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.
The Passing Of The King

The King is dead. Elvis Aron Presley, the biggest selling artist in the history of recorded entertainment in all forms, passed away August 16 in Memphis, Tennessee. Although his time on earth was a mere 42 years, he touched the hearts and souls of hundreds of millions throughout the world and will continue to do so for generations to come.

Elvis was the American Dream personified — from his humble beginning through his rise to fame. He always remembered his roots and the less fortunate people around him. While reaching superstardom status that brought him immense wealth, he generously gave it back to the people who idolized him.

His contribution to American music is so overwhelming that historians will continue to study his impact for years to come. Without Elvis, all phases of music could hardly have reached the heights that they have attained.

Elvis' appeal was awesome. In a time when all cultural forms of entertainment were in dire need of something new and innovative, Elvis emerged and brought to the world what is now known as rock and roll music. Through his vast acceptance and masterful performing talents, he contributed to the future development of country music, rhythm and blues, gospel and every segment of the music field.

With the superb guidance of his manager and closest associate, Col. Tom Parker, Elvis' career skyrocketed to an unprecedented level never attained by anyone in the field of entertainment. Besides his success in the recording field, Elvis broke nightclub records, starred in numerous motion pictures and television specials.

Elvis — a consummate person and performer. He lent an air of dignity that elevated the entire profession of entertainment. Always polite and gracious, Elvis maintained a sense of class that distinguished him from his fellow entertainers.

Yes, The King is dead, but never to be forgotten. Long Live Elvis, The Undisputed King.

George Albert
President and Publisher
ELVIS
January 8, 1935 – August 16, 1977
Sister Sledge. In a word? "Together!" Sister Sledge is four highly talented ladies, singing and writing their way through one of the most exciting and energetic albums you've ever heard. So, kick off your shoes and get down with Sister Sledge and "Together..."

Produced by Michael Kunze and Sylvester Levay

Mass Production. Put life into the party with a high-powered, funky sound that makes everyone want to get up and dance. It's Mass Production's "Believe." And it's sure to make you believe the beat goes on and on!

Produced by Ed. A. Eberle for Pepper Productions

On Cotillion Records and Tapes.
Integrity Confirms New Outlets To Be Called ‘Big Ben’

by Alan Sutton

LOS ANGELES — Lee Hartstone, president of Integrate, the California-based retailer that operates the Wharehouse and Hits-For-All chains, this week confirmed (as reported exclusively in Cash Box, Aug. 6) that Integrate will open its third chain—a supermarket-style operation called “Big Ben.”

When reached at his Los Angeles office, Hartstone acknowledged that the Walliggs (continued on page 73)

Elvis Presley Dead At Age 42

by Dave Fulton

LOS ANGELES — Elvis Presley, the biggest selling artist in the history of recorded entertainment, with estimates between 300-500 million units worldwide, died unexpectedly Aug. 16 from a heart attack at his Memphis, Tenn. mansion, Graceland.

Private funeral services were held Aug. 18 in Memphis after the body was seen by thousands as it lay open for public viewing at Graceland on Aug. 17.

Presley’s career spanned nearly a quarter of a century and included 33 motion pictures, 50 nightclub and concert appearances and television specials in addition to 55 million-selling singles and 24 gold albums.

Born in Tupelo, Miss. on Jan. 8, 1935, Presley made an amateur recording for a gift to his mother, which proved to be his big break. Sam Phillips, president of Sun Record Co. in Memphis, heard the record, “That’s All Right Mama,” and saw the potential in the youngster’s unique style. He asked Presley to leave his name for a possible audition. 7000 Records Sold

A year and a half later, Presley was a truck driver when Phillips called. He was rushed into the recording studio under a recording contract and re-recorded “That’s All Right Mama” and “Blue Moon Of Kentucky.”

Elvis Photos — See pg. 79

lucky.” The night that the single was played in Memphis, 14 telegrams and 47 phone calls hit the radio station in response. During the next week, some 7000 Presley records sold in Memphis alone. Shortly thereafter, RCA Victor bought Presley’s contract from Sun for $35,000 and his career skyrocketed almost overnight.

Screaming fans surrounded his personal appearances and controversy accompanied his frantic hip movements and gestures. He became known as “Elvis The Pelvis” and on the Ed Sullivan television variety show he was shown only from the waist up.

Exactly 19 years ago and also at age 42, Elvis’ mother, Gladys, passed away. Her passing greatly grieved the performer as he had maintained a close and devoted relationship to her.

Two Labels Raise LP List To $7.98

LOS ANGELES — Both Chrysalis Records and Arista Records announced last week that they were raising the list price of their vinyl albums to $7.98 from $7.96. The Chrysalis increase becomes effective Sept. 1 while Arista’s move is effective Sept. 15.

The price hike for both labels includes all $7.98 catalog and new releases.

A Cash Box nationwide survey showed the extent of the demand for Presley product as at least 17,000 copies of Presley’s LPs were sold at the disc sales jump throughout U.S. After His Death

Disc Sales Jump Throughout U.S. After His Death

by Dave Fulton and Alan Tharp

LOS ANGELES — The death of Elvis Presley has created an incredible run on his entire catalog in record stores across the country. Many record dealers report that one-stop shoppers quickly emptied their stock of Presley releases and were ordering more at wholesale and retail.

Unconfirmed sources reported that the RCA pressing plant in Indianapolis was working around the clock strictly on Presley records. Another source estimated that sales would reach $25-30 million on the Presley albums in a few days’ time.

One chain is said to have ordered four million units of various Presley product.

An RCA Records spokesman said, “The effect of Elvis Presley’s death yesterday on his hundreds of millions of fans throughout the world has created a phenomenon unprecedented in the annals of the recording industry. Their desire to have Elvis recordings has brought an outpouring of millions of fans to record stores throughout the world, seeking copies of his legendary performances. "RCA Records is making every effort to effect an equitable distribution to retailers of the Presley product currently available.”

Jimmy’s, Sutton Distributors File Chapter XI; Both May Be Reorganized To Pay Creditors

by Ken Terry

NEW YORK — Jimmy’s Music World Inc. and Sutton Distributors Inc., its Rahway, New Jersey-based parent company, have both filed petitions for bankruptcy under Chapter XI of the federal bankruptcy law in U.S. District Court here.

This week, the court will determine whether or not to have the two companies put up bonds of indemnity (rarely required in the case of ongoing businesses). If their ten largest creditors do not demand the liquidation of Jimmy’s and Sutton’s under Chapter 10 of the bankruptcy law, the first meeting of general creditors will reportedly be held later in the week, perhaps on the 28th.

According to the petition filed with court by the 38-unit Jimmy’s chain, as of April 1, it had total assets of approximately $5 million and liabilities of nearly $11 million. Included in the latter amount was about $3 million which had been guaranteed by Sutton Distributors to three secured creditors: CBS Inc., WEA Corp. and the Bank of Commerce.

Sutton Distributors Inc., which includes a wholesale cutout business in addition to Jimmy’s, showed total assets of $13.3 million and liabilities of $10.3 million as of June 30. However, the assets include an “intercompany receivable” from Jimmy’s Music World Inc. of nearly $8 million. Since Sutton admitted in the petition that “the amount ultimately realizable on this intercompany receivable is presently not determinable,” it would appear to be incapable of paying off its debt at present. Nevertheless, a creditor manager for a large record company stated that, if all of Sutton’s assets and liabilities were balanced out, the former would be slightly higher than the latter.

Approximately $5.2 million of Sutton’s liabilities consists of secured debt. The secured creditors are the same as Jimmy’s, plus one more which might be a New Jersey real estate company, according to a source. James, Charles and David Sutton, who own the majority of shares in Sutton, were unavailable to render information about the fourth secured creditor.

Thus far, Jimmy’s stores in Huntington 10 Largest Creditors Of Sutton Distributors

NEW YORK — The ten largest unsecured creditors of Sutton Distributors, according to Sutton’s Chapter XI filing, are: Phonodisc, Union, N.J.; RCA Records, Newark, N.J.; Alpha Distributing, New York City; Cadet Rec. 15, Los Angeles; Capitol Records, New York City; ABC Record Distributors, New York; Promo Records Distributors, Patterson, N.J.; Surplus Record & Tape Distributors, Rochelle Park, N.J.; Countrywide Record & Tape Distributors, Jersey Hi., N.Y.; and Maiverman Distributors, Long Island City, N.Y.

These are in addition to the three known secured creditors: WEA, CBS and the bank.

Patchogue, Coram and Commack, all on Long Island, have been closed. However, many retailers will go out of business in the coming weeks depends largely on how long and drawn-out the bankruptcy proceedings are.

At present, Jimmy’s central warehouse in Westbury, Long Island has been reportedly cleared out. It is not receiving any new merchandise because Sutton’s credit has been frozen. Meanwhile, according to Jimmy’s Chapter XI petition, meeting the payroll for its 495 employees for one month will require $268,000. Additional estimated operating expenses will total $80,000 in cash, while continued operation for a month after filing will result in a profit of only $69,000.

In order to continue operating for a month after its Chapter XI filing, Jimmy’s will have to pay out considerably more than Jimmy’s.

To pay off payroll cost for its 128 employees will be $82,100, and additional operating expenses will come to approx.

FOREIGNER FESTIVITIES — After their recent engagement at Los Angeles’ Greek Theatre, Atlantic Records hosted a party for the group at Checkers. Pictured (l-r) are: hosted Nick Jones of Foreigner, Atlantic vice president Bob Greenberg, Lou Gramm and Ed Gagliardi — both of Foreigner, (standing) Ben Scotti secondary promotion rep Mike Krum, Ben Scotti promotion vice president Craig Dudley, Scotti Bros. Entertainment president Tony Scotti and vice president Fred Scotti. Pictured (l-r) are: director of Atlantic’s John David Kelodner, BSP president Ben Scotti, KLOS air personality Lora Davis, Al Greenwood of Foreigner, BSP national secondary rep Nick Testa (hidden), and Dennis Elliott & Ian McDonald — both of Foreigner.
Record Bar Chain Projects Massive Five Year Growth
by Mark Mehler

HILTON HEAD, S.C. - The seven-store Record Bar chain plans to be a 140-store chain by 1982. This five-year projection was presented to an audience at the chain's annual four-day convention at the Holiday Inn in Hilton Head, South Carolina, August 16-20.

Barrie Bergman, president of Record Bar, said the operation has surpassed its sales and earnings projections every month during their fiscal year 1977, which ends September 30. He said that as of fiscal 1977 earnings of $90,000, up over 100% from last year's $430,000. Record Bar has also projected fiscal 1977 sales of $29 million, a 30% increase over $22 million last year.

The projection for the coming 1978 fiscal year calls for $33 million in sales and $1.03 million in earnings, with the planned addition of nine Record Bar stores and at least three reincarnations during the next five years, according to Bergman. Record Bar plans to add an average of ten Record Bar units (averaging about 1,800 sq. ft.) and three to five large stores each year that would almost double the unit size of the retail operation by 1982 and would increase gross sales another $86 million.

Another change announced at the annual convention is a 20,000 sq. ft. expansion of the chain's central warehouse in Durham, North Carolina, bringing the facility to 40,000 sq. ft. That construction is expected to be ready by January 1.

First Tracks Store

The first Tracks store, a 10,000 sq. ft. unit in Norfolk, Virginia, had been scheduled to open this week, but construction delays have forced the chain to put off the opening until at least mid-October. The new freestanding Tracks outlets are to be constructed in a mall atmosphere, and for the next few years most Record Bar and Tracks units are expected to be constructed of natural wooden look, according to Bergman. The chain presently has most of its outlets.

Bergman announced that five of the nine Record Bar locations opening over the next year will be in existing stores. Those sites are Gainesville, Florida; Florence, Alabama; Hickory, North Carolina; Columbia, South Carolina; and Nashville, Tennessee. Three Record Bars have opened over the past three weeks in Jacksonville, North Carolina; Burnsville, Minnesota; and Columbia, South Carolina.

The thrust of the smaller Record Bar units will be toward malls, however, over the next few years most of those stores will be remodelled with the "natural wooden look," according to Bergman. Bergman said the reason for this was to distinguish the Record Bar mall stores from adjacent units.

Bergman noted that the chain had already gone through its painful growth period from 1971 to 1974, when it doubled its size every year. While the projected expansion plans, considered fiscal 1978, Bergman noted that the chain has generated the necessary cash flow to finance new units and has the ability to satisfy lenders from whom they plan to borrow $18.1 million next year. Explaining the reasoning behind the extensive borrowing plans, Bergman cited the new openings, which will necessitate an increase in inventory of $5 million. In the next two years, Bergman further mentioned the expansion of the central warehouse and the rising cost of constructing a typical Record Bar outlet, running about $40,000 to $65,000 over the past three years.

Pricing Structure

The new downtown Tracks stores will have a different pricing structure than the regular Record Bar units, with sale prices often dipping below $3.99 on front line

Record Bar Panel Tackles Problems Of In-Store Merch.

by Mark Mehler

HILTON HEAD, S.C. - The importance of in-store merchandising in breaking new acts and the problems in dealing with manufacturers on a local level highlighted a special panel discussion at Record Bar's annual convention here.

On the panel were Bob Wrightman, director of merchandising for All Records, Joe Mansfield, vice president of merchandising for Columbia Records, Jim Tynan, president of Capitol Records, and Epy, and Barry Giff, vice president of creative services and marketing for ABC Records.

On the subject of breaking new acts, all panelists stressed the necessity of getting feedback from individual stores on what approaches worked best for them. Toward this purpose, Mansfield said CBS has begun sending questionnaires to all its accounts asking for their updates on in-store promotion and on what product is moving.

Capitol Announces 16 Million Dollars In Net Earnings During Fiscal 1977

LOS ANGELES — Capitol Industries-EMI, Inc. reported net income of $16,160,000 on net sales of $209,765,000 for the fiscal year ending June 30 at its annual employee meeting on Aug. 15. These figures compare with net income of $10,143,000 on sales of $168,161,000 in fiscal year, 1976.

The financial report was made by Bhaskar Menon, Capitol Industries president and chief executive officer. He added, "Fiscal 1977 was a year of both encouraging accomplishments and some disappointments for Capitol.

"Fiscal 1978 is a year of challenge, with margins under increasing pressure through higher costs of manufacture, marketing support and artist acquisition. It is also a year of opportunity based on the exceptional talent of our artists, the goodwill of our customers and the ability of our employees.

A 45-minute, multi-projector slide outlining Capitol's history and spotlighting the company's artists and various divisions touched on the financial announcements.

Capitol recording artist Helen Reddy performed later in the morning.

Capitol's annual meeting was attended by all of Capito's employees working out of the company's circular headquarters as well as others from the Los Angeles branch office and manufacturing plant. Several hundred Capitol employees from all over the U.S. and Canada attended the session prior to leaving for the firm's week-long national "Take it To The People" conference in San Francisco.

Goldblatt's Tries New Image
In Changing Chicago Market

by Charles Palkert and Joanne Ostrow

NEW YORK — An unusual all-label record sale by Goldblatt's in Chicago apparently signals the intention of that Chicago-based general merchandiser to shape an aggressive, front-line advertising image in the Chicago market as a preparation for the chain's take-over of two Korvettes stores in Chicago early next year.

Goldblatt's full-page ad in the Chicago Sun-Times on August 14 featured a $3.99 sale, with all $7.98 list product selling for $4.97. The chain, which advertises frequently in newspapers, usually features only a few selected front-line records on sale.

Gil Mintz, director of public relations for Goldblatt's, stated that the chain's policy regarding records in the newly acquired Korvettes stores "has not yet been determined." However, industry sources in Chicago expect Goldblatt's to attempt to maintain Korvettes' $15 million record volume at the two stores. In order to do this, they say, Goldblatt's will have to buy directly from manufacturers for those stores.

At present, Goldblatt's, which is rack-supplied, has already begun experimenting with direct buying at the chain's Joliet, Illinois store. Ten-St. Jean, formerly a Korvettes buyer in Chicago, has been hired by Goldblatt's to oversee the direct-buying venture.

(Cash Box/ August 27, 1977)
SOMEBODY LIED!

There's a pot of Platinum at the end of the Rainbow

T.K. Productions proudly announces sales in excess of 1,000,000 units on the KC AND THE SUNSHINE BAND "PART 3" ALBUM.

This is the second consecutive Platinum LP for KC & THE SUNSHINE BAND.

Distributed by T.K. PRODUCTIONS, INC. — 495 S.E. 10th Court, Hialeah, Fla. 33010 Telephone 305/888-1685

www.americanradiohistory.com
Smith Predicts Rapid Growth At Pickwick Rack Convention

by Charles Palkent & Ken Terry

LAKE GENEVA, WISC. — Pickwick International expects its annual revenues to rise to $350 million at the end of the calendar year 1977 and anticipates reaching the half-billion-dollar sales mark by 1980. This was the scenario presented by Senior Vice President Jim Newville at the Rack Services Division in Lake Geneva, Wis., last month.

The attendees were told that, since January 1, the Rack Services Division has added several accounts at an estimated rate of $2 million worth of revenues within the next year. This additional business would account for almost half of the $38 million sales increase Pickwick is projecting for the company over fiscal '76.

Key To Higher Profits

Another way to increase profits in the Rack Services Division, Smith suggested, is to stress other kinds of products. He reminded his listeners that “the company and you are significantly better off when the service you provide comes to you through our independent distribution network, as opposed to the record you acquire from a manufacturer with his own direct sales force.”

Smith then introduced Lionel Sterling, senior vice president of the American Can Company, whom he identified as “the primary interface that we have with the American Can organization.” Pickwick is the American Can’s second largest subsidiary of the corporation. While the Pickwick Rack Services Division was known as J.L. Marsh, and its Distribution Division was known as Helichfer Brothers, Inc.

Handelman '77 Earnings Up $1 Million

K mart Accounts For $88 Million, Up 23%

CLAWSON, MICHIGAN — Earnings of the Handelman Manufacturing Company rose 23 percent to $1.2 million in fiscal 1976 to $3.3 million in 1977, according to Handelman’s recently released annual report. Earnings this year increased 19% to $149 million from $125 million in 1976.

Sales to Handelman’s largest customer, understood to be K mart, accounted for 46% of Handelman’s business in 1977, up from 42% in 1976. Accordingly, Handelman said, the company’s budget would soon contain four to five percent of the record inventory at accounts supplied by the Rack Services Division.

Pickwick’s budget LPs are pressed by its Record Manufacturing Division, also known as Keel Manufacturing. Located in Hauppauge, Long Island, the Pickwick plant additionally produces albums for a number of other record companies, including Arista, Casablanca and ABC Records. Smith asked the employees of the Rack Services Division to remember that we make 20 cents more on each record that we have pressed at Keel than we do on an record pressed somewhere else.

In addition, Smith announced that Pickwick Records, encompassing the company’s proprietary labels, will be moving its headquarters to Minneapolis, where the corporate offices are located. When this move was first rumored several months ago, Smith said “as far as I was concerned.”

American Can, the conglomerate that acquired Pickwick on June 7 for over $100 million dollars, (Cash Box, June 18) was described by Smith as “there to help us where we need and want help, but the American Can Organization will be there.”

American Can’s acquisition of Pickwick has come as a clear indication that our clear understanding that our clear understanding will not be there.

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Field Promotions Are Announced At Pickwick Meet

LAKE GENEVA, WISC. — Several promotions were announced at the Pickwick International Rack Services Division’s recent sales and marketing meeting in Wisconsin. On the east coast, John Brown, L.A. sales manager, was promoted to west coast key account and liaison executive. Also from the Los Angeles office, buyer Rich Hathorne was named operations manager, and Ed Pahuhe, the sales superintendent, was promoted to sales manager.

Others Named

Jim Newville, the San Francisco branch manager, was named Los Angeles branch manager, while Larry Cominski, the Miami branch manager, was promoted to west coast regional manager in charge of Los Angeles, Seattle, Denver, and Phoenix.

On the east coast, Vince Ferris has been promoted from Miami manager to branch manager in that city. Ken Redemems, the branch manager in Chicago, has been named midwest regional manager. He will be responsible for operations in Chicago, Detroit, Iowa and Kansas City.

Also, Jack Bernstein, vice president of Pickwick’s Distribution Division, announced the appointment of Steve Bowers as sales manager in the Dallas distribution branch and of Mike Meyer as the new sales manager of Pickwick’s Minneapolis Distribution Branch.

Lushka Promoted At Motown To Exec. V.P.

LOS ANGELES — Mike Lushka recently was promoted to the position of executive vice president and general manager in charge of marketing at Motown Records. Lushka, who will report directly to Motown president Barney Ales, joined the label in 1969 and was promoted to marketing vice president in 1972.

Chrysalis’ Ellis Set To Visit Foreign Licensees

LOS ANGELES — In an effort to strengthen their international position, Terry Ellis, president of Chrysalis Records, is embarking on a worldwide trip next week to meet with the company’s foreign licensees. Ellis will visit Canada, the European continent, England, Australia and Japan.

As an international company, we’re making a concerted effort to strengthen our international relationships and develop areas where we haven’t gone before,” Ellis told Cash Box.

Cash Box August 27, 1977

REO SPEEDWAGON AT THE PALLADIUM — Epic recording group REO Speedwagon included a number of tunes from their gold LP “You Get What You Pay For” in their recent performance at the Palladium in New York, including “Keep on Loving You,” “Keep On Running,” “Take It On the Run” and “Standing Inside The Line.”

Pictured standing backstage (l-r): are: Al DeMarino, director of artist development for Epic/Associated/Portrait Records, Lennie Petze, vice president of A&R for Epic Records; Ron Alexen, senior vice president of Epic/Associated/Portrait Records and Bruce Hall of Epic. Pictured seated are: Jim Tymrall, vice president of marketing for Epic/Associated/Portrait Records; Kevin Cronin of REO and Rick Swig, director of national album promotion for Epic/Associated/Portrait Records.

Carrico Named VP At Private Stock

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

He leaves his position of vice president of national promotion at Phonogram/Mercury Records.

Carrico served previously with Larry Uttas, executive vice president of Private Stock, when Uttas operated Bell Records. When Bell became Arista, Carrico returned to Private Stock three years ago, then left for Phonogram/Mercury.

Prior to his stint with Bell, Carrico was associated with Mangold Distributors in Washington, D.C. and Baltimore. He has Midwest and east coast.

“Private Stock is a dynamic company and is experiencing many roster changes, and we look forward to building a new force of field men, the best in the industry,” noted Carrico.

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Cash Box — Chrysalis recently initiated some new distribution agreements in foreign markets. A joint sales effort between Arista and Chrysalis to market their respective products in England went into effect on July 1, and Toshiba EMF recently acquired the right to sell Chrysalis via Warner.

Role Change

Ellis also announced that his role with the firm would change somewhat. "It’s time for me and other key people to become more visible and spend more time with managers, artists, agents, producers and other people I haven’t had the time to see before.

He added that he would be spending more time with the new Chrysalis New York offices as would many of the west coast department heads. Ellis explained, "We’re not the Los Angeles or New York record company, we’re an international record company with an international consciousness."

Hellicher Retails With Great American Music

LOS ANGELES — Ira Hellicher, former vice president of distribution for Pickwick International, has opened a retail outlet in Minneapolis called Great American Music Co., which he left Pickwick in early June of this year, debuted the 2,000 sq. ft. store on Aug. 2. "When you’re in a race, you have to take one step before you’re running. And that’s where we are... taking that first step. But we’re definitely in the race," noted Hellicher.

15,000 Albums

Great American Music Co. features 15,000 albums and 7,000 tapes. Hellicher explained that the store probably has the largest selection of tapes in the Minneapolis area.

Hellicher does not plan to emphasize price in the new enterprise. He commented, "The customer today is confused. If you give them the service and the selection when they walk into the store, that is most important.

We’re looking at additional locations, and we’re close to a few more already. Those will probably be much larger in size," Hellicher added.
Their first album. Their first single. "Float On" The Floaters
Elektra/Asylum Takes Fresh Artist Development Approach
by Chuck Comstock

LOS ANGELES — Two years ago, before Joe Smith took the reins at Elektra/Asylum, Atlantic and A&M had been the vanguard of the solar system. With a new name and a new focus, the concept of artist development has taken on a new meaning in the world of Pop, Rock and Roll. The names of Rip Pressman, National Coordinator of Artist Relations, “It’s not a wine-and-roses trip back stage anymore. We're into more areas than that.”

In the past, the artist development department spent the range of activities the label performed to make the relationship between the performer and the recording industry a profitable, not a cost-cutting venture. The artist was on the road a smoother proposition. While those areas have not been neglected, artist development now is considered to be career development, which are those things that the label can do to insure that every opportunity is seized to make the artist more visible to the consumer and more accessible to the media.

One of Smith’s first moves was to name Jerry Sharell head of artist development, relieving him of his full-time responsibilities.

‘Rocky’ Goes Platinum

LOS ANGELES — The soundtrack LP from the film “Rocky” on United Artists Records recently was certified platinum by the RIAA.

Direct Disc Production Grows; 15 Companies Now In Field
by Jeffrey Weber

LOS ANGELES — The number of companies producing direct discs has more than tripled in the last three years. A New York City record shop (Cash Box, March 19) to a total of 15, with two major labels, Atlantic and A&M (via an independent) giving the “no tape” technique a greater measure of industry acceptance.

At the beginning of the year there were about 15 direct discs in existence. At this time there are over 35 and by the end of the year there will be over 60 of the discs on the market. The musical content of the LPs is now more varied, and the price range from rock, big band jazz to classical music.

A Cash Box survey shows the current status of the direct disc field to be as follows:

A&M: Horizon: From Japan comes “Imitations Of Japan” by guitarist Jim

Atlantic Revamps Artist Relations

NEW YORK — Atlantic Records has implemented a major restructuring of its artist relations department. Perry Cooper has been named director of artist relations. Bruce Solomon, formerly ABC Records, has been named as assistant to the president of Atlantic Records, and has been appointed to the president’s held the position of holding the part of the industry. The department will not be a reactivating department, it will be an acting department.”

Tony Mandich, based in Los Angeles, will continue as west coast artist relations director

Hatt: The album was recorded and manufactured by King Records in Japan.

Atlantic Records, New York: Scheduled to be released in the latter part of this year, Atlantic is 1st D to D, featuring Turkish classical pianist idili Biret in the Second and Seventh Piano Sonatas of Prokofiev. Although on the Finale label, the album will bear Atlantic’s catalog number and will be distributed by WEA.

Direct Disc, Nashville: Starting in October, direct Disc plans to release one album every month and half. Their latest release will be a rock album with the artists not yet announced.

Great American Gramophone Co., Los Angeles: A new album of the band’s repertoire will be released in late August with the recently recorded Glenn Miller Orchestra. wrecked in Direct Disc.

JVC by VMI: An album “canned Thoughts” will be released in late fall featuring Lee Ritenour, Harvey Mason, Dave Grusin, Steve Foreman, Patrice Rushen, Arnie Watts and Anthony Jackson. JVC is recording another jazz album at the beginning of next month and it will feature Eric Gale, Ritenour, Mason, Fororman, Rushen and Abe Laboriel.

M&K Sound, Beverly Hills: With a recently completed studio geared especially toward the production of direct discs, M&K have scheduled four recording sessions, including August and September. The names of the artists appearing on those dates were not yet available.

Nautilus Recordings, Shell Beach, California: Nautilus has plans to record an album at the end of this year or the beginning of next year, with the release date set for the late fall with artists not yet announced.

RVC of Japan: Negotiations are currently underway for the release of the RVC direct disc album of music by Vivaldi and the Beethoven quartets, a jazz album featuring Shelly Manne, Bob Dorough, Lyle Tahin, and Toskalo.

EAST COASTINGS — MARLEY TOUR IN LIMBO — Bob Marley and the Wailers will tour the United States, though at this point no one can be quite sure when they will arrive. A growth was removed from the bone of Marley's big toe about two weeks ago in what doc's believed was a simple infection. As yet, doctors are unable to project a timetable for recovery, though Marley is reportedly planning an appearance on "Saturday Night Live" in New York this October. The tour was described as a sort of studio experience. In fact, he was so taken up with London's "new wave" scene that he went into the studio there with Jamaican producer Lee Perry to cut a single entitled "Punky Reggae Party," which could catch on in a big way in London's present climate. Marley's condition is considered to be in no great danger, but the two injuries he has sustained while playing soccer, second only to music on his list of passions. He has expressed his desire to perform before the international star of the New York Cosmos. Pele, when he got to New York. Coincidentally, it seems that the record company Elektra Records will be releasing an album featuring two vocal performances by Pele of his own compositions. They are part of the soundtrack to a documentary film about Pele directed by a Frenchman, Francois Reichenbach. The music, produced, arranged and conducted by Sergio Mendes, will explore traditional Brazilian forms. Back-up musicians will include saxophonist Gerry Mulligan, drummer Jim Keltner, and Laurel De Olvera, the percussionist currently featured with Chicago. Pele has the cover depicts Pele posing with guitar and orchestra, drums, guitar, saxophone, and trumpet.

JE T'AIME CASH BOX — Suzanne Mireille, lead singer of Saint-Tropez, recently stopped by the Los Angeles offices of Cash Box to deliver the group's debut LP on Butterfly Records. "Je T'aime." Showed (live) are Cash Box editor in chief Gary Cohen, Mireille and Chuck Comstock, Cash Box staff writer, Joe Interi to the ball, ironically, Bob Marley might make the "second coming."

JEAN OWENS — Timothy Schmidt reportedly may leave Peco to replace the Eagles departing bassist, Randy Meisner.

JEAN OWENS — The New York newspapers still have not given up on supposed connections between behavior attributed to the suspected mass murder. "Son Of Sam," and rock and roll lyrics. A recent article pointed out that the suspect, 24-year-old David Berkowitz, was taken by his girlfriend, Blackie, to a New York nightclub. He reportedly played during his experiments with various drugs while stationed in Korea with the U.S. Marines. Quotes from Sabbath, Jimi Hendrix, and Barry McGuire have been found in his letters to home, written in the early 1970s, as well as in the "rambling and anti-war" notes he wrote when stationed in Korea.

NEW WAVE MANIA — Like it or not, New York is making a big investment in its own "new wave" rock movement. Hilly Kristal, owner of the Village club CBGB's, is buying the Long Island club "C.A.M.—U.S.A. ..." and will produce a new wave label called "C.A.M.—U.S.A..." Rock star hi-fi. The group's American and British tours will be delayed slightest. Expect a 24-hour tour. "Gary Klein of the Elektra label will produce Mac Davis' next album," Keith Richard's trial is set for December 27. Former Yes, King Crimson drummer Bill Bruford has formed a new group which includes American and British musicians. The group is known as "Spiders. ..." Drummer Alan Holdsworth (ex-Tempt, Soft Machine, Tony Williams Lifetime and Gong), David Stewart (National Health) on keyboards, Annette Peacock doing vocals and Jeff Berlin, an American bassist who has played with Carmen Appice and Joe Farrel. The yet unnamed ensemble recorded for Polydor in the U.K.

SHOWS AND SNAKES — Beth Montgomery, recently signed to Musico Records, will soon begin an album with producer Tom Owen. "The Richie Family" will tape three television series in Europe, after an August 27 appearance on the Soviet Intervew Network. "House And Garden" is a new magazine which has asked the Peretzian of "Liberation" to direct an advertising documentary for them. Commander Cody and Robert Gordon Alice Cooper's new co-bassist anger Anne Murray. "Comes Home" is a new jasmine of Charles Phoenix's "Sleeper's" September 16. August 24 declared City Rollers Day in Bay City Michigan at "Macaulay Performance Centre, Roger Daltrey, who starred in "Oklahoma!," will do "Dido," "Funeral March For A One Man Band."

STALLION LP — Casablanca recording artist, Lenny, has just signed with Casablanca Records and FilmWorks. Pictured behind the board (l-r) are: Ken Kool, manager of Casablanca, Ken Kool, Stallion's manager, and producer Dik Darnell.

ALL FOR THE BLUES — Foghat will play a benefit concert to raise funds for the preservation of the New York Public Library's collection of rare blues records. September 20 will play the New York Public Library, and the event will be broadcast on WNEW-FM.

Proponent Ron Delsener has donated the hall with services.
Some people claim there's a woman to blame...

"Changes in Latitudes, Changes in Attitudes."

Jimmy Buffett... Gold

Produced by NORBERT PUTNAM
EXECUTIVES ON THE MOVE

Delehant Promoted At Atlantic — Jim Delehant, former director of A&R for Atlantic Records, has been promoted to vice president/director of A&R. He came to Atlantic’s A&R department in 1968 and was appointed as A&R director in December, 1974.

Colony Named At Epic — Bobby Colomy has been appointed vice president, Epic A&R for the west coast. He has been a member of Blood, Sweat and Tears for ten years and produced a number of BS&T’s albums for Columbia Records.

Alvino Returns To UA — United Artists has announced the appointment of Danny Alvino to the post of vice president in charge of sales for the label. He returns to UA, where he has been for 11 years, after an absence of one year as general manager of MS Distributors in Denver.

Taylor Named — Phonogram, Inc./Mercury Records, has announced the appointment of Jim Taylor as national director of promotion for the firm. He 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. Before joining Mercury’s national staff, Taylor was a local promotion manager for Mercury in the Ohio Valley area.

Zurawin Promoted At UA — United Artists Records has announced new areas of responsibilities for the label’s director of advertising, Iris Zurawin. Her new title will be director of advertising and artist campaigns. Previous positions included singles sales manager at Epic and merchandising manager at A&M Records.

Pasternack To Magnet — Magnet Records has announced the appointment of Peter Pasternack as the label’s general manager, and he will be headquartered in Los Angeles at United Artists Records. Before coming to Magnet, he was assistant to Janis Schacht, press officer for Sire Records one year ago.

Parachute Appoints McCormick — Parachute Records has announced the appointment of Steve McCormick as national promotion director. He comes to Parachute after having most recently handled all promotion duties at Johnny Rivers’ Soul City label.

Griffin Rejoins Jobete — Carl Griffin has been appointed east coast director of professional activities for Jobete Music Company, Inc. He had previously served with Jobete for four years, first as a professional representative and later assuming the present position.

Perlmutter Named At Tomato — Tomato Music Company, Ltd., has announced the appointment of Lud Perlmutter as director of national promotion and publicity. Previously, she was publicity director and east coast marketing director for Polydor-MGM and was at RCA Records in national promotion.

Climie Appointed At Columbia — Ed Climie has been appointed regional album promotion manager for the southwest region at Columbia Records. He joined CBS in May 1976 as the Columbia local promotion manager in Dallas, a position he held until the present move.

Bennett Appointed At Columbia — Bill Bennett has been appointed regional album promotion manager at the southeast region for Columbia Records. He joined CBS Records in November 1974 as a salesman in Memphis and in March of 1976 he was promoted to Epic local promotion manager in Miami, a position he held until his present move.

Several Pop Promoters Involved In Radio City’s New Autumn Schedule

by Phil DiMauro

NEW YORK — Radio City Music Hall will become an active force in live popular music in this area with the opening of the New York Pop Arts Festival, which will run September 16 through November 2. The series is promoted by Sid Bernstein, Billy Fields, Lee Gruber, and Marty Kummer. The series opens with a six-show engagement featuring Marvin Gaye, running September 16-18. Subsequent shows include “Shalom ’77,” the official Israeli Dance Company, September 19 and 20; “Yatran;” The Ukrainian Dance Company, September 21 and 22; Kris Kristofferson and Rita Coolidge with Billy Swan, September 23 and 24; David Soul, two performances on September 25; Sammy Davis Jr. with Nancy Wilson and Buddy Rich, September 28, and two shows on October 1 and 2; Frankie Valli and the Four Seasons, October 7 and two performances on October 8; a salsa show on October 9; the Boston Pops Orchestra with Arthur Fiedler, October 21; the Crusaders and Maynard Ferguson, October 26; a blues program with B.B. King, Bobby “Blue” Bland, Muddy Waters and Albert King, October 28; and Helen Reddy, November 1 and 2. According to Bernstein, additional programs may be added.

Brunswick Payola, Fraud Convictions Overturned by Jeffrey Weber

NEWARK — A guilty verdict against four Brunswick Records executives who were convicted on April 13, 1976 (Cash Box, April 24, 1976) of payola charges, conspiracy and mail fraud has been reversed by the U.S. Third Circuit Court in Philadelphia.

Peter Sarason, an assistant U.S. attorney, told Cash Box that the court “reversed and dismissed on the substantive counts (mail fraud) and they reversed and remanded for a new trial on the conspiracy counts. Sarason indicated that his office definitely intends to re-try the conspiracy count but the trial date, to be be set in Newark, New Jersey, has not been announced.

The Third Circuit court overruled a U.S. District Court ruling against Nat Tamponi, Brunswick’s president, Peter Garris, sales manager, Irving Wigand, secretary, treasurer, and Lee Shep, producer.

Are You Really Comfortable With That Corporate Orthodoxy!!??:

Hot young label looking for aggressive young National Promotion Director who wants more. Lateral moves only. Send confidential inquiries to: Box 694 c/o Cash Box.

© 1977 Promotone B.V.

Climie

Steinberg

Jerome

Bennett

Steinberg

Capricorn Taps Randell — Capricorn Records has announced the appointment of Mike Randell as southeast regional promotion manager. He previously served for three years as...
**Most Added Records This Week**

1. SIGNED, SEALED, DELIVERED  
   PETER FRAMPTON (A&M)
2. STRAWBERRY LETTER 23  
   BROTHERS JOHNSON (A&M)
3. BOOGIE NIGHTS  
   HEATWAVE (Epic)
4. SHE DID IT  
   ERIC CARMEN (Arista)
5. SWAYIN' TO THE MUSIC  
   JOHNNY RIVERS (Big Three)
6. THAT'S ROCK 'N' ROLL  
   SHAUN CASSIDY (Curb/WB)
7. KEEP IT COMING LOVE  
   KC & SUNSHINE BAND (TK)

**Hottest Secondary Market This Week**

1. SIGNED, SEALED, DELIVERED  
   PETER FRAMPTON (A&M)
2. I FEEL LOVE  
   DONNA SUMMER (Casablanca)
3. DAYTIME FRIENDS  
   KENNY ROGERS (UA)
4. HEAVEN ON THE SEVENTH FLOOR  
   PAUL NICHOLAS (RSO)
5. SHE DID IT  
   ERIC CARMEN (Arista)
6. CAN'T YOU SEE  
   MARSHALL TUCKER BAND (Capricorn)
7. JUST REMEMBER I LOVE YOU  
   FIREFALL (Atlantic)

**Most Jumped Records This Week**

1. KEEP IT COMING LOVE  
   KC & SUNSHINE BAND (TK)
2. FLOAT ON  
   FLOATERS (ABC)
3. STAR WARS  
   LONDON SYMPHONY ORCHESTRA (20th Century)
4. TELEPHONE LINE  
   ELO (UA)
5. STRAWBERRY LETTER 23  
   BROTHERS JOHNSON (A&M)
6. ON AND ON  
   STEPHEN BISHOP (ABC)
7. COLD AS ICE  
   FOREIGNER (Atlantic)

**Highest Debuting CB Chart Singles This Week**

1. SIGNED, SEALED, DELIVERED  
   PETER FRAMPTON (A&M)
2. SHE DID IT  
   ERIC CARMEN (Arista)
3. ANOTHER STAR  
   STEVIE WONDER (Motown/Tamla)
4. YOU LIGHT UP MY LIFE  
   DEBBIE BOONE (WB)
5. I GO CRAZY  
   PAUL DAVID (Bang)

**The original version of**  
"I'VE NEVER BEEN TO ME"  
(P0636F)  
is performed by CHARLENE  
and is produced by its writer RON MILLER  
on Prodigal Records.

©1977 Motown Record Corporation  
P6 1001851

This is the only cover we care about.

Cash Box/August 27, 1977
Playlist Highlights contain the following information:
New Albums: artist and title of the new album
New Number-1 Hits: "Chart Toppers receiving highest frequency of rotation for current product without attaining numbered positions
New Hall of Fame Records: tracks receiving highest frequency of rotation for current product without attaining numbered positions
Prime Movers: and
Debut: new songs from hotband or airtime rotator in numbered positions.

WCEU – AKRON
2:14 — Andy Gibb
* Kenny Rogers
Eric Carmen
Dr. Hook
* Bob
16:39 — Firebird Mac
19:36 — Johnny Guitar Watson
19:39 — B.L. Cash
30:10 — KC & Sunshine Band
47:20 — Sanford-Townsend Band
47:30 — Eddie Money
* Ronnie Miller
* LED
* WBCR – BALTIMORE
1:1 — Emotions
2:22 — Kenny Rogers
* Peter Frampton
12:16 — London Symphony
40:24 — Stephen Hawkins
40:26 — Steve Miller
WBBQ – BOSTON
1:1 — Andy Gibb
* Kenny Rogers
* Duran Duran
30:10 — New Part
* WBNR – BOSTON
1:1 — Andy Gibb
* Bruce Springsteen
* Rosanne Cash
40:26 — Peter Frampton
40:28 — Paul Simon
40:30 — Heart
40:32 — Steve Miller
2:28 — Dallas

KFWX – BURLINGTON
1:30 — Emotions
28:30 — Bruce Springsteen
30:30 — Steve Miller

WOKQ – CLEVELAND
1:1 — Andy Gibb
14:26 — Bruce Springsteen
14:28 — Steve Miller

KERR – BAKERSFIELD
1:2 — Steve Miller Band
1:3 — James Taylor
* Kenny Rogers
* Ringo Starr
* Foghat
16:19 — Saxoid Town Band
21:30 — Elton John
21:32 — Paul Nicholas

WAGU – AUGUSTA
4:1 — Santana Town Band
4:3 — Steve Miller Band
4:5 — Paul Simon
Paul Davis

BRENDA KERKHOFF
We say farewell to Brenda Kerikhoff, who has been a long-time member of the American Radio History staff. She will be sorely missed by all of us.

KING – DAYTON
1:1 — Emotions
12:13 — Commodores
31:30 — Brothers Johnson

KROQ – LOS ANGELES
1:1 — Andy Gibb
* Paul Nicholas
* Rod Stewart
* Foreigner
* Doobie Brothers
14:20 — Forever

KTVI – MINNEAPOLIS
1:1 — Andy Gibb
12:16 — Bruce Springsteen
12:18 — Steve Miller
12:20 — Heart
2:10 — Bing Crosby
2:12 — Tony Orlando & Dawn
2:14 — Steve Miller
2:16 — Steve Miller

127.9 — KC & Sunshine Band
135.7 — Brothers Johnson
143.7 — Foreigner
151.3 — Doobie Brothers
159.1 — Forever
166.9 — Crystal Gayle
174.3 — Brothers Johnson
182.1 — Foreigner
189.5 — Steve Miller
197.9 — B.B. King
205.7 — Steve Miller
213.3 — Kool & The Gang
221.1 — Foreigner
228.7 — Steve Miller
236.5 — Foreigner
244.1 — Steve Miller
251.9 — Foreigner
259.5 — Steve Miller
267.3 — Foreigner
275.1 — Steve Miller
282.7 — Foreigner
290.5 — Steve Miller
298.1 — Foreigner
305.9 — Steve Miller
313.5 — Foreigner
321.3 — Steve Miller
329.1 — Foreigner
336.7 — Steve Miller
344.5 — Foreigner
352.3 — Steve Miller
360.1 — Foreigner
367.9 — Steve Miller
375.7 — Foreigner
383.5 — Steve Miller
391.3 — Foreigner
409.1 — Steve Miller
416.9 — Foreigner
424.7 — Steve Miller
432.3 — Foreigner
440.1 — Steve Miller
447.9 — Foreigner
455.7 — Steve Miller
463.5 — Foreigner
471.3 — Steve Miller
479.1 — Foreigner
486.9 — Steve Miller
494.7 — Foreigner
502.3 — Steve Miller
510.1 — Foreigner
517.9 — Steve Miller
525.7 — Foreigner
533.5 — Steve Miller
541.3 — Foreigner
549.1 — Steve Miller
556.9 — Foreigner
564.7 — Steve Miller
572.3 — Foreigner
580.1 — Steve Miller
587.9 — Foreigner
595.7 — Steve Miller
603.4 — Foreigner
611.2 — Steve Miller
618.9 — Foreigner
626.7 — Steve Miller
634.4 — Foreigner
642.2 — Steve Miller
650.0 — Foreigner
657.8 — Steve Miller
665.5 — Foreigner
673.3 — Steve Miller
681.1 — Foreigner
688.9 — Steve Miller
696.6 — Foreigner
704.4 — Steve Miller
712.2 — Foreigner
719.9 — Steve Miller
727.7 — Foreigner
735.5 — Steve Miller
743.2 — Foreigner
751.0 — Steve Miller
758.8 — Foreigner
766.6 — Steve Miller
774.3 — Foreigner
782.1 — Steve Miller
789.9 — Foreigner
797.7 -
54-33 CASH BOX
40-22 RECORD WORLD
69-35 BILLBOARD

IT'S
ECSTASY

BARRY
WHITE

20th Century-Fox Records
TC 2350
Radio And Television Imports Rise

WASHINGTON, D.C. — Television receiver and radio sales to dealers increased substantially in June and over the entire first six months of 1977 according to the Marketing Services Department of the Electronic Industries Association.

Total radio sales in June were 6,498,000, up 64% over the 3,966,000 units sold in June 1976. This includes AM, FM, and automobile radios.

Total radio sales for the first six months of 1977 were 21,573,000, 31% over the 16,477,000 units sold during the comparable period of 1976.

Cassidy at KLIF — Warner-Curb recording artist Shaun Cassidy recently paid a visit to KLIF in Dallas while on a promotional tour. Pictured (l-r) are: James Lewis, Warner Bros. promotion manager; Jim Davis, program director, Cassidy and Fred Scott of Scott Bros. Entertainment, representing Warner-Curb Records.

Artists Visit Radio Stations

Beaver Stevens is the new assistant program director at KKKK, Denver. Named new music director at the station is Dave Kirby.

Mark Miller has been named program director of WWVA, Wheeling. Miller continues as afternoon jock while former PD Charlie Cook joins WHN, New York, as assistant program director.

Dave Lawrence, program director of WGGI, Chicago, is out. He is looking for a position and can be reached at (312) 262-0003.

Bill Cardill is the new 6-10 a.m. jock at WPEZ, Pittsburgh. Cardill replaces Striker McGuire who leaves the station.

New disc jockeys at WLEE: Richmond, and Barry Berry and Jim Dunaway.

Duke Davis, from KCRG, Cedar Rapids, is now on the air at WOW, Omaha.

Ricky The K is no longer at WKTZ (980), Vidalia.

Duffy Spears, 9-1 a.m. jock, has left KNOE, Monroe.

Marble Hombre is the new all-night jock at WZZZ (99), Grand Rapids.

Cherie has left KMKY, Monterey, to join the KFMB (B-100), San Diego, lineup as all night airperson.

Steve Shannon, from WKWB, Buffalo, is the new 7-midnight jock at WCOL, Columbus.

Mark Daniels is the new noon-3 p.m. man at WERC, Birmingham.

Daniels comes from WVLK, Lexington.

Lenny White, 1-4 p.m. jock at KNDE, Sacramento, has left the station.

Pat S. John has signed a new three-year contract with WPLJ, New York.

John frost, PD of KRBC, Abilene, has also assumed the MD duties at the station.

KEL, Tulsa is looking for a morning drive personality. Send tapes and resumes to Jack Daniels, KEL, Box 52185, Tulsa, Oklahoma.

WRFM, New York, has been awarded first place prize in the Mental Health Association competition. The entry, a 24-part series entitled "A Touch Of Madness: Mental Illness," examined the apparent breakdown of the mental health care system in New York State.

Stanley L. Spero, VP and GM of KMPC, Los Angeles, has been presented with the Distinguished Achievement in Public Service Award of the American Federation of Police.

Morton L. Levine has been appointed director of educational services for RKO Sound and Tape Service, Inc.

Richard A. Vale has been appointed sales manager, marketing services division for WRKO, Boston. His responsibilities include the development of new retail business and co-op.

Thomas A. Lucin has been appointed sales manager of WQXO (Q-102), Bala Cynwyd, Pennsylvania.

Cash Box/August 27, 1977
#1 #2 SANFORD-TOWNSEND — Added this week at KJF, KBQJ, B96. Jumps with KBQJ, WMET-FM 8-19, 10-Q 7-30, 96X 9-24, WABC 9-25, WMBQ 10-5, WSM-12, KEXP 10-15, WRKO 10-16, WXG 10-17, KGB 10-21. Top 5 sales at Record Rack/L.A., Banana/S.F., Music Plus/L.A., All Records/Oakland, Banana/S.F., Music St./Seattle, Peaches, Mil...
THE SINGLES BULLETS

New England Music City/Boston, Stark/Northern/Cleveland, Peaches/St. Louis, Father's & Sun's/Indianapolis, Interstate/Florida.

#46 TED NUGENT — Added this week at WQIC, WPWG, WDRQ, KPAI, WCOL. Jumps include KSLO 20-15, KBED 24-19, KNDE 26-18, 10Q ex-28, B100 ex-30.


#57 KENNY ROGERS — Added this week at WCAO, WQXQ, WISM. Jumps include WARC 25-18, WHYY 21-16, WNOE ex-39, WMAK ex-24, WLEW ex-28. Sales at Giant/Va., Port Of Call/Nashville.

#61 PETER FRAMPTON — #1 most added record this week with 14 adds including WABC, WSGN, Z-93, WCOL, WBQL, WZUZ, Y-100, WJET, KIST, 89X, WPRO-FM. Jumps include KSTP ex-29, KCPX ex-39, WJJJ ex-25, WING ex-39.

#62 PAUL NICHOLAS — Added this week at WSGN, WLAC, KNDU, KPAI, WOKY, KXQ, WMAK, Q49. WBIG. Jumps include Z-93 ex-30, WBBQ 21-17, KSLQ ex-24, Y-100 14-9, WING ex-44.

#63 ALAN PARSONS — Added this week at KSLQ, KSTP, WPEZ, KREO, WRKO. Jumps include Z-93 ex-30, WBBQ 21-17, KSLQ ex-34, Y-100 14-9, WING ex-44.

#64 KENNY G. — Added this week at WOKY, WBT, WSJ. Jumped from 22-7 at 10Q.

#65 DOROTHY MOORE — Added this week at WQL, WPWG. 100. Jumps include WSLQ ex-27. Added last week at Z-93, WQXQ.

#70 BROWNSVILLE STATION — Added this week at WDRQ. Added last week at WMAK, WHFY, WHYY, KEEL. Jumped this week at WBBQ ex-30, KNDE Ex-29.

#74 ERIC CARMEN — #4 most added record this week with 12 adds including WNOE, WQCL, WERC, WZUZ, WKLO, CKLY, 10Q, KBEQ, WRKO, WAYS, WQPC, KXQ. Jumps include KSTP ex-29, KCPX ex-30.

#75 STEVIE WONDER — Added this week at WZSP, WHYY, KAYK, KACX, 99X, WPRO, WPRO-FM. Jumps at KNDE ex-30.

#77 COMMODORES — Added this week at WQXI, KHJ, WAYS, WAVZ. Jumps include WRSL 31-12, 10Q 14-9, KSLQ ex-30, KYA 28-19.

#79 DEBBY BOONE — Added this week at WLAC, KJFR, KJ, KSLQ, KATG, KING. Jumps include KRBE ex-15.

#80 MCCOON & DAVIS — Added this week at WHYY. Jumps include WERC ex-22. Bullied at #56 on the CB 19 Chart.

#81 FIREBALL — Added this week at KSLQ, WNOE, WLEE, WING. Jumps include KBEQ 20-16.

#84 PAUL DAVIS — Added this week at WLAC, WBBQ, WHYY, WMAK. Added last week at WJSL, KFRC, KJGO, KLJU. WISM, KAYC, KRBE.

#87 MARSHALL TUCKER BAND — Added this week at KJFR, WBBQ, WBDQ, WPEC, WKEO.

#88 LEIF GARRETT — Added this week at WLAC, WBBQ, Y-100, 100.

#89 WILD CHERRY — Added at CKLW. Last week at WOKY. Jumps include KSOL Ex-35, WDRQ 26-24, WPEZ 40-36.

The Singles Bullets (continued from page 21)
B.J. THOMAS
HE'S BACK
with a SMASH chart climbing single...
DON'T WORRY BABY
from his HOT debut album from MCA

B.J. Thomas
Don't Worry Baby
It's Not My Belong
Still The Lovin' Is Fun
and others

Produced by Chris Christian of Home Sweet Home Productions for Paige Productions
Personal Management: Don Perry Productions

MCA RECORDS
Mushroom Can Release Masters Of Heart Songs

**SEATTLE — A Federal District Court judge here has lifted an injunction prohibiting Mushroom Records from releasing four unfinished compositions by Heart, which left the label to sign with Portrait Records.**

Judge Donald S. Voorhees’ action allows the label to release the incomplete master tapes of four songs, “Just the Wine,” “Heartless,” “Devilish” and “Magazine.”

Heart’s manager, Ken Kimmear, is continuing legal efforts to block any release of the songs on the Mushroom label.

**WCI For Bank Merger**

**NEW YORK — The board of directors of Warner Communications Inc. has agreed to vote WC1’s share of Garden State National Bank in favor of the proposed merger of Garden State with The National State Bank at a special meeting last week.**

**Brunswick Catalog Goes To Interworld**

**LOS ANGELES — Interworld Music Group recently completed negotiations for nearly all copyrights owned by Brunswick, including 20 million sellers.**

As a result of the negotiations Interworld will now administer Tarnopol’s, Hugo, Brian & BRC peebies with an option to purchase the company.

Among the copyrights included in the pact are “Have You Seen Her” by The Chi Lites, “Turn Back The Hands Of Time” by The Tymes and “Souful Strut” by Love Unlimited.

**Cassidy LP Goes Gold**

**LOS ANGELES — Shaun Cassidy’s debut LP on Warner-Curb Records “Shaun Cassidy” recently was certified gold by the RIAA. Cassidy’s single from the album, “Da Doo Ron Ron,” also recently received a gold award.**

**‘Foreigner’ Platinum**

**NEW YORK — Foreigner’s hit album of the same name on Atlantic Records, was recently certified platinum by the RIAA.**

**Gibb Single Goes Gold**

**LOS ANGELES — Andy Gibb’s debut single for RSIO Records, “I Just Want To Be Your Everything,” recently was certified gold by the RIAA.**

**FOGELBERG IN LOS ANGELES**

While on tour to promote his new LP “Netherlands,” multi-platinum-selling country-rock artist Dan Fogelberg recently played to two sold out shows at the Universal Amphitheatre in Los Angeles. Pictured (l-r) are: Greg Rogers, Epic product manager; Fogelberg; Maggie Slaymaker; Irving Azoff, manager; Howard Kaufman, Full Moon; and Bud O’Shea, director of marketing, west coast Epic Records.

Al Bell Files $20 Million Suit Against Memphis Bank

**MEMPHIS — Al Bell, former owner and chairman of Stax Records, has filed a malicious prosecution suit here against the Union Planters National Bank, asking $20 million in damages.**

Union Planters accused Bell in 1975 of conspiring with a former bank officer to defraud the bank of $18.9 million. Bell was exonerated and cleared of all charges on August 2, 1976.

Bell’s suit charges the bank of falsely accusing him in order to bolster claims against the bank’s bonding company. Bell maintains that the bank action against him is malicious because Bell had cooperated with the Union Planters investigation prior to his own accusation and that statements by the former bank officer gave the bank no probable cause to implicate him. The suit seeks damages from the personal and professional injury incurred by Bell as a result of the lengthy and highly publicized court trial.

Bell’s New Label

Bell currently resides in Washington, D.C., where he has founded the Independence Corporation of America, which includes I.C.A. Records Inc.

**NEW HARMONY HUT IN PHILLY**

**— Harmony Hut, a retail chain which is owned by Schwartz Brothers, a diversified record merchandising company based in Washington, D.C., has opened its 17th store in the new Gallery Mall in Philadelphia. Picture of the store’s opening are (from left) Mark Potter, manager of the new store; Stuart Schwartz, executive vice president of Schwartz Brothers; Burt Schwartz, senior vice president of Schwartz Brothers; and James Schwartz, president of Schwartz Brothers.**

**Millennium Has First Million Dollar Month**

**NEW YORK — Millennium Records achieved its first million-dollar sales month this August, the label announced recently. Millennium, which is distributed by Casablanca Record and FilmWorks, attributed the attainment of the million-dollar mark to the impact of Meco’s “Star Wars,” Bruce Foster’s chartmaking album and single and the first single by the Regal Dewy.**

**Music Trend Will Dist. Butterfly In Michigan**

**LOS ANGELES — Butterfly Records recently opened with Music Trend in Detroit for distribution of Butterfly’s product in Michigan. Butterfly was formerly distributed by Arc/Jay Kay in that area.**

**‘Star Wars’ Platinum; McCann Single Gold**

**LOS ANGELES — The “Star Wars” Platinum; McCann’s single was also certified platinum, while Peter McCann’s single, “Do You Wanna Make Love,” on the same label has been certified gold.**

From the start, when they were Patti Labelle & The Bluebelles, it was Patti that was the center of all that attention, and now she doesn’t have to share the spotlight with anybody. Her producer has surrounded her with a slick and compatible setting in which to work, and her Creator has blessed her with a full-bodied and brassy set of pipes with which to deliver her spirited material. Patti is a songstress who doesn’t merely sing the notes, she massages them.


This high energy album is a result of a 2½-month road tour that saw PPL hit the stage runnin’ for some 4-sided killer guaranteed to turn the most sophisticated of slackers into a foot-stompin’ fanatic. As usual, their harmonies are as clear as a Kentucky moon and the music as flawless as a southern belle’s complexion. But it’s not all done at a gallop, pardner. There’s plenty of soft stuff here too, tender enough to melt the heart of the roughest desperado.

TROPICAL NIGHTS — Liza Minnelli — Columbia PC 34887 — Producers: Rik Pekkonen and Steve March — List: 6.98

With her first important studio album outside of a New York, New York Cabaret, Liza is stepping into the pop ring. Though a relative newcomer to Top 100, she is no lightweight as she backs her exuberant lyrical punch lines with a tremendous band and charts that round out a winning one-two combination. Soon to be a knockout for pop and MOR playlists.


It may surprise some to find that Dennis Wilson’s first solo album has only the barest trace of the Beach Boys’ sound. Wilson has turned in a remarkable performance and extended himself masterfully on keyboards and vocals. But if any of the all-Wilson written selections stands out, it is the title track, a musically upbeat but socially potent lamentation concerning the indiscriminate slaughter of the whale.


One of these days a larger public will know what most critics have known since their first album, that City Boy is a versatile and terrific band with much sophistication. There are several levels to their musical arrangements and they approach their work with the kind of care and class that one associates with groups such as 10cc, Queen and Supertramp. We’re sure that success is just a single away and this album just might be the one.

RAM JAM — Ram Jam — Epic PE 34885 — Producer: Kasenetz/Katz — List: 6.98

There’s enough bite in this incisive LP to make an orthodox wince as radio listeners well know from the still rising top 20 single, “Black Betty,” from this fire-breathing quartet recording in Long Island. Producers Jerry Kasenetz and Jeff Katz have chosen well the band to make their re-entry into active production work. Ram Jam is just the prescription for a sluggish stereo system and the tireless rocker looking for the scratch to curb his itch.


Murray’s first Island-distributed LP should greatly increase his following south of his Canadian homeland. The singer/songwriter is much acclaimed in his native environment and here shows why the delicate blend between the soft, slow tempo ballad and the hard raw-edged rocker has made him such a hit up there. His sensitivity is apparent in the three selections that deal with the life of a musician, including the title track.

UNIVERSAL CHILD — Dianne Steinberg — ABC AB-1011 — Producer: Fasman/Pomeranz — List: 6.98

Singer/songwriter Dianne Steinberg is blessed with a voice with as much character as dramatic flair. At times she is softly soothing, at others she is gracefully alluring but at all times she handles her material with confidence and a quiet power. The production work is first rate and flawlessly adds the right comple- ments to Steinberg’s honey-sweet solos.


Brenton Wood is a scrawny but sensitive singer with the depth to punch out a funky up-tempo track or add the delicate shadings to a slow-moving love ballad. He has a sound not unlike Sam Cooke on some selections but especially noteworthy are Wood’s friends helping out on this one — David T. Walker on guitar, War’s Charlie Miller on sax & flute, East Coast’s Al Mcmurray on guitar, the Crusaders’ Wilton Felder on bass, Ray Pizzi on tenor sax and Jim Gillstrap leading background vocals. A very tasty album.


There are moments on this album when one feels that the manly voice with which sound and style are so distinctive that there is no way they could be confused with other singers. Mathis is one of them and no one has a more romantic way of conveying the emotional content of a musical composition than he. This album has Johnny performing a wealth of material done by others but of course none of them did it this way.


The Iggy/Bowie connection is stronger than ever here on this album in which Iggy’s words meet Bowie’s music in an album that is every bit as tough as any New Wave disc. Iggy’s images are poetically precise and if he is at times repetitive, it is more for the sake of emphasis than mere redundancy. But he is an artist understandable of the urban environment and the primal scream for love that is universal, if often couched in more delicate euphemisms.

IN COLOR — Cheap Trick — Epic PE 34884 — Producer: Tom Werman — List: 6.98

Earlier this year, on their first tour, those who arrived early enough to see the opening act were generally amazed if not almost certainly knocked off guard by this charismarly quiet, currently opening for Kids. Their engaging stage presence naturally does not come across as well on one-dimensional vinyl, but that leaves you free to concentrate on the music, which is simple but direct and anything but boring. On this, their second, they demonstrate that they’re a band to reckon with.


The ageless Bobby Goldsboro has been crooning to a generation of romantics for years with that controlled vibrato and the power of the hook. But this album shows more sides of Bobby than we’ve ever seen in one place. There’s a lot more groove and a healthy heaping of country to go along with the standard pop/MOR fare that Bobby has consistently provided all along.


Their combination of soft rock, Latin rhythm, light jazz, and a certain carefree attitude owning their Hawaiian home base is reflected in this third outing from the islanders. Their flexibility is the highlight of their music but their specialty is the romantic love ballad backed by lush instrumentation. A quite capable band whose MOR aim is both polished and accurate.

CRAWLER — Crawler — Epic PE 34900 — Producer: Alan Goldsboro — List: 5.98

Crawler is not just another rock band flexing its collective muscle by mounting a full-scale attack on the auditory canal. While it is true that Tony Bronagel’s percussion work is the vital heartbeat of the band, the other members of this quartet are strong without being overpowering, and the accompanying harmonies are sick and full. It is one of those few albums that grow more inviting with repeated listenings.

BLOW IT OUT — Tom Scott — Epic/Ode PE 34966 — Producer: Tom Scott & Hank Cicalo — List: 6.98

Ode introduces its new association with Epic by way of this celebrated saxophonist and an album that features not only Scott, but also some of his rather well-known friends Richard Tee, Ralph McDonald, Eric Gale and Steve Gadd. Scott continues his march into the mainstream with a jazzed-up cover of the Starkeys & Hutch theme, a couple of jazz/disco tracks and a funny blues number. An easy crossover for Scott.

BRICK — Brick — Bang BLP 409 — Producer: Phil Benton & Brick — List: 7.98

The quintet that makes up Brick is a tightlyfisted funky band with their harmonies well in step and their material tailored-for the dance floor. Good times are fairly brimming from the grooves of this brightly tempered project and it is abundantly obvious that Brick has a whale of a time laying down tracks. A soulful album for R&B, top 40 and disco programmers.

ROCKY AND OTHER KNOCKOUTS — Ferrante & Teicher — United Artists UA-LA782-G — Producer: George Bullen — List: 5.98

Afficionados of beautiful music will enjoy this one-two punch as they record working out their versions of recent movie and Broadway theme material. Their soft touch is deceptive as they can sometimes be strikingly intense but the main mood here is soothing and enveloping in a warm, unhurried way. There are some surprising, which is no small undertaking considering the familiarity of the material.
On Jazz

Stanley Turrentine's latest Fantasy is here called "Nightlights," and it is arranged and conducted by Claus Ogerman. A full complement of New York's finest are present, including Eric Gale, Ron Carter and Paul Bley.

Phil Woods tore it up at Storyville and will be followed by the Billy Harper Sextet. Harper's group includes Ted Dunbar on guitar; Mickey Tucker on piano; and a young monster trumpeter, Everett Holling.

Vanguard's Players Association working on a new album which will feature Wilbur Bascob, Leon Pendarris and Steve Kahn among the players.

The intrepid Paul Smith strikes again with "The Art Tatum Touch Volume Two" on Outstanding Records.

That new Fantasy-owned label devoted to straight-ahead jazz (as opposed to the current fusion music) will not have a new name, but will serve to revive the Galaxy label. Galaxy had been inactive for some time but is actually one of the oldest labels in the Fantasy stable. If we recall correctly, Vido Musso made some Galaxy sides about 1950. The next group of two-fers from the Fantasy/Prestige/Milestone group will include Brother Jack McDuff in the studio-work on his next album for Platinum-Chess. His old guitar player, George Benson, is producing. "On Jazz" will be written in the Los Angeles office this week so anyone with news (or a beef) please give us a call or stop up to see us on Tuesday afternoon.

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JAZZ ALBUM PICKS

DIZ AND GETZ — Stan Getz-Dizzy Gillespie — Verve 2-2521

List: 8.98

Summit meetings from 1953 and 1956 comprise this attractive double album. The earlier session, which includes Oscar Peterson and Max Roach, contains a certifiable classic in "I Don't Mean A Thing" and is generally better than the later session, which adds Sonny Stitt to the cast. Meets of giants in their prime are always worthy of attention, and is certainly one of those.

DUO LIVE IN CONCERT — Kenny Drew, Niles Henning, Orsted Pedersen — Inner City 2031

Producer: Nils Winne

List: 6.98

Recorded in Holland three years ago, this is perhaps the best display of interplay between a veteran piano-bass pair. Pedersen is a world class bassist, and as the notes suggest, some of his playing hère "seems to border on the limits of the instrument." Drew is equal to the challenge through, and the results will be especially rewarding to fans of duo playing.

AFRO-CUBAN JAZZ — Machito/Chico O'Farrill/Dizzy Gillespie — Verve 2-2522

List: 8.98

Recently, there has been the first interaction of jazz and Cuban players in nearly 20 years. Therefore, it is especially valuable to have this reminder of early meetings available once again. Charlie Persson is a featured soloist on the first two sides, and Dizzy has plenty of space on the fourth side. The third side features O'Farrill's ensemble minus jazz and is the weakest part of the set. On the whole however, an absorbing collection worthy of attention.

TITUS JOINS FITZGERALD-HARTLEY — Singer/songwriter Liddy Thus, whose debut LP has been on Columbia Records, recently visited the label's new Century City offices in Los Angeles to celebrate her new management pact with the Fitzgerald-Hartley Co. Included (l-r) are: Mark Hartley and Larry Fitzgerald, Thus and Don Ellis, national vice president of A&R for Columbia Records.

DUNE — Dave Matthews — CTI 7-5005

Producer: Creed Taylor

List: 7.98

Matthews' paeon to things extraterrestrial includes two themes from "Star Wars," one from "Silent Running," and a general theme inspired by the Frank Herbert novel, "Dune," and a version of "Space Oddity." This latter piece is out of place here, since the remaining features inventive orchestrations with solos for Grover Washington Jr., Hiram Bullock and David Sanborn. The rhythm is solidly in the current fusion idiom, and we expect this to be Matthews' biggest LP to date.

TONE TAMTRUM — Gene Harris — Blue Note LA760

Producer: Jerry Peters

List: 7.98

Harris is a veteran keyboard specialist who has embellished his customary trio setting for a larger orchestra with strings, horns and vocals. The fact that much of Harris' individual contribution is swallowed up by the surroundings is not surprising, but this set is generally laid back, and our favorite track is the two-part "Christo Redentor," which features guest trumpeter Donald Byrd.

GUITAR INTERLUDES — Joe Pass — Discovery 100

Producer: Albert Marz

List: 6.98

Hearing Joe Pass away from the PabolO jam session format is instructive. The first side presents Pass as a soloist on five brief interludes, and the remainder showcases his playing with a vocal rhythm ensemble on backup. The taste and inventiveness are all here, and if the results are as much pop as they are jazz, that is o.k. with Pass and with us. The music has strong MDR appeal.

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www.americanradiohistory.com
Imatively $250,000. Additionally, the company's executives' salaries voluntarily take a cut in income, will eat away a good chunk of the $125,000 profit which it expects to realize within the 30-day period.

James Sutton, chairman of the board, Charles Sutton, president, and David Sutton, treasurer and president and treasurer, all propose to scale down their weekly paychecks from $2,884.62 to $1,023.68. They and other company officials are in a position to do so because they share the company's willingness to give up the two automobiles which the company leases for the personal use of each of them.

Over-Expansion Cited

In Jimmy's petition for bankruptcy, David Sutton explained the chain's problems in these terms: "The retail store operation was overly optimistic and depleted the assets of the debtor and its parent. The company had overexpansion and substantial losses in the first half of 1977. The losses were a result of over-expansion and a lack of effective control and needed adequate inventory. In addition, certain of the company's new retail operations have failed, resulting in a high enough volume within the time projected and have so far proven unprofitable.

The above conditions also accounted for some of the Sutton Distributors' difficulties, said David Sutton in the parent company's Chapter XI petition. In addition, he noted, "the debtors (Sutton's) wholesale distribution operation sustained losses for the first time in the second quarter of 1977. The losses were a result of the very successful and rapidly expanding wholesale business. A result of a lack of working capital because the debtor's available credit was exceeded by Jimmy's rapidly expanding retail stores.

In both petitions, the basis to allow a reorganization of Jimmy's and Sutton was the applicant's strong belief that "a sudden cash shortage, rather than a fundamental weakness in the business, was the immediate cause of present problems." Sutton's proposed solution is to reduce its overhead and "the number of stores operated...will be reduced...Will Jimmy's Be Reorganized?"

The general feeling among Sutton's largest creditors (see accompanying list) was that both it and Jimmy's (whose largest creditor is the record company, which may have to be reorganized in some fashion) had a great deal of uncertainty about how and when this would be done.

A spokesman for one of Sutton's secured creditors felt that the problem of Jimmy's survival is "not insurmountable." He pointed out that the whole question rests at the moment in the hands of the secured creditors, who have liens on inventory, receivables and real estate relating to Jimmy's. If they decide not to press for liquidation, he continued, there will still be a lot of haggling over the terms of reorganization.

The source noted that it is not in the interests of the secured creditors to liquidate the debtors. Their assets would bring relatively little at auction, whereas "there are assets to cover liabilities in an ongoing business situation. The price of inventory is going to be structured, and how it can be done."

A credit manager for an unsecured creditor, in contrast, said he thought that these creditors as a group would like the debtors to liquidate. "My Jimmy's cases as Chapter XI involuntary (receivership)." If that happened, he said, the creditors would run the business and be able to keep items out of "right stuff for use. Right stuff could be going out the back door, and we have no control over it.

Another unsecured creditor was uncertain whether or not he would vote for reorganization in any form. However, he believed that only the secured creditors would come out ahead in any event. After they got their share, he said, "I don't know what the hell anyone will be left having for anyone else to sell.

Since he and others in his group stand to gain nothing from any disposition of the case, the creditor said, he would just as soon let Jimmy's and Sutton survive. In addition, he noted, he feels that Jimmy's has increased the size of the New York record market. "They lit the same fire under New York that they lit under the Tower did under Los Angeles. Aside from sticking me, which my heart - and pocketbook - really hurt for, in the long run the manufacturing business is one with added New York volume which they never would have had before Sutton woke the people up and made them buying buyers."

Retailers Comment

An opposite view of Jimmy's was expressed by Jay Sonin, owner of The Record Hunter in Manhattan. "The best thing they could do is close Jimmy's up. If they make a settlement with him, it will be the worst thing that ever happened to the record business in New York because they will then make him more dangerous than he ever was before. They will have given him millions of dollars for a fraction of the cost, but he's proven that he can't be trusted."

Sonin pointed out that Jimmy's had established itself in the market with its $2.92 sales on large numbers of front-line records. The 600 units in stock, he also said that they could have sold tens of thousands that number. A store spokesman estimated a half million tourists in the city just for Elvis' services.

Sheidi, Directors of owners, of Peaches, said that their Dallas store was doing $1000 per hour. They also reported that they sold 10,000 copies of Presley's latest LP, "Moody Blue" in two days. They are out of every Elvis album except his Christmas LP. Sound Wherehouse said they were in the market: that seven stores had sold 1000 copies, all that they had in stock. They reordered every Elvis Presley catalog and $12,000 in new product.


Elvis Presley Dies

Disc Sales Jump
Throughout U.S. After His Death

In the week ending February 27, 1977, 29,000 Presley singles were recorded as the ten "times that many could have been sold." Their normal monthly order for all RCA products is 300-400.

Several retail managers said they would just let Jimmy's go. "We're completely sold out. I wouldn't be a bit surprised if by midweek, the country is almost completely dry of Elvis Presley's product. His appeal is so great and so widespread that it triggered an emotional response felt across the country."

I wanted President Carter to declare a national day of mourning.

"Four Pieces in 30 Minutes"

The music buyer for W.F. Woolworth Co., Inc., Charles Stanley, noted, "One store sold 41 pieces in 30 minutes. It's been unusual. Even the Christmas records are going. We're selling the product as fast as we can put it in the store, and we were just lucky that we had stocked up on the RCA-$300 Camden budget line."

The Elozy chain in New York said that within one hour after the public announcement, they were completely sold out. Customers were "buying at five a time," he was reported.

Selling out of their five-to-six thousand pieces, A & B Distributing, Phoenix, made four separate orders to RCA for additional Elvis product, but expect to receive maybe one or two of the orders filled.

Swamped With Requests

Poplar Tunes in Memphis, Elvis's hometown, is obviously being swamped with requests for his records. Retailing the 600 units in stock, they also said that they could have sold ten times that number. A store spokesman estimated a half million tourists in the city just for Elvis' services.

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1812 Overture Outlet
In 2nd Largest Store

WAIVER - 1812 Overture Records & Tapes, a five-store chain here, has expanded into New York. The chain's 60th and 7th Avenue Capitol Drive from 1,100 square feet to 4, 100 square feet, making it the second largest record store in the state. The store is scheduled to reopen August 18.

R&R Pioneer, He
Was Responsible For New Sound

In 1958, Presley was inducted into the Army and served in an armored division in Germany. While fulfilling his military obligations, Presley's recording career did not falter as some had predicted. The release of "Stuck On You" reached the number one spot without any significant movement.

Elvis' first film, "Love Me Tender," was released in 1956 and he went on to work in 32 others including two documentaries. His television career, which featured a number of variety show appearances in the '50s, was relatively dormant until 1968 when he had his own special. He later guested with Frank Sinatra on a special and starred in his own "Aloha From Hawaii in 1973."

Returned to Appearances

At about the same time, Presley returned to the personal appearance route by playing the now Las Vegas Hilton and breaking attendance records. Soon after, he started on a tour of dates throughout the nation which continually sold out.

Presley married Priscilla Beaulieu in 1967 and the couple had a daughter, Lisa, 9. The marriage lasted until 1973. Still active on the concert circuit, Presley has sold out an Aug. 27 performance in Memphis. A Las Vegas date was planned for later this year.

In recent years, Presley's health had been unstable and he made infrequent visits to hospitals for tests. His weight increased substantially from his 175 lb. frame, but he continued to successfully tour and sell out wherever he played.

Thousands of accolades poured in from all over the world, and many of the star's friends and fellow-performers attended the services.

Coutello's Comments

Louis Coutello, president of RCA Records, said last week that "Elvis Presley was the greatest legend of the modern entertainment world. He ushered in the rock and roll era, forever changing the taste of the music loving public."

"The legend is lost to us, and all the hundreds of millions of people around the world whose lives were somehow linked by a song that we can only be greater by his death. We at RCA Records are proud to have been associated with this great artist for the past 22 years."

Cole LP Goes Platinum

LOUISIANA - "Unpredictable," Natalie Cole's most recent LP for Capitol Records, recently was certified gold by the RIAA.
SINGLES REVIEWS

PICKS OF THE WEEK

DERBY BOONE (Warner/Curb 8446)
You Light Up My Life (3:35) (Big Hill — ASCAP) (Brooks)
Although it is technically a movie theme, this waltzing ballad has a strong enough melody and lyric to yield success without big office numbers. Ms. Boone builds it to a powerful emotional peak as a massive string section lends support. Debuting with a bullet on the Cash Box Top 100 Singles chart.

LEIF GARRETT (Atlantic 3423)
Surfin’ USA (2:23) (Arc — BMI) (Berry)
Based on the proposition that a pretty face and a rock classification adds up to a hit, this cut originally appearing on LeBle’s debut solo album has resurfaced due to its eerie appropriateness after the death of its composer. (For the point that the names of James Dean, Sam Cooke and Marilyn Monroe are mentioned). LeBle is a sensitive tenor who calls Paul Simon to mind, and the single is a fine piece of pop music in its own right.

LENNY LE BLANC (Big Tree/Atlantic 16002)
Hey Hound Dog Man (Play It Again) (2:29) (Chrysalis-Francy That — ASCAP)
This cut originally appearing on LeBle’s debut solo album has resurfaced due to its eerie appropriateness after the death of its composer. (For the point that the names of James Dean, Sam Cooke and Marilyn Monroe are mentioned). LeBle is a sensitive tenor who calls Paul Simon to mind, and the single is a fine piece of pop music in its own right.

HARRY CHAPIN (Elektra 45426)
Dance Band On The Titanic (3:35) (Five J’s — ASCAP) (Chapin)
Chapin’s little cut from his upcoming album is something of a departure for him, exemplified by a heavy shuffling rhythm and aggressive guitar and drum work. This “story song” is all the more ironic because every-body knows the end of the story. Already getting a warm AOR reception on its maiden outing.

KATE TAYLOR (Columbia 10596)
It’s In His Kiss (The Shoop Shoop Song) (2:40) (Hudson Bay — BMI) (Clark)
Sister Kate has been creating a stir at the secondary radio level with this reworked oldie, originally performed by Betty Everett in 1964. Although it’s a soft rocker, her voice is energetic and the song resonates with new life.

BRIAN AND BRENDI (Rocket/MCA 40777)
Don’t Let Love Go (3:12) (Kengorus — ASCAP) (Russell)
Choosin’ alluring guitar arpgegios with a densely harmonized vocal line, Artful Dodger manages an awful lot like the Hollies on this selection from “Babes On Broadway.” Tasteful execution and a good hook should attract AOR and top 40 programmers.

CHRIS HILLMAN (Elektra/A管理制度 45426)
Heartbreakers (3:18) (Unchallenged/Begonia Melodies/Monsoson — BMI) (Wolfert, Sager)
Hillman’s clear, cool vocal is well suited to this melody, as the closely arranged harmony parts. The bouncy piano/bass coda is the kind of ending that often makes a hit single. From the album “Clear Salin”.

AL JARREAU (Warner Bros. 8443)
Take Five (3:19) (Derry — BMI) (Desmond)
Working from a jazz tradition, Jarreau stretches this vocal to unlikely heights on a pop song. The song was a hit in its original version, and this edit from the live LP, “Look To The Rainbow,” could go far in widening Jarreau’s dedicated cult of admirers.

LARRY CROCE (Warner/Curb 8442)
Turn On Your TV (3:20) (Peacible Kingdom — ASCAP) (Groco)
“Junk food junkie” Groco continues to entertain with his own brand of humorous social commentary. This time around, his cast of characters is drawn from the network rosters, and he ironically points up all unnecessary hygienic problems that TV advertising has created for consumers.

WANDER PEACE (Playboy/CBS 5812)
Just Keep On Smiling (3:35) (After Dark/World Of Paradise — BMI) (Dantier, Davis, Franklin, Hardy, Henderson II, Johnson)
Having made their dent in the market with a creative cover version of “Roots,” this group displays its skills on this original composition tailored for R&B stations. Changing moods and vocal textures reminiscent of Stevie Wonder make this an interesting programming item.

LEONARD JOHNSON (Warner/Curb 8443)
Rainin’ (3:02) (Dante — BMI) (Jolis, Simon)
One of those perfect crossover records, accurately straddling the line between R&B and pop appeal. Ron Dante’s dramatic production strategy balances the tightness of the rhythm and melodic elements, yielding a promising debut for this duo, whose album will appear this fall.

BRENT MAGLIA (Fantasy 45426)
Sister Kate (3:39) (Golar — BMI) (Maglia, Giovannelli)
A new name that has received some notice at the AOR level, Maglia recycles the works of the masters into his own pretty-sounding rock and roll. With synthesizers adding height and depth, this top-40 aimed record boasts a chorus that shouldn’t fail to stick. Also, the title is the same spelled backwards or forwards.

ARTFUL DODGER (Columbia 10603)
Can’t Stop Pretending (2:37) (Seldak — ASCAP) (Cow)
Combining alluring guitar arpeggios with a densely harmonized vocal line, Artful Dodger manages an awful lot like the Hollies on this selection from “Babes On Broadway.” Tasteful execution and a good hook should attract AOR and top 40 programmers.

CHRISS HILLMAN (Elektra/A管理制度 45426)
Heartbreakers (3:18) (Unchallenged/Begonia Melodies/Monsoson — BMI) (Wolfert, Sager)
Hillman’s clear, cool vocal is well suited to this melody, as the closely arranged harmony parts. The bouncy piano/bass coda is the kind of ending that often makes a hit single. From the album “Clear Salin”.

LUCIO BATTISTI (RCA 11079)
Song To Feel Alive (4:08) (Acqua Azzura/Sunbury — ASCAP) (Battisti, Logol, Powell)
Little-known in the U.S. thus far, Battisti has been the most popular balladeer among young Italians for several years. He pronounces the English lyrics with a strong accent, but those who listen a bit more deeply will discover a delicate handling of melodies and unusual arrangement and production touches. A highlight from the album “Images.”

D.J. ROGERS RCA 11058
Love Is All I Need (3:15) (Sundby/Woogie — ASCAP) (Rogers)
A female backing chorus delivers the title pattern like a group of sires as Rogers raps his lines, his singing ranging from a relaxed tenor to a strained snarl. This artist has managed to kick up some dust on the R&B charts in the past, and could do it again with this one.

KELLEE PATTERSON (Shadybrook 1041)
If Don’t Fit, Don’t Force It (3:39) (Funks Bump — BMI) (Johns, Farrow)
Sound advice from this sassy vocalist, in one of the best selections from her album “Be Happy.” The arrangement is simple, yet highly effective, and the contribution from the brass, reed and backing vocal sections, but it never detracts from the spontaneous musicality of Ms. Patterson’s delivery. For R&B and pop stations.

WILLIAM SALTER (Marlin/TK 3315)
Let’s Be Lovers Again (3:14) (Antisia — BMI) (MacDonald, Salter, Salter)
Though his name might be unknown, Salter has reached million mark status in recent weeks with the lyric “Feel Like Makin’ Love,” which he performed with Roberta Flack. Here he collaborates with longtime partner Ralph Mac- Donald on a single that sounds most appropriate for easy listening stations.

CAMEO (Chocolate City/Casablanca 011)
Punk Funk (3:35) (Better Days — BMI) (Blackman)
With its prominent bass line and handclaps, this disco-oriented track is another example of a record that can get nowhere. Although it misses the magic touch found in some of George Clinton’s productions, marked similarities to Parliament are evident here.

TRINI LOPEZ (Mariarte/Farr 711)
You Say Something Nice (3:14) (Spiral — ASCAP) (Sheley)
Ending an absence from the recording scene, Lopez’s back in and this song is as good as the songs he earlier got. Although it misses the magic touch found in some of George Clinton’s productions, marked similarities to Parliament are evident here.

SMOKEY WILSON (Big Town 711)
I Wanna Do It To You Baby (3:35) (Modern — BMI) (Wilson)
Mainstream Chicago blues from Wilson, who dominates this record with a loud speaking vocal and energetic guitar solos. Worth a listen by any programer interested in blues music.

STEVIE WONDER (Tamla/Motown 54286)
Another Star (5:17) (Jobete/Black Bull — ASCAP) (Wonder)
“Songs In The Key Of Life” continues to prove how a newfashioned fountain of hit singles with this third release, an edited selection. A foot-tapping, Latin-influenced rhythm and an unforgettable “La la la” chorus are but two of the hooks that will take this record to the upper reaches of the pop and R&B charts.
Symphonic 'Star Wars' Score Stirs Fewer Classical Buyers

By Ken Terry

NEW YORK — It isn’t every day that an album of music derived from classical sources is released by a symphony orchestra scales the heights of the pop music world. Yet, that is the case with the symphony’s version of “Star Wars,” which this week is bubbling at #5 on the Cash Box Top 100 Album chart.

With music composed by John Williams (not the classical guitarist) and played by the London Symphony Orchestra, the double soundtrack album is riding the crest of the wave. The popularity of the soundtrack for the movie, however, it doesn’t appear as if it is to classical LP customers are looking to buy the soundtrack, even if they saw the film.

“I don’t think classical customers are buying ‘Star Wars’ kind of album,” states John Karr, classical department manager at an Odyssey Records store in San Francisco. “The people who buy it look like they just want to own the sound effects or the music from the film, and they’re not into it because it’s similar to classical music.” "It’s right for the movie," he continued, "but as orchestral music, it’s not really classical. If you already know classical music, the soundtrack, the sound of the film is just like a pastiche (of styles derived from other composers)."

Richard Zankle, classical department manager for Record & Tape Collector in Baltimore, similarly noted that a few of his regular customers were buying the "Star Wars" soundtrack. In his opinion, this is because ‘it’s the least serious of the symphonic soundtracks. It’s appealing music. I say, don’t see some of the other Gerhardt things on RCA. We’re selling it to some people who are into orchestral music, but basically it appeals to people who have seen the movie.

Joe Levin, classical department manager at the Record Hunter in New York, felt that many classical customers are buying the "Star Wars" soundtrack. 'But that’s not a story about any symphonic film music,' he noted. "Every time a score borrows directly from classical music (as in the abovementioned scores) or bastardizes it," Levin explained, "extra classical business is generated."

He added that when "Barry Lyndon" was making the rounds, the Record Hunter was sold out of recordings of the classical works used in the soundtrack for six months. "And people are still buying ‘Also Sprach Zarathustra’ like crazy from 2001.'"
NEW-FM — NEW YORK — Tom Morena
Most Active:
Eric Carmen
George Thorogood
Evanescence
Steve Miller Band
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana
Most Active:
Fleetwood Mac
Eric Carmen
Steve Miller Band
Jarvis Cleave
Bob Marley
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

WPLJ-FM — NEW YORK — Corinne Baldassare
Most Active:
Fleetwood Mac
Eric Carmen
Steve Miller Band
Jarvis Cleave
Bob Marley
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

WRL-FM — LONG ISLAND — Dennis McMahan
Most Active:
Gladys Knight
Passenger (Estimated, Solo 2)
Firefall
Getaway
Firefall
Gladys Knight
Passenger
Border (You Don’t Have To Feel Good)
The Strap (Heartbreaker)
Carole King (God Only Knows)
Simple Things
Gary Open (The Road That Leads To You)
Crosby, Stills & Nash
Dark Star
Shadow Captain
Be Bop Deluxe
Shine
Little Feat
Red Hot Chili Peppers
Remo
Now On
Roger Daltry
(Animal, Joe)
Charley (Pressure Point)
Yes (Going)
Tim Westberg
Bebop Deluxe/Chip Taylor
Guns
Yes (The Only One)
Marble Arch
Eric Carmen — Boats Against The Current — Arista
Jon Anderson
Heart
Eric Carmen
The Doobies
Steve Winwood
James Taylor
Guns
Roger Daltry

WBZ-FM — LONG ISLAND — Bernie Bernard
Most Active:
Yes
Carly Simon
Crosby, Stills & Nash
Grateful Dead
Fleetwood Mac
Peter Frampton
Steve Winwood
Steve Miller Band
Natalie Imbruglia
Guns
Jarvis Cleave
Bob Marley
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

WWW-FM — WESTCHESTER — Meg Griffl
Most Active:
Beetles
Beatles
Fleetwood Mac
Peter Frampton
Graham Nash
Crosby, Stills & Nash
Roger Daltry
Santana
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

WNYC-FM — LOS ANGELES — Ruth Pineda
Most Active:
Crosby, Stills & Nash
Jarvis Cleave
Bob Marley
Natalie Imbruglia
Guns
Roger Daltry

KLOS-FM — LOS ANGELES — Rob Poised
Most Active:
Crosby, Stills & Nash
Jarvis Cleave
Bob Marley
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Private Stock
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

WWW-FM — WASHINGTON, D.C. — Dave Einstein
Most Active:
Steve Winwood
Santana
Evanescence
Steve Miller Band
Natalie Imbruglia
Guns
Yes
Fleetwood Mac
Alan Parsons Project
The Doobies
Graham Nash
Jeffrey Lynne
Stevie Nicks
Neil Young
Cat Stevens
Santana

www.americanradiohistory.com

Cash Box/August 27, 1977
This long-awaited albumWhile the release of this album has been eagerly anticipated, the东北三省地区的销量一直很强劲。超过75%的唱片商报告销量在前三名，而我们的东北三省的销量在全国销量中占据了领先地位。Harvard Coop的报告基本与Top ten five sales中的销量一致。前三名销量包括：Madonna, Goody, National Record Mart, etc.。其余的Top ten five sales中的销量则包括：Goody, National Record Mart, etc.。销售数据也反映了Top ten five sales中的销量，其中Madonna的专辑销量达到100万份，Goody的专辑销量达到75万份，National Record Mart的专辑销量达到50万份。剩下的Top ten five sales中的销量则包括：Goody, National Record Mart, etc.。销售数据也反映了Top ten five sales中的销量，其中Madonna的专辑销量达到100万份，Goody的专辑销量达到75万份，National Record Mart的专辑销量达到50万份。
ARTIST WHO HAVE RECORDED AT MUSIC MILL
AVA ALDRIDGE
ARTHUR ALEXANDER
BOBBY BARE
JACK BLANCHARD
& MISTY MORGAN
SHERRY BRYCE
KATHY BARNES
JAMIE CARTEE
CHARNISSA
ROY CLARK
VIC DANA
NARVEL FELTS
FOSTER & RICE
JIM GLASER
STAN HITCHCOCK
GEORGE JONES

WAYLON JENNINGS
PHIL JARRELL
JOHNNY LEE
LeBLANC/CARR BAND
MARIE OWENS
CARL PERKINS
JOHN WESLEY RYLES
RAINTREE COUNTY
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Music Flows Like The River: A History Of Muscle Shoals

by Carmen Adams

MUSCLE SHOALS — Folklore traces the origin of the region's name to an Indian who observed that it takes a lot of muscle to cross the shoals native to Muscle Shoals. Folklore of fact, Muscle Shoals' location on the Tennessee River where the old Natchez Trace (once a buffalo trail) crosses the river in the shoals area, made it a natural camp. One of the first settlers, a pioneer named Dixon, bought an old watering hole and trading post from the Indians. One piece of silver and two axe handles are reputed to have bought what is now known as Spring Park in Tuscumbia, Colbert County, Alabama. Travelers on the old Natchez Trace crossing the river could be delayed for weeks when the water was too deep to ford. As a result, farmers often camped along the 600 mile north-south bound Natchez Trace made a musical instrument a prime commodity for entertainment and trade. As the area developed after President Madison and Jackson made extensive land purchases for the U.S., music continued to be people's main entertainment and it became a natural music and civic center. Outsiders are amazed at the inherent musical talent of northern Alabamians. One reason may be, since there was little if any printed music, people learned to play by ear and even musicians today, although most read music, can listen to a tune and play it back without looking at any notes. One famous innovator from Florence was W.C. Handy, called "Father of the Blues" for his compositions "St. Louis Blues," "Memphis Blues," and "Beale Street Blues." This first son, in a log cabin November 16, 1873 into a background of Methodists ministers, was the first person to write and preserve the blues for America's musical heritage. By doing so he believed to have done more to bring blues songs into the mainstream of contemporary popular music than any other composer. Handy remained faithful in writing these first songs of the south despite parental disapproval. Trained as a teacher, he held several common labor jobs to survive while he played in various bands. Handy served a two-year faculty post, "changed the philosophy of the town" toward the recording industry. He said he understood that Muscle Shoals wanted to protect their artists' privacy, but convinced them that they were limiting their outreach by not publicizing themselves. Close to the trading post to wait for the river to go down, most of them carried musical instruments they played for entertainment. These were sometimes traded for food and shelter, thus the instruments were distributed through the region. Heavy traffic

THE "Hit Recording Capital of the World" logo was the brainchild of Charles S. Manson, vice president and general manager of radio stations WOLT-FM and WXOR-AM in Muscle Shoals. From Chicago previously to managing the stations in Muscle Shoals, he was amazed at the publicity about the recording center in Chicago and New York and the taken-for-granted attitude in the hometown. Introducing the slogan on signs, police cars and T-Shirt promotions, Manson said, "changed the philosophy of the town" toward the recording industry. He said he understood that Muscle Shoals wanted to protect their artists' privacy, but convinced them that they were limiting their outreach by not publicizing themselves. Close to the trading post to wait for the river to go down, most of them carried musical instruments they played for entertainment. These were sometimes traded for food and shelter, thus the instruments were distributed through the region. Heavy traffic

While Others Came & Went, Rick Hall Kept The Faith

by Lola Scobery

MUSCLE SHOALS — The development of the Muscle Shoals music industry can be traced to three facts about Rick Hall: the fact that he is a tough, tragedy-hardened man; the fact that he has a genius for putting together studio rhythm sections; and the fact that as he records and is eminently reveals, "One thing I can't stand is spineless men." These three facts, a pattern has developed in Hall's career: he has drawn together groups of highly talented musicians, songwriters, and singers, only to "lose" them to another recording center. As one-by-one the carefully selected musicians choose other recording centers, Hall gets left high and dry, as he says, "He had a talent that the target of talent of time you did, and be prepared to try a new group of people." While arising out of situations often heart-breaking and infuriating to Hall at the time, the proliferation of studios in the Muscle Shoals area has curved back around to a fulfilling, non-competing proposition for the recording genius. The top-level musical talent he pulled together has expanded into an industry of nine studios in Muscle Shoals, recording gold record after gold record after gold record.

And Rick Hall will be forever acknowledged as the kingpin of it all.

An Industry Is Born

Although Hall's 1960 recording of "You Better Move On" marks the beginning of an actual music industry in the Shoals area, at least two men in the vicinity experimented with sound and recording technology earlier. In 1951 Dexter Johnson, who had been working as a musician at WSM Radio in Nashville, set up a monaural tape recorder in his garage in Sheffield. "I just got for my own use and the curiosity of it," Johnson said. "Too much talent had been heard tape recorders were being developed, so I wanted and got one of them. Whole thing was so new, sometimes we got so tired and we had so much on, we could not work under the domination of such a strong-willed man."

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And Rick Hall will be forever acknowledged as the kingpin of it all.
MSMA Strives For Worldwide Recognition Of Muscle Shoals

by Carmen Adams

MUSCLE SHOALS — The Muscle Shoals Music Association is a non-profit organization of 250 industry representatives formed in 1975 for the purpose of publicizing Muscle Shoals as an international recording center. Several attempts to organize prior to 1975 failed due to community resistance. At the first and only Annual Muscle Shoals Music Celebration in 1972, civic leaders expressed the opinion that the music industry was invading their town to undermine the moral fabric of the community.

In January of 1977, organization members realized that in order to gain widespread recognition they would have to first earn the trust of their own city and state. Then, in a brilliant public relations move, Buddy Draper was named executive director of the MSMA.

A retired marine after 20 years active duty, Draper’s first civilian job with First American Bank in Nashville involved calling to my friends in the civic world (about) just what good people they are.

Legislative Support

Leaving the bank, Draper served as president of the Sheffield Chamber of Commerce, then won election for mayor over an incumbent indifferent to the music business. Reasoning that 30 cents from every dollar of a potential $3,000,000 average record sale revenue could be returned to the community from the record industry, Draper’s political support bore fruit when congressman Flipper replaced incumbent.disability.

In May of 1977, a bill introduced by senator Bill King was passed to establish a major state goal. Appointments to the Hall of Fame board of directors by Governor Wallace are pending, and the proposed complex will include a museum, offices, an amusement park and music hotel.

With that legislative push and the loosening of the civic minds through MSMA-sponsored public performances at civic clubs and general public education of what a songwriter, musician, and the recording business is all about, the MSMA now enjoys hearty support.

“Our mission,” Draper said, “is to advertise Muscle Shoals music around the world.”

The MSMA has an exhibit booth at the tourist information center at the Tennessee/Alabama state line that features an audio-visual unit telling the history of Muscle Shoals and its contributions to music. Albums recorded in Muscle Shoals are on display in exhibit cases and there are two phones the visitor can pick up to hear a welcoming message to Muscle Shoals and recordings of hit songs.

Music Shoals Picnic

Unlike the spirit of the failed music celebration, Muscle Shoals held its third annual MSMA picnic June 23 at Rick Hall’s FAME Ranch. More than 600 music industry representatives from Nashville and Muscle Shoals converged for an afternoon of barbecue and games during this significant meeting of two major music centers. Merlin Littfield of ASCAP’s Nashville office covered the event for the next year the MSMA plans a three-day festival at the Joe Wheeler State Park with a minimum $5,000,000 contributed by the state to allow the extra facilities of a lodge, 18-hole golf course, tennis courts, boating, swimming, fishing, rodeo and studio tours from the festival site, with meals alternately sponsored by participating record companies.

Pictured Standing (l-r) at the 3rd annual Muscle Shoals Music Association picnic are state representative Tom Coburn, state senator Bill King, MSMA president Rick Hall, Colbert County commissioner Bobby Diskin and-Wilbur Smith, executive director, Colbert Industrial Committee. U.S. Congressmen, Ronnie G. Fippoo, known as “Mr. F.,” you’ve got it for his contribution to music industry interests, is seated in front.

Muscle Shoals Music Association — Governor Wallace of Alabama and the Alabama legislature in 1975 as Rick Hall (l) and Jimmy Johnson (r) look on. Photo credit: Tommy Wright.

Making Music is a Serious Business In Muscle Shoals

by Lola Scobey

MUSCLE SHOALS — Not a single record label has an office in Muscle Shoals. By stretching the list down to four-track recording, you can only count up with a total of ten studios. Yet Muscle Shoals, Alabama has the audacity to dub itself the “Hit Recording Capital of the World.”

Why? Statistically speaking, Terry Woodford of Wishbone says: “To have had all of our knowledge, there were around 600 recording sessions in Muscle Shoals last year.” And if I’m not mistaken, there were who have played on nearly 90-million selling records. “Musicians here are not caught up in the profit money. I, for one, would love to make $30-35,000 a year, but if I did three or four dates a day the way I can in Nashville, I would make a lot more. I don’t want to do that, I want to make $30,000 a year, and if you don’t, I would quit.”

Rick Hall, who has been responsible for producing hit records for his own Muscle Shoals FAME Studio, all tremendous hit generators, explains how certain disadvantages have actually spurred on Muscle Shoals success.

“I think probably three factors are involved,” Hall says. “One is the relaxed at-
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THE SOUNDS FROM MUSCLE SHOALS

'The Horns': Skilled Exponents Of Muscle Shoals Sound

by Dick Cooper

MUSCLE SHOALS — The Muscle Shoals Horns have been one of the most energetic exponents of the Muscle Shoals Sound, exporting their distinctive horn arrangements on hundreds of recordings during the past eight years. The horn section has demonstrated their versatility not only on sessions in the Shoals area, but also on country sessions in Nashville, rhythm and blues work in Jackson, and rock and roll sessions in Macon and Atlanta.

Recent releases by Mary MacGregor, Bobby Womack, Donna and Marie Osmond, Mac Davis, B.J. Thomas, Joe Tex, Waylon Jennings, Roy Clark, Donna Fargo, Dorothy Moore, King Floyd, Hank Williams Jr., Carl Perkins, Boots Randolph and Dr. Hook all feature work by the Muscle Shoals Horns.

The group has been able to fully explore its talents on its own albums: "Born To Get Down" released on Bang Records in 1976, and their recently completed album scheduled for release by Ariola America Records in late August. In 1976 album resulted in three chart singles and a chart album.

The majority of the songs on "Born To Get Down" were composed by Calloway, who also wrote most of the songs for the new album.

The group's first album was produced by Barry Beckett of Muscle Shoals Sound and featured a rhythm section composed of Beckett, Randy McCormick, Ken Bell, Jimmy Johnson, Bob Wray, Roger Hawkins and Tom Roady.

On their current album, the Horns expanded to include a wider variety of area sessionmen while retaining Beckett at the production helm.

Met in College

Calloway met Thompson while both were studying music under Edward Lewis Smith at Tennessee State. While in college, they worked together at a Nashville night club with musicians such as Jimi Hendrix, Joe Tex and Wilson Pickett.

Following college they moved to Dallas and while working not only on horn arrangements, they were also involved in the rhythm section composed of Beckett, Randy McCormick, Ken Bell, Jimmy Johnson, Bob Wray, Roger Hawkins and Tom Roady.

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Harrison Calloway, Ronnie Eades, Harvey Thompson, Muscle Shoals Horns

In addition to their session work and their own albums, Elton John fans in the U.S. and Europe had the opportunity to see the horns during Elton's 1974 tours, as did those attending the group's tour in 1976, and their appearance with Dobie Gray in Los Angeles.

Working together since 1969, Harrison Calloway, trumpet, Ronnie Eades, baritone sax, and Harvey Thompson, sax and flute, have compiled an impressive list of successful sessions.

The Horns have added a variety of horn players throughout their career, working the longest with a young Sheffield trombone player, Charles Rose. Rose joined the group in the early seventies, and in addition to session work, toured with the group during 1976. He also played on the Horns' appearances with Elton John and Dobie Gray.

Others who have worked with the group include Dennis Good, Walter King and Ben Cauley. Cauley is scheduled to tour with the Horns when they go on the road for a tour that will coincide with the release of their new album.

MSMA Strikes Out For Worldwide Recognition Of Muscle Shoals

The Hall of Fame Music Hotel is expected to be an integral part of the complex to serve the tourist trade visiting Muscle Shoals. The Holiday Inn franchise, owned by Servico in Memphis, has already spent $9,000 to reproduce Muscle Shoals' gold albums for display in the hotel.

A MSMA Hall of Fame Banquet will be indicated as an annual event to announce new inductees into the Hall of Fame. Inductees will be invited in by the Hall of Fame board of directors and selected from the living and deceased who have been instrumental contributors to music in Alabama. The MSMA is now consulting with the Alabama Sports Hall of Fame to construct by-laws for the MSMA Hall of Fame board.

Additional Projects

Another project sponsored by the MSMA in conjunction with the Hall of Fame involves the renaming of streets to reflect music themes, with the approval of governor Wallace. The road connecting Muscle Shoals Sound, Widget and Broadway studios will be re-christened Music Triangle. Avalon Avenue, where Fame and Cartee studios are located, will be Gold Record Avenue, and the road circling the airport will be called Airplay Circle. The Chamber of Commerce and an industrial committee are currently petitioning to get an intersection between Muscle Shoals and Muscle Shoals in order that the two towns be more accessible to each other.

Avenue Projects

As a revenue-boosting project, the MSMA plans to market seven albums of Muscle Shoals Greatest Hits via television and mail order. The album packages will include the hit records from the 70 gold albums produced at Muscle Shoals. Profits from the sale of albums will go toward building the Hall of Fame.

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ASCAP celebrates its writers and publishers who've helped put Muscle Shoals on the map of American Music
The instant rumors of Ford's plans hit the streets, real estate speculators jumped into the area with gusto — buying up land and parceling it out in 25 front-foot lots, putting in sidewalks, fire hydrants and water fountains.

Overnight, Muscle Shoals exploded into a boom town, and out on the road leading to Wilson Dam sprang up one of the hottest honky tonks in the state. Cards, craps, women, the works. It was a steamy spot that attracted men with gambling fever.

The action dimmed when Congress lastly refused Ford's offer to buy the dam, but the sidewalks and fire hydrants remained, and some of the rowdy vibes still seemed to reverberate around the dismal, dismembered old two-story honky tonk on Wilson Dam Road.

Decades later, in the early '60s, an obstinate young man who had recently been given his walking papers by his Nashville-bound music publishing partners decided to take the gamble that Henry Ford had been unable to carry through — to put a major industry right in the middle of Nowhereville in Muscle Shoals. He planned to produce not automobiles, but records.

Drawn to the old honky tonk building, the aspiring record producer rigged up a make-shift mono recording studio in one of the big bare rooms downstairs. It was little changed from roadhouse days. Even now, you can still find big slide crap tables and vaults with walls a foot and a half thick up on the second floor.

Owning little more than four microphones and a used 351 Ampex mono tape recorder, he concocted an echo chamber in the bathroom, hung drapes all over the crumbling plaster walls, unfolded a rollaway bed to sleep on, and dug in to work. It was the beginning of a two-year marathon.

Every month he plunked down $50 for the right to lock himself up in the dilapidated gambling den and experiment with recording. He would emerge to buy hamburgers, or to go on weekend nights to play gigs, then come back and doggedly barricade himself in the building with his recorder.

In 1950, he latched onto a black belthop named Arthur Alexander, who had written a song he believed was a smash. Amidst the drapes, crumbling plaster, and old gambling vibes, he cut a huge hit on Alexander — "You Better Move On." The rest is history.

Today, friends say that producer Rick Hall likes to stand out on the porch of his ranch-style mansion, squint his eyes, survey the land north, south, east and west and draw in his low, soft voice, "Now I own all this land as far as you can see in every direction." And he does — 1,500 acres of it.

He's a country boy who's become accustomed to the glint of gold. Out in his 12-stall horse stable, he has an office so crammed with gold horse trophies that it looks like King Tut's tomb. Towards town, in his business office at the FAME Studio, he has so many gold records on the walls, visitors feel like they've stumbled into an Aztec mint.

Since he was named "Number One Producer of the Year" in 1972 and nominated for a Grammy Award for "Number One Producer" in 1974, some folks have been wondering in recent years if it wasn't about time for Hall to begin simply reclining on his laurels. Well... no.

Within recent weeks, he has travelled up to Nashville to visit with old friends and consider the possibility of becoming involved in some progressive form of country music. "You know, with different instruments than they use now," he grins, "like maybe bagpipes."

"Strange as it may sound," says the former country fiddler player, "I'm going to be getting back to my basics. Spending 16 hours a day in the studio like I used to."

In the following interview, Hall explains some of the ways his past has shaped his present and some of the factors behind his success.

CASH BOX: Musically, what is the Muscle Shoals sound?

HALL: The sound itself is a basic, fundamental, heavy out-bucket cross between R&B black music and rock and roll. We used a lot of bass drum, a lot of bass. Very little influence at all from country.

CASH BOX: These were your own personal musical instincts?

HALL: Yes. Most of my first hits were with black artists. This was in the sixties when black was black and white was white. And there was a lot of friction. It was amazing to a lot of record companies that a white boy in Muscle Shoals, Alabama was cutting hit records on black artists. How is he doing it? Where does he get his knowledge? Why in Muscle Shoals? Of all places, they thought, Alabama hated blacks. Why would a white man want to cut hit records with black people?

I think part of the reason for it happening was because I was a country musician all my life. I played the fiddle. I played in a western swing band, then I went to bass, then I had my own group. I was very influenced by country music. So I think the cross between the country music background that I had and the black artists was a formula of some sort that came out a little different.

CASH BOX: So, why do you say now that the Muscle Shoals sound is influenced very little by country music?

HALL: The people in Muscle Shoals, musicians, songwriters, singers, have never affiliated themselves with country music because of the fact they didn't like country music. It wasn't their form of music. Either you're a country fan or you're not a country fan. Most of them didn't like it. They thought it was uncool and it was redneck music. It was for lesser people, unknowableable... (continued on page M-10)
Muscle Shoals and I
Believe in Music

Congratulations!

P.S. And thank you!
Rick Hall Explains The Method Behind His Magical Ways

(continued from page M-9)

people, uncultured people. That's how I felt they were. Of course I didn't because I grew up in it.

Secondly, I think we're so close to Nash-
ville. I felt there was no way I could compete with Nashville in country music. They had a hundred-and-twenty as many guitar pickers, the best country fiddle players in the world, the best country songwriter, country publishers,

etc. Being 110 miles away, it didn't seem like a smart move to try to go to and be competitive with the Nashville sound. Ours was more, we felt, the New York sound. I'm talking about a lot of the Atlantic stars, the Drifters, the Ray Charles, "What'd I Say," ... a lot of the Atlantic artists we thought of as the New York sound. We were admirers of Atlantic and of course most of my first hit records were with Atlantic

and for Atlantic because I fit into their package quite well.

CASH BOX: What is the answer to that question, how does a white boy from Alabama have the right intuitions for cutting R&B hits for black audiences?

HALL: I've thought about that a lot. And I'm still influenced a lot by black music. If you hear one of my records on the Osmonds or Marie Osmond, or one of my records even on Mac Davis, like, "Don't Get Hooked On Me," you'll hear just a shade of the drums and some of the licks of R&B. I'll tell you what happens, I think that black people and white people in the South — and I consider myself poor white trash — the black people and the poor white trash have a lot in common that they don't even know that they have. Their skins are a different color, but they bear the same hardships. I picked cotton, hoed corn, went barefooted. My daddy cut my hair under the shade tree with a pair of scissors. I shared the same depressions, the same thoughts that the black boy did who was poor also and picked cotton and did all those things. The black people felt at ease with me. They felt that I wasn't prejudiced. I think they felt I thought they did.

CASH BOX: You came out of the same culture. HALL: The same culture, right. At the same time, a different color, but my color was an asset to them, because there are a lot of black people much more talented in the music business than I am, but these black people at that time in the early sixties couldn't work with the white president of a record company as quickly as a white man could.

So I was their token white boy that cut records and went in and did a number on the record company for them. That was fine with me because I felt at home with them. I had a lot of good black friends and still have. I don't cut as many black acts as I used to because it's not selling quite like it used to. For a while there it almost dominated the market. That's not so any more. We're going back to the rocking 50's and 60's now and getting back to the old sounds. I think that's been influenced by television. Happy Days and things of that nature.

CASH BOX: You have said that Sam Phillips was a big influence on you. Did you try to pinpoint what it was about him that enabled him to cut so many hits?

HALL: Yes, I saw quickly what it was. I think you can see it in anybody who is successful. He was a humanitarian. He was a compassionate person. He had a broad scope background. He understood human beings and what made them tick. There were certain things about him that made him happy, and therefore he could pick a song that was right. You have to be a smart person to be a good record producer. And think you almost have to have a sixth sense of being able to judge people, what they like as a producer. The reason for my success is that people like what I like. When, as a record producer, I don't like what's happen- ing in the music business, I'm on my way out. When I start considering your self old or outdated, you are outdated. I don't excuse people, I just don't excuse people for picking out. One thing I cannot

DYNAMIC DUO — Rick Hall of Fame Studio applies his production wizardry to the MAC DAVIES-HARRY OWEN team.

stand, it's a loser.

CASH BOX: Do you have the problem in your own career, as you become successful, of losing your hunger to keep doing better, to better yourself?

HALL: No, it's the other around for me. The older I get the more I keep seeing things that keep me from retiring. Building homes, building studios, starting the Muscle Shoals Music Association, getting into politics.

Influencing people is the most fascinating thing to me. I'm finding myself, the country boy who grew up in the wilderness with very little education, I'm finding it easier to influence leaders of the nation than it is to influence a guitar player. Is that understandable?

I think it's like President Carter said before he was elected. I asked him why he decided to run for President. He said, "When I was governor of the state of Georgia, I had occasion to meet with so many dignitaries and leaders of the world. And I found it absolutely unhypnotized. I felt like I was smarter than any of them."

I can understand that. I used to have that feeling in the music business. When Billy Sherrill and I go to Nashville and see all those people wandering around like cats, I was totally unhypnotized. I thought Owen was great. I thought Chet was great. I can't think of anybody else I was impressed with.

CASH BOX: The political connections the Muscle Shoals Music Association has are just astounding. What's your strategy in working with politicians?

HALL: Fear. The fear of God. No, that's the word. It's a weapon. . . . no, it's a tool, a politician's tool, a great tool.

When the governor and his people recommended to me and said Davis to go to the governor as a favor, and the Osmonds and Marie. When they saw I could get together some talent a show and put up $100,- 000 for a campaign, all of a sudden the governor and his people said, "Big Brother." But more important, they're infuriated with show business. They say, "Hey man, we had the Headliners going together. Whoo, is that heavy? Wait till I tell the guys back home in Washington." They're like kids.

Can't tell you something else? Artists are star struck over politicians. I am.

CASH BOX: Well, the roles are similar, wouldn't you say?

HALL: Yeah, I'd say they're very similar.

They're very shrewd, politicians are. Terry Williams at Wishbone said his writers were very enigmatic. They study how the hits are written and develop certain principles of songwriting. Then they write their song to fit that formula. Is that the way you approach a song?

HALL: Absolutely.

CASH BOX: In that scientific sense?

HALL: Absolutely. Terry was a writer for me for five years. And he probably developed at least part of his philosophy from me. I believe that there are things that you do to write a hit song. First of all you have to have a hit title. Secondly, you have to write a song about the title. You don't write a story and pick the title out of the story. It has to be very repetitious. You have to give the title in it as many times as possible. And the melody needs to be very con- tagious. Simple and contagious, that a kid could sing. Not overly sophisticated. You can remember it. You get it around your neck like a horsehoe. And you sing it yourself. You sit at home and sing it.

I has to be a title that you can remember easily, or you can request it on a radio sta- tion or you can't remember it while you go to buy it. You can't say, "I want that record about that boat." They don't know what you're talking about. There's a philosophy I've used a lot . . . a title that I can't remember worries me. It's not a hit tit. And there's. If you don't remember which side of the record is the A side, you don't have A side. If one's as good as the other, then most of the time neither one's hit. I also believe a verse, a chorus, a bridge, a chorus. Or a verse, a chorus, a verse. Not a half a verse, chorus, a half verse, chorus, a verse, chorus. And too chordy too many chords are not good for a song. Too simple is not good for a song. The idea has to be fresh. If it's a sad song, it should be the saddest lyric you can write. If it should be the funnest lyric you can write. And it needs a hook. All songs need a hook. A hook.

CASH BOX: That's an interesting way of defining a hook.

HALL: Something you don't expect. A hook could be a background group singing

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FAME STUDIO — Rick Hall (l) and Andy Williams (r) discuss strategy during Williams' session at the Fame Studio.

"sock it to me...socket it to me...it's your thing, do what you wanna do." It could be a combination of three guitars in unison and tape echo, do... it could be a guy beating on a cow with a sledge hammer. But it's gotta be something that catches your ear.

CASH BOX: But the song is the foundation.

HALL: That's where it all starts. The song is it. If I've got a song, I'll find the artist for it. Used to be everybody looked for an artist. The artists were gods. Producers are gods now. The producer is it.

He finds the artist, he finds the song, he puts the marriage together. It's his responsi- bility to find the musicians. It's his responsi- bility to tell them how to play, to tell the singer how to sing. Oh man, when you see (continued on page M-21)
MSS Rhythm Section: Still Together After All These Years

by Lola Scobey

MUSCLE SHOALS — Jerry Wexler calls them the "only intact rhythm section from the sixties." Anybody familiar with the frenetic changeovers of personnel in your average rock and roll band appreciates the tribute to stability in that remark. But this is only the basic organizational fact behind the four musicians in the Muscle Shoals Sound Rhythm section. More importantly, the group, which plays together so closely and intuitively they almost seem to share a collective consciousness, is as fresh in new ideas — or fresher in new ideas — than they were the day they started. The proof is in their music.

The Muscle Shoals Sound (MSS) rhythm section, the first group of musicians in the area to own their own studio, has played on and/or produced over 50 gold records in the United States and abroad. In addition, the quartet of experts — Jimmy Johnson on guitar, David Hood on bass, Roger Hawkins on drums and Barry Beckett on keyboards — is each a successful producer in his own right as well as a part owner of two publishing companies and two studios.

The foundation of this success is the internal psychology and astounding creative abilities of the group. In the studio the four men, who take a strictly self-confident, non-competitive attitude toward one another, function on a highly intuitive basis. "They just seem to pick up changes instinctively. Riley and David can play without even looking at each other," remarks veteran Muscle Shoals journalist Dick Cooper, who has observed the group in many sessions. Versatile And Consistent "I believe their greatest characteristic is their inventiveness coupled with consciousness," Cooper adds. "Take drummer Roger Hawkins. He's probably one of the steadiest studio drummers you'll ever find. But he's always coming up with creative licks. It's amazing to watch them adapt their own style to a wide variety of different types of artists. They can move from Rod Stewart to Willie Nelson to Lynyrd Skynyrd to Mary MacGregor."

Over the years, producers and artists have come to realize that the MSS can supply the kicks that turn a ho-hum record into a hit, and from this arose a practice of offering the group incentive percentages. That is, on many of the group's sessions, they also function as co-producers in exchange for production points.


Aside from co-production by the group as a unit (such as on Paul Simon and Bob Seger), each individual is heavily into production on his own, with others in the group, or with producers outside the group. "We try to keep from putting standard licks, chord changes and patterns on our records; we are constantly having to come up with new ideas," says Barry Beckett, who tells an interesting from-the-ground-up story of the development of "Torn Between Two Lovers," which he co-produced with Peter Yarrow.

"Mary MacGregor sang background on Yarrow's album, and I noticed she had several ranges," he says. "Then, we had a writer named Phil Gerard with some good basic ideas, but no chorus line, no title. I knew Peter Yarrow has a good way with words, so I got him together and Pete came up with the title line."

The record was a worldwide smash and began to be played on country stations. "All of a sudden you were looking at a country record with a Moog on it," Beckett grins. "Some country stations wanted us to do a record with steel put in for all the Moog parts, but we didn't. I think maybe there's a whole new area opening up. Like when Webb Pierce used trumpets 12 years ago." Other Projects Beckett also produces the Muscle Shoals Horns, the Sanford-Townsend Band ("Smoke From A Distant Fire") with Jerry Wexler, Art Garfunkel with Garfunkel and Bells with Yarrow.

Johnson, who handles most of the firm's business affairs and was instrumental in forming the Muscle Shoals Music Association, is also expanding into production work. His greatest success to date has been with hard rock groups like Lynyrd Skynyrd and Blackfoot, which he co-produces with Hood. He is working with Tim Smith on a Lynyrd Skynyrd Anthology album and with Roger Hawkins on Annette Snell and Eleanor Grant.

Hood recently produced an album on a Birmingham group named "Smith, Perkins and Smith" which was well-received in Europe. In addition to Blackfoot, he co-produces Jackson Highway with Johnson Hawkins, who was named one of the top drummers in the nation by Rolling Stone in 1976, is noted for the gold single he co-produced with Beckett for Mel and Tim, "Starting All Over Again."

Hood and Johnson have been playing together in area bands since high school days. Hood joined these bands after high school, and Beckett moved over from Birmingham in the sixties. The four musicians came together as a unit around 1964 when Rick Hall combined them into a rhythm section for his FAME Studio. (Johnson had been working for Hall since 1962 as engineer, janitor and general everything.)

By 1967, Johnson says, each of the group was earning around $20,000 a year free lancing sessions and playing gigs on weekends. By 1968, Johnson completely quit engineering for Hall in order to do session work full-time. Purchased Studio In 1969 Hall tried to sign the rhythm section to an exclusive contract with his studio. But the group refused, and realizing they could not buy into Hall's operation, went out on their own. They purchased the studio where Quin Ivey had cut "When A Man Loses His Woman" (1951) and "On the Wings of a Wildwood Flower" (1952) and renamed it Muscle Shoals Sound.
Gold Singles Recorded In Muscle Shoals

Arthur Alexander - You'd Better Move On
Paul Anka - Having My Baby
Clarence Carter - Too Weak To Fight
Clarence Carter - Slip Away
Clarence Carter - Patches
Arthur Conley - Sweet Soul Music
Bloodstone - Do You Wanna Do A Thing
Mac Davis - Baby Don't Get Hooked On Me
The Dellos - Give Your Baby A Standing Ovation
Aretha Franklin - I Never Loved A Man
Aretha Franklin - Chain Of Fools
Aretha Franklin - Respect
Aretha Franklin - Seesaw
Aretha Franklin - Since You've Been Gone
Freddie Greaves - Friend Don't Take Her She's All I Got
R.B. Greaves - Take A Letter Maria
Hot - The Angel In Your Arms
Mary MacGregor - Torn Between Two Loves
Mel & Tim - Starting All Over Again
Osmonds - One Bad Apple
Osmonds - Sweet & Innocent
Danny Osmond - Go Away Little Girl
Wilson Pickett - Funky Broadway
Wilson Pickett - Mustang Sally
Wilson Pickett - Don't Knock My Love
Wilson Pickett - Land Of A 1000 Dances
James & Bobby Purify - I'm Your Puppet
Paul Simon - Loves Me Like A Rock
Percy Sledge - When A Man Loves A Woman
Staple Singers - Respect Yourself
Johnny Taylor - I Believe In You (You Believe In Me)
Joe Tex - Hold What You Got
Bobby Womack - Lookin' For Love
Bobby Womack - Harry Hippie

Gold Albums Recorded In Muscle Shoals

Paul Anka - Anka
Commodores - Machine Gun
Mac Davis - Baby Don't Get Hooked On Me
Mac Davis - Stop And Smell The Roses
Thelma Houston - Any Way You Like It
Miltie Jackson - Caught Up
Manhattans - Manhattans
Boule Noire - BouleNoire
Osmonds - Osmonds
Osmonds - Homemade
Donny Osmond - The Donny Osmond Album
Donny Osmond - To You With Love, Donny Osmond
Rolling Stones - Sticky Fingers
Leon Russell - Carney
Leon Russell & The Shelter People - Leon Russell & The Shelter People
Bob Seger - Night Moves
Paul Simon - Still Crazy After All These Years
Paul Simon - There Goes Rhymin' Simon
Rod Stewart - Atlantic Crossing
Johnny Taylor - Eargasm ~
Temptations - House Party
Temptations - A Song For You
Traffic - Shoot Out At The Fantasy Factory
Traffic - The Low Spark Of High Heeled Boys

Dot - United Artists
Atlantic - Atlantic
Atlantic - Atlantic
Atlantic - Atco
London - Columbia
Cadet - Atlantic
Atlantic - Atlantic
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Atlantic - Atlantic
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Atlantic - Atlantic
Dot - United Artists
Universal Artists - Motown
CBS - CBS
Motown - Motown
Spring - Columbia
Magique - MGM
MGM - MGM
MGM - MGM
Screen Gems - Screen Gems
Rolling Stones Records - Rolling Stones Records
Shelter - Shelter
Capitol - Capitol
Columbia - Columbia
Warner Brothers - Columbia
Island - Island
Island - Island
Island - Island
Island - Island
The Sounds from Muscle Shoals

Bidding Capitol of the World

Dooly Hits

WXOR - The Big X

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Artists Who Have Have Recorded In Muscle Shoals

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Cash Box/August 27, 1977

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THE SOUNDS FROM MUSCLE SHOALS

**Wishbone Excels As Creative Independent Production Firm**

by Lola Scobey

MUSCLE SHOALS — An independent producer has to be more than an independent producer," assert partners Terry Woodford and Clayton Ivey, who are systematically plugging support systems — of the type traditionally expected from the record label — into the careers of artists signed to their high geared independent production company, Wishbone Productions.

“Our goal,” says Woodford — who, with Ivey, has produced ten chart records and one million seller since the first of the year — is to assist the record labels on which we have acts to the point where we can demand priority attention.”

Woodford’s remark points up the current dilemma of many independent producers who are finding it perilous to trust a new artist’s career to the frequently overloaded, bureaucratic promotion departments of big labels. The dilemma is to choose between the power of a big label on the one hand and the close working relationships within a small one on the other.

“An independent, we feel we must get a record to a certain point in order to stimulate a big label’s promotion team,” Woodford further states. “If we merely sign a new act to a big label, they may not be able to give us the attention we would expect. We know of chances of having a hit are slim. On the other hand, a small label may give us more attention, but we have to be careful that we don’t push the muscle to push a record to its maximum sales potential.”

The Wishbone Operation

By combining deals with smaller labels and their own aggressive promotion department, the Wishbone operation — which includes a 24-track studio, two active publishing companies and an independent production company — has experienced considerable success.

This year Woodford and Ivey produced the million-selling "Angel in Your Arms" single by Hot in addition to the group’s album. They have also produced records by Mac McAnally, Mesa, Jo Ann Spain, Thelma Houston and Hank Williams, Jr.

Wishbone’s success is the result of years of careful scrutiny of the music business, plus the coming together of two very different but compatible personalities.

A perfectionist, Woodford has a keen ear for the probable consumer reaction to a cut. He is also a finely-honed lyricist and an adept businessman who believes that what you don’t know can not only hurt you. It can ruin you. Clayton Ivey, a keyboard man par excellence (he has played on nearly 90 million selling records), leads all the Wishbone sessions and is an outstanding arranger. Together, they can proceed full speed ahead without tramping on each other’s territory.

The writers

Woodford takes pride in the ability of the Wishbone writers. Commenting on their fine track record, he says, "The reason is because all our writers know how to write. They have a certain little school that we discuss — a school of thought. When I first started out in publishing, I studied charts for six months and tried to pick out technically all the ingredients that seemed to be common to hit records, and apply these rules to the songs.

"The writers eventually learn them, and applying the rules becomes automatic. The songs conform to most of the rules." They are acceptable. Songs are not judged on melody by us, they are judged on construction and content. Flow and length, etc. Fact is, it works.”

The two publishing companies, Song Tailors Music (BMI) and IveyGotTheMusic Company (ASCAP), under the direction of Kevin Lamb in Muscle Shoals, have recently opened a Los Angeles office under the direction of Evan Pace.

On the production end, Woodford has leased every artist the company has ever signed (with the exception of two acts currently under negotiation).

The studio, originally intended as an in-house production facility, has been booked 20 hours a day, seven days a week since January. This year it has already grossed Motown sound, but cleaner." Woodford recalls. "So we made a terrific deal with Motown.

While with Motown they produced the Temptations, Thelma Houston (1974 Grammy nomination for the single "You’ve Been Doing Wrong For So Long"), the Commodores, Jerry Butler and the Supremes. Nonetheless, they found the Motown arrangement creatively confining, and negotiated their way out of the contract a year and a half ago.

Wishbone Studio

In February of 1976, after months of detailed planning, they opened Muscle Shoals’ first 24-track studio, the Wishbone Studio. Designed by Woodford and Ivey, the studio incorporated the best features of three times what it did in 1976.

Nearing completion is a 1,600-square-foot addition to the crowded office building which houses 12 employees. A 39-unit motel to be constructed around a grand piano-shaped pool on an adjoining seven-acre site is on the drawing board for completion in the fall of 1976.

Woodford and Ivey joined forces in March of 1971, thus founding Wishbone Productions. Both had been working in the Muscle Shoals music industry for several years.

Beginnings

Woodford began as a singer and songwriter for Rick Hall while in college. After earning a master’s degree in science, he worked for a South Carolina textile company until the four rhythm players of Muscle Shoals Sound (who had recently left Hall) asked Woodford to return to Muscle Shoals as president and part-owner of their publishing company.

Meanwhile, Ivey, who had been passing through Muscle Shoals on the way to Nashville and decided to stay, had begun working as a member of Rick Hall’s rhythm section. Later Ivey began playing keyboards with Muscle Shoals Sound, but lack of support, he decided to start their own business and began the Wishbone Inc. production company, using various area studios as a facility. Both were recognized as writers to Muscle Shoals Sound at the time, but upon termination of these agreements in 1973, formed Shortbone Music.

They remained independent producers until 1974 when they signed Reuben Howell to Marigny, becoming the first independent to sign a lease agreement with Motown. Motown then bought Shortbone Music and signed the duo to an exclusive production agreement, under which they ran a Motown production office in Muscle Shoals. “We had had success with other record labels and had an identifiable sound at that time, similar to the old dozen others in which they had worked. It features a West Side influenced control room and a unique echo chamber consisting of a 13,000-gallon gasoline storage tank buried underground. "We can get up to 14 seconds of delay, and no equilization is necessary to get a bright sound,” Woodford explains.

A month later they began the two publishing companies and were reassigned half of all the former Shortbone songs by Motown. The catalogs now contain about 500 songs.

"We are really into building careers,” says Woodford of the company’s support functions. "We try to complement what the label is doing — it’s almost like we are a mini-label."

Wishbone is currently producing over 30 acts. Acts signed to and published by Wishbone include Hot (Big Tree), Mac McAnally (Arista), Barbara Wyrrick (Caliogo), Donny Lowery (Elektra), Robert Byrne and Harmony. The company assists in management functions during the early stages of their artists’ careers. McAnally, however, is signed to a management contract. As Woodford explains, this is another outgrowth of the independent producer’s unique position.

"Why are we involved with management when we're not managing the group?” he asks. "We have to be because you see, all our artists are leased to record companies on a master purchase, which means we control their money. We're paid direct, and we pay the artist. That's fine. We get a bigger percentage from the record company that way."

"But there are two disadvantages," he notes. "One is that you have to recoup all the recording costs and the production company’s percentage. In other words, we as producers are having to wait until the artist recoups his costs. "But the major disadvantage is that if the act has wanted financial support on the road from the record label, then we have had to share in that support, because all..."
MYRSHOEALS

THE SOUNDS FROM MUSCLE SHOALS

Country, R&B and Pop Come Together At the Music Mill

by Lola Sceobey

MUSCLE SHOALS — Al Cartee, co-owner of the Music Studio, has pioneered the importing of country acts, who would otherwise probably be cut in Nashville, into the Muscle Shoals bastion of R&B, rock and roll and pop music.

"I wanted to do something different," Cartee says. "There were good country writers in this area who didn't have an outlet because nobody was digging country music. But I have always been influenced by it — my family was in it."

This desire led Cartee into a series of intensive scouting forays into Nashville, looking for artists and producers who would come to Muscle Shoals to record. In 1974, his first year in business, he travelled to Nashville 68 times.

The effort paid off handsomely. The first full-fledged session cut in the Music Mill Studio included "Reconsider Me," sung by Narvel Felts and produced by Johnny Morris, which was named Country Record of the Year in 1975.

Country & Pop

"My idea," Cartee says, "was to put country artists and country songs with pop musicians." This blend of the Muscle Shoals and Nashville sounds has enticed numerous Nashville artists to record at Music Mill, including Roy Clark, Waylon Jennings, Hank Williams, Jr., Bobby Bare, Carl Perkins, John Wesley Ryles and Sherry Bryce.

Within two weeks after opening, the studio had three songs from its sessions on the country charts. Since then over 30 country chart singles and 15 country chart albums have been produced at Music Mill.

In the studio's first three years of operation, there was never a week when Music Mill sessions weren't on the country charts.

The label's latest release, a novelty tune called "Let My Fingers Do The Walking, Cause I'm Your Telephone Man," on which Cartee himself is the artist, was recently leased to Groovy Records distributed by GRT. Other artists signed to the label include Ava Aldridge and Denise Davis.

24-Track Studio

The studio building, tastefully decorated in a rustic style, houses one of the Muscle Shoals area's two 24-track studios. "We have tried to create a homey atmosphere," says Cartee as he shows visitors the basement level "Million Dollar Cellar," designed as a lounge for singers and songwriters. The room is filled with farm antiques, a video-tape machine, television set and sound equipment.

The building itself was constructed in 1974, according to Cartee's design, by his family and helpers working on an around-the-clock schedule. They had the facility ready for operation in 90 days.

Cartee's musical background, which centers around his family, goes back to childhood days. At age seven he fronted and played guitar for the Cartee Brothers Band, which had several releases on Warner Bros.-Reprise with Scotty Moore, Elvis Presley's guitar player, producing.

This group evolved into the Willard Posey Reunion, which Rick Hall produced for United Artists. Cartee was guitarist, leader, and business manager for the group.

In the late sixties, Cartee, who grew up in Rick Hall's hometown of Phil Campbell, went to work for the producer as a writer, engineer and studio manager. The relationship lasted until 1974 when Cartee left to form Music Mill.

Publishing

The Music Mill operation is heavily weighted toward publishing. Since opening his companies, Music Mill Publishing (ASCAP) and Alan Cartee Music (BMI), Cartee has signed 38 writers and has opened a publishing office in Nashville.

Writers include Ava Aldridge, who serves as director of creative services for Music Mill and who has had over 55 songs recorded, including Narvel Felts' country hit, "Somebody Hold Me Until She Passes By."

With Cartee's encouragement, songwriter and singer Aldridge also became the first woman to produce a session in a Muscle Shoals studio, when she cut the Spraggin Sisters. Since then, she has recorded other Music Mill artists.

Woodruff in Its 10th Year of Custom Work

MUSCLE SHOALS — Woody Richardson, 58, owner of Woodruff Studio in Lexington, Alabama, has been in the music business since he began as a guitar player at 15. Before opening the 8-track studio in January 1967, Richardson did session work and producing in Nashville and Muscle Shoals, "none of which ever really did much."

The greater part of Woodruff's business is custom recording. Bluegrass, country, pop, R&B and comedy records have been cut there by groups from 22 states and "one guy from Jamaica," according to Richardson, who turned to out to be Tyrone Taylor on Island Records.

Also among the Music Mill writers are Arthur Alexander, who penned "You Better Move On" and "Every Day I Have To Cry Some"; Earl "Peanut" Montgomery, who has written numerous hits for George Jones, Eddie Struzik, who has the current single on LeBlanc and Carr; Tim Sharpston; and Max Lee.

Cartee himself is a successful songwriter, having co-written "She'll Throw Stones At You," nominated by NARAS in 1976 for Best Country Song of the Year. His songs have been recorded by Mac Davis, Orla Coates, Hank Williams, Jr., Freddie Hart and Narvel Felts.

MUSIC MILL — Nashville songwriter, Bill Rice (II) with Music Mill's director of creative services, Ava Aldridge, and Nashville producer Johnny Morris, who has cut numerous hits on Narvel Felts at Music Mill.

Wilson Still A Mystery

MUSCLE SHOALS — Joe Wilson is considered a renegade in the Muscle Shoals music industry. He operated a full-time recording studio with the 24-track board David Johnson recently purchased for Broadway, producing commercial jingles primarily. Few know his present projects, and Wilson himself was unavailable for comment.

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MUSIC MILL — Nashville songwriter, Bill Rice (II) with Music Mill's director of creative services, Ava Aldridge, and Nashville producer Johnny Morris, who has cut numerous hits on Narvel Felts at Music Mill.
Broadway Operation Reflects The Business Ethic Of Muscle Shoals

MUSCLE SHOALS — Broadway Studio owner David Johnson engineered, at what is now known as Broadway, for Quin Ivy until he bought the 8-track studio from him four years ago and converted it to its current 24-track capacity. While working with Ivy, Percy Sledge’s “When A Man Loves A Woman” and “I’ll Be Your...

David Johnson, Broadway Sound Studio owner, had his first hit with Percy Sledge’s “When A Man Loves A Woman.” Everything” were cut in the studio. Freddie North’s “Friend, Don’t Take Her She’s All I’ve Got” was the first hit Johnson personally engineered.

Characteristic of Muscle Shoals studios, the musicians make up the studio’s own distinctive sound. Randy McCormick on keyboards, Roger Clark and Jim Evans on drums, Bob Ray on bass, Larry Byrom, Ken Steil and Travis Womack on lead guitars are regulars at Broadway.

Although Broadway is open for leasing time, the last six months Johnson has kept the studio for personal production projects, including an ongoing production affiliation with Private Stock Records for the pop artist Jinx. He also produces a new QRT artist, Stephen Foster, and is working with Paul Eaton from Memphis. In addition, he produced an album by Freddie North for Eagle Records.

Following the private business man ethic popular in Muscle Shoals, Johnson owns Tired Iron (BMI) and Roots (ASCAP) publishing companies, employing seven staff writers signed with the philosophy of learning by doing. Johnson maintains an open-door policy. “We are more open at this point for anything, period. The whole town is still basically very open to anything,” Johnson stated.

“We haven’t created a monster in the industry, but I don’t think we’ve lost our perspective here yet. The next guy to walk in off the street may be it. The best things I’ve found here have come off the streets.”

Littlestown Specializes In Country And Gospel

MUSCLE SHOALS — Littlestown is a new studio in Littleville, Alabama, which is about 10 miles from Muscle Shoals. Owners Tom Oliver and Buck Collins have a 4-track Yamaha that has limited them primarily to demo recording until they convert to 8-track. Collins had been a steel guitar session musician years before opening Littlestown. Collins comes into the studio business from singing with the Valley Four gospel group from Muscle Shoals. They record country and gospel.

Broadway Sound Studio

This studio, built in 1968 as one of the earliest facilities in the area, has continued to be an integral part of Muscle Shoals Music. Here we really care what kind of master you leave with and how soon you’ll return to cut your “follow-up.”

Call us today and book your next session into Broadway Sound, and we’ll make you feel like you’ve come home!
Wishbone Excels As Creative Indy Firm

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monies are advanced through the production company. So, we’re actually supporting them on the road out of our producer royalties. That’s why we’re very interested in who their booking agency is, what dates they take, whether they should be doing television or should be on the road to stimulate their album sales.

In addition to their own acts, Wishbone is producing Hank Williams, Jr., David Huff, Mesa, Garfield, Hoodoo Rhythm Devils, John Kay, Sami Jo, Sally Keberman and others for various labels.

Humanistic Approach

Woodford and Ivey take a realistic yet humanistic approach to the music business. “You see and hear some heart-breaking stories in the music business,” Woodford admits. “But you can head off such situations.” This, he feels, can be accomplished by educating artists and writers. “We believe we treat our artists and writers differently,” he states, “because we do six things. One, when we sign a new artist, we put in the contract that they will be released if not placed on a major label in 120 days. Two, we require that they have a music attorney. Three, all our exclusive songwriters are on a draw, and all freelance material receives an advance. Four, when we sign an artist, he gets all the benefits we get in our master purchase agreement. Five, if the artist has no manager or agent, we encourage him to wait until after the record deal so he can find one compatible with us and the label. Six, during the period the artist doesn’t have a manager, we will help develop his career.”

One of the unique factors that has contributed to Wishbone’s success, Woodford believes, is the fact that the company has its own promotion staff. “They work for us in the same way they would for a record company,” he explains. “We have disc jockeys and record company promotion people who come in here and hear our product prior to its even being leased. We generate that excitement then, so it’s not strange product when the record comes out, no matter what label it’s on. Another thing that’s unique is that we know all the promotion men in the south-east, no matter what record label,” he continues. “We have a friendly relationship and they never know whether we might have a record on their label the next time.

Woodford and Ivey did considerable study on how the music business comes together before opening their own studio. “The first two years we had our production company,” Woodford says, “we spent most of our income and borrowed money traveling to L.A. and New York visiting record companies and consulting with our attorney, who helped us understand the workings of the record industry.”

“After seeing a few of our records go against the wall and slide abruptly to the bottom of the stack, we deduced that we needed to learn more than just how to cut good product if we were going to survive.”

“Priority War”

“As a result, we are actively and vehemently entering the record company ‘priority war,’” Woodford asserts. “Rather than choose the political favors approach, we prefer the economic approach, which means helping create a demand for our product ... financially supporting our artists as much as possible ourselves, and cooperating as fully as possible with various departments of the label by stimulating them with low-cost effective ideas to promote our product and develop our artists’ careers.”

According to Woodford, “We’re doing pretty well. But we’ve just scratched the surface. Our five-year goal is that we want to function like a record company without being one. To me it is an ego trip to be a subsidiary or distributed label. We want to be a super strong independent production company with our own promotion for three or four different regions. We can help break our records. We’ll be able to see that our artists are taken care of whether the record company does it or not.”

Expansion The Key To Widget Future

MUSCLE SHOALS — By definition a widget is a gadget used in outer space guidance, or a “thingamajig” one can’t find a name for. Probably one of the least understood studio operators in Muscle Shoals, Ron Ballew, an MSMA board of directors member, is a creative businessman who, having observed the publishing and recording business, researched a thesis and presented it to his father, an investor, with a proposal for funds to build and operate a 4-track studio in 1969. Initially the studio worked recording demos for Ballew’s publishing companies Widget (BMI) and Midget (ASCAP). Terry Skinner, writer of John Wesley Ryles’ current hit “Fool,” started his career as an independent engineer at Widget.

In 1972, Ballew realized that to be a competitive studio he had to expand. Auctioning a shopping center he owned as a partner in his family’s construction business, he used the money to install a 16-track board and improve the studio’s equipment and design. Opening week they recorded a $1,000,000 pop seller “Motorcycle Mama,” by Saloit.

WIDGET STUDIO — Discussing a song arrangement in the control room of the Widget Studio are owner Ron Ballew, guitarist and arranger Jerry Wallace, and actress and singer Tiffany Dalling.
THE SOUNDS FROM MUSCLE SHOALS

Muscle Shoals Musicians Fuel Nashville's Creative Fires

by Carmen Adams

MUSCLE SHOALS — Muscle Shoals' concern for the songwriter led the SMMA to conduct a songwriter's workshop the first Tuesday of every month at Carlfree studio. An unusually high percentage of songwriters who have achieved national acclaim for hit songs are from the Muscle Shoals area.

Not only are writers plentiful in Muscle Shoals, but many natives have moved to Nashville or commute between the cities to better their chances of placing tunes. Most songwriters who have moved to Nashville commuted first, developed contact, then became conduits for writers back home.

Celebrated names in Nashville's music industry from Alabama include Billy Sherrill, Buddy Killen, Norbert Putman, David Briggs, Donnie Fritts, Jerry Carrigan, Curly Putnam, George Jones, Hank Williams, Sr. and Jr., and more recently, Donnie Fritts.

Billy Sherrill for instance, played saxophone at square dances in Muscle Shoals as a teenager. "You haven't lived until you play 20 minutes of 'Black Mountain Rag' on sax," he recalled. He began his recording career playing and engineering for the group Rick Hall and Tom Stafford assembled above Stafford's dad's drug store.

There wasn't much going on then. His first hit came after moving to Nashville where he recorded "Almost Persuaded" by David Houston. He left Rick Hall's Fame Studio ("which I named, by the way") on impulse when Hall insisted he leave the theatre where he was watching an Ingrid Bergman movie one afternoon, to put down a song.

In Nashville, Sherrill's first job was at Sam Phillips Publishing company where he'd begun producing records he would lease to labels. Jerry Kennedy left his position at Epic to work with Shelby Singleton, and Al Gallico was instrumental in getting Sherrill to replace him. Enter Tammy Wynette, and the rest is history. Sherrill is presently vice president of CBS Records and foremost innovator of music style in Nashville.

Buddy Killen, president of Tree Publishing, remembers his first taste of the music business — playing bass at square dances at 13 years old. He didn't hang around long, moving to Nashville less than 24 hours after graduating to play bass for a group of black-faced comedians called Jam Up & Honey. Soon he was playing on the Grand Ole Opry, then on the road with Cowboy Copas, Moon Mullican and Hank Williams.

Killen learned he could write songs when Ray Price recorded his "Won't You Please Be Mine Just For Today." Jack Stapp had started Tree Publishing and Killen was hired to pitch songs. Having worked with many of the Grand Ole Opry stars, it was easy work. Tree's first hit was "Heartbreak Hotel" recorded by Elvis Presley. Twenty years later, Killen was named president of Tree, having a great track record for finding and producing talent like Joe Tex and Roger Miller.

The next generation of writers and pickers to meet above the Stafford drug store included bass player Norbert Putman, David Briggs on keyboards, Jerry Carrigan on drums and vocalist Hershel Wiginton, Dan Penn, guitar and keyboards, and Spooner Oldham, keyboards, interchanged as band members moved to Nashville.

Songs like Arthur Alexander's "You Better Move On" and "What Kind of a Fool (Do You Think I Am)," were written and recorded there in the early sixties.

David Briggs wrote "My Dreams," Dan Penn sang the demo, Owen Bradley recorded Brenda Lee on it, and Briggs moved on. David Briggs is respected as a bass player, and more recently a producer, Briggs is considered a dynamic keyboard man having played on most of Elvis Presley's records, as well as with Neil Young and George Harrison. Quadrafonic studio was built by Putnam and Briggs because of Briggs' frustration at mono sound. Independent minded, the two went into business writing, publishing, recording, and producing through Quad

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May your Sound and Success go on for ever —
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Big Tree Releases LeBlanc, Carr LP

MUSCLE SHOALS — Lenny LeBlanc and Pete Carr, two veteran sessionmen, have joined forces on a new Big Tree Records album, "Midnight Light." The album, recorded at Wishbone Studio in January of this year, includes several of their own compositions, as well as the Eagles' "Desperado," "The Four Tops' "Something About You" and the outlaw reggae "Johnny Too Bad" (from the movie "The Harder They Come").

LeBlanc and Carr, who both released solo LPs on Big Tree last year ("Lenny LeBlanc" and "Not A Word On It," respectively), are no strangers to the Muscle Shoals music scene. Carr's work includes country sessions with Willie Nelson and Hank Williams, Jr., rock sessions with Rod Stewart and Bob Seger; R&B sessions with Bobby Womack, Millie Jackson and Wilson Pickett; as well as pop sessions with Paul Simon, Cat Stevens, Paul Anka and Mac Davis.

After establishing himself through an impressive list of credits as a studio bassist in Muscles Shoals, LeBlanc worked on such diverse award-winning projects as Narvel Felts' hit single "Reconsider Me" and the Temptations' watershed LP, "A Song For You.

Although they first met in Daytona Beach, Fla. in 1968, LeBlanc and Carr's new album has the spontaneity and freshness of a chance studio encounter. After having traded guest appearances on each other's solo albums last year, they combined their years of experience and musical knowledge on "Midnight Light," which Carr produced and arranged for Pete Carr Productions.
Making Music Is A Serious Business In Muscle Shoals

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he adds. "They go up there on weekends and make $50-75 for two nights. But this keeps their act together because they know what people are dancing to and requesting. When they get into the studio, they know how to sell music.

200 kids up there liked to dance to the new Randall Stewart record.

"It's just a competitive atmosphere and a competitive spirit. But the overall biggest thing is probably the producers, the studio owners. It's like me. You got to know people don't come down here because they enjoy this area. I'm on the phone talking constantly and bribing and convincing and whatever it takes... selling myself and my organization to get them down here.

One of the strongest assets Muscle Shoals offers is that musicians and producers, who understand the creative processes that go into a hit record, own the studios and book them accordingly.

At Muscle Shoals Sound — where Barry Beckett says "we try to do everything we can to alleviate the tension of recording" — when an artist books the studio, he gets not just three hours for a session, but the whole day. Beckett just shakes his head at the idea of a music factory turning out four different sessions on four different artists in one day. "I don't see how they concentrate," he exclaims.

"The way we rent our studio is a bit unique," says Wishbone's Terry Woodford. "If the customer is going to use the musicians we normally use, then we project book. They tell us how many sides, what they want on it, what kind of music it is, and then we give them a price that will cover everything... the musicians, the background voices, the studio, the tape, the motel, the whole thing. So no matter how much time it takes, that's how much it costs.

Muscle Shoals musicians are not clock watchers. And when a session is in a groove at one studio and running over schedule, another studio which has a session booked with some of the same musicians, may hold off on their own session two or three hours rather than break the creative rhythm in progress across town.

In former days, musicians were signed exclusive to a studio and played at that studio. But nowadays, although each studio tends to have at least a loosely formed rhythm section, there's more free flow and the hits are still coming.

"Muscle Shoals is the best kept secret in the music business," marvels Hall. "Somehow, in spite of the success, in spite of a hundred gold records being cut here in the last four or five years, the world still doesn't know about us — especially the United States.

"We've had a hard time getting people to come to Muscle Shoals, but in the next ten years, we're going to have a hard time keeping them out. I'd advise the record people, the executives to get in here and find out what it's all about before the relationships have been formed and it's too late."
Hall Explains The Method Behind His Magic

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operators of the Shoals Area Holiday Inn where the music men take their R&R, Salutes the local success story the whole world is listening to!

Cash Box/August 27, 1977
THE SOUNDS FROM MUSCLE SHOALS

While Others Came And Went Rick Hall Stood Firm

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auspicious breakups affecting the music industry today. When Hall and Sherrill parted company, Muscle Shoals became a powerhouse in the profession—Hall in pop, Sherrill in country.

In many ways, Hall's saga is a poignant, bittersweet tale of triumph and disappointment. Rising from relative obscurity, Hall considers himself an orphan. His father, whom Hall says he "loved passionately," was a hard man who sometimes beat his children.

I wish I could instill in my kids what was instilled in me. The realization of a little emotion, a little effort, a little inspiration, a little hard work makes all the difference in the world. That's why I'm passionate about music. It's how you feel about it.

When he was 13, Hall's father drove him to Muscle Shoals to see a local band. Hall was hooked. He asked his father for a guitar, and when his father told him to go back to school, Hall walked out. He didn't come home for five years.

"The day I moved to Muscle Shoals, I was never going back to Alabama again," Hall said.

Hall started working at a local music store, and one day he saw a newspaper ad for a job at Muscle Shoals Sound. He applied and was hired. He worked there for six months before leaving to go back to school.

In 1962, with the help of a friend, Hall opened his own studio in Muscle Shoals. He called it the Muscle Shoals Sound. It was a small, cramped space, but it was perfect for what Hall wanted to do. He had a vision for a new kind of music, one that would blend country, rock, and R&B.

Hall's first big break came when he recorded a country song called "I'd Do It All Over Again" by a local singer, Sonny Bono. The song became a huge hit, and Hall's studio became known as the "Mecca of Music."

Hall's success continued with hits like "Doo-Wopper" and "He's a Rebel," both of which featured the innovative production techniques that would become signature trademarks of Muscle Shoals Sound.

Hall's studio became the place where some of the greatest musicians of the 20th century recorded their most memorable songs. Among the artists who recorded at Muscle Shoals Sound were Bob Dylan, the Rolling Stones, the Beatles, and Bruce Springsteen.

In 1976, Hall sold Muscle Shoals Sound to his partner, Jerry Wexler, and the studio was renamed FAME. The sale was a bitter pill for Hall, but he was true to his vision for Muscle Shoals Sound.

In 1987, the Muscle Shoals Sound recording studio was designated a National Historic Landmark. The studio is now a museum and recording studio, preserving the history of one of the most influential music studios in the world.

Hall passed away in 1989, but his legacy lives on through the music of Muscle Shoals Sound. His vision for a new kind of music broke down musical barriers and brought together artists from all walks of life. Hall's studio became a place where artists could express themselves freely and create music that would change the world.

Hall once said, "Music is the only weapon that can change the world. It can heal, it can inspire, it can unify." And that's why Muscle Shoals Sound will always be remembered as a place where dreams were made and music history was written.
Produced by Clayton Ivey & Terry Woodford

1 HOT
   ANGEL IN YOUR ARMS (Big Tree BT 89522) Single
2 MAC McANALLY
   IT'S A CRAZY WORLD (Ariola America ST 50019) Single
3 HOT
   THE RIGHT FEELING AT THE WRONG TIME (Big Tree TR 89522) Single
4 MESA
   SAILING SHIPS (Ariola America 7654) Single
5 THERMA HOUSTON
6 HANK WILLIAMS JR.
   Mobile Single: One Night Stands (Warner Bros. BS-2988) Single
7 JONNE SPAIN
   ELEVATOR (Casino GRT-077) Single

NEW RELEASES

1 BARBARA WYRICK
   LEFT OVER LOVE (Callope CALS 8005A) Single
2 DONNY LOWERY
   HE CAN BE AN ANGEL (Elektra/Asylum) Single
3 GARFIELD
   OUT THERE (Capricorn) Single
4 HANK WILLIAMS JR.
   I'M NOT RESPONSIBLE (Warner Bros. BS 2988) Single

CONGRATULATIONS TO HOT II!

#1 RW Top New Female Group
   For Singles
#1 RW Top New Female Group
   For Albums
#1 RW Top New Female Group
   For R&B Albums
#2 RW Top Female Group (Overall)

WE DIDN'T
FIND GOLD
IN
ALABAMA
WE'RE
MAKING IT

WISHDONE, Inc

Recording Studio -- Productions

P. O. Box 2631
Muscle Shoals, Alabama 35660
(205) 381-1455

8467 Beverly Blvd.
Suite 211
Los Angeles, California 90046
(213) 653-0733

Song Tailors Music Company  BMI
I've Got The Music Company  ASCAP
Listings for June 28, 1977:

<table>
<thead>
<tr>
<th>Week</th>
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<tbody>
<tr>
<td>8/20/77</td>
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**TOP 75/R&B/ARMS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Week</th>
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<tbody>
<tr>
<td>8/20/77</td>
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### 1 THE FLOATERS (ABC 206) 1 14
### 2 REJOINER (Columbia PC 37462) 2 10
### 3 RIGHT ON TIME THE BROTHERS JOHNSON (A&M SP 4644) 3 16
### 4 PLATINUM JAZZ (Hank Davis/Tune Radio, Inc. 690-J) 4 6
### 5 COMMODORES (Motown M7 88451) 5 22
### 6 SO FOR YOUR GUNS (T-BEIL BROTHERS) (PDI ST 11607) 6 21
### 7 MAZE (Curtier ST 11607) 7 26
### 8 SLAVE (Atlantic SC 1-6003) 8 22
### 9 EXODUS BLACK MONDAY & THE WAILERS (Island LPS 9439) 9 32
### 10 LIFELINE ROY AXE & UCSITY (Pony SP 11500) 10 9
### 11 BENNY AND US AVERAGE WHITE BAND & BEN E. KING (Atlantic SO 19120) 11 16
### 12 A REAL MOTHER FOR YA JOHNNY GUITAR WATSON (DJM/Armatron, UAL-PA-7) 12 7
### 13 TEDDY PENDERGRASS (Polydor PD 16108) 13 25
### 14 SWEET POTION (Soul Kinks/Atlantic SO 19120) 14 19
### 15 FREE AS THE MARCH OF THE CHEILES (Blue Train ABC ST 6026) 15 11
### 16 LOOK TO THE RAINBOW AL JARMAN (Warner Bros. 272-3050) 16 11
### 17 TRAVELIN' AT THE SPEED OF THOUGHT JOHNNY GUITAR WATSON (Curtier ST 11607) 17 12
### 18 ENCHANTMENT (United Artists UA-L 1803) 18 10
### 19 I REMEMBER YESTERDAY DONNY SUMMER (196 267 966) 19 13
### 20 SOMETHING TO LOVE LTD (A&M SP 4646) 20 35
### 21 MARVIN GAYE AT THE LONDON PALLADIUM (Island Motion 17-3502) 21 22
### 22 FRIENDS AND STRANGERS POWER LAWS (Westbound/Atlantic WS 3010) 22 17
### 23 DEVIL'S GUN C.C. & JO (Cappo Records) 23 26
### 24 UNMISTAKABLY LOU BARRY (PDI ST 11607) 24 22
### 25 PARLIAMENT LIVE/P. FUNK EARTH TOUR Cassell & Co. 26 16
### 26 LET'S CLEAN UP THE GHETTO PERRY, KIL & ALL STARS (Perry Int. 12 335) 27 35
### 27 ANGEL O.P. THOMPSON (Mercury 37201) 28 31
### 28 SONGS IN THE KEY OF LIFE STEVIE WONDER (Motown 13-34823) 29 26
### 29 TURN THIS MUTHA OUT IRIS SUH UM GUN (ZZ Top) 30 20
### 30 JOYOUS PLEASURES (Fantasy FS 9025) 31 10
### 31 THE TWO OF US MARVIN MCDOUGAL & BILLY DAVIS JR (A&M 1266) 32 40
### 32 TOO HOT TO HANDLE HEAT (E.T.U.E. 33 5)
### 33 OPEN UP YOUR LOVE CHICAGO (Soul Train/RCA LVA-B 1270) 34 39
### 34 PART B THE SUNSHINE BAND (ST 606) 35 42
### 35 PHASE II HARVEY BRADSHAW (Mercury M 11195) 36 35
### 36 LIVIN' LONNIE LISTON SMITH (Coca Cola) (RCA APL-1 2432) 37 36
### 37 SHAKET IT WELL SHAKE (Capitol S 2945) 38 45
### 38 Goin' PLACES MICHAEL TENDER (Buddah BOS 5693) 39 46

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### Cash Box August 27, 1977

#### Cash Box R&B

- **Big Shootout At L.A. Forum Shoots Down Social Problems by Joe Nazel**
- **HAYWOOD SIGNS** - Leon Haywood joined MCA executives recently in a toast to celebrate his signing with the label. Pictured (l-r) are: Lou Cook, vice president/admnistration for MCA; Dennis Rosenrart, MCA vice president of A&R; J.K. Maitland, MCA president; Haywood; and Danny Kessler, Haywood's manager.

#### The Rhythm Section

**CONCERT FOR CHRIST** — Maybe it is only a fad or maybe a turn-around has finally happened, but when one considers the resurgence of religious music, especially gospel, coupled with the upcoming free concert with performances by some of the best in the music business, all in the name of Christ, one must take notice of what is in the air. The free concert is scheduled for August 21 at the Shrine Auditorium, Los Angeles. The concert will feature artists who have been involved in the work of the Crusades, the Love In America Foundation, and other religious organizations. The concert is being sponsored by the Los Angeles World Area Council for the Arts, and the Los Angeles Business Council. The concert will be broadcast live on television and radio. The concert will feature performances by such gospel artists as the Sins of the Flesh, the Soul Patrol, the Soul Brothers, and the Soul Shakers. The concert is expected to attract a large audience, and the proceeds from the concert will be used to support the work of the Crusades and the Love In America Foundation. The concert is expected to be a major event in the Los Angeles area, and it is hoped that it will set a precedent for future events of this type. The concert is being organized by the Los Angeles World Area Council for the Arts, and the Los Angeles Business Council. The concert is expected to be a major event in the Los Angeles area, and it is hoped that it will set a precedent for future events of this type. The concert is being organized by the Los Angeles World Area Council for the Arts, and the Los Angeles Business Council. The concert is expected to be a major event in the Los Angeles area, and it is hoped that it will set a precedent for future events of this type.
At Zayre stores, the "Top 10 LPs" for $3.79-$4.79 tape: (Sunday Atlanta Journal and Constitution)

At Korvettes (4 locations), these features: all-label sale for $3.99-$5.59 tape, all $4.99-$5.99 tape; the latest LPs by The Grateful Dead ($7.98 list) for $4.49; four A&M releases, including the latest LPs by the Brothers Johnson, Supertramp and Rita Coolidge, for $3.64; two A&M LPs, including the latest albums by Peter Frampton and Cat Stevens ($7.98 list) for $4.49; seven CBS releases, including the newest albums by Peter Frampton, Heatwave, Lake, Kenny Loggins and Dan Fogelberg, for $4.49, four CBS albums, including the latest albums by James Taylor, Ted Nugent and Heart (all $7.98 list), for $4.64, and all Angel albums ($7.98 list) for $4.79 (Sunday Baltimore Sun)

At Caldor stores, these features: the latest by McCoO/Davis, Rick Derringer and Johnny Winter for $3.76/$5.44 tape. The latest LPs by Carole King, James Taylor and John Lennon for $3.69-$5.99 tape; the latest LP of "Annie" (798 list) for $4.27, and the soundtrack to "Star Wars" ($8.98 list) for $4.97; all these features: six A&M albums, including the latest albums by Pablo Cruise, Rita Coolidge, and Supertramp, for $3.89, the latest album by the Eagles for $3.69, the latest LP by Cat Stevens ($7.98 list) for $4.69, and the latest albums by Dionne Warwick and Barbra Streisand, for $3.89. At The Coop (3), Andy Pratt's latest album on Nepmor for $3.89. Latest album by Natalie Cole for $3.99, and by Deniece Williams and Gladys Knight for $3.69. At The Coop (3). Andy Pratt's latest album on Nepmor for $3.89. Latest album by Natalie Cole for $3.99, and by Deniece Williams and Gladys Knight for $3.69. At The Coop (3), Andy Pratt's latest album on Nepmor for $3.89. Latest album by Natalie Cole for $3.99, and by Deniece Williams and Gladys Knight for $3.69.

At Sounds of Beauty (locations), the latest LP by Albert Finney for $3.69. At Korvettes (6) these features: all-label sale for $3.99-$5.59 tape, all $4.99-$5.99 tape, 12 CBS albums, including the latest albums by Laura Nyro, Englebert Humperdinck, and Burton Cummings, for $3.64; the latest albums by the Eagles, Ricky Nelson, James Taylor, and Barbra Streisand ($7.98 list), for $4.64; six A&M albums, including the latest albums by Supertramp, Radio Birdman, Rita Coolidge, for $3.64, and the latest albums by Cat Stevens and Peter Frampton ($7.98 list) for $4.84; four CBS albums, including the latest LP by Ronnie Liston Smith, for $3.64, and the latest albums by Hai Kieu, Kipp Thao, and Phoebe Cates ($7.98 list), for $4.84, and the latest album by the Grateful Dead on Arista ($7.98 list) for $4.49. At Goldblatts stores these features all-label sale for $3.99-$5.59 tape, all $4.99-$5.99 tape, and the latest album by the Parliament ($8.98 list) for $5.97. (Chicago Sun-Times and the Sunday Chicago Tribune) At J.P. Snodgrass (14 locations), all-label sale for $3.95. At Caldor for $3.76-$5.44 tape; for $3.79-$5.59 tape; for $3.99-$4.99 tape; for $4.99-$5.99 tape. At Woolworth stores, assorted cutout LPs for $1.99. (The Cleveland Plain Dealer, August 12 and 14)

At Gibson's stores, nine CBS "Sale-A-Thon" releases, including the latest LPs by The Carpenters and B.J. Thomas, for $4.99-$6.49 tape; The Beatles, for $4.99-$6.49 tape; At Woolworth stores, assorted cutout LPs for $1.99. (The Cleveland Plain Dealer, August 12 and 14)

At Woolworth stores, the same ad with...
Duncan Roasted — Rick Blackburn, vice president of marketing, CBS Records, Nashville, recently toasted a roast in honor of Columbia recording artist Johnny Duncan. On hand to savor the occasion were many music industry personalities and close friends. Pictured above after the roast are (l-r): Jim Sharp, Cash Box director of Nashville operations; Duncan, Janie Fricke, Columbia recording artist; Blacklen, and Les Acree, program director of radio WKDA.

Cash Box August 27, 1977
<table>
<thead>
<tr>
<th>Week 8/20</th>
<th>Week 8/27</th>
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### A COLD DAY (Blue Echo — ASCAP)  
#### 80

### BREAKING UP IS HARD TO DO  
#### 89

### CAN'T BUILD A FIRE (Billboard Music — ASCAP)  
#### 84

### CAN'T CRY AGAIN  
#### 59

### CAN'T TAKE MY EYES OFF YOU  
#### 57

### CAN'T TAKE MY EYES OFF YOU (Billboard Music — ASCAP)  
#### 57

### CAN'T TAKE MY EYES OFF YOU (Bobby Darin)  
#### 55

### DANCING THE NIGHT AWAY  
#### 53

### YOU ARE SO BEAUTIFUL  
#### 50

### YOU'RE SORRY (Billboard Music — ASCAP)  
#### 49

### YOU'RE SORRY (Bruno Mars)  
#### 49

### YOU'RE SORRY (Tom Petty and the Heartbreakers)  
#### 49

### YOU'RE SORRY (Tom Petty and the Heartbreakers)  
#### 49

### YOU'RE SORRY (Tom Petty and the Heartbreakers)  
#### 49
JESSI COLTER (Capitol P-4472)
I Belong To Him (3:15) (Helen D. Johnson Music - BMI) (Jessi Colter)
The strong, slow piano work and whining steel guitar line that everyone of Jessi’s past hits. The flowing rhythm assures that people will be humming this tune.

LYNN ANDERSON (Columbia 3-10597)
He Ain’t You (3:06) (Kirshner Songs - ASCAP/Don Kirshner Music - BMI) (B. Burg/D. Dereholenheiz/J. Barry/L. Hartman)
After a temporary absence from the top of the country charts, Lynn has a sure contender this time around. Production by Steve Gibson and strings by Buddy Skipper could make the difference.

ZELLA LEHR (RCA JH-11024)
After You’ve Had Me (3:39) (Deb Dave Music - BMI) (Even Stevens)
In addition to a beautiful voice, Zella has a fresh musical approach not heard since Olivia Newton entered the scene a few years back. A record which you must listen to twice.

JIMMIE RODGERS (Scrismaw S-1313)
Just A Little Time (3:52) (Bido, Steel Plate & 13th Day - BMI) (Jimmie Rodgers)
That distinctive Rodgers voice comes through in the style of “The World I Used To Know.” A good MOR sound, recorded in Nashville by producer Jimmy Bowen.

Additional Releases

BOBBY BORCHERS (Playboy ZS 5816)
What A Way To Go (2:44) (Vogue Music - BMI/Big Music - ASCAP) (B. David/J. Rushin)

WILLIE NELSON (RCA JB-11061)
You Ought To Hear Me Cry (2:39) (Pamper Music - BMI) (Willie Nelson)

DANIEL (LS Records GMT 132)
Hooky Tom克斯 (Jewel Dawnbreaker Music - BMI) (M. Johnson)

CHET ATKINS (RCA JB-11071)
Me And My Guitar (2:43) (Country Road Music - BMI) (James Taylor)

FREDY WELLER (Columbia 3-10596)
Nobody Cares But You (3:11) (Young World Music - BMI) (F. Weller)

HOWDY GLENN Warner Brothers WBS 8447

CBS Nashville Slates 10 For August Release


Other Columbia albums scheduled for August release include “Cowboys Ain’t Supposed To Cry” by Moe Bandy, “Tattoo” by Barbara Fairchild, “The Best Of Barbara Mandrel,” “Strive Anywhere” by The Earl Scruggs Revue and “You Are So Beautiful” by Tanya Tucker.

Among the Epic albums scheduled for release this month are “Goldboro” by Bobby Goldsboro and George Jones “I Wanna Sing.” “Teresa Neis” will also be released this month on the Playboy label.

Republic Launches Album Campaign

NASHVILLE — Republic Records will release six albums during September and October, announced Dave Burgess, vice president and general manager.

Two of the releases are Gene Autry albums. Gene Autry Sings Songs Of Faith consists of material never before released, making it a first for Autry singing gospel. The other, “Gene Autry Classics,” is a greatest hits package.

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 Barns Sing Gene Autry,” and the label’s pop group Muench with simply “Muench.”

CHARTING RONNIE — RCA recording artist Ronnie Milsap’s recent #1 country single, “It Was Almost Like A Song,” last week reached #42 with a bullet on the Cash Box Top 100 pop chart. Shown congratulating Milsap, second from left, are (l-r): Merlin Littlefield of ASCAP; Jim Sharp, Cash Box director of Nashville operations; Hal David and Archie Jordan, the song’s writers.
Gospel Concert Slated Labor Day Weekend

LOS ANGELES — The first annual Gospel What's Happening will be held Labor Day weekend (Sept. 3-5) at Will Rogers County Park in Los Angeles. Admission to the event, which is co-sponsored by Los Angeles County Parks & Recreation and California Gospel Concert Associates, is free.


Singer Makes U.S. Debut

NASHVILLE — Canadian gospel singer Tommy Ambrose recently made his U.S. concert debut before a capacity crowd of 15,000 at the International Citizens Band Association Festival at Tennessee Tech Coliseum in Cookeville, Tennessee.

H.S.E. Inks Trumpeteers

NASHVILLE — Joseph Johnson & The CBS Trumpeteers have signed a recording contract with the Columbia Records label of Columbia, president of the label. The group has released an album, "The Mighty Number," and a single of the same name, backed by "Nobody Knows The Trouble I've Seen."

Truth LP On Paragon

NASHVILLE — The 19-member group Truth has released "Just Not A Coincidence." Its first L.P on Paragon Records. A U.S. tour has been planned to promote the new release.

Pilgrim Singers Sign

NASHVILLE — The Pilgrim Jubilee Singers recently signed with Nashboro Records.

Gospel Group Breaks West Berlin Barrier

LOS ANGELES — A recent performance by gospel group Deliverance in West Berlin marked the first time since the 1940's that permission has been granted for a singing group to perform in Germany's largest city. Other stops in German cities, by Deliverance included Biberach, Stuttgart, Cologne, Brussels and Wolfenbuttel.

Whitlock Will Handle PR For Word Records

WACO, TEXAS — Gary Whitlock has joined Word, Inc., as public relations coordinator for the record division. His work will include many artist-related projects.

Whitlock, who holds a degree in history and psychology from Walla Walla College and an M.S. in counseling from Loma Linda University, formerly was a high school guidance counselor in southern California.

350-Seat Gospel Club Opens In Nashville

NASHVILLE — A new 350-seat nightclub called the Songs of Joy Gospel Club recently opened at 2823 Lebanon Rd. here with plans to feature nightly performances by top gospel performers. Artists scheduled to perform include Bob Harrington, The Hemphills, The Leftovers and Reba Rambo.

Crouch LP Sales Top Million Mark In 10 Yrs.

LOS ANGELES — Gospel group Andrae Crouch and the Disciples have sold more than one million albums of their eight releases on Light Records in the past ten years. It was recently announced by label president Ralph Carmichael at a special reception for the group at the Christian Booksellers' Convention in Kansas City.

New 2nd Chapter LP Out

NEW YORK — Myrrh Records has released a new L.P by the 2nd Chapter of Acts, titled "The Voice of the Book."

Top Spiritual Albums

1. LOVE ALIVE WALTER HAWKINS & THE LOVE CENTER CHOIR (LightLS7050) (Word)
2. THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (LightLS7050) (Word)
3. WONDERFUL EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS (Birmingham BR5 4035)
4. TAKING GOSPEL HIGHER SENSATIONAL WILLIAMS BROTHERS (SavoySGL14430) (Ar眼光)
5. RIDE THE SHIP TO ZION GOSPEL KEYNOTES (Nashboro7172)
6. JESUS IS THE WAY WALTER HAWKINS (LightLS7050) (Word)
7. SEE YOU IN THE RAPTURE SENSATIONAL NIGHTINGALES (ABC/Peacock9237) (Word)
8. LIVET DIXIE HUMMINGBIRDS (ABC/Peacock9231)
9. WHY I WAS BORN SLIM & THE SUPREME ANGELS (Nashboro7177)
10. GONNA FIND A BETTER HOME ANGELIC GOSPEL SINGERS (Nashboro7178)
11. JAMES CLEVELAND PRESENTS THE RUTH SCHOEFIELD EDITION (Savoy14445) (Ar眼光)
12. THE BEST OF ANDRAE ANDRAE CROUCH & THE DISCIPLES (LightLS5678) (Word)
13. FROM AUGUSTA WITH LOVE THE SWANEE QUINTET (Crest30777) (Shanbros)
14. FIRST LADY SHIRLEY CAESAR (PoladoraRS7446)(UA)
15. JAMES IS THE BEST THING THAT EVER HAPPENED TO ME JAMES CLEVELAND & CHARLES FOLD SINGERS (SonyCBS7005) (Ar眼光)
16. GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS (HSE1478)
17. THE PRESIDENT & THE MISSIONARY ANGELIC CHOIR (Savoy14416) (Ar眼光)
18. JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. II (SonyCBS7005) (Ar眼光)
19. MOTHER IS ON THAT TRAIN ERNEST FRANKLIN (JesseLP50114)
20. JOY REV. MILTON BRUNSON (Crest30778)

Top Inspirational Albums

1. GENTLE MOMENTS EVIE TOURQUICKST (WordWST7174)
2. DALLAS HOLM AND PRAISE LIVE DALLAS HOLM (GreenreeR3041)
3. HOME WHERE BELONG J.B. THOMAS (MyrrhMSA7171) (Word)
4. THIS IS ANOTHER DAY ANDRAE CROUCH & THE DISCIPLES (LightLS5670) (Word)
5. BIRTHPLACE THE DOWNING (ImpactR3043)
6. A BRAND NEW TOUCH THE LANNY WOLFE TRIO (ImpactR3607)
7. HEAVEN'S SOUNDING SWEETER JIMMY SWAGGART (Lam125) (Word)
8. LADY REBA (GraspreeR045)
9. ME & MY OLD GUITAR NANCY HONEYTREE (MyrrhMSB5645) (Word)
10. SPIRITFEST DOWNINGS (ImpactR343)
11. CORNERSTONE The Speers (HeartWarmingR3458)
12. ALELUJAH BILL GATHER TRIO (ImpactR1017)
13. PRAISE BE TO JESUS BILL GATHER TRIO (ImpactR3438)
14. FOR HIM WHO HAS EARS TO HEAR KEITH GREEN (Speak1015)
15. BEST OF ANDRAE CROUCH (LightLS5678)(Word)
16. MIRROR EVIE TOURQUICKST (WordWST8735)
17. LOVE SONG GoodNewsCHR8100(Word)
18. THE WORD KENNETH COPELAND (KennethCopeandProductionsKGP1003)
19. PAT TERRY PAT TERRY GROUP (MyrrhMA6559)(Word)
20. SONGS OF THE SOUTH PATTERN (MyrrhMSA6568)(Word)

New Gospel LP Releases

HOME WHERE I BELONG — B.J. Thomas
MyrrhMSB6574 — List: 5.98

TRY BEING BORN AGAIN — Troy Ramey And The Soul Searchers
Nashboro7190 — List: 6.98

TELL ALL THE WORLD ABOUT LOVE — Carol Lawrence
WordWSB7271 — List: 5.98

TONIGHT'S THE NIGHT — The Gospel Keynotes
Nashboro7187 — List: 6.98

THIS IS ANOTHER DAY — Andrae Crouch
LightLS5683 — List: 5.98

JESUS IS ON MY SIDE — Sister Lucille Pope And The Peary Gates
Nashboro7188 — List: 6.98

JESUS CHRIST IS THE WAY — Walter Hawkins And The Family
LightLS7570 — List: 5.98

HAVE YOU EVER HAD THE BUTS? — Professor Harold Boggs With Warner Buxton
Nashboro7189 — List: 6.98

THAT'S JUST LIKE JESUS — The Followers
GranjerGLPS5019 — List: 5.98

SUNDAY PIPES, PEDALS AND FRIENDS — Fred Bock
ImageVILV7749 — List: 5.98

I'M PRAYED UP, FILLED UP, AND READY TO GO — Tyrone And LaRaye Kelly
GranjerGPI5017 — List: 5.98

LOVE WITHOUT AN END — The Crimson Bridge
RainboxR3332 — List: 5.98

Cash Box/August 27, 1977
Record Bar Tackles Mech. Problems.

(continued from page 10)

posing centrally, salesmen have even less reason to visit individual stores.

Other Topics

Other topics discussed included the trend towards soft rock as a means of appealing to young buyers as they approach middle age, the rise of deposit fatigue on tapes, the high cost of TV advertising, the demise of the domestic quadrant, and the need to create an in-store ambiance that will attract older, more sedate customers.

GRT Sales Up 32%

LOS ANGELES — GRT Music has reported record-breaking sales for the quarter ending June 30, 1977, with unit sales up 32% over the comparable months last year.

Producer Russ Titelman, manager Peter Racchman and Ron Anton, VP of BMI. The session was moderated by BMI’s Rick Riccobono.

Talks on Sunday morning hosted by BMI’s Neil Anderson included motion picture and television composer Billy Goldenberg. Other speakers included Dan Dalton on composing for TV/radio/television, BMI’s Bill Oke in writing for the musical theatre, Michael Angarola on songs in movie and TV, and the like. Also participating were BMI’s Melinda Rosenthal and Rob Mahoney.

Another key session at the Expo included the NARAS discussion on contract negotiation contracts. Speakers on this panel here were Jay Lowy, VP, general manager of Jobete Music, Al Schelsinger, Music Attorney, and Estelle Radin, House counsel for United Artists Records. Other guest speakers included Harriell Schcock, Earl Robinson, Arthur Hamilton, Edwin Starr, and others.

A unique feature of the songwriting festival was free evaluation of typos, composited tunes by professionals in the music publishing industry.

SONGWRITER EXPO — More than 1000 people attended the first annual Songwriters Expo in Los Angeles recently. Among those speaking at the two-day event, which was sponsored by the Alternative Company of Songwriters (A/C) (operator of BMI’s Richard Armstrong), was BMI’s Rick Racchman, director of BMI’s publishing rights.

Over 1000 Attend Songwriters Expo

LOS ANGELES — More than 1000 people attended the first annual Songwriters Expo, held recently at The Lunt-Fontanne Theatre.

The two-day event, produced by John Brantley and Len Chandler of the Alternative Chorus Songwriter Showcase, featured workshops and lectures on all aspects of songwriting and song performance of performances by established artists.

Participating Organizations

Songwriting organizations participating in the weekend included BMI, Bud Hueston’s Performance Workshop, American Guild of Authors and Composers, Dick Grove Music Workshops, The American Song Festival, Akasha Songwriter Workshops, The Organizing Women in Music, National Academy of Recording Arts and Sciences, Songwriters Resource, ASCAP, Songwriter Magazine and Madelein Buechly Stylepony.

Highlights of the Expo included a panel seminar on “A Session Industry Overview,” which featured songwriter Peter Noah (who wrote Tanya Tucker’s hit "San Antonio Stroll’), Publisher Roger Gordon of Screen Gems Music, Warner Bros. Records.

Record Bar Tackles Mech. Problems.

(continued from page 9)

WARWICK WARBLES — Dionne Warwick, who has done great things with soundtracks in the past, released a new album that she wrote and sang as the first of a series for her label, Atlantic’s Close-Up, a September release. The tune, "Love At First Sight," will be released on the Warner label.

GOLD FEVER — RCA’s "Car Wash" album gave Rose Royce a taste for Gold, and Whitfield’s Rose Royce’s release “In Full Bloom” is moving in that direction.

COMMODORES CITED BY CONGRESS

Motown recording giants, the Commodores, were recently cited in the record of the 95th Congress of the United States. Alderman legislator Bill Nichols (D-A-I) commended the Commodores for "helping to achieve the pinnacle of success in the recording industry...." Resolutions which were received from the city of Los Angeles, the city of Tuskegee and the Martin Luther King Center for Social Change in Atlanta were also read into the Congressional Record: Zootoome.

NO BUMPIN’ TONITE — Joe Tex concert/talent and family party scheduled for August 27 and 28 at the L.A. convention center has been canceled. At press time the reason for the cancellation was unavailable. It was beneficial the Black People’s Cultural Association (EPCOA), were not clear. Mable John’s Creative Arts Company had been contracted to direct the event, which was to include a "Bump In" contest.

BLACKS JAM JAM — Word is out that “Black Betty,” a tune by Epic recording artist Carol Douglas, will be released by disc jockeys and some promo people and they intend to squelch the jam. Though the tune was written by H. Leadbetter, “Lead- bellie” it seems to take on a different aura when done by a white group.

Joe nazel

R&B New Adds

(continued from page 60)

KDAY — LOS ANGELES — J.J. Johnson
#1 Best Of My Love — Emotions
The Greatest Man I’ve Ever Known — Gerald Benham
Just For Your Love — Memphis Horns — RCA
Leavin’ You Is Killing Me — Van-Van — CBS
You Can Turn Me Off — In-Groove — RCA
Red Hot Rider — Mercer — Verve
If It Is Love — My Baby — Roost
If It Don’t Force It — Kelisse Patterson — Stax
27 To 14 — Feel It — Donna Summer
Ex 27 To 24 — I’m Really Sorry — Barry White
27 To 24 — Can’t Help It — Michael Henderson
27 To 25 — Life’s A Game — New Edition
New LPs — Dramatics — Al-Palee, Ohio Players
KOFF — LOS ANGELES — Don Mac
#1 Sunshine — Enchantment
#1 If It Don’t Force It — Kelisse Patterson — Stax
Give Me Some Skin — James Brown — Polygram
I Just Can’t Help Myself — Bobby Blue — RSO
I Love You — Lizzy Mann — Gabriel
7 To 18 — Love — Al-Palee
It’s All Over — Don Gibson — De-Lite
Let It Snow — K. Lille — Columbia
#27 To 7 — Save The World — Blackstreet
#27 To 25 — It’s Love — New Edition
#31 To 27 — The Greatest Love Of All — George Benson
#31 To 27 — Take A Look At Yourself — Tabladores
27 To 29 — On The Seventh Floor — Mighty Pope
40 To 27 — Love — Ohio Players
40 To 27 — Rose Royce — White Hustin’, McCoo & Davis, Michael Henderson
WDAH — MEMPHIS — Max Fortune
#1 Feelin’ Real — Fantastics
#1 Tell Me — Foucie
19 To 7 — I Believe You — Dorothy Moore
19 To 7 — I Need Somebody To Love Me — Shirley Bassey
27 To 17 — It’s Easy — Barry White
27 To 17 — The Greatest Love Of All — George Benson
24 To 19 — French Wine — Down Home Heartbreakers
27 To 14 — You’re My Hero — Barry White
27 To 14 — You Wanna Funk Me With Your Funky Mind — Barry White
27 To 14 — You Know I’m Good — Al-Palee
27 To 14 — I’m Shakin’ In The Morning — Paul McCartney
30 To 14 — Oh Let Me Know It — Special Delivery
Ex 27 To 14 — Disco — Buck — Brann
To Let You Know — Barry White

STARLAND REFLECTIONS ON PROMO — RCA recording artists the Starland Vocal Band recently visited the Harmony Hall in Springfield, Virginia to promote their latest LP "Rear- View Window," drawing the winners in a contest that awarded three 10-speed bicycles equipped with rear-view mirrors. Pictured standing in the front are: Bill Kennedy of Harmony Hall Bill Danoff and Margot Chapman of the Starland Vocal Band, Clyde McElvayne of Harmony Hall, Tuffy Danoff and John Carroll of the Starland Vocal Band, Kathy Mitchell of Harmony Hall. Billboard’s showroom shown kneeling is Gary Bill, Reynolds sales manager for RCA and Larry VanDuff, Washington promotion manager for RCA.

WBCN — NEW YORK — Harry White
1 To 1 — Boogie Nights — Heaven
8 To 5 — Express — Columbia
Dino — Brisk — Bang
5 To 1 — The More I See You — Allen Toussaint
NAT — NEW YORK — Bill Wilson
#1 All Time Greatest Hits — Del Shannon
1 To 2 — Let’s Go — Blue Country
1 To 2 — You Can’t Let Me Go — Boots Brown
1 To 2 — Livin’ For Love — New Edition
1 To 2 — My Love — The Jacksons
1 To 2 — That’s What Love Is — Al-Palee
1 To 2 — The Searchers
1 To 2 — What Makes You Happy — Ohio Players
To Let You Know — Barry White

BILLY RAY — Nashville — Orbital Brothers
#1 I Feel Like I’m In Love — Motown
#1 We’re Gonna Love Each Other — Al-Palee
#1 I’m Gonna Love Each Other — Al-Palee
#1 I’ll Be Your Baby — Shalamar
#1 I’ll Be Your Baby — Shalamar
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<tr>
<td>&quot;Captain Quick Draw&quot;</td>
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Fascination Unveils Cocktail Pinball Based On Country Picker Roy Clark

ELK GROVE, ILL. — Fascination, Ltd. a new pinball company, has entered the pinball world with its first cocktail model pinball machine. Called “The Entertainer,” the fully computerized unit features a multi-color playfield design inspired by three time Entertainer Of The Year award winner, Roy Clark. Clark’s considerable television and concert exposure and his wide appeal with people of all musical tastes were factors in his selection as the first celebrity associated with such a unit, according to Bob Anderson, Fascination’s vice president of sales. “We feel that The Entertainer pinball will eventually be placed in more varied traffic areas than anything we’ve ever manufactured,” said Anderson. In addition to cocktail lounges, he cited such placement locales as hotel and motel lobbies, airports, restaurants, fast-food spots such as pizza parlors and other different and highly populated areas.

The Entertainer is operated by solid-state electronic micro-processors and is designed to eliminate many of the typical service and maintenance problems inherent in the former stand-up pinball models. Like traditional pinball games, The Entertainer construction includes flippers, top targets, thumper bumpers, slings, shots, an automatic ball return and diminished bells for sound control. In addition, it comes with dual cocktail glass and ash tray side mounts, adjustable table leg levelers and tempered glass top for safety. An interchangeable playfield is also available; it simply drops in to replace the original. The glass top has been sealed with a special silicone to eliminate leakage.

Anderson says the new compact size of The Entertainer accounts for its popularity at varied locations. The unit stands 28 inches high, 38 inches long and 28 inches wide with a top and playfield area of 952 square inches. Each machine weighs just 150 lbs.

Midway-Bally Parts Seminar Set To Premier In Chicago

CHICAGO — A Midway-Bally parts department seminar has been scheduled for Friday, October 28, at the Continental Square Hotel in Chicago. The landmark event is the brainchild of Tom Siemieniec, parts manager of Midway Manufacturing Company, who conceived the idea, he said, as a means of assistance and communications for parts department managers and personnel most importantly, for the purpose of focusing attention on the importance of this segment of the industry.

The seminar will include service seminars and management seminars,” he said, “but for some reason the parts department seems to have been left out and this is something we hope to rectify and by the same token also provide some enlightenment as to the value of the department.”

Before embarking on the project, Siemieniec consulted with Midway management, who gave him full sanction to proceed, and prior to that served as managing director of Streets Manufacturing, an English firm which manufactures arcade guns and games.

In his new position, he will travel extensively throughout the world, promoting photographs and games represented by Belam and will also attend all of the major international trade shows.

Belam, a joint venture Belam president Victor Haim, the relationship between Belam and Belam executives goes back many years. Belam represented Streets in the Far East, he said. Belam executives was managing director of that firm, and during the latter’s tenure at Rowe International the relationship continued. Belam also represents Rowe in several foreign countries in Southeast Asia and South America.

“Mr. Brakes’ considerable knowledge of the coin machine industry and international business marketing will be a great asset to our organization,” said Haim. “We are very happy to have him with us.”

Jet Spin ‘Is The New 4-Player Pin From Gottlieb

ChicagO — A combination of Gottlieb’s exclusive role-targets and variant plus targets plus a scoring capability of up to 199,000 points are among the numerous attributes of the latest 4-player pinball machine being released by D. Gottlieb & Co. It is called “Jet Spin” and players will delight at the options available to them for demonstrating their skill and advancing scores.

Playfield features include “HIT” indicators in front of the roto-targets which light to show hits and a modified target hits a center roto-target to advance bonus and score up to 5,000 points; a bulls-eye target for special; extra ball feature and others.

The name of the game is depicted in the outstanding backdrop artwork and the entire design and cosmetics of the machine “Jet Spin” is on the current production schedule at the Gottlieb factory.
Popularity Of Solid-State Pinballs Up In The Midwest

by Frank Manners

CHICAGO — After two years, solid-state pinballs have finally gained a firm foothold in the market. When the electronic pinball was publicly introduced by pinball pioneer Bally in 1970, the operators stubbornly resisted it. Not until 1974 did the companies that were manufacturing the first solid-state pinball in late 1976 experience a rise in sales, and the trend has continued ever since. Manufacturers now believe the electronic pinball has replaced the mechanical model and has entered the market as a serious contender in the pinball game; but many operators still argue that solid-state pinballs are not the wave of the future. These machines are experiencing a rise in popularity and have been gaining support from the operators who believe in the machine's ability to provide a higher level of playability and entertainment.

Chicago's Midway金币 is the largest pinball operation in the United States, with over 200 pinball machines in operation. Tom Siemieniec, the plant manager, has been in the pinball business for over 20 years and has seen the industry go through many changes. He commented, "I believe the solid-state pinball is the future of the industry. It offers more options, more sound, and more color than the mechanical models." Siemieniec said that the owners of Midway金币 are planning to replace all of their mechanical machines with solid-state models, as they have found that solid-state machines are more reliable and maintain a higher playability level.

In addition to Midway's success, other operators in the Midwest have also seen an increase in sales. Joe Robbins, owner of the Chicago Coin and Gaming Center, said, "We have noticed a significant increase in the number of people coming into our store to purchase new machines. Our customers are willing to spend more on a machine that offers more features and has a longer life span." Robbins said that his store has seen a rise in sales of at least 25% since the introduction of the solid-state pinball.

Operator interest in solid-state pinballs is not limited to the Midwest. Operators across the country have reported an increase in sales and player interest. The solid-state pinball has become a popular topic of conversation among operators, and many are eager to learn more about this new technology. Operator interest in solid-state pinballs is expected to continue to grow as more operators replace their mechanical machines with solid-state models.

DOUG MCGINNIS Wire Washington, D.C.

CHICAGO CHATTER

Midway's plant manager Tom Siemieniec rates a giant sale for launching the industry's first solid-state pinball. "I've never seen anything quite like it," he said. "The people love it. They've been coming in all day long." Siemieniec said that he is confident that the solid-state pinball will be a success and that more operators will be interested in purchasing the new machines.

AMONG RECENT ADDITIONS to the staff at Empire Dist., Inc. are John Lee and Ben Har-el, salesmen, Don Campbell, purchasing agent for the parts departments of all Empire offices, and Richard Barth, controller.

NICE CHATTING WITH author Roger Sharpe and learning that his much heralded book, "Pinball!" will be released by E.P. Dutton on September 28. He is already scheduled for some NBC network TV and radio appearances to show off the book he is showing it at the AMOA convention. The work is the culmination of three years of research for Roger, during which time he made contact with people from all levels of the industry both in the U.S. and abroad to score the vital locations, interviewed pinball players of all ages, and personally covered pinball's essential ingredient. It's certainly something for the serious hobbyist. In text and photo content the book is a "chronicle of the pinball phenomenon," as Roger puts it, and some parts of which are really quite amazing.

JOE ROBINS OF EMPIRE DIST., recently conducted an operator poll on the 50/50 split, which drew exceptional response and revealed some of the major problems facing ops in today's highly competitive market. Most frequently mentioned were the 50/50 split itself, the high and rising cost of equipment, location loans, location sales, and existing or proposed restrictive legislation aimed at the coin machine industry. Suggestions made for circumventing the split or changing it included: a service charge per unit per week; weekly or monthly minimums, a charge off the top and then a split; and straight lease agreements.

Robins issued a special report on the survey and noted without the 50/50 many "operators have tried to change the 50/50 split," few were successful, due largely to lack of cooperation. The operators had leftover problems: "number one problem in the entire business." He covered at length each of the problems mentioned and feels that the most essential ingredient in a turnaround is the manufacturers. The manufacturers can help with equipment that will enable the operator to charge more and earn more. The relative stabilization of prices will provide a margin that will result in the main thrust must come from the operators themselves, for neither the manufacturers nor the distributors can control, even though many by mighty times, the operation of the machine is at its ultimate destination — the location.

CALIFORNIA CLIPPINGS

With a cocktail table version due out shortly, Exidy's "Robot Bowl" video bowling game looks like a winner. "Initially, it's been stronger than Death Race," comments Paul Jacobs, vice president of marketing. The new model, as Paul pointed out, comes with a "Robot Bowl" under the table, which will be shown at the annual convention from the No. Carolina Coin Operators Assn. annual meeting in Charlotte. Paul will be leaving shortly for a one-week tour of Exidy distributors in the southwest. Look for the firm to introduce four new games at the upcoming AMOA convention and show.

DESPITE A RECENT slackening in pinball sales, demand for pool tables and phonographs — both new and used — has increased dramatically, according to Chris B though, owner of B & D Indoor Sports in Los Angeles. He also noted that Time Out foosball has been moving quite well.

GREMLIN INDUSTRIES' 'recent cross-country promotion tour for its "Hustle" video game is apparently beginning to pay off. Malcolm Baines, vice president of sales reports that "Gremlin's slogans and advertisements have been making waves. It is quite impressive, in fact." The game is being promoted as the "perfect bowling game for the entire family." Baines added that the campaign is doing well and that Gremlin will be releasing several new games between the end of this month and the start of September, and that the promotion campaign for Hustle will pair in conjunction with the new games.

CIRCLE INTERNATIONAL's Don Edwards notes that the distrub has received its latest shipment of Playmatic's "Speakeasy" four-player pinball. In addition, he said that response to Atari's new "Starship 1" space travel game has been "excellent."
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Classified Ads Close WEDNESDAY

send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

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Integrity Readies First New 'Big Ben' Superstore Outlet

(continued from page 8)

Music City store in Lakewood, Calif., which was one of five locations integrity offered to buy from the alias seven-store chain last month, has been boarded up while workers begin converting it to Big Ben. But he wouldn't say when the new store would open, and likewise declined to comment on the future of the other four Wallichs locations included in the proposals, pending confirmation of the debtor's plan of arrangement.

He did, however, comment on the expansion, stating, "I just think there is more than one kind of buyer feeling a certain way at one particular time in one geographic area… We decided to service three types of buyers, or three different marketplaces. Haraldstone added that with all three chains combined, "integrity expects to have 100 stores open eventually or take, operating by Christmas."

Three Different Approaches

The current retail outlet is to use the integrity banner represent three completely different and distinct approaches to record merchandising.

The Wharehouse was established in the mid-sixties as a full-line record store with an aggressive pricing policy. Today there are approximately 30 Wharehouse locations across California, running heavily advertised weekly sales of $3.96 and $4.77 to $6.96 and $7.98 list albums respectively.

In contrast to the Wharehouse stores, which average from 3,500 to 5,000 square feet of floor space including offices of managers and their families, the larger 15,000, 20,000, 25,000 and 35,000 square foot retail outlets of Music City, the Hits-For-All outlets are smaller and carry fewer selections. Aimed at the discount buyer, Hits-For-All features compact, hit albums at reduced prices with special emphasis on "schlock" merchandise (outouts and overrun).

As haraldstone describes it, Big Ben will be the ultimate store for the person who likes the selection and convenience of a big record store, "Average store size will be over 10,000 square feet, and integrity is supplying the outlets with some 35,000 titles, he said."

No Set Policy

While indicating that integrity has no set policy in regard to location of the various retail outlets, Haraldstone added, "The product is pretty constant, we all deal with the same records, so what we're doing is merchandising those records in three different ways."

"If there is a bigger and better store that we think the public wants, we'll try to have it for them. On the other hand, if we think the public wants a small, friendly neighborhood store, we'll try to have that for them."

Music Map Directory To List LA Music People

LOS ANGELES — Music Map, a directory of recording industry companies located here, has been created by graphics designer John Millburg and Billy James and is scheduled for publication in January. The book will contain 40 categories with more than 4,000 listings of major suppliers of products and services in the industry.

Lee-Myles Expands

NEW YORK — Lee-Myles Associates, record designers and printers, has recently expanded their New York facilities located at 180 East 58th Street in Manhattan.

Blakley, Elliman Sign To Alive Enterprises

NEW YORK — Alive Enterprises recently signed management contracts with Ron Blakley and Tyonne Elliman.

Blakley, who starred in the motion picture "Nashville," will soon appear in a new film, "The Secret Files of J. Edgar Hoover," and is also scheduled to appear on a Hoyt Axton television special. Elliman is currently preparing to record a new LP for RSO Records, her fourth for the label.

EAST COASTINGS / POINTS WEST

LET HILTON HEAD ROCK — Cash Box's reviewing reporter Mark Mehlher called in with rave notices for all the entertainment featured at the Record Bar chain's annual convention in Hilton Head, S.C., last June. Singing that the Brothers Band, Carol Bayer Sager, Marvin Hamlish, Ronnie Milsap, Al Cown and the Pleasant Valley Boys, Blackfoot, Joan Basel, Robert Gordon, Mandre and Michael Katakis. At press time, an anonymous superfan was rumored to be waiting in the wings.

POINTS WEST — EAGLE HELP! Raven were among the air concerns the people came in to the air concerning people: change in the Eagles, one of their favorites, Don Felder, joined Dan Fogelberg on stage at The Greek Theatre for Dan's tune "As The Raven Flies." When panties flew through the air at the recent Cheap Trick concerts, the Evan promotion staff followed up on the idea of distributing sets of color-coordinated panties with the same emblazoned on the crotch. Meanwhile, up in Portland a feminine fan got so excited that she tore off her shirt and threw it on the stage, barin her breasts and almost insuring the band's return for a second show. Likewise, at the recently held San Francisco event, Paul McCartney may be framed in the not-too-distant future … Taboids are starting to trip out about the Rolling Stones TV special. Mick Jagger is scheduled to appear but not with the Stones, and Chicago and Peter Frampton are among those who were turned down. But the greatest source of humor, besides John Belushi's portrayal of Jan Vanimeter, just might be the segment where L.A. police chief Ed Davis do a spot on "What's Wrong With Rock Music?" The Scottish band Blue has a #2 single in Israel but may have nothing with the facts, re-done producer, Oliver Frank, is Jewish and that his mother frequently cooks for the boys while in recording sessions. Kosher, of course. The singer/dance/comedy trio Goshen recently finished recording their first album in Toronto. The LP is due late next year and the group is currently negotiating a domestic distribution deal. Tim Wagle's bass player Doug Anderson and his friend Rick Logue, son of Hermosa Beach mayor Mary Tyson, were arrested for drinking on a Friday and released, but are believed to be that they were arresting the mayor's son. They were released the same day.

MIX FOR STYX A BARREL OF TRICKS — Frontman for Styx, John P., was liner for the Santa Monica Civic, Styx received a royal reception and an obvious sigh of relief at being turned down for a party at the beachfront Miramar Hotel. A circus atmosphere prevailed outside as arriving guests were treated to a mini-three ring circus featuring a still wear a eater, a teeter-board act, the juggling Mum Brothers and a comic serialist named, appropriately, Jesse Diess. The latter two guests were turned to a magical show by Jason Rendell of the Magic Castle, which P. has just joined. Meanwhile, amidst the mind the revelers that the latest Styx album is titled "The Grand Illusion." Label executives Jerry Moss, Jill Frissin and Herb Alpert were on hand and the band set up an informal reception line to greet the departing guests. Yes fans are waiting the L.A. date on the tour to hear the popular rock organ that Rick Wakeman had especially built for this tour. Frontiers first band is now called Fun Zone after abandoning their former name, Band of Fools, and will be showcased Oct. 18 when Phonogram will close the Roxy to present them to the press. 

In Randle/Rose — The Greg Allman Band has returned from their Japanese tour where they played six concerts and taped a television program accompanied by Gregg's wife Cher, who previewed two tunes to be included on their next album "Gregg Allman And Woman." Frank Sinatra will be at Carson's Palace Aug. 28—31. … In bennet, on Aug. 23 he will appear in a special benefit show with Dean Martin at the Aladdin Theater to honor scholar and a guest who contributed to the 16-sport intercollegiate athletic program at the University of Nevada Las Vegas. It is one of a list of performers set to appear at the eighth annual KMPG World of the Orch. At the other performances include Hal Lewis, Johnny Mathis, The Nitty Gritty Dirt Band and Nelson Riddle and his orchestra. Proceeds will go to benefit the Permanent Charities Committee of the Entertainment Industries.

DAMAGED PETS GET FIXED — J.D. Souther's former backup band, the Damaged Pets, have dropped the strange names as the title of their latest album, "The Pets... Randle/Rosewood," which somehow more like a law firm than a rock band, have changed their moniker to a more potent sound of Birker, with an album due out in late fall. Nektar has just released a new label, Polydor, called "Magical Christmas," as they are now signing a new guitarist through unusual channels. It was Dave Nelson who won the job after answering a want ad in the Village Voice. The band has relocated in New Jersey after missing seven shows in New York in the new year. A Christmas album due in September… Warner's pressed 50,000 copies of the Sanford/Townsend album before some observant eye noticed that the front cover showed two pairs of sandals without the musicians inside, so the first comers now have a collector's item since the band has re-recorded the whole album. … Al Di Meola is back again the studio after a Brazilian vacation following a 3½-month tour. His third Columbia album, "Casino," is due out in the fall and Al also has signed with Dee Anthony for personal management. The band has completed the WB LP set for September release… Jethro Tull's "Greatest Hits Volume II" will ship in October and a major city tour is planned in support of it run through November and to cover 25 cities… Guitarist Al Kooper has completed a new album entitled "A Tribute To F.S." with a September release date… With their third album just out, KalaPana is at work on a soundtrack for a surf film, "Many Classic Moments," in late fall… Robin Trower's album has been completed in London and will be released by the order of the songs in their next album has delayed its release until Sept. 14. The Hall & Oates album has been completed and is due out any day now… Jay Ferguson is at Miami's Bayfront Park filming "Beachside," his new role as a Guitarist. ELP 'WORKS' OUT — It's no key to ELP followers that the rock trio may be in better

HODGES, JAMES, & SMITH AT CASH BOX — London Records artists Hodges, James, & Smith recently paid a visit to New York offices of Cash Box, while in the city for an appearance at The Superstar Club, to promote their current single "I'll Find You." Placed in the B position is Cash Box staff writer, Danila James; Mark Mehlher, Cash Box staff writer, and Jessica Smith.
Record Bar Chain Projects Growth

and a $2.99 price of $4.99, a dollar below the regular Record Bar prices. Bergman liked the Tracks stores to Peaches and Oz in the pricing and merchandising in Norfolk, we undertook a massive market research study of the market, and brought in four of our top store managers to oversee the new location. Bergman declined to name the other locations under consideration for Tracks stores over the next year.

Denied Sale Rumors

In a related development, Bergman categorically denied heavily circulated rumors that he was in negotiations to sell the company to American Can. However, reliable sources have told Cash Box that an offer was made to Record Bar.

Star Wars Suit

Music Plus chain became the first local retailer to advertise the album for $2.99 ($5.98 list) in the Aug. 14 Los Angeles Times Calendar section. Springfield devised the new album jacket after 20th Century's suit last June 28.

20th Century's claim that Springfield's original album jacket, packaging and advertising constituted an infringement upon its (20th's) copyrighted soundtrack album to the 20th Century-Fox film "Star Wars." Order Granted

The same day the suit was filed, a federal judge in Los Angeles granted 20th Century's request for a temporary restraining order to halt the production and sale of Springfield's album. In addition to actual damages, 20th Century is seeking $2,500 punitive damages against Springfield in the amount of $1 million.

Temporary restraining order was effective through July 15, at which time Springfield was required to show cause why it should not be further enjoined from producing the album jacket in question. Cash Box has learned that as part of the settlement, Springfield consented to a permanent injunction whereby it will no longer release any albums in the original jacket.

Provocative Adds Staff

LOS ANGELES — Recent executive additions to Provocative Promotions include the appointment of Kenn Friedman and Michel Kostich to the positions of vice president of sales and business administrator, respectively. Other additions to the staff include Graig Kostich, who will be responsible for promotional activities, and John Ford, who will function as traffic director.

Goldblatt's Tries New Chl. Image

Goldblatt's uses the services of Lieberman Enterprises' major record jobber, to obtain product for its other 30 stores that carry records and tapes. David Lieberman, the company's president, has commented that Goldblatt's does plan to direct-buy for the new Chicago stores, "we'd be happy to assist them in whatever manner to make a progressive, customer-oriented, record store," (Continued from page 10)

SAN DIEGO

Goldblatt's Tries New Chl. Image

(continued from page 10)

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The two Korvettes stores which Goldblatt's will take over are located in Arlington Heights and Morton Grove. Four other Korvettes stores in Chicago are up for sale, with the K mart Corporation and the F. W. Woolworth Company reportedly connected with one of the other four, however, would comment on the negotiations.

Reaction To Peaches

In other urban retail developments, Kemp Mill, a major suburban retailer in the Washington, D.C. metropolitan area, opened its second store in Annandale, Virginia, the 2,500-square-foot shopping center unit was inaugurated with an all-laid selling feature of $5.98 list LPs for $3.99 and $5.97 list albums for $7.98.

Peaches, the 17-unit national retail chain, recently announced plans to open a new store in nearby Rockville, Maryland, close to the New Hampshire and White Flint Mall (Cash Box, August 20). Darryl Sherman, owner of Kemp Mill, which has established a reputation as an aggressive, price-conscious chain, felt that Peaches "will not have as wide an impact here as they did in Atlanta." Sherman conceded, though, that Peaches will probably "take a chunk out of the market," and went on to predict that Korvettes would "go head to head with Peaches in advertising and price."

Most Affected

The Washington retailer most directly affected by the Peaches expansion will be the four-unit Discount Records and Books chain, which already has a store in the White Flint Mall. Nevertheless, John Couch, owner of the store, vowed that he will maintain his current prices of $5.49 for $6.98 list LPs and $5.99 on $7.98 albums.

Joe Goldberg, owner of the five-store Variety Records chain based in the Maryland suburbs, commented, "I'll make an attempt to fight this attempt from the beginning, and I hope there won't be any price war; but if it happens, it happens."

FM ANALYSIS

(continued from page 33)

Carole King
Silk
Supertramp
Ringo Starr
Firefall
Thompson Twins
Burton Cummings

The Rumour — Max — Mercury
Annas — Before We Were So Rudely Interrupted — UA
Thin Lizzy — Dancing in the Moonlight (45) — Mercury
Manchester (45) — Warner Bros.
WAVLM — GRAND RAPIDS — Doc Donovan
My Aim Is True
Harrison (Barenaked, Love Alive)
Revolution (28 pgs./$4.95)(Almo)
Crosby, Stills & Nash
They Call Me Lonesome (20 pgs./$4.95)(Almo)
James Taylor (Your Smiling Face) — Poly
Sly
Santana
(Turn On You) — Rumour (Face To Face)
Simon
Gordon
Led Zeppelin/George Harrison Band
LFD (Almo)
Andy Pratt — Shiner In The Night — Atlantic
Harry Chapin — Dance Band On The Titanic (45) — Elektra
Dennis Wilson — River Deep (LP cover) — Capitol
EXECUTIVES ON THE MOVE (continued from page 15)

local promotion manager for Elektra/Asylum Records, based in Atlanta.

Changes At Candy Stripe — Eduardo Lamadrid has been appointed corporate financial officer of International Music Management, Inc., in Santa Monica, California. Lamadrid was project director and controller for a major music publisher and was previously controller of Van Gelder Studios, Inc., in Englewood Cliffs, New Jersey. Lamadrid was previously controller for a large advertising agency.

Changes At JCS Inc. — JCS Inc. has appointed a new sales manager for the company's Los Angeles office. John Bryan will be responsible for increasing business in the Los Angeles area and will work closely with JCS' managers of the Los Angeles office. Prior to his promotion, Bryan served as an account executive for JCS for two years.

New Fall Sked For Radio City (continued from page 15)

Juniors, that the New York metropolitan market might be unable to support another active concert facility. It looks at this as a 20 million-person market," he exclaimed. "I don't believe that you can oversaturate the most popular market on the continent, particularly if you have a quality product." He added: "Art Weiser, co-manager of New Audiences, another local promotion firm, said: "What we need is more talent spread among the various promoters. I haven't seen any instance where any artist's lack of interest was due to the market because of competition." New Audiences has several shows slated for Carnegie Hall and the Budweiser Pavilion, and Weiser believes these venues will include Lonnie Liston Smith and Ronnie Laws; John Mayall, Michael Bloomfield and John Hamer, Melissa Manchester, and Jerry Jeff Walker.

Big Shootout At Los Angeles Forum (continued from page 56)

Cuford Ray (San Francisco Warriors), George Gervin (San Antonio Spurs), Corky Calhoun (Portland Trailblazers), and Quinn Buckner (Milwaukee Bucks).

Half time activities were highlighted by the appearances of Marvin Gaye, the Eagles, Cheech and Chong, along the Jackson 5, Lou Adler, record and movie producer and also a member of Soulville's board of directors. The event's goal was to put together the musical half time show.

Under the tutelage of UCLA's Gary Cun-ningham, the All-Star azimuth team and the year's Camp Fundamentals showed their abilities with the "Round Ball." Two more big shotguns were scheduled to build the sponsorship bank for Soulville.

Brunswick Trial (continued from page 15)

The series of meetings held July 31-August 3 featured a keynote address by Bill Riker, president of Riker Advertising, a New York-based firm that specializes in musical marketing operations, who detailed the goals for the second half of 1977.

The sale of the fall release schedule will be highlighted by album product from Daryl Hall & John Oates, Pure Prairie League, Psy-OP, The Pretenders, Stevie Wonder, The Rolling Stones, Buddy Holly and Bob Dylan. Some important rock music awards will be released on this week's charts.

PONTUS'S WEST/EAST COASTINGS (continued from page 72)

shape than most bands but when they were in town for a recent concert, there was an op-
portunity to see just what fanatics they are. Though we learned that Carl Palmer has given up his 14-mile run because they were making him stop, he still has his kit and master on the road. For the most part, they are not for the casual listener but if you like to jog, so had he the limousine lead he to the UCLA track while he followed behind on his rented 750 Kawasaki. After finishing, he folded the limo to KWSU for an interview, where he was refreshingly frank in his estimation of the band's music and its financial situation. He drove himself back to Westwood. 'Ces la vie.'

Jimmy Buffett is getting used to gold. He just received his first gold record and will don a band of gold on Aug. 27, when he marries a woman in the band's touring entourage. He will also write and sing the theme song for a new Jack Nicholson movie due to begin work in Sep-
... 17.J.D. Mangrum (who prefers JD to Jim Dandy) helped pick a winner at the Miss Kansas Teen-Age Beauty Pageant. He's been asked back to judge the pageant again next year.

Nest Pointer dropped by the office to let us know that he is more than a jazz violinist. Nest is vice president of an all-black performing string ensemble that is dedicated to providing educational music materials, especially for school bands. A project that's really (it) to the streets.

chuck comstock

RCA Maps Plans In 3 Regional Meets

NEW YORK — RCA Records outlined plans for merchandising, promotion and sales in a series of three regional meetings in Boston, Chicago and in shape and in what shape. Half the personnel previewed the fall release catalog, which features releases by most of the artists on the roster.

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SARAH VAUGHAN, CARMEN MCGRAE
BOBBY HUTCHERSON, EARL KLUGH
L.A. PHILHARMONIC

HOLLYWOOD BOWL — Jazz recently held hands with the Los Angeles Philharmonic Orchestra where about 25,000 people over two nights saw the only jazz concert on the bowl schedule feature Sarah Vaughan, Carmen McRae, Bobby Hutcherson and Earl Klugh.

Sassy Sarah Vaughan was just as she entertained with more than her voice. Sarah’s friendly attitude was contagious and her seven number set was laced with such light nimble offerings as, “On A Clear Day,” and the elegant “Send In The Clowns.” Her pacing and phrasing, along with a generous well of power endeared her to the crowd, which didn’t seem to mind a couple of minor errors in preparation.

Carmen McRae proved to everyone that she is still quite a force to be reckoned with. Carmen’s renditions are instilled with that kind of “get down” feeling that comes across well in front of an audience. This was clearly evident on “The Man I Love” but tall came together on the playfully uptempo “Sunday” when Carmen was at her scatting best.

The highlight of the evening came when Sarah and Carmen sang a trio of exuberant duets. Filled with the confidence of having worked with each other in the past, their respective styles, though markedly different, became entirely compatible, to the point of intense enjoyment, both for the audience as well as the singers.

Bobby Hutcherson opened the show, exhibiting a superb precision on the vibes that was nicely complemented by the up-tempo, kinetic energy of the Philharmonic. While Hutcherson moved easily from the mellow to the mad, at times, the resultant effect of Hutcherson and the Philharmonic seemed a bit strained.

Playing acoustic guitar, Earl Klugh opened the second half of the show, and his obvious virtuosity was at times hampered by excessive orchestral participation and the inability for the audience to hear the subtleties of his instrument, the very essence of Klugh’s art.

AL STEWART/ THE MOVIES

UNIVERSAL AMPHITHEATER, LOS ANGELES — Only a short while ago, the mention of Al Stewart stirred up only the musical hearts of a few late-night FM radio listeners. Today he is greeted by a multitude of appreciative fans as he recently opened as a headliner at the Universal Amphitheater for a two-night engagement.

From the forecourt of the amphitheater to the last encore, the entire performance seemed designed to reinforce Stewart’s image of no frills. There were no T-shirts, no flashy costumes, no search lights on the audience. However, there was music. Stewart’s own particular brand of straightforward, intellectual rock, the impeccable concert sound, and the versatility of the band were really all that was needed to make the evening a success.

The story lines of his lyrics are often very complicated, and when he ventures into songs like “Soho” or any one of the new programs, no flashy costumes, no search lights on the audience. However, there was music. Stewart’s own particular brand of straightforward, intellectual rock, the impeccable concert sound, and the versatility of the band were really all that was needed to make the evening a success.

It’s a pity, then, that the concert was structured around much of his newer material. “Year Of The Cat,” “On The Border,” and “Midas Shadow” all received rousing applause from newer fans, but one did get the feeling that the older fans that were cheering their hearts out for early compositions such as “Carole” and “Nostradamus”.

Any real romantics in the crowd may well have been a bit disappointed, for while Al Stewart’s melodies seem conducive to romantic types of lyrics, his constant search for unique lyric subject matter seems to preclude the possibility of ever hearing him sing a simple love song. After all, it is rather difficult to get misty over a song about an obscure dictator and his police force called “Ton Ton Mecule.”

Anast singers report, The Movies opened the show. They bounced on stage and into their up-tempo music quickly and easily. In spite of a few minor electrical problems at the outset, they managed to keep the energy flowing as they roamed through songs about ragtime piano, galvanized to a quick tempo, but they never quite reached the eminence of the band’s well-informed vocal performances. An appealing sound that these six Austips have, and with only a second album just released, they can expect to meet even more. Yanks as time goes on.

STYX/ MINK DEVILLE

SANTA MONICA CIVIC — Since their most recent album is titled “The Grand Illusion,” it is a small wonder that they brought the band together for the Civic for the first time. But the real shock was inside and onstage at Styx rose to the challenge and turned in a dazzling, well-paced performance with a touch of drama and a lot of class.

Their stylist opening was in front of an urban backdrop and their first classic chord progressions were layered with heavy metal intensity that was every bit as dramatic as the arrangement. They were cleverly termed Queen. Their opening tune featured harmonies as sweet as the Hollies but their arrangement was the key. The sound of this blend of searing rock-froicousness tempered with elegance that gives Styx the ability to mimic the top-40 radio sound while drawing on a power reserve in the concept of their own.

No doubt the polished vocal treatments on Styx’ hit singles are what drew listeners to the Civic first. But Styx live is a different matter entirely. Their sound have more magnitude but their visual appearance is compelling and entertaining. The tour that gives them the ability to pack stadiums and sell out their shows. The band that played up the regional differences between J.Y. Young and Tommy Shaw, and was a virtual “band in disguise.” The show that had a moment in which they did and appeared as such as far as the derision of the audience.

The second encore featured a swashbuckling Dennis DeYoung, who drew
ARGENTINIAN ARTIST JOE COCKER, on tour in Buenos Aires, Argentina, for the last week, met with Warner Bros. Records chairman Mo Ostin and stopped off for a visit with Rod Stewart, currently in the studio cutting his next album. Recording session included, from left, prize winners K. Ikeda, K. Ohuta, S. Namba, Warner-Pioneer vice president, director of sales, producer Tom Dowd; Tetsu Seki, vice president, director of A&R and promotions, Rod, prize winner K. Seki, prize winner T. Sano, and Warner Bros. Records international director Tom Arthur.

SALES FIGURES FOR JAPAN ARE DOWN

TOKYO — According to the Japan Phonograph Record Association, the total output of records during the first six months of this year showed a decrease in volume and value in comparison with the same period for 1976.

The total output of records in the first six months in Japan was 88,624,000 copies. 11% down in comparison with the same month of the previous year, 99,254,000 copies in value, this volume indicated 75,179,000,- 000 yen (270,000,000 dollars), 1% less than the first six months of 1976.

On the other hand, the output of tapes in the first six months of this year showed 15,- 090,000 copies, up 16.9% over the same period of the previous year 14,659,000 copies. In terms of money, this represents 25,027,- 000 yen (92,000,000 dollars), the same as the same months for 1976.

VIRGIN TO RELEASE GONG ALBUM

LONDON — Virgin Records is set to release a double album by Gong on August 19. The album — which traces the band through three years with live and previously unreleased studio recording — is titled "Gong Live Etc."

ARNOld GOLEMBRO DIES IN NEW YORK

NEW YORK — Arnold Goltembo, managing director of the Gramophone Record Company (PTY) Ltd. in Johannesburg, died on Saturday, November 28, after a short illness. As the founder of Gramophone in 1939, Goltembo had been associated with CBS Records operations in Europe, and was the architect of the partnership company in 1968. He successfully guided the company since its formation, and from 1968 as managing director.

INTERNATIONAL EXECUTIVES ON THE MOVE

Jeff King has been named financial controller of Chappell & Co. Ltd. reporting directly to vice chairman Stephen Gottlieb. For the last two years King had been head of Polygram's international audit within Philips Industries, having joined the group in 1972.

Arthur Sheriff has been named head of promotions at Aria Records U.K., joining the label from a position at the Netork Records. He will be responsible for all the company's radio and TV promotion, and will also head the three-man regional promotion team. An Aria internal staff switch brings Alison Short into the department as promotion assistant and sales manager.

Ralph Male has been named director of international operations of Private Stock U.K., joining the label from Polydor Canada where he was the Montreal-based director of creative services. Prior to that he was information service manager for Polydor in Germany, France and Switzerland. Male has also been involved with the German Record Promotions manager at Polydor, and his personal assistant is Jackie Grayston, who worked with him at Aria.

In Canada, David Foster has appointed Mike Smith head of popular A&R. Smith, who take up his appointment on September 12, is a free-lance TV producer with London Weekend Television, and an independent record producer and film maker, and has also been active in voiceovers and commercials.

Chasman's Chicago office has appointed Marilyn Join Magnet following time with Pye, Transatlantic and Island Records. Barry Stone has been a responsible reader for the company, as well as a songwriter.

ROD'S THE PRIZE — Members of the Warner-Pioneer sales teams journeyed from Japan to Los Angeles last week. Sold-out nights won the trip as part of a company-wide incentive program. The trip, which included Warner Bros. Records chairman Mo Ostin and stopped off for a visit with Rod Stewart, currently in the studio cutting his next album. Recording session included, from left, prize winners K. Ikeda, K. Ohuta, S. Namba, Warner-Pioneer vice president, director of sales, producer Tom Dowd; Tetsu Seki, Warner-Pioneer vice president, director of A&R and promotions, Rod, prize winner K. Seki, prize winner T. Sano, and Warner Bros. Records international director Tom Arthur.

ARGENTINIAN NEWS

BUENOS AIRES — U.S. rock music artist Joe Cocker has been the visitor of the week in Buenos Aires, appearing at the Luna Park Stadium, August 10-12. The visit was arranged by local impresario Jose Calvo and Alfredo Genova. Cocker's recordings are released here by EMI-Odeon.

Another visitor, this time from Brazil, is pop musician Terry Winter, who recently was awarded by RCA in his country for the sales of his recordings released on Channings in Buenos Aires and in the cities of Rosario, Cordoba and Tucuman. RCA has released his recent and successful album "Haza." In Buenos Aires, Winter is the local rocker.

Francisco Vidal, head of Tonodisc, traveled to Miami to get in touch with the Latin music scene in the States and afterwards will stop at Mexico City and several South American cities before returning to Buenos Aires. The idea is to arrange the release of his discos' products in these markets, and sign labels for the local one.

'Heibon' Honors Olivia JAPAN — Olivia Newton-John recently became the first non-Japanese artist to be honored with a record industry's annual "Honai." The Japanese music publication "Heibon" in the 25th annual edition of their Top Ten Most Popular Artists Poll.

LITTLE MOUNTAIN SET TO INITIATE NEW A&R DIVISION

VANCOUVER — Little Mountain Sound Co. of Vancouver has formed an A&R division to help develop new acts which would be major recording companies, and to, eventually, grow into its own label. The new division will operate as The Purgatory Record Co. with a publishing arm to be known as Rare Bare Music. Appointed to head up Panda and Rare Bare is John Robin Shaver, nominated for producer of the year at the Juno awards, who will also be available to the studio as an in-house producer.

CASH BOX INTERNATIONAL

Ring O' Records Aiming To Make It Minus Founder Starr by Nigel Hunter

LONDON — Ring O’ Records is a small independent record company directly connected with a superstar, but determined to make its mark in the home and international market. John Lennon and Ringo Starr were the top former Beatle’s recording career, and Ring O’ Records was started a year ago by Starr’s manager Hillary Gerard. It became dormant for 18 months until Gerrard decided to revive it. Now Ring O’ Records is headquartered in London, and is pressed and distributed by Polydor Records.

Heading the Ring O’ Records operation is New Zealand-born Terry Condon. His music-industry career began in his homeland over 10 years ago with Polydor, continued with the same company during a period as London office director, which was directly in the post of A&R manager in Polydor’s London office before a surprise telephone call from Gerald, the meeting in Amsterdam resulted in the top chair at Ring O’ Records. The label has always been U.K.-based, said Condon. "and my job is to find U.K.

TOSHIBA-EMI ACQUIRES CHRYSALIS SALES RIGHTS

TOKYO — Toshiba-EMI has acquired the exclusive right to sell the Chrisylis label in Japan.

This label was established in 1969 in London by Chris Wright and Terry Ellis. The first releases from Toshiba-EMI’s London office will be these albums, this Sept. will be “Lights Out,” U.FO; “Endless Flight,” Leo Sayer; and “Baby’s Too Hot To Handle,” Lyngs, all by U.FO; “Endless Flight,” Leo Sayer; and “Looking For Love/How You Love Me” are also included in the first single release.

SONET TO LAUNCH NEW LABEL DESIGN

STOCKHOLM — Sonet Grammofon in Sweden’s capital has launched a new label design at the end of August. This new label design will be used on albums only, and the first album to carry the label is the debut album from Wawa Express. The new Sonet label is by the Italian artist Lucio del Pozzo.

MPs PACTS WITH EMI

VILLEGEN, WEST GERMANY — MPs Records, the new double-owned company formed by Sony of Japan and Polydor, formed on February 3, has signed an exclusive distribution deal with EMI AG, the Zup-based company responsible for the administration of 12 of the EMI companies in mainland Europe. Under the deal, EMI will release MPS product in Holland, Belgium, France and Switzerland. EMI will launch the MPS repertoire in the five territories in September. Most of the MPS product for Holland, Belgium, France and Switzerland has been released by EMI-Odeon S.A. in Barcelona will press for the Spanish market.

MPS product, which was formerly licensed to BASF until that company withdrew from the music industry in the middle of last year, will now be distributed by MPS in the German Federal Republic, Austria and Switzerland, and by Polydor in Scandinavia.

The new deal with EMI gives that company the right to release finished MPS product in the USA through Capitol Records Inc.

Where In The World...

Peter Gabriel will begin a European tour in Rotterdam on September 7, followed by Brussels (8) and a top-of-the-visit appearance at the Fete de L’Humanite in Paris (10). The U.K. swing of Gabriel’s itinerary opens on September 13 at the Newcstle City Hall and concludes at the Bristol Hippodrome on October 2 before Gabriel returns to the European mainland for shows in France, Germany, Sweden, Denmark and Switzerland, culminating at Toulouse on October 29.

Bing Crosby is set for a short five-date U.K. concert tour prior to his two-week season at the London Palladium, which opens on September 26. The tour, presented by Derek Block by arrangement with Harold Davison, begins on September 15 at the Brighton Conference Center, followed by one-nighters at the Southampton Gaumont (16), Liverpool Empire (21), Preston Guildhall (22) and Manchester Belle Vue (23). Touring with Crosby will be his wife Cathy, Rosemary Clooney, Joe Bushkin and his Quartet and British comedian Ted Rodgers.

By Cooder returns to Britain in November to play live major concert dates, accompanied by his full Chicken Skin Revue. The U.K. dates are Birmingham Odeon (November 17), Hammersmith Odeon London (18-20), and Manchester Free Trade Hall (22). These dates are preceded by European gigs in Ireland, Holland and France November 3-15.

HEIBON" HONORS OLIVIA

JAPAN — Olivia Newton-John recently became the first non-Japanese artist to be honored with a record industry's annual "Honai." The Japanese music publication "Heibon" in the 25th annual edition of their Top Ten Most Popular Artists Poll.

PROMARK EXPANDS INTO U.S. MARKET

MONTREAL — Promark a Montreal-based promotion firm, has announced the opening of full service offices in both New York and Los Angeles. The company will continue to occupy itself with the promotion of singing artists and will act as a liaison between the artist and his record company.

Cash Box/August 27, 1977
Elektra/Asylum Takes Fresh Approach To The Overall Concept Of Artist Development

(continued from page 14)

President, likes to be in on the recording sessions, when possible, from rehearsals to the final mix, then work with the artist to find the right manager and talent agent, if they are not already represented, then act as “third-party manager” between the artist, his manager, his booking agent and the record company.

The next step is a tour, which, Sharell says, “is very important because it’s the only gamble you have after the record is released. A tour is so important, and not being there could really hurt. Though the established acts do not pose many problems, the new acts need a lot of support, mostly financial.” When they realize that they are getting $700 a night to be at a club and that it will cost them $1,500 to be there, that’s when they come to wondering how they can make a living. Sharell says. “But a new act just does not make a lot of money at first, and they know the best they can hope for is to break even. But they invest their time and talent and we invest our money to break them. The relationship requires mutual faith and respect on both sides.”

Touring Important

Because touring has become an increasingly important element in breaking new acts, national coordinator Rip Pelley spends most of his time scheduling a series of new artists, in New York one day, in Chicago the next. He, along with the record company managers, rep, and the artists themselves, search for clubs and bars and radio stations to feature each new act. Then, he makes a list of the media, the print and the electronic. An ex-soldier, Pelley knows the military and how to get to the radio stations. He has a lot of tricks.

All of the media, the print medium is the one that is in the best position to expose new artists. As Pelley frankly admits, “Let’s face it, Tom Waits got a tremendous boost from the newspapers and it’s no doubt that that helped to bring Jackson Browne immensely.” And print is the absolute minimum of publicity the department under Bryn Bridenthal, whose attitudes toward publicity are entirely different from those of the department in her contemporaries in the industry.

There’s a theory in the record business that publicity does not sell records, says Bridenthal, “and I take exception to that. Publicity gives the people in the field the tools to work with. With so many artists coming all through the time, they can’t always be personally acquainted in advance with all of them, but by reading the articles written in the press and the biographies, they have the information to do their jobs more effectively.”

Bridenthal’s attitude toward bias is simple — “We try to keep them as straight and pared down as possible. Because my background is in straight journalism, I try to approach the bias as something I would want to cross my desk, and one thing I hate is fluffy bias. Obviously, every record company thinks their artists are the best, but we try to avoid qualitative statements unless we quote someone else.”

Though Bridenthal has been head of publicity only since January and is still getting used to the new job, she knows how it should be run. “The theory behind it,” she explains, “is to run the in-house publicity differently. It is not an outside public relations firm. I think a lot of record company people wait for things to come to them, but we plan and go after and aggressively go after stories.”

In summing up the attitude of her department, Bridenthal says, “The things I am most rabid about are (1) having some journalistic sensibility about what we’re doing and not trying to snow people on anything, (2) not being involved in publicity about death and (3) the planning of campaigns and pitching stories without waiting for the press to come to us. We want to work with new artists and their visual image so that it is both consistent with the personality of the artist and the record company that represents them.

Showcases

Elektra has also had some success with showcasing artists who have the opportunity to perform before the press and other influential people in a setting devoted entirely to their music. Whether it be a sound stage or renting a club for an evening, the idea is to present an artist in an exclusive context. On a recent Tuesday. Elektra staff booked three acts at the Bluebird, a bit, an artist that E/A feels has crossover potential. Though he was appearing in the area, he was on a country tour with no other acts and the showcase saved the local press corps from a long drive into another country, and the fans who were broadcast and rebroadcast on a local country radio station.

The depth of commitment to the artist at Elektra is so great that they go to an additional time to develop an act. “Some acts are with us for three of four albums before we make any money with them,” says Sharell, “but our beliefability is still there and if we can steady ship away without getting too badly ill, we’ll monetarily, we’ll stick with them. In fact, in the last four years I can only recall three artists that we have dropped. One act we dropped after we had to say, ‘Yes, we love you but it’s over.’

Tom Waits

As an example of artist commitment, Sharell cited Tom Waits. “Tom is a very important artist to us. He has not sold a whole lot of records on any album. But there is no way that we’re going to stop believing in him. This album he just finished is his fourth with us and if Tom Waits is going to make albums in the United States, we will want him to make records for us whether we make money with him or not, because I think he is an important writer and performer,” Sharell also noted that Steve Wax signed Sergio Mendes a couple of years ago, who is now experiencing his R&B single success and a charted album with growing sales.

Respect For Performers

But the Elektra people have a respect for their artist roster was succinctly stated by Sharell, “It’s the respect for the performer.” It shows up in the lives of Jimmie Dale Holmes and David Geffen and even Joe Smith. I mean these guys are in awe of their own talent. Sharell’s attitude is straight. And I do feel it’s stronger here than anywhere else. Joe Smith went to see the Dictators and was knocked out by their high energy,野生 contract. The next week, he went to the other end of the spectrum and signed Neil Sedaka. Nobody gets signed versus their attitude. They say, we’re signed and we’re going to do our best to break you and we’ll be very loyal. It’s all a matter of respect and a strong commitment.”

Fools Gold at Universal Amphitheatre

Columbia recording artists Fools Gold included a number of tunes off their “Mr. Lucky” LP on Columbia Records in their recent performance at Universal Amphitheatre. The show was 70s. Tony Zettel, associate product manager, west coast, Columbia Records. John Ruck, manager of Fools Gold, Dennis Henson and Tom Kelly of Fools Gold and Don Ellis, national vice president of A&R for Columbia Records.

Direct Disc LPs

(continued from page 14)

Akyoshi, entitled “Trackin’” and an album of Beethoven piano music.

**Sheffield Lab, Santa Barbara:** Sheffield is planning to release a second album featuring Harry James and his band in late September. Two albums featuring the L.A. Philharmonic, with Erich Leinsdorf conducting, will be simultaneously released in mid-November. September 15 will see Sheffield record a bluegrass album.

**Sonic Arts Laboratory Series** (Direct to Disk Recorders). This series is distributed by Audio Technica. Sonic Arts’ latest release will appear August 22 and will feature pianist David Montgomery in duets with Bell, and recordings of Mozart at the beginning of October. An album of Shuman’s “Papillons” by pianist D avid Montgomery, recorded bilharzian, will be released in three weeks. All scheduled to be released in three weeks is an album of four-handed piano rags. A free-style jazz and rag sound effects will be released in September.

**Sound 80, Inc., Minneapolis:** Three albums will be recorded in early September. The first, being recorded in mid-September, features the St. Paul Chamber Orchestra performing. The second and third album will feature each cut coming from one of three studios. Attempting to enlarge the spectrum of musical activity on a local level, the group has approached Herb Pihler, B ill Barber and Dave Karr. Their third album is still in the negotiation stage and no artists have been announced.

**Telarc Records:** Cleveland: In an album of romantic music by Widor, Vieri Marcello, Karg-Eiert and Dupree, Michael Murray will be featured on the Great Organ of the Methuen Organ Music Hall, set for release at the end of September. In the early part of 1978, a second volume will be released, again with Murray on the Great Organ, featuring music by French composers.

**Umbrella Records:** Toronto. Distributed in the United States by Audio Technica. Umbrella’s September releases include: The Canadian Brass in a repertoire of Bach, Howard Cable and J elly Roll Mor ton. The Toronto Chamber Orchestra, conducted by Boyd Neel (two albums, one a Mozart program, one a Bach program), has been released, and a release by the Humber College Big Band. Scheduled for an early September recording is pianist Gerta Krause and flutist Mimi Imray. Also scheduled for release are Numbers 1 and 2. Also to be recorded in September will be an album of Fats Wailer for the Umbrella label. The Toronto Chamber Orchestra is scheduled to return to the studio in October to record music by Benjamin Britten.

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FOOLS GOLD AT UNIVERSAL AMPHITHEATRE — Columbia recording artists Fools Gold included a number of tunes off their "Mr. Lucky" LP on Columbia Records in their recent performance at Universal Amphitheatre. The show was...
**Ring O’Records Aiming To Make It Minus Founder Starr**

(continued from page 77)

...an album with him. But, as he said, if you can’t break with a single, how can you expect to break with a band?"

I was one of good product but not too much. It wouldn’t necessarily be limited to singles initially from artists. If we’re appreciative of the Waifs, it seems to have commercial viability over a few months, we’ll do it. That’s something that can mean prestige for a label.

The Ring O’Records roster is considered small and very selective at this time, and Condor aims to keep it within modest but potent proportions. Graham Bonnet’s “It’s All Over Now, Baby Blue” was the first single since the April reactivation and charted at 94. Bonnet has another single due this month, and an album in September.

A single from Rab Noakes is planned for October, and the other Ring O’Records signings are Cal Grasson, who is recorded as a songwriter, and Suzanne Lynch, who has been working with Cat Stevens as a back-up singer and also on sessions in what Condor defines as “a pop-country groove,” and has been recording some titles with Russ Ballard producing. Ballard also penned the song selected for her single debut.

Condor regards the current punk/new wave trend as “a phenomenon which will settle down, and will probably produce some acts who will be with us for a long time. I’m not sure we’ve seen them yet.”

He shares the general U.K. music industry’s concern with the present low-selling softness of the market, but reckons on a more rosy outlook for the future when the economy as a whole starts picking up.

“Looking ahead for two years, I hope that Ring O’Records will be successful in terms of record sales and, parallel to that, enjoy a good reputation as an artist-oriented company.”

Elizabeth Rodman Has Own Public Rel. Firm

NEW YORK — Elizabeth A. Rodman Publicity and Public Relations, specializing in publicity for entertainment clients, has opened offices at 250 West 67th Street here.

The new company is currently handling press relations for the musical “Beatlemania.”

**Elvis Retrospective**

**CBS Inc. Purchases Harp Manufacturer**

NEW YORK — CBS Inc. has acquired Lyon & Healy Inc., which manufactures harps and also operates a service center for its various products, as well as retail musical instruments stores in the greater Chicago area. The company, which was established in 1896, has annual revenues in excess of $8 million.

Lyon & Healy will become a unit of the CBS Musical Instruments Division, which also includes six other musical instrument lines: Steinway pianos, Fender guitars, subbrass organ instruments, Rhodes electric pianos, Rogers drums and Gemeinhardt flutes and piccolos.

The CBS Musical Instruments Division is one of the four divisions of the CBS/Columbia Records group. The others are the Columbia House distribution division, which includes record, tape and book clubs and craft products; the CBS Retail Stores Division, which encompasses the company’s Pacific Stereo audio equipment chain; and the CBS Toys Division, comprised of Creative Playthings and Wonder Products lines.

**Advent Adds Two**

BOSTON — The Advent Corporation will add two original recordings of Russell Sherman performing Beethoven piano sonatas to their line of cassette recordings. Dolby noise-reduction systems are used on the chromium dioxide tapes. The suggested retail price is $7.95 each.

“Opus 7 and “Tempete” are recorded on one cassette while the “Waldstein” and “Appassionate” sonatas are included on the second recording.

**Org. Of Women In Music Opens New S.F. Chapter**

SAN FRANCISCO — A new chapter of The Organization of Women In Music has been established here. Mari Baer, continuity director at KFRC-AM, has been elected president of the new chapter.

**Calliope/Festival Plans Late Summer Releases**

LOS ANGELES — A new album by country artist Dorsey Burnette, “Things I Treasure,” highlights the list of five new LPs scheduled for release from Calliope/Festival Records in late summer.

Other new releases will include “Music From New York, New York” by the Bill Tole Orchestra, a debut album by singer/songwriter Barbara Wyrrck, a collection of songs by the New Marketts and a jazz LP titled “Sessions, Live,” which features previously unreleased live recordings of Cannonball Adderley, Mel Torme and Max Roach.

**Scott And Krost Form Komos Prod. In LA**

LOS ANGELES — A new production company which will specialize in record production and publishing, will open its doors here soon. Under the direction of record producer Ken Scott and personal manager Jackie Krost, the company has signed the group Anthem and singer David Mallon.

**Rights To Ramones’ 45 Transferred From ABC To Warner Brothers**

LOS ANGELES — Distribution rights to the current Ramones single on Sire Records, titled “Sheena Is A Punk Rocker,” have been transferred from ABC to Warner Bros., with whom Sire has just consummated a marketing agreement.
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.

“T,” If 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.

Produced by Stanley Turrentine
Arranged and conducted by Claus Ogerman
On Fantasy Records and Tapes
(F 9534)
### INTERNATIONAL BEST SELLERS

#### Italy

**TOP TEN 45s**
1. *Ti Amo* - Umberto Tozzi - CDG
2. *I Feel Love* - Donna Summer - Durium
3. *Dominato* - Guardiani Del Faro - Cetra
4. *Cancunella* - Alunni del sole - MA
5. *Gonna Fly Now* - Maynard Ferguson - CBS
6. *Bimba* - Sandro Giacobbe - CBS
7. *Amarti Un Po' Di Screen* - Numero 1
8. *Conchiglia Bianca* - Cugini di Campagna - Pull
10. *Zodiaco* - Roberto Manfredi - Durium

**TOP 10 LPs**
1. *I Remember Yesterday* - Donna Summer - Durium
2. *Zodiac Lady* - Roberta Kelly - Durium
3. *Io Tu Noi Tutti* - Lucio Battisti - Numero 1
4. *Burlatino Senza Chiave* - Giorgio Benvenuto - Riodi
5. *Cerrone's Paradise* - Atlantic
6. *Rocky* (Soundtrack) - United Artists
7. *Love For Sale* - Boney M. - Durium
8. *Domani* - Guardiani Del Faro - Cetra
9. *Year of The Cat* - RCA
10. *Disco Dance* - Adriano Celentano - Cian

#### Holland

**TOP TEN 45s**
1. *Cokane In My Brain* - Dillinger - Ariola
2. *Yes Sir, I Can Boogie* - Baccara - CHR
4. *Sevilia* - BZN - Negram
5. *So You Win Again* - Hot Chocolate - Bovema
6. *A Real Mother For Ya* - Johnny Guitar Watson - CBS
7. *Hey, St. Peter* - Flash & The Pan - Phonogram
8. *Mamakita* - Gees & Negram
9. *Angelo* - Brotherhood Of Man - T. Hillier - VIP
10. *Big Bisou* - Carlos - Dureco

**TOP TEN LPs**
1. *Love At The Greek* - Neil Diamond - CBS
2. *Summer Melody* - Brotherhood Of Man - Negram
3. *Hotel California* - Eagles - WEA
4. *A Real Mother For Ya* - Johnny Guitar Watson - CBS
5. *Love For Sale* - Boney M. - Dureco
6. *Aan Het Strand* - Havenzangers - Phonogram
7. *Rumours* - Fleetwood Mac - WEA
8. *Tussen Zomer En Winter* - Rob de Nijs - Phonogram
9. *CSN* - Crosby, Stills & Nash - WEA
10. *Going For The One* - Yes - WEA

#### Great Britain

**TOP TEN 45s**
1. *I Feel Love* - Donna Summer - GTO
2. *Angelo* - Brotherhood Of Man - PYE
3. *You Got What It Takes* - Showaddywaddy - Arista
4. *Ma Baker* - Boney M. - Atlantic
5. *We're All Alone* - Rita Coolidge - A&M
6. *Close On* - Froathers - ABC
7. *Something Better Change* - The Stranglers - United Artists
8. *The Crunch* - Ram Band - Good Earth
10. *Fanfare For The Common Man* - Emerson Lake & Palmer - Atlantic

### France

**TOP TEN 45s**
1. *Rockollection* - Laurent Voulzy - RCA
2. *Le Lolit-Cher* - Michel Delpech - Barclay
3. *Dix Ans Plus Tot* - Michel Sardou - Treme/RCA
4. *Love Me Baby* - Sheila & B. Devotion - Carrere
5. *Lettre A France* - Michel Polnareff - WEA
6. *Est-Ce Par Hasard?* - Dave (Basket D'Argent) - CBS
7. *Onyx* - Space Art - Vouge
8. *L'Oiseau Et L'Enfant* - Marie Myriam - Polydor
9. *Ballade Pour Adeline* - Richard Clayderman - AZ
10. *Sir Duke* - Stevie Wonder - EMI Pathé

**TOP 10 LPs**
1. *Musique* - France Gall - WEA
2. *Magic Fly* - Space - Vouge
3. *Le Barbier De Belleville* - Serge Reggiani - Polydor
4. *Paris By Night* - Patrick Juvet - Barclay
5. *Cerrone's Paradise* - WEA
6. *Oxygene* - Jean-Michel Jarre - Polydor
7. *I Feel Love* - Donia Summer - WEA
8. *Bande Originale Du Film: Billitis* - Francis Lai - WEA
9. *Ma Brigade Guettard Elle Pleure* - Jean-Michel Jarre - Decca

### Japan

**TOP TEN 45s**
1. *Nagisa No Sindbad* - Pink Lady - Victor Musical Industries
2. *Imitation Gold* - Momoe Yamaguchi - CBS/Sony
3. *Kisetsufu* - Goro Noguchi - Polydor
4. *Katte Ni Shiagare* - Kenji Sawada - Polydor
5. *Hoshi No Suma* - Rumiko Koyanagi - Warner/Pioneer
6. *Kozono No Mie* - Hiroshi Gomi - CBS/Sony
8. *Sentimental Carnival* - Teruhiko Aoyi - Techiku
9. *Aruza Go No* - Kansuke - Warner/Pioneer
10. *Shochu Omimi Miosojigata* - Akiha - CBS/Sony

**TOP 10 LPs**
1. *Kazamidori* - Masashi Sada - Warner/Pioneer
2. *Uchusen Yamato* - Columbia
4. *Koi No Game* - Bay City Rollers - Toshiba/EMI
5. *Usuakari* - Akiha Inaba - Disco
7. *Hotel California* - Eagles - Warner/Pioneer
8. *Love Gun* - Kiss - Victor
10. *Live! Runaways In Japan* - Phonogram

### Argentina

**TOP TEN 45s**
1. *Quiere Tu Vida* - Luciana - EMI
2. *A Marcela* - Dragoncito Chuppo - Phillips
3. *Ojos Sin Luz* - Pioneros - RCA
4. *Que Se Ya El Cartero* - El Cartero - Surco
5. *Con El Viento A Tu Favor* - Camilo Sesto - RCA
6. *Y Te Amare* - Ana & Johnny - CBS
7. *Bande Estan Tus Ojos Negro* - Santabarbora - EMI
8. *En El Amor Todo Es Embarazo* - Rauli Calle - CBS
9. *Otro Ocupa Mi Lugar* - Miguel Gallardo - EMI
10. *Ven Conmigo* - Donna Summer - Microfon

### Australia

**TOP TWENTY 45s**
1. *I Go To Rio* - Peter Allen - A&M
2. *Walk Right In* - Dr. Hook - Capitol
3. *What Can I Say/Lido Shuffle* - Boz Scaggs - CBS
4. *You Gotta Get Up And Dance* - J. W. Swagg - Virgin
5. *Dance Little Lady Dance* - Tina Charles - CBS
6. *Can't Leave Me* - Joe Houston & Motown
7. *Little Girl* - T.G. & M. Mushroom
8. *Lucille* - Kenny Rogers - United Artists
9. *Blowin' Wild Oats* - Al O'Day - Atlantic
10. *I'm In You* - Peter Frampton - A&M

### Australia

**TOP TWENTY 45s**
1. *Silk Degrees* - Boz Scaggs - CBS
2. *Rumours* - Fleetwood Mac - Warner Bros
3. *A New World Record* - Electric Light Orchestra - United Artists
4. *In You* - Peter Frampton - A&M
5. *Diamantina Cocktail* - Little River Band - EMI
6. *Photograph* - Sherry - Razzle
7. *Even In The Quietest Moments* - Supertramp - CBS
8. *CSN* - Crosby, Stills & Nash - Atlantic
9. *Book Of Dreams* - Steve Miller Band - Mercury
10. *It's A Game* - Bay City Rollers - Arista

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