

CASH BOX

September 17, 1977

NEWSPAPER

\$1.75



Special Tribute: YES
WEA Convention Report
RCA Relocates Promotion Head To L.A.
Mottola Inks Deal With CBS
TV Advertising For Records On Increase
Uttal Purchases EMI's Private Stock Interest
Mirs. In Back-To-School Promos
MCA Ups Two; Chrysalis Names VPs
Country-Pop Crossovers On Upswing
The Managers Series: Dick Broder
The Conventions Come To A Close (Ed)



CBS RECORDS INTERNATIONAL ANNOUNCES THE
WINNERS OF THE CRYSTAL GLOBE, FOR
EXTRAORDINARY RECORD SALES OUTSIDE
THE UNITED STATES. PRESENTED WITH PRIDE TO
SIMON & GARFUNKEL,
FOR OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS.*
CONGRATULATIONS, PAUL AND ART. FROM ALL OF US.

*Extra extraordinary really, since sales are actually well beyond ten million.

CASH BOX

VOLUME XXXIX — NUMBER 18 — September 17, 1977

GEORGE ALBERT*President and Publisher***MEL ALBERT***General Manager***GARY COHEN***Editor In Chief***J. B. CARMICLE***General Manager, East Coast**East Coast Editorial*KEN TERRY, *Assistant Editor*

PHIL DIMAURO

CHARLES PAIKERT

MARK MEHLER

*West Coast Editorial*DAVE FULTON, *Assistant Editor*

CHUCK COMSTOCK

ALAN SUTTON

RANDY LEWIS

JEFF CROSSAN

JEFFREY WEBER

TERRY FULLERTON*Account Director, West Coast**Research*

MARK ALDERMAN

TIM WILLIAMS

KEN KIRKWOOD

SCOTT ANDERSON

JEFF RAY

LARRY CARLAT

BILL FEASTER

BETSY IRVINE

LEN CHODOSH

STEVE HULEN

*Coin Machine**Chicago*CAMILLE COMPASIO, *Manager**Art Director*

WOODY HARDING

Circulation

THERESA TORTOSA

*Manager***PUBLICATION OFFICES****NEW YORK**

119 West 57th St., N.Y., N.Y. 10019

Phone: (212) 586-2640

Cable Address: Cash Box N.Y.

CALIFORNIA

6363 Sunset Blvd., (Suite 930)

Hollywood, Ca. 90028

Phone: (213) 464-8241

NASHVILLE

JIM SHARP

LOLA SCOBIEY

21 Music Circle East, Nashville, Tenn. 37203

Phone: (615) 244-2898

CHICAGO

CAMILLE COMPASIO

29 E. Madison St., Chicago, Ill. 60602

Phone: (312) 346-7272

WASHINGTON, D.C.

JOANNE OSTROW

4201 Massachusetts Ave., NW

Washington, D.C. 20016

ENGLAND — ROB THORNE

97 Uxbridge Rd., London W.12

Phone: 01-749-6724

ARGENTINA — MIGUEL SMIRNOFF

Belgrano 3252, Piso 4 "B"

Buenos Aires, Argentina

Phone: 89-6796

BRAZIL — H. GANDELMAN

Av. Rio Branco, 156 Sala 627

Rio de Janeiro RJ

CANADA — DAVID FARRELL

1946 Bloor St. W. Apt. 14

Toronto, Ontario, Canada M6P 3K9

Phone: (416) 766-5978

HOLLAND — PAUL ACKET

P.O. Box 11621 (Prinsessegracht 3),

The Hague

Phone: (70) 624621, Telex: 33083

ITALY — GABRIELE G. ABBATE

Viale A. Doria 10, 20124 Milano

BELGIUM — ETIENNE SMET

Postbus 56, B-2700 Sint-Niklaas

Phone: (03) 76-54-39

AUSTRALIA — PETER SMITH

6 Murillo Ct., Doncaster

Victoria, Australia 3108

Phone: 848-7878

JAPAN — Adv. Mgr., SACHIO SAITO

1-11-2-Chome Shinbashi, Minato-Ku, Tokyo

Phone: 504-1651

Editorial Mgr., FUMIYO TACHIBANA

1-11-2-Chome Shinbashi, Minato-Ku, Tokyo

Phone: 504-1651

FRANCE — CLAUDE EM MONNET

262 bis Rue des Pyrenees

Paris, France 75020

Phone: 797-4261

SUBSCRIPTION RATES \$70 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices.

Copyright 1977 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention.

POSTMASTER: Send form 3579 to CASH BOX, 119 West 57th St., New York, N.Y. 10019.

cash box editorial

Assessment Of Manufacturers' Conventions

With the manufacturers' yearly summertime conventions pretty much behind us now, with the conclusion of Capitol and WEA, it is clearly evident how important these conventions are.

First of all, with the industry so caught up in "image" — image advertising, the image of signing and developing new artists, the image of having number one and or gold/platinum records, the image of owning a specific percentage of chart positions, etc. — these conventions are important for the manufacturer, and the industry as well.

Second, these conventions are important to the companies themselves. They give the field people an opportunity to meet with the home office executives to discuss problems, special situations, etc. And they allow frank discussion and exchange of ideas among the two groups.

Third, they give the staff people an opportunity to swap notes with their colleagues in other markets on what radio stations, retail stores and the various wholesalers are doing better, that their counterparts in other cities may learn from. At the same time, pitfalls are pointed out which others, hopefully, may avoid.

And these conventions serve well the "team spirit" and intercompany rivalry that is so prevalent in our business. One label vice president told the assembled group "f- - (name of competitor)" as part of his exhortation to them to go on to the bigger and better successes.

And these conventions also allow the industry to find out about a given company's successes and goals during the coming year. As a result, these conventions serve a very useful purpose for the industry, even though they are so numerous and time consuming.

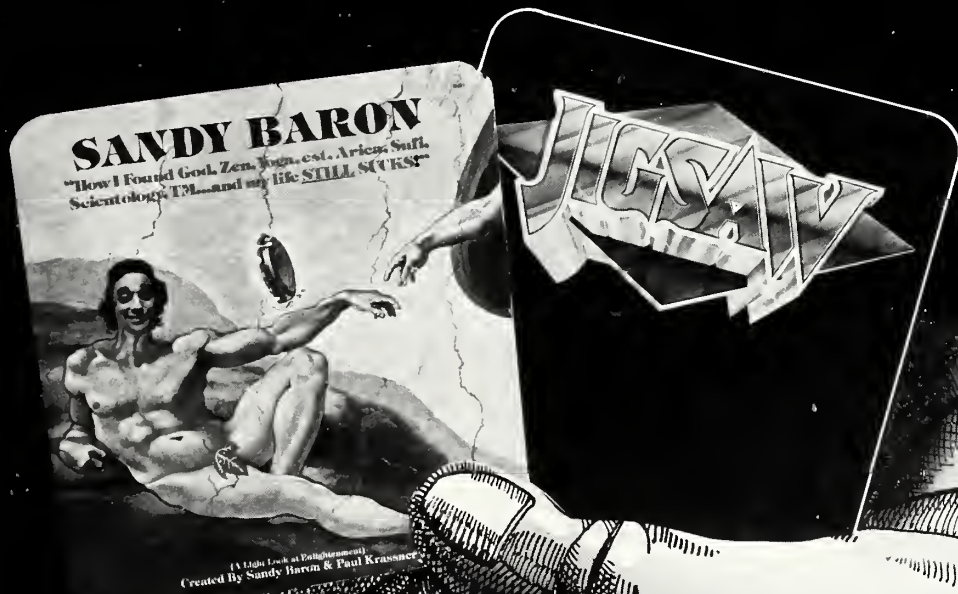


**NUMBER ONE
SINGLE OF THE WEEK**
DON'T STOP
FLEETWOOD MAC
WB WBS 8413
Writer: Christine McVie



**NUMBER ONE
ALBUM OF THE WEEK**
RUMOURS
FLEETWOOD MAC
Warner Brothers BSK 3010

The New Deal!



20th Century-Fox Records



T-537

T-545

There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.



And now, two new Sound Guard products:

1. Sound Guard™ record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. Sound Guard™ Total Record Care System.

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



Sound Guard® keeps your good sounds sounding good.

Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

Seminars, Conferences & Showcases Draw Over 500 To WEA's First National Meeting

HOLLYWOOD, FLA. — Warner-Elektra-Atlantic's first national sales meeting attracted more than 500 delegates from the labels for five days of general meetings, marketing seminars, workshops, panel discussions and artist showcases at the Diplomat Hotel here, September 6-10.

WEA president Joel Friedman outlined WEA's achievements in each of its six years in sales in his welcoming address, and discussed the company's expanded marketing capacity, designed to gain maximum visibility for new and established artists.

Other chief executives who spoke at the meetings included Steven J. Ross, chairman of the board, and David Horowitz president, of Warner Communications Inc., and Nesuhi Ertegun, president of WEA International.

Year-End Program

Executive vice president Henry Droz unveiled WEA's 1977 year-end marketing program entitled "Give Joy To The World With Music from Warner-Elektra-Atlantic." The details of the program, which runs September 19-October 28, along with wrap-ups of in-store merchandising materials, advertising support and sales and promotional goals, were presented by WEA's national executive marketing staff: Vic Faraci, vice president, director of marketing; Richard G. Lionetti, vice president, director of sales; Bob Moering, national merchandising manager; Fred Salem, national manager/special projects; Oscar Fields, national director of black music marketing; Skid Weiss, national director, advertising and public relations, and Alan Perper, national advertising manager.

Panel Session

A manufacturer panel session moderated by Friedman highlighted the general

meeting. The panel consisted of executives from all three labels: Stan Cornyn, Warner Bros., Joe Smith, Elektra/Asylum, and Ahmet Ertegun, Atlantic.

Other panel sessions included Fields, who moderated "Taking It To The Streets" and "Marketing Black Music." Panelists consisted of Ernie Leaner (Ernie's One Stop — Chicago); Calvin Simpson (Simpson's One Stop/Bad Record Store — Detroit); Cletus Anderson (VIP Records — L.A.),

Pete Stocke (WEA Philadelphia branch manager); George Rossi (WEA N.Y. branch manager); and Ron McLeod (WEA N.Y. black music marketing coordinator).

Before the convening of the panel, Dr. Mickey Burnim, professor of economics at Florida State University, delivered an introductory speech on the economic position of black Americans and how it relates to their purchasing power. The black music marketing panel covered a wide range of

(continued on page 48)



ROCKY PLATINUM — United Artists' soundtrack LP from the film "Rocky" recently garnered platinum album awards. The soundtrack to the Oscar-winning film featured the single "Gonna Fly Now." Pictured (l-r) are: Bill Conti, composer/arranger, and United Artists president Artie Mogull.

Mottola To Bring CBS New Acts; RCA Pact Intact

NEW YORK — CBS Records has entered into a production association with Champion Entertainment Organization, Inc. and its president, Tommy Mottola.

Under terms of the agreement, Mottola will bring a number of artists to CBS Records and, in consultation with CBS Records executives, will decide on which label — Columbia, Epic, or Portrait — each act will be placed. The new arrangement will provide for a Champion Entertainment logo to appear on the specific CBS Records label. Recently, Epic Records signed Network, a band brought to the label by Mottola.

According to Mottola, he plans to give the CBS labels "two or three albums a year"

(Continued on page 48)

Label Executives Gauge The Impact Of TV Commercials In Promoting Record Sales

by Alan Sutton

LOS ANGELES — Because of its powerful impact and broad demographic appeal, television today is becoming increasingly more important as a vehicle for promoting record sales. In a **Cash Box** survey of record company executives, the consensus was that, when used in conjunction with an overall media program, television is most effective for generating mass sales of product by established artists.

Recent national campaigns by major labels provide evidence of the trend toward increased television advertising.

RSO Records is currently in the midst of its first television campaign, a 16-market buy promoting the "Bee Gees Live" album. ABC Records, meanwhile, is readying a series of spots on four acts including Stephen Bishop, the Floaters, Jimmy Buffet and Rufus. CBS' multi-product "superstar" campaign, highlighting the latest releases by James Taylor, Barbra Streisand, Heart and Joan Baez, among others, ran through Labor Day. United Artists, whose sister company of the same name is heavily involved in motion picture production, has built its recent effort around three movie soundtrack albums — "Rocky," "The Spy Who Loved Me" and "New York, New York." Also, Warner Bros. has just completed a two-week, 28-city blitz on behalf of Fleetwood Mac's "Rumours" LP; and Capitol recently ran a fully animated spot for Steve Miller's latest release, "Book Of Dreams."

Commenting on the trend, Alan Perper, national advertising manager for WEA, said: "TV is a very definite direction for our

three labels at this time. We're getting very heavily involved, as are many other labels."

Iris Zurawin, director of advertising and artist campaigns for United Artists Records, noted that "there has been an increasing use of television as far as (record) advertising is concerned. As records are selling in greater numbers, they are generating the kind of revenue that allows one to go on television."

As for the advantages of television commercials, Zurawin added, "You reach more people than you can through any other medium. And if you use it correctly, you can sell off enough product to justify the expense."

CBS Records has been advertising its product on television "for a number of years to maximize sales," according to Joe Mansfield, vice president, marketing. Mansfield, who recently told the Record Bar retail chain convention that CBS would spend \$500,000 on airtime in August and September, believes strongly in the effectiveness of video advertising.

"We're always looking to sell more units," he said, adding that television can have a definite impact on pushing sales beyond a certain plateau. "'Boston' is close to five million (units); 'A Star is Born,' four million, and Boz Scaggs ("Silk Degrees") is close to three million. I really think without television as an added dimension, we probably wouldn't have done anywhere near those numbers."

Many of the executives surveyed felt television has become a significant record industry marketing tool because it reaches such a broad cross section of the American

public. "It's a very classy approach to dealing with a demographic group that I know for certain we have had very little success in reaching," WEA's Perper said of the Fleetwood Mac campaign.

"For a long time most of our bucks have been oriented to the 12-to-17 (year old) demographic group or the 18-to-25 group-

(continued on page 47)



COOLIDGE GETS GOLD — A&M recording artist Rita Coolidge was awarded a gold single for "Higher and Higher" after a recent concert appearance in Atlanta. Pictured (l-r) are: Jerry Moss, chairman of A&M Records; Harold Childs, A&M vice president of promotion; Coolidge; David Anderle, producer, and Kris Kristofferson.

More Manufacturers Reveal Plans To Up LP List To \$7.98

by Dave Fulton

LOS ANGELES — The continuing trend to \$7.98 list prices on new and catalog albums by manufacturers moved forward with formal announcements and informal intentions by A&M, MCA, United Artists and Capitol. These price hikes supplement earlier announcements by WEA, Motown, Chrysalis, Arista and Fantasy-Prestige-Milestone.

Effective Sept. 12, A&M will raise the list on all album and tape product from \$6.98 to \$7.98 except for the 3700 series, which will move from \$7.98 to \$8.98. The only exception in the 3700 series is "Frampton Comes Alive" which will carry a suggested tape price of \$9.98, while the 3400 series will remain at \$5.98 album and \$6.98 tape.

MCA, effective Oct. 3, will raise new release and catalog prices on product by Elton John, Olivia Newton-John, The Who and Lynyrd Skynyrd.

Capitol has increased, from \$6.98 to \$7.98, their SW preface series that involves some 50 catalog albums. This change became effective on Sept. 1.

In addition, United Artists will announce plans of raising album prices in the near future.

WEA Price Hike

Last month, WEA announced price increases on 40 Warner Bros., 34 Atlantic and seven Elektra/Asylum records in their respective catalogs. Chrysalis and Arista also announced blanket increases to \$7.98 on Sept. 1 and Oct. 1, respectively.

Recently, Motown raised the Stevie Wonder catalog to \$7.98 and other top-selling catalog albums from \$5.98 to \$6.98. A variety of other price increases at Motown are expected around the first of the year.

Effective Sept. 1, Prestige and Milestone raised their entire catalog list prices

(continued on page 48)

RCA Relocates Its Promotion Head To The West Coast

by Mark Mehler

NEW YORK — In a further move to buttress its entire west coast operation, RCA Records has shifted Ray Anderson, division vice-president of promotion, to California. This move follows last week's appointments of east and west coast A&R vice-presidents (**Cash Box**, September 10).

Robert Summer, division vice-president of marketing for the label, said Anderson's relocation "underscores our commitment to the (Los Angeles) area, strengthens our marketing thrust there and provides us with a highly visible west coast promotional

(continued on page 48)

PRISM

LIGHT YEARS AHEAD OF ITS TIME

ST-50020



A BRUCE ALLEN TALENT PROMOTION

Uttal Purchases EMI's Shares In Private Stock; Owns All

by Ken Terry

NEW YORK — Larry Uttal has purchased EMI's 37½% interest in Private Stock Records for what a company spokesman termed "a very, very high six-figure purchase price." The transaction gives Uttal complete financial control over his own company, which he founded three years ago in association with EMI.

Explaining his purchase of EMI's shares of Private Stock, Uttal said, "We have achieved in just three years a solid worldwide base for further expansion. That, combined with my own independent nature, made complete ownership an inevitable desire. This move creates exciting new growth opportunities for Private Stock, its artists and its employees — including expansion into related areas — and will enable me to share the rewards of that growth with the talented executives and employees who are helping to make it happen."

Uttal noted that Private Stock will maintain its existing licensing and distribution arrangements with EMI overseas. However, Private Stock is also expanding its U.K. office in order to better promote and distribute its product in that country. English and French artists will be guided and their careers will be developed through the U.K. office. Private Stock's New York office will

continue to coordinate artist development elsewhere in the world.

The "expansion into related areas" mentioned by Uttal refers to the establishment of a publishing company and of an artist development department. Both of these moves should be accomplished within two



Larry Uttal

months, according to a company spokesman.

Artist career development and a reorientation of Private Stock from an emphasis on singles to an equal emphasis on albums are

(continued on page 51)

'Back-To-School' Promos Set By Some Record Labels

by Mark Mehler

NEW YORK — With Labor Day weekend signaling the end of summer, record manufacturers are busy preparing their September-October marketing campaigns. Only a few, however, are gearing their campaigns specifically to the "back-to-school" format.

For example, CBS is currently preparing a back-to-school national catalog promotion, which will run in conjunction with its "Winning Season/Super Stars" program (see accompanying story).

The back-to-school campaign, slated to begin in late September or October, will be keyed to hundreds of high school and college newspapers and college radio, according to Ron McCarrell, director of merchandising for Columbia. About 40 catalog titles will be offered with various dealer incentives.

In addition, McCarrell said, CBS will use selected alternative weekly newspapers, such as New York's *Village Voice*, but will eschew major metropolitan dailies.

"Right now we're still working on a theme. We were thinking about using W.C. Fields (as a symbol). He has a certain appeal (to school-age youngsters), but we've scrapped that idea."

Another idea being considered for the back-to-school promotion is a retail record giveaway. The bonus sampler, according to McCarrell, would feature a number of cuts by new CBS artists. "Our timing would be excellent, since so many new CBS artists have albums coming out this fall," he asserted.

Phonodisc, likewise, will run a national retail display contest beginning September 15, the theme of which will tie in to the return to school.

Jules Abramson, senior vice-president of marketing for Mercury, said the label hoped to take advantage of the tremendous student mall traffic over the next three weeks. Abramson noted that the display

(continued on page 51)

Motown Files \$18M Suit Against CTI

LOS ANGELES — Motown Records has filed an \$18 million law suit in superior court here against Creed Taylor Inc. and Creed Taylor individually alleging breach of contract and fraudulent misrepresentation.

The complaint stems from the failure of CTI to deliver new product as specified under terms of a settlement agreement in which CTI agreed that Motown would continue to have exclusive rights to manufacture and sell a number of recordings to be supplied by CTI.

Under the terms of the May 4, 1976 contract, CTI had agreed to produce and deliver 24 LPs to Motown, including not less than six completed albums during each year of the four-year term of the settlement. As of August 4, 1977, Motown was to have received no less than seven works, of which only four appeared.

CBS Ties LPs To Football In New Sales Campaign

NEW YORK — CBS Records, in a series of one-to-one meetings this week with retailers around the country, will introduce its new fall/winter merchandising and marketing campaign entitled "The Winning Season/Super Stars." The program will make extensive use of the football motif, taking advantage of America's near-fanatical preoccupation with football from September to January, CBS officials said.

The program will focus on the catalogs of about 50 CBS artists, including Aerosmith, Joan Baez, Chicago, Boston, Neil Diamond, Bob Dylan, Earth, Wind and Fire, Kansas, the O'Jays, Pink Floyd, the Emotions, Ted Nugent, Boz Scaggs, Bruce Springsteen, Barbra Streisand and James Taylor, among others. Many of these major artists also have new releases due soon, including Dylan and Springsteen.

In addition, CBS officials said, classical and C&W product will be featured in the new program, as will the label's \$4.98 budget line.

Football Player Appearances

Joe Mansfield, vice president of merchandising for CBS, said the "Winning Season/Super Stars" will use in-store appearances by National Football League players, as well as streamers, pennants, inflatable footballs and other merchandising tools to exploit the music-football connection. Various dealer incentives, such as free goods and additional dating, will be made available to accounts, Mansfield added.

The fall/winter program, like a football game, will be divided into four "quarters." Each of the first three quarters will run two weeks and will be geared to the individual accounts, with concentration on restocking inventory and placement of product. Mansfield noted that the accounts can always be expected to stock new superstar releases, but that the key to this program was to "afford us space for catalog." This parallels recent comments by Don Dempsey, Columbia's vice president of marketing, who spoke of the importance of looking at catalog not as "old" product but as "adjunct to the new." (*Cash Box*, July 30).

4th Qtr. Through Feb.

The fourth quarter of the program, which will run through February, will focus on in-store merchandising and advertising dur-

ing the crucial months of December and January. Mansfield said he expected CBS to be able to dominate in-store display during this period, with "creative and imaginative" sales aids.

Different Product

Each of the four quarters will feature different product offerings, as well. The first quarter, beginning September 12, features over 140 catalog titles, while midway through the first quarter, classical product will be made available. The second-quarter offering includes the remainder of catalog product and the budget series. Accounts will have a second opportunity to buy the 140 titles during the third quarter, and C&W product will also be offered as a "pre-season warm up." Payments dates for these LPs and tapes will be staggered.

The new fall/winter campaign follows CBS' "Summer Sale-A-Thon" catalog program, termed the most successful marketing push the company has ever run. In predicting that the upcoming campaign will exceed the results of its predecessor, Mansfield cited the fact that the new program will overlap the Christmas buying season, and will further coincide with hot, new releases that were not available over the summer.

MCA Promotes 2



Passamano — Scheible

LOS ANGELES — Sam Passamano and Jeff Scheible have been promoted to vice president of national distribution and vice president of national sales of MCA Records, respectively.

Passamano, a 26-year veteran with the label, will be directing all special catalog projects on a national level. Scheible, who has been with MCA for 10 years, will be responsible for all sales direction and the coordination of merchandising and advertising of new product.

Chrysalis Appoints 3 To VP Posts; Licata Named Senior Vice President

LOS ANGELES — Sal Licata has been promoted to the position of senior vice president of Chrysalis Records while Russ Shaw, Billy Bass and Paul Hutchinson have been elevated to the posts of vice president of artist development and publicity, vice president of promotion and vice president and controller, respectively.

The promotions, which became effective September 1, mark a major executive restructuring for the company as it ap-

proaches its first anniversary as an independent record company.

As senior vice president, Licata will be responsible for administering the operation of the entire company.

On announcing the appointments, Chrysalis president Terry Ellis said, "The appointment of Sal Licata will allow me to concentrate on overall corporate planning and to devote more time to the key areas of artist development and artist acquisitions."



Shown (l-r) are: Hutchinson, Ellis, Bass, Licata, and Shaw.

Index

Album Chart Analysis	31
Album Reviews	20
Artists On The Air	14
Classified	46
Coin Machine News	43
Country Album Chart	36
Country Singles Chart	38
East Coastings/Points West	14
FM Analysis	28
International Section	49
Jazz	15
Jukebox Singles Chart	43
Looking Back	16
Managers	00
New Faces To Watch	10
Pop Album Chart	54
Pop Radio Analysis	27
Pop Radio Playlist Highlights	24
Pop Radio Report	23
Pop Singles Chart	4
Radio News	22
Regional Album Action	31
Retail Selling Prices	32
R&B Album Chart	33
R&B Singles Chart	35
Singles Bullets	26
Singles Reviews	17
Upcoming Industry Conventions ..	10

New Faces To Watch



Carole Bayer Sager

Consider this: Co-writer of such hit songs as "When I Need You," "Midnight Blue," "A Groovy Kind Of Love" and "Nobody Does It Better"; lyricist for a Broadway musical; wrote songs for television and film and collaborated with notable composers such as Marvin Hamlisch, Peter Allen and Neil Sedaka. While definitely not a new face in the music industry, Carole Bayer Sager is just that in her new role as a performer.

Commenting on her entry into the performing field, Sager noted, "I wondered whether it was an area that I really wanted to enter because I thought they (other performers recording her songs) were doing it better than I could. So I held back for a while. But I finally did it with a lot of prodding."

The prodding came from a variety of friends and fellow collaborators, but especially from producers Richard Perry and Brooks Arthur. "All my collaborators were there for me when I thought I should give it up." She added that the people at Elektra assumed a "parental figure" and gave her needed confidence.

At age fifteen, Sager was attending New York City's High School of Music and Art when a teacher helped her publish some songs that she had co-written. The songs led to a contract with Screen Gems, then headed by Don Kirshner. Soon, she was checking daily on the chart progress of the first demo she had written for Screen Gems, "A Groovy Kind of Love." The song, recorded by the Mindbenders, became a worldwide hit.

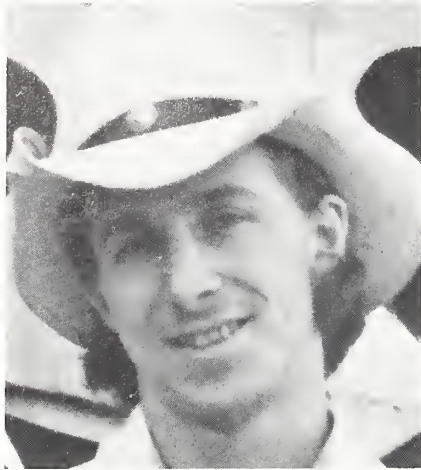
During the sixties, she became the youngest lyricist to write a Broadway musical, "Georgy," and also wrote song lyrics recorded by Gene Pitney, Bobby Vee, Petula Clark, Sonny and Cher, Leslie Gore and Frankie Valli.

As time progressed, Sager found her collaborators in the composer/performer category. Melissa Manchester and Sager wrote "Midnight Blue" and other popular songs developed with the aid of Bette Midler, Bruce Roberts and Marvin Hamlisch, among others. She was also co-writing songs recorded by Helen Reddy, Neil Sedaka, Anne Murray, Johnny Mathis, Andy Williams, Shirley Bassey, Yvonne Elliman, Dusty Springfield, Tony Orlando and Dawn and Liza Minnelli.

While writing is still a priority for Sager, the performing aspect is new and exciting for her. "I'm always shocked by the audience reaction because they're not getting a 'voice' from me. What they're getting is me and I'm getting something back from them. And it seems to be working."

Her single, "You're Moving Out Today," is #5 on the charts in England and destined for the top spot in Australia. This week, it debuted at #97 on the **Cash Box Top 100 Singles** chart.

Reflecting on her new public career, Sager said, "I think I've grown a lot from the experience of taking a chance."



Norton Buffalo

Is Norton Buffalo some relic of America's forgotten past? "Yes," he responds. "Until I shed my hump, in fact, it was quite evident."

The wryly humorous songster launched his career several years ago in stints with Commander Cody and Bonnie Raitt, among others. After two years in Europe, the versatile vocalist and harp player returned to the U.S., where he cut his debut LP for Capitol Records. He also recently completed the first phase of a successful national tour with Steve Miller, his close friend of eight years. The next leg of the tour, to cover 26 cities, will commence in October.

With his wisp of a goatee, his wide-brimmed hats and wide lapels, Norton Buffalo could be a character out of a Damon Runyan tale. Yet, for all his big city ways, he talks earnestly of life on the farm, a good dog and a neat glass of his favorite drink, Morning Thunder Tea (on packages of which is featured the picture of a buffalo). His lifestyle seems as eclectic as his music.

Buffalo is essentially a pop artist who discovered the blues only belatedly. "Nobody wants me — they left me all alone," he wails on "Nobody Wants Me" off the new LP. "My mama's out drinkin' and my daddy is dead and gone/Nobody wants me/They left me all alone."

Later Norton became acquainted with jazz and R&B influences, all of which figure strongly in his present music.

Aside from his musical talents and his abilities as a producer (he co-produced his first album with Miller), Norton is a consummate performer. However, he laments the fact that some of the enigmatic energy he exudes onstage is lost in the expanse of a large hall. He therefore hopes to follow up the Miller tour with a number of dates at smaller clubs.

But still the question lingers: Whither Norton Buffalo? Anything is possible but, unlike his namesake on the nickel, he plans to stay in circulation.

Art Director For CBS Dies After Auto Crash

NEW YORK — Bruce Day, art director of advertising and creative services for CBS Records, died September 4 from injuries sustained in an auto accident in South Hampton, Long Island. He was 35.

He joined CBS more than five years ago as a designer in the creative services department, and was subsequently named assistant art director prior to his most recent appointment.

Atlantic Suit Seeks \$2 Million In Damages

NEW HAVEN, CONN. — Atlantic Recording Corp. has filed a \$2.1 million lawsuit against National Music Corp. and Market Research Corp. of America here alleging unfair competition and violation of Federal copyright laws.

Country Crossovers To Pop Increasing In Recent Months

by Randy Lewis

LOS ANGELES — The once clear boundary between country and pop music apparently is becoming less distinct as evidenced by the increasing number of country songs having chart success on the pop level.

Although certain country artists have in the past managed to crossover to pop success, they have done so on an irregular basis.

In recent months, however, the **Cash Box**



HOT GOLD — Big Tree recording group Hot recently received gold single awards for "Angel In Your Arms" from the trio's self-titled debut LP. Pictured standing (l-r) are: Ed Sherman, manager of Hot; Mardi Nehrbass, Big Tree west coast general manager, and Bob Greenberg, Atlantic Records vice-president/west coast general manager. Shown seated (l-r) are: Hot members Juanita Curiel, Gwen Owens and Cathy Carson.

pop singles and album charts have contained anywhere from a half dozen to a dozen albums and singles each week which first appeared on the country charts.

Two different ways of handling crossover artists are exemplified in the philosophies of RCA Records and United Artists Records, both of whom have acts currently popular on country and pop charts: RCA with Waylon Jennings, Ronnie Milsap and, to some extent, Dolly Parton; UA with Crystal Gayle and Kenny Rogers.

RCA's Approach

RCA, for instance, prefers to have a record build a strong country base before attempting to push it as a pop record, according to Carson Schreiber, RCA's regional country promotion man.

"When a record comes out, we treat it as another country record and go after it. You can't say, 'This record is going to be a crossover.'

"You might be able to listen to it and say, 'This record should be a crossover,' but you just go out and try to get the airplay on it.

"It's the listeners that make records crossover by their demand," Schreiber said.

Jim Merrill of UA agreed somewhat with Schreiber's point, using as an illustration Kenny Rogers' "Lucille." "That was a bit of a shock to begin with," Merrill said. "But after it started, everybody followed up on it and

(continued on page 47)

UPCOMING INDUSTRY CONVENTIONS

Lieberman Enterprises	Sept. 15-18	Lake Geneva, Wis.
NARM Regional Meeting	Sept. 20	Philadelphia/Cherry Hill
Country Radio Seminar.		
Agenda Committee	Sept. 30-Oct. 1	Nashville, Tenn
Odyssey Records	Oct. 5/6-8/9	Santa Cruz, Calif.
CMA Talent Buyers Seminar	Oct. 6-10	Nashville, Tenn
Grand Ole Opry Birthday Celebration	Oct. 12-15	Nashville, Tenn
NARM Regional Meeting	Oct. 17	Detroit, Mich.
NARM Regional Meeting	Oct. 19	Cleveland, Ohio
NARM Regional Meeting	Oct. 21	Chicago, Ill.
Music Operators/AMOA	Oct. 28-30	Chicago, Ill.
Musexpo '77	Oct. 28-Nov. 1	Miami Beach, Fla.
NARM Regional Meeting	Nov. 1	Miami, Fla.
NARM Regional Meeting	Nov. 2	Atlanta, Ga.

RCA Will Distribute Tortoise Label

LOS ANGELES — RCA Records recently agreed to distribute and market Tortoise International Records, a new Detroit-based label founded by producer Don Davis.

First Product

The new label's first product will be a single by The Green Brothers titled "Lack Of Attention," which is set for release on September 19. Tortoise has already provided RCA with a Johnnie Taylor LP,

"Reflections," which appears on the RCA label.

Davis, best known as the producer of Johnnie Taylor's "Disco Lady," said his label will bring RCA rock and pop as well as R&B acts. "We're interested in all kinds of music, including jazz," Davis said. "We intend to find artists with talent enough to keep them on the scene long enough for us to build careers for them."



TORTOISE DISTRIBUTION DEAL — Tortoise Records president Don Davis (seated) recently signed a distribution deal with RCA Records. Pictured (l-r) behind Davis are: Tom Tyrell, director of business affairs for RCA Records; Will Davis, vice-president of business affairs for Tortoise; Richard Roemer, attorney for Tortoise; Mel Ilberman, RCA's division vice-president of creative affairs; Rick Ungar, Tortoise's executive vice-president and general manager; Bob Summer, division vice-president of marketing operations, and Myron Roth, division vice-president of business and talent affairs at RCA.

**ATTENTION:
WE ARE BEING INVADED
BY OUR OWN KIND!**

**First wave to hit radio stations!
A NEW CARPENTERS SINGLE:**

**"CALLING OCCUPANTS OF INTER-
PLANETARY CRAFT"** (The Recognized Anthem
of World Contact Day) AM #978

From the forthcoming new album, "Passage." (SP 4703)

On A&M Records 

Produced and Arranged by Richard Carpenter
Associate Producer: Karen Carpenter
Orchestrated by Peter Kossoff

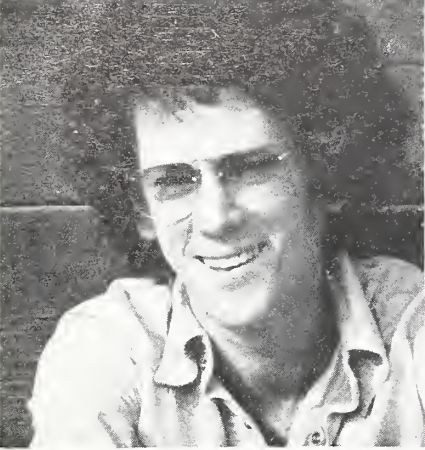
Personal Management: Jerry Weintraub/Management

Managers & Series

Dick Broder Discusses Artist Career Theories In Television

by Jeffrey Weber

LOS ANGELES — Although not intentional, just about every act that Dick Broder has handled has ended up with a successful television show. Directly involved with the Fifth Dimension, Tony Orlando and Dawn and now with Marilyn McCoo and Billy Davis, Broder has expanded each of their careers to include television. In addition, Broder is also handling Diane Steinberg,



and The Group With No Name.

Broder put the television aspect of the industry into perspective when he indicated that a group is considered successful if they can sell one million albums. If they sell three million LPs, they can be termed a giant in

the industry, but if that same group drew a television audience of three million record-buying viewers, the show would die in less than a week.

Television is an extended aspect of the industry, and to Broder it demands a completely different set of mental gymnastics. "You can't just put an act on television and hope they are going to be successful. I make a study of the people I represent, looking for their weaknesses, be it in stage presentation, the way they come across on television, the way they handle themselves in an interview, or in whatever area they need assistance or guidance."

TV And Album Sales

Broder was quick to point out that a good television appearance will make a dramatic difference in album sales. "Television audiences will buy records if they are properly stimulated. However, there is a whammy to the situation. Television can hurt an artist's record sales as well as helping it. This applies especially to a solid record-selling attraction. The nature of what you allow your artist to do on television is the determining factor. When you start doing sketch music or if you over-saturate a record-buying audience with a large amount of music in an hour show, for example, you may disturb the buying pattern of your public. If you involve your act in a half-hour format, you are not as quick to wear out your welcome.

How does a manager go about getting his act on television? The first step is to

(continued on page 50)

FCC Chairman Wiley Resigns; Ferris & Brown To Fill Slots

by Joanne Ostrow

WASHINGTON, D.C. — Federal Communications Commission Chairman Richard Wiley submitted his resignation last week, for an unspecified departure date within the next month. In a letter to President Carter, Wiley noted he had stayed on beyond last June 30 when his term officially expired in order to prevent a "gap in leadership."

Now that he is "advised that the selection of my successor is imminent," Wiley said, he is resigning (the precise date to be worked out with White House personnel.)

Marshall Tucker Gold

MACON, GA. — The Marshall Tucker LP "A New Life" on Capricorn Records recently was certified gold by the RIAA.

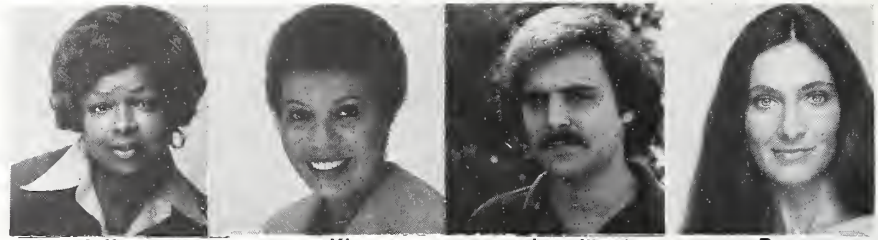
The outgoing chairman, a Republican, former Nixon campaign official and Chicago attorney, expressed gratitude to the Carter administration for the respect and cooperation he has received in the past nine months in office.

Successors

Charles Ferris, general counsel to house speaker Thomas P. (Tip) O'Neill (D-Mass.), has been considered the front-running candidate for the chairmanship for at least six months, and the word in Washington is that he will be named to the post by September 16.

The reason for the delay in making the Ferris appointment reportedly is controversy over the length of term to be assigned. A two-year term that goes with the seat recently vacated by Benjamin L.

(continued on page 51)



Jefferson

King

Lanzillotti

Ross

New Post For Jefferson At UA — United Artists Records has announced the appointment of Barbara Jefferson as national promotion coordinator for the label. She joined United Artists in 1972, working in the national sales office as executive secretary for the vice president and general manager, and subsequently as national promotion coordinator.

King Appointed At UA — United Artists Records has announced the appointment of Carol L. King as associate director — national promotion and trade relations. Prior to her appointment, she did independent promotion work for UA, was president of Golden Lady Enterprises, was assistant national R&B promotion at Warner Bros. and Music director at KGFJ and KJLH-FM in Los Angeles.

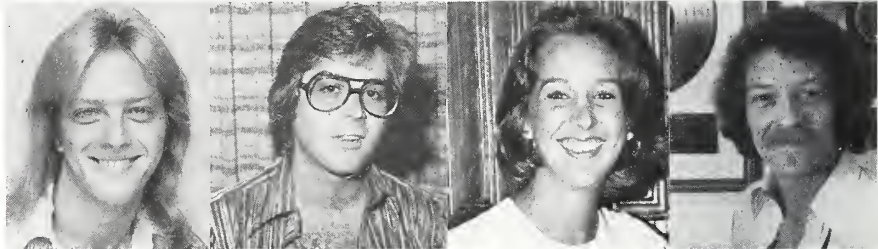
Woods To Mercury — Phonogram, Inc./Mercury Records has announced the appointment of Sonny Woods as southeast regional r&b promotion manager for the firm. He will be based in Atlanta and will cover the territories east of and including Alabama and Florida, and as far north as the Carolinas. Before joining Mercury he was southern regional promotion for Buddah for two years and regional for Atlantic Records for five years.

Lanzillotti Named At CBS — Tom Lanzillotti has been appointed artist relations manager, Atlanta branch of CBS Records. He has been with CBS Records for four years as a merchandiser in the New York market. Prior to that, he was a senior market analyst for Columbia House Records and production manager at Holt, Rinehart & Winston responsible for record and cassette production.

Changes At Chrysalis — Chrysalis Records has announced the appointment of Janis Ross as national secondaries coordinator. Prior to joining Chrysalis, she did national independent promotion for Rainbow Promotions. Also appointed was Gene Mahler as field representative for the Atlanta market. He will be responsible for markets in Alabama, the Carolinas, Florida, Georgia and Virginia. Prior to joining Chrysalis, he served as assistant chart editor at Cash Box.

Catlain Named At UA — United Artists Records has announced the appointment of Michael Catlain as director of A&R coordinator for the label. Catlain, who has been with the label for the past year as assistant to the president, will continue to fulfill this function as well.

Orange Promoted At Cream-Hi — Allen Orange has been elevated from southeast merchandising and promotion manager to merchandising and promotion director for special projects for Cream-Hi Records. Orange, who will continue to operate from Cream-Hi's Memphis office, will report to Memphis general manager Eddie Ray and to vice president of sales and marketing Paul Culberg.



Mahler

Catlain

Schleussner

Able

Roy Leaves ATV — Del Roy has left ATV Music Group after having served for two years as director of national promotion and press relations. He can be reached at 848-1892.

Schleussner Named At Musicways — Cathy Schleussner has been appointed general professional manager of Filmways music publishing division, Musicways, Inc. (BMI) and Filmways Music Publishing, Inc., (ASCAP). Prior to joining Filmways in July, 1976, she was media director for the Walter Leftwich Organization and assistant to the head of Schine Music/Myhill Music.

Able Appointed At Fire-Sign — Fire-Sign Records Ltd. announced the appointment of Bill Able as vice-president of operations/national promotion coordinator. He has previously been with Buddah, Elektra, and A&M Records. Fire-Sign will be distributed by Deilwood Records through a national network of independent distributors.

Doyle Elected — Joseph J. Doyle, vice president of operations for Four Star Entertainment, has been elected a vice president of Four Star International, Inc., the parent firm, by its board of directors.

Changes At Word — Lois Ferguson, public relations director for Word Books, Publisher, for the past four years, has been promoted and will develop a corporate public relations program and set up a personnel department for Word, Inc. Gary Whitlock joins the Word Records public relations staff, and Laura Kendall will handle public relations for Word Books and Creative Resources. Ferguson has been involved in the public relations program at Word since she joined the company in 1969. Whitlock comes to Word, Inc., from Southern California where he counseled high school students. Kendall joins the Word staff after four years with the Hahn-Crane Advertising Agency in Chicago. Word, Inc. is a subsidiary of American Broadcasting Companies, Inc.

Krause Added At Schwartz — Don Krause has been added to the promotion staff of Schwartz Brothers, Inc. His territory will include the Baltimore, Washington, Virginia markets. He was previously employed by Arista Records as regional marketing director.

Steenhoven Named — John Steenhoven has been appointed talent manager in the entertainment division of Knott's Berry Farm. He is the former director of entertainment activities and field operations for the national tour of the American Freedom Train.

Gracey To Crow-Smith — Crow-Smith Productions of Austin, Texas has named Joe Gracey to the firm's promotion and production staff. He joins Crow-Smith Productions shortly after resigning as program director of Austin's KOKE-FM.

Crossno Joins GMA — Good Music Agency named John Crossno to its Moorhead, Minnesota office staff as an agent-trainee. He was a professional photographer with PCA Corporation of Denver, Colorado.

Miller Promoted At Fitzpatrick — The Robert Fitzpatrick Corporation announced the appointment of David Miller to the position of executive vice president. He was the national promotion executive with Shadybrook/Soundbird Records and Sutton-Miller prior to joining Fitzpatrick in March.



THAT TOUCH OF MINK — Capitol recording artists Mink DeVille and Inner Circle performed recently at the Music Retailer Show at the New York Hilton. Pictured backstage are (standing) from left: Angie Botill of Inner Circle; a friend of the band; Susan Sky of Inner Circle; Louie Erlanger of Mink DeVille; Lou Bramy, Inner Circle's manager; Ian Lewis of Inner Circle; Bobby Leonard of Mink DeVille; Rasheed of Inner Circle; Willy DeVille; Max Bowman of Mink DeVille; Jacob Miller, Ed Elizalde and Touter of Inner Circle; Don Grierson, director of merchandising and advertising for Capitol; Ira Derfler, district manager for Capitol; and T.R. Allen Jr. and Vincent Cirincione of Mink DeVille. Kneeling (from left) are: Duane D'Agostino, east coast artist relations coordinator for Capitol; Mike Johnson of Inner Circle; and Chris Evans, Mink DeVille's manager.

DOROTHY MOORE

Her record turned **GOLD** when she turned us "**MISTY BLUE**"

Now she's got everyone believin' her to **GOLD** again with...

"I Believe You"

MALACO 1042

TRADE NUMBERS

CashBox

45

Billboard

36

RecordWorld

43

FROM HER ALBUM



MALAGO 6353

DOROTHY MOORE

96X	WDOL	WDXB	KWAV
Z-93	WAIR	WAKR	WOVV
WQXI	KOBO	WNEX	WWDM
WORD	WVLD	WGGA	KFYE
WFOM	KNOE	WALG	WHSY
WDGC	3WD	WAGQ	WAGL
10Q	WGNI	WDNC	KYAC
WGCL	WPUB	WLAP	WRKT
WFLB	WRUN	WZOO	WGIG
WRFC	KMBY	WGOW	WSJS
WJDX	WNLO	WKBX	WWDM
KNOE	WTOB	WKBC	WING
K54	WOKS	WGNS	WAUG
WDMG	WDDO	WIVY	WHOT
WCCS	WIGO	WXXX	WOWL
WQPD	WRQK	WVOV	WQOK
WLAC	WLLE	WDXR	WRGG-FM
WRBL	WDAK	WQDE	WTKO
WHBC	WDMV	WVOT	WAGQ
WOKI	WANS	WQXA	WHTH
WAPI	WJBE	WHSC	WLRB
WAAA	WHUT	WIMA	WTCQ
KWAV	WMTS	WWKE	WISE
WWNR	WKYS	KOWB	WVLK
WOKB	WDAY	KOWH	WTGU
WITY	WFLI	WRAR	WANS
WQKI	WSKY	WBCU	WMPS
WLEQ	WHYZ	WYFC	KJOY
WREH	WMAZ	WLRB	WQNZ
		KATY	WLEE

"IBELIEVEYOU"

WRITTEN BY:
DICK ADRISI
DON ADRISI

"I BELIEVE YOU"

PRODUCED BY:
TOMMY COUCH
JAMES STROUD
WOLF STEPHENSON



T. K. PRODUCTIONS

The Miami Sound Explosion

• 495 S.E. 10th Court • Hialeah, Florida 33010 • (305) 888-1685

Artists On The Air

Olivia Newton-John has replaced Cher as co-host with Peter Frampton for The Third Annual Rock Music Awards airing Sept. 15 on NBC. Some of the presenters and performers include Kiss, The Beach Boys, Martin Mull, Mary Kay Place, Rod Stewart, George Benson and Kate Jackson of Charlie's Angels.

Sha Na Na will host their own syndicated television show this fall.

Ray Charles will tape a guest spot on Sesame Street.

Jimmie Rodgers has been scheduled for a guesting on Tom Snyder's "Tomorrow" on NBC-TV.

The September 20 edition of "The Richard Pryor Show" will feature the O'Jays in a segment.

Carpenters will host their own Christmas TV Special, as will Bette Midler on December 7.

The September 23 "Midnight Special" will feature jazz artists Herbie Hancock, Roy Ayers, George Benson, John Klemmer, Harvey Mason and Jean-Luc Ponty.

Barry White will be the solo guest on "The Merv Griffin Show" in late October.

Paul Simon will host his first TV special on December 18 with guests Art Garfunkel, Lily Tomlin and Chevy Chase.

Bob Welch Debut Album Steely Dan Album Tops Tops Capitol LP Roster ABC Release Roster

LOS ANGELES — Bob Welch's debut album as a solo artist tops the list of 11 new releases due out on Capitol Records on September 12.

Welch, a former member of Fleetwood Mac, has titled his LP "French Kiss."

Other Capitol releases include: "Hope" by Klaatu; "Disco Bill" by Bill Cosby and "The Missing Piece" from Gentle Giant.

New country releases are: Merle Haggard's "A Working Man Can't Get Nowhere Today"; James Talley's "Ain't It Somethin'" and Linda Hargrove's "Impressions."

Other releases will include "One More Tomorrow" by Unicorn, The Bob Meighan Band's "Me'hun" and Juice Newton and Silver Spurs, "Come To Me."

LOS ANGELES — "AJA" the new LP by Steely Dan, leads the list of 11 new albums set for release by ABC Records this month. The Steely Dan LP will ship September 21 while the other 10 albums are set for release on September 14.

Also slated on ABC are: "The Show Must Go On" by the Four Tops and "The Wonder Of It All" by Tompall Glaser.

New releases on the ABC/Dot label include: "Country Boy" by Don Williams; "Hangin' Round" from Tommy Overstreet; "If You Don't Love Me" by Freddy Fender and "Y'all Come Back Saloon" by the Oak Ridge Boys.

New classical releases on ABC are "Schubert's Death And The Maiden's Quartet," "Symphonie Fantastique" and "Russian Opera Overtures."

Norman Records Returns With 4 Releases Slated

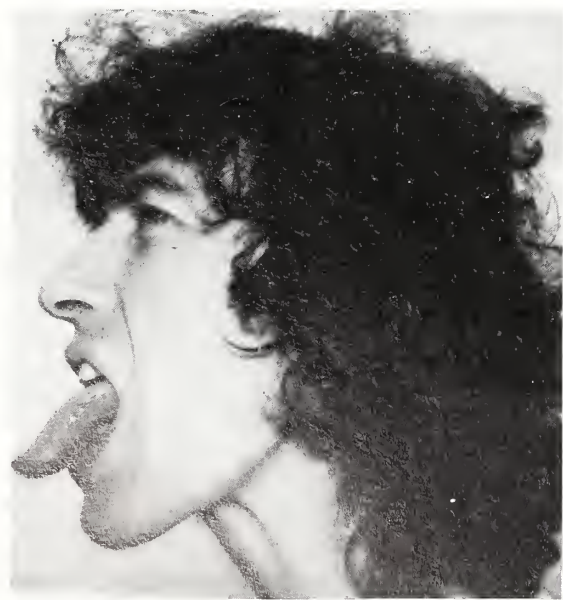
ST. LOUIS, MO. — Norman Records, under the direction of Norman Wienstroer, will reactivate operations for the first time since 1968, with the release of four albums next month.

Included in the release package are: "Meet Me In St. Louis," which features a dozen local performers; "All That River

Jazz" by three St. Louis dixieland groups; an album by the Vandeventer Overpass, a jazz quintet, and a contemporary LP by the Cincinnati-based Haymarket Riot.

Personal Mgmt.

Weinstroer also has announced plans to enter both the personal management and the independent record distribution fields.



Andy Warhol

©1977 Promotone B.V.

EAST COASTINGS — **THE BLONDE & THE BOYS MOVE ON** — Blondie has severed all relationships with Private Stock Records and producer Richard Gotterher, leaving the group completely free to determine its future. This new status was arranged at great cost (reportedly six figures) to manager Peter Leeds, who, along with publicist Toby Mamis, is the only non-musician officially connected with Blondie.

Contacted in New York, Leeds discussed the move frankly. "I think Private Stock is a very good record company," he said, "and I think Richard Gotterher is a very good producer. I just felt that there was a lack of understanding of what Blondie was, and a lack of knowledge of what to do to make Blondie the hit group that I think they are." The agreement gives Leeds the new Blondie LP, produced by Gotterher and still in the can, in addition to the first Blondie album (Private Stock has six months to sell off remaining stock). There is no new record deal as yet, and Leeds is firm about the conditions under which a new one will be signed. First, he said, money alone will not decide where Blondie goes; however, Leeds will require substantial funds to recoup the money he raised to buy the act from Private Stock.



BEACH BOYS AT CENTRAL PARK — Caribou recording artists The Beach Boys recently helped WNEW-FM in New York celebrate its tenth anniversary by performing at the station's annual free concert in Central Park. Pictured (l-r) are: Ron Alexander, senior vice-president of Epic/Portrait/Associated labels; Dennis Wilson of the Beach Boys and Gordon Anderson, director of national promotion for the associated labels.

album, or possibly to Phil Spector, or maybe even both. The key, to Leeds, is that they're free to do as they choose.

TRASHED — New York's Plaza Hotel has sent a bill for \$8,000 to Peter Grant and Led Zep-pelin for damages to the premises that occurred while Zep were staying there during their summer tour. According to reports, carpets were destroyed, furniture pulverized and walls knocked down to turn individual rooms into connected suites. The hotel reports that certain rooms were only recently returned to service. While the Plaza still will accept travelling rock groups as customers, all applications will be reviewed in advance.

THE NOSE KNOWS — Midsong International president Bob Reno received a businessman's compliment from Dr. Eberhard Baumann, acting consul general of West Germany, at a New York cocktail reception where Silver Convention were recently presented awards of achievement by the nation of the group's origin. It happened behind the scenes when manager Norby Walters credited Reno with finding the act in Europe. "So you discovered them," the consul general whispered to Reno. "Nice smell," he grinned, rubbing his thumb and forefinger together in the international hand signal for "lots of cash."

A WIZARD — A recent TV program called "Us Against The World" featured celebrity athletic teams from the U.S., England and The World (everybody else). The British team featured Britt Eklund, Marty Feldman and Roger Daltrey, who, despite his tremendous athletic ability, was unable to pull the U.K. team out of third place. Daltrey did bomb out at one indoor sport, however. You guessed it: pinball! . . . Three million dollars is the rumored asking price for Sunbury-Dunbar, the RCA Records publishing arm. So far, there have been a few overtures, but no sale . . . Ah, the mind of man! Two recently released Jimmy Carter spoof records are titled "Hail To The Teeth" one a single on Salsoul Records, the other a comedy LP on GNP-Crescendo.

AND NOW . . . DEAD FROM ENGLISHTOWN, NEW JERSEY — For the unwilling or unable music fancier, the WNEW-FM live stereo broadcast seemed like the perfect alternative to trucking out to Raceway Park (in falsetto, with echo) in Englishtown, New Jersey, for the Labor Day Saturday performance by the Grateful Dead, Marshall Tucker Band and New Riders of the Purple Sage. This listener, unable to attend the Raceway concert due to the lack of a chopper, dragster or funny car of his own, thought it his industry duty to tune in.

After an appreciable delay in emerging, the Dead really gave their all through one rollicking number, then everything suddenly stopped. Phil Lesh had snapped a bass string, so a 15-minute intermission began after the first number. Through all this, mind you, Garcia, Wier and the gang merely informed the 150,000 people in attendance of the nature of the problem, without the slightest extra verbal attempt to entertain or even hold interest. (The old proverb goes: If you have nothing to say, you're better off saying nothing.) Once Phil's bass regained its four-stringedness, the band eased into their set, as usual, with long spells of tuning and crowd noise between numbers. Even a WNEW-FM disc jockey, during an interview with promoter John Scher, was prompted to wonder, "I don't know why the Dead, of all bands, seem to . . . tune so much . . ." We don't know why either, but anyone who's been to a Dead concert knows that the Deadheads could care less. In an outdoor setting, above all, they're there to strip to the waist and rub beards together, as much as to listen to the performance. As in the fabled days of Woodstock, the boogying doesn't stop when the music ends. But when the airwaves are dead, the radio listener is not grateful.

POINTS WEST — DOMESTIC BLISS — The new Rod Stewart contract with Warners is reportedly the largest dollar contract offered to an artist to date, as well it should be since his ex-live-in, Britt Eklund, is suing him for half of his current worth. But Rod has called in WEA lawyers from New York to help represent him. Though they have been seen dining together since the suit was filed, Britt was reportedly seen at the party for the "Thank God, It's Friday" film crew sporting a purple satin Stewart tour jacket with the inscribed initials "RSG," which, she was overheard to explain, meant, "Rod Stewart Gone" . . . As rumors continue to fly about the purchase of Casablanca by Polygram, the latest is that the Who is

(continued on page 16)



ROGER RELAYER — MCA recording artist Roger Daltrey was among the celebrities participating in NBC's "Us Against The World" sports program, which will air on September 7. Daltrey, who ran in the relay race, is pictured here with Bob Siner, MCA's vice president of advertising, and Ray D'Ariano, promotion vice president.

On Jazz

TOP 40 JAZZ ALBUMS

	Weeks On 9/10 Chart		Weeks On 9/10 Chart
1 FREE AS THE WIND THE CRUSADERS (Blue Thumb/ABC BT-6029)	1 15	20 BOBBY KRIEGER & FRIENDS (Blue Note/UA BNLA 66414)	20 8
2 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW (Warner Bros. WB 2BZ 3052)	2 11	21 BLOW IT OUT TOM SCOTT (Ode/Epic PE 34966)	31 2
3 MORE STUFF STUFF (Warner Bros. WB BS 3061)	4 11	22 ARC CHICK COREA (ECM 1009)	29 3
4 STAIRCASE KEITH JARRETT (ECM/Polydor 21090)	5 13	23 FANTAZIA NOEL POINTER (Blue Note/UA BNLA 736-H)	21 17
5 PLATINUM JAZZ WAR (Blue Note/UA BNCA 690-J2)	7 7	24 MUSIC IS MY SANCTUARY GARY BARTZ (Capitol ST 11647)	28 14
6 LIFELINE ROY AYERS UBIQUITY (Polydor PD 1-6108)	3 13	25 BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	22 23
7 LIFESTYLE (LIVING & LOVING) JOHN KLEMMER (ABC AB 1007)	6 15	26 SKY ISLANDS CALDERA (Capitol 11658)	30 3
8 HEAVY WEATHER WEATHER REPORT (Columbia PC 34418)	9 25	27 TAILOR MADE BOBBI HUMPHREY (Epic 34704)	23 13
9 FRIENDS AND STRANGERS RONNIE LAWS (Blue Note/UA BNLA (Blue Note/UA BNLA 730H))	8 21	28 BACK TOGETHER AGAIN CORYELL/MOUZON (Atlantic SD 18220)	24 10
10 RIGHT ON TIME BROTHERS JOHNSON (A&M SP 4644)	10 17	29 NIGHTWINGS STANLEY TURRENTINE (Fantasy 9534)	34 2
11 FINGER PAINTINGS EARL KLUGH (Blue Note/UA BNLA 737H)	12 13	30 V.S.O.P. HERBIE HANCOCK (Columbia PG 34688)	25 21
12 TIM WEISBERG BAND (United Artists UA-LA 733G)	13 6	31 MAIN SQUEEZE CHUCK MANGIONE (A&M SP 4612)	27 7
13 IN FLIGHT GEORGE BENSON (Warner Bros. BSK 2983)	11 31	32 LOVE NOTES RAMSEY LEWIS (Columbia PC 34696)	26 18
14 3 OR 4 SHADES OF BLUES CHARLES MINGUS (Atlantic SD 1700)	15 6	33 TALES OF ANOTHER GARY PEACOCK (ECM 1-1101)	— 1
15 SERENGETI MINSTREL SONNY FORTUNE (Atlantic 18225)	19 4	34 COMIN' THROUGH EDDIE HENDERSON (Capitol ST 11671)	35 4
16 LIVE! LONNIE LISTON SMITH (RCA APL 1-2433)	14 10	35 SERGIO MENDES AND THE NEW BRASIL '77 (Elektra 7E-1102)	36 3
17 ELEGANT GYPSY AL DIMEOLA (Columbia PC 34461)	16 22	36 CAPETOWN FRINGE DOLLAR BRAND (Chiaroscuro/Audio Fidelity CR 2004)	37 2
18 LAND OF MAKE BELIEVE CHUCK MANGIONE (Mercury SRM 1684)	17 9	37 TURN THIS MUTHA OUT IDRIS MUHAMMAD (Kudu/CTI JE 35)	32 17
19 SUPER TRIOS McCOY TYNER (Milestone/Fantasy M-55003)	18 13	38 NEW RAGS JACK DEJOHNETTE'S DIRECTIONS (ECM 1-1103)	40 2
		39 DAVID SANBORN BAND (Warner Bros. 3051)	33 8
		40 SWEET BEGINNINGS MARLENA SHAW (Columbia PC 34458)	38 6

The helm void at Blue Note may be filled as **Ed Levine** has been appointed general manager for the label. Levine has been with United Artists in R&B promotion.

Noel Pointer, one of the brightest new stars to arrive in the past year, is promoting a nonprofit corporation called **The String Reunion**. The group consists of seventeen Black string players who will concentrate on performing the works of Black composers. The repertoire will not be limited to jazz, but will include classical works as well. Pointer, a violinist, scored a notable success with his Blue Note debut ("Phantasia"), still a strong performer and still on the **Cash Box** Jazz chart after 17 weeks.

Sam Jones, the great bassist who has been a part of such major groups as **Cannonball Adderley** and **Oscar Peterson**, working on his own session for Muse. **Bob Berg**, **Slide Hampton** and **Blue Mitchell** will be featured.

We would have thought Pete Hamill, *New York Daily News* columnist, to be a bit more inventive than he is. It seems as though Hamill, who will write a Sunday jazz column for the *News*, has decided to present his prose under the banner "On Jazz!"

Club activity picking up nationwide after the summer festival season. **Keystone Korner** in San Francisco will have **Horace Silver**, **Mel Martin** and **Listen, Art Blakey** and **John Handy** during September. The **Downtown Room** at the **Buffalo Statler Hilton** features **Kenny Burrell**, **Milt Jackson** and **Chico Hamilton** this month. **Warren Chaisson** and **James Spaulding** will be among those presenting Saturday concerts at the **New York Jazz Museum** in the near future.

Inner City continues to roll along with impressive jazz LPs. The latest to arrive are "New York Calling" by **Jackie McLean** and "I Concentrate On You" by the **Red Mitchell-Lee Konitz** duo.

Frank Driggs is still preparing **Bluebird** releases for RCA, so perhaps there is a chance the label will continue its fine reissue series.

Vanguard wrapping up a second LP by **The Players Association** which will feature **Jon Faddis**, **David Sanborn**, **Mike Brecker** and **Wayne Andre**. **Chris Hills**, the group's major player and writer, is featured on guitar and keyboards, while **Mike Mandel**, a newly signed Vanguard artist, is handling synthesizer work.

Larry Coryell and **Alphonze Mouzon** will team up again for a one nighter October 9 at

the **Berkeley Community Theater**. Also sharing the stage will be bassist **John Lee**.

The **Galaxy** label is being reactivated as a straight-ahead, mainstream jazz label, according to Fantasy president **Ralph Kaffel**. The first five **Galaxy** LPs, by **Hank Jones**, **Shelly Manne**, **Richard Davis**, **Stanley Cowell** and **Ray Brown**, will be released this fall.

World Jazz Records, based in Phoenix and London, has recorded a ragtime album, due in October, with eleven of the top performing members of the **Phoenix Symphony Orchestra**. The album includes ten pieces by **Scott Joplin**, **Luckey Roberts**, **Eubie Blake** and **James Reese Europe**.

Harvey Mason's latest LP, also due in October, will feature 55 musicians, not including strings. Harvey was also the drummer in a recent **Midnight Special** taping to be aired September 23. Other heavies in the band were **John Klemmer**, **Jean Luc-Ponty**, **Roy Ayers** and **Herbie Hancock**.

Eric Gale loves rabbits. His latest album for Columbia will be called "Lepus," which is Latin for . . . you guessed it. Eric also has plans to produce **Peter Tosh's** next album for CBS.

Jazz Alive, the first regularly scheduled live-on-tape concerts on radio, will premiere the week of October 2. The premiere program includes the only performance of **Ella Fitzgerald** and **Stevie Wonder** together. Hosting most of the program's first 32 shows will be **Billy Taylor**. The program will be carried on most of National Public Radio's member stations.

bob porter/jeffrey weber



BENSON & EPSTINE: George Benson, left, made the acquaintance of actor **Richard Hegyes**, aka **Juan Epstein** from TV's "Welcome Back Kotter" series. George and Richard greeted each other backstage at the **Universal Amphitheater** in L.A. after the former's first of three performances last week.

JAZZ ALBUM PICKS

BYABLU — Keith Jarrett — Impulse 9331 — Producer: Esmond Edwards — List: 6.98

The final Impulse album of Keith Jarrett signifies more than a mere label change. Apparently Jarrett will concentrate on his solo ventures for ECM, but that is a shame. The band here (Dewey Redman, Charlie Haden, Paul Motian) has been one of the most consistently creative groups on the scene for some time. The depth and variety of the music is outstanding. The all-original program features five tunes from Motian, one by Jarrett and one by his wife. There is a piano solo, two different trios and a lot of interchanging (Jarrett plays some soprano and percussion as well). This band will be missed.

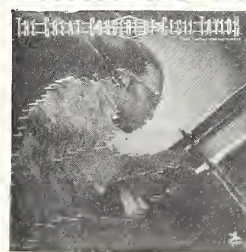
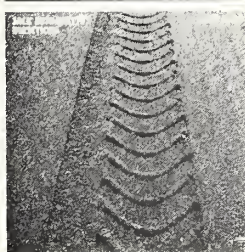
NOW HEAR THIS — Hal Galper — Inner City 3012 — Producer: Weber-Winkelmann — List: 6.98

Galper was **Cannonball Adderley's** last keyboard man, and he has assembled an outstanding group here. Just hearing **Tony Williams** playing jazz drums would be enough to spark most listeners' interest; but the quiet fire of **Terumasa Hino** on trumpet and the addition of **Cecil McBee** on bass round out a sterling group. Five Galper melodies plus Monk's "Bemsha Swing" comprise the music.

NEW RAGS — Jack DeJohnette — ECM 1103 — Producer: Manfred Eicher — List: 7.98

DeJohnette's band with **Alex Foster**, **John Abercrombie** and **Mike Richmond** is a spectacular group. Abercrombie plays guitar and mandolin; Foster performs on tenor and soprano sax; Richmond goes electric and acoustic; and the leader doubles drums and piano. Abercrombie virtually steals the album with a stunning performance (especially on the title track). There is more variety than is customary on ECM LPs, and the originals by Foster and DeJohnette are top-notch. Stimulating contemporary jazz.

Keith Jarrett By



ENIGMATIC OCEAN — Jean-Luc Ponty — Atlantic SD19110 — Producer: Jean-Luc Ponty — List: 7.98

As its title would suggest, this quasi-concept album features, for the most part, jazz violinist extraordinaire Ponty performing his instrumental images and impressions of the sea. The major works are two multi-sectioned compositions projecting moods ranging, as the sea does, from calm and soothing to violent and stormy. Ponty's solos on violin and violactra are first-rate throughout, as are **Allan Zavod's** improvisations on the synthesizer.

PICCOLO — Ron Carter Quartet — Milestone M 55004 — Producer: Ron Carter — List: 9.98

This two-album package features a live and swinging performance by the Carter quartet at New York's **Sweet Basil**. Carter plays a piccolo bass with **Buster Williams** providing the standard bass work. The interplay between the two is at times astonishing and with **Kenny Baron** on piano and **Ben Riley** on drums, the package is one of the most energetic and totally pleasurable Carter releases to date. While a sure bet for jazz lists, AOR programmers should give a listen.

THE GREAT CONCERT OF CECIL TAYLOR — Prestige P-34003 — List: 11.98

Taylor fans and avant garde enthusiasts should welcome this emotion-laden three-record set of extended improvisation. Sides one through six are a continuous concert performance and encore of the Taylor composition "Second Act Of A," recorded in Paris in 1969. One of the most influential jazz pianists in the last 20 years, Taylor leads a quartet that includes **Jimmy Lyons** (alto sax), **Andre Cyrille** (drums) and **Sam Rivers** (saxophones).

Friedman Attributes WEA's Growth To Decentralization

HOLLYWOOD, Fla. — Warner-Elektra-Atlantic's continuing "commitment to decentralization" has led to WEA's success and growth in recent years, company president Joel Friedman said in his welcoming address at WEA's first national sales meeting, held at the Diplomat Hotel here September 6-10.

Friedman told some 500 delegates from the WEA labels that by expanding each branch's staff with branch marketing coordinators, district marketing coordinators, buyers, credit managers and other specialized positions, WEA was establishing closer, more effective and more efficient working relationships with its customers in all markets.

"WEA's growth rate boggled the minds of many record industry veterans," Friedman said. "Thanks to Warner Bros., Elektra/



Asylum and Atlantic, our catalog of newly discovered and established acts is unmatched in the history of the recorded music business."

Friedman traced the growth of the company from its original eight branches manned by eight managers to its present 20 sales offices manned by 20 sales managers. "From our very beginning," Friedman told the delegates, "WEA was totally committed to decentralization. We were going to build the ultimate branch system, and to do so we felt that we wanted our muscle, our people, to come from the street. The hard core, the nucleus of our operation was to be our branches — not our national headquarters in Burbank — not an ivory tower."

Computer System

In referring to WEA's development and implementation of the first mini computer system in the industry, Friedman told the audience, "Our success story is living proof of our ability to innovate and to act decisively — to make things happen — and to be flexible enough to change when change is necessary. And currently, we're heavily committed and dedicated to black



KARLA BONOFF SINGS — Singer/songwriter Karla Bonoff, whose songs include "Someone To Lay Down Beside Me," recently signed with Columbia Records and is planning a tour to coincide with the release of her self-titled debut LP. Pictured standing (l-r) at the signing are: Peter Jay Philbin, associate director of talent acquisition and Ron Weiss of Norman Epstein Management. Shown seated (l-r) are: Norman Epstein, Bonoff's manager; Bonoff and Don Ellis, national vice president of A&R for Columbia Records.

music and country music, and most recently, our commitment to the account executive program at specific key accounts throughout the country. We are also currently committed to getting far more involved in market research, wherever possible, to motivate the consumer and to broaden the base of our market."

Friedman told the delegates, "For the past two years our audio-visual dealer presentations have been envied and im-

(continued on page 52)

Looking Back

1 Year Ago Today (9/18/76)

- Discount Records left the New York market
- Chrysalis president **Terry Ellis** discussed his independent label plans
- **Michael Dilbeck** was named west coast art director for Columbia
- The Second Rock Music Awards Show was set for airing.
- **Buddy Holly** Week was celebrated in London
- WEA International Made plans to meet in Montreux, Switzerland

5 Years Ago Today (9/16/72)

- **The Four Tops** signed to ABC/Dunhill
- **Terry Knight** signed his first R&B act to his new label
- **Hubert Long**, a country music pioneer, died in Nashville at 48
- **Vince Cosgrave** was named VP of sales of MCA
- **Mike Lipton** was named president of UDC
- **LeBaron Taylor** joined Atlantic as R&B A&R director
- **Humble Pie** renewed their contract with A&M
- **If** signed with Metromedia Records
- **ELP's** "Trilogy" album went gold, Atlantic's 18th gold record for the year
- The **O'Jays'** "Backstabbers" single was certified gold

10 Years Ago Today (9/16/67)

- **Don Kirshner** and RCA signed a distribution deal
- **Cash Box** presented a special tribute to **Glenn Wallichs**, founder of Capitol Records
- **Philco/Ford** entered the record business with "hip pocket records," 3 3/4 inch disks
- **Aretha Franklin's** third single in a row went gold
- **Capitol** offered dealers a 20% discount on any mono record purchases
- **Bob Reno** was named general professional manager of Kama Sutra music
- RCA Records named Heilicher their distributor in Minneapolis
- **Jay Cunniff** was named Pittsburgh promo director for Main Line Records, reporting to **Joe Simone**

15 Years Ago Today (9/15/62)

- Allied Records acquired the Rheims catalog
- **John Ryan** was appointed director of purchasing for Columbia
- **Ray Ellis** left his post as pop A&R producer for RCA but remained with Victor as an artist
- **Thelonious Monk** signed an exclusive contract with Columbia
- **Charles O'Connell**, former director of classical music at RCA, died
- A Chicago Sound Fair was on the planning boards
- Mercury held their first corporate sales meeting in Chicago
- **Gus Vali** signed new pact with UA

(continued from page 14)

on the way to Polydor . . . Another hot item this week is that **Robert Plant** has had enough and will soon leave **Led Zeppelin** . . . Word here is that **Elton John** will be the first non-athlete to be honored in the Madison Square Garden Hall of Fame in ceremonies scheduled Oct. 11 . . . Speaking of Elton, could it be that he and **Tom Bell** might be working on a few tracks later this year? . . . Will **Emmylou Harris** dine at the White House soon? . . . Missing **U.F.O.** guitarist **Michael Schenker** has been found in Munich. He was stopped for speeding on his motorcycle by a Munich cop and explained that nerves and exhaustion were what caused his mysterious disappearance. He will rejoin the tour Sept. 16. We hear **Kiki Dee** is looking for a new producer to do her next album here.

NO WAY TO EARN A BULLET — Comedians **Phil Proctor** and **Peter Bergman**, who are about to commit their routines to vinyl, narrowly escaped with their lives when an impromptu meal at San Francisco's Golden Dragon Restaurant almost ended in tragedy. The pair had just finished an appearance and stopped in for some Chinese nutrition when a youth gang shooting spree broke the evening calm, leaving five people dead and fifteen people injured by the indiscriminate gunfire . . . Our wishes for a speedy recovery go out to Wartoke's **Marv Griefinger**, who is hospitalized with a broken pelvis following a Labor day car collision in Palm Springs, where Marv's VW was struck by a barreling Mercedes . . .

Also on the recovery list is **Detective's Michael Des Barre**, who was hit while walking away from a Record Plant recording session by a speeding car that didn't bother to stop. Though sporting scars, bruises and a painful limp, it hasn't kept Michael from his usual late-night reveling . . . Our last man on sick call is the **Ozark Mountain Daredevils' Rune Valle**, who was water skiing at a fast 35 MPH clip and fell off his skis, breaking his ear drum on impact with the water. Ouch! . . . On a happier note, **Jose Feliciano** celebrated both of his birthdays last week in Australia. Both? It seems that Jose was born on Sept. 8 but his father could not get to the hospital to register the birth because of a fierce Puerto Rican storm that did not let up until two days later. So, Jose celebrates both days — and rests in the middle . . . **Harry Tobias** celebrated his 82nd birthday last week. Having written with over 80 other writers, Harry has been an ASCAP member for 55 years . . . **Sergio Mendes** celebrates his 15th year on the U.S. recording scene with a Carnegie Hall appearance Sep. 29.



OLD FRIENDS — Backstage during Arlo Guthrie's recent sold-out, three-night engagement at New York's *Other End*, three people whose careers have been closely involved with the club enjoy a quiet moment together. Pictured (from left) are: Guthrie, club owner Paul Colby, and Melanie.

FOOTBALL FANATIC — Don't look for any Monday night concert dates this fall from **Randy Newman** in support of his new album. All of the tour has been scheduled around the NFL Game of the Week on Monday Nights. But, for those who look for exceptions to every rule, there is one Monday night date at MSU on Oct. 31 — because the game that night is not on . . . **Nite City** is glad it cancelled out of an appearance at the Scheesl Music Festival in Germany. Only 5 of the 21 scheduled groups showed up and angry fans numbering close to 20,000 burned down the stage and destroyed most of the equipment . . .

Alice Cooper's Cobo Hall appearance was the largest grossing concert ever held there . . . That **Steely Dan** tour that sounded so good after four years away from the lights will not happen after all. No reason has been given . . . **Stillwater's** first trip out of their native land was cancelled by Anita — the hurricane, not the singer, which made a surprise appearance in Corpus Christie where they had been set to perform . . . **Sea Level's** gig in New York state was also hampered by the weather. Two planes were chartered but only one made it when the second got grounded by a power failure caused by a heavy rainstorm. Though they had never missed a gig, **Chuck Leavell** managed to make it on time to play keyboards for **Marshall Tucker**, with whom they are appearing . . . **Bad Boy** drew 6,000 loyal fans to a "Thank You Milwaukee" free concert in their hometown in spite of the rain that drenched the faithful . . . **Mickey Gilley** will headline the "Country Music Festival" Sep. 16 at the Starlight Amphitheatre in a benefit for the Academy of Country Music.

ROLLING STONE TV SPECIAL GATHERING STEAM — As reported here earlier, **Jann Wenner** and **Steve Binder** have confirmed the appearances of **Steve Martin & Keith Moon**, L.A. Police Chief **Ed Davis** and others including **Kenny Loggins**, **Martin Sheen**, **Sissy Spacek**, **Teri Garr**, **Melissa Manchester**, **Jim Messina**, **Billy Preston**, **Phoebe Snow** and **Bette Midler** with the original Harlettes. Preston will celebrate his birthday at the taping of a segment with himself, Manchester, Moon and Snow on the pressures of life on the road . . . E/A publicist **Sally Stevens** will have her first song committed to vinyl by **Ray Sanders** of Republic Records — tune called "She Was Alone," which she co-wrote with **Gene** and **Paul Nelson** . . . **Ted Nugent** will relax, after a fashion, when his current tour ends in the Pacific northwest. He will join an expedition that includes himself and eleven guides on an Alaskan wilderness hunt for wild bear . . . **Doug Gray** and **George McCorkle** in drag? Yep, the IHRA Drag Review, wherein the **Marshall Tucker** racers discuss hot cars and rock and roll in a 15 page cover storey . . . **Bette Midler**, **Lily Tomlin**, **Richard Pryor** and **War** will headline a concert/benefit for the "Save Our Human Rights Foundation" at the Hollywood Bowl Sep. 18. **Richard Harris** and **Lauren Bacall** will m.c. . . . **Eagles** arranger **Jim Ed Norman** got a nice surprise when he left his production chores with **Anne Murray** to wed **Tricia Johns** here in the southland. Though he had to fly back the following day, some thoughtful folks hired a banner-touting plane to circle his house with the message "Jim Ed and Tricia with a bullet." Some say the birds had something to do with it.

HELTER SKELTER — TAKE TWO — Producer **Ken Scott** was so happy with the way things turned out in the studio that he went out and bought himself and **Don Harrison**, whom he is currently producing, a new Corvette each. Scott was the engineer on the **Beatles** version of "Helter Skelter," which earned some notoriety as the anthem of the Manson crazies some years ago, but actually the title comes from the name of a giant slide in England. Harrison's new LP is due this week . . . Also due this week is **Sierra**, composed of **ExFlying Burrito Bros.** members . . . **Jackie Lomax** and **Albert Lee** guesting on **Graham Bell's** sessions . . . Rumor has it that **Bette Midler** is guesting on **Tom Waits'** new album due out this fall . . . **Queen** has just finished their next LP due midfall . . . **Anson Williams** (Potsie of Happy Days) begins recording this week . . . **Savoy Brown** is down to a trio but, after a two-year album drought, will have product out in January following a move to Ohio . . . The **Mary Kay Place** debut is almost ready and will feature a duet with **Willie Nelson** . . . "Looking For Mr. Goodbar," starring **Diane Keaton**, will feature sound track material by **Bill Withers** and work by **Hubert Laws** on a tune called "A Hero Ain't Nothin' But A Sandwich."

chuck comstock

ONE GOOD BOOGIE DESERVES ANOTHER.

"Boogie Nights," Heatwave's sizzling single, is stepping out all over the charts these days. Disco, soul, soul LP's and now, solid in the Top-40 columns, with bullets, bullets everywhere. No question about it, "Boogie Nights" is a hit. ⁸⁻⁵⁰³⁷⁰ But "Boogie Nights" isn't all Heatwave has to offer. Their album "Too Hot to Handle" has a different boogie for every night of the week, and then some. Each one a smoker. Positively burning up.

"Too Hot to Handle" ^{PE 34761}
is too hot to leave alone.
On Epic Records and Tapes.



ROBERT
GROSSMAN

FEATURING: "BOOGIE NIGHTS"

...HAVE TOO HOT TO HANDLE



At Turn Style (3 locations), assorted cutout LPs at two for \$3; assorted cutout

such and ABC for \$2.29 per disc. At Super X, assorted cutout releases for \$1.99 and cut out tapes for \$1-\$2.99. (Sunday Atlanta Journal and Constitution).

THE CI... At Woolv... for \$1.99 pe... ad with... that ap... Cincinna

ews Print"

The New York Times

LATE CITY EDITION
Weather: Becoming cloudy today; chance of snow tonight; tomorrow... Temperature range: today 27-40; Sunday 26-36. Details on page 41.

THE SUN

At Korvettes (4 features: all-label sale eight releases, includ the Eagles, Kiss and \$3.99/\$4.99 tape; Na (\$5.98 list) for \$3.38, releases for cluding the la Snow and \$3.99/\$4.99 Star Is Born Angel opera disc. At Req releases, it

The Weather
Today—Sunny, high in low to mid 30s, low near 20. Chance of precipitation, near zero today, 10 per cent tonight. Monday—Rain or snow, high in 30s. Yesterday's temp range, 29-15. Details on Page B2.

100th Year No. 28

WEATHER
Chance of snow
High 25 (-4C)
Low 14 (-10C)
Sect. 2, Pg. 7

SUNDAY PLAIN DEALER

OHIO'S LARGEST NEWSPAPER

St. Louis Globe-Democrat

124 Years of Public Service / Founded July 1, 1852

SATURDAY-SUNDAY
January 1, 2, 1977
Vol. 125 No. 77
(Sunday)

Pittsburgh Press
National Record Mart (29 locations), including the debut of Burton Cummings and the EWF, Boz Scaggs, and Lou Rawls and Jeff Beck, included. At Woolworth stores, ad with the identical features and prices that appeared in Cincinnati. (Sunday Pittsburgh Press).

Sunday Oregonian
At Woolworth stores, same ad with the identical features and prices that appeared in Cincinnati. (Sunday Portland Oregonian).

ST. LOUIS POST-DISPATCH
St. Louis Globe-Democrat

Ad for the newest Johnny 'Guitar' Watson LP, no specific store tie-in. (Sunday is Globe-Democrat).

San Francisco Examiner
is r... (4 locations), all \$3 list) for \$4.88 per copy. (Sunday Chronicle,

THE CINCINNATI ENQUIRER

The Sunday News

THE HOME NEWSPAPER

The Atlanta Journal

★ AND ★

THE ATLANTA CONSTITUTION

Chicago Tribune

See Story in Sports, Section 6

The Times-Picayune

NEW ORLEANS, SUNDAY MORNING JANUARY 2, 1977

DENVER POST

The Voice of the Rocky Mountain Empire

Houston Chronicle

Houston's Family Newspaper

THE SUN

BALTIMORE, SUNDAY, JANUARY 2, 1977

The Pittsburgh Press

At Korvettes (4 features: all-label sale eight releases, includ the Eagles, Kiss and \$3.99/\$4.99 tape; Na (\$5.98 list) for \$3.38, releases for cluding the la Snow and \$3.99/\$4.99 Star Is Born Angel opera disc. At Req releases, it

Subscribe to CASH BOX and save \$386.00

If you're a record retailer or rack jobber subscribing to newspapers all across the U.S. to find out what your competition is charging for records, one subscription to CASH BOX can save you as much as \$386.00. CASH BOX reports each week on record pricing and retailing trends from 29 newspapers in 25 key cities around the U.S. If you were to subscribe to all of the papers from which we gather our information, it would cost you at least \$386.00 per year, based on current subscription prices. Why not save that money, save yourself the time it takes to fumble thru those volumes of newsprint, and get all the pricing information you need from one source... CASH BOX

THE TAMPA TRIBUNE
The Tampa Times
No ads in the Sunday Tampa Tribune and Times.

Houston Chronicle

The Dallas Morning News
At L.P. Goodbuy, all-label sale for \$3.49, and Brick's debut LP for \$2.99. (Sunday Dallas Times Herald).

San Diego Union
Sunday San Diego Union.

Seattle Times
The Sunday Seattle Times.

picks of the week

ROBIN TROWER (Chrysalis 2172)

Sweet Wine Of Love (2:55) (Misty Days/Chrysalis — ASCAP) (Trower, Dewar)

A refreshing single from Trower's forthcoming album, "In City Dreams." The drums and bass play a subtle role, so the record really comes out as a sort of duet between Trower's fine vocalist, James Dewar, and Trower's fluid guitar lines. This easy shuffle creates a mood of its own through an unusual use of electric guitar. For top 40 or FM.

CRAWLER (Epic 50442)

Stone Cold Sober (2:55) (April — ASCAP) (Bundrick)

A group that has gone through many changes over the past two years, Crawler finally seem to have found the right situation with their recently released album for a new label. With a melodic guitar weaving through, this single strikes a good balance between pop and hard rock. Good top 40 possibilities.

THE ORIGINAL ANIMALS (Jet/UA 18836)

Fire On The Sun (Writer and producer not available)

Of all the comeback albums of recent times, the Animals' "Before We Were So Rudely Interrupted" seems to stand out, due to the intact lineup of fantastic musicians. This hard rocker shows why Eric Burdon is still a champion sneerer as well as a contender for the growling title. Already a big FM item, looking to top 40.

IDRIS MUHAMMAD (Kudu/CTI 939)

Could Heaven Ever Be Like This (3:23) (Char-Liz — BMI) (Matthews, Sarafino)

A very intense record from Muhammad, with driving drums that make his role as a percussionist one of the strongest features. Melodic enticement in the verses, and a lot of excitement created when the instrumental takes off after a runaway electric guitar. Could better his newly-won track record.

RICCI MARTIN (Epic 50441)

Moonbeams (3:05) (Yo Rinny/Jonah — ASCAP) (Martin)

A very promising single from Martin's album, "Beached." The song is catchy without being too derivative of other pop tunes, while the reggae/funk rhythm creates a terrific groove. Beach Boy Carl Wilson's touch is strongly felt in the production.

MADISON STREET (Millennium 605)

Minstrel Man (3:24) (Fiddleback — BMI) (Levenson)

A grand sing-along song that spices up the usual piano track with some contemporary wahwah guitar effects. Very catchy, it will certainly be heard on MOR stations, with strong pop possibilities due to the refreshing lack of banjos.

BELLAMY BROTHERS (Warner Bros. WBS 8462)

Memorabilia (3:30) (Famous — ASCAP) (David Bellamy)

This song could have been written before Elvis' untimely death, as it addresses in a general way the "things worth remembering," treating sensitively the personal momentos that we all collect as more than mere items of nostalgia. But the Elvis verse that leads the way on this bouncy number makes this tune topically relevant at the same time that it salutes the treasures of the past. Superb production and an ebullient spirit add to the wealth of this new release.

GENTLE GIANT (Capitol 4484)

I'm Turning Around (3:54) (Moth — BMI) (Shulman, Shulman, Minnear)

Long renowned for rhythm changes complex enough to frustrate the average foot-tapper, Gentle Giant has evened the beat out with this cut from its new album, "A Missing Piece." This majestic song mixes aggressive musicianship with an enjoyable melody, and should do a great deal to widen the group's appeal.

SYREETA & G.C. CAMERON (Motown 1426)

Let's Make A Deal (3:21) (Stone Diamond — BMI) (Smith)

Male/female duos continue to be the happening thing, evidenced by this cut from the album, "Rich Love, Poor Love." This is an excellent pair of singers and, although the record begins with smoother, harmonized stuff, the tracks keep getting hotter through to the end, when both singers really let loose. An exciting addition for R&B stations.

TYRONE DAVIS (Columbia 10604)

All You Got (3:44) (Blackwood/Content — BMI) (Graham)

A loping rhythm section sets the stage for a vocal performance that bears Davis' personal signature. His



LEO SAYER (Warner Bros. WBS 8465)

Thunder In My Heart (3:38) (Braintree/Longmanor/Chrysalis — ASCAP) (Leo Sayer, Tom Snow)

A single throbbing drum and a searing string line introduce Leo Sayer's title track from his forthcoming album. The rhythmic pounding is suitable for dancing but Sayer's soulful singing raises it out of the typical disco genre. Its inescapable beat and Sayer's affecting vocal treatment are well-matched here to a balanced arrangement destined for extensive airplay on both AM and FM bands.



KISS (Casablanca 895)

Love Gun (3:27) (Kiss Songs — ASCAP) (Stanley)

Kiss continues to deliver the hard stuff with this title cut from their latest LP, despite the fact that their biggest single success to date was a ballad, "Beth." This Paul Stanley number has cute lyrics, and the army of Kiss admirers should jack it up to respectable chart status.



YES (Atlantic 3416)

Wondrous Stories (3:45) (Topographic — ASCAP) (Anderson)

Judging by the FM impact of Yes' first LP of new group material in over two and a half years, "Going For The One," the hard stuff with this title cut from their latest LP, despite the fact that their biggest single success to date was a ballad, "Beth." This Paul Stanley number has cute lyrics, and the army of Kiss admirers should jack it up to respectable chart status.



CHARLIE (Janus-J272)

Johnny Hold Back (3:16) (Nereus Music — BMI) (Terry Thomas)

The multitude of musical layers in this selection from Charlie's second album, ironically titled "No Second Chance," features a fine vocal treatment and taut instrumentals that have already garnered this tune extensive FM airplay. The quickened pace and exemplary guitar work makes the song seem to end much quicker than it does, and the melodic refrain is a wily hook that should keep radio dials from wandering.

phrasing of the lyric is what creates this record's appeal, while a straight-ahead horn arrangement brings it all home. Look for R&B adds.

LEON HAYWOOD (MCA 40793)

Super Sexy (3:17) (Jim-Edd — BMI) (Haywood)

Haywood is probably best known for his sense of humor, and while this record is not all-out funny, its lighthearted approach is tough to resist. The doubling effect gives his voice great presence, which means that the lyrics will blast loud and clear over the smallest speakers.

JOHNNY MATHIS (Columbia 10611)

Hold Me, Thrill Me, Kiss Me (2:56) (Mills — ASCAP) (Noble)

If great songs work in 12-year cycles, this is the year for "Hold Me, Thrill Me, Kiss Me." Carol Chandler scored a hit in 1953, Mel Carter in 1965, and now Johnny Mathis is trying with the title cut of his latest album. This string-laden version will be favored by all the Mathis regulars, with the chance there for it to go farther.

GRADY TATE (ABC/Impulse 31013)

Funiculi Funicula (3:33) (American Broadcasting/Tunes By Tate — ASCAP) (Denza, Arr. Tate, Wheeler)

Renowned as a vocalist as well as a drummer, Tate steps up to the mike here for his most pop-oriented vocal performance. The new arrangement of this melody is creative enough to disguise the original, while Harold Wheeler's charts really keep the string section on its toes. For disco and pop or R&B radio play.

VERNON BURCH (Columbia 10609)

Sexasonic (2:48) (Sand B — BMI) (Burch, Redmon, Jr.)

A witty comment on the times from Burch's album, "When I Get Back." The synthesized rhythm section is arranged in the best Stevie Wonder style, and the chanting close makes for a powerful ending. For single and album-oriented R&B radio.

BAD BOY (UA 19808)

Thinking Of You (2:31) (Unart/Grimm's Tales — BMI) (Grimm)

Power chords and an aggressive drumbeat lend a Who-like quality to this first single from the group's debut album, "The Band That Made Milwaukee Famous." Not too heavy, with an emphasis on the vocals and a hook that could attract top 40 stations.

FANTASTIC FOUR (Westbound 55403)

I Got To Have Your Love (3:28) (Bridgeport — BMI) (Perry, Epps, Coffey)

Introduced by a throbbing bass drum, this record exhibits potential in the disco and R&B airplay areas. A minor-key melody, recalling the Temptations, is what will hook listeners here.

PERRY BOTKIN, JR. (A&M 1967)

The Lovers (3:06) (Almo — ASCAP) (Alpert)

The somber melody is written by Herb Alpert, the performer is one of the people behind the left-field hit, "Nadia's Theme." From Botkin's album, "Ports," this selection emphasizes a lush string section, with a lone harmonica reinforcing the mood. Mainly for easy-listening stations.

PLAYER (RSO 879)

Baby Come Back (3:28) (Touch Of Gold/Crowbeck/Stigwood — BMI) (Beckett, Crowley)

Mild R&B influences in this ballad, a record that calls early stages of Daryl Hall & John Oates to mind. The chorus has definite potential as a hook, while a series of well-timed pauses maintains interest through this rather simple song. A Lambert & Potter production.

BRENDA & THE TABULATIONS (Chocolate City/Casablanca 012)

I Keep Coming Back For More (3:30) (Shelton Assoc./Six Strings — BMI) (Harris, Guess, Tyson)

This group made an impression with its last single, a disco record that broke barriers in R&B radio. This single sustains that rhythmic appeal for the dance market, while delving into more melodic and harmonic hooks in a style that often recalls the Supremes. Another step in an uphill climb.

DON HARRISON (Mercury 73948)

Helter Skelter (4:03) (MacLen — BMI) (Lennon, McCartney)

Harrison's first single on a new label, from his album, "Not Far From Free." As a vocalist, he still recalls the power of Bad Company's Paul Rodgers. The instrumentation on this familiar tune is psychedelic heavy rock.

JAGUAR (RCA 11077)

Closer To You (3:09) (Cool Springs/Chappell — ASCAP) (Taylor)

Combining funk with the guitar sounds of hard rock, Jaguar seems to be at the center of a style many groups are working with today. Although the actual lyrics are not distinctive, the vocal lines come across with urgency. Lots of spontaneity in the guitar and keyboard playing.

SILVERADO (RCA 11075)

Hide Your Love (3:19) (Silver — BMI) (Shillo, Goodwin)

This selection from the album, "Takin' It All In Stride," will give rise to inevitable comparisons with the Eagles, but the fact remains that the group has come up with a few good hooks and a cohesive pop sound. Aimed at top 40 radio and mellow formats.

FIRST CLASS (All Platinum 2372)

Coming Back To You (2:30) (Gambi/My Music — BMI) (Seymour, Butler)

A gentle, melodic ballad from this vocal ensemble, almost sounding like a Carpenters record specially tailored for black radio. A mellow oboe reinforces the mood, while dial tones, clicking receivers and nasal operators convey that long-distance feeling to reinforce the song's lyrics.

THE SHEPPARD BROTHERS (Shoreline 711)

You And Me (2:54) (Stan Vincent/Blackwood — BMI) (Vincent)

An impressive debut from this up-and-coming trio of vocalists. The production is contemporary without leaning on gimmicks, and the song, written by producer Stan Vincent, is a catchy piece of material for pop radio.



PERFORMANCE BY THE ARTIST. MANAGEMENT BY KEN KINNEAR, ALBATROSS MANAGEMENT, INC.

© 1977 CBS Inc.      © 1977 CBS Inc.



A FORTUNE IN PLATINUM.
HEART. "LITTLE QUEEN" ON PORTRAIT™ RECORDS AND TAPES.

ALBUM REVIEWS

IN CITY DREAMS — Robin Trower — Chrysalis CHR 1148 — Producer: Don Davis — List: 7.98

Since Jimi Hendrix left the throne, there are few contenders who can rightfully claim to be his heir as the king of rock guitarists. Robin Trower is one who easily comes to mind as a candidate but on this album, Jim Dewar's startling vocals share equal billing in an album of creative diversity. All of the tunes, save one, are Trower/Dewar collaborations and the result is a smooth interplay between vocals and instrumentals. Emotive, inventive and enterprising work in an album Trower significantly labels his "first."

PLAYMATES — Small Faces — Atlantic SD 19113 — Producer: Kemastrri — List: 7.98

Though Marriott's are certainly the most identifiable, fellow compadres Ian McLagen and Kenny Jones share the vocal wealth almost equally on this alternately high-spirited and sometimes blues-dominated celebration of fun and frolic. But for the down-and-out, an authentic cryin'-in-my-beer tune is third up on side two, followed by an R&B-styled lament titled "Drive-In Romance." But the last track sums it all up for these veteran rockers who've "bin up, bin down" but are now "smilin' in tune."

FRENCH KISS — Bob Welch — Capitol ST 11663 — Producer: Carter, Lindsey Buckingham & Christine McVie — List: 6.98

After successful stints in Fleetwood Mac and his own band, Paris, Bob Welch has given the world his first solo album of original compositions that illustrate well the spices he's picked up from other kitchens. The clean sophistication of Fleetwood Mac and the hard-edged rock of Paris is here expertly stirred to produce a well-balanced auditory treat. Welch's vocals have a quiet power that is well-matched to his simple guitar style, and Alvin Taylor's thumping drum background keeps things percussively peppy.

THE MISSING PIECE — Gentle Giant — Capitol St-11696 — Producer: Gentle Giant — List: 6.98

Gentle Giant has built a respectable following over the years with their progressively styled music that borrows classical movements blended with rock rhythms. This time out, the emphasis has shifted considerably and the material, while still loyal to the musically sophisticated, has been more heavily influenced with standard pop/rock rhythms and melodies. As a result, Gentle is more accessible to the average listener than ever before, having found that the missing piece of the puzzle was simplicity itself.

WEEKEND RENDEZVOUS — Racing Cars — Chrysalis CHR 1149 — Producer: Racing Cars — List: 7.98

Their first time out, Racing Cars, with little promotion behind them, sold a hefty number of albums solely because the music was good enough to spread the news by word of mouth. Led by Morty's vocals, this English quintet plays a polished brand of sophisticated rock with varied arrangements. Equally adept at up-tempo or slower selections, Racing Cars has a layered and balanced approach to their tightly constructed material that should win them even more fans with this lap around the track.

HERBIE MANN & FIRE ISLAND — Atlantic SD 19112 — Producer: Herbie Mann — List: 7.98

When Herbie Mann opens up both sides of a new album with elongated disco songs, one has to notice that a premier jazz flautist is into some new bags. Actually, Herbie has made some new friends in the jazz/R&B musicians of Fire Island, a trio of instrumentalists that includes a classy lead vocalist named Googie Coppola. The mixture is exotic and tasteful and, while it may offend some jazz purists, it is sure to win numerous new converts with its blend of jazz, R&B and disco influences.

HARD NOT TO LIKE IT — Archie Bell And The Drells — Philadelphia Intl./CBS PZ 34855 — Producer: Various — List: 6.98

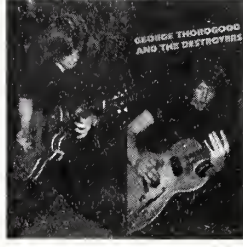
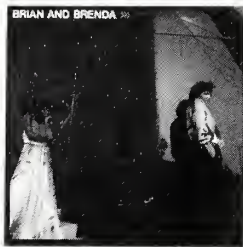
Tight, funky and right on the money is this new album by Archie and the gang. Dancers will immediately be drawn to this high-steppin' collection of tunes but there is much more to recommend this one than a throbbing beat. The vocal teamwork is smoothly harmonious but the instrumentals are just incredible, especially the work of Don Renaldo on horns. A couple of slower tracks bring the pace down and provide a touch of pensiveness to offset the preponderance of carefree tracks.

CAPTURED — Target — A&M SP-4652 — Producer: Paul Hornsby — List: 6.98

Target's second effort is sure to expand their audience beyond the regional breakouts that characterized their debut album. Jimi Jamison's strong lead vocals are the pivotal point of this album of electrified blues-based rock, wherein producer Hornsby expands his usual contribution to include keyboard work. Jamison's singing style, somewhere between Paul Rodgers and Steve Marriott, is the vital force that fuels this southern band ready to go national.

MASTERMIND — Mastermind — Prelude PRL 12147 — Producer: Danny Weiss — List: 6.98

Somewhere between Earth, Wind & Fire and Tower of Power is the sound space that Mastermind occupies. Their affections lie strongly in the disco direction and their efforts behalf of the driving dance beat should be well rewarded wherever drinks are poured and parties are in progress. The bonus inside this album is the jazz promise the group provides for future efforts with the track "Blues Away From Love."



MAKIN' LOVE AND MUSIC — Dr. Hook — Capitol ST-11632 — Producer: Ron Haffkine — List: 6.98

As their faithful following well know, it hasn't all been wine and roses for these musical medicine men from south of the Mason-Dixon. But all is well now, thank you, and if anything, the mood is more exuberant than ever. Sure, there are a couple of ballads for the tender types but in general this album is more concerned with the important (i.e., hedonistic) things in life. The pure rock energy that fuels these tracks along will even have grandma turning her pacemaker up to high.

DISCO BILL — Bill Cosby — Capitol ST 11683 — Producer: Stu Gardner — List: 6.98

The best-selling comedy recording artist of all time gives disco a long-overdue parody shot with this all-musical album, which also takes deadly satirical aim at "Roots," street jive, a three-toothed girlfriend and just about anything hip. The music and the players provide such a rich and credible backdrop that if it weren't for the zany lyrical content, you could drop this one on just about any unsuspecting boogie-downers and get away with it for quite a while.

SUPERSONIC LOVER — Brian & Brenda — Rocket/MCA PIG-2291 — Producer: Jay Lewis — List: 6.98

This husband and wife singing duo delivers tales of love that both crackle with fiery intensity and affect the heart with quiet authority. Whether slow or up-tempo, their separate vocal treatments have startling variations that complement each other at the same time that they highlight individual distinctions. There is quite a cast of supporting players but Brian & Brenda steal the show easily with a touching tribute to love in general and what they share in particular.

NEIL SEDAKA'S GREATEST HITS — Rocket/MCA PIG 2297 — Producer: Neil Sedaka, Robert Appere and 10cc — List: 6.98

One of pop's most prolific singer/songwriters of all time is captured here performing an even dozen of his best efforts, some of which enjoyed even greater success when done by other artists. But there's no substitution for Sedaka's distinctive vocal style or his ability to bridge such a wide generation gap of fans. Neil's endurance and his consistently high quality assures this retrospective volume a prominent place in pop history.

CHINA — China — Rocket/MCA PIG 2292 — Producer: Elton John, Clive Franks & China — List: 6.98

James Newton Howard's keyboards and Davey Johnstone's strings are the focal point of this hot new band with some very influential and enthusiastic supporters. At first listen, it's not at all hard to tell why. The stylish arrangements play up the piano/guitar interaction supported by Johnstone's midrange vocals, but all along the instrumental work is flawless and engaging. Though China can cook with authority, they are easily accessible to pop listeners because their material is so melodic and well-balanced.

LISA DAL BELLO — MCA 2249 — Producer: David Foster — List: 6.98

Though chronologically still a teenager, Lisa's talents as a singer and songwriter are extensive enough to fill a lifetime. Her debut effort shows her to be a gutsy vocalist with some well-known friends who have lent their considerable collective talents to Lisa's coming-out party. Her sensuality and sheer vocal power dominate this sizzling album that is a hopeful harbinger of things to come.

BURNIN' AT THE STAKE — Domenic Troiano — Capitol ST-11665 — Producer: Richard Landis & Randy Brecker — List: 6.98

With a star-studded cast of supporting players, Domenic Troiano steps out of the wings into the spotlight with the first album that allows him to have it entirely his own way. With the James Gang and the Guess Who, Troiano's guitar was a complement but not the central component as it is here where Troiano also takes the mike for vocals. The blend of jazz, rock and R&B is a classy mix and Troiano shows himself to be a qualified composer as well.

SNEAKIN' SUSPICION — Dr. Feelgood — Columbia PC 34806 — Producer: Bert de Coteaux — List: 6.98

If good time rock and roll delivered with a gravelly-voiced lead singer is what you've been craving, your fix is as near as your turntable and this entertaining platter. The mysterious Dr. Feelgood is up to his irreverent and delightful best here on a collection of tracks highlighted by shamelessly chauvanistic lyrics and simple but compelling instrumentals. With this album, Dr. Feelgood may expand his ever-widening clientele to include more Yanks.

GEORGE THOROGOOD & THE DESTROYERS — Rounder 3013 — List: 6.98

In another lifetime, George Thorogood could have been Mick Jagger. But in this one he'll have to settle for Jagger's early vocal style and an absolutely phenomenal guitar hand. Thorogood deals strongly in early '50s style rock and timeless blues and this album captures him at his slidin', pickin', wailin' best. There's no earthly reason why Delaware should have a monopoly on George just because he's a resident. If this guy is as hot on stage as on vinyl, promoters should have his name in their rolodex.

Producer Jack Richardson has captured Pop's greatness
as it's never been captured on disc before—
just as he did with Poco and Bob Seger.
The Cat and The Fiddle, Pop's first album on DJM,
is the living proof that Rock 'n' Roll can keep you young forever . . .

HERE'S POPS!

PAPA JOHN CREACH

THE CAT AND THE FIDDLE



PAPA JOHN CREACH THE CAT AND THE FIDDLE

DJLPA-11

Papa John Creach on tour during September and October.



DJM RECORDS AND TAPES

Distributed by Amherst Records, 355 Harlem Road, Buffalo, New York 14224

CASH BOX POP RADIO REPORT

THE HOTTEST RECORDS ON THE STREET

Most Added Records This Week

- 1 **THE KING IS GONE**
RONNIE McDOWELL (GRT)
- 2 **YOU LIGHT UP MY LIFE**
DEBBY BOONE (WB/Curb)
- 3 **BRICK HOUSE**
COMMODORES (Motown)
- 4 **SHE DID IT**
ERIC CARMEN (Arista)
- 5 **HEAVEN IS ON THE SEVENTH FLOOR**
PAUL NICHOLAS (RSO)
- 6 **JUST REMEMBER I LOVE YOU**
FIREFALL (Atlantic)
- 7 **DON'T IT MAKE MY BROWN EYES BLUE**
CRYSTAL GAYLE (UA)

Most Jumped Records This Week

- 1 **NOBODY DOES IT BETTER**
CARLY SIMON (Elektra)
- 2 **BOOGIE NIGHTS**
HEATWAVE (Epic)
- 3 **STAR WARS THEME**
MECO (Millennium)
- 4 **STRAWBERRY LETTER 23**
BROTHERS JOHNSON (A&M)
- 5 **SWAYIN' TO THE MUSIC**
JOHNNY RIVERS (Big Tree/Atlantic)
- 6 **THAT'S ROCK 'N' ROLL**
SHAUN CASSIDY (WB/Curb)
- 7 **SIGNED, SEALED, DELIVERED**
PETER FRAMPTON (A&M)

Hottest Secondary Market Records This Week

- 1 **THE KING IS GONE**
RONNIE McDOWELL (Scorpion)
- 2 **A PLACE IN THE SUN**
PABLO CRUISE (A&M)
- 3 **IT'S IN HIS KISS**
KATE TAYLOR (Columbia)
- 4 **WE'RE ALL ALONE**
RITA COOLIDGE (A&M)
- 5 **I GO CRAZY**
PAUL DAVIS (Bang)
- 6 **WE JUST DISAGREE**
DAVE MASON (Columbia)

Highest Debuting CB Chart Singles This Week

- 86 **CHANGES IN LATITUDES — CHANGES
IN ATTITUDES**
JIMMY BUFFETT (ABC)
- 93 **SOMETHING BETTER**
CHILLIWACK (Mushroom)
- 95 **ROLLIN' WITH THE FLOW**
CHARLIE RICH (Epic)
- 97 **YOU'RE MOVING OUT TODAY**
CAROLE BAYER SAGER (Elektra)
- 98 **BE MY LADY**
METERS (WB)

A&M

Flash Gordon, Star Trek, Star Wars — you haven't heard nothing yet!

If you are hearing some strange rumbly-ings from Outer Space coming over your request lines, it's probably due to the fact that you've received the Carpenters' new single, have already put it on your turntable and they are responding.

"Calling Occupants of Interplanetary Craft"

Just think if you were the first person to make contact.

Back to Earth! and "Back in Love Again" by L.T.D. is doing extremely well at the R&B level and received its first major T-40 add: CKLW. Great shot Nicky (it's in his contract).

Time to close out these paragraphs from A&M and take a conventional aircraft to the "Capital of the South" — Atlanta, where we understand requests broke wide open this past week on Driver's "A New Way To Say I Love You" at WQXI-FM, moved 38-34 at WNOE and is also getting good phones at WXUU.

We would like to thank everyone and congratulate Rita Coolidge on her No.1 single in **Cash Box** this past issue.

Col. Childs is hanging over my shoulder and wants me to mention the new Rita,

Pablo, Styx, Captain & Tennille, Frampton and Alessi. Harold, that's all the space we're allotted. Gotta go. Stay well and happy.

Peter Mollica
Asst. Natl. Promotion Director

COLUMBIA

The major success stories this week are the Dave Mason single, "We Just Disagree," and the emergence of an exciting new album artist ... Karla Bonoff. The Mason single was added at WRKO, KBEQ and KINT and is showing great strength at the many stations it's already on. Ms. Bonoff is enjoying immediate acceptance at progressive radio and the mellow rock formats. Her record has been getting "A" rotation, which is highly unusual for a new artist.

The Kate Taylor single, "It's In His Kiss," picked up several additions and continues to look like a major hit.

Late this week we're releasing "Time Bomb" from the album by Lake. This European group, now under the management of James Guercio, is already enjoying chart success with their LP.

Next week "Your Smiling Face" will be released as the second single from the

platinum James Taylor album. This cut is already receiving strong airplay, including WABC. There will also be a new single from the Emotions' platinum album, and the long awaited release of Billy Joel's LP, "The Stranger." As if this were not enough, next week also marks the release of Chicago XI, which is destined to be another platinum album for this super band.

Finally, for the first time in 23 years, Playboy Magazine will feature a celebrity on the cover of its next issue, and her initials are Barbra Streisand. There's also an in-depth interview with Barbra.

As the hot selling season approaches, there will be a great deal more from Columbia Records in the near future.

Chuck Thagard
National Promotion Director

JET

First of all, I'd like to take this opportunity to say "Thanks" to everyone involved for the success of the Electric Light Orchestra's "Telephone Line." The album, "A New World Record," from which "Telephone Line" was culled, is ELO's biggest ever — double platinum!

As for new product, "Fire on the Sun" has

been released as the single from the fast-breaking Animals reunion album, "Before We Were So Rudely Interrupted." The response from radio and retail has been overwhelming.

And last, but certainly not least, is the Jeff Lynne solo record, "Doin' That Crazy Thing," slated for September 14 release. It's a toe-tapping, totally infectious song (complete with dance instructions!)

Upcoming ... the return of Alan Price ...!

Linda Clark
Director
National Promotion &
Artist Relations

JANUS

"Johnny Hold Back" from Charlie's album, "No Second Chance," has been released as what we strongly feel will be their first hit single.

"Johnny" has been the leader in creating excitement at the AOR level since the release of the album, and has been the song many top 40 programmers have been asking for.

Camel's new album, "Rain Dances," will ship September 21. We expect to greatly broaden their very enthusiastic following with this album.

(continued on page 23)

Promotion In Motion

Promotion In Motion

(continued from page 22)

Symbol 8, "Prisoner For Your Love," ships September 16. This is their second single for us on the Shock label, and we are looking forward to establishing Symbol 8 as a major R&R/pop crossover act.

Louie Newman
Michael Plummer
National Promotion Directors

CAPITOL

Capitol's promotion staff, re-energized following the label's biggest convention in 7 years, is putting great enthusiasm and commitment into several new album releases. AOR programmers have indicated tremendous excitement for the debut album by Fleetwood Mac veteran Bob Welch. Bob's LP is entitled "French Kiss" and opens with a new version of his classic, "Sentimental Lady," backed by Mac members Mick Fleetwood, Lindsey Buckingham and Christine McVie. Bob is currently traveling with Fleetwood Mac and will be visiting radio stations with his manager, Mick Fleetwood.

The phenomenal Klaatu is back. Their last album created a lot of controversy as well as sales, but the refreshing quality and originality of their music should dominate programmers' and consumers' attention to this space-opera concept album, entitled "Hope." In this year of "Star Wars," it's fitting that on "Hope" Klaatu is accompanied by the same orchestra that performed on the "Star Wars" Soundtrack. The cover art alone should provide great consumer appeal.

Ray Tusken
National AOR
Promotion Manager

MCA RECORDS

First off, I want to thank all of Top 40 radio for your great support on B.J. Thomas's "Don't Worry Baby," and for the early action on Sherbet's "Midsummer Madness." We are very excited about our album releases for the next few months, which include "Elton's Greatest Hits Vol. II," "Olivia Newton-John's Greatest Hits," a sensational double "Golden Earring Live," the Pete Townshend-Ronnie Lane masterpiece and the best Lynyrd Skynyrd LP ever recorded. Both War and The Who are in the studio and there are several other goodies I can't mention yet. Of course, they'll be a whole batch of new singles and a few surprises. If I go on, I'll be accused of hype, so enough, just wait till you hear 'em.

Ray D'Ariano
Vice President Promotion

CASABLANCA RECORD & FILMWORKS

We have two of the hottest singles with Meco and Donna Summer. David Castle, Greg & Paul, and Sovereign are picking up a lot of secondary action. Just shipped are Kiss' "Love Gun" from their platinum album, also "Love & Kisses" and "Giorgio," both of these LPs have heavy sales from their disco activities. Kiss just recorded a live album at the Forum in LA and it will be released next month.

On the album scene, we have seven LPs on the Cash Box charts. Also, we welcome Dick Williams, our national AOR promotion man, to LA.

Bruce Bird
Vice President of Promotion.

ABC RECORDS

Seeing Stephen Bishop's "On And On" enter Cash Box's top 10 chart list last week has inspired us to try and duplicate that success by keying on another of our artists who's had an album out for awhile: Tom Petty. We are currently finalizing a choice for a new Tom Petty single in response to strong retail sales reports and rapid, substantial gains in AOR airplay across the country.

Meanwhile, we are clearly excited about the prospect of The Floaters' "Float On" being a number one record, and have been buoyed by the extremely strong AM response to Jimmy Buffett's new single, "Changes In Lattitudes, Changes In Attitudes." We would also at this time like to congratulate our promotion and sales staff for the work they've done that's resulted in a total of seven bulleted country singles on last week's Cash Box country chart.

Charlie Minor
Vice President of Promotion

CHRYSALIS

Rarely are the talents of singing, song writing, arranging and producing put together in one person as well as they are represented in Rory Block, who is releasing her new album, "Intoxication," this month on the Chrysalis label. Though this is Rory's first album with Chrysalis, she is no newcomer to the recording scene, as she has done an album for RCA and Blue Goose which received rave reviews from press and FM progressive stations.

For "Intoxication" Rory is joined by Little Feat's Billy Payne, Ritchie Hayward and Sam Clayton, producing an upbeat rock 'n roll blues, tinged with a bit of soul.

Billy Bass
Vice President, Promotion

PORTRAIT RECORDS

The big news this week is that the Burton Cummings single, "My Own Way to Rock," is becoming a smash record. This record has gone top ten in three weeks at WOW, Omaha, and is now charting with numbers at CKLW, WFOM, WAXC, WHYY, KPAM, WAUG, and KEYN. It has also been added at Y103, BJ105, KJOY and WKLO. It is important to note here that the long version of the record is drawing an unusual amount of phone response. "My Own Way to Rock" has all the ingredients of a hit, especially the rocking, up-tempo excitement that radio needs on the air right now. In addition, our new Heart single, "Little Queen," is bulleted across the board in all three trades and is becoming an instant add at stations where "Barracuda" has peaked, and in some cases stations are playing both records.

Also, due to unusual phone response at the AOR level, we will be releasing on September 20 the highly controversial cut, "Time Rag," from our Joan Baez album. This record will be very interesting to watch because it will test 1977 censorship values on the part of both top forty radio and the listener. "Time Rag" has already proven itself to be acceptable at the AOR level. We are looking forward to working this very unique record.

Randy Brown
National Promotion Director

CAPRICORN RECORDS

The Marshall Tucker Band now has two albums nearing the one-million-unit mark — "Searchin' For A Rainbow," from which the current single "Can't You See," was released, and "Carolina Dreams," enjoying the success of the hit single, "Heard It In A Love Song." They are currently beginning a west coast tour and will be recording for a live album. Sea Level, with 3 new additions to the band, will also be on several of the west coast dates.

The very exciting new group Stillwater, mated with the expertise of producer Buddy Buie, is exploding with their debut album on the AOR airwaves. The key tracks on the album are "Mindbender," "Fantasy Park" and "Sam's Jam," with "Mindbender" leading. "Mindbender" is also being programmed on many pop radio stations and is due for single release September 14, by popular demand.

Phil Rush
National Director of Promotion.



THE KING REMEMBERED — Radio station WFEC in Harrisburg, Pennsylvania has come up with a unique way to honor the recently departed King of Rock 'N Roll, Elvis Presley. Program director Dene Hallman and general manager Bob Maley designed a memorial billboard that went up over the city's busiest expressway six days after Presley's death.

STATION BREAKS

Quincy McCoy has resigned as program director at **WZGC (Z-93)**, Atlanta. Also leaving the station is **Don Cox**, 3-7 pm jock.

Dale O'Brien, MD, is the acting PD.
Lee Douglas, PD of **WPEZ**, Pittsburgh, is out. **Tom Morgan**, program director of sister station **WWSW**, is now programming both stations.

Sandy Beach, formerly program director of **WJET**, Erie, has returned to **WKBW**, Buffalo, to program the station.

Dave McMemee has been named program director at **WPRO**, Providence.

New personnel at **WTMA**, Charleston, are PD **Bob McLain**, from **WIBG**, Philadelphia, and MD **Gary London**. Former PD/MD **Lee Richards** is no longer at the station.

Jay Street has been named MD of **KNDE**, Sacramento, not PD as previously reported. **Mark Driscoll** remains the program director. New personnel are **Steve Clark**, production and research director, and **The Headhunter**, morning man from **KSTN**, Stockton.

Rob Williams has been promoted to MD at **KNOE**, Monroe. **Jeff Jasper**, formerly with **KMLB**, Monroe, is a new disc jockey; and part-time air personality **Jimmy Warren** is now doing a full-time air shift.

At sister stations **WCUE/WKDD**, Akron: **Bobby Knight** remains as operations manager, but is no longer on the air. **Craig Johns** is now MD as well as assistant PD of **WCUE**. **Vince Radilbic**, production director, has been named assistant PD of **WKDD**. New jocks at **WCUE** are **Tim Davisson**, 2-6 pm, from **WRBQ (Q-105)**, Tampa, and **Steve Brody**, 10-2 pm from **WZZP**, Cleveland. **Keith London**, formerly with **WCUE**, has been named PD of **WINW**.

New at **WLOF**, Orlando: **Scott Walker**, from **WYNE**, Appleton, has been named assistant program director; new co-music directors are **Reggie Blackwell**, formerly with **WRFC**, Athens, and **Chris O'Neill**, from **WCKS (CK-101)**, Cocoa Beach.

John McKay has been named music director at **KERN**, Bakersfield. McKay replaces **Bob Harlow**, who has left the station.

Changes at **WBGH**, Bowling Green. **Greg Stottlemire** has been promoted to news director. **Mike Green**, from **WKYX**, Paducah, is doing news; and **John Asher**, formerly with **WMTL**, Leitchfield, is a new air personality at the station. **Al Tompkins**

leaves the station to join **WBKO-TV**, Bowling Green.

WSGN, Birmingham, needs an all-night jock immediately. Write **Jim Jeffries**, WSGN, Penthouse, City Federal Building, Birmingham, Alabama, 35203, or call (205) 322-3434.

WEAQ, Eau Claire, is looking for an MD/air personality. Contact **Steve Dickoff** at (715) 832-3463.

There is an opening for an overnight jock at **WBBF**, Rochester. Send tapes and resumes to **Jeff Ryder**, WBBF, 850 Midtown Tower, Rochester, New York, 14604.

Don Russell has returned to **WBT**, Charlotte, to do the 7-midnight air shift. He replaces **George Woods**, who exits the station.

Casey O'Conner has been named news director at **WBSR**, Pensacola. He replaces **Jay Foster**, who leaves the station.

Walt Brown, PD of **WRSS**, Alexander City, Alabama, is also doing the weekend air shift at **WKXX**, Birmingham.

Spanky is the new 7-midnight jock at **WAYS**, Charlotte. **Spanky** comes from **WAPE**, Jacksonville, and replaces **Pat O'Brien**, who exits the station.

Treeda Smith has been promoted to news director at **WRVQ (Q-94)**, Richmond. Smith replaces **Bob Walker**, who has resigned.

Charlene Watts is the new midday air person on **KMJQ**, Houston. **De Ann Collins** has joined the news department of the station.

Roger Skolnik has joined **WDAI-FM**, Chicago, as program manager.

Charlie Allen, longtime music director at **WGN** in Chicago, recently announced his retirement after 48 years with the station.

Joanne Calloway has been named music coordinator at **WMAQ** in Chicago, replacing Colleen Cassidy who has moved to Y-100 in Miami.

jeff ray

Metromedia Registers Record 2nd Qtr. Totals

NEW YORK — Metromedia Inc. has reported record second quarter net income of \$9.43 million, up from \$8.69 million in the previous year's period. Revenues for the quarter were a record \$73.42 million compared to \$64.48 million in the second quarter of 1976.

CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

	This Week	To Date
1. THE KING IS GONE — RONNIE McDOWELL — GRT	11%	18%
2. YOU LIGHT UP MY LIFE — DEBBY BOONE — WB/CURB	10%	34%
3. BRICK HOUSE — COMMODORES — MOTOWN	10%	19%
4. SHE DID IT — ERIC CARMEN — ARISTA	9%	41%
5. HEAVEN IS ON THE SEVENTH FLOOR — PAUL NICHOLAS — RSO	8%	36%
6. JUST REMEMBER I LOVE YOU — FIREFALL — ATLANTIC	7%	18%
7. DON'T IT MAKE MY BROWN EYES BLUE — CRYSTAL GAYLE — UA	7%	17%
8. CAT SCRATCH FEVER — TED NUGENT — EPIC	7%	39%
9. SURFIN' USA — LEIF GARRETT — ATLANTIC	6%	19%
10. I BELIEVE YOU — DOROTHY MOORE — MALACO/TK	6%	21%
11. BOOGIE NIGHTS — HEATWAVE — EPIC	6%	42%
12. HELP IS ON THE WAY — LITTLE RIVER BAND — CAPITOL	5%	21%
13. SIGNED, SEALED, DELIVERED — PETER FRAMPTON — A&M	5%	36%
14. THAT'S ROCK 'N' ROLL — SHAUN CASSIDY — WB/CURB	5%	42%
15. NOBODY DOES IT BETTER — CARLY SIMON — ELEKTRA	5%	68%
16. I FEEL LOVE — DONNA SUMMER — CASABLANCA	5%	44%

STATIONS ADDING THIS WEEK

WOXI, KFRC, WPGC, KBEO, WAYS, KSTP, KCPX, KRBE, WTI, KYA, WBBO.
 KLIF, CKLW, KXOK, WIFI, 96X, Z93, WISM, WAVZ, WPRO.
 KILT, KJR, WHBQ, WOKY, KJRB, WAPE, WGH, WBBO, KAKC, KEZY.
 WKBW, WDRC, KXOK, KGW, Z93, WMET, BJ105, WJET, KTAC.
 WPGC, KILT, 99X, WIFI, WNOE, WBT, WOW, WNDE.
 WRKO, WDRC, 130, KSTP, WTI, WAPE, KAKC.
 WHHY, WCAO, KDWB, KBEO, WLAC, WAKY, WBBO.
 WIRL, 99X, KJR, KCBO, WSGA, KAKC, KEZY.
 WOXI, KHJ, KTLK, WIFI, KCPX, WPRO.
 CKLW, O94, WSGN, WSGA, WGH, BJ105.
 KLIF, WIRL, 13Q, WOW, KIOA, WISM.
 WOKY, WMAK, KNDE, WAPE, KAKC.
 WLS, WIRL, WHBQ, WQAM, KNDE.
 WLS, WABC, WKY, KGW, WIRL.
 WABC, O102, KYA, 130, KEZY.
 WAYS, WNCI, KIOA, WAPE, WPRO-FM.

RADIO ACTIVE SINGLES

- NOBODY DOES IT BETTER — CARLY SIMON — ELEKTRA**
 WFIL 20-25, KHJ ex-28, KFRC 27-21, KLKF 22-10, KSLQ 16-9, KILT 24-17, CKLW 16-9, WCAO 21-14, WDRC 16-5, KFJZ 13-6, KXOK 23-12, KDWB 28-16, KBEO 29-17, WOKY 25-16, WIRL ex-22, 99X 33-26, WHBQ ex-26, WIFI 28-21, KSTP 13-8, KJR 24-18, KCPX 20-15, WNOE 8-2, KIMN 30-24, WLAC 34-20, WMPX 17-10, WMET ex-21, WZUU ex-18, Z93 10-3, WBBF 27-20, KJRB 19-12, KTAC ex-26, WOW 9-5, KIOA 13-3, KOMA 19-14, WGH ex-14, KNDE 27-15.
- BOOGIE NIGHTS — HEATWAVE — EPIC**
 KHJ 30-25, KFRC ex-27, WPGC 9-4, WKBW 25-21, KSLO 20-11, KILT ex-40, CKLW 30-23, WDRC 28-23, KBEO 15-7, 99X 32-23, WHBQ X-28, WIFI 13-8, WPEZ 38-23, WAYS 18-12, KJR ex-25, KRBE ex-27, WIBG 22-15, KPAM 23-18, WBBF 13-5, WDGA 16-10, KJRB ex-26, KNDE 17-11, WING 23-18, KAKC 34-25, WPRO-FM 27-17.
- STAR WARS THEME — MECO — MILLENNIUM**
 KFRC 18-10, WKBW 10-1, WABC 25-10, Q94 10-4, WKY 14-4, KGW 8-2, KBEO 14-4, WHBQ 30-22, WAYS ex-24, Z93 13-6, WQAM 32-23, WSAI 28-19, WZUU ex-20, WLAC 19-5, WBBO 20-16, BJ105 29-23, KEZY 15-8, WISM 11-5, WAPE 31-13, Z96 28-22, WSGN 16-6, KTAC ex-25, WNDE 18-13, WBBF 13-1.
- STRAWBERRY LETTER 23 — BROTHERS JOHNSON — A&M**
 WABC 13-8, WKBW 23-19, WRKO ex-25, WDRC 25-20, KFJZ 17-14, WCOL 18-13, 130 14-7, KGW 24-20, WIRL ex-24, 99X 16-11, WPEZ 11-6, WAYS 15-8, KJR 20-25, WLAC ex-38, KPAM 9-4, WMAK 18-9, KING ex-24, WBBF ex-24, KJRB 24-16, KIOA 20-12, WAPE 26-21, KAKC 25-18, WAVZ 18-11.
- SWAY TO THE MUSIC — JOHNNY RIVERS — BIG TREE/ATL**
 KHJ 29-23, KFRC ex-28, KLIF 14-8, KFJZ 18-7, WKY 16-13, 13Q 13-6, KDWB 20-10, KGW 21-16, WIRL 18-13, KTLK 12-6, WHBQ 17-12, KSTP 20-23, Q102 26-15, WSAI 14-5, WZUU 14-4, KIMN 16-10, KPAM 8-3, WMAK 12-6, KKKX 15-6, KTAC 24-20, KIOA 26-10, WGH ex-18.
- THAT'S ROCK 'N' ROLL — SHAUN CASSIDY — WB/CURB**
 KFRC 14-6, WKBW ex-29, KSLQ ex-34, CKLW 25-8, WCAO ex-28, Q94 29-19, KXOK 38-28, WHBQ 22-15, WNCI 10-5, WZUU 16-11, WMET 10-5, KIMN ex-27, KPAM 24-29, KJRB 26-13, KTAC ex-27, KIOA 9-1, WAPE ex-24, WISM 15-9, KAKC 24-16, KOMA ex-34.
- SIGNED, SEALED, DELIVERED — PETER FRAMPTON — A&M**
 WOXI 19-14, WRKO 26-20, KLIF 24-15, WKBW ex-27, KILT 32-22, WKY ex-17, KXOK 29-23, KGW 27-22, WOKY 33-23, WIFI 16-12, WMET ex-23, 10Q 30-17, KIMN 25-19, WSGN 22-13, WAPE 27-17, WBBQ 25-20, WING 21-16, KOMA ex-37, BJ105 13-5.
- I FEEL LOVE — DONNA SUMMER — CASABLANCA**
 KLIF 28-23, KILT 14-5, Q94 ex-27, WCOL 34-28, 13Q 5-10, WPEZ 27-20, KCPX 12-5, KRBE 13-5, WMET ex-28, B100 ex-30, KPAM ex-27, KOMA ex-40, KAKC 33-23, WAVZ 28-21, WISM ex-28, WAKY ex-30, WSGN ex-23, WOW ex-20, WBBF 28-17.
- COLD AS ICE — FOREIGNER — ATLANTIC**
 WFIL ex-21, KLIF ex-28, KILT 28-18, CKLW 10-5, WDRC 20-14, WCOL 13-8, WIRL 20-14, Y100 26-19, 10Q 21-14, B100 19-12, KING 25-10, KEZY 13-7, KOMA 26-19, WISM 20-14, WAPE 13-7, KTAC 16-12, KJRB 16-11.

SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

- THE KING IS GONE — RONNIE McDOWELL — SCORPION**
 Adds: WGSV, WAIR, WKWK, WCRO, WAUG, WFBR, KOWB, 14-RKO, KCRS, WJON, KLIV, KRSP. Jumps: WOPD ex-1, WORD ex-17, WBGX ex-28, WCUE ex-38, WINC ex-41.
- A PLACE IN THE SUN — PABLO CRUISE — A&M**
 Adds: WOPD, WTLB, WHNN, WMFJ, WBGX, KKXL, KRKE, KLIV. Jumps: KRSP ex-25, KINT ex-27, KROY ex-29.
- IT'S IN HIS KISS — KATE TAYLOR — COLUMBIA**
 Adds: WQPD, WTLB, WCUE, WBGX, WBSR, WFBR, WRJZ. Jumps: WGSV 33-29, WKIX ex-33, WFLB ex-34, WEBC ex-23.
- WE'RE ALL ALONE — RITA COOLIDGE — A&M**
 Adds: WKIX, WTRY, WGSV, WAIR, WFLB, WAEB, KOWB, WGLF, WEBC, KRKE. Jumps: KVOX ex-30.
- I GO CRAZY — PAUL DAVIS — BANG**
 Adds: WFBR, KRIB. Jumps: WGSV 2-1, WRFC 35-30, WOPD ex-34, WCUE ex-39, WING ex-42, WRJZ ex-24, KQWB ex-32.
- WE JUST DISAGREE — DAVE MASON — COLUMBIA**
 Adds: WEAQ, KSTT. Jumps: WGSV 24-19, WFLI 20-16, WBSR ex-32, KINT ex-30, WEBC ex-28, WING ex-45.
- CHANGES IN LATITUDES — CHANGES IN ATTITUDES — JIMMY BUFFETT — ABC**
 Adds: WORD, WBSR, KAAY. Jumps: WQPD 40-33, WGSV ex-33, KVOX ex-29.
- BLUE BAYOU — LINDA RONSTADT — ASYLUM**
 Adds: WTRY, 14-RKO. Jumps: KROY ex-30, KENO ex-36, WGLF ex-29, KAFY ex-30.
- GOOD MORNING JUDGE — 10cc — MERCURY**
 Adds: WISE, 98Q. Jumps: WGLF 21-17, WAUG ex-28, WGSV ex-34.
- HOUND DOG MAN — LENNY LeBLANC — ATLANTIC**
 Adds: WAEB, WDBQ. Jumps: KCRS ex-26, KVOX ex-26, WBSR ex-36.
- SILVER LADY — DAVID SOUL — PRIVATE STOCK**
 Adds: WFBR, WING. Jumps: WORD 26-18, WGLF 24-19.
- STARTED OUT DANCING, ENDED UP MAKING LOVE — ALAN O'DAY — PACIFIC**
 Adds: WGLF, WRFC, KSLY. Jumps: WFLB 27-22.

WNEW-FM — NEW YORK — Tom Morera

Most Active:
Linda Ronstadt
Daryl Hall & John Oates
Doobie Bros.
Gentle Giant
Crosby, Stills & Nash
Piper
Steve Miller Band
Richie Havens
Thin Lizzy
Eric Carmen
Fleetwood Mac
Bob Seger
Geils

Adds:
Karla Bonoff — Columbia
Murray McLauchlan — Hard Rock Town — True North
Jam — In The City — Polydor
Malcolm Tomlinson — A&M
Dominick Triano — Capitol
Stanley Turrentine — Nightwings — Fantasy
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Robin Trower — In City Dreams — Chrysalis
Small Faces — Playmates — Atlantic

WPLJ-FM — NEW YORK — Corinne Baldassano

Most Active:
Fleetwood Mac
James Taylor
Crosby, Stills & Nash
Peter Frampton
Yes
Heart

WLIR-FM — LONG ISLAND — Denis McNamara

Most Active:
Grateful Dead (Side 2, Dancin', Estimated)
Doobie Bros. (Chinatown, Livin', Echoes)
Daryl Hall & John Oates (Winged, Don't, Bigger)
Linda Ronstadt (It's So Easy, Tumbin', Poor)
Pure Prairie League (Two Lane, KC, Amy)
James Taylor (Your Smiling Face, Handy Man, Honey)
Elvis Costello (Allison, Red Shoes, Welcome)
Crawler (Stone Cold, Down The Line, Without)
Steve Miller Band (Swingtown, Stake)
Crosby, Stills & Nash (Cathedral, Fat Game)
Alan Parsons Project (Some Other, Breakdown, Nucleus)
Little River Band (Anniversary, Help Is, Another Runaway)

Elvin Bishop (Travellin' Shoes, Rock My Soul)
Thin Lizzy (Dancin', Killer, Soldier)
Chris Hillman (Rollin' And Tumblin', Clear Sailin')
Norton Buffalo (18 Wheels)
Yes (Going, Parallels)
Utopia (Gangrene, Heaven And Hell)
Dingoes (Starting Today)
Gary Ogan (The Road, Over And Over)

Adds:
Gentle Giant — The Missing Place — Capitol
Heart — Magazine — Mushroom
Thin Lizzy — Bad Reputation — Mercury
Rush — Farewell To Kings — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Murray McLauchlan — Hard Rock Town — True North
Richie Havens — Mirage — A&M
Mike Bloomfield — Tacoma
Maxs Kansas City — Vol. 2

WENW-FM — WESTCHESTER — Meg Griffin

Most Active:
Crosby, Stills & Nash
Firefall
Star Wars
Supertramp
James Taylor
Bob Marley & Wailers
Neil Young
Animals
Be Bop Deluxe
Charlie
Firesign Theater
Robert Gordon With Link Wray
Garland Jeffreys
Little Feat
Johnathan Richman
Television
Dennis Wilson
Utopia
Rumour
Grateful Dead

Adds:
Mike Bloomfield — Tacoma
Mirth Martinez — Bright Street — WB
David Allen Coe — Columbia
Thin Lizzy — Bad Reputation — Mercury
Central Park Sheik — Honeysuckle Rose — Flying Fish
Papa John Creach — The Cat & The Fiddle
DJM
Heart — Magazine — Mushroom
Karla Bonoff — Columbia
Shawn Phillips — Spaced — A&M
Small Faces — Playmates — Atlantic

WJKL-FM — CHICAGO — Tom Marker

Most Active:
Utopia
Robert Gordon With Link Wray
Jay Ferguson
Run-DMC
Thin Lizzy
Jean Luc Ponty
Crosby, Stills & Nash
Shawn Phillips
City Boy
Linda Ronstadt
Gentle Giant
Cheap Trick
Rush
Tom Petty
Robin Trower

The Outlaws

John Mayall
Adds:
Thin Lizzy — Bad Reputation — Mercury
Target — A&M
Donovan — Arista
Sammy Walker — WB
Chris DeBurgh — A&M
Airto — I'm Fine — How Are You? — WB
Woodstock Mountain — Rounder
Keith Jarrett — ABC
Patrick Moraz — Out In The Sun — IMP
Mads Vinting Group — Danish Designs — Peters Intl.
Iggy Pop — Lust For Life — RCA
Boxer — Epic
Dr. Feelgood — Sneakin' Suspicion — Columbia
Robin Trower — In City Dreams — Chrysalis
Terence Boylan — Asylum
Shawn Phillips — Spaced — A&M

WKOX-FM — CHICAGO — Bob King

Most Active:

Alan Parsons Project

Carole King
James Taylor
Adds:
Jimmy Buffett — Changes In Latitudes — Changes In Attitudes (45) — ABC
Dean Freedman — Woman Of Mine (45) — Lifesong
Dave Mason — We Just Disagree (45) — Columbia
Jackie Lomax — Do You Ever Have That Feeling? — Capitol
Ritchie Havens — Mirage — A&M
Malcolm Tomlinson — A&M
Heart — Magazine — Mushroom
Chris DeBurgh — At The End Of A Perfect Day — A&M
WKST-FM — LOS ANGELES — Charlie Kendall
Most Active:
Grateful Dead
Steve Winwood
Foghat
Crosby, Stills & Nash
Heart

WABX-FM — DETROIT — Dennis Cavender

Most Active:
Foghat
Daryl Hall & John Oates
Graam Parsons
Crosby, Stills & Nash
Doobie Bros.
James Taylor
Yes
Frankie Miller
Rush
Iggy Pop
Ram Jam
Cheap Trick
Stevie Wonder
Bob Marley & Wailers
Utopia
Adds:
Piper — Can't Wait — A&M
Linda Ronstadt — Simple Dreams — Asylum
Boxer — Epic
Robin Trower — Sweet Line Of Love (45) — Chrysalis
Jean Luc Ponty — Enigmatic Ocean — Atlantic
WWW-FM — DETROIT — Joe Urble
Most Active:
Fleetwood Mac
Foreigner
Steve Miller Band
Crosby, Stills & Nash
Alan Parsons Project
Yes
Foghat
Doobie Bros.
Ted Nugent
Heart
James Taylor
Daryl Hall & John Oates
Frankie Miller
Geils
Bob Seger
Roger Daltrey
Firefall
Steve Winwood
Linda Ronstadt

KSAN-FM — SAN FRANCISCO — Beverly Wilshire

Most Active:
Elvis Costello
Iggy Pop
Utopia
Be Bop Deluxe
Thin Lizzy
Mink DeVille
Crawler
Doobie Bros.
Daryl Hall & John Oates
Linda Ronstadt
Adds:
Small Faces — Playmates — Atlantic
Linda Ronstadt — Simple Dreams — Asylum
Terence Boylan
Boxer — Absolutely — Columbia
Libby Titus — Columbia
Karla Bonoff — Columbia
KYA-FM — SAN FRANCISCO — Steve Hansen
Most Active:
Crosby, Stills & Nash
Doobie Bros.
Grateful Dead
Daryl Hall & John Oates
Yes
James Taylor
Linda Ronstadt
Steve Miller Band
Adds:
Piper — Can't Wait — A&M
WHFS-FM — WASHINGTON, D.C. — Dave Einstein
Most Active:
Grateful Dead
Karla Bonoff
Steve Winwood
Nighthawks
Be Bop Deluxe
Freddie King
Ry Cooder
Commander Cody
Linda Ronstadt
Johnny Winter
Don Pullen
Animals
Richie Havens
Chris Hillman
John Mayall
Elvin Bishop
Saul Broday
Pure Prairie League
George Thorogood
Adds:
Sammy Walker — WB
Dr. Feelgood — Sneakin' Suspicion — Epic
Jean Luc Ponty — Enigmatic Oceans — Atlantic
Terence Boylan — Asylum
Airto — WB
Patrick Moraz — Out In The Sun — IMP.
Automatic Man — Visitors — Island
Clifton Chenier — Cajun Swamp Music Live — Tomato
Kim Kinger — Tramps And Hawkers — Philo
Hal Galper — Now Hear This — Inner City
Donovan — Arista
Mel Martin — Listen — Inner City
WCOZ-FM — BOSTON — Beverly Mire
Most Active:
Heart (Little Queen)
Doobie Bros. (Little Darlin')
Fleetwood Mac (Silver Springs)

MOST ADDED FM LPS

1. Thin Lizzy — Bad Reputation — Mercury
2. Linda Ronstadt — Simple Dreams — Asylum
3. Robin Trower — In City Dreams — Chrysalis
Jean Luc-Ponty — Enigmatic Ocean — Atlantic
4. Terence Boylan — Asylum
5. Karla Bonoff — Columbia
Daryl Hall & John Oates — Beauty On A Back Street — RCA
6. Rush — Farewell To Kings — Mercury
7. Richie Havens — Mirage — A&M
8. Piper — Can't Wait — A&M
Small Faces — Playmates — Atlantic
9. Dr. Feelgood — Sneakin' Suspicion — Columbia
10. Chris Hillman — Clear Sailin' — Elektra
Shawn Phillips — Spaced — A&M
Heart — Magazine — Mushroom
Patrick Moraz — Out In The Sun — Import

Dan Fogelberg
Supertramp
Yes
Crosby, Stills & Nash
Styx
UFO
Roger Daltrey
Firefall
Foghat
Alan Parsons Project
Strawbs
Bernie Leadon/Michael Georgiades Band
Kenny Loggins
Steve Winwood
Doobie Bros.
Grateful Dead
Utopia
Thin Lizzy
The Outlaws
Adds:
Linda Ronstadt — Simple Dreams — Asylum
Robin Trower — Sweet Line Of Love (45) — Chrysalis

WXRT-FM — CHICAGO — Bob Gelms

Most Active:
Utopia
Steve Winwood
Doobie Bros.
Mink DeVille
Robert Gordon With Link Wray
Neil Young
City Boy
10cc
Grateful Dead
Firefall
Cheap Trick
Alan Parsons Project
Elvin Bishop
Strawbs
Supertramp
Crosby, Stills & Nash
Charlie
Johnny Winter
Heart
Kenny Loggins
Adds:
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Heart — Magazine — Mushroom
Thin Lizzy — Bad Reputation — Mercury
Linda Ronstadt — Simple Dreams — Elektra
Airto — WB
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Terence Boylan — Asylum
Chris Hillman — Clear Sailin' — Asylum
Tom Petty — ABC
Stretdancer — Dharm
Elvis Costello — My Aim Is True — Stiff
Kentucky Colonels — Rounder

KNX-FM — LOS ANGELES — Michael Sheeby

Most Active:
Dan Fogelberg
Linda Ronstadt
Cate Bros.
Karla Bonoff
Firefall
Terence Boylan
Chris Hillman
Crosby, Stills & Nash
Libby Titus
Harry Chapin
Eric Carmen
Little River Band
Charlie
Prism
Firefall
Steve Miller Band
Doobie Bros.
Crawler
Yes
UFO
Adds:
Thin Lizzy — Bad Reputation — Mercury
Robin Trower — In City Dreams — Chrysalis
Dr. Feelgood — Sneakin' Suspicion — Columbia
Nick Jameson — Already Free — Bearsville
WMMR-FM — PHILADELPHIA — Ed Seller
Most Active:
Yes
Alan Parsons Project
Utopia
Doobie Bros.
Daryl Hall & John Oates
Roger Daltrey
Animals
Be Bop Deluxe
Adds:
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Eric Carmen — Boats Against The Current — Arista
Rush — Farewell To Kings — Mercury
Piper — Can't Wait — A&M
Jay Ferguson — Thunder Island — Asylum
Karla Bonoff — Columbia
City Boy — Young Men Gone West — Mercury
Small Faces — Playmates — Atlantic
Boxer — Epic
Terence Boylan — Asylum
Patrick Moraz — Out In The Sun — IMP.
Nick Jameson — Already Free — WB
Richie Havens — Mirage — A&M
Cate Bros. — Elektra
Ram Jam — Epic
Tom Petty — ABC
Gary Ogan — Paradise
WIOO-FM — PHILADELPHIA — Helen Leichi
Most Active:
Doobie Bros. (Chinatown)
Alan Parsons Project (I Wouldn't)
Heart (Without You)
Daryl Hall & John Oates (Why Do Lovers)
Steve Winwood (Time Is Running)
Grateful Dead (Prophet)
Foreigner (Cold, Starstrider)
Crosby, Stills & Nash (Shadow Captain)
Steve Miller Band (Jungle Love)
Dennis Wilson
Peter Frampton
Fleetwood Mac (Chain)
Linda Ronstadt (Carmelita, Tumblin' Dice)
Charlie
Detective
Crawler (Stone Cold Sober)
Tom Petty (Breakdown)
Little Feat
Styx (Castle Walls)
Adds:
Richie Havens — Mirage — A&M
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Gentle Giant — Missing Piece — Capitol
Art Garfunkel — Crying — Columbia

Little River Band
Charlie
Prism
Firefall
Steve Miller Band
Doobie Bros.
Crawler
Yes
Geils
UFO
Adds:
Thin Lizzy — Bad Reputation — Mercury
Robin Trower — In City Dreams — Chrysalis
Dr. Feelgood — Sneakin' Suspicion — Columbia
Nick Jameson — Already Free — Bearsville
WMMR-FM — PHILADELPHIA — Ed Seller
Most Active:
Yes
Alan Parsons Project
Utopia
Doobie Bros.
Daryl Hall & John Oates
Roger Daltrey
Animals
Be Bop Deluxe
Adds:
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Eric Carmen — Boats Against The Current — Arista
Rush — Farewell To Kings — Mercury
Piper — Can't Wait — A&M
Jay Ferguson — Thunder Island — Asylum
Karla Bonoff — Columbia
City Boy — Young Men Gone West — Mercury
Small Faces — Playmates — Atlantic
Boxer — Epic
Terence Boylan — Asylum
Patrick Moraz — Out In The Sun — IMP.
Nick Jameson — Already Free — WB
Richie Havens — Mirage — A&M
Cate Bros. — Elektra
Ram Jam — Epic
Tom Petty — ABC
Gary Ogan — Paradise
WIOO-FM — PHILADELPHIA — Helen Leichi
Most Active:
Doobie Bros. (Chinatown)
Alan Parsons Project (I Wouldn't)
Heart (Without You)
Daryl Hall & John Oates (Why Do Lovers)
Steve Winwood (Time Is Running)
Grateful Dead (Prophet)
Foreigner (Cold, Starstrider)
Crosby, Stills & Nash (Shadow Captain)
Steve Miller Band (Jungle Love)
Dennis Wilson
Peter Frampton
Fleetwood Mac (Chain)
Linda Ronstadt (Carmelita, Tumblin' Dice)
Charlie
Detective
Crawler (Stone Cold Sober)
Tom Petty (Breakdown)
Little Feat
Styx (Castle Walls)
Adds:
Richie Havens — Mirage — A&M
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Gentle Giant — Missing Piece — Capitol
Art Garfunkel — Crying — Columbia

Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Eric Carmen — Boats Against The Current — Arista
Rush — Farewell To Kings — Mercury
Piper — Can't Wait — A&M
Jay Ferguson — Thunder Island — Asylum
Karla Bonoff — Columbia
City Boy — Young Men Gone West — Mercury
Small Faces — Playmates — Atlantic
Boxer — Epic
Terence Boylan — Asylum
Patrick Moraz — Out In The Sun — IMP.
Nick Jameson — Already Free — WB
Richie Havens — Mirage — A&M
Cate Bros. — Elektra
Ram Jam — Epic
Tom Petty — ABC
Gary Ogan — Paradise
WIOO-FM — PHILADELPHIA — Helen Leichi
Most Active:
Doobie Bros. (Chinatown)
Alan Parsons Project (I Wouldn't)
Heart (Without You)
Daryl Hall & John Oates (Why Do Lovers)
Steve Winwood (Time Is Running)
Grateful Dead (Prophet)
Foreigner (Cold, Starstrider)
Crosby, Stills & Nash (Shadow Captain)
Steve Miller Band (Jungle Love)
Dennis Wilson
Peter Frampton
Fleetwood Mac (Chain)
Linda Ronstadt (Carmelita, Tumblin' Dice)
Charlie
Detective
Crawler (Stone Cold Sober)
Tom Petty (Breakdown)
Little Feat
Styx (Castle Walls)
Adds:
Richie Havens — Mirage — A&M
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Gentle Giant — Missing Piece — Capitol
Art Garfunkel — Crying — Columbia

Supertramp (From Now On)
 Steve Miller Band (Swingtown)
 Linda Ronstadt (Tumblin' Dice)
 Steve Winwood (Time Is Running)
 Geils
 Peter Frampton
 Crawler (Stone Cold Sober)
 Yes (Going)
 Crosby, Stills & Nash (Dark Star)
 Daryl Hall & John Oates (Bad Habits)
 Animals (Lonely Ave.)
 Robert Gordon (Red Hot)
 James Taylor (Your Smiling Face)
 Sanford-Townsend Band (Smoke)
 Roger Daltrey (Say It Ain't)
 Carly Simon (45)
 Grateful Dead (Estimated)

Adds:

Linda Ronstadt — Simple Things — Elektra
 Daryl Hall & John Oates — Beauty On A Back Street — RCA

Cheap Trick — Epic
 Eric Carmen — Boats Against The Current — Arista
 Heart — Magazine — Mushroom
 Harry Chapin — Dance Band On The Titanic — Elektra
 Piper — Can't Wait — A&M

KFWD-FM — DALLAS — Steve Sutton

Most Active:

Fleetwood Mac
 Crosby, Stills & Nash
 Yes
 Doobie Bros.
 Foghat
 Heart
 James Taylor

Adds:

Linda Ronstadt — Simple Dreams — Asylum
 Thin Lizzy — Bad Reputation — Mercury
 Robin Trower — Sweet Line Of Love (45) — Chrysalis
 Heart — Magazine — Mushroom
 Jay Ferguson — Thunder Island — Asylum
 Daryl Hall & John Oates — Beauty On A Back Street — RCA
 Donovan — Arista
 Karla Bonoff — Columbia

KZEW-FM — DALLAS — Mike Hedges

Most Active:

Crosby, Stills & Nash
 James Taylor
 Yes
 Steve Winwood
 Alan Parsons Project
 Neil Young
 Carole King
 Steve Miller Band
 Grateful Dead
 Styx
 Firefall
 Elvin Bishop
 Stephen Bishop
 Eric Carmen
 Commander Cody
 Pierce Arrow
 Rumour
 Dennis Wilson

Adds:

Patrick Moraz — Out In The Sun — IMP
 Thin Lizzy — Bad Reputation — Mercury
 CTI — Summer Jazz Vol. 1-3
 Hummingbird — A&M
 Richie Havens — Mirage — A&M
 Terence Boylan — Asylum
 Robin Trower — In City Dreams — Chrysalis

KADI-FM — ST. LOUIS — Pete Parisi

Most Active:

Crosby, Stills & Nash
 Dan Fogelberg
 Steve Miller Band
 Yes
 Fleetwood Mac
 Alan Parsons Project
 Styx
 Lake
 Doobie Bros.
 Stillwater
 Crawler
 Firefall
 Prism
 Foghat

Adds:

Linda Ronstadt — Simple Dreams — Asylum
 Jean Luc Ponty — Enigmatic Oceans — Atlantic
 Thin Lizzy — Bad Reputation — Mercury
 Daryl Hall & John Oates — Beauty On A Back Street — RCA
 Richie Havens — Mirage — A&M
 Dennis Wilson — Pacific Ocean Blue — Caribou
 Dr. Feelgood — Sneakin' Suspicion — Epic
 Cheap Trick — In Color — Epic

KSHE-FM — ST. LOUIS — Ted Habeck

Most Active:

Yes
 Crosby, Stills & Nash
 Alan Parsons Project
 Styx
 Roger Daltrey
 Crawler
 Doobie Bros.
 Jay Ferguson
 Little River Band
 Grateful Dead
 Steve Winwood
 Stillwater
 Firefall
 Foghat
 Lake

Adds:

Thin Lizzy — Bad Reputation — Mercury
 Rush — Farewell To Kings — Mercury
 Harry Chapin — Dance Band On The Titanic — Elektra
 Dr. Feelgood — Sneakin' Suspicion — Columbia

Randy Pie — Fast Forward — Polydor
 Cheap Trick — In Color — Epic

WDVEFM — PITTSBURGH — Marsey Posner

Most Active:

Crosby, Stills & Nash
 Dan Fogelberg
 Foreigner
 Ted Nugent
 Alan Parsons Project
 Sanford-Townsend Band
 James Taylor
 Yes
 Linda Ronstadt
 Karla Bonoff
 Eric Carmen
 Crawler

Alan Parsons Project
 Geils
 Foreigner
 Sanford-Townsend Band
 Yes
 Crosby, Stills & Nash
 Fleetwood Mac
 Ted Nugent
 Neil Young
 Automatic Man
 Doobie Bros.
 Grateful Dead
 Lake
 Pablo Cruise
 Steve Winwood (45)

Adds:

Heart
 Little Feat
 Christopher Morris Band
 Piper
 Prism
 Linda Ronstadt
 James Taylor
 Thin Lizzy
 Bob Marley
 Steve Winwood

Adds:

Kenji Burke — WB
 Karla Bonoff — Columbia
 Cate Bros — Elektra
 Donovan — Arista
 Automatic Man — Visitors — Island
 Terence Boylan — Asylum
 Pure Prairie League — Live! Takin' The Stage — RCA
 Thin Lizzy — Bad Reputation — Mercury
 Papa John Creach — The Cat & The Fiddle

KLOL-FM — BOSTON — Sandy Mathis

Most Active:

Crosby, Stills & Nash
 Steve Miller Band
 Dan Fogelberg
 Alan Parsons Project
 Doobie Bros.
 Grateful Dead
 ELO
 Fleetwood Mac
 Atlanta Rhythm Section
 Heart
 Al Stewart
 James Taylor
 Steve Winwood
 Gary Ogan
 Bob Marley & Wailers
 Dave Mason
 Kenny Loggins
 Foreigner
 Roger Daltrey

Adds:

Shawn Phillips — Spaced — A&M
 Richie Havens — Mirage — A&M
 Lake — Columbia
 Eric Carmen — Boats Against The Current — Arista
 Robin Trower — In City Dreams — Chrysalis

KPFT-FM — HOUSTON — Joe Serbu

Most Active:

Stanley Turrentine
 Bob Marley & Wailers
 John Stuckey
 Kalapana III
 Steve Winwood
 Be Bop Deluxe
 Tangerine Dream
 Flora Purim
 Frank Zappa
 Mother's Finest

Adds:

Hummingbirds — Diamond Nights — A&M
 Kenny Loggins — Celebrate Me Home — Columbia
 Nick Jameson — Already Free — Bearsville
 Utopia — Oops, Wrong Planet — Bearsville
 Papa John Creach — The Cat & The Fiddle — DJM
 Supertramp — Even In The Quietest Moments — A&M
 Doobie Bros. — Livin' On The Fault Line — WB
 Eric Carmen — Boats Against The Current — Arista
 Crawler — Epic

M105 — CLEVELAND — Eric Stevens

Most Active:

Heart
 Steve Miller Band
 Yes
 Peter Frampton
 James Taylor
 Firefall
 Styx
 Fleetwood Mac
 Crosby, Stills & Nash
 Lake
 Doobie Bros.
 Crawler

Adds:

Linda Ronstadt — Simple Dreams — Asylum

WKLS-FM — ATLANTIC — Drew Murray

Most Active:

Fleetwood Mac
 Steve Miller Band
 Heart
 Crosby, Stills & Nash
 Peter Frampton
 Foreigner
 Ted Nugent
 Mother's Finest
 Mylon LeFevre
 Dan Fogelberg
 James Taylor
 Styx
 Yes
 Doobie Bros.
 Firefall
 Alan Parsons Project
 Supertramp
 Stillwater
 Daryl Hall & John Oates
 Crawler

Adds:

Linda Ronstadt — Simple Dreams — Asylum
 Rush — Farewell To Kings — Mercury
 Terence Boylan — Asylum
 Donovan — Arista
 Prism — Ariola
 Robin Trower — Sweet Line Of Love (45) — Chrysalis

KEZY-FM — ANAHEIM — Ron Burnstein

Most Active:

Elvis Costello
 Animals
 Rumour
 Mink DeVille

MOST ACTIVE FM LPS

- CSN — Crosby, Stills & Nash — Atlantic**
 — Dark Star, See The Changes, Cathedral
- Going For The One — Yes — Atlantic**
 — Going For The One, Turn, Parallels
- JT — James Taylor — Columbia**
 — Bartenders, Handy Man, Your Smiling Face
- I, Robot — Alan Parsons Project — Arista**
 — Wouldn't Want To Be, Breakdown
- The Grand Illusion — Styx — A&M**
 — Sail Away, Castle Walls, Superstars
- Rumours — Fleetwood Mac — WB**
 — Silver Springs, Don't Stop, Chains
- I'm In You — Peter Frampton — A&M**
 — Signed, Sealed, Delivered, Friend, Heart On The Line
- Steve Winwood — Island**
 — Lucks In, Time Is Running, Vacant
- Book Of Dreams — Steve Miller Band — Capitol**
 — Sacrifice, Stake, Jet, Jungle
- Terrapin Station — Grateful Dead — Arista**
 — Estimated Prophet, Terrapin, Dancin'
- One Of The Boys — Roger Daltrey — MCA**
 — Avenging Annie, Say It Ain't So, Joe
- Little Queen — Heart — Portrait**
 — Barracuda, Little Queen, Go On And Cry
- Monkey Island — Geils — Atlantic**
 — Surrender, I Do
- Luna Sea — Firefall — Atlantic**
 — Just Remember, Even Steven, Head On Home
- Before We Were So Rudely Interrupted — Animals — UA**
 — Lonely Avenue, Baby Blue, Many Rivers To Cross
- Livin' On The Fault Line — Doobie Bros. — WB**
 — Heartache, Echoes, Chinatown
- Cat Scratch Fever — Ted Nugent — Epic**
 — Poontang, Cat Scratch, Live It
- Lake — Columbia**
 — Time Bomb, On The Run
- Shiver In The Night — Andy Pratt — Atlantic**
 — All I Want, Rainbow
- Foreigner — Atlantic**
 — Starrider, Damage Done, Cold
- Let There Be Rock — AC/DC — Atco**
 — Problem, Dog Eat Dog, Go Down
- Robert Gordon With Link Wray — Private Stock**
 — Summertime, Flying Saucers, Red Hot
- Crawler — Epic**
 — Cold Stone Sober, Dreamer
- Simple Dreams — Linda Ronstadt — Asylum**
 — Tumblin' Dice, Carmelita
- Beauty On A Back Street — Daryl Hall & John Oates — RCA**
 — Bad Habits, Why Do Lovers
- Enter My Dreams — Kenny Loggins — Columbia**
 — Lady Luck, Daddy's Back, Enter
- Live! In The Air Age — Be Bop Deluxe — Capitol**
 — Mill Street, Made In Heaven
- Natural Progressions — Bernie Leadon/Michael Georgiades — Elektra**
 — Calling For Your Love, Rotation, Singer
- Young Men Gone West — City Boy — Mercury**
 — Run Around, Sing

Donovan
 Firefall
 Geils
 Heart
 Lake
 Stillwater
 Styx
 Seals And Crofts

Adds:

Robin Trower — In City Dreams — Chrysalis
 Piper — Can't Wait — A&M
 Utopia — Oops, Wrong Planet — Bearsville

WYDD-FM — PITTSBURGH — Steve Downes

Most Active:

Chris Hillman — Clear Saitin' — Asylum
 Jay Ferguson — Thunder Island — Asylum
 Jean Luc Ponty — Enigmatic Ocean — Atlantic
 Robin Trower — In City Dreams — Chrysalis
 Kalapana 3 — Abbatior

WBCN-FM — BOSTON — John Brodey

Most Active:

Norton Buffalo
 Be Bop Deluxe
 Crawler
 Crosby, Stills & Nash
 Doobie Bros.
 Fleetwood Mac
 Grateful Dead
 Daryl Hall & John Oates

(contin. from page 29)

Doobie Bros.
UFO
Bob Marley & Wailers

Adds:
Automatic Man — Visitors — Island
Elvis Costello — My Aim Is True — Stiff (IMP)
Rush — Farewell To Kings — Mercury
Cheap Trick — In Color — Epic
Freddie King — 1934-1976 — RSO
Jackie Lomax — Capitol
Linda Ronstadt — Simple Dreams — Asylum
Thin Lizzy — Bad Reputation — Mercury
Winter Bros (45) — Capricorn
Southside Johnny (45) — Epic

KBPI-FM — DENVER — Jean Valdez

Most Active:
Crosby, Stills & Nash
Jimmy Buffett
Fleetwood Mac
Firefall
KISW-FM — SEATTLE — Gary Crow

Most Active:
Fleetwood Mac
Styx
Heart
Crosby, Stills & Nash
Supertramp
Alan Parsons Project
Ted Nugent
Steve Miller Band
James Taylor

Adds:
Karla Bonoff — Columbia
Bonnie Raitt — Sweet Forgiveness — WB
Cat Stevens — Izitso — A&M
Linda Ronstadt — Simple Dreams — Asylum
Thin Lizzy — Bad Reputation — Mercury

KZAM-FM — SEATTLE — Jon Kertzer

Most Active:
Karla Bonoff
Terence Boylan
Doobie Bros.
Chris Hillman
James Taylor
Ry Cooder
Fleetwood Mac
Grateful Dead
Steve Winwood
Crosby, Stills & Nash
Norton Buffalo

Adds:
Small Faces — Playmates — Atlantic
Linda Ronstadt — Simple Dreams — Asylum
Sammy Walker — Blue Ridge — WB
Ritchie Havens — Mirage — A&M
Airtio — I'm Fine -- How Are You? — WB
Ron Carter — Quartet — Milestone

WINZ-FM — MIAMI — Dave Souza

Most Active:
Crosby, Stills & Nash
Doobie Bros.
Dan Fogelberg
Firefall
Little River Band
Steve Miller Band
Styx
James Taylor
Steve Winwood
Yes
Be Bop Deluxe
Crawler
Dingoos
Chris Hillman
Lake
Pierce Arrow

Adds:
Linda Ronstadt — Simple Dreams — Asylum
Heart — Magazine — Mushroom
Happy The Man — Arista
Missouri — Panama Red
Patrick Moraz — Out In The Sun — IMP
Thin Lizzy — Bad Reputation — Mercury
Shawn Phillips — Spaced — A&M

WEBN-FM — CINCINNATI — Denton Marr

Most Active:
Kenny Loggins
Fleetwood Mac
Alan Parsons Project
Heart
Yes
Crosby, Stills & Nash
Firefall
James Taylor
Steve Miller Band
Foreigner
Bros. Johnson
Charlie
Linda Ronstadt
Steve Winwood
Firefall
Mother's Finest
Tom Scott
UFO
Styx

Adds:
Stanley Turrentine — Nightwings — Fantasy
Tom Scott — Blow It Out — Ode
Crawler — Epic
Foghat — Bearsville
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Prism — Ariola
Linda Ronstadt — Simple Dreams — Asylum

KOME-FM — SAN JOSE — Dana Jang

Most Active:
Doobie Bros.
Robert Gordon With Link Wray
Yes
Grateful Dead
Crawler

Foghat
Heart
Utopia
Dennis Wilson
City Boy

Adds:
Linda Ronstadt — Simple Dreams — Asylum
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Thin Lizzy — Bad Reputation — Mercury
Terence Boylan — Asylum
Karla Bonoff — Columbia
Ritchie Havens — Mirage — A&M
Jean Michel Jarre — Oxygene — Polydor
Patrick Moraz — Out In The Sun — IMP
Pure Prairie League — Live! Takin' The Stage — RCA
Small Faces — Playmates — Atlantic
Dr. Feelgood — Sneakin' Suspicion — Columbia

KSJO-FM — SAN JOSE — Paul Wells

Most Active:
Styx
Alan Parsons Project
Grateful Dead
Geils
Crosby, Stills & Nash
Yes
Utopia
Foghat
Elvin Bishop
Kiss
Crawler
Steve Winwood
Roger Daltrey
Roderick Falconer

Adds:
Thin Lizzy — Bad Reputation — Mercury
Ram Jam — Epic
Rush — Farewell To Kings — Mercury
Linda Ronstadt — Simple Dreams — Asylum
Karla Bonoff — Columbia
Bionic Gold — Big Sound
Chris Hillman — Clear Sailing — Asylum
Piper — Can't Wait — A&M
Small Faces — Playmates — Atlantic

KDKB-FM — PHOENIX — Hank Cookenboo

Most Active:
Steve Winwood
Yes
Dan Fogelberg
Burton Cummings
Firefall
The Rumour
Little River Band
Doobie Bros.
Styx
Robert Gordon With Link Wray

Adds:
Linda Ronstadt — Simple Dreams — Asylum
Daryl Hall & John Oates — Beauty On A Back Street — RCA
City Boy — Young Men Gone West — Mercury
Chris Hillman — Clear Sailing — Asylum
Terence Boylan
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Thin Lizzy — Bad Reputation — Mercury
Shawn Phillips — Spaced — A&M
Hummingbird — Diamond Nights — A&M
Piper — Can't Wait — A&M
Outlaw Blues — Capitol

WCOL-FM — COLUMBUS — Guy Evans

Most Active:
Yes
Peter Frampton
Heart
Daryl Hall & John Oates
Eric Carmen
Linda Ronstadt
Alan Parsons Project
Prism
Doobie Bros.
Steve Winwood
Styx
AC/DC
Grateful Dead
Utopia
Al Jarreau
Dan Fogelberg
Firefall
Bernie Leadon/Michael Georgiades Band
Geils
James Taylor

Adds:
Linda Ronstadt — Simple Dreams — Asylum
Karla Bonoff — Columbia
Rush — Farewell To Kings — Mercury
Pure Prairie League — Live! Takin' The Stage — RCA
Robin Trower — In City Dreams — Chrysalis
Daryl Hall & John Oates — Beauty On A Back Street — RCA

KTIM-FM — SAN RAFAEL — Tony Berardine

Most Active:
George Thorogood
AC/DC
Utopia
Crawler
Robert Gordon With Link Wray
Be Bop Deluxe
Elvis Costello
Norton Buffalo
Dennis Wilson
Doobie Bros.
Flash In The Pan (45)
Stranglers (45)
Sex Pistols (45)
Eddie & The Hot Rods (45)

Adds:
Jean Michel — Oxygene — Polydor
Chris Hillman — Clear Sailing — Asylum
Automatic Man — Visitors — Island
Thin Lizzy — Bad Reputation — Mercury
Linda Ronstadt — Simple Dreams — Asylum
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Small Faces — Playmates — Atlantic

WLVG-FM — COLUMBUS — Steve Runner

Most Active:
Crosby, Stills & Nash
Fleetwood Mac
James Taylor
Steve Miller Band
Doobie Bros.
Alan Parsons Project
Yes
AC/DC
Ram Jam
Styx
Foghat
Pure Prairie League
Lake
Firefall
Stillwater
Crawler
Grateful Dead
Utopia

Adds:
Linda Ronstadt — Simple Dreams — Asylum
Rush — Farewell To Kings
Mercury
Piper — Can't Wait — A&M
Prism — Ariola
Tom Petty — ABC
Robin Trower — Sweet Line Of Love (45) — Chrysalis

WMC-FM — MEMPHIS — Ron Olson

Most Active:
Fleetwood Mac
Dan Fogelberg
Foreigner
James Taylor
Heart
Alan Parson Project
Jesse Winchester
Firefall
Elvin Bishop
Doobie Bros.
Mac McAnally
Sanford-Townsend Band
Crosby, Stills & Nash
Grateful Dead
Utopia
Styx
Steve Miller Band
Yes
Bernie Leadon/Michael Georgiades Band
Foghat

Adds:
Jean Michel Jarre — Oxygene — Polydor
Small Faces — Playmates — Atlantic
Nick Jameson — Already Free — WB
City Boy — Young Men Gone West — Mercury
Linda Ronstadt — Simple Dreams — Asylum
Karla Bonoff — Columbia

KLBJ-FM — AUSTIN, TX — Steve Smith

Most Active:
Be Bop Deluxe
Crosby, Stills & Nash
Steve Winwood
Grateful Dead
Doobie Bros.
Dan Fogelberg
Yes
Alan Parsons Project
Heart (Little Queen)
Utopia

Adds:
Robin Trower — City Of Dreams — Chrysalis
Cate Bros. — Asylum
Karla Bonoff — Columbia
Linda Ronstadt — Simple Dreams — Asylum
Jean Luc Ponty — Enigmatic Ocean — Atlantic
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Terence Boylan — Asylum
Thin Lizzy — Bad Reputation — Mercury
Nick Jameson — Already Free — Bearsville
Rush — Farewell To Kings — Mercury

KMYR-FM — ALBUQUERQUE — Charlie Weir

Most Active:
Grateful Dead
Alan Parsons Project
Neil Young
Foghat
Steve Miller Band (Firefall)
Heart
Crosby, Stills & Nash

Adds:
Automatic Man — Visitors — Island
Jay Ferguson — Thunder Island — Asylum
Ritchie Havens — Mirage — A&M
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Heart — Magazine — Mushroom
Chris Hillman — Clear Sailing — Asylum
Robin Trower — City Of Dreams — Chrysalis
Thin Lizzy — Bad Reputation — Mercury
Hummingbird — Diamond Nights — A&M
Doobie Bros. — Livin' On The Fault Line — WB

KZEL-FM — EUGENE, OR — Stan Garrett

Most Active:
Alan Parsons Project
Donovan
Heart (Mushroom)
Linda Ronstadt
Styx
Foghat
Ram Jam
Doobie Bros.
Karla Bonoff

Adds:
Automatic Man — Visitors — Island
Jay Ferguson — Thunder Island — Asylum

Nick Jameson — Already Free — Bearsville
Rush — Farewell To Kings — Mercury
Boxer — Absolutely — Epic
Shawn Phillips — Spaced — A&M
Thin Lizzy — Bad Reputation — Mercury
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Terence Boylan — Asylum
Dr. Feelgood — Sneakin' Suspicion — Columbia

WCCC-FM — HARTFORD — Bill Nosal

Most Active:
Crosby, Stills & Nash
James Taylor
Steve Miller Band
Steve Winwood
Alan Parsons Project
Heart
Peter Frampton
Dan Fogelberg
Fleetwood Mac
Little River Band
Firefall
Doobie Bros.
Geils
Cat Stevens
Yes
Grateful Dead
Carole King
Lake
Harry Chapin
Be Bop Deluxe

Adds:
Karla Bonoff — Columbia
Stillwater — Capricorn
Thin Lizzy — Bad Reputation — Mercury
Linda Ronstadt — Simple Dreams — Asylum
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Silverado (45) — RCA
Art Garfunkel — Crying — Columbia

WAIV-FM — JACKSONVILLE — Jamie Brooks

Most Active:
Styx
Alan Parsons Project
Crosby, Stills & Nash
Yes
Little River Band
Heart
Burton Cummings
AC/DC
Foreigner
Fleetwood Mac
Rita Coolidge
Tim Weisberg
Carly Simon (45)
Steve Miller Band
Jimmy Buffett
Lake
Pat Travers
Nilsson
Crawler

Adds:
Cate Bros. — Asylum
Ritchie Havens — Mirage — A&M
Jay Ferguson — Thunder Island — Asylum
Chris Hillman — Clear Sailing — Asylum
Terence Boylan — Asylum
Donna Summer — I Feel Love — Casablanca

WOUR-FM — UTICA — Tom Star

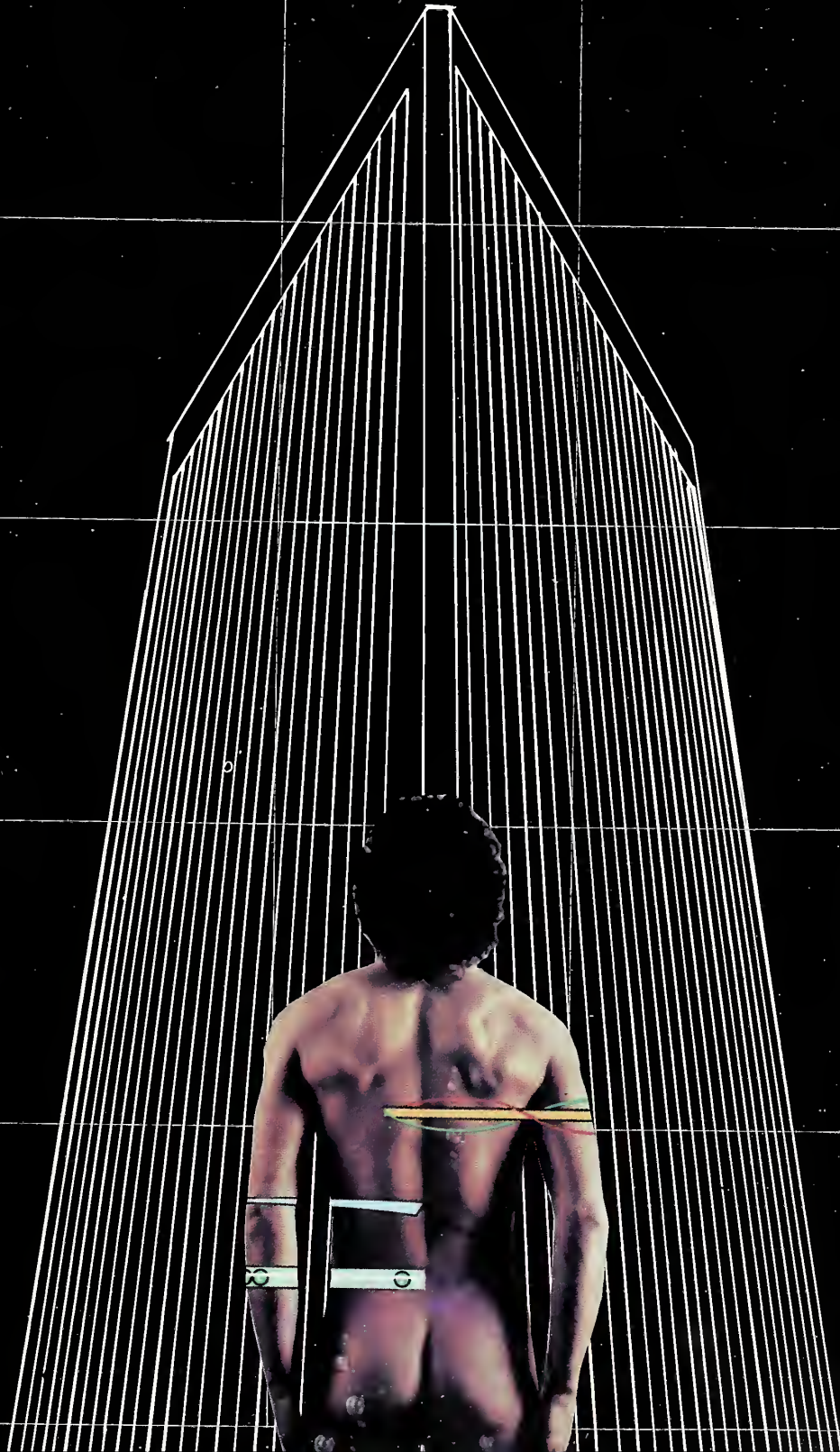
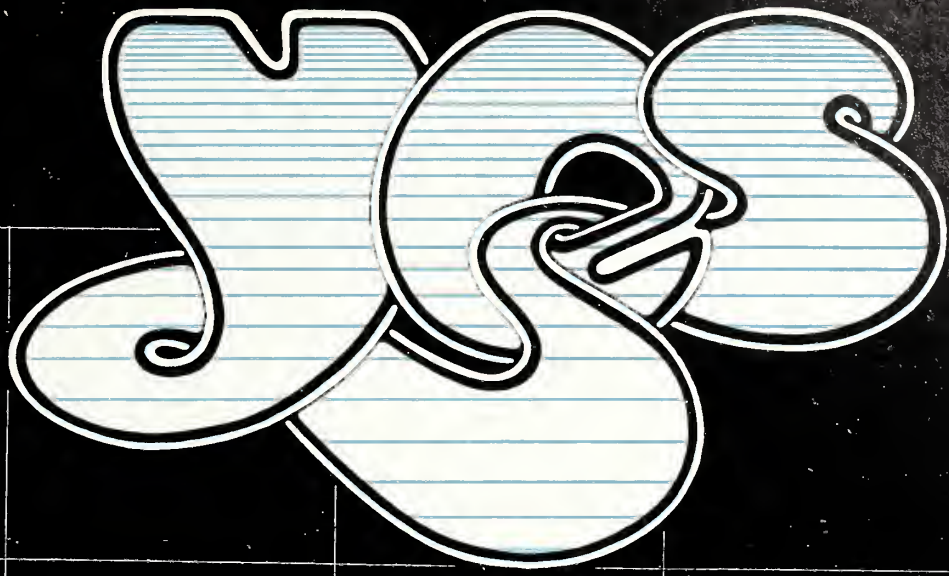
Most Active:
Linda Ronstadt
Firefall
Steve Winwood
Be Bop Deluxe
Karla Bonoff
Lake
Crawler
City Boy
Utopia
Rumour
Stillwater
Eric Carmen
Terence Boylan
Dingoos
Malcolm Tomlinson
Daryl Hall & John Oates
Pure Prairie League
Doobie Bros.
Jay Ferguson

Adds:
Richard Torrance — UA
Thin Lizzy — Bad Reputation — Mercury
Jean Luc Ponty — Enigmatic Oceans — Atlantic

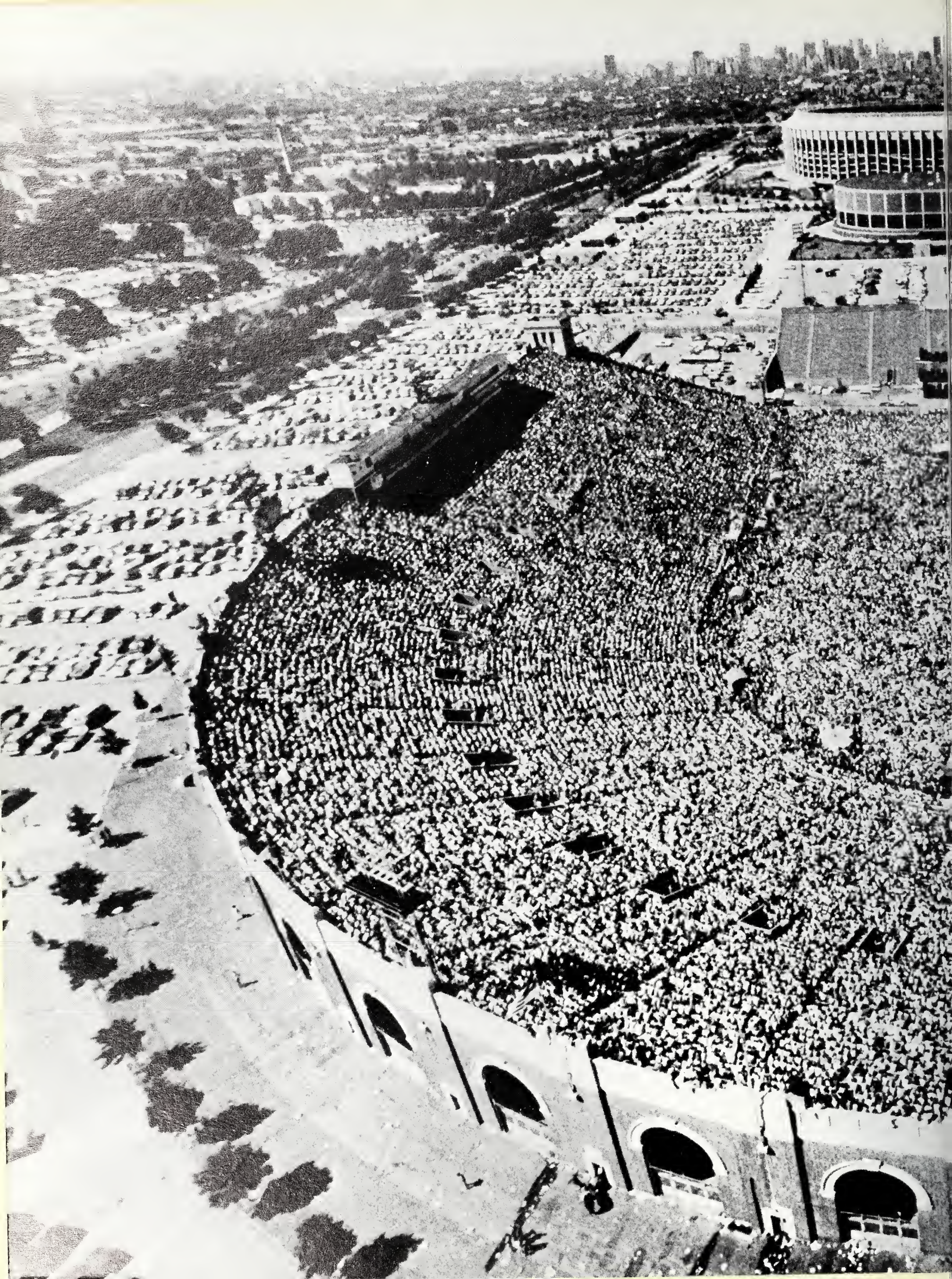
WSAN-FM — ALLENTOWN — Rick Harvey

Most Active:
James Taylor
Crosby, Stills & Nash
Peter Frampton
Heart
Yes
Steve Miller Band
Alan Parsons Project
Sanford-Townsend Band
100% Whole Wheat — AVT
Styx
Foreigner
Ted Nugent

Adds:
Rush — Farewell To Kings — Mercury
Thin Lizzy — Bad Reputation — Mercury
City Boy — Young Men Gone West — Mercury
Libby Titus — Columbia
Daryl Hall & John Oates — Beauty On A Back Street — RCA
Patrick Moraz — Out In The Sun — IMP
Prism — Ariola
Dr. Feelgood — Sneakin' Suspicion — Epic
Piper — Can't Wait — A&M
Linda Ronstadt — Simple Dreams — Asylum



YES SPECIAL ISSUE PREPARED BY CASH BOX MAGAZINE





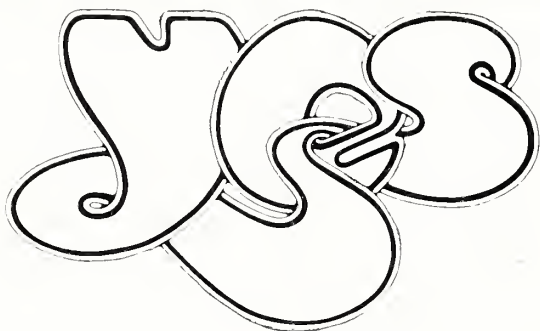
Going On Ten

Beginning its tenth year as a group, Yes has set a new standard for itself with the tenth Yes album, "Going For the One." Each of the album's five songs reflects all the originality and poetic spirit that gave birth to the Yes music of the past, fused with a new sensibility that has inspired a higher level of communication through music.

Yes is not the same five band that it was in its first stages, but personnel changes that never were detrimental to the group's development. The camaraderie that was born when Jon Anderson and Chris Squire began working together has always been something greater than that of five musicians who form Yes. However, this has not prevented each member of Yes from striving to attain the highest technical and expressive standards in musicianship.

Without ever moving in overly "commercial" directions, Yes has continued to win over an ever devoted audience. The accolades afforded to "Going For the One" only further prove that the constant pursuit of excellence is appreciated by massive numbers of music lovers.

Undaunted after nearly a decade, Yes represents a beautiful creative expression that will ultimately determine the rock and roll's place in the history of music. Each Yes salutes Jon Anderson, Chris Squire, Steve Howe, Alan White and Rick Wakeman.



Now in their tenth year of creating music, Yes has defined a new outlook with "Going For The One." The first album on new group material in two and a half years, it is both a culmination of every phase in the development of Yes' career, and a re-affirmation of the group's constant striving toward the future in a rock music context.

Lead vocalist, major composer and founding member Jon Anderson sees "Going For The One" as a product of Yes' immediately preceding stages. Analyzing the new album, he first turned to late 1974, when Yes was finishing production on its previous studio album. "By the time we got into 'Relayer,' there was a lot of feeling in the band that there are only certain kinds of music that you can play and still keep in touch with the audience. If you start to get too engrossed in your endeavor, it can be very dangerous if the fans of the band don't get off on it."

Anderson explained that, because the band had rehearsed the music from "Relayer" for over three months before keyboardist Patrick Moraz was found to replace the departed Rick Wakeman, the album became one of the most carefully planned-out recordings in the history of Yes, maybe even a bit too carefully planned. He reflected on the mixed feelings that still surround the "Relayer" period. "The album suffered a bit in production, but it was a marvelous piece of music to play, and it went down very well with the (live) audience."

Anderson admitted that the album had raised questions within the band. "It was a very gray cover, and we had a very gray feeling about it. Who's to know why? It made us think, 'Is this the right way for Yes to go? Do we want to get more involved?'"

The question was left unresolved when the members of Yes began to devote their energies to the recording of solo albums. Anderson put the development into perspective. "The idea of us all working on our solo albums was a very simple one — we weren't charged with emotion for Yes, but we were charged with emotion for ourselves. We didn't go away from each other, we just happened to be physically away from each other. It was good to get it out of our systems. And we knew that we were going to carry on with Yes; that was the most important point."

Anderson was aware that certain music industry observers "didn't look lightly on the solo projects. We didn't have any 'product,' as the business says, for two years, forgetting that we all made music. Whether it was good or bad is only relative to the people who enjoy it, or don't enjoy it. You can't always do what everybody wants. A lot of people enjoyed our solo works."

The solo album phase was followed by an extensive American tour and group rehearsal and recording sessions in Switzerland, along with what Anderson sees as a shift in awareness. "When we came back together, it didn't hit us right away, but we all knew that Yes, in some ways, hopefully had to go further in reaching out to more people in order to survive."

The ensuing album was "Going For The One." While Anderson spoke highly of its "spontaneous" qualities, he also saw it in the mainstream of the group's tradition. "It's got a lot of textures of Yes, and many of the best kinds of things that Yes does." He therefore feels that the album does establish a sense of continuity.

The idea of continuity was borne out by Steve Howe, who described the two ways in which a certain piece of Yes music usually finds its way onto an album. Music "left over from other eras," which the band often has been working on for years, tends to be the most extensively arranged. Examples of this category of song on "Going For The One" include "Turn Of The Century" and parts of "Awaken." The long keyboard section of "Awaken," however, according to bassist Chris Squire, is almost totally improvised. "That was Rick's contribution," stated Squire, who pointed to several ending keyboard and guitar solos on the album as evidence that "Going For The One" is "more improvised in some ways" than the last few Yes albums.

The other musical category described by Howe was nearly forgotten music, recorded long ago and discarded, which he said was often "rediscovered in the studio." The title cut was named as a prime example of this type of song, since the Anderson song was unearthed when Chris Squire found it on an old cassette which he brought to the studio one day. When such a piece is discovered, it usually is in a very unrefined form, requiring some creative contribution from each member of the band. Howe's rock and roll slide steel guitar introduction to the cut was something he had been using as a sound check before gigs.

Instruments of distinctive timbre, such as the steel guitar and church organs used on the current Yes album, are among the devices the group will use to tackle their major problem, which, as Howe puts it, is "to make each separate track unique." The church organs used on the album were recorded with a technique that was suggested by John Timperley, the engineer at Mountain Studios in Montreux, Switzerland, who is now mixing for Yes on tour. Timperley's two years of experience in Europe made him aware of the availability of music lines from the government-owned telephone services, which, he said, "have excellent frequency response." Utilizing two or three telephone music lines, along with a standard line for communication, the group was able to record Rick Wakeman, playing two different organs, in churches several miles away from the studio. For "Awaken," Wakeman recorded an overdub, while he actually performed live with the band when they played in the studio on "Parallels."



Chris Squire — Yes

Bassist Chris Squire, along with Jon Anderson, is one of Yes' two co-founders. From the group's first album, the attack, elasticity and distinctive timbre of his instrument have been integral components of the Yes sound.

Squire's contributions to Yes, however, far exceed his talent as an instrumentalist. It was he who told Melody Maker, before the original album "Yes" was recorded, "We started off on a Fifth Dimension kick . . . You get groups with powerful backing and bad vocals or good vocals and faulty backing. We wanted something between the two — good vocals well backed."

Squire's passionate involvement in composing and arranging has been reflected in every subsequent Yes album, as well as on his solo album, "Fish Out Of Water," which was released at the very end of 1975. That title is a reference to the nickname that Chris acquired in the early days of touring with Yes, when he revealed a penchant for long showers.

At the outset of Yes' 1977 tour of America, Squire reflected on the group's streamlined, simplified concept of staging, which allows the audience to focus more closely on the musicians than have the elaborate sets of the last few years. "Now," he commented, "there's an even greater sense of theater."

As a bassist, Squire sees himself as the type of player who explores the "lead" potential of the instrument, but he does not consider himself an extremist. Describing his goal as a player, Squire once commented in an interview with *Guitar Player*, "I think there's definitely a way you can combine the best aspects of both the 'lead' and 'bass' approach."



Rick Wakeman — Yes

Rick Wakeman had heard rumors that he was about to rejoin Yes last fall, but he "hadn't thought about them himself." That is, until Jon Anderson, Chris Squire, Steve Howe and Alan White called him over to the Mountain Studios in Montreux, Switzerland, to hear some demos they had been working on. "I heard just a couple of songs," said Rick, "and I thought they were magic. It was the Yes I had known and loved." Since Brian Lane had remained Wakeman's manager throughout his solo outing away from Yes, there was little problem in his reunion with the group.

Wakeman did see a certain similarity between leaving Yes in 1974 and the fact that all the members of the group took some time to do their own solo projects in 1975. "No matter how happy you are with a band, there are certain things you might write that you know are not going to be suitable for the band," he explained. "After a period of years, those ideas become frustrations, so there has to be an outlet to get them out."

Rejoining Yes was a revitalizing experience for the keyboardist. "When the band came together again to record, there was a whole new freshness," he observed. "It was like starting at the starting line: very valid and very good."

After recording in Switzerland with Yes, Wakeman found Montreux and the Mountain Studios congenial to writing and recording his own solo projects for A&M Records. His next solo LP is tentatively titled "Rick Wakeman's Criminal Record," a concept album based on several classic crimes.



Jon Anderson — Yes

Jon Anderson, vocalist and co-founder of Yes, is an original rock and roll visionary.

In 1968, he envisioned the formation of a rock band that could successfully break away from the heavy-metal stereotype, yet still maintain an elemental, hard-driving energy. When he met bassist Chris Squire in a club in London's Soho district, that vision became a reality, and Yes was born.

In 1971, Anderson's vision of an eclectic rock sound combining elements of folk, pop and classical music became a reality when "The Yes Album" was released and won widespread critical acclaim.

The following year saw Anderson's very personal fantasy creations, welded with the fantastical ideas of his fellow band members, spawn "Fragile," the highly innovative album which solidified Yes' status as one of rock's premier groups.

And in 1976, Anderson brought about a remarkable transfer of his own story-fantasy to musical form with his solo album, "Olias Of Sunhillow." Recorded in Anderson's own 24-track studio, the solo project allowed Anderson to utilize his ever-growing collection of exotic instruments.

With Yes, Anderson's genius lies in the unique sound of his clear, high voice and the contribution which his fertile imagination infuses into the group's musical vocabulary. In addition, Anderson's continual search for musical perfection has invaluable enriched the exquisite sound of Yes.

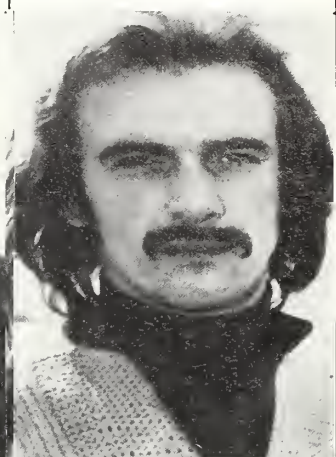


Steve Howe — Yes

Yes was in a state of flux when guitar master Steve Howe joined the lineup in the middle of 1970. Howe, whose previous experience included the groups Tomorrow, Inn Crowd and Syndicats, replaced the departing Peter Banks, who later went on to form Flash. Just about the same time, Yes left their original manager and entered a new agreement with Brian Lane. The recording of "The Yes Album" was soon to follow.

Although his original guitar inspirations came from rock and roll in the 1950s, Howe's musical influences had broadened with the advancement of his career as a professional musician. He had ventured into jazz, displaying an affinity for Miles Davis. Howe also found a fascination with classical music, and was beginning to absorb everything from Vivaldi to Stravinsky. The personal, eclectic style which he developed brought the much sought-after variety of color to Yes.

Howe's solo album, "Beginnings," was the first of the Yes solo LPs to be released, in November 1975. He feels that solo recording was a valuable experience for him as an individual musician, and for the group as a whole. "The solo albums helped us to realize that we could put a lot of music into shorter time periods," he explained. "Even the longest cut on 'Going For The One,' the 15-minute 'Awaken,' could have been an hour long at one time with Yes."

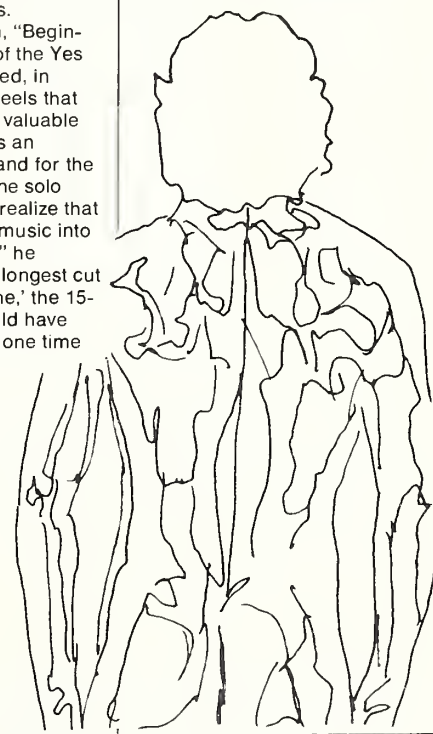


Alan White — Yes

Alan White came to Yes in 1972 with some very impressive credentials, like playing with Alan Price, John Lennon, Ginger Baker, George Harrison and Joe Cocker. In addition, White was one of England's most sought-after session drummers.

White's association with Yes came just in time for "Tales From Topographic Oceans" and the tour that was preserved on the album "Yessongs." Immediately, the members of the group credited White's drumming with providing Yes with a hard-driving rock backbone to keep the high flying musical take-offs "on the ground."

In 1976, White completed his debut solo album, "Ramshackled," which he also produced. The album, unlike other Yes solo projects, stayed closer to basic R&B and rock roots, with only occasional forays into the uniquely Yes-like world of fantasy and eclecticism.





Ertegun Relates His Views On Yes International Appeal

I heard about the group Yes much before I ever actually heard them play. Various of my friends on the British music scene had mentioned to me that there was a marvelous new group with "a strange, short name — Yes." Then I got a couple of calls from our London office urging me to be

sure to get to hear this band, which they had already approached about the possibility of signing with Atlantic.

Late one afternoon a week or two later, I found myself in the Speakeasy in London for my first meeting with a group that was destined to pioneer new frontiers in

modern popular music. Jon Anderson, Chris Squire and Co., who had traveled down to London from the north of England, played a magnificent set for me. I was especially impressed by the very personal and haunting quality of Jon's voice. Within a few days, we were in a studio in London and starting to put together the first album, which was called "Yes," of course.

The album had very good reviews in America, but didn't sell in a spectacular way. We had limited success with it in England, and the band got good reviews there as well. They started to do major live concert dates, and at the famous Plumpton Festival, where Cream was on the bill, they went down very, very well. Then we made the second album, "Time And A Word," which actually showed up in the English top thirty album charts. There still wasn't that much happening in America. But all of us at Atlantic were believers, and we knew that we were eventually going to get to the public.

I think the first moment we knew the band was going to be really super-big was when we decided to put on a concert with them at the Queen Elizabeth Hall in London, a very nice venue that normally has classical concerts. It was used to launch the "Time And A Word" album, on which Yes had orchestral backing. So in 1970, Yes put on a concert with an orchestra behind their rock music, and it went down extremely well.

Then we made "The Yes Album," and that's the one that really started it all. It was a huge success in England, and it got on the American charts as well. Then, of course, from the "Fragile" album on, the group had established themselves in America. As we

all know, there were also certain moments when the band changed a bit, as when Steve Howe came in to replace Peter Banks, Rick Wakeman came in for Tony Kaye, and Alan White took over the drums from Bill Bruford.

Yes are currently enjoying the best musical groove that the group has ever attained. There is greater understanding between the members and more fire in their playing than I have ever heard. It now feels like everybody is "home." With Chris Squire and Jon Anderson from the original group, Steve Howe and Alan White and the return, after a short couple of years away, of Rick Wakeman, Yes have hit a musical peak which has been quickly perceived by the thousands of devoted fans who are cheering them through their current American tour.

It is especially gratifying to me that the high level of improvised, abstract music which sets Yes apart has found as large a sophisticated audience as it has.



*Many congratulations
on the enormous success of your film*

YES SONGS

*in Australia
and we look forward to
presenting you on your forthcoming
Australian tour.*

U.K.
7 Hertford Street,
Mayfair,
London W1J 7DY
Tel: 01-429 5005
Telex: 34925



THE PAUL D. HINTY CORPORATION

Australia
229 Lennox Street,
Richmond,
Victoria 3121

Tel: Melbourne 429 3577
Tlx: 33357

**We're very proud
to say yes
around the world**



WEA International



Jerry Greenberg, president of Atlantic Records, was only slightly concerned that a new Yes album did not appear in 1976. "They had all gone off and done solo projects," he explained, "and this was something I knew they had wanted to do for a while. Somehow I just knew that they would eventually get together again to make what I consider to be their best album."

Greenberg recognized that a great deal of time and effort would be expended by the group in writing, rehearsing, recording and producing the music that would become "Going For The One." Atlantic awaited delivery of the album eagerly, yet patiently. "In dealing with artists," he stated, "you can't just punch computer keys and say, 'Hey, we'd like an album for our fall release.'" In Greenberg's estimation, "Going For The One" was "well worth the wait, based on initial response to the album."

Greenberg Expected Reunion

Greenberg's strongest early recollections of Yes date back to 1971, when he was involved in the promotion of their third release, "The Yes Album." The first time he saw them perform, as an opening act at the Capitol Theater in Portchester, New York, he observed an atmosphere of excitement. "There was a big scam about the band. They weren't selling a lot of records yet, but it was their first American tour." While recognizing the value of FM radio in the building of Yes' career, Greenberg emphasized that word-of-mouth was an important factor at the early stages.

Although he called the single "Roundabout" (1972) a "turning point" in the Yes career, Greenberg pointed out that "Your Move," released as a 45 one year earlier, had served an important ground-breaking function in top 40 radio and the struggle for mass acceptance. He also stressed the importance of quality in live performance. "They realize how touring through America relates to catalog sales, and they realize the importance of being visible."

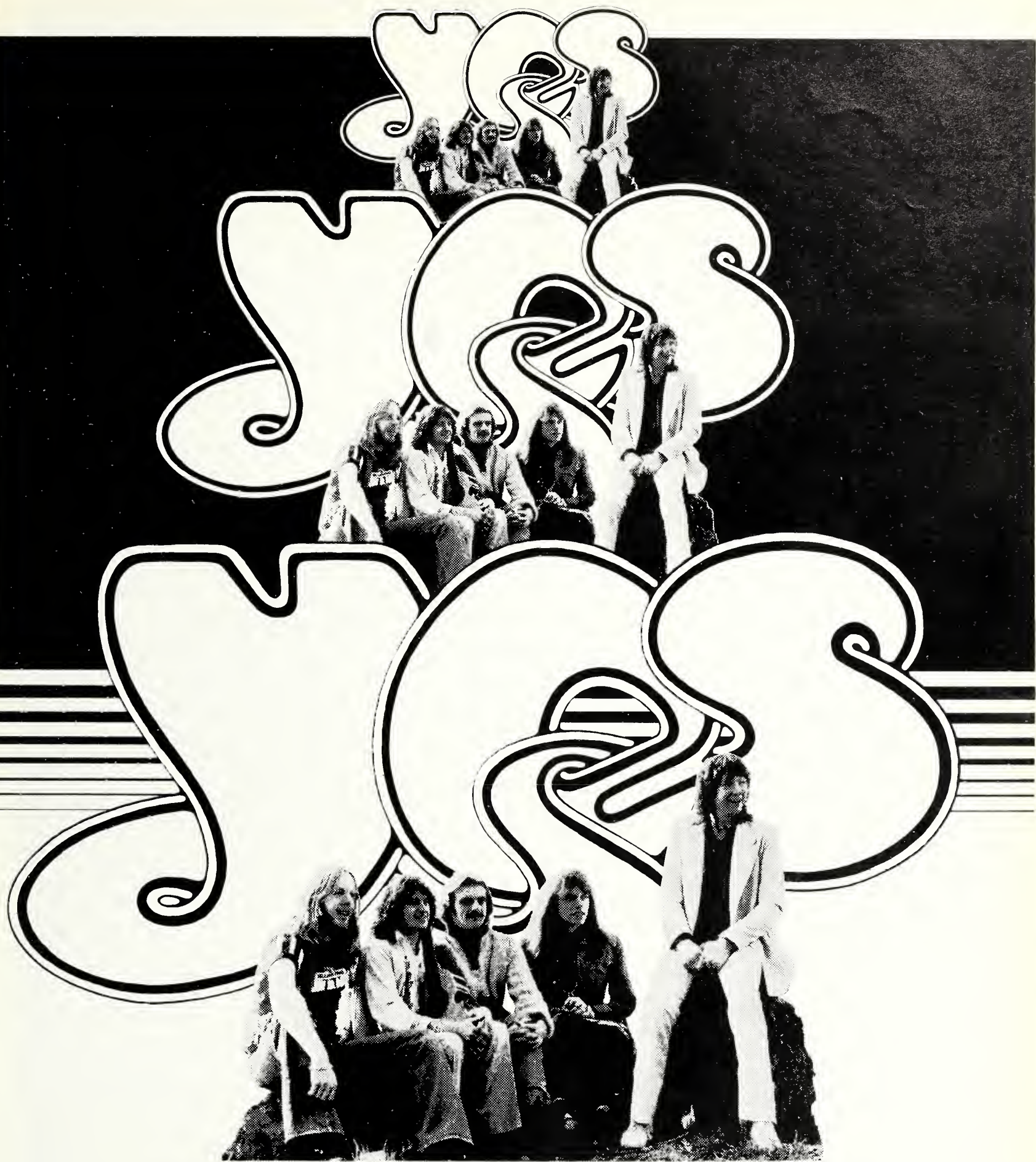
Greenberg himself once achieved visibility with Yes. At a gold record presentation in 1973, the band reciprocated by giving Greenberg a new drum set. Half seriously, he told them, "Okay, now that you've given me a drum set, I want to sit in with you." They said "Great!" For the Nassau Coliseum appearance that evening, Yes roadies brought the drums for an encore, and Atlantic's president played for one number. "I've got to tell you," he exclaimed, "I was a musician myself, and I've played in front of people, but never before 18,000 people! It was quite an experience for me, and quite an experience for them, since they claimed I slowed down the tempo and messed up their live recording!"

Greenberg sees each Yes album as part of a gradual climb upward, creatively and commercially. "One of the great things about the music business is to get in on the ground floor with a band, see them as an opening act or playing a club, and eventually get to see them play before 100,000 people, like they did in Philadelphia. And the best part of all," he smiled, "is that this new album looks like it will be their biggest yet."



BEST WISHES
FROM YOUR
FRIENDS AT
QUEENS LITHO





YEAR AFTER YEAR OF CONTINUOUS SUCCESS

PREMIER IS PROUD TO REPRESENT THEM

Premier

FRANK BARSALONA PRESIDENT

PREMIER TALENT ASSOCIATES, INC. THREE EAST 54TH STREET, NEW YORK, N.Y. 10022 • TELEPHONE (212) 758-4900



Glew Sees Release Scheduling As Key

David Glew, senior vice president of marketing and general manager of Atlantic Records, sees timing as the key to sales success for Yes' album, "Going For The One." "The scheduling was really ideal, and that doesn't happen very often," Glew explained. "The album was released in summertime, business has been very good, and the tour, which followed shortly after the release of the album, will run all the way to the fall."

Glew noted Yes' inherent strengths from a marketing point of view. "There's a solid FM base with a group like Yes. I think you'll find that, with the current album, we should be able to maintain airplay all the way through Christmas." He also pointed to the group's solid touring base, the strength of which was proven by Yes sellouts all over the country in the middle of a highly competitive summer. "Kids seem to make the dollars available for a Yes concert," said Glew. "You have a tremendous built-in audience for Yes that's been developed through the release of ten albums, plus the group's solo albums."

Glew commented that the two-and-a-half-year period in which no album of new Yes group material was released had been a cause for concern. "Ideally, I think that every major artist should have at least one album out a year, because of the competition and the product flow that the industry has been receiving in the last few years. You worry because you want an album every year to keep that visibility and maintain airplay patterns."

He observed, however, that the Yes solo albums, released between November, 1975 and June, 1976, had partially fulfilled those crucial functions. "Although we didn't achieve the big numbers that we had hoped, I think we made a major market impact," said Glew, estimating that each solo album had sold between 150,000 and 250,000 units. "The solo albums kept Yes visible from a publicity standpoint, and also maintained visibility at the retail store level." Glew also felt that the sales of the solo albums demonstrated a strong following for each of Yes'

individual members.

As a result of all these contributing factors, Glew was able to report, "The album was accepted incredibly at the retail level without much advance publicity. The initial buy-ins were sensational, most of the inventory has sold through, and now huge re-order patterns are developing." At this point, Glew sees Atlantic's priorities in the maintenance of inventory and airplay levels.

Glew explained that various strategies are used in different types of retail locations. "In a small town, where you don't have an FM station, and where Handleman might control a K mart store, we try to use as much print advertising as possible." Glew pointed out that Yes is a solid rack item. "Initially," he explained, "You don't have the huge orders from the major racks that you would with an act that's top 40-oriented, where they know, for instance, that a CKLW will be booming the music into Toledo. They may not buy the large quantities initially, but once you have that turnover, that's where the big increments in sales come in." Glew added that, in all locations, Atlantic makes large quantities of merchandising materials available.

Atlantic implemented a midsummer sales program on "Going For The One," offering a five per cent incentive to bring inventories back up to an adequate level. Glew emphasized the importance of vigilance in this area to a touring group. In a similar vein, Atlantic has taken measures to insure that Yes remains, according to Glew, "one of the company's top consistently selling catalogs. With a dating and deal program on back catalog, we try to fill in those additional spaces in the stores where a customer may have let his inventory run down."

Glew felt that a single could be a very important factor in the overall Yes sales picture. "A single's importance in today's record business is that it takes a group from one sales plateau to another." At the same time, he envisioned no problems in surpassing the platinum certification level within a short time.

CONGRATULATIONS



We wish you continued success



SPECIALTY RECORDS CORP.

210 North Valley Avenue

Olyphant, Penna. 18447

Phone (717) 489-4717

TWX (501) 671-4580

yes

...yeah...fine...sure
...uh huh...yah...great
...yep...affirmative...okay
...aye aye...all right...yes

By the way Brian, what's a 90-10?



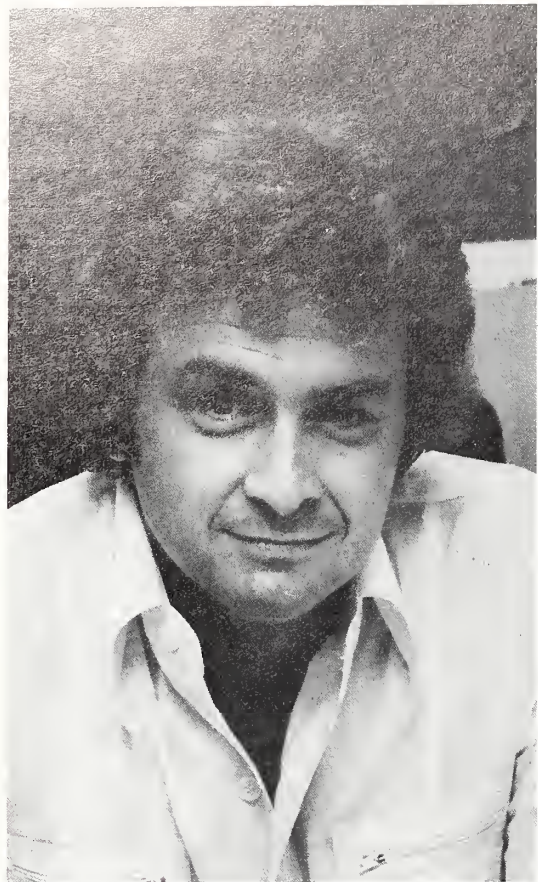
August 2-3, Spectrum, Phila.

photo: Scott Weiner

Larry Magid Allen Spivak Bob Kelley

electric factory concerts

Promo Exec Kline Aims To Add Mass Appeal Audience To Hard-Core Fans



Dick Kline, Atlantic's senior vice president of promotion, continues to see his role in the development of Yes' career as a matter of dealing with two audiences. "We've retained the hard-core Yes fan throughout the history of the group," he stated. "The key to moving to the next level is to hit the fringe or mass appeal audience."

Just as in 1972, when "Roundabout" was released from the album, "Fragile," Kline is looking to a top 40 single as the most efficient vehicle for reaching the fringe. "This is the first time we've had several single possibilities within one Yes album," he explained, referring to "Going For The One." The three cuts under consideration by Atlantic as singles are the title track, "Parallels," and "Wondrous Stories." Kline was looking forward to the challenge of breaking a new Yes single. "Radio is tighter today," he stated, "but there are a lot more Yes fans out there."

Looking back to "The Yes Album" in 1971, Kline saw "a new musical happening in the United States, especially for Atlantic Records. It was rock with classical overtones, music in depth that truly was listening music. The basic hard-core Yes fans were obtained immediately through whatever airplay we had and word of mouth, and it started to grow and develop in 1971. Some months later, the hard-core audiences spread when the group went on tour.

"It was over a year later that we finally came up with a record commercial enough to get that mass appeal that is obtained from top 40 radio stations." Kline was speaking of "Roundabout," the cut from the "Fragile" album that had made the biggest impact on people in the radio and retail communities.

At Kline's request, the single was pressed on yellow or gold vinyl to symbolize Atlantic's attitude that the company was going after a gold record. "Roundabout" reached an apex of #10 on the **Cash Box** Top 100 Singles chart. "It was a long project to convince top 40 radio that Yes had what their audience was looking for," he stated, "though at this point I would say that 'Roundabout' is probably one of the classic recurring oldies used on top 40 stations."

Kline expects FM radio to sustain airplay on "Going For The One" over a long period, and he bases his opinion on musical considerations. "The depth of the music is what will make the album a sustaining album," he declared. "This is not the type of group where you get on the air and after three or four weeks, the audience has absorbed everything in the music. You have to listen to it many times over to get everything out of it that the players are trying to communicate."

Kline was not concerned that his opinion of the basis of Yes' FM staying power seemed to conflict with the musical potential to score with a top 40 single. "I believe that with the proper editing, there is enough content in any of the three cuts we were talking about to allow for the repetitions, the lyrics, the melodies, etc.; all the magic that goes into the making of a hit record," he stated emphatically. "Any of the three could become a mass-appeal record which would not insult any of the hard-core Yes fans, and grab the fringe or the masses to join in and in turn further the sale of the album, once they get a taste of what the new Yes album is really about. We're talking about a group that stands out there with very little competition, musically speaking."

Congratulations to



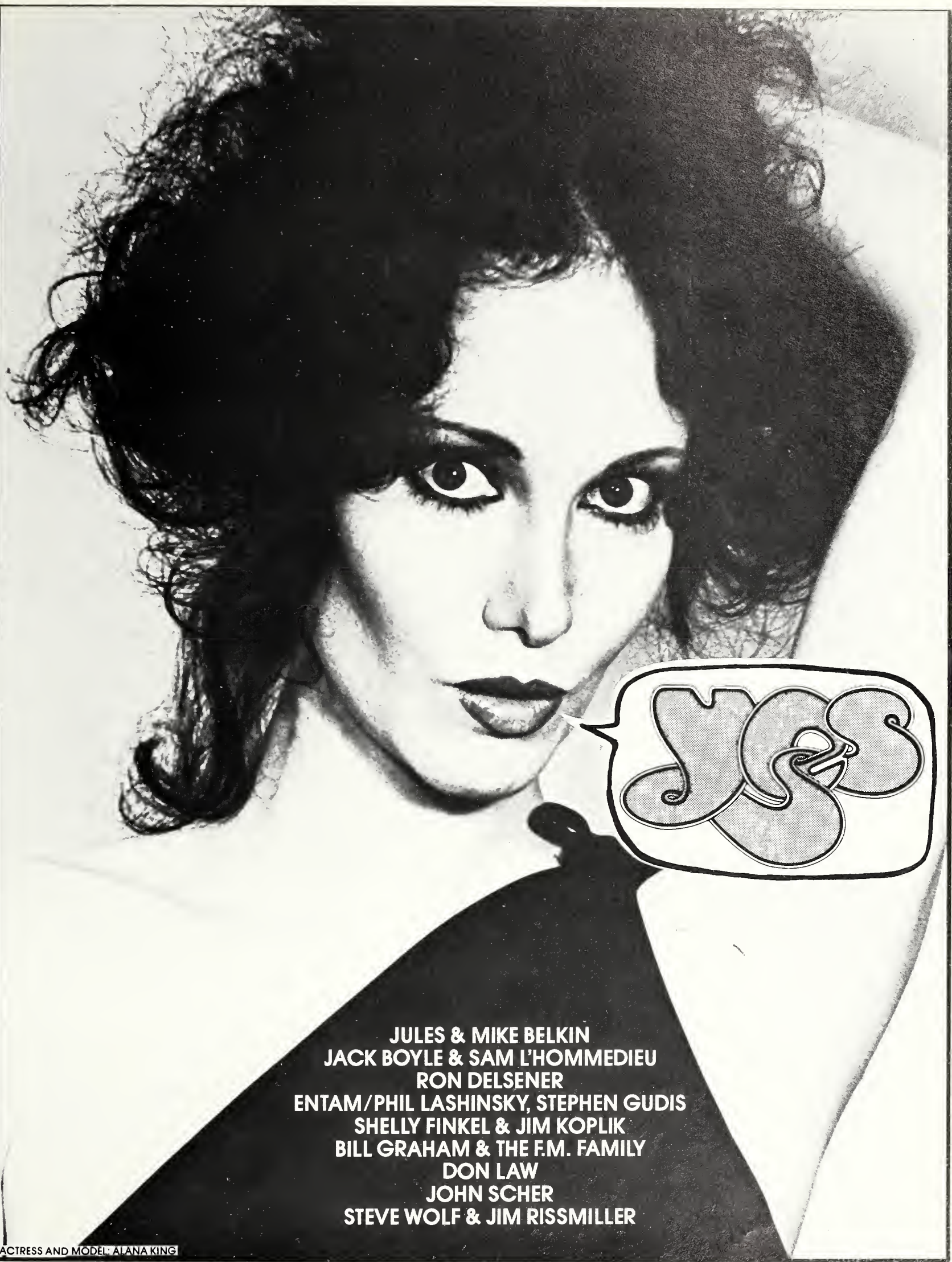
for 10 Years of Rock

Globe Shipping Co.
Cargo Bldg. 80, JFK Airport
Jamaica, New York 11430
George Fellouris
212-632-1218

Rainbow Freight
Mill Mead, Staines
Middlesex, England
Bowen Grant
0784-55356



INTEGRATED COMPUTER SERVICES INC.
ONE PARK AVENUE, NEW YORK, N.Y. 10016



YES

JULES & MIKE BELKIN
JACK BOYLE & SAM L'HOMMEDIU
RON DELSENER
ENTAM/PHIL LASHINSKY, STEPHEN GUDIS
SHELLY FINKEL & JIM KOPLIK
BILL GRAHAM & THE F.M. FAMILY
DON LAW
JOHN SCHER
STEVE WOLF & JIM RISSMILLER

ACTRESS AND MODEL: ALANA KING

The

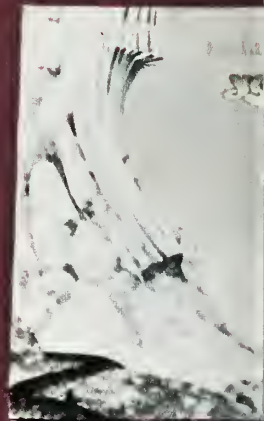
One Yes album is enlightening,
hours and hours of listening pleas
discussion is the Yes collec
is con



Tales From Topographic Oceans
SD2-908
Produced by Yes & Eddie Offord



Fragile
SD7211
Produced by Yes & Eddie Offord



Relayer
SD18122
Produced by Yes & Eddie Offord



Time & A Word
SD8273
Produced by Tony Colton



Yes
SD8243
Produced by Paul Clay & Yes



Close To The Edge
SD7244
Produced by Yes & Eddie Offord

Collection

aching. Two, or even three, guarantee
e. But when you talk about Yes, the real
g). Because no record collection
ete without it.



Yesterdays
SD18103
Each song has individual producers.



Going For The One
SD19106
All tracks arranged & produced by Yes.



The Yes Album
SD8283
Produced by Yes & Eddie Offord



Yessongs
SD3-100
Produced by Yes & Eddie Offord

Klenfner Foresees Greater Heights For Yes Based On Research Study

first Yes album, and approached it in a really fresh, new way. However many millions of albums Yes had sold before, the figures could be expanded. Their audience is yet to be tapped to its fullest extent, and this tour is only showing it by selling out dates four months in advance.

"We were able to do something at the very beginning. We got Brian Lane out on the road one month before the release of the album. Brian had never gone out to promote a Yes album, yet he was a promotion man early in his career. A little nitty gritty radio promotion!"

Klenfner seemed to see the seeds of greater success in Yes' current attitude. "The band is really happy, up, psyched . . . If New York and Philadelphia (performances) are any indication of where Yes is going, look for an acceleration in their career." In this regard, Klenfner made one specific point: "They are now very cognizant of hit singles. As big as Yes are, they've really had only one single. That one catapulted them into superstardom, and they're once again looking for that single vehicle."

Klenfner saw evidence of the new outlook in Yes' stage for the current tour. "The stage is beautifully done, and the group beautifully lit, but not to the point that the show is the group. The group is the show."

Although many observers saw the two-and-a-half-year stretch between albums of new Yes material as potentially detrimental to the group's long-range career development, Klenfner took the opposite view. "That period let them see how strong the competition is out there," he said. "In order to survive in this business, you've really got to fight the competition."

One of the first stops made by Atlantic senior vice president Mike Klenfner and Yes' manager Brian Lane on their advance promotional road trip for "Going For The One" was Atlanta, Georgia, where they played a test pressing of the album for the FM specialist of Burg-hart/Abrams and Associates, Lee Abrams. Abrams has had a special interest in Yes since September, 1970,

when he began compiling extensive research on the group's entire career as recording and concert artists in the United States.

Among the topics covered by Abrams' exhaustive surveys are a basic history of Yes as perceived by the public; a breakdown of information gathered from people regarding their reaction to Yes concerts; a summary of listener's feelings about each Yes album, and a detailed summary of listener viewpoints on "Going For The One."

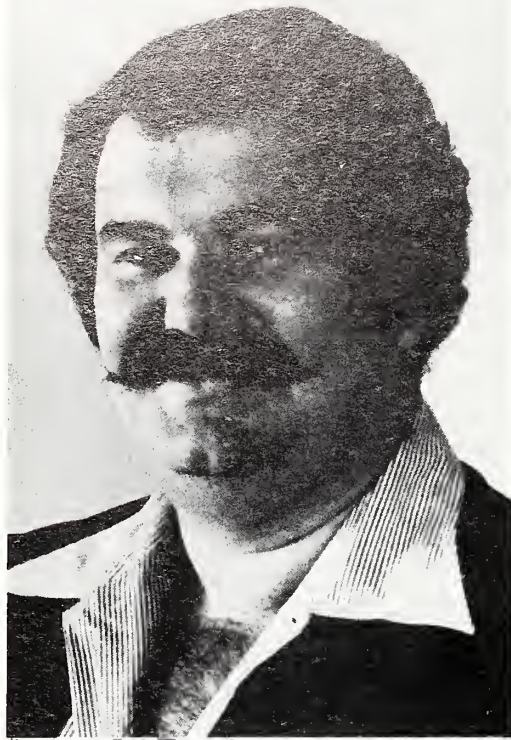
Abrams' analysis of "Going For The One" is by far the most comprehensive in his presentation. "The analysis of our volumes of Yes statistics," states the report, "shows that this album is the one that will determine exactly how Yes will be positioned, image-wise, over the next five years. This album can definitely have the impact of The Yes Album!"

Abrams supports this assertion with a compilation of Yes audience opinions that terms "Going For The One" to be the most favored Yes LP since "The Yes Album," which Abrams earlier research had determined to be "unquestionably the most important turning point in Yes."

Current studies indicate, according to the Abrams presentation, the present picture includes a firm Yes cult audience, while the "fringe" or mass appeal audience is in a "healthy, but unexploited state, due to the success of last year's concerts."

This observation is further evidence of the importance that a hit single could have for Yes at this time, since a single would be the most efficient way to reach a large percentage of the fringe audience. The cuts on the new album that Abrams' research indicates have the most potential as singles are "Going For The One," "Parallels," and "Wondrous Stories."

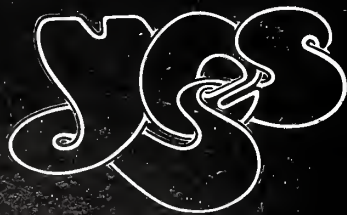
Abrams used 34 different research methods in compiling his presentation on Yes.



"This is my first involvement with Yes, only being at Atlantic for four months," declared Mike Klenfner, senior vice president and executive assistant to the president. "In my mind, and only in my mind, I looked at this as the

WILLIE ROBERTSON AND BOB TAYLOR

WISH



every success in the future,
and look forward to
a continuing, happy business relationship.

ROBERTSON TAYLOR INSURANCE BROKERS, LTD.

103 Cannon Street
London EC 4N 5AD
Telephone: 01-623-7067

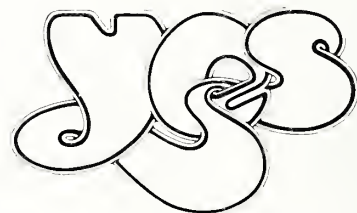


esterdays performances have
proved to be

ntertainment at it's best

uccess was inevitable.

Our best wishes to



for continued success.

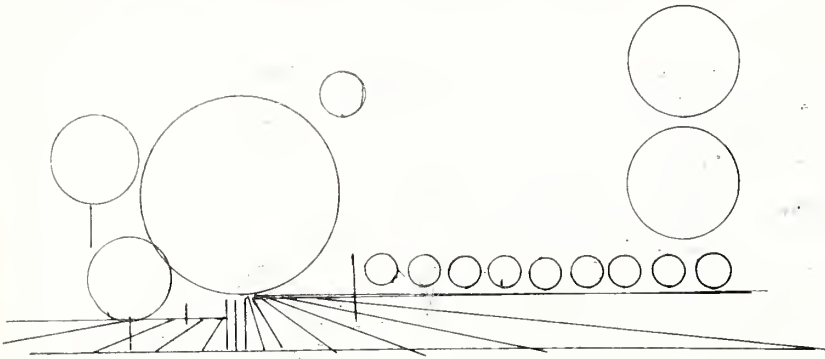
Presswell Records

1972		4/18	Bloomington	12/16	Chicago	8/4	Corpus Christi
7/30	Dallas	19	Atlanta	17	Minneapolis	6	San Antonio
31	Houston	20	Savannah			7	Dallas
8/1	Little Rock	21	Tampa	1975		8	Houston
2	Denver	22	West Palm	6/17	Denver	10	Oklahoma City
4	Los Angeles			18	Salt Lake	11	St. Louis
5	San Francisco	1974		19	Las Vegas	12	Louisville
6	Portland	2/7	Gainsville	20	Tucson	13	Columbus
7	Vancouver	8	Miami	21	Los Angeles	14	Chicago
8	Seattle	9	Tampa	22	Phoenix	15	Minneapolis
9	Dayton	10	Indianapolis	23	San Diego	16	Milwaukee
11	Cleveland	11	San Antonio	24	San Antonio	17	Portland
12	New York	12	San Antonio	25	San Antonio	18	San Antonio
13	Baltimore	13	San Antonio	26	San Antonio	19	San Antonio
14	Hartford	14	San Antonio	27	San Antonio	20	San Antonio
15	Philadelphia	15	San Antonio	28	San Antonio	21	San Antonio
17	Louisville	16	San Antonio	29	San Antonio	22	San Antonio
19	Memphis	17	San Antonio	30	San Antonio	23	San Antonio
21	St. Louis	18	San Antonio	31	San Antonio	24	San Antonio
9/15	Ft. Lauderdale	19	San Antonio			25	San Antonio
16	Tampa	20	San Antonio			26	San Antonio
17	Jacksonville	21	San Antonio			27	San Antonio
19	Cincinnati	22	San Antonio			28	San Antonio
20	Indianapolis	23	San Antonio			29	San Antonio
21	San Antonio	24	San Antonio			30	San Antonio
22	San Antonio	25	San Antonio			31	San Antonio
23	San Antonio	26	San Antonio				
24	San Antonio	27	San Antonio				
26	San Antonio	28	San Antonio				
27	San Antonio	29	San Antonio				
28	New Orleans	30	San Antonio				
30	Atlanta	31	San Antonio				
10/1	Tuscaloosa						
2	Columbia						
3	Charlotte						
28	Millerville						
29	Flint						
30	Waterloo						
31	Toronto						
11/2	Ottawa						
3	Middletown						
4	Columbus						
5	Erie						
6	Syracuse						
7	Pittsburgh						
8	Huntington						
9	Norfolk						
10	Roanoke						
11	Raleigh						
12	Greensboro						
14	Athens						
15	Knoxville						
16	Bowling Green						
17	Terre Haute						
1973							
Feb	Japan						
Australia							
New Zealand							
4/1	San Antonio	12/1	Baton Rouge	7/17	San Antonio	2	San Antonio
5	Los Angeles	1	Dallas	18	San Antonio	25	San Antonio
6	Las Vegas	5	Tulsa	20	San Antonio	30	Albilene
7	San Francisco	6	Wichita	22	Vancouver	10/1	Houston
8	Albuquerque	7	Iowa City	23	Seattle	2	Dallas
9	Phoenix	8	Louisville	24	Spokane	3	Oklahoma City
11	Wichita	10	Springfield	25	Portland	4	St. Louis
12	Oklahoma City	11	Boston	27	Salt Lake	5	St. Louis
13	San Antonio	12	Baltimore	28	Denver	6	Kansas City
14	Houston	13	Pittsburgh	30	El Paso	7	Memphis
15	Dallas	14	Philadelphia	31	Phoenix	8	Shreveport
17	St. Louis	15	Cincinnati	8/1	Las Vegas	9	New Orleans

THANKS AND CONGRATULATIONS

STARFLIGHT TRAVEL COMPANY

2 West 45 Street • New York, New York 10036 • 212-575-5036



Roy Clair 'Yes' — On Sound

After six years as the official U.S. touring sound company for Yes, Roy Clair of Clair Brothers Sound described the changes that have taken place in the group's sound equipment in five words: "More and more of it." He recalled that on their first headlining tour, the group might have used a total of 6000 watts RMS power. Now, they are up to 32,000 watts RMS for indoor arenas, and more than double the figure for outdoor dates.

The changes are not only quantitative. As the group experiments with new electronic equipment in the studio, they naturally seek to perfect the same effects in a live setting. Devices for stage effects are "equivalent to specifications or even better," according to Clair.

His responsibilities, however, are not solely to the musicians on stage. "The primary concern of the sound company is to provide clean, clear, undistorted sound to the audience," stated Clair. There are several challenges in meeting this end. Clair described Yes' sound as "not gim-

micky, but busy, so the speaker system has to be very good. The more complex the signal, the harder the group is to reproduce."

Outdoor shows pose fewer sound problems than indoor ones. On this tour, Clair dealt with only one outdoor date, in

Buffalo. "In an outdoor situation there are no acoustics to contend with," Clair explained. "You're working with pure, unadulterated sound, and if you can get it loud enough to reproduce the same feeling as indoors, it can be a great experience." Clair Bros. has sufficient equipment to support three outdoor shows in one night, along with special scaffolding for efficient setup and breakdown, so the one outdoor date did not put any special pressure on the company. The heat and humidity of the air, however, are variable factors that can interfere with the quality of outdoor sound.

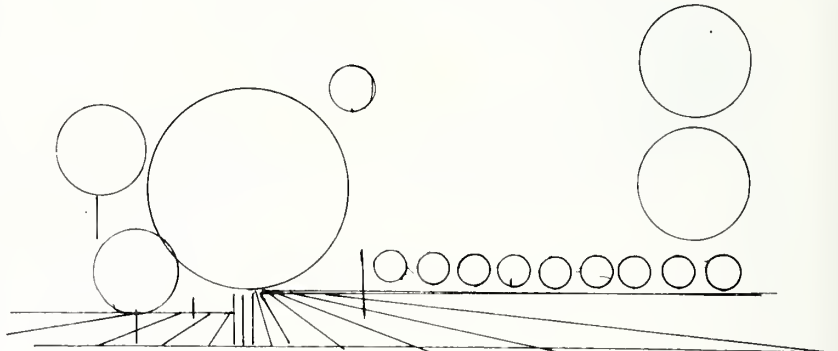
In indoor arena acoustics, Clair said that the secret is to be sure that "direct sound is radiated to everyone in the hall, so they will

hear direct sound over reverberated sound." The key is use a large enough number of speakers and place them properly.

All of this translates into tremendous expenditures. "Unfortunately, there's only one way to stay on top in this business," said Clair, — "spend money and stay current with the latest in equipment. You risk losing money, but if you don't take chances you'll surely lose business."

The cost, needless to say, must be partially absorbed by Yes and other clients. Clair's advice to potential customers recalls the famous story of a passerby who inquired about the resale value of robber baron J. Pierpont Morgan's yacht. "If you call up for a price, forget it!"

'Yes' — On Equipment



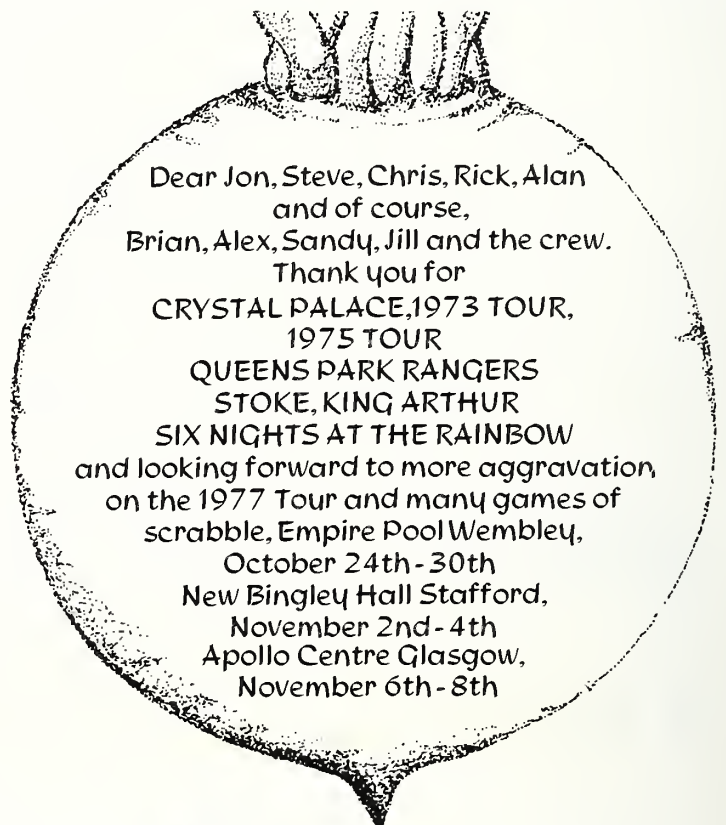
VIEWLEX INC.

We Say

"YES"

Monarc Corp.
4852 W. Jefferson
L.A. CA. 90016

Goldisc Inc.
Broadway Ave & Vet. Mem Hwy.
Holbrook, N.Y. 11741



Dear Jon, Steve, Chris, Rick, Alan
and of course,
Brian, Alex, Sandy, Jill and the crew.

Thank you for
CRYSTAL PALACE, 1973 TOUR,
1975 TOUR

QUEENS PARK RANGERS
STOKE, KING ARTHUR

SIX NIGHTS AT THE RAINBOW

and looking forward to more aggravation
on the 1977 Tour and many games of
scrabble, Empire Pool Wembley,

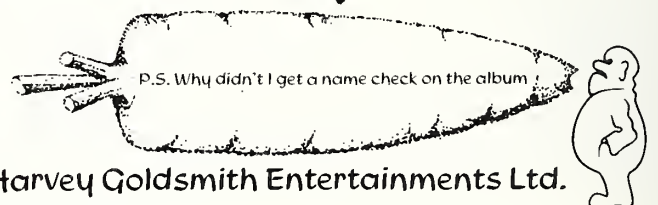
October 24th - 30th

New Bingley Hall Stafford,

November 2nd - 4th

Apollo Centre Glasgow,

November 6th - 8th



P.S. Why didn't I get a name check on the album

Harvey Goldsmith Entertainments Ltd.

CONGRATULATIONS

TO



FROM

THE HILLGATE MOB

AND THE

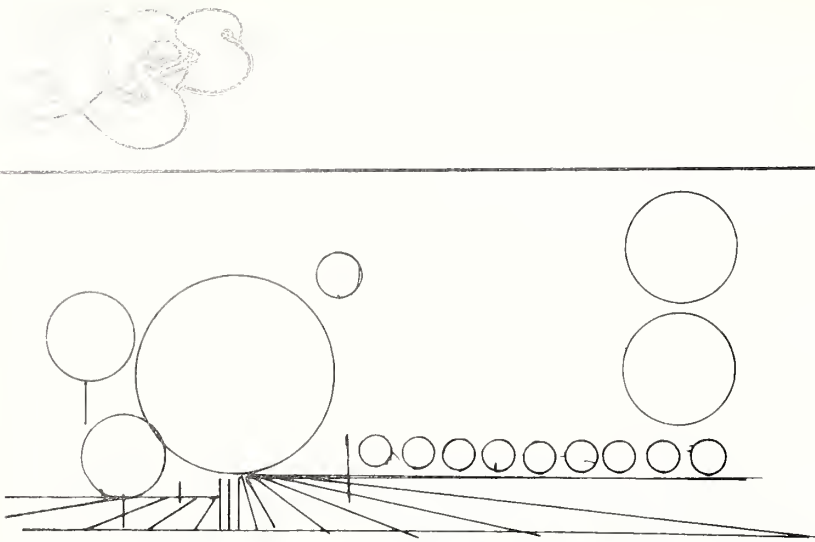
SCOTIA-NOSTRA

**BRIAN/ALEX/PAT/SANDY/JILL
JOANNA/DUNCAN/BRENDA**

EXCLUSIVE WORLD-WIDE MANAGEMENT

SUN ARTISTES LTD

9 Hillgate St, London W.8. Telephone: 01-727-2791/2/3/4
Telex: 25728



Michael Tait — 'Yes' Man Behind The Scenes

Although his name is not known to the large majority of Yes enthusiasts, Australian-born Michael Tait has been with the group practically from its inception. An irreplaceable technician who works for Yes alone, Tait does not practice specialization. He coordinates all the specialties that transform the five musicians in Yes into a dynamic live experience on the concert stage: lighting, staging, set design, and movement.

Tait is quick to point out that he is not an art director, but he does set the basic premises from which Yes' art directors have worked. The stage set for Yes' 1977 tour, for example, was designed by Clive

Richardson, who followed design concepts that Tait and the group had chosen in the course of the past year. The stage is divided into four layers by curtains. The upstage curtain, a white venetian drape, can be drawn up and down for the musicians' entrances and exits. Behind the white curtain is a solid black drape used as a backdrop for the opening act. This is to obscure the Yes setup until it is used by the headliner.

The next curtain suggests arches, tensioned at slight angles for a distorted effect. Jon Anderson was taken with the idea of a vague arch effect after working at length in churches in Switzerland, where pipe organ music was recorded for the album, "Going

For The One." The rear white backdrop is a projection screen. The angular patterned screens which cover all the onstage speaker cabinets were inspired by the art-deco designs of the iron gates of one of London's classic structures, the Hoover Building. The musicians stand on a carpet, designed as a checkerboard on which every second square appears to be lower than the one before it. This is used to achieve optical effects with colored lights.

One of Tait's main specifications for this year was that all stage set apparatus had to be flat or foldable, but not three dimensional. "In the past, we've worked with Roger Dean," Tait explained, "who always manufactured the stuff we used as well. I always thought the design was very nice, but the practicality of it all was totally hopeless, and after years of shipping the stuff around in truckloads, I decided that I could take no more." This year, Yes' entire stage set and sound system is transportable in three trailer trucks, a very small number for this type of a band in this day and age.

Last year's Roger Dean-designed set, which was used on many outdoor concerts, included three light pods that simulated huge, segmented monsters. "What we did last year I consider to have been right for 1976," declared Tait, "but I think it would have been totally wrong for this year. We're talking about rock and roll, where art is changing on a yearly, or even monthly, basis."

Tait broadened his concept to the use of lighting effects. "We used the laser last year, and used it fairly successfully. Like a lot of other acts, we probably overused the

effect, and since then the smaller, less saleable acts are using lasers. Kids are getting very blasé toward effects. If enough people abuse an effect enough times, even if you use it correctly, it's probably best not to use it at all." This is only one of the examples Tait used to support his case for a clean, simple stage.

At the same time, he is aware of what he is up against in entertaining large crowds. "We're not putting on a performance with enormous personalities on stage," said Tait. "We've got a band that really wants to project music rather than personality. Anything we have on stage is there to help Yes and the audience enjoy the music more. Let's face it, music in a 20,000 seat arena is fairly immoral, but that's what's happening today. Less than half the audience will ever see our checkered carpet, but you've got to show something to the people in the back and up above."

The virtual elimination of outdoor dates on Yes' 1977 tour has, of course, had a dramatic effect on staging, although Yes and Tait were influenced by one experience last year in their planning of the one outdoor date for this summer, in Buffalo, New York. At a Washington date last year, the band was forced by curfew laws to play in the daytime. Rather than try to adapt night lighting to daylight, Tait bought a white shag carpet for the band to stand on. The band, shaded under a canopy, was illuminated in white light.

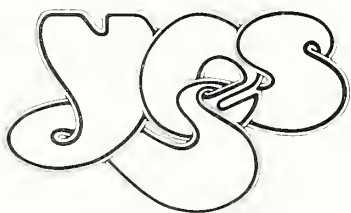
"The band really liked it," Tait exclaimed. "Outdoor shows at night were always a compromise. We're choosing to play in the daytime at this year's outdoor show."

Congratulations

Kevin Kennedy — Rogers Graphics



Congratulations



CANDID LITHO, INC.

MIJEF PRINTING CORP.

160 Varick Street/New York, New York
Lithographers of "Yesshows" Programs
World Tour 1977

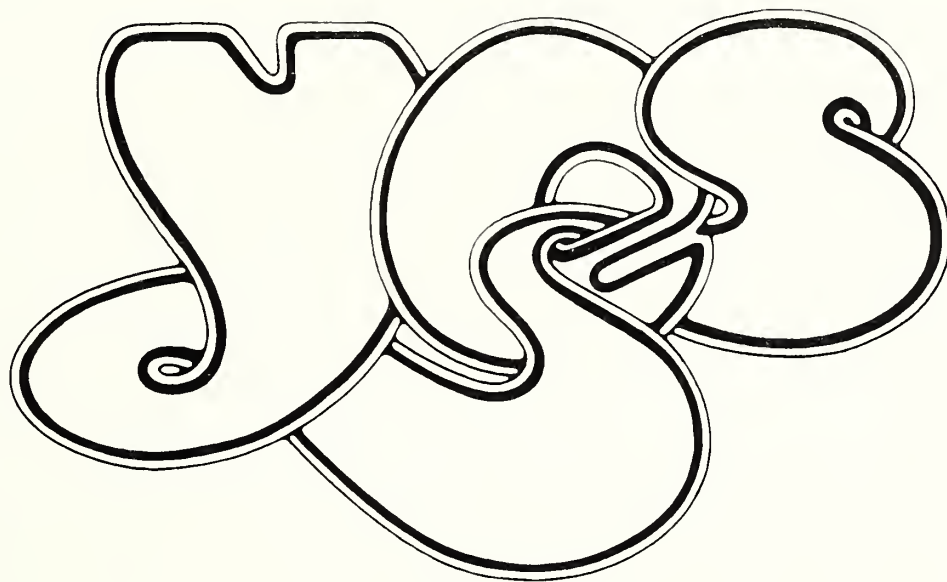
Congratulations YES and BRIAN LANE

Hope your show is on the
road for 10 more years

Geoffrey Reis &
Clark Transfer Co., Inc.



MAMA CONCERTS
PRESENTS
EUROPEAN TOUR 1977



SPECIAL GUEST: DONOVAN

DONOVAN

NOV. 10 COPENHAGEN
NOV. 11 OSLO
NOV. 12 GOTHENBURG
NOV. 14 HANNOVER
NOV. 15 DORTMUND
NOV. 16 DUESSELDORF
NOV. 18 FRANKFURT
NOV. 19 NUERNBERG
NOV. 20 ZUERICH

NOV. 21 HEIDELBERG
NOV. 23 MUNICH
NOV. 24 ROTTERDAM
NOV. 25 ROTTERDAM
NOV. 26 ANTWERP
NOV. 27 BREMEN
NOV. 28 BERLIN
NOV. 29 COLOGNE
DEC. 1 LYON

DEC. 2 LYON
DEC. 3 COLMAR
DEC. 4 COLMAR
DEC. 5 PARIS
DEC. 6 PARIS
DEC. 8 MADRID
DEC. 9 MADRID
DEC. 11 BARCELONA

Brian Lane: Manager, Business Advisor And Positive Force

Although Brian Lane's seven-plus years with Yes have largely been involved in the management of business affairs, his seminal perceptions of the band are structured from a decidedly musical perspective. "The confidence that I have in the band is based on a belief that they can play anything," he declared. "They're playing the kind of music they do because that's what they want to play."

Lane is also convinced that every musical choice Yes has made has been the right move for the band at the time. He even feels this way about the double album set, "Tales From Topographic Oceans," (released in January, 1974), which was one case where commercial priorities might have seemed in jeopardy. "Yes cult fans got into 'Topographic,' but the fringe listeners really didn't get an opportunity because radio formats in America, or anywhere else for that matter, are not designed to play 20-minute cuts," he explained. Lane therefore refused to accept negative criticism. "Jon Anderson's ideas were always considered a bit left-field," he said, "but they were what made Yes successful. How can you stand there and judge, 'Well, that's not commercial?' What does 'commercial' mean?"

To Lane, both "Topographic" and "Relayer" (December, 1974) were crucial because they reinforced the band's most important quality, originality. "It was a period where Yes were experimenting with music to find new tangents to go off on," Lane elucidated, "rather than keep on putting out albums of the same type that had come before. I don't think any Yes album can justly be called 'son of the previous LP.'" It was during his earliest involvement with the group, at the time of "The Yes Album," that Lane learned what he considers to be his most important lesson in the music business. "It's better to have a left-field original than a very good right-field copy."

Lane met Yes in 1970 at the Marquis Club in London. He remembered a well-filled room that night, with many noted rock managers in attendance. Yes, having released two albums with little commercial success to speak for either, had put out the feelers. After Lane reached an agreement

with the group, it was decided that they should immediately cut a third album, with Eddie Offord engineering and participating with Yes in production. Lane, meanwhile, examined the two previous albums, with their tremendous reviews and poor sales, and he was determined that that story would not be repeated a third time.

No English concern was willing to put Yes on tour, so Lane, with the help of Atlantic Records, brought Iron Butterfly in to England specifically to create a tour that Yes could hook up with as an opening act. Within two months "The Yes Album" had topped the British charts. According to Lane, "In America, it went on the charts at #149 with an anchor and dropped off the following week."

Obviously, something had to be done to promote the album in the United States. Lane knew exactly which American talent agency he wanted for Yes, but getting

through to Frank Barsalona, president of Premier Talent, was no easy task. "He is famed at times for being inaccessible to everybody but the people he wants to be accessible to," stated Lane. "That's good, because he's protecting your interests by not saturating himself with business." Lane finally had the opportunity to make his case to Premier, and Yes were soon on their first American tour as opening act for Jethro Tull.

The tour proved to be a turning point for the group's American career. Nearly five months after its initial U.S. release, on August 28, 1971, "The Yes Album" squeezed back onto the bottom of the **Cash Box** pop album chart, again at #149. After a long climb, the LP finally shot into the Top 100, at #86 with a bullet, on November 20, 1971. That same week, the single, "Your Move," had completed a pair of ten-point jumps that took it to #37 with a bullet on the

Cash Box Top 100 Singles chart. "The Yes Album" peaked on January 8, 1972, at #47 with a bullet, long after the single had dropped off. "Fragile," the album which contained what would be the group's top ten single, "Roundabout," was released the same week.

The path that followed was characterized by greater and greater successes, but there were several roadblocks along the way. The biggest of these was the uncertainty factor of personnel changes. Even before the release of the "Fragile" album, keyboardist Tony Kaye had left the band and Rick Wakeman had taken his place. About one week before the start of an American tour, drummer Bill Bruford departed for King Crimson. Alan White, who knew the music by virtue of being producer/engineer Eddie Offord's roommate, was recruited, and he winged it convincingly through the first few dates. When Wakeman left in 1974, he was replaced by Swiss keyboardist Patrick Moraz, and last winter, Moraz left and Wakeman rejoined. Moraz, a "jazzier at heart" in Lane's estimation, was not enticed by the "Yes commercial" direction the band was taking with "Going For The One." Wakeman, on the other hand, was so taken with the new music that what had begun as a temporary position soon became a permanent keyboard seat in Yes.

Lane feels that Yes will continue to prosper through their progressive attitude, taken in its literal sense as "always looking forward." Looking back to the early days of touring around the album, "Fragile," and the single, "Roundabout," Lane frankly discussed the his own disparate feelings about where Yes would go once the band was broken in America. "The evil side of you says, 'It's not going to last; let's work the hell out of them.' The positive side of you says, 'Well, pop music hasn't really been around long enough for you to ascertain whether it's going to last or not.'" Going back to the "Yes" and "Time And A Word" albums, Lane decided that the music didn't sound dated, even four years after it was recorded.

"We'd find ourselves talking about 10 or 15 years in the future," he reminisced. "Yes, when they're 40 or 50 years old, they still intend to go out on the road as Yes. They've gotten where they are without using any of the accepted commercial tricks that other people use. I know that when it comes down to it, Yes may not finish up the wealthiest band in the world, but they'll definitely be among the happiest."

Roy Ericson — 'Yes' Man For Travel

Roy Ericson is the man behind the scenes when Yes goes on tour. Yes, of course, tours often and Ericson, the president of Starflight Travel Company, a Manhattan-based agency that specializes in coordinating travel arrangements for touring rock bands, has already been involved in ten Yes tours since his association with them began in 1972.

While the role of a tour coordinator is often overlooked, it is far from insignificant. Ericson is, in fact, responsible for every aspect of the band's personal accommodations on the road, from their food to hotel rooms. In addition, since Yes does not have an office in the U.S., Starflight Travel serves, in Ericson's words, as "a filtering point for their information."

Ericson is primarily concerned with travel arrangements, however; and after Premier Talent, Yes' booking agency, gives him the concert locations and dates for the tour, Ericson maps out a complete travel itinerary. One transportation headache has been eliminated since Yes began chartering a private executive jet four years ago. But Ericson must still perform scheduling acrobatics for the Yes road crew, getting both the early and late crews to and from a

concert site by plane or bus.

Clockwork precision is Ericson's main goal with regard to the band members themselves. To ensure that everything runs smoothly on the road, an advance person is sent out to each hotel in every city that the band visits. "We coordinate with the limousine and baggage man to make sure there's no slipup in where they're picking the group up and what time they have to be there. And, of course, we meet the group in the hotel, hand them their room keys, and boom, they're all ready without having to wait around in the lobby."

Not only that, but before the hotel rooms are verified, the advance person, who is usually Sherrie Rubin, goes into each room, according to Ericson, and "checks the covers, the sheets, the air conditioning, the television, the telephone; makes sure the room has a good view, that the colors are right, and even flushes the toilets to make sure they work.

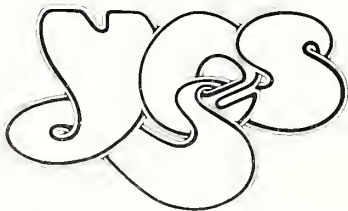
"From the layman's point of view," Ericson says, "it might seem a bit extravagant, but when you do 34 shows in 37 days, you really don't want to hang out in the lobby. The more comfortable it is, the easier it is to accept the hardships of the road."

Another service that Ericson provides to make life easier for Yes is to arrange catered meals on the road. This isn't as easy as it sounds, because all the members except Rick Wakeman are vegetarians.

"As soon as we get the dates together,"

(continued on page 27)

THE
BEST
FOR

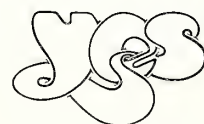


Modern Album & Finishing Company, Inc.
Gilpin Avenue, Cardinal Industrial Park
Hauppauge, New York 11787

212-291-7600

516-234-1100

From
"Deep In The Heart Of Texas"
Congratulations



Associated Record Pressers of America, Inc.
609 Great Southwest Parkway
Arlington, Texas 76011

CONGRATULATIONS
COLOR SERVICE, INC.

Frank Barsalona — Six Year Retrospect As Agent For Yes



YES IN THE OPEN AIR — The 1977 "Yesshows" tour was scheduled to include only one outdoor date, played in Buffalo, New York on August 20. Based on one rewarding experience when the group was required to play during daylight hours on last year's tour, daytime was chosen for this year's open air engagement. Utilizing a light colored stage and white lighting, Yes were able to create the perfect concert experience in bright sunlight. Above, Jon Anderson reaches to the crowd while Alan White digs in at the drums.

With a little advice from Frank Barsalona, president of Premier Talent, Yes and their manager, Brian Lane, decided to virtually eliminate outdoor concert venues from the group's 1977 tour schedule. "We decided that this summer was going to be a little crazy," explained Barsalona, "and that we should start the tour in August, through the end part of the summer and September, after the barrage of touring was over. The decision not to play outdoor dates, in retrospect, proved to be a wise one. Yes weren't going to top what they did outdoors last summer, so there were no points to be proven by playing outdoors. The outdoor scene is no longer an event, and that aspect of an open-air show is really the only reason that a kid will be there. Brian Lane agreed that there was nothing to gain but a few extra dollars, and a whole lot to lose, by playing outdoors. The idea is to make money under the best conditions."

The priorities were a bit different when Barsalona first represented Yes as a talent agent on their first American tour in 1971.

Barsalona recalled that although he was aware of Yes through their first two albums, an overly aggressive attitude on the part of their first manager had scared him off. Finding Brian Lane to his liking, Barsalona was soon involved in bringing Yes over to the United States as an opening act on tour with Jethro Tull. They were virtual unknowns here at the time. "It's hard for any act to get out there cold, in front of a major attraction, and get any sort of reaction at all," stated Barsalona, "but Yes began pulling in fantastic reviews right away." Barsalona recalled that "The Yes Album" began to sell, with sales coming in for the catalog as well. "It was all uphill from there."

By their second tour, Yes were headlining two- and three-thousand-seat theaters. According to Barsalona, Yes had already begun to develop consistent patterns of record sales, based on Premier's careful examination of the effect on sales after a group plays a particular market. Around the third and fourth tours, Barsalona remembered, Yes was secure enough to

begin playing in larger arenas. Although the success of the single, "Roundabout," was a factor in exposing Yes in markets where FM radio's strength is not strongly felt, the move to larger-scale concert facilities was still a gradual one.

"Realistically, it's an enormous country, and you have to take it market by market, area by area," he explained. "In places where we felt Yes hadn't quite gotten the exposure or recognition that they had elsewhere, we played the smaller places. We didn't stop playing Winterland in San Francisco, for instance, until about a year and a half ago."

Barsalona confirmed that Yes' concert schedules are tighter than usual on a day-to-day basis, but he qualified that observation. "The tours are so well thought-out, and the people they have on the road are so

capable, that it can hardly be looked at as a situation where the boys are worn out at the end of a tour. With all the tight scheduling, they even find time to get interviews and radio station visits while on tour."

The president of Premier finds working with Yes a pleasure because of their professional, realistic attitude. "Even when they didn't have an album to tout, they still decided to come in and play the United States," he pointed out. "They've never given the people enough time to forget that Yes is still out there."

Barsalona concluded by giving credit where it really is due. "Yes really do their job in terms of the number of dates they play and what they do when they get out on stage," he declared. "All I can do is get the act into a position where they can do it. The whole thing's on stage."

Congratulations and continued success

Tgi
STYLOGRAPHIC
INNOVATIONS, INC.
221 PARK AVE. SOUTH
NEW YORK, N.Y. 10003
PHONE: 777-3900

Larry Magid: Seven Years Promoting 'Yes'

Larry Magid, head of the Philadelphia-based Electric Factory Concerts, has been promoting Yes appearances for seven years. This long-term relationship led up to the largest date in a confined concert facility in the history of the music industry. That was June 12, 1976, when Yes closed a show (preceded by co-headliner Peter Frampton) that drew 105,000 people to Philadelphia's JFK Stadium, for a total gate of \$1,050,000.

"When we went to do our first show in JFK Stadium," said Magid, "the first act we thought about was Yes." He cited their popularity in Philadelphia, where he called them "one of the top three or four groups. They always play a minimum of two shows here." Magid can verify the group's popularity in many other markets. On the current tour, Electric Factory promoted six dates: Philadelphia, Cincinnati, Pittsburgh, Washington, D.C., Memphis and Jackson, Mississippi.

Having worked with Yes on about 25

dates, Magid noted their relatively quick transition from obscurity to popularity. Magid recalled, "We were very aware of them earlier, when the first two albums were released. We were very happy to play them from the very beginning of their American tours." There was a tour as second act to Jethro Tull, and a few arena dates as special guest of Emerson, Lake & Palmer. Remembering Yes' own ascendancy to headlining arenas, Magid states, "We were able to handle it without any problems at all."

A Professional Group

"Yes is one of the most professional groups we've ever worked, not only artistically, but personally as well," Magid declared. "Even through the enormous impact they've had on so many people, I haven't noticed any change in how they carry themselves. They have the same enthusiasm toward their live dates, and still really appreciate working for their audience."

	YES	NO
Best Act	YES	
Good Music	YES	
Top LP's & 45's	YES	

CONGRATULATIONS

BERT-GO ENTERPRISES



Nesuhi Ertegun — A Perspective Of 'Yes': Internationally

Nesuhi Ertegun, president of WEA International, called Yes "one of our strongest groups worldwide," pointing to England, Germany, France, Japan, Australia and Brazil as international markets in which the group enjoys an especially devoted following. With an album of the potential of "Going For The One," he stressed the importance of ensuring simultaneous release in all the world's major markets. On today's international scene, the leakage of imports from one country to another is too great to allow any LP of the status of a new Yes album to be released even a week earlier in the United States than in any European nation.

International Planning

Coordination of release dates, however, was but one of the many details of international planning that went into the launching of "Going For The One." Although the managing director in each country is basically responsible for promotion and advertising in his individual market, the release of the current album was preceded

Atlantic Promotion

Perry Cooper

"My basic function is three-fold," explained Perry Cooper, concerning his new role as director of artist relations at Atlantic Records. "I'm responsible for letting the field know when an act is in town; for making sure that the field is well aware there is product in the market; and for making sure that the gigs are covered by the media, so we can use every possible exploitation point to the fullest."

Perhaps the most crucial aspect of Cooper's job remains strictly within the company, as "a direct liaison between the artist and every different department of Atlantic Records."

With Yes, Cooper relates, "Their traveling schedule is far more hectic than most, and it makes it a little bit more difficult as far as the local promotion people are concerned, because you can't just throw the group in a car and go to a radio station. But Yes has been fantastic about utilizing what time they have."

Fortunately, Yes' superstar stature more than compensates for their limited free time. "When you're dealing with a superstar group like this," Cooper said, "you'll find that 99% of the time all your bases are covered. In Yes' case, it's a lot easier, because they legitimately have a great manager, and they themselves have been through it all, and are out-and-out pros."

Cooper sees Yes as one of the most important members of the Atlantic family of artists.

About working with a group like Yes, Cooper concludes, "they end up making us look good."

Atlantic Merchandising/Advertising

George Salovich

As director of merchandising for Atlantic Records, George Salovich works to prompt the record consumer to think about buying the new Yes album at the crucial point — inside the record store.

Salovich explained, "My responsibility is to get as much maximum visibility on the group in the marketplace as possible, whether it's by in-store contests, in-store airplay, posters, mobiles, counter units, or point-of-purchase display material."

Merchandising Yes' current album, "Going For The One," has presented Salovich

(continued on page 27)

by a special meeting of WEA International personnel, manager Brian Lane and Yes. "Four countries might make plans to use certain things, such as merchandising aids, in common," stated Ertegun. "That way they can order bigger quantities at once. It's more economical and more intelligent, because that way there's one image."

Ertegun was looking forward to Yes' upcoming European tour this fall, following close after the completion of their tour of America. This year, it is hoped that Yes will be able to play in one of its strongest markets, Brazil, for the very first time. There are no firm plans, but the general target date is sometime around the turn of the year.

Because he was handling international affairs over nine years ago, Ertegun happened to be in England at about the time Yes was formed. "I was among the first to hear a demo of the group, and I was terribly impressed, so maybe you could call me one of their first fans, historically speaking," said Ertegun. "What drew me to the music

was that it sounded more advanced than what most other groups were doing then." It is Yes' complex musical character, as well

as the musicianship of each individual instrumentalist, that Ertegun feels is at the root of their international appeal



"I put a lot of thought into my strings. Obviously, Gibson does too."

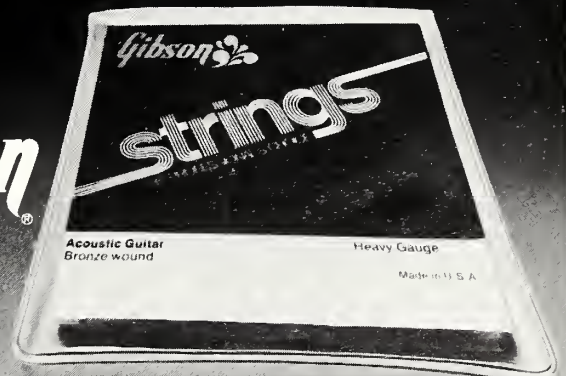
Steve Howe

It takes superb musicianship to combine classical, jazz and rock into hit records. But, Steve Howe and the other members of Yes are perfectionists. And Steve perfects his sound right down to the strings he demands. Gibson.

Steve Howe wins several polls playing several guitar styles. And Gibson makes an exceptional string for nearly every guitar. Gibson strings enhance an acoustic guitar's warm, intimate tone because of the way we wrap the best bronze around specially coated steel. We can make stainless steel sing with extra "presence." And can polish a flat wound string so it feels smooth, but plays hard.

You see, one big reason Gibson makes the best strings is that we make almost every style of string. The expertise that goes into an electric guitar string actually adds to our expertise in acoustic strings.

Of course, to most players, it doesn't matter how Gibson makes its strings. All that matters is how good the sound is. And, if you ask Steve Howe if Gibson sounds the best, he'll answer in one word. Yes.

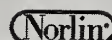


Gibson
product from Norlin

Acoustic Guitar
Bronze wound

Heavy Gauge

Made in U.S.A.



7373 N. Cicero Avenue, Lincolnwood, Illinois 60466
51 Nantucket Boulevard, Scarborough, Ontario, Canada
114 Charing Cross Rd., London WC2H-0JS, England

Mark Shulman

"The main thrust of our advertising Yes," according to Mark Shulman, director of advertising for Atlantic Records, "is through the WEA branch distribution system, which sets up ads with our major retail customers."

Like other Atlantic executives, Shulman was thankful for Yes' established identity. "You have a lot more leeway with Yes than you would with a lesser-known commodity," he said. "There are more dollars available, and more areas that you can get involved in."

(continued on page 27)

YES DISCOGRAPHY ON ATLANTIC RECORDS

YES ALBUMS

Title	U.S. Release Date	Personnel
SD 8243 Yes	October 15, 1969	Jon Anderson, Chris Squire, Bill Bruford, Tony Kaye, Peter Banks
SD 8273 Time And A Word	November 2, 1970	Anderson, Squire, Bruford, Kaye, Banks
*SD 8283 The Yes Album	March 19, 1971	Anderson, Squire, Bruford, Kaye, Steve Howe
*SD 7211 Fragile	January 4, 1972	Anderson, Squire, Bruford, Howe, Rick Wakeman
*SD 7244 Close To The Edge	September 13, 1972	Anderson, Squire, Bruford, Howe, Wakeman
*SD 3-100 Yessongs	May 4, 1973	Anderson, Squire, Howe, Wakeman, Alan White, Bruford
*SD 2-908 Tales From Topographic Oceans	January 9, 1974	Anderson, Squire, Howe, Wakeman, White
*SD 18122 Relayer	December 5, 1974	Anderson, Squire, Howe, White, Patrick Moraz
SD 18103 Yesterdays	February 27, 1975	(Compiled from 1st 2 LPs plus "Dear Father" & "America" (long version))
SD 19106 Going For The One	July 12, 1977	Anderson, Squire, Howe, White, Rick Wakeman

(*denotes RIAA Gold Record)

YES SINGLES

Title	U.S. Release Date	
45-2709 Sweetness b/w Every Little Thing	January 27, 1970	(From Album SD 8243)
45-2819 Your Move b/w The Clap	July 29, 1971	(From Album SD 8283)
45-2854 Roundabout b/w Long Distance Runaround	January 4, 1972	(From Album SD 7211)
45-2899 America b/w Total Mass Retain	July 17, 1972	
45-2920 And You And I (Pts. I & II)	October 13, 1972	(From Album SD 7244)
45-3242 Soon b/w Sound Chaser	January 8, 1975	(From Album SD 18122)
45-3317 Lucky Seven b/w Silently Falling	March 1, 1976	(From Chris Squire solo album SD 18159)
45-3340 Oooh Baby b/w One Way Rag	June 15, 1976	(From Alan White solo album SD 18167)
45-3356 Flight Of The Moorglade b/w To The Runner	August 26, 1976	(From Jon Anderson solo album SD 1818)

In addition, America b/w Your Move has been released as part of the Atlantic Oldies Series — OS13141, and Roundabout b/w Long Distance Runaround has been re-released in this series — OS13140.

SOLO ALBUMS

Title	U.S. Release Date	Artist
SD 18154 Beginnings	November 19, 1975	Steve Howe
SD 18159 Fish Out Of Water	December 30, 1975	Chris Squire
SD 18167 Ramshackled	April 15, 1976	Alan White
SD 18175 I	April 15, 1976	Patrick Moraz
SD 18180 Olias Of Sunhillow	June 29, 1976	Jon Anderson

Also:

PR 260 Yes Solos LP Sampler — Special promotional album (not made commercially available), containing two selections from each of the five solo albums.



Graphic Perfection — A 'Yes' Trademark

From the album "Fragile," released in early 1972, to the 1975 package of reissued material entitled "Yesterdays," Yes album cover graphics bore the distinctive stamp of acclaimed British illustrator Roger Dean. After an uninterrupted series of six Dean album designs, it came as a shock to many Yes fans to find the cover of "Going For The One" to be radically different. It was the work of another prestige album art studio, Hipgnosis.

According to Jon Anderson, "It was a difficult transition for all of us to make." He explained that the group had approached Dean to come and work with them in Switzerland. They wanted him to get a feel for the musical direction in which the band was heading, since Yes and Dean had been out of contact for a while. However, Dean was not willing to come to Switzerland. In addition, Anderson said, the group was definitely looking for something "strong and different," and they felt that Dean might not have been willing to make the transition at the time.

"The Hipgnosis people knew that they had to come up with something as aggressively different as that kind of mellowness of Roger Dean," stated Anderson. "I think they did it. The more I see the cover, the more I like it."

Anderson interprets the stark, concrete images of the outside cover, with the figure gazing upward, as a representation of where man's mind is going. The inside cover, said Anderson, is "the most natural, pastoral theme, so we've got one and the other, basically." The lines intersecting the figure on the outside cover are defining "points of the anatomy relative to our development," according to Anderson, although he was not specific about that concept. While he stated that the meaning

"doesn't go much deeper" than the above description, Anderson intimated that the entire LP jacket is an attempt to represent the essential oneness of nature in the wild and human nature, with all its modern technological outgrowths.

Guitarist Steve Howe confirmed that the group "didn't want everything to be the

For The One" cover, he was even more skeptical that "something so realistic could be right for Yes. Pal (the Hipgnosis artist) was out to prove me wrong." Commenting on the finished product, he stated, "I can't say I'm actually thrilled about the cover, though I know that it works well with the music." Howe indicated his comfort with



Chris Squire/Steve Howe — Of Yes

same old Yes," pointing out that the strength of Roger Dean's style seemed almost impossible to change. "Having established that they wanted something else," Howe continued, "the question was to find out what that something else was." Howe was skeptical about using Hipgnosis, which had done so many other album covers. When he saw the initial drafts of the "Going

For The One" cover, he was thankful, had not been changed. "Roger's still with us through the logo," he said.

Anderson stated that he hoped Dean understood why the band had gone to another artist for this album. He sees no reason why a forthcoming Yes album might not once again have a cover designed by Dean.

Mama Concerts — 'Yes' Promoter

Yes' first experience in Germany in 1971 was not a great success. Only a few hundred people turned out for most of their shows, which were promoted by the then-fledgling Mama Concerts firm.

When Yes returned to Germany three years later, the band sold out six 10,000-seat capacity areas in one of that nation's most successful tours.

During that three-year period, Germany experienced a virtual renaissance of popular music, with Mama promoting a three-

day rock festival featuring Pink Floyd, the Kinks and Humble Pie; as well as concerts by Rod Stewart and Faces, Three Dog Night, Black Sabbath, James Brown, Glen Campbell, Queen and Diana Ross.

Over the past five years, Mama's managing director Marcel Avram and Yes manager Brian Lane have formed a close friendship, stemming from a mutual love of soccer. In fact, on the 1974 Yes tour, Mama and the group squared off in a match which was played to a hard-fought 5-5 draw. Yes' next tour of Germany will probably include two more games.

George Salovich

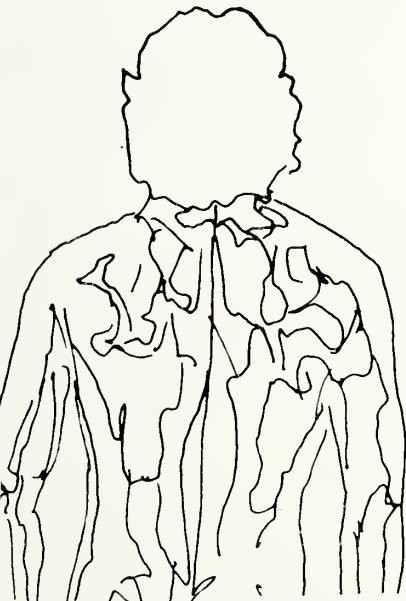
(continued from page 25)

with an additional challenge, since the album is the first Yes LP in six years not to utilize a cover by artist Roger Dean. Salovich said that he has responded by concentrating solely on the Hipgnosis artwork used on "Going For The One" to see "what the artwork lends itself to."

He decided that the cover was striking enough to be utilized as a display by itself, and hundreds of empty covers were subsequently sent to retailers. Also, 4" x 4" blow-ups of the cover were made, as were display units emphasizing the futuristic buildings and male model by die-cutting.

Another asset Salovich feels he has to work with is the group's trademark Yes logo. "I think the logo is as strong in the rock person's mind as McDonald's is to the hamburger consumer."

The logo is well established, and Salovich aims to keep reinforcing it in the rock listener's mind. "It's very important," he emphasized, "to establish a strong identity in the public's mind and to keep hammering away at it."



Mark Shulman

(continued from page 25)

Nevertheless, advertising for Yes is still concentrated primarily in FM radio. One reason is the group's "cult" identity. But, as Shulman noted, "it just so happens it's probably the largest cult band around."

Besides the FM ad focus, Yes' "cult" status, Shulman said, affects advertising in the initial stage of the campaign. "To let the fans know the album is out," he explained, "it's a little easier to reach Yes fans, because they can be found in more specific areas. For instance, you can pinpoint certain publications that they probably read, and place the first ads there."

Although the bulk of the ads will be followed up on radio, Shulman reported that the print ads provided one of the few difficulties of the current campaign for "Going For The One." Some general merchandiser chains apparently felt that the nude man on the cover was offensive, "so they didn't want to reproduce the cover in their newspaper ads."

This problem remained relatively minor, however, and Schulman related that the entire campaign has been a "pleasure to work on. These guys and their organization are pros, and the professionalism just filters down. As a result, more positive things come out of it."



Elliot Hoffman 'Yes' Legal Man

Elliot Hoffman, Yes' lawyer, knew that he would be expected to advise the group on legal matters concerning taxes, international currency restrictions, and contractual obligations. But he never thought his job would include checking T-shirts to detect counterfeit "Yes" logos.

"That's what makes it so much fun," Hoffman said. "We recently completed the acquisition of the Roger Dean 'Yes' logo, which Yes and Roger had previously owned in partnership. Now they own it outright, and I am having more fun trying to figure out how to license it and merchandise it."

Hoffman has been associated with Yes for the past five years. While not worrying about T-shirts, he still spends most of his Yes-related time on more traditional fine-print affairs, such as solving problems related to the band's obligation to two different tax jurisdictions, British and American.

Globe Shipping 'Yes' For Freight

A foreign freight forwarder may not sound like a company involved with rock and roll, but Globe Shipping Company, Inc. is responsible for transporting Yes' equipment from one continent to another, and that's no small job.

As Norman Weiner, vice president of the firm, explains, "We'll make the freight booking with the steamship line and the reservation; we'll get the boxing company to set up a van and pick up the equipment; and, if there's a deadline, we'll set the whole thing up with an airline."

This complicated procedure, Weiner noted, demands an individual contract with each client. And besides Yes, Globe's clients have also included the Ringling Brothers Circus, "complete," Weiner added, "with Hungarian giants and trapeze acts."

Tunc Erim 'Yes' LP Promo

(continued from page 25)

"But then again, if they did, they would probably lose many of their followers on the cult level." Yet, Erim also wants to ensure that the group's popularity will continue to spread. Therefore, he sent test pressings of "Going For The One" to a select group of key radio programmers across the country to get their reaction.

One response Erim cited was a research paper submitted by Lee Abrams that said the new album could well determine how Yes will be perceived by music consumers for the next five years. Erim, after enthusiastically noting the album's phenomenal sales success, said that he agreed with the report 100%.

Roy Ericson

(continued from page 22)

Ericson explained, "Sherri sets up with individual catering companies in each town that will provide the type of food that the group will eat. They don't eat at the show like most groups do. Generally, they arrive in each town around one o'clock, and at two they have lunch in a small dining room in the hotel. After their show, they have a full, sit-down dinner, and we have the responsibility of picking the menu."

"They are not a partying band," Ericson added, "but they do look forward to dinner. Every day on tour is very structured, and their discipline is incredible."

Warner Bros. Music

is proud to be the world wide representative for the music of



REGIONAL ALBUM ACTION

Northeast

1. PURE PRAIRIE LEAGUE
2. GEORGE BENSON
3. STANLEY TURRENTINE
4. BRICK
5. ALAN O'DAY
6. SERGIO MENDES
7. RAM JAM
8. PETER McCANN
9. BE BOP DELUXE
10. HEART (Magazine)
11. RONNIE MILSAP
12. ELVIS PRESLEY (Vol. 1)
13. TOM SCOTT
14. MILLIE JACKSON
15. FIRST CHOICE

Midwest

1. PURE PRAIRIE LEAGUE
2. UTOPIA
3. RAM JAM
4. RUSH
5. THIN LIZZY
6. CRAWLER
7. ELVIS (Welcome)
8. CHEAP TRICK
9. BE BOP DELUXE
10. REX
11. TIM WEISBERG
12. LOVE & KISSES
13. HARRY CHAPIN
14. DENNIS WILSON
15. CRYSTAL GAYLE

Southeast

1. BRICK
2. MOTHER'S FINEST
3. SMOKEY AND THE BANDIT
4. JESSE WINCHESTER
5. BARRY WHITE
6. REO
7. RUSH
8. OMAHA SHERIFF
9. STANLEY TURRENTINE
10. MILLIE JACKSON

Denver/Phoenix

1. DAVID MATTHEWS
2. MICHAEL HENDERSON
3. STANLEY TURRENTINE
4. BE BOP DELUXE
5. HAPPY THE MAN
6. DONOVAN
7. CHEAP TRICK
8. RAM JAM
9. JERRY JEFF WALKER
10. DAVID SOUL

Baltimore/Washington

1. BRICK
2. PATTIE LaBELLE
3. BARRY WHITE
4. DOROTHY MOORE
5. DENNIS WILSON
6. THIN LIZZY
7. HAPPY THE MAN
8. RUSH
9. THE GREATEST
10. RAM JAM
11. STANLEY TURRENTINE
12. SERGIO MENDES
13. BARRY WHITE
14. LENNY WILLIAMS
15. LOVE & KISSES

NATIONAL BREAKOUTS

- | | |
|--------------------|----------------------|
| 1. LINDA RONSTADT | 9. L.T.D. |
| 2. DOOBIE BROTHERS | 10. ROSE ROYCE |
| 3. FOGHAT | 11. HEATWAVE |
| 4. HALL & OATES | 12. ERIC CARMEN |
| 5. STYX | 13. KENNY ROGERS |
| 6. FIREFALL | 14. SANFORD-TOWNSEND |
| 7. ANDY GIBB | 15. ANIMALS |
| 8. MECO | |

North Central

1. DOOBIE BROS. (Best)
2. PETER FRAMPTON (Alive)
3. KISS (Destroy)
4. BEACH BOYS
5. ELVIS (Welcome)
6. KISS (Alive)
7. ABBA
8. SMOKEY AND THE BANDIT
9. BRICK
10. DAVID SOUL

South Central

1. CALDERA
2. BRICK
3. BARRY WHITE
4. TOM SCOTT
5. UTOPIA
6. PURE PRAIRIE LEAGUE
7. TIM WEISBERG
8. BE BOP DELUXE
9. STANLEY TURRENTINE
10. LENNY WILLIAMS

West

1. RAM JAM
2. THIN LIZZY
3. BARRY WHITE
4. BRICK
5. TOM SCOTT
6. CHEAP TRICK
7. PURE PRAIRIE LEAGUE
8. RUSH
9. UTOPIA
10. REX
11. CALDERA
12. IGGY POP
13. ROBERT GORDON WITH LINK WRAY
14. PATTIE LaBELLE
15. LENNY WILLIAMS

ALBUM CHART ANALYSIS

#2★ STAR WARS

This platinum album continues to sell exceptionally well in all markets, with Korvette's, Record Bar and Camelot reporting top three sales, and Peaches reflecting top twenty action. Major locations reporting top two include Jimmy's, National Record Mart, Disc, and City One Stop. Top ten reports come from Licorice Pizza, Music Plus, Tower/L.A., and Everybody's. Other major accounts showing strong sales were King Karol and World Wide. Key locations reporting top three sales were Cavages, Harmony House, Aravox, Poplar, Giant and Record Rack. Top ten sales were reported at Sam Goody/Phila., Sound Warehouse, Soundtown, Wilcox, Swallen's, Record Theater, Tower/San Jose, Banana, Music Street, Record Cove and Norm Cooper. Key accounts reflecting top twenty sales include Record & Tape Coll., Harmony Hut, Peaches/Atl./Dall., Port Of Call, Tape City, Tower Sac. Rack action remains strong with both J.L. Marsh and ABC reflecting top five sales. Related chart info: The London Symphony Orchestra single moves 19-18 on the **CB** Top 100 Singles chart.

#8★ RITA COOLIDGE

"Anytime . . . Anywhere" continues to fare well among the top ten this week, with Record Bar and Korvette's reporting top twenty sales nationally. Major accounts reflecting top twenty include Jimmy's, King Karol, National Record Mart, Disc, Tower/L.A., City One Stop and World Wide. Key locations reporting top ten sales were Harmony House, Soundtown, Tower/Sac., Bee Gee, Central and Norm Cooper. Top twenty sales were reported at Sam Goody/Phila., Cavages, Poplar, Peaches/Atl./Dall., Wilcox, Rose Records and Record Cove. Strong sales were also reflected in the reports from Harmony Hut, Banana and Independent. Rack strength continues to grow, with J.L. Marsh reporting top 30, and ABC reflecting top 50 sales. Related chart info: "Your Love Has Lifted Me (Higher And Higher)" was a number one single, still at number two on the **CB** Top 100 Singles chart. Rita's new single, "We're All Alone," jumps 73-63 bullet on the **CB** Top 100 Singles chart.

#9★ FOREIGNER

This LP jumps into the top ten this week, with Peaches reflecting top ten sales, and Record Bar reporting top twenty. Major accounts reflecting top ten sales include National Record Mart, Licorice Pizza, Music Plus and Odyssey. Top twenty reports come from these major locations: Jimmy's, Disc, Tower/L.A., and City One Stop. Key accounts showing top five sales were Cavages, Harmony House, Peaches/Atl./St.L., Giant, Tape City, Discount, Swallen's, Richman Bros. and Waxie Maxie's. Key locations reporting top fifteen include Sam Goody/Phila., Aravox, Poplar, Peaches/Ft.L., Sound Warehouse, Record Revolution, Tower/S.J., Banana, Norm Cooper, Central, Bib and Record Rack. Other key accounts reporting strong sales were Harmony Hut, Peaches/Dall., Father's & Sun's, Circles, Bee Gee and City One Stop. Related chart info: "Cold As Ice" moves 15-13 bullet on the **CB** Top 100 Singles chart.

#45★ LINDA RONSTADT

This new album debuts in the top 50 this week, with exceptional sales reported in all markets. Nationally, Camelot reported top five sales. Major accounts reflecting top five include Tower/S.F./L.A., Music Plus, Odyssey and Licorice Pizza. Strong sales were also reflected in the reports from Everybody's, National Record Mart and City One Stop. Key accounts reporting top five sales were Zebra, Record & Tape Coll., Sound Warehouse, Sam Goody/Phila., Father's & Sun's, Record Theater and Peaches/Atl. Top ten sales were reported at Gary's, Richman Bros., Rose Records, Port Of Call and Soundtown. Strong sales were also reported at Banana, Peaches/Dall., Poplar, Cavages, Record Revolution, Waxie Maxie's, Wilcox, Harmony Hut, Independent and For The Record. Related chart info: "Blue Bayou" jumps 81-71 bullet on the **CB** Top 100 Singles chart, while debuting at 86 bullet on our Top 100 Country Singles chart.

#53★ STEPHEN BISHOP

This album remains strong this week, with the success of the single helping the LP sales. Korvette's report Bishop as a breakout this week, with Odyssey and Everybody's reflecting top ten sales. Strong sales were also indicated at Music Plus, City One Stop and Disc. Key locations reflecting top fifteen sales were Soundtown, Tower/Sac., Music Street, Music Millenium and Record Rack. Top 25 reports come from Poplar, Gary's, Giant, Sound Warehouse, Peaches/Dall./Den., Norm Cooper and Waxie Maxie's. Strong sales were also reported at Aravox and Bee Gee. Related chart info: "On And On" moves 8-6 bullet on the **CB** Top 100 Singles chart.

#93★ PURE PRAIRIE LEAGUE

After only two weeks on the chart, this double-record live LP is rapidly gaining strength in all markets. On the national level, Record Bar reports PPL as their number nine seller. Major accounts reflecting strong sales were Licorice Pizza, Everybody's and City One Stop. Key locations reporting top 30 includes Richman Bros., Central, Swallen's, Father's & Sun's, Peaches/St. L./Dall., and Soundtown. Strong sales were also reported at Waxie Maxie's, Wilcox, Aravox and Peaches/Atl.

#95★ BARRY WHITE

A great marketing concept and a number one single have combined to move this album 35 points after two weeks on the chart. Major locations reflecting top ten sales include Tower/L.A. and World Wide. Strong sales were also reported at Music Plus this week. Key locations reflecting top ten sales include Record & Tape Coll., Rose Records, Sound Warehouse and For The Record. Other key accounts reporting strong sales are Mushroom, Waxie Maxie's, Port Of Call, Peaches/Dall./Atl., Banana and Record Cove. Related chart info: "It's Ecstasy When You Lay Down Next To Me" moved 9-1 bullet on the **CB** Top 100 R&B Singles Chart, while jumping 77-69 on the **CB** Top 100 Singles chart. The LP moves from 52-38 bullet on the **CB** R&B LP chart.

#100★ RAM JAM

This LP continues to gain strength, as it jumps 29 points into the top 100. Major locations reflecting top ten sales were Everybody's and World Wide. Strong sales were also reported at these major accounts: Jimmy's, National Record Mart, Disc, Music Plus and Odyssey. Key accounts showing strong sales included Waxie Maxie's, Record & Tape Coll., Independent, Peaches/St.L., Banana, Music Millenium and Record Cove.

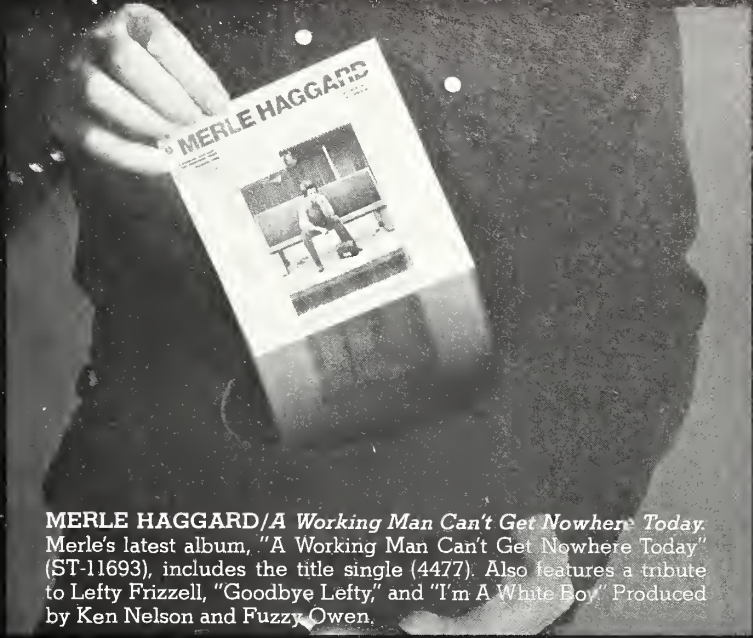
#107★ UTOPIA

Initial reaction to this new LP is very good, with Odyssey and World Wide reporting strong sales this week. Key accounts reflecting top twenty sales include Record Theater, Peaches/St.L. and Sound Warehouse. Other key locations reflecting strong sales were Record Revolution, Father's & Sun's, Peaches/Dall. and Banana.

#118★ BRICK

This new Brick LP moves 51 points this week, as proof of its tremendous sales strength Record Bar reports the album as their number four seller, with these major locations reporting top three sales: Harmony Hut and World Wide. Jimmy's and City One Stop also report strong sales this week. Key accounts reporting top ten include Mushroom, Record & Tape Coll., Sound Warehouse and For The Record. Top twenty reports come from Waxie Maxie's, Poplar and Record Cove. Strong sales are also reflected in the reports from Record Revolution, Record Dept. Merch. and Tape City. Initial rack action is good, with J.L. Marsh reporting Brick as a breakout this week. Related chart info: "Dusic" moves from 80-75 on the **CB** Top 100 Singles chart, as it jumps 31-18 bullet on the R&B Singles chart. The album moves from 34-23 bullet on our R&B chart.

COUNTRY MAGIC FROM CAPITOL!



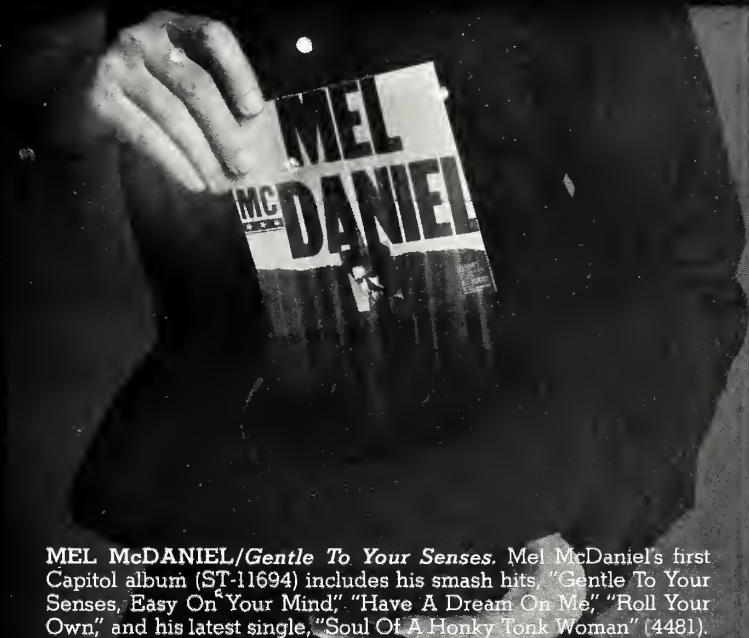
MERLE HAGGARD/*A Working Man Can't Get Nowhere Today*. Merle's latest album, "A Working Man Can't Get Nowhere Today" (ST-11693), includes the title single (4477). Also features a tribute to Lefty Frizzell, "Goodbye Lefty," and "I'm A White Boy." Produced by Ken Nelson and Fuzzy Owen.



LINDA HARGROVE/*Impressions*. Linda Hargrove is a mature, sensitive, romantic, poetic singer, songwriter and musician. Her third album, "Impressions" (ST-11685) includes her latest single, "Mexican Love Songs" (4447). Produced by Pete Drake.



JAMES TALLEY/*Ain't It Somethin'?* James Talley continues to explore the lives of the working people in America. He verbalizes their struggles, their spirits and their dreams in his fourth Capitol album, "Ain't It Somethin'" (ST-11695).



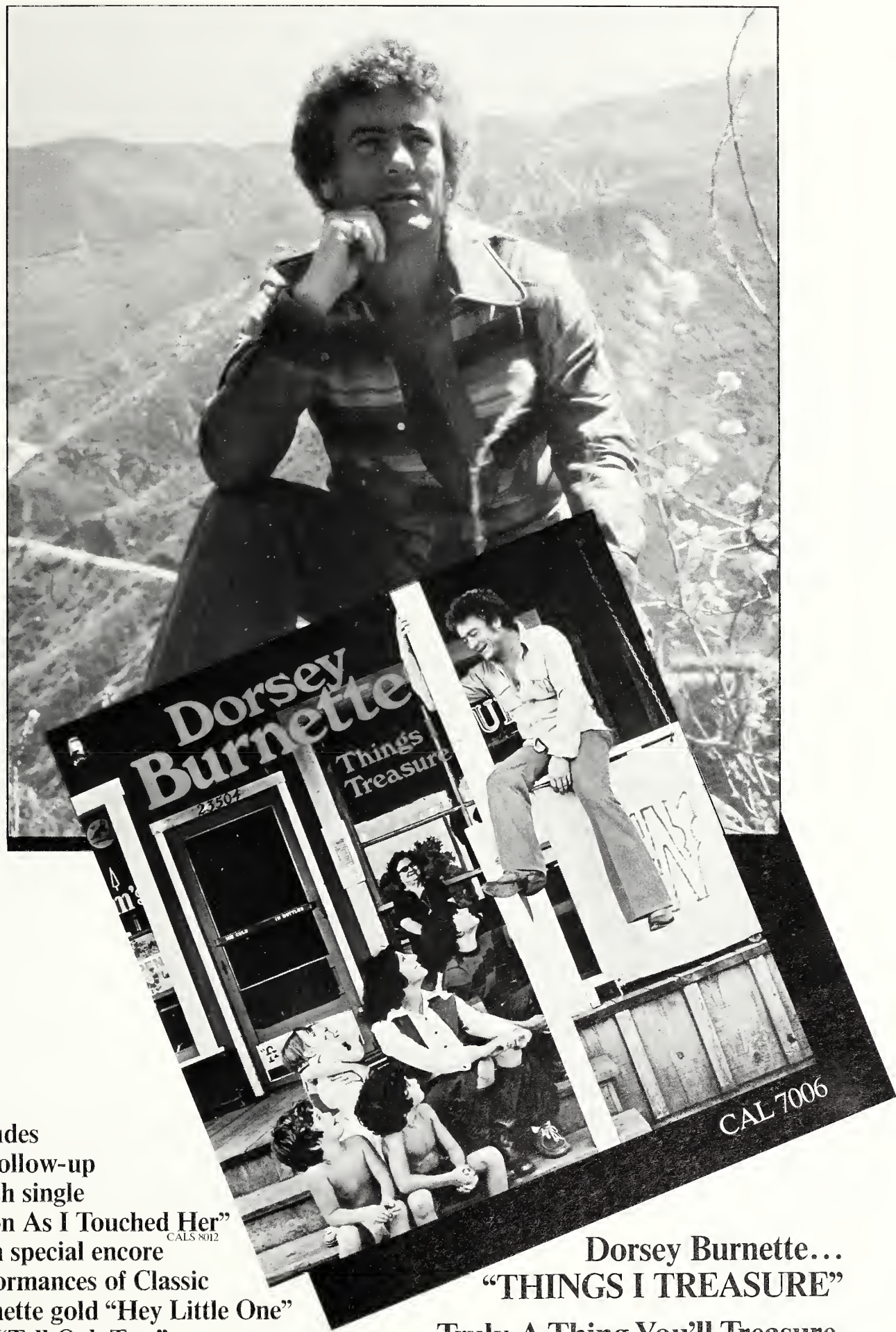
MEL McDANIEL/*Gentle To Your Senses*. Mel McDaniel's first Capitol album (ST-11694) includes his smash hits, "Gentle To Your Senses," "Easy On Your Mind," "Have A Dream On Me," "Roll Your Own," and his latest single, "Soul Of A Honky Tonk Woman" (4481).



© 1977 CAPITOL RECORDS, INC.

"THINGS I TREASURE"

*The single that would not die (15 weeks on the charts)
is now a fantastic album that will live forever...*



Includes
the follow-up
smash single
"Soon As I Touched Her"
CALS 8012
With special encore
performances of Classic
Burnette gold "Hey Little One"
and "Tall Oak Tree"

Dorsey Burnette...
"THINGS I TREASURE"
Truly A Thing You'll Treasure.

AVAILABLE NOW ON



RECORDS, INC.

DISTRIBUTED BY: FESTIVAL DISTRIBUTING CORPORATION

Country Singles Reviews - Album Reviews

RAY PRICE (ABC-Dot DO-17718)

Born To Love Me (3:21) (Music City Music — ASCAP) (Bob Morrison)

This could be Ray's biggest record yet. Written by Bob Morrison, produced by Jim Fogelsong, and given the vocal touch that only Ray Price can offer. Beautifully arranged and in all respects a classic.

MEL STREET (Polydor PD 14421)

Close Enough For Lonesome (2:29) (Hall Clement Pub. Div. of Vouge Music — BMI) (Bob McDill)

Mel sings for the jukebox again with this well paced, pure country tune. Produced by Jim Prater and Jim Vienneau.

R.C. BANNON (Columbia 3-10612)

Rainbows And Horseshoes (2:32) (Warner Tamerlane Pub. Corp. — BMI) (R.C. Bannon)

Bannon hit the country charts with "South Bound" and left a good impression. Now R.C. returns with an equally strong single which should see chart action. Good driving rhythm and smooth delivery.

BOB HARRINGTON (Chaplain WIG-CH-7-001)

A Helping Hand (4:31) (Chip 'n' Dale Music Pub. — ASCAP/Elixir Music Pub. — ASCAP)

A surprise from the reverend of Bourbon Street, this is a touching story with moving recitation and good vocal work. From his current LP, "Cross Country."

Additional Releases

SHERRY BRYCE (Pilot PR-45100)

The Lady Ain't For Sale (2:24) (Hollytree Music — BMI) (Sherry Bryce)

BECKY HALL (Caprice CA-2039)

Gypsy Stranger (2:29) (Sound Corp. Music — ASCAP) (Joe H. Hunter/Roger J. Le Blanc)

JESSICA JAMES (MCA MCA-40792)

Everybody Needs A Rainbow (3:46) (Neverbreak Music — ASCAP) (David Barnes)

PAUL CRAFT (RCA JB-11078)

Lean On Jesus (Before He Leans On You) (3:57) (Songwriters Music — ASCAP) (Rob Stanley/Mark Germino)

JAN HOWARD (Con Brio 125)

Better Off Alone (2:52) (Con Brio Music — BMI) (Scott Summer)

BARBARA FAIRCHILD (Columbia 3-10607)

For All The Right Reasons (3:17) (Onhisown Music — BMI) (B.R. Reynolds/M. Barrett)

MAX D. BARNES (Polydor PD-14419)

Allegheny Lady (3:16) (Screen Gems-EMI Music/Welbeck Music — BMI/ASCAP) (Max D. Barnes/Rayburn Anthony)



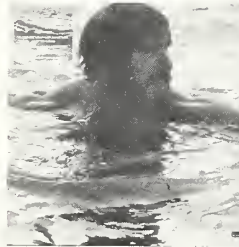
BILL ANDERSON AND MARY LOU TURNER — Billy Boy & Mary Lou — MCA 2298 — Producer: Buddy Killen — List: 6.98

As produced here by Buddy Killen, Bill and Mary Lou are so laid back they are almost horizontal, which makes this a fine, mellow album for listening by lovers. Stand-out in addition to the already released single "Where Are You Going Billy Boy" is the slow smoldering cut, "Building Fires." "Children," written by Anderson himself and featuring intriguing harmonies, is also strong.



DON GIBSON — If You Ever Get to Houston (Look Me Down) — ABC/Hickory AH 44007 — Producer: Wesley Rose — List: 6.98

A premiere country artist of years back, Gibson has been steadily regaining a hold on the charts since Hickory's distribution deal with ABC/Dot. This, Gibson's second album under ABC distribution, contains the single "If You Ever Get to Houston (Look Me Down)," written by Mickey Newbury. Gibson seems to possess a special affinity for Newbury songs, and side one of the album, which includes Newbury's "When Do We Stop Starting Over" as well as "Who Cares for Me" is definitely the pick side of this disc.



MEL STREET — Mel Street — Polydor PD-1-6114 — Producer: Jim Prater and Jim Vienneau — List: 6.98

One of the few chart country artists not to take a dip in the inviting surf of the progressive country sound, Street maintains his hard-line, hard-core country lyrics and production and still keeps his records rising on the charts. The Bob McDill-penned new single, "Close Enough for Lonesome," will benefit from the momentum of the single "Barbara Don't Let Me Be The Last To Know," also penned by McDill and Wayland Holyfield.



CONNIE SMITH — Pure Connie Smith — Monument MG 7609 — Producer: Ray Baker — List: 6.98

Connie Smith's debut album for Monument features an up-town easy-listening style that stands up well to her powerhouse vocals. Connie has gotten somewhat of a gospel brand of late, but although the liner notes and pure white graphics reflect her religious commitment, the album contains no gospel songs. "It Pleases Me To Please You" by Dave Loggins shows charts potential.



TURN RIGHT ON MEL STREET.

Ever since his first hit "Borrowed Angel," Mel Street has been as much a country staple as corn bread. Now he's got a new album. His first on Polydor titled simply "Mel Street," with hits like "Barbara, Don't Let Me Be The Last To Know" and the current single "Close Enough For Lonesome."

Which all points in one direction. The way to turn is right on Mel Street.

"MEL STREET" INCLUDING THE NEW HIT SINGLE "CLOSE ENOUGH FOR LONESOME" ON POLYDOR RECORDS AND TAPES.

Close Enough For Lonesome • PD14421



PD-1-6114

Mgmt: Jim Prater Producer: Jim Prater
Booking: Lavender-Blake Agency Jim Vienneau

CASH BOX COIN MACHINE



JUKEBOX STAR — United Artists recording star Crystal Gayle, poses with the Rock-Ola 470 jukebox and a gathering of guests who attended a cocktail party in her honor at the Ambassador West Hotel in Chicago. Gayle was in town for a concert appearance at the Ivanhoe Theater, prior to which the party was held and special arrangements were made with Rock-Ola Mfg. Corp., the Chicago-based manufacturer of jukeboxes, to provide the unit programmed with an assortment of 45s including the current Crystal Gayle hit, "Don't It Make My Brown Eyes Blue." Pictured above are (l-r): Crystal Gayle; Camille Compasio of Cash Box; Mr. and Mrs. Joe Senesac of Rock-Ola; and Gus Tartol and Sharon Ciasnocha of Singer One Stop For Ops. Gayle is noted for her popularity on the nation's jukeboxes, and the model featured is of contemporary design and color, and one of the current models in the Rock-Ola lineup.

Stern Purchases Universal

CHICAGO — Stern Electronics, Inc., Chicago-based manufacturer of pinball machines, announced its acquisition of most of the stock of Universal Research Laboratories, Incorporated. Universal manufactures Electra coin-operated video games and Video Action consumer video games, in addition to making electronic components for businesses outside of the coin-operated industry. The company also has an extensive electronics research laboratory.

"Universal is a natural fit into Stern's operations," according to Gary Stern, president of Stern Electronics, Inc. "Their electronics engineering capability will allow

us to design pinball and other amusement games with advanced microprocessor technology. Universal has shown its fine capability in the coin-operated video field with such games as Electra's Flying Fortress. Production of the printed circuit boards for pinball, arcade and video games will be by Universal, with Stern producing and extensively final-testing completed games in its factory."

As Stern further indicated, Universal will continue to operate as a separate corporation and operating management will remain unchanged, with Bill Olliges as president and Ed Polanek as executive vice president. However, he added that many everyday business functions will be combined.

Williams Delivers 'Road Champion,' New Solid-State Video Upright Game

CHICAGO — Williams Electronics, Inc., through its network of distributors, is currently marketing a new solid-state video game called "Road Champion." The model has tested out superbly well, according to Williams' sales manager Bill DeSelm, who described it as "an auto race game at its best, which will be at home and profitable in just about every type of location."

The game has a foot pedal for low-into-high gear capability, a steering wheel which adds to the realism of play, and a very appealing feature in the fact that it allows full player control of the track speed.

Additionally, Road Champion has exciting sound effects, including a continuous beep, beep on the final lap and a special victory fanfare when the player achieves champion status. Time and sound control is adjustable and the playing time is extended when the score reaches 400 points.

The model measures 24½" wide, 64½" high and is 28" in depth. Shipping weight is 250 lbs.

Operators may obtain further informa-

tion by contacting their Williams distributors.



The JukeBox Programmer

Top New Pop Singles

- 1 SIGNED, SEALED, DELIVERED PETER FRAMPTON (A&M 972)
- 2 YOU LIGHT UP MY LIFE DEBBY BOONE (WB/Curb 8446)
- 3 CIRCLES THE CAPTAIN AND TENNILLE (A&M 1970)
- 4 I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS (Arista ASO 260)
- 5 A PLACE IN THE SUN PABLO CRUISE (A&M 1976)
- 6 COLD AS ICE FOREIGNER (Atlantic 3410)
- 7 CAT SCRATCH FEVER TED NUGENT (Epic 8-50425)
- 8 KEEP IT COMIN' LOVE KC AND THE SUNSHINE BAND (TK-1023)
- 9 MY FAIR SHARE SEALS AND CROFTS (Warner Brothers WBS 8405)
- 10 THE KING IS GONE RONNIE McDOWELL (Scorpio/GRT-135)

Top New Country Singles

- 1 I'M JUST A COUNTRY BOY DON WILLIAMS (ABC Dot DO-17717)
- 2 I DON'T WANT TO CRY LARRY GATLIN (Monument 45-221)
- 3 HE AIN'T YOU LYNN ANDERSON (Columbia 3-10597)
- 4 THE KING IS GONE RONNIE McDOWELL (Scorpio/GRT 135)
- 5 ERES TU JOHNNY RODRIGUEZ (Mercury 55004)
- 6 YOU OUGHTA HEAR ME CRY WILLIE NELSON (RCA PBI-1061)
- 7 GENTLE TO YOUR SENSES MEL McDANIEL (Capitol 4430)
- 8 HEAVEN IS JUST A SIN AWAY THE KENDALLS (Ovation OV 1103)
- 9 I GOT THE HOSS MEL TILLIS (MCA 40764)
- 10 EAST BOUND AND DOWN JERRY REED (RCA PB-11056)

Top New R&B Singles

- 1 BACK IN LOVE AGAIN L.T.D. (A&M 1974)
- 2 DANCE YOUR DANCE ROSE ROYCE (Whitfield/WB WHI 8440)
- 3 HEAVEN ON EARTH SPINNERS (Atlantic 3425)
- 4 A STAR IN THE GHETTO AWB AND BEN E. KING (Atlantic 3427)
- 5 GLAD YOU COULD MAKE IT ARCHIE BELL AND THE DRELLS (CBS/Phil. Intl ZS8 3632)
- 6 THEME FROM THE BIG TIME SMOKEY ROBINSON (Motown T54288F)
- 7 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE (20th Century TC-2350)
- 8 I FEEL LOVE DONNA SUMMER (Casablanca NB 884)
- 9 DUSIC BRICK (Bang B-734)
- 10 SHAKE IT WELL DRAMATICS (ABC 12299)

Top New MOR Singles

- 1 YOU LIGHT UP MY LIFE DEBBY BOONE (WB/Curb 8446)
- 2 STAR WARS LONDON SYMPHONY ORCHESTRA (20th Century TC-2345)
- 3 CUANDO CUANDO ENGELBERT HUMPERDINCK (London)
- 4 WE'RE ALL ALONE RITA COOLIDGE (A&M 1965)
- 5 LOOK WHAT YOU'VE DONE TO MY HEART McCOO & DAVIS (ABC AB12298)

1977 State Association Calendar

- | | |
|--|--|
| Sept. 23-25: Wisconsin Music Merchants Assn., annual mtg., Eau Claire Hilton, Eau Claire, Wis. | Sept. 29-Oct. 1: Music Operators of Virginia, annual conv., Hyatt House, Richmond, Va. |
| Sept. 22-24: West Virginia Music & Vending Assn., annual conv., Heart-O-Town Motor Inn, Charleston, W. Va. | Oct. 8-9: Coin Operated Industries of Nebraska, annual mtg., Ramada Inn Central, Omaha, Neb. |

WORLD MARKETPLACE FOR GAMES & MUSIC



1977 INTERNATIONAL EXPOSITION

Conrad Hilton, Chicago

OCT. 28-29-30

Corp. Issues Earnings Report

...a diver-
...company, repor-
...and earnings per
...second quarter and first half of
...1977

Edgar M. Cullman, chairman and president, noted that "per share earnings this year are based on a substantially larger number of shares outstanding."

Net income for the quarter increased 61.1 percent to \$3,051,000, or \$1.00 a share, on sales of \$108,471,000. This compares with \$1,893,000, or 76 cents a share, on sales of \$108,642,000 a year ago.

For the first six months net income amounted to \$5,173,000, or \$1.70 a share, a gain of 55 percent from \$3,338,000, or \$1.37 per share, for the similar period last year. Sales were \$207,676,000, up from \$206,571,000 in the first half of 1976.

The average number of shares outstanding was 3,048,000 for the current six months compared to 2,432,000 in the same period last year.

Cullman explained that the sizable profit improvements on substantially unchanged sales reflect the growing impact of the company's diversification program.

Veteran Operator Rates Sunbird's 'Super Bowler' Wallgame A Winner

MINNEAPOLIS, MINN. — "Super Bowler," an electronic wallgame with adjustable volume control and modern graphics, is currently being produced and marketed by the Sunbird Corporation here. Before the initial production run began, numerous prototypes were tested thoroughly over a period of two years.

Don Stowe, operator of Wis-Coin Company, Oshkosh, Wisconsin, was chosen by Sunbird to field test Super Bowler because of his 30 years experience in the coin-



PRODUCT UPDATE — Bob Nallick, right, president of the Sunbird Corp. of Minneapolis, discusses the latest improvements on the firm's "Super Bowler" electronic wallgame with veteran operator Don Stowe of Wis-Coin in Oshkosh, Wisconsin.

operated game field. Stowe recently visited the Sunbird factory where he was briefed on the game's latest improvements by company president Bob Nallick.

While noting that the 150 prototypes used in the test are still on location and generating good income, Stowe said "I firmly believe that the Super Bowler is the type of game that can be put up on a wall and continue to make money for at least five years." He added, "The field testing of this product showed me beyond the slight-

(continued on page 45)

Evel's greatest performance!



pinball by

Bally

Evel Knievel action styling

Fame of Evel Knievel, internationally renowned motorcycle daredevil and stunt rider, alive on backglass and playfield, gets immediate attention on location, dramatizes the dramatic skill action of EVEL KNIEVEL, insuring continuous repeat play and top earnings.

Electronic performance

Electronic technology in EVEL KNIEVEL starts a new era in pinball perfection, reliable performance, simplified routine maintenance, increased player satisfaction.



Be Price Wise!
1 PLAY
1 QUARTER
3-BALL PLAY

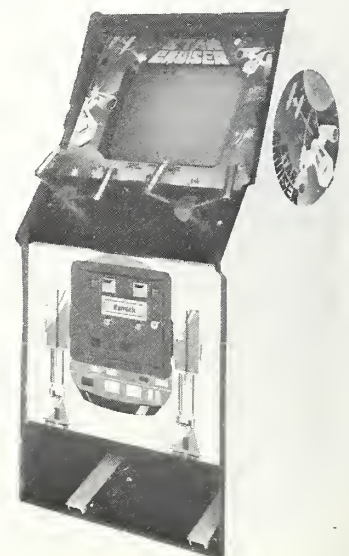
Ramtek Releases New 'Star Cruiser' Video Space Game

SUNNYVALE, CA. — The latest video action game released by Ramtek Corp. is a two-player model called "Star Cruiser," adapted from the popular star battle theme which is currently dominating television and movie screens.

Players compete in an exciting battle of the starships, using steering wheels and foot pedals to control the ships and fire buttons to launch phasers and torpedoes. As a bonus feature the phasers may then be maneuvered using the steering wheel. All of the excitement is accompanied by realistic sound effects for added appeal.

Maximum game time and number of coins per play are adjustable and all of the mechanical parts in the game are ruggedly built of heavy-duty aluminum for durability on location.

"We are confident that Star Cruiser will be an outstanding success," said Noel Beasley, general manager of the Ramtek Games Division. "Factory testing indicates that this piece does well in all locations and has a high earnings capacity week after week. Our expanded production facilities will enable us to produce the game in high volume as well as continue heavy production of 'M-79 Ambush.'"



SEE DISTRIBUTOR OR WRITE **Bally** 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618

Back To School Promos By Label

(continued from page 9)

program and other fall/winter campaigns would coincide with some major new releases, including the upcoming LP on the First Artist label.

Other major labels such as UA and ABC, however, have elected to ignore the back-to-school format. One label executive suggested that perhaps this old marketing approach was finally becoming a bit trite.

In other retail developments this week: several Philadelphia retailers ran a unique Elvis Presley coupon promotion; a few New York retailers continued advertising LPs below \$3, despite the Jimmy's Music World retrenchment; and J.C. Penney ran all-label sales across the country.

Presley Coupon
The *Sunday Philadelphia Inquirer* last week initiated an Elvis Presley catalog promotion, tagged to four major Philly retailers: Sam Goody, Listening Booth, Music Scene and Wee Three. The two-page ad offered \$1 off all Presley catalog albums and tapes with submission of a coupon.

According to Sam Goody Philadelphia advertising director Joe DiMartino, the impetus for the promotion came from the newspaper, which is presently engaged in a bitter circulation war with the *Sunday Philadelphia Bulletin*.

Both papers last Sunday ran extensive feature articles chronicling Elvis' life and times. To support the editorial copy, the *Inquirer* offered record retailers a substantial ad discount. The retailers received no co-op dollars on the promotion.

Retailers Viewpoint
DiMartino noted that, from the retailers' viewpoint, the ad was designed to build store traffic, rather than to increase Presley sales. "Obviously, there's already a heightened demand for all Presley product.

ABC To Dist. Abbattoir

LOS ANGELES — Abbattoir Records, which is distributed nationally by independents, recently set regional distribution in the northwest with Seattle-based ABC Record & Tape Sales.



AC/DC IN NYC — Atco recording artists AC/DC came to New York and played two venues on the same night, appearing first at *The Palladium*, and then at punk rock capitol *CBGB's* on the Bowery. Pictured backstage at *CBGB's* are (from left, back row): Michael Klentner, senior vice president for Atlantic Records; Art Collins, New York publicity for Atlantic; Earl McGrath, president of Rolling Stones Records; Perry Cooper, director of artist relations for Atlantic Records; Dick Kline, senior vice president of promotion for Atlantic, and an unidentified guest. Middle row (from left) are: Malcolm Young of AC/DC; Ahmet Ertegun, chairman of Atlantic Records; and Angus Young and Bon Scott of AC/DC. Seated in front are: Cliff Williams and Phil Rudd of AC/DC.

We're presently getting restocked only in dribs and drabs. We have no trouble selling it at the regular (shelf) price."

He added, however, that even at \$1 off shelf price, or about \$4.79, Goody is making a healthy profit.

Low NYC Prices
Despite the fact that Jimmy's Music World, the major lowballing chain in the New York market, has closed most of its stores and raised prices in its remaining outlets, some retailers here continue trying to draw traffic by selling LPs below cost.

A&S department stores, for example, advertised the latest LPs by Lou Rawls and Dan Fogelberg for \$2.99; the chain also promoted six \$7.98 list releases, including the newest albums by James Taylor, Yes and the Commodores for \$3.99.

Korvettes, which has been employing low prices in all its major national markets, continued its \$2.99 sale on five "specials" this week, including LPs by Meco, Dave Mason & LTD.

A spokesman for A&S said the \$2.99 promotion was run only because it was a "sale day," and that during holidays like Labor Day, "every department tries to be especially competitive price-wise." The source said it was unlikely that such low prices would continue on a regular basis.

Penney Push
Meanwhile, J.C. Penney, the major national department store chain which elected to phase out records in many of its stores earlier this year, this week advertised all its LPs for 15% off in most of the major markets surveyed by *Cash Box*.

Record buyers for the chain could not be reached for comment, but the national promotion seems to indicate that Penney is still committed to records in those stores which have chosen to keep them.

Johnny Cole LP Slated

LOS ANGELES — Singer/songwriter Johnny Cole's first LP as a solo artist, titled "First Meeting After," will be released soon on Stanley Records.



MILLER AND BUFFALO IN PHILLY — Capitol recording artists Steve Miller and Norton Buffalo were congratulated by label execs following their recent concert performance in Philadelphia. Pictured standing (l-r) after the show are: Buffalo; Kathy Schenker, Capitol's east coast press & artist relations manager; Greg Fischbach, Miller's attorney; Miller; Michael Lessner, customer service representative; Maureen O'Connor, east coast publicity coordinator, and Bhaskar Menon, chairman, president and chief executive officer. Show seated (l-r) are: Irene Seltzer, sales secretary; Arthur Field, Philadelphia promotion manager; John Catullo, territory manager, and Richard McGlynn with his father, Dick McGlynn, special accounts manager.

Wiley Resigns From FCC

(continued from page 12)

Hooks (now executive director of the National Association for the Advancement of Colored People), will go to Tyrone Brown, pending completion of FBI field checks.

Brown, former general counsel of Post Newsweek Stations in Washington and currently an attorney there, has substantial support from the Congressional Black Caucus, the National Black Media Coalition and other minority groups. The question remains whether chairman-to-be Ferris will get the full seven-year term that goes with the seat vacated by Wiley, or whether pressure from minority groups will influence the President to grant Brown the seven-year term, and Ferris the two-year term.

Charles Ferris, well known on Capitol Hill and well versed in the ways of government, reportedly had to overcome some opposition within the public interest-oriented ranks of the Carter personnel staff.

In the search for FCC candidates with strong activist records, and non-business

types with ties to various consumer groups, the one name to surface repeatedly was that of Henry Geller, Aspen Institute fellow, former FCC general counsel and advisor to the National News Council. It is likely that Ferris was tapped for the chairmanship on the understanding that key positions within the FCC will be filled with public interest allies.

Other than Henry Geller, the most talked about candidate for such an appointment is Frank Lloyd, formerly of the Citizens' Committee for Broadcasting, who may be in line for the general counsel post under Ferris.

Once FBI checks and Senate confirmation proceedings are complete, Richard Wiley will step out of the public eye, at least temporarily. It is commonly speculated that Wiley will join a Chicago-based law firm with Washington offices, and will remain here. But the possibilities for his future remain open — he has been known to talk about political aspirations — and some speculate he will keep his Chicago Republican connections alive for a purpose.

Uttal Acquires Private Stock

(continued from page 9)

high among the company's priorities, according to Uttal. "The new focus of our company will be directed at building a strong management team; building the long-term potential of our artists; emphasizing the quality of product and the image of our artists in all aspects from album art to advertising; and continuing to expand Private Stock's international base," Uttal noted.

As one example of this change, a company spokesman pointed out, Private Stock is planning to redesign its logo. The new emblem will use a picture of the New York City skyline.

Shifting Stance
A more substantial shift in Private Stock's stance has been signalled by the signing of singer/writer/producer Rupert

Holmes. Although Holmes has produced some highly successful recordings, he is not a singles artist and has yet to score a significant success with any of his own albums.

Currently, Holmes is about to go into the studio to record a new LP of his own material, scheduled for late fall release. Although he has an exclusive recording contract with Private Stock, he is free to produce for any other artist on any label.

Private Stock's wooing of Holmes has aroused speculation that the label is also interested in London recording artist John Miles, a friend of Holmes. A company spokesman did not deny that Private Stock would like to sign Miles; however, he noted that if Miles decided to leave London, the bidding for him will be fierce.

GRT Donates Tapes Helicopter To Advertise Liston-Smith Concert

SUNNYVALE — The GRT Corporation recently donated one-each of its entire 1,000-plus tape catalog to the San Jose Symphony auxiliary auction. However, the donation had one provision. It had to be all the tapes a person could pick up in a shopping cart from the GRT parking lot in 15 minutes. The high bidder was the Collishaw family of Monte Sereno who did the job in a group-allotted time of three minutes.

LOS ANGELES — RCA recording artist Lonnie Liston-Smith's performance at the Roxy Theatre here will be advertised in the sky on September 10 when a helicopter will circle the city flashing a computerized message announcing the show.

The label has also scheduled four days of sixty-second commercial spots on five local radio stations including KDAY, KBCA, KGFJ, KJLH and KACE.

INTERNATIONAL BEST SELLERS

Holland

TOP TEN 45s

- 1 I Feel Love — Donna Summer — Basart
- 2 Cocaine In My Brain — Dillinger — Ariola
- 3 Take Me Back To The Old Transvaal — Thembi — CNR
- 4 Oh Lori — Alessi — CBS
- 5 Sorry I'm A Lady — Baccara — CNR
- 6 Baby Don't Change Your Mind — Gladys Knight & Pips — VIP
- 7 Angelo — Brotherhood Of Man — VIP
- 8 Don't Let Me Be Misunderstood — Santa Esmeralda — Phonogram
- 9 Keep It Comin' Love — KC & Sunshine Band — Inelco
- 10 Give A Little Bit — Supertramp — CBS

TOP TEN LPs

- 1 Love At The Greek — Neil Diamond — CBS
- 2 Live — Golden Earring — Polydor
- 3 Making A Name — BZN — Negram
- 4 Hotel California — Eagles — WEA
- 5 Summer Melody — George Baker Selection — Negram
- 6 Alessi — Alessi Brothers — CBS
- 7 I Remember Yesterday — Donna Summer — Basart
- 8 Aan Het Strand — Havenzangers — Phonogram
- 9 CB 200 — Dillinger — Ariola
- 10 Het Beste In Mij Is... — Peter Koelewijn — Phonogram

Argentina

TOP TEN 45s

- 1 Quiero Tu Vida — Luciana — EMI
- 2 Con El Viento A Tu Favor — Camilo Sesto — RCA
- 3 Y Te Amare — Ana & Johnny — CBS
- 4 Ojos Sin Luz — Pomada — RCA
- 5 Donde Estan Tus Ojos Negros — Santabarbara — EMI
- 6 El Reloj — Los Pasteles Verdes — Microfon
- 7 El Reloj — Los Pasteles Verdes — Microfon
- 8 Ven Conmigo — Donna Summer — Microfon
- 9 Soy Un Tonto Sin Tu Amor — Diego Verdaguer — Music Hall
- 10 Si Me Dejas Ahora — Chicago — CBS

TOP TEN LPs

- 1 Trilogia De Amor — Donna Summer — Microfon
- 2 Musica Poderosa — Selection — EMI
- 3 Musica Cinco — Selection — RCA
- 4 Los Exitos Del Amor — Selection — Microfon
- 5 Discoshow — Selection — CBS
- 6 Musica Para La Noche — Selection — CBS
- 7 Ruidos En Espanol — Selection — Philips
- 8 Recuerdo El Ayer — Donna Summer — Microfon
- 9 Live — Johnny Rivers — EMI
- 10 Love In C Minor — Cerrone — Music Hall

Great Britain

TOP TEN 45s

- 1 Angelo — Brotherhood Of Man — Pye
- 2 Float On — The Floaters — ABC
- 3 You Got What It Takes — Showaddywaddy — Arista
- 4 I Feel Love — Donna Summer — GTO
- 5 The Crunch — Rah Band — Good Earth
- 6 We're All Alone — Rita Coolidge — A&M
- 7 Way Down — Elvis Presley — RCA
- 8 Something Better Change — The Stranglers — UA
- 9 That's What Friends Are For — Deniece Williams — CBS
- 10 Nights On Broadway — Candi Staton — Warner Bros.

TOP TEN LPs

- 1 Going For The One — Yes — Atlantic
- 2 20 All Time Greats — Connie Francis — Polydor
- 3 A Star Is Born (Soundtrack) — CBS
- 4 The Johnny Mathis Collection — Johnny Mathis — CBS
- 5 Rumours — Fleetwood Mac — Warner Bros.
- 6 I Remember Yesterday — Donna Summer — GTO
- 7 Oxygene — Jean Michel Jarre — Polydor
- 8 IV Rattus Norvegicus — The Stranglers — UA
- 9 Hotel California — Eagles — Asylum
- 10 Arrival — Abba — Epic

Italy

TOP TEN 45s

- 1 Ti Amo — Umberto Tozzi — CGD
- 2 I Feel Love — Donna Summer — Durium
- 3 A Canzuncella — Alunni del Sole — PA
- 4 Domani — Guardiano del Faro — Cetra
- 5 Bimba — Sandro Giacobbe — CBS
- 6 Risveglio — Pooh — CBS
- 7 Gonna Fly Now — Maynard Ferguson — CBS
- 8 Amarsi Un Po' — Lucio Battisti — Numero 1
- 9 Angelo Azzurro — Umberto Balsamo — Polydor
- 10 Tomorrow — Amanda Lear — Polydor

TOP TEN LPs

- 1 I Remember Yesterday — Donna Summer — Durium
- 2 Zodiac Lady — Roberta Kelly — Durium
- 3 Love For Sale — Boney M. — Durium
- 4 Burattino Senza Fili — Edoardo Bennato — Ricordi
- 5 Cerrone's Paradise — Atlantic
- 6 Io Tu Noi Tutti — Lucio Battisti — Numero 1
- 7 Rocky — Soundtrack — UA
- 8 XXIV Raccolta — Fausto Papetti — Durium
- 9 Alla Fiera Dell'est — Angelo Branduardi — Polydor
- 10 Gran Bazar — Matia Bazar — Ariston

France

TOP TWENTY 45s

- 1 Le Loir-et-Cher — Michel Delpech — Barclay
- 2 Love Me Baby — Sheila & B. Devotion — Carrere
- 3 Rockcollection — Laurent Voulzy (Basket d'Or) — RCA
- 4 Lettre a France — Michel Polnareff — WEA
- 5 Est-ce Par Hasard? — Dave — CBS
- 6 Ballade Pour Adeline — Richard Clayderman — AZ
- 7 Y'a D'la Rumba Dans L'air — Alain Souchon — RCA
- 8 Dix Ans Plus Tot — Michel Sardou — Trema/RCA
- 9 Un Ami — Gerard Lenorman — CBS
- 10 C'est Comme Ca Que L'on S'est Alme — Claude Francois — Fleche Phonogram
- 11 Sir Duke — Stevie Wonder — EMI/Pathe Marconi
- 12 Moi, Ca Val — Coluche — EMI/Pathe Marconi
- 13 Onyx — Space Art — Carrere
- 14 Partir — Julien Clerc — EMI/Pathe Marconi
- 15 Camarade — Aznavour — Barclay
- 16 Et L'amour S'en Va — Joe Dassin — CBS
- 17 Joue Contre Joue, Seize Ans — Eric Charden — Discodis
- 18 Love Serenade — Jean-Claude Borelly — AZ
- 19 Il Y Aurait Du Soleil — Nicolas Peyrac — EMI/Pathe Marconi
- 20 Uptown Festival — Shalamar — RCA

TOP TWENTY LPs

- 1 Les Bleus Au Coeur — Patrick Juvet — Barclay
- 2 Dancing Disco — France Gall — WEA
- 3 Ma Baker — Boney M. — Carrere
- 4 I Feel Love — Donna Summer — WEA
- 5 Magic Fly — Space — Vogue
- 6 Capitaine, Capitaine — Michel Fugain — RCA
- 7 Oxygene — Jean-Michel Jarre — Polydor
- 8 Cerrone's Paradise — WEA
- 9 Bande Originale Du Film: Bilitis — Francis Lai — WEA
- 10 Symphonan/Elle Dit Soleil, Elle Dit — William Sheller — Phonogram
- 11 Les Temps Changeant — Danyel Gerard — Sonopresse
- 12 Saddle Up The Palomino — Neil Young — WEA
- 13 Exodus — Bob Marley — Phonogram
- 14 In Flight — George Benson — WEA
- 15 CNS — Crosby, Stills & Nash — WEA
- 16 Le Barbier De Belleville — Serge Reggiani — Polydor
- 17 Dans Un Mois Ou Dans Un An — Pierre Groscolas (Basket d'Argent) — EMI/Pathe Marconi
- 18 Works — Emerson, Lake & Palmer — WEA
- 19 Ma Bretagne Quand Elle Pleut — Jean-Michel Caradec — Decca
- 20 Don't Let Me Be Misunderstood — Santa Esmeralda — Phonogram

— Europe 1

Australia

TOP TWENTY

- 1 I Go To Rio — Peter Allen — A&M
- 2 Ain't Gonna Bump No More — Joe Tex — Epic
- 3 You've Gotta Get Up And Dance — Supercharge — Virgin
- 4 What Can I Say/Lido Shuffle — Boz Scaggs — CBS
- 5 Rio — Michael Nesmith — Island
- 6 What I Did For Love — Marcia Hines — Miracle
- 7 You're Moving Out Today — Carole Bayer Sager — Elektra
- 8 Walk Right In — Dr. Hook — Capitol
- 9 Undercover Angel — Alan O'Day — Atlantic
- 10 Lucille — Kenny Rogers — United Artists
- 11 Don't Leave Me This Way — Thelma Houston — Motown
- 12 I'm In You — Peter Frampton — A&M
- 13 Lay Back In The Arms Of Someone — Smokie — Rak
- 14 Telephone Line — Electric Light Orchestra — United Artists
- 15 Dance Little Lady Dance — Tina Charles — CBS
- 16 Don't Fall In Love — Ferretts — Mushroom
- 17 My Little Girl — TMG — Mushroom
- 18 Lost In France — Bonnie Tyler — RCA
- 19 A Mean Pair Of Jeans — Marty Rhone — M7
- 20 I Don't Want To Talk About It — Rod Stewart — WB

TOP TWENTY

- 1 Silk Degrees — Boz Scaggs — CBS
- 2 Rumours — Fleetwood Mac — Warner Bros.
- 3 A New World Record — Electric Light Orchestra — United Artists
- 4 I'm In You — Peter Frampton — A&M
- 5 Diamantina Cocktail — Little River Band — EMI
- 6 Book Of Dreams — Steve Miller Band — Mercury
- 7 Carole Bayer Sager — Elektra
- 8 Here At Last... Bee Gees... Live — RSO
- 9 CSN — Crosby, Stills & Nash — Atlantic
- 10 Local Lads Make Good — Supercharge — Virgin
- 11 Taught By Experts — Peter Allen — A&M
- 12 Photoplay — Sherbet — Razzle
- 13 Even In The Quietest Moments — Supertramp — A&M
- 14 It's A Game — Bay City Rollers — Arista
- 15 Streisand Superman — Barbra Streisand — CBS
- 16 Moody Blue — Elvis Presley — RCA
- 17 JT — James Taylor — CBS
- 18 Deceptive Bends — 10cc — Mercury
- 19 I Robot — Alan Parsons Project — Arista
- 20 Going For The One — Yes — Atlantic

— The Kent Music Report

CHAPLAIN RECORDS
S-R-32

BOB HARRINGTON

"CHAPLAIN OF BOURBON STREET"

GOES

"CROSS" COUNTRY

Something For Everyone!
Watch For The New Single
Release "A HELPING HAND"

#001

Produced By:
Gene Kennedy

by
ENTER
quare
me, Tenn
(615) 256-355

