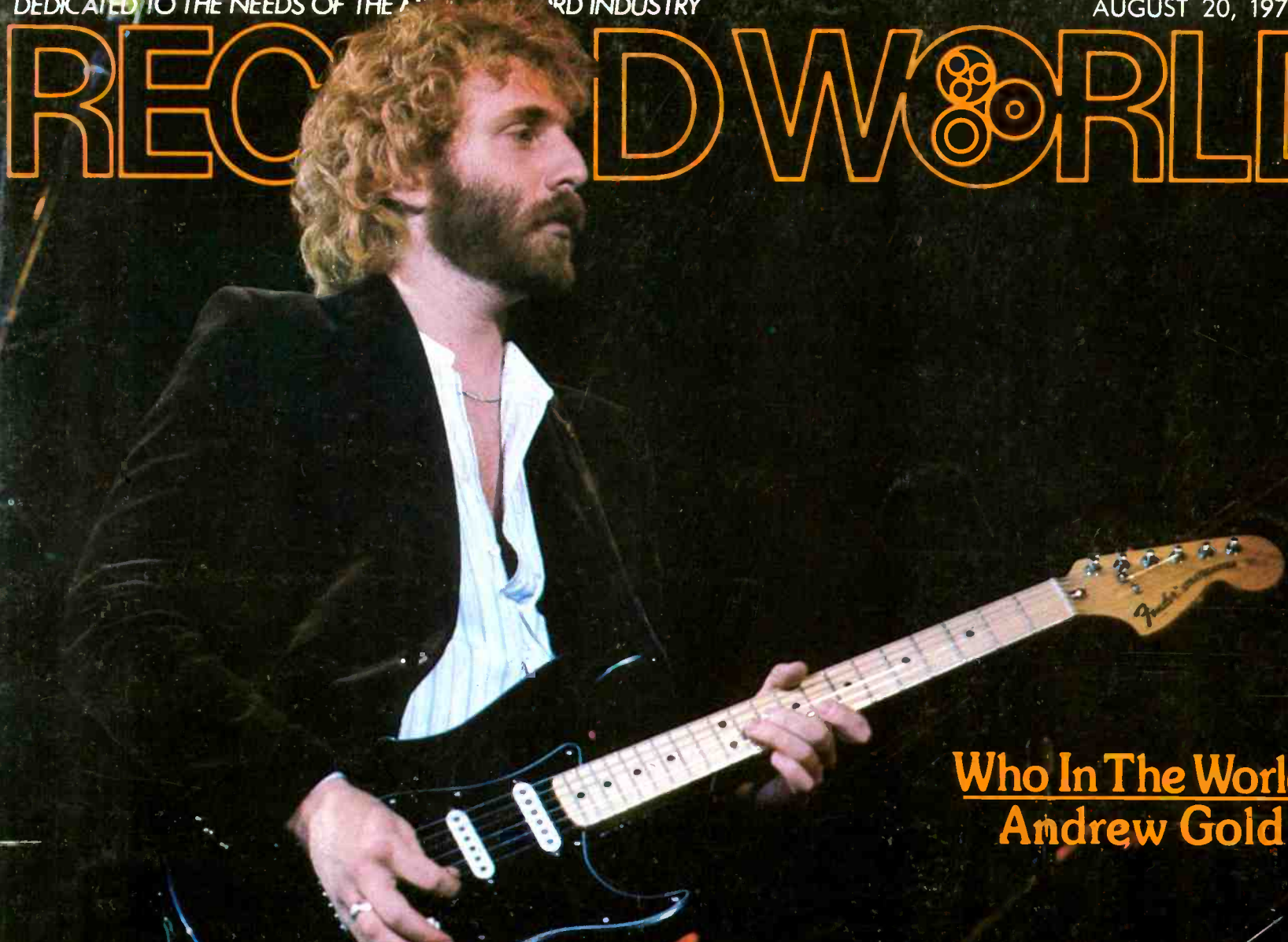


RECORD WORLD



Who In The World: Andrew Gold

HITS OF THE WEEK

SINGLES

ERIC CARMEN, "SHE DID IT" (prod. by Eric Carmen) (writer: Eric Carmen) (C.A.M., BMI) (3:39). Carmen has teamed with the Beach Boys on a single that sounds like, well, Eric Carmen and the Beach Boys. It has that Raspberries kick, with soaring vocal harmonies on the choruses. A quick return to the top of the charts seems due. Arista 0266.

BRICK, "DUSIC" (prod. by Phil Benton & group) (writers: Ransom - Hargis - Brown) (Caliber/Good High, ASCAP) (3:43). Brick plays hard funk, but with enough rhythmic and melodic hooks to engage even the most adamant non-dancer. Here, the rhythmic changes set off a simple but distinctive melody in a style that seems crossover-bound. Bang 734.

ADDRISI BROTHERS, "DOES SHE DO IT LIKE SHE DANCES" (prod. by Norbert Putnam) (writer: Steve Duboff) (ABC, ASCAP) (2:50). The Addrissi follow up their anti-slow dancing hit with a disco treatment of what may be a timeless question—the dance audience is still the prime target, but r&b and pop should follow with haste. Buddah 579.

DAVID SOUL, "SILVER LADY" (prod. by Tony Macaulay) (writers: Macaulay-Stephens) (Alma/Macaulay, ASCAP) (3:33). Soul has quickened the pace here, in something of a departure from the ballad style that has brought him pop stardom. This single is rhythm and blues with a light touch, topped by lyrics that Soul handles well. Private Stock 163.

SLEEPERS

KATE TAYLOR, "IT'S IN HIS KISS (THE SHOOP SHOOP SONG)" (prod. by James Taylor & Lew Hahn) (writer: R. Clark) (Hudson Bay, BMI) (2:40). There's nary a shoop-shoop to be heard on this remake of the 1964 Betty Everett hit, but the duet between Kate and brother James (and is that Carly singing back-up?) should hit. Columbia 3-10596.

THE METERS, "BE MY LADY" (prod. by David Rubinson) (writers: group) (Cabbage Alley/Rhineland, BMI) (3:27). The Meters' collaboration with producer Rubinson seems to have re-inspired them, as this appealing ballad shows. The tempo is right for the times, and should rebuild their r&b following. It could cross to pop as well. Warner Bros. 8434.

KING MUSKER BAND, "AIN'T NO SMOKE WITHOUT FIRE" (prod. by Geoffrey Haslam) (writers: D. Bugatti-F. Musker) (Blackwood, BMI) (3:05). The falsettos are Bee Gees-ish, the title close to the Sanford-Townsend hit, but this thumping dance tune is still distinctive enough to make a debut hit more than a possibility. Epic 8-50429.

NANCY WILSON, "I'VE NEVER BEEN TO ME" (prod. by Gene & Billy Page) (writers: R. Miller-K. Hirsch) (Stone Diamond, BMI) (3:48). The other half of this cover battle is a more sultry treatment of a sadder-but-wiser woman's story. Wilson's vocal is expressive and alluring, and should appeal to a large adult audience. Capitol 4476.

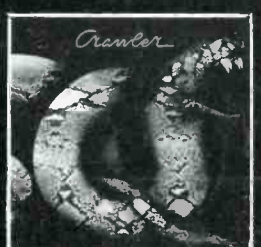
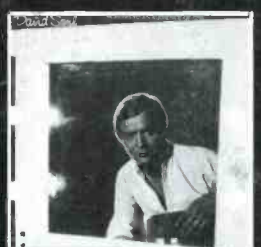
ALBUMS

MARILYN MCCOO & BILLY DAVIS, JR., "THE TWO OF US." The second album by the duo is a formidable one as producer Frank E. Wilson has put together a complementary instrumental accompaniment for this hot vocal team. An impressive selection of material headed by the title song and "Look What You've Done To My Heart" should keep them on the charts. ABC 1026 (6.98).

ERIC CARMEN, "BOATS AGAINST THE CURRENT." Carmen's second solo album shows a decided growth, lyrically and melodically in the artist who scored last year with "All By Myself." The title song is in much the same vein as is "Run Away," while the rockers, "Marathon Man" and "She Did It" are more reminiscent of his days with The Raspberries. Arista AB4124 (7.98).

DAVID SOUL, "PLAYING TO AN AUDIENCE OF ONE." The combination of Soul and producer Tony Macaulay that netted the singer a gold lp his first time out is repeated here and the results should likewise be successful with songs like "Silver Lady" and "Can't We Just Sit Down." This balladeer sounds even better the second time around. Private Stock PS 7001 (7.98).

"CRAWLER." The revamped Anglo-American group displays a flair for its blues-based rock material with its third lp (and first for the label). Guitarist Geoff Whitehorn and keyboardist Rabbit are major factors in the success of the album as is singer Terry Wilson Slesser who has finally come into his own as a premier frontman on "Stone Cold Sober." Epic PE 34900 (6.98).





ANOTHER SIDE OF ANDY PRATT. It all started with the now classic "Avenging Annie" and continued with the highly acclaimed "Resolution" album. There was no doubt about it, Andy Pratt was established as a prominent singer/songwriter whose lyrical sensitivity and innovative musicianship made him the critic's choice, a cult hero in his own right.

And now, there's "Shiver in the Night," an album as sophisticated and sensitive as it is accessible and fun. Because "Shiver in the Night" is songs of feeling, songs of love, and songs that just make you want to get up and dance. And *that's* another side of Andy Pratt.

**"SHIVER IN THE NIGHT" NE 243 ANDY PRATT AS YOU'VE NEVER HEARD HIM BEFORE.
ON NEMPEROR RECORDS AND TAPES.**



RECORD WORLD

Fleetwood Mac LP Still Number One

By LENNY BEER

■ Fleetwood Mac (WB) is No. 1 again, having recorded its twelfth week at the top. The album continues to dominate the marketplace, far outdistancing its nearest competitors —

Chart Analysis Barbra Streisand (Columbia), Peter Frampton (A&M)

and James Taylor (Columbia). The two Columbia albums are charging while the Frampton continues

(Continued on page 6)

Reorganization Boosted At NATRA Convention

By DEDE DABNEY

■ MIAMI — When several hundred persons gathered here for the 22d annual NATRA convention last week, it was reorganization that apparently occupied most of their thoughts. Many delegates demanded that the organization's constitution be re-written, and when the session ended, the voting membership had decided to postpone elections 90 days, and to reconvene in Chicago.

(Continued on page 48)

Retail Jury Still Out On 'Touch-Me' Tapes

By MIKE FALCON

■ LOS ANGELES — Retailer reaction to the Capitol "Touch-Me" tape packaging concept is mixed, although the majority of accounts surveyed in a sampling of record merchants think it is still much too early to extract conclusive buying patterns or accurately assess the new format's effectiveness.

The Touch-Me tape packages were introduced by Capitol in June (RW, June 11) and were intended to prompt increased sales of tape configurations by providing a format suitable for open

(Continued on page 53)

Industry's Bullish Growth Stats Reflect Adult Audience Influence

By LENNY BEER and SAM SUTHERLAND

■ LOS ANGELES — One of the music industry's primary sales themes in the mid-'70s—the broadening of the market's demographic base to pick up the adult customer presumed lost with rock's commercial domination since the '60s—is emerging as a success story central to the industry's current bullish growth characteristics.

Industry executives surveyed by RW, while still concerned with reclaiming an older buyer, have clearly extended their definition of the upper age limit for significant retail record and tape sales

impact. RW's own album chart research today reflects the strongest emphasis on product with a substantial or majority adult sales base in years.

In particular, soft rock's audience increasingly matches the demographic portrait that once characterized MOR buyers while retaining an older teen constituency; current top adult retail and programming items prominently highlight '60s rock acts like Fleetwood Mac, James Taylor, Crosby, Stills & Nash, Steve Miller, Yes, Rita Coolidge, the Bee Gees, Cat Stevens and Steve Winwood. And while MOR stylists like Barry Manilow and Barbra Streisand, as well as soundtracks, are both undergoing strong resurgence in sales, the post-teen audience is proving equally influential in strong chart showings for r&b and disco stars like the Emotions, the Commodores, Marvin Gaye and Stevie Wonder.

Even a cursory look at the charts verifies that such a spread of musical tastes contradicts an earlier gap between rock and r&b titles restricted to a teen and young adult base and older pop genres which sold—in diminishing numbers—exclusively to an older audience. Typical demo-

(Continued on page 25)

'Mercury Air Force' Meets In Chicago At Company's Second Natl. Promo Conv.

■ CHICAGO — Under the banner of the "Mercury Air Force," the label held its second national promotion meeting of the year under the direction of David Carrico, vice president/national promotion. The meeting was held August 5-7 at the Marriott Lincolnshire resort just outside Chicago.

The meeting was attended by

the entire promotion, publicity and sales forces as well as visitors from Polydor, Ltd. in Canada, Phonogram International in Holland, Phonogram, Ltd. in England, and an independent publicity firm which represents the Mercury label's interests in England.

Following the opening remarks by Jules Abramson, senior vice president/marketing, and Charles Fach, executive vice president/general manager, a one hour audio/visual presentation was put on by Monument Records, which has joined Phonogram for distribution and marketing.

Fred Foster, founder and president of Monument, introduced his executive staff, including Tom Rodden, vice president / general manager; Tex Davis, national promotion / country; Terry Fletcher, vice president/promotion; Johnny Dorris, vice president / treasurer; and Ken Kim, art director.

The presentation covered 17 years of success at Monument, starting with their first release, "Gotta Travel On" by Billy Grammer, to songs by Roy Orbison, Dolly Parton, Boots Randolph, Charlie McCoy, Kris Kristofferson, Billy Swan and Larry Gatlin. Narrated by radio personality and executive Billy Deane, the presentation "certainly let the Mercury men know what kind of strong company they have to work with now and its past," Carrico said.

The Monument presentation (Continued on page 22)

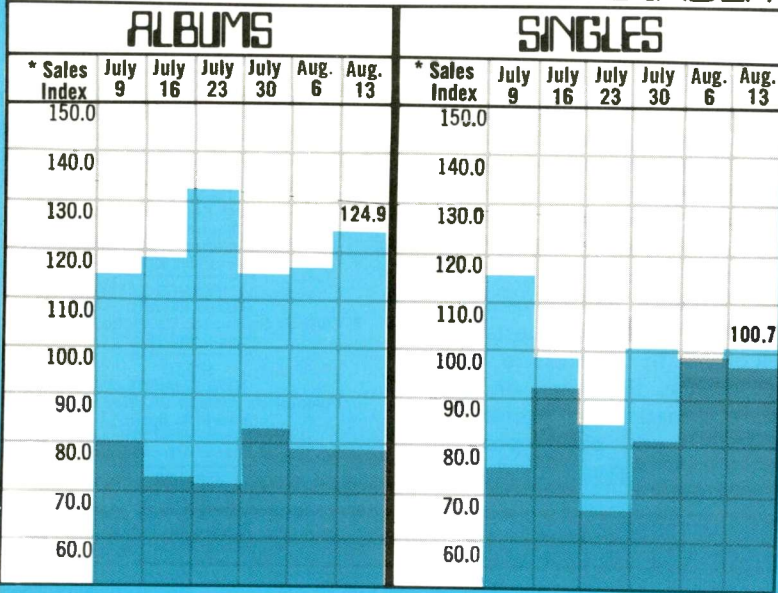
Jimmy's To Close W'house, 20 Stores?

By DAVID MCGEE

■ NEW YORK — Reliable sources have reported to Record World that Jimmy's Music World — one of the nation's leading "lowball" retail operations — will soon be closing its newly-opened warehouse in Westbury, Long Island, along with some 20 stores serviced by that warehouse. Reportedly, the remaining Jimmy's stores will be serviced from the company's original warehouse in Rahway, New Jersey, which also houses the chain's budget merchandise.

Several visible changes, which many in the industry interpreted as being signs of impending danger for the chain, have taken place this summer in Jimmy's promotion strategy. Although Jimmy's (Continued on page 23)

THE RECORD WORLD SALES INDEX



1977 Figure

1976 Figure

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

ASCAP, Radio Industry Negotiations Reach Impasse

By MICHAEL SHAIN

■ WASHINGTON — Negotiations have broken down between the American Society of Composers, Authors, and Publishers (ASCAP) and its biggest single client, the radio industry, over a new, five-year music licensing contract. After five meetings between the two, radio industry representatives have declared that "an im-

passe has been reached" and that they will go to court to secure a lower rate than radio is currently paying. Based on radio revenues to ASCAP last year, the two sides are more than \$10 million a year apart in their offers.

The All-Industry Radio Music License Committee is seeking a 25 percent reduction in ASCAP rates in effect since 1972. ASCAP, claiming that radio is using more of its repertory than during the last contract period, is asking for a 15 percent increase. ASCAP collected about \$25 million from radio in 1976, more than one-quarter of the revenues ASCAP took in from all music users.

WEA Sales Meeting Planned for Florida

■ LOS ANGELES — The Warner-Elektra-Atlantic Corp. will convene the largest sales meeting in its history next month at the Diplomat Hotel in Hollywood, Florida, September 7-11, Joel Friedman, president of the company announced last week.

According to Friedman, approximately 500 executives and members of the sales and promotion staffs of WEA, Warner Bros. Records, Elektra/Asylum Records and Atlantic Records will attend a series of general meetings, special-topic panels, and working seminars.

In addition to keynote speaker Joel Friedman, Henry Droz, executive vice president; Vic Faraci, vice president, director of marketing; Rich Lionetti, vice president sales; and Oscar Fields, director of black music marketing, will chair many of the sessions.

Several executives from the WEA family of labels and Warner Communications Inc. will also attend the national sales meeting, including Mo Ostin, chairman of the board, Warner Bros. Records; Ahmet Ertegun, chairman of the board, Atlantic Records; Joe Smith, chairman of the board, Elektra / Asylum Records; Neshui Ertegun, president of WEA International; and David Horowitz, president of Warner Communications, Inc.

Heart 'Magazine' Tapes To Mushroom Records

■ SEATTLE — Record World has learned that a ruling entered August 9 by Judge Donald S. Voorhees of the U.S. District Court of the western district of Washington at Seattle has released the so-called "Magazine" tapes by the group Heart to the group's original label, Mushroom Records.

RW contacted lawyer Allen Clark, who has represented Mushroom in the case; the wording of the court transcript of the ruling, said Clark, has "modified previous orders to allow Mushroom Records to make commercial use of what are known as the 'Magazine' tapes. The purpose of previous restraints has been to allow the group to correct alleged deficiencies in the tapes; the group has refused to correct the alleged deficiencies, and as a result the judge sees no more reason for restraint. He has continued restraint against the group from recording any of those songs."

When contacted in Los Angeles, Mushroom's Shelly Siegel told RW that the label has not yet determined a schedule for releasing the tapes in album form.

The ASCAP-radio contract expired last Feb. 28. The two sides were attempting to settle on a contract which would run until 1982.

Since the "ASCAP strike" of 1940, contract negotiations between ASCAP and the radio industry have been traditional times of vitriol and invective: the radio industry accusing ASCAP of high-handedly demanding bigger rates for a catalogue of music that broadcasters have less use for, while ASCAP countercharges that radio pays an ever-shrinking percentage of its programming costs for the music it so dearly needs to stay in business.

On three occasions in the past—in 1959, '67 and '72—the two sides have been able to lay enough of their stinging rhetoric to the side to come up with agreements. This year, the two sides may be too far apart to settle their differences and a rate may have to be set by a Federal court. The process could take years and eat up several hundred thousand dollars in lawyers' fees on both sides.

Further clouding the contract dispute is a U.S. Court of Appeals ruling, handed down last week which reversed a lower court decision denying the CBS television network a per-use music license from ASCAP and Broadcast Music Inc. (BMI). CBS is seeking an alternative to the blanket li-

(Continued on page 57)

Promosonic Meeting Features RW Awards

■ MIAMI—More than 200 executives of Latin American record labels met here last week at The First Annual Promosonic Congress of Latin American Music.

The conference, held at the Eden Rock Hotel, drew representatives from such Latin American countries as Mexico, Argentina, Brazil, Spain, Guatemala, El Salvador, Venezuela and Colombia and from U.S. Latin labels in California, Texas, New York, Miami and Puerto Rico.

The initial function was a cocktail party where all guests were welcomed by impresario Henry Armentaros. Seminars on publishing, marketing techniques, promotion and piracy problems were on the agenda for the next three days.

The conference closed Sunday evening with the presentation of the Record World International Awards. The ceremony was videotaped and will be broadcast to Latin American countries.

Further details and pictures on the seminar will be published next week.



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RECORD WORLD AUGUST 20, 1977

Powerhouse Picks

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

KC & The Sunshine Band (T.K.) "Keep It Comin' Love."

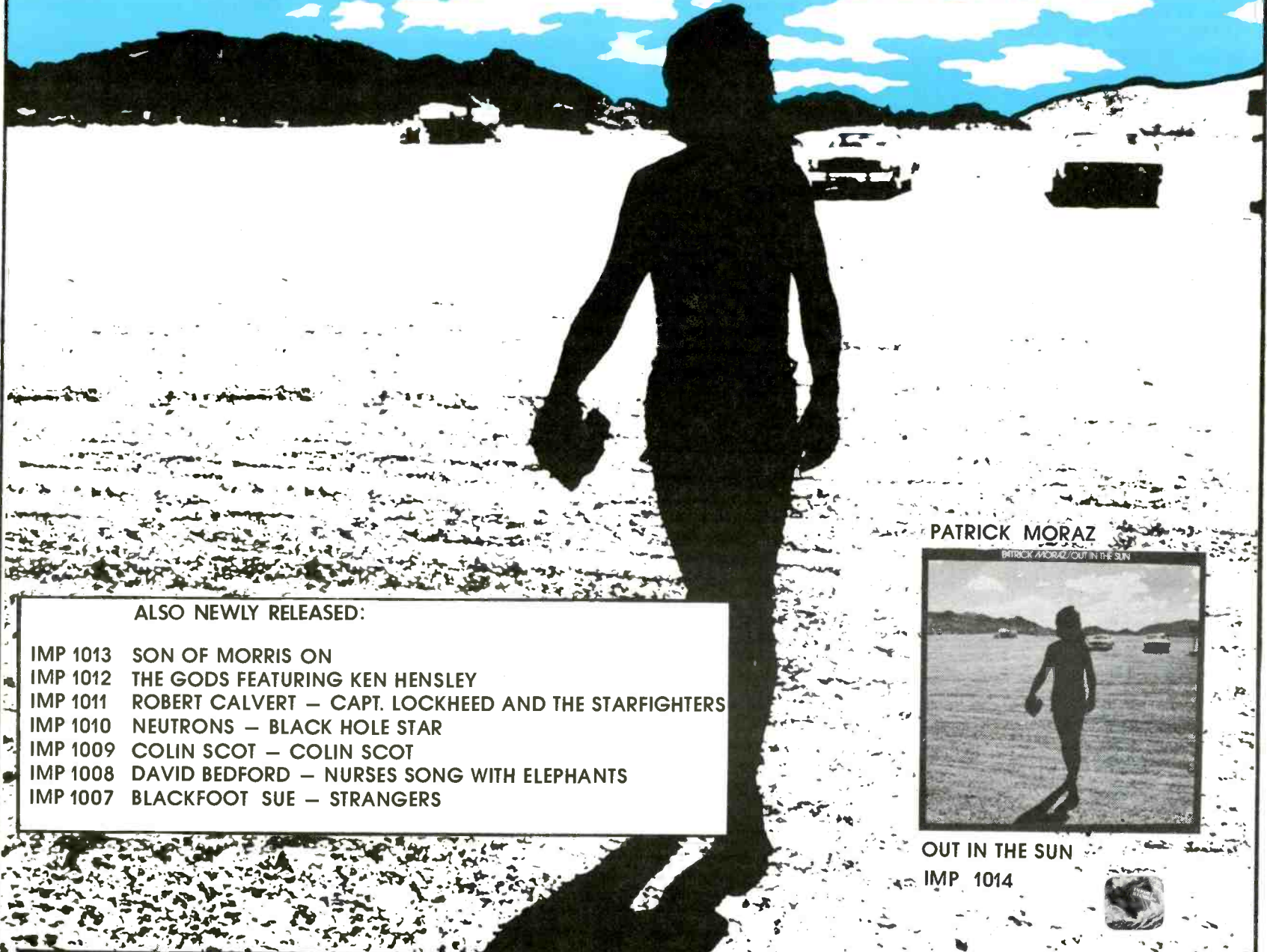
This Floridian entourage ignites coast to coast once again, with all indicators on their latest pointing straight to the top. Top 5 pop in Miami, top 10 pop in Washington on top of significant r&b action.

Heatwave (Epic) "Boogie Nights."

This Atlanta discovery is proving itself nationally now with half-chart jumps or better in key spots. R&b action a plus. This one is a must!



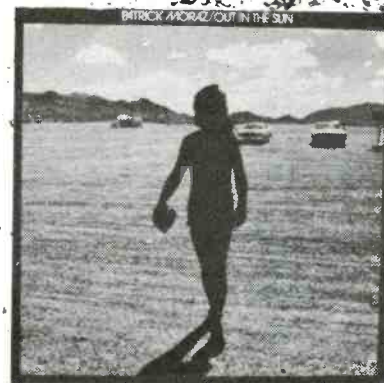
Awarded 'Best New Talent' and 'Best Keyboard Album' last year by Contemporary Keyboard Magazine. Patrick Moraz releases his second album 'Out In The Sun' on the Import Records Label



ALSO NEWLY RELEASED:

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- IMP 1010 NEUTRONS — BLACK HOLE STAR
- IMP 1009 COLIN SCOT — COLIN SCOT
- IMP 1008 DAVID BEDFORD — NURSES SONG WITH ELEPHANTS
- IMP 1007 BLACKFOOT SUE — STRANGERS

PATRICK MORAZ



OUT IN THE SUN
IMP 1014

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Gibb, Fleetwood Mac Still Reign As Charttoppers

Emotions A Strong Second

By LENNY BEER

■ Andy Gibb (RSO) is turning into a sales monster as it remained in the #1 position for the third straight week and held off the incredibly strong Emotions (Columbia), which has strong activity both pop and r&b. Gibb's single, which broke slowly with secondary play credited heavily, is proving itself to be an incredible sales producer while maintaining #1 positioning at a good portion of the country's heaviest stations, including WABC, WLS, WFIL, WRKO and a host of others. As for the rest of the top 5, Alan O'Day (Pacific) and Rita Coolidge (A&M) held their positions while the Commodores (Motown) slipped into the #5 position.

Other strong activity in the top 10 was recorded by James Taylor (Columbia), who is continuing his hot activity and moving into the #6 slot, and two newcomers to the select list. The Floaters (ABC) exploded from 18 to 9 with incredible strength on the r&b side coupled with the solid pop action now being scored weekly on the first release ever by the group, which broke first out of Detroit, and Fleetwood Mac (WB), back strong again with the third top 10 item from their "Rumours" album, which moved from 19 into a solid #10 position. There are strong mentions now from radio and from company sources at Warners that there will be a fourth single from the "Rumours" set with "You Make Lovin' Fun" being prominently mentioned.

Outside the top 10, the Brothers Johnson made the biggest move, jumping from 21 to 11 with incredible r&b sales and strong pop pickup accounting for the action. The rest of the teens remained relatively constant with the only bulleting item being the

Kelman Joins Chappell

■ NEW YORK—Edward M. Kelman has been appointed general counsel for Chappell Music Company. The announcement was made by Norman Weiser, president of Chappell.

For the past four and a half years Kelman has been associated with CBS, Inc. Most recently he was assistant general attorney with the CBS Publishing Group. Prior to that, he was senior attorney with the CBS Records Group.

Kelman has practiced law in both New York and Connecticut.

Electric Light Orchestra (UA) at 19.

In the twenties, the action remained strong for the Sanford-Townsend Band (WB), which has shed its secondary roots and exploded in the major markets. Foreigner (Atlantic) had another strong week and is beginning to sell through, Stephen Bishop (ABC) had its strongest airplay pickup week to date and appears headed toward making a run at the top 10, and the "Star Wars" theme (20th Century) continued to gain.

Other strong activity in the middle of the chart has been recorded by KC & the Sunshine Band (TK), who appear to be headed back to the very top of the chart; Meco (Millennium), which has turned the "Star Wars" battle into a two-headed winner; Carly Simon (Elektra), with good section on the theme from the "Spy Who Loved Me;" Shaun Cassidy (Warner-Curb), with another teen smash, B. J. Thomas (MCA), with continued strength on his comeback record; Steve Miller (Capitol), with another in his string of hits; and Donna Summer (Casablanca), exploding now with her European smash, "I Feel Love."

The only new bulleting position on this week's chart was earned by Paul Nicholas (RSO) with "Heaven on the Seventh Floor" taking Chartmaker honors.

(Continued from page 3)

to sell through at an excellent pace, but none are within approximately twenty to twenty-five thousand of the top.

Also charging in the top 10 are the "Star Wars" soundtrack (20th Century) and the Emotions (Columbia). The "Star Wars" album is a monster at racked accounts nationally as well as a big item at retail, while the Emotions are selling everywhere with r&b activity solid, retail strong and the racks starting to move volume. With the Emotions now in the top 10, Columbia records three albums in that grouping, all with solid bullets. Right outside the top 10 the new Yes album (Atlantic) holds the 11 position with a bullet and is beginning to add to its huge retail movement.

The hottest gaining albums in the teen area are the Brothers Johnson (A&M), with its second life provided by a huge hit single, and the Floaters (ABC), with their first release ever. Both albums have r&b bases but also exploded in the pop marketplace thanks to big crossover singles and the exposure afforded them because of that airplay.

Other strong sales activity gains in the top half of the chart were recorded by Rita Coolidge (A&M), selling well behind her top 5 single; the Alan Parsons Project (Arista), charging strongly at retail with a single breaking;

Be Bop Deluxe Chartmaker

Shaun Cassidy (Warner - Curb), one of the surprise smash albums of the year; War (Blue Note), breaking big in the west and the southwest; the Bay City Rollers (Arista), scoring well also behind a hit single; Styx (A&M), on the verge of breaking into the huge sales levels; Carole King (Avatar), with her first for the Capitol distributed label; and Roger Daltrey (MCA), scoring strong sales gains this week at retail.

Other big moves recorded in this week's top 10 Firefall (Atlantic), with a 16 point move to 57; the Grateful Dead (Arista), receiving incredible airplay and selling through immediately; and the Dramatics (ABC), with one of the hottest albums in the black marketplace.

New on the top 100 this week were Be Bop Deluxe (Harvest) as Chartmaker with possibly their breakthrough set; Andy Gibb (RSO), with the country's hottest single; the Phila. All Stars (Phila. Intl.); the Isley Brothers (T-Neck), with a hits compilation; and Michael Henderson (Buddah), with his second straight strong selling album.

WB To Distribute

Current Ramones Single

■ LOS ANGELES — Distribution rights to "Sheena Is A Punk Rocker," the current Ramones single on Sire Records, are being transferred from ABC to Warner Brothers, with whom Sire has just consummated a marketing agreement. The single, which has been on the charts for several weeks, will initially be available to Warner Brothers as of Aug. 18, with the record set for a complete radio re-service coupled with a concerted promotional push for the rush re-release.

"Sheena" is the first product to emanate from the Sire/Warner Brothers deal with a series of singles and albums to be released on a regular basis henceforth.

ABC's relinquishing "Sheena" represents a variance from their original agreement with Sire. This was done at the behest of Sire president Seymour Stein; it should be noted that other current Sire product, e.g. Climax Blues Band's "Gold Plated" album, will remain in ABC's catalogue for several months to come.

Fogelberg Finds Gold

■ NEW YORK—Full Moon/Epic recording artist Dan Fogelberg has had his album "Nether Lands" certified gold by the RIAA.

REGIONAL BREAKOUTS

Singles

East:

Barry White (20th Century)
Dynamic Superiors (Motown)
First Choice (Gold Mind)
Aretha Franklin (Atlantic)
Marilyn McCoo & Billy Davis, Jr. (ABC)

South:

Manhattans (Columbia)
Aretha Franklin (Atlantic)

Midwest:

Barry White (20th Century)
Manhattans (Columbia)
Maze (Capitol)
Little Milton (Glades)
Rufus (ABC)
Marilyn McCoo & Billy Davis, Jr. (ABC)

West:

Maze (Capitol)
Hot Chocolate (Big Tree)
Sergio Mendes & Brazil '77 (Elektra)

Albums

East:

Marilyn McCoo & Billy Davis, Jr. (ABC)
Rose Royce (Whitfield)

South:

Michael Henderson (Buddah)
Rose Royce (Whitfield)
Isley Brothers (T-Neck)
James Brown (Polydor)

Midwest:

Michael Henderson (Buddah)
Rose Royce (Whitfield)
Isley Brothers (T-Neck)
James Brown (Polydor)

West:

Rose Royce (Whitfield)
Isley Brothers (T-Neck)

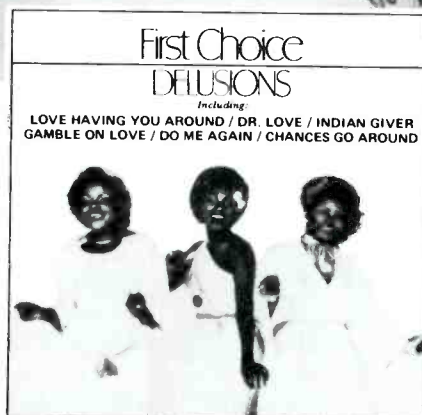
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Rochelle, Ursula and Annette treat that sweet, sweet "Dr. Love," thrill to "Chances Go Around" and give their love to Stevie Wonder's classic, "Love Having You Around," produced for them by Ron Kersey. Ride on home. It's a winner.



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"I Feel Love" # 1 in England

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"...the luxurious stretching out of a performer just beginning to realize her strengths and possibilities. 'I Remember Yesterday' is clearly meant to be the album to move Summer as both singer and songwriter beyond disco classification. It succeeds with ease"

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—MELODY MAKER, Caroline Coon



**The album that's turning
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Donna Summer
"I Remember Yesterday"**

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I Feel Love



The international success story
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Donna Summer "I Feel Love"

NB 884

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Arista Launches Grateful Dead Promo

■ NEW YORK—Arista Records has readied a major campaign in conjunction with the recent release of "Terrapin Station," the label debut of The Grateful Dead, according to Rick Dobbis, vice president, artist development. The approach of the campaign will be to achieve high visibility for the album and to emphasize a "new era" for the group.

The campaign, which encompasses all forms for media, from in-store displays to movie tie-ins, telephone interviews and radio and print ads, stresses that "Terrapin Station" is the Dead "as you've never heard them before." For the first time, the Grateful Dead have used an outside producer, Keith Olsen of Fleetwood Mac fame.

The new Arista creative services division has designed consumer ads that go for a bold, striking look, with stark headline printing heralding the arrival of the lp. The purpose of the ads,

Barackman Joins ABC

■ LOS ANGELES—Shelly Selover, national director of publicity, ABC Records, has announced the appointment of Michael Barackman as publicity editorial writer.

Barackman was recently music editor of Phonograph Record Magazine. He has also written for the Los Angeles Times, the Chicago Daily News, Rolling Stone, and Crawdaddy.

Barackman will report directly to Selover.

which use the "new era" theme, is two-fold. The ads have been taken out in a wide variety of publications to both announce to Dead fans that the new album has shipped, and to reach the general record buyer.

In-store marketing tools such as posters, mobiles, stickers and streamers are also being extensively used to communicate Arista's Dead marketing message.

To boost the market-by-market sales level of the lp, "Dancing In The Streets," the single rush-released from the album, will be targeted toward top 40 radio stations, particularly those in direct competition with AOR stations. In addition, broad advertising will follow-up on airplay.

Although the group is not able to tour at this moment—Jerry Garcia and Bob Weir are recording solo projects for Arista and Mickey Hart is recuperating from an accident—members of the Grateful Dead are participating in the album campaign through a series of in-person and telephone interviews in many markets. The Dead are also viewable on screen in numerous cities, and Arista and John Scher's Monarch Enterprises, distributor of "The Grateful Dead Movie," are cooperating in cross-merchandising areas such as discount tickets, coupons, etc.

The second stage of the Dead "Terrapin Station" campaign by Arista will be keyed to the group's autumn performing schedule. They start touring in New Jersey on Labor Day and will be on the road for the entire month of October.

A&M Names Three To Merch. Posts

■ LOS ANGELES—Bob Reitman, director of advertising and merchandising, A&M Records, has announced the following appointments, part of a program of expansion of A&M's merchandising staff:

Bob Knight has been appointed to the newly created post of director of special marketing projects. Knight was most recently west coast regional merchandising director.

Larry Hayes has been appointed to the post of west coast regional merchandising director. Prior to joining A&M, he was an independent promotion and marketing consultant and had worked for RCA Records for five years.

Steve Rubin has been appointed southern regional merchandising director. Rubin joins A&M from the Franklin Music stores chain.

Rubin will be headquartered in Atlanta, at Together Distributing; Knight and Hayes will be headquartered in Los Angeles. Rubin, Knight and Hayes will report to Reitman.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ JOCK ROCK, PART II: It's no secret that the record industry, especially in L.A., is loaded with sports buffs: many is the Laker game that seems like a weekly NARM convention, what with countless representatives of every part of the music biz drooling over Kareem Abdul-Jabbar's every sky-hook and slam dunk. In the latest issue of Warner Bros.' "Waxpaper," Richard Meltzer details for us the true extent of the influence of athletics on rock and roll—with a subtitle like "a philosophical enquiry into the sporting life and its historical impact on the aesthetics of r&r," you just know that Meltzer's article was some pretty weighty stuff.

COAST takes its hat off to Meltzer for clueing us all in to the fact that "100 Pounds of Clay" is really about "Bjorn Borg's favoret surface" and "Bennie and the Jets" is actually an in-depth analysis of Benny Malone's (of the Miami Dolphins) one-time pummeling of Joe Namath and his former mates to the tune of 139 yards in one game. But with all due respect, we suggest that Meltzer made some serious omissions in his list of athletically-influenced pop music.

For instance: if Meltzer allows pool and bridge as real sports, what about archery (as in "Stupid Cupid") and crew (as in "Row, Row, Row Your Boat")? He also neglected to include gymnastics ("Tumbling Dice"—gambling, another strenuous sport, is in there, too); calisthenics ("Jumping Jack Flash") and fishing ("Fishin' Blues" is just one of many), not to mention soccer (John McLaughlin's "My Goal's Beyond"—of course, that could be hockey, lacrosse, polo or several others), deep-sea diving ("Barracuda") and roller-skating (The Beach Boys' "Roller Skating Child").

Meltzer did cover a lot of others, but not without leaving out some important titles. He mentions "Big Iron" and "Chip Chip" for golf, but what about "Baby Driver" and "Norwegian Wood"? In baseball, why not the DC-5's "Come Home" (field manager's lament) or "You Made a Hit" (from Jeremy Spencer's obscure solo album)? In tennis, where's "Serve You Right to Suffer"? A vital football lp is Yes' "Going for the One," which is really about Woody Hayes' eternal dilemma over whether to try for a pass or a kick on the point-after-touchdown, while the Section's "Forward Motion" could be about almost any sport. And folks, this is just the beginning. Meltzer may have opened a real can of worms with this one. We hereby leave the floor open to further suggestions.

HOOP TIME: On a more serious, but still sporting, note: On August 19 at the Forum, the "Third Annual Big Shootout" basketball charity game will be held, the beneficiary being the Soulville Foundation and its Camp Fundamental, which provide a b-ball tutorial program and other social services to underprivileged kids in Southern California. The president/founder of Soulville is former pro star Willie Naulls, who has recruited a regular galaxy of NBA players to compete on teams coached by the Lakers' Jerry West and Golden State's Al Attles: hoopsters already confirmed are Julius "Dr. J." Erving, Don "Slick" Watts, George McGinnis, Phil Smith, Lionel Hollins, Cazzie Russell, Paul Westphal, ex-UCLAer Marques Johnson and many others.

Half-time of this extravaganza will feature a half-court celebrity tournament (got to be half-court, considering the shape of many of the participants) with a number of three-man teams that will include J.D. Souther, Johnny Mathis, maybe Neil Young, members of Chicago, Weather Report and the Jacksons, and Cheech and Chong.

Though this is the third Shootout, it's the first time the record industry has taken an active, organized role in putting it together. Of the 120 VIP seats that surround the court, most have already been bought by record companies at 50 bucks a shot. The companies are also buying cheaper seats in large blocks, to be given away to various boys groups and clubs. Among the companies that have contributed time and money are 20th Century, ABC, A&M, Motown, Casablanca, Warners, Janus and E/A. Oh yeah, Record World helped, too.

MOTHER KNOWS BEST: Over at William Morris, agent Carol Sidlow was getting impatient, waiting for promoter Barry Fey to return some contracts for one of the agency's acts. When Sidlow found she still couldn't get through, her next move was unorthodox but uniquely effective: having long ago threatened to call Fey's mother if he was too tardy in responding, Sidlow did just that, locating Mrs. Fey and filling her in on her son's lack of phone etiquette. The upswing? That day, Fey arrived in Chicago and stopped off to visit his mom. But instead of open arms and hot chicken soup, Mrs. Fey gave her

(Continued on page 19)

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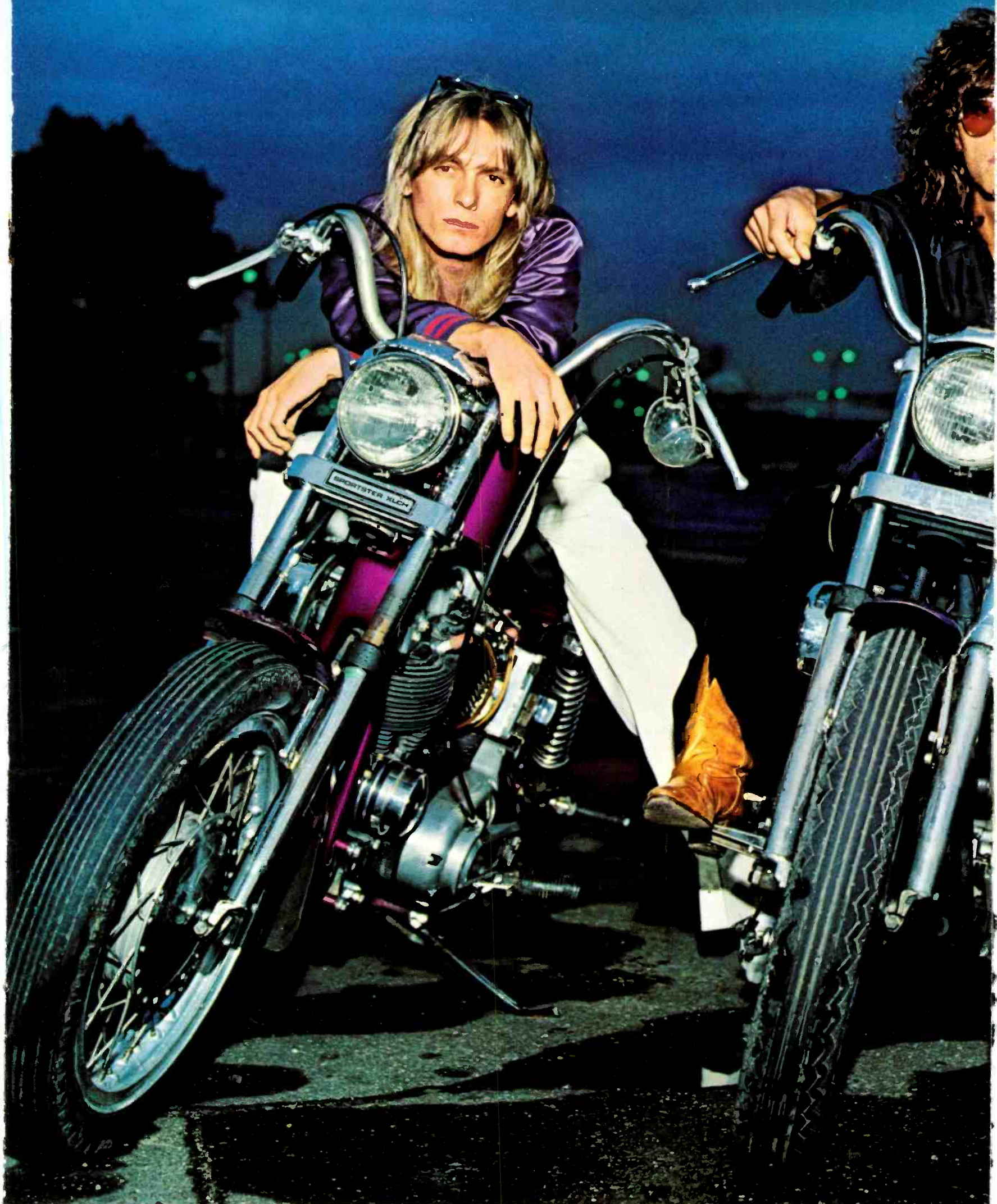
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By DAVID MCGEE & BARRY TAYLOR

■ A COUPLE OF RUMOURS: Although they have at various times been part of England's finest pub bands, the members of the **Rumour** have most recently become noted for doing such a superb job of backing **Graham Parker**. Sans Parker, the Rumour has come up with an impressive album on its own. It wasn't surprising that "Max," as the album is titled, turned out to be a fine rock and roll record; what was surprising was the astonishingly diverse array of influences one detects in the band's music. Is this the album the Rumour had planned to make before it hooked up with Parker? "Probably," answered guitarist **Martin Belmont** during a recent visit to Nut Central. "Whether it would have turned out as it has is hard to say. We've always known that we wanted to make our own albums as well. Some of the songs go back a couple of years, others are newer. But whether it would have sounded like it does if we hadn't met up with Graham and done all the work we've done in between is hard to say. I think the fact that we've made two albums with Graham has benefitted our album. I don't know whether it influenced it musically as such, since the music has always been pretty much there, more or less the same. Graham's roots and influences are pretty much the same as everybody's in the band."

Although "Max" is selling decently, Belmont, who was accompanied on his visit by Rumour drummer **Stephen Goulding**, does not anticipate the Rumour touring as a solo act in the near future. "We've got a lot of work lined up with Graham," he explained, "so we'll just have to see how it goes. See how the album does and find out what the situation is. Maybe we could do some gigs on our own, but not right now. At any rate, I don't think the Rumour would tour on its own as extensively as it does with Graham, because I think the Rumour on its own as a live act is a different proposition than Graham Parker and the Rumour."

"We'd always intended it to be more of an album band than a live band anyway," added Goulding. "We're just fortunate it worked out the way it did."

We couldn't resist asking a couple of Englishmen their opinions about the punk rock scene in that country. The subject seemed to get a rise out of Belmont. While professing no great love for much of the music that is labeled "punk rock," Belmont was unwavering in his support of the idea behind it. "The effect it's had is the best thing that's happened in England in years. Easily. Suddenly the established side of the business, whether it's the businessmen or the acts, is looking around and finding it very hard to understand what's going on. But it's the first time that a sort of grass roots movement, if you like, has sprung up in England that's not a hangover from the '60s. The whole thing is totally independent. Authorities and parents hate it. And that hasn't happened since the **Rolling Stones** first came out. Punk rock has become England's national scapegoat. **Johnny Rotten** is public enemy number one, which is astonishing. We just talked to another writer who said he'd been talking to **Yes**. **Jon Anderson** says he's worried about the whole punk rock thing. I think that's the best thing I've heard all day. If somebody like Jon Anderson gets worried, then it's a good thing. How relevant is Jon Anderson to the kids of today?"

AND WHILE WE'RE ON THE SUBJECT OF PUNK ROCK, **Derek Schulman** of **Gentle Giant** was another Nut Central visitor last week when he stopped by to play a couple of tracks from "Missing Piece." The group's forthcoming album reflects a new wave attitude without exactly being new wave music. "Complacency is crap! We're excited again," Schulman said about his group which has been considered among the forerunners of progressive rock since its inception eight years ago. Schulman played a track titled "I Bet You Thought We Couldn't Do It," a hard rocker that sounded more like the **Rolling Stones** than **Gentle Giant** and admitted that this was the one song which best summed up their new outlook. "Our roots have always been in rock and roll," he said, "and we're not going to let the grass grow under our feet. We never were into cosmic dreams lyrics and we realized that we were only communicating with certain people while there was a whole new generation growing up in London." Schulman believes that the music scene in London will be a particularly important one in 1977. "Los Angeles is five years behind the times and all they do is make MOR pop records anyway," he said. "In London, the music is full of energy, youth and naivety which are important qualities in rock and roll." He credits the new wave groups

(Continued on page 19)

Private Stock Inks Rosetta Stone



Rosetta Stone, the quintet featuring ex-Bay City Roller **Ian Mitchell** and handled by Bay City Roller manager **Tam Paton**, has signed a recording deal in London with **Private Stock Records**. Negotiations took place between **Paton** and **Private Stock's** U.K. chief **Mike Beaton** during the recent visit of **Larry Uttal**, American president of **Private Stock Records**. Pictured at the London headquarters of **Private Stock Records** (standing from left) are: **Mike Beaton**, U.K. chief, **Private Stock**; **Rosetta Stone** members **Andy Legear** (guitar/vocals); **Damian McKee** (vocals/keyboards/guitar); **Terry McKee** (drums) and **Colin McKee** (vocals/guitar); manager **Tam Paton**; (seated) **Ian Mitchell** (guitar/vocals); **Larry Uttal**, president, **Private Stock Records**.

Atlantic Begins 'I Love My Wife' Promo

■ NEW YORK — "I Love My Wife," the Tony and Drama Desk award-winning Broadway musical comedy, with book and lyrics by **Michael Stewart** and music by **Cy Coleman**, is the subject of a marketing campaign around the metropolitan New York area. The focus of the promotion is the recently-released original cast album on **Atlantic Records**, produced and arranged by **Cy Coleman**.

Two singles have already been issued from the lp: "Hey There, Good Times" (by the Drama Desk award-winning "I Love My Wife" Band) b/w "Someone Wonderful I Missed" (sung by female leads

Joanna Gleason as **Monica** and **Ilene Graff** as **Cleo**) has been released commercially; while "Ev'rybody Today Is Turning On" (sung by male leads **Lenny Baker** as **Alvin** and **James Naughton** as **Wally**) b/w "Love Revolution" (by **Ilene Graff**) has been issued as a promotional deejay version only.

"Hey There, Good Times" (performed in the musical as the introduction to act II) has already been recorded as a single by **Frank Sinatra** (on the occasion of his marriage to **Barbara Marx**); and the tune has also received the endorsement of the **Washington Redskins** as their "pep song" this season.

Underscoring this is Atlantic's campaign behind the lp, spearheaded at local **Sam Goody**, **King Karol** and **Korvettes** retail outlets. Four foot square window display blow-ups of the lp cover, along with buttons, easel-back counter-cards and special discount flyers have been circulated, backed up with a full-round of print and radio advertising schedules during the promotion.

In order to reinforce emphasis on the campaign, Atlantic Records and the New York WEA branch office hosted an evening for key dealers to see the musical and meet the cast at an informal party after the show at **Ted Hook's Back Stage** restaurant. Invited were guests representing **Sam Goody**, **King Karol**, **Korvettes**, **El Roy**, **Raymar**, **Win**, **Double B** and **All Records**.

At the same time, **WNEW-AM** has just concluded an on-the-air contest which offered as first prize a pair of tickets for the August 13 performance, plus a limousine's use for the night, and dinner with the cast.

Chrysalis Names Two In Artist Development

■ LOS ANGELES—**Russ Shaw**, director of national artist development & publicity, has announced the addition of **Ellen Feldman** to the position of assistant national director of artist development, and the promotion of **Cristy Rundquist** to the position of artist development coordinator.

Ellen Feldman, who comes from **Capitol Records** where she handled national AOR promotion, has previously worked for **CBS**, **Atlantic** and **Mercury Records** in a&r administration. In her new position, Ms. Feldman will be responsible for handling west coast corporate affairs and receptions, and assisting **Russ Shaw** with promoter communications nationally.

Cristy Rundquist, who has worked at **Chrysalis** for over a year as Mr. Shaw's assistant, will now coordinate travel and booking itineraries for the **Chrysalis** field force, as well as special requests from managers and agents.

Phonogram's Back-

From Mercury

"Young Men Gone West"
City Boy



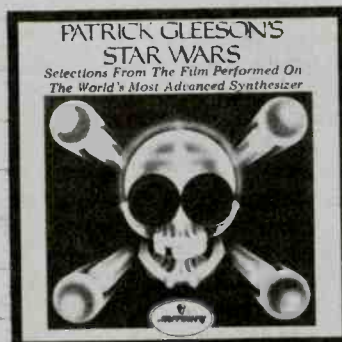
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8-Track MCB-1-1182
Musicassette MCR4-1-1182

"Secrets" Confunction



Mercury SRM-1-1180
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Musicassette MCR4-1-1180

"Star Wars" Patrick Gleeson



Mercury SRM-1-1178
8-Track MCB-1-1178
Musicassette MCR4-1-1178

"Reba McEntire"



Mercury SRM-1-5002
8-Track MCB-1-5002
Musicassette MCR4-1-5002

"Bad Reputation" Thin Lizzy



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8/31 Seattle, Wash.



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REX - WHERE DO WE GO F



34865
Columbia


Shakespeare Fest Startling Theater Concert

By CHRIS GORDON

■ NEW YORK — The New York Shakespeare Festival has announced that it will begin a new theater cabaret later this fall, according to Craig Zadan, director of the project.

In explaining the theater cabaret concept, Zadan said "Joseph Papp and I for a long time have felt that there was a tremendous potential audience being missed by legitimate theater. Up to now, the only music in theater has been musicals," which, with the exception of some of the recent rock operas have totally missed the record buying audience. So, what we're really trying to do with the cabaret program is to combine music with theater in a way that will interest both the theater going and popular album buying publics."

The cabaret will present for limited runs, intimate musicals, comedies, dramas, dance and mime, all of a contemporary nature, according to Zadan. Normally, each show will run for a month with performances Tuesday through Saturday, Zadan said. On Sunday nights, the producers will present Broadway and musical stars, as well as newcomers, in informal one person shows. If they are successful, the shows will be moved to a Broadway theater for extended runs.

Zadan, director-producer of "Broadway At The Ballroom" and author of "Sondheim and Co." will co-produce the shows with New York Shakespeare Festival's play development department.

Private Stock Plans Promo for Soul Tour

■ NEW YORK — The airing of the Dr. Pepper and Pentel sponsored "David Soul and Friends" special on the ABC-TV network, on August 18 at 8:00 p.m. nationwide, will be the focus of a major marketing campaign being launched by Private Stock in support of David Soul's newest lp, entitled "Playing To An Audience Of One," which was produced by Tony Macaulay. The album will be available on August 15. The single from the new album, entitled "Silver Lady," will be released along with the album.

In conjunction with GRT, who will be releasing the tape simultaneously with the album, Private Stock will be doing national print and radio advertising in major cities throughout the country, which will be run before, during and after the airing of the special. In-store airplay, window displays, boards and posters are being planned with the retail accounts as well.

Performances will be held in one of the Public Theater auditoriums which is being remodelled for the cabaret program.

The programs will include the work of both established and unknown writers and composers, Zadan said. Writers already scheduled to present programs include Woody Allen, Rupert Holmes (writer - producer - arranger of Barbra Streisand's "A Star Is Born"), Stephen Schwartz and Marvin Hamlisch. Each author will be teamed with a composer to collaborate on the presentation, according to Zadan. He said "In addition to reaching new audiences, we are trying to get writers and composers to broaden their horizons by collaborating on new kinds of experimental theater projects."

The New York Shakespeare Festival is actively seeking new material to be used in the theater cabaret program, according to Zadan. He said material should be sent to the play development department at the New York Shakespeare Festival, 425 Lafayette Street, New York, N.Y. 10003, (212) 677-1750.

Yes Yields Gold

■ NEW YORK — "Going For The One," the tenth album by Atlantic recording group Yes, has been certified gold by the RIAA for sales in excess of 500,000 units, it was announced by Atlantic president Jerry Greenberg.

Coinciding with the release of "Going For The One," Yes has embarked on "Yesshows," their 1977 world tour, which begins with a three-month journey across the U.S.

Ariola Signs D. H. Storm



Jay Lasker, president of Ariola America Records, has announced the signing of D. H. Storm in a pact with Lambert & Potter. Pictured from left: Bobby Applegate (national promotion director, Ariola); Paul Palmer (manager D. H. Storm); Harvey Bruce (director of a&r, Ariola); Dennis Lambert (Haven Records); Rich Johnston (keyboards for D. H. Storm); Robin Welch (vocalist for D. H. Storm); Jay Lasker; Howard Stark (executive vice president, Ariola); Dean Hagen (D. H. Storm); Brian Potter (Haven Records) and Mark Roswell (with management company).

Rogers at the Amphitheater



Pictured backstage after his recent performance at the Universal Amphitheater, United Artists recording star Kenny Rogers posed for a picture with UA executives and other well wishers. Pictured from left: UA president, Artie Mogull; Jerry Weintraub of Management Three; Kenny Rogers; producer Larry Butler; Rogers manager Ken Kragen; UA regional rep Pat Martine; and UA's VP of promotion Stan Monteiro.

CONCERT REVIEW

Diana Ross Reigns Supreme

■ NEW YORK — The captivating charm of Diana Ross (Motown) recently transformed the legendary Forest Hills arena into a discotheque of admiring fans. In a reprise of her Tony Award winning Broadway engagement, Ms. Ross enchanted the audience with a powerful and diversified repertoire of hits, greeted from the opening number with standing ovations as testimony to her superstar status.

The opening number was accompanied by a series of images from her movie hits, projected onto her gown. Removal of the screen/dress produced a new deep blue outfit and an upbeat rendition of "Lady Is A Tramp." Diana and her mime company continued with several mellow animated numbers, including "Touch Me In The Morning" and

"Smile"/"Send In The Clowns" and, with a special dedication to her three daughters, the acting out of Neil Diamond's story/song of "Oblio and The Pointless Forest."

Other highlights of her show included her impressions of the blues artists of yesteryear: Josephine Baker, Ethel Waters, Bessie Smith and Billie Holiday. Creating a nightclub atmosphere for a series of Holiday songs from "Lady Sings The Blues," she walked into the audience to perform "Nobody's Business," "Good Morning Heartache" and the classics "God Bless The Child" and "My Man."

In a change of mood and tempo, Ross began a dialogue with the audience, briefly tracing her beginnings with The Supremes and her early aspirations to become a singer. The introduction of "Love Hangover" signaled the opening of a rock and roll extravaganza and, with the stadium lights turned up, the clapping, stomping and dancing audience turned the stadium into a gigantic disco. The dimming of the lights did not dim the enthusiasm as Diana sat at the edge of the stage runway and sang a medley of Supremes hits, including "Stop In The Name of Love," "Can't Hurry Love," "My World is Empty Without You" and "I Hear a Symphony."

Her concert was climaxed with "The Theme From 'Mahogany'" and the closing song, "Ain't No Mountain High Enough." The encore, "Reach Out And Touch Somebody's Hand," had the audience swaying in their seats. It was a fitting tribute to the magnetism of a performance which has to be considered nothing short of excellent.

Gary R. Panzer

Who In The World:

Andrew Gold: A Successful Transition

■ "Lonely Boy" was the top five hit that has signalled Andrew Gold's transition from supporting player to successful soloist. The third song to be pulled from Gold's second Asylum album, "What's Wrong With This Picture?," "Lonely Boy" offset an unlikely lyric hook—a view of lost love more primal than romantic, focusing on parental rejection instead of traditional pop heartaches — with a deceptively cohesive synthesis of pop and rock elements. The riveting opening piano figure, a soaring hard rock guitar solo, and Gold's urgent vocal were framed with a lushness and scale evoking Phil Spector's mid-'60s classics.

For Gold, the record's success has finally forced him to concentrate on a solo career that actually began in 1975 with his signing to Asylum, but remained in partial suspension as a result of Gold's full-time role in Linda Ronstadt's career. As guitarist, keyboard player and arranger, Gold made his mark with the release of Ronstadt's "You're No Good," which featured a moody electric piano, stalking drums and a bright, layered guitar montage that somehow escaped "Abbey Road." Those elements, and much of the arranging on Ronstadt's subsequent singles and albums, were Gold's work; when he got his own contract, he chose to continue the relationship with Ronstadt, carefully scheduling his own releases and live appearances to dovetail with the extensive international touring schedules that have been a crucial

factor in Linda Ronstadt's own ascendance.

Gold had joined the Ronstadt band in the early '70s after stints with a number of promising but ill-fated L.A. bands. By his early 20s, he had formed Bryndle as a sextet with Wendy Waldman and former Stone Poney Kenny Edwards, recording some unreleased sides for A&M and gaining his first extensive studio experience as both musician and engineer; following Bryndle's collapse, Gold began playing on studio sessions and formed another short-lived band, The Rangers, again teaming with Edwards.

New Band

When Linda Ronstadt heard a Rangers tape, she contacted her old partner Edwards and Gold to help form a new Ronstadt band. Although there were hints of the new lineup on Ronstadt's first Asylum lp, the full impact of the more pop-oriented unit really surfaced on "Heart Like a Wheel," establishing a basic band sound continued for the next two Ronstadt albums. As her career reached new heights in the mid-'70s, Gold began recording his own debut, "Andrew Gold," which ended up as more of a one-man project than originally intended. Produced by Chuck Plotkin, the set displayed Gold's evocative pop songwriting and crisp arranging; two singles were pulled, generating modest airplay, but until the mid-'77 success garnered by "Lonely Boy," his playing and writing were still better known through the work

of other artists, including Leo Sayer, whose breakthrough album, "Endless Flight," took its title from a Gold song.

The critics' praise for that first album may have proved somewhat double-edged, for Gold's integration of mid-'60s pop economy and '70s production finish subsequently posed a problem shared with Ronstadt: teaming with her producer, Peter Asher, for a second album, Gold cut several covers that seemed likely single hits, among them a sexy remake of "Stay" that recalled Mickey and Sylvia's "Love is Strange," and a punchy rock reading of Manfred Mann's "Do Wah Diddy."

Instead, Gold's own songwriting has finally provided the sought-after single hit. Since "Lonely Boy" broke through into the upper reaches of the chart, his career momentum has led to a fourth Gold original, "One of Them is Me," as a new single.

New York, N.Y. (Continued from page 13)

for giving some of the more established bands a good kick and claims that those bands best equipped to survive the '70s will be the ones to take a step in the right direction. With Schulman and the rest of Gentle Giant apparently rejuvenated from recording their album in only 12 days and currently enjoying the U.K. success of "I'm Turning Around," their biggest single to date, they should be around for some time to come.

LOOK OUT: The winner of last week's photo contest was **Kathy Schenker**, who promptly identified the dashing blond as **John David Kalodner** early last Monday morning. The only other correct entry was mailed in by **Leslie Bradley** of Aura Sound/Discount Records. To the first prize winner will go a pie in the face.

JOCKEY SHORTS: The first U.S. single by The **Stranglers** will not be "Something Better Change" as reported last week, but a double "A" sided "Grip" and "Hanging Around." . . . Will **Hunter Thompson** host a forthcoming Saturday Night Live? . . . **Joe Walsh's** response to learning that the **Eagles** have been named one of the top 10 most popular celebs along with other film, TV and sports luminaries: "So what." . . . After grossing an all-time high \$1,050,000 for a **Yes/Peter Frampton** concert at J.F.K. Stadium last year, Electric Factory Concerts set a new record for the largest refund after the cancellation of the August 13 **Led Zeppelin** concert as they shelled out \$1,035,000 . . . **Kim Fowley**, manager of the **Runaways**, has informed us that **Cherie Currie** is no longer a member of the group. Currie will pursue a career in films while the group will continue as a four piece with **Joan Jett** handling most of the vocals. Just last month **Jackie Fox** left during a tour of Japan and was replaced by **Vicki Blue**. The group is currently working on its third lp, tentatively titled "Waitin' For the Night."

SOFTBALL NEWS: After a two-week layoff the Flashmakers returned to action last week with a rousing 8-2 win over Roulette, upping their season record to 10-4-1. A home run by **Stan Meises** highlighted the Flashmakers attack, and hurler **Marc "The Barber" Kirkeby** pitched six shutout innings before Roulette pushed across two runs in its half of the seventh.

FYI: We checked in last week with **Pete Dino**. Who's Pete Dino you ask? He's the conductor/arranger of numerous commercials (including Cricket lighter), of **Jim Croce's** first two LP's and of the **Sarah Dash** solo sessions produced by **Ellie Greenwich**. More to the point, he was the arranger/conductor on the **Farrar Fawcett-Majors** and **Jean-Paul Vignon** single, "You." Said Dino of our gal Farrar: "She's a real sweet girl. Totally unaffected by all that's going on around her." And that's why we checked in with Pete Dino. See how easy it is to get your name in this column?

The Coast (Continued from page 10)

son a lecture on "returning phone calls to that nice young lady . . ."

WATCH OUT: Local singer/songwriter **Brent Maglia** sure was surprised to see that **Carole King's** new single is called "Hard Rock Cafe," after he had just released his own "Down at the Hard Rock Cafe" album. Maglia, a former psychology major, also happens to be a karate expert—and there seems to be some knees trembling over what might happen if program directors don't give him equal time. And don't forget that one of the great albums by the **Doors**, "Morrison Hotel," has a side called "Hard Rock Cafe" on it. Could be some serious confusion here.

STUDIOS: **Del Shannon** is at Cherokee, producing himself with **Dee Robb** engineering—no truth to the rumor that a disco "Runaway" is in the offing . . . **Randy Newman's** first album in three years will be "Little Criminals," with Warners staff producers **Russ Titelman** and **Lenny Waronker** at the controls. Tunes include "Baltimore," "In Germany Before the War," "Old Man on a Farm" and "Rider in the Rain," while some of the players are **Jim Keltner**, **Klaus Voorman**, **Milt Holland** and **Waddy Wachtel** . . . **Tom Petty** apparently has another album ready for Shelter, but legal problems are said to have delayed release . . . A group called **Vox Humana**, described to us by the ineffable **Harvey Kubernik** as "progressive jazz/rock/new wave," is releasing its first record, an extended 45 on Rhino Records. It was produced by **Bruce Gary** (drummer for **Roderick Falconer**, **Lonnie Donegan** and **Robbie Krieger**), while Harvey the K himself took care of executive production. Hey Harvey, does that mean you got to go to Tail 'o the Pup for dawgs and fries for the guys? (Just joshin' . . .)

Col Taps Bimslager

■ NEW YORK — Norm Ziegler, branch manager, Dallas branch, CBS Records, has announced the appointment of Randy Bimslager to the position of Columbia promotion manager for the Dallas market.

Bimslager will be responsible for the Dallas market's promotion activities, as well as coordinating total exposure for artists appearing within the market.

Bimslager's most recent position was ABC promotion manager for the St. Louis/Kansas City market. He will report directly to Ziegler.

Butterfly Taps Joseph

■ LOS ANGELES—Dee Joseph has joined Butterfly Records as national retail marketing director, according to A. J. Cervantes, president of the company.

Prior to joining Butterfly, Ms. Joseph served as editorial director for Laufer Publications.

Ms. Joseph's responsibilities include national marketing programs for Butterfly's recent album release "Je T'aime."

DONNY OSMOND—Polydor 14417

YOU'VE GOT ME DANGLING ON A STRING (prod. by Brian Holland) (writers: Wayne-Dunbar) (Gold Forever, BMI) (2:57)

Osmond's move into blue-eyed soul is spearheaded by this enjoyable cover of a Chaimen of the Board hit—Donny even sounds like Gen. Johnson at times.

BURTON CUMMINGS—

Portrait 6-70007 (CBS)

MY OWN WAY TO ROCK (prod. by Richard Perry) (writer: Cummings) (Shillelagh, BMI) (3:10)

Cummings has largely returned to his rock origins on his second solo lp, and this second single from it rocks in the style that made him famous.

BROWNSVILLE STATION—

Private Stock 167

THE MARTIAN BOOGIE (prod. by Eddie Kramer) (writers: group) (Alnal) (4:20)

This long, meandering song-story is a funny take-off on the "smokin' in the boys room" theme, and it could benefit from the current sci-fi craze.

DAVE EDMUNDS—

Swan Song 70116 (Atlantic)

GET OUT OF DENVER (prod. by Dave Edmunds) (writer: Bob Seger) (Gear, ASCAP) (2:16)

Seger's frantic rocker is given a faithful treatment by Edmunds, complete with Chuck Berry guitar break and rapid-fire vocals. A rock gem.

BJORN SKIFS—EMI 4468 (Capitol)

YOU BETTER RUN (prod. by Ben Palmers) (writers: Cavaliere-Brigati) (Intersong USA, ASCAP) (3:03)

Skifs, a member of Blue Swede when it scored with "Hooked On A Feeling," gives a fine, rough reading of the '66 Rascals hit, sans ooga-chuckas.

AL JARREAU—Warner Bros. 8443

TAKE FIVE (prod. by Al Schmitt & Tommy LiPuma) (writer: Paul Desmond) (Derry, BMI) (3:19)

This live version of Jarreau's show-stopper could be the sort of pop hit that breaks the mold—it seems a sure MOR favorite, and top 40 could follow.

CINDY HANSBERRY—

Great Northwest 713

PLEASE PLEASE ME (prod. by Eric Norberg & Jerry Frank) (writers: Lennon-McCartney) (Concertone, ASCAP) (1:54)

Hansberry's vocal style harks back to any number of white girl singers of the sixties, and her rendition of the '64 Beatles hit shouldn't be missed.

WARREN DANIELS & BROOKLYN PEOPLE—Prelude 71092

LEVITICUS (prod. by Boo Frazier) (writers: Frazier-Daniels) (Kiya/Trumor, BMI) (3:32)

This disco single named after one of New York's leading dance clubs is unabashedly aimed at the disco audience, but has r&b potential as well.

LENNY WILLIAMS—ABC 12300

SHOO DOO FU FU OOH! (prod. by Frank E. Wilson) (writers: Williams-Thompson) (Len-Lon, BMI) (3:21)

Williams, on a new label, has long sought songs of the calibre that made him famous with Tower of Power, and this star-dream with a bouncy tune could be one.

THE GREGG ALLMAN BAND—

Capricorn 0279 (WB)

CRYIN' SHAME (prod. by Lenny Waronker & Russ Titelman) (writers: Beckmeier-Berlin) (In Pocket, ASCAP) (3:39)

Allman's forte has always been the blues, and his latest single—with a new band—is compelling, and should be considered for r&b as well as pop.

PAUL WILLIAMS—A&M 1961

WAKING UP ALONE (prod. by Michael J. Jackson) (writer: Williams) (Almo, ASCAP) (3:47)

Williams gives his own song an Elton John treatment on this re-recorded version—it's piano-dominated, uptempo, but with a ballad feel to it.

HIGH INERGY—Gordy 7155 (Motown)

YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) (prod. by Kent Washburn) (writers: Sawyer-McLeod) (Jobete, ASCAP) (3:31)

This female vocal group has the talent and, with this good midtempo love song, the vehicle to make r&b inroads, and pop response should be close behind.

MICHAEL CLARK—Capitol 4474

COME A LITTLE BIT CLOSER (prod. by Jay Senter) (writers: Boyce-Hart-Farrell) (Wren, BMI) (3:12)

Jay & the Americans' 1964 hit is revived by the former Byrds member in his solo debut—the style is less brassy than the original, but still a good version.

ALEXIS—MCA 40773

FLY BY NIGHT (prod. by Ron Nevison) (writers: group) (Sixela, BMI) (2:45)

This life-on-the-road rocker has its moves down cold, and the female vocalist brings out the best in the song. It should get FM and pop attention.

KENNY RANKIN—

Little David 737 (Atlantic)

WHEN SUNNY GETS BLUE (prod. by Michael Stewart) (writers: Fisher-Segal) (Marvin, ASCAP) (2:58)

Rankin's at his best with mood pieces, and this suits his style admirably—it's downtempo, with a melancholy tune on which the singer improvises well.

GUIDO & MAURIZIO—

Overseas Wax 301 (Private Stock)

VERDE (prod. by G. & M. Maurizio) (writers: same as prod.) (David, BMI) (3:48)

This slow, dreamy instrumental has already been a hit in Europe, and its possibilities for adult contemporary attention are distinct.

THE HOLLIES—Epic 8-50422

DRAGGIN' MY HEELS (prod. by group) (writers: Clarke-Hicks-Sylvester) (Famous, ASCAP) (3:48)

The tempo is fast r&b, but this is hardly a typical disco record—the signature vocals stand out, and the piano accompaniment is distinctive.

THELMA HOUSTON & JERRY BUTLER—

Motown 1422

IT'S A LIFETIME THING (prod. by Jerry Butler & Homer Talbert III) (writers: Ward-Carter) (Jobete/Butler, ASCAP) (3:31)

Thelma & Jerry could be the latest male-female duo to crossover: this positive ballad stresses fidelity, and has pop, r&b and MOR chances.

THE DRAMATICS—ABC 12299

SHAKE IT WELL (prod. by Don Davis) (writers: Robinson-Davis) (Groovesville, BMI/Conquistador, ASCAP) (3:48)

This hand-clapping, funk-sing-along song should be an r&b sureshot for Banks and Company—the groove is established early, and builds nicely.

GARY TOMS—MCA 40770

TURN IT OUT (TEAR THIS BUILDING DOWN) (prod. by Bill Stahl & Peter Richards) (writer: Toms) (Happy Endings/High Flush, ASCAP) (3:54)

Toms, who has had great success on the English charts, should have pop, r&b and disco response to this big-sounding, brass-dominated dance tune.

DANNY O'KEEFE—Warner Bros. 8435

YOU LOOK JUST LIKE A GIRL AGAIN (prod. by Kenny Vance) (writer: O'Keefe) (Warner-Tamerlane/Road Canon, BMI) (3:40)

O'Keefe, having shifted to a new label, also shifts his focus a bit, here to an adult, female audience that's likely to respond to this cheer-up ballad.

RANDY BAIRD—Vanguard 35199

IF YOU WERE A SONG (prod. by Don Tweedy) (writers: D. & R. Hice) (Mandy, ASCAP) (3:11)

Baird has captured the sort of "uptown country" sound that appeals to adult audiences of all sorts, and this light love ballad could launch his solo career.

MILLIE JACKSON—Spring 175 (Polydor)

IF YOU'RE NOT BACK IN LOVE BY MONDAY (prod. by Brad Shapiro & Millie Jackson) (writers: Morton-Throckmorton) (Tree, BMI) (3:40)

Jackson's r&b cover of the Merle Haggard hit makes equally effective use of the song, and the slow, bluesy rendition could hit with pop, too.

STEVE CAUTHEN—Bareback 534

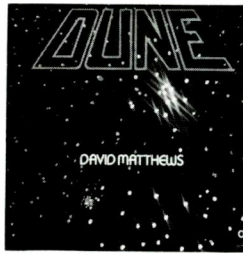
LOCAL HOEDOWN (prod. by Stephen Metz) (writers: Snow-Rudnytsky) (Bareback, ASCAP) (2:54)

This first single from the 16-year old jockey sensation seems to have both country and pop prospects—it moves quickly in bluegrass style.

DUNE

DAVID MATTHEWS—CTI 7 5005 (7.98)

Arranger Matthews has assembled a stellar line-up of musicians for this lp based around the sci-fi themes of "Star Wars," "Dune," "Silent Running" and even David Bowie's "Space Oddity" (with a vocal by Google Coppola). While there is still no movie based on Frank Herbert's "Dune," the music it has inspired is excellent.



ROCK 'N ROLL AGAIN

COMMANDER CODY—Arista AL 4125 (6.98)

The group is calling itself "the new" Commander Cody Band which only goes to follow as it is enlivened by several new members and a new label affiliation. "Midnight Man," "Seven-Eleven" and the title track have a Little Feat quality and are bolstered by a fuller sound than some of the Comander's previous efforts.



I LOVE MY WIFE

(ORIGINAL CAST ALBUM)

Atlantic SD 19107 (7.98)

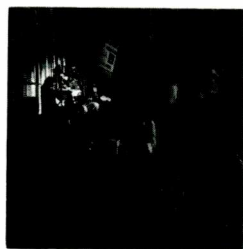
The original cast album from the hit Broadway musical contains music produced and arranged by Cy Coleman who has already received Drama Desk awards for his score. "Hey There Good Times" is only one of the outstanding numbers which range from blues to barrelhouse to country.



SHOW TIME

RY COODER—Warner Bros. BS 3059 (6.98)

Cooder's authorized bootleg radio album has been an underground favorite for some time, but with the release of this lp, recorded last December in San Francisco, the guitarist's onstage performance should be appreciated by a larger audience. Songs like the rockin' "School Is Out" and "Alimony" should emerge from the set.



CHERISHED

CHER—Warner Bros. BS 3046 (6.98)

The songstress is working with producer Snuff Garrett again and the association is a particularly complementary one as Garrett always seems to be able to entice a powerful performance from her. There is a soft edge to the melodies which should appeal to Cher's large TV audience.



SERENGETI MINSTREL

SONNY FORTUNE—Atlantic SD 18225 (6.98)

Perhaps Fortune's best and most invigorating lp as a leader, he is provided with sure-handed accompaniment in Jack DeJohnette, Sammy Figueroa and Rafael Cruz on percussion and Gary King (bass). The Brazilian flavored "Bacchanal" opens the lp on a percolating, uptempo note.



DIGGIN' THEIR ROOTS

THE TYMES—RCA APL1-2406 (6.98)

Rupert Holmes' "Who, What, When, Where, Why" opens the lp on a positive, uptempo note as this perennial outfit has come up with its most power-packed lp of songs yet. "Kunta Kinte (He Dug His Roots)" refers back to the album title and gives the four vocalists a chance to shine.



THE BAND THAT MADE MILWAUKEE FAMOUS

BAD BOY—UA LA-781-G (6.98)

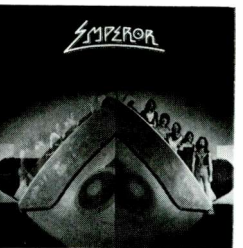
After building a substantial following in and around their home in Milwaukee over the past several years, this quartet is poised to take off on a national level. The guitar dominated sound of the group, matched with guest performances by Steve Hunter, gives them support throughout both hard rockers and pop numbers.



EMPEROR

EMPEROR—Private Stock PS 2029 (6.98)

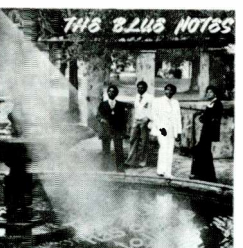
This completely self-contained rock quintet produced by the team of Kenny Kerner and Richie Wise sounds like an American version of classic Uriah Heep or Deep Purple. "Dreamer" and "Do You Feel Alright" boast a confident mix of vocal harmonies and hard rock guitars.



THE TRUTH HAS COME TO LIGHT

THE BLUE NOTES—Glades 7512 (TK) (6.98)

The group has been fronted by several talented lead vocalists, but now they're on their own. John Atkins is fronting the quartet and they appear to be far from being counted out. The title track is bolstered by a stirring brass arrangement and a brisk rhythmic beat.



COLIN SCOT

COLIN SCOT—Import IMP 1009 (6.98)

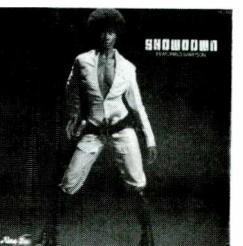
Scot is a talented singer/songwriter who has had three lps released in the U.K. and has performed extensively on the cabaret circuit. This is his first album, released several years ago but never in this country. Interest should be generated by his "sidemen": Rick Wakeman, Robert Fripp, Peter Gabriel, Jon Anderson and Peter Hammill.



SHOWDOWN

SAMPSON—Honeybee HB 24002 (Prelude) (6.98)

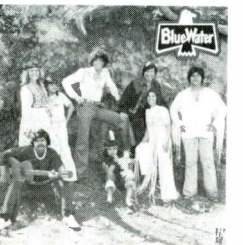
Meco Monardo and Jay Ellis, the hot production duo that is responsible for the success of the "Disco Star Wars" album have done a commendable job with this artist, providing him with a funky undercurrent for songs like "What's Your Name," "Keep Doin' It," "Walkin' In Music" and "Come Down In Time."



BLUE WATER

BLUE WATER—H&L 69020 (6.98)

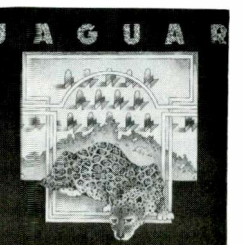
Bluewater is an American Indian family whose ages range from 8-24. Lead singer Steve Bluewater has a smooth and extremely appealing voice that is at times reminiscent of Tom Jones. Paul Vance produced the set and contributed some of the more noteworthy tunes: "One Step Forward" and "If I Were You."



JAGUAR

JAGUAR—RCA APL1-2420 (6.98)

The sextet led by guitarist and principle songwriter Roy Howell has a clean, uncluttered sound which places emphasis on the vocals. "Flying" and "Cat's Out" should receive some FM attention while "Brand New Day," dominated by acoustic guitar work is a highlight on this debut.



Fall Product Previewed at Mercury Meet

■ CHICAGO—The six album August release for Phonogram, Inc./Mercury Records was unveiled during an audio/visual presentation Friday evening, August 5, at the Phonogram/Mercury national promotion meeting. The release includes lps by Rush, Thin Lizzy, Con Funk Shun, City Boy, Reba McEntire, and Patrick Gleeson's electronic interpretation of the music from "Star Wars." On Saturday (6), future albums for fall release were previewed.

The presentation on Friday was chaired by David Carrico, vice president / national promotion, with comments by Jules Abramson, senior vice president/marketing; Harry Losk, national sales director; Frank Leffel, national promotion/country; Cecil Hale, national album promotion/publicity manager, r&b; Mike Bone, director of artist development; Bill Haywood, national promotion/r&b; Jim Taylor, national promotion singles manager, pop product; and Mike Shavelson, national promotion/albums.

The audio/visual presentation featured slides, pre-recorded selections from the forthcoming albums, as well as the aforementioned Mercury executives outlining the marketing plans for each lp.

The new Rush album, "A Farewell To Kings," will be released late in the month, and is the followup to their near-gold "All The World's A Stage." The marketing campaign will include trade advertising as well as a heavy consumer print campaign, and also local print ads. There will also be a special on the group in Performance Magazine following release of "A Farewell To Kings." Rush, which recently switched to ATI for bookings, begins a cross-country headlining tour in late September.

"Bad Reputation" by Thin Lizzy will ship the last week of the month to insure worldwide simultaneous release. The album contains the current single, "Dancing In The Moonlight (It's Caught Me In Its Spotlight)." Both trade and consumer print advertising will be used, along with radio ads. A major tour for Thin Lizzy starts in late September, booked by the Howard Rose Agency, in support of "Bad Reputation."

The new Con Funk Shun album, "Secrets," follows their debut album of last year, "Con Funk Shun." The lp ships August 15. A single will be released following the lp's release, with radio advertising planned in markets where the airplay takes off.

The third City Boy album for Mercury is entitled "Young Men Gone West," and the lp, also shipping the 15th, will be backed by the group's debut American

tour, set to begin in October, booked by ATI. Already in the works are trade ads to announce the album's release.

"Reba McEntire" is the title of the debut album for this native Oklahoman. The album contains her current single, "Glad I Waited For You." The Reba McEntire album, shipping August 15, will be backed with radio spots on select country music stations.

The Patrick Gleeson album, released on the 15th, is the second Mercury release for him. His interpretation of music from the "Star Wars" movie is done primarily on synthesizers with string, wind, and keyboard instruments also played through synthesizers.

On Saturday evening, following the closing banquet, the field promotion and marketing staff of Phonogram/Mercury received a taste of upcoming albums set for release in the fall. The previewed albums included a studio lp and a soundtrack album for the forthcoming film, "Mr. Mean," from the Ohio Players; "Flying High On Your Love" by the Bar-Kays; "Stick To Me" by Graham Parker; the Mercury debuts of Esther Phillips, "You Came A Long Way Baby," and David Oliver, "Jamerican;" "It's Necessary" by Jimmy Smith; "Consequences," a three record set by Lol Creme and Kevin Godley, two former members of 10cc. Also previewed were Mercury debut albums by the Boomtown Rats, a new wave group from Ireland; Sierra, composed of former members of the Flying Burrito Brothers and Linda Ronstadt's backing band; Don Harrison; and vocalist Peggy Lee. The last section of the fall release was devoted to Band Of Fools, the first lp under Mercury's distribution pact with First Artists Records.

Mercury Convention (Continued from page 3)

was followed by a discussion of the "Current Flight Plan"—in other words, a review of current product and promotion activities. Friday evening was highlighted by a barbecue and a presentation of "New Aircraft"—the August release. Acts included in this were Rush, Thin Lizzy, City Boy, Con Funk Shun and others.

The Saturday meetings were opened with comments from Charles Fach and were entitled "Flying Solo." He emphasized the fact that all the information given the promotion team at the meeting and during the days of business were tools. The national promotion staff was a point of backup, but the men and women who had to go out and meet the program directors, disc jockeys and station managers were doing it alone and must fly solo.

Fach, an actual licensed pilot, pointed out the many industry leaders who started as local promotion men, learned their trade and then "got their solo wings" and moved on to running their own companies. Fred Foster was an obvious example, as he went from local promotion for Mercury in the Baltimore/Washington area to his own label, Monument.

Under the title of "Flight Preparation" and "Know Your Aircraft," Jim Taylor, national promotion singles manager, pop product, went over a promotion manual prepared by his office which covered everything from a "How To Promote" segment including top 40 radio, pop/adult, AOR, r&b singles, r&b albums, jazz and country to trade methodology, promotion in relation to sales and Phonodisc branches, and how promotion works with publicity. The latter included how to put a party together and a list

of press and newspapers by territory.

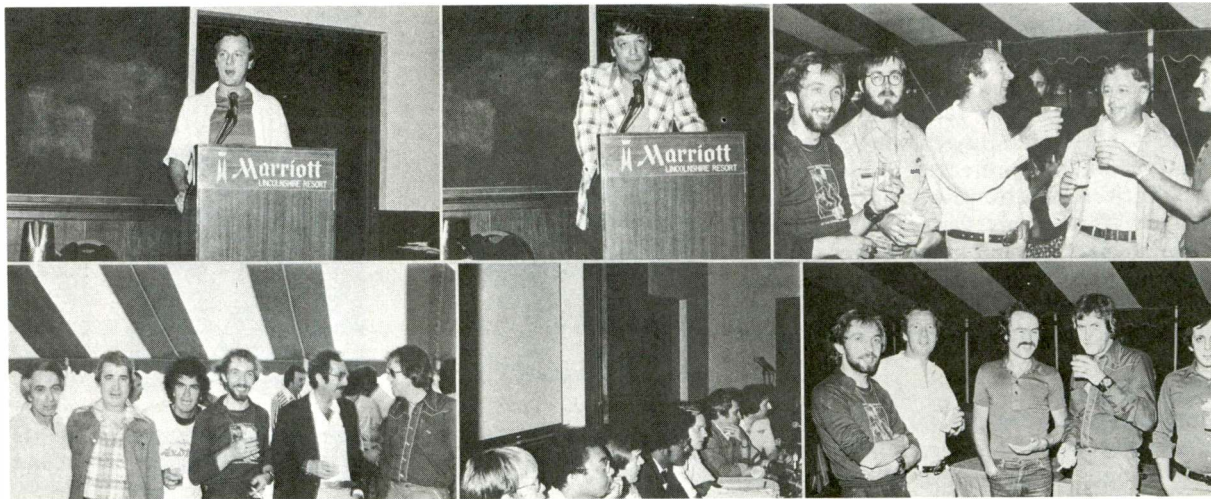
Saturday morning ended in what proved to be one of the most fruitful sessions of the entire meeting. Under the heading of "Free Style Flight," Carrico asked everyone to leave except the promotion, sales and publicity teams and proceeded to open the meeting to comments, suggestions, back-patting and anything the participants thought needed to be said.

The meetings concluded on Saturday with a banquet followed by a presentation entitled "Air Craft Of The Future." An audio/visual presentation was made covering upcoming product. Highlights of the presentation were a film of Graham Parker and the Rumour performing "New York Shuffle" from the upcoming album, and a personal message from Lol Creme and Kevin Godley to the Mercury Air Force, done in a humorous vein.

Regarding the meeting, Carrico said, "Each time we have a meeting like this I find more professionalism in each person. They know the industry is fun but are much more aware of the bottom line. The sense of urgency is there but they are realistic in their approach to parleying the product into hits."

Mercury Ups Rickman

■ CHICAGO — Mike Gormley, national director of publicity for Phonogram, Inc./Mercury Records, has announced the appointment of Janet Rickman to the newly created position of publicity representative/south. The appointment was announced at the national promotion meeting for Phonogram/Mercury on August 5-7.



Seen here at the Mercury sales convention (top row, from left) are: David Carrico, VP, national promotion; Fred Foster, president and founder of Monument Records (now being distributed by Mercury); Mac McIntyre, Mercury label (U.S.) publicist in England from McIntyre-Massey Associates with Mike Bone, director of artist development; David Hofstede, popular artist promotion for Phonogram International in Baarn, Holland; Charles Fach, executive VP/general manager, and Russ Curry of Phonogram, Ltd. in England. On the bottom row are Jerry Armour, Philadelphia promotion manager; Harry Losk, national sales director; Mike Rizk, Cincinnati promotion manager; McIntyre; Jules Abramson, senior VP/marketing and Gerry Hoff, west coast a&r director; Bone; Bill Haywood, national promotion, country; Cecil Hale, national album promotion, publicity manager, r&b; Carrico; Losk and Jim Taylor, national promotion singles manager, pop product; McIntyre; Hofstede; Curry; Hoff and Steve Katz, east coast a&r director.

Calliope Plans Promo Around LP Release

■ LOS ANGELES—Calliope/Festival Records has announced that the company's late summer release schedule will feature the most extensive marketing, promotional and publicity campaign the firm has embarked on.

A new lp by country artist Dorsey Burnette, featuring the single "Things I Treasure," highlights the schedule, along with the debut of Muscle Shoals singer-songwriter Barbara Wyrick, a brand new collection of songs by the New Marketts, the Bill Tole Orchestra's "Music From New York, New York," and the second segment of a string of jazz projects.

Jazz Lps

The jazz lps, titled "Sessions, Live," which appears in a series of packages, features never before released live recordings of such greats as Cannonball Adderly, Paul Horn, Cal Tjader and Max Roach.

To support the releases, Calliope/Festival will embark on a "total concept" merchandising push which will include in-store displays and posters, radio and print ads, coordinated store tie-ins, and a special booklet for retailers describing the product.

Gibb Grabs Gold

■ LOS ANGELES—RSO Records recording artist Andy Gibb's debut single for the label, "I Just Want To Be Your Everything," has been certified gold by the RIAA.

Jimmy's Closings?

(Continued from page 3)

has expanded from 20 to 38 stores since mid-March and has also increased its advertising spending, the content of the advertising has changed rather dramatically. In late June Jimmy's standard \$2.99 print ads on 25 front-line releases were shelved in favor of ads promoting \$1.99 disco packages and \$1 cutouts. As well, the chain offered a "Thanks A Million" coupon worth \$1 off the purchase of \$10 or more at any store. Shortly thereafter, prices on some front-line goods were raised from \$2.99 to \$3.99, ostensibly because the chain felt it had solidified its image as the lowest-priced dealer in town.

Jimmy's, which opened its first store only two years ago, is a subsidiary of Sutton Distributors, one of the nation's leading distributors of cutouts and surplus goods.

Dick Butler, director of store operations for Jimmy's Music World, was unavailable for comment.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

■ Two albums to get excited about this week: "In Full Bloom," the official debut of **Rose Royce** (Whitfield) and an import called "Watch Out!" by **Trax** (Polydor France). The Rose Royce lp proves that their phenomenal out-of-the-blue success with the "Car Wash" soundtrack was no fluke; they've inspired producer **Norman Whitfield's** best album work since his peak years with the Temptations. The super dance cut here is "Do Your Dance," a nine-minute piece that begins with crisp clapping reminiscent of "Car Wash" and carries the spirit of that song through its dense, vocal first half. But the second half takes off in an entirely new direction: after a section of relaxed vocal riffing, the synthesizer that could be heard threading through the arrangement earlier on comes more into the foreground, swooping like a diving bird through a spare combination of vibes and handclapping that gradually becomes fuller and more intense. The movement of the synthesizer through the piece is so unexpected and exhilarating that it clinches the production almost singlehandedly, but the variety and shift of the vocals is also impressive. The other standout cut is "It Makes You Feel Like Dancin'" (8:45), a pumping number with some **People's Choice** and **Parliament** overtones ("Feel the funk, feel the funk" they chant). This one's more "black" and boisterous than "Do Your Dance," but the sharp handclapping remains (compare "Hold Tight," "Express Yourself," "Theme from Big Time") and the vocals are again superb. Two other shorter, upbeat possibilities: "You Can't Please Everybody" and "Love, More Love." Should be an instant hit, with "Do Your Dance" doing even better on a disco level than "Car Wash."

The Trax album was recorded in Germany by **Pete Bellotte**, the
(Continued on page 50)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BAREFOOT BOY/NEW YORK

DJ: Tony Smith

AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (lp cuts)

COCOMOTION/I'M MAD AS HELL—El Coco—AVI (lp cuts)

COSMIC LUST/I BELIEVE IN MUSIC—Mass Production—Cotillion (lp cuts)

DO YOUR DANCE—Rose Royce—Warner Bros. (lp cut)

FIRST HAND EXPERIENCE/TOO HOT TO HANDLE/FROM HERE TO ETERNITY—Giorgio—Casablanca (lp cuts)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

PIPELINE—Bruce Johnston—Columbia (disco disc)

PLEASE DON'T TEMPT ME—Lenny Williams—ABC (lp cut)

SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (lp cuts)

YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—UA (disco disc)

IPANEMA/NEW YORK

DJ: Ronnie Soares

AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (lp cuts)

THE CHASE—MBT Soul—Polydor (import lp cut)

CHOOSING YOU—Lenny Williams—ABC (lp cut)

DISCO BLOOD—The Vamps—Building (import disco disc)

EROTIC SOUL—Larry Page Ork—London (disco disc)

FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE—Giorgio—Casablanca (lp cuts)

HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)

PIPELINE—Bruce Johnston—Columbia (disco disc)

RITMO NUMBER ONE—Paulinho da Costa—Pablo/RCA (lp cut)

RUN TO ME—Kelly Marie—Pye (import disco disc)

THE CLUBHOUSE/

WASHINGTON, D.C.

DJ: Bryce Tarry

CARRY ON, TURN ME ON/TANGO IN SPACE—Space—UA (disco disc)

DOCTOR LOVE—First Choice—Gold Mind (disco disc)

EXPRESS YOURSELF—New York Community Choir—RCA (disco disc)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

I'VE FOUND LOVE—Love & Kisses—Casablanca (lp cut)

MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (lp cut)

MISS BROADWAY—Belle Epoque—Shadybrook (lp cut)

RUNNING AWAY—Roy Ayers Ubiquity—Polydor (lp cut)

SWEET LUCY—Raul de Souza—Capitol (disco disc)

WINGS OF FIRE—Dennis Coffey—Westbound (lp cut)

CLUB SWAMP/EAST HAMPTON, NEW YORK

DJ: Jeff Baugh

AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (lp cuts)

CHOOSING YOU—Lenny Williams—ABC (lp cut)

COCOMOTION—El Coco—AVI (lp cut)

FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (lp cuts)

HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc)

I FEEL LOVE—Donna Summer—Casablanca (disco disc)

LAND OF MAKE BELIEVE—Champs Boys Orchestra—Vogue (import disco disc)

LET'S CLEAN UP THE GHETTO—Phila. Intl. All Stars—Phila. Intl. (lp cut)

RUN AWAY—Salsoul Orchestra—Salsoul (lp cut)

SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND/VILLAGE PEOPLE—Village People—Casablanca (lp cuts)

DISCO FILE TOP 20

AUGUST 20, 1977

- AFRICAN QUEENS/QUIET VILLAGE/VOODOO**
RITCHIE FAMILY/Marlin (lp cuts)
- HOLD TIGHT**
VICKI SUE ROBINSON/RCA (disco disc)
- SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND**
VILLAGE PEOPLE/Casablanca (lp cuts)
- I FEEL LOVE**
DONNA SUMMER/Casablanca (lp cut/disco disc)
- CARRY ON, TURN ME ON/TANGO IN SPACE**
SPACE/UA (disco disc)
- I'VE FOUND LOVE**
LOVE & KISSES/Casablanca (lp cut)
- RUN AWAY/MAGIC BIRD OF FIRE**
SALSOU ORCHESTRA/Salsoul (lp cuts)
- CHOOSING YOU/PLEASE DON'T TEMPT ME**
LENNY WILLIAMS/ABC (lp cuts)
- PIPELINE**
BRUCE JOHNSTON/Columbia (disco disc)
- FROM HERE TO ETERNITY/FIRST HAND EXPERIENCE/TOO HOT TO HANDLE**
GIORGIO/Casablanca (lp cuts)
- THEME FROM BIG TIME**
SMOKEY ROBINSON/Tamla (lp cut)
- DEVIL'S GUN/WE GOT OUR OWN THING**
C.J. & CO/Westbound (lp cuts)
- THE MAGIC IS YOU**
JOHN DAVIS & THE MONSTER ORCHESTRA/Sam (lp medley)
- COCOMOTION**
EL COCO/AVI (lp cut)
- WINGS OF FIRE**
DENNIS COFFEY/Westbound (lp cut)
- DOCTOR LOVE**
FIRST CHOICE/Gold Mine (disco disc)
- NOWHERE TO RUN**
DYNAMIC SUPERIORS/Motown (lp cut)
- CERRONE'S PARADISE**
CERRONE/Cotillion (lp cut)
- GET ON THE FUNK TRAIN**
MUNICH MACHINE/Casablanca (lp cut)
- ACCIDENTAL LOVER**
LOVE & KISSES/Casablanca (lp cut)

Capitol Releases Nine

■ LOS ANGELES—Capitol Records, Inc., will release nine new albums on Aug. 15, according to Jim Mazza, CRI vice president, marketing.

The albums are Larry Ballard's "Waiting In The Wings," Caldera's "Sky Islands," Michael Clark's "Free As A Breeze" (his debut lp), Inner Circle's "Ready For The World," Jackie Lomax' "Did You Ever Have That Feeling?," Bert Sommer's "Bert Sommer," The Domenic Troiano Band's "Burnin' At The Stake," White Horse's self-titled debut and "Music From 'Outlaw Blues,'" which contains songs taken from the movie starring Peter Fonda, Susan Saint James and Steven Fromholz.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Charles Koppelman: In Pursuit Of 'The Song'

By PAT BAIRD

■ Charles Koppelman, founder and head of The Entertainment Company, is a veteran of nearly 20 years in the music business. During that time, he says, his faith and his joy has been in "the song" and its creative and economic power in the industry. Koppelman, once a member of the singing Cardigan Brothers, began his executive career with Don Kirshner's Aldon Music and later became director of Screen Gems Music. From mid-1964 to 1965 he and Don Rubin were vice presidents of Big Seven Music and later incorporated to become Koppelman-Rubin Associates, a company that worked with such performer/artists as John Sebastian and the Lovin' Spoonful, Gary Lewis, Bobby Darin, The Turtles and Tim Hardin. Koppelman also served as head of April/Blackwood Music, bringing in such catalogues as Mighty Three Music and the works of Janis Ian, and served for a year as the national head of a&r for CBS Records. Just before starting The Entertainment Company with real estate dynamo Sam Lefrak, he was director of CBS Music Publishing for the CBS Records Group. Koppelman, Lefrak and Martin Bandier formed The Entertainment Company two years ago to function both as a publishing and production operation. They recently enjoyed their first #1 single as producers with Glen Campbell's "Southern Nights," produced by Gary Klein, and are on the charts with the Klein-produced Barbra Streisand album "Superman." Streisand's hit single, "My Heart Belongs To Me," was written by staff writer Alan Gordon. In the following Dialogue Koppelman discusses the current and future activities of The Entertainment Company.



Charles Koppelman

RW: Would you attempt to acquire part of the publishing of one of your artists to record that song?

Koppelman: Sure, but our primary goal is to have hit records. We would not jeopardize a production deal because we could not acquire part of the publishing. I often tell my children: "some is better than none," "compromise," "play the game fairly;" and I believe in practicing what I preach. A case in point is Glen Campbell's "Southern Nights." It is an Alan Toussaint song which Gary Klein thought would be wonderful for Glen to record. Warner Brothers owns that song. Perhaps it would have been a hit with other people, but Gary's production of it with Glen gave us a number one record.

RW: In the case of someone like Dolly Parton, what do you have in mind for her? Do you know what she is going to be doing?

Koppelman: Dolly Parton is amiable and open to new ideas. Gary has just completed an album with her which we are all excited about. Choosing the songs for her album was a collective decision. Yet when we produce an artist, it's always the artist's record. It says "Dolly Parton" or "Gladys Knight" or "Glen Campbell." It doesn't say The Entertainment Company. It may say it somewhere as a credit, but it's their album. They have to live with it. If they are unhappy with a vocal, if they are unhappy with a song, if they are unhappy with a rhythm track, it is their record. To us, the artist comes first. We never take the attitude that we are the stars. Gary works very hard to see to it that the artists he records are happy with whatever they do.

... Our primary goal is to have hit records. We would not jeopardize a production deal because we could not acquire part of the publishing.

Record World: What catalogues have you acquired since The Entertainment Company was formed?

Charles Koppelman: We have acquired Music Maximus, which was originally the Johnny Rivers' Publishing Company, and we have acquired all the copyrights of the Wes Farrell Publishing Companies, as well as a 50 percent interest in copyrights to be developed by the Wes Farrell organization for the next three years.

RW: Usually when a publisher wants to sell his catalogue, isn't he literally going out of business?

Koppelman: Yes. He is going out of that particular business, but publishing acquisitions fall into different categories: There is the relatively young publisher who aggressively builds his catalogue and then sells it for financial security. He most often remains in the music business by building another catalogue and entering other phases of the business. Another type of publishing sale involves an older individual who has built his company over a number of years and is now reaching the age where he wants to cash in on his years of labor and retire.

RW: You said you are also a production company. To what extent are you a production company?

Koppelman: Our production is an integral part of The Entertainment Company. It is headed by Gary Klein, who is having a very exciting year producing Barbra Streisand for Columbia Records ("Superman," "My Heart Belongs to Me"), Glen Campbell for Capitol Records ("Southern Nights," "Sunflower"), Dolly Parton's soon-to-be-released album and single for RCA and Gladys Knight's first solo album. The root of our business is to match an artist with a song. The acquisition of catalogues supplies us with the necessary library of material from which we make choices. Also, our writers provide us with new songs. I would like to take a moment here to mention Alan Gordon, our prize-winning writer. Alan and I worked together ten years ago for five years and have been reunited since he joined The Entertainment Company two years ago. Alan's list of successes include "Happy Together," "She'd Rather Be With Me," "I Found You Love," "Music Is My Life," "Gladiola," "Sad Girl," etc.

RW: How old is The Entertainment Company?

Koppelman: We will celebrate our second anniversary this September.

RW: Are you interested in building up the size of your company?

Koppelman: Your question is one we are in the midst of evaluating. We enjoy the size of the organization we have presently because we are a close-knit group which functions well on all levels. Gary and I have worked together for 12 years. We share mutual respect and, if you will pardon the expression, are in tune with regard to songs. The addition of new producers would probably consist of people I have grown up with in the music business. When I was at Columbia one of the things that drove me up a wall was that, as the national head of a&r, I never had sufficient time to listen to songs. I was too busy with 110 artists and 110 managers and 110 wives or husbands, 110 accountants and 110 lawyers. I couldn't work. I never want to be in that kind of a situation again. I love listening to songs. I am interested in acquiring a lot of great copyrights and building some great copyrights with writers, producing the best artists that we can produce—the most talented, the most cooperative, and even the not-so cooperative. That is my fun and the main reason I have always loved this business.

RW: Were you the head of a&r at Columbia before or after April/Blackwood?

Koppelman: After April/Blackwood. I joined CBS as vice president and general manager of April/Blackwood Music. Then when Clive left CBS and Goddard Lieberman asked me to assume the responsibility of national a&r for CBS Records, I was, in effect, the creative head of Columbia Records. Irwin Segelstein was president. He had just joined the company and needed someone who related to the artists and could take over as creative head of Columbia Records. I did that for a year, but I didn't enjoy it. I then became the head of CBS Music Publishing for the Columbia Records group. I worked in that capacity for another year and then left to go into business with Sam Lefrak.

(Continued on page 39)

CBS Presents Field Awards at '77 Convention



Shown receiving field awards at the CBS Records Convention in London two weeks ago are (top row): Salesman of the Year Bob Petrie, Cleveland branch (left) with Paul Smith, VP, marketing branch distribution, CBS Records; Columbia regional promotion marketing manager Paul Black, southeast region (left), with Bob Sherwood, VP, national promotion, Columbia; Epic regional promotion marketing manager Don Miller, southeast region (left), with (from left) Gordon Anderson, director, national promotion, Associated labels; Randy Brown, director, national promotion, Portrait, and Jim Jeffries, director, national promotion, Epic; special markets regional promotion marketing manager Fred Ware, southeast region (center), with Vernon Slaughter, associate director, national promotion, special markets (left), and Granville White, associate director, r&b promotion, midwest region; (second row) country regional promotion marketing manager Dan Walter, western region (right), with Rick Blackburn, VP, marketing, CBS Records, Nashville; Columbia local promotion manager George Chaltas,

San Francisco branch (right), with Sherwood; Epic local promotion manager Joel Newman, San Francisco branch (center) with Gordon Anderson, Jim Jeffries and Randy Brown; special markets local promotion manager Mike Bernardo, New York branch (right), with Richard Mack, VP, national promotion, CBS Records special markets; (third row) Columbia publicity local promotion manager Tom Sgro, Miami branch, with Judy Paynter, national director, press and public information, Columbia; Epic publicity local promotion manager Joel Newman, San Francisco branch, with Susan Blond, national director, press and public information, Epic, Portrait and Associated labels; special markets publicity local promotion manager Charles Miller, St. Louis branch (left), with LeBaron Taylor, VP, CBS Records special markets; and field merchandiser Bob Bell, Cleveland branch (center), with Joe Mansfield, VP merchandising, CBS Records (left) and Bob Gordon, director, merchandising, CBS Records.

Adult Market Sales Increasing (Continued from page 3)

graphic cut-off points at the turn of the decade framed the mid-teen and 18 to 24 year-old sectors of the music audience as a base audience; the next generation of buyers, from 24 to 35, was held to be a fringe retail market from a volume standpoint.

Building a Post-Teen Market

Industry comment verifies the growing importance of the adult audience, and points to more sophisticated market and shifts in programming tastes as indications that the record and tape business is retaining its customers as they pass from the traditional youth market sales base into older groups. In late June, CBS Records president Bruce Lundvall underscored the extension of the record marketplace into the post-teens as a key feature of the industry's capital growth during a presenta-

tion at a security analysts meeting. Drawing from a data base including recent NIAA studies and CBS' own ongoing research base, Lundvall asserted, "Our studies documented something the record business has been experiencing in the first half of this decade and particularly in the past year—that there is indeed a vital and growing after-teen market that, unlike past generations, has carried their passion for music and record buying on into their post-teen years and far beyond that."

Purchasing characteristics of the post-teen group detailed by Lundvall highlighted both home equipment and recorded product as rising commodities. "There is a high incidence of equipment ownership among this group, with 90 percent owning record playback equipment, 65 percent owning

tape playback equipment and a rather astounding number with multiple ownership.

"And the typical 'after-teen' has a large personal library of recorded music, an average of some 45 lps and some 15 cartridges or cassettes. And among those interviewed in the survey we conducted, one-third consider themselves serious collectors." Lundvall also reported that the survey group reflected a dramatic change in their music purchasing habits during the past three or four years, "with unit purchases of albums up some 20 percent and tapes up even more sharply—some 50 percent."

The importance of those increases for continued record industry growth centers on shifts in age distribution. The "baby boom" seen as a crucial element

in double-digit per annum growth for records and tapes in the late '60s was already on the decline by the early '70s. "There are still quite a few teenagers around," Lundvall observed, "but the population is obviously shifting to a predominance of older groups."

At Warner Bros. Records, Ed Rosenblatt, VP, director of sales and promotion, concurred that the retention of older customers is proving vital to overall growth. "It's one of the reasons we're getting two million unit sales on a title as almost commonplace," Rosenblatt said. "Whoever was buying records 10 to 15 years ago is still buying, in contrast to previous generations; that older demographic is definitely there."

The rise of AOR formatting is one factor that Rosenblatt and a (Continued on page 44)

RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **ELO** (United Artists). Exploded this week garnering no less than eight markets to its already overflowing list of heavies. A rundown includes new airplay on WFIL, WKBW, 13Q, Y100, WRKO, CKLW, KXOK, KCBQ and WBBF. Key moves are 18-11 WZZP, 10-7 Z93, HB-16 KING, 7-5 WCOL, 28-24 WDRQ, 9-6 WOKY, 13-10 Q102, 27-22 WSAI, 5-5 KSTP, 27-20 KHJ, 15-13 KRBE, HB-24 KFRC, 30-28 WQAM, 26-23 WPGC, 8-4 WGUY, 16-11 KIIS-FM, 18-11 WJDX, 22-17 WSGA, 7-5 WFLI, 24-13 KYA, 26-20 KNOE, 21-16 WBBQ, 23-18 WISE, 22-18 WNDE, 17-13 B100, 18-12 BJ105 and HB-15 WJBQ.

Stephen Bishop (ABC). Picks up powerhouse call letters in the northeast (WFIL, WIFI and WKBW), the southwest (KHJ and KCBQ) as well as filling in some of the holes in between with WSAI, WOKY, KRBE, 96X, WJBQ, KFJZ, WDRQ and KERN. The south remains covered with numbers like 29-25 WHBQ, 21-16 WRFC, 20-12 WHHY, #22 WMAK, #13 WQXI, #20 Z93, #34 WLAC, 5-3 KXX106. Other key moves include 39-22 KILT, 3-2 WGUY, 20-13 KING, 23-18 KNOE, 11-6 KRIZ, 28-16 WBBF, 23-12 WPRO-FM, 26-21 B100, 20-17 WJDX, 19-15 KNYO, 30-20 WNDE plus more. Note: Some resurgence on the LP currently at 124 with a bullet on this week's LP chart.



Heatwave

KC & The Sunshine Band (TK). Already top 5 in Miami with the rest of the country hot on its heels. Picked at WFIL, KHJ, WZZP, WDRQ, WQXI, KRBE (LP), WPRO-FM, K100, KBEQ, KAAV, WRJZ, WICC and WGUY. Sizzling moves include 13-9 WPGC, 11-5 WQAM, 7-4 Y100, HB-25 WRKO, HB-24 WHBQ, 23-14 Z93, 22-15 KXOK, HB-27 WOKY, 27-25 KJR, 30-23 KMGK, HB-30 10Q, 23-16 WAIR, 21-11 WFLI, 14-7 WHHY, 24-15 WCAO, 12-7 WJDX, 21-15 WFLB, 27-20 KIIS-FM and it goes on. One of this week's Powerhouse Picks.



Carly Simon

Heatwave (Epic). Having developed thoroughly in the south — 12-4 WQXI, 15-11 Z93, 7-2 WRFC, 13-10 WFLB, HB-10 WFLI, 14-6 WGLF, HB-30 WBBQ, 25-20 WABB and added at WLAC, news of the smash headlines is now breaking in the midwest and else where with WSAI, WDRQ and KTOQ (all new), WPGC (extra-25), WCOL (34-28), KXOK (30-29), WCAO (HB-29). Miami is also at the helm with a jump of 8-1 at Y100. Many are expressing animated interest in the record. (Note: One of this week's Powerhouse Picks.)

Donna Summer (Casablanca). Racing up the charts in Detroit (13-6 CKLW, 21-17 WDRQ) and Miami (30-20 Y100 — excellent phones-mail 15 plus) and sweeping up key call letters nationally in the process. Adds KFRC, 13Q (29), WPGC (29), Z93, KRBE, WNOE, 10Q, KILT, KCPX, 14ZYQ, WJDX and WGLF.

Ronnie Milsap (RCA). Breaking new territory beyond country quarters, with key adds on WOKY, KSTP, KFJZ as well as 98Q, WBBQ, KRFC and KAAV. The southern credentials are in now — 28-21 WQXI, 30-23 Z93, HB-30 WABB, 31-27 WGSV, 25-21 KILT and HB-27 KLIF.

(Continued on page 44)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Yes, that's right folks, this column isn't supposed to be here until next week, but seeing as I so need a vacation, I'm writing it up early. So, for starters I ran across a person by the name of **Jeff Craig** who is the broadcast manager of a new syndicated album review program which premieres August 15, 1977 throughout the U.S. and Canada. Says Craig, "Anytime a new lp is released, professional syndicators from the L.A. Times, Herald Examiner and radio trade publications critique it. We then produce the feature in the 60 second format with accompanying artists interviews, production room notes and cuts from the albums." If any radio stations in the country are interested, you can contact Jeff at (213) 703-0368 . . . KAAV/Little Rock is looking for a morning person. Tapes and resumes only, to **Dick Downes**, P.O. Box 1790, Little Rock, Arkansas, 72203. EOE No phone calls please . . . **Martin Greenberg**, vice president and general manager of WLS Musicradio, has been elected president of the Greater Chicago Radio Broadcasters Association, Inc. Greenberg replaces outgoing president **Charlie Warner**.

KXX-106's **John Shomby** came upon a slight misfortune last week but worked his way out of it like cheesecake. It seems that the station was out of some of its power last week so that they were operating on mono. So, to keep their listeners they held a contest which voiced "Our misfortune can turn into a small fortune for you." Listeners had to guess what time the station would go back to full power. The closest time guess won \$106. The station was on low power for 12 hours. But, as Shomby's GM of 98Q once told him, "When life gives you a lemon, make lemonade!" By the way, a slight correction from the last column. It's KXX/106, not KIX/106 . . . WEAQ hosted the live bands show at the No. Wisconsin State Fair this year. They also had a booth where they had a 1977 Pontiac Trans-AM parked inside filled with cans of Coke. They called it "A carload of Coke from the new Q." People had to bring their radios to the fair if they entered the contest so that they could hear if they won or not. You could only win if you were there. Oh, and the contest was to guess how many ounces of Coke were in the car.

Dan Hayden, currently of WSAR (which changed their format from top 40 to pop adult at the beginning of summer), is now looking for a N.E. medium/major market gig. You can call him at the station until the end of August. The number is (617) 677-9477 . . . A belated congratulations to **Quincy McCoy** for becoming PD at Z93 . . . Former PD **Gary Drake** has become the account executive for WAAY. Therefore there is a PD opening. Contact **Bob Baron** at (205) 533-9190 . . . Announcing the new all-niter at B-100: **Cherie** from KMBY/Monterey . . . CK-101 is looking for an all-nite jock. Contact **Spanky McCoy** at P.O. Box 520, Cocoa Beach, Fla. 32931. No calls Please. EOE. Send tapes and resumes. No screamers or yellers.

WFLI's **Max O'Brien**, former MD, and **Tim Cunningham**, former news director, have traded jobs at the station. They are both reportedly happy in their new positions . . . WGUY 12ROCK Jock and Jockettes have finally won a softball game. It was against the Bangor Fire Flies (the local fire dept.). They literally played while sitting on donkeys. The score was 7-5. Maybe they won this game because **Mark Laurence** missed the bus and didn't get to the game on time. . . . Drake-Chenault Enterprises, Inc. has announced the appointment of **Douglas G. Thompson** as a regional manager for its format syndication division. Congratulations! . . . Southern Record Promotion threw a surprise birthday party for **Tommy Charles**, PD for WMPS/Memphis. Tommy was treated to champagne, cake, and birthday buttons announcing his 30th birthday.

A&M Taps Bill Swearingen

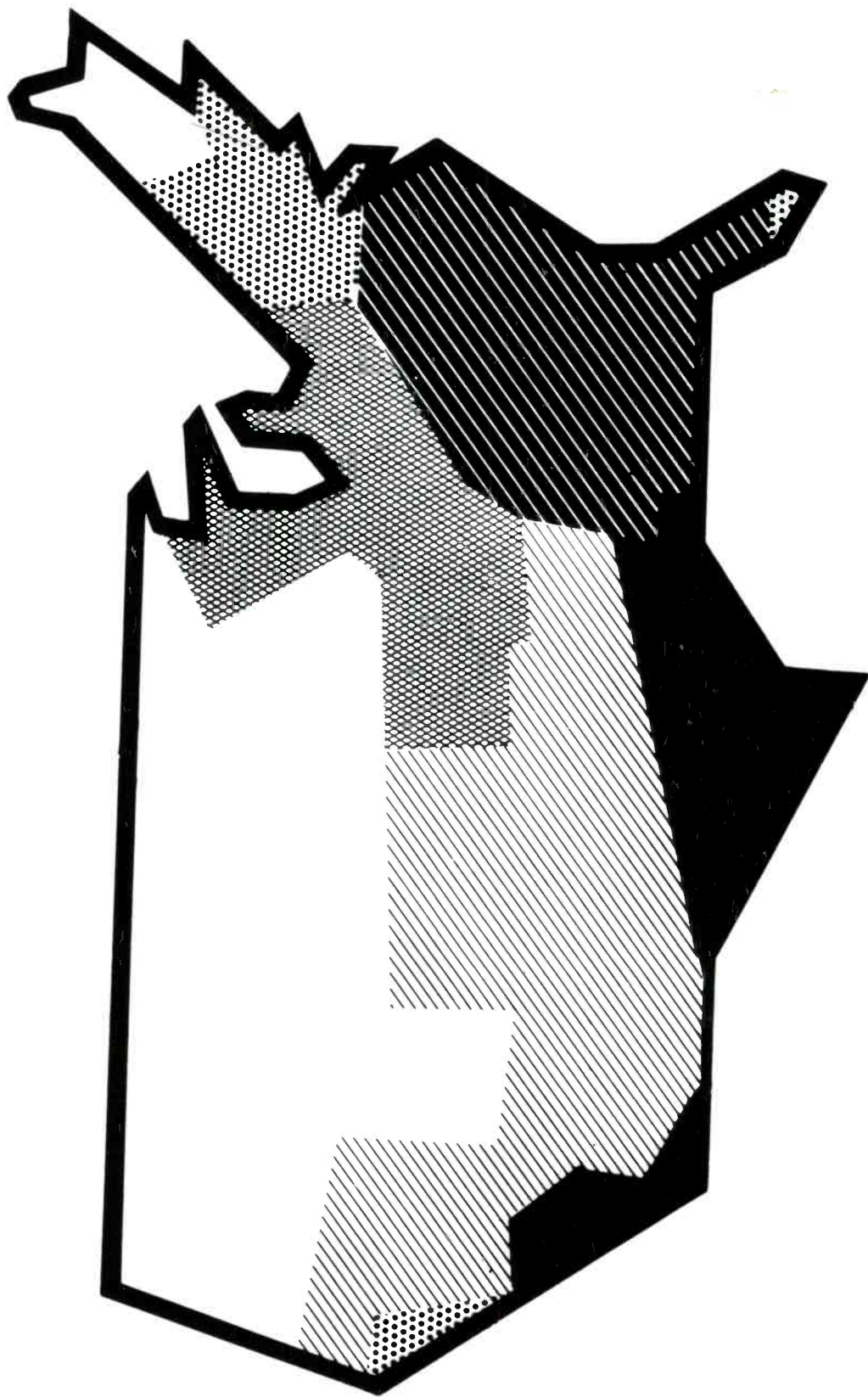
■ LOS ANGELES — Bob Fead, senior vice president, sales, marketing and distribution, A&M Records, has announced the appointment of Bill Swearingen to the post of regional marketing director for the midwest.

Swearingen, formerly of Pickwick International of Minneapolis, also worked with Heilicher in Minneapolis for seven years, most recently in the post of distribution manager.

August 20, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral ar

Stations:

RWI

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

RWII

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

RWIII

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Carly Simon
Carole King
ELO
Star Wars (Meco)

Extras: Johnny Rivers
Shaun Cassidy
Steve Miller

LP Cuts: Commodores (Brick)

Also Possible: Supertramp
Bee Gees
Donna Summer
Heatwave

Last Week: This Week:

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

Adds: Kenny Rogers
Carly Simon

Extras: Bee Gees
Johnny Rivers
Donna Summer
Ronnie Milsap

LP Cuts: Commodores (Brick)
Frampton (Signed)

Also Possible: Foreigner
Carole King
Steve Miller
Shaun Cassidy

Last Week: This Week:

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

Adds: KC & Sunshine Band
Shaun Cassidy

Extras: George Benson
Donna Summer
Ted Nugent
Star Wars (Meco)

LP Cuts: Commodores (Brick)

Also Possible: Johnny Rivers
Wild Cherry
Steve Miller (new)
Heatwave

Hottest:

Rock 'n' Roll:

Steve Miller

Adult:

B.J. Thomas

R & B Crossovers:

KC & The Sunshine Band

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

IF I HAVE TO GO AWAY

The new single



20th Century-Fox Records & Tapes



TC-2347

101 THE SINGLES CHART 150

AUGUST 20, 1977

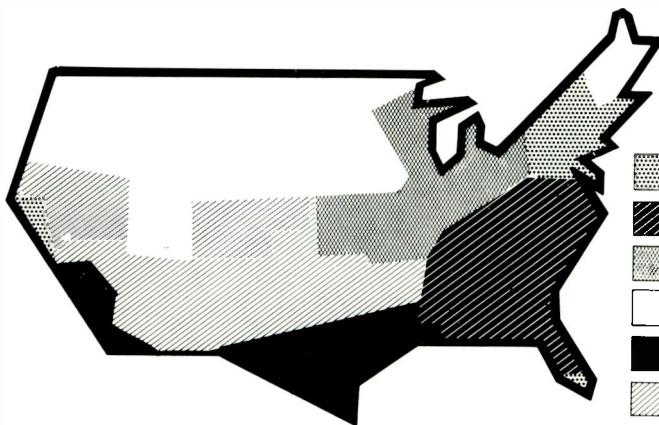
AUG. 20	AUG. 13		
101	102	SHEENA IS A PUNK ROCKER THE RAMONES/Sire 746 (ABC) (Taco Tunes/Bleu Disque, ASCAP)	
102	114	FUNK IT UP SWEET /Capitol P 4429 (Sweet/WB, ASCAP)	
103	107	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/London 8192 (WB, ASCAP/El Patricia, BMI)	
104	106	I DON'T WANNA GO MOMENTS /Stang 5073 (All Platinum)	
105	104	SOUL OF A MAN BOBBY BLAND/ABC 12280 (Don, BMI)	
106	105	TURN THIS MUTHA OUT IDRIS MUHAMMAD/Kudu KU 940 (CTI) (Char-Liz, BMI)	
107	111	CREAM CITY AALON /Arista 0249 (Milwaukee, BMI)	
108	108	VITAMIN U SMOKEY ROBINSON /Tamla T 54284F (Motown) (Jobete, ASCAP)	
109	110	MAKE IT WITH YOU WHISPERS /Soul Train 10996 (RCA) (Screen Gems/Columbia, BMI)	
110	117	EXODUS BOB MARLEY & THE WAILERS /Island 089 (Bob Marley/Almo, ASCAP)	
111	135	WE JUST DISAGREE DAVE MASON/Columbia 3 10575 (Manitowac, BMI)	
112	116	(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU DRIVER /A&M 1966 (Irving, BMI)	
113	128	I'M BABY LOVE MOTHERS FINEST/Epic 8 50407 (Satsong, ASCAP)	
114	—	MA BARKER BONEY M /Atco 7085 (Heathlevy, ASCAP)	
115	—	SOME ENCHANTED EVENING JANE OLIVOR/Columbia 3 10527 (Williamson, ASCAP)	
116	—	TIME IS RUNNING OUT STEVE WINWOOD/Island 091 (Ackee, ASCAP)	
117	141	HEAVEN IS ON THE 7TH FLOOR MIGHTY POPE/Private Stock 157 (Keyboard Pendulum/Chappell, ASCAP)	
118	121	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586 (Manhattans/Blackwood, BMI)	
119	122	IF I HAVE TO GO AWAY JIGSAW/20th Century TC 2347 (Bellsizes, ASCAP)	
120	133	YOU'RE THE ONLY ONE GEILS/Atlantic 3411 (Juke Joint/Walden, ASCAP)	
121	115	CAN'T STAY AWAY BOOTSY'S RUBBER BAND/Warner Bros. WBS 8403 (Rubber Band, BMI)	
122	129	C'EST LA VIE GREG LAKE/Atlantic 3405 (Palm Beach International, ASCAP)	
123	123	TOMORROW CISSY HOUSTON/Private Stock 153 (Charles Strouse/E. H. Morris, ASCAP)	
124	137	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M1420F (Charles Kipps, BMI)	
125	127	GIMMIE SOME FUN FEATURING BOB McCABE/Buddah 573 (Sherlyn, BMI)	
126	131	IT'S UNCANNY HALL & OATES /Atlantic 3397 (Unichappell, BMI) (Unichappell/Begonia/Fedora, BMI)	
127	101	THEME FROM STAR WARS DAVID MATHEWS/CTI 39 (Fox Fanfare, BMI)	
128	103	LOVE GONE BY DAN FOGELBERG/Full Moon 8 50412 (Hickory Grove, ASCAP)	
129	132	SWEET ALIBIS CAROL BAYER SAGER/Elektra 45395 (Unichappell/Begonia/Red Bullet, BMI)	
130	130	VALENTINE ROCKY/United Artists XW959 Y (UA, ASCAP)	
131	—	I GO CRAZY PAUL DAVIS/Bang 733 (Web IV, BMI)	
132	125	ROCK 'N' ROLL ROUGH DIAMOND/Island 087 (WB, ASCAP)	
133	134	OVER AND OVER ASHFORD & SIMPSON/Warner Bros. WBS 8391 (BEMA/RWP, ASCAP)	
134	139	OH LET ME KNOW (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.) (Sherlyn, BMI)	
135	—	TURNING TO YOU CHARLIE/Janus 270 (Nereus, PRS)	
136	112	TIMELESS LOVE BURTON CUMMINGS/Portrait 6 70003 (Richard Perry/Shillelagh, BMI)	
137	118	DARLING FRINGE BENEFIT/Capricorn CPS 0277 (WB) (Geoff & Eddie, BMI)	
138	113	WILD IN THE STREETS GARLAND JEFFRIES/A&M 1934 (Sheepshead Bay/Castle, ASCAP)	
139	136	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	
140	138	OUR LOVE THE DELLS/Mercury 73909 (Six Strings, BMI)	
141	124	TOO YOUNG BILLION DOLLAR BABIES/Polydor 14406 (Colgems-EMI/Jobete, ASCAP)	
142	140	I NEED LOVE PERSUADERS/Calla ZS8 3006 (CBS) (JAMF Music, BMI)	
143	142	GONNA LOVE YOU MORE GEORGE BENSON/Warner Bros. WBS 8377 (Sunbury/Fermata Intl. Melodies, ASCAP)	
144	143	SING FOR YOU BEAVERTEETH/RCA PB 10986 (Stansell, BMI)	
145	—	SAIL AWAY SAM NEELY/Elektra 45419 (Leba/Kirshner Songs)	
146	144	SPELLBOUND BARKAYS/Mercury 73915 (Barkay/Swelka, BMI)	
147	145	IF YOU SEE ME GETTING SMALLER JIMMY WEBB/Atlantic 3407 (George Martin/White Oak, ASCAP)	
148	—	THANK YOU BABY PAKALAMERIDITH/Elektra 45408 (Pakalameridith)	
149	126	FEEL IT CRUSADERS/ABC Blue Thumb BTA 272 (Four Knights, BMI)	
150	120	GETAWAY SALSOU ORCHESTRA/Salsoul SZ 2038 (Kalimba, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ANGEL IN YOUR ARMS	Clayton Ivey, Terry Woodford (Song Tailors, BMI)/I've Got the Music, ASCAP	67	I WOULDN'T WANT TO BE LIKE YOU	Alan Parsons (WolfSongs, BMI)	71
A REAL MOTHER FOR YA	J. G. Watson (Vir-Jon, BMI)	57	JET AIRLINER	Steve Miller (Sailor/No Thought, ASCAP)	49
ARIEL	Bob Stevens (Blendingwell, ASCAP)	48	JUNGLE LOVE	Steve Miller (Sailor, ASCAP)	53
BABY DON'T CHANGE YOUR MIND	Van McCoy & Charles Kipps (Van McCoy/Warner Tamerlane)	82	JUST A SONG BEFORE I GO	Crosby-Stills-Nash-R. Albert-H. Albert (Thin Ice, ASCAP)	13
BARRACUDA	Mike Flicker (Wilsongs/Know/Play My Music, ASCAP)	12	KEEP IT COMIN' LOVE	H. W. Casey & R. Finch (Sherlyn/Harrick, BMI)	31
BEST OF MY LOVE	Maurice White (Scaggfire, BMI/Steelchest, ASCAP)	2	KENTUCKY MORNIN'	Joel Diamond (Silver Blue, ASCAP)	100
ELACK BETTY	Kasenez-Katz (Tro-Folkways BMI)	14	KNOWING ME, KNOWING YOU	Benny Andersson & Bjorn Ulvaeus (Countless, BMI)	33
BOOGIE NIGHTS	Barry Blue (Rondor/Almo, ASCAP)	52	L.A. SUNSHINE	Jerry Goldstein, Lonnie Jordan & Howard Scott (Far Out, ASCAP)	63
CAT SCRATCH FEVER	Lew Futterman, Tom Werman & Cliff Davies (Magicaland, ASCAP)	51	LADY (PUT THE LIGHT ON ME)	Eddie Kramer (Utopia Music/Dejamus, ASCAP)	75
CHRISTINE	SIXTEEN Kiss & Eddie Kramer (Kiss Songs, ASCAP)	26	LET'S CLEAN UP THE GHETTO	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	88
COLD AS ICE	John Sinclair, Gary Lyons, Mick Jones & Ian McDonald (Somerset/Evansongs/Warner Bros., ASCAP)	29	LITTLE DARLING (I NEED YOU)	Ted Templeman (Stone Agate, BMI)	62
DA DOO RON RON	Michael Lloyd (Trio/Mother Bertha, BMI)	16	LIVIN' IN THE LIFE	Isley Brothers (Bovina, ASCAP)	68
DAYTIME FRIENDS	Larry Butler (Ben Peters (BMI))	54	LONELY BOY	Peter Asher (Luckys, BMI)	66
DEVIL'S GUN	Mike Theodore and Dennis Coffey (ATV, BMI)	90	LOOKS LIKE WE MADE IT	Ron Dante & Barry Manilow (Irving, BMI)	27
DO YOU WANNA MAKE LOVE	Hal Yoergler (American Broadcasting, ASCAP)	25	LOOK WHAT YOU'VE DONE TO MY HEART	Frank E. Wilson (Screen Gems-EMI, BMI/Traco/Colgems-EMI/Spec-O-Lite/Jobete, ASCAP)	76
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	86	LUCILLE	Larry Butler (Brougham Hall, Andrie, Invasion, BMI)	93
DON'T STOP	Fleetwood Mac (Gentoo, BMI)	10	LUCKENBACH, TEXAS	Chips Moman (Baby Chick, BMI)	65
DON'T WORRY BABY	Chris Christian (Irving, BMI)	43	MARGARITAVILLE	Norbert Putman (Coral Reefer, BMI)	35
DOWN THE HALL	Bob Gaudio (All Seasons, ASCAP)	77	MY HEART BELONGS TO ME	Gary Klein and Charlie Calello (Kiki-Koppelman Bandier, BMI)	18
DREAMS	Fleetwood Mac with Richard Dashut & Ken Caillat (Gentoo/Welsh Witch, BMI)	37	NIGHTS ON BROADWAY	Bob Monaco (Casserole/Unichappell/Flamm, BMI)	96
EASY	James Carmichael & Group (Jobete/Commodores Entertainment, ASCAP)	5	NOBODY DOES IT BETTER	Richard Perry (United Artists, ASCAP/Unart, BMI)	41
EDGE OF THE UNIVERSE	Group, Karl Richardson & Albhy Galuten (Casserole/Flamm/Unichappell, BMI)	50	NOTHING BUT A BREEZE	Brian Ahern (Fourth Floor, ASCAP)	84
FEELS LIKE THE FIRST TIME	John Sinclair & Gary Lyons (Somerset/Evansongs, ASCAP)	64	O-H-I-O	Prod. by group (Play One/Unichappell, BMI)	95
FLOAT ON	Woody Wilson (ABC/Dunhill/Woodsongs, BMI)	9	ON AND ON	Henry Lewy (Stephen Bishop, BMI)	24
GET IT UP FOR LOVE	Arif Mardin & Jerry Greenberg (W.B., Longdog, ASCAP)	89	ROCK AND ROLL NEVER FORGETS	Bob Seger & Punch Andrews (Gear, ASCAP)	73
GIVE A LITTLE BIT	Supertramp (Almo/Delicate, ASCAP)	21	SEE YOU WHEN I GIT THERE	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	56
GONNA FLY NOW (THEME FROM ROCKY)	Bill Conti (UA, ASCAP; Unart, BMI)	39	SING IT, SHOUT IT	Jack Douglas (Rock Steady/Starzongo/Kick-A Rock, ASCAP)	94
GOOD MORNING	JUDGE Prod. by group (Man-Ken, BMI)	97	SIR DUKE	Stevie Wonder (Jobete/Black Bull, ASCAP)	92
GOT TO GIVE IT UP	Art Stewart (Almo, ASCAP)	38	SLIDE	Jeff Dixon (Sputtree, BMI)	36
HANDY MAN	Peter Asher (Unart, BMI)	6	SMOKE FROM A DISTANT FIRE	Jerry Wexler & Barry Beckett (Salmon/Mulhan/Unichappell/Turkey Tunes, BMI)	20
HARD ROCK CAFE	Carole King & Norm Kinney (Colgems/EMI, ASCAP)	55	SO YOU WIN AGAIN	Mickie Most (Island BMI)	44
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	87	STAR WARS THEME/CANTINA BAND	Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	40
HELP IS ON THE WAY	John Boylan & Group (Australian Tumbleweed, BMI)	80	STRAWBERRY LETTER	23 Quincy Jones (Kidada/Off The Wall, BMI)	11
HIGH SCHOOL DANCE	Freddie Perren, (Rosey, ASCAP)	80	SUNFLOWER	Gary Klein (Stonebridge, ASCAP)	45
HOLD ON (WITH STRINGS)	Robert Parissi & Carl Maduri (BEMA/RWP, ASCAP)	72	SUNSHINE	Michael Stokes (Desert Moon/Willow Girl, BMI)	91
HOW MUCH LOVE	Richard Perry (Screen Gems-EMI/Summerhill Song, BMI/Chrysalis, ASCAP)	22	SWAYIN' TO THE MUSIC (SLOW DANCIN')	J. Rivers (WB, ASCAP)	32
HURRY SUNDOWN	Bill Szymczyk (Hustlers BMI)	79	TELEPHONE LINE	Jeff Lynne (Unart/Jet, BMI)	19
I BELIEVE IN LOVE	Phil Ramone & Bob James (First Artists/Emanuel/Gnossos/Threesome, ASCAP)	85	TELEPHONE MAN	Jim Rutledge, Boomer Castleman (Casteridge, BMI)	30
I BELIEVE YOU	Couch-Stroud-Stevenson (Addrisi, BMI)	74	THAT'S ROCK 'N' ROLL	Michael Lloyd (C.A.M.-U.S.A., BMI)	42
I DON'T LOVE YOU ANYMORE	Gamble & Huff (Mighty Three, BMI)	99	THE GREATEST LOVE OF ALL	Michael Masser (Columbia Pictures, BMI)	46
I FEEL LOVE	Georgio Moroder & Peter Bellote (Rick's, BMI/Sunday)	58	THEME FROM STAR WARS/CANTINA BAND	George Lucas (Fox Fanfare, BMI)	28
I JUST WANT TO BE YOUR EVERYTHING	B. Gibb-A. Galuten-K. Richardson (Stingwood-Unichappell, BMI)	1	THE "STAR WARS STARS"	Wynn Jackson, Kevin O'Connell & Gary Lee Coury (Blendingwell, ASCAP)	81
I'M DREAMING	Jim Ed Norman (Almo, ASCAP/Irving, BMI)	70	UNDERCOVER ANGEL	Steve Barri & Michael Omatian (Warner Bros. ASCAP)	3
I'M IN YOU	Peter Frampton (Almo/Fram-Dee, ASCAP)	8	WATCHA GONNA DO?	Bill Schnee (Irving/Pablo Cruise, BMI)	7
I'M YOUR BOOGIE MAN	Casey/Finch (Sherlyn, Harrick, BMI)	60	WAY DOWN	Elvis Presley & Felton Jarvis (Ray Stevens, BMI)	47
INDIAN SUMMER	Group & Mark Henry (Fools Gold, ASCAP)	83	WORK ON ME	Kenneth Gamble & Leor Huff (Mighty Three, BMI)	98
(I REMEMBER THE DAYS OF THE OLD SCHOOLYARD)	Cat Stevens & Dave Kirshenbaum (Colgems-EMI, ASCAP)	78	YOU AND ME	Bob Ezrin (Ezra/Early Frost, BMI)	15
IT'S A CRAZY WORLD	Clayton Ivey & Terry Woodford (I've Got The Music, ASCAP)	59	YOU MADE ME BELIEVE IN MAGIC	Harry Maslin (Chrysalis, ASCAP)	17
IT'S SAD TO BELONG	Kyle Lehning (Famous, Ironside, ASCAP)	34	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER	David Anderle (Chevis Warner Tamerlane/BRC, BMI)	4
IT WAS ALMOST LIKE A SONG	Tom Collins & Ronnie Milsap (Chess/Casa David, ASCAP)	61	YOU'RE MY WORLD	Kim Fowley & Earl Mankey (Chappell & Co./Group Editoriale/Ariston, BMI, ASCAP)	23

TPLACE ket Playlists

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

Stations:

RW IV

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

RW V

WNOE WTIX KCBQ KERN KEZY KHJ
KIIS-FM KILT KNOE KRBE KSLY B100
K100 10Q

RW VI

KAAY KAKC KFJZ KLIF KLUE KRIZ KNUS
KTLK KTKT KXXK

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Johnny Rivers
Carole King

Extras: Steve Miller (new)
Foreigner
Carly Simon
Jane Olivor

LP Cuts: Frampton (Signed)

Also Possible: Doobie Bros.
Jennifer Warnes
Ted Nugent
Alan Parsons

Last Week: This Week:

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

Adds: KC & The Sunshine Band
Stephen Bishop

Extras: Bee Gees
Donna Summer
B.J. Thomas

LP Cuts: Frampton (Signed)
Commodores (Brick)

Also Possible: Glen Campbell
Steve Miller
Carly Simon
Johnny Rivers

Last Week: This Week:

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

Adds: Star Wars (Original/Meco)
Ram Jam

Extras: B.J. Thomas
Floaters
Foreigner

LP Cuts: Commodores (Brick)

Also Possible: Steve Miller
Ronnie Milsap
Carly Simon
Carole King

Hottest:

Country Crossovers:

Ronnie Milsap

Teen:

Shaun Cassidy (new)

LP Cuts:

Commodores (Brick)
Peter Frampton (Signed)

★ ★

There's Nothing Better Than...

★ ★

"SOMETHING BETTER"

★ ★

Their new single on Mushroom Records

M 7025

★ ★

Chilliwack

★ ★

GARY TAYLOR'S PERSONAL PICK FOR GAVIN REPORT

SOMETHING BETTER—Chilliwack (Mushroom) A poetic lyric supported by an imaginative arrangement and fine musicianship with instrumentation reminiscent of the Moody Blues. The group has musically found "something better".

CASHBOX

CHILLIWACK (Mushroom 7025) Something Better (3:27) (Chilliwack/Mushtunes—BMI) (Henderson, Turney) Suspensive acoustical guitars keep the listener waiting for the inevitable bass drum entrance in this single from the album "Dreams, Dreams, Dreams." The athletic acoustic work toward the end, followed by an ostinato coda, breaks up what would otherwise be a standard formula. Looking to top 40.

RECORD WORLD

CHILLIWACK, "SOMETHING BETTER" (prod. by Ross Turney & Bill Henderson) (writers: same as prod.) (Chilliwack/Mushtunes, BMI). (3:27). This Canadian outfit comes closer to a breakthrough with each single, and the caliber of those records has remained high. This acoustic tune starts quietly, but builds to a powerful finish. Mushroom 7025.

BILLBOARD

CHILLIWACK—Something Better (3:27); producers: Ross Turney, Bill Henderson; writers: Henderson, Turney; publishers: Chilliwack/Mushtunes, BMI. Mushroom M7025.



★ ★

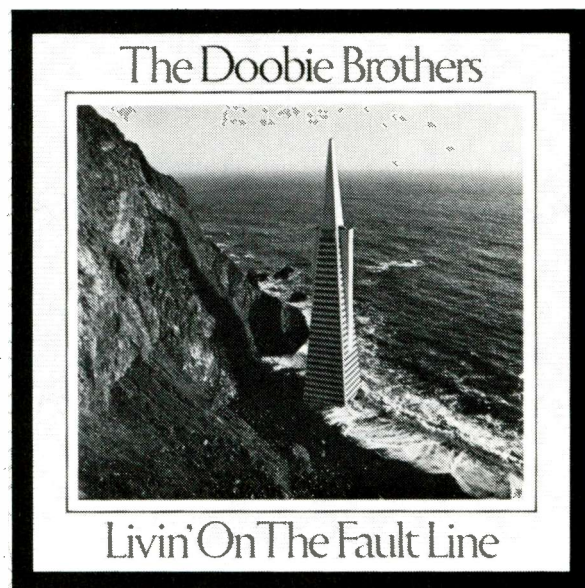
"There's Magic Under our Umbrella"

★ ★

EARTH-SHAKING SINGLE:

"LITTLE DARLING (I NEED YOU)"

From the forthcoming
Doobie Brothers album
Livin' On The Fault Line.



PRODUCED BY TED TEMPLEMAN
on Warner Bros. Records (WBS 8408).

Doobie Brothers Summer Tour:			
July 1	Rapid City, South Dakota	July 27	Montgomery, Alabama
July 2	Omaha	July 28	Asheville, North Carolina
July 3	Kansas City, Missouri	July 29	Columbia, South Carolina
July 4	Oklahoma City	July 30	Charlotte, North Carolina
July 6	Green Bay, Wisconsin	July 31	Norfolk, Virginia
July 7	Milwaukee	August 2-3	Gaithersburg, Maryland
July 8	Springfield, Illinois	August 4	Providence, Rhode Island
July 9	Louisville, Kentucky	August 5	Springfield, Massachusetts
July 10-12	Detroit	August 6	New Haven, Connecticut
July 14	Fort Wayne, Indiana	August 7	Syracuse, New York
July 15	Indianapolis		
July 16	Kalamazoo, Michigan		
July 17	Toledo, Ohio		
July 18-19	Cleveland		
July 21	Dayton, Ohio		
July 22	Terre Haute, Indiana		
July 23	Huntsville, Alabama		
July 24	Little Rock, Arkansas		
July 26	Memphis		



THE SINGLES CHART

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

AUG. 20	AUG. 13		WKS. ON CHART
1	1	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB RSO RS 872 (Polydor) (3rd Week)	18
2	2	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	10
3	3	UNDERCOVER ANGEL ALAN O'DAY/Pacific 001 (Atlantic)	18
4	4	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	16
5	6	EASY COMMODORES/Motown M 1418F	13
6	8	HANDY MAN JAMES TAYLOR/Columbia 3 10557	10
7	5	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	16
8	7	I'M IN YOU PETER FRAMPTON/A&M 1941	13
9	18	FLOAT ON FLOATERS/ABC 12284	9
10	19	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	7
11	21	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	7
12	13	BARRACUDA HEART/Portrait 6 70004	13
13	14	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	12
14	15	BLACK BETTY RAM JAM/Epic 8 50357	12
15	12	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	17
16	10	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	15
17	9	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	12
18	11	MY HEART BELONGS TO ME BARBRA STREISAND/ Columbia 3 10555	14
19	26	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	10
20	29	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	9
21	22	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	13
22	25	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	7
23	24	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	15
24	31	ON AND ON STEPHEN BISHOP/ABC 12269	9
25	17	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	17
26	30	CHRISTINE SIXTEEN KISS/Casablanca NB 889	6
27	16	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	16
28	33	THEME FROM "STAR WARS"/CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345	6
29	35	COLD AS ICE FOREIGNER/Atlantic 3410	5
30	32	TELEPHONE MAN MERI WILSON/GRT 127	2
31	42	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	9
32	36	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	9
33	27	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	15
34	28	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	16
35	23	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	19
36	37	SLIDE SLAVE /Cotillion 44218 (Atlantic)	11
37	20	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	19
38	34	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	20
39	38	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/United Artists XW940 Y	18
40	48	"STAR WARS" THEME/CANTINA BAND MECO / Millennium MN 604 (Casablanca)	4
41	53	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	5
42	51	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	4
43	52	DON'T WORRY BABY B. J. THOMAS/MCA 40735	6
44	49	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	8
45	50	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	6
46	54	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	5
47	47	WAY DOWN ELVIS PRESLEY/RCA PB 10998	8
48	39	ARIEL DEAN FRIEDMAN/Lifesong 45002	20
49	40	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	17
50	56	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	5



51	58	CAT SCRATCH FEVER TED NUGENT/Epic 8 50425	4
52	62	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	4
53	66	JUNGLE LOVE STEVE MILLER/Capitol P 4466	3
54	61	DAYTIME FRIENDS KENNY ROGERS/United Artists 1027	4
55	63	HARD ROCK CAFE CAROLE KING/Avatar 4455 (Capitol)	4
56	57	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	10
57	60	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	6
58	75	I FEEL LOVE DONNA SUMMER/Casablanca 884	3
59	59	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol)	6
60	43	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	25
61	69	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	5
62	65	LITTLE DARLIN' (I NEED YOU) THE DOOBIE BROTHERS/ Warner Bros. WBS 8408	4
63	67	L.A. SUNSHINE WAR/Blue Note 1009 (UA)	4
64	45	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	22
65	41	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	15
66	44	LONELY BOY ANDREW GOLD/Asylum 45384	23
67	46	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	24
68	55	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	10
69	76	HELP IS ON THE WAY LITTLE RIVER BAND/Harvest P 4428 (Capitol)	4
70	74	I'M DREAMING JENNIFER WARNES/Arista 0252	5
71	82	I WOULDN'T WANT TO BE LIKE YOU ALAN PARSONS/ Arista 0260	2
72	80	HOLD ON WILD CHERRY /Epic 8 50401	4
73	64	ROCK AND ROLL NEVER FORGETS BOB SEGER/Capitol 4449	7
74	82	I BELIEVE YOU DOROTHY MOORE/Malaco 1042 (T.K.)	4
75	68	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	12
76	86	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN McCOO & BILLY DAVIS, JR./ABC 12298	2
77	79	DOWN THE HALL FOUR SEASONS/Warner/Curb WBS 8407 (WB)	4
78	73	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	8
79	83	HURRY SUNDOWN OUTLAWS/Arista 0258	6
80	72	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	19
81	85	THE "STAR WARS" STARS THE FORCE/Lifesong 031	4
82	70	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	9
83	94	INDIAN SUMMER POCO/ABC 12295	4
84	88	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville BSS 0318 (WB)	3
85	89	I BELIEVE IN LOVE KENNY LOGGINS/Columbia 3 10569	4
86	96	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	4

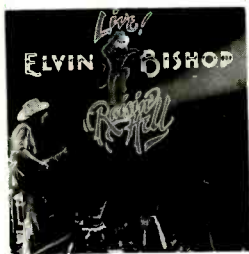
CHARTMAKER OF THE WEEK

87	—	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS RSO RS 878 (Polydor)	1
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88	91	LET'S CLEAN UP THE GHETTO PHIL. INTL. ALL STARS/ Phila. Intl. ZS8 3627 (CBS)	3
89	90	GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	10
90	95	DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)	3
91	93	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)	8
92	71	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	21
93	78	LUCILLE KENNY ROGERS/United Artists XW929 Y	23
94	77	SING IT, SHOUT IT STARZ/Capitol P 4434	5
95	98	O-H-I-O OHIO PLAYERS/Mercury 73932	2
96	97	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387	3
97	99	GOOD MORNING JUDGE 10cc/Mercury 73943	2
98	100	WORK ON ME THE O'JAYS/Phila. Intl. ZS8 3631 (CBS)	2
99	81	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	17
100	—	KENTUCKY MORNIN' AL MARTINO/Capitol P 4444	1

FLASHMAKER



RAISIN' HELL
ELVIN BISHOP
Capricorn

MOST ADDED:

- RAISIN' HELL—Elvin Bishop—Capricorn
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
- SHOW TIME—Ry Cooder—WB
- NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
- TERRAPIN STATION—Grateful Dead—Arista
- ELECTRIC SAVAGE—Colosseum II—MCA
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
- ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
- WEAK AT THE KNEES—Mylon LeFevre—WB
- STILLWATER—Capricorn

WNEW-FM/NEW YORK

- ADDS:**
- BIG BRIGHT STREET—Hirth Martinez—WB
 - CTI SUMMER JAZZ—Various Artists—CTI
 - JAGUAR—RCA
 - LONNIE LISTON SMITH LIVE—RCA
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SHOW TIME—Ry Cooder—WB
 - STILLWATER—Capricorn
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - CSN—Crosby, Stills and Nash—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - MONKEY ISLAND—Geils—Atlantic
 - MY AIM IS TRUE—Elvis Costello—Stiff (Import)

WBCN-FM/BOSTON

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - IT'S IN HIS KISS (single)—Kate Taylor—Col
 - PLATINUM JAZZ—War—Blue Note

- RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHE DID IT (single)—Eric Carmen—Arista
- HEAVY ACTION (airplay in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - JT—James Taylor—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - NIGHT MOVES—Bob Seger—Capitol
 - THIS TIME IT'S FOR REAL—Southside Johnny—Epic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - STEVE WINWOOD—Island
 - FOREIGNER—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - CHRISTOPHER MORRIS BAND—MCA

WLIR-FM/LONG ISLAND

- ADDS:**
- BIG BRIGHT STREET—Hirth Martinez—WB
 - BRONZE AGE OF RADIO—Credibility Gap—Waterhouse
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - IT'S IN HIS KISS (single)—Kate Taylor—Col
 - GARY OGAN—Paradise
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - SHE DID IT (single)—Eric Carmen—Arista
 - SHOW TIME—Ry Cooder—WB
 - STILLWATER—Capricorn
- HEAVY ACTION (airplay in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - CSN—Crosby, Stills and Nash—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - JT—James Taylor—Col
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - RUMOURS—Fleetwood Mac—WB

WBAB-FM/LONG ISLAND

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - EMPEROR—Private Stock
 - JAGUAR—RCA
 - JAY BOY ADAMS—Atlantic
 - PACIFIC OCEAN BLUE—Dennis Wilson—Caribou
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHOW TIME—Ry Cooder—WB
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):**
- RUMOURS—Fleetwood Mac—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - STEVE WINWOOD—Island
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - GOING FOR THE ONE—Yes—Atlantic
 - TIME LOVES A HERO—Little Feat—WB
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait

WBLM-FM/MAINE

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - CHRISTOPHER MORRIS BAND—MCA
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SHOW TIME—Ry Cooder—WB
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):**
- LUNA SEA—Firefall—Atlantic
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - STEVE WINWOOD—Island
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - SIMPLE THINGS—Carole King—Avatar
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - MY OWN WAY TO ROCK—Burton Cummings—Portrait
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - LITTLE QUEEN—Heart—Portrait

WCMF-FM/ROCHESTER

- ADDS:**
- AIN'T NO SMOKE WITHOUT FIRE (single)—King Musker Band—Epic
 - BIG BRIGHT STREET—Hirth Martinez—WB
 - COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - JAGUAR—RCA
 - JAY BOY ADAMS—Atlantic
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LUNA SEA—Firefall—Atlantic
 - STILLWATER—Capricorn
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BOOK OF INVASIONS—Horslips—DJM
 - I ROBOT—Alan Parsons Project—Arista
 - SANFORD-TOWNSEND BAND—WB
 - CSN—Crosby, Stills and Nash—Atlantic
 - STAR WARS—20th Century (soundtrack)
 - WAVES—Polydor
 - ANYTIME... ANYWHERE—Rita Coolidge—A&M
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - DEDICATE—Rhead Brothers—EMI
 - STEVE WINWOOD—Island

WIOQ-FM/PHILADELPHIA

- ADDS:**
- FOREVER GOLD—Isley Brothers—T-Neck
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - STILLWATER—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

- FOREIGNER—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- BOOK OF DREAMS—Steve Miller Band—Capitol
- I ROBOT—Alan Parsons Project—Arista
- CSN—Crosby, Stills and Nash—Atlantic
- NO SECOND CHANCE—Charlie—Janus
- LUNA SEA—Firefall—Atlantic
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet

WYDD-FM/PITTSBURGH

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - FACE TO FACE—Steve Harley and Cockney Rebel—EMI
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales in descending order):**
- LAKE—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - TIME LOVES A HERO—Little Feat—WB
 - I ROBOT—Alan Parsons Project—Arista
 - LIGHTS OUT—UFO—Chrysalis
 - FOREIGNER—Atlantic
 - LUNA SEA—Firefall—Atlantic
 - MONKEY ISLAND—Geils—Atlantic
 - SANFORD-TOWNSEND BAND—WB
 - PLAYIN' UP A STORM—Gregg Allman Band—Capricorn

WHFS-FM/WASHINGTON

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - BIG BRIGHT STREET—Hirth Martinez—WB
 - EMPEROR—Private Stock
 - ME AND MY GUITAR—Chet Atkins—RCA
 - NEW SONGS FROM THE BRIARPATCH—Tom Paxton—Vanguard
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHOW TIME—Ry Cooder—WB
 - STRENGITI MINSTREL—Sonny Fortune—Atlantic
 - GEORGE THOROGOOD—Rounder
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STEVE WINWOOD—Island
 - CSN—Crosby, Stills and Nash—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista
 - FIVE TIMES THE SUN—The Dingoes—A&M
 - SIDE POCKET SHOT—Nighthawks—Adelphi
 - MAX—The Rumour—Mercury
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - DON PULLEN—Atlantic

WQDR-FM/RALEIGH

- ADDS:**
- FIVE TIMES THE SUN—The Dingoes—A&M
 - FREE FALL—Dixie Dregs—Capricorn
 - IV RATTUS NORVEGICUS—The Stranglers—A&M
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - SIMPLE THINGS—Carole King—Avatar
 - SO EARLY IN THE SPRING—Judy Collins—Elektra
 - TERRAPIN STATION—Grateful Dead—Arista
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - JT—James Taylor—Col
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - ANYTIME... ANYWHERE—Rita Coolidge—A&M
 - SWEET FORGIVENESS—Bonnie Raitt—WB
 - AMERICAN STARS 'N BARS—Neil Young—Reprise
 - RIGHT ON TIME—Brothers Johnson—A&M
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

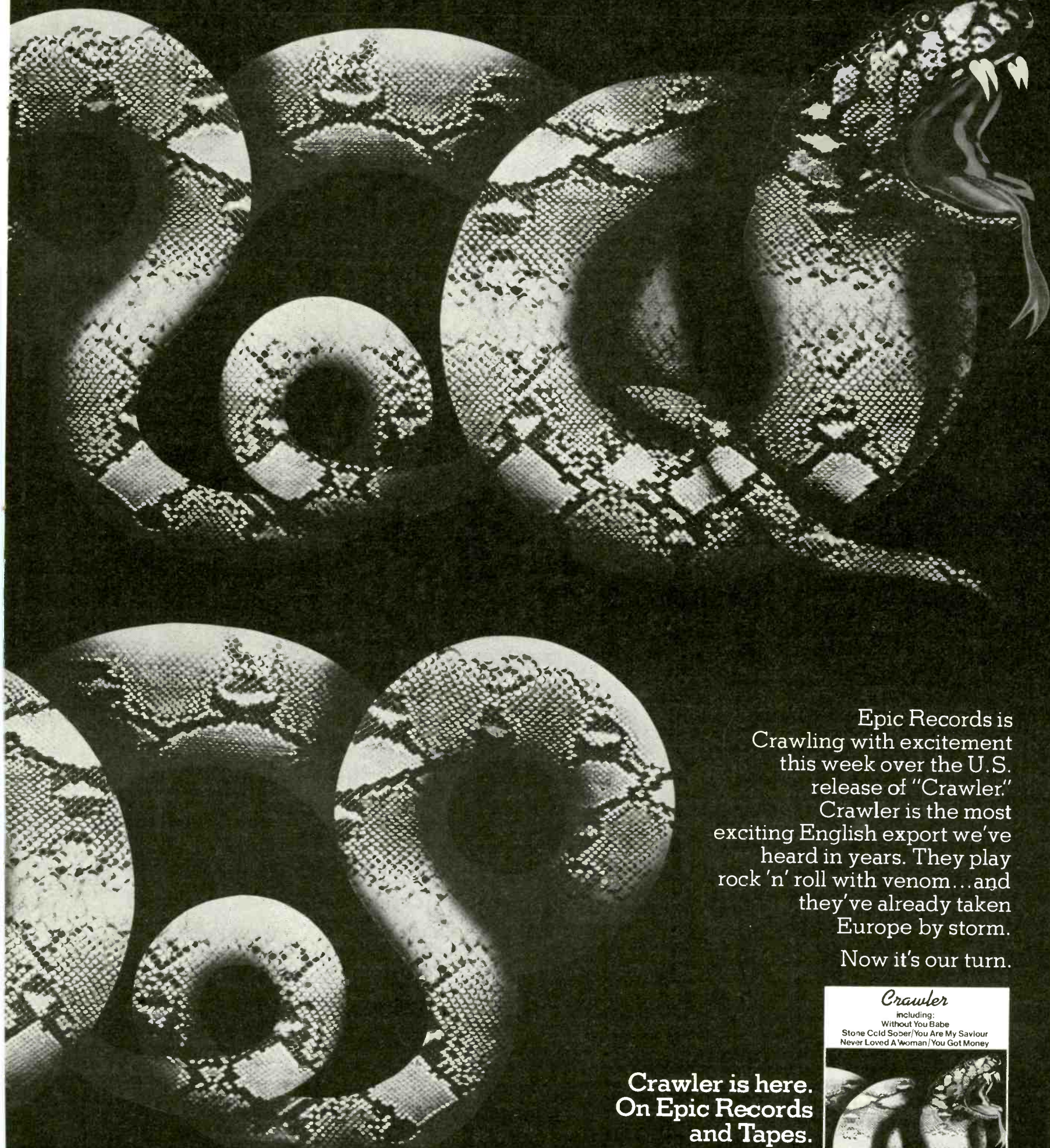
WAIV-FM/JACKSONVILLE

- ADDS:**
- COME HELL OR WATERS HIGH—Omaha Sheriff—RCA
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - NATURAL AVENUE—John Lodge—London
 - NOBODY DOES IT BETTER (single)—Carly Simon—Elektra
- HEAVY ACTION (airplay, sales in descending order):**
- DIAMANTINA COCKTAIL—Little River Band—Harvest
 - I ROBOT—Alan Parsons Project—Arista
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - LAKE—Col
 - MY OWN WAY TO ROCK—Burton Cummings—Portrait
 - GOING FOR THE ONE—Yes—Atlantic
 - DEDICATE—Rhead Brothers—EMI

ZETA 4-FM/MIAMI

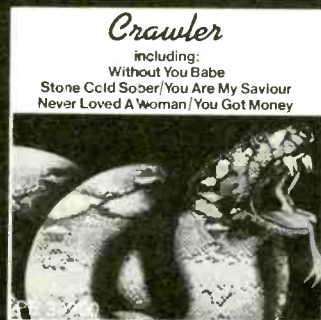
- ADDS:**
- DANCIN' IN THE MOONLIGHT (single)—Thin Lizzy—Mercury
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - LITTLE DARLIN' (I NEED YOU) (single)—Doobie Brothers—WB
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Atlantic
 - 100% WHOLE WHEAT—AVI
 - WEAK AT THE KNEES—Mylon LeFevre—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - I'M IN YOU—Peter Frampton—A&M
 - DIAMANTINA COCKTAIL—Little River Band—Harvest
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - I ROBOT—Alan Parsons Project—Arista
 - GOING FOR THE ONE—Yes—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island
 - LITTLE QUEEN—Heart—Portrait

Crawl Aboard



Epic Records is
Crawling with excitement
this week over the U.S.
release of "Crawler."
Crawler is the most
exciting English export we've
heard in years. They play
rock 'n' roll with venom...and
they've already taken
Europe by storm.
Now it's our turn.

**Crawler is here.
On Epic Records
and Tapes.**



Management and Direction: A. D. C. Ltd.

TOP AIRPLAY



CSN
CROSBY, STILLS AND NASH
Atlantic

MOST AIRPLAY:

- CSN—Crosby, Stills and Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- STEVE WINWOOD—Island
- I ROBOT—Alan Parsons Project—Arista
- TERRAPIN STATION—Grateful Dead—Arista
- JT—James Taylor—Col
- BOOK OF DREAMS—Steve Miller Band—Capitol
- LUNA SEA—Firefall—Atlantic
- LITTLE QUEEN—Heart—Portrait
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest

WQSR-FM/TAMPA

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - BUZZ—Buzz Cason—DJM
 - DEDICATE—Rhead Brothers—EMI
 - FREDDIE KING (1934-1976)—RSO
 - LEVELED—Earthquake—Beserkley
 - MAX—The Rumour—Mercury
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - RARE EARTH—Prodigal
 - A SIMPLER TIME—Michael Katakis—A&M
 - HEAVY ACTION (airplay, sales, phone):**
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - CSN—Crosby, Stills and Nash—Atlantic
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - I'M IN YOU—Peter Frampton—A&M
 - JT—James Taylor—Col
 - MAC McANALLY—Ariola America
 - NOTHIN' BUT A BREEZE—Jesse Winchester—Bearsville
 - SIMPLE THINGS—Carole King—Avatar
 - TERRAPIN STATION—Grateful Dead—Arista

WMMS-FM/CLEVELAND

- HEAVY ACTION (airplay, sales):**
- AMERICAN STARS 'N BARS—Neil Young—Reprise
 - CELEBRATE ME HOME—Kenny Loggins—Col
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - CSN—Crosby, Stills and Nash—Atlantic
 - I ROBOT—Alan Parsons Project—Arista

- LAKE—Col
- MONKEY ISLAND—Geils—Atlantic
- RUMOURS—Fleetwood Mac—WB
- SPRINGBOARD—Alex Bevan—Bevan
- STEVE WINWOOD—Island

WWW-FM/DETROIT

- ADDS:**
- LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - MAX—The Rumour—Mercury
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - SANFORD-TOWNSEND BAND—WB
 - HEAVY ACTION (airplay, sales in descending order):**
 - RUMOURS—Fleetwood Mac—WB
 - I'M IN YOU—Peter Frampton—A&M
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - FOREIGNER—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - GOING FOR THE ONE—Yes—Atlantic
 - CAT SCRATCH FEVER—Ted Nugent—Epic
 - JT—James Taylor—Col
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M

WXRT-FM/CHICAGO

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - FOREVER GOLD—Isley Brothers—T-Neck
 - FREDDIE KING (1934-1976)—RSO
 - NEW SONGS FROM THE BRIARPATCH—Tom Paxton—Vanguard
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - SHOW TIME—Ry Cooder—WB
 - STOMPING ON A SATURDAY NIGHT—Blind John Davis—Alligator
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
 - LITTLE QUEEN—Heart—Portrait
 - STEVE WINWOOD—Island
 - NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - CABRETTA—Mink DeVille—Capitol
 - DECEPTIVE BENDS—10cc—Mercury
 - GRAND ILLUSION—Styx—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC

KSHE-FM/ST. LOUIS

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - STILLWATER—Capricorn
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - I'M IN YOU—Peter Frampton—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - DIAMANTINA COCKTAIL—Little River Band—Harvest

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

WZMF-FM/MILWAUKEE

- ADDS:**
- KNOCK 'EM DEAD KID—Trooper—MCA
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - THE BAND MILWAUKEE MADE FAMOUS—Bad Boy—United Artists
 - GRAND ILLUSION—Styx—A&M
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - BURNING FOR YOU—Strawbs—Oyster
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BURNING FOR YOU—Strawbs—Oyster
 - LUNA SEA—Firefall—Atlantic
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - PIERCE ARROW—Col
 - SINGIN'—Melissa Manchester—Arista
 - TERRAPIN STATION—Grateful Dead—Arista
 - HEAVY ACTION (airplay):**
 - GOING FOR THE ONE—Yes—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - I ROBOT—Alan Parsons Project—Arista
 - LUNA SEA—Firefall—Atlantic
 - TERRAPIN STATION—Grateful Dead—Arista

KPFT-FM/HOUSTON

- ADDS:**
- EMPEROR—Private Stock
 - FACE TO FACE—Steve Harley and Cockney Rebel—EMI
 - DAVID GRISMAN QUINTET—Kaleidoscope
 - HARD ROCK CAFE—Brent Maglia—Fantasy
 - JAGUAR—RCA
 - A LITTLE EXPOSURE—John Stuckey—Re-cord
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - THREE OR FOUR SHADES OF BLUE—Charles Mingus—Atlantic
 - TRANSFORMATION—Bunky Green—Vanguard
 - HEAVY ACTION (airplay, sales):**
 - EXODUS—Bob Marley and the Wailers—Island
 - ROBERT GORDON AND LINK WRAY—Private Stock
 - IN THE ALLEY—Willis Jackson—Muse
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - PORTS—Perry Botkin, Jr.—A&M
 - SO EARLY IN THE SPRING—Judy Collins—Elektra
 - TICO RICO—Hank Crawford—Kudu
 - TWB—Tim Weisberg—United Artists

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- CSN—Crosby, Stills and Nash—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - JT—James Taylor—Col
 - NETHER LANDS—Dan Fogelberg—Full Moon
 - LITTLE QUEEN—Heart—Portrait
 - I ROBOT—Alan Parsons Project—Arista
 - LUNA SEA—Firefall—Atlantic
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - ANYTIME... ANYWHERE—Rita Coolidge—A&M
 - A PLACE IN THE SUN—Pablo Cruise—A&M

WNOE-FM/NEW ORLEANS

- ADDS:**
- FIVE TIMES THE SUN—The Dingoes—A&M
 - FLOATERS—ABC
 - MANDRE—Motown
 - WEAK AT THE KNEES—Mylon LeFevre—WB
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - GOING FOR THE ONE—Yes—Atlantic
 - LITTLE QUEEN—Heart—Portrait
 - CSN—Crosby, Stills and Nash—Atlantic
 - LOOK TO THE RAINBOW—Al Jarreau—WB
 - FOREVER GOLD—Isley Brothers—T-Neck
 - NEW DIRECTION—Meters—WB
 - RIGHT ON TIME—Brothers Johnson—A&M
 - STAR WARS AND OTHER GALACTIC FUNK—Meco—Millennium
 - I ROBOT—Alan Parsons Project—Arista
 - STEVE WINWOOD—Island

KOME-FM/SAN JOSE

- ADDS:**
- ELECTRIC SAVAGE—Colosseum II—MCA
 - ROBERT GORDON WITH LINK WRAY—Private Stock
 - HARD NUTZ—A&M
 - IV RATTUS NORVEGICUS—The Stranglers—A&M
 - LUNA SEA—Firefall—Atlantic
 - MAX—The Rumour—Mercury
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHIVER IN THE NIGHT—Andy Pratt—Nemperor
 - TERRAPIN STATION—Grateful Dead—Arista
 - HEAVY ACTION (airplay, sales, sales):**
 - CABRETTA—Mink DeVille—Capitol
 - CSN—Crosby, Stills and Nash—Atlantic
 - GOING FOR THE ONE—Yes—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - PLATINUM JAZZ—War—Blue Note
 - STEVE WINWOOD—Island

KWST-FM/LOS ANGELES

- ADDS:**
- FIVE TIMES THE SUN—The Dingoes—A&M
 - TOM PETTY AND THE HEARTBREAKERS—Shelter
 - HEAVY ACTION (airplay, sales, phones in descending order):**
 - BOOK OF DREAMS—Steve Miller Band—Capitol
 - GOING FOR THE ONE—Yes—Atlantic
 - CSN—Crosby, Stills and Nash—Atlantic
 - STEVE WINWOOD—Island
 - MONKEY ISLAND—Geils—Atlantic
 - ONE OF THE BOYS—Roger Daltrey—MCA
 - NO SECOND CHANCE—Charlie—Janus
 - CABRETTA—Mink DeVille—Capitol
 - DIAMANTINA COCKTAIL—Little River Band—Harvest

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - THE BUZZARD OF LOVE—Simon Stokes—United Artists
 - ELECTRIC SAVAGE—Colosseum II—MCA
 - NATURAL PROGRESSIONS—Bernie Leadon and Michael Georgiades—Asylum
 - SHOW TIME—Ry Cooder—WB
 - HEAVY ACTION (airplay in descending order):**
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - TERRAPIN STATION—Grateful Dead—Arista
 - CABRETTA—Mink DeVille—Capitol
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - ROBERT GORDON AND LINK WRAY—Private Stock
 - CSN—Crosby, Stills and Nash—Atlantic
 - I ROBOT—Alan Parsons Project—Arista
 - GREG KIHN AGAIN—Greg Kihn—Beserkley
 - MONKEY ISLAND—Geils—Atlantic
 - FIVE TIMES THE SUN—The Dingoes—A&M

KZEL-FM/EUGENE

- ADDS:**
- A CROAK AND A GRUNT—Rabbit—Capricorn
 - BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
 - DEDICATE—Rhead Brothers—EMI
 - HARD ROCK TOWN—Murray McLauchlan—True North
 - KNNILLSSON—Harry Nilsson—RCA
 - LIVE! IN THE AIR AGE—Be Bop Deluxe—Harvest
 - RAISIN' HELL—Elvin Bishop—Capricorn
 - RECONSTRUCTION—Max Romeo—Manga
 - ROCK 'N ROLL AGAIN—New Commander Cody Band—Arista
 - SHOW TIME—Ry Cooder—WB
 - HEAVY ACTION (airplay):**
 - CHANGES IN LATITUDES—Jimmy Buffett—ABC
 - CSN—Crosby, Stills and Nash—Atlantic
 - GRAND ILLUSION—Styx—A&M
 - I ROBOT—Alan Parsons Project—Arista
 - JT—James Taylor—Col
 - LITTLE QUEEN—Heart—Portrait
 - LUNA SEA—Firefall—Atlantic
 - RUMOURS—Fleetwood Mac—WB
 - TERRAPIN STATION—Grateful Dead—Arista
 - STEVE WINWOOD—Island

Dialogue (Continued from page 24)

RW: The job you left at April/Blackwood remained vacant for a long time.

Koppelman: It's a very difficult job. First of all, I don't think CBS was dedicated to the music publishing business before I got there. However, while I was there they became interested in music publishing. We made some great deals, such as the deal for Kenny Gamble, Leon Huff and Tommy Bell, and the deal for Janis Ian. As a matter of fact, I went to the board of directors myself to sell the Mighty Three Publishing. I made both the Janis Ian artist and publishing deals, brought in Billy Joel's publishing, Dave Mason's publishing and Albert Hammond's publishing to CBS. These signings awakened them to the potential of music publishing. I'll always remember when I went to the board of directors. William Paley, after reviewing the deal for Gamble and Huff, looked at me and said, "are there any others like this?" My answer to him was "they don't come around every day and don't be spoiled." That proved to be a terrific deal for CBS.

RW: What are the differences between the deals you made at Columbia and the deals you are making now?

Koppelman: Those were for them. These are for us.

The basic structure of my deals remain the same. It is somewhat easier to enact corporate acquisitions because we are not a public corporation which therefore eliminates extensive approvals by a board of directors, along with other corporate restrictions. My recommendations usually lead to a few conversations with my partners, Martin Bandier and Sam Lefrak. Once we agree to acquire we can close on a deal immediately.

RW: In your experience, is publishing the kind of investment for the writer that it is always advertised to be?

Koppelman: This is an important issue. Too many lawyers and managers do a disservice to their clients by advising them to keep their publishing and not to make a publishing deal mainly because a writer writes, while a publisher hustles. For instance, John Sebastian and I fought about his publishing because he wanted it and I owned it. He forgot, of course, about the 100 cover records on "Day Dream." Tim Hardin, to this day, doesn't have to work. Though he didn't have a hit as an artist, "If I Were A Carpenter," "Misty Roses" and "Reason To Believe" have had over 300 additional recordings.

Two weeks after the Barbra Streisand single came out we had 20,000 copies of the sheet music on the street. As usual, additional copies went out to many a&r personnel and independent record producers for their consideration in upcoming projects. Of course, this kind of exposure promotes our material. That is part of what a publisher does and that is Alan Gordon's retirement fund. I am hustling his tunes all the time, not just collecting his royalties.

Alan Gordon has a hit with "My Heart Belongs To Me." Perhaps he would have had that if I were not his publisher. Maybe he would have gotten it to Barbra, "Music Is My Life" to Helen Reddy, "I Found You Love" to Cher and Greg etc., etc. Remote? Okay. But, it is possible. That is the initial record, but every record after that, or most of them, is really hard work; because once we find out Johnny Mathis or Jack Jones records it, then it means getting to his producer to make sure it is included in the album. Once it is in the album, can we get a single released? When it becomes a "best of" album can we get it in there? We are constantly promoting and working a song. That is what I do, that is what I have always done, that is what I like to do. That is what publishing is all about. It is not squirreling your songs. It's not just for today. It's for tomorrow.

RW: If someone were to come to you with three different kinds of deals, an artist's catalogue, a Broadway catalogue and a standard catalogue, which do you feel would be the best investment for you right now?

Koppelman: The best investments are those songs that have the broadest range. Songs I can get new records on, not just a banking situation. If it were the songs of an artist like Aerosmith I would have to pass. I wouldn't be passing on Aerosmith, they are terrific. We love to see them in concert and buy their records, but they certainly don't have songs I could get many recordings of. We publish REO Speedwagon. There is an album out now which is doing incredibly well and we are happy with it. However, I can't really say there are a lot of tunes in REO Speedwagon albums that I can work with. I listen to them frequently to find one that's suitable for another artist. I sure would like to publish Andrew Gold's, Albert Hammond's catalogue, and writers of that nature. Janis Ian, of course. I had to wait until I left CBS to have Barbra Streisand do "New York State of Mind," which is a Billy Joel song, and "Shadow In The City," which is a Janis Ian song, though it isn't included in the album. They are terrific songs.

RW: Who else is associated with you at The Entertainment Company?

Koppelman: We are a strong company because our members are capable, loyal and respect each other's talents and abilities.

Martin Bandier, one of my partners and good friend, is an attorney with a keen interest in music. His efficiency, alacrity, dependability and sense of humor has been a valuable asset to our company. He brings to The Entertainment Company fresh and innovative ideas for our continued growth.

Johnny Bond, our promotion director, has been associated with me on and off for the past 12 years and, along with his friends around the country, has seen to it that our songs and records have gotten their due.

My assistant, Linda Gerity, has been able to deal with the many writers and artists who contact us daily. Her cheerfulness and efficiency make her delightful.

RW: How did you become associated with Sam Lefrak?

Koppelman: I was at home one night and I got a call from my wife's friend. She said she had a friend who had a question about the music business and felt he should talk to an expert. The friend was Sam Lefrak. I called him and he asked me a question about investing a certain amount of money in the U.S. management of a group that was enormous overseas and was starting to happen here. I advised him against it and I was right. He would have lost money. A couple of weeks later he called me and we had dinner. In about an hour and a half he probably asked me 4000 questions about the music business. When we finished the hour and a half he asked me why I wasn't in business for myself. I said I had once been in business for myself quite successfully, sold it and joined CBS. He said, "Are you happy?" and I said yes. I must tell you I thought I was happy. My wife always told me I never looked worse. I was working 19 hours a day, traveling like a crazy man, but I thought I was happy. He then said, "Why build a company for CBS, why don't we do it together?" We worked out a deal in three weeks and shook hands on it. His resources are unlimited and he has tremendous vision. He backs me to the hilt. He is a royal pain in the neck a lot of the time, but that's okay too. I guess I am as well. He is great when it comes to analyzing an acquisition because he certainly knows about financing and knows about those things better than I do. He has been a terrific partner.

RW: Why did he decide to get involved in the music business?

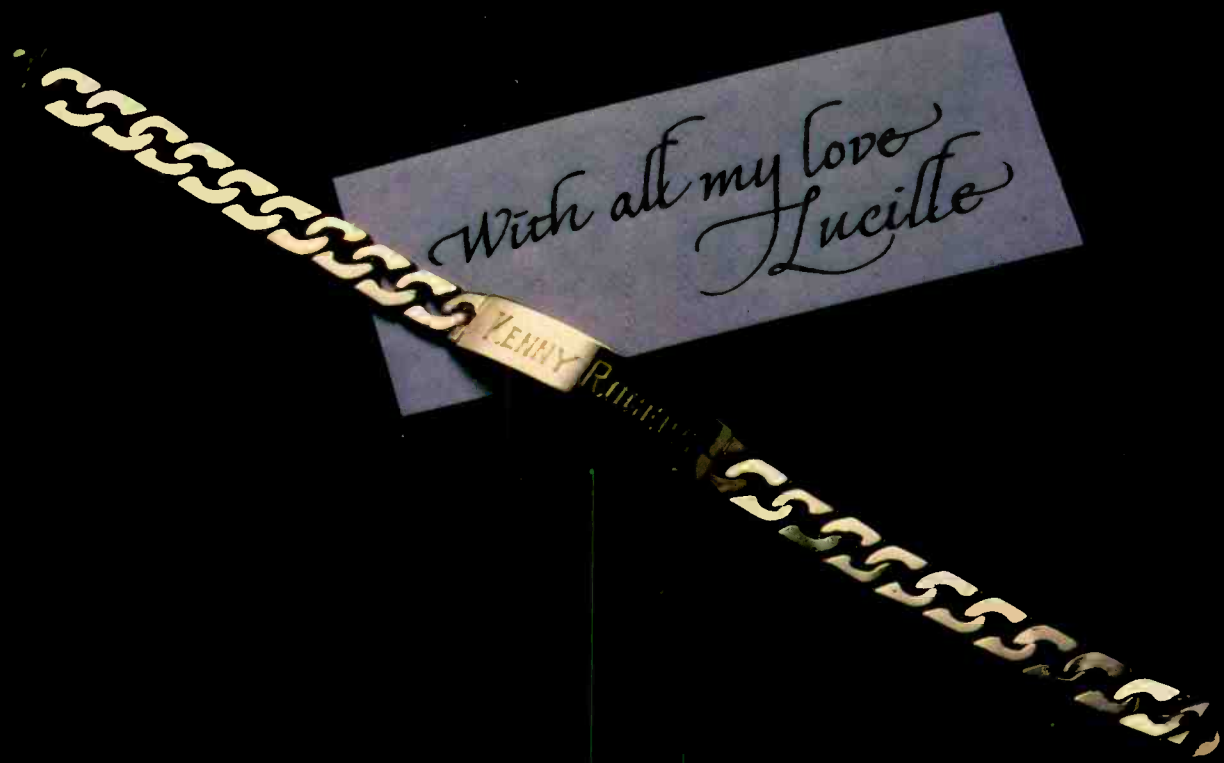
Koppelman: He views our business as one with great growth potential and has always had a keen interest in the arts. He built the Saratoga Performing Arts Center and is a director. He is also a sponsor of Lincoln Center. Sam felt that with his business acumen and financial capabilities we would be able to build a major, privately held communication company. He was, also, anxious to represent an artist creatively, and as well, aid them in sheltering their income in areas of gas and oil, and real estate. We can provide this double service. Maybe we will build like MCA.

There are very few people who impress me at this point of my life. I had lunch with William Paley once. He is a legend: started from scratch and built CBS. Sam Lefrak is a similar individual. I have been lucky . . . to have spent time with William Paley, to have had working relationships with Goddard Lieberman, Clive Davis, Don Kirshner and to have gone into business with Sam Lefrak. I mean, wow! Those people are absolute legends. ☺

Tour Time



Warner Bros. recording artist George Benson and Epic artist Minnie Riperton take time out to receive a champagne send off from their management team before embarking on their summer tour which carries through to October. Riperton, recently signed to Ken Fritz Management, will star with Benson on all the dates. Toasting bubbly and cake with the inscription, "have your cake and eat your tour," are Riperton and Benson (center), anchored by their management team Dennis Turner (left) and Ken Fritz (right).



With all my love
Lucille

KENNY RAGAN

The gift of gold:



The next Kenny Rogers album and hit single.
"Daytime Friends."
On United Artists Records and Tapes.



Produced by Larry Butler

101 THE ALBUM CHART 150

AUGUST 20, 1977

AUG. 20	AUG. 15	ARTIST	ALBUM	LABEL
101	101	DEVIL'S GUN C.J. & COMPANY	Westbound WB 301	(Atlantic)
102	104	LET IT FLOW DAVE MASON	Columbia PC 34680	
103	109	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/	United Artists LA679 G	
104	107	DOWDY FERRY ROAD ENGLAND DAN & JOHN FORD	COLEY/Big Tree BT 76000	(Atlantic)
105	114	OPEN UP YOUR LOVE WHISPERS/Soul Train	BUL1 2270	(RCA)
106	116	MAX THE RUMOUR/Mercury	SRM 1 1174	
107	115	LIVE LONNIE LISTON SMITH/RCA	APL1 2433	
108	102	MONKEY ISLAND GEILS/Atlantic	SD 19103	
109	111	FIREFALL/Atlantic	SD 18174	
110	112	CRIME OF THE CENTURY SUPERTRAMP/A&M	SP 3647	
111	106	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia	PZ 34687	
112	97	UNPREDICTABLE NATALIE COLE/Capitol	SO 11600	
113	—	RAISIN' HELL ELVIN BISHOP/Capricorn	2CP 0185	(WB)
114	110	CONQUISTADOR MAYNARD FERGUSON/Columbia	PC 34457	
115	95	KENNY ROGERS/United Artists	LA689 G	
116	122	CARDIAC ARREST CAMEO/Chocolate City	CCLP 2803	(Casablanca)
117	119	INDIAN SUMMER POCO/ABC	AB 789	
118	105	SINGIN' MELISSA MANCHESTER/Arista	4136	
119	91	LIFESTYLE (LIVING AND LOVING) JOHN KLEMMER/ABC	AB 1007	
120	133	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium	MNLP 8001	(Casablanca)
121	99	TIME LOVES A HERO LITTLE FEAT/Warner Bros.	BS 3015	
122	127	TIM WEISBERG BAND TIM WEISBERG/United Artists	LA773 G	
123	117	WORKS, VOL. I EMERSON, LAKE & PALMER/Atlantic	SD 2 7000	
124	134	CARELESS STEPHEN BISHOP/ABC	ABCD 954	
125	139	SOUTH'S GREATEST HITS VARIOUS ARTISTS/Capricorn	CP 0187	(WB)
126	100	NO SECOND CHANCE CHARLIE/Janus	JXS 7032	
127	128	EAR CANDY HELEN REDDY/Capitol	SO 11640	
128	123	DERRINGER LIVE DERRINGER/Blue Sky	PZ 34848	(CBS)
129	126	MAZE FEATURING FRANKIE BEVERLY/Capitol	ST 11607	
130	118	PLAYING UP A STORM THE GREGG ALLMAN BAND/	Capricorn CP 0181	(WB)
131	121	ANNIE (ORIGINAL CAST RECORDING)/Columbia	PS 34712	
132	130	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/	RCA APL1 1467	
133	136	GOLD PLATED CLIMAX BLUES BAND/Sire	SA 7523	(ABC)
134	135	THE GREATEST (ORIGINAL SOUNDTRACK)/Arista	7000	
135	131	COME IN FROM THE RAIN CAPTAIN & TENNILLE/A&M	SP 4700	
136	140	ANOTHER MOTHER FURTHER MOTHER'S FINEST/Epic	PE 34699	
137	—	IN FULL BLOOM ROSE ROYCE/Whitfield	WH 3074	(WB)
138	138	THIS TIME IT'S FOR REAL SOUTHSIDE JOHNNY & THE	ASBURY JUKES/Epic	PE 34668
139	132	IN FLIGHT GEORGE BENSON/Warner Bros.	BSK 2983	
140	143	BURNING FOR YOU STRAWBS/Oyster	OY 1 1604	(Polydor)
141	142	DECEPTIVE BENDS 10cc/Mercury	SRM 1 3702	
142	144	GREATEST HITS LINDA RONSTADT/Asylum	7E 1092	
143	124	SWEET FORGIVENESS BONNIE RAITT/Warner Bros.	BS 2190	
144	120	THE BEATLES AT THE HOLLYWOOD BOWL/Capitol	SMAS 11638	
145	145	BURNIN' SKY BAD COMPANY/Swan Song	SS 8500	(Atlantic)
146	137	MY OWN WAY TO ROCK BURTON CUMMINGS/Portrait	PR 34698	
147	147	ANIMALS PINK FLOYD/Columbia	JC 34474	
148	148	BREEZIN' GEORGE BENSON/Warner Bros.	BS 2919	
149	149	HOT TRACKS NAZARETH/A&M	SP 4643	
150	129	LOADING ZONE ROY BUCHANAN/Atlantic	SD 18219	

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151	BACK TOGETHER AGAIN LARRY CORYELL & ALPHONSE MOUZON/Atlantic	SD 18220	
152	FIREFLY JEREMY STEIG/CTI	7075	
153	NOTHIN' BUT THE BLUES JOHNNY WINTER/Blue Sky	PZ 34813	(CBS)
154	PETER McCANN/20th Century	T 544	
155	MAKIN' MAGIC PAT TRAVERS/Polydor	PD 1 6103	
156	LED ZEPPELIN IV/Atlantic	SD 7208	
157	FACE TO FACE STEVE HARLEY/EMI	11661	(Capitol)
158	MUTHA'S NATURE JAMES BROWN/Polydor	PD 1 6111	
159	ABBA'S GREATEST HITS/Atlantic	SD 18189	
160	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2/CTI	7077	
161	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists	LA771 G	
162	LAKE/Columbia	PC 34763	
163	THE SPY WHO LOVED ME (ORIGINAL SOUNDTRACK)/United Artists	LA774 H	
164	SANFORD-TOWNSEND BAND/Warner Bros.	BS 2966	
165	STAIRCASE KEITH JARRETT/ECM	2 1090	(Polydor)
166	ENDLESS SUMMER BEACH BOYS/Capitol	SVBB 11308	
167	AL GREEN'S GREATEST HITS, VOL. II/Hi SHL	32105	(London)
168	THE BAND THAT MADE MILWAUKEE FAMOUS BAD BOYS/United Artists	LA781 G	
169	DAYTIME FRIENDS KENNY ROGERS/United Artists	LA754 G	
170	SHIVER IN THE NIGHT ANDY PRATT/Nemperor	NE 443	(Atlantic)
171	PAKALAMEREDITH/Elektra	7E 1106	
172	FEEL THE FIRE JERMAINE JACKSON/Motown	M6 888S1	
173	SERGIO MENDES & BRAZIL '77/Elektra	7E 1102	
174	COME HELL OR HIGH WATERS HIGH OMAHA SHERIFF/RCA	APL1 2022	
175	BELIEVE MASS PRODUCTION/Cotillion	SD 9918	(Atlantic)
176	DONALD CLARKE OSMOND/Polydor	PD 1 6109	
177	GOLDEN GIRLS SILVER CONVENTION/Midsonic Intl.	BKL1 2296	(RCA)
178	CAROL BAYER SAGER/Elektra	7E 1100	
179	FOR EVERYBODY KARMA/Horizon	ST 723	(A&M)
180	BEFORE WE WERE SO RUDELY INTERRUPTED ORIGINAL ANIMALS/Jer	JT LA790 H	(UA)
181	SHOTGUN/ABC	AB 979	
182	RARE EARTH/Prodigal	P6 1001951	(Motown)
183	CHOOSING YOU LENNY WILLIAMS/ABC	AB 1023	
184	NOTHING BUT A BREEZE JESSE WINCHESTER/Bearsville	BR 6968	(WB)
185	MANDRE/Motown	M6 886S1	
186	FUNDAMENTAL ROLL WALTER EGAN/Columbia	PC 34679	
187	LOVIN' IN THE VALLEY OF THE MOON NORTON BUFFALO/Capitol	ST 11625	
188	MIRACLES BY ENGELBERT HUMPERDINCK ENGELBERT HUMPERDINCK/Epic	PE 34730	
189	STAR WARS/Musicor	8801	(Springboard Intl.)
190	SIN AFTER SIN JUDAS PRIEST/Columbia	PC 34787	
191	LET THERE BE ROCK AC/DC/Atco	SD 36 151	
192	CABRETTA MINK DeVILLE/Capitol	ST 11631	
193	GREATEST HITS RICHARD PRYOR/Warner Bros.	BSK 3057	
194	MAC McANALLY/Ariola America	ST 50019	(Capitol)
195	DARK SIDE OF THE MOON PINK FLOYD/Harvest	SMAS 11163	(Capitol)
196	NEW DIRECTIONS THE METERS/Warner Bros.	BS 3042	
197	WHAT'S WRONG WITH THIS PICTURE? ANDREW GOLD/Asylum	7E 1086	
198	WILLIE/BEFORE HIS TIME WILLIE NELSON/RCA	APL1 2210	
199	FINGER PAINTING EARL KLUGH/Blue Note	BN LA737 H	(UA)
200	RHAPSODY IN BLUE WALTER MURPHY/Private Stock	PS 2028	

ALBUM CROSS REFERENCE

ABBA	90	LONNIE LISTON SMITH	107
GREGG ALLMAN BAND	130	LTD	67
ATLANTA RHYTHM SECTION	83	MELISSA MANCHESTER	118
AVERAGE WHITE BAND & BEN E. KING	49	BARRY MANILOW	7, 50, 64
ROY AYERS UBIQUITY	88	BOB MARLEY & THE WAILERS	37
BAD COMPANY	145	MARSHALL TUCKER BAND	44
JOAN BAEZ	95	DAVE MASON	102
BAY CITY ROLLERS	95	MAZE	129
BEATLES	144	MARILYN McCOO & BILLY DAVIS, JR.	75
BE BOP DELUXE	87	MECO	120
BEE GEES	27	STEVE MILLER BAND	12, 72
GEORGE BENSON	139, 148	MOODY BLUES	71
ELVIN BISHOP	113	MOTHERS FINEST	136
BOSTON	14	NAZARETH	149
STEPHEN BISHOP	124	OLIVIA NEWTON-JOHN	47
BROTHERS JOHNSON	15	NILSSON	85
ROY BUCHANAN	150	TED NUGENT	17
JIMMY BUFFETT	74	O'JAYS	92
CAMEO	116	ORIGINAL CAST:	
CAPTAIN & TENNILLE	135	ANNIE	131
SHAUN CASSIDY	29	ORIGINAL SOUNDTRACK:	
CHARLIE	126	A STAR IS BORN	21
C.J. & COMPANY	101	NEW YORK, NEW YORK	77
CLIMAX BLUES BAND	133	ROCKY	31
NATALIE COLE	112	STAR WARS	6
JUDY COLLINS	76	THE GREATEST	134
COMMODORES	13	OUTLAWS	95
RITA COOLIDGE	22	PARLIAMENT	26
ALICE COOPER	58	ALAN PARSONS PROJECT	95
CROSBY, STILLS & NASH	5	TEDDY PENDERGRASS	69
PABLO CRUISE	33	PHILIP: INTL. ALL STARS	147
CRUSADERS	39	PINK FLOYD	94
BURTON CUMMINGS	146	POCO	117
ROGER DALTRY	48	ELVIS PRESLEY	66
DERRINGER	128	RAINBOW	79
DOOBIE BROTHERS	80	BONNIE RAITT	143
DRAMATICS	84	LOU RAWLS	91
EAGLES	19, 45	HELEN REDDY	127
ELECTRIC LIGHT ORCHESTRA	103	REO SPEEDWAGON	95
EMERSON, LAKE & PALMER	123	KENNY ROGERS	115
EMOTIONS	8	LINDA RONSTADT	142
ENGLAND DAN & JOHN FORD COLEY	104	ROSE ROYCE	137
FIREFALL	109	RUMOUR	106
MAYNARD FERGUSON	114	LEO SAYER	63
FIREFALL	57	BOZ SCAGGS	56
FLEETWOOD MAC	1, 51	BOB SEGER & THE SILVER BULLET BAND	54
FLOATERS	18	SLAVE	41
DAN FOGELBERG	20	SOUTHSIDE JOHNNY &	
FOREIGNER	16	THE ASBURY JUKES	138
PETER FRAMPTON	3, 42	CAT STEVENS	34
MARVIN GAYE	26	STRAWBS	140
GEILS	108	BARBARA STREISAND	2
ANDY GIBB	93	STUFF	82
GRATEFUL DEAD	60	STYX	42
DARYL HALL & JOHN OATES	132	DONNA SUMMER	70
HEART	10, 52	SUPERTRAMP	23, 110
HEATWAVE	81	JAMES TAYLOR	4
MICHAEL HENDERSON	99	10cc	141
ISLEY BROTHERS	40, 97	UFO	53
AL JARREAU	73	VARIOUS ARTISTS:	
WAYLON JENNINGS	28	SOUTH'S GREATEST HITS	125
KANSAS	65	JERRY JEFF WALKER	86
KC & THE SUNSHINE BAND	78	WAR	30
CAROLE KING	46	JOHNNY GUITAR WATSON	61
KISS	9, 58, 74, 89	TIM WEISBERG	122
JOHN KLEMMER	119	WHISPERS	105
KRIS KRISTOFFERSON	111	STEVE WINWOOD	32
BERNIE LEADON/MICHAEL GEORGIADIS	68	STEVIE WONDER	38
LITTLE FEAT	120	YES	11
LITTLE RIVER BAND	59	NEIL YOUNG	36
KENNY LOGGINS	62		

CLASSICAL RETAIL REPORT

AUGUST 20, 1977

CLASSIC OF THE WEEK



GERSHWIN
PORGY AND BESS
ALBERT, DALE, DeMAIN
RCA

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—
Albert, Dale, DeMain—RCA
GRANDOS: GOYESCAS—
De Larrocha—London
THE ART OF LOTTE LEHMANN—
Seraphim
RAVEL: BOLERO—Solti—London

KORVETTES/U.S.

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
FLUTE AND HARP PIECES—Rampal,
Lasky—Odyssey
ROMANTIC FLUTE—Rampal—RCA
MIRELLA FRENI SINGS ITALIAN OPERA
ARIAS—Angel
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
GRANDOS: GOYESCAS—De Larrocha—
London
THE ART OF LOTTE LEHMANN—
Seraphim
THE GREAT PAVAROTTI—London
PUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—London
RAVEL: BOLERO—Solti—London

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ
PIANO—Rampal, Bolling—Columbia
ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
GRANDOS: GOYESCAS—De Larrocha—
London
THE ART OF LOTTE LEHMANN—
Seraphim
NICOLAI: THE MERRY WIVES OF
WINDSOR—Schreier—DG
RACHMANINOFF: FRANCESCA DA
RIMINI—Kashravilli, Atlantov,
Ermler—Columbia
RAVEL: BOLERO—Solti—London
SCHUMANN: CELLO CONCERTO—
Rostropovich, Bernstein—Angel
SIBELIUS: SYMPHONY NO. 2—Davis—
Philips

KING KAROL/N.Y.

CHABRIER: ORCHESTRAL PIECES—Mari—
Angel
CIMAROSA: IL MATRIMONIO SEGRETO
—Barenboim—DG
ELGAR: CARACTICUS—Groves—EMI
(Import)
ELGAR: CELLO CONCERTOS—Du Pre,
Barenboim—Columbia
GRANADOS: GOYESCAS—De Larrocha—
London
HAYDN: ORLANDO PALADINO—Dorati
—Philips
THE ART OF LOTTE LEHMANN—
Seraphim
PACHELBEL: KANON—Pailard—RCA
WALTON: TROILUS AND CRESSIDA—
Baker, Foster—EMI (Import)
WEBER: SYMPHONIES AND CONCERTOS
—Fragar, Bertini—RCA

CLASSIC CACTUS/HOUSTON

BACH: CHAMBER MUSIC, VOL. II—
Harnoncourt—Telefunken
DVORAK: TONE POEMS—Kubelik—DG
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
HAYDN: QUARTETS—Tatrai Quartet—
Hungaraton (Import)
MOZART: VIOLIN SONATAS, VOL. III—
Lupu, Goldberg—London
NIELSEN: COMPLETE CONCERTOS—
Blomstedt—Seraphim
RAVEL: BOLERO—Solti—London
SIBELIUS: SYMPHONY NO. 2—Davis—
Philips

TOWER RECORDS/SAN DIEGO

BEETHOVEN: WIND MUSIC—
Netherlands Wind Ensemble—Philips
CONTEMPORARY ELIZABETHAN CONCERT
—Munrow—Angel
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
GRIEG: PEER GYNT, FIVE SONGS—
Soederstroem, Davis—Columbia
IVES: PIANO SONATA NO. 2—Kalish—
Nonesuch
MAHLER: SYMPHONY NO. 9—Giulini—
DG
PUCCINI: MADAMA BUTTERFLY—
Caballe, Gatto—London
RAVEL: BOLERO—Solti—London
MUSIC OF REVUELTAS—RCA
SCHUMANN: PIANO SONATAS—
Berman—Columbia

TOWER RECORDS/ SAN FRANCISCO

BACH: CANTATAS, VOL. XVII—
Harnoncourt—Telefunken
BARTOK: QUARTETS—Vegh Quartet—
Telefunken
CHABRIER: ORCHESTRAL MUSIC—Mari—
Angel
GERSHWIN: PORGY AND BESS—Albert,
Dale, DeMain—RCA
GRANADOS: GOYESCAS—De Larrocha—
London
MAHLER: SYMPHONY NO. 9—Giulini—
DG
MENDELSSOHN: MIDSUMMER NIGHT'S
DREAM—Previn—Angel
NIELSEN: CONCERTOS—Blomstedt—
Seraphim
PROKOFIEV: THE GAMBLER—
Rozhdestvensky—Columbia
RACHMANINOFF: FRANCESCA DA
RIMINI—Kashravilli, Atlantov,
Ermler—Columbia

Mahler and a New Cellist from DG

By SPEIGHT JENKINS

NEW YORK — Ever since Deutsche Grammophon has become a major force in the U.S. classical market, listeners have been aware that the German company has specialized both in a high quality of sound and in dramatic dynamic contrasts. Particularly in DG operas, passages are often extremely loud and super soft; the dynamics are in keeping with the score, but DG engineers make a special effort to accentuate the variation, all of which is more apparent the better the sound system. Add to this characteristic the Italian conductor Claudio Abbado, who is music director of the Vienna Philharmonic and was for some years the music director of La Scala in Milan. Abbado has shown in live performances with La Scala and the Philharmonic in the United States that he revels in the most extreme dynamic variations. In a Verdi Requiem last fall at New York's Carnegie Hall, his pianissimos were quadruple p's and his

fortissimos shook the very foundations of the hall. When these elements are combined with the symphonies of Gustav Mahler, who specialized in every sort of contrast, one has quite a brew. And the new recording on DG of Mahler's Second or "Resurrection" Symphony is something to hear.

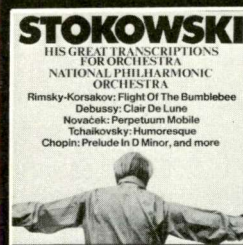
For record dealers with sonic fanciers as customers, one can sell this recording sheerly on the amazing quality of the sound. The Chicago Symphony, surely one of the two or three greatest symphonic ensembles in the world, responds to Mahler and Abbado by giving a virtuosic performance of this amazing symphony. And Abbado scales the heights of Mahler's inspiration with a Dionysian fury that is incandescent. The sheer force of the orchestral chord, clean and massive, at the conclusion of the fourth movement is like few on records, and the sweep and grasp of the Italian

(Continued on page 57)

Something for Everyone

Six New Masterworks for August

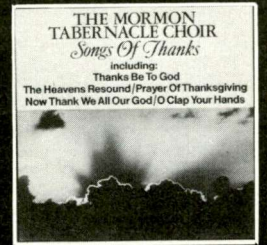
With Something to Appeal to Every Taste



Stokowski
M 34543



Schicchi
M 34534



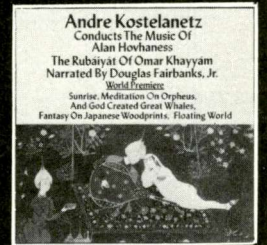
Thanks
M 34538



Brahms
M 34535



Te Deum
M 34536
compatible stereo/
quadraphonic



Kosty
M 34537

*not available on tape

On Columbia Masterworks Records & Tapes



The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

RIGHT FEELING, WRONG TIME—Hot—Big Tree
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
INDIAN SUMMER—Poco—ABC
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB
STRAWBERRY LETTER 23—Brothers Johnson—A&M
WHEN SUNNY GETS BLUE—Kenny Rankin—Little David

Most Active

THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
EASY—Commodores—Motown
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree

WSAR/FALL RIVER

Adds

ALONE AT LAST—Neil Sedaka—Elektra
IT'S A CRAZY WORLD—Mac McAnally—Ariola America
JUST REMEMBER I LOVE YOU—Firefall—Atlantic

WBAL/BALTIMORE

Adds

THE LIGHT OF MY LIFE—Starland Vocal Band—Windsong
TWO LIVES—Bonnie Raitt—WB
YOU LOOK JUST LIKE A GIRL AGAIN—Danny O'Keefe—WB

WMAL/WASHINGTON

Adds

ALONE AT LAST—Neil Sedaka—Elektra
HARD ROCK CAFE—Carole King—Avatar
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB

Active

EASY—Commodores—Motown
HANDY MAN—James Taylor—Col
IT'S SAD TO BELONG—England Dan & J.F. Coley—Big Tree
MY HEART BELONGS TO ME—Barbra Streisand—Col
ON & ON—Stephen Bishop—ABC
SUNFLOWER—Glen Campbell—Capitol

WKBC-FM/WINSTON-

SALEM

Adds

INDIAN SUMMER—Poco—ABC
RIGHT FEELING, WRONG TIME—Hot—Big Tree
WHEN SUNNY GETS BLUE—Kenny Rankin—Little David

Active

DON'T WORRY BABY—B.J. Thomas—MCA
EASY—Commodores—Motown
SWAYIN' TO THE MUSIC (SLOW DANCIN')—Johnny Rivers—Big Tree

WCCO-FM/MINNEAPOLIS

Adds

C'EST LA VIE—Greg Lake—Atlantic
INDIAN SUMMER—Poco—ABC
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
WHEN SUNNY GETS BLUE—Kenny Rankin—Little David

Active

IT'S A CRAZY WORLD—Mac McAnally—Ariola America
THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.

KMBZ/KANSAS CITY

Adds

EASY—Commodores—Motown
INDIAN SUMMER—Poco—ABC
JUST REMEMBER I LOVE YOU—Firefall—Atlantic
RIGHT FEELING, WRONG TIME—Hot—Big Tree
WHEN I THINK OF YOU—James & Michael—London

Active

EASY—Commodores—Motown
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
(I REMEMBER THE DAYS OF) THE OLD SCHOOLDAY—Cat Stevens—A&M
ON & ON—Stephen Bishop—ABC

KULF/HOUSTON

Adds

THEME FROM 'STAR WARS'—London Symphony Orchestra—20th Cent.
WHATCHA GONNA DO?—Pablo Cruise—A&M

Active

IT WAS ALMOST LIKE A SONG—Ronnie Milsap—RCA
SUNFLOWER—Glen Campbell—Capitol

KOY/PHOENIX

Adds

DAYBREAK—Barry Manilow—Arista (lp cut)
EASY—Commodores—Motown
SAIL AWAY—Sam Neely—Elektra
TAKE ME THERE—The Waves—Polydor

Active

ALONE AT LAST—Neil Sedaka—Elektra
COME IN FROM THE RAIN—Captain & Tennille—A&M
DREAMS—Fleetwood Mac—WB
YOU'RE MY WORLD—Helen Reddy—Capitol

KFI/LOS ANGELES

Adds

SHE DID IT—Eric Carmen—Arista
SIGNED, SEALED, DELIVERED—Peter Frampton—A&M (lp cut)
SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—WB

Active

COLD AS ICE—Foreigner—Atlantic
STAR WARS THEME/CANTINA BAND—Meco—Millennium
YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista

KHIS/LOS ANGELES

Adds

KEEP IT COMING LOVE—KC & The Sunshine Band—TK
ON & ON—Stephen Bishop—ABC

Active

BEST OF MY LOVE—Emotions—Col
I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO
I'M IN YOU—Peter Frampton—A&M
MARGARITAVILLE—Jimmy Buffett—ABC
YOU & ME—Alice Cooper—WB

Also reporting this week: WGN, WGAR, WSB, WSM, WHDH, WTMJ, WBZ, WIP, WJBO, KMOX, KSFO

Adult LP Sales

(Continued from page 25)

significant number of other respondents pointed to as both indicative of the post-teen audience's increased interest in music, and beneficial to the extension of the retail sales base. AOR programmers, Rosenblatt asserted, "are not turning off their listeners. Why? Because if you're still buying records at 35, you have a job, a wife or a girlfriend, and outside interests that limit your exposure to music; it may take you four months to hear a Fleetwood Mac song, but when you do, you still have the interest and the dollars to buy." Because AOR programming has recognized that aspect of the post-teen market, hit tracks are played in heavier rotation and continue to generate airplay activity far longer than on the progressive FM formats that are AOR's direct antecedents.

At United Artists Records, Stan Monteiro, vice president, promotion and artist relations, agreed that AOR and adult/contemporary formats are a major force in the extension of the market. "I think the majority of AOR stations are what Top 40 was years ago," he told *RW*, pointing to the tight programming control maintained by AOR stations as closer to AM precedents than the free-form spirit of progressive radio. "There can't be too many of the real KSAN or WBCN type stations left. Today, a station like WPLJ has a demographic spread that starts at 18 and continues upward, rather than thinning out."

As a result, the teenage rock fans of ten years ago, by sustaining their place in the market, have narrowed the previous gap between demographic sectors to a vanishing point. "FM formats are now reaching both those 18 to 22 year old listeners that were the real target audience for early progressive FM, and listeners in their late 20s and early 30s" observed Mike Klenfner, Atlantic Records senior vice president and

assistant to president Jerry Greenberg, going on to highlight the greater longevity of the artists as both a cause and effect of the extended market. "Crosby, Stills & Nash is a ten-year trend, as are the Grateful Dead, The Who and a growing number of acts. A 30 year-old will go to Madison Square Garden to see The Who today, but so will the traditional late teen buyer." To the label preparing its marketing, promotion and advertising support, the new spread of consumer age groups is mandating what Klenfner terms "a more mature, intelligent approach for our spots and print ads, because they have to reach that older buyer as well as the 18 to 22 year old FM listener."

Klenfner, like a number of promotion veterans, also agreed that the total spectrum of programming formats has shifted from a discrete division of age groups into more of a continuum of formats. As RSO/Island promotion chief Rich Fitzgerald views the overlap of audience, "Not only are you sustaining more airplay on the AOR level with this audience, you're getting that effect everywhere." According to Fitzgerald, the importance of the adult market has increased to a level where an AOR or adult-contemporary base can be the difference between a modest hit and a smash. "Yvonne Elliman could never have made it onto Top 40 lists without that tremendous adult contemporary base she has. But with that going for us, and Top 40 play on top, we had really strong sales."

If radio programming already reflects the renewed clout of the post-teen buyer, measuring retail impact remains a more convoluted issue. Next week, *RW* continues its analysis of the adult music marketplace with additional commentary from manufacturers and retailers.

AM Action

(Continued from page 26)

Carly Simon (Elektra). Collects another host of notable adds to join those already on it in support. Among them WPGC, KJR (day part), KRBE, KSLQ, WDRQ, Z93, WCOL, WOW, CK101, KJRB, KTOQ, 98Q, WFLI and WAVZ. Activity includes 32-24 WNOE, HB-26 KSTP, 14-13 WRKO, HB-39 KILT, 22-14 KVOX, 39-33 KAKC, 20-16 WRJZ, 28-24 WISE, 28-18 WPRO-FM and 24-19 WRFC.

CROSSOVERS

Dorothy Moore (Malaco). This top 20 r&b number has initial crossover stirrings in the south. Z93 steps out as the first official primary on it. Oodles of secondaries besides especially in the south.

NEW ACTION

Paul Nicholas (RSO) "Heaven On The 7th Floor." A half-chart jump at Y100 (25-14) prompted by incredible phone action has led to an add at Z93, WBBQ and WGSV on top of WMAK and KING from last week. (Note: this week's Chartmaker of the Week.)

SALESMAKER OF THE WEEK



TERRAPIN STATION
GRATEFUL DEAD
Arista

TOP SALES

- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- GOING FOR THE ONE—Yes—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA

ABC/NATIONAL

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- NEW YORK, NEW YORK—UA (Soundtrack)
- SO SO SATISFIED—Ashford & Simpson—WB
- STAR WARS—Pickwick
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

CAMELOT/NATIONAL

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- FLOWING RIVERS—Andy Gibb—RSO
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- JT—James Taylor—Col
- LOVE GUN—Kiss—Casablanca
- REJOICE—Emotions—Col
- SOUTH'S GREATEST HITS—Various Artists—Capricorn
- STREISAND SUPERMAN—Barbra Streisand—Col
- THE GRAND ILLUSION—Styx—A&M

HANDLEMAN/NATIONAL

- FLOWING RIVERS—Andy Gibb—RSO
- GOING FOR THE ONE—Yes—Atlantic
- IT'S A GAME—Bay City Rollers—Arista
- LET'S CLEAN UP THE GHETTO—Phila. Intl. All Stars—Phila. Intl.
- PLATINUM JAZZ—War—Blue Note
- REAR VIEW MIRROR—Starland Vocal Band—Windsong
- SIMPLE THINGS—Carole King—Avatar
- THE GRAND ILLUSION—Styx—A&M
- UNMISTAKABLY LOU—Lou Rawls—Phila. Intl.
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA

KORVETTES/NATIONAL

- A PLACE IN THE SUN—Pablo Cruise—A&M
- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- FOREVER GOLD—Isley Brothers—T-Neck
- IT'S A GAME—Bay City Rollers—Arista
- LIVE—Lionnie Liston Smith—RCA
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SOMETHING TO LOVE—LTD—A&M
- STEVE WINWOOD—Island
- THE GRAND ILLUSION—Styx—A&M

MUSICLAND/NATIONAL

- FLOATERS—ABC
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- STAR WARS—20th Century (Soundtrack)
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- THE SPY WHO LOVED ME—UA (Soundtrack)

RECORD BAR/NATIONAL

- FLOATERS—ABC
- FOREVER GOLD—Isley Brothers—T-Neck
- KENNY ROGERS—UA
- LET'S CLEAN UP THE GHETTO—Phila. Intl. All Stars—Phila. Intl.
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- MANDRE—Motown
- MAX—The Rumour—Mercury
- ROLLIN'—Stephen Bishop—MCA
- TERRAPIN STATION—Grateful Dead—Arista
- TOO HOT TO HANDLE—Heatwave—Epic

KING KAROL/NEW YORK

- COMMODORES—Motown
- FLOATERS—ABC
- FLOWING RIVERS—Andy Gibb—RSO
- IT'S A GAME—Bay City Rollers—Arista
- LITTLE QUEEN—Heart—Portrait
- NEW YORK, NEW YORK—UA (Soundtrack)
- PETER McCANN—20th Century
- REJOICE—Emotions—Col
- RUMOURS—Fleetwood Mac—WB
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

RECORD WORLD-TSS STORES/LONG ISLAND

- A PLACE IN THE SUN—Pablo Cruise—A&M
- CAT SCRATCH FEVER—Ted Nugent—Epic
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- KNILLSSONN—Harry Nilsson—RCA
- LITTLE QUEEN—Heart—Portrait
- ON STAGE—Rainbow—Polydor
- ONE OF THE BOYS—Roger Daltrey—MCA
- SIMPLE THINGS—Carole King—Avatar
- THE GRAND ILLUSION—Styx—A&M

SAM GOODY/EAST COAST

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffet—ABC
- CSN—Crosby, Stills & Nash—Atlantic
- KNILLSSONN—Harry Nilsson—RCA
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- MOODY BLUE—Elvis Presley—RCA
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- REJOICE—Emotions—Col
- STREISAND SUPERMAN—Barbra Streisand—Col
- THE SPY WHO LOVED ME—UA (Soundtrack)

TWO GUYS/EAST COAST

- FLOATERS—ABC
- I'M IN YOU—Peter Frampton—A&M
- IT'S A GAME—Bay City Rollers—Arista
- LIGHTS OUT—UFO—Chrysalis
- ONE OF THE BOYS—Roger Daltrey—MCA
- SHAUN CASSIDY—Warner/Curb
- STAR WARS—Musicor
- STEVE WINWOOD—Island

- STREISAND SUPERMAN—Barbra Streisand—Col
- TERRAPIN STATION—Grateful Dead—Arista

CUTLER'S/NEW HAVEN

- BELIEVE—Mass Production—Cotillion
- BOOK OF DREAMS—Steve Miller Band—Capitol
- GOIN' PLACES—Michael Henderson—Buddah
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- MUTHA'S NATURE—James Brown—Polydor
- NETHER LANDS—Dan Fogelberg—Full Moon
- OPEN UP YOUR LOVE—Whispers—Soul Train
- SIMPLE THINGS—Carole King—Avatar

FOR THE RECORD/ BALTIMORE

- BELIEVE—Mass Production—Cotillion
- EXODUS—Bob Marley & the Wailers—Island
- GOIN' PLACES—Michael Henderson—Buddah
- IN FULL BLOOM—Rose Royce—Whitfield
- LUNA SEA—Firefall—Atlantic
- OPEN UP YOUR LOVE—Whispers—Soul Train
- PLATINUM JAZZ—War—Blue Note
- SHAKE IT WELL—Dramatics—ABC
- SOMETHING TO LOVE—LTD—A&M
- TERRAPIN STATION—Grateful Dead—Arista

WAXIE MAXIE/ WASH., D.C.

- BENNY & US—AWB & Ben E. King—Atlantic
- BIG TIME—Smokey Robinson—Tamla (Soundtrack)
- GOIN' PLACES—Michael Henderson—Buddah
- GOING FOR THE ONE—Yes—Atlantic
- MANDRE—Motown
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SIMPLE THINGS—Carole King—Avatar
- THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC

FATHER'S & SUN'S/ MIDWEST

- ANYTIME, ANYWHERE—Rita Coolidge—A&M
- DIAMANTINA COCKTAIL—Little River Band—Capitol
- FOREVER GOLD—Isley Brothers—T-Neck
- GOIN' PLACES—Michael Henderson—Buddah
- IN FULL BLOOM—Rose Royce—Whitfield
- LUNA SEA—Firefall—Atlantic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Henderson—Asylum
- RAISIN' HELL—Elvin Bishop—Capricorn
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

NATL. RECORD MART/ MIDWEST

- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- IT'S A GAME—Bay City Rollers—Arista
- LIFELINE—Roy Ayers Ubiquity—Polydor
- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- PLATINUM JAZZ—War—Blue Note
- SHAUN CASSIDY—Warner/Curb
- SIMPLE THINGS—Carole King—Avatar
- TERRAPIN STATION—Grateful Dead—Arista

MUSIC STOP/DETROIT

- DIAMANTINA COCKTAIL—Little River Band—Capitol
- FULL HOUSE—Frankie Miller—Chrysalis
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- NO SECOND CHANCE—Charlie—Janus
- PAKALAMEREDITH—Elektra
- SANFORD/TOWNSEND BAND—WB
- SIMPLE THINGS—Carole King—Avatar
- STEVE WINWOOD—Island
- THE GRAND ILLUSION—Styx—A&M

RECORD REVOLUTION/ CLEVELAND

- A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM
- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—Jet
- CTI SUMMER JAZZ—Various Artists—CTI
- FOREVER GOLD—Isley Brothers—T-Neck
- LUNA SEA—Firefall—Atlantic
- MAZE—Capitol
- RAISIN' HELL—Elvin Bishop—Capricorn
- SHIVER IN THE NIGHT—Andy Pratt—Nemperor
- TERRAPIN STATION—Grateful Dead—Arista
- TOO HOT TO HANDLE—Heatwave—Epic

ROSE RECORDS/CHICAGO

- CSN—Crosby, Stills & Nash—Atlantic
- DONALD CLARKE OSMOND—Polydor
- GOING FOR THE ONE—Yes—Atlantic
- LIGHTS OUT—UFO—Chrysalis
- LIVE—Lionnie Liston Smith—RCA
- SHAKE IT WELL—Dramatics—ABC
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- SOMETHING TO LOVE—LTD—A&M
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

RADIO DOCTORS/ MILWAUKEE

- BEFORE WE WERE SO RUDELY INTERRUPTED—Original Animals—UA
- GOIN' PLACES—Michael Henderson—Buddah
- IN FULL BLOOM—Rose Royce—Whitfield
- MUTHA'S NATURE—James Brown—Polydor
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- ONE OF THE BOYS—Roger Daltrey—MCA
- POWER & LOVE—Manchild—UA
- RAISIN' HELL—Elvin Bishop—Capricorn
- RAREARTH—Rare Earth—Prodigal
- THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC

TAPE CITY/NEW ORLEANS

- CSN—Crosby, Stills & Nash—Atlantic
- GOING FOR THE ONE—Yes—Atlantic
- JT—James Taylor—Col
- LOOK TO THE RAINBOW—Al Jarreau—WB
- PHANTAZIA—Noel Pointer—Fantasy
- REJOICE—Emotions—Col
- SHOTGUN—ABC
- STAR WARS—20th Century (Soundtrack)
- STAR WARS—Meco—Millennium
- THE GRAND ILLUSION—Styx—A&M

DAVEY'S LOCKER/SOUTH

- CLASSICS—Paul Williams—A&M
- FLOWING RIVERS—Andy Gibb—RSO
- GOING FOR THE ONE—Yes—Atlantic
- I, ROBOT—Alan Parsons Project—Arista
- KNOCK 'EM DEAD, KID—Trooper—MCA

- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- THE TWO OF US—Marilyn McCoo & Billy Davis Jr.—ABC

INDEPENDENT RECORDS/ DENVER

- JEREMY STEIG—CTI
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LUNA SEA—Firefall—Atlantic
- ONE OF THE BOYS—Roger Daltrey—MCA
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- SOMETHING TO LOVE—LTD—A&M
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M
- TOO HOT TO HANDLE—Heatwave—Epic
- TURN THIS MUTHA OUT—Idris Muhammad—Kudu

CIRCLES/ARIZONA

- CTI SUMMER JAZZ—Various Artists—CTI
- FOREVER GOLD—Isley Brothers—T-Neck
- IN FULL BLOOM—Rose Royce—Whitfield
- KNILLSSONN—Harry Nilsson—RCA
- LOCOMOTION—Coco—AVI
- LUNA SEA—Firefall—Atlantic
- MUTHA'S NATURE—James Brown—Polydor
- RAISIN' HELL—Elvin Bishop—Capricorn
- RAREARTH—Rare Earth—Prodigal
- TERRAPIN STATION—Grateful Dead—Arista

ODYSSEY/SOUTHWEST & WEST

- CTI SUMMER JAZZ—Various Artists—CTI
- FOREVER GOLD—Isley Brothers—T-Neck
- GOIN' PLACES—Michael Henderson—Buddah
- IT'S A GAME—Bay City Rollers—Arista
- MAX—The Rumour—Mercury
- ONE OF THE BOYS—Roger Daltrey—MCA
- RAISIN' HELL—Elvin Bishop—Capricorn
- ROBERT GORDON WITH LINK WRAY—Private Stock
- SHOWTIME—Ry Cooder—WB

LICORICE PIZZA/ LOS ANGELES

- A PLACE IN THE SUN—Pablo Cruise—A&M
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LUNA SEA—Firefall—Atlantic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- NO SECOND CHANCE—Charlie—Jonas
- RAISIN' HELL—Elvin Bishop—Capricorn
- STAR WARS—20th Century (Soundtrack)
- STEVE WINWOOD—Island
- TERRAPIN STATION—Grateful Dead—Arista
- THE GRAND ILLUSION—Styx—A&M

EVERYBODY'S RECORDS/ NORTHWEST

- IN THE VALLEY OF THE MOON—Norton Buffalo—Capitol
- LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
- LUNA SEA—Firefall—Atlantic
- NATURAL PROGRESSIONS—Bernie Leadon & Michael Georgiades—Asylum
- ONE OF THE BOYS—Roger Daltrey—MCA
- RAISIN' HELL—Elvin Bishop—Capricorn
- SIMPLE THINGS—Carole King—Avatar
- SO EARLY IN THE SPRING—Judy Collins—Elektra
- TERRAPIN STATION—Grateful Dead—Arista
- TOM PETTY & THE HEARTBREAKERS—Shelter



THE ALBUM CHART

PRICE CODE

F — 6.98	I — 11.98
G — 7.98	J — 12.98
H — 9.98	K — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)
AUG. 20 AUG. 13



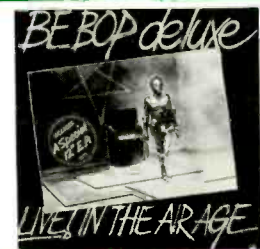
WKS. ON CHART

1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (12th Week)	26	G
2	4	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830	8	G
3	3	I'M IN YOU PETER FRAMPTON/A&M SP 4704	9	G
4	5	JT JAMES TAYLOR /Columbia JC 34811	7	G
5	2	CSN CROSBY, STILLS & NASH /Atlantic SD 19104	7	G
6	9	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	10	X
7	6	BARRY MANILOW LIVE /Arista 8500	12	I
8	11	REJOICE THE EMOTIONS /Columbia PG 34762	9	F
9	7	LOVE GUN KISS/Casablanca 7057	7	G
10	8	LITTLE QUEEN HEART /Portrait JR 34799	13	G
11	13	GOING FOR THE ONE YES/Atlantic SD 19106	4	G
12	10	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	13	G
13	12	COMMODORES /Motown M7 884R1	21	G
14	15	BOSTON /Epic PE 34188	47	G
15	21	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644	14	F
16	18	FOREIGNER /Atlantic SD 18215	21	G
17	14	CAT SCRATCH FEVER TED NUGENT/Epic 34700	10	G
18	24	FLOATERS /ABC AB 1030	8	F
19	19	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	35	G
20	16	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)	12	F
21	20	A STAR IS BORN (ORIGINAL SOUNDTRACK) /Columbia JS 34403	37	X
22	26	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	16	F
23	25	EVEN IN THE QUIETEST MOMENTS SUPERTRAMP/A&M SP 4634	18	F
24	17	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	27	F
25	29	I, ROBOT ALAN PARSONS PROJECT/Arista 7002	7	G
26	23	MARVIN GAYE LIVE AT THE LONDON PALLADIUM / Tamla T7 352R2 (Motown)	19	G
27	27	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	12	I
28	22	OL' WAYLON WAYLON JENNINGS/RCA AFL1 2317	15	F
29	36	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	8	F
30	35	PLATINUM JAZZ WAR/Blue Note BN LA690 J2 (UA)	5	H
31	28	ROCKY (ORIGINAL SOUNDTRACK) /United Artists LA693 G	21	F
32	33	STEVE WINWOOD /Island ILPS 9494	6	F
33	34	A PLACE IN THE SUN PABLO CRUISE/A&M SP 4625	21	F
34	31	IZITSO CAT STEVENS/A&M SP 4702	14	G
35	40	IT'S A GAME BAY CITY ROLLERS/Arista 7004	5	G
36	37	AMERICAN STARS 'N' BARS NEIL YOUNG/Reprise MSK 2661 (WB)	8	G
37	38	EXODUS BOB MARLEY & THE WAILERS/Island ILPS 9498	11	F
38	32	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	45	K
39	39	FREE AS THE WIND CRUSADERS/ABC Blue Thumb BT 6029	11	F
40	30	GO FOR YOUR GUNS ISLEY BROTHERS/T-Neck PZ 34423 (CBS)	20	F
41	41	SLAVE /Cotillion SD 9914 (Atlantic)	21	G
42	51	THE GRAND ILLUSION STYX/A&M SP 4637	4	F
43	46	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703	82	X
44	44	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CPK 0130 (WB)	26	G
45	47	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	77	F
46	53	SIMPLE THINGS CAROLE KING/Avatar SMAS 11667 (Capitol)	3	G
47	49	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/ MCA 2280	6	F
48	59	ONE OF THE BOYS ROGER DALTRY/MCA 2271	5	F
49	52	BENNY AND US AVERAGE WHITE BAND & BEN E. KING/ Atlantic SD 19105	5	F
50	42	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	53	G
51	50	FLEETWOOD MAC /Reprise MS 2225 (WB)	4	F
52	54	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	67	F
53	48	LIGHTS OUT UFO/Chrysalis CHR 1127	11	F

54	43	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol ST 11557	40	G
55	57	LIVE—YOU GET WHAT YOU PLAY FOR REO SPEEDWAGON/ Epic PEC 34494	23	G
56	45	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	75	G
57	73	LUNA SEA FIREFALL/Atlantic SD 19101	2	F
58	58	DESTROYER KISS/Casablanca NBLP 7025	59	G
59	61	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	6	F
60	90	TERRAPIN STATION GRATEFUL DEAD/Arista 7001	2	G
61	55	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM DJLPA7 (Amherst)	17	F
62	60	CELEBRATE ME HOME KENNY LOGGINS/Columbia PC 34655	16	F
63	62	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	33	F
64	56	TRYING TO GET THE FEELING BARRY MANILOW/Arista 4060	25	G
65	66	LETOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	39	G
66	63	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	6	G
67	77	SOMETHING TO LOVE LTD/A&M SP 4646	3	G
68	78	NATURAL PROGRESSIONS BERNIE LEADON/MICHAEL GEORGIADES/Asylum 7E 1107	2	F
69	65	TEDDY PENDERGRASS /Phila. Intl. PZ 34390 (CBS)	23	F
70	68	I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056	11	G
71	64	CAUGHT LIVE + 5 THE MOODY BLUES/London 2PS 6901	11	I
72	67	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	66	F
73	75	LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE) AL JARREAU/Warner Bros. 2BZ 3052	8	X
74	71	KISS ALIVE KISS/Casablanca NBLP 7020	98	G
75	85	THE TWO OF US MARILYN McCOO & BILLY DAVIS, JR./ ABC 1026	2	F
76	84	SO EARLY IN THE SPRING, THE FIRST 15 YEARS JUDY COLLINS/Elektra 8E 6002	3	H
77	81	NEW YORK, NEW YORK (ORIGINAL MOTION PICTURE SCORE) /United Artists LA750	4	G
78	86	PART 3 KC AND THE SUNSHINE BAND/T.K. 605	15	F
79	76	ON STAGE RAINBOW/Oyster OY 2 1801 (Polydor)	5	H
80	82	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	40	F
81	89	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	2	F
82	88	MORE STUFF STUFF/Warner Bros. BS 3061	3	F
83	72	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	32	F
84	96	SHAKE IT WELL THE DRAMATICS/ABC AB 1010	2	F
85	94	KNNILLSSON NILSSON /RCA AFL1 2276	2	G
86	69	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	14	G

CHARTMAKER OF THE WEEK

87	113	LIVE! IN THE AIR AGE BE BOP DELUXE Harvest SKB 11666 (Capitol)	1	G
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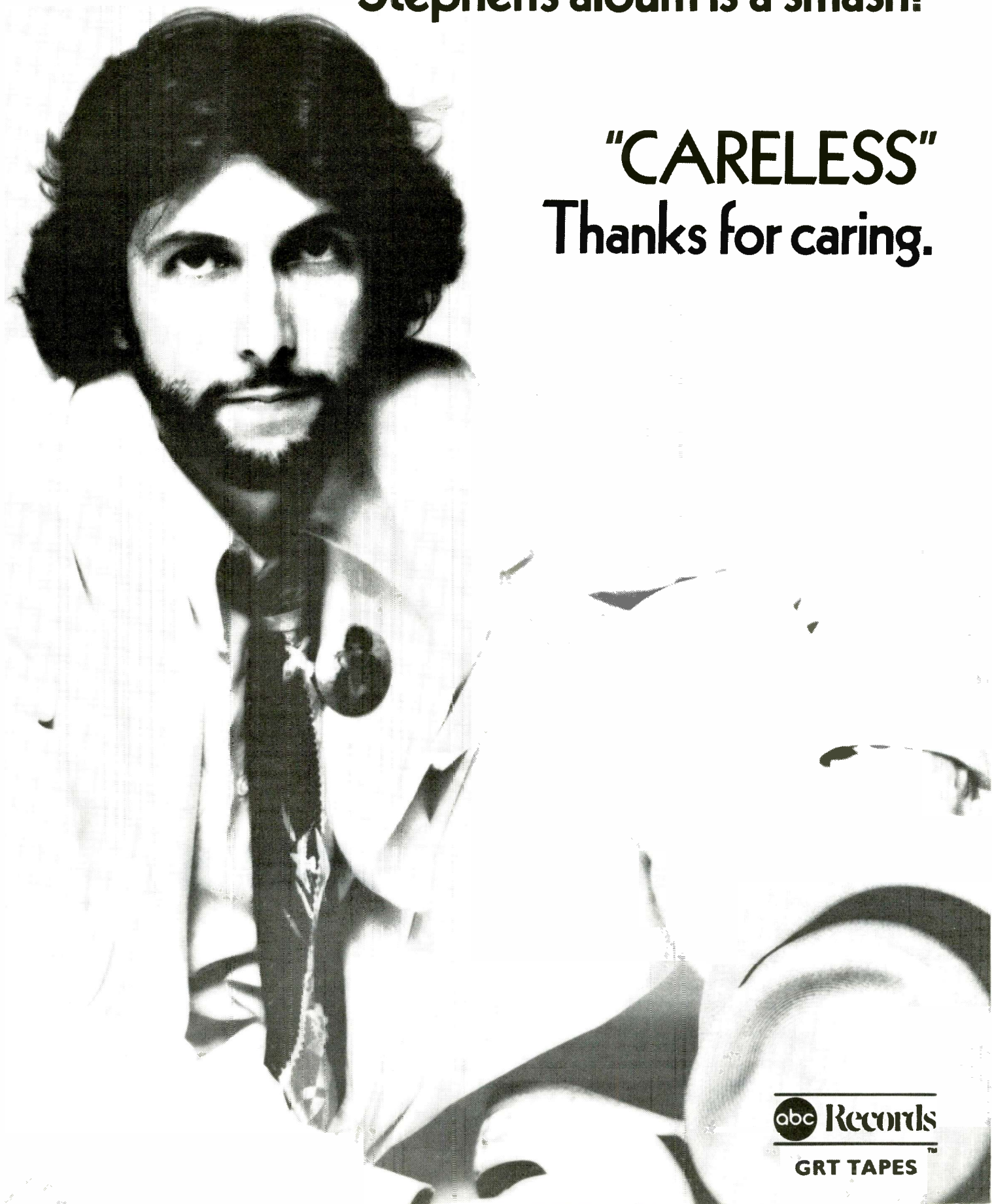


88	74	LIFELINE ROY AYERS UBIQUITY/Polydor PD 1 6108	6	F
89	79	ROCK AND ROLL OVER KISS/Casablanca NBLP 7017	39	G
90	92	ARRIVAL ABBA/Atlantic SD 18207	5	F
91	93	UNMISTAKABLY LOU LOU RAWLS/Phila. Intl. PZ 34488 (CBS)	17	F
92	80	TRAVELIN' AT THE SPEED OF THOUGHT THE O'JAYS/ Phila. Intl. PZ 34684 (CBS)	13	F
93	108	FLOWING RIVERS ANDY GIBB/RSO 1 3019 (Polydor)	1	G
94	103	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/ Phila. Intl. JZ 34659 (CBS)	1	G
95	70	HURRY SUNDOWN OUTLAWS/Arista 4135	13	G
96	83	PARLIAMENT LIVE/P FUNK EARTH TOUR /Casablanca NBLP 7053	14	X
97	—	FOREVER GOLD ISLEY BROTHERS/T-Neck PZ 34452 (CBS)	1	F
98	87	LACE AND WHISKEY ALICE COOPER/Warner Bros. BSK 3027	13	G
99	125	GOIN' PLACES MICHAEL HENDERSON/Buddah BDS 5693	1	F
100	98	BLOWIN' AWAY JOAN BAEZ/Portrait PR 34697	3	F

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

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

"CARELESS"
Thanks for caring.



abc Records
GRT TAPES™

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: NEWS FROM NATRA:** At the Awards Dinner, guest speaker Minister Abdul Haleen Farrakhan presented Kenny Gamble and Milton "Butterball" Smith a holy koran. In his dynamic and moving speech, Minister Farrakhan stated "that there needed to be unity in the coming together of Jack Gibson's publication, Black Radio Exclusive, and NATRA. We could be stronger in unity."

AWARDS

After James Brown's performance, the awards were given out as follows:

Woman of the Year: Kitty Brody
 Businessman of the Year: Tom Washington
 Single of the Year: "Gotta Give it Up,"

Marvin Gaye

Record Company of the Year: Motown
 Female Vocalist of the Year: Natalie Cole
 New Female Vocalist of the Year: Dorothy

Moore and Deniece Williams

Male Vocalist of the Year: Lou Rawls
 New Male Vocalist of the Year: Johnny

Guitar Watson

New Group of the Year: Slave
 Comeback Artist of the Year: Walter Jackson and The Emotions

Duo of the Year: Brothers Johnson

New Jazz Artist: Al Jarreau

Executive of the Year: Mae James and Bunky

Sheppard

Jazz Combination: VSOP
 Male Jazz Artist: George Benson
 National Promotion Man: Joe Medlin and

Melvin Moore

Producer Award (posthumous): Charles

Stephany

Radio Station of the Year: KJLH and WEDR

Producer of the Year: Quincy Jones

Announcer of the Year: Jimmy Griffin and

Raymond St. James

Self-Contained Group: Commodores

Music Director of the Year: Lois Purdy

Radio Station of the Year: KJLH-FM (Compton, Cal.)

CONCERT REVIEW

The Sylvers Shine At Magic Mountain

■ **LOS ANGELES** — The Sylvers (Capitol) have continually progressed as both a recording and a performing entity since their first appearances in the early '70s, and their recent Magic Mountain engagement was an excellent indication of their versatility as crowd pleasers and as showmen.

Combining a well-chosen selection of their own bits with venerable pop and r&b standards, the group interspersed comedic and musical moments equal measures of elan and sophistication; it was clear that the group would be as well-received on the stages of Las Vegas as they are at amusement parks, state fairs and arenas around the country.

Ranging in age from early teens to mid-twenties, they're a unified group in the true sense of the word, and The Sylvers eschew individual grandeur in favor of a musical teamwork that dazzles with its harmonies, its choreography and its overall sound. The audience, which was clearly there to hear such hits as "Boogie Fever," "High School Dance" and "Hot Line," were also treated to improbable but nevertheless well-chosen selections of songs and medleys that included a beautiful acappella treatment of Lennon-McCartney's "Yesterday," such memorabilia as "Ain't No Mountain High" and "You're All I Need" and a spirited performance by 15-year-old Foster Sylvers of the Frankie Lymon and the Teenagers hit, "Why Do Fools Fall In Love."

Evident from the quality of their performance and the reaction elicited from an enthusiastic audience was the ability of The Sylvers to entertain audiences beyond their typecast teenage constituency.

Jerry Farver

Emotions Gold

■ **NEW YORK** — "Best Of My Love" the single from the Emotions "Rejoice" album on Columbia Records, has been certified gold.

NATRA Convention

(Continued from page 3)

cago to further consider the restructuring.

"The future of NATRA is the future of everybody," said Kenneth Gamble of Philadelphia International Records. "We should be unified by the time we leave here and start supporting ourselves."

Gamble chaired one of the convention seminars, as did Joe Medlin, Paul Johnson and Ed Wright.

Committee

The general meeting that climaxed the convention voted to form a committee of 20 to broaden NATRA's horizons. At the Awards Dinner that concluded the gathering, a list of resolutions were announced, including the postponement of elections and the November meeting in Chicago. Kitty Brody, current president of NATRA, will remain in office at least until then. Conditions for running for NATRA office will be printed in trade publications, as will the applications for those jobs. Balloting will be by mail.

Candidates running for president must have been NATRA members for two years, must be on record as having paid their dues, and must have attended the last two NATRA conventions.

London Announces Distributor Changes

■ **NEW YORK** — D. H. Toller-Bond, president of London Records, Inc., has announced changes in distribution of London Records & tapes in the state of California and the Denver area.

Effective August 15, M. S. Distributing Company will distribute London product for the entire state of California. M. S. Distributing is located at 9420 Telefair Avenue, Sun Valley, California 91352; phone: (213) 875-3960. For the San Francisco area, M. S. Distributors' sales offices are located at 375 Sutter Street, San Francisco, California 94108; phone: (415) 981-8787. Formerly, Record Merchandisers distributed London product in California.

R&B PICKS OF THE WEEK

SINGLE

BARRY WHITE, "IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME" (Savette Music Co., BMI). Mr. Melody sprinkles his magic throughout this tune. Without a doubt, all those Barry White followers will be amazed with his current, fantastic sound. Lyric quality is quite descriptive, and of course, the track is loaded with horns and strings, enhancing the overall delivery of a compelling disc. 20th Century TC-235.

SLEEPER

EDDIE HOLMAN, "YOU MAKE MY LIFE COMPLETE" (Lucky Three Music/Burma East Music, BMI). Once again Holman emerges from the studio with an interesting lyric for the lovelorn. His execution of the tune, written by Ronnie Tyson and Ron Baker and produced by Baker, Harris and Young, is superb. This particular side was extracted from his most recent lp, "A Night To Remember." Salsoul SZ-2043.

ALBUM

MARILYN MCCOO & BILLY DAVIS, JR., "THE TWO OF US." Love birds fly when listening to these two. Their togetherness in harmonizing a tune is compelling. Davis' soul voice, laced in and out of the lyric, enhances the prettiness of McCoo's vocals. "Look What You've Done To My Heart" has heavy rhythm and a strong back beat package. ABC AB-1026



10,000 SOLD
IN ONLY 2 WEEKS



TYRONE
DAVIS

“It’s all in the game”

BR 4563

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

AUGUST 20, 1977

AUG. 20	AUG. 13	
1	1	FLOAT ON FLOATERS /ABC 12284 (3rd Week)
2	2	BEST OF MY LOVE EMOTIONS /Columbia 3 10544
3	3	STRAWBERRY LETTER 23 BROTHERS JOHNSON /A&M 1949
4	4	EASY COMMODORES /Motown M 1418F
5	10	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251
6	7	I BELIEVE YOU DOROTHY MOORE /Malaco 1042 (T.K.)
7	5	SLIDE SLAVE /Cotillion 44128 (Atlantic)
8	6	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024 (Amherst)
9	8	SUNSHINE ENCHANTMENT /Roadshow XW991 Y (UA)
10	11	L.A. SUNSHINE WAR /Blue Note 1009 (UA)

11	9	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)
12	14	DEVIL'S GUN C.J. & COMPANY/Westbound 55400 (Atlantic)
13	15	LET'S CLEAN UP THE GHETTO PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)
14	12	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528
15	18	WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)
16	13	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)
17	16	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)
18	17	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)
19	23	O-H-I-O OHIO PLAYERS/Mercury 73932
20	21	MAKE IT WITH YOU WHISPERS/Soul Train 10996 (RCA)
21	22	SOUL OF A MAN BOBBY BLAND/ABC AB 12280
22	19	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)
23	20	I'M GOING DOWN ROSE ROYCE/MCA 40721
24	36	KEEP IT COMIN' LOVE KC & SUNSHINE BAND/ T.K. 1023
25	29	I DON'T WANNA GO MOMENTS /Stang 5073 (All Platinum)
26	28	NIGHTS ON BROADWAY CANDI STATON/Warner Bros. WBS 8387
27	32	SINCE I FELL FOR YOU/I'M FALLING IN LOVE HODGES, JAMES & SMITH/ London 8193
28	25	I FEEL LOVE/CAN'T WE JUST SIT DOWN (AND TALK IT OVER) DONNA SUMMER/ Casablanca 884
29	30	VITAMIN U SMOKEY ROBINSON/Tamla 54284F (Motown)
30	34	LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ HILL/Columbia 3 10552
31	33	CAN'T STAY AWAY BOOTSIE'S RUBBER BAND/ Warner Bros. WBS 8403
32	35	GOODNIGHT MY LOVE TAVARES/Capitol P 4453
33	41	OH LET ME KNOW IT (PT. I) SPECIAL DELIVERY/Shield 6307 (T.K.)
34	42	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
35	39	EXODUS BOB MARLEY & THE WAILERS/ Island 089
36	31	OVER AND OVER ASHFORD & SIMPSON/ Warner Bros. WBS 8391
37	40	TURN THIS MUTHA OUT—PART I IDRIS MUHAMMAD/Kudu KU 940 (CTI)
38	38	ALL BECAUSE OF YOUR LOVE OTIS CLAY/Kayvette 5130 (T.K.)
39	45	JUST LET ME HOLD YOU FOR A NIGHT DAVID RUFFIN/Motown M 1420F
40	59	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
41	51	I CAN'T HELP IT MICHAEL HENDERSON/ Buddah 578
42	24	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)

43	49	WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10586
44	55	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
45	43	PARTY LIGHTS NATALIE COLE/Capitol P 4439
46	47	TOMORROW CISSY HOUSTON/Private Stock 153
47	26	I'M YOUR BOOGIE MAN KC AND THE SUNSHINE BAND/ T.K. 1022
48	27	GET IT UP FOR LOVE AWB & BEN E. KING/ Atlantic 3402
49	53	GOOD THING QUEEN—PART I MARGIE EVANS/ICA 002
50	56	CAN'T GET ALONG IMPRESSIONS/Cotillion 44220 (Atlantic)
51	58	GIVE ME SOME SKIN JAMES BROWN & THE J.B.'s/ Polydor 14409
52	52	BITE YOUR GRANNY MORNING, NOON & NIGHT/ Roadshow RS XW1003 (UA)
53	60	NOWHERE TO RUN (PT. I) DYNAMIC SUPERIORS/Motown M 1419F
54	57	INTO SOMETHING (CAN'T SHAKE LOOSE) O.V. WRIGHT/Hi 77501 (Cream)
55	69	DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)
56	65	LADY OF MAGIC MAZE/Capitol P 4456
57	66	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree 16096 (Atlantic)
58	64	CHALK IT UP JERRY BUTLER/Motown M 1421F
59	68	NO ONE CAN LOVE YOU MORE PHYLLIS HYMAN/Buddah BDA 577
60	62	FANTASY IS REALITY PARLIAMENT/Casablanca 89Z
61	67	THE REAL THING SERGIO MENDES & BRAZIL '77/ Elektra 45416
62	63	STOMPED, BEAT UP & WHOOPED GRAHAM CENTRAL STATION/ Warner Bros. WBS 8417
63	74	WHEN I THINK ABOUT YOU ARETHA FRANKLIN/Atlantic 3418
64	70	LOVING YOU (IS THE BEST THING TO HAPPEN TO ME) LITTLE MILTON/Glades 1743 (T.K.)
65	71	EVERLASTING LOVE RUFUS FEATURING CHAKA KHAN/ABC 12291
66	—	LOOK WHAT YOU'VE DONE TO MY HEART MARILYN MCCOO & BILLY DAVIS JR./ABC 12298
67	73	CREAM CITY AALON/Arista 0249
68	50	I NEED LOVE PERSUADERS/Calla ZS8 7667 (CBS)
69	72	CHECK IT OUT SOPHISTICATED LADIES/ Bareback MBB 532
70	—	YOU CAN'T SEE FOR LOOKIN' BETTY WRIGHT/Alston 3734 (T.K.)
71	75	THIS COULD BE THE NIGHT R.B. HUDMAN/Atlantic 3413
72	—	DO IT THE FRENCH WAY CROWN HEIGHTS AFFAIR/ De-Lite 1592
73	—	DO YOU BELIEVE IN LOVE AT FIRST SIGHT DIONNE WARWICK/Warner Bros. WBS 8419
74	46	FUNKY MUSIC JU PAR ORCHESTRA/Ju Par JP 3002 (Motown)
75	44	JAM ON THE GROOVE RALPH McDONALD/Marlin 3312 (T.K.)

Johnson & Trumpeteers Sign with HSE

■ NASHVILLE — Hoyt Sullivan, president of HSE Records and Su-Ann Publishing Company, has announced the signing of a five year writing and recording contract with Joseph Johnson and the CBS Trumpeteers.

The Trumpeteers are best remembered for their gospel re-

cordings in the late thirties and early forties. Their last release was in 1954, titled "Milky White Way."

HSE has released a single and an lp of the same title, "The Mighty Number," to the gospel industry.

Disco File (Continued from page 23)

other half of **Donna Summer's** production team, and makes an interesting contrast with **Giorgio's** recent work on his own. Bellotte's approach is more aggressive and hard-edged than Moroder's and while the synthesizer and other electronic devices play a key role, the effects are integrated into a more conventional instrumental context that is not as insistently spacey as Giorgio's "From Here to Eternity." Still, Bellotte and his collaborator here, **Keith Forsey**, have planted themselves very firmly in the European disco avant garde with *Trax*, one of the most high-energy albums produced on the continent so far this year. The strongest cut here, "Watch Out for the Boogie Man" (14:26), fills up all of side one and features a shouting male lead vocal plus a female chorus. The vocals have a metallic quality that's emphasized as the song develops by various electronic distortion techniques without reducing it to robot level. The production is very fast-paced and bold, with the synthesizer effects especially stunning in this heavy-metal setting. "Watch Out" is finally more driving and, well, funky than most of the other extended-format European records that have come out in 1977 with the possible exception of "Get on the Funk Train," but it's missing the rich eccentricity of *Love & Kisses*. Two of the three cuts on the album's second side are also excellent: "Breathless" (5:08) and "Any Way You Want It" (5:24). Already one of the most successful imports on the disco front at the moment, *Trax* is being picked up by Polydor in the States for release by the end of this month.

NEWS & NOTES: **Grace Jones** has moved to Island Records where her first album, "Portfolio," a Beam Junction production, will be released the second week in September . . . "Erotic Soul," the fine **Larry Page Ork** instrumental, is now an American release on a London disco disc—available commercially . . . Philadelphia International has put out a disco disc of "Let's Clean Up the Ghetto" featuring the album cut vocal on one side and a longer (8:42) **MFSB** instrumental version on the other . . . **Patti LaBelle's** first solo album is due out this week on Epic . . . and don't expect that new **Dr. Buzzard's Original Savannah Band** lp until sometime in late September.

R&B REGIONAL BREAKOUTS

Singles

East:
Carole King (Avatar)
KC & Sunshine Band (T.K.)
Carly Simon (Elektra)

South:
Glen Campbell (Capitol)
Star Wars (20th Century)
Star Wars (Millennium)
KC & Sunshine Band (T.K.)

Midwest:

Foreigner (Atlantic)
Ted Nugent (Epic)
Bee Gees (RSO)
Glen Campbell (Capitol)
Ronnie Milsap (RCA)
Steve Miller (Capitol)
Heatwave (Epic)

West:

Carole King (Avatar)
Steve Miller (Capitol)
Star Wars (20th Century)
Donna Summer (Casablanca)

Albums

East:
Michael Henderson (Buddah)
Marilyn McCoo & Billy Davis, Jr. (ABC)
Dramatics (ABC)
Rose Royce (Whitfield)
Isley Brothers (T-Neck)

South:

Be Bop Deluxe (Harvest)
The Rumour (Mercury)
Phila. Intl. All Stars
(Phila. Intl.)

Midwest:

Andy Gibb (RSO)
South's Hits (Capricorn)
Be Bop Deluxe (Harvest)
Elvin Bishop (Capricorn)
Heatwave (Epic)

West:

Be Bop Deluxe (Harvest)
Elvin Bishop (Capricorn)
Isley Brothers (T-Neck)

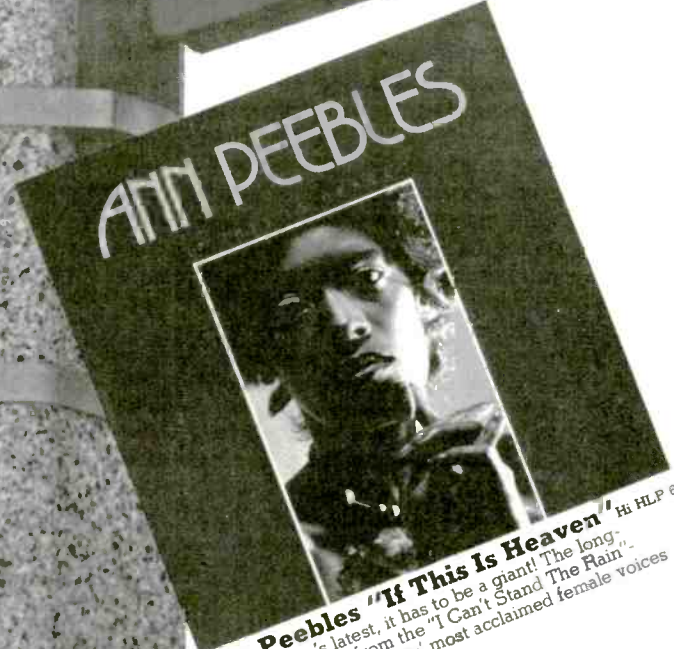
FOUR FROM THE HEART OF HIT CITY. WHERE CREAM AND HI MEET.

CREAM

HI



Brenton Wood "Come Softly" Cream CR 1006
 He's comin' softly. And carryin' a big hit stick with his Cream debut. He's Brenton Wood, the "Oogum Boogum" / "Gimme A Little Sign" man. With the biggest LP of his career, pop and soul contains the single that's comin' on in style: "Come Softly To Me" / Cream 7716



Ann Peebles "If This Is Heaven" Hi HLP 6002
 If this is Ann's latest, it has to be a giant! The long-awaited new LP from the "I Can't Stand The Rain" maker. One of Memphis' most acclaimed female voices is stronger than ever! Contains the heavenly hit single: "If This Is Heaven" / Hi 77502



Balcones Fault "It's All Balcones Fault" Cream CR 1004
 Eight men from Texas with one mission in life: to make music the star in their band. An AOR event of the first order! Contains the single that's really comin' home: "Take Me Home" / Cream 7714



O.V. Wright "Into Something (Can't Shake Loose)" Hi HLP 6001
 It's O.V.'s first LP for Hi. And a solid homescomin' it is for the Memphis funkman! So get into something — and somebody — that's been a fixture on the r&b charts for more than a decade now: the soul of O.V. Wright! Contains the single & The "Soul Medley" everyone's into: "Into Something (Can't Shake Loose)" / Hi 77501

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AND PLANNIN'
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GRT MUSIC TAPES**

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AUGUST 20, 1977

1. **FLOATERS**
ABC AB 1030
2. **REJOICE**
EMOTIONS/Columbia PS 34762
3. **COMMODORES**
Motown M7 884R1
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **SLAVE**
Cotillion SD 9914 (Atlantic)
6. **GO FOR YOUR GUNS**
ISLEY BROTHERS/T-Neck PZ 34432 CBS)
7. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
8. **TRAVELIN' AT THE SPEED OF
THOUGHT**
O'JAYS/Phila. Intl. PZ 34683 (CBS)
9. **A REAL MOTHER FOR YA**
JOHNNY GUITAR WATSON/
DJM DJLPA 7 (Amherst)
10. **SOMETHING TO LOVE**
LTD/A&M SP 4646
11. **BENNY AND US**
AWB & BEN E. KING/Atlantic SD 19105
12. **SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2
(Motown)
13. **MARVIN GAYE LIVE AT THE LONDON
PALLADIUM**
Tamla T7 352R2 (Motown)
14. **I REMEMBER YESTERDAY**
DONNA SUMMER/Casablanca
NBLP 7056
15. **DEVIL'S GUN**
C.J. & COMPANY/Westbound WB 201
(Atlantic)
16. **MAZE FEATURING FRANKIE BEVERLY**
Capitol ST 11607
17. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
18. **LET'S CLEAN UP THE GHETTO**
PHILA. INTL. ALL STARS/Phila. Intl.
JZ 34659 (CBS)
19. **TEDDY PENDERGRASS**
Phila. Intl. PZ 34390 (CBS)
20. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
21. **LOOK TO THE RAINBOW (AL
JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
22. **SHAKE IT WELL**
DRAMATICS/ABC AB 1010
23. **EXODUS**
BOB MARLEY & THE WAILERS/
Island ILPS 9498
24. **LIFELINE**
ROY AYERS UBIQUITY/Polydor
PD 1 6108
25. **OPEN UP YOUR LOVE**
WHISPERS/Soul Train BUL1 2270 (RCA)
26. **UNMISTAKABLY LOU**
LOU RAWLS/Phila. Intl. PZ 34488 (CBS)
27. **CARDIAC ARREST**
CAMEO/Chocolate City CCLP 2003
(Casablanca)
28. **THE TWO OF US**
MARILYN McCOO & BILLY DAVIS, JR./
ABC 1026
29. **ENCHANTMENT**
Roadshow LA682 G (UA)
30. **MORE STUFF**
STUFF/Warner Bros. BS 3061
31. **LIVE**
LONNIE LISTON SMITH/RCA
APL1 2433
32. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah BDS 5693
33. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
34. **THE GREATEST**
(ORIGINAL SOUNDTRACK)
Arista 7000
35. **SWEET PASSION**
ARETHA FRANKLIN/Atlantic SD 19102
36. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
37. **FOREVER GOLD**
ISLEY BROS./T-Neck PZ 34452
38. **UNPREDICTABLE**
NATALIE COLE/Capitol SO 11600
39. **MUTHA'S NATURE**
JAMES BROWN/Polydor PD 1 6111
40. **PART 3**
KC & THE SUNSHINE BAND/T.K. 605

By ROBERT PALMER

■ Charles Mingus introduced his new extended composition "Three or Four Shades of Blue" at the Newport-New York Jazz Festival earlier this summer. He noted that it was from a forthcoming Atlantic album, but he neglected to mention the cast of soloists he'd used on the sessions. Now that the album has been released, we find that it features **Larry Coryell** and **Philip Catherine** on electric and acoustic guitars—playing as if their lives depended on it—along with a third guitarist, **John Scofield**, saxophonists **Sonny Fortune** and **George Coleman**, and pianist **Jimmy Rowls**, plus the regular Mingus band. This could have been another all-star Mingus jam, but it isn't. Instead the soloists are integrated into Mingus compositions of great wit and intensity, and the title track especially emerges as a classic. But don't miss Coryell and Catherine tearing through Mingus' celebrated "Goodbye Porkpie Hat," either.

The latest releases from Inner City include "Futures Passed," a debut album by the gifted vibraphonist **David Friedman**, and "Lament for **Booker Ervin**," an outstanding 28-minute blues played by the late tenor saxophonist at the 1965 Berlin Jazz Festival plus a musical tribute by pianist **Horace Parlan**, a favorite Ervin accompanist . . . Vocalist Billy "C," a warm stylist in the Eckstine tradition, has a new album, "A Heavy Message," on Strata-East . . . Advent/Muskadine, the California-based blues labels which have been responsible for some of the most challenging blues issues in recent years, have come up with two more unique and rewarding albums. "Unfinished Boogie" on Muskadine is a collection of Western boogie piano from the post-war era, featuring the likes of **Thunder Smith**, **Jimmy McCracklin**, **Mercy Dee** and **Little Willie Littlefield**. Tough stuff, this. Advent's "Chicago Blues at Home" finds several noted Chicago bluesmen playing for friends in informal settings. Among the performers are **Johnny Shines** (with an intense and striking "Ramblin'"), **Jimmy Rogers**, **John Littlejohn**, **Eddie Taylor** and **Homesick James**. Speaking of James, cousin of the late bottleneck guitar master **Elmore James** and a slide virtuoso in his own right, the recent "Goin' Back Home," on **Pete Lowry's** Trix label, reveals another side of the man's artistry, his ability as a finger-picking acoustic guitarist. Highly recommended.

Julius Hemphill, one of our favorite alto saxophonists, has a new double-disc album out on his own Mbari label (Box 205, Canal Street Station, New York, N.Y. 10013) and it is something special. Hemphill calls it an album of "dimensional solo music," which means that he has laid down several saxophone and flute tracks at once, along with other sounds (knee-slapping for instance). The album's title, "Blue Boye," has to do with an autobiographical character which figures in Hemphill's theater pieces and with the blues mood of the material, which otherwise ranges widely. The music has a rough, homemade quality but is well recorded, making for an unusual package which is sure to stir up discussion.

Trumpeter **Eddie Henderson** assembled an interesting cast to help out on "Comin' Through," his first Capitol release. Two members of **Earth, Wind and Fire**—percussionist **Phil Bailey** and guitarist **Al McKay**—are on hand, along with pianist **George Cables** and guitarist **Lee Ritenour**, among others . . . The recent announcement that Elektra/Asylum will be building a jazz catalogue means that virtually all the major pop labels are now involved in jazz in some way. This is a far cry from the time, just a few years ago, when almost nobody but various scrappy independents was recording the music . . . Drummer **Chico Hamilton** and his quintet played New York's Hopper's recently and gave everyone a chance to experience just how exceptional the group really is. With **Arthur Blythe** featured on alto sax, and Hamilton, of course, on drums, the quintet melds funk and far-out playing into a seamless whole which is both aesthetically satisfying and commercial. Quite a feat. The group's latest album, "Cat Walk," is on Mercury. Blythe, who is considered by Hamilton to be the best altoist he's had since **Eric Dolphy** and must be heard live to be believed, has an album of his own coming this fall on India Navigation. The live set, recorded at the jazz loft The Brook, features a group with unusual instrumentation: alto, trumpet, cello, tuba, and drums . . . **George Benson's** next lp will be a live album, which should prove a worthy forum for those monster chops which Benson whips out in performance.

AUGUST 20, 1977

1. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
2. **LIFELINE**
ROY AYERS UBIQUITY/Polydor
PD 1 6108
3. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
4. **RIGHT ON TIME**
BROTHERS JOHNSON/A&M SP 4644
5. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
(UA)
6. **LOOK TO THE RAINBOW**
(AL JARREAU LIVE IN EUROPE)
AL JARREAU/Warner Bros. 2BZ 3052
7. **MORE STUFF**
STUFF/Warner Bros. BS 3061
8. **LIVE**
LONNIE LISTON SMITH/RCA APL1 2433
9. **HEAVY WEATHER**
WEATHER REPORT/Columbia PC 34418
10. **FINGER PAINTINGS**
EARL KLUGH/Blue Note BN LA737 H
(UA)
11. **TURN THIS MUTHA OUT**
IDRIS MUHAMMAD/Kudu KU 34 (CTI)
12. **IN FLIGHT**
GEORGE BENSON/Warner Bros. BSK 2983
13. **STAIRCASE**
KEITH JARRETT/ECM 2 1090 (Polydor)
14. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA736 H
15. **BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
16. **MUSIC IS MY SANCTUARY**
GARY BARTZ/Capitol ST 11647
17. **SEAWIND**
CTI 5002
18. **PROMISE ME THE MOON**
DAVID SANBORN BAND/
Warner Bros. BS 3051
19. **LOVE NOTES**
RAMSEY LEWIS/Columbia PC 34696
20. **ELEGANT GYPSY**
AL DiMEOLA/Columbia PC 34461
21. **WATERCOLORS**
PAT METHENY/ECM 1 1096 (Polydor)
22. **CONQUISTADOR**
MAYNARD FERGUSON/Columbia
PC 34457
23. **TAILOR MADE**
BOBBI HUMPHREY/Epic PE 34704
24. **TIM WEISBERG BAND**
TIM WEISBERG/United Artists LA773 G
25. **PLATINUM JAZZ**
WAR/Blue Note BN LA690 J2 (UA)
26. **SWEET LUCY**
RAUL DE SOUZA/Capitol ST 11648
27. **THE GREATEST**
(ORIGINAL SOUNDTRACK)
Arista 7000
28. **BACK TOGETHER AGAIN**
LARRY CORYELL/ALPHONSE MOUZON/
Atlantic SD 18228
29. **SUPERTRIOS**
McCOY TYNER/Milestone M 55003
30. **FOUR**
BOB JAMES/CTI 7074
31. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE/Mercury
SRM 1 684
32. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 2**
CTI 7077
33. **SERGIO MENDES & BRAZIL '77**
Elektra 7E 1102
34. **3 OR 4 SHADES OF BLUE**
CHARLIE MINGUS/Atlantic SD 1700
35. **GOIN' PLACES**
MICHAEL HENDERSON/Buddah
BDS 5693
36. **GINSENG WOMAN**
ERIC GALE/Columbia PC 34421
37. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL, VOL. 1**
CTI 7076
38. **CTI SUMMER JAZZ AT THE
HOLLYWOOD BOWL VOL. 3**
CTI 7078
39. **FIREFLY**
JEREMY STEIG/CTI 7075
40. **A SECRET PLACE**
GROVER WASHINGTON/Kudu
KU 32 (CTI)

Retailers React to 'Touch Me' Tapes (Continued from page 3)

bins and pegged wall displays. The 6" by 12" blisterpack design is exactly half the width of an album, and Capitol hoped that the new design would help coordinated sale of both tape and album, as well as cut down on the traditionally high theft incidence of open bin display.

Whether or not the Capitol Touch-Me tape package promotes additional buying of tape merchandise is still not clear. Although the majority of buyers and store managers surveyed did experience significant sales of the Touch-Me tape packages, some of these accounts were unsure whether it was the nature of the new tape format or advertising that caused a run on the 15 titles Capitol released in Touch-Me format.

Turtle's, in Atlanta, was cited by two competitors as having an innovative merchandising approach to the Touch-Me packs, although the stores seemed merely to follow guidelines that were stated by Capitol marketing executives when the tape was introduced. These guidelines included the mandate that, in order to increase tape sales with the use of Touch-Me tape package, the product would have to be displayed where a customer could actually touch the tape package (thus, it was theorized, the customer would react more strongly to the large-size graphics and feel the significant package size differential between a typical small tape package and a Touch-Me version), and that the package would move best when placed near corresponding albums or at check out stands, particularly in mass-merchandise accounts.

Joe Martin, buyer and general manager for Turtle's (in which Al Levinson is one of the principals), followed these rough guidelines. "We ran an ad, and the tapes were put up on boards and sold very well, but I can't say whether the good response was because of the type of package or whether it was because of the advertisement." Turtle merchandising included albums placed near the tapes, and Martin commented that album sales may have been helped, although the results were not conclusive.

Ira Rothstein, buyer for the 11 store (plus six leased department accounts) El Roy chain in New York, echoed Martin's comments.

"Any merchandise which is open will outsell material in closed bins," observed Rothstein, who normally utilizes browser boxes in his stores. "The idea is terrific, and it helped to the point where customers finally realized an item was on tape." Rothstein thought the advertising dollars

spent on the promotion of the new format were unwarranted, and suggested that an all new product release would have stimulated more sales. "With the exception of two or three numbers it was old merchandise. New merchandise might have stimulated it more."

"The system could be great for a mass merchandiser," observed Paul Pennington, business manager for Odyssey Records, Santa Cruz, California, which operates 15 stores, "but we display all our tapes anyway, and have Sensoromatic devices to deter theft. The graphics could increase sales, but our system makes the tape display look more massive for a better display effect, and the Touch-Me system is incompatible with it." Odyssey stores have displays which feature 22 rows of tapes in each fixture, with 16 to 18 tapes per row.

Joe Bressi, head buyer for Cleveland's Stark Records, which owns 62 Camelot Music Stores plus 13 full-line lease departments, also found the Capitol system incompatible with his spaghetti box system, although he said, "The merchandising aspects are excellent and the graphics are great. It's the best industry effort to date, but I don't know that it would be a standardized vehicle." Bressi added that he would be "tempted" to use the Capitol system if his stores were not already using tape boxes.

In reply to the standardization issue, Jim Mazza, Capitol vice president of sales, noted that "we're not trying to standardize the tape market, but there are some problems there that need to be solved. When we introduce something new we know it will be a gradual process, and in this case it allows us to explore new ways of merchandising." Mazza added that many new Capitol tapes will be released in both traditional packaging as well as the Touch-Me version.

The wide variety of retail displays available for tapes in individual chains make for a confusing system, which is not always compatible with the Capitol system. Tom Gross, director of advertising for the Chicago area Lieberman accounts, noted that retailers were trying wall displays, bins, integrated album and tape bins, as well as some point of purchase pegboard racks.

The majority of accounts thought additional time was needed before an accurate evaluation of the Touch-Me tape format could be made.

"It's still much too early to get an accurate picture," stated John Galgano, owner of Galgano One-Stop in Chicago. "I gave them to

our stores automatically. Some of the stores say they need racks for them."

"Capitol provided the racks, and we have them in three of our five stores," stated Carolee Feltz, tape buyer for Milwaukee's 1812 Overture chain, "but it's too soon to tell what the sales will be." Feltz added that an up-coming sale, with the tapes tagged at \$4.69 (\$6.24 the usual price), should give her a better indication especially after the sale is over and the customers have been exposed to the format.

"We're selling them," observed Lou Fogelman, president of Music Plus, "but it's when they want a Steve Miller tape, not necessarily because of the package. It's a good step, but it's too early yet." Fogelman commented that a problem surfaced with displaying records and the new tapes in adjoining or common bins. "One tape winds up in front of an album, and another behind it."

Scott Young, director of Pickwick's retail division, claimed that the package "really makes merchandising easy. The difference between 8-track and cassette is readily apparent to the customer. We saw enough potential in the package to try it, but we'd like something that would work even better." Young added, however, that few retailers were satisfied with any new format until it was sales proven.

Some accounts were wary of the new package. "We're not using them," said Jim Grimes, vice president of the 50-store National Record Mart. Grimes cited the poor history of the ill-fated "donut" tape display, a smaller package brought out by Capitol approximately five years earlier. National Record Mart uses locked tape displays, and Grimes additionally cited poor glue on the package (which has since been changed, according to Capitol) and pilferage as major drawbacks

of the Touch-Me campaign.

Theft problems, however, did not seem to be a problem in the surveyed accounts, and some thought the Touch-Me package deterred pilferage.

"There was no appreciable pilferage," stated Joe Martin, "but they take up a lot of room."

"It eliminated pilferage," added Rothstein. "Not 100%, of course, but it makes stealing tapes a lot harder."

"I've had them for a week, located near a register, and we take daily inventories," explained Feltz. "There haven't been any thefts yet."

Fogelman stated that significant pilferage occurred in only two of his 15 stores, and commented that there had been no problems with shopworn material on the packages, which some retailers had speculated would occur when the cardboard was exposed to buyers. "Anything will get shopworn if it's handled enough," suggested Fogelman.

In answer to the shopworn argument, Capitol vice president Dan Davis told **RW** that plasticized paper or inks were being considered, but that shrinkwrap would visually distort the package graphics and printing.

While retailers in the record specialty market offered mixed reports on the package, most agreed that a fair testing had not yet been done. Small amounts of store display area at traditionally focused stores, along with lack of wall space, contribute to the product's varied acceptance, observed a few accounts. Others thought the Capitol ad monies did not allow an accurate picture to form. The consensus is that the Touch-Me tape has not accumulated sufficient sales history or received enough exposure in mass merchandise accounts to justify any action: either more extensive buying or elimination of the format.

SAS Signs Voltage Bros.



The Voltage Brothers, a ten-man band, have signed a long term management contract with SAS Management. Shown at the signing are (from left): Rudy Voltage of The Voltage Brothers; Sharon and Jerry Griffin of The Voltage Brothers organization; Sidney A. Seidenberg of SAS; Doug Voltage and Romar Voltage.

Record World en Santo Domingo

By CAONABO DIAZ BETANCES

■ ¡Hola mis amigos! Nuevamente con mis comentarios desde la capital dominicana.

Uno de los temas de índole artístico que más repercusión ha tenido en este país en lo que va de año ha sido el impedimento de salida que se le impuso por tres días a la gran estrellas norteamericana **Barry White**. Trataré de hacerle un breve resumen analítico de cómo ocurrió todo.

En primer lugar, el Maestro, como muy bien se le conoce en dominicana a **Barry White**, llegó al país con los ánimos un poco decaídos debido a una pequeña afección que le había empezado en México, donde cumplió con sus compromisos pese a una fuerte fiebre que lo azotaba.

Luego, el día antes de llegar a Santo Domingo, actuó en Puerto Rico, también afectado con una pequeña fiebre. Ya en Quisqueya, se sentía un poco mal y no fue a los ensayos buscando estar bien para la única presentación que haría. Confió la revisión de todos los equipos de sonido del Night Club a sus técnicos que le acompañaban, quienes no se percataron de la capacidad máxima de los mismos, dado el caso que Mr. Barry no fue al ensayo. Aunque es cierto que antes del show habían certificado que dichos equipos no reunían todas las condiciones necesarias, pero se arriesgaron a dar la presentación.

Desde el primer momento que empezó la función, con la gran orquesta del Maestro, se notaba falta de calidad en el sonido, pero todo estaba bien . . . salvo el público. Y esto es importante, pues contribuyó notablemente a que se presentara el gran problema. Las personas que fueron a ver a **Barry White** en escena no eran seguidores, no eran aquellos simpatizantes que vibran con su música. Simplemente estaban allí presentelos que podían pagar \$50.00 pesos por persona, y que asistieron al salón "Lafuente," "Hotel Jaragua," movidos por la fuerte campaña de publicidad que se le hizo al extraordinario artista negro y para satisfacer sus egos de grandeza.

Prueba de lo que decimos es que cuando la orquesta interpretó la gran pieza instrumental "My sweet somer sweet" el público se quedó bastante indiferente. Lo mismo ocurrió con "King Kong," y al aparecer en el escenario "Love Unlimate," una de las joyas del amplio repertorio del

gran Maestro, tampoco reaccionaron los presentes, salvo algunas voces aisladas. Así ocurrieron las primeras diez interpretaciones . . . y luego aparece el Maestro . . . hay aplausos, pero no delirante como suele hacerlo su público.

El sonido ya estaba de mal en peor, pero **Barry White** se percató de todo esto y decide cumplir con su obligación. Su osado intento no levantó la más mínima actitud entre los mismos técnicos del Night Club, que se supone estaban presenciando el show, mientras que los ingenieros del Maestro se rompían la cabeza buscando una solución al problema.

Tres de las mejores canciones de su repertorio tampoco causaron impacto y ya el Maestro había perdido toda su paciencia y energía, al tener que forzar demasiado sus cuerdas vocales sin lograr ningún efecto. Se dió cuenta que ya el mismo no se oía. Nadie había salido a darle las manos en esos difíciles momentos; y el público, en un noventa por ciento no sabe inglés, se mostraba impaciente, y él sin poderle dar una amplia explicación, por la misma barrera del idioma, decidió marcharse cuando faltaban tres canciones para terminar el espectáculo.

Inmediatamente empezaron los abucheos y críticas mordaces contra el Maestro. Los ejecutivos del salón Lafuente no tenían salida visible . . . Esta situación podría llevar a la ruina al Night Club. El empresario **César Suárez**, quien contrató a **Barry White**, vivió un momento de pesadilla, cuya única salida era entablar una demanda por 30 mil pesos contra el cantante norteamericano.

El propio **Barry White** se sintió deprimido por lo que había pasado y ofreció a los ejecutivos de Lafuente dar una función gratuita, para resarcir lo que había ocurrido. Pero ya no había solución que no fuera la decisión que había tomado el empresario **César Suarez** de demandar a la estrella negra por la suma de 30 mil pesos, al tiempo que le imponía un impedimento de salida del país. Este procedimiento judicial es permitido en República Dominicana cuando una persona es demandada.

Al día siguiente todos los columnistas de farándula arremetían fuertemente contra Barry debido a que solamente tenían la reac-

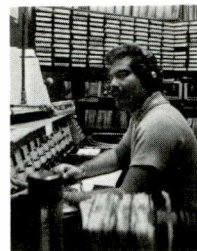
(Continued on page 56)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



John Sollas



■ Con poco más del 85% de asistencia, se celebró la primera junta de los miembros de la industria discográfica de Miami, con el objeto de crear la Asociación que rija los destinos de sus miembros, asediados por la piratería de sus productos, prácticas de competencia desleal y mil fenómenos más que la mantienen en una crisis permanente desde hace varios meses. Con el importante detalle de que gran parte de los fabricantes de los principales sellos con, poder de ventas fuertes radican en el área de Miami, esta asociación tomara de inmediato caracteres de gran importancia, si sus miembros, unidos por el mal mayor, que es el pirateo, logran una unificación de propósitos que le permitan establecer un comité de lucha que haga cristalizar logros que protejan sus destinos, es muy posible que se haga en extremo fuerte, sentando pautas que sirvan de guía y fortalecimiento a las otras asociaciones que se están formando en cada una de las áreas de fuerte distribución de discos latinos en Estados Unidos. Anunciando próximas elecciones en las cuales se determinen los individuos que liderearan la asociación, se estableció un comité que dará los primeros pasos para su creación y robustecimiento integrado por Angel Tamargo de Musical Tapes, Tony Moreno de Velvet Records, Miguel Estivil de Alhambra Records, Jaime Monserrat de Tropicana Distributors y Raul Lemes de Cayre Industries de Florida. ¡Nuestra felicitación y aplausos!

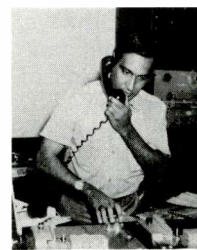
Acaba de finalizar en la Ciudad de Buga en Colombia, el II Festival de Interpretes Internacionales con la participación de 11 países. Participaron por Chile, **Maité Montenegro**, **Solinka** por Panamá, **Fernando Ball** por Bolivia, **Cros Manzano** por Argentina, **Ruben Mattos** por Uruguay, **Elizabeth** por Guatemala, **Alvaro Torres Salvador** y **Tito del Santo**, Ecuador, **Ximena** por Colombia y **Shalin** por el Perú. La ganadora del certamen fue la colombiana **Ximena**, seguida por **Maité Montenegro** de Chile y **Solinka** de Panamá . . . **John Sollas**, Programador de WSOL de Tampa, Florida, está sufriendo un ataque de hepatitis que le mantendrá por varias semanas alejado de sus funciones radiales. ¡Pronto recuperación Johnny! . . . **Betty Pino**, Directora de Programación de WCMQ FM 92, de Miami, Fla. y **Jesús Claver**, Viceconsul de España en Miami, anunciaron esta semana su próximo enlace matrimonial. ¡Todo género de dichas a los buenos amigos! . . . Actuará **Claudia de Colombia** en otro espectáculo gigante que presentará Caytronics el 2 de Octubre en el Madison Square Garden de Nueva York. . . **Alexis Fari**, pionero de la radio de Miami, y una de las voces más cotizadas del momento en la zona, a través de WQBA, sale esta semana de vacaciones a Puerto Rico y Santo Domingo. ¡Qué las disfrutes Alexis!

Con gran asistencia de empresas discográficas de Latinoamérica, altas personalidades radiales y de televisión, editoras de música, representantes de artistas y artistas, abre esta semana en el "Eden Roc" de Miami Beach, el Congreso Mundial del Disco Latinoamericano (Promosonic) bajo la dirección de **Henry Armenteros**. ¡Seguiré informando! . . . Actuarán los **Fania All Stars** en Poliedro, Valencia y Maracay de Venezuela a partir del 16 de Agosto . . . Del 17 al 20 de Agosto actuará **Charlie Palmieri** con su orquesta en Venezuela y **Eddie Palmieri** se presentará también por esas tierras del 14 al 17 de Septiembre . . . Nuestro más cordial saludo a los amigos de Publifón de Venezuela . . . Según noticias recibidas de última hora,

(Continued on page 55)



Betty Pino



Alexis Fari

LATIN AMERICAN HIT PARADE

San Antonio

By KCOR (S. GARZA)

1. **VIVE NAPOLEON**
NAPOLEON—Raff
2. **LLAMARADA**
MANOLO MUNOZ—Gas
3. **AMOR SECRETO**
EDUARDO NUNEZ—Raff
4. **TE EXTRANO MUCHO**
LOS SIMBOLOS—Musart
5. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ—Caytronics
6. **SOMOS DIFERENTES**
ENRIQUE GUZMAN—Orfeon
7. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
8. **EL SOL NACE PARA TODOS**
RICARDO CERATTO—Latin Intl.
9. **MALA VIDA**
SONIA Y MIRIAM—Mericana/Melody
10. **DERRUMBES**
RAUL IRIGOYEN—Gas

Mexico

By VILO ARIAS SILVA

1. **GAVILAN O PALOMA**
JOSE JOSE—Ariola
2. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—RCA
3. **LA TRISTEZA DE MI MUJER**
ALDO MONGES—Microfon
4. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES—Microfon
5. **ES EL, EL QUE LA QUIERE**
ADAN MACHADO—Cisne Raff
6. **EL CAMINO DEL AMOR**
JOAN SEBASTIAN—Musart
7. **EL PROGRESO**
FREDDY VENTURA—FV
8. **AQUEL INMENSO AMOR**
GRUPO MIRAMAR—Coro
9. **REGRESA YA**
LOS BABY'S—Peerless
10. **DEJAME, SI HAS OLVIDADO QUE TE QUIERO**
LOS VIENTOS—Disco Disco

Argentina

By CENTRO CULTURAL

1. **Y TE AMARE**
ANA Y JOHNNY—CBS
2. **QUE SE VA EL CARTERO**
EL CARTERO—Surco
3. **OJOS SIN LUZ**
POMADA—RCA
4. **QUIERO TU VIDA**
LUCIANA—EMI
5. **QUE TENDRAS EN ESOS OJOS**
JUAN EDUARDO—RCA
6. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—EMI
7. **VEN CONMIGO**
DONNA SUMMER—Microfon
8. **FALSO AMOR**
LOS BUKIS—Microfon
9. **NADITA NAI NAI**
CUMBO—Microfon
10. **NENA, ME GUSTA TU FORMA**
PETER FRAMPTON—EMI

Hartford

By WRYM (AGUILERA-MARTINEZ)

1. **LA MORA**
WILLIE COLON—Fania
2. **CAMINITO**
JULIO IGLESIAS—Alhambra
3. **NO ESTAS EN NADA**
JUSTO BETANCOURT—Fania
4. **ESA PRIETA**
PACHECO—Fania
5. **TU TE VAS**
PERLA—Audio Latino
6. **DE TODAS MANERAS ROSAS**
I. RIVERA—Tico
7. **HOLA SOLEDAD**
ROLANDO LASERIE—Musart
8. **OTRO OCUPA MI LUGAR**
OSCAR SOLO—Borinquen
9. **TU ME ABANDONASTA**
I. MIRANDA—Fania
10. **NO HAY CONTROL**
LOS PACHECO—Flor Mex

San Francisco

By KBRG (OSCAR MUNOZ)

1. **SIEMPRE EN MI MENTE**
JUAN GABRIEL
2. **HOY POR MI, MANANA POR TI**
LOS JINETES
3. **SECRETARIA**
MOCEDADES
4. **GAVILAN O PALOMA**
JOSE JOSE
5. **JUAN PACHANGA**
FANIA ALL STAR
6. **QUE BONITO**
LOS TERRICOLAS
7. **FANTASIA**
JUAN BAU
8. **MEJOR ME VOY**
CHELO
9. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO
10. **UNA NOCHE COMO ESTA**
LOS BUKIS

Pomona, Cal.

By KKAR (BARDO SANCHEZ)

1. **CORAZON INCIERTO**
ANACANI—Anahuac
2. **OTRO OCUPA MI LUGAR**
MIGUEL GALLARDO—Latin Int.
3. **MEJOR ME VOY**
CHELO—Musart
4. **SOY PARRANDERO**
EMIR BOSCAN—Top Hits
5. **GAVILAN O PALOMA**
JOSE JOSE—Ariola
6. **YA VAS CARNAL**
GERARDO REYES—CBS
7. **PERDONEME SENORA**
JOSUE—ARV
8. **BESITOS**
LOS HUMILDES—Fama
9. **SIEMPRE EN MI MENTE**
JUAN GABRIEL—Arcano
10. **REGRESA**
VICENTE DEL CAMPO—Fogata

Fresno

By KXEX (ANTONIO RABAGO)

1. **SIEMPRE EN MI MENTE**
JUAN GABRIEL
2. **HOY POR MI MANANA POR TI**
LOS JINETES
3. **SOY PARRANDERO**
EMIR BOSCAN
4. **MI BUEN AMOR**
CAMILO SESTO
5. **ESTAS LAGRIMAS QUE LLORO**
CHELO
6. **SIENTE MI AMOR**
DIEGO VERDAGUER
7. **JUGUETE CARO**
PUNTO SUR
8. **TUS MALETAS EN LA PUERTA**
YOLANDA DEL RIO
9. **DESPUES DE TANTO**
NAPOLEON
10. **LA CASA EN EL AIRE**
COSTA CHICA

Miami

By WQBA (MARIO RUIZ)

1. **TU AMOR CONMIGO**
MIAMI SOUND MACHINE—Audio Latino
2. **EL CARTERO**
TIPICA TROPICAL—Velvet
3. **DUDO LO QUE PASA**
SOPHY—Velvet
4. **CONTIGO**
ANEXO 3—Colorama
5. **EN ESTOS MOMENTOS Y A ESTAS HORAS**
MARIO ECHEVERRIA—Latin Intl.
6. **EL ECO DE TAMBO**
ANDY MONTANES Y DIMENSION LATINA—Top Hits
7. **GAVILAN O PALOMA**
PABLO ABRAIRA—AI
8. **VUELVO POR TI**
CONJUNTO UNIVERSAL—Jaguar
9. **LA EIVOCADA**
CELIA, PACHECO, JUSTO Y PAPO—Vaya
10. **TE QUIERO**
ENRIQUE CACERES—Caytronics

Nuestro Rincon *(Continued from page 56)*

Velvet Records establecerá su sede en Puerto Rico, retirando sus oficinas de Miami. El sello atenderá su distribución en Estados Unidos, prescindiendo de los servicios de su Gerente, **Tony Moreno**, quien a su vez está en tratos con una poderosa empresa venezolana, para dirigir sus destinos en Estados Unidos. Posiblemente Tony establecerá también su centro de operaciones en Puerto Rico . . . **Pablo Cano**, talentoso músico y Director General de los Estudios Climax de Miami, fué sometido a una operación quirúrgica urgente esta semana. Su apéndice andaba mal. ¡Pronto restablecimiento Pablo! Y hablando de Pablo, el tema "Amor sin Final" de **Dino Ramos**, que acaba de ganar el primer lugar en el "Festival de la Canción de Buenos Aires," en la voz del cantante **Emmanuel** de México, fué grabado en estos estudios bajo la dirección del Maestro **Pocho Pérez**, para RCA de México . . . Amena charla sostuve con el Licenciado **Teofilo Bichara**, Gerente de XEG de Monterrey, N.L. México, poderosa personalidad radial de México y Estados Unidos. Mucho agradecemos su visita a nuestras oficinas y aplaudimos plenamente sus agresivos planes de programación radial latina, a través de todas las redes radiales en las cuales mantiene fuertes intereses en México y Estados Unidos . . . Y ahora . . . ¡Hasta la próxima!

With over 85 percent of attendance, members of the Latin industry held a meeting at the "Centro Español" in order to initiate actions in favor of the creation of an association that could fight against piracy and other sicknesses that are seriously affecting the stability and development of the industry in the States. Since most of the top manufacturers of Latin records are based in Miami, this association could become an influential force that could lead to new policies and ethics among the members of the industry. Piracy has been the factor that is creating this strong force that is uniting most of the members of the industry. A.L.A.R.M. was formed last year on the west coast and obtained great results with its actions against piracy. Puerto Rico's record association was formed last month and is carrying on very strong. Now with the creation of the one in Miami, New York is the only territory left behind and it is supposed to get organized very soon. The meeting was friendly and served the purpose of reading the constitutional laws that will direct the organization. A committee was established in order to work on important details that could conduct the organization to general elections through which

(Continued on page 56)

Record World en Miami

By RICKY CORREOSO

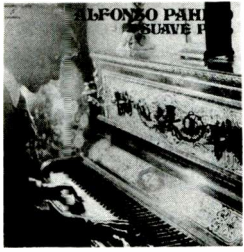
■ A pocos días de celebrarse Promosonic '77 en el Eden Roc de Miami Beach, ha confirmado su asistencia cerca de 80 sellos discográficos y miembros del cuerpo investigador FBI, que dictarán conferencias sobre la piratería en este país y los diferentes medios combatirla. Esperamos con gran emoción la celebración de este evento, que promete ser uno de los más importantes en la industria latina y que jamás se haya efectuado. Hablando de la industria latina en los Estados Unidos, todo parece indicar que hay cierto movimiento de algunas compañías en meterse en la industria anglo o americana. Prueba de esto es el reciente lanzamiento de APA Records de Puerto Rico con su cantante **Celines** (Celi Bee & The Buzzy Bunch) quién rápidamente se colocó en primeros lugares en toda la nación americana y en especial en Miami con su tema "Superman." Otro ejemplo es la reciente adquisición de **Herman Kelly and Life** por la empresa Audio-Latino y el lanzamiento que esta empresa hizo con **Miami Sound Machine** y el tema "Renacer" ("Live Again" en inglés). Quizás la prueba más reciente que tenemos es la del empresario local **Eddie Martinez**, cuando presentó en el Hollywood Sportatorium a **Barry White** con **Love Unlimited**. Eddie, empre-

sario cubano, se ha dedicado a la promoción de bailes y conciertos dentro de la población latina en los Estados Unidos y según el mismo nos dice, "El dinero está en el mercado americano." La industria discográfica latina, ha sufrido un gran impacto económicamente en los últimos cuatro meses y si a esto se le añade los efectos de la piratería, no sabemos a donde irá a parar. La empresa de Martinez tiene programado varios espectáculos americanos para este año. Esperamos que Promosonic '77 ayude a mejorar las cosas para que la industria siga adelante.

La agrupación **Eagles** estuvo en Miami en el Miami Stadium y llenaron a capacidad el lugar habiendo más de 16,000 personas en el evento. Todo se llevo a cabo sin problemas. La **Salsoul Orchestra** estará de nuevo por aquí el próximo mes de agosto en el Hotel Fontainebleu (13 y 14) y Fania All Stars (30) en el Convention Hall de Miami Beach.

Salieron los resultados de la encuesta radial ARB (Arbitron Radio), empresa esta, que se dedica a los importantes "surveys" en todo el país e importantes para las emisoras radiales, ya que las agencias publicitarias distribuyen sus presupuestos basado

(Continued on page 56)



SUAVE PIEL

ALFONSO PAHINO—Discos Columbia TXS 3058
En producción de M. de la Calva, Alfonso Pahino se luce en un repertorio de baladas muy comerciales y románticas. Arreglos de R. Arcusa, R. Ferro y J. Gluck. "Un amor en tu vida" (de la Calva-Arcusa-Pahino), "El Tatuaje" (Pahino), "No me quieras como amigo" (de la Calva-Arcusa) y "Tal vez Mañana" (de la Calva-Arcusa-Mitjavila).

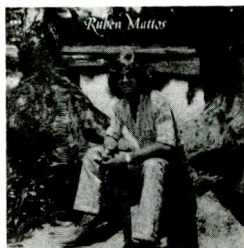
■ Produced by M. de la Calva and with arrangements by R. Arcusa, R. Ferro and J. Gluck, Alfonso Pahino performs a beautiful package of very romantic ballads. "Nostalgia" (Weyer-Roucher-de la Calva-Arcusa), "Tal vez Mañana," "Querida Mía" (de la Calva-Arcusa) and "Contigo fué" (de la Calva-Arcusa).



TU SONRISA

LORENZO SANTAMARIA—EMI-Odeon C 062-21348
Con arreglos y dirección de Alfredo Domenech, Lorenzo Santamaría interpreta baladas de gran fuerza tales como "Tu sonrisa" (R. Girado), "Y te Vas" (L. Santamaría), "Juntos" (L. Santamaría), "Te daré mi vida" (R. Girado) y "Cada día más."

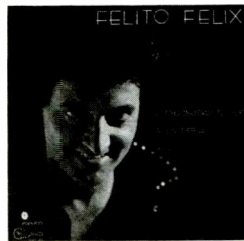
■ With arrangements and direction by Alfredo Domenech, Lorenzo Santamaría from Spain offers a romantic ballads package that could make it big. Dramatic and deep voice! "Juntos" (Santamaría), "Por sitú quieres volver" (R. Girado), "Cuando un hombre ama a una mujer (Santamaría) and "Piensa en mí" (Santamaría-Girado).



RUBEN MATTOS

CBS 19674
Nueva voz argentina que respaldada por arreglos de Raul Parentella, Mario Muscio y Jorge Calandrelli promete lograr impacto internacional. Muy buena interpretación de "Nuestra Ultima Canción" (R. Mattos). También buenas "Dos enamorados, Tú y yo" (Mattos-J. Marcelo), "Recuerdos de un amigo." (Mattos) y "Si no te amase" (Napier-Bell-Morales).

■ New voices from Argentina that could make it big internationally. Superb orchestral arrangements by Calandrelli, Parentella and Muscio. "Nuestra Ultima Canción" could be the winner in this package. Also good: "Si no te amase," "Ven . . . hay que comenzar" (Ratto-R. Mattos), "Perficia" (A. Dominguez) and "El sol en tu ventana" (R. Mattos).



EL CANTAUTOR

FELITO FELIX—Dix Records DSLP 01
Vendiendo fuerte Felito Felix en Puerto Rico y Nueva York, aumenta su promoción hacia otras áreas. Arreglos de R. Parentella, Paquito Franco, M. Monserrate y Felito Felix. Producción de Alfred D. Herger. "A Escondidas te veré," "A la deriva," "Si me permites," "Nostalgia del Hijo Ausente" y "Gracias a Dios."

■ Felito Felix is selling big in Puerto Rico and New York. Very commercial package produced by Alfred D. Herger. "Amor de Niñez," "Si me permite," "A la deriva."

En Miami (Continued from page 55)

en estos resultados. El resultado entre las emisoras hispanas de esta area fue el siguiente: W.Q.B.A. (17.7% de la audiencia) WCMQ-FM (5.9%), WCMQ (5.6%), WOCN (2.4%) y WRHC (0.9%).

La encuesta fue llevada a cabo durante los meses de abril y mayo de este año. Es importantes notar,

que una emisora en FM haya subido tan rapido a un segundo lugar, habiendo menos aparatos de radio que tenga la frecuencia FM. Se anuncia la llegada de Leonardo Favio (Microfon) para el mes de septiembre en una gira que lo trae desde Mexico y lo llevará a todos los Estados Unidos.

En Santo Domingo (Continued from page 54)

ción adversa del público y las acusaciones de los contratantes del artista.

Las críticas periodísticas fueron algunas mordaces, y deprimieron hasta el extremo al Maestro, quien pasó casi dos días sin dormir ni comer, según nos informaron fuentes allegadas a él. No solamente se vió afectado el cantante animicamente, sino también todos sus acompañantes, como su madre, esposa, manager y las integrantes de "Love Unlimite."

La solución final del problema llegó cuando. Barry decidió transarse con el empresario que lo contrató pagándole la suma de

25 mil pesos. En tanto que los ejecutivos del salón "Lafuente" determinaron devolver el dinero a cerca de mil personas que asistieron al show, y los cuales habian pagado \$50.00 pesos individualmente. O sea, todo el mundo salió perdiendo, excepto el público que vió las tres cuarta parte del espectáculo y luego le devolvieron su dinero.

La experiencia de Barry White fué muy triste en República Dominicana, pero no obstante, su gran altura moral lo llearon a prometerle a los dominicanos que ofrecerá una función gratis o a un precio muy bajo, en el mes de febrero del próximo año.

Nuestro Rincon (Continued from page 55)

the executive staff will be elected. The members of the committee are **Angel Tamargo** from Musical Tapes, **Tony Moreno** from Velvet Records, **Miguel Estivil** representing Alhambra, **Jaime Monserrat** from Tropicana Distributors and **Raul Lemes** representing Cayre Industries of Florida. Our deepest congratulations and the best of luck!

The Festival of International Performers took place in the City of Buga, Colombia, with the participation of 11 countries. **Maite Montenegro** was representing Chile, **Solinka** for Panama, **Fernando Bell** for Bolivia, **Cris Manzano** for Argentina, **Ruben Mattos** for Uruguay, **Elizabeth** for Guatemala, **Alvaro Torres**, **Salvador**, **Tito del Santo** representing Ecuador, **Ximena** representing Colombia and **Shalin** for Peru. The winners of the festival were: First Place, **Ximena**, Colombia; Second, **Maité Montenegro**, Chile; and Third, **Solinka** from Panama . . . **John Sollas**, program director of WSOL (Tampa), is suffering from hepatitis and will stay away from his station for several weeks. Get well soon, Johnny! . . . **Betty Pino**, program director for FM92 (Miami), and **Jesus Claver**, Vice Consul of Spain in Miami, will get married in two weeks. Congratulations! . . . **Claudia de Colombia** will perform on October 2nd in another gigantic spectacle presented by Caytronics at the Madison Square Garden in New York . . . **Alexis Fari**, a pioneer in Latin radio in Florida and one of the top radio personalities in the Miami area (WQBA), will be vacationing for two weeks in Puerto Rico and the Dominican Republic. Enjoy it Alexis!

With strong attendance from recording companies, publishers, managers, radio and TV personalities and members of the FBI and other governmental agencies, Promosonic will open this week at the Eden Roc Hotel in Miami. Lectures, meetings, exhibition of product and the opportunity of getting together for the first time will be featured and this event looks like a real winner. At the "Final Gala Dinner" of Promosonic, **Record World** will extend plaques to all the winners in our "International Latin Awards 1977." The event will be on TV, addressed to most of Latin America and Latin stations in the States . . . **Fania All Stars** will perform at the Poliedro, Valencia and Maracay in Venezuela from August 16 on . . . From the 17th to the 20th of August, **Charlie Palmieri** will be performing in Venezuela, where **Eddie Palmieri** will open from the 14th to the 17th of September . . . Our best regards to Publifon from Venezuela . . . As per news just received, Velvet Records will establish its base of operation in Puerto Rico, closing down their offices in Miami, successfully managed for quite some time by **Tony Moreno**, who, by the way, is also contemplating the idea of representing the interest of a great record company based in Venezuela. It seems that Tony will also establish his home base in Puerto Rico . . . **Pablo Cano**, president of Climax Recording Studio, Miami, underwent surgery this week. He is doing quite well and will be back in his duties in several days. As a matter of fact, the winning tune of the Festival of Buenos Aires, "Amor sin Final" (Dino Ramos) performed by Mexican singer **Emmanuel**, was recorded in Climax Recording Studio several weeks ago, because of problems with the Union of Musicians in Mexico. **Pocho Perez** and **Emmanuel** flew to Miami in order to have this cut ready in case it could be the winner of the contest. Well, it did happen that way . . . Licenciado **Teofilo Bichara**, a very important radio personality which controls great interest in Mexico and the States, visited us this week in Miami. Having such a powerful organization and interests backing him and knowing the way the man thinks **Bichara** will perform beautifully for the best of the radio industry, which will result in a great benefit for the record industry itself.

ASCAP/Radio Negotiations (Continued from page 4)

censes it must now secure from the two music licensing organizations. A blanket license allows the networks to use any music in the BMI or ASCAP repertory in exchange for a percentage of the network's gross receipts. A per-use license would enable the network to pay for only that music which it uses on a flat-fee basis. The Court of Appeals reversal is a blow, in particular, to ASCAP, which led the legal battle since 1969 to keep the networks under a blanket license. The ultimate effect of the reversal on the radio negotiations is, at this juncture, unclear.

If the ASCAP-radio conflict must be decided in a trial, it will be the first time that the courts have ordered a specific rate after a hearing since ASCAP signed a consent decree in 1950 promising to end certain allegedly "anti-competitive practices."

Past Reductions

In each of the last three negotiations, ASCAP has accepted reductions in station rates: from 2.125 percent of revenues in 1959, to 2 percent in 1967, and

down again to 1.725 percent in 1972. Despite the reduction in rates, the total fees ASCAP collects from radio have risen steadily. For example, in 1971, when ASCAP was charging stations 2 percent, it collected a bit more than \$1.7 million. Two years later, under a new contract which called for a 1.725 percent rate (or 15 percent less), ASCAP took in better than \$18 million or 12 percent more than when it charged a higher rate. These figures reflect radio's growing profitability and the increased number of stations on the air.

But it is just these figures which have broadcasters riled. They believe they are spending increasing proportions of their profits for music. The reduction in station rates, they say, are an illusory savings as long as total ASCAP fees keep rising. Radio is basing its offer of a 1.3 percent rate for the next five years on the claim that "ASCAP's decline as a licensor of top tunes has now extended over a 25-year period and it is this vital fact which finally requires a commensurate reduc-

tion of fees."

ASCAP is asking for a return to the 2 percent rate, arguing that it agreed to rate reductions in the past because radio was using less ASCAP music as reflected in the music trade charts, a standard the society is quite uncomfortable about using because it does not reflect the value of its "ever-greens." Since 1972, says ASCAP, its proportion of chart records has increased markedly. As well, the new copyright law enacted last year prevents thousands of ASCAP titles from falling into the public domain until 1981 at the earliest. "There have been sharp increases in the size of repertory, its value, its popularity, and its use by local radio," says ASCAP in an affidavit filed with the Federal court. "Logically, therefore, it is appropriate to return to the (2 percent) rate."

But the clash between music publishers and the broadcasting industry includes questions beyond the legal and economic considerations. There may be political motives as well behind the court fight that looms ahead.

The All-Industry Radio Committee has been able to return to its constituents after each of the last three contracts with a rate reduction. Can it afford to accept an increase (or even an acceptance of the status quo) this time around?

There is a new judge presiding over the ASCAP consent decree, Judge William C. Connor, replacing the retired Judge Sylvester J. Ryan who refereed ASCAP disputes for more than 15 years and was intimately familiar with the society's intricate licensing arrangements. Is the move toward a trial by the radio committee a test of Judge Connor's temperament?

ASCAP was sorely weakened by the radio strike (the society prefers to call it a "boycott") of ASCAP music in the early 1940s and cowed by the strict limitations of the anti-trust consent decree of 1950. After more than 25 years, ASCAP's coffers are full again and the siege mentality has faded from the minds of its top executives. Is the society spoiling for a fight with the broadcasters, aiming to prove its bargaining position is still strong, if not pre-eminent?

These ASCAP-radio disputes have, over the last 30 years or so, been Mexican stand-offs of legal logic. ASCAP declares it is due a raise because more and more stations are using more and more ASCAP music. The broadcasters claim that because the ASCAP license is non-exclusive and is issued to greater numbers of new radio stations each year (all in competition with one another), the value must be lessened. The broadcasters say that ASCAP fees comprised 9 percent of its total industry profits in the 1940s, but today gobbles up nearly 25 percent of those profits. ASCAP says that while radio spent 5.3 percent of its programming costs on ASCAP music in 1971, today it spends 4.7 percent.

Though hard dollars and cents are at the bottom of all these logical endgames, what stands at the heart of the confrontation is a test of relative power. For the first time since the 1940s, ASCAP and radio appear to stand on even ground, both financially and before the courts. Whose arguments will prevail in the decade ahead and who will have the ever-illusory sympathy of the courts? Such questions will have to be, most likely, played out in the judicial arena. ASCAP doesn't believe it will go all the way to trial. The radio committee refuses to speculate. Be that as it may, both sides express an unswerving resolve to go to court if necessary.

Mahler & a New Cellist (Continued from page 43)

maestro emphasizes the theatrical, dramatic aspects of Mahler without dwelling on his Weltschmerz. As usual with the Chicago, the brass attains huge volume without blaring. Yet in the reflective portions the orchestra plays softly and poetically. The whole is a massive orchestral theatrical experience, even without the voices.

And they are considerable. Of the two soloists Marilyn Horne is the most striking. Her voice, as usual perfectly produced from top to bottom, has heft, sheen and a completely musical quality that pays maximum attention to line and the drama of the music. Miss Horne, it must be remembered, never sings anything without basic adherence to bel canto principles, and her voice is on this record as clear and precise as it can be. Carol Neblett is not graced with such clarity, but she sings affectingly and with some youth and abandon. The Chicago Symphony Chorus, particularly in the symphony's conclusion, shows off its superior power and expression, and the whole is the best "Resurrection" symphony to come out on records in some time.

Record liners that claim that a cellist unknown in the United States is the "likeliest successor yet to Rostropovich" must be taken with a grain of salt. Rostropovich, in the first place, is hardly in need of a successor at this time, at least from the evidence of his last several concerts in New York. Still, the perform-

ance on this new DG record of the young Austrian Heinrich Schiff marks the debut of a cellist of considerable promise. Born in 1952, Schiff has been on the European circuit, including the Salzburg and Vienna festivals, since 1972. His new recording with the forces of the New Philharmonia Orchestra under Charles Mackerras, contains the Saint-Saens Cello Concerto No. 1, Faure's Eley for Cello and Orchestra and Lalo's Concerto for Cello.

Though the three works come from the one period of late French romanticism, they do give one a chance to hear that the cellist's tone is a rich, highly colored one. His work is almost invariably beautiful, with no harshness and with some subtlety. His bow control is excellent and he has a good sense of variation of vibrato. Before saying too much more about Schiff, one would have to hear him live and hear his performance in the more varied repertory, including classical and baroque music. But it is an important recording debut. His sound is a rich one, and the conducting by Mackerras is first rate. The record is an extremely interesting one, a credit to Deutsche Grammophon.

From Deutsche Grammophon's sister company, Philips, comes a striking treatment of Mahler's "Das Knaben Wunderhorn," the early song cycle which was to be quoted so often by the composer in his later symphonies. The most

interesting factor in the recording is the leadership of Bernard Haitink and the playing of the Concertgebouw Orchestra of Amsterdam. This is a very hard, generally stark treatment of the songs. It never for one second allows for any excess of sentiment, and yet the songs make their inevitable effect. In bass-baritone John Shirley-Quirk, Haitink has found the exact voice for his interpretation. It is manly, often harsh, very musical and wherever possible funny. And Jessye Norman has rarely been heard to such advantage on records. Some vocal problems are here present, but they are minimized by Haitink's brilliant and unusual reading.

* * *

News has just come from the Salzburg Festival in Austria that the production of Mozart's *La Clemenza Di Tito*, conducted by Metropolitan Opera music director James Levine, was enthusiastically received by Austrian critics at its premiere on August 3.

In Vienna's most conservative papers, critics have headlined "Finally, Cause For Great Rejoicing in Salzburg" and "A Festival of Singing; A Miracle Of Conducting." The cast, composed in large part of Americans such as Tatyana Troyanos, Carol Neblett and Catherine Malfitano, was handpicked by Levine. With the conductor one of RCA's hottest stars and the opera available in only one stereo version, is a recording due?

RECORD WORLD GOSPEL

Caesar's Pact with Roadshow Paves the Way for Gospel Boom

By VICKI BRANSON

■ NASHVILLE — Shirley Caesar, one of gospel music's most respected artists, recently set a precedent for other gospel artists with her UA/Roadshow Records singing. Although there were some discrepancies in the reports of the amount of dollars involved in the deal, the figure is quite impressive for a gospel act and one that will lead the way for other gospel artists to achieve the same quality contracts as pop, country or other music fields.

RW was made aware of a \$1 million deal and verified the figure with Howard Bloom of the Howard Bloom Organization, Ltd., press agent for Roadshow Records. Bloom told RW that "the earlier report is incorrect, but it is very close. A six figure amount was involved in the signing." Six figures is still impressive and opens the doors for gospel artists to remain within their own field rather than make the switch-over

to rock or popular music in order to survive. According to Don Butler, executive director of the Gospel Music Association, "Some of our gospel acts have grossed a million dollars in a year, but this is quite an accomplishment. I know of no other 'deal' of this magnitude."

Promos Planned

UA/Roadshow plans extensive promotions in conjunction with Caesar's first for the label, "First Lady," comparable to any other product with which they are involved. They will extend the same promotion, sales, press, etc., without trying to change the message in her music or cross her over to another field. This in itself is quite an accomplishment.

Pilgrim Jubilee Group Re-Signs with Nashboro

■ NASHVILLE — Shannon Williams, vice president of Nashboro Records has announced the re-signing of The Pilgrim Jubilee Singers to an exclusive long-term recording contract. The Pilgrim Jubilee Singers have had two previous album releases on Nashboro with the latest, "Now & Then," just shipped.

The Pilgrim Jubilee singers are a group of seven men from Chicago who have been performing gospel music since the early 1950s with very few group changes. Most of their material is written by the oldest brothers in the group, Cleave and Clay Graham. Production is handled by Shannon Williams.

Savoy Releases Live Cleveland LP

■ Elizabeth, N.J.—Savoy Records has issued a special two record album set of the "live" performance of Rev. James Cleveland at Carnegie Hall. This album features The Southern California Community Choir along with the 30 piece Gospel Symphony Orchestra.

The album is being released to coincide with the 10th annual convention of the Gospel Music Workshop where Rev. James Cleveland is the founder and president.

Gospel Retailers Honor Crouch



Grammy-award winner Andrae Crouch was recently honored by gospel record retailers at a reception in Kansas City. The celebration filled the Radisson Muehlbach Imperial Ballroom with over 1600 people and was entitled "Gospel Music Pays Tribute To Andrae Crouch." Ralph Carmichael, president of Light Records, and Jarrell McCracken, president of Word, Inc., presented Crouch with a platinum record plaque, symbolizing a combined sales of over one million albums since his career began. Pictured from left are Carmichael, Crouch and McCracken.

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Plain Georgia Gospel
Wendy Bagwell and the Sunlighters
Canaan 9810

Something For Everyone
The Singing Christians
Canaan 9813

Come and Join Us
Petra
Myrrh 6582

Let The Music Move Me
Stephen Alexandersen
White Horse 1001

'Bright New Wings' Gets Strong Response

■ GEORGIA — Over 500 young people, all members of 14 different Baptist churches in Georgia, gathered recently in Daytona, Beach, Florida to the cry of "Let's put on a Show." The show was not only entertainment, but a ministry as well.

Under the direction of Bill Cannady, Minister of Music at Crieewood Baptist Church, Nashville, the 1977 Daytona Beach Youth Choir Festival presented "Bright New Wings," a musical by Cynthia Clawson, Ragan Courtney and Buryl Red. Actors and soloists for the productions were auditioned from the choir, and a different cast was used each evening. Audiences for the three night run exceeded 1500 people each night. After several show stopping moments, the young people were given a standing ovation by the crowd. Local interest finally blossomed into the final night's performance being covered by the local TV news media.

Because of the tremendous response, a repeat performance will be given at Stone Mountain State Park outside of Atlanta. Cannady will return to conduct this "one performance only" presentation.

This year was the 7th Annual Daytona Beach Youth Choir Festival. Louis Swanson from First Baptist Church, Roswell, Georgia was the festival coordinator. Plans are being made to hold the festival in Hawaii next year.

Soul & Spiritual

Let Me Have A Dream
Danniebelle
Sparrow 1016

It's All Right Now
Jessy Dixon
Light 5719

God Is Still Moving
Gloria Neal and her Ladies
Of Song
Savoy 14434

Master Mind Is He
Bishop Jeff Banks and the Revival Temple Mass Choir
Savoy 14444

Light Signs Dixon

■ NASHVILLE—Light Records has announced the signing of gospel artist Jessy Dixon.

Dixon began his music career with James Cleveland in Chicago. Shortly there after, he formed his own group and quickly became a much-sought-after commodity as a studio back-up singer and performer. He has recently shared his gospel message on tour with Paul Simon. Dixon's first Light album, entitled "It's All Right Now," has already been released.

New Gospel Club Bows in Nashville

■ NASHVILLE—A 350 seat Christian night club called Songs Of Joy Gospel Club opened in Nashville Monday, July 25. Located at 2823 Lebanon Road, the club plans nightly performances of top Christian music. Names such as Bob Harrington, The Hemphills, The Lefevres, Reba Rambo and others are scheduled to perform.

Dove Awards Banquet Planned For November

■ NASHVILLE—The 1977 Dove Awards Banquet will be held on Tuesday, November 29 at 7:00 p.m. at the Hyatt-Regency Hotel. Doug Oldham will host this year's awards program. Tickets are \$25 per person and available by writing to Dove Awards, P.O. Box 23201, Nashville, Tenn. 37202.

SOUL & SPIRITUAL GOSPEL

AUGUST 20, 1977

1. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
2. **LOVE ALIVE**
WALTER HAWKINS & LOVE CENTER
CHOIR/Light 5686 (Word)
3. **TAKING GOSPEL HIGHER**
THE SENSATIONAL WILLIAMS
BROTHERS/Savoy SGL 14436 (Word)
4. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN
HAWKINS SINGERS/Birthright BRS
4005
5. **FIRST LADY**
SHIRLEY CAESAR/Roadshow/UA
RS 744 R
6. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/
ABC/Peacock 59227
7. **THE SOUL AND SPIRIT CONCERT**
REV. MACHEO WOODS & CHRISTIAN
TABERNACLE CHOIR/Savoy DBL 7001
(Arista)
8. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/
Nashboro 7178
9. **I FOUND JESUS AND I'M GLAD**
MYRNA SUMMERS & COMBINED CHOR
OF THE REFRESHING SPRINGS C.O.
G.I.C./Savoy SGL 14407 (Arista)
10. **LIVE!**
DONALD VAILS CORALLERS/Savoy
SGL 14421 (Arista)
11. **ALL GOD'S CHILDREN**
THE JACKSON SOUTHERNAIRES/Malaco
4352
12. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
13. **TOUCH ME**
JAMES CLEVELAND AND THE CHARLES
FOLD SINGERS VOL. II/Savoy DBL
7009 (Arista)
14. **WHAT IN HELL DO YOU WANT**
REV. W. LEO DANIELS/Jewel LPS 0110
15. **REACH OUT**
THE GOSPEL KEYNOTES/Nashboro 7147
16. **ALL THAT MAY BE ONE**
TEDDY HUFFMAN AND THE GEMS/
Canaan CAS 9809 (Word)
17. **YESTERDAY AND TODAY**
THE SHAW SINGERS/Messenger 2001
18. **FROM AUGUSTA WITH LOVE**
THE SWANEE QUINTET/Creed 3077
(Nashboro)
19. **IF YOU JUST HOLD OUT**
PROF. HAROLD BOGGS/Nashboro 7162

20. **THE NEW YORK COMMUNITY CHOIR**
RCA PPLI 2293
21. **TIME HAS MADE A CHANGE**
J.J. FARLEY AND THE ORIGINAL SOUL
STIRRERS/HSE 1493
22. **LIFE DON'T CLOSE IN ON ME**
THE PILGRIM JUBILEE SINGERS/
Nashboro 7169
23. **THE RIGHTEOUS SHALL WIN**
REV. CLEOPHUS ROBINSON/Nashboro
7173
24. **THE PRESIDENT AND THE
MISSIONARY**
THE ANGELIC CHOIR DIRECTED BY
REV. LAWRENCE ROBERTS/Savoy
14416 (Arista)
25. **LIVE!**
THE DIXIE HUMMINGBIRDS/ABC/
Peacock 59231
26. **WHY WAS I BORN**
SLIM & THE SUPREME ANGELS/
Nashboro 7177
27. **THE LORD IS MY LIFE**
JAMES CLEVELAND WITH THE GREATER
METROPOLITAN CHURCH OF CHRIST
CHOIR/Savoy 14425 (Arista)
28. **MYRNA**
MYRNA SUMMERS/Savoy 14446
29. **TRUTH IS THE POWER**
THE MIGHTY CLOUDS OF JOY/ABC/
Peacock AB 986
30. **PUT YOUR WHISKEY BOTTLE DOWN**
REV. W. LEO DANIELS/Gospel Melody
Enterprises GME 101
31. **OUR GREATEST HITS**
DOROTHY LOVE COATES & THE GOSPEL
HARMONETTES/Nashboro 2718
32. **RECORDED IN NEW YORK**
GOSPEL WORKSHOP CHOIR/Savoy SGL
7006 (Arista)
33. **BEAUTIFUL ZION**
REV. ISSAC DOUGLAS PRESENTS
HOUSTON TEXAS MASS CHOIR/
Creed 3072 (Nashboro)
34. **JESUS IS THE BEST THING THAT EVER
HAPPENED TO ME**
JAMES CLEVELAND & CHARLES FOLD
SINGERS/Savoy 7005 (Arista)
35. **HE TOUCHED ME**
THE BROOKLYN ALLSTARS/Jewel 0190
36. **THE GOSPEL WORKSHOP OF
AMERICA MASS CHOIR RECORDED
IN KANSAS CITY MO. LIVE**
Savoy 7010 (Arista)
37. **WITH A SONG IN OUR HEART**
THE CONSOLERS/Nashboro 7185
38. **JOY**
REV. MILTON BRUNSON & THE
THOMPSON COMMUNITY CROIR/
Creed 3078 (Nashboro)
39. **TURN TO GOD**
THE GABRIEL HARDEMAN DELEGATION/
Savoy 14431 (Arista)
40. **MOTHER IS ON THAT TRAIN**
ERNEST FRANKLIN/Jewel LPS 0114

CONTEMPORARY & INSPIRATIONAL GOSPEL

AUGUST 20, 1977

1. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
2. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
3. **LADY**
REBA RAMBO/Greentree R 3430
4. **MIRROR**
EVIE TOURNQUIST/Word WSB 8735
5. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
6. **PRAISE II**
THE MARANATHA SINGERS/Maranatha
HS 026
7. **GENTLE MOMENTS**
EVIE TOURNQUIST/Word WST 8714
8. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
9. **RAMBO COUNTRY**
THE RAMBOS/HeartWarming R 3429
10. **99 44/100's % GOODMAN'S**
THE HAPPY GOODMAN FAMILY/
Canaan 9789 (Word)
11. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
12. **THE NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
13. **THEN & NOW**
THE CATHEDRAL QUARTET/Canaan CAS
9807
14. **EVERGREEN**
NANCY HONEYTREE/Myrrh MSA 6553
(Word)
15. **THE WORD**
KENNETH COPELAND/Kenneth Copeland
Productions KCP 1003
16. **CORNERSTONE**
THE SPEERS/HeartWarming R 3456
17. **LIVE!**
MIKE WARNKE/Myrrh MSA 6561 (Word)
18. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha
HS008
19. **12TH ANNIVERSARY**
THE INSPIRATIONS/Canaan CAS 9792
20. **JUST A LITTLE CLOSER HOME**
THE KINGSMEN/HeartWarming R 3452
21. **I'M A SEEKER**
WILLIE WYNN & THE TENNESSEANS/
HeartWarming R 3416
22. **A BRAND NEW TOUCH**
THE LANNY WOLFE TRIO/Impact R
3407
23. **GOD'S GONNA BLESS**
JIMMY SWAGGART/Jim 124 (Word)
24. **I HAVE RETURNED**
KEN COPELAND/Ken Copeland
Productions/KCP 1002
25. **HAVE YOU HEARD**
BARRY MCGUIRE/Sparrow 1013
26. **CHRIS CHRISTIAN**
MYRRH MSA 6569
27. **MORE OF THE SAME**
GARY S. PAXTON/NewPax NP 33033
28. **CHRIST IS MY SUNSHINE**
JIMMY DAVIS/Canaan 9730
29. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
30. **FLYING**
PAM MARK/Aslan ARS 1001
31. **NATURALLY**
THE RAMBOS/HeartWarming R 3459
32. **THIS IS ANOTHER DAY**
ANDRAE' CROUCH & THE DISCIPLES/
Light LS 5683 (Word)
33. **COVENANT WOMAN**
JANNEY GRINE/Sparrow 1011
34. **COME ON IN**
THE DIXIE ECHOS/Supreme 533020
35. **WE HAVE THIS MOMENT TODAY**
RICHARD & PATTI ROBERTS/Paragon
33031
36. **SPIRITFEST**
THE DOWNINGS/Impact R 3431
37. **LOVENOTE**
DOGWOOD/Lamb & Lion A/LL 1026
38. **SOMETHING BEAUTIFUL**
THE BILL GAITHER TRIO/Impact R 3337
39. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584
(Word)
40. **LOVE LETTERS**
DOTTIE RAMBO/HeartWarming R 3454

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Will Album-Oriented Country Be FM Radio's Next Boom Format?

By VICKI BRANSON

■ NASHVILLE — Record World recently spoke to a number of radio and label executives to explore the possibility or feasibility of country music following in the footsteps of rock and programming Album Oriented Country (AOC). Album Oriented Rock (AOR) seems to work well for those stations involved in that type of programming and with the recent success of several country artists on the lp charts with little or no single play AOC seems to already be underway to a certain extent.

Specific examples brought to mind include Jerry Jeff Walker's "A Man Must Carry On," which reached top 10 on the RW country lp chart with no single until

MCA Artists Set For NARAS Benefit

■ NASHVILLE — Bill Anderson will debut his new "Bill Anderson Show" featuring Mary Lou Turner and the Po' Folks at an MCA Records Benefit for the National Academy of Recording Arts and Sciences (NARAS) Tuesday evening, August 16.

Appearing with Anderson and Turner will be country singer Nat Stuckey and performer/writer Geof Morgan.

The program is the first of a new series of record label-sponsored showcases forthcoming this year and modeled after the four successful shows of last season.

NARAS, best-known nationally as the presenter of the annual Grammy Awards, has many local educational and community projects and all proceeds will go toward furthering their work.

Showtime will be 8 p.m. at George Jones' Possum Holler. Tickets are \$5.00 and now on sale at the NARAS office, 7 Music Circle N.; MCA Records, 27 Music Sq. East. Tickets will also be available at the door.

well after the lp's success; Jimmy Buffett's "Changes In Latitudes, Changes In Attitudes" had been charted for 10 week before a single was charted; Dolly Parton's "New Harvest, First Gathering" had a moderately successful single but not comparable to the lp numbers; Jessi Colter's "Miriam" is 23 with no single; The Eagles' "Hotel California" has been on for 28 weeks with no single getting substantial country airplay; Willie Nelson's "Before His Time" and "Red Headed Stranger" are other examples—and the list goes on.

Opinions as to AOC working in country or not working are varied beginning with the feeling that the process is already in operation. Roy Wunsch, director of sales and Promotion, Epic & CBS Associated Labels, Nashville, feels, "We're getting to that point now. FM stations are creeping into country now for some of their selections. AOC is being done it's just being called a number of other things, or incorporated into other formats, so it must be time for AOC. We would certainly be happy to supply the product now (Continued on page 63)

Col Releases Ten

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced that 10 new albums will be released on the Columbia, Epic and Playboy labels during the month of August.

Albums scheduled for release this month are: Lynn Anderson's "I Love What Love Is Doing To Me/He Ain't You" (Columbia); Moe Bandy's "Cowboys Ain't Supposed To Cry" (Columbia); David Allan Coe's "Tattoo" (Columbia); Barbara Fairchild's "Free And Easy" (Columbia); Bobby Goldsboro's "Goldsboro" (Epic); George Jones' "I Wanna Sing" (Epic); Barbara Mandrell's "The Best Of" (Columbia); Teresa Neal's "Teresa Neal" (Playboy); The Earl Scruggs Revue's "Strike Anywhere" (Columbia); and Tanya Tucker's "You Are So Beautiful" (Columbia).

Hickory Ups Powell

■ NASHVILLE — Wesley Rose, president of Hickory Records, Inc., has announced the appointment of Don Powell as director of national promotion for Hickory.

Powell came to Hickory as a promotion man in 1973 and has worked all phases of national promotion for Hickory since that time.

Brewington Joins ASCAP

■ NASHVILLE—Nashville attorney Dennis Brewington has been appointed assistant director of ASCAP's Nashville office, it was announced last week by the association's southern regional director, Ed Shea.

A graduate of Vanderbilt Law School, Brewington has been an attorney since 1973, and active in civic and government affairs.

Tree To Expand

■ NASHVILLE—Jack Stapp, chairman of the board and chief officer of Tree International Music, has announced plans for a major expansion of the facilities at the music publishing company's headquarters in Nashville.

Don Grant, vice president of Tree explained, "We are growing constantly and we're out of space. This expansion has been needed for quite some time for a couple of reasons. First, we'll be expanding our present studio into one equipped with 16 tracks to be used exclusively by Tree writers for demos, and second, we'll be modernizing our existing space and expanding our square footage from 9000 to 28,000 square feet. The existing office space will be remodeled for some efficient office use with expansion leaving room also for future staff additions. We don't have any plans for immediate additions to our staff, but we know they will be coming along and we'll be ready."

January Opening

Construction is to start immediately with the studio operating by January 1, making for a total construction cost in excess of \$150 thousand.

Ironically, when Tree purchased the building, the first floor was a parking garage which Tree remodeled into writers lounges and a reception area. Now they are expanding to move the small studio from the second floor to that space, utilizing the existing high ceilings from the original parking garage for the studio.

NASHVILLE REPORT

By RED O'DONNELL



■ Serendipity Dept.: One day last week I phoned the House of Cash in suburban Nashville, hoping to talk with its owner, **Johnny Cash**.

Johnny was on tour. He was booked for Buffalo that night. Naturally I didn't get to gab with him. However, I got more than a pleasant surprise when his 72-year-old mother, **Carrie** (Mrs. Ray) **Cash**, came on the line.

Our all-too-brief conversation went like this:

Q. What are you doing there—visiting?

A. No. I work here.

Q. What are your duties?

A. I welcome visitors, sign autographs, guide tourists through the building and tell them as they leave "have a nice day." (Add a hearty laugh from Mrs. C.).

(Continued on page 64)

COUNTRY PICKS OF THE WEEK

SINGLE **abc Dot** **DON WILLIAMS, "I'M JUST A COUNTRY BOY"** (M. Barer/F. Brooks; Folkways, BMI). No doubt about this one. Williams' mellow style has already won him widespread pop acceptance overseas and this easy-paced, melodic cut sounds like the perfect vehicle to cross him over here at home. Great record! ABC/Dot 17717.

SLEEPER **TRUE** **CLAUDE KING, "SUGAR BABY, CANDY GIRL"** (C. King; Tackhammer/King Kountry, BMI). Supported by a fine rhythm track and a solid backbeat, King comes with a self-penned, midtempo cut with a memorable hook, which has all the necessary ingredients to bring it home. Superb production. True 106.

ALBUM **ROGER MILLER, "OFF THE WALL."** Miller's inimitable style shines throughout this refreshing collection. The prolific songwriter wrote or co-wrote all of the material with "There's Nobody Like You," "Roll Away" and "Oklahoma Woman" being standouts. Milton Okun's production sets it off nicely. Windsong 1 2337.



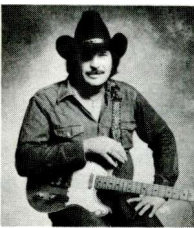
COUNTRY HOTLINE

By MARIE RATLIFF

■ We hear a hit in "Do You Hear My Heart Beat!" David Rogers is at his most commercial here, and given a little air time, this one will light the phones and pull the dimes -- try it!!

Look for big things for Wayne Kemp's "I Love It." The listeners love it at WKDA, WVOJ, WINN (#15), KVOO.

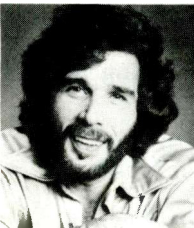
Narvel Felts is beginning to show some good adds on his version of the old Bee Gees hit "To Love Somebody." Chalk up WITL, WBAM, WCMS, KAYO, KYNN, WHK, WIRE, KTTS, WSDS, KIKK, WKDA, KBUL, KCKC, KFDI, WTSO, KENR, KDJW, KXLR, KKYX, WVOJ. Opting for the "B" side are KSOP and WTIK.



Wayne Kemp

A new duo, composed of the "There I Said It" girl, Margo Smith, and her producer, Norro Wilson, who had a big pop record in the sixties on "Mama McCluskey," is making strong initial strides with "So Close Again." Initial action at KKYX, KDJW, KTTS, WSDS, KFDI, WMAD, WTSO, KYNN, WITL, WCMS.

Predictably, Eddie Rabbitt is making a general sweep of the country playlists with "We Can't Go On Living Like This." Other swift movers include Billie Jo Spears, Jim Ed Brown & Helen Cornelius, John Wesley Ryles.



Eddie Rabbitt

A re-mastered version of the late Jim Reeves' "Little Ole Dime" is already beginning at WEET, KCKC, WTSO, KFDI, WBAM, KJJJ. Carl Smith's "This Kinda Love Ain't Meant For Sunday School" playing in Norfolk, Wichita, Madison, Roanoke and Salt Lake City.

Sam Neely's "Sail Away" getting good initial action at WKDA, KENR, KCKS, KIKK and KTCR. David Wills' "Cheatin' Turns Her On" is turning on listeners at WIVK, WCMS, KFDI.

Cristy Lane's "Let Me Down Easy" is an easy add at WIRE, KSOP, WKDA, WSDS, KTTS, WBAM, KDJW, KKYX, KFDI, WCMS. Peggy Forman shows solid adds on "The Danger Zone" at WINN, KSO, KVOO, WWVA, WSLC, KCKC, WSDS, KFDI, KYNN.

Tanya Tucker's "Dancin' The Night Away" (MCA) is making strong initial chart strides, while her "You Are So Beautiful" (Columbia) continues its steady growth.

SURE SHOTS

Don Williams — "I'm Just A Country Boy"

Jim Reeves — "Little Ole Dime"

LEFT FIELDERS

Barbara Mandrell — "Hold Me"

Kenny Price — "Leavin'"

Sunday Sharpe — "Hold On Tight"

Merle Haggard (Capitol) — "A Working Man Can't Get Nowhere Today"

Buck Owens — "Our Old Mansion"

AREA ACTION

Charlie Day — "Cowboys Don't Cry" (KRMD)

Wayne Cagle — "Best Years of Her Life" (WMAD)

Olivia Newton-John — "Ring of Fire" (WIRE)

Album-Oriented Country (Continued from page 62)

to any stations that wanted to go with AOC."

Following the same line of thought, from a radio standpoint, Bobby Denton, program director of WIVK (Knoxville) says, "We are already playing 50 percent lp cuts at night. From 7 p.m. to 5 a.m. we play 30 percent oldies, 20 percent new records, and 50 percent lp cuts. We feel this gives the listeners more benefit of change than the tight playlists during the day, more variety in what they hear. I think programming AOC would take an awful lot of research as to what to play. More time would be involved in listening to album product than in listening to singles. I can't see total AOC coming, but I would try it from 7 p.m. to midnight if I were going to try it at all."

Other thoughts run into expense from the label standpoint, quality of country albums possibly not meeting standards, etc. Joe Galante, director Nashville operations for RCA feels the expense would be one problem. "We test a new artist with singles to find out how they will be accepted before we spend the money to take them into the studio and cut an album on them," he said. "Going to strictly albums would be quite expensive for us; we couldn't just take them and cut an album on them right away, we'd lose too much. I also think it would be boring from a listener standpoint. There are only a few large labels supplying the bulk of the album product anyway and it would be all the same stuff over and over."

Bob Young, program director of WMC (Memphis), tends to feel about the same way: "If you included oldies, lp cuts and singles, it might work, but strictly lps I just don't think would work. In the first place you'd have to have huge collections to sustain it or it would be the same three or four cuts on the same 40 artists. Using 40 figuratively as the number of hit artists in country, look at how many lps they have in release, look at the fact that in most cases the lp contains several previous singles, a couple of good cuts, and the rest crap, how much could you program from them?"

Nick Hunter, national promotion director of Playboy Records' country division, also feels the quality of country lps wouldn't hold up. "Country right now is into basically bad albums. Too many times record producers fill an album up with a current single, the last couple of singles, a couple of losers and the rest are publishing games. In order for AOC to work the albums would

have to have continuity and quality. Country albums on a whole aren't good enough to stand up."

Stan Byrd, national sales and promotion director, Warner Brothers Nashville, doesn't feel the benefits would be as great as with singles. "Radio is traditionally singles oriented. We use singles via radio to expose an artist. I don't feel we would get as much benefit not having a single to set up the lp. Most lp buyers, active buyers, those who buy a number of lps, are in the 18-24 range and that range is not the target of country radio. Of course we take what radio allows, we'll adjust to tight playlists by slowing down our releases, so if AOC happened we'd go with it."

And, one PD felt it would be feasible but only under the right circumstances. Bob Mitchell, program director of KCKC in San Bernardino suggests, "It would be a very feasible idea in a market where you had extensive competition, from a top 40 operation and used AOC as an alternative type of programming. I don't feel you would want to place AOC in competition with a station that's playing the country hits. I also don't see country making a move in that direction in the near future."

Comments show radio with a more optimistic feeling toward AOC than most of the labels. With radio the predominant feeling was that AOC could be valuable on a limited basis with full time not probable due to time involved, and availability of product. Labels on the other hand tended to lean toward a more skeptical view citing expense, limited quantity, and limited exposure as possible problems. However, with the continuing rise in the number of albums being charted on their own strength, programmers may yet be convinced of the value of this type of programming. Somewhere there are listeners interested enough to buy the aforementioned lps. These listeners could be added to a stations present number of listeners if country radio could see fit to take advantage of the potential.

ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call write for demos.

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Nashville, Tennessee 37204
(615) 385-3726
(615) 385-3788

Nashville Report *(Continued from page 62)*

Q. Do many tourists visit the House of Cash?

A. Gosh, yes! We've had about 15,000 the past two months. We show them the studio, the plaque-trophy room, various offices—including Johnny's private cubicle. No charge.

Q. Your son John has achieved many successes. I'm sure you are proud of him. Of what are you most proud?

A. I can answer that quickly. The fact that he turned to the Lord. By that I mean religion is now a part of his life. I have other children. Like most mothers I love them all (add a pause). Gotta go now. I see a tourist bus in the driveway unloading some visitors. The boss told me not to talk on the phone too much. (add more laughing). Thank you for calling, I enjoyed talking with you. Have a nice day.

The Lhasa Apso is a rare breed of dog in these parts. Playboy recording artist **Sunday Sharpe** owns one of the animals—a two-months old puppy called "Oso."

He is called "Oso" because one day Sunday said he reminded her of a small grizzly bear—and her producer, **Eddie Kilroy**, suggested Oso because in Spanish that means bear.

See? Read this column and you become an instant bilingualist!

By the way, the Lhasa Apso is common in Tibet, where it is used as a watchdog.

Eddie Kilroy didn't tell me that. It is a bit of info I picked up on my most recent visit to Shangra-Lai.

Remember Columbia artist **Barbara Fairchild**? Sure you do. A classy looking blonde. (Heads start turning?)

She's a goldilocks no more. Her tresses are back to their natural brown.

"There are enough blondes in country music," she declares. "I'm going to keep my hair dark."

Meanwhile brunette Barbara is preparing for tour of England with **Don Williams**. It's set for Sept. 15-Oct. 2.

Deejay **Dan Reed** of WHO (Des Moines) reports: "We play country music here, but we don't play top 40. We play North 40."

Well, Dan, at least don't asy "Bottom 40!"

Happy birthday greetings for **Bobby Helms**, **Rose Maddox**, **Jack Jensen**, Opryland boss **E. W. (Bud) Wendell**, **Molly Bee**, **Justin Tubb**, **Wayne Raney** and **Harold Reed** (of The Statlers).

Kitty Wells has been employed as spokesman for the Heritage House restaurant chain, which is headquartered in Springfield, Ill., and has outlets in the midwest and south. (Speak softly and carry a large smargasbord?)

Bill Anderson is experiencing one of the busiest summers of his career. He's taping an ABC-TV game show, "The Better Sex," and fulfilling a heavy schedule of personal appearances. Bill spends so much time in Hollywood (on the show) that he now calls it "Tinsel Town."

ABC/Dot artist **Freddy Fender** is booked for visit to the Tonight show next Friday (19) . . . Who said disc jockeys work for the love of it? I just received a press release from WHNE radio, Norfolk, Va., reporting that **Carolina Charlie**, veteran deejay and entertainer, has signed a \$2.8 million contract with the Lavinstein-managed Holiday Inns of Norfolk and Virginia Beach. The 10-year pact calls for Charlie to perform and/or provide entertainment at the County Line Lounge in Virginia Beach—except when he has major concerts booked.

Charlie's manager, **George Green Law**, who negotiated the deal says: "I believe this is the first time a country entertainer has ever signed a contract of this magnitude without the benefit of a major record."

Audio/ Video Studio

Nashville's newest office building 49 MUSIC SQUARE WEST, 6 stories plus parking for 200 cars, has available an "audio visual studio" complete with echo chamber three stories high, approximately 18,000 square feet, sound engineered by the country's foremost engineers and architects ready for you to move your equipment in and commence operations. This is probably the finest facility to be found anywhere in the United States. Inquiries invited. Principals only. Present tenants in the building consist of CBS, Record World and many others in allied music industry.

CAVAC CORPORATION, 49 Music Square West, Nashville, Tenn.
B. Signer - C. Eisner....(615) 329-3004

P. S. We are not real estate brokers or agents!

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BARBARA MANDRELL—ABC/Dot 17716

HOLD ME (G. Ray; Gator, ASCAP)

Barbara's warm, sensual vocals set the mood on this dreamy love song. It should find instant country acceptance, and shows strong MOR and pop potential.

JIM REEVES—UA 11060

LITTLE OLE DIME (J. Carroll; Tuckahoe, BMI)

Chet Atkins produced this mid-tempo tune originally as an album cut, and Bud Logan has updated it with some tasteful overdubs which retain the old magic.

MERLE HAGGARD—Capitol 4477

A WORKING MAN CAN'T GET NOWHERE TODAY (M. Haggard; Shade Tree, BMI)

The title cut of an upcoming lp provides the perfect vehicle for Haggard's incomparable way with a song. The self-penned tune should be headed for the top.

SUNDAY SHARPE—Playboy ZS8 5813

HOLD ON TIGHT (R. Bourke/G. Dobbins/J. Wilson; Chappell, ASCAP)

Sharpe's strong delivery is punctuated by rich harmonies on this bouncy piece. It should have widespread appeal.

BARRY MASON—UA 1048

DRIVE SAFELY DARLIN' (G. Stevens/B. Mason; Al Gallico/Dick James, BMI)

The hook is at the end of this loping ballad: the lady fails to take heed. Mason's vocals are rich and expressive, and should bring it home.

RON SHAW—Capitol 4475

HURTIN' KIND OF LOVE (R. Shaw; Pacific Challenger, BMI)

This easy-paced, self-penned song is marked by lavish production and a memorable melody, which see it chartbound.

BUCK OWENS—Warner Bros. 8433

OUR OLD MANSION (N.D. Wilson/C. Taylor/G. Richey; Al Gallico/Algee, BMI)

With instantly recognizable vocals and a strong lyric, this one seems sure to hit for Owens. Solid country.

WILMA BURGESS—RCA 11057

USE ME (R. Porter/B. Jones; Ma-Ree/Porter-Jones, ASCAP)

Burgess displays a pure, sweet vocal style on this flowing ballad with lyrics which should appeal to both the men and the women.

JESSI COLTER—Capitol 4472

I BELONG TO HIM (J. Colter; Helen D. Johnson, BMI)

The first single to be released from Jessi's latest lp, which consists of self-penned gospel songs, should be received well by country listeners.

MICHAEL CLARK—Capitol 4474

DRINKIN' MAN'S BLUES (M. Routh; Roger Miller, BMI)

Clark gives evidence that a variation of a well-worn theme can be made fresh and instantly appealing. This one's a gem, and it could hit big.

DAVID ROGERS—Republic 006

DO YOU HEAR MY HEART BEAT (D. Burgess/D. Pfrimmer; Singletree, BMI)

The percussive production serves well on this thumping love song, which should pound its way up the charts.

STEVE CAUTHEN—Bareback 534

LOCAL HOEDOWN (M. Snow/D. Rudnytsky; Bareback, ASCAP)

The young hotrod jockey has that "winning attitude" that permeates everything he does. This time he's off and running with an up-tempo hoedown tune.

JIM ALLEY—Teddy Bear 1020

THERE GOES THE LAST I'LL EVER SEE OF LOVE (R. Bowling/J. Alley; ATV, BMI)

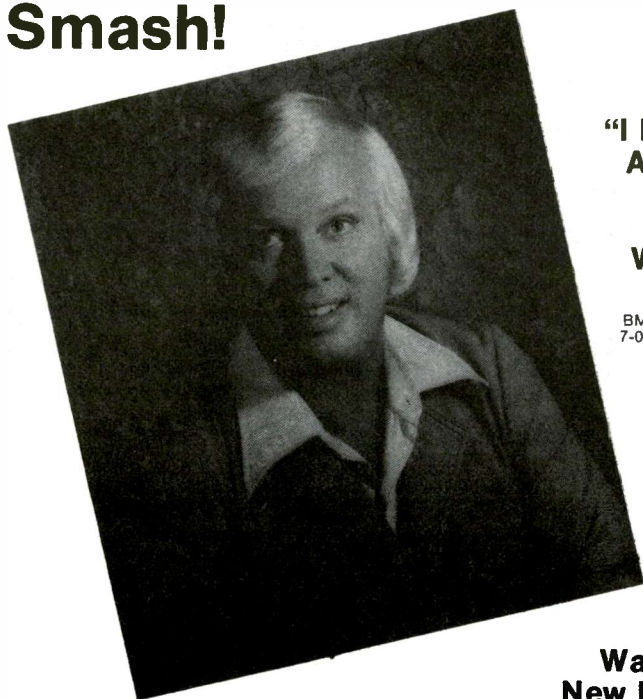
A good solid country song with a great hook receives a moving delivery by Alley. Don't miss it—it could go all the way.

THE COUNTRY ALBUM CHART

AUGUST 20, 1977

AUG. 20	AUG. 13		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	14
2	2	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	8
3	4	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	6
4	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	5
5	3	KENNY ROGERS/United Artists/LA689 G	41
6	5	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	26
7	7	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	8
8	8	RABBITT EDDIE RABBITT/Elektra 7E 1105	11
9	9	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	12
10	11	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	13
11	10	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	25
12	13	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	81
13	16	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	6
14	14	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	15
15	17	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	30
16	19	TILL THE END VERN GOSDIN/Elektra 7E 1112	4
17	18	BEST OF FREDDY FENDER/ABC Dot DO 2079	14
18	12	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	10
19	20	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	19
20	22	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	5
21	21	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	23
22	25	I REMEMBER PATSY LORETTA LYNN/MCA 2265	18
23	26	MIRRIAM JESSI COLTER/Capitol ST 11583	7
24	15	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	51
25	45	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	2
26	23	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON//Columbia PZ 34687	15
27	27	SLIDE OFF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	11
28	28	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	22
29	32	SMOKEY AND THE BANDIT SOUNDTRACK/MCA 2099	4
30	43	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	2
31	31	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	35
32	24	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ ABC Dot DO 2076	10
33	37	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	97
34	36	THE RAMBLER JOHNNY CASH/Columbia KC 34833	3
35	33	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	11
36	38	BEST OF DOLLY PARTON/RCA APL1 1117	65
37	40	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	18
38	39	BOBBY BORCHERS/Playboy KZ 34829	7
39	34	THE BEST OF MOE BANDY/Columbia KC 34715	9
40	—	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2399	1
41	29	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	36
42	42	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	3
43	44	RONNIE MILSAP LIVE/RCA APL1 2043	38
44	56	NICK NIXON/Mercury SRM 1 1175	2
45	55	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	2
46	50	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	78
47	47	FARGO COUNTRY DONNA FARGO/Warner Brothers BS 2996	25
48	52	COUNTRY INSTRUMENTALIST OF THE YEAR HARGUS "PIG" ROBBINS/ Elektra 7E 1110	2
49	41	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	9
50	51	JACKY WARD/Mercury SRM 1 1170	5
51	—	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	1
52	54	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	28
53	53	VISIONS DON WILLIAMS/ABC Dot DOA 2064	28
54	30	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	12
55	35	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	16
56	57	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	29
57	58	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	5
58	49	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	5
59	59	BEST OF DONNA FARGO/ABC Dot DO 2075	26
60	60	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	17
61	48	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	31
62	63	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	18
63	—	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	1
64	65	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	21
65	46	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	18
66	68	STACKED DECK RUSTY WIER/Columbia PC 34775	10
67	61	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	5
68	62	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	9
69	69	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	50
70	67	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	11
71	64	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	16
72	66	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	9
73	73	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	40
74	70	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	21
75	72	SCORPIO BILL ANDERSON/MCA 2264	12

After a two year
Absence from recording,
He is back with a
Smash!



"I Miss You
Already"
•
Jerry
Wallace

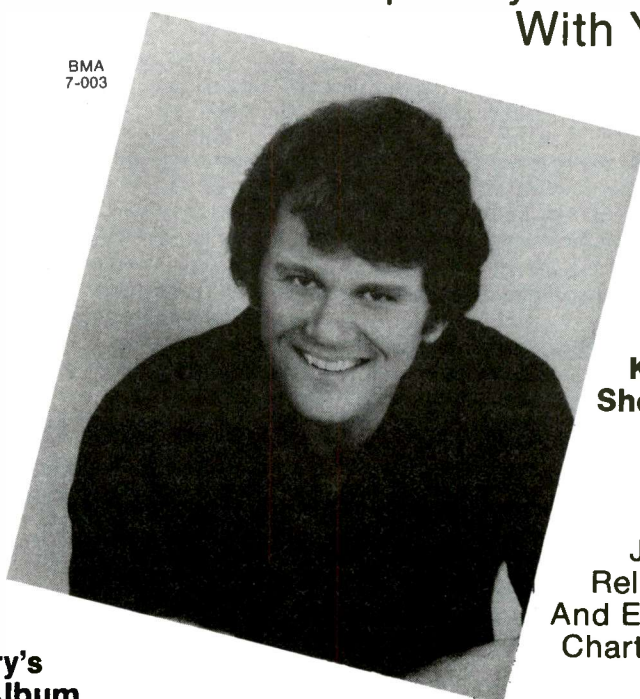
BMA
7-002

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Just
Released
And Expecting
Chart Action!

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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG. 20	AUG. 13		WKS. ON CHART
1	1	ROLLIN' WITH THE FLOW CHARLIE RICH Epic 8 50392 (3rd Week)	12
2	5	WAY DOWN/PLEDGING MY LOVE ELVIS PRESLEY/ RCA PB 10998	9
3	3	I DON'T WANNA CRY LARRY GATLIN/Monument 221	13
4	4	A SONG IN THE NIGHT JOHNNY DUNCAN/Columbia 3 10554	12
5	7	RAMBLIN' FEVER MERLE HAGGARD/MCA 40743	8
6	14	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists XW1016	7
7	13	SUNFLOWER GLEN CAMPBELL/Capitol 4445	7
8	10	TILL THE END VERN GOSDIN/Elektra 45411	9
9	8	HONKY TONK MEMORIES MICKEY GILLEY/Playboy ZS8 5807	11
10	11	I'M THE ONLY HELL (MAMA EVER RAISED) JOHNNY PAYCHECK/Epic 8 50391	11
11	12	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN DOTTSY/RCA PB 10982	13
12	17	SOUTHERN CALIFORNIA GEORGE JONES & TAMMY WYNETTE/Epic 8 50418	6
13	16	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA PB 11034	6
14	9	A TEAR FELL BILLY CRASH CRADDOCK/ABC Dot DO 17701	12
15	23	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 40754	5
16	2	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10976	13
17	6	I CAN'T LOVE YOU ENOUGH LORETTA & CONWAY/ MCA 40728	12
18	19	BARBARA DON'T LET ME BE THE LAST TO KNOW MEL STREET/Polydor 14399	9
19	15	MAKIN' BELIEVE EMMYLOU HARRIS/Warner Bros. WBS 8388	13
20	24	BABY I LOVE YOU SO JOE STAMPLEY/Epic 8 50410	8
21	31	DAYTIME FRIENDS KENNY ROGERS/United Artists XW1027	4
22	26	VIRGINIA HOW FAR WILL YOU GO DICKEY LEE/ RCA PB 11009	8
23	18	GENTLE TO YOUR SENSES MEL McDANIEL/Capitol 4430	11
24	29	IF YOU EVER GET TO HOUSTON (LOOK ME DOWN) DON GIBSON/ABC Hickory AH 54014	8
25	30	WHERE ARE YOU GOING, BILLY BOY BILL ANDERSON & MARY LOU TURNER/MCA 40753	6
26	32	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol 4448	6
27	39	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC Dot DO 17710	6
28	40	IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) FREDDY FENDER/ABC Dot DO 11713	4
29	20	IN THE JAILHOUSE NOW SONNY JAMES/Columbia 3 10551	10
30	34	I MISS YOU ALREADY JERRY WALLACE/BMA 7002	8
31	43	IT'S ALL IN THE GAME TOM T. HALL/Mercury 55001	3
32	38	I LOVE YOU A THOUSAND WAYS WILLIE NELSON/ Columbia/Lone Star 3 10588	4
33	36	TONIGHT YOU BELONG TO ME DOTTIE WEST/ United Artists XW1010	8
34	37	CRUTCHES FARON YOUNG/Mercury 73925	7
35	21	SHE'S THE GIRL OF MY DREAMS DON KING/Con Brio 120	12
36	22	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/ Columbia 3 10558	11
37	25	MY WEAKNESS MARGO SMITH/Warner Bros. WBS 8399	9
38	52	WHY CAN'T HE BE YOU LORETTA LYNN/MCA 40747	3
39	44	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia 3 10577	5
40	47	BEHIND BLUE EYES MUNDO EARWOOD/True 104	6
41	27	I'LL BE LEAVING ALONE CHARLEY PRIDE/RCA PB 10975	14
42	57	DON'T SAY GOODBYE REX ALLEN, JR./Warner Bros. WBS 8418	3
43	48	THINGS I TREASURE DORSEY BURNETTE/Calliope CALS 8004	9
44	51	SHAME, SHAME ON ME KENNY DALE/Capitol 4457	4
45	50	LOVE SONGS AND ROMANCE MAGAZINES NICK NIXON/ Mercury 73930	7
46	53	DREAMS OF A DREAMER DARRELL McCALL/Columbia Lone Star 3 10576	5
47	54	ALL THAT KEEPS ME GOING JIM WEATHERLY/ABC AB 12288	5
48	28	CHEAP PERFUME AND CANDLELIGHT BOBBY BORCHERS/ Playboy ZS8 5803	16
49	55	TIL I CAN'T TAKE IT ANYMORE PAL RAKES/ Warner Bros. WBS 8416	4
50	58	THE DANGER OF A STRANGER STELLA PARTON/ Elektra 45410	4



51	66	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1103	3
52	33	DIFFERENT KIND OF FLOWER RAY PRICE/ABC Dot 17690	13
53	74	EAST BOUND AND DOWN JERRY REED/RCA 11056	2
54	61	BABY, DON'T KEEP ME HANGIN' ON SUSIE ALLANSON/ Warner/Curb WBS 8429	6
55	35	DIXIE HUMMINGBIRD RAY STEVENS/Warner Bros. WBS 8393	11
56	63	AMBUSH RONNIE SESSIONS/MCA 40758	3
57	67	I GOT THE HOSS MEL TILLIS/MCA 40764	2
58	60	FREEDOM AIN'T THE SAME AS BEING FREE EDDY ARNOLD/ RCA PB 11301	5
59	70	I'M A HONKY TONK WOMAN'S MAN BOB LUMAN/ Polydor PD 14408	3
60	42	THAT WAS YESTERDAY DONNA FARGO/Warner Bros. WBS 8375	17
61	81	SILVER MEDALS AND SWEET MEMORIES STATLER BROTHERS/ Mercury 55000	2
62	41	CALIFORNIA LADY RANDY BARLOW/Gazelle IRDA 413	9
63	45	I DON'T KNOW WHY (I JUST DO) MARTY ROBBINS/ Columbia 8 10536	14
64	71	LADY JOHNNY CASH/Columbia 3 10587	3
65	69	A COLD DAY IN JULY RAY GRIFF/Capitol 4446	4

CHARTMAKER OF THE WEEK

68	—	WE CAN'T GO ON LIVING LIKE THIS EDDIE RABBITT Elektra 45418	1
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67	75	DANCING THE NIGHT AWAY TANYA TUCKER/MCA 40755	2
68	76	THE OLD MAN AND HIS HORN GENE WATSON/Capitol 4448	2
69	64	BUDDY, I LIED NAT STUCKEY/MCA 40752	5
70	82	PUT 'EM ALL TOGETHER AND I'D HAVE YOU GEORGE JONES/Epic 8 50423	2
71	59	LOVE I NEED YOU DALE McBRIDE/Con Brio 121	8
72	79	I DON'T WANT TO BE ALONE TONIGHT RAY SANDERS/ Republic REP 003	3
73	49	MARGARITAVILLE JIMMY BUFFETT/ABC AB 12254	16
74	91	ONCE IN A LIFETIME THING JOHN WESLEY RYLES/ABC Dot 17698	2
75	80	AIN'T THAT LOVIN' YOU BABY DAVID HOUSTON/ Starday SD 162	3
76	87	WE CAN'T BUILD A FIRE 'N' THE RAIN ROY CLARK/ ABC Dot DO 17712	2
77	77	THE COWBOY AND THE LADY TOMMY CASH/ Monument 45222	6
78	78	MR. BOJANGLES JERRY JEFF WALKER/MCA 40760	3
79	—	TO LOVE SOMEBODY NARVEL FELTS/ABC Dot DO 17715	1
80	86	IT DIDN'T HAVE TO BE A DIAMOND SUSAN RAYE/ United Artists XW1026	3
81	90	SUMMERTIME BLUES JIM MUNDY/Hill Country 778	2
82	—	TOO MUCH IS NOT ENOUGH BILLIE JO SPEARS/ United Artists XW1041	1
83	83	GOOD CHEATIN' SONGS CARMOL TAYLOR/Elektra 45409	5
84	72	HOLD ME RAYBURN ANTHONY/Polydor 14398	10
85	85	BREAKING UP IS HARD TO DO CON HUNLEY/ Prairie Dust 768	5
86	—	IF IT AIN'T LOVE BY NOW JIM ED BROWN & HELEN CORNELIUS/RCA PB 11044	1
87	—	WHEN I DIE, JUST LET ME GO TO TEXAS ED BRUCE/ Epic 8 50424	1
88	88	MIDNIGHT FLIGHT PAM ROSE/Capitol 4440	4
89	—	I'M NOT RESPONSIBLE HANK WILLIAMS, JR./ Warner Bros. WBS 8410	1
90	—	IF YOU'RE GONNA LOVE (YOU GOTTA HURT) DAVE CONWAY/True 105	1
91	93	JUST TO PROVE MY LOVE FOR YOU DAVID ALLAN COE/ Columbia 3 10583	3
92	—	SO CLOSE AGAIN MARGO & NORRO/Warner Bros. WBS 8427	1
93	—	DON'T WORRY BABY B. J. THOMAS/MCA 40735	1
94	46	DOWN AT THE POOL JOHNNY CARVER/ABC Dot DO 17707	10
95	56	COUNTRY PARTY JOHNNY LEE/GRT 125	14
96	96	GLAD I WAITED JUST FOR YOU REBA McENTIRE/ Mercury 73929	2
97	97	FOR A WHILE MARY MacGREGOR/Ariola America 7667	2
98	—	DON'T TAKE MY SUNSHINE AWAY AVA BARBER/ Ranwood 1080	1
99	—	THE DANGER ZONE PEGGY FORMAN/MCA 40757	1
100	—	COWBOY MONADE CHUCK PRICE/Playboy ZS8 5811	1



*"I Fall
to Pieces"*

Mary Miller

Produced and Arranged by
Don Costa

inergi
RECORDS

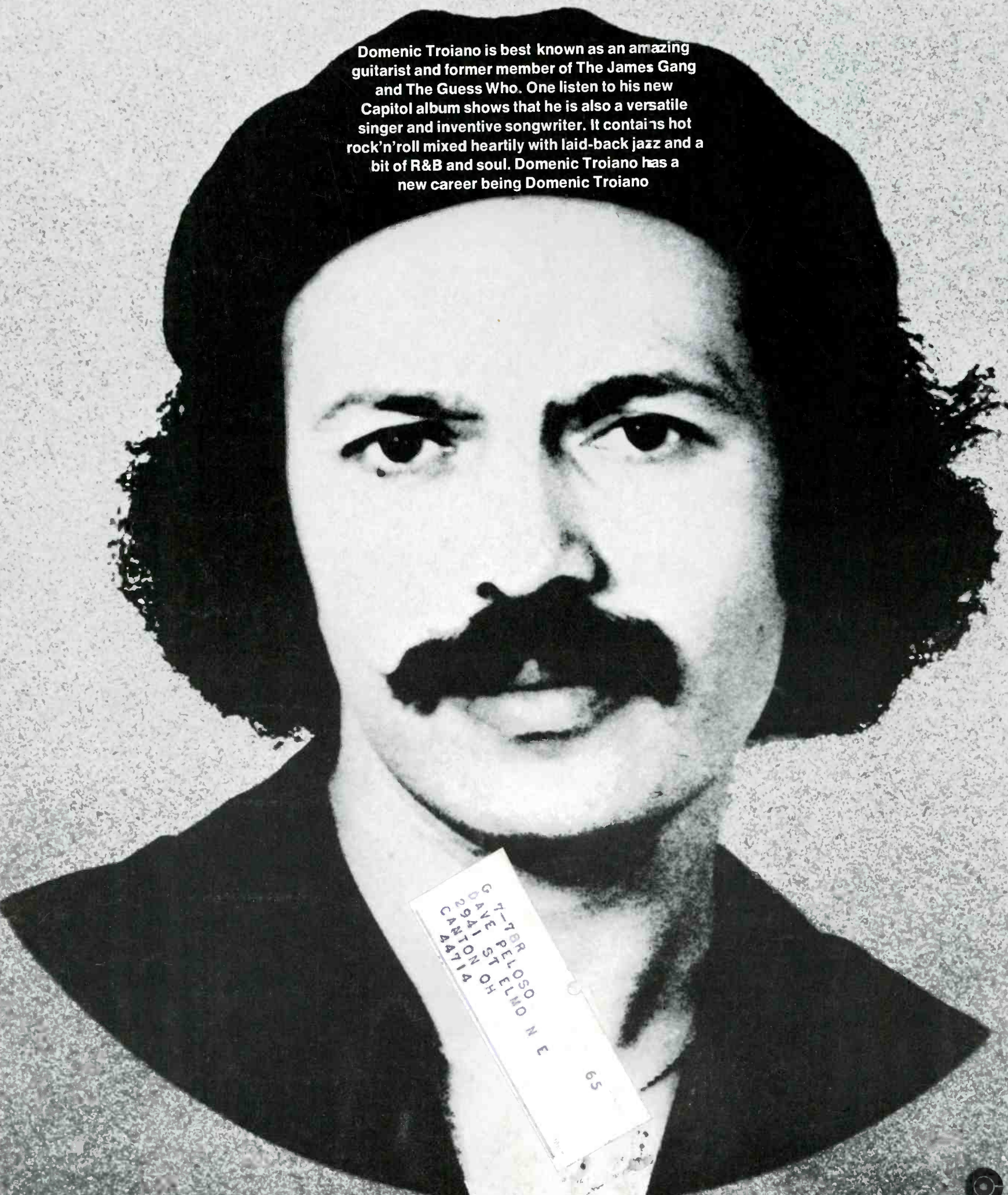
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THE DOMENIC TROIANO BAND

Domenic Troiano is best known as an amazing guitarist and former member of The James Gang and The Guess Who. One listen to his new Capitol album shows that he is also a versatile singer and inventive songwriter. It contains hot rock'n'roll mixed heartily with laid-back jazz and a bit of R&B and soul. Domenic Troiano has a new career being Domenic Troiano



BURNIN'

AT

THE

STAKE

Produced by Randy Preker & Richard Lewis



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