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 2266.

DARIO BROTHERS, "DOES SHE DO IT LIKE SHE BRICK," "DUSIC" (prod. by Phil Benton & group) (writers: Ranzom, Hargis, Brown) (Alma/Macaulay, ASCAP) (3:43). The Addrisis follow up their quick return to the top of the charts with a disco treatment of what may be a time-anti-slow dancing hit with a disco touch, topped by lyrics that 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.

KATE TAYLOR, "IT'S IN HIS KISS" (THE SNOP SONG)" (prod. by James Taylor & Lew Hahn) (writer: R. Clark) (Hudson Bay, BMI) (2:40). There's not 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/Rhinelander, BMI) (3:27). The Meters' collaboration with producer Rubinson seems to have reinvigorated them, as this appealing ballad shows. The tempo is right for the times, and should rebuild their R&B appeal to a large adult audience. Epic 8-50429.

NANCY WILSON, "I'VE NEVER BEEN TO ME" (prod. by Gene & Billy Page) (writer: Andrew Gold) (Hudson Bay, BMI) (3:05). The title song is in much the same vein as the album, with falsettos that are Bee Gees-ish, the title lyrics pulled straight from the soul of a woman's story. Wilson's vocal is expressive and alluring, and should appeal to a large adult audience. Capitol 4476.

PRIVATE STOCK, "SLEEPERS"

KING MUSKER BAND, "AIN'T NO SMOKE WITHOUT " (prod. by Geoffrey Hostam) (writers: D. Bugash, F. Musker) (Blackwood, BMI) (3:38). The faiette is 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.

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

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 "Run Away," while the rockers, "Marathon Man" and "She Did It," are more reminiscent of his days with The Raspberries. Arista A84124 (7.98).

DAVID SOUL, "PLAYING TO AN AUDIENCE OF ONE." The combination of Soul and producer Tony Macaulay that netted the singer a gold to 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" is ANDY PRATT AS YOU'VE NEVER HEARD HIM BEFORE. ON NEMPEROR RECORDS AND TAPE.
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 Barbra Streisand Analysis (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 delegations demanded that the organization's constitution be rewritten, and when the session ended, the voting membership had decided to postpone elections 90 days, and to reconvene in Chicago (Continued on page 53)

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 survive Death, 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)

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 "fowball" 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

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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-stop locations across the country. The base figure for both the singles and albums indices is a smoothed average of these constitute 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.

By MIKE FALCON
"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 business they have to work with now and its past," Carrico said.

The Monument presentation (Continued on page 22)

By DAVID McGEE
"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 business they have to work with now and its past," Carrico said.

The Monument presentation (Continued on page 22)
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 impasse 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 repertoire 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.

**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.

Another clouding the contract dispute is a U.S. Court of Appeals 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 license.

(Continued on page 57)

**Promosonic Meeting Features Rights AW 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 the seminar from the fee paid for the tapes in album form.

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 from the seminar will be published next week.

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**Powerhouse Picks**

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

**KC & The Sunshine Band (I.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!

Also newly released:
- IMP 1013 SON OF MORRIS ON IMP 1012 THE GODS FEATURING KEN HENSLEY
- IMP 1011 ROBERT CALVERT - CAPT. LOCKHED AND THE STARFIGHTERS
- 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

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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 sparked 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 at position. He is proving itself to be an incredible strength on the #5 position.

The #5 position. 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 #3 position.

Other strong activity in the top 10 was recorded by James Taylor with incredible sales producer while maintaining #1 at position. He is proving itself to be an incredible strength on the #5 position.

The hottest gaining albums in the top 10 were recorded by Rita Coolidge with incredible sales producer while maintaining #1 at position. He is proving itself to be an incredible strength on the #5 position.

Other strong activity in the middle of the chart has been recorded by KC & the Sunshine Band (TK), who appears 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 another teen smash, B. J. Thomas (MCA), with continuing strength on his comeback single; 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 this week's chart was transferred from ABC to Warner Bros. as of Aug. 18, 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 on 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.
GET ON OUR CAMEL AND RIDE.

"Dr. Love"
the new hit from First Choice

is moving fast up the charts thanks to early riders WBLS: WMBM: WATV: KFJL:

That formerly "Armed and Extremely Dangerous" trio is now out to seduce with a temptuous collection of DELUSIONS, their first album on Gold Mind from Salsoul Records and Tapes. Produced by Baker-Harris-Young Productions,

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.

PERSONAL MANAGEMENT: STAN WATSON Nassau Productions, 401 North Broad Street, Philadelphia, Pa. 19108 (215) 922-5599
Gold Mind Records o Manufactured and Distributed by Salsoul Record Corporation o A Cayre Industries Company, 240 Madison Avenue, New York, N. Y. 10016
She's turning critics into fans...
And the whole world on it's ear...

I Remember Yesterday

"I Feel Love" #1 in England
"I Feel Love" #1 in Italy

"I Feel Love" #5 in France
"I Feel Love" #1 in Canada

"...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."
—ROLLING STONE, Ken Tucker

"...the inevitable change of pace album: a smooth but sudden shift away from the audacious, orgasmic concepts of Summer's previous three releases toward something more varied, more conventionally structured and more commercial."
—RECORD WORLD, Vince Aletti

"I Feel Love" is...undoubtedly one of the best things Summer has done. The result is a hypnotic effect...
—BILLBOARD, Tom Moulton

"Sheer brilliance. Ultra modern music which holds its own beside Eno and Fripps 'Evening Star', Kraftwerk's 'Radio Activity' and Bowie's 'Low'. With her producers, Giorgio Moroder and Pete Bellotte, she's created an atmospheric synthesis of futuristic space drama and old world romance. It's powerful stuff, never pretentious—a dancer's dream and immaculately crafted 'I Feel Love'; already a disco hit, should cross over into the pop chart—or is it too 'progressive'? A hit.
—MELODY MAKER, Caroline Coon

The album that's turning everyone around:
Donna Summer
“I Remember Yesterday”

Management:
Wald—DeBlasio—Bogart
The international success story that is her latest single:
Donna Summer "I Feel Love"

The Global Consensus Is In
And On Casablanca
Record & FilmWorks, Inc.
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, 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 on 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 available on screen in numerous cities, and Arista and John Scher's Monarch Enterprises, distributor of "The Grateful Dead Movie," are cooperating in cross-promising 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.

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 inquiry into the sporting life and its historical impact on the aesthetics of rock & roll," you just know that Meltzer's article was some pretty weighty stuff.

COAST takes its hat off to Meltzer for bringing us all in to the fact that the 700 Pounds of Clay" really about "Bjorn Borg's favorite 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.

Finerstace: 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; corn 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 Atles: hoopers 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 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 Sid low 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 professionalism. 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 a

(Continued on page 19)

RECORD WORLD AUGUST 20, 1977
Cheap Trick,
Early this fall, Record World, the industry leader in gospel music coverage, will be devoting a special issue to this ever-expanding field and the people who make it go. Featuring artist profiles, interviews and analyses of the growing gospel market, this in-depth special offers a complete overview of this all-important segment of our industry.

Issue Date: Sept. 24
Editorial Deadline: Sept. 8
Advertising Deadline: Sept. 12

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Spence Berland
(213) 465-6126
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 band 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 strengths 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 wait and see how that goes. See how things do and find out what the situation is. Maybe we could do some gigs on our own once again. 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've 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 unavering 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 Wilkinson 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 ever heard. 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 about it," 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 never were in the forerunners of punk rock anyway." 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 with being a major influence on the band. "It's great 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)
From Mercury

"Young Men Gone West"
City Boy

Mercury SRM-1-1182
8-Track MC8-1-1182
Musicassette MCR4-1-1182

"Secrets" Confunction

Mercury SRM-1-1180
8-Track MC8-1-1180
Musicassette MCR4-1-1180

"Star Wars" Patrick Gleeson

Mercury SRM-1-1178
8-Track MC8-1-1178
Musicassette MCR4-1-1178

"Reba McEntire"

Mercury SRW-1-1002
8-Track MC3-1-1002
Musicassette MCR4-1-1002

"Bad Reputation" Thin Lizzy

Mercury SRM-1-1186
8-Track MC8-1-1186
Musicassette MCR4-1-1186

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8/30 Portland, Ore.
8/31 Seattle, Wash.
REX • WHERE DO WE GO FROM HERE
The New York Shakespeare Festival has announced that it will begin a new theater cabaret later this fall, according to Craig Zadan, director-producer of "Broadway At The Ballroom," and author of "Sondheim and Co." 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 "Going 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 CRT, 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 has been modelled 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 which is 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. and will interest both the theater going and popular album buying publics.

Diana Ross Reigns Supreme

■ NEW YORK — The captivating charm of Diana Ross (Motown) recently transformed the legendary Forest Hills arena into a disco-theque 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 climaxd 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.
**Who In The World:**

**Andrew Gold: A Successful Factor**

- "Lonely Boy" was the top five hit that has signalled Andrew Gold's transition from supporting player to successful soloist. The track was pulled from Gold's second Asylum album, "What's Wrong With This Picture?", "Lonely Boy" offset an unlikely lyric book—a view of lost love, more primal than romantic, focusing on self-pity instead of traditional pop heartaches— with a deceptively cohesive synthesis of pop and rock elements. The riveting opening piano section, Maglia, a former rock guitar solo, and Gold's urgent vocal were framed with a lushness and scale evoking Phil Spectors 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 schedule in his band, 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 "Abby 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 the 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 songs 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 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-'70s 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 his 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 "Sea of Love" broke through into the upper reaches of the charts, his career momentum has led to a fourth Gold original, "One of Them Is Me," as a new single.

**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"... He is a 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, Mill 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 Tall o the Pup for dawgs and fries for the guys? (just joshin'). . .

**Col Taps Bimsager**

- NEW YORK — Norm Ziegler, branch manager, Dallas branch, CBS Records, has announced the appointment of Randy Bimsager to the position of Columbia promotion manager for the Dallas market. Bimsager will be responsible for the Dallas market's promotion activities, as well as coordinating total exposure for artists appearing within the market.

Bimsager's most recent position was 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 promotion director, according to A. J. Cervantes, president of the company.

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

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

**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 early '77 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 mailed in by Leslie Bradley of Aura Sounde/Discount Records. To the first prize winner will go a plie in the next issue.

JOCKEY SHORTS: The first U.S. single by The Stranglers will not be "Something Better Change" as reported last week, but a double "A" side "Grip" and "Hanging Around." . . . Will Hunter Thompson host a forthcoming Saturday Night Live? . . . Joe Walsh's response to leaving the Eagles: "I'm pursuing a one-man project there in particular. . . ." . . . Paul Vignon single, "You." Said Dino of our gal Farrah: "She's a real sweet girl. Totally unaffected by all that's going on around her."

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 Farrah Fawcett-Majors and Jean-Paul Vignon single, "You." Said Dino of our gal Farrah: "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?
### DONNY OSMOND—Polydor 14417
YOU'VE GOT ME DANGLING ON A STRING
(prod. by Brian Holland) (writers: Wayne-Durante) (Gold Forever, BMI) (2:57)
Osmond's move into blue-eyed soul is spearheaded by this enjoyable cover of a Chairmen 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) (writers: Cummings) (Shillibeag, BMI) (3:01)
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 1613
THE MARTIAN BOOGIE (prod. by Eddie Kramer)
(Turner, BMI) (3:57)

### DAVE EDMUNDS—
Swan Song 70116 (Atlantic)
GET OUT OF DENVER
(prod. by Dave Edmunds) (writers: group) (Alnoli) (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.

### BJORN SKIFS—EMI 4468 (Capitol)
YOU BETTER RUN
(prod. by Ben Peters) (writers: Cavalliere-Bragato) (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—
ABC 12300
LENNY WILLIAMS—
LENNY WILLIAMS—ABC 12300
SHOO DOO FU FU OOH!
(prod. by Frank E. Wilson) (writers: Williams-Thompson) (Len-Lon, BMI) (3:31)
Williams, on a new label, has long sought songs of the caliber 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)
THE GREGG ALLMAN BAND—
THE GREGG ALLMAN BAND—
Capricorn 0279 (WB)
Cryin' Street
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) (writers: 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 ENERGY—Gordy 7155 (Motown)
HIGH ENERGY—Gordy 7155 (Motown)
YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)
(prod. by Kent Woodburn) (writers: Sawyer-McCed) (Jubete, 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
MICHAEL CLARK—Capitol 4474
COME A LITTLE BIT CLOSER
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
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 which the singer improvises well.

### GUIDO & MAURIZIO—
Overseas Wax 301 (Private Stock)
GUIDO & MAURIZIO—
GUIDO & MAURIZIO—
Overseas Wax 301 (Private Stock)
VERDE
(prod. by G. M. Maurice) (writers: some 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
THAT'S MY HEELS—
THE HOLLYS—
THE HOLLIES—Epic 8-50422
DRAGGIN' MY HEELS
(prod. by group) (writers: Clarke-Hicks-Sylvester) (Famous, ASCAP) (3:43)
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 & Horner Tolbert III) (writers: Ward-Carter) (Joebet/Butler, ASCAP) (3:31)
Thelma & Jerry could be the latest male-female duo to crossover: this positive ballad throws the stylin, 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 sure-shot 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) (writers: 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) (writers: 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 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 5065 (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 Googie Coppola). While there is still no movie based on Frank Herbert's "Dune," the music it has inspired is excellent.

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.

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.

DIGGIN' THEIR ROOTS
THE TYMES—RCA APL-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.

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.

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 "side-men": Rick Wakeman, Robert Fripp, Peter Gabriel, Jon Anderson and Peter Hammill.

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."

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.

SHOW TIME
RT COOPER—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.

SERENGETI MINSTREL
SOMNY FORTUNE—Atlantic SD 18235 (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.

THE BAND THAT MADE MILWAUKEE FAMOUS
BAD BOY—UA LA-781-G (6.98)
After building a substantial following 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.

THE TRUTH HAS COME TO LIGHT
THE BLUE NOTES—Glades 7512 (7E) (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.

SHOWDOWN
SAMPSON—Honeybee HS 24002 (Prelude) (6.98)
Meco Monardo and Jay Ellis, the hot production duo that has 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."

JAGUAR
JAGUAR—RCA APL-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.
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 Ips 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/album.

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 Ip.

The new Rush album, "A Farewell To Kings," will be released late in the month, and is the follow-up 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 advertising in 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 last year, "Con Funk Shun." The Ip ships August 15. A single will be released following the Ip'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 Ip, 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 under the title of Mercury's 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 Ip and a soundtrack album for the forthcoming film, "Mr. Mean," "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, "Jamaican!" "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 Foools, the first Ip under Mercury's distribution pact with First Artists Records.

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 back-up, 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 been named to the newly created position of publicity representative/south. The appointment was announced at the national promotion meeting for Phonogram/Mercury on Aug. 5-7.

Mercury Convention (Continued from page 3)

Mercury Convention (Continued from page 3)

Mercury Convention (Continued from page 3)
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 band named of songs by the New Marketts, the Bill Toll 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 contain a series of packages, features never before released live recordings of such greats as Cannonball Adderley, 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 two years ago as 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.

DISCOFILE

(A weekly report on current and upcoming discotheque breakthroughs)

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 they’ve inspired producer Norman Whitfield’s hit 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 is a brand new takes on it in an entirely new direction: after a section of relaxed vocals, the synth riffing 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 unexpected and exhilarating that it clinches the production almost single-handedly, but the variety and shift of the vocals is also impressive. The other standout cut is “Time 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 some People’s Choice and Parliament overtones (“Feel the funk, feel the funk” they chant). This one’s more “black” and boisterous than.

The album work since his peak years with the Temptations.

Capitol Releases Nine

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

The albums are Larry Ballard’s “Waiting In The Wings,” Cal- dera’s “Sky Islands,” Michael Clark’s “Free As A Breeze” (his debut LP), Inner Circle’s “Ready For The World,” Jackie Lomax’s “Did You Ever Have That Feeling,” Bert Sommer’s “Bert Sommer,” and 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.
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 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 performers/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 developer 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.

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

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 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 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 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 has grown up with in the music business. When I was at Columbia one of the things that drove me up a wall was that, at 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 lawyers. I am interested in acquiring a lot of great copyrights and working 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: 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 wifes 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 Lieberson 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)
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' national promotion, 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 45 Ips and some 15 cartridiges 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..."
**RADIO WORLD**

**AM ACTION**

(Compiled by the Record World research department)

- FLO (United Artists). Explored this week garnering no less than eight markets to its already overflowing list of heavies. A rundown includes new airplay on WFLI, WKWB, 13Q, Y100, WRKO, CKLW, KCBQ, and WRBF. Key moves are 18-13 WZLF, 10-7 Z93, HB-16 KING, 7-5 WOOL, 28-34 WDRQ, 9-6 WQYK, 13-10 Q102, 27-22 WSAI, 5-5 KSTP, 27-20 KHJ, 15-13 KBBQ, HB-24 KFRC, 30-28 WQAM, 26-28 WPGC, 8-4 WGWY, 16-11 KIIS-FM, 18-11 WJDX, 22-17 WSAQ, 7-5 WFLI, 24-15 KYA, 26-20 KNOE, 21-16 WBBQ, 23-18 WISE, 22-18 WNE, 17-13 B100, 18-12 BJ105 and HB-16 WJQK.

- Stephen Bishop (ABC). Picks up powerhouse call letters in the northeast (WFLI, WIFP and WKWB), the southwest (KHJ and KCBQ) as well as filling in some of the holes in between with WSAI, WOKY, KBBQ, 96X, WJQK, KDFZ, WRDC and KKRN. The south remains covered with numbers like 29-25 WHBQ, 21-16 WPAC, 20-12 WHHY, #22 WMAK, #15 WQXI, #20 Z93, #34 WLAC, 5-3 WPGC, #24 WHBQ, 5-3 WQAM, 7-5 WCOL, 28-24 WDRQ, 9-6 WOKY, 13-10 Q102, 27-22 WHBY, 7-5 WFLI, 14-6 WGLF, HB-30 WBBQ, 25-20 WKRE and added at WLAC, news of the day is now breaking in the Los Angeles Times and in Detroit (13-6 CKLW, 21-17 WDRQ) and Miami (30-20 Y100). Many are expressing interest in the record. (Note: One of this week’s Powerhouse Picks.)

- Dona Sommer (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), WPAC (29), Z93, KBBQ, WNE, KIIS, KDFZ, 142QY, WJQK and WFLI.

- Ronnie Miles (RCA). Breaking new territory beyond country quarters, with key adds on WOKY, KSTP, KFJZ as well as 98Q, WBBQ, KFRC and KAAI. The southern credentials are in now — 28-21 WQXI, 30-23 Z93, HB-30 WBBQ, 31-27 WGSV, 25-21 KFRC and HB-27 KLIF. (Continued on page 44)
**Stations:**

- **RW I**
  - WABC, WAVZ, WBBF, WCAO, WDRL, WFIL, WICC, WIFI, WKBW, WPWB, WPGC, WPRO-FM, WQAM, WRKO, WBF, KDON, KFRC, KYA, KYNO, Y100, 150, 142, WQX, 96X, 99X

- **RW II**
  - WAAY, WABB, WAIK, WAKG, WBBF, WAO, WDRL, WQAM, WREC, WFLB, WFIL, WGLF, WGSV, WBBQ, WHHY, WGDJ, WKIX, WLCX, WMAD, WOF, WRFC, WJZ, WSGA, BJ105, CK101, 98Q, Z93

- **RW III**
  - WCOL, WDRQ, WLS, WMET, WNDE, WOKY, WSAI, WZUU, WZZP, KBEQ, KSLQ, KXOK, CKLW, Q102

**Tendency:**

- **RW I**
  - Strong R&B influence. Last on Country hits, strong retail influence, MOR potential.

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

- **RW III**

**Last Week:**

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

**This Week:**

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

**Additions:**

- Kenny Rogers
- Carly Simon
- ELO
- Star Wars (Meco)

**Extras:**

- Bee Gees
- Johnny Rivers
- Donna Summer
- Ronnie Milsap
- Commodores (Brick)

**LP Cuts:**

- Commodores (Brick)
- Frampton (Signed)

**Also Possible:**

- Supertramp
- Bee Gees
- Donna Summer
- Heatwave

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**Hottest:**

- **Rock 'n' Roll:**
  - Steve Miller

- **Adult:**
  - B.J. Thomas

- **R&B Crossovers:**
  - KC & The Sunshine Band

**Extras:**

- George Benson
- Roni Summer
- Ted Nugent
- Star Wars (Meco)
- Commodores (Brick)

**LP Cuts:**

- Supertramp
- Bee Gees
- Donna Summer
- Heatwave
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
### Hottest:

**Country Crossovers:**
- Ronnie Milsap

**Teen:**
- Shaun Cassidy (new)

**LP Cuts:**
- Commodores (Brick)
- Peter Frampton (Signed)

### Market Playlists:

#### Stations:
- **RW IV**
  - WEAQ WGGY WJBO WJON WOW KGCPX
  - KDWB KEWI KFPR KGW KING KJRB
  - KKLX KXKL KLEO KMGK KSTP KTOQ KVOX

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

#### RW VI
- KAAY KACK KFJZ KLIF KLUE KRIZ KNUS
- KTLK KTKT KXXX

### Tendency:

**Pop sounding records, late on R&B crossovers:**
- 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:**
  - RW IV:
    - 1. Rita Coolidge
    - 2. Andy Gibb
    - 3. James Taylor
    - 4. Alan O'Day
    - 5. Heart
    - 6. Shaun Cassidy (old)
    - 7. Fleetwood Mac
    - 8. Sanford-Townsend
    - 9. ELO
    - 10. Pablo Cruise
    - 11. Stephen Bishop
    - 12. Bay City Rollers
    - 13. Crosby, Stills & Nash
    - 14. Barry Manilow
    - 15. Barbra Streisand
    - 16. Leo Sayer
    - 17. Emotions
    - 18. Peter Frampton
    - 19. Fleetwood Mac (old)
    - A. Star Wars (Original/Meco)
    - B. Alice Cooper
    - C. B.B. King
    - D. Commodores

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

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**Also Possible:**
- Johnny Rivers
- Carole King

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

**LP Cuts:**
- Frampton (Signed)

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**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

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**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

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 2     Omaha
July 3     Kansas City, Missouri
July 4     Oklahoma City
July 6     Green Bay, Wisconsin
July 7     Milwaukee
July 8     Springfield, Illinois
July 9     Louisville, Kentucky
July 10-12 Detroit
    
July 14    Fort Wayne, Indiana
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
    
July 27    Montgomery, Alabama
July 28    Asheville, North Carolina
July 29    Columbia, South Carolina
July 30    Charlotte, North Carolina
July 31    Norfolk, Virginia
August 2-3 Gaithersburg, Maryland
August 4    Providence, Rhode Island
August 5    Springfield, Massachusetts
August 6    New Haven, Connecticut
August 7    Syracuse, New York
### THE SINGLES CHART

#### AUGUST 20, 1977

<table>
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<tr>
<th>Title</th>
<th>Artist/Label</th>
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<td>1 I JUST WANT TO BE YOUR EVERYTHING</td>
<td>ANDY GIBB/RSO RS 872 (Polydor)</td>
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<td>2 BEST OF MY LOVE</td>
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<tr>
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<td>7 WHAT CHA CHA GONNA DO</td>
<td>PABLO CRUISE/A&amp;M 1920</td>
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<td>PETER FRAMPTON/A&amp;M 1941</td>
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<td>10 DON'T STOP</td>
<td>FLEETWOOD MAC/ Warner Bros, WBS 8413</td>
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<td>11 STRAWBERRY LETTER 23</td>
<td>BROTHERS JOHNSON/A&amp;M 1949</td>
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<td>12 BARBACUDA HEART/Portrait 6 70004</td>
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<td>13 JUST A SONG BEFORE I GO</td>
<td>CROSBY, STILL &amp; NAS/Atlantic 3401</td>
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<tr>
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<td>RAM JAM/Epic 8 50357</td>
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<td>15 YOU AND ME</td>
<td>ALICE COOPER/ Warner Bros. WBS 8349</td>
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<td>16 DA DOO RON RON SHANN CASSIDY/Warner/Curb</td>
<td>3835</td>
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<td>17 YOU MADE ME BELIEVE IN MAGIC</td>
<td>BAY CITY ROLLERS/Arista</td>
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<td>18 MY HEART BELONGS TO ME</td>
<td>BARBRA STREISAND/ Columbia 3 10555</td>
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<td>19 TELEPHONE LINE</td>
<td>ELECTRIC LIGHT ORCHESTRA/United Artists 1000</td>
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<td>SANFORD-TOWNSEND Band/Warner Bros, WBS 8370</td>
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<td>21 GIVE A LITTLE BIT</td>
<td>SUPERTRAMP/A&amp;M 1938</td>
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<td>BARRY MANILOW/Arista 0244 16</td>
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<td>CANTINA BAND LONDON SYMPHONY ORCHESTRA/20th Century 2345</td>
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<tr>
<td>29 COLD AS ICE FOREIGNER</td>
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<td>30 TELEPHONE MAN MARI WILSON/</td>
<td>ARTIST 127</td>
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<td>31 KEEP IT COMIN' LOVE KC &amp; THE SUNSHINE BAND/T.K.</td>
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<tr>
<td>32 SWAYIN' TO THE MUSIC</td>
<td>SLOW DANCIN'/JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)</td>
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<td>ABBY/Atlantic 3387</td>
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<td>34 IT'S SATO BELONG</td>
<td>ENGLAND DAN &amp; JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)</td>
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<td>35 MARGARITAVILLE</td>
<td>JIMMY BUFFETT/ABC 12254</td>
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<td>36 SLIDE SLAVE</td>
<td>Coriolis 44218</td>
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<td>37 DREAMS</td>
<td>FLEETWOOD MAC/Warner Bros. WBS 8371</td>
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<td>38 GOT TO GIVE IT UP</td>
<td>MARVIN GAYE/Tamla T 54280F</td>
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<tr>
<td>39 GONNA FLY NOW (THEME FROM &quot;ROCKY&quot;)</td>
<td>BILL CONTI/United Artists XW940 Y</td>
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<tr>
<td>40 STAR WARS&quot; THEME/CANTINA BAND MECO/</td>
<td>Millennium MN 604 (Casablanca)</td>
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<tr>
<td>41 NOBODY DOES IT BETTER</td>
<td>CARLY SIMON/Elektra 45413</td>
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<td>42 THAT'S ROCK 'N ROLL</td>
<td>SHAWN CASSIDY/Warner/Curb/WBS 8423 (WB)</td>
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<td>43 DON'T WORRY BABY</td>
<td>B. J. THOMAS/MCA 40735</td>
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<td>44 SO YOU WIN AGAIN</td>
<td>HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)</td>
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<td>45 SUNFLOWER</td>
<td>GLEN CAMPBELL/Capitol P 4445</td>
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<td>46 THE GREATEST LOVE OF ALL</td>
<td>GEORGE BENSON/Arista 0251</td>
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<tr>
<td>47 WAY DOWN ELVIS PRESLEY/RCA</td>
<td>10998</td>
<td>8</td>
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<tr>
<td>48 ARIEL DEAN FREEDMAN/</td>
<td>LIFESONG 45002</td>
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<td>49 JET AIRLINER</td>
<td>STEVE MILLER BAND/Capitol P 4424</td>
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<tr>
<td>50 EDGE OF THE UNIVERSE</td>
<td>BEE GEES/RSO RS 880 (Polydor)</td>
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</tbody>
</table>

### CHARTMAKER OF THE WEEK

**HEAVEN ON THE SEVENTH FLOOR**

**PAUL NICHOLAS**

RSO RS 878 (Polydor)

---

**1. 91** LET'S CLEAN UP THE GHETTO PHIL. INTL. ALL STARS/Phi. Intl. 258 3627 (CBS)
**2. 89** GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402
**3. 90** DEVIL'S GUN C. J. & COMPANY/Westbound 55400 (Atlantic)
**4. 93** SUNSHINE ENCHANTMENT/ROADSHOW XW991 Y (UA)
**5. 71** SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)
**6. 78** LUCILLE KENNY ROGERS/United Artists XW929 Y
**7. 77** SING IT, SHOUT IT STARZ/Capitol P 4434
**8. 95** O-H-I-O OHIO PLAYERS/Mercury 73932
**9. 97** NIGHTS ON BROADWAY CANDI STATION/Warner Bros. WBS 8387
**10. 99** GOOD MORNING JUDGE 10cc/Mercury 73943
**11. 100** WORK ON ME THE O'JAYS/Phi. Intl. 258 3631 (CBS)
**12. 91** DON'T LOVE YOU ANYMORE TEDDI PENDERGRASS/Phi. Intl. 258 3622 (CBS)
**13. 100** KENTUCKY MORNIN' AL MARTINO/Capitol P 4444

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**PRODUCERS AND PUBLISHERS ON PAGE 34**

AmericanRadioHistory.Com
FLASMAKER
RAISING HELL
ELVIN BISHOP
Capricorn

RAISING HELL—Elvin Bishop—Capricorn
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
SHOW TIME—By Coeder—WB
NATURAL PROGRESSIONS—Barrie Leason and Michael Georgiades—Asylum
TERRAPIN STATION—Grateful Dead—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
CAPRICORN—John Taylor—Col
GIVING THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Capitol
NETHER LANDS—Dan Fogelberg—Atlantic
LITTLE QUEEN—Heart—Portrart

WBXM-MAINE

WBXM-MAINE

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—Atlantic
SIDESHOW SHOT—Nighthawks—Capitol
TERAPIN STATION—Grateful Dead—Arista
WEAK AT THE KNEES—Mylon LeFevre—WB

WYDD-FM/PITTSBURGH

WYDD-FM/PITTSBURGH

BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
BOOK OF DREAMS—Steve Miller Band—Capitol
FACE TO FACE—Steve Harley and Cockney Rebel—EMI
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
CAPRICORN—John Taylor—Col
GIVING THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Capitol
NETHER LANDS—Dan Fogelberg—Atlantic
LITTLE QUEEN—Heart—Portrart

WQDR-FM/RALEIGH

WQDR-FM/RALEIGH

FIVE TIMES THE SUN—The Dingoes—A&M
FIVE TIMES THE SUN—The Dingoes—A&M
RATTUS NORVEGICUS—The Stranglers—A&M
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Barrie Leason and Michael Georgiades—Asylum
SIMPLE THINGS—Carole King—Atlantic

MOST ADDED:

RAISING HELL—Elvin Bishop—Capricorn
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
SHOW TIME—By Coeder—WB
NATURAL PROGRESSIONS—Barrie Leason and Michael Georgiades—Asylum
TERRAPIN STATION—Grateful Dead—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
CAPRICORN—John Taylor—Col
GIVING THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Capitol
NETHER LANDS—Dan Fogelberg—Atlantic
LITTLE QUEEN—Heart—Portrart

MOST ADDED:

RAISING HELL—Elvin Bishop—Capricorn
BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
SHOW TIME—By Coeder—WB
NATURAL PROGRESSIONS—Barrie Leason and Michael Georgiades—Asylum
TERRAPIN STATION—Grateful Dead—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
CAPRICORN—John Taylor—Col
GIVING THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Capitol
NETHER LANDS—Dan Fogelberg—Atlantic
LITTLE QUEEN—Heart—Portrart

WNEW-FM/NY

WNEW-FM/NY

BRIGHT STREET—Hirth Martinez—WB
CTI SUMMER JAZZ—Various—Atlantic
JAGUAR—RCA
LONNIE LUSTON SMITH LIVE—RCA
PACIFIC OCEAN BLUE—RCA
SHOW TIME—By Coeder—WB
STILLWATER—Capricorn
WEAK AT THE KNEES—Mylon LeFevre—WB

WEAK AT THE KNEES—Mylon LeFevre—WB

WEAK AT THE KNEES—Mylon LeFevre—WB

HEAVY ACTION (airplay in descending order):
TERRAPIN STATION—Grateful Dead—Arista
LIVE IN THE AIR AGE—Be Bop Deluxe—Harvest
RAISING HELL—Elvin Bishop—Capricorn

WBXM-FM/STICKY

WBXM-FM/STICKY

BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
EMPEROR—Private Stock
JAGUAR—RCA
JAY BOY ADAMS—Atlantic
PACIFIC OCEAN BLUE—RCA
WAVE—Polydor
I ROBOT—Alan Parsons Project—Arista
SANFORD-TOWNSEND BAND—WB
GOING FOR THE ONE—Yes—Atlantic
SIMPLE THINGS—Carole King—Atlantic
MY OWN WAY TO ROCK—Burton Cummings—Capitol

WHFS-WASHINGTON

WHFS-WASHINGTON

BEFORE WE WERE SO RUDELY INTERRUPTED—Animals—Jet
BOOK OF DREAMS—Steve Miller Band—Capitol
WEAK AT THE KNEES—Mylon LeFevre—WB

ZETA 4-FM/MIAMI

ZETA 4-FM/MIAMI

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—Harvest
100% WHEAT—AV/AW
WEAK AT THE KNEES—Mylon LeFevre—WB

HEAVY ACTION (airplay, phones in descending order):
CSN—Crosby, Stills and Nash—Atlantic
TERAPIN STATION—Grateful Dead—Arista
FIVE TIMES THE SUN—The Dingoes—A&M
SIDE POCKET SHOT—Nighthawks—Adelphi
MAX—The Rumours—Mercury
NOTHING BUT THE BLUES—Johnny Winter—Blue Sky
LOVIN' IN THE VALLEY OF THE MOON—Norton Buffalo—Capricorn

WBXM-MAINE

WBXM-MAINE

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—Atlantic
SIDESHOW SHOT—Nighthawks—Capitol
TERAPIN STATION—Grateful Dead—Arista
WEAK AT THE KNEES—Mylon LeFevre—WB

WQDR-FM/RALEIGH

WQDR-FM/RALEIGH

FIVE TIMES THE SUN—The Dingoes—A&M
FREE—Doxy Dregs—Capricorn
RATTUS NORVEGICUS—The Stranglers—A&M
LUNA SEA—Firefall—Atlantic
NATURAL PROGRESSIONS—Barrie Leason and Michael Georgiades—Asylum
SIMPLE THINGS—Carole King—Atlantic

VERDICT-MAIN EVENTS

VERDICT-MAIN EVENTS

TERRAPIN STATION—Grateful Dead—Arista
WEAK AT THE KNEES—Mylon LeFevre—WB
LITTLE QUEEN—Heart—Portrart

AmericanRadioHistory.Com
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.

Including:
Without You Babe
Stone Cold Sober/You Are My Saviour
Never Loved A Woman/You Got Money

Crawler is here. On Epic Records and Tapes.

Management and Direction: A.D.C. Ltd.
AUGUST 20, 1977

TOP AIRPLAY

CSN-CROSBY, STILLS AND NASH-Atlantic

MOST AIRPLAY:
CSN-Croby, Stills and Nash-Atlantic
GOING FOR THE ONE-Yes-Atlantic
STEVE WINWOOD-Island
1 ROBOT-Alan Parsons Project-Arista
TERRAPIN STATION-Grateful Dead-Arista

LIGHTS OUT-UFO-Chrysalis
ONE OF THE BOYS-Roger Daltry-MCA
I ROBOT-Alan Parsons Project-Arista
RARE EARTH-Prodigal
NEITHER LANDS-Dan Fogelberg-Atlantic
STEVE WINWOOD-Island

WWW-FM/DETOUR
ADDs:
LIVE IN THE AIR AGE-Be Bop Deluxe-Harvest
MAX-The Rumors-Mercury
NATURAL PROGRESSIONS-Bernie Leadon and Michael Georgiades-Atlantic
SANFORD-TOWNSEND BAND-WB
HEAVY ACTION (airplay, sales, phones in descending order):
THE BAND MAJORE MADE-Fabius-Boy Band-United Artists
GRAND ILLUSION-5th Avenue-A&M
GOING FOR THE ONE-Yes-Atlantic
I ROBOT-Alan Parsons Project-Arista
LIVING IN THE AIR AGE-Be Bop Deluxe-Harvest

WQSR-FM/TAMPA
ADDs:
FREDDIE KING (1934-1976)-RSO
DEDICATE-Rhead Brothers-EMI
BUZZ-Buzz Cason-DJM
JT-James Taylor-Col
I'M IN YOU-Peter Frampton-Arista
GOING FOR THE ONE-Yes-Atlantic

KBSI-FM/ST. LOUIS
ADDs:
1 ROBOT-Alan Parsons Project-Arista

KBPJ-FM/CHICAGO
ADDs:
BEFORE WE WERE SO RUDELY INTERRUPTED-Animals-Jet
BIZZ-Buzz Cason-DMJ
DEDICATE-Brand Brothers-FM
FREDDIE KING (1934-1976)-RSO
REVENGE-The Rumors-Mercury
MAX-The Rumors-Mercury
MAX-Tom Paxton-Vanguard
RAISIN' HEIL-Evin Bishop-Capricorn

WQSR-FM/ATLANTA
ADDs:
GOING FOR THE ONE-Yes-Atlantic

WQMC-FM/MILWAUKEE
ADDs:
EVEN IN THE QUIETEST MOMENTS-Supertramp-A&M

KORS-FM/MINNEAPOLIS
ADDs:
HEAVY ACTION (airplay, sales, phones in descending order):
LIVING IN THE AIR AGE-Be Bop Deluxe-Harvest

KPTF-FM/CHICAGO
ADDs:
ELECTRIC SAVAGE-Colosseum II-MCA

KBSI-FM/ST. LOUIS
ADDs:
HEAVY ACTION (airplay, sales, phones in descending order):

KSPR-FM/DENVER
ADDs:
HEAVY ACTION (airplay, sales, phones in descending order):

KWST-FM/LOS ANGELES
ADDs:
TOM PETTY AND THE HEARTBREAKERS-Shelter
HEAVY ACTION (airplay, sales, phones in descending order):

KZEL-FM/EUGENE
ADDs:
A CROAK AND A GRUNT-Animal: Jet

BEFORE WE WERE SO RUDELY INTERRUPTED-Animals-Jet
Dedicate-Brand Brothers-FM
HARD TOWN-Private Stock
I ROBOT-Alan Parsons Project-Arista

ROBERT GORDON AND LINK Wray-Private Stock
CSN-Croby, Stills and Nash-Atlantic
I ROBOT-Alan Parsons Project-Arista
GREG REHN AGAIN-Greg Kihn-DMJ
MONKEY ISLAND-Geils-Atlantic

FIVE TIMES THE SUN-The Danglers-Atlantic

RARE EARTH-Prodigal
MAX-The Rumors-Mercury
LOOK TO THE RAINBOW-Al Jarreau-WB
INTERRUPTED-Animals-Jet

CABRETTA-Mink DeVille-Capricorn
WEED-Strawbs-Atlantic
I ROBOT-Alan Parsons Project-Arista
NONE OF THE BOYS-Roger Daltry-MCA

GORDAN THE BUZZARD-Link Wray-Private Stock
COOLIDGE-Steve Miller Band-Atlantic
MOTHER LITTLE QUEEN-Heart-Portrait

A LITTLE EXPOSURE-Mr. Perny-EMI
TRANSFORMATION-Link Wray-Private Stock

THREE OR FOUR SHADES OF BLUE-Danielle Autumn-Atlantic

THE BUZZARD OF LOVE-Simon & Garfunkel-A&M

INTERRUPTED-Animals-Jet
LIVE IN THE AIR AGE-Be Bop Deluxe-Harvest

KSWY-FM/NEW ORLEANS
ADDs:
FIVE TIMES THE SUN-The Danglers-Atlantic
FOATERS-ABC
MAMBO-Moe

MAX-The Rumors-Mercury
THE BAND MILWAUKEE MADE-Fabius-Boy Band-United Artists
GRAND ILLUSION-5th Avenue-A&M
I ROBOT-Alan Parsons Project-Arista

LOOK TO THE RAINBOW-Al Jarreau-WB
I ROBOT-Alan Parsons Project-Arista
STEVE WINWOOD-Island

WNOE-FM/NEW ORLEANS
ADDs:
RARE EARTH-Prodigal
MONKEY ISLAND-Geils-Atlantic

MAX-The Rumors-Mercury
THE BAND MILWAUKEE MADE-Fabius-Boy Band-United Artists
EVEN IN THE QUIETEST MOMENTS-Supertramp-A&M

WBMP-FM/MILWAUKEE
ADDs:
AIRPLAY:
WWW-FM/DETROIT
ADDs:
LIVE IN THE AIR AGE-Be Bop Deluxe-Harvest

WQSR-FM/ATLANTA
ADDs:
EVEN IN THE QUIETEST MOMENTS-Supertramp-A&M

WQMC-FM/MILWAUKEE
ADDs:
HEAVY ACTION (airplay, sales, phones in descending order):

WQSR-FM/ATLANTA
ADDs:
GOING FOR THE ONE-Yes-Atlantic

WQMC-FM/MILWAUKEE
ADDs:
EVEN IN THE QUIETEST MOMENTS-Supertramp-A&M
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 very, very good deals such as the deal for 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. It's always good to 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 show up 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 make acquisitions because we are not a public corporation which therefore eliminates expensive approaches, and some 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 had a deal with him 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." He traded, at this point, over 20,000 copies of the sheet music on the street. As usual, additional copies went out to many a 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 husting his tunes all the time and 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 Alan's initial record after that, or most of them, is really hard work; because once we have a record or two 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 Lieberson, Clive Davis, Don Kirshner and to have gone into business with Sam Lefrak. I mean, wow! Those people are absolute legends.

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 very high regard and respect for music. His efficiency, acuity, 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 because he is analyzing an acquisition because he certainly knows about financing and knows about those other things better than I do.

He is 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.

He was the initial record, but even few years ago, my partners and I were 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 Lieberson, Clive Davis, Don Kirshner and to have gone into business with Sam Lefrak. I mean, wow! Those people are absolute legends.

Tour Time

Walter Bees, 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 Fisher Management, will star with Benson on all the dates. Toasting bubbly and cake with the inscription, "Your cake and your tour," are Riperton and Benson (center), anchored by their management team Dennis Turner (left) and Ken Fisher (right).
The gift of gold:

The next Kenny Rogers album and hit single.
"Daytime Friends."
On United Artists Records and Tapes.
### The Album Chart 150

**August 20, 1977**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Back Together Again Larry</em></td>
<td>Corell &amp; Alphonse Mouzon</td>
<td>Atlantic SD 19319</td>
</tr>
<tr>
<td><em>Firefly</em></td>
<td>Jeremy Steig</td>
<td>CT 7075</td>
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<tr>
<td><em>Nothing But the Blues</em></td>
<td>Johnny Winter/Winter/Blue Sky</td>
<td>PE 26413 (Atlantic)</td>
</tr>
<tr>
<td><em>Making Magic</em></td>
<td>Maceo Parker</td>
<td>Polydor PD 1 6103</td>
</tr>
<tr>
<td><em>LED Zeppelin IV</em></td>
<td>Led Zeppelin</td>
<td>Polydor PD 1 6111</td>
</tr>
<tr>
<td><em>Area's Greatest Hits</em></td>
<td>Atlantic SD 18199</td>
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<tr>
<td><em>Summer Jam at the Hollywood Bowl</em></td>
<td>The Spice Girls</td>
<td>Volume 2 / CT 7075</td>
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<tr>
<td><em>We Must Believe in Magic</em></td>
<td>Crystal Gayle</td>
<td>Atlantic SD 18199</td>
</tr>
<tr>
<td><em>The Album Chart</em></td>
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**The Album Cross Reference**

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</tr>
<tr>
<td><em>The Album Chart</em></td>
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<td></td>
</tr>
</tbody>
</table>
CLASSICAL 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: GYTESCAS—De Larrocha—London
THE ART OF LOTTE LEHMANN—Seraphim
RAVEL: BORLO—Solti—London

KORVETTES/U.S.

BOULLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Belling—Columbia
FLUTE AND HARP PIECES—Rampal, Lasky—Odyssey
ROMANTIC FLUTE—Rampal—RCA
NILO: FRENCH SINGS ITALIAN OPERA ARIAS—Angel
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANDOS: GYTESCAS—De Larrocha—London
THE ART OF LOTTE LEHMANN—Seraphim
RAVEL: BORLO—Solti—London

SAM GOODY/EAST COAST

BOULLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Belling—Columbia
ELGAR: CELLO CONCERTOS—Du Pre, Barenboim—Columbia
GERSHWIN: PORGY AND BESS—Albert, Dale, DeMain—RCA
GRANDOS: GYTESCAS—De Larrocha—London
THE ART OF LOTTE LEHMANN—Seraphim
NICOLAI: THE MERRY WIVES OF WINDSOR—Schreiner—DG
RACHMANINOFF, FRANCESCA DA RIMINI—Kash人流, Atlantic—Ermler—Columbia
RAVEL: BORLO—Solti—London
SCHUMANN: CELLO CONCERTO—Rostropovich, Bernstein—Angel
SIBELIUS: SYMPHONY NO. 2—Davis—Philips

RECORD WORLD AUGUST 20, 1977

MAHLER AND A NEW CELLIST FROM DG

By SPIEGEL 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 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 cheerfully 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 Dysonian fury that is incandescent. The sheer force of the orchestral choral, 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)
**The MOR Report**

(Listings are in alphabetical order, by title)

<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>Adds</th>
</tr>
</thead>
</table>
| Salem             | WXBS         | ACTIVE:
|                   |              | IT'S A CRAZY WORLD — Mac McAnally — Arista America    |
|                   |              | JUST REMEMBER I LOVE YOU — Andy Gibb — RSO           |
|                   |              | SWAYIN' TO THE MUSIC (SLOW DANCIN') — Johnny Rivers — |
|                   |              | WBAL/BALTIMORE:
|                   |              | ALONE AT LAST — Neil Sedaka — Elektra                  |
|                   |              | WHEN I THINK OF YOU — James & Michael — ABC          |
|                   |              | WHEN SUNNY GETS BLUE — Kenny Rankin — Little David   |
|                   |              | WSNJ/NASATON:                                         |
|                   |              | ACTIVE:
|                   |              | IT'S A CRAZY WORLD — Mac McAnally — Arista America    |
|                   |              | JUST REMEMBER I LOVE YOU — Andy Gibb — RSO           |
|                   |              | LEAVING ON A HIGH NOTE — Al Green — MCA              |
|                   |              | WHEN I THINK OF YOU — James & Michael — ABC          |
|                   |              | WHEN SUNNY GETS BLUE — Kenny Rankin — Little David   |
|                   |              | WBAL/BALTIMORE:
|                   |              | JUST REMEMBER I LOVE YOU — Andy Gibb — RSO           |
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|                   |              | JUST REMEMBER I LOVE YOU — Andy Gibb — RSO           |
|                   |              | SWAYIN' TO THE MUSIC (SLOW DANCIN') — Johnny Rivers — |

**Most Adds**

- **ACTIVE**
  - IT'S A CRAZY WORLD — Mac McAnally — Arista America
  - JUST REMEMBER I LOVE YOU — Andy Gibb — RSO
  - LEAVING ON A HIGH NOTE — Al Green — MCA
  - WHEN I THINK OF YOU — James & Michael — ABC
  - WHEN SUNNY GETS BLUE — Kenny Rankin — Little David

- **INDIAN SUMMER** — Poco — ABC
- **SMOKE FROM A DISTANT FIRE** — Sanborn-Townsend Band — WB
- **STRAWBERRY LETTER 33** — Brothers Johnson — EMI
- **WHEN SUNNY GETS BLUE** — Kenny Rankin — Little David

**Most Active**

- **THEME FROM 'STAR WARS'** — London Symphony Orchestra — 20th Cent.
- **WHEN I THINK OF YOU** — James & Michael — ABC
- **JUST REMEMBER I LOVE YOU** — Andy Gibb — RSO
- **SWAYIN' TO THE MUSIC (SLOW DANCIN')** — Johnny Rivers — Big Tree

**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 WPFG, KJR (day part), KRBE, KSJQ, WDBQ, ZBS, WCDL, WOX, CK101, KJRB, KTVQ, 98Q, WFLI and WAYS. Activity includes mass 22-24 WNOE, HB-26 KSTP, 14-15 2RKO, HB-39 KILT, 22-14 KYXO, 39-33 KCKC, 20-16 WRJZ, 28-24 WISE, 28-18 WFRO-FM and 24-19 WRFC.

**CROSSOVERS**

Dorothy Moore (Malaco). This top 20 r&b number has had a consistently strong presence on the MOR chart and has been able to cross over to the R&B charts as well. This week, she starts at 22 and moves up to 16.

**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 ZBS, WBBQ and WGSV on top of WMAK and KING from last week. (Note: this week's Chartmaker of the Week.)

**Adult LP Sales**

Significant number of other respondents pointed to as both indicative of the post-teen audience 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-teens 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 Manios, 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 freeform spirit of progressive radio. "There can't be too many of the real KSAN or WBCN type stations left. Today, a station like WPLI 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, has bridged 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 the 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 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 younger one." But with "12 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 into age groups into 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 lead 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 but with 22 year old FM listener."

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.
SALESMAN OF THE WEEK

AUGUST 20, 1977

PLATINUM JAZZ — War — Blue
LIVE — Lonnie Liston Smith — RCA
ANYTIME, ANYWHERE — Rita
WE MUST BELIEVE IN MAGIC — Unmistakably Lou — A&M
REAR VIEW MIRROR — Starland
PLATINUM JAZZ — War — Blue
LET'S CLEAN UP THE GHETTO — Going for the One — Atlantic
GOING FOR THE ONE — Yes — Atlantic
SO SO SATISFIED — Ashford & JT — James Taylor — Col
ONE OF THE BOYS — Roger Daltrey
TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M
THE SPIRIT OF THE SONG — Lou Rawls — Columbia

ABC/NATIONAL
ANYTIME, ANYWHERE — Rita
FLATCARS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
NEW YORK, NEW YORK — UA
SATURDAY NIGHT — Be Bop Deluxe — Island
LIVIN' IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
SIMPLE THINGS — Carole King — A&M

ATTIC/NATIONAL
MUSICALAND/NATIONAL
FLOATERS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
ONE OF THE BOYS — Roger Daltrey — MCA
PLATINUM JAZZ — War — Blue
LIVE — Lonnie Liston Smith — RCA
ANYTIME, ANYWHERE — Rita
WE MUST BELIEVE IN MAGIC — Unmistakably Lou — A&M
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THE GRAND ILLUSION — Styx — A&M
THE SPIRIT OF THE SONG — Lou Rawls — Columbia

CAMELOT/NATIONAL
ANYTIME, ANYWHERE — Rita
FLATCARS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
NEW YORK, NEW YORK — UA
SATURDAY NIGHT — Be Bop Deluxe — Island
LIVIN' IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
SIMPLE THINGS — Carole King — A&M

HANDLEMAN/NATIONAL
FLATCARS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
NEW YORK, NEW YORK — UA
SATURDAY NIGHT — Be Bop Deluxe — Island
LIVIN' IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
SIMPLE THINGS — Carole King — A&M

KORVETTES/NATIONAL
A PLACE IN THE SUN — Pablo Cruises — A&M
ANOTHER ANYWHERE — Roy Coolidge — A&M
FOREVER ISLAND — Roy Coolidge — A&M
IT'S A GAME — Bay City Rollers — Atlantic
LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
PLATINUM JAZZ — War — Blue
SOMETHING TO LOVE — LTD — A&M
STEVIE WINWOOD — Island
THE GRAND ILLUSION — Styx — A&M

MUSIC LAND/NATIONAL
FLOATERS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
ONE OF THE BOYS — Roger Daltrey — MCA
PLATINUM JAZZ — War — Blue
LIVE — Lonnie Liston Smith — RCA
ANYTIME, ANYWHERE — Rita
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TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M
THE SPIRIT OF THE SONG — Lou Rawls — Columbia

REALITY RECORD/NEW HAVEN
BELIEVE — Mass Production — Capitol
EXODUS — Bob Marley & the Wailers — Island
IN FULL BLOOM — Rose Royce — Atlantic
LUNA SEA — Firefall — Atlantic
OPEN UP YOUR LOVE — Whispers — Epic
SHAKE IT WILLIAM — Dramatics — ABC
SOMETHING TO LOVE — LTD — A&M
TERRAPIN STATION — Grateful Dead — A&M

WAXXIE MAXIE
BENNY & THE WIZ — U.S. & A.M. — EMI
BIG TUNNEL — Smoky Robinson — Tamla (Soundtrack)
GOING PLACE — Michael Henderson — Buddah
GOING FOR THE ONE — Yes — Atlantic
ONE OF THE BOYS — Roger Daltrey — MCA
PLATINUM JAZZ — War — Blue
LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
SIMPLE THINGS — Carole King — A&M

RECORD WORLD/STANDARD LOCALS
A PLACE IN THE SUN — Pablo Cruzes — A&M
ANOTHER ANYWHERE — Roy Coolidge — A&M
FOREVER ISLAND — Roy Coolidge — A&M
IT'S A GAME — Bay City Rollers — Atlantic
LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
PLATINUM JAZZ — War — Blue
SOMETHING TO LOVE — LTD — A&M
STEVIE WINWOOD — Island
THE GRAND ILLUSION — Styx — A&M

SOUTH/NEW YORK/NEW YORK
MUSICALAND/NATIONAL
FLOATERS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
ONE OF THE BOYS — Roger Daltrey — MCA
PLATINUM JAZZ — War — Blue
LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
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SOUTH/NEW YORK/NEW YORK
CAMELOT/NATIONAL
ANYTIME, ANYWHERE — Rita
FLATCARS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
NEW YORK, NEW YORK — UA
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LIVIN' IN THE AIR AGE — Be Bop Deluxe — Harvest
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SIMPLE THINGS — Carole King — A&M

SOUTH/NEW YORK/NEW YORK
HANDLEMAN/NATIONAL
FLATCARS — ABC
GOING FOR THE ONE — Atlantic
IT'S A GAME — Bay City Rollers — Atlantic
NEW YORK, NEW YORK — UA
SATURDAY NIGHT — Be Bop Deluxe — Island
LIVIN' IN THE AIR AGE — Be Bop Deluxe — Harvest
OPEN UP YOUR LOVE — Whispers — Epic
SIMPLE THINGS — Carole King — A&M

SOUTH/NEW YORK/NEW YORK
KORVETTES/NATIONAL
A PLACE IN THE SUN — Pablo Cruises — A&M
ANOTHER ANYWHERE — Roy Coolidge — A&M
FOREVER ISLAND — Roy Coolidge — A&M
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LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
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STEVIE WINWOOD — Island
THE GRAND ILLUSION — Styx — A&M

TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey
TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey

INDEPENDENT RECORDS/CONNECTICUT
JEREMY STEIG — CTI
LUNA SEA — Firefall — Atlantic
LUNA SEA — Firefall — Atlantic
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey — MCA

CIRCLES/ARIZONA
CITY SUMMER JAZZ — Various Artists — CTI
FOREVER GOLD — Isley Brothers — MCA
ONE OF THE BOYS — Roger Daltrey — MCA

ODYSSEY/SOUTHWEST & WEST
CTI SUMMER JAZZ — Various Artists — CTI
FOREVER GOLD — Isley Brothers — MCA
ONE OF THE BOYS — Roger Daltrey — MCA

LICORIE PIZZA/ LOS ANGELES
A PLACE IN THE SUN — Pablo Cruzes — A&M
ANOTHER ANYWHERE — Roy Coolidge — A&M
FOREVER ISLAND — Roy Coolidge — A&M
IT'S A GAME — Bay City Rollers — Atlantic
LIVE IN THE AIR AGE — Be Bop Deluxe — Harvest
PLATINUM JAZZ — War — Blue
SOMETHING TO LOVE — LTD — A&M
STEVIE WINWOOD — Island
THE GRAND ILLUSION — Styx — A&M

EVERYBODY'S RECORDS/ NORTHEAST
IN THE VALLEY OF THE MOON — Narron Buffalo — Capitol
LUNA SEA — Firefall — Atlantic
LUNA SEA — Firefall — Atlantic
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey

TOP SALES
TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M
ONE OF THE BOYS — Roger Daltrey — MCA

SALESMAKER OF THE WEEK

AUGUST 20, 1977

PLATINUM JAZZ — War — Blue
LIVE — Lonnie Liston Smith — RCA
ANYTIME, ANYWHERE — Rita
WE MUST BELIEVE IN MAGIC — Unmistakably Lou — A&M
REAR VIEW MIRROR — Starland
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ONE OF THE BOYS — Roger Daltrey
TERRAPIN STATION — Grateful Dead — A&M
THE GRAND ILLUSION — Styx — A&M

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically
<table>
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<th>Title/Artist/Label/Number</th>
<th>Distributing Label</th>
<th>AUG. 20 77</th>
<th>CHARTWAKER</th>
<th>&quot;LIVE IN THE AGE&quot;</th>
<th>BE BOP DELUXE</th>
<th>Harvest Skb 11666 (Capitol)</th>
<th>PRICE CODE</th>
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<tr>
<td><strong>54</strong> 43 NIGHT MOVES BOB SEGER &amp; THE SILVER BULLET BAND / Capitol St 11557</td>
<td>G</td>
<td>6.98</td>
<td>I</td>
<td>11.98</td>
<td>G</td>
<td>7.98</td>
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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.
NEW YORK: NEWS FROM NATRA: At the Awards Dinner, guest speaker Minister Abdul Haleen Farrakhan presentedキー、ギター、ベース、ドラム、などからなるバンドで、その音楽はラグーティー、ボウル、そしてバポルという名で呼ばれるものでした。その音楽は、音楽史を刻むものであり、その力は、音楽の世界に大きな影響を与えました。

**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, Calon."
- **Duo of the Year**: Brothers Johnson
- **Male Vocalist of the Year**: Lou Rawls
- **New Female Vocalist of the Year**: Dorothly
- **Record Company of the Year**: Motown
- **Male Jazz Artist**: George Benson
- **Producers Award (posthumous)**: Charles
- **Self-Contained Group**: Commodores
- **Radio Station of the Year**: KJLH-FM (California)
- **Music Director of the Year**: Lois Purdy
- **Announcer of the Year**: Jimmy Griffin and Milton "Butterball" Watson
- **National Promotion Man**: Joe Medlin and Frank Jurney
- **New Jazz Artist**: Al Jarreau
- **Executive of the Year**: Mae James and Bunky Sheppard
- **Female Vocalist of the Year**: Natalie Cole
- **R&B Picks of the Week**

**The Sylvers Shine At Magic Mountain**

By DEDE DABNEY

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 hits 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, 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 certain audiences beyond their typecast teenage constituency.

**NATRA Convention**

**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**

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**

- **BARRY WHITE**: "It's Ecstasy When You Lay Down Next to Me" (Sire-Vette Music Co., BMI).
- **EDDIE HOLMAN**: "You Make My Life Complete" (Lucky Three Music/Burma East Music, BMI).
- **MARILYN McCoo & BILLY DAVIS, JR.**: "The Two of Us" (ABC Music).
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

1 549 WE NEVER DANCED TO A LOVE SONG
2 550 DO YOU WANNA GET FUNKY WITH ME
3 440 CHALK IT UP
4 539 CAN'T HEAR A WORD ON THE FUNK TRAIN
5 455 WHAT YOU'VE DONE
6 451 I CAN'T HELP IT
7 430 I DON'T WANNA GO
8 519 TALK TO MY HEART
9 504 I CAN'T HELP IT

Johnson & Trumpeters Sign with HSE

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

The Trumpeters are best remembered for their gospel recordings 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

Other half of Donna Summer's production team, and makes an interesting contrast with Giorgio's recent work on his own. Bellotte, 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 hooting 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 moving 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 continuity 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, "Portofolio," a Beach Ensemble 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 . . . Pati 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 (Aktor)
- KC & Sunshine Band (T.K.)
- Carly Simon (Elektra)

South:
- Glen Campbell (Capitol)
- Star Wars (20th Century)
- Star Wars (Millennium)

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

West:
- Carole King (Aktor)
- Steve Miller (Capitol)
- Donna Summer (Casablanca)

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

Brenton Wood “Come Softly”

“Come Softly” by Brenton Wood puts a sweet, tender spin on a traditional love song. With melody and harmony, it captures the essence of a love that is gentle and pure. The lyrics speak to the heart, painting a picture of a love so pure that it is woven into the fabric of everyday life. The melody flows gracefully, inviting the listener into a world of love and emotion. It’s a reminder that there are moments of tenderness in life, and they are worth cherishing.

Ann Peebles “If This Is Heaven”

Ann Peebles’ “If This Is Heaven” is a powerhouse of soulful emotion. The song is a testament to the strength of love, the beauty of human connection, and the profound experiences that love can bring. It’s a call to the heart, a reminder of the importance of love in our lives. The song’s melody is of a high standard, with each note carefully crafted to convey the depth of the emotions expressed. It’s a song that speaks to the very essence of our humanity, reminding us of the power of love to touch our souls and our lives.

O.V. Wright “Into Something (Can’t Shake Loose)”

O.V. Wright’s “Into Something (Can’t Shake Loose)” is a soulful gem, a powerful expression of the human condition. It’s a song of struggle, of perseverance, of the human spirit’s ability to rise above the challenges of life. The song’s melody is of a high standard, with each note carefully crafted to convey the depth of the emotions expressed. It’s a song that speaks to the very essence of our humanity, reminding us of the power of love to touch our souls and our lives.

Balcones Fault “It’s All Balcones Fault”

“IT’S ALL BALCONES FAULT” by Balcones Fault is a powerful expression of the human condition. It’s a song of struggle, of perseverance, of the human spirit’s ability to rise above the challenges of life. The song’s melody is of a high standard, with each note carefully crafted to convey the depth of the emotions expressed. It’s a song that speaks to the very essence of our humanity, reminding us of the power of love to touch our souls and our lives.

RISIN’ TO THE TOP AND PLANNIN’ TO STAY.
CREAM - HI RECORDS
GRT MUSIC TAPES
Cream-Hi Records
8252 Melrose Avenue, L.A., CA 90046
(213) 465-0944
By ROBERT PALMER

Charles Mingus introduced his new extended composition "Three or Four Shades of Blue" at the Newport-Newport 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, saxophonist Sonny Fortune and George Coleman, and pianist Jimmy Rows, 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 Pork Pie 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/Musikade, the California-based blues label which has 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, Muddy 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 Whites (with an intense and striking "Ramblin"), Jimmy Rogers, John Littlejohn, Eddie Taylor and Homesick James. Speaking of James, cousin of the late bottleneck guitarist 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 the biographical 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 scappy 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 Sonny Stitt, has to be heard live to be believed, has an album of his own coming out this fall on India Navigation. The live set recorded at the jazz jolt The Brooks, 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.
Retailers React to 'Touch Me' Tapes

(Continued from page 3)

spent on the promotion of the new format were unwarranted, and solved. When an introduce 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 can't sell tapes anyway, and have Sensormatic 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."

"Touch-Me" systems include accounts (which have since been released) 62 Camerot 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 standardizer."

Bressi added that he would be "tempted" to use Capitol's system if his store was 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. We're looking at 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 more tape displays will be included in both traditional packaging as well as the Touch-Me version.

The wide variety of retail displays available for tapes in individual chains makes 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 Calgano 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 Carol Feltz, tape buyer for Milwaukee's 1812 Overture chain, "but it's too soon to tell what the sales will be."

"Capitol 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 an unceremonious manner. "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 merchandise itself easier. They create an identification between 8-track and cassette is readily apparent to the consumer. 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 packaging. "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), piflage, and pilferage as major drawbacks of the Touch-Me campaign.

Theft problems, however, did not seem to be a problem at some of the stores, and some thought the Touch-Me package deterred pilferage.

"There was no appreciable pilferage," stated Joe Martin, "but they take 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. "Anybody will get shopworn if it's handled enough," suggested Fogelman.

In answer to the shopworn argument, Capitol vice president Dan Day takes a lot of room. Plasticylized 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 display 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 Valtage of The Voltage Brothers; Sharon and Jerry Griffin of The Voltage Brothers organization; Sidney A. Sadenberg of SAS; Doug Valtage and Ramor Valtage.

RECORD WORLD AUGUST 20, 1977

AmericanRadioHistory.com
¡Hola mis amigos! Nuevamente 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 decalados debido a una pequeña afección que le llegó empadronado en la importancia de su trío, donde cuidamos con sus compromisos pese a un fuerte fuebre que lo azotaba.

Luego, el día antes de llegar a Santo Domingo, actuó en Puerto Rico, también afectado con una pequeña fiebre. Ya en Quisquella, se sentía un poco mal y no fue a los ensayos buscando estar bien, ya que solamente tenían falta de calidad en el sonido, pero 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 admiración por los mejores 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 dio cuenta que ya el mismo no se oía. Nadie había salido a darle las manos en esos sacrificios mismos y público, en un noventa por ciento no sabía inglés, se mostraba impaciente, y él no 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 con la estrella negra 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 entablándola 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 del 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 Suárez de demandar a la estrella negra por la suma de 30 mil pesos, al tiempo que le imponía un impeachment de salida del país. Este procedimiento judicial es permitido en República Dominicana cuando una persona es demandada.

Al día siguiente todos los columnistas de caradura arremetían dementemente contra Barry White, a que solamente tenían la reacción... (Continued on page 56)
**Latin American Hit Parade**

**San Antonio**

By KCOR (S. GARZA)

1. **VIVE NAPOLEON**
   - NAPOLÉON—Raf
2. **LLANARADA**
   - MANOLO MUNOZ—Gas
3. **SOY AMOR SECRETO**
   - EDUARDO NUÑEZ—Raf
4. **TE EXTRAÑO MUCHO**
   - VICENTE FERNANDEZ—Cumbia-Centro
5. **LA MUERTE DE UN GALLERO**
   - RICARDO CERATTO—Latín Intl.
6. **TOMA LA VIDA**
   - SONIA Y MIRIAM—Mericana/Melody
7. **DERRUMBES**
   - BRIGGYEN—Gas

**Argentina**

By CENTRO CULTURAL

1. **Y TE AMARE**
   - ANA Y JOHNNY—CBS
2. **QUE SE VA EL CARNERO**
   - EL CARNERO—Surco
3. **DOS SIN LUC**
   - POMADA—RCA
4. **QUIERO TU VIDA**
   - CARLOS JOSE
5. **QUIEN TRABAJA EN ESOS OJOS**
   - VIVIAN EDUARDO—Raf
6. **OTRO OCUPA MI LUGAR**
   - MIGUEL GALLARDO—EMI
7. **VEN CONMIGO**
   - DONNA SUMMER—Mofntron
8. **MEJOR ME VOY**
   - LOS BUKIS—Mofntron
9. **MADITA NAII NAII**
   - CUMBO—Mofntron
10. **NEGRA ME GUSTA TU FORMA**
    - PETER FRAMPTON—EMI

**San Francisco**

By KXRX (ANTONIO BARGO)

1. **SIEMPRE EN MI MENTE**
   - JUAN GABRIEL
2. **HUECO POR MI MANANA POR TI**
   - LOS JINETES
3. **SOY RETRIBUIDO**
   - MOCEDADES
4. **GAVILAN O PALOMA**
   - JOSE JOSE
5. **JUAN PACHANGA**
   - FANIA ALL-STAR—Raf
6. **QUE BONITO**
   - LOS TERCIOLES
7. **FANTASIA**
   - JUAN BAU
8. **MEJOR ME VOY**
   - CHILO
9. **OTRO OCUPA MI LUGAR**
   - MIGUEL GALLARDO
10. **UNA NOCHE COMO ESTA**
    - LOS BUKIS

**Fresno**

By KXKK (ANTONIO BARGO)

1. **SIEMPRE EN MI MENTE**
   - JUAN GABRIEL
2. **HUECO POR MI MANANA POR TI**
   - LOS JINETES
3. **SOY RETRIBUIDO**
   - MOCEDADES
4. **MEJOR ME VOY**
   - CHILO
5. **OTRO OCUPA MI LUGAR**
   - MIGUEL GALLARDO
6. **UNA NOCHE COMO ESTA**
    - LOS BUKIS

**Record World in Miami**

By RICKY CORREO

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**Nuestro Rincon** *(Continued from page 56)*

Velvet Records establece 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, productor de los Estudios Clímax de Miami, fué sometido a una operación quirúrgica urgente esta semana. Su apendice 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 Los Angeles, es 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 Teófilo Bichara, Gerente de XEG de Monterrey, N.L. Mexico, poderosa personalidad radial de Mexico y Estados Unidos. Mucho agradecí su visita a nuestras oficinas y aplaudimos plenamente su agresivo plan de programación radial latino, 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 has made great results with its actions against piracy. Puerto Rico's record association was formed last month and is carrying on very strongly. 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. Committee was established in order to work on important details that could conduct the organization to general elections through which

(Continued on page 56)
En Santo Domingo (Continued from page 54) El Festival de Internacional Performers took place in the City of Buga, Colombia, with the participation of 11 countries. Maite Montenegro of Peru, closing down their offices in Miami, successfully managed for quite some time by Tony Moreno, who, by the way, is also entertaining 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 and the Dominican Republic. Enjoy it, Alexes!

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 enjoyed by all:

**25 mil pesos. En tanto que los ejecutivos del salon “LaFuente” determinaron devolver el dinero a cerca de mil personas que asistieron al show, y los cuales habian pagado $500 pesos individualmente.**

**Our best regards to Publifon from Venezuela.**

**En Miami (Continued from page 55)**

**EL CANTADOR**

SEBASTIAN DIX—Dix Records. DSP 01


**FELITO FELIX—Dix Records**


**En estos resultados. El resultado entre las emisoras hispanas de esta area fue el siguiente: WQBA (17.7% de la audiencia) WCMQ-FM (5.9%), WCMQ (5.6%), WQCM (2.4%) and 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, y logrando tomar el primer lugar, habiendo menos aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, y logrando tomar el primer lugar, con el tiempo, lo cual es muy notorio. Ese es el caso de WCMQ-FM, que pasa de ser la emisora con menos aparatos, a ser la emisora con mas aparatos, and logrando tomar el primer lugar, with the participation of 11 countries. Maite Montenegro of Peru, 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...
ASCAP/Radio

licenses it must now secure from the two music licensing organizations, ASCAP and BMI, before allowing the networks to use any music in the BMI or ASCAP repertoire in exchange for a percentage of the network’s gross receipts. A permit license would enable the network to use certain music, which it uses on a flat-fee basis. The Court of Appeals reversal is a blow, in particular, to ASCAP, which held the legal battle since 1969 under a new system of blanket licensing. 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 antitrust "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 consent decree 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 ability 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 budgets for music. The reduction in station rates, they say, are an illusory saving, as the total ASCAP fees keep rising. Radio is basing its loss of 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 reduction 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 "evergreens." Since 1972, says ASCAP, its proportion of chart records has increased markedly. As well, the new copyright law enacted last year has increased the number 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.

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 a power and an authority, 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 expressively and with some youth and abandon. The Chicago Symphony Chorus, particularly in the symphony's conclusion, shows off its superb 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 a 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. But an important voice is the emergence of his last several concerts in New York. Still, the performance 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 New Philharmonia Orchestra under Charles Mackerras, contains the Saint-Saens Cello Concerto No. 1, Faure's Elegy 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 tone. Before saying too much more about Schiff, one would have to hear him live and hear his performance in the more varied repertoire, 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 credit to Deutsche Grammophon.

From Deutsche Grammophon's sister company, Philips, comes a striking treatment of Mahler's "Das Knaben Wunderhorn," the complete cycle with none of the excerpts 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 many, often harsh, very musical and wherever possible funnymore 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 Singers, a Miracle Of Wonders." The cast, composed in large part of Americans such as Tatiana Troyanos, Carol Neblett and Catherine Mantilano, was handpicked by Levine. With the condensation of the entire ACA repertoire and the opera available in only one stereo version, is a recording due?

The All-Industry Radio Committee has been able to return to its constituents after each of the last three negotiations 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 to test Judge Connor's temperament?

ASCAP was sorely weakened by the radio strike (the society prefers to call it a "boycott") of ASCAP albums 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 added another dimension to its top executives. Is the society spoiling for a fight with the broadcasters, aiming to prove its bargaining position is still strong, if not preeminent?

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 another), the value of the music must be lessened. The broadcasters say that ASCAP fees comprised 9 percent of its total industry profits in the 1940s, but today are 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 legal 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-illusive 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. But it may, both sides express an unwavering resolve to go to court if necessary.

(Continued from page 4)
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 signing. 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.

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

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 Bogwell and the Sunlighters
Consoo 9810

Something For Everyone
The Singing Christians
Consoo 9813

Come and Join Us
Petro
Myrrh 6582

Let The Music Move Me
Stephen Alexander
White Horse 1001

'Sparkle New Wings' Gets Strong Response

NAHOSVILLE — 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 Canaday, Minister of Music at Crievewood Baptist Church, Nashvil- le, the 1977 Daytona Beach Youth Choir Festival presented “Bright New Wings,” a musical by Cynthia Clawson, Ragan Courtneay and Beryl 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 Dayton Beach Youth Choir Festival. Louis Swanson from First Baptist Church, Roswell, Georgia was the festival director. Plans are being made to hold the festival in Hawaii next year.

Light Signs Dixon

NASHVILLE— Licht 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 Nash- ville 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, Nash- ville, Tenn. 37202.
SOUL & SPIRITUAL GOSPEL

AUGUST 20, 1977

1. JESUS CHRIST IS THE WAY
   WALTER HAWKINS/Light S705 (Word)
2. LOVE ALIVE
   WALTER HAWKINS & LOVE CENTER
   CHOIR/Light S886 (Word)
3. TAKING GOSPEL HIGHER
   THE SENSATIONAL WILLIAMS
   BROTHERS/Savoy SG 14436 (Word)
4. WONDERFUL
   EDWIN HAWKINS & THE EDWIN
   HAWKINS SINGERS/Birthright BRS
   1493 (Word)
5. FIRST LADY
   SHIRLEY CAESAR/ROADSHOW/UAA
   85 744 R
6. SEE YOU IN THE RAPTURE
   THE SENSATIONAL NIGHTINGALES/
   ABC/Parlak 92021
7. THE SOUL AND SPIRIT CONCERT
   REV. MACKED WOODS & CHRISTIAN
   TABERNACLE CHOIR/Savoy DRL 7001
8. GOTTA FIND A BETTER HOME
   THE SWANEE QUINTET/Creed 3077
9. I FOUND JESUS AND I'M GLAD
   TEDDY KUFFMAN AND THE GEMS/
   Rev. W. Leo Daniels/HeartWarming R
   3416
10. TOUCH ME
    ERNEST FRANKLIN/Jewel LPS 0110

CONTEMPORARY & INSPIRATIONAL GOSPEL

AUGUST 20, 1977

1. HOME WHERE I BELONG
   B.J./THOMAS/Myrth 6537 (Word)
2. ALLELUIA
   THE BILL GAITHER TRIO/Impact R
   3408
3. LADY
   REBA RAMBO/Greentree R 3430
4. MIRROR
   EVIE TOURQUIS/Word WST 8714
5. AMERICA MASS CHOIR RECORDED
    IN KANSAS CITY MO. LIVE
   THE MARANATHA SINGERS/Maranatha
   CAS 9814

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RECORD WORLD AUGUST 20, 1977
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 pop in 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 there seems to already be a move in that direction.

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 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.

MCA Artists Set For NARAS Benefit

NASHVILLE — Bill Anderson will debut his new “Bill Anderson Show” featuring Mary Lou Turner and Neil Diamond. I welcome visitors, sign autographs, guide tourists through the House of Cash in suburban Nashville, hoping 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.

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 his son, 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.

What are your duties?

A. I welcome visitors, sign autographs, guide tourists through the House of Cash in suburban Nashville, hoping

COUNTRY PICKS OF THE WEEK

DON WILLIAMS, “I’M JUST A COUNTRY BOY” (M. Barber/F. Brooks, Folkways, BMG). No doubt about this one. Williams’ melodic 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 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, mid-tempo cut with a memorable hook, which has all the necessary ingredients to bring it home. Superb production. True 106.

TRUE ROGER MILLER, “OFF THE WALL” Miller’s inimitable style shines through on 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.

Brewington Joins ASCAP

NASHVILLE—Jack Stapp, chairman of the board and chief officer of Tree International Music, has announced plans for a major expansion of the facility at the music publisher’s 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 both personal 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.

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 Wanta 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).
**COUNTRY HOTLINE**

By MARIE RATTUFF

We hear a hit in "Do You Hear My Heart Beat!" by 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), KV00.

Marvel 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, WKB, WIRE, KTTS, WSDD, KIKK, WKDA, KBUL, KCKC, KFDI, WTSO, KENR, KDJW, KXLR, KKYX, WVOJ. Opting for the "B" side are KSOF and WTIK.

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, WSDD, 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.

Sam Neeley's "Sail Away" getting good initial action at WKDA, KENR, KCKS, KIKK and KTCR. David Wills' "Cheat in' Turns Her III We hear a hit in "Do You Hear My Heart Beat!" David Wills' "Cheat in' Turns Her III We hear a hit in "Do You Hear My Heart Beat!"

Opting for the "B" side are KSOP and WTIK.

Robert Hunter, national promo director for WMC (Memphis), tends to feel 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 promo director of Playboy Records' country division, also feels the quality of country LPs wouldn't hold up. "Country right now is too small and 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 album, the active buyers, those who buy a number of LPs, are in the 28-42 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 for 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 to single 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 more a skeptical view citing expense, 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 the stations present number of listeners if country radio could see fit to take advantage of the potential.

**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)

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**THE COUNTRY ALBUM CHART**

**AUGUST 20, 1977**

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<th>WK</th>
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<td>LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092</td>
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</table>

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

**I Miss You Already**

- **Jerry Wallace**

| **BMA 7-003** |

**Watch For Jerry's New Upcoming Album BMA 7-1001**

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“I’m Completely Satisfied With You””

**Get Your BMA Records!**

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<tr>
<th>Title</th>
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**CHARTMAKER OF THE WEEK**

— We Can't Go on Living Like This

**Eddie Rabbit**

Elektra 45418
"I Fall to Pieces"

Produced and Arranged by Don Costa

Mary Miller

RECORDS

Division of KICKERILLO COMPANY
Executive Producer & Personal Mgr.
Vincent D. Kickerillo
1300 Texas Ave. Suite 201
Houston, Texas 77002
(713) 222-8561
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 Dave Morley & Richard Laine