

RECORD WORLD LATIN AMERICAN

Record World en Santo Domingo

By CAONABO DIAZ BETANCES

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

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

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

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

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

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

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

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

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

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

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

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

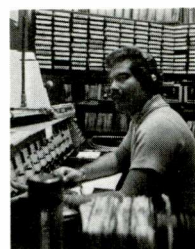
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DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



John Sollas



Betty Pino



Alexis Fari

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

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

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

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LATIN AMERICAN HIT PARADE

San Antonio

By KCOR (S. GARZA)

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

Mexico

By VILO ARIAS SILVA

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

Argentina

By CENTRO CULTURAL

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

Hartford

By WRYM (AGUILERA-MARTINEZ)

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

San Francisco

By KBRG (OSCAR MUNOZ)

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

Pomona, Cal.

By KKR (BARDO SANCHEZ)

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

Fresno

By KXEX (ANTONIO RABAGO)

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

Miami

By WQBA (MARIO RUIZ)

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

Nuestro Rincon (Continued from page 56)

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

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

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Record World en Miami

By RICKY CORREOSO

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

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

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

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

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SUAVE PIEL

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

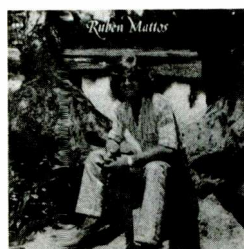
■ Produced by M. de la Calva and with arrangements by R. Arcusa, R. Ferro and J. Gluck, Alfonso Pahino performs a beautiful package of very romantic ballads. "Nostalgia" (Weyer-Roucher-de la Calva-Arcusa), "Tal vez Mañana," "Querida Mía" (de la Calva-Arcusa) and "Contigo fué" (de la Calva-Arcusa).



TU SONRISA

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

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



RUBEN MATTOS

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

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



EL CANTAUTOR

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

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

En Miami (Continued from page 55)

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

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

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

En Santo Domingo (Continued from page 54)

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

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

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

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

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

Nuestro Rincon (Continued from page 55)

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

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

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

ASCAP/Radio Negotiations (Continued from page 4)

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

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

Past Reductions

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

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

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

tion of fees."

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

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

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

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

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

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

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

Mahler & a New Cellist (Continued from page 43)

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

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

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

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

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

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

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

* * *

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

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

RECORD WORLD GOSPEL

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

By VICKI BRANSON

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

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

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

Promos Planned

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

Pilgrim Jubilee Group Re-Signs with Nashboro

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

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

Savoy Releases Live Cleveland LP

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

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

Gospel Retailers Honor Crouch



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

Gospel Picks Of The Week

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

Contemporary & Inspirational

Plain Georgia Gospel
Wendy Bagwell and the Sunlighters
Canaan 9810

Something For Everyone
The Singing Christians
Canaan 9813

Come and Join Us
Petra
Myrrh 6582

Let The Music Move Me
Stephen Alexandersen
White Horse 1001

Soul & Spiritual

Let Me Have A Dream
Danniebelle Sparrow 1016

It's All Right Now
Jessy Dixon
Light 5719

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

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

'Bright New Wings' Gets Strong Response

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

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

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

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

Light Signs Dixon

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

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

New Gospel Club Bows in Nashville

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

Dove Awards Banquet Planned For November

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

SOUL & SPIRITUAL GOSPEL

AUGUST 20, 1977

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

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

CONTEMPORARY & INSPIRATIONAL GOSPEL

AUGUST 20, 1977

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

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

By VICKI BRANSON

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

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

MCA Artists Set For NARAS Benefit

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

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

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

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

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

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

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

Col Releases Ten

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

Albums scheduled for release this month are: Lynn Anderson's "I Love What Love Is Doing To Me/He Ain't You" (Columbia); Moe Bandy's "Cowboys Ain't Supposed To Cry" (Columbia); David Allan Coe's "Tattoo" (Columbia); Barbara Fairchild's "Free And Easy" (Columbia); Bobby Goldsboro's "Goldsboro" (Epic); George Jones' "I 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).

Hickory Ups Powell

■ NASHVILLE — Wesley Rose, president of Hickory Records, Inc., has announced the appointment of Don Powell as director of national promotion for Hickory. Powell came to Hickory as a promotion man in 1973 and has worked all phases of national promotion for Hickory since that time.

Brewington Joins ASCAP

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

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

Tree To Expand

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

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

January Opening

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

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

NASHVILLE REPORT

By RED O'DONNELL



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

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

Our all-too-brief conversation went like this:

Q. What are you doing there—visiting?

A. No. I work here.

Q. What are your duties?

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

(Continued on page 64)

COUNTRY PICKS OF THE WEEK

SINGLE

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

SLEEPER

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

ALBUM

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



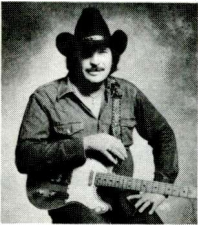
COUNTRY HOTLINE

By MARIE RATLIFF

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

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

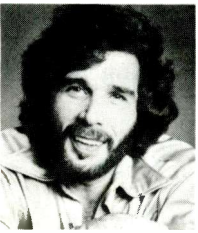
Narvel Felts is beginning to show some good adds on his version of the old Bee Gees hit "To Love Somebody." Chalk up WITL, WBAM, WCMS, KAYO, KYNN, WHK, WIRE, KTTS, WSDS, KIKK, WKDA, KBUL, KCKC, KFDI, WTSO, KENR, KDJW, KXLR, KKYX, WVOJ. Opting for the "B" side are KSOP and WTIK.



Wayne Kemp

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

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



Eddie Rabbitt

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

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

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

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

SURE SHOTS

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

Jim Reeves — "Little Ole Dime"

LEFT FIELDERS

Barbara Mandrell — "Hold Me"

Kenny Price — "Leavin'"

Sunday Sharpe — "Hold On Tight"

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

Buck Owens — "Our Old Mansion"

AREA ACTION

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

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

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

Album-Oriented Country (Continued from page 62)

to any stations that wanted to go with AOC."

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

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

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

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

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

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

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

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

ATTENTION: Artists and A&R MEN

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(615) 385-3788

Nashville Report *(Continued from page 62)*

Q. Do many tourists visit the House of Cash?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Audio/ Video Studio

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

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

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

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BARBARA MANDRELL—ABC/Dot 17716

HOLD ME (G. Ray; Gator, ASCAP)

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

JIM REEVES—UA 11060

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

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

MERLE HAGGARD—Capitol 4477

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

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

SUNDAY SHARPE—Playboy ZS8 5813

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

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

BARRY MASON—UA 1048

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

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

RON SHAW—Capitol 4475

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

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

BUCK OWENS—Warner Bros. 8433

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

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

WILMA BURGESS—RCA 11057

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

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

JESSI COLTER—Capitol 4472

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

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

MICHAEL CLARK—Capitol 4474

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

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

DAVID ROGERS—Republic 006

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

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

STEVE CAUTHEN—Bareback 534

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

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

JIM ALLEY—Teddy Bear 1020

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

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

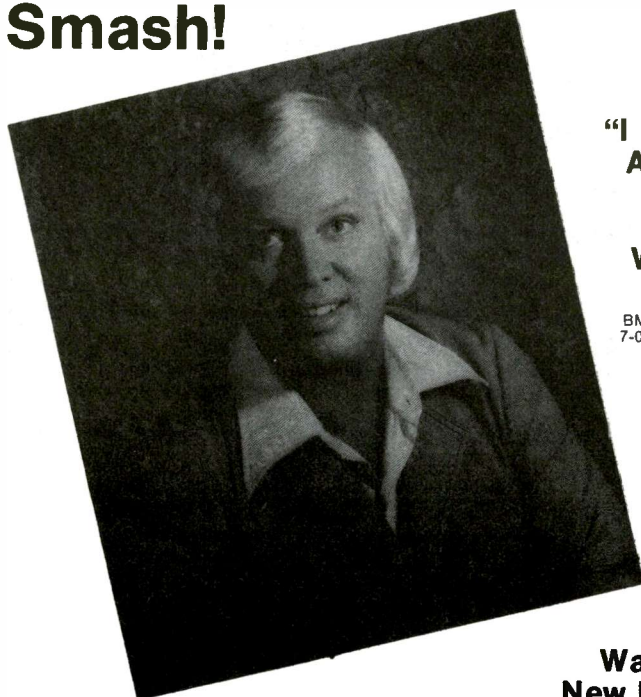
THE COUNTRY ALBUM CHART

AUGUST 20, 1977

AUG. 20	AUG. 13		WKS. ON CHART
1	1	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	14
2	2	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	8
3	4	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	6
4	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	5
5	3	KENNY ROGERS/United Artists/LA689 G	41
6	5	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	26
7	7	DYNAMIC DUO CONWAY TWITTY & LORETTA LYNN/MCA 2278	8
8	8	RABBITT EDDIE RABBITT/Elektra 7E 1105	11
9	9	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	12
10	11	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	13
11	10	NEW HARVEST . . . FIRST GATHERING DOLLY PARTON/ RCA APL1 2188	25
12	13	THE OUTLAWS WILLIE, WAYLON, TOMPALL & JESSI/RCA APL1 1312	81
13	16	MAKING A GOOD THING BETTER OLIVIA NEWTON-JOHN/MCA 2280	6
14	14	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	15
15	17	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	30
16	19	TILL THE END VERN GOSDIN/Elektra 7E 1112	4
17	18	BEST OF FREDDY FENDER/ABC Dot DO 2079	14
18	12	FIRST CLASS MICKEY GILLEY/Playboy KZ 34776	10
19	20	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/ RCA APL1 2261	19
20	22	BILLY CRASH CRADDOCK LIVE/ABC Dot 2082	5
21	21	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol SO 11601	23
22	25	I REMEMBER PATSY LORETTA LYNN/MCA 2265	18
23	26	MIRRIAM JESSI COLTER/Capitol ST 11583	7
24	15	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	51
25	45	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	2
26	23	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON//Columbia PZ 34687	15
27	27	SLIDE OFF YOUR SATIN SHEETS JOHNNY PAYCHECK/Epic KE 34693	11
28	28	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	22
29	32	SMOKEY AND THE BANDIT SOUNDTRACK/MCA 2099	4
30	43	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	2
31	31	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	35

32	24	LOVERS, FRIENDS & STRANGERS BARBARA MANDRELL/ ABC Dot DO 2076	10
33	37	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	97
34	36	THE RAMBLER JOHNNY CASH/Columbia KC 34833	3
35	33	PRACTICE MAKES PERFECT JOHNNY RODRIGUEZ/Mercury SRM 1 1144	11
36	38	BEST OF DOLLY PARTON/RCA APL1 1117	65
37	40	YOUR PLACE OR MINE GARY STEWART/RCA APL1 2199	18
38	39	BOBBY BORCHERS/Playboy KZ 34829	7
39	34	THE BEST OF MOE BANDY/Columbia KC 34715	9
40	—	BORN BELIEVER JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2399	1
41	29	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	36
42	42	ANYTIME, ANYWHERE RITA COOLIDGE/A&M SP 4616	3
43	44	RONNIE MILSAP LIVE/RCA APL1 2043	38
44	56	NICK NIXON/Mercury SRM 1 1175	2
45	55	COUNTRY SWEET STELLA PARTON/Elektra 7E 1111	2
46	50	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	78
47	47	FARGO COUNTRY DONNA FARGO/Warner Brothers BS 2996	25
48	52	COUNTRY INSTRUMENTALIST OF THE YEAR HARGUS "PIG" ROBBINS/ Elektra 7E 1110	2
49	41	SONNY JAMES IN PRISON—IN PERSON/Columbia KC 34708	9
50	51	JACKY WARD/Mercury SRM 1 1170	5
51	—	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	1
52	54	HOTEL CALIFORNIA EAGLES/Asylum 7E 103	28
53	53	VISIONS DON WILLIAMS/ABC Dot DOA 2064	28
54	30	LET'S GET TOGETHER TAMMY WYNETTE/Epic KE 34694	12
55	35	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531	16
56	57	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	29
57	58	#104 STILL MOVIN' ON HANK SNOW/RCA APL1 2400	5
58	49	IF YOU WANT ME BILLIE JO SPEARS/United Artists LA748 G	5
59	59	BEST OF DONNA FARGO/ABC Dot DO 2075	26
60	60	SNOWBLIND FRIEND HOYT AXTON/MCA 2263	17
61	48	PLAY GUITAR PLAY CONWAY TWITTY/MCA 2262	31
62	63	TOUCAN DO IT TOO AMAZING RHYTHM ACES/ABC AB 1105	18
63	—	MIXED EMOTIONS SAMMI SMITH/Elektra 7E 1108	1
64	65	THE WHEEL ASLEEP AT THE WHEEL/Capitol ST 11620	21
65	46	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	18
66	68	STACKED DECK RUSTY WIER/Columbia PC 34775	10
67	61	WHISKEY CHARLIE DANIELS BAND/Epic PE 34664	5
68	62	IT'S NOTHING TO ME JIM REEVES/RCA APL1 2309	9
69	69	24 GREATEST HITS HANK WILLIAMS, SR./MGM SE 4755	50
70	67	ALL TIME GREATEST HITS, VOL. I GEORGE JONES/Epic KE 34692	11
71	64	ABOUT LOVE TOM T. HALL/Mercury SRM 1 1139	16
72	66	THE PLEASURE'S BEEN ALL MINE FREDDIE HART/Capitol ST 11626	9
73	73	CONWAY TWITTY'S GREATEST HITS, VOL. II/MCA 2235	40
74	70	A RETROSPECTIVE LINDA RONSTADT/Capitol SKBB 11629	21
75	72	SCORPIO BILL ANDERSON/MCA 2264	12

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



"I Miss You
Already"
•
Jerry
Wallace

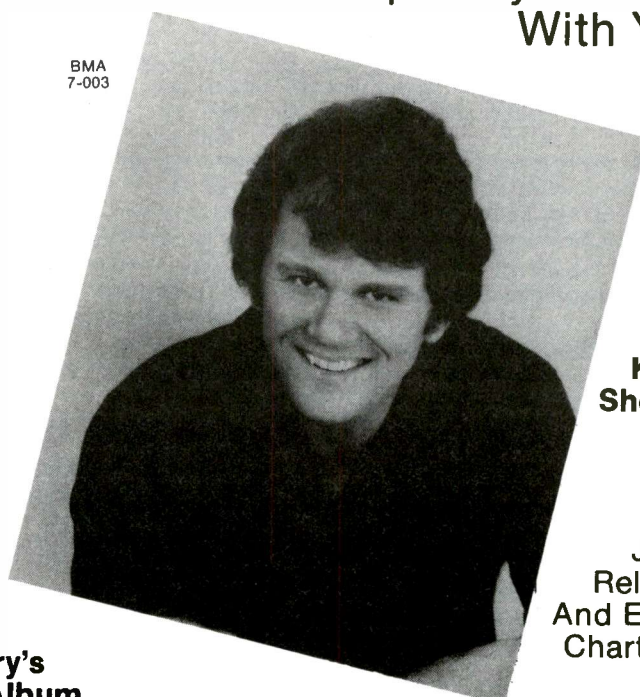
BMA
7-002

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2125 8th Ave. S.
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AUGUST 20, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG.
20AUG.
13WKS. ON
CHART

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

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

CHARTMAKER OF THE WEEK

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

*"I Fall
to Pieces"*

Mary Miller

Produced and Arranged by
Don Costa

inergi
RECORDS

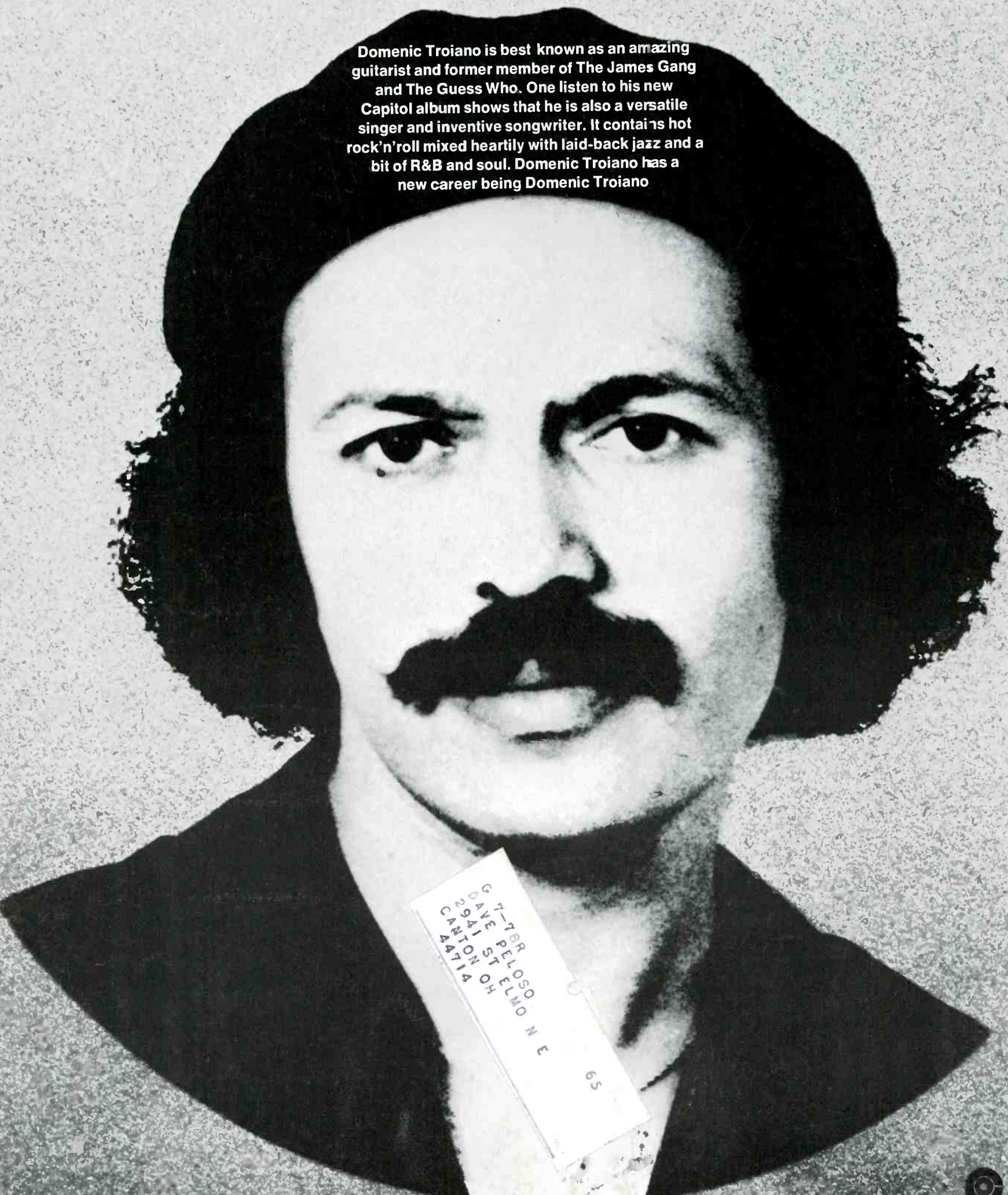
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THE DOMENIC TROIANO BAND

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



BURNIN'

AT

THE

STAKE

Produced by Randy Brecker & Richard Lewis

