo de conferencias efectuadas durante las horas de trabajo, entre las cuales se destacaron las frases de apertura del organizador del evento, Henry Armenteros, Fritz Henschel de la Operación Latinoamericana de CBS disertó sobre el "Proceso Evolutivo y Potencial de la Música Latina del Mundo," Rodolfo A. González de Centro Cultural de Disco, Argentina, sobre el "Desarrollo y Proyección del Mercado Argentino," Luis Aguado, Director de EMI Argentina, disertó sobre la "Proyección Internacional de Argentina como Compañía Multinacional," Mario Kaminsky proyectó el aspecto de la "Proyección Internacional de Argentina como Empresa Independiente"

(Continued on page 94)

All articles in this section on the recent Promosonic Convention appear first in Spanish, followed by an English translation.

MEMO

To: Bruce Lundvall, *President CBS Records*

From: Jerry Masucci, *President Fania Records*

Many Thanks For Making The New Fania
All Stars LP "Rhythm Machine" A Hit
And For Your Tour Support



*Produced, Arranged & Conducted By Jay Chattaway
Produced In Association With Jerry Masucci
Executive Producer: Bob James
A Fania Records Production
Distributed By Columbia Records*

FANIA ALL STARS CONCERT TOUR 1977

SCHEDULE

<i>Sold Out</i>	<i>July 30</i>	<i>Madison Square Garden</i>	<i>New York, N.Y.</i>
	<i>August 12</i>	<i>Hollywood Palladium</i>	<i>Los Angeles, Cal.</i>
	<i>August 13</i>	<i>Cow Palace</i>	<i>San Francisco, Cal.</i>
	<i>August 14</i>	<i>Maxine's</i>	<i>Mexico City, D.F.</i>
	<i>August 16-21</i>		<i>Caracas, Venezuela</i>
	<i>August 26</i>	<i>Roberto Clemente</i>	<i>Puerto Rico</i>
	<i>August 27</i>	<i>Civic Center</i>	<i>Miami, Fla.</i>

NEW HIT SINGLE RELEASE
"She Was The One"/"Juan Pachanga"

3-10585

Espana en Promosonic '77

By JOSE CLIMENT

■ Como todo el mundo tenía conocimiento, del día 10 al 14 de este mes de Agosto ha tenido lugar en Miami Beach este primer congreso mundial del disco musical hispano, "Promosonic '77;" con la asistencia de toda la Industria Latinoamericana y, desgraciadamente, una muy pequeña participación española. Se hablaron y trataron diversos temas, todos ellos interesantes para la industria de habla española. El evento estaba organizado a la altura de las circunstancias: Un estupendo "Stand" de exhibición, donde estaba representada la totalidad de la Industria, en el mencionado Stand y anexo a éste se encontraba la sala de Telex, secretariado, telefonía y las salas de escucha musicales todas ellas debidamente equipadas. Tanto los "stands" de exhibición como los demás servicios estaban casi continuamente ocupados por los dirigentes y ejecutivos de las diversas firmas discográficas. En fin que ha sido un éxito y que lamentamos muy de veras la falta de asistencia de una nutrida delegación española.

Conferencias

En las diversas conferencias se trataron numerosos temas, habló, por parte de España, Ramon Segura, Ariola; que se refirió a unos puntos en contra de la piratería del disco y de como habían podido en España hacerle frente; además de otras circunstancias y del como había subido en el mundo la música española, gracias al empeño de productores, arregladores y de la calidad de las grabaciones. También habló para todos los asistentes Rafael Revert, director de programación de la Cadena Ser, la cadena radial más importante de nuestro país, Revert se refirió hacia los representantes de la industria Latinoamericana, en que deberían cuidar más la calidad de las grabaciones, la clase de vestimenta de sus artistas y les dijo que su música podría muy bien caminar por España y el resto de Europa, si todo eso estaba cuidado, que cada día el público se hace más exigente.

Entre otros de los temas que se trataron, fué el de las asociaciones. Nos habló D. Jose Antonio Hutt, Presidente de la Federación Latino Americana de Productores Fonográficos (FLAPF), desarrolló el tema de la importancia de la Asociación y que todos los productores fonográficos deberían formar parte de esta asociación; para evitar que los casos de piratería se siguieran repitiendo. A continuación nos habló del mismo tema D.

Guillermo Infante Vice Presidente de FLAPF y director de "Marketing" de RCA, México; repitió la importancia de la Asociación, nos invitó a todos a participar en el congreso de FLAPF de este año, que tendrá lugar en los primeros días del mes de Septiembre próximo en Santiago de Chile, asimismo apuntó, y fué bastante bien acogida, la idea de que todas las compañías españolas que distribuyan sus productos en Latinoamérica, deberían entrar a formar parte de FLAPF. La idea que no es nueva, creo que se debería llevar adelante y así estar en este continente bajo la protección de esta gran Asociación.

Estos y otros muchos temas llenaron las conferencias del evento "Promosonic '77," que finalizó en la brillantísima Gala Final con la entrega de los Premios Internacionales Latinos que otorgaba nuestra revista. Contamos con la actuación, para todos los asistentes y para el especial de T.V. que se grabó en el acto, de todos los artistas premiados. Naturalmente nos

(Continued on page 95)

Mexico en Promosonic '77

By VILO ARIAS SILVA

■ Dando un apoyo absoluto, la industria musical de México dijo presente con una nutrida y selecta delegación integrada por los ejecutivos de mayor importancia.

La primera intervención por México tuvo a cargo de Guillermo Infante, Director de Mercadotecnia y Ventas de RCA, quien abordó profundamente el sistema de las segundas opciones que está empleando desde hace cierto tiempo RCA. Declarando que es lo más justo, tanto para las compañías discográficas como para los artistas.

Por otro lado, también tocó el tema de la piratería, exhortando a todos los productores presentes para unir fuerzas y hacer un frente común que pueda frenar este cáncer que está perjudicando terriblemente a los productores de toda Hispanoamérica.

Morales, Cruz

José Ignacio Morales, Presidente y Director General del sello Melody, realizó una exposición amplia de la forma en que opera su compañía tratando de ganar los mercados internacionales: "Las grabaciones que estamos haciendo de nuestros artistas en el exterior como España y Londres, les da una

muestra de la inquietud que tenemos en Melody por lograr mejorar el sonido y los arreglos musicales," declaró, agregando que para conquistar los mercados internacionales es preciso que lo ejecutivos desarrollen una mentalidad más agresiva promocionalmente. Por su parte el Arq. José G. Cruz, Gerente General de la Editora Beechwood y representante también en el Promosonic '77 de EMI Cápitol, describió cómo funciona el terreno editorial en México en todos sus puntos, recibiendo una calurosa ovación.

El "Promosonic '77" inició de esta forma lo que puede ser el comienzo de la integración y acercamiento de la industria musical hispana. Las fallas y los defectos que en determinado momento se presentaron, fueron superados con la voluntad de cada una de las delegaciones participantes siendo el sentir unánime que los resultados fueron provechosos y de gran significado para todas las compañías y ejecutivos asistentes.

La Gala Final

La gala final, cerró brillantemente el "Promosonic '77" con la entrega de trofeos Record World que premió a los Valores

(Continued on page 95)

Noche De Gala Promosonic '77

By ANDRES O. PASTOR

■ Todo lo que nace por vez primera se espera con ansiedad, y en esta semana del 10 al 14 de agosto nació Promosonic '77 con una fuerza tan extraordinaria que ya esperamos con ansia los Congresos de los próximos años. Pero hablando de este "Primer Congreso Mundial del Disco Musical Hispano," vamos a referirnos a lo que fué la brillantísima culminación de un evento que ha llegado para imponerse definitivamente en el ánimo y corazón de toda la Industria Discográfica: "La Noche de Gala."

Selecciones De Valores

El acto comenzó con la entrega de Premios a las "Selecciones de Valores Internacionales del Año," tanto Técnicos como Artísticos, auspiciados por Record World Magazine. Las palabras de apertura estuvieron a cargo del Sr. Teddy Fregoso, quien inmediatamente presentó a los responsables de entregar los distintos trofeos, la destacada Betty Pino, locutora de F.M. 92 que también recibió su placa como Mejor Director Artístico Radial del Año, y el popular locutor Roberto Suarez.

Acto seguido comenzó la en-

trega de Premios a los seleccionados. Entre los mismos cabe destacar los siguientes: Cantante (Femenina), Silvana de Lorenzo; Grupo Musical, Los Sobrinos del Juez; Revelación del Año (Masculino y Femenino), Aldo Monges y Tania; Canción Impacto del Año, "Gavilán o Paloma;" Compositor (Masculino y Femenino), Manuel Alejandro/A. Magdaleno y Consuelo Velázquez; Interprete "Salsa" del Año (Masculino y Femenino), Héctor Lavoe y Celia Cruz, así como muchísimos más a los cuales ya mencionamos en nuestro número anterior.

Miami Sound Machine

Una vez finalizada la entrega de trofeos, se dió paso a un "show" con varios de los artistas, destacándose entre ellos las actuaciones del Miami Sound Machine, Grupo Revelación del Año; Isadora, premiada como la Baladista del Año; la Cantante Impacto del Año, Tania; Paolo Salvatore, que realizó una magnífica actuación; el Grupo Musical del Año, Los Sobrinos del Juez; Mario Echeverría, gran cantante y de extraordinario efecto interpretativo; Raúl Padovani, que fué la Revelación Juvenil del Año; Luciana, galardonada como la Revelación del Año Femenina; y el Cantante Impacto del Año, Aldo Monges.

Al cierre del acto y por encargo del Alcade de la Ciudad de Miami Beach, Mr. Harold Rosen, le fueron entregadas las Llaves de la Ciudad al Sr. Henry Armenteros, Presidente de Promosonic '77. El Alcade de Miami Beach declaró esta semana, la "Semana de la Música Latina," así como el Alcade de Miami, Mr. Maurice Ferre, también proclamó la semana del 10 de agosto al 14, la "Semana de la Música Hispana Internacional."

El Sr. Thomas Fundora dió por analizado el acto, y se dió cita con todos los presentes para el próximo año.

Todo este evento fué filmado para la T.V. bajo la dirección de Erick Santamaria, conocido por sus producciones "Infinity Factory" y "Carrascolendas," programas habituales de la Televisión norteamericana.

All that is expected to be born is awaited with great anxiety, and in the week of the 10th to the 14th of August, Promosonic '77 was born. Referring to this First World Congress of Latin Records/Music, we will talk about the closing of this event: "The Gala Performance." It started with a speech by Teddy Fregoso, and he

(Continued on page 95)

At Promosonic '77 . . .



Pictured at the recent Promosonic '77 Convention in Miami are, top row, from left: Antonio Hult, president of the Association of Latin American Record Manufacturers; Guillermo Infante, RCA/Mexico; Fritz Henchel, CBS/Latin America; Jose Garcia, EMI/Latin America. Second row: Helcio Carmo, RCA/Brazil; Luis Aguado, EMI/Argentina; Ramon Segura, Ariola/Spain; Tony Moreno, Velvet Records, Miami, and Joe Cayre, president of Caytronics. Third row: Richard Miller, special agent on piracy, FBI; Jose A. Morales, Melody Records/Mexico; (standing) Stanley Cohen, TR Records; Bruce Gold, ASCAP; (seated) Tomas Fundora, RW vice president, Latin American office; RW publisher Bob Austin, and Vilo Arias Silva, RW Mexico correspondent; Henry

Armenteros, promotor of Promosonic, Fundora and Austin. Pictured at the presentation of the Record World Latin American Awards are (fourth row) from left; Guillermo Santiso, Microfon/Mexico; Norberto Kaminsky, Microfon/Argentina; Aldo Monges, Microfon/Argentina; Roberto Gonzalez, Microfon/Argentina; Mario Kaminsky, Microfon/Argentina, and Jose Angel Rota, Orfeon/Mexico. Pictured accepting their awards are Jose Climent, RW Spanish correspondent; Raul Padovani, EMI/Argentina; Harvey Averde, Coco Records, N.Y. Fifth row, from left: Joe Cain, Mericana Records; The Judges Nephews (Los Sobrinos Del Juez); Teddy Fregoso, program director XPRS Los Angeles; Consuelo Velazquez, president of Association of Mexican Composers and E. Bapilista, president of Musari/Mexico; Miami Sound Machine.

Negocios *(Continued from page 90)*

exchanged. Melody (Mexico), one of the newest companies in the Latin industry, was present with its president, Nacho Morales. EMI, represented by Luis Aguado, president of EMI Argentina, displayed their young up-coming artists. Harvey Avere of Coco Records had more artists than we could begin to even mention. During the convention Audio-Latino Recording Co. signed Pablo Salvatore to a five-year contract, and Sam Goff exclaimed, "We did tremendous business!"

Sound systems were scattered throughout the convention hall so representatives could listen to all the different product. Legal secretaries were there to make up contracts, and people from the numerous companies were using telex machines heavily to communicate with their firms. At the convention, EMI of Argentina did the cover for the new Mario Echeverría lp. Drago Fernández, a well known artist in the U.S. who specializes in album covers, and photographer Al Freddy got the cover together. This cover will be published in Argentina and the U.S. through Discos Latin Int. and José García, who did the arrangements with Drago. Financial arrangements were agree-

able to both parties.

More convention activities included Caytronics showing the Salsoul label. Melody Records took over the Greedy Records catalogue from Noodle Records, Los Angeles, for the territory of Mexico. Midsong Int. signed Carol Douglas and John Travolta to Microfon for Argentina, Chile and Uruguay; to Dila for Central America; and to Musart for the territory of México. ASCAP signed two new affiliates: Coco Records from the States and Microfon from Argentina. Orfeon initiated the transactions in order to create joint ventures with several companies in Latin America such as Velvet from Venezuela, Discos Orbe of Colombia, Infopesa from Perú, Distribuidora Dominicana from the Dominican Republic, Discos Quatro from Chile and Argentina, and Microfón of Uruguay. Orfeon will supply the entire catalogue of Orfeon and other interests in order to release all their product with great force in each of those territories. It was the hottest operation at the convention which was conducted by Veco Rota and the mentioned companies. Promosonic '77 was a good and successful business affair.

Argentina *(Continued from page 90)*

no hayan podido detenerse a analizar como llegaron a tales resultados, que en todo momento fué claro percibir el evidente interés por negociar contratos, licencias o actuaciones artísticas, los representantes de casi todos los países latinos presentes en el evento. Y yo lo sé, los diligentes, los que se movieron con la habilidad que distingue la dinámica de empresarios, lograron concretar convenios y operaciones que hubiera resultado muy difícil, si no imposible, plasmar de no haber mediado esta formidable reunión.

Tal vez, aquellos acostumbrados a participar en convenciones conoamericanas aunque los intereses latinoamericanos no sean los más consultados, puedan señalar con espíritu de crítica constructiva, fallas de organización, tal vez de manejo del proceso convencional, olvidando que en esta primera oportunidad, lo que se propuso el grupo organizador fué, más que un logro ciento por ciento eficaz en la realización, el hecho de iniciar un gran proceso de unión, confraternidad y conocimiento, que de alguna manera, bien o no tan bien, era menester realizar. Pero, si existieron tales fallas, tampoco debemos olvidar que hay una profunda filosofía que considerar en adelante, y

ella amanece en este Congreso que señala claramente desde ahora que la industria latina del Disco es consciente de su privilegiado lugar en el concierto internacional, y que el futuro del universalismo musical, yo lo afirmo, tendrá en los próximos cinco años, mucho que ver con la música de América Latina, con sus autores, intérpretes y compositores, porque se ha demostrado una madurez y una solidez de concepto tan importante, muy por encima de críticas domésticas y análisis ligeros, que el mundo entero comenzará a preguntarse muy pronto cómo olvidaron hasta hoy un mercado tan rico en producciones y tan abundante en valores incuestionables.

Yo sería redundante si desde esta columna describiera las horas vividas durante la realización del Congreso. Promosonic '77, y Record World como su invaluable difusor periodístico, se encargaron de ello en adelante incluyendo el tape filmado para la televisión de Estados Unidos con motivo de la transmisión del desarrollo de la gala final, en la cual tuvieron relevante actuación Luciana, Aldo Monges, R. Padovani, y Mario Echeverría, nominados por Record World como los mejores en sus respectivas categorías. *(Continued on page 95)*

RW en Promosonic *(Cont. from page 90)*

diente," José Cruz de Editora Beechwood de México, sobre "Derechos de Autor y Ediciones Musicales," Ramón Segura, Vicepresidente de Ariola Eurodisc International sobre la "Proyección de la Música Española al Mundo," Don Pepe García, Presidente de Latin International sobre el tema "Características de las Licenciadas de Multinacionales en E.U.A.," José Ignacio Morales, Presidente de Discos y Cartuchos de México, sobre la "Proyección Internacional de Sellos Discográficos Independientes de México," Guillermo Infante (RCA) disertó sobre "Planeamiento y Desarrollo de las Segundas Opciones de Empresas Multinacionales," Helcio do Carmo, Gerente de la Regional RCA, impactó sobre el tema "La música latina en conquista del Mundo," Joe Cayre resaltó el tema de "Licenciada de Multinacionales Múltiples, planeamiento y desarrollo del producto Multinacional en E.U.A.," Bruce Gold de ASCAP disertó sobre "Reglas Básicas y Consecuencias de registración Defectuosa" sobre el cobro de los derechos de Autor por Ejecución en Estados Unidos, Morty Wax desarrolló el tema de "Relaciones Públicas y Promocionales de Empresas no representadas con gran poder de ventas dentro de los mercados latino y norteamericano en E.U.A.," Tony Moreno de T.H. Records y representante de la Asociación de Fabricantes y Distribuidores de Discos de Estados Unidos, diertó sobre "Reforzamiento de la creación y fortalecimiento de Asociaciones discográficas latinas en E.U.A.," Federico Riojas, presentó el primer caso de piratería desde y hacia México de su producto. Rafael Revert de Cadena Ser, España, amplió profundamente el tema "Influencia de la música Española en el Mundo y Posibilidades de la conquista de Latinoamérica del mundo musical europeo," Don José A. (Toño) Hutt, presidente de Dicesa, Presidente de la Federación Latinoamericana de Productos de Fonogramas y Videogramas y Presidente de la Asociación Centroamericana de Productores Fonográficos abrió el acto con su característica camaradería y don de unión de propósitos y después amplió su disertación sobre la "Unión de todas las Asociaciones Latinoamericanas de Fonogramas" en un frente unido para luchar contra la piratería y prácticas desleales," Richard W. Miller, Agente Especializado del F.B.I. en Producto Ilegal, desarrolló ampliamente el tema sobre la piratería de producto grabado, reglas imprescindibles para lograr protección en este aspecto y fallos inexcusables en el registro de "copyrights." Su disertación fué amena y en extremo interesante abriendo grandes posibilidades para lograr la defensa legal contra la piratería. El tema despertó amplia polémica e interés de parte del auditorio, que lanzó sus preguntas al agente con entera franqueza del mismo modo en que éste ofrecía sus informaciones.

"Promosonic 77" opened at Miami Beach's Eden Roc Hotel on Wednesday, August 10th, opening a new era for the Latin American record industry. It was the first time in which the whole industry got together to discuss their problems, new projections and developments. Exhibit booths were available to all registered firms and members of the industry were present by the hundreds. During the lectures in the conference room, the most brilliant members of the industry offered their opinions and lectures to those in attendance. Perhaps the most important topic was covered by an special agent of the FBI, Richard W. Miller, who explained the whole process in order to help the enforcement of the law and how to protect the real ownership of a recording. His information, not authorized to be printed or reproduced on tape, was the basis for questions that arose every time he touched a certain fact. His answers were sharp, sincere and interesting to all the attendance. In our column in Spanish we mentioned all the members of the industry that addressed the audience. We also mention the several firms that attended the Congress (Promosonic '77).

Even though several problems arose because of hotel accommodations for guests that were either not expected because of not filling their application to attend in enough time or a rush to the hotel to take care of another convention that was taking place the same day on which Promosonic '77 was suppose to end, the convention created some kind of expectation. At the end, some of the members of the industry were transported to several other hotels in the area. The "Gala Final" in which the Record World Latin American International Awards were extended, was a total success, filmed on tape for all Latin America and Spain. Henry Armenteros, organizer of the event, was presented with the "Key of the City of Miami Beach," and the two cities, Miami Beach and Miami, officially declared the week in which "Promosonic '77" took effect "Week of Latin Music." Well, it was a tremendous and huge success for the organizer and the whole Latin record industry!

Mexico (Continued from page 92)

Internacionales como un justo reconocimiento a su destacada labor en los diferentes aspectos musicales.

The Mexican musical industry was present in the First World Congress of Latin Records/Music that took place in Miami Beach. The first speaker of the Mexican delegation was **Guillermo Infante**, director of RCA of Mexico (marketing and sales), who talked about the system of second options that RCA is establishing, and stating that this system is the fairest thing that could happen either to the record manufacturers and the artists.

On the other hand, he also talked about piracy, demanding that all the producers present at the Congress get together and

put all their strength in a common front to stop this problem that is damaging all the producers of Spain and Latin countries.

After Infante, **Jose Ignacio Morales**, president and general manager of Melody Records, explained the way his company is trying to introduce their product in the international markets of this industry, and stated: "The recordings we are producing in foreign countries such as Spain and England can give an idea of the intention we have to improve the quality of our product, either regarding sound or musical arrangements," and later he said that the producers and record manufacturers of every country—should have a more aggressive point of view in order to intro-

España (Continued from page 92)

vimos privados de la asistencia de nuestros compatriotas en tan emotivo acto.

With the assistance of all the Latin Records industry and unfortunately almost none from Spain, the First World Congress of the Latin Music, Promosonic '77, took place in Miami Beach. The event was very well organized: the main exhibition room where all the booths were occupied by the industry, the telex, secretarial services and the music cabins were all fully equipped and always taken care of by the executives of the different record and music companies.

In the different sessions held in the Congress, many subjects were discussed. **Ramón Segura** from Ariola (Spain) spoke against record piracy and how this problem could be solved in Spain.

Northwest Changes

(Continued from page 88)

to Dave Williams, vice president of sales. Millennium will also take over a Mother Hubbard's store, but it will not be renamed until remodeling is completed, although the store will remain open.

In Tacoma, Tower Records will soon open a 6400 square foot store, bringing the chain total to 17 stores.

Seattle activity continues with the opening of two new D.J.'s Sound City locations. A 2000 square foot store will open in the Lake Forest region on October 1, and a 1600 square foot outlet will debut in the Factoria Square Mall about two weeks later.

A number of retailers have been investigating store locations in Salem and Vancouver, although no new acquisitions have yet been confirmed.

Rafael Revert, programming director of Cadena Ser (Spain), the most important broadcasting system in Spain, also spoke about the improvement of the recordings, and how well could Spanish music break in Spain and the rest of Europe and Latin America if all these steps are properly considered.

Another important subject was about the associations, and in this case we had the honor of having **D. José Antonio Hutt**, president of FLAPF, who talked about the importance of this association.

Following the same theme, **D. Guillermo Infante**, vice president of FLAPF and director of RCA marketing in Mexico, repeated the importance of the association and invited everybody to participate in FLAPF Congress this year, which will take place at the beginning of next September in Santiago, Chile; this idea was received very enthusiastically from all the Spanish companies that distribute their product in Latin America. Infante also touched the matter of the second options multinational companies in order to offer opportunities to all their artists to be released in most of the countries by their subsidiaries, licenses or by second options of their material.

All the themes and problems touched on by the lecturers of the event were interesting and needed to be totally clarified. At the end the "Gala Dinner/Record World Awards 1977" was a glamorous and beautiful event in which the awards were extended. It ended with the performances of several of the winners and some special guests. The whole Gala was taped and ready to be exhibited through all Latin America and Spain.

duce their products in other countries.

Then **Jose A. Cruz**, general manager of Beechwood Publishing Co., also representing EMI Capitol in Promosonic '77, described how the publishing field is conducted in Mexico, in a very deep and specific lecture, obtaining an outstanding ovation from the attendees.

So, in this way, the First World Congress of Latin Record/Music, promoted by Promosonic '77, gave the opportunity to all the producers and record manufacturers of South America and Spain to exchange different opinions and their different points of view about all that concerns this industry.

There were moments of small difficulties during the Congress but every problem was overcome by the efforts of everyone, and the final results were more than effective and very important to all.

The Gala Awards Dinner was the closing of Promosonic '77, in which all artists included in the Record World International Award Listing of 1977, were awarded and in which several of the winners performed their international hits live on TV.

Noche de Gala

(Continued from page 92)

then presented the emcees of the Gala, **Betty Pino** and **Roberto Suárez**.

Following this, the emcees started to call the artists and technicians who were to receive awards. Immediately after came the presentation of some of the artists, who performed their repertoires, such as the **Miami Sound Machine**, which was named Top Discovery Group of the Year; **Isadora**, named the Top Ballad Singer of the Year; the Top Impact Singer of the Year, **Tania**; **Paolo Salvatore**, who gave us a wonderful performance; **Los Sobrinos del Juez** (The Judge's Nephews), who were named the "Top Musical Group;" **Mario Echeverria**, a very talented singer; the Top Newcomer of the Year, **Raul Padovani**; **Luciana**, the Top Discovery of the Year; and **Aldo Monge**, also named Top Discovery of the Year.

At the end of the Gala Performance and by order of the Mayor of Miami Beach, **Harold Rosen**, the Keys of the City were given to **Henry Armenteros**, president of Promosonic '77. The Mayor of Miami Beach proclaimed this week the "Week of Spanish Music," and the Mayor of Miami **Maurice Ferre** also declared the week the "Week of Latin Music."

Argentina

(Continued from page 94)
rias para 1977.

It was a sensational experience, and we were there. The first Congress in the Latin record industry, where most of the people discussed their projects, their past experiences in the business and their problems. From the opening until the closing, everyone worked seriously, knowing at the end that Promosonic '77 was for the benefit of everyone in the industry.

Hundreds of transactions, including contracts, licenses and performances of artists, were negotiated from all the countries that attended the event.

Criticism

Perhaps some of the people who attended and are familiar with conventions, might give a constructive criticism of the organization of the event, without forgetting the main purpose of all the people meeting in Miami. There were mistakes, of course; in a convention this big, there's bound to be not only one, but many. The group that organized it made it a 100 percent success by just knowing that the Latin industry in the next five years has big goals to set, among artists, composers and authors. It isn't easy to describe all the dynamism that we experienced. Everybody worked to make Promosonic '77 a complete success.

NARM Study

(Continued from page 4)

gory, albums made up 87.3 percent of the NARM members' dollar volume, with singles accounting for 12.7 percent. For racks and one-stops, albums represented 86.6 percent of dollar volume to 13.4 percent for singles; for retailers, albums led singles by 92.1 to 7.9 percent. Budget and economy product made up 9.6 percent of those dealers' total dollar volume in 1976.

Contemporary

Records classified by NARM as contemporary (pop, rock and soul) accounted for 62.1 percent of dollar volume, followed by country with 12.1 percent, MOR with 10.5 percent and classical with 3.4 percent.

Outlets

NARM also surveyed the types of outlets serviced by member rack jobbers, and reported that discount and department stores made of 67.7 percent of the total, followed by retail record stores with 15.6 percent, drug stores with 7.4 percent, traditional variety stores with 5.2 percent, and service PX's with 2.2 percent.

Stevens at the Palomino



WB artist Ray Stevens' recent appearance at the Palomino was occasion for a number of his admirers in the industry to turn out. Pictured backstage are (from left) Warner Bros. general manager Robin Rothman, Record World vice president Spence Berland, Stevens and Warner Bros. vice president and director of sales Lou Dennis.

Dialogue (Continued from page 88)

charges, responded quite properly. Its attitude was one of pride in licensing the music—because the writers and publishers deserved payment for their works heard in performance. The BMI writer and publisher, then, did have a unique profile until fairly recently. Our competitor then decided—whether through enlightenment or economic necessity—to “recognize” much of the music being heard by the public. Now, in 1977, while BMI is still predominant in many areas, it is no longer possible to say that country music, contemporary rock, or what have you is BMI, per se. Remember, too, that there's a fair amount of switching between organizations. I'd sum up BMI's attitude with this observation, though. I think Stevie Wonder was a great writer when he affiliated with BMI at the age of 15. He's no longer with BMI, but he's still a great writer.

RW: How does BMI monitor nightclub performances?

Cramer: I'll answer that for nightclubs—and for all performances outside of broadcasting. The answer is we don't monitor these performances. I wish there was some technological way to determine what's being played in nightclubs, ballrooms, gin mills, discos and so forth, but there just isn't. At present, the cost of any reasonably accurate survey system would virtually eat up the income that belongs to writers and publishers. BMI has long since made this judgment: what is popular in broadcasting, what is being heard via the radio and television receiver, is popular outside of broadcasting. So, we distribute monies we get from all sources—broadcast and non-broadcast—one the basis of broadcast performances. European societies do count performances other than broadcast, unlike American organizations. More than 90 percent of BMI's income in the U.S. is from commercial broadcasters, with less than 10 percent from all other sources. In Europe and other countries, the reverse income picture is true. European countries generally have two or three channels. The U.S. has 7,000 broadcast stations. In the New York area alone I suppose you could pull in 40 to 50 stations with a good AM radio and you'd hear the broadest possible spectrum of music. In other areas, your choice of stations might not be as wide, but you'd still hear all kinds of music, everything from straight gospel, country, or jazz, to wall-to-wall stations, top 40 outlets, rock and rhythm and blues stations.

The music being played on American radio today is representative of the country's taste—far more representative than the music heard on radio in a European country having three stations. On the basis of our coverage, I feel there's great justification for BMI to say “we'll distribute all our money on the basis of broadcasting.” I know that my colleagues abroad might not like this, but I'll say it anyway. I have seen the way in which several of the major foreign societies distribute their money and how they compute performances in the general license area (that is, non-broadcasting) and the accuracy is not what it could be. Most often they depend upon the performer to submit lists. In many places, the list is a joke. The band plays what it wants to play and the list bears very little resemblance to what's actually been played. The societies are kidding themselves and they all know it, but it's the kind of thing that one doesn't want to acknowledge publicly. I'd like to be able to try some new way of sampling what is heard in non-broadcast areas. For the present, the cost factors make this impractical. Because of the unique position of American broadcasting, BMI will stick with broadcast performances for awhile.

Gems from Angel and an RCA Debut

(Continued from page 86)

Fortunately the Dvorak is one on which all his genius was lavished with the best results. The orchestra surges and sings, but never at any point is the piano covered. The problem with the Dvorak generally has always been that the piano does not seem important enough in it; with Kleiber's sense of balance, no one could think that. The tension and excitement continue from first to last with every reflective passage a refreshing balance to the whole scheme.

It is interesting to note in the accompanying charts that Seraphim's “Great Sopranos of the Century” is being reported in a few stores. Ordinarily records of this kind have not sold, but this one for good reason is selling. It might be pointed out to retailers out of the New York-San Francisco areas that this record would be one that would please the opera buyers in your area. Though many collectors might have some of the cuts, they have not been in print for some time. Highlights include a fine version of Luisa Tetrazzini in Dinorah's once-familiar “Shadow Song,” with every high note purely in place, and a very light closing scene of Act I of *La Traviata* with Nellie Melba. Elisabeth Schumann's “Ave Maria” (the Schubert version) is a treasure at any price, her light, expressive and infinitely musical soprano making the familiar meaningful, and Toti Dal Monte's “Un bel di” is a statement of what was popular in Puccini in the '30s. Eva Turner, the British artist whose recording of “In Questa Reggia” from *Turandot* is a treasure for every collector, is heard here in “O Patrio Mia.” She has a portamento toward the end that by any other name is an incredible scoop. The Wagner contingent is served with Kirstan Flagstad's unforgettable “Traeume,” Frida Leider's “Ho-jo-

to-ho” from *Die Walkuere* and Lotte Lehmann's *Liebestod* (recently reissued on Seraphim in “The Art of Lotte Lehmann”). There are others, none of which mean more to this listener than Claudio Muzio's wonderful if aged recording of “L'Altra Notte” from *Mefistofele*. That is the stuff of great verismo.

RCA has been involved in presenting young American performers since the company's beginning, but in the last few years under the leadership of Thomas Z. Shepard the Red Seal division has brought out the work of an even larger number of previously unrecorded and worthwhile Americans. The newest find is a Canadian, Janina Fialkowska, who is presented in a Liszt recital. Born in 1951 in Montreal, Miss Fialkowska has studied at Juilliard and won several prestigious contests. To date she has appeared in several American cities (not including New York) and has appeared with several major orchestras including the Philadelphia. She will make her debut in London in the upcoming season.

The record, which includes the B minor Sonata, the Mephisto Waltz and two of the Transcendental Etudes, is thrilling. Miss Fialkowska is a powerful, theatrical pianist with plenty of vitality and an amazing flair for dramatic build. She also has something of a tendency to bang, but on this record she stops always just short of muddying her bass or indeed banging. Unafraid of a big climax early on in the Sonata, she knows how to move back from one peak to make the next one seem larger. She has of course the usual clean, effortless technique of the young performer, but the thrill in listening to her playing is an unusual one. If she transmits this kind of excitement in the concert hall, she will have audiences cheering.

CBS Hosts RW Presentation



The recently concluded CBS Records convention, held in London, featured a Monday afternoon presentation by Record World's Lenny Beer, VP, marketing, and Toni Profera, research editor, who explained the mechanics of RW's system of quantitative research that goes into the formulation of its charts and features. Over 1000 convention attendees were on hand for the presentation. Shown above at the presentation are, from left: Beer; Sheila Chlanda, Jim Jeffries, Ed Hines and Bud O'Shea of CBS; Charlie Lake, head of programming for the Bartlett chain; Christy Wright, national music coordinator for the RKO chain; Profera; and Bob Sherwood, VP, promotion, Columbia Records.

New Heilicher Venture

(Continued from page 4)

feet and will be oriented towards heavy display material, with the intention of capitalizing on merchandising and promotion techniques. "We have watched techniques that sell product over the years and will be applying that knowledge directly in this test store location," commented Heilicher. "We will pay attention to color. Albums will be placed next to each other with visuals taken into consideration. We will also program our in-store music for the mall and the type of traffic expected at different times of the day," he continued. "Also, no album will be placed on the shelves unless there are three facings in a row."

As for contact with local stations and reporting, Heilicher added that "We are calling the stations ourselves, in time for their deadlines, which means we have a tally of exactly what is selling."

UA

(Continued from page 22)

UA's newfound success is evident in Kenny Rogers and Crystal Gale's movement from extremely strong country action to top 150 ratings in the lp charts. Coupled with UA/Blue Note's traditionally strong jazz catalogue, and strong r&b appeal throughout their catalogue, the UA chart success seems well-rooted in a variety of formats.

The diversification of the artist roster, according to Mogull, is an extremely strong aspect of UA's resurgence. "Our whole priority when we came in was to build a new artist roster," stated Mogull, who added that he was intent on working the variety of acts the label has now acquired, rather than signing additional artists.

"The company had formerly relied on one or two acts," observed Mogull, "and now we've got at least 15."

While the artists roster, with its diversified sounds, provided the material the company needed, UA has assumed a more aggressive street stance in merchandising, marketing, and sales to complement the acts.

"We now have 12 field men, under Larry Cohen, vice president of merchandising, and they've worked actively in store display and reporting," observed Mogull.

Mogull also singled out Gordon Bossin and Stan Monteiro for praise, as well as Roger Lifeset, who is in charge of AOR promotion.

Mogull predicted that UA chart activity would continue with releases by ELO, Brass Construction, Enchantment, Dusty Springfield, Alan Price, Paul Anka, Lonnie Donegan, The Nitty Gritty Dirt Band, and Donald Byrd.

Jimmy's Bankruptcy (Continued from page 4)

company a \$7.9 million "inter-company receivable."

The list of Jimmy's and Sutton's creditors, filed with the court, runs into the dozens. Virtually every record label and New York-area distributor is on the list. The chain's 10 largest unsecured creditors, according to the petition, are the New York branches of Phonodisc, RCA, Capitol and ABC; Alpha Distributing, Cadet Records, Promo Records, Surplus Record & Tape, Countrywide and Malverne Distributors.

Cadet is owed \$300 thousand; the other nine are apparently in the same range. According to several of its creditors, Jimmy's owes \$100 thousand to the New York Daily News, its largest advertising vehicle, but is working out a plan with the paper to cancel adver-

tising space reserved for the rest of the year.

Those 10, and all but three of the other creditors listed, have unsecured claims—that is, they can receive payment from Jimmy's only after the claims of three secured creditors—CBS, WEA and the Bank Of Commerce — are satisfied.

How much each of those three companies is owed was the subject of extensive and extravagant speculation last week. Jimmy's owes CBS an amount "in the one-plus million range," *Record World* has learned; the other two creditors' claims were not disclosed, but are said (by other creditors) to be in the same range.

By filing a Chapter XI petition, Jimmy's has announced a desire

to reorganize and restructure its debt, but also to remain in business. Its creditors will meet with representatives of the chain this Thursday (25) at the Essex House here to seek a means for Jimmy's to reach its goal that is acceptable to all parties.

It is in the interests of the unsecured creditors that Jimmy's remain open. Under a Chapter XI voluntary reorganization, they stand to recoup a much higher percentage of what they are owed than they would under an involuntary, Chapter X petition, under which a trustee would be appointed and Jimmy's assets liquidated.

What the secured creditors will decide may be another matter. Their secured claims give them liens on Jimmy's goods and equipment, and they can demand that those be sold to meet Jimmy's obligations to them. Unsecured creditors can be compelled by the court to participate in a long-term debt payment plan; CBS, WEA and the Bank Of Commerce can refuse.

Such a liquidation might or might not force Jimmy's to close, but at least some of the creditors contacted by *Record World* were convinced that, at the meeting this week, three companies would be able to say yes or no to Jimmy's continued existence:

"It doesn't matter what we do," the creditor, who asked not to be named, said. "It's all up to CBS, WEA and the Bank Of Commerce."

Those companies were holding their cards close to their vests late last week. Irwin Goldstein, WEA's national credit director, said he "hopes they'll (Jimmy's) be able to present a plan that is acceptable and allows them to remain in business." None of the three is likely to decide on a course of action until it sees Jimmy's restructuring plan this week.

Even if Jimmy's does stay in business, the consensus of its creditors is that the chain's bankruptcy has dealt a serious blow to several of the smaller, independent distributors in the New York area, and if Jimmy's folds, that blow could be fatal. Large corporations may be able to take a deep breath and swallow their losses, the creditors' reasoning runs, but the smaller operators may find their own cash problems too great to overcome.

David Sutton, executive VP of Sutton Distributors, Dick Butler, Jimmy's director of store operations, and the chain's lawyers, Weil, Gotshal and Manges, were unavailable for comment last week.

Black Caucus Wants Full Term For A Black FCC Commissioner

By MICHAEL SHAIN

■ WASHINGTON—The Congressional Black Caucus is pushing President Carter to name a black to the full, seven-year term that has fallen open with the departure of Federal Communications Commission Chairman Richard Wiley, instead of the two-year term left vacant by Commissioner Benjamin Hooks. Hooks, the first black to serve on the FCC, left the commission last month to take over as head of the National Association for the Advancement of Colored People (NAACP). The move by the Black Caucus could put Carter in the middle of a strong dilemma.

Carter has to appoint a new chairman of the FCC, to replace Wiley. Wiley's seven-year term was up last month but he has agreed to stay on until a replacement is found. Hooks left the commission with two years to go on his seven-year term. From White House sources, it appears clear that the President wants to retain a black commissioner's position on the FCC.

If the White House appoints a black to the Wiley full term, it will mean that (if the black ap-

pointee is not selected as chairman) the chairman will be on a short-leash, two-year term before his appoint came up again for reconfirmation by the Senate.

The 16-member caucus apparently wants assurance that black representation on the FCC will remain full-time through the early 1980s. If Carter decides to heed the call from the caucus, he will either have to name a black as FCC chairman or find a non-minority chairman willing to serve as chairman for less than two years.

According to White House sources, two black FCC candidates are now under consideration, Lucius P. Gregg, Chicago banker and board member of the Corporation for Public Broadcasting, and Tyrone Brown, a Washington, D.C. attorney. Current speculation has Charles Ferris, an aide to House Speaker Thomas "Tip" O'Neill, as the front-runner for the chairman's spot. Ferris is white, as is the other leading contender for the job, Henry Geller, former FCC general counsel under ex-chairman Newton Minow.

New SACEM Project

■ NEW YORK—French copyright society SACEM has sent a resolution to French prime minister Raymond Barre demanding government examination of the question of home cassette recording.

The SACEM project, which has the support of publishers, record companies and artists demands compensation, bearing in mind that "private" piracy was a daily occurrence with millions of cassettes recorded with no rights available to the authors concerned.

McCormick to Parachute

■ LOS ANGELES — Russ Regan, president of Parachute Records, has announced the appointment of Steve McCormick to the position of national promotion director. McCormick comes to Parachute with an extensive record industry background, having most recently handled promotion duties at Johnny Rivers' Soul City label. Prior to that affiliation, he was executive director of national promotion at Chelsea Records.

CANADA

By ROBERT CHARLES-DUNNE

■ **TORONTO—TO ERR IS DUMB DEPT.:** The problem with gossip and hearsay is that it's not always correct. Former CHUM-FM PD **Duff Roman** and CHUM Ltd.'s **Allan Waters** are not partners in next year's CN Tower show. Roman and **Peter Sherwood** are partners in The Concert In The Sky Co. The plans call for four days of concerts to be given by various artists from the "pod" of Toronto's CN Tower, all of which will be simulcast by radio and television globally and filmed and recorded for a feature movie and album(s). CHUM Ltd. has purchased the radio broadcast rights and negotiations are now under way to sell the remaining rights. While the artist roster has not yet been confirmed, the principals contend that the top names in all fields of music will be approached and, hopefully, contracted to perform on July 1-4. Both Canada and the U.S. will of course be celebrating another birthday at that time. Roman stresses that the entire entertainment package can be viewed "free" by telly watchers. It is hoped that the diversity of music will draw a large audience share for radio and TV stations.

NEW LEAF DEPT.: **Mark Hodes** has left the national promo post at Mushroom in L.A. to form Mark Hodes Promotion. He's at 7301 Lennox, #A11, Van Nuys, Cal. 91405. **Karen Ball**, formerly at Capitol, has announced the formation of Media Moxie, handling **Sylvia Tyson** and The Concert In The Sky Co. **Kris Kerenyi** has left her publicity position at Capitol and will announce her plans soon. Meanwhile, **Clive Corcoran** has confirmed that he will be promoting some Ontario and western dates with **Rush** as well as Ontario dates with **Nektar**.

BITS'N'PIECES: BMI Canada has received clearance for a name change and will henceforth be known as Performing Rights Organization Canada Ltd. of PRO Canada. **Bruce Allen**, he of BTO fame, signed a management deal with Prism, signed to GRT in Canada and Ariola in the U.S. Simultaneous release of a debut album is expected shortly. New Toronto band called **Pockets** is making a lot of noise. A live broadcast from Thunder Sound on CILQ-FM caused much excitement and a follow-up two week stint at a local club saw the press out in full force. Band consists of former members of **Fludd** and **Truck**. WEA has hired a national press director after more than six months of searching. The new man is **Dave Tollington**, former on-air man at CHUM-FM.

RUMOURS REGARDLESS OF ACCURACY DEPT.: Can we expect CBS and Portrait to announce that they've acquired **Eagles**, **Beach Boys**, **ABBA** and **Ron Wood** shortly? Can we expect a shakeup at Quality Records following the loss of distribution for **Casablanca** (to Polydor) and **Playboy/Beserkley** (to CBS)? Will **Stanley Frank** achieve fame in his own lifetime?

GERMANY

By JIM SAMPSON

■ **HAMBURG—**After several months of negotiations, Chrysalis Records has re-signed with Phonogram for Germany, Austria and Switzerland, ending speculation that the label would switch to either EMI or Ariola. With Chrysalis managing director **Doug D'Arcy**, international director **Des Brown** and numerous Phonogram execs looking on, Chrysalis co-founder/chairman **Chris Wright** and Phonogram prexy **Ossi Drechsler** inked the two year renewal. Sources close to the negotiations say Phonogram was outbid, but that Chrysalis' close, profitable working relationship with Phonogram over the last six years was a major factor. Two key provisions of the pact: Phonogram will release material two weeks before Great Britain or the U.S. (important for the Germans due to the strength of the mark and the threat of imports) while Chrysalis reportedly gets separate, increased promotion. A major fall marketing campaign is planned, featuring new product from **Jethro Tull**, **Leo Sayer**, **Robin Trower**, the **Babys**, **Split Enz**, **Racing Cars** and **Gentle Giant**.

German Phonograph Industry Association figures put a 13 percent growth rate on record/tape sales during the first half of 1977, as compared to the same period in 1976. Pop lp and cassette product con-

(Continued on page 99)

ENGLAND

By LYNNE WHEELER

■ **LONDON—**In what is described as "a giant move towards complete creative control of his recording career," **David Essex** has produced, arranged and written his latest CBS album, to be released next month. Titled "Gold And Ivory," the lp bears the **Jeff Wayne** logo as before, but while the pair remain friends and plan to work together again in the future, their recording ideas have apparently diverged of late. Essex will feature 11 of the 12 album tracks in a new BBC-TV series commencing September 6th, and guests lined up for the shows include **Denny Laine**, the **Small Faces**, **Twiggy**, **The Real Thing** and **Ronnie Spector**. Essex' company has overseas sales rights to the series, which is produced by **John King**.

United Artists has concluded a worldwide licensing deal with Pepper Records, the label newly formed by ex-Virgin Records marketing manager **Darrol Edwards** and TV jingle writer **Jonathan Hodge**. First releases will be based on the tunes featured in the current Pepsi and British Leyland Cars ads and recorded by **Peter Blake** and **Debbie Raymond** respectively. **Julie Covington**, who hit number one with "Don't Cry For Me Argentina" back in February, has signed to Virgin, and an album is planned for autumn release with **John Simon** producing. Ms. Covington plans to continue with her acting career and can be seen doing just that when the first three episodes of the ill-fated "Rock Follies" are shown again on Thames TV in November, to be followed by the final three parts which were not screened due to a union dispute earlier this year. New deputy MD of State Music **Brian Oliver** has announced the first signing to the company since his appointment—a long term songwriting agreement with **Hill & Spooner**, who also record for State Records as members of the group **Mainstreet**. Other signings take **Clive Selwood's** record production company **Sarabee Music** to Polydor, his first independent venture via which he plans "to bring Polydor at least six hits a year;" and **Rosetta Stone**, the band formed by ex-BCR **Ian Mitchell**, to Private Stock. Debut single is **Cream's** "Sunshine Of Your Love," released on August 26th.

Mike Smith, until now a freelance producer involved with LWTV's "Saturday Scene" pop show, has been appointed head of a&r at Decca, replacing **Hugh Mendl**, who stays with the company in another capacity yet to be announced. **Arthur Sheriff** switches from Rocket to Arista where as head of promotion he will be responsible for all the company's radio and TV promotion and will also head Arista's three man regional team; and **Bob Lake** leaves Chappell Publishing to become financial controller at DJM.

Warner-Pioneer Prize Winners



Members of the Warner-Pioneer sales team journeyed from Japan to Los Angeles last week. Select salesmen won the trip as part of a company-wide incentive program, and while in Los Angeles they met with Warner Bros. Records board chairman **Mo Ostin** and stopped off for a visit with **Rod Stewart**, currently in the studio cutting his next album. The recording session scene included (from left) prize winners **K. Ikeda**; **K. Ohtsuka**; **S. Namba**, Warner-Pioneer vice president, director of sales; producer **Tom Dawd**; **Tetsu Aoyagi**, Warner Pioneer vice president, director of a&r and promotions; **Rod**; **K. Seki**, prize winner; Warner Bros. Records international director **Tom Ruffino**; and prize winner **T. Sano**.

GERMANY'S TOP 10

Singles

1. **YES SIR, I CAN BOOGIE**
BACCARA—RCA
2. **MA BAKER**
BONEY M.—Hansa Int.
3. **IT'S YOUR LIFE**
SMOKIE—RAK
4. **ORZOWEI**
OLIVER ONIONS—RCA
5. **MAGIC FLY**
SPACE—Hansa Intl.
6. **BARFUSS DURCH DEN SOMMER**
JUERGEN DREWS—Warner Bros.
7. **STANDING IN THE RAIN**
JOHN PAUL YOUNG—Ariola
8. **HOTEL CALIFORNIA**
EAGLES—Asylum
9. **IT'S A GAME**
BAY CITY ROLLERS—Arista
10. **DON'T CRY FOR ME ARGENTINA**
JULIE COVINGTON—MCA

Albums

1. **LOVE FOR SALE**
BONEY M.—Hansa Intl.
2. **GREATEST HITS**
SMOKIE—RAK
3. **HOTEL CALIFORNIA**
EAGLES—Asylum
4. **IT'S A GAME**
BAY CITY ROLLERS—Arista
5. **ARRIVAL**
ABBA—Polydor
6. **RUMOURS**
FLEETWOOD MAC—Warner Bros.
7. **IZITSO**
CAT STEVENS—Island
8. **STATUS QUO LIVE**
Vertigo
9. **ANIMALS**
PINK FLOYD—EMI
10. **OTTO (DAS WORT ZUM MONTAG)**
Ruessl

Provocative Promotions Reorganizes

■ LOS ANGELES — Marc Paul Simon has announced the reorganization of Provocative Promotions. Simon, who is currently vice president in charge of special projects at Casablanca Record and Filmworks, recently became consultant to Provocative.

Simon announced the appoint-

ments of Kenn Friedman and Michelle Hart to vice president/sales and business administrator.

New additions to the company also include Craig Kostich, who will be responsible for day-to-day promotional activities, and John Ford, who will function as traffic director.

Germany (Continued from page 98)

tinues to increase its share of the market, especially in the budget sector (low price cassette sales soaring 52 percent). Although not shown in the Phono-Verband statistics, the children's field is partially behind this boom. Polydor's "Maja The Bee" album is a national best seller, and now WEA's new a&r chief Holger Mueller reports that his label's dormant kiddie series will soon be reactivated.

Worth noting are the inroads made by RCA and WEA in the singles charts this summer. With over 700,000 units sold, Baccara's "Yes Sir, I Can Boogie" on RCA has become the summer's No. 1 hit, while the Eagles, Juergen Drews and the Bellamy Brothers were among nine WEA artists in the top 50 at one time.

WDR-TV's midnight rock special was a qualified success. When complemented by FM stereo simulcast, the show set new standards for live German TV, thanks to the vital, exciting sets turned in by Rory Gallagher, Roger McGuinn's Thunderbyrd and especially Little Feat. Visually, Christian Wagner's direction was gimmick-free and highly effective. Now, all producer Peter Ruechel needs is a moderator whose English could pass a first grade vocabulary test.

Chrysalis N.Y. Presence

(Continued from page 6)

promoters, with the intention of "making ourselves as visible and available as possible" and "establishing relationships that we can develop further in the future." The increased interest in New York, Ellis said, is a reflection of his "concern that we will be thought of just as a company in Los Angeles. There are many different and separate markets—we don't only sell records in one or two towns. If we're going to be a success, it will have to extend through the length and breadth of the country."

Ellis added that "Chrysalis is basically a new company." The staff has grown from a mere half dozen a year ago to nearly 40 now, and "finding the right combination of people has been a very time-consuming process. We're beginning to see daylight now, and that gives me the opportunity to be more visible."

In addition to the a&r depart-

ment, the company has created more facilities in New York to allow employees based in Los Angeles "to spend time in New York more easily. It's very easy to get disoriented when you go to a new place, so we're providing office space, conference rooms, lounges and other facilities that will make our Los Angeles people more comfortable and thus more productive. I'm recommending that all our department heads make a minimum of four trips a year to New York."

Ellis himself will soon be embarking on a trip around the world, during which he will visit Chrysalis licensees in Canada, Europe (where there are six key markets, as well as London, the home of another Chrysalis office), Australia and Japan; "Very simply, we'll be working very hard with all of the people selling our records around the globe," he commented.

CBS UK's Oberstein Praises New Wave

By BARRY TAYLOR

■ LONDON — In his formal address to the attendees of the CBS convention and later in an interview with *Record World*, Maurice Oberstein, managing director, CBS U.K. welcomed the emergence of a new wave rock scene as something that has "cut out the dross" in the music. "I think it has a chance to be one of the exciting things," he said, "It certainly excites us."

CBS was the second major label to sign a punk band when they inked the Clash shortly after EMI signed the Sex Pistols only to drop them after releasing one single, "Anarchy In The U.K." Since then, the Vibrators have been signed to Epic and according to Oberstein, the company has "come to an agreement with a couple of others."

Oberstein spoke of some of the misconceptions about punk or new wave music, saying that "people seem to say it is violent, they all seem to say it is politically oriented and they all seem to ask about something that doesn't have anything to do with the music."

"I thought that in the beginning there was a connection between the dole queue, the unemployment line, the kids who are out of school with no jobs and the environment they are in," Oberstein explained. "When you start listening to what the bands are doing and you see how they are received, you suddenly realize you can't hear what they are saying three quarters of the time. The lyrics just don't come across and what you are left with is a high energy rock and roll feel that's coming across to energize the audience. I don't think the political content is any message in terms of its musical saleability."

"The only protesting is against dullness and boredom in musical form. The kids aren't bored because there's nothing to do, they're just a little weary of the indiscriminant use of great solo works of the past as being a

guide for the future. You could listen to Hendrix forever, but an awful lot of guitarists following in that path you really couldn't stand for more than 15 or 20 seconds while commercially they are being allowed to do five, six or eight minutes of what has become nonmusical adventure. The same thing holds for drum solos. It's the worst cliché in the world today. Not because a Buddy Rich, Shelley Manne or Ginger Baker did anything wrong. In the hands of the non-musical individual, it has become totally boring.

"What the new wave or punk movement is doing is cutting all that out and going back to the roots and anybody who is old enough to remember—with his hearing still intact—is hearing virtually the same thing today that he heard in the early '50s."

"These are straight rock and roll bands playing an entire concert of rock and roll and it's great."

Another healthy aspect of the current scene as Oberstein sees it is that the drug culture has all but disappeared from the current music scene and discos have begun to turn two or three nights a week into 'punk nights.' "Now you can get a thousand kids dancing at a lousy club on some sidestreet in London to this music. I think that once one translates this club atmosphere into the States, there is no reason why it shouldn't happen there as well."

Until a similar type U.S. club scene begins to develop Oberstein is hesitant to recommend his groups to tour and has to this point discouraged the release of either the Clash or Vibrators albums despite that the former was a top 20 U.K. chart entry. He explains that neither the American company nor any American company has any idea what the British punk rock experience is. He is instead waiting for America to get excited about the scene for its music rather than just its sociological implications.

Gibb Tour Begins



RSO artist Andy Gibb kicked off his 30 city United States and Canadian tour in Canada with his performance at the Place de Nations in Montreal. Pictured from left: James Dayley, personal manager to Andy Gibb; Bob Ansell, regional promotion manager, Polydor, Canada; Tony Messina, personal assistant to Andy Gibb; Peggy Colston, program director, CHOM-FM/Montreal; Andy Gibb, Janis Lundy, executive assistant to the president, RSO Records; and Jay Levy, executive assistant to the president of The Stigwood Group Ltd.

'Per-Use' Licensing

(Continued from page 10)

rights at the same time synchronization rights are obtained.

The lower court decision by Judge Morris E. Lasker in Sept., 1975, found that because the networks could go directly to the source of the copyright, an alternative system to blanket licensing was, in fact, available to it.

The appeals court overturned the Lasker decision, however, saying that, even though individual members were willing to negotiate with the networks, "a combination which tampers with price structures engages in an unlawful activity." And ASCAP itself, the court pointed out, argued that the individual negotiations avenue was open to the networks, an argument which "would tend to make the blanket license less of a 'market necessity.'"

Neither does the ASCAP consent decree—which more than 20 years ago allowed music users to go to Federal court for a determination of a "reasonable" AS-

Rock Award Nominees

(Continued from page 22)

Little River Band.

R&B Singles: "Tear The Roof Off The Sucker" — Parliament, "Shake Your Booty"—KC & The Sunshine Band, "Low Down"—Boyz Scaggs, "I Wish"—Stevie Wonder, and "Sir Duke"—Stevie Wonder. R&B Albums: "Songs in the Key of Life"—Stevie Wonder, "The Clones of Dr. Funkenstein"—Parliament, "Car Wash"—Soundtrack, "In Flight"—George Benson, "Unpredictable"—Natalie Cole. Best Song Composer: "Blinded By The Light"—Bruce Springsteen, "I Wish"—Stevie Wonder, "Sir Duke"—Stevie Wonder, "Tonight's The Night"—Rod Stewart, and "Hotel California"—Felder, Henley, Frey. Best Producer: "Hasten Down the Wind"—Peter Asher, "Pretender"—Jon Landau, "Hotel California"—Bill Szymczyk, "Rumours"—Fleetwood Mac, and "Songs in the Key of Life"—Stevie Wonder.

Rock Personalities: Stevie Wonder, Fleetwood Mac, Johnny Rotten, Bob Seger, and Barry Manilow. Rock Music Hall of Fame: Elvis Presley, Little Richard, Rolling Stones, Buddy Holly and Bob Dylan. Public Service Award: Fleetwood Mac for American Heart Association, Kansas for Johnstown Flood Recovery Fund, American Cancer Society of Atlanta, The Spinners for Jackie Wilson Benefit, Bee Gees for New York Police Athletic League, Joan Baez for Soledad Prison Concert Fund-raising, Anti-Child Abuse Clinic and Harry Chapin for World Hunger Year Foundation.

CAP licensing fee — insulate ASCAP from restraint of trade charges. (BMI fees are not open to Federal court determination, as are ASCAP's.) "The determination of price by a judge can hardly be the equivalent of a price determined by a competitive market," the court said. "A price fixed by a judge, no matter what his personal competence, is not a true reflection of competitive market forces."

The case of CBS, BMI, et al was remanded back to Lasker in a unanimous order by the three judges. The opinion on the grounds for the reversal was split however, 2-1, with one judge disagreeing with the finding of price-fixing without market necessity. The dissenter, Judge Moore, said that the market necessity argument was "not without merit" (the majority agreed with him here, as did the Justice Department) but that a per-use license was necessary. For what reason, Judge Moore did not say.

The appeals court decision does not lay to rest the eight years of protracted litigation between ASCAP, BMI and CBS. The per-use issue was just one of several issues, but undoubtedly the most important, in a complex scheme of suits and countersuits among the three. Yet to be ruled on by Judge Lasker is what type of relief CBS is due, as well as an ASCAP countersuit charging CBS with antitrust violations in its use of music.

The appeals court said that it did not wish to see an end to the blanket licensing system, but rather wanted a per-use system to be set up in order to give the networks a choice among services. It did not, however, offer any guidance on what standards

Atlantic Artist Relations Restructure

(Continued from page 10)

assistant to the president, Atlantic Records.

The following appointments have been made, effective immediately:

Perry Cooper has been named director of artist relations;

Bruce Solomon, former regional promotion rep for ABC Records in central New York State, joins Atlantic as artist relations manager;

Paula Dorf, former assistant to the director of artist relations, has been promoted to artist relations manager, and will remain in charge of the daily itinerary information for all artists on the label.

In Los Angeles, Tony Mandich will continue as west coast artist relations director.

ASCAP may use for setting a price for a per-use rate.

ASCAP says it is considering several avenues of appeal, including review by the Supreme Court. ASCAP president Stanley Adams, noting that the litigation has been going for almost a decade, said the case will likely "go on for many years" before it is resolved.

Unless the appeals court decision is overturned or rescinded, however, the precedent will stand in the long and torturous legal history of copyright pooling. Other music users may march off to the Federal courts to argue that they are similar to the TV networks and should be granted a per-use license as well. And it is not beyond the realm of possibility that in the undetermined future radio may develop the technology to keep track of all its airplay, thereby eviscerating the market necessity argument which binds it to blanket agreements only and making radio more like the networks.

Last week's appeals court decision can be (and is being) viewed by some as the first cracks in the blanket licensing system which has been ASCAP's and BMI's primary rights-letting tool since the organizations were founded. Last year, ASCAP and BMI collected about \$140 million under the blanket system. The pooling process, just like unionization, afforded composers and publishers the synergistic power of numbers. The court's decision may weaken that bonds that have held writers together for so long and set publishers to frantic price wars among themselves depressing the cost of music and putting the broadcasters in the driver's seat.

Capitol Sales Rise

(Continued from page 10)

deterioration in sales and escalating costs," leading to a major restructuring of the division last October and shifts in operating strategy designed to reverse those losses. Also cited as an adverse factor in Capitol's overall business performance was the depreciation of the Canadian dollar in a year of difficult trading relations, resulting in reduced performance for Capitol's Canadian subsidiary.

In addition to the Capitol recorded music gains, other prosperous sectors of the company cited during Menon's address included the company's manufacturing agreement with Warner Communications, now completing its first year, and Capitol's retail music operations in the U.S. and Canada. Looking ahead, Menon forecast, "Fiscal 1978 is a year of challenge with margins under increasing pressure through higher costs of manufacture, marketing support and artist acquisition."

Menon's address, which was introduced by Robert Franz, vice president, personnel and industrial relations, was followed by a 45-minute multiple projector slide show encapsulating the company's history and various operations written, produced and assembled by Capitol's creative services department under the direction of Dan Davis, VP, creative services/merchandising and advertising/press and artist relations.

After a short intermission, Capitol artist Helen Reddy performed for the Capitol staff; following the morning session, the group travelled to San Diego for the company's week-long national "Take It To The People" conference.

Oldies Radio

(Continued from page 82)

Hamilton says, "but those stations will have to update themselves to the present. Our station is basically an adult contemporary station, with the oldies as an incentive." Ward doubts that "there is any station...with an exclusively fifties or early sixties format that will be successful today," but likes the chances of his more modern blend.

Miller concurs. "Solid gold, or a variation of it, will always be a major station in the market, if it's programmed right. It surprises me that the stations that were solid gold dropped out of the format."

That major broadcast chains are staying with these formats is perhaps the most emphatic underscoring of their viability. Solid gold, it seems, like the rock 'n' roll it presents, is here to stay.



Perry Cooper

Arista Taps Cohen

■ NEW YORK — Dennis Fine, director of national publicity, Arista Records, has announced the appointment of Mitch Cohen to the position of publicity writer, Arista Records. Cohen will report directly to Fine.

CRIA Pavilion

(Continued from page 18)

duction, manufacturing and, to some extent, merchandising.

The individual booths, rented and operated by each label, cover many angles. A&M chose to display holograms of its more popular artists. CBS constructed a geodesic dome, behind which sits a medium size movie theater. One entire wall is used as a screen and a half dozen 20-minute films run continually, showing CBS' more popular artists on stage. MCA has a mixing board which visitors may use to remix their favorite MCA albums. Extensive use has been made by all companies of the newest in mixed media audio visual equipment.

The CRIA itself has also undertaken to install a fully operative sixteen track recording facility for the purpose of letting visitors watch sessions being recorded, overdubbed and mixed.

The CRIA also stands to benefit from the sales of a specially designed full-color book called "Century Of Sound." A Montreal art studio, Studio 123, was commissioned to prepare and market the book, with proceeds (above production costs) going to CRIA. It is hoped that the sales of the book will help pay for the cost of the CRIA studio in the Pavilion. The book also contains advertising from most of the major labels.

The pavilion represents a massive effort on the part of all involved. However, there are some sore points regarding the cost of preparation. Said one disgruntled promotion rep, manning his company's booth, "this whole pavilion can do a lot to promote Canadian talent. There will be a lot of traffic through here in the next three weeks. But when you consider that the cost of the entire show equals the production budget of about a dozen albums, you begin to reconsider the value of this type of promotion."

However, the CRIA Pavilion will actively promote local artists by presenting showcase concerts. All areas of music will be covered by presenting rock nights, country nights, jazz nights, etc. And in a country where it is difficult for local acts to make it to a concert stage, this will probably be the CRIA Pavilion's single greatest contribution.

Cassidy Gets Gold

■ LOS ANGELES — Shaun Cassidy's debut album on Warner-Curb Records, "Shaun Cassidy," has been certified gold by the RIAA.

Record Bar Convention (Continued from page 18)

other? Understand that there are a number of roads to take in merchandising of records. If you believe in something and feel we're not supporting it, it's up to you to tell us about it. Maybe we didn't get the point that you got on a particular artist. We're depending on you to speak up. It's a two-way street: We'll try to stay open to your suggestions if you'll stay open to ours."

Although the Q&A sessions began on a harsh note, with a number of Record Bar employees criticizing manufacturers for their infrequent store visits (to which Wrightman replied: "Obviously you could do a better job of selling records if you could talk to each customer. A&M could do a better job if we could talk to each one of our customers. It's not an intentional slight; it's a generic problem. I think there's

a move on now to get things back on a more personal level."), it soon settled down into an even-handed discussion. Video merchandising aids, the adult market, quality of pressings and the future of television advertising were the key topics.

On video merchandising aids, a question was raised concerning availability of these items to retailers. CBS, according to Mansfield, has a total library of video cartridges available to stores "if you have a machine to play them on." Wrightman pointed out that the laws governing the use of video tapes are strict, and added that A&M is currently studying its obligations under these laws before going to retailers with video cartridge systems.

While much debate centered on marketing techniques that are most effective with an older au-

dience, it was Tyrrell who made the most dramatic suggestion to the retailers. Referring to studies made by behavioral scientists, Tyrrell urged retailers to be aware that in-store environment might be the deciding factor when an older customer shops for records. "Don't intimidate the older consumer," urged Tyrrell. "Reach out for him. It is up to you to make your store a place where everyone can shop. Maybe you shouldn't have hard rock blasting out of the stereo all day. Condition your environment. Every store manager and every clerk has to develop an understanding of human nature."

The panel offered little argument when criticized for the quality of pressings. Tyrrell admitted that manufacturers are having a difficult time keeping up with the demands placed on them by artists "who are trying to do things with such intense audio reproduction. We get complaints about nicks and pops, but when we put that high end on records nicks and pops are what you get." Said Grieff: "the key to better pressing is tighter control on our part. Unfortunately, there aren't enough people working in a quality controlled capacity. I'm afraid that most record companies don't concentrate enough on the quality of their records and tapes."

Questioned as to why manufacturers support TV advertising in large cities while generally ignoring it in small towns, Mansfield replied, "it's a matter of reach and frequency. Without that you're dead. That's why you will see us in Atlanta but not in Raleigh."

Grieff pointed out that another major problem in TV advertising, as it relates to records, is the quality of the commercial production itself. "Compared with car commercials," he stated, "record commercials are atrocious. Our radio spots are much more effective. We're talking about selling an audio product on a visual medium. It's some time away before the quality matches that of other commercials. From a totally aesthetic point of view, it's difficult at this time to do TV commercials."

With the exception of an opening night presentation by WEA, which focused primarily on the albums to be featured in a fall campaign ("Festival of Hits"), manufacturers took the morning hours of each day for product presentation. In addition to WEA, RCA, CBS, MCA, GRT/Janus, Motown, Casablanca and Phonodisc were also represented at the convention.

A&M Signs Smith



Smiles all around, as A&M Records celebrates the signing of keyboardist-composer-binger William Smith to the label. Pictured from left are Smith; Jerry Moss, A&M chairman; and Ken Fritz, Smith's manager.

Musexpo, MRI Pact

■ NEW YORK — Roddy S. Shashoua, president of International Musexpo, has announced the conclusion of a specialized marketing representation agreement with Music Resources International Corp. and Andy Hussakowsky for the forthcoming Musexpo, which will be held this year at the Doral Hotel, Miami Beach, Florida from October 28-November 1, 1977.

To assist in coordinating the increasing volume of participants, resulting varied requests, and specific needs of participants at this year's Musexpo, MRI will provide a full time marketing coordination effort for Musexpo.

Specializing in licensing and marketing consultation, MRI has represented several labels, producers and publishers in the U.S. and overseas, including Gregg Diamond's Diamond Touch Productions; SMI Records; Amherst Records; Private Stock; Carabine Music; Peter Walsh Group of Companies; Sky Records; Polydor; Country International Records; Radmus Music; Red Greg Records; and AVI Records.

Gemini Signs Ten

■ NEW YORK—Mike Martineau and Rand Stoll, co-founders of Gemini Artists Management, have announced ten additions to the Gemini Roster. Joining the Gemini musical ranks are The Floaters, Melanie, Slave, Larry Coryell/Alphonse Mouzon Band, Richie Havens, Lonnie Liston Smith, David Sanborn, Stuff and Tim Moore.

In addition, Gemini has signed "A Black Man's Place In America" starring John Amos, the star of "Roots."

GRT Tape Sales

Set Company Record

■ SUNNYVALE, CAL.—GRT music tape sales broke all previous monthly and quarterly records for three months ending June 30, 1977, according to Herbert Hershfield, vice president, marketing, GRT Corporation.

All three months of the quarter set all-time records for comparable months and unit sales were up 32 percent for the quarter.

Small Faces to Atl.

■ NEW YORK—Atlantic Records has signed the Small Faces — three-quarters of the original quartet, lacking only Ronnie Lane — to a long-term contract. The group's first Atlantic album, "Playmates," will be released next month, the first Small Faces recording since 1969.

Steve Marriott, Ian McLagen and Kenny Jones will be joined by a new bassist, Rick Wills. They have been reunited in England for a year, and toured in that country earlier this year; they plan to perform in the United States later this fall.

The Coast *(Continued from page 22)*

spiel about Elvis—we all know how much he meant. But if you forget the perpetual sneer, the lubricated pompadour, the celebrated pelvis, the swooning ladies, and get right down to the music, there's simply no avoiding the fact that Elvis as much as anyone before or since determined the future of pop music, and with it the record industry. He may have been taken for granted the last few years, but Presley is the reason that an awful lot of us are even in the music biz today. And well beyond that, there's the effect he had on everybody.

CBS Campaign

(Continued from page 20)

Howard.

"We'll put them up and display them in the new release section," said Singer, who added that she hoped CBS would provide her with a banner for their product. "It would also help the consumer if they provided us with biographies or pictures of the groups or histories, which we would put up."

Although other manufacturers have not expressed any intention to establish similar promotions, retailers thought they might be moved to make such a decision simply because of the amount of exposure CBS will receive in their stores.

"CBS intends to have test pressings available, which we can listen to and perhaps use for in-store play," noted Keenan. "With radio lists becoming tighter it provides a lot of exposure for new product that may be quite good and have potential, but maybe aren't quite like Boston. Other labels seem interested, and we wish that all companies would do this."

"There is such a saturation of acts out that other companies may be forced to come out with something like that," speculated Steve Miller, advertising manager for Friends II, a Wichita rack jobber and one stop that also operates five David's Records stores.

"It really boils down to taking things on consignment," summed up Licorice Pizza's Cope, "and when you're dealing with the day to day pressures of retail sales this proposition looks immensely attractive."

Binford Joins CBS

■ NASHVILLE — Mary Ann McCready, director, press and public information, CBS Records, Nashville, has announced the appointment of Susan Binford to the position of manager, press and public information, CBS Records. Ms. Binford will be based in Nashville and will report directly to Ms. McCready.

In her new post, Ms. Binford will manage the initiation and execution of marketing publicity in conjunction with recorded product for the Columbia, Epic, and CBS Associated Labels artists marketed by CBS/Nashville on a local and regional media level throughout the United States.

Atlanta Office Opened by TK

■ NEW YORK—Bill Jerome has opened a new office for TK Records in Atlanta, where he will be promoting product for the company in Kentucky, Georgia, Tennessee, Alabama, North Carolina and South Carolina.

New York, N.Y. *(Continued from page 26)*

and to the point: "If you're looking for trouble/you've come to the right place."

In Elvis, I found someone to believe in; in rock and roll, as I learned it from him, I found a way of life that I wouldn't swap for any amount of money, because it was, and is, endlessly rewarding and fulfilling. It's only natural that I feel a certain hollowness inside of me now.

A certain hollowness? I feel as if my guts had been ripped out. Worse still is this creepy feeling that I, as a fanatic, may have in a sense murdered Elvis by demanding that he be always the King. Am I in some way to blame for that American Dream of his going sour over the last couple of years?

My good friend and colleague, Dave Marsh of Rolling Stone, appeared on an NBC news special report on the night of Elvis' death. Marsh looked haggard, as if he had been battling the same demons that torment me now. He understands this empty, confused feeling of mine. I know my mother understands it, and my wife understands it too. But at a time when I want to, need to be close to friends I am on an island off the coast of South Carolina covering a convention. Alone.

There's an ironic sort of justice in my predicament that I should be alone when I discover Elvis and alone when I learn of his death. So what? Should I express myself? Should I put a fist through a wall at this hotel room? Should I demolish the furniture?

The radio is on. Elvis is singing "How Great Thou Art." He powers into the chorus for the last time: "Then sings my soul/My saviour God to thee . . ." His baritone voice thunders the message with more authority than all the fire and brimstone sermons imaginable.

A stillness settles over the island. The island is oblivious to tragedy; it harbors people at play. I cried. The more I cry the more my head throbs and burns, so much so that I feel it must surely explode before I'll have any peace.

Who wants to buy a heart? One broken, very human heart for sale.

Adult Market Analysis

(Continued from page 89)

Full-line retailers seemed the most able to effectively deal with the older demographic in terms of sales, due to larger inventories. "Our reputation as a full-line retailer helps us," stated Jim Rose, a principal in Chicago's two Rose Records, which are full-line stores, and also a principal in four Sounds Good pop oriented outlets. "In our smaller stores it's difficult to stock everything that might appeal to an increasing age demographic."

"I think attracting and retaining the adult buyer takes good aggressive merchandising, and letting the customer know what you've got," said Frank Miko, vice president of the Peaches chain. "Groups that appeal to this age group are attracting young buyers also. They seem to have a more widespread base."

In-store play was frequently mentioned as a source of generating 25 to 35-year-old sales. "We always seem to sell something off it," commented Keenan.

Jim Rose observed that "As the listener grows up he takes along the type of music he was exposed to in radio listening years, but once you reach 35 it doesn't mean you'll listen to John Denver or Lawrence Welk." Rose agreed that in-store play could generate some sales.

"Some stores appeal almost ex-

clusively to the younger buyer," noted Lou Fogelman, president of Music Plus. "Loud music coupled with music by Kiss or Aerosmith might be likely to turn off the older buyer, as will a Thrifty's-type atmosphere."

Fogelman expanded on store ambience by observing that "Our stores are a total market concept. They are places where people feel comfortable, no matter what their age."

In addition to in-store play and mass window displays, some retailers thought television might be a good way for manufacturers to expose more acts, despite their demonstrated reluctance to use the video medium. "Retailers need to broaden their base and cover artist exposure more carefully," said Miller of Friends II. "Warner's, for example might look to sponsoring television programs for some of their artists. Radio just can't do this with 25 to 30-cut playlists."

If the older buyer seems clearly defined in terms of age, retailers are largely at a loss to explain their buying habits or patterns, other than to note what is purchased at the time of sale.

"I'm not so sure people 28 to 35 are going into record stores. The new Animals album was a good example," said Phil Cope, imports buyer for Los Angeles' Licorice Pizza. "I started considering who might listen to them 10 years later, because their earlier albums seemed to appeal to people who were 18 and over. That makes them 28 or over now, and many of them are housewives. Can they really get into it?"

"I want to find out what people of this age need in order to buy a record," explained Cope. "When I recently saw an old high school buddy and examined his album collection I noticed that the most recent album he had was by Bonnie Raitt, and that was because I personally took his hand and introduced him to her works two years earlier."

While many retailers are trying to identify the buyer of adult product, Dan Jennings, a principal in the 15-store D.J.'s Sound City chain headquartered in Seattle, simply places his stores in adult appeal centers.

"We go after the adult buyer by using mail locations. And we advertise every week on adult radio stations."

For those who do not have progressive adult stations in their market, the problem of isolating the adult buyer becomes difficult. And coupled with the strong appeals made by manufacturers for new youth-oriented groups, the difficulties remain large.

Songwriters Forum Offers Insight Into Industry's 'Craft & Business'

By MARGIE BARNETT

■ NASHVILLE — "Songwriters" was the topic of the third in a series of music forums, held at the Exit/In August 8. Under the direction of moderator Mike Suttle (E/A), panelists Carmol Taylor, Waylon Holyfield, Bob McDill, Linda Hargrove and Even Stevens offered an insight into the craft and business of writing songs. During the 90 minute question and answer period, many helpful points were presented to an audience comprised not only of industry personnel but aspiring members of the general public as well.

A consensus of the distinguished songwriter panel revealed that the best way to write a hit is the "simple song approach." From a professional standpoint it is better to "touch millions rather than overwhelm a few." Holyfield emphasized quality over quantity; writers should "work to make every word and note sparkle. Assuming talent, it is still necessary to work at the craft for consistency."

The writer panel acknowledged that snags are often encountered, and by taking a break and coming back to the song fresh or by moving on to another place in the song, these snags can be overcome. Co-writing often helps with snags and blocks. All panelists agreed that more energy is generated in co-writing, making the writers more productive. Each is stimulated by different ideas, removing stagnation. Writing with a particular artist in mind can also help stimulate the creative juices.

How much of the writer comes through in a song? According to Hargrove, "Anything of yourself in a song comes under the category of style." McDill stated that, "Professionals don't just write for themselves, they write for the public, and the public isn't inter-

ested in your point of view." Stevens agreed and added that even though this is true, "Everything that comes out is you, because it comes from your mind."

Each panelist had written a hit song that he/she felt was a hit upon completion of the song: Hargrove—"Let It Shine" (Olivia Newton-John), Stevens—"I Can't Help Myself" (Eddie Rabbitt), Taylor—"Grand Tour" (George Jones), and Holyfield—"She Never Knew Me" (Don Williams). McDill felt that "Overnight Sensation" (Mickey Gilley) was a hit but pitched it 15 times before finding someone else who did. Holyfield said that he felt every song he wrote was a hit at the time he wrote it. "It's necessary to put it away, come back to it later and view it objectively. Let

(Continued on page 104)

Atkins Remembers Elvis (Cont. from page 14)

They are not that much different. I think a lot of young people don't realize that Elvis had that impact and I think they should.

"I might mention that I was kind of an assistant to Steve Sholes, his producer. I hired the musicians, and I hired the singers and all that. In the studio he went mostly for communicating the lyric and the emotion. Technical things and all that didn't matter to him that much. He wanted to give a good performance and in the studio he was always a lot like he was on stage. He always managed to keep his head close to the microphone even though he would wiggle around somewhat. I remember the night we did 'Are You Lonesome Tonight' in this studio. He was back there in the corner with a vocal mike about 3:00 in the morning. Everybody knew we had a great record, and Lamar Pike, one of his friends, was standing by him with

earphones on and every word Elvis would sing, Lamar would say, 'that's great,' 'that's fantastic,' 'that's wonderful,' and when Elvis would get through singing he'd say 'that will sell three million—no, I've changed my mind, it'll sell five.' He got everybody all hyped up about that record and it was one of the biggest he ever had.

"I don't think there will ever be another like him, not in my time certainly. It happened in spite of the people in New York, the Brill Building and all those places. I'm not trying to sound prejudiced, maybe I do, but until Elvis came along the music business was mainly controlled by the Brill Building in New York. He changed all that, thank goodness; now you have places like Nashville and Memphis and Muscle Shoals and places like that.

"The rock and roll era has lasted 22 years, much longer than any other music that I know of, and I think Elvis was responsible for that, like it or not."

NASHVILLE REPORT

By RED O'DONNELL



■ RCA vice president and picker par excellence Chet Atkins talking on the morning after Elvis Presley's death:

"Elvis was the greatest entertainer I've ever seen. He became a star without any build-up. When Frank Sinatra was launched screaming girls were hired to promote his career. Elvis didn't need that. He just got up there on the stage and did his thing.

"Elvis was different. He had a different style, a different talk and a different walk. He definitely was a genuine one-of-a-kind.

"He came along when all music was coming out of New York—the Brill Building in Tin Pan Alley. He changed the directions. He was chiefly an innovator for an upsurge of music originating in the south.

"No other performer or singer made such an impact on the public in my time. And I've been around for more than a few years."

Sightless songwriter Jack Moran, a Phi Beta Kappa out of Penn State, is talking:

"I have never flouted it—the Phi Beta Kappa honor—any more than Kris Kristofferson went around telling everybody he was a Rhodes scholar."

Morgan has written "Skip A Rope," "I Love You," "It's None of My Business" and "Baby Ain't that Love."

(Continued on page 105)

CBS Promotes Kemp


■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the appointment of Jim Kemp to the newly-created post of product manager, Epic Records and CBS Associated Labels. Kemp will be based in Nashville and will report directly to Blackburn.


In his new capacity, Kemp will develop and implement merchandising strategies for Epic and CBS Associated Labels album product in conjunction with CBS Records' Nashville marketing division.

Background

Kemp joined CBS Records in 1975 as assistant manager of press and public information in Nashville and in 1976 was promoted to manager, a post he has held until this new appointment.

COUNTRY PICKS OF THE WEEK

SINGLE  **BOBBY BORCHERS, "WHAT A WAY TO GO"** (B. David/J. Rushing; Vogue, BMI/BiBo, ASCAP). A quick return to the top of the charts seems due for Borchers with this energetic foot-stomper. Producer Eddie Kilroy once again captures a superb rhythm track, which is topped off by strong lyrics and great vocals. Playboy 8 5816.

SLEEPER  **BOBBY WRIGHT, "PLAYING WITH THE BABY'S MAMA"** (K. O'Dell; House of Gold, BMI). Bingo! Wright has hit the mark dead center this time out with an easy-paced cut which should find instant widespread appeal. The lyrics don't prove to be as risqué as the title might suggest. It could be a monster. Right on Bobby. UA 1051.

ALBUM **RONNIE MILSAP, "IT WAS ALMOST A SONG."** With the strength of the title cut to give it a tremendous push, this should be Milsap's biggest album ever. For those who have just discovered him, this collection provides an excellent introduction to an extraordinary talent. It's a treat throughout. RCA 1 2439.



COUNTRY RADIO

By CHARLIE DOUGLAS

■ WWVA in Wheeling, W. Va. has a new morning man in the person of **Bud Forte**, who comes to the station from Fairmont, W. Va. . . . Meanwhile, **Larry Clark** at WPOC in Baltimore is looking for a couple of folk to fill out his crew . . . WFMB in Springfield, Ill. is in need of a couple of folk for openings which don't occur too frequently . . . Congratulations to **Mike Hoyer**, KFGO in Fargo, who has been nominated to a board position on the CMA . . . **Jay Albright** at KUZZ in Bakersfield, Cal. is in need of an AM/FM CE who has good directional experience . . . **Jack Melvin** in Charlotte, N.C. at WAME is looking for a couple of folk to fill out the air staff . . . **Ellie Dylan**, a nominee finalist in the large market category for the CMA "DJ of the Year" award, has packed her earphones, departed country music and followed her WMAQ PD, **Bob Pittman**, to WNBC in N.Y. where she'll be playing them there rock and roll records.

Vacation time is upon us and this column will be absent from **Record World** for the next couple of weeks . . . WQXM in Clearwater, Fla., a part of the Plough chain, has followed the country road . . . The full list of finalists in the annual CMA "DJ of the Year" competition is: Small Market—**Tom Reeder**, WKCW, Warrentown, Va.; **Ann Williams**, WSVL, Shelbyville, Ind.; **Dottie O'Daley**, WAEY, Princeton, W. Va.; **Shannon Reed**, KWMT, Fort Dodge, Iowa; and **Dusty Rhodes**, WXOX, Bay City, Miss. Medium Market—**Buddy Ray**, WWVA, Wheeling, W. Va.; **Mike Hoyer**, KFGO, Fargo, N.D.; **Larry Scott**, KFDI, Wichita, Kansas; **Bob Berry**, WWVA, Wheeling, W. Va.; and **Tiny Hughes**, WROZ, Evansville, Ind. Large Market—**Bill Mack**, WBAP, Ft. Worth, Texas; **Larry Kenney**, WHN, New York; **Ellie Dylan**, WMAQ, Chicago, Ill.; and **Bill Robinson**, WIRE, Indianapolis, Ind. Congratulations to each of these country air personalities.

Songwriters Forum

(Continued from page 103)

the initial rush of it being a hit cool down." In backing this up, he stated that a writer must put his best foot forward when writing a song so that it will be his best shot when time comes to pitch it. "This," declared Holyfield, "establishes credibility."

All panelists placed strong emphasis on the importance of a good publisher. However, Stevens stated that there is no substitute for pitching your own songs. Along this line, panelists advised young writers to get to know key industry people and approach them in a cordial, professional way, even when rejected. "Be nice" and "don't be a bug" were the important points stressed.

A good time limit for "making it" as a songwriter is three to five

years. "It takes a year or more to learn the craft," said Hargrove, "a couple of years to develop a style and another year or two to spread it around." Holyfield said an inspiring songwriter must have a good attitude and "be a student within the framework of the industry."

In keeping with the first two forums, dealing with publishers and producers, the songwriters forum provided views from some of the most respected writers of country music. The attentive nature of the audience proved that the general public is indeed interested in learning about the inner workings of the music industry, and these music forums appear to be a good way to inform them.

COUNTRY HOTLINE

By MARIE RATLIFF

■ **Don Williams** will continue his winning ways with his re-make of the Harry Belafonte classic, "I'm Just A Country Boy." Major market first week ads include KBOX (#40), KCKC (#13), KIKK, KENR, KXLR, WSM, WIL, KLAC, KNIX, WJJD, WMAD, KJJJ, KKYX, WINN, WTSO, WWOK, WWVA, KTCR, KAYO. Look out, there's no stopping it!

David Rogers is making giant initial strides, as we predicted last week, with "Do You Hear My Heart Beat." Already moving with it are WPLO, WMAD, WSDS, KDJW, WCMS, KFDI, WCBX, KKYX, WITI.

Sunday Sharpe's "Hold On Tight" is gripping listeners' attention as it spins at WKDA, KRMD, KERE, WITL, KDJW, KFDI, WIVK, WTSO, KSOP, WSDS.



Don Williams

Album Action: **Conway Twitty** sings the praises of "Leona" at WINN and KCKC; **Crystal Gale's** "Green Door" showing at KBUL; **Vern Gosdin's** version of "Mother Country Music" playing at WPIK; "Lyn' Again" by **Kenny Rogers** airing at KCKC.

Bobby Borchers' "What A Way To Go" is starting to go in the southeast and midwest; **Gene Simmons'** "Why Didn't I Think Of That" added in Detroit. San Antonio and Roanoke.

Super Strong: **Statler Brothers**, **The Kendalls**, **Tanya Tucker** (MCA), **Eddie Rabbitt**, **Jerry Reed**.

Wilma Burgess is getting some good airtime with her version of the few-years-ago Ray Griff hit "Darlin'." Moving with it this week are KYNN, WSDS, KKYX, WCMS, KFDI, WSLC.

Buck Owens is showing his best initial action in quite some time; "Our Old Mansion" is spinning in Houston, Detroit, Madison, Norfolk, San Antonio and Wichita.

Kenny Starr is making "Old Time Lovin'" a popular idea at WUBE, KVOO, KSOP, WTIK, KKYX, WCMS, KFDI, WHOO, WSLC, WMAD.

James Pastell's "Hell Yes, I Cheated" is beginning to catch on. It's charted at KRMD (#19), added at KCKN and KENR.

SURE SHOTS

Johnny Rodriguez — "Eres Tu"
Willie Nelson — "You Ought To Hear Me Cry"
Bobby Borchers — "What A Way To Go"

LEFT FIELDERS

Bobby Wright — "Playing With The Baby's Mama"
Freddy Weller — "Nobody Cares But You"
Jacky Ward — "Fools Fall In Love"
Eddie Middleton — "Endlessly"
Steve Lawrence — "Everytime I Sing A Love Song"

AREA ACTION

Johnny Holm — "Lightnin' Bar Blues" (KTCR)
Joni Lee — "Your Love Has Taken Me That High" (KCKN)
Anita Royal — "Zippity Do Da" (KRMD)

Republic Releases Six New Albums

■ NASHVILLE—Republic Records VP and general manager Dave Burgess has announced the release of six albums during September and October.

Gene Autry

Two of the lps are Gene Autry albums, "Gene Autry Sings Songs of Faith" and "Gene Autry Clas-

sics."

The other four lps making up the campaign are: David Rogers' "Lovingly;" Ray Sanders' "I Don't Want To Be Alone Tonight;" Kathy Barnes with "Kathy Barnes Sings Gene Autry;" and the label's pop group Muench with "Muench."

Audio/Video Studio



Nashville's newest office building 49 MUSIC SQUARE WEST, 6 stories plus parking for 200 cars, has available an "audio visual studio" complete with echo chamber three stories high, approximately 18,000 square feet, sound engineered by the country's foremost engineers and architects ready for you to move your equipment in and commence operations. This is probably the finest facility to be found anywhere in the United States. Inquiries invited. Principals only. Present tenants in the building consist of CBS, Record World and many others in allied music industry. Office space available, interiors finished to tenants' specifications—from 600 to 10,000 sq. feet.

CAVAC CORPORATION, 49 Music Square West, Nashville, Tenn.

B. Signer - C. Eisner (615) 329-3004

P. S. We are not real estate brokers or agents!

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

WILLIE NELSON—RCA 11061

YOU OUGHT TO HEAR ME CRY (W. Nelson; Pamper, BMI)

Once more Nelson gives evidence that not only is he a fine vocalist, but also one of the very best tunesmiths around. This mellow ballad should be a chartopper.

FREDDY WELLER—Columbia 3 10598

NOBODY CARES BUT YOU (F. Weller; Young World, BMI)

Weller's expressive vocals serve well on this mellow ballad about a lonely lover's lament. It should bring strong listener response.

CHET ATKINS—RCA 11071

ME AND MY GUITAR (J. Taylor; Country Road, BMI)

An aptly titled cut, penned by James Taylor, gets a good goin' over by the master. The results show strong commercial potential on any format.

LYNN ANDERSON—Columbia 3 10597

HE AIN'T YOU (B. Burg/D. Denehofheinz/J. Barry/L. Hartman; Kirshner Songs, ASCAP/Don Kirshner, BMI)

Anderson shows strong hit potential on this outing. Her recent team-up with producer Steve Gibson has given her a fresh new sound.

JACKY WARD—Mercury 55003

FOOLS FALL IN LOVE (J. Leiber/M. Stoller; Chappell/Quintet/Bienstock, ASCAP)

The groove is established early on this mellow ballad, which builds nicely and is embellished by a stunning string arrangement.

ZELLA LEHR—RCA 11024

AFTER YOU'VE HAD ME (E. Stevens; Deb Dave, BMI)

Lehr's distinctive vocal style sets off this moving ballad. A powerful hook should see it chartward.

JOHNNY RODRIGUEZ—Mercury 55004

ERES TU (J. C. Calderon; Radmus, ASCAP)

Rodriguez sticks to his native tongue throughout this mid-tempo, Latin flavored, country cut, which should get a quick jump in the southwest.

WILMA BURGESS—RCA 11057

DARLIN' (R. Griff; Blue Echo, ASCAP)

Ray Griff's dreamy ballad provides the perfect vehicle for Burgess to exhibit her refreshing vocal talent. Her expressive reading should launch it.

Nashville Report *(Continued from page 103)*

"Skip A Rope," as recorded by Monument recording artist Henson Cargill, was nominated for a Grammy and a Country Music Association award in 1968. Eddy Arnold's cut of "I Love You" did OK.

"I cannot truthfully tell you that being a Phi Beta Kapp helps too much in putting lyrics together," explained Moran pleasantly.

He discusses his blindness matter-of-factly. "If you can, face a handicap with a sense of humor," he said. "I cannot recall when I could see. However, several years ago I did an album for the old Athena label that I titled 'As I See It.'" He laughed.

"Yet," he pointed out, "there are many things you can't do when you are unable to see. I can't drive a car. If my son wants me to play baseball with him. Forget it."

"My most recent writing achievement," he continued, "was the 'graduation song' for my eldest daughter Allison's promotion from the sixth to the seventh grade. I called it 'Six Years Ago.' It may become a standard—at the elementary school she attends, that is."

Moran presently is the full time director of the Nashville chapter of National Conference of Christians and Jews.

"The NCCJ is a fine place to work. My bosses are tolerant of my ambition to be a successful songwriter.

"And, no, I rarely wear my Phi Beta Kappa key around the NCCJ office."



THE COUNTRY ALBUM CHART

AUGUST 27, 1977

AUG. 27	AUG. 20		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	15
2	2	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	9
3	3	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	7
4	4	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	6
5	5	KENNY ROGERS/United Artists LA689 G	42
6	6	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	27
7	8	RABBITT EDDIE RABBITT/Elektra 7E 1105	12
8	7	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	9
9	9	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	13
10	10	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	14
11	12	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	82
12	13	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	7
13	16	TILL THE END VERN GOSDIN/Elektra 7E 1112	5
14	25	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	3
15	11	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/RCA APL1 2188	26
16	15	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	31
17	17	BEST OF FREDDY FENDER/ABC Dot DO 2079	15
18	18	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	11
19	19	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA APL1 2261	20
20	20	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	6
21	30	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	3
22	22	I REMEMBER PATSY LORETTA LYNN/MCA 2265	19
23	23	MIRRIAM JESSI COLTER/Capitol ST 11583	8
24	14	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	16
25	24	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	52
26	26	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	16
27	29	SMOKEY AND THE BANDIT SOUNDTRACK/MCA 2099	5
28	40	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/RCA APL1 2399	2
29	31	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	36
30	27	SLIDE OFF OF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	12
31	21	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	24
32	33	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	98
33	45	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	3
34	34	THE RAMBLER JOHNNY CASH/Columbia KC 34833	4
35	36	BEST OF DOLLY PARTON/RCA APL1 1117	66
36	38	BOBBY BORCHERS/Playboy KZ 34829	8
37	37	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	19
38	51	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	2
39	44	NICK NIXON/Mercury SRM 1 1175	3
40	42	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	4
41	39	THE BEST OF MOE BANDY/Columbia KC 34715	10
42	43	RONNIE MILSAP LIVE/RCA APL1 2043	39
43	46	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	79
44	41	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	37
45	28	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	23
46	47	FARGO COUNTRY DONNA FARGO/Warner Bros. BS 2996	26
47	32	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ABC Dot DO 2076	11
48	48	COUNTRY INSTRUMENTALIST OF THE YEAR HARGUS "PIG" ROBBINS/Elektra 7E 1110	3
49	49	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	10
50	50	JACKY WARD/Mercury SRM 1 1170	6
51	35	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	12
52	63	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	2
53	52	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	29
54	53	VISIONS DON WILLIAMS/ABC Dot DOA 2064	29
55	55	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	17
56	56	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	30
57	54	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	13
58	59	BEST OF DONNA FARGO/ABC Dot DO 2075	27
59	57	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	6
60	—	RONNIE SESSIONS/MCA 2285	1
61	60	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	18
62	62	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	19
63	58	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	6
64	64	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	22
65	61	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	32
66	66	STACKED DECK RUSTY WEIR/Columbia PC 34775	11
67	65	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	19
68	67	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	6
69	68	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	10
70	70	ALL TIME GREATEST HITS, VOL. 1 GEORGE JONES/Epic KE 34692	12
71	69	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	51
72	72	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	10
73	73	CONWAY TWITTY'S GREATEST HITS, VOL. 11/MCA 2235	41
74	71	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	17
75	74	A RETROSPECTIVE LINDA RONSTADT/Capitol SKKB 11629	22



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
AUG. 27 AUG. 20

WKS. ON CHART

Rank	Title	Artist	Label	Number	Wks. on Chart
1	2	WAY DOWN/PLEDGING MY LOVE	RCA	RCA PB 10998	10
2	1	ROLLIN' WITH THE FLOW	CHARLIE RICH/Epic	8 50392	13
3	6	DON'T IT MAKE MY BROWN EYES BLUE	CRYSTAL GAYLE/United Artists	XW1016	8
4	5	RAMBLIN' FEVER	MERLE HAGGARD/MCA	40743	9
5	7	SUNFLOWER	GLEN CAMPBELL/Capitol	4445	8
6	4	A SONG IN THE NIGHT	JOHNNY DUNCAN/Columbia	3 10554	13
7	8	TILL THE END	VERN GOSDIN/Elektra	45411	10
8	3	I DON'T WANNA CRY	LARRY GATLIN/Monument	221	14
9	12	SOUTHERN CALIFORNIA	GEORGE JONES & TAMMY WYNETTE/Epic	8 50418	7
10	15	I'VE ALREADY LOVED YOU IN MY MIND	CONWAY TWITTY/MCA	40754	6
11	11	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN	DOTTSY/RCA	PB 10982	14
12	13	THAT'S THE WAY LOVE SHOULD BE	DAVE & SUGAR/RCA	PB 11034	7
13	10	I'M THE ONLY HELL (MAMA EVER RAISED)	JOHNNY PAYCHECK/Epic	8 50391	12
14	9	HONKY TONK MEMORIES	MICKEY GILLEY/Playboy	ZS8 5807	12
15	21	DAYTIME FRIENDS	KENNY ROGERS/United Artists	XW1027	5
16	14	A TEAR FELL	BILLY CRASH CRADDOCK/ABC	Dot DO 17701	13
17	16	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA	PB 10976	14
18	20	BABY I LOVE YOU SO	JOE STAMPLEY/Epic	8 50410	9
19	22	VIRGINIA HOW FAR WILL YOU GO	DICKEY LEE/RCA	PB 11009	9
20	24	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN)	DON GIBSON/ABC	Hickory AH 54014	9
21	25	WHERE ARE YOU GOING, BILLY BOY	BILL ANDERSON & MARY LOU TURNER/MCA	40753	7
22	27	Y'ALL COME BACK SALOON	OAK RIDGE BOYS/ABC	Dot DO 17710	7
23	28	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE)	FREDDY FENDER/ABC	Dot DO 11713	5
24	26	THE PLEASURE'S BEEN ALL MINE	FREDDIE HART/Capitol	4448	7
25	18	BARBARA DON'T LET ME BE THE LAST TO KNOW	MEL STREET/Polydor	14399	10
26	31	IT'S ALL IN THE GAME	TOM T. HALL/Mercury	55001	4
27	32	I LOVE YOU A THOUSAND WAYS	WILLIE NELSON/Columbia/Lone Star	3 10588	5
28	30	I MISS YOU ALREADY	JERRY WALLACE/BMA	7002	9
29	38	WHY CAN'T HE BE YOU	LORETTA LYNN/MCA	40747	4
30	17	I CAN'T LOVE YOU ENOUGH	LORETTA & CONWAY/MCA	40728	13
31	19	MAKIN' BELIEVE	EMMYLOU HARRIS/Warner Bros.	WBS 8388	14
32	34	CRUTCHES	FARON YOUNG/Mercury	73925	8
33	33	TONIGHT YOU BELONG TO ME	DOTTIE WEST/United Artists	XW1010	9
34	42	DON'T SAY GOODBYE	REX ALLEN, JR./Warner Bros.	WBS 8418	4
35	39	YOU ARE SO BEAUTIFUL	TANYA TUCKER/Columbia	3 10577	6
36	40	BEHIND BLUE EYES	MUNDO EARWOOD/True	104	7
37	44	SHAME, SHAME ON ME	KENNY DALE/Capitol	4457	5
38	53	EAST BOUND AND DOWN	JERRY REED/RCA	11056	3
39	43	THINGS I TREASURE	DORSEY BURNETTE/Calliope	CALS 8004	10
40	47	ALL THAT KEEPS ME GOING	JIM WEATHERLY/ABC	AB 12288	6
41	51	HEAVEN'S JUST A SIN AWAY	KENDALLS/Ovation	OV 1103	4
42	45	LOVE SONGS AND ROMANCE	MAGAZINES NICK NIXON/Mercury	73930	8
43	50	THE DANGER OF A STRANGER	STELLA PARTON/Elektra	45410	5
44	46	DREAMS OF A DREAMER	DARRELL McCALL/Columbia/Lone Star	3 10576	6
45	57	I GOT THE HOSS	MEL TILLIS/MCA	40764	3
46	49	TIL I CAN'T TAKE IT ANYMORE	PAL RAKES/Warner Bros.	WBS 8416	5
47	54	BABY, DON'T KEEP ME HANGIN' ON	SUSIE ALLANSON/Warner/Curb	WBS 8429	7
48	56	AMBUSH	RONNIE SESSIONS/MCA	40758	4

49	66	WE CAN'T GO ON LIVING LIKE THIS	EDDIE RABBITT/Elektra	45418	2
50	59	I'M A HONKY TONK WOMAN'S MAN	BOB LUMAN/Polydor	PD 14408	4
51	61	SILVER MEDALS AND SWEET MEMORIES	STATLER BROTHERS/Mercury	55000	3
52	23	GENTLE TO YOUR SENSES	MEL McDANIEL/Capitol	4430	12
53	29	IN THE JAILHOUSE NOW	SONNY JAMES/Columbia	3 10551	11
54	64	LADY JOHNNY	CASH/Columbia	3 10587	4
55	74	ONCE IN A LIFETIME THING	JOHN WESLEY RYLES/ABC	Dot 17698	3
56	67	DANCING THE NIGHT AWAY	TANYA TUCKER/MCA	40755	3
57	35	SHE'S THE GIRL OF MY DREAMS	DON KING/Con Brio	120	13
58	58	FREEDOM AIN'T THE SAME AS BEING FREE	EDDY ARNOLD/RCA	PB 11301	6
59	36	COWBOYS AIN'T SUPPOSED TO CRY	MOE BANDY/Columbia	3 10558	12
60	68	THE OLD MAN AND HIS HORN	GENE WATSON/Warner/Capitol	4458	3
61	37	MY WEAKNESS	MARGO SMITH/Warner Bros.	WBS 8399	10
62	65	A COLD DAY IN JULY	RAY GRIFF/Capitol	4446	5
63	70	PUT 'EM ALL TOGETHER AND I'D HAVE YOU	GEORGE JONES/Epic	8 50423	3
64	41	I'LL BE LEAVING ALONE	CHARLEY PRIDE/RCA	PB 10975	15
65	86	IF IT AIN'T LOVE BY NOW	JIM ED BROWN & HELEN CORNELIUS/RCA	PB 11044	2
66	72	I DON'T WANT TO BE ALONG TONIGHT	RAY SANDERS/Republic	REP 003	4
67	82	TOO MUCH IS NOT ENOUGH	BILLIE JO SPEARS/United Artists	XW1041	2
68	79	TO LOVE SOMEBODY	NARVEL FELTS/ABC	Dot DO 17715	2
69	76	WE CAN'T BUILD A FIRE IN THE RAIN	ROY CLARK/ABC	Dot DO 17712	3
70	69	BUDDY, I LIED	NAT STUCKEY/MCA	40752	6
71	48	CHEAP PERFUME AND CANDLELIGHT	BOBBY BORCHERS/Playboy	ZS8 5803	17
72	75	AIN'T THAT LOVIN' YOU BABY	DAVID HOUSTON/Starday	SD 162	4
73	52	DIFFERENT KIND OF FLOWER	RAY PRICE/ABC	Dot 17690	14
74	55	DIXIE HUMMINGBIRD	RAY STEVENS/Warner Bros.	WBS 8383	12
75	60	THAT WAS YESTERDAY	DONNA FARGO/Warner Bros.	WBS 8375	18
76	80	IT DIDN'T HAVE TO BE A DIAMOND	SUSAN RAYE/United Artists	XW1026	4
77	81	SUMMERTIME BLUES	JIM MUNDY/Hill	Country 778	3

CHARTMAKER OF THE WEEK

78	—	I'M JUST A COUNTRY BOY	DON WILLIAMS/ABC	Dot DO 17717	1
79	87	WHEN I DIE, JUST LET ME GO TO TEXAS	ED BRUCE/Epic	8 50424	2
80	—	LET ME DOWN EASY	CRISTY LANE/LS	GRT 131	1
81	92	SO CLOSE AGAIN	MARGO & NORRO/Warner Bros.	WBS 8427	2
82	89	I'M NOT RESPONSIBLE	HANK WILLIAMS, JR./Warner Bros.	WBS 8410	2
83	—	LITTLE OLE DIME	JIM REEVES/RCA	11060	1
84	90	IF YOU'RE GONNA LOVE (YOU GOTTA HURT)	DAVE CONWAY/True	105	2
85	62	CALIFORNIA LADY	RANDY BARLOW/Gazelle	IRDA 413	10
86	78	MR. BOJANGLES	JERRY JEFF WALKER/MCA	40760	4
87	77	THE COWBOY AND THE LADY	TOMMY CASH/Monument	45222	7
88	83	GOOD CHEATIN' SONGS	CARMOL TAYLOR/Elektra	45409	6
89	93	DON'T WORRY BABY	B. J. THOMAS/MCA	40735	2
90	88	MIDNIGHT FLIGHT	PAM ROSE/Capitol	4440	5
91	91	JUST TO PROVE MY LOVE FOR YOU	DAVID ALLAN COE/Columbia	3 10583	4
92	—	OLD TIME LOVIN'	KENNY STARR/MCA	40769	1
93	—	HOLD ON TIGHT	SUNDAY SHARPE/Playboy	ZS8 5813	1
94	96	GLAD I WAITED JUST FOR YOU	REBA McENTIRE/Mercury	73929	3
95	99	THE DANGER ZONE	PEGGY FORMAN/MCA	40757	2
96	97	FOR A WHILE	MARY MacGREGOR/Ariola	America 7667	3
97	98	DON'T TAKE MY SUNSHINE AWAY	AVA BARBER/Ranwood	1080	2
98	85	BREAKING UP IS HARD TO DO	CON HUNLEY/Prairie	Dust 768	6
99	100	COWBOY LEMONADE	CHUCK PRICE/Playboy	ZS8 5811	2
100	—	I WANNA BE WITH YOU TONIGHT	ALABAMA/GRT	129	1

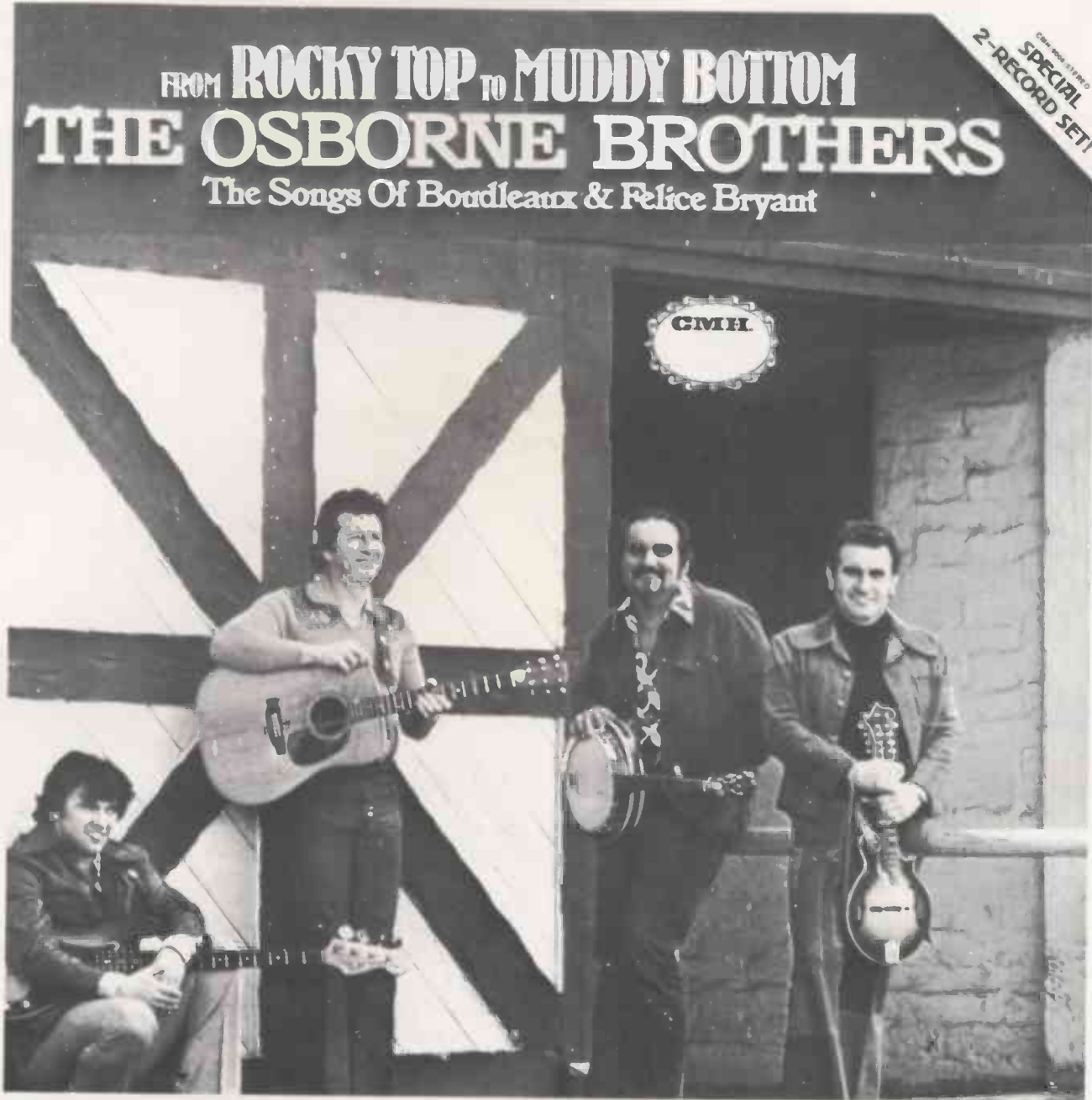
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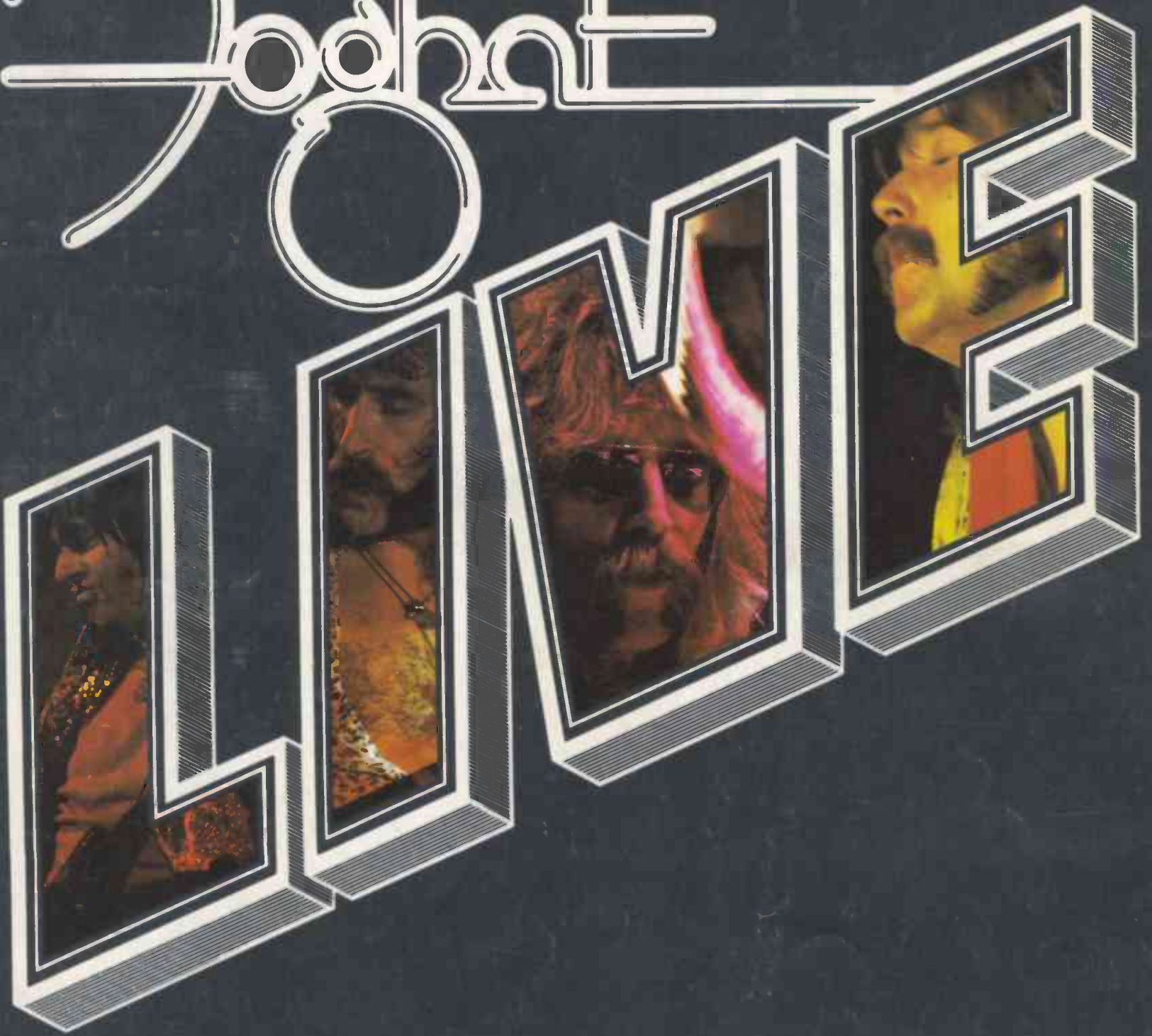
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