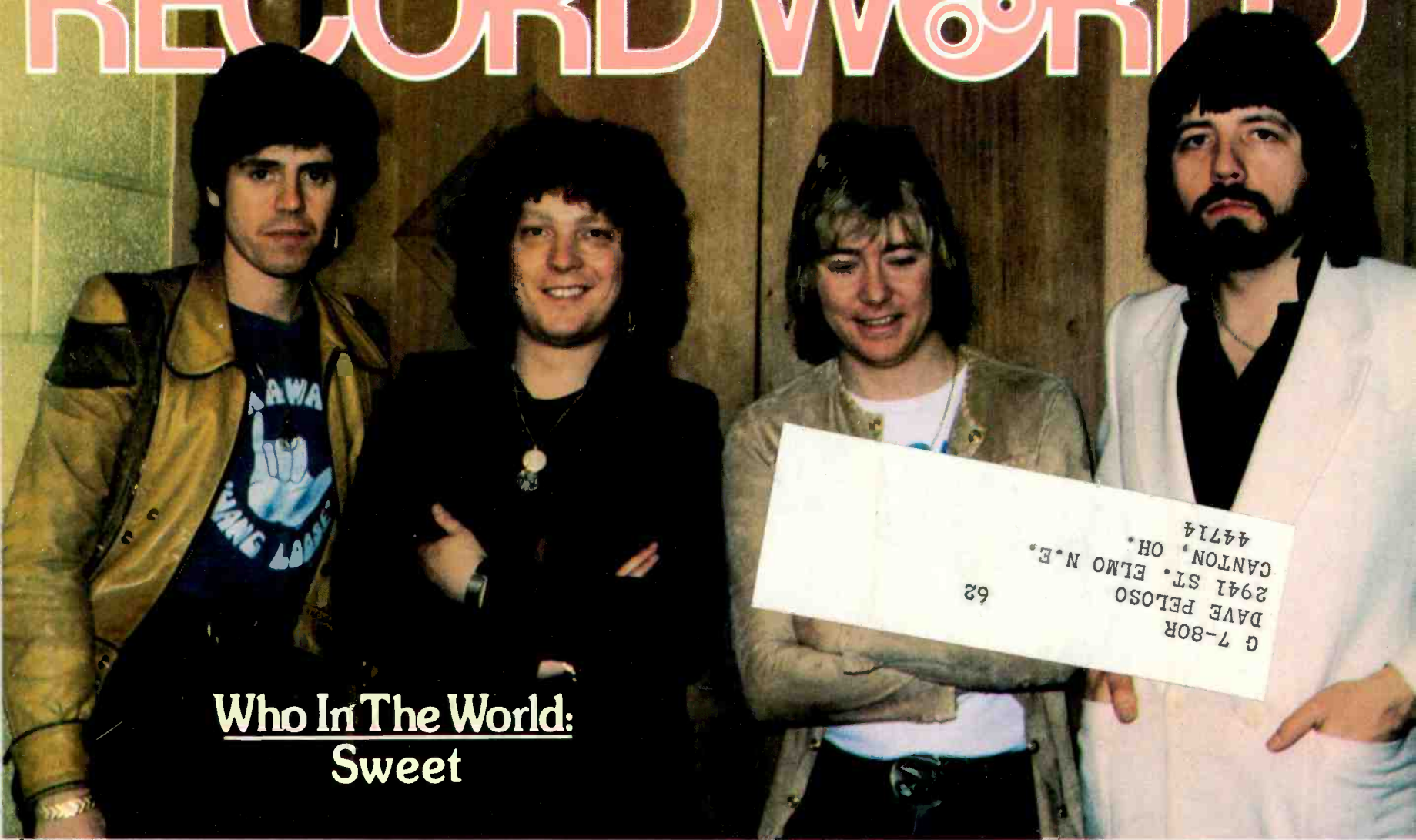


RECORD WORLD



Who In The World: Sweet

HITS OF THE WEEK

SINGLES

WINGS, "I'VE HAD ENOUGH" (prod. by Paul McCartney) (writer: McCartney) (MPL/ATV, BMI) (3:02). The second single from the top selling Wings "London Town" album is a good deal rockier than the "With A Little Luck" single and shows McCartney in top pop vocal form. The back beat is strong and the hook instantly singable. Capitol, P-4594.

ELECTRIC LIGHT ORCHESTRA, "MR. BLUE SKY" (prod. by Jeff Lynne) (writer: Lynne) (Unart/Jet, BMI) (3:44). This first release under the Jet Records/CBS distribution deal is a popular cut from ELO's "Out of The Blue" lp. This up-tempo tune guarantees Lynne's legend as both writer and producer and shows off ELO's unique sound. Jet ZS8-5050 (CBS).

COMMODORES, "THREE TIMES A LADY" (prod. by J. Carmichael/Commodores) (writer: L. Richie) (Jobete/Commodores Ent., ASCAP) (3:35). The Commodores have long been a best selling r&b group and this sentimental ballad from their current best selling album should get instant pop adult action as well. Motown M 1443F.

CRYSTAL GAYLE, "TALKING IN YOUR SLEEP" (prod. by Allen Reynolds) (writers: Cook-Woods/Chriswood, BMI) (2:53). One of the country's biggest crossover artists has picked another lovely ballad to show off her clear and sometimes tearful soprano to her best advantage. A quick trip up the country & pop charts seems likely. United Artists UA-X1214Y.

SLEEPERS

MANHATTANS, "EVERYBODY HAS A DREAM" (Prod. by Bobby Martin-Manhattans) (writer: Billy Joel) (Higher/Ripparthur, ASCAP) (3:47). The Manhattans took a well-known Billy Joel song, gave it the easy beat of the 50s r&b hits and added just the right amount of arrangements to make it a major crossover possibility. Columbia 3-10766.

THE CARS, "JUST WHAT I NEEDED" (prod. by Roy Thomas Baker) (writer: Ric Ocasek) (Lido, BMI) (3:44). Sounding somewhat like Tommy James' early hits, this new Boston group is already getting heavy support in their hometown. Roy Thomas Baker's production and the group's lively vocals makes the record a standout. Elektra E-45491.

CHILLIWACK, "ARMS OF MARY" (prod. by Turney-Henderson-Gilutin) (writer: Iain Sutherland) (Island, BMI) (2:59). Released several years ago by The Sutherland Bros. & Quiver, this Canadian group keeps the sweetly romantic ballad much in line with the original making it a natural for pop and a/c acceptance. Mushroom M-7033.

CLIMAX BLUES BAND, "MAKIN' LOVE" (prod. by Climax-Peter Henderson) (writers: Climax Blues Band) (Bleu Disque, ASCAP) (3:30). Climax' last hit single "Couldn't Get It Right" pushed the group into a whole new commercial direction. This new record follows it admirably with a strong pop/rock feeling accented by full harmonies. Sire SRE 1026 (WB).

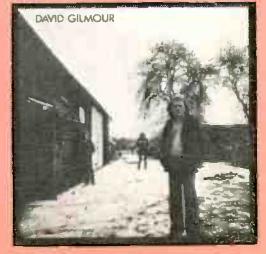
ALBUMS

THE ROLLING STONES, "SOME GIRLS." It is always refreshing to see that a group as important as the Rolling Stones can still deliver the goods. While their recent efforts have been met with polite acceptance, "Some Girls" is far and away their best rock album in many years with songs like "Lies" and "Respectable." Rolling Stones COC 39108 (Atlantic) (7.98).

QUINCY JONES, "SOUNDS..." Jones' consummate talents as producer, arranger and songwriter are all in evidence here as is his ability to construct a devastatingly infectious sound by assembling a lineup of talent that includes people like Chaka Khan, Ralph MacDonald, Herbie Hancock, Ashford and Simpson and Patti Austin. A&M SP 4685 (7.98).

DAVE MASON, "MARIPOSA DE ORO." Mason's music is more subdued than on previous albums as he has opted for quiet, harmony laced material along the lines of his recent hits. The sound is reminiscent of CSN (both Stills and Nash can be heard) but Mason's smooth vocals and sense of melody continue to be the main strengths. Columbia JC 35285 (7.98).

"DAVID GILMOUR." He may have been the last member to join the Pink Floyd, but the guitarist is perhaps the one most responsible for molding their sound as it is heard today. His first solo album is extraordinary—brimming with Floydian textures, searing guitar lines and brooding moods, yet he is the only member of that group present. Columbia JC 35388 (7.98).



Togetherness is their middle name.



"Togetherness" is their new album.

L.T.D. (LOVE, TOGETHERNESS AND DEVOTION) ON A&M RECORDS AND TAPES



Produced by Bobby Martin
for Bobby Martin Productions



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Management: Tenmakers
Booking Agency: Regeancy Artists, Ltd.

RECORD WORLD

Public Broadcasters Will Pay ASCAP \$1.25 Million in Annual License Fees

By BILL HOLLAND

■ WASHINGTON — In a move that surprised both ASCAP and public broadcasters, the Copyright Royalty Tribunal decided last week on a \$1,250,000 flat yearly fee for a compulsory license of the ASCAP repertoire.

The rate is now law, since the proposal, as stated in the new Copyright Law mandate, has appeared in the Federal Register.

While the rate is not far from both those proposed by the commissioners in various "method" proposals over the past month—by a percentage of gross revenue, or population—it does differ in that the Tribunal concluded that a flat rate would be easier to administer.

Of course, the move, as proposed by Tribunal chairman Thomas Brennan, is the result of weighing the points of the various earlier proposals, and, as such, is a result of the research and data in all of the proposals.

Fifty-six percent of the fee must be paid to ASCAP by December 31st. The remainder will be due, according to the decision, on July 31st of next year.

The vote on the flat fee proposal passed 3 to 2, with commissioners Garcia and James voting against the plan.

Just the week before, the Tribunal agreed — not unanimously—to a proposal by Commissioner Frances Garcia which

championed a "revenue Method" of determining the rate, a method ASCAP had espoused since the beginning of the hearings.

In fact, many of the figures and rates in the Garcia proposal were quite close to those in the financial proposal. Both sides in the dispute recognized that the June 6th deadline had a lot to do with the Tribunal's decision to go with the flat rate.

The June 6th meeting ended
(Continued on page 78)

Mike Curb Captures Cal. GOP Nomination For Lieut. Governor

■ LOS ANGELES — Mike Curb won the Republican party nomination for Lieutenant Governor of California last Tuesday (6), defeating Assemblyman Mike Antonovich of Glendale for the right to face Democratic incumbent Mervyn Dymally in this fall's election.

Although statewide and national reaction to results of last week's primary election here focused principally on the landslide victory garnered by the controversial Jarvis-Gann initiative behind Proposition 13, calling for dramatic reductions in property
(Continued on page 73)

Branch-Distributed Labels Now Maintain 75 Percent of LP, Singles Chart Positions

By MARC KIRKEBY

■ NEW YORK — With the addition of United Artists Records to the branch distribution fold, the combined Album and Singles Chart shares of the six branch-distributed companies have hit the 75 percent mark.

An analysis of the two top 100 charts for May, 1978, and for the same month in each of the past two years, paints a picture of increasing strength for the branch majors — WEA, CBS, Polygram, Capitol/EMI, RCA and MCA — and for the half-dozen or so largest independents. For other companies, the analysis shows, the pickings are slim and likely to get slimmer.

In May, 1976, for example, 19

independent labels were represented on the Singles Chart. (Singles, being cheaper to produce and manufacture than albums, have long given small labels their most feasible route to the marketplace.) By May, 1977, that total had dropped to 15, and by last month to 13, even with ABC Records having joined the ranks of the independents.

Distribution deals with the branch majors have removed several independents from that list, while increased competition, first for talent and then for airplay and store space, has hurt the others. (A&M and Motown have gone to a partial branch operation.)

(Continued on page 78)

Piks, Progress Detroit Offices Mirror Indies' Scramble For New Territories

By MIKE FALCON

■ LOS ANGELES — The first major wave of independent distributor activity in the wake of the United Artists Records sale and branch distribution agreement is centering in the Midwest, as branch sales offices from the more aggressive indies begin to open. Detroit has already seen the opening of two branch offices by Ohio-based distributors.

Coupled with the sometimes almost clandestine movement of lines by manufacturers (as the labels attempt to strengthen selected indies by consolidating territories) is an apparent rise in transshipping, particularly by some independent distributors who are feeling the pinch of the UA withdrawal from the indie ranks.

Although both the majority of independently distributed labels and their distributors are understandably reluctant to disclose details, it is already apparent that a number of labels will consolidate authorized territories and cut back the number of distributors that handle their product.

The Cleveland-based Piks Corporation and the Highland Heights-based Progress Record Distributing typify the aggressive stance taken by indies in order to increase volume. Progress,

which already operates sales offices in Cincinnati, Columbus, Pittsburgh, Chicago and Indianapolis, opened a sales branch in Detroit a month ago. The 2500-square foot office space does not stock product, but does include space for a complete sales and promotional staff.

(Continued on page 72)

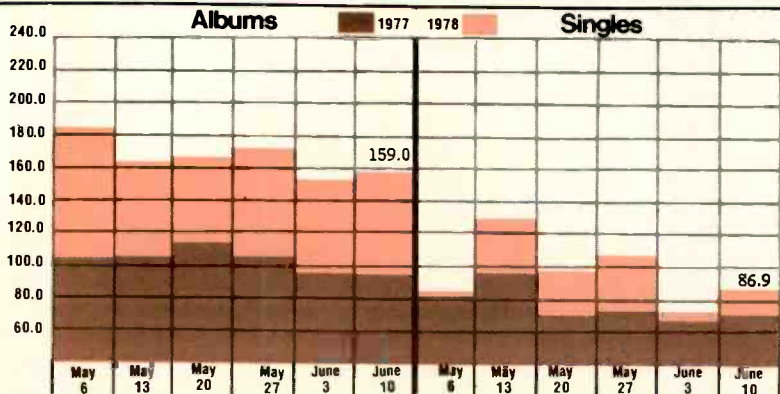
Record World Sets 17th Seminar in Seattle

■ SEATTLE — Record World will hold its seventeenth radio/retail seminar here Saturday, July 8, at the Washington Plaza Hotel.

The seminar will include an explanation by the RW market research department regarding the charts used by the magazine. In addition, members of the editorial staff will give further insight into various features of the magazine. As at all previous seminars, members of the editorial and research staffs will be on hand to field any questions.

The seminar will begin at 12:30 p.m. with cocktails and a buffet luncheon. This will be followed by an informal presentation. There is no registration. Those who wish to attend may call either Mike Vallone or Doree Berg at RW's New York offices.

RECORD WORLD SALES INDEX



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

contents



■ **Pages 23-30.** Record World's second annual Advertising Awards honor those 1977 advertisements a panel of industry professionals found to be of particular graphic excellence. A special pull-out section highlights all the winners in the Gold, Silver and Citation award categories, with photo coverage each.



■ **Page 35.** Michael Spears, the former operations manager of top 40 powerhouse KHJ-AM in Los Angeles, has taken matters into his own hands: Spears, with two partners, has purchased a Tampa/St. Petersburg AM station, WFSO, as the first property in what Spears hopes will develop into a major broadcast group. RW's coverage details Spears' views of this rare programming-to-ownership move.

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POWERHOUSE PICKS

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

Barry Manilow (Arista) "Copacabana (At The Copa)." This record is happening on all levels. Already number one in Miami, numerous primaries continue to jump on it. It is breaking in call outs and good sales have been reported.

Walter Egan (Columbia) "Magnet and Steel." Action at the secondaries is excellent with the record spreading at the primary level with several stations already on it.

Comm. Act Rewrite Begins Long Fight

By BILL HOLLAND

■ WASHINGTON—A major and far-reaching proposal to overhaul the nation's communications laws was introduced in Congress last week by the ranking members of the House communications subcommittee.

Joint Sponsorship

The bill, sponsored jointly by chairman Lionel Van Deerlin (D-Calif.) and ranking minority member Louis Frey Jr. (R-Fla.), would almost eliminate present federal regulation of radio and cable television, simplify licensing procedures and ease present rules concerning stations' news, public affairs and "opposing views" programming. The bill, which is expected to be fought tooth and nail by broadcasting and communications companies and their opponents before it ever reaches the House floor in, say, 1980, would also set up an independent policy-making executive branch organization called the National Telecommunications Agency to replace the present National Telecommunications and Information Administration, now in the Commerce Department.

(Continued on page 74)

CTI Fires Seven; Reorganization Due

By MARC KIRKEBY

■ NEW YORK — CTI Records, beset by lawsuits and financial woes, dismissed seven employees in an apparent economy move on Friday, June 2. An announcement of the reorganization plans of the Creed Taylor-founded jazz label is expected late this week.

Jerry Wagner, president of CTI, denied last week that the company had closed its doors or would do so in the near future.

"We're here, we're open, we've got product in the stores," he said.

Distribution Deal?

Wagner added that CTI had talked with several companies about possible distribution deals for the label's product, but that no agreement had been made.

CTI has been reported to be in financial difficulty in recent months, due largely to production and pressing costs on its albums.

The legal battle between CTI and Motown Records, now in its third year, goes on. Motown, which once distributed CTI product, received distribution rights to certain CTI releases in a 1976 out-of-court settlement of that pact, and litigation over rights to new CTI records

(Continued on page 74)

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VOL. 35, NO. 1616

1, 2, 3

**Four weeks in a row,
we taught the record business
a lesson.**

For weeks, the record business has been witnessing a wonderful example of how we dominate the charts.

Three singles made it to the top on the Cash Box Top 100 R&B, Billboard Hot Soul Singles, and Record World R&B Singles charts. All three were E/P/A singles from top-charted albums.

The O'Jays' "Use Ta Be My Girl,"^{B-50524} Heatwave's "The Groove Line,"^{ZSB 3847} and The Isley Brothers' "Take Me to the Next Phase"^{ZSB 2277} are the songs that made our winning triple.

And bubbling under the Hot Three in all the trades: George Duke's "Dukey Stick,"^{B-50131} bulleted at number four in Billboard and Cash Box, and at number five in Record World.

We like it on top, and plan to stay there.

Epic, Portrait,™ and the Associated Labels.

THE O'JAYS
SO FULL OF LOVE
including:
Help (Somebody Please)/Brandy/Use Ta Be My Girl
Sing My Heart Out/Cry Together



JZ 35355

HEATWAVE
CENTRAL HEATING
including:
The Groove Line/Party Poops
Central Heating/Leavin' For A Dream
Send Out For Sunshine





JE 35260

The Isley Brothers
Showdown
including:
Take Me To The Next Phase (Part 1 & 2)
Ain't Giving Up No Love/Groove With You
Coolin' Me Out (Part 1 & 2)/Fun And Games



JZ 34930



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'Ain't Misbehavin', 'On the 20th Century' Take Top Tony Honors for B'way Musicals

■ NEW YORK — "Ain't Misbehavin'," the musical revue based on Fats Waller's works, won the Tony award for best musical at the 32d annual Tony Awards presentation at the Shubert Theatre here June 4. "On The Twentieth Century," another musical, won five awards.

Liza Minnelli took home her third Tony as best actress in a musical for "The Act," while John Cullum was named best actor in a musical for "On The Twentieth Century."

Nell Carter of "Ain't Misbehavin'" received the best fea-

tured actress in a musical award; Kevin Klein of "On The Twentieth Century" won the award for best featured actor in a musical.

Richard Maltby, Jr. was named outstanding director of a musical for "Ain't Misbehavin'," and Bob Fosse won the outstanding choreography award for "Dancin'."

"On The Twentieth Century" also won Tonys for best scenic design (Robin Wagner), best book of a musical (Betty Comden and Adolph Green) and best score (Cy Coleman, Comden and Green).

Jules Fisher received the outstanding lighting design Tony for "Dancin'."

A special award for distinguished lifetime achievement in the theater, the Lawrence Langer Award, was presented to Irving Berlin. Bob Hope made the presentation, although the 90-year-old Berlin did not attend the ceremonies.

The winners of the non-musical Tonys were: "Da," best play; Barnard Hughes, best actor in a play ("Da"); Jessica Tandy, best actress in a play ("The Gin Game"); Melvin Bernhardt, best director of a play ("Da"); Ann Wedgeworth, best featured actress in a play ("Chapter Two"); Lester Rawlins, best featured actor in a play ("Da"); Edward Gorey, costume design ("Dracula") and "Dracula" as most innovative production of a revival.

The Tony Awards, named for the late Antoinette Perry, were produced by Alexander Cohen and telecast by CBS.

Hilltak Records Sets July Debut

■ NEW YORK—Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg last week confirmed the formation of Hilltak Records, to be distributed by Atlantic. The principals of the label are Atlantic vice president/director of special markets Hilary Johnson and former Playboy Records president Tom Takayoshi. The company will be based in Los Angeles and will begin operations in late July 1978. The debut release on Hilltak will be a single by Patti Hendrix, "Lighting A Fire You Can't Put Out," written by Hendrix and co-produced by her with Tom Washington and Byron Gregory. The label is also negotiating with several other acts with announcements to be made in the near future.

The original announcement of the formation of Hilltak Records was made at the recent Black Radio Exclusive convention.

Limited Mgmt. Formed

■ LOS ANGELES — Mick Fleetwood of Fleetwood Mac has announced the formation of Limited Management, a partnership between Fleetwood, Gabriele Arras and John Courage. The management company begins operation effective immediately with Capitol Records artist Bob Welch as its first signing. Welch, whose "French Kiss" album was recently certified platinum, is currently completing his first U.S. tour as a solo artist.

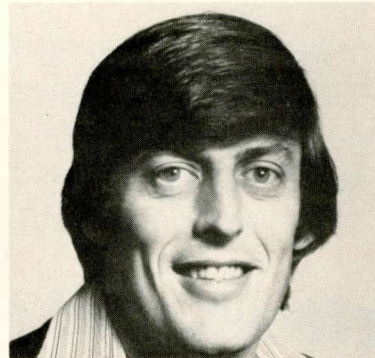
The new company is located at 1420 N. Beachwood Drive, Los Angeles, California 90028. The telephone number is (213) 466-1601.

Gabriele Arras has been a member of Fleetwood Mac's Penguin Promotions team for the past two and a half years and has been involved with the management of Bob Welch in association with Mick Fleetwood for the last year. Previously she was assistant to the executive director and label manager of Warner Bros. Records.

John Courage, long-time tour manager for Fleetwood Mac, has been associated with Fleetwood Mac for the past seven years.

Portrait Names Douglas National Promo Director

■ NEW YORK—Larry Harris, vice president and general manager, Portrait Records, has announced the appointment of Larry Douglas to director, national promotion, Portrait Records.



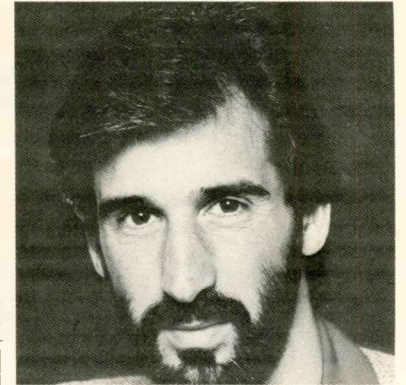
Larry Douglas

In his new position, Douglas will be responsible for coordinating all promotional activities on a national basis for albums and singles released on Portrait Records. He will work closely with the label's a&r and marketing staff in order to obtain the widest possible exposure for each Portrait release. He will report directly to Harris.

Douglas comes to Portrait Records from Management III/Windson Records, where he was vice president of promotion for the past three years. He began his career in the music industry with A&I Distributors in Cincinnati in sales promotion and marketing in 1964.

A&M Names Leon Asst. to President

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the appointment of Michael Leon to the post of executive assistant to the president, A&M Records.



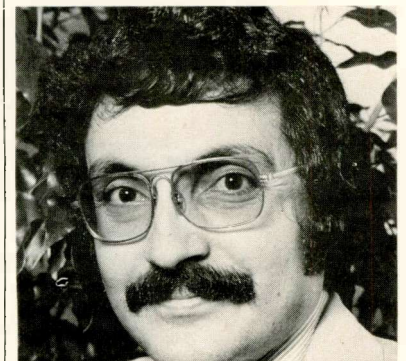
Michael Leon

Leon was most recently A&M New York promotion representative. He was responsible for coordination for all promotion efforts out of A&M's New York office. He had previously been New York promotion representative for Arista Records, after being marketing coordinator in the sales department and working in the international department for Bell Records.

Alexenburg Taps Reiss

■ LOS ANGELES—Ron Alexenburg, president of the newly formed MCA Inc. record company, has announced the appointment of Barry Jay Reiss as senior vice president, administration and business affairs. Reiss is to be responsible for all business operations, including business affairs, law, music publishing, a&r administration, and finance.

Reiss' involvement in the music business covers a span of 11 years. He was vice president of talent contracts at CBS Records prior to joining the newly formed Arista Records in 1975 as administrative vice president, a position he held until this appointment.

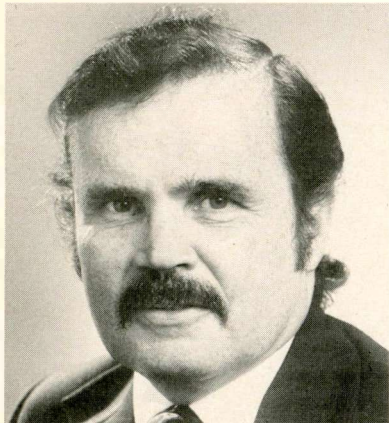


Barry Jay Reiss

Reiss will be temporarily located at the MCA Inc. offices at 445 Park Avenue, New York, N.Y.

CBS Names McGuinness To Vice Pres. Post

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Thomas McGuinness to vice president, sales, branch distribution, CBS Records.



Thomas McGuinness

In his new capacity, McGuinness will provide direction to the CBS Records' national sales staff in the attainment of sales objectives for product released on the Columbia, Epic, Portrait and Associated Labels. He will develop and implement sales programs and policies as well as sales support material. McGuinness will report directly to Paul Smith, vice president, marketing branch distribution, CBS Records.

McGuinness was most recently director, sales and administration, CBS Records. He joined CBS Records in 1955 and held a number of positions in sales and marketing with increasing responsibility. From 1963 through 1969 he resided in Puerto Rico first as sales manager, Latin America for CBS Records International, and then as district manager, Columbia Records. In 1972 he was named director, special products sales, CBS Records. In 1975 he was appointed director, sales and administration, CBS Records, the position he has held until his current move.

POPULATION:
1,000,000
Strangers



*Stranger In Town Shipped Platinum
Bob Seger & The Silver Bullet Band.*



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RECORD WORLD CHART ANALYSIS

Crossovers Show Clout in Top 10; Andy Gibb Is #1 For The Third Week

By PAT BAIRD

■ With the complexion of the Top 10 continuing to change, fully half of the records on this week's RW Singles Chart are bulleting and many are bulleting simultaneously on the R&B and Country Singles charts.

Singles

Andy Gibb (RSO) held the #1 spot for the third week while the record is bulleting at #18 on the r&b chart. John Travolta and Olivia Newton-John (RSO) at #2. Bonnie Tyler (RCA), #11 bullet on the country singles chart, moved to #3 bullet, and Gerry Rafferty (UA) took the biggest top 10 move, up four spots to #4 bullet. The O'Jays (Phila. Intl.), still #1 r&b, moved up to #5 bullet. Carly Simon (Elektra) holds the #9 bullet spot while Heatwave (Epic), still #2 r&b and the

only new Top 10 entry, is #10 bullet.

Rounding out the Top 10 are Wings (Capitol) #6, Chuck Mangione (A&M) #7 and Johnny Mathis / Deniece Williams (Col) #8.

Peter Brown (Drive), still top 10 r&b, bulleted to #11 this week and Sweet re-gained a bullet at #12 on major market adds. Meatloaf (Epic/Cleve. Intl.) continued to fill in stations for #13 bullet and Bob Seger & The Silver Bullet Band moved to #14 bullet on major market action. ABBA (Atlantic) and Patti Smith (Arista) bulleted to #15 and #17 with adds at WABC and other majors, and Michael Johnson (EMI America) continued station moves and good sales for #18 bullet. Robert Palmer (Island) also took good station moves for #19 bullet.

Still moving well on strong adds and station moves are: Seals &

Crofts (WB) #24 bullet; the Rolling Stones (Rolling Stones), filling in stations for #25 bullet; Donna Summer (Casablanca), #26 bullet r&b, #27 bullet; Billy Joel (Col), moving into the top 10 in major markets, #29 bullet; Eric Clapton (RSO) #30 bullet; Genesis (Atlantic) #32 bullet; Eruption (Ariola), with strong initial disco action, #33 bullet; Jefferson Starship (Grunt), starting to pick up sales, #34 bullet; Barry Manilow (Arista), taking the biggest chart move with adds on WLS and most majors, up 22 spots to #35 bullet; Frankie Valli (RSO) #38 bullet; Pablo Cruise (A&M), also taking a big move on secondaries and majors especially in the south, up 19 spots to #39 bullet, and Foghat (Bearsville) #40 bullet.

Steve Martin (WB) got big adds on the secondaries and majors for #42 bullet and REO Speedwagon (Epic) re-gained a bullet at #44 on major market adds. Toby Beau (RCA) also picked up strong adds for #45 bullet. Three records which picked up big AOR play before release as singles continue to bullet. Steely Dan (MCA)

moved to #51 bullet, Joe Walsh (Asylum) drove 20 points to #52 bullet and Jackson Browne (Asylum) moved to #55 bullet. Showing all signs of a big summer record, Roberta Flack (Atlantic) moved to #58 bullet.

Still bulleting this week are: Love & Kisses (Casablanca) #61; Dave Mason (Col) #66; Atlanta Rhythm Section (Polydor) #67; Bob Welch (Capitol) #68; Walter Egan (Col), doing well in the southern secondaries and some major markets, #69; Todd Rundgren (Bearsville) #72 and Barbra Streisand (Col) #73.

New on the chart this week are: Chartmaker Bruce Springsteen (Col), whose album is also a Chartmaker, at #75 bullet; A Taste of Honey (Capitol), already #25 bullet on the r&b side, at #82 bullet; Andrew Gold (Asylum) #86 bullet; Teddy Pendergrass (Phila. Intl.), #11 bullet r&b, on here at #87 bullet; Boney M. (Sire/Hansa) #89 bullet; Louisiana's Le Roux (Capitol) #96; Tuxedo Junction (Butterfly) #98, and Eddie Rabbitt (Elektra), #46 bullet country, on here at #99.

(Continued on page 54)

Commodores, Seger Bullet Into Top Five; Bruce Springsteen is Chartmaker at #26

By BARRY TAYLOR

■ Six bullets in the top 20 and three in the top ten alone mark what was a fairly active week by a couple of the more recent releases found at the upper part of the chart. "Saturday Night Fever" (RSO) is still number one however, and continues to sit on a comfortable lead after 22 weeks in that position.

Albums

The closest competitor is still Chuck Mangione (A&M), who again could only manage second best. Mangione, however, continues to show strong crossover sales and rack activity, spurred by the success of his "Feels So Good" single.

Bulleting at #3 is the Commodores' "Natural High" (Motown) with heavy sales reported from the racks, pop and r&b accounts. The three point jump reflects continued growth for the group, which has taken its place alongside the country's biggest crossover artists. Also bulleted, at #5 with a seven point jump in the top ten, is Bob Seger's "Stranger

In Town" (Capitol). The third bullet in the top ten belongs to the soundtrack of "FM" at #7. All three bulleted albums contain new or bulleted singles ("FM" has two) which should see them close in on the charttopper in the coming weeks.

The top ten is filled out by the O'Jays (Phila. Intl.) at #4 again, Billy Joel (Columbia) moving up to #6, Jackson Browne (Asylum) back to #8, Wings (Capitol) slipping to #9 and the Isley Bros. (T-Neck) at #10.

Outside of the top ten, Gerry Rafferty's gold "City To City" (UA) album continues to bullet at #11. Rafferty, who has finally found some solo success after several albums with Stealers Wheel and an early record for Blue Thumb, continues to climb the chart. His "Baker Street" single is currently at #4. Also bulleted is Carly Simon (Elektra) at #15 and the soundtrack to "Thank God It's Friday" (Casablanca) at #20. The recent release of the "TGIF" movie has obviously had its effect on the lp as it jumps seven points this week. With no other new entries in the top 20, both Heatwave (Epic) and

Heart (Mushroom) were the only other movers, taking one point steps up to #12 and #18 respectively.

The Chartmaker of the Week is Bruce Springsteen's "Darkness

On the Edge Of Town" (Columbia) at #26 bullet. Springsteen, who also captured singles Chartmaker honors this week, is riding high on the anticipation of his

(Continued on page 54)

REGIONAL BREAKOUTS

Singles

East:

Rolling Stones (Rolling Stones)
Donna Summer (Casablanca)
Barry Manilow (Copa) (Arista)
Quincy Jones (A&M)
Evelyn "Champagne" King (RCA)
A Taste of Honey (Capitol)

South:

Seals & Crofts (Warner Bros.)
Barbra Streisand (Columbia)
Bruce Springsteen (Columbia)

Midwest:

Billy Joel (Only) (Columbia)
Barry Manilow (Copa) (Arista)
Toby Beau (RCA)
Jackson Browne (Stay) (Asylum)
Bruce Springsteen (Columbia)

West:

Rolling Stones (Rolling Stones)
Donna Summer (Casablanca)
Frankie Valli (RSO)
Quincy Jones (A&M)
A Taste of Honey (Capitol)

Albums

East:

Bruce Springsteen (Columbia)
Andy Gibb (RSO)
Pablo Cruise (A&M)
LTD (A&M)
Teddy Pendergrass (Phila. Intl.)

South:

Bruce Springsteen (Columbia)
Andy Gibb (RSO)
Pablo Cruise (A&M)
Quincy Jones (A&M)
LTD (A&M)
Teddy Pendergrass (Phila. Intl.)

Midwest:

Bruce Springsteen (Columbia)
Andy Gibb (RSO)
Pablo Cruise (A&M)
Quincy Jones (A&M)
LTD (A&M)
Rita Coolidge (A&M)

West:

Bruce Springsteen (Columbia)
Andy Gibb (RSO)
Pablo Cruise (A&M)
Teddy Pendergrass (Phila. Intl.)
Rita Coolidge (A&M)



As you know,
There is a new Bob Dylan album called "Street-Legal" on Columbia Records and Tapes.

Captain In Charge (of Production): Den DeVito

Shipping June 19

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Arista to Distr. New GRP Label

■ NEW YORK—Clive Davis, president of Arista Records, and producers Dave Grusin and Larry Rosen of Grusin/Rosen Productions have announced that the newly-formed GRP Records will be distributed by Arista. The new label, which will concentrate on a selective roster of jazz-fusion artists produced by the team, will debut with the release of two albums planned for September.

Grusin/Rosen Productions has been responsible for albums by several jazz-fusion artists, among them guitarist Earl Klugh and violinist Noel Pointer. In addition, Grusin and Rosen have produced albums by Patti Austin, Lee Ritenour and Dave Valentine, as well as Grusin's own lp, "One Of A Kind."

Grusin has written scores for such movies as "The Graduate," "The Goodbye Girl," "Three Days of the Condor" and the soon-to-be-released "Heaven Can Wait." He has done the television themes for "Baretta," "Maude" and "Good Times," among others, and is an arranger and keyboard player, having contributed to records by artists including Al Jarreau, John Klemmer, Harvey Mason, Quincy Jones and Grover Washington. Rosen began his professional career as a drummer, and as a producer-engineer he has worked on several Jon Lucien albums. He has also produced two CBS television specials.

United Artists Plans Crystal Gayle Promo

■ LOS ANGELES — UA Records is embarking on a total concept campaign to support the release of Crystal Gayle's newly shipped lp, "When I Dream," (UA-LA 858-H), according to Larry Cohen, vice president of merchandising and marketing services at the label.

The album, containing Ms. Gayle's current single, "Talking In Your Sleep," will be backed by a thrust aimed at pop, country and easy-listening audiences.

In-Store Aids

For in-store merchandising, there will be a number of aids available, including life-size stand-up displays, posters (various sizes), album cover reproductions in the form of mountable 3 x 3's, and 2" lapel pins featuring the album art.

Along with the national timebuys in numerous markets, UA is producing video copies of the single being performed for use in key store locations across the country.

Pat Pipolo, VP international, will also make use of the video overseas in a variety of areas.

CBS Names Griewank Marketing, Planning VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Joan Griewank to vice president, marketing planning, CBS Records.



Joan Griewank

In her new position, Griewank will be responsible for activities relating to the overall marketing plans and programs for the Columbia, Epic, Portrait and Associated Labels. She will oversee the market research area as well as special projects that involve coordination between marketing planning, marketing research and the finance, long range planning and operations departments. She will also coordinate the development and implementation of data processing systems for the CBS Records marketing arm. She will report directly to Jack Craigo, senior vice president and general manager, marketing, CBS Records.

Griewank joined CBS Records in 1972 as director of planning, CBS/Records Group. The following year she was promoted to director, planning and management development for the Group and in 1975 was promoted to director, marketing planning, the position she has held until her current move. Prior to joining CBS Records, she was a consultant with McKinsey and Company, Inc.

RCA International Pacts with Melanie

■ NEW YORK — RCA Records International has announced an exclusive agreement for the release of all future recordings of Melanie internationally. Included in the agreement are her current album, "Phonogenic," and her just-released single, "Knock On Wood."

The announcement was made by Kelli G. Ross, division vice president, creative affairs, RCA Records International.

Negotiating the agreement on behalf of Melanie were her manager, Peter Schekeryk, and her attorney, Alan Grodin.

BMI Honors 140 Writers, 95 Publishers

■ NEW YORK—The 140 writers and 95 publishers of 100 songs licensed for public performance by BMI (Broadcast Music Inc.) received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1977. In addition, special engraved glass plaques were presented to Allen Toussaint, writer and Marsaint Music, Inc. and Warner-Tamerlane Publishing Corp., publishers of "Southern Nights," the most performed BMI song during 1977. The awards were presented at the Hotel Americana, New York, on June 6, by BMI president Edward M. Cramer, with the assistance of members of the firm's performing rights administration, of which Mrs. Theodora Zavin is senior vice president.

The top 1977 writer-award winners, with two awards each, are Stig Anderson, Benny Anderson, Stephen Bishop, Jimmy Buffett, Harry Casey, Alice Cooper, Richard Finch, Kenny Gamble, Barry Gibb, Roger Greenaway, Wayland Holyfield, Leon Huff, Jeff Lynne, Barry Manilow, Barry Mann, Christine McVie, Kenny Nolan, Carole Bayer Sager, Bjorn Ulvaeus, Dick Wagner and Norman Whitfield.

Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England, Sweden, Germany, Canada and Switzerland.

Multiple publisher-award recipients are Unart Music Corp., with six awards; Duchess Music Corp., Gentoo Music, Inc., Screen Gems-EMI Music, Inc. and Unichappell Music, Inc., each with four awards; Dick James Music, Inc., Irving Music, Inc., Stigwood Music, Inc. and Warner-Tamerlane Publishing Corp., with three awards each; and Braintree Music, Coral Reefer Music, Countless Songs Ltd., Dawnbreaker Music, Early Frost Music, Ezra Music Corp., Harrick Music, Inc., Jet Music, Kamakazi Music Corp., May Twelfth Music, Inc., Mighty Three Music, Outer Banks Music, Sherlyn Publishing Co., Inc., Sound of Nolan Music, Stephen Bishop Music Publishing Co., Two One Two Music Co., and Vogue Music, Inc. all with two awards each.

Five of the songs honored with BMI awards were presented with citations marking previous awards. Honored for the second time were "Da Doo Ron Ron (When He Walked Me Home)," which first won a BMI Pop Award in 1963, written by Ellie Greenwich, Jeff Barry and Phil Spector, published by Mother Bertha Music, Inc. and Trio Music Co.,

Inc.; "Handy Man" (first BMI Pop Award-1960), written by Charles Merenstein, Jimmy Jones and Otis Blackwell, published by Bess Music and Unart Music Corp.; "Hello Stranger" (first award-1963), written by Barbara Lewis, published by Braintree Music, Cotillion Music, Inc. and Love-lane Music Publishing; "Nadia's Theme," by Barry DeVorzon and Perry Botkin, Jr., published by Screen Gems-EMI Music, Inc. and "Still the One," written by John Hall and Johanna Hall, published by Siren Songs. The last two songs won their first BMI Pop Awards in 1976.

"Then You Can Tell Me Goodbye," written by John Loudermilk, published by Acuff-Rose Publications, Inc. was presented with an award for having been a most performed song during the calendar year 1976.

Atlantic Names Holland VP/Spec. Mkts. Dir.

■ NEW YORK—Atlantic Records president Jerry Greenberg has announced that Eddie Holland has been appointed vice president/director of special markets. Holland was formerly executive vice president of Cotillion Records (which has been distributed by Atlantic since Cotillion was reactivated in March '76).



Eddie Holland

In his new position, Holland will direct all promotion and marketing aspects of r&b product for the label, as well as overseeing the direction of jazz product. This will involve direct personal relationships with all artists on the roster, as well as close association with all departments at the label in the coordination of campaigns to break new acts, and raise sales levels of established Atlantic artists. Holland will also work closely with the a&r department and Jerry Greenberg in the acquisition and development of major black artists coming to Atlantic.

Prior to this appointment, Holland served as executive vice president of Cotillion Records since the label was reactivated in March '76; and before that as regional director for r&b product for the Chicago and Cleveland areas.

Just when you think you've heard it all,
along comes "Sounds... And Stuff Like That!!"^{SP 4685}
Amazing new music from Quincy Jones.



Shipping gold.
On A&M Records & Tapes. 

Includes the hit single, "Stuff Like That"^{AM 2043}

Produced by Quincy Jones for 

© 1978 A&M Records, Inc.

Ira Heilicher's 'Superstores' Are Making Their Mark

By MIKE FALCON

■ LOS ANGELES — The Great American Music Company, the Minneapolis-based retailer owned and operated by Ira Heilicher, has begun to flex its muscles. After opening a 2000 square foot store and testing various retail concepts Heilicher was exposed to as vice president of distribution for Pickwick, the owner opened a 10,000 square foot store in February of this year and followed it with another superstore opening on May 12. The second superstore has 12,000 square feet of selling space with approximately another 5000 square feet in the building leased to a stereo equipment dealer. All of the Great American Music Company stores are located in Minneapolis or its suburbs.

Low Profile

While Great American has taken an intentionally low-profile stance since inception, it now appears that Heilicher is promoting his stores on both local and national levels. The initial reluctance to constantly expose his operation to press scrutiny was due, says the owner, to a need to iron out the normal difficulties associated with opening any retail store.

"A lot of people come and open a store and then approach manufacturers before they've really done anything in a mar-

Skopp to Casablanca

■ LOS ANGELES — Larry Harris, senior vice president and managing director of Casablanca Record and FilmWorks has announced the appointment of Roberta Skopp as director of press and creative projects for the company's New York office. Creation of the new post is part of Casablanca's expansion of its east coast operations.



Roberta Skopp

Skopp comes to Casablanca from Aucoin Management, where she served as special projects writer and account executive for their press office. Prior to her tenure there, Skopp directed publicity and artist relations for the Kirshner Entertainment Corporation, and is also a former assistant editor of *Record World*.

ket," said Heilicher, "but what we've done is built something we can be proud of, and now we're approaching the labels, in order to tell them just what we've accomplished."

In order to bring his company fully into the limelight, Heilicher took his three-person executive staff with him on a visit to California manufacturers. Jan Jordan, buyer; Dick Olmsted, advertising; and Bev Nordstrom, store operations, all accompanied Heilicher for the "first Great American Mobile Convention."

"We're certainly not looking to circumvent normal channels of distribution," said Heilicher, "but we want to develop manufacturer awareness and get the promotional support that we should receive."

\$5 Million In Business

As an initial argument for the support, Heilicher points out that his three locations will do a projected \$5 million in business during the first full year of operation for the three locations. "You also have to remember that this \$5 million comes from a base of absolutely zero. We had to build this organization from the ground up."

Heilicher thinks that some manufacturers may be initially reluctant to deal with Great American because of the extremely high distributorship profile of both Lieberman and Pickwick in the Minneapolis area. "But what we've done is open two superstores in the city and provided the area with a high retail visibility, as opposed to a distributorship or racking visibility. It's important to remember that Minneapolis, in addition to being a base for these strong firms, is also an extremely viable retail market. And we're performing in that retail market."

Different Demographics

Each of the three stores has a distinctly different demographic base and the executive tier has spent a considerable amount of time examining the interstore sale profiles. "Right now we're doing a lot of backtracking," explained Heilicher, "and we're looking at the various factors that have combined in different ways to make the stores work." Because of this evaluation period, Heilicher doubts that there will be any more Great American openings in the immediate future, "although we'll probably have two or three more superstores in the twin cities region."

One of the most important aspects of setting up the stores was in creating a definite ambience, and Heilicher has gone to

great lengths to preserve image integrity. "We're particularly sensitive in the radio commercial area," explained the owner. "We prefer to go in and spend our money to produce good commercials that are in keeping with our style. One of the worst things is to have someone who also announces records to break in with a store ad. Often, although the station audience may be correct for us, the announcer is not. We have parameters and we share the limelight with the product so that both the label and our stores benefit. But if we didn't monitor this aspect there would be many instances where both the stores and the manufacturers would have wasted money."

In-store appearance is also rather singular, with special Great American header cards, racks, logos and other fixtures. "We labored a long time over things like fixtures and just the smaller things in merchandising that sometimes seem to get lost. For instance," said Heilicher, "we decided to print some banners that said 'tapes and records' rather than 'records and tapes' in order to maximize tape buyer awareness. Our customers already know we're a record store."

Tape Displays

A \$12,000 special open tape bin system in each store helps further exploit tape sales, and the owner reports "there's been no significant shrinkage." Because of the three distinct store customer profiles Great American has been able to target on specific types of tape purchasers. Heilicher noted that one location sells cassettes and 8-tracks on an almost one-to-one basis, while the two superstores have two-to-one ratios, each with a different configuration holding the top spot.

Capitol Promotes Rogers

■ LOS ANGELES—Morris Rogers has been promoted to the position of southeast regional promotion manager, soul division, at Capitol Records, Inc., announced Larkin Arnold, vice president and general manager, soul division, CRI.

In his new post, Rogers will be handling all promotion of soul and jazz music for Capitol's Southeast region which includes the Carolinas, Georgia and Tennessee. He will also be responsible for servicing discotheques in the area. Rogers, who replaces Bob Riley, will be operating out of Capitol's Atlanta offices. He will report directly to Bob Riley, Capitol's national promotion manager, soul division.

CBS Promotes Blanch

■ NEW YORK — Mike Martinovich, vice president, merchandising, CBS Records, has announced the appointment of Roselind Blanch to managing director, marketing administration, CBS Records.



Roselind Blanch

In her new position, Blanch will be responsible for the administration of all facets of CBS Records' merchandising arm, including advertising creative services, Gotham Advertising (CBS Records' in-house advertising agency), and the college promotion department. She will coordinate activities between CBS Records' advertising creative services and Gotham Advertising, and will be responsible for the administration of CBS Records' advertising programs. She will continue to act as senior convention coordinator, responsible for planning and implementing the CBS Records' national sales conventions as well as other industry functions such as NARM and CMA on behalf of CBS Records. She will report directly to Martinovich.

Blanch was most recently director of merchandising, planning and administration, CBS Records, a position she has held since 1974. She joined CBS in 1961 and was subsequently appointed director, merchandising and product management administration.

AVI Names Sherlock Natl. Promotion Dir.

■ LOS ANGELES — George Sherlock has been appointed national promotion of AVI Records, according to an announcement by Ray Harris, president of the American Variety International recording subsidiary.

Among Sherlock's earlier executive positions were national merchandising manager for Capitol; assistant promotion manager, Tower Records; professional manager, Famous Music; general manager of American International Pictures' music and recording companies, and national album promotion manager for MGM Records.

Patricia Peasario

**“Ain’t Nothing Gonna
Keep Me From You”**

NB 929

Produced by: Barry Gibb,
Karl Richardson and Albhy Galuten

on Casablanca Record and FilmWorks



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ LAID-BACK, MY EYE—Like most show biz carpetbaggers, we've spent as much time as anybody kvetching about the terminal-mellowness usually cited as the major liability for Californians. But after a horde of hard rockers, classic rollers and generally energetic pickers passed through last week, we found ourselves eating a side order of crow.

Let it be known that the sun-tanned sybarites of the state's southern end more than rose to the occasion when the **Costello/Mink DeVille/Lowe** triple-play arrived. Although the bill's initial Santa Monica Civic date drew attention primarily for El's unscheduled guitar-thrashing, the subsequent Hollywood High date is being cited as one of the year's best.

Even so, we were even more partial to **Nick Lowe's** "solo" appearance at the Whisky Au Go Go (that's right, they replaced the missing Go's). Those quotes attest to Lowe's resolutely anti-celebrity approach, as he generously shared frontman chores with **Dave Edmunds** and **Billy Bremmer** of **Rockpile**. In contrast to the pop/rock crazy quilt of Lowe's solo debut elpee, this date saw the quartet (with **Terry Williams** drumming) hitting overdrive on the opening bars and staying there. An audience of hyperactive fans kept right up with them, despite an equally exhausting opening set by rockin' **Ray Campi and the Rockabilly Rebels**.

BERMUDA SCHWARZ—And as long as we're harping on Lowe, another survivor of the late great **Brinsley Schwarz** (the band, not the picker) has surfaced in seven-inch. A copy of the first **Ian Gomm** single suggests the latest Brinsley to follow the solo route shares the same good-humored irreverence toward Der Biz that characterizes the work of his peers: Gomm's first on the new Albion label boasts one of the best four-color pop sleeves we've ever seen, providing a sharply conceived parody of mid-'60s pop mindlessness.

With no U.S. deal set, we'll reserve critical judgment (the wax arrived on deadline). But the sleeve's technical recommendations alone bear closer scrutiny:

IMPORTANT—Records whose labels bear the words "Stereo" or "Stereo" must be played with a pickup designed for stereophonic records using a sapphire or diamond stylus with a tip radius of between .0005 and .0007 inch, with a background radiation not exceeding 100 rads. Failure to do this is likely to result in poor sound and irreparable damage to both record and user.

If the words "Monophonic" or "Uranium 235" appear on the record label, the record may contain a high fallout level and specially designed ear-muffs should be worn on cold days. IF IN DOUBT CONSULT YOUR LOCAL DOCTOR. In all events, turn the hi-fi HIGH and the lights down LOW.

We'll drink to that.

BEST-DRESSED BUT BLUNDERING—Our apologies to **Jerry Moss**, whose political generosity was inadvertently overstated in a June 3rd column item on contributors to **Jerry Brown's** campaign. The original story in *Esquire* reported Moss coughed up \$50,000 on Brown's behalf, but that estimate proves one zero on the high side, proving that even the stylish can sometimes go wrong. Hence, **COAST** takes pleasure in revising that figure to five grand . . . **RAFFISH GOOF**—And as long as we're making amends, please note that the typographer, villain of many a printed problem, can take the rap for some unfortunate omissions in *RW's* coverage in the same issue of **Gerry Rafferty's** current success with "Baker Street." **ABC's Jon Scott** was the first to chastise us, and rightly so, when he pointed out efforts by **WIOQ** to break the record; unfortunately, that outlet wasn't alone, as those who read closely probably already know. Apart from relocating **WTIX** from New Orleans to Los Angeles, the article as it ran omitted several stations cited by **UA's Charlie Minor**, including the bona fide L. A. outlet, **KFI**, **WNOE**/New Orleans, and **WBBQ**/Augusta.

GIG TIME: If you were to go to a concert by a band called **Dixie Dregs**, you could hardly be faulted for expecting to hear a bunch of drunken, gravel-voiced good ole boys playing southern boogie 'till the cows come home—after all, a name like that does have certain connotations. But **Capricorn's Dixie Dregs** are an entirely different cup of karma. Not only do these boys not sing; they also play an often complicated, but just as often appealing melodic, brand of progressive electric music that sounds a good deal more like the product of a conservatory than the product of all-night jam sessions at **Barney's Beer 'n Burger** in Savannah. And the **Dregs** play it well, too, with admirable precision and more than a modicum of feeling. The turn-out at their **Roxy gig** last week—their first appearance on

(Continued on page 73)

CBS Fetes Mathis & Williams



Columbia Records recently hosted a reception in New York for Johnny Mathis and Deniece Williams, celebrating the gold certification of their chart-topping single, "Too Much Too Little Too Late." The single is taken from Mathis' album, "You Light Up My Life," produced by Jack Gold. Pictured are, from left: Don Colberg, director, national singles promotion, Columbia; Bruce Lundvall, president, CBS Records Division; LeBaron Taylor, VP, black music marketing, CBS Records; Jack Gold; Deniece Williams; Johnny Mathis; Jack Craig, senior VP and general manager, marketing, CBS Records; Mike Dilbeck, VP, west coast a&r, Columbia; Joe Ruffalo of Cavallo-Ruffalo, Williams' management; and Paul Smith, VP, marketing branch distribution, CBS Records.

Gotham Ups Dempsey

■ NEW YORK — Peggy Mulhall, director, radio media, CBS Records, has announced the appointment of Susan Dempsey to the position of coordinator, radio advertising for Gotham Advertising, CBS Records' in-house advertising agency.

In her new position, Dempsey will be responsible for all facets of the distribution of tapes to radio stations, branches and special mailings, and will coordinate the field notification of time buys.

Dempsey joined Gotham Advertising in 1974 and most recently held the position of broadcast assistant.

Chrysalis Experiencing Strong Sales Period

By SAM SUTHERLAND

■ LOS ANGELES — With three weeks remaining before final sales tallies are in, Chrysalis Records is posting one of the strongest quarters in the label's 18 month history as an independent record company. Highlighting second quarter figures were April sales exceeding \$3,000,000, marking the best monthly sales performance to date.

Label chiefs are attributing the current activity to current albums by Jethro Tull, Steve Hackett, Frankie Miller, Auracle and Generation X, all shipped during the period, as well as the second **Blondie** album. As with every scheduled album release since leaving a custom label affiliation with Warner Bros., the label has avoided the conventional monthly shipping pattern to extend active marketing campaigns for newer product over much longer periods, although the coming two months will see several new titles released.

New albums from Roy Harper and Amanda Lear during June will be followed by summer releases by **UFO**, **Robin Trower** and **Leo Kottke**.

Capitol Prod. Pact With Jack Nitzsche

■ LOS ANGELES — Capitol Records and producer/arranger Jack Nitzsche have pacted an exclusive production agreement. The agreement calls for Nitzsche to produce artists already on Capitol's roster and, through his North Spur Productions firm, to bring new artists to the label. Additionally, Nitzsche is signed to Capitol exclusively for solo recordings.

Nitzsche's first production project under the new Capitol/North Spur arrangement was the new **Mink De Ville** album, "Return To Magenta."

Nitzsche's production company has also brought two additional groups to Capitol so far—**Alley & The Soul Sneakers**, which features **Alan Gordon** and **The Neville Brothers Band**.

Entertainment Co. Ups Linda Gerrity

■ NEW YORK — Charles Koppelman, president of The Entertainment Company, has announced that **Linda Gerrity**, his special assistant for the last four years, has been named director of a&r administration for the company. This is in addition to her previous duties.



Linda Gerrity

Ms. Gerrity has been with Koppelman since 1974, at CBS Records. She is based in the company's Los Angeles office.

PORTRAIT OF THE ARTIST AS A Y

Ram Jam's
**"Portrait of the Artist
JE 35287
as a Young Ram."**

A rock album you will be drawn to

It was produced by Kasenetz and Katz,
the two masters who were instrumental in
creating Ram Jam's smash single "Black
Betty."
B-50357

And you will find upon examination
that in this work they have struck an intrigu-
ing balance of AOR and Top-40 hits.

"Portrait of the Artist as a Young Ram"
Ram Jam's new album. On Epic Records
and Tapes.

WILCOX

Produced by Kasenetz-Katz.
Mgt.: Ed Kleven Enterprises.
ICM

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MCA Management 'Committee' Stresses Team Concept and Daily Communication

By SAM SUTHERLAND

■ LOS ANGELES — MCA Records has revamped its top marketing, promotion, sales and creatives services functions into a new "committee" configuration that label department heads are touting as an important administrative shift for the major.

Although the only formal structural change came three weeks ago with the elevation of label exec Bob Siner to the newly-created post of vice president, marketing services, Siner and his counterparts in other sectors of the company assert implementation of the new team concept has already effected significant changes in campaign planning and internal coordination.

Previously, all department heads reported directly to label chief Mike Maitland, with interdepartmental contact assuming the combination of sales and air-play summaries, memos and periodic general staff meetings common to most executive hierarchies. "We continue to report to Mike as we did before," said Jeff Scheible, VP, sales, "but now we report as a team, through an intensive schedule of regular marketing meetings."

"The word 'marketing' is thrown all over the industry," Siner commented, "to hold a number of different possible meanings loosely grouped under that title. Too often it's viewed as a separate function, instead of one common to all areas. I think it's a mistake to have a marketing department so isolated from other

functions that you have to approach marketing as a separate department."

With Siner acting as chairman to the daily marketing huddles, which also include Scheible, promotion VP Stan Bly, artist relations/publicity VP Joan Bullard, and George Osaki, VP, creative services, all department heads now participate in every phase of campaign planning. "It's a different definition of marketing from the one used by the entertainment industry in the past," Siner said, "one we think is closer to a pure marketing approach in other industries."

"An important difference between the approach and the conventional department setup is that when you have just one person controlling the situation, it's almost after the fact," adds promotion chief Bly. "You're given your priorities on a department-by-department basis, and react accordingly. Now we're much more involved in setting those priorities. It's an approach I think more companies will be using in the future."

In contrast to the usual weekly interval marking regular exchanges of information, all departments now confer daily. For Siner, that emphasis has brought benefits in both long-range campaign planning and daily market reaction. Bly adds, "If we have problem in one area or another, we now locate them and react much faster. It's not a question of memos flying back and forth."

Collaboration Vs. Rivalries

Siner is the first to admit that

his "committee" role challenges individual stature by making each executive's responsibilities and performance much more visible to his peers. "I think the committee approach is ultimately more consumer-oriented than trade-oriented," he argues, adding that "of course, we all want individual recognition for our achievements within our own department, but a collective effort addresses the customer more directly."

Competition between departments is another issue drawing a candid response. Siner feels individual egos may be more vulnerable under the new team concept, since each member is free to criticize every aspect of his or her peers' activities; at the same time, he feels rivalries are minimized by the committee's focal regard for daily interdepartmental collaboration. "There's more real exchange between us than ever before, and that's really got to be an advantage. Obviously, the net effect of all our efforts is what really counts; there shouldn't have to be a price on your accomplishments to motivate you."

Thus, a traditional area of friction between departments such as budgeting now reflects the new team concept. "If the budgets need adjusting," says Siner, "then it's easier for us to balance our expenses between each department's needs without seriously limiting another's. And if legitimate budgetary needs exceed the original budget, it's now much

(Continued on page 73)

ABC Names Two To Publicity Posts

■ LOS ANGELES—Judy Paynter, national director of publicity and artist relations, ABC Records, has announced two additions to her staff. Sharon McClenton and Kathy Brisker have both been appointed to the position of general publicist, west coast, and will be working in the label's publicity/artist relations department.

McClenton and Brisker will be responsible for initiating and coordinating media coverage for specific ABC acts.

McClenton has been with ABC for four years, and most recently worked in the promotion department's special markets division. Brisker joined ABC nearly two years ago, and was formerly office manager of the publicity department.

Both will report directly to Paynter.

Reed To Issue Wings Tour Book

■ LOS ANGELES — Reed Books, new subsidiary imprint of Addison House, will move into the contemporary music scene via "Hands Across The Water . . . Wings Tour USA."

According to Don Ackland, Reed's president, the pictorial book chronicizes the entire 1976 tour of McCartney's popular recording group.

Ackland also plans on marketing the book throughout major retail record stores. The Wings Tour Book is the first of several forthcoming music-oriented titles.

Other forthcoming music titles from Reed Books include "Dolly," a biography on Dolly Parton written by Country Music Magazine's Alanna Nash; and "California Rock, California Sound," text by Anthony Fawcett and photos by rock photographer Henry Diltz.

Silver Fox Moves

■ NEW YORK — Mel Fuhrman, president of Silver Fox Marketing, Inc., has moved the firm to new and larger quarters at 527 Madison Avenue, Suite 303, New York, N.Y. 10022. The new phone number is (212) 371-4456.

Silver Fox's current accounts include A&M, Butterfly, Janus, Mushroom, 20th Century, Roulette, Lifesong and Village Records.

Atlantic Taps Acquaviva

■ NEW YORK—Kathy Acquaviva has been named west coast publicity manager for Atlantic Records, it has been announced by national publicity directors Stu Ginsburg and Paul Cooper. Acquaviva will be based at the company's Los Angeles offices and will report directly to Paul Cooper.

In this capacity, Acquaviva will work closely with Cooper in gaining maximum west coast media coverage for artists recording for Atlantic/Atco and Custom Labels. In addition to general press activities, her duties will include serving as liaison with the music trade publications, coordinating press interviews, and arranging ticket purchases for artists appearing in the Western regional territories.

Acquaviva comes to Atlantic from the Starwood, where she was administrative assistant for the past 3½ years. Prior to the Starwood, she worked at Little David Records/Clerow Television Productions/Monte Kay Management as assistant to Paul Cooper (formerly creative services director for these firms).

A Howling Success



When RCA Records introduced The Werewolves, a new rock band produced and managed by Andrew Loog Oldham, with a gala party at the Great Gildersleeves in New York, the audience of press, deejays and retailers howled with approval. The group later performed for the public at the club and went over so well they were immediately booked for a return engagement. RCA has just released the band's debut album, "Werewolves," and their first single, "Hollywood Millionaire." Seen here backstage are, from left: Werewolves lead singer Brian Papageorge; drummer Bobby Baranowski (in back); Robert Summer, president of RCA Records; and producer/manager Andrew Loog Oldham.

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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **STIFF NEWS:** The advertising campaign is going to do something like, "This Record Stinks." And it really does according to Stiff Records czar **Dave Robinson** who claims that his forthcoming Akron sampler will be "practically unplayable," at least to most ears, but expects it to do well in the U.K. where groups like **Devo** and **Jane Aire and the Belvederes** have already made the singles chart. Okay, maybe these groups are not comprised of Juilliard graduates, but does the record actually stink? "It does. Literally," he told us pointedly. The jacket will have one of those patches that when scratched, emits an odor. In the case of Stiff's Akron sampler, it will be of the foulest fumes of old tires and burnt rubber, guaranteed to make anyone's apartment smell like that back room of an old gas station. Up to this year, Akron, Ohio has never been thought much of as a music capital, but Robinson claims that his search for local talent there was no accident. "Devo is from Akron, so I knew there had to be something going on," he said. Robinson came out of Akron with six acts including **Tin Huey**, **Jane Aire** and the **Belvederes**, **Rachel Sweet** and the **Waitresses** who have all contributed tracks to the Akron album which has yet to have an American release scheduled for it despite the fact that several of the groups have already been signed to major American labels.

Stiff is also planning a duo album from **Rachel Sweet** and **Jane Belvedere** as well as at least a single from another songstress, **Lena Loveitch**, a Yugoslavian who has a penchant for singing in Japanese. Her first single is **Tommy James'** "I Think We're Alone Now" which is sung completely in Japanese (at least that's what it sounded like) except for the title line. Again there is no American release scheduled, but Robinson claims that **Wreckless Eric's** album will finally be released through Arista by September with new tracks and a cleaner sound.

SIGNING: **John Paul Young**, the singer who penned the **Bay City Rollers** hit "Yesterday's Heroes" as well as numerous hits for himself in his native Australia will initiate the recently formed Scotti/Atlantic label with his top five English single, "Love Is In the Air." Young is published by the Albert Intl. music office along with **AC/DC**, songwriter/producers **Harry Vanda** and **George Young**, **Angels** and **Rose Tattoo**. He previously recorded for Arista and had an excellent album released earlier in the year on Midsong.

BOOK NEWS, EVEN THOUGH IT'S NOT A BOOK: While the major consumer music publications are content to deal with who or what is hot at the moment, the job of examining careers in toto, scrutinizing the most minute details of an artist's oeuvre, is most often left to more specialized publications such as **Trouser Press** and **Bomp**. The third tier of this system is the even more specialized literary publication, one of which came to our attention a couple of weeks ago. The **Journal of Country Music**, as we learned in the table of contents, is "devoted to the publication of primary source material and interpretive articles treating subjects related to the country music tradition." As dour as this premise sounds, the JCM manages to be both scholarly and lively in its approach.

(Continued on page 74)

Tanya on Tour



MCA recording artist **Tanya Tucker** recently completed a national promotional tour to promote the release of her single "Save Me" and her growing involvement in the "Save the Seals" campaign of which she is honorary chairperson. The single, co-written by Tucker and **Jerry Goldstein**, is the campaign's theme song. Shown during a visit to **WPIX-FM** (N.Y.) are, from left: **Barry Goodman**, MCA New York promotion; **Beverly Mire**, WPIX music director; **Leida Snow** of WPIX; Tucker, and **Harriet Sternberg** of **Far Out Productions**. Tucker is shown at right with RW associate editor **Howard Levitt**, and **Pat Baird** of RW.

Kinks Come to N.Y.



Between two sets at New York's Palladium, **The Kinks** greeted representatives from Arista. The Kinks' new lp for the label is titled "Misfits," and the first single from the set, "Rock and Roll Fantasy," is about to be released as the group wends its way across the United States. Shown (from left) **Kiki LaPorta**, director of advertising and creative services administration, Arista Records; **Leonard Scheer**, vice president, sales and distribution, Arista; **Ray Davies**, Kink; **Rick Dobbis**, vice president, artist development, Arista.

A&M Unveils 'White Mansions' Album

By WALTER CAMPBELL

■ **ATLANTA** — A&M Records, under the direction of chairman **Jerry Moss**, presented an ambitious concept lp, "White Mansions, A Tale From The American Civil War 1861-1865," here Friday (2), **Jefferson Davis'** birthday. Written and conceived by Englishman **Paul Kennerly**, the album traces the effect of the Civil War on four southern characters.

Produced by **Glyn Johns**, the lp features **John Dillon** and **Steve Cash** of A&M's **Ozark Mountain Daredevils** along with guest appearances by **Waylon Jennings**, **Jessi Colter**, **Eric Clapton**, **Bernie Leadon**, **Dave Markee**, **Henry Spinetti** and **Tim Hinkley** with **Rodena Preston's** "Voices of Deliverance." The album package includes a 20-page booklet containing original Civil War photos along with photos by **Ethan Russell** of England's **Southern Skirmish Association**, "a group of ec-

centric Englishmen who re-enact battles of the Civil War," according to Moss. The booklet also features a historical summary of the war and a narrative of the story.

An audio-visual presentation, which included slides of the album photos, music from the album and a narration was presented Friday and will be utilized for select radio, sales and press people in major markets within the next few weeks.

"Glyn Johns started this project which was conceived and written by **Paul Kennerly**," said Moss. "It's a little left field, as are most concept albums, and will therefore be a challenge to promote, sell and understand. People from very different parts of the world got together for this unique project. We hope to match with our marketing concepts the creative energy that went into it."

The album is being supported by an advertising and merchandising campaign including 90-second radio spots and print advertising. In-store displays and point of purchase materials will be used, including a 24 by 36-inch poster of a collage from the booklet. Distributors and retailers will be provided with a browser box which will hold at least 10 albums and will use the same graphics as the poster.

"I'm not able to say exactly what type of music is on the album," Johns told RW. "I didn't want to try to make an authentic country record and it's not all rock and roll either."

"At first this project proved to be quite a problem. I had never had anything sent to me like that as a piece without an artist. This


(Continued on page 74)



Produced by Johnny Bristol.

Margie Joseph.
exquisite.

Making music every bit as lovely as she is.
That's Margie Joseph's magic talent.
And with her latest gem,
"Feeling My Way," SD 19182
produced by Johnny Bristol,
Margie Joseph outdoes herself again.
In a word? Exquisite.

On Atlantic Records and Tapes. 

MARGIE JOSEPH
"FEELING MY WAY"



RECORD WORLD SINGLE PICKS

NICK LOWE—Columbia 3-10734



SO IT GOES (prod. by Nick Lowe) (writer: Lowe) (Anglo-Rock, BMI) (2:29)

The premier new wave record producer seems likely to break through as a recording artist with this first U.S. release. The record is already a pop standard in the U.K. and Lowe's whimsy should be equally effective here.

NANTUCKET—Epic 8-5-0556



HEARTBREAKER (prod. by Win Kutz) (writer: T. Redd) (Nantucket, ASCAP) (3:06)

Opening with a crafty acapella harmony line and a ghostly vocal reverb throughout, Nantucket's debut single is a hard rocker, heavy on the guitar bridge and title hook. It's the perfect driving-down-the-highway radio disc.

MICHAEL HENDERSON—Buddah BDA 597 (Arista)



TAKE ME I'M YOURS (prod. by Henderson) (writer: Henderson) (Electrocord, ASCAP) (3:46)

Henderson's previous releases displayed a great deal of pop crossover potential and there's even more here. His very danceable duet with Rena Scott adds to the current pop trend and should secure r&b and adult action as well.

THE SUTHERLAND BROTHERS—Columbia 3-10758



ONE MORE NIGHT WITH YOU (prod. by Glen Spreen) (writers: I. & G. Sutherland) (Island/Skerry, BMI) (3:41)

This melodic rocker from the "Down to Earth" album was produced by noted Nashville studio man Glen Spreen. The group's bouncy harmonies have the potential to connect with an AOR audience.

WONDERGAP—A&M 2050

TOO WISE (prod. by John Anthony) (writers: A. Goldmark-J. Ryan) (Almo/Nonpareil, ASCAP) (3:33)

The personnel of Wondergap is already well-known in New York circles and shine on this debut single with r&b/disco and pop potential.

VOYAGE—Marlin 3322 (T.K.)

FROM EAST TO WEST (prod. by Roger Tokarz) (writers: Voyage) (Radmus Pub., Inc., ASCAP) (3:20)

This first single from one of the year's most programmed disco albums shows off strong vocals, horn arrangements and pop potential.

JAMES BROWN—Polydor PD 14487

THE SPANK (prod. James Brown) (writers: Brown-Sherrell) (Dynatone/Belinda/Unichappell, BMI) (3:40)

Brown's unique, and familiar, style shines on this new single, likely to get immediate r&b action.

UPROAR—East Coast EC-1065-S

DRIFTING AWAY (prod. by Uproar) (writer: P. Castro) (Unichappell/Pink Pelican, BMI) (2:45)

Written by a former Blues Magoo, this debut single by Uproar has just the right harmonies and melodic line for strong pop & a/c play.

NYCC—RCA JH-11295

MAKE EVERY DAY COUNT (prod. by Warren Schatz) (writers: Freeman-Diggs-Joubert) (Six Continents/Nycom, BMI) (3:19)

With their name shortened considerably, NYCC still has that hand-clapping gospel feeling in this effective disco offering. A sure-fire crossover hit.

HERB ALPERT & HUGH MASEKELA—Horizon HZ-116 (A&M)

LOBO (prod. by Levine-Alpert-Semenya) (writer: Edu Lobo) (Almo, ASCAP) (3:45)

Alpert and Masekela found new audiences with the help of their last single and this Latin flavored disc should continue the trend.

AMAZING RHYTHM ACES—ABC AB-12369

ASHES OF LOVE (prod. by Barry Byrd Burton) (writers: Anglin-Anglin-Wright) (Acuff-Rose, BMI) (3:03)

The Aces have gone back into their more traditional country roots for this largely acoustic single with crossover capabilities.

SERGIO MENDES—Elektra E-45494

MIDNIGHT LOVERS (prod. by Sergio Mendes) (writers: Sembello-Dino) (Rodra, BMI) (3:22)

Even without Brazil '88 on the credits, vocals dominate this easy Latin record with Mendes' ever tasty arrangements standing out.

SHEILA HYLTON—Mango MS-2016 (Island)

DON'T ASK MY NEIGHBORS (prod. by Harry Johnson) (writer: Skip Scarborough) (Unichappell, BMI) (2:40)

Released recently by The Emotions, this version is already a top hit in England by Mango's first female artist. Hylton is an artist to watch.

FAT LARRY'S BAND—Fantasy/WMOT F-828

WE JUST CAN'T GET IT TOGETHER (prod. by Larry James) (writers: L. James/D. James) (WIMOT, BMI) (4:12)

Fat Larry's Band has made a fine blend of disco, light r&b and just a touch of symphony for this danceable, and hummable, record.

EUMIR DEODATO—Warner Bros. WBS-8606

WHISTLE BUMP (prod. by E. Deodato/T. LiPuma) (writer: Deodato) (Kenya, ASCAP) (3:35)

Already a smash in the discos, this commercial disc shows off Deodato's mighty arranging and keyboard abilities with gusto.

BOB WEIR—Arista ASO336

I'LL BE DOGGONE (prod. by Keith Olsen) (writers: Robinson-Moore-Tarpin) (Jobete, ASCAP) (3:07)

Weir's Grateful Dead fans may be pleasantly surprised by this catchy re-make of the Marvin Gaye hit of a few years back. It's a foot-tapping sing-a-long song.

BEAR—RCA JH-11289

UNDER THE BOARDWALK (prod. by Richard Gerstein) (writers: Resnick-Young) (Hudson Bay Music Co., BMI) (2:50)

Even if there is another version on the charts, this very diverse artist should still get attention for its sound effects and reminiscent bass vocals.

B.T. EXPRESS—Columbia 3-10752

WHAT YOU DO IN THE DARK (prod. by B.T. Express-Billy Nichols) (writers: Sheppard-Nichols-Williams) (Triple O/Own Thang/B.T., Express, BMI) (3:45)

The B.T. Express familiar funky sound is shown at its best on this new, eminently danceable single.

RENEE ARMAND—Windsong JH-11290 (RCA)

(WE'RE) DANCIN' IN THE DARK (prod. by Jim Horn) (writers: Armand-Chater) (Unichappell-Windy Jenny/Seawind, BMI) (3:29)

Renee Armand, already well known on the west coast, has come up with an easy ballad, accented by Horn's production.

JOURNEY—Columbia 3-10757

ANYTIME (prod. by Roy Thomas Baker) (writers: Rolie-Silver-Fleischman-Shon-Valory) (Weed High Nightmare, BMI) (3:18)

The a capella opening and high harmonies are guaranteed to catch the listener within seconds. A fine hard rock sound for the summer.

LARRY GRAHAM & GRAHAM CENTRAL STATION—Warner Bros. WBS 8602

MY RADIO SURE SOUNDS GOOD TO ME (prod. by Graham-Golson) (writer: Graham) (Nineteen Eighty Five, BMI) (3:57)

Sounding a bit like the Rivington's finger-popping 50s classics, Graham's latest is light on the lyrics and heavy on the hook.

PATRICK JUVET—Casablanca NB 924 D

GOT A FEELING (prod. by Jacques Morali) (writers: Juvet-Morali-Willis) (Can't Stop Music, BMI) (3:30)

Morali's usual flair for the dramatic, and liberal use of horns and strings, gives this up beat single plenty of pop and disco headway.

THE VOLTAGE BROS.—Lifesong ZS8 1766 (CBS)

HAPPENING IN THE STREETS (prod. by Eugene McDaniels) (writers: McDaniels-Sylvestri) (Skyforest, BMI) (3:58)

Comparisons with Tower of Power are obvious but McDaniels' hand-clapping good time feeling in this effective disco offering.

DAVE WILLIAMS INNER CIRCLE—AVI 214

COME ON DOWN, BOOGIE PEOPLE (prod. by Lews-Rinder) (writer: D. Williams) (Equinox, BMI) (3:50)

Williams was the bass player in the Blackbyrds and this debut record draws much from that source. A disco record with sophistication.



WINGS

"I'VE HAD ENOUGH"⁴⁵⁹⁴

The Second Hit Single From The Platinum-Plus Album

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RECORD WORLD ALBUM PICKS



IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU

DERRINGER—Blue Sky JZ 35075 (CBS)

English pop production maestro Mike Chapman is the catalyst that has spurred Rick Derringer's trimmed down group on to their strongest, most confident album of songs yet. Alice Cooper, Bernie Taupin and Warren Zevon have contributed to the writing.



POWER IN THE DARKNESS

TRB—Harvest STB 11778 (8.98)

It seems like every month there's another important new group to emerge from the U.K. The latest would have to be Tom Robinson, a politically motivated rocker whose lyrics do not get in the way of the music and vice versa. This unique package should launch him in the U.S.



CARLENE CARTER

Waner Bros. BSK 3204 (7.98)

Carlene, a member of the famous Carter musical family and the step-daughter of Johnny Cash makes a sparkling debut with this lp recorded in the U.K. Members of Graham Parker and the Rumour and Nick Lowe are all involved and provide the depth to her music.



STAY THE NIGHT

JANE OLIVOR—Columbia JC 35437 (7.98)

With her third album, the songstress is coming into her own as a fine interpreter of material. Her current single, "He's So Fine" is an excellent example as is her version of Neil Sedaka's "Solitaire." Her own "Let's Make Some Memories" also shows her to be a budding writer of note.

MULTIPLE FLASH

PETE CARR

Big Tree BT 76009 (Atlantic) (7.98)



Carr's second solo album for the label is a better indication of his craftsmanlike approach to

the guitar. A veteran of the Muscle Shoals school who has played with Rod Stewart and Bob Seger among others, he shows off some cutting licks on "The Southern Cross."

LIVING ROOM SUITE

HARRY CHAPIN

Elektra 6E 142 (6.98)



The emphasis is on songs rather than stories here and Chapin shows that he is still as adept

as ever on the former. Producer Chuck Plotkin has surrounded Chapin with an extremely musical backdrop which is as central to the material as the lyrics.

FEELING MY WAY

MARGIE JOSEPH

Atlantic SD19182 (7.98)



This album produced by Johnny Bristol is the artist's best venture to date. This could be a pivotal album for Joseph who has long been lacking recognition. The album contains a wealth of material from subtle ballads to a rousing version of "He Came Into My Life."

THE ATLANTIC FAMILY LIVE AT MONTREUX

VARIOUS ARTISTS

Atlantic SD-2-3000



The label was well represented at last year's Montreux festival with AWB, Herbie Mann,

Luther Vandross, Ben E. King and Klaus Doldinger among many others. These six songs are extended numbers, all featuring expanded line-ups with the 21 minute "Pick Up the Pieces" the highlight.

FLAMIN' GROOVIES NOW

Sire SRK 6059 (WB) (7.98)



The group's second album produced in England by Dave Edmunds is a refreshingly honest

tribute to '60s simplicity and style. Covers of material by the Rolling Stones, The Beatles and the Byrds give the lp a sparkle.

SET THE WORLD ON FIRE

LIAR

Bearsville BRK 6982 (WB) (7.98)



Liars is an English rock outfit fronted by guitarist Paul Travis. Their second lp (the first re-

leased domestically) is a good mix of strong vocals and searing guitar licks. Producer John Alcock (Thin Lizzy) helps to set the music alight.

THE BUDDY HOLLY STORY

(Original Motion Picture Sound-track)

Epic SE 35412 (7.98)

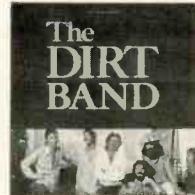


The label gets into the soundtrack market with the music from this forthcoming flick concerned

with the seminal rocker. Gary Busey, who stars, is heard doing some credible Holly sound-alikes on some of his better known songs.

THE DIRT BAND

UA LA854-H (7.98)



The Dirt Band's country influences remain intact to be sure, but with the addition of two new

members comes a stronger rock edge. The material is impressive from Sanford & Townsend's "In For the Night" to the group's own "White Russia" and "Wild Nights."

LAKE II

Columbia JC 35289 (7.98)

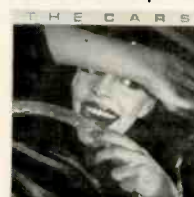


The German sextet's second album reflects their experiences touring the U.S. and as a result sounds

like it has been geared for an American audience. The group has replaced the hard edge in their music a softer, vocal oriented approach.

THE CARS

Elektra 6E 135 (6.98)



The Boston area group's debut album is a melodic, hard rockin' set of songs topped off by

Roy Thomas Baker's production flourishes. "Just What I Needed," the single, has already been met with a favorable response and tracks like "Good Times Roll" and "Bye Bye Love" should follow suit.

SEE FOREVER EYES

PRISM

Ariola SW 50034 (7.98)



The group earned a solid base of FM radio support for its first album and stands poised

to break through to the next level. A fine balance between hard rock melodies and smooth vocal harmonies is struck.

TEAR IT UP

JOHNNY BURNETTE

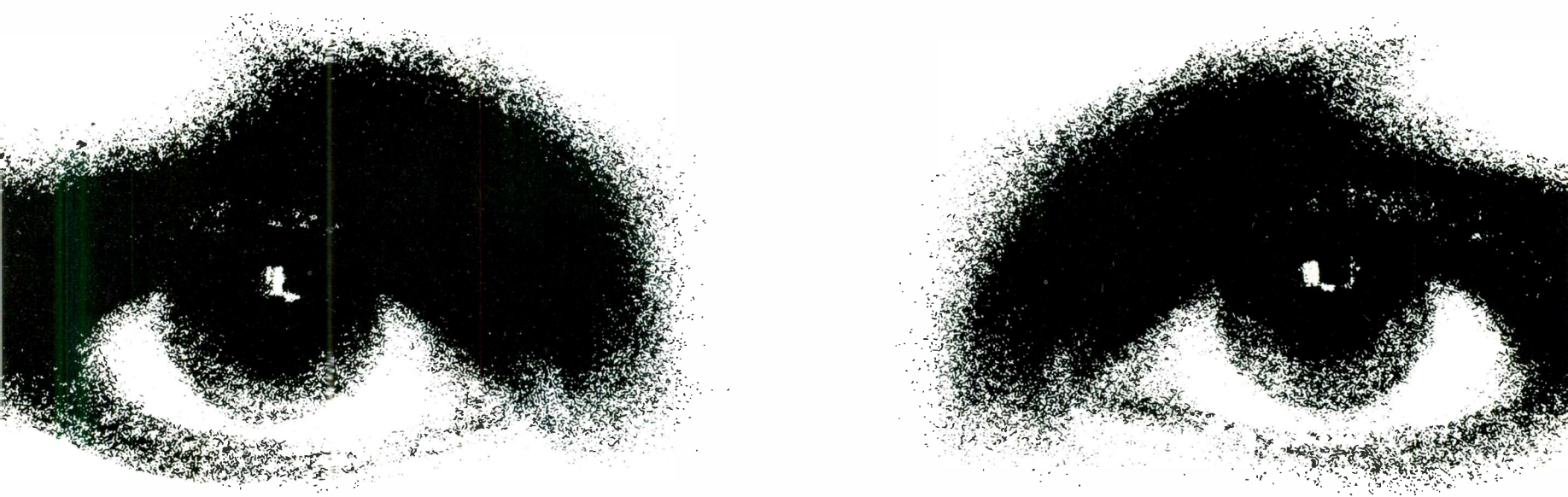
Solid Smoke ss 8001 (7.98)



Burnette's rock 'n roll trio is heard on 17 rockabilly classics preserved in original mono.

This west coast label has done an exceptional, high quality job including such memorable tunes as "Train Kept A Rollin'" and "Honey Hush."

(Continued on page 78)

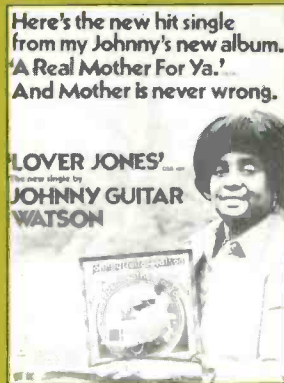


THE 1977 RECORD WORLD ADVERTISING AWARD WINNERS GALLERY



THE RECORD WORLD ADVERTISING AWARDS 1977 GOLD AWARD WINNERS

Single Record Ad



Johnny Guitar Watson—DJM

Album Ad



Billy Joel—Columbia

Two Page Spread

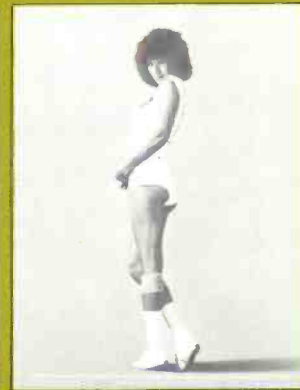
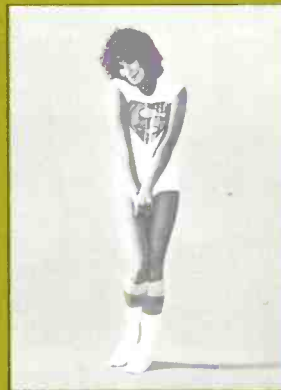


In The Air—A&M

Four Color Ad/ Single Page



Kiss—Casablanca

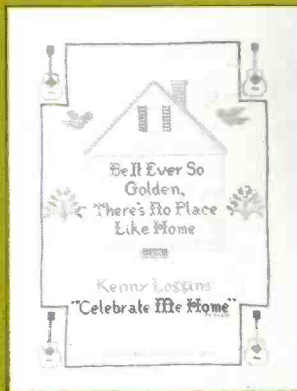


Barbra Streisand—Columbia

Four Color Ad/ Two Page Spread



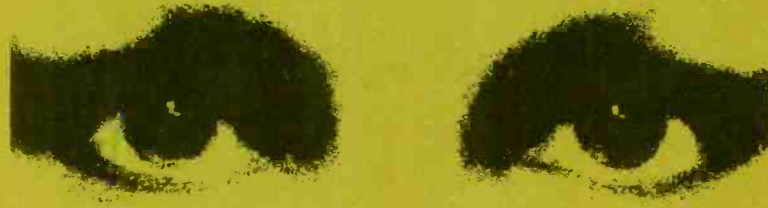
Steely Dan—ABC



Kenny Loggins—Columbia



Bruce Springsteen—Columbia

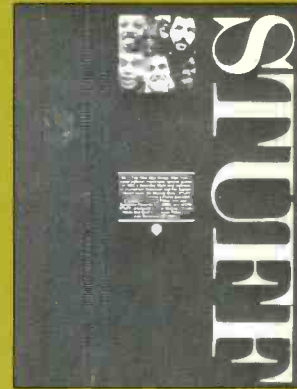
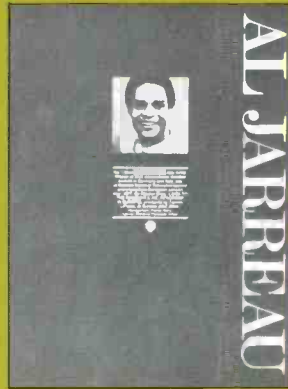
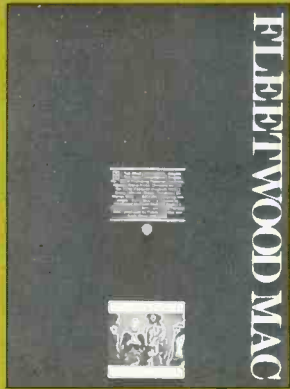
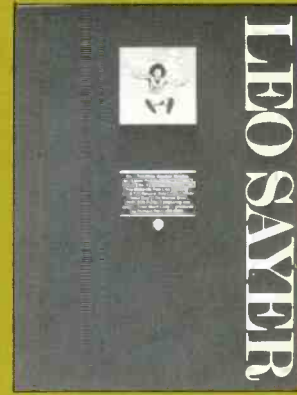
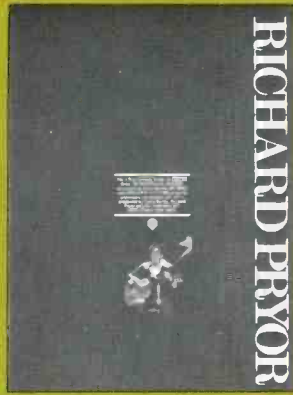
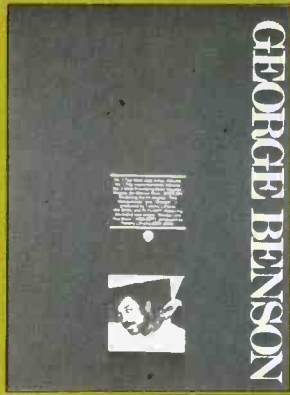


THE RECORD WORLD ADVERTISING AWARDS 1977

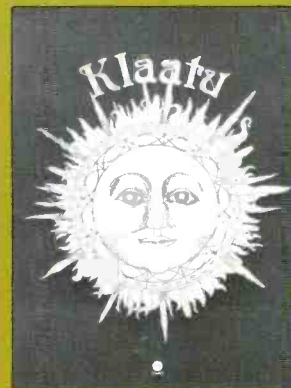
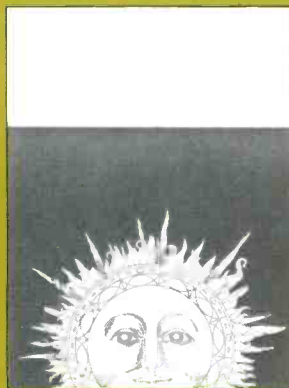
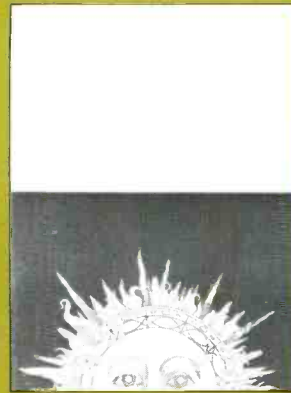
GOLD AWARD WINNERS

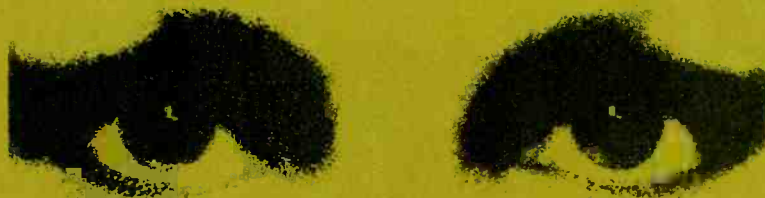
Advertising Spectacular

Various Artists — WB



Klaatu — Capitol





THE RECORD WORLD ADVERTISING AWARDS 1977 GOLD AWARD WINNERS

Special Issue Advertising

ON EPIC RECORDS AND TAPES.

TED NUGENT RELAXES AT HOME...

...AFTER LEARNING THAT "CAT SCRATCH FEVER," "FREE-FOR-ALL" AND "TED NUGENT" HAVE ALL GONE PLATINUM.

Ted Nugent—Columbia

Institutional Ads



CBS International—Columbia

JOHN REID ENTERPRISES, INC.

John Reid Enterprises, Inc.

Small Space Ads



Display It Again, Sam—ABC

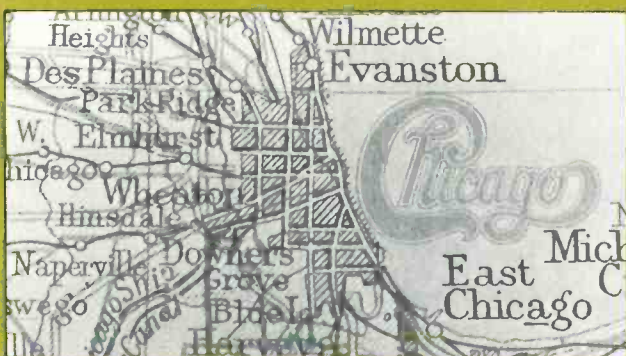
Inserts

GALAXY

WAR

MCA AND FAR OUT ARE PROUD TO PRESENT

War—MCA



Chicago—Columbia

Display It Again, Sam

THE CASE OF THE NEGLECTED RECORD RETAILER

WIN TWO WAYS! abc SWEEPSTAKES abc DISPLAY CONTEST

CALL: 800-423-5300

Display It Again, Sam—ABC



THE RECORD WORLD ADVERTISING AWARDS 1977 SILVER AWARD WINNERS

Single
Record Ad



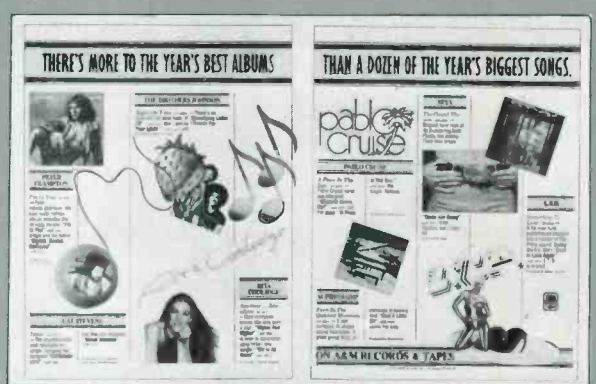
Rita Coolidge—A&M

Album Ad



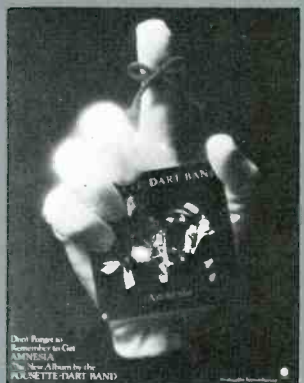
Fleetwood Mac—WB

Two Page Spread



Various Artists—A&M

Four Color Ad/Single Page



Pousette Dart Band—Capitol

Four Color Ad/
Two Page Spread



James Taylor—Columbia



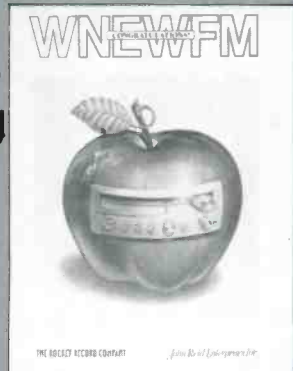
THE RECORD WORLD ADVERTISING AWARDS 1977 SILVER AWARD WINNERS



Advertising Spectaculars

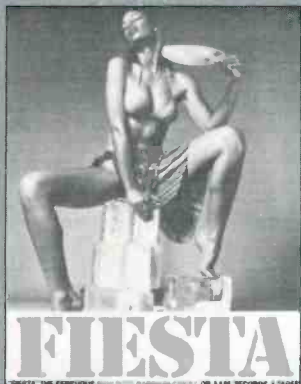
We Break Artists — Columbia

Special Issue Advertising



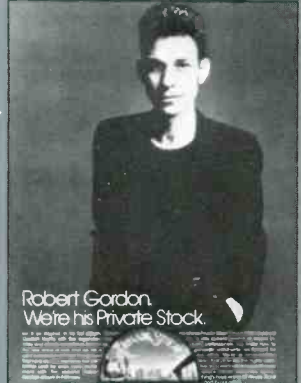
Congratulations WNEW-FM—Rocket Records

Small Space Ads



Fiesta — A&M

Institutional Ads



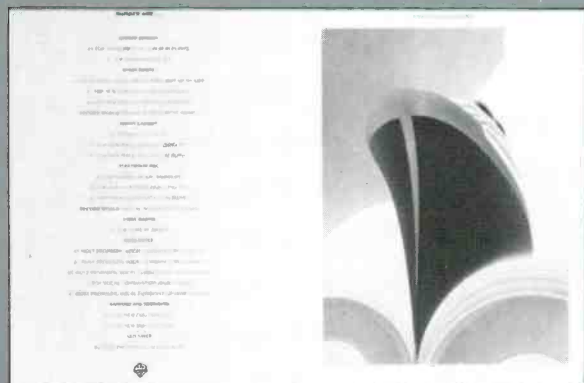
Robert Gordon — Private Stock



The Rocket Record Company



It Was A Knockout Year — Casablanca



Number One And Still Steaming — WB



THE RECORD WORLD ADVERTISING AWARDS 1977 CITATION WINNERS



Wild Cherry — Sweet City/Epic



Fiesta — A&M



Mother's Finest — Epic



The South's Greatest Hits — Capricorn



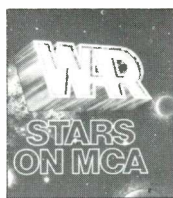
Mystique — WB



Joe Cocker's Greatest Hits — A&M



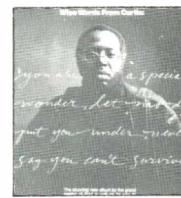
Lynyrd Skynyrd — MCA



War — MCA



Parliament — Casablanca



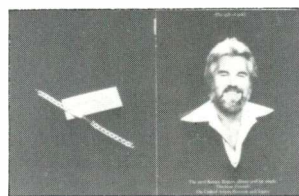
Curtis Mayfield — Curtom



Blue Oyster Cult — Columbia



Kiss — Casablanca



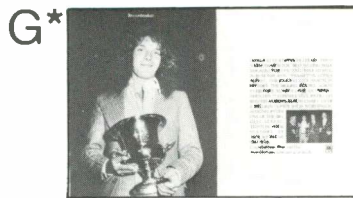
Kenny Rogers — UA



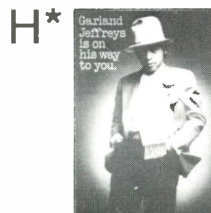
ELO — UA



Institutional — Capricorn



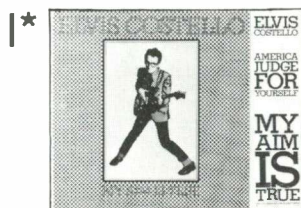
Record Maker — A&M



Garland Jeffreys — A&M



Rex Jr., Hank Jr. — WB



Elvis Costello — Columbia

A* — SINGLE RECORD AD
E* — FOUR COLOR AD/TWO PAGE SPREAD

B* — ALBUM AD
F* — ADVERTISING SPECTACULAR
I* — INSERTS

C* — TWO PAGE SPREAD
G* — SPECIAL ISSUE ADVERTISING
J* — INSTITUTIONAL AD

D* — FOUR COLOR AD/SINGLE PAGE
H* — SMALL SPACE ADS



THE RECORD WORLD ADVERTISING AWARDS 1977

ASCAP Announces Deems Taylor Awards

■ NEW YORK—The American Society of Composers, Authors and Publishers has announced the 11th Annual ASCAP-Deems Taylor Awards to 12 writers for outstanding books and articles about music published in 1977. ASCAP president Stanley Adams presented to the winners \$5,500 in cash awards plus plaques at an afternoon reception in the Society's Board Room at One Lincoln Plaza in New York City.

Among those honored this year were Los Angeles Times music critic Martin Bernheimer, and the New Yorker's Andrew Porter — both earlier Deems Taylor Award winners. Professor David Burge of the Eastman School of Music won for his article on "Contemporary Piano" in Contemporary Keyboard, while ASCAP composer and educator George Perle received his second Deems Taylor Award for his article "The Secret Program of the Lyric Suite" in the International Alban Berg Society Newsletter. Professor Perle shared his award with Douglas M. Green, who was honored for his article on "Berg's De Profundis: the Finale of the Lyric Suite" in the same number of the Berg Society publication.

Two writers won for articles on popular music. The judges selected the articles of Gene Lees published in High Fidelity, and Joe Klein's report on "Notes On a Native Son" which appeared in Rolling Stone.

The authors of five books were picked for the 11th Annual Deems Taylor Awards. These were John Hammond, author of "John Hammond on Record," published by Ridge Press, University of Chicago musicologist Edward Lowinsky, whose "Joaquin des Prez" was issued by the Oxford University Press, University of North Carolina

Professor of Music Howard E. Smither for his "A History of the Ontario," published by the University of North Carolina Press, Maynard Solomon for "Beethoven," published by Schirmer Books, and Jeff Todd Titon for "Early Downhome Blues," published by The University of Illinois Press.

The representatives of the winners' publishing houses were also awarded plaques. The judges for the competition were ASCAP composers Gerald Marks, Dr. Vincent Persichetti of the Julliard faculty, Professor Hugo Weisgall of Queens College, Dr. William "Billy" Taylor, Professor Ezra Laderman of the State University of New York at Binghamton, and songwriter-performer Harry Chapin.

RCA Sets Gold Seal Budget Cassette Line

■ NEW YORK — RCA Records this June is introducing a budget classical line of cassettes on its Gold Seal label. Twenty titles will comprise the first release. The cassettes have a suggested list price of \$4.98. The cassettes will be processed in Dolby B sound.

The announcement was made by Irwin Katz, director of Red Seal merchandising for RCA Records.

Artists included on the initial release include the Boston Symphony Orchestra, Boston Pops Orchestra, Los Angeles Philharmonic Orchestra, Chicago Symphony Orchestra and others. Conductors include Pierre Monteux, Erich Leinsdorf, Fritz Reiner, Charles Munch, Arthur Fiedler, Zubin Mehta and Morton Gould. Soloists include pianist Sviatoslav Richter and violinist Itzhak Perlman.

Rolling Stones Records Inks Tosh



Peter Tosh, the Jamaican reggae artist, has been signed to an exclusive, long-term, worldwide recording contract with Rolling Stones Records. The announcement was made by Rolling Stones Records president Earl McGrath. Tosh, who was an original member of the Wailers, will appear as the opening act for the Rolling Stones' summer tour of the U.S. and Europe, which runs from June 10 to July 23. He is currently recording his debut album for Rolling Stones Records in Jamaica. In addition to a number of Jamaican musicians, Tosh has been joined in the studio by Mick Jagger and other members of the Rolling Stones. Shown from left: Mick Jagger, Peter Tosh, Robbie Shakespeare (bass), and (front) Sly Dunbar (drums).

Peters Intl. Pacts Oxford Univ. Press

■ NEW YORK — Peters International, Inc. and Oxford University Press (New York and London) have entered into an agreement whereby Peters International will be exclusive licensee, manufacturer and distributor in the U.S.A. and Canada of a new series of recordings produced by the Oxford University Press in England. The albums will bear a joint logo.

The first recording in the series, to be released by Peters in September in both disc and tape formats, is "Carols For Choirs," a set of 14 Christmas Carols performed by the Bach Choir of London with the Philip Jones Brass Ensemble under David Willcocks.

Future recording projects from Oxford University Press include albums of Oxford Tudor Anthems, Medieval Music, and English Madrigals. All the music featured in the recordings is available in published scores through Oxford University Press.

Spoon to Ariola

■ LOS ANGELES — Bobby Hurt, vice president of Ariola Records, has announced the appointment of Laurie Spoon to the position of field director of California promotion.

Spoon most recently worked at MCA Records in local promotion. Prior to that she was the west coast regional and trade liaison for Buddah Records.

Atlantic Releases Two Montreux LPs

■ NEW YORK — Atlantic Records has announced the release of two albums recorded live at the 11th Montreux International Festival; "The Atlantic Family Live At Montreux" (a 2-lp set featuring AWB, Ben E. King, Klaus Doldinger, Sonny Fortune and David "Fathead" Newman, produced and conducted by Atlantic vice president/director of music Arif Mardin) and "Don Ellis Live at Montreux" by the 22-piece Ellis Orchestra (a/k/a Survival), produced by Don Ellis.

Chappell Releases Jackson/Yancy Folio

■ NEW YORK—The top hits of Chuck Jackson and Marvin Yancy are contained in the newly-released "Our Love" songbook published by Chappell Music.

"Our Love," the first collection of Jackson and Yancy songs published, includes such Natalie Cole hits as "Our Love" and "I've Got Love On My Mind," both of which were gold singles, plus such other Cole hits. In addition, the songbook includes such chart songs as "You" (Aretha Franklin), "The More You Do It" (Ronnie Dyson), and "Loving Power" (The Impressions).

The 88-page softcover songbook contains 15 Jackson and Yancy songs, a biography and many pictures of the team with such artists as Natalie Cole, Ronnie Dyson, and Stevie Wonder.

On the Ball



The sixth annual Kenny Rogers Celebrity Softball Game entertained seven to eight thousand Las Vegas on May 28 at the University of Nevada-Las Vegas baseball diamond. The game, which pitted celebrities against the best of the Las Vegas media, was played for the benefit of the Nevada Special Olympics for the Mentally Handicapped. Rogers' team whipped the media, 24-8. Shown above is the Kenny Rogers Celebrity Softball Team. From left, top row: Golden Nugget president Steve Wynn, team captain Kenny Rogers, tennis star Ilie Nastase, Steve Martin, Alice Cooper, tennis star Jimmy Connors, Doc Severinsen, Pat Boone, Wolfman Jack, Conway Twitty and Ben Vereen. Bottom row, from left: skater Dorothy Hamill, Marianne Gordon (Mrs. Kenny Rogers), Barbara Mandrell, Joan Rivers, Lola Falana, Barbi Benton and Debby Boone.

Who In The World:

Sweet Tastes Success

■ Throughout the decade that began with their formation in 1968, Sweet has been at the forefront of rock 'n' roll. The band has virtually grown up in the music business, beginning as the sixties were in full bloom and British rock 'n' roll reigned, and since then they have gone on to transcend the changing fashions and fads of rock. Sweet's hard-hitting music has evolved far beyond their early "glam rock" categorizations, and with their fourth Capitol album, "Level Headed," Sweet once again has proved that neither their music nor their international popularity can be denied.

The present line-up of vocalist Brian Connolly, guitarist Andy Scott, bassist Steve Priest and drummer Mick Tucker was solidified early in the band's history. Sweet began its European recording career in mid-1968 with their "Slow Motion" single on Philips Records. Soon afterward they switched labels to EMI in England and began to establish themselves with singles such as "Lollipop Man" and "Get On The Line."

Following their first English smash, "Funny Funny," Sweet went on to become one of the most successful record-selling groups of the last decade. They came up with 14 hits in a row (11 of which made the British No. 1 spot), including "Poppa Joe," "Wig Wam Bam," "Ballroom Blitz," and their first American hit, "Little Willy."

Although they were commercially successful, Sweet was troubled by the fact that they were basically a rock 'n' roll band, and not (as the hit singles tended to suggest) a band of glam rockers. In fact, the rock songs they wrote in the early days appeared only as B-sides of their early singles.

Eventually, Sweet decided they wanted to develop their own

credibility and identity separate from that of the Chinn-Chapman writing team, which authored many of the band's early hits. In 1974, after recording "Turn It Down," Sweet parted ways with their early mentors and began writing all of their own material and producing themselves.

As they began to stretch out musically, the band found its audiences changing. England was momentarily surprised by the "new" Sweet, but the rest of the world loved the group's hard rock sound. The first Sweet-written, Sweet-produced single, "Fox On The Run," went Top 5 all over the world in 1975 and "Fox," "Ballroom Blitz" and their debut Capitol album, "Desolation Boulevard," all achieved American gold.

In 1976, Sweet toured America for the first time with a rare distinction—that of headlining status on their maiden American voyage.

Two albums later, with "Level Headed," Sweet continued to evolve, receiving recognition from both Top 40 and AOR programmers, and they've been reaping the rewards ever since. They have a smash single in "Love Is Like Oxygen," have been on a successful U.S. tour with Bob Seger, and played an SRO concert at London's Hammersmith Odeon (their first performance in the U.K. in four years).

Commenting on "Level Headed," Steve Priest explained, "The new album's just part of the natural evolution within the band. We haven't completely given up the bashing about that we've done in the past. That's still a valid part of what Sweet is about. But the new material is just as important in terms of our growth as musicians and songwriters. We hope we've shown people that we can make exciting music in a rock and roll framework."

Gross at the Bottom Line



Lifesong recording artist Henry Gross recently headlined at New York's Bottom Line for two nights, featuring music from his latest lp, "Love Is The Stuff." Pictured backstage are, from left: John Ogle III, WPIX-FM; Budd Carr, manager; Steve Dessau, product manager, Epic/Portrait/Associated Labels; Phil Kurnit, vice president, Lifesong; Jim Charne, director, east coast product management, E/P/A; Gross; Terry Cashman, president, Lifesong; Ray Free, local promotion, New York, Epic; and Bob Russo, director of promotion, Lifesong.

Full Boat



To celebrate its international record agreement with Average White Band, RCA Records International recently hosted a press party for the group aboard Ms. Kelli Ross' boat Polaris, anchored at New York's 79th St. Boat Basin. On board enjoying the gala and meeting the band were writers, editors and news service executives representing newspapers and magazines published all over the world. Topside here, are (from left): David Mintz, AWB's manager; Kelli Ross, division vice president, international creative affairs, RCA Records; Hamish Stuart, Alan Gorrie and Onnie McIntyre of AWB; Robert Summer, president of RCA Records; Arthur Martinez, division vice president, RCA Records International; and Roger Ball, Steve Ferrone and Molly Duncan of AWB.

Zamoiski To Service Texas Gemco Stores

■ BALTIMORE — The Zamoiski Co. has announced another geographical expansion of its record and tape rack division. Effective immediately, all Gemco stores in the Houston and Beaumont, Texas area will be serviced by Zamoiski.

W3 Promotes Arthur

■ LOS ANGELES—Marilyn Arthur has been named director of tour publicity at W3 Public Relations, according to President Sharon Weisz. Ms. Arthur has been with W3 for the past year.

Ariola Prism Campaign

■ LOS ANGELES—Ariola Records has announced its largest marketing and promotion campaign to date for their June lp release of rock group, Prism, entitled, "See Forever Eyes," according to Scott Shannon, senior vice president of Ariola Records.

The major merchandising campaign revolves around a Prism "Summer Survival Kit." Four different kits have been devised to suit the needs of stores (consisting of a Prism album divider card, T-shirt, album and a sticker), Top-40 stations (T-shirts and albums), and AOR stations (Prism jogging shorts, sun visor, album, sticker and press kit). The shorts will have the Prism logo on the front while the back of the shorts will include radio stations' logos. The Summer Survival Kits for the national press will include all the items that are being used for the AOR stations.

CBS Names Two Sales Managers

■ NEW YORK—CBS Records has named James Urie and Nathan Wolk sales managers for the New York and Chicago/Milwaukee markets, respectively.

Urie, most recently a Manhattan salesman for CBS' New York branch, joined CBS Records in 1972 as an inventory specialist in the Washington, D.C. branch, and in 1974 became a salesman in that market.

Wolk comes to his new post from a position as account executive for the Lieberman and Pickwick accounts out of Minneapolis. He has held local promotion posts with Epic in Minneapolis and Columbia in Cleveland, and has also worked for Pickwick, RCA and Private Stock.

Peter Pan Records Taps David Wulfsohn

■ NEW YORK — David L. Wulfsohn has been named midwest sales manager for Peter Pan Records, it was announced by Martin Kasen, president of the label.

Wulfsohn was formerly employed by MCA Records. His first project with Peter Pan will be the promotion of "Spider Man" and "The Hulk" records and book/record sets.

Capitol Signs Nucleus

■ LOS ANGELES—Ian Carr's Nucleus has signed an exclusive, long-term worldwide recording contract with Capitol Records Inc., announced Rupert Perry, vice president, a&r, CRI.

BMI LICENSES MOST OF AMERICA'S MUSIC AND THE HITS PLAYED ON RADIO

Congratulations to these writers of the 100
most performed songs in the BMI repertoire during 1977.

Richie Adams
Donald J. Addrisi
Richard P. Addrisi
Adrienne Anderson
Stig Anderson (STIM)
Benny Andersson (STIM)
Jeff Barry
Peter Beckett (PRS)
William Bell
Peter Bellotte (GEMA)
Stephen Bishop
Don Black (PRS)
Otis Blackwell
Perry Botkin, Jr.
Roger Bowling
Lindsey Buckingham
Jimmy Buffett
Buddy Buie
Hal Bynum
Toy Caldwell
Eric Carmen
Harry Casey
Mike Chapman (PRS)
Nicky Chinn (PRS)
Roger Christian
John Ford Coley
Carol Connors
Bill Conti
Alice Cooper
John Crowley
Burton Cummings (PRO Canada)
Dean Daughtry
James Dean
Barry DeVorzon
David Dundas
Randy Edelman
Bobby Emmons
Nancy Farnsworth
Dick Feller
Richard Finch

Kenny Gamble
Lee Garrett
Barry Gibb
Maurice Gibb
Robin Gibb (PRS)
Cary Gilbert
John Henry Glover, Jr.
Tom Gmeiner
Andrew Gold
Alan Gordon
Graham Gouldman (PRS)
Roger Greenaway (PRS)
John Greenebaum
Ellie Greenwich
Zane Grey
Daryl Hall
Johanna Hall
John Hall
Len Hanks
Lula Hardaway
George Harrison (PRS)
Jerry Hayes
Buddy Holly
Wayland Holyfield
Leon Huff
Arnold Ingram
Herbert Ivey
Gary Jackson
Mark James
H. Jamiph

Phil Jarrell
David Jenkins
Will Jennings
Jimmy Jones
Richard Kerr (PRS)
Jim Krueger
Cory Lerios
Barbara Lewis
Kerry Livgren
Jeff Lynne (PRS)
Barry Manilow
Barry Mann
Layng Martine
Glenn Martin
Barry Mason (PRS)
Paul McCartney (PRS)
Bob McDill
Parker McGee
Christine McVie
Joe Melson
Charles Merenstein
Raynard Miner
James Mitchell, Jr.
Paul Mitchell
Chips Moman
Giorgio Moroder (SUISA)
Stevie Nicks
Robert Nix
Kenny Nolan
Roy Orbison

Shuggie Otis
Marty Panzer
Joe Perry
Ben Peters
Norman Petty
Vini Poncia
John Pritchard, Jr.
Eddie Rabbitt
Jerry Reed
Ayn Robbins
Rick Roberts
Carole Bayer Sager
Ed Sanford
Paul Simon
Carl Smith
Phil Spector
Cat Stevens (PRS)
Even Stevens
Ray Stevens
Al Stewart (PRS)
Eric Stewart (PRS)
Steven Stewart
Keni St. Lewis
Donna Summer
James Taylor
Sonny Throckmorton
Allen Toussaint
John Townsend
Steve Tyler
Bjorn Ulvaeus
Dick Wagner
Cynthia Weil
Maurice White
Benny Whitehead
Norman Whitfield
John Williams
Marvin Willis
Brian Wilson
Peter Wood
Terry Woodford



What the world expects from the
world's largest music licensing organization.

Radio Replay

By NEIL McINTYRE



More convention news from Madagascar: for those of you that worried about a possible sun stroke—don't. It's been raining all week. Even at this early date some pretty important people have signed up, wanting to be the first on their block to be part of the first annual outdoor McIntyre convention. **Carmine Ziti** and **Alfredo Fettucini** of Pasta Records, plus **Warren Gout**, a short wave operator at a local beach club, will be there, and of course the trades will be represented by **Lon Moore** and **Rudy Baker** of Your Fair Sharecroppers weekly. This just in: **Sal Licata**, senior VP, Chrysalis, likes the dates of the event, since he won't have to put up a tree this Christmas. Joining Sal will be **Alan Mink** of BNB management/Tattoo Records, whose main purpose in joining the conventioners is to count Licata's sit-ups. RW will of course be there with the talents of our communications expert **Marc Kirkeby**, who is being considered as a radio keynote speaker with his theme, "The Days Of Silent Radio." Remember the date: Dec. 24-25, and the place—Madagascar.

UP YOUR RATINGS . . . If you don't know what the April/May ARB is now, you will shortly. This is one of the few times in my life where the results will have a minimal effect on my living conditions and general health. But for many of you it is the end of the guesses, speculations, and the theories on how it will turn out. It's the cold hard facts, from the most recognized rating service—Arbitron.

Don't let your palms get sweaty reading this. Whatever the results, it could have been worse. We know there's only going to be one number one station, but factors have changed in judging your station's performance, and thank god for that. At one time there was a winner or two and all the rest were considered the losers. Today that's been altered by demographic breakdown. The advertiser wanted radio to show them how many; now the interest in the buying public covers the age of the listener, where they live, how much they earn and so on. Some joy should be made from these developments since the program directors can lose in the overall battle of total audience, but still look good in specific age categories, giving each radio market a handful of winners. The change in rating structure has had a beneficial effect on the music industry since it opened more room for specialized radio and thus more types of music have been given concentrated airplay. In 1960, the types of music on radio were top 40, good music, classical, r&b, and block programming of talk and music. Today's radio can handle a number of competitors in the same type of format, and still be in a position to make money, with limited success in ratings, if the age group that the station is appealing to is what the advertiser is interested in.

As the volume of music stations increased over the years so did the airplay, as progressive music, oldies formats, country, Latin, mel-low music and MOR all joined in as part of radio's specialized programming. As those in the entertainment field start to look through their blue and white ARB book, get a salesperson with an eye for the positive and you'll find good things to say about your station, but the best position of all is not having to look very hard, when your victories just jump off every page.

SUMMER TOUR POSSIBILITIES . . . I have the feeling that some tours should be set up to best take advantage of the names of the performers that would fit together well on the same marquee. Musically they might not be quite right to draw the biggest crowds, but the combination of names from an advertising standpoint could be terrific. I shall give you some of my examples, and if you would like, submit your own: **Weather Report**, **Sunshine Band**, **Foghat**, **Heatwave** and **Phoebe Snow** . . . the **Cars**, **Kayak**, **REO Speedwagon**, **Traffic**, **Pablo Cruise** . . . **Dolly Parton**, **Mountain**, and **38 Special** . . . **Donna Summer**, **Edgar Winter**, **Bruce Springsteen**, and the **Four Seasons** . . . **Hot Tuna**, **Meatloaf**, **Joy of Cooking** and **Bread** . . . **Johnny Cash**, **Eddie**

(Continued on page 35)

WBLS Closes In On WABC In New York ARB Ratings

By MARC KIRKEBY and NEIL McINTYRE

NEW YORK—In what was a "good book" overall for music-formatted radio stations, WBLS-FM climbed to within two-tenths of a point of top-rated WABC in the April-May Arbitron ratings for the New York market released last week.

WBLS's format, which combines r&b, disco and jazz music, has been number two in town before, in the October-November '77 ARB, but the station's 7.9 rating in the metro survey area, Monday-Sunday 6 a.m.-midnight (compared with WABC's 8.1) is its highest ever. In the Monday-Friday, 7 p.m.-midnight period, WBLS is New York's top-ranked station in total listenership.

In all, 11 other contemporary music stations in the market went up for this rating period, following a January-February book in which almost all of those stations had gone down.

If any one station could be

said to have been "under the gun" for this book, it was the highly-publized and closely-watched WNBC. The station responded with a healthy climb of .3 points for a 2.1 share, although it still has not reattained the 2.3 share it tallied in July-August '77, the station's first book under its revamped format.

Among this city's album-oriented rock stations, WPLJ retained its leadership with a .1 point jump to 4.1; WNEW-FM reversed a slight downward trend with a .2 point climb to 2.1; and WPIX-FM lost .1 point for a 1.5.

WXLO-FM ("99X"), which has recently modified its top 40 format with album selections, jumped .5 point for a 3.4 rating that is its best in more than a year.

WCBS-FM, the solid gold station, climbed .3 point to a 2.8 rating. WNEW-AM, an adult con-

(Continued on page 35)



"Sorry Flavius, but we're into the Latin sound."

WBSL Ratings Surge

(Continued from page 34)

temporary outlet, enjoyed a .6 point jump to 3.1. WRVR, which has been promoting its jazz format heavily of late, continued its upswing with a .5 point gain for a 1.6 rating.

The few losers among music stations for this book included New York's two "mellow" stations, WKTU-FM and WYNY-FM. The former, which recently debuted Lee Abrams' "Soft Superstars" format, dropped .7 point for a 1.2, while WYNY lost .3 point for a 1.1 rating. WHN, the city's country music station, had its first adverse rating period in more than a year, dropping .6 point to a 2.7.

The importance of fractional increases and decreases, which is often minimized in smaller markets, can be great in the nation's biggest city, where a frequently-cited yardstick has is that each tenth of a point in the Arbitron totals may represent \$100 thousand in billing to a station.

WBSL achieved its impressive audience increase, the Arbitron figures show, with a long average listening span. WBSL's weekly cumulative audience of 1,785,000 persons placed it only eighth in the market, trailing stations with less than a third of its total rating, but those who do listen do so for very long periods of time, according to the ARB data. WABC, by comparison, achieved its 8.1 with 4,413,000 listeners in an average week.

Radio Replay (Continued from page 34)

Money, Andrew Gold and Johnny Paycheck . . . Chicago, Boston and Orleans . . . Wild Cherry, Strawbs, and the Raspberries . . . Styx and Stones . . . Good Rats, Monkees, Beatles and Snail . . . Guess Who, Yes, and the Who . . . Television, Raydio, and Air Waves . . . and maybe the most colorful line-up of all: **Jackson Browne, Barry White, Al Green and the Moody Blues.**

MOVES . . . Harry Nelson, program director of WRKO/Boston, has decided to take a leave of absence from the station. Harry hopes to get some traveling in, and during his travels listen to radio across the country . . . **Jerry Clifton** has resigned as PD at WEFM/Chicago . . . **Bill Watson**, formerly of KMPC/Los Angeles programming, has rejoined Drake/Chenault . . . **Dan Halyburton** new PD at WGBS/Miami from WDGy/Minneapolis . . . **Craig Roberts** new MD at WMET/Chicago, replacing **Dave Morgan** . . . Portia of RW west fame reports **Larson Bennett** new PD at K96/Provo from WPGC/Washington, D.C. . . **Ron Williams** new news director at KOFM/Oklahoma City from KAEZ . . . **Kate Hayes** new MD at KTIM/San Rael . . . KSTN/Stockton looking for morning man, must have 1st and production, news very important, tapes/resumes to **Dave Morgan** . . . WISE/Asheville looking for good night time rocker with sharp production, tapes/resumes to **Ray Williams** . . . WHB/Kansas City looking for production director; included is part-time air shift. Contact **Al Casey** . . . Send your moves and changes to either Portia the birthday girl at RW west or in the east to Neil (Madagascar) McIntyre.

Spears, Bungeroth and Bilzerian Form New Broadcasting Combine

By SAM SUTHERLAND

■ LOS ANGELES — Former KHJ operations manager Michael Spears has teamed with Bill Bungeroth, another RKO General veteran most recently local sales manager for KFRC/San Francisco, and businessman Paul Bilzerian to form International Broadcasters, Inc. The new broadcasting combine will initially operate from the offices of station WFSO-AM, the Tampa/St. Petersburg station that will be International Broadcasters' first acquisition, pending FCC approval of the transfer.

"It's the first time, to my knowledge, that anyone has moved directly from sales and programming backgrounds directly into an ownership situation in one of the top 25 markets," Spears told RW. "Most stations in those markets are owned by major media corporations. The fact is, most station owners start out in smaller secondary markets and gradually build up acquisitions before attempting to move into primaries. Our plan was to buy into the top 25 at the very beginning, and we've done that; the three of us own it, one-third each."

The Tampa/St. Petersburg area is currently 23rd among national markets. Spears reports that WFSO has ranked fifth among

AM outlets in that market in the most recent ratings with its contemporary music format; there are no immediate plans for shifts in format or personnel following the installation of the new ownership.

Bungeroth adds that while the market's current population is estimated at 1.4 million, projections for census growth over the next seven years forecast an increase to 2.1 million. Attributing the growth to the overall economic and population growth that has characterized the Sun Belt states, all three agree the choice of Tampa as their initial base was made with that region's potential for long-term audience growth in mind.

Spears sees Tampa as one of the next major markets to undergo prominent growth, comparing it to other "boom" towns of the past two decades. "It's a major growth area, and one where a lot of young people in particular are moving into the area. We think it's really going to boom, much as Dallas did 15 years ago."

Bilzerian and Bungeroth agree, but admit that Tampa is currently a quieter market. A comparatively small number of existing stations currently make up the radio market there, adds Spears, who sees competition there as increasing. "Some aspects of the market are becoming fairly sophisticated," he said of the stations already there, "but there are still a lot of opportunities for further opening and developing it."

One special challenge — presumably due to change favorably as those younger listeners enter the market — is the demographic gulf dividing the audience. "What you have are two different demographics, side by side," Bilzerian explained, "one very young and one very old. In St. Petersburg, there's a concentration of older listeners, who have influenced the extent to which beautiful music formats have dominated this part of the state."

Thus, the new triumvirate has no formal plans beyond building WFSO's audience, although they admit their long-term goal will be to enter other markets. Bilzerian confirms that future acquisitions would also tap projected Sun Belt growth. "We'll stay in the Sun Belt," he told RW, "and will be looking at growth oppor-

tunities in the Southwest as well as the central South and Southeast.

Spears adds that early priorities after taking over the station will include improvement of WFSO's signal, which he currently describes as "excellent, with a good range for a strong regional frequency." Even so, he feels there will be room for improvement. "Of the five full-time stations in the market, two have really first-class signals, while the other three aren't quite as strong. Of those, we've probably got the best signal."

Currently owned by Dan and Elwyn Johnson, WFSO has only just shifted to full-time operation after operating as a daytime outlet. International Broadcasters filed its application last week, leading its principals to project formal takeover sometime in August given the usual 60 day interim between application and FCC approval.

Spears, who left his post as operations manager for KHJ here at the beginning of this year, had held the same post with RKO's San Francisco outlet, KFRC for four years. Previous stints included PD posts at KNUS/Dallas and WYSL/Buffalo; a graduate of Southern Methodist University, Spears also held air personality posts at KLIF/Dallas, CKLW/Detroit and KGB/San Diego. In both Dallas and San Francisco, he was credited with dramatic ratings turnarounds.

Bungeroth's background encompasses general sales and management posts outside the broadcasting industry, as well as his most recent four-year tenure with KFRC; that post, his first in radio, reportedly saw Bungeroth involved in boosting the station's sales from \$50,000 in '74 to an estimated \$3 million during '77, with his most recent sales performance accounting for 50 percent of the station's sales. Other posts included sales representation for R. H. Donnelly Corp.

Paul Bilzerian is a graduate of both Stanford and Harvard, receiving an M.B.A. at the latter. Previous positions included his most recent stint, as treasury associate for Crown Zellerbach Corp., and prior research and consultant posts with Sybron Corp. and World Data Analysis Center.

RECORD WORLD DISCO

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

■ The two records I'm most infatuated with right this moment are the **Constellation Orchestra's** "Perfect Love Affair" album (Prelude) and "Over and Over," the prime cut on **Charles Earland's** new "Perceptions" lp (Mercury). The Constellation Orchestra is essentially the **Saturday Night Band** under another name: producers **Moses Dillard** and **Jesse Boyce** (who also arranged, composed and play key instruments on all the tracks) repeat their performance here along with nearly all the musicians and singers from the earlier album. The second time around may not have turned up anything as immediately involving as "Come On Dance, Dance," which achieved an effortless kind of pop perfection just a notch below **Chic's** "Dance, Dance, Dance," but the four cuts here are solid disco numbers with a glossy pop polish. Each track displays a sure sense of pacing and movement with a series of sweet changes to keep things flowing. The title cut, "Perfect Love Affair" (7:20), has an underlying melody very similar to the **Brooklyn Dreams** song, "Street Dance," but the mood here is more sweepingly sensuous, highlighted by very pretty vocals, enforced by pulsing breaks. "Cosmic Melody" (7:07) follows, picking up on the same string-laced style and mood but meshing it with a bass pattern right out of "Come On Dance, Dance" and reducing the vocals to a minimum. "Dancing Angel" (6:24) is rather fast and "Funk Encounter" (6:40) takes on a space-funk mode not quite as slick as the rest of the stuff here, but both click effectively when the breaks come around. Like Saturday Night Band's album, this is a no-waste package; every cut is danceable, with "Perfect Love Affair" and "Cosmic Melody" the personal favorites right now.

The **Charles Earland** album takes this jazz performer further into disco than he's previously ventured, but this time he's taking direction

from **Randy Muller** writer and arranger for **Brass Construction** who co-produced (with Earland himself), arranged and composed most of the material here. The knockout track is "Over and Over" (9:00), a heady fusion of Eurodisco and funk styles reminiscent of **Cerrone** and **Isaac Hayes** instrumentals (particularly "Theme From 'The Men'"). This makes for a rich, invigorating instrumental track, sliced with violins, pumped up with bass and percussion, rippling with Earland's keyboard wizardry. Earland also sings in a non-singing style close to both **Bill Withers** and **Barry White** and the song turns out to be a plea of impassioned frustration to a never-satiated lover: "What does it take to keep you satisfied?" he cries, and the female chorus chants, "Can't stop lovin' you/Over and over." The structure is powerful,
(Continued on page 66)

Disco File Top 20

JUNE 17, 1978

- AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO/SEVILLA NIGHTS/TGIF**
"TGIF" (soundtrack)—Casablanca (lp cuts)
- RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**
LINDA CLIFFORD—Curton (lp cut/disco disc)
- BOOGIE OOGIE OOGIE**
A TASTE OF HONEY—Capitol (disco disc)
- COME ON DANCE, DANCE**
SATURDAY NIGHT BAND—Prelude (lp cut)
- ROUGH DIAMOND/TOUCH MY HEART**
MADLEEN KANE—Warner Bros. (disco disc)
- GOT TO HAVE LOVING/STANDING IN THE RAIN**
DON RAY—Polydor (lp cuts)
- I LOVE AMERICA/WHERE IS MY WOMAN**
PATRICK JUVET—Casablanca (lp cuts)
- HOT SHOT**
KAREN YOUNG—West End (disco disc)
- SPEND THE NIGHT WITH ME/MISSION TO VENUS**
SILVER CONVENTION—Midsong (disco disc)
- YOU AND I**
RICK JAMES—Gordy (disco disc)
- WAR DANCE**
KEBEKELEKTRIK—Salsoul (lp cut)
- WHISTLE BUMP**
DEODATO—Warner Bros. (disco disc)
- HOW MUCH, HOW MUCH I LOVE YOU**
LOVE & KISSES—Casablanca (lp cut)
- GARDEN OF LOVE/BODY AND SOUL**
DON RAY—Polydor (lp cuts)
- BOOGIE TO THE TOP**
IDRIS MUHAMMAD—Kudu (lp cut)
- COME INTO MY HEART/LOVE'S COMING**
USA-EUROPEAN CONNECTION—Marlin (lp medleys)
- TOUCH ME ON MY HOT SPOT/DON'T**
SATURDAY NIGHT BAND—Prelude (lp cuts)
- OH HAPPY DAY/TO MY FATHER'S HOUSE/GETTIN' THE SPIRIT**
ROBERTA KELLY—Casablanca (lp cuts)
- VOYAGE**
MARLIN (entire lp)
- RIO DE JANEIRO**
GARY CRISS—Salsoul (disco disc)

DISCOTHEQUE HIT PARADE

(Listings are in alphabetical order, by title)

HURRAH/NEW YORK

- DJ: John Benitez
ACTION 78 (PART 2)—Erotic Drum Band—Champagne (import disco disc, remix)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
GET UP, GET DOWN, GET FUNKY, GET LOOSE/LIFE IS A SONG WORTH SINGING/ONLY YOU—Teddy Pendergrass—Phila. Intl. (lp cuts)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut)
LAST DANCE/AFTER DARK/TGIF/TAKE IT TO THE ZOO—"TGIF" Soundtrack—Casablanca (lp cuts)
MISS YOU—Rolling Stones—Rolling Stones (disco disc)
SAVE THE LAST DANCE FOR ME—Patti LaBelle—Epic (lp cut)
ROUGH DIAMOND—Madleen Kane—Warner Bros. (disco disc)
WAR DANCE—Kebekelektrik—Salsoul (lp cut)

BACKSTREET/ATLANTA

- DJ: Angelo Solar
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
COME ON DANCE, DANCE—Saturday Night Band—Prelude (lp cut)
HOT SHOT—Karen Young—West End (disco disc)
IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE—Linda Clifford—Curton (disco disc)
LADY AMERICA—Voyage—TK (disco disc)
LAST DANCE/AFTER DARK/TAKE IT TO THE ZOO—"TGIF" Soundtrack—Casablanca (lp cuts)
LET YOURSELF GO—T Connection—TK (disco disc)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc)
ROUGH DIAMOND—Madleen Kane—Warner Bros. (disco disc)
YOU AND I—Rick James—Gordy (disco disc)

REGINES/NEW YORK

- DJ: Jonata Garavaglia
BIG CITY SIDEWALK—C. J. & Co.—Westbound (disco disc)
CHEEK TO CHEEK/TIC TAC TOE—Regine—CBS (import lp cuts)
DO OR DIE—Grace Jones—Island (disco disc)
HOT SHOT—Karen Young—West End (disco disc)
LAST DANCE/TGIF/AFTER DARK—"TGIF" Soundtrack—Casablanca (lp cuts)
LAW AND ORDER—Love Committee—Gold Mind (lp cut)
LET'S START THE DANCE/ME AND THE GANG—Bohannon—Mercury (lp cuts)
RUNAWAY LOVE—Linda Clifford—Curton (disco disc)
WAR DANCE/MIRAGE—Kebekelektrik—Salsoul (lp cuts)
WHISTLE BUMP—Deodato—Warner Bros. (disco disc)

TROCADERO TRANSFER/ SAN FRANCISCO

- AFTER DARK/LAST DANCE/TGIF/YOU'RE THE MOST PRECIOUS THING IN MY LIFE—"TGIF" Soundtrack—Casablanca (lp cuts/disco discs)
BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (disco disc)
GET OFF—Foxy—TK (disco disc)
GET ON UP—Tyrone Davis—Columbia (lp cut)
HOT SHOT—Karen Young—West End (disco disc)
I LOVE AMERICA—Patrick Juvet—Casablanca (lp cut)
MELLOW LOVIN'—Judy Cheeks—Salsoul (disco disc)
RUNAWAY LOVE—Linda Clifford—Curton (disco disc)
WAR DANCE—Kebekelektrik—Salsoul (lp cut)
WHISTLE STOP—Deodato—Warner Bros. (disco disc)

HODGES, JAMES & SMITH WHAT HAVE YOU DONE FOR LOVE?



Do what you love to do... dance! To "The San Francisco Rag (Everytime)" and "What Have You Done For Love?" by Hodges, James & Smith.

Key requested tracks from the season's most sparkling LP.

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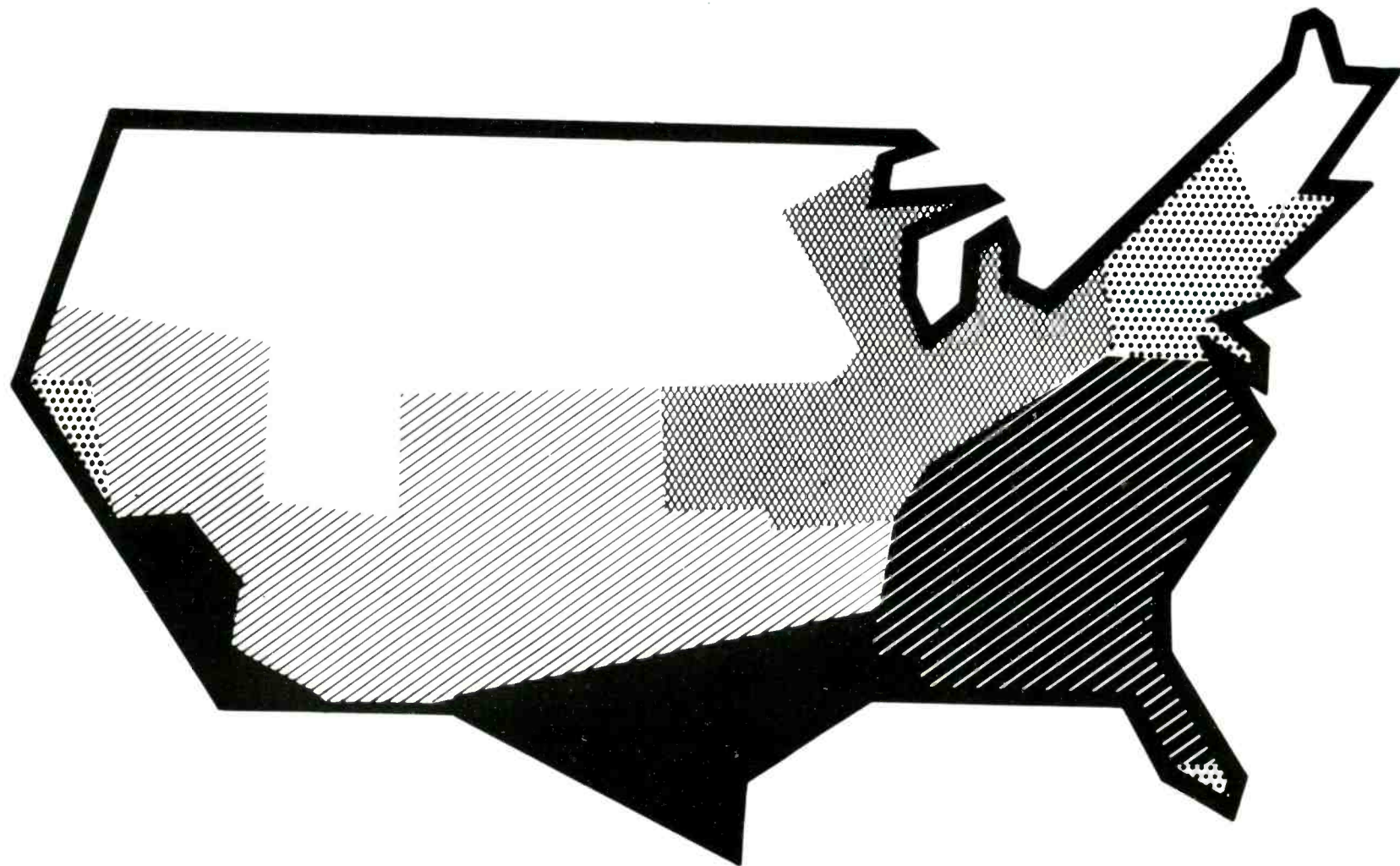
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RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

June 17, 1978
Pullout Section



The Mass Appeal...Research Record
You Need — All Demos!!!

**“TAKE ME BACK
TO CHICAGO”**
By Chicago

From The Platinum Plus Album
CHICAGO XI

*Will Deliver The Most Positive
Call-Out Reaction Since
“IF YOU LEAVE ME NOW”*

**IMMEDIATE FAMILIARITY ...
CORE DEMOGRAPHIC
24-34 M±F
OVERALL TESTING 12 TO 64
...TOLERANCE...ACCEPTANCE
...FAMILIARITY**

Call Out and Check Chicago Out

ON COLUMBIA RECORDS



CALL-OUTS

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WEFM, WFIL, WHBQ,
WNBC, WPEZ, WRKO, WSAI, KDWB, KIMN,
KING, KSLQ, KSTP, KTLK, 92X, 96X, Y100.

Overall Demographics:

Wings	Bee Gees (N)	Trammps
Chuck Mangione	Mathis/Williams	Kansas
Andy Gibb	Steely Dan (Deacon)	Flack/Hathaway
Gerry Rafferty		

Wings is the overall leader with Chuck Mangione a close runner up. Andy Gibb follows right behind in third. Gerry Rafferty and the Bee Gees (N) tie at four a couple of notches back. Right behind is Mathis/Williams, Trammps and Steely Dan (D). Kansas (Dust) and Flack/Hathaway tie for the final slot.

Teen:

Male

Wings	Chuck Mangione
Trammps	Mathis/Williams
Andy Gibb	George Benson

Wings is the favorite here but not by much with Trammps right behind. Level drops a bit to Andy Gibb and Chuck Mangione—a tie. Mathis/Williams and George Benson are a slot back tied for fourth.

Female

Andy Gibb	Bee Gees (N)
Trammps	Yvonne Elliman
Wings	Eddie Money

Chuck Mangione Mathis/Williams Andy Gibb is a runaway here. The Trammps hold down second followed closely by Wings. A couple of notches back are Chuck Mangione and Bee Gees (N) and a level behind is Yvonne Elliman, Eddie Money and Mathis/Williams—all tied.

Adult:

Male

Gerry Rafferty
Chuck Mangione
Wings
Steely Dan (Deacon)
George Benson
Billy Joel (Only)
Bee Gees (N)
Kansas

Gerry Rafferty a very strong leader with Chuck Mangione a tight second. Level drops off somewhat to Wings. Steely Dan (D) a couple of notches back with George Benson right behind. Directly in back is Billy Joel (Only), Bee Gees (N) and Kansas—all tied.

Female

Chuck Mangione	Eddie Money
Gerry Rafferty	Wings
Mathis/Williams	Bee Gees (N)
Flack/Hathaway	Andy Gibb
Steely Dan (D)	

The top three here are very tight with Chuck Mangione the leader followed by Gerry Rafferty and then Mathis/Williams. Tied a couple of notches back are Flack/Hathaway and Steely Dan (D) with Eddie Money right behind. Wings and Bee Gees (N) are tied a level back with Andy Gibb closely behind.

Stayability:

BEE GEES (Night) continues to do well overall with females (12+) and male teens the notables. STEELY DAN (Deacon) also a good overall record leaning toward adults. KANSAS still shows overall with male adults strong. ARS (old) remains positive in all demos. BEE GEES (Stayin') still has female teen response. STYX (Fool) showing with male teens. YVONNE ELLIMAN remains positive with females (12+) while JACKSON BROWNE (Run) shows just with female teens. Males (18+) still like EARTH, WIND & FIRE while female adults like PLAYER.

Breaking:

Is BARRY MANILOW (Copa) with females (12+) and males (25+). JACKSON BROWNE (Low/Stay) showing positive with males and females (18+) and lightly with female teens. BILLY JOEL (Only) showing good response in males and females (18+). PATTI SMITH has come on with male and female adults. GEORGE BENSON showed a resurgence in female adults.

Early Acceptance on:

DONNA SUMMER getting early overall response leaning toward the upper demos. SEALS & CROFTS is pulling males and females (18+). MICHAEL JOHNSON has shown overall response but tends to lean to female adults. O'JAYS has response in males (25+) and 18-24 females. MARSHALL TUCKER showing in 25+ females and males 18-24. STEELY DAN (FM) pulling 18-24 females and 25+ males. JOE WALSH and the ROLLING STONES showing in males 18-24 while GENESIS has a light showing in females (18+). BRUCE SPRINGSTEEN has an early response in 18-24 males while HEAT-WAVE (Groove) showing with female teens.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

ALMOST SUMMER Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI)	36	WONDER AND STEEL Walter Egan (Melody DeLuxe/Sweet/Seidak, ASCAP)	69
ANYTIME Roy Thomas Baker (Weed High Nightmare, BMI)	79	MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP)	25
BABY HOLD ON Bruce Botnick (Graionca, BMI)	21	MOVIN' OUT (ANTHONY'S SONG) Phil Ramone (Joeisongs, BMI)	100
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	4	MY ANGEL BABY Sean Delancy, Texongs/MoMass, BMI)	45
BECAUSE THE NIGHT Jimmy Iovine (Ramrod)	17	NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)	96
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	18	NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI)	86
BOOGIE, OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	82	NIGHT FEVER The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	41
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI)	72	OH WHAT A NIGHT FOR DANCING Barry White (Sa-Vette, BMI)	23
CAN'T SMILE WITHOUT YOU Ron Dante & Barry Manilow (Dick James, BMI)	97	ON BROADWAY Tommy LiPuma (Screen Gems-EMI, BMI)	16
CHATTANOOGA CHOO CHOO W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP)	98	ONLY THE GOOD DIE YOUNG Phil Ramone (Joeisongs, BMI)	29
CHEESEBURGER IN PARADISE Norbert Putnam (Coral Reefer/Outer Banks, BMI)	37	OVER THE RAINBOW Joey Averback & Stephen Geyer (Leo Feist, ASCAP)	64
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI)	87	PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI)	65
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazi/Appoggiatura Camp Songs, BMI)	35	PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	75
COUNT ON ME Larry Cox and the group (Bright Moments/Diamondback, BMI)	92	RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI/ASCAP)	89
DANCE ACROSS THE FLOOR Casey-Finch (Sherlyn/Harrick, BMI)	50	ROLL WITH THE CHANGES Kevin Cronin & Gary Richrath (Fate, ASCAP)	44
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI)	11	RUNAWAY Larry Cox & group (Diamondback, BMI)	34
DARLIN' Phil Benton & Paul Davis (Irving, BMI)	53	RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI)	95
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP)	84	SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
DEACON BLUES Gary Katz (ABC/Dunhill, BMI)	49	SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	81
DISCO INFERNO Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	48	SO HARD LIVING WITHOUT YOU Pat Moran (Irving, BMI)	70
DUKEY STICK (PT. 1) George Duke (Mycenae, ASCAP)	91	SOMEONE TO LAY DOWN BESIDE ME Kenny Edwards (Sky Harbor, BMI)	88
EVEN NOW Ron Dante & Barry Manilow (Kamakaze, BMI)	22	SONG BIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	73
EVERYBODY DANCE Bernard Edwards Nile Rogers & Kenny Lehman (Cotillion/Kreimers/Chic, BMI)	60	STAY Jackson Browne (Cherio, BMI)	55
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI)	19	STAY Prod. by group & Roy Halee (American Broadcasting, ASCAP/High Seas, BMI)	47
FEELS SO GOOD Chuck Mangione (Gates BMI)	7	STILL THE SAME Bob Seger & Punch (Gear, ASCAP)	14
FM (No STATIC AT ALL) Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	51	STONE BLUE Not listed (Riff Bros., ASCAP)	40
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI)	32	STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	77
GEORGIA ON MY MIND Booker T. Jones (Peer Intl., BMI)	85	TAKE A CHANCE ON ME Benny Andersson & Bjorn Ulvaeus (Polar Intl., BMI)	15
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	39	TAKE ME BACK TO CHICAGO James William Guercio (Balloon Head/Big Elk, ASCAP)	56
HEARTLESS Mike Flicker (Andorra, ASCAP)	26	THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefee, ASCAP)	61
HE'S SO FINE Jason Darrow (Bright Tunes, ASCAP)	93	THAT ONCE IN A LIFETIME Freddie Perren, Perren Vibes, ASCAP)	90
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP)	68	THE CLOSER I GET TO YOU Rubina Flake (Scarab/Ensign, BMI)	20
I CAN'T STAND THE RAIN Frank Farian (Burlington, BMI)	33	THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP)	10
I DON'T WANNA GO John Davis (Fedora/Unichappell/Begonia Melodies, BMI)	78	THIS TIME I'M IN IT FOR LOVE Dennis Lambert & Brian Potter (House of Gold/Windchime, BMI)	46
IF I EVER SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP)	58	TOO MUCH, TOO LITTLE, TOO LATE Jack Gold (Homewood House, BMI)	8
ISN'T IT ALWAYS LOVE Kenny Edwards (Sky Harbor, BMI)	??	TRANS-EUROPE EXPRESS Ralf Hutter & Florian Schneider (Famous, ASCAP)	74
I WANT YOU TO BE MINE Producer not listed (Heavy, BMI)	59	TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	13
I WAS ONLY JOKING Tom Dowd (Riva, ASCAP)	31	UNDER THE BOARDWALK Chips Moman (Hudson Bay, BMI)	80
IF I CAN'T HAVE YOU Freddie Perren (Stigwood/Unichappell, BMI)	71	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)	5
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI)	67	WARM RIDE John Ryan (Stigwood/Unichappell, BMI)	57
IMAGINARY LOVERS Buddy Buie & Robert Nix (Low-Sal, BMI)	28	WEEKEND LOVER Sandy Linzer & Charlie Calello (Featherbed/Desiderata/Unichappell, BMI)	94
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI)	3	WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	66
IT'S THE SAME OLD SONG Casey & Finch (Jobete, ASCAP)	43	WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI)	6
KING TUT William E. McEuen (Colorado, ASCAP)	42	WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI)	30
LAST DANCE Giorgio Moroder (Primus Artists/Olga, BMI)	27	YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP)	9
(LET'S GO) ALL THE WAY Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI)	83	YOU CAN'T DANCE Kyle Lehning (April, ASCAP)	67
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP)	52	YOU DON'T LOVE ME ANYMORE David Malloy (Brianpatch/Debdave, BMI)	99
LOVE IS LIKE OXYGEN Prod. by group (Pub Sweet/WB, ASCAP)	12	YOU GOT IT Richard Perry (Society Hill/Brooklyn, ASCAP)	54
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP)	76	YOU KEEP ME DANCING Nick DeCaro (Featherbed/Unichappell, BMI)	63
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	39	YOU'RE THE LOVE Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	24
		YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI)	2

JUNE 17, 1978

JUNE 17 10

101	103	ON THE WRONG TRACK KEVIN LAMB/Arista 0316 (Rocket, ASCAP)
102	101	CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
103	108	AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
104	125	JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/ Glory, ASCAP)
105	107	JUST WHAT I NEEDED CARS/Elektra 45491 (Lido, BMI)
106	105	THIS MAGIC MOMENT RICHIE FURAY/Asylum 45437 (Belinda/Treadle/Trio/Bienstock, BMI)
107	109	HOLD ON TO THE NIGHT STARZ/Capitol 4566 (Rock Steady/Starzongo, ASCAP)
108	104	GOTTA KEEP A RUNNIN' THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
109	119	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
110	111	SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
111	112	(YOU'RE SUCH A) FABULOUS DANCER WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
112	113	THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
113	115	REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
114	—	GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Golde's/Peter Noone, BMI)
115	120	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
116	117	TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
117	—	AIN'T NOTHING GONNA KEEP ME FROM YOU TERI DE SARIO/Casablanca 929 (Stigwood, BMI)
118	116	RUNNIN' WITH THE DEVIL VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
119	118	OH ATLANTA LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
120	123	MIDNIGHT LIGHT LeBLANC & CARR/Big Tree 16114 (Atl) (Carhom, BMI/Music Mill, ASCAP)
121	131	FEEL THE FIRE PEAHO BRAYSON/Capitol 4573 (Warner-Tamerlane, BMI)
122	110	LIPSTICK TRACES (ON A CIGARETTE) RINGO STARR/Portrait 70015 (Unart, BMI)
123	128	YOU NEEDED ME ANNE MURRAY/Capitol 4574 (Chappell/Ironside, ASCAP)
124	127	HOLD ON TO YOUR HINEY TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp Box, ASCAP)
125	—	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214 (Roger Cook/Chriswood, BMI)
126	129	I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
127	122	ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468 (Mayfield, BMI)
128	—	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270 (WB/Sweet Harmony, ASCAP)
129	121	NOTHING IS YOUR OWN MICHAEL MURPHEY/Epic 8 50540 (Timberwolf, BMI)
130	126	PARADISE SANFORD-TOWNSEND/Warner Bros. 8565 (Edzactly, BMI)
131	136	MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
132	134	I CAN'T ASK FOR ANYMORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
133	140	HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
134	138	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
135	144	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) (Stone Diamond, BMI)
136	—	LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI)
137	135	ONE NIGHT WITH YOU GINO VANNELLI/A&M 2025 (Almo/Giva, ASCAP)
138	141	HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
139	142	I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364 (ABC/Dunhill/Woodsongs, BMI)
140	133	I LOVE HER, SHE LOVES ME NRBQ/Mercury 73991 (NRBQ, ASCAP)
141	147	NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI)
142	145	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI)
143	130	GODZILLA BLUE OYSTER CULT/Columbia 3 10697 (B. O'cult Songs, ASCAP)
144	137	TWICE AS STRONG SPRINGER BROS./Elektra 45475 (Acuff-Rose, BMI)
145	—	I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
146	143	YOU GOT THAT RIGHT LYNRYD SKYNYRD/MCA 20888 (Duchess/Get Loose, BMI)
147	146	SOFTLY AS I LEAVE YOU ELVIS PRESLEY/RCA 11212 (Miller, ASCAP)
148	148	MAKE A DREAM COME TRUE MASS PRODUCTION/Cotillion 44233 (Atl) (Two Pepper, ASCAP)
149	—	WHO'S GONNA LOVE ME IMPERIALS/Omni 5501 (All of A Sudden/Brookside/Ceberg/Piedmont, ASCAP)
150	—	BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner 8571 (Nick-O-Val, ASCAP)

The smash single "My Angel Baby"

PB-11250



from the group's
debut album



AFL1-2771

TOBY BEAU

TM

Toby Beau's currently touring with
Bob Seger and The Silver Bullet Band:

June 1	McNichols/Denver, Colorado
June 3	Salt Palace/Salt Lake City, Utah
June 6	Coliseum/Portland, Oregon
June 8	Pacific Coliseum/Vancouver, Canada
June 9	Coliseum/Seattle, Washington
June 15	Forum/Los Angeles, California
June 16	Santa Barbara, California
June 18	Coliseum/Oakland, California
June 20	Selland Arena/Fresno, California
June 21	Civic Auditorium/Bakersfield, California
June 23	Sports Arena/San Diego, California
June 24	Phoenix, Arizona
June 30	Miami, Florida
July 2	Orlando, Florida
July 6	Stadium/Montreal, Canada

Direction/Management:

AUCOIN
MANAGEMENT INC.

Produced by Sean Delaney
A Rock Steady Music, Inc. Prod.

RCA
Records



RECORD WORLD SINGLES CHART

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

JUNE 17	JUNE 10		WKS. ON CHART
1	1	SHADOW DANCING ANDY GIBB RSO 893 (3rd Week)	10
2	2	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	12
3	5	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	13
4	8	BAKER STREET GERRY RAFFERTY/United Artists 1192	10
5	7	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	9
6	3	WITH A LITTLE LUCK WINGS/Capitol 4559	12
7	6	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	21
8	4	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	14
9	10	YOU BELONG TO ME CARLY SIMON/Elektra 45477	9
10	13	THE GROOVE LINE HEATWAVE/Epic 8 50524	8
11	12	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	16
12	14	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	17
13	16	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	14
14	18	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/Capitol 4581	6
15	17	TAKE A CHANCE ON ME ABBA/Atlantic 3457	9
16	9	ON BROADWAY GEORGE BENSON/Warner Bros. 3542	15
17	19	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	11
18	21	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	7
19	22	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	12
20	11	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	18
21	15	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	18
22	24	EVEN NOW BARRY MANILOW/Arista 0330	7
23	25	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365	9
24	28	YOU'RE THE LOVE SEALS & CROFTS /Warner Bros. 8551	7
25	30	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl.)	4
26	27	HEARTLESS HEART /Mushroom 7031	11
27	32	LAST DANCE DONNA SUMMER/Casablanca 926	5
28	20	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	17
29	36	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	5
30	39	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	6
31	31	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	8
32	35	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	8
33	37	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	14
34	47	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)	4
35	57	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339	2
36	38	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 30891	9
37	33	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12359	9
38	48	GREASE FRANKIE VALLI/RSO 897	3
39	53	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	3
40	46	STONE BLUE FOGHAT/Bearsville 0325 (WB)	5
41	23	NIGHT FEVER BEE GEES/RSO 889	20
42	52	KING TUT STEVE MARTIN/Warner Bros. 8577	5
43	45	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028	6
44	49	ROLL WITH THE CHANGES REO SPEEDWAGON/Epic 8 50545	6
45	59	MY ANGEL BABY TOBY BEAU/RCA 11250	6
46	26	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	15
47	41	STAY RUFUS /CHAKA KHAN/ABC 12349	10
48	40	DISCO INFERNO TRAMMPS/Atlantic 3389	18
49	29	DEACON BLUES STEELY DAN/ABC 12355	11
50	51	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHE 1003 (TK)	14
51	62	FM (NO STATIC AT ALL) STEELY DAN/MCA 40894	3
52	72	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	2
53	53	DARLIN' PAUL DAVIS/Bang 736	5
54	55	YOU GOT IT DIANA ROSS/Motown 1442	6
55	67	STAY JACKSON BROWNE /Asylum 45485	3
56	60	TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737	5
57	61	WARM RIDE RARE EARTH/Prodigal 0640 (Motown)	5
58	73	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	3
59	63	I WANT YOU TO BE MINE KAYAK/Janus 274	7
60	64	EVERYBODY DANCE CHIC/Atlantic 3469	6
61	68	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	5
62	69	YOU CAN'T DANCE ENGLAND DAN & JOHN FORD COLEY/Big Tree 16117 (Atl.)	3
63	65	YOU KEEP ME DANCING SAMANTHA SANG/Private Stock 188	3
64	66	OVER THE RAINBOW GARY TANNER/20th Century 2373	4
65	70	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)	3
66	74	WILL YOU LOVE ME TOMORROW DAVE MASON/Columbia 3 10749	3
67	76	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	2
68	79	HOT LOVE, COLD WORLD BOB WELCH/Capitol 4588	2
69	78	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	3
70	71	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032	6
71	34	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	18
72	82	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (WB)	2
73	87	SONGBIRD BARBRA STREISAND/Columbia 3 10756	2
74	77	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460	3

CHARTMAKER OF THE WEEK

75 — **PROVE IT ALL NIGHT**
BRUCE SPRINGSTEEN
Columbia 3 10763

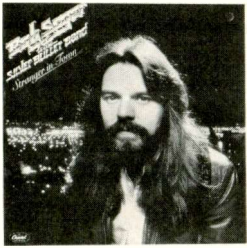


76	85	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210	3
77	89	STUFF LIKE THAT QUINCY JONES/A&M 2043	2
78	86	I DON'T WANNA GO JOEY TRAVOLTA/Millennium 615 (Casablanca)	2
79	83	ANYTIME JOURNEY /Columbia 3 10757	2
80	81	UNDER THE BOARDWALK BILLY JOE ROYAL/Private Stock 192	4
81	99	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	3
82	—	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	1
83	84	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	4
84	93	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54243 (Motown)	4
85	88	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10740	3
86	—	NEVER LET HER SLIP AWAY ANDREW GOLD/Asylum 45489	1
87	—	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	1
88	90	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/Columbia 3 10751	3
89	—	RIVERS OF BABYLON BONEY M/Sire/Hansa 1027 (WB)	1
90	94	THAT ONCE IN A LIFETIME DEMIS ROUSSOS/Mercury 73992	3
91	92	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 50531	4
92	42	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	15
93	96	HE'S SO FINE JANE OLIVOR/Columbia 3 10724	3
94	91	WEEKEND LOVER ODYSSEY/RCA 11245	6
95	98	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0138 (WB)	3
96	—	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	1
97	44	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	20
98	—	CHATTANOOGA CHOO CHOO TUXEDO JUNCTION/Butterfly 1205	1
99	—	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488	1
100	43	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	14

RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

TOP AIRPLAY



STRANGER IN TOWN
BOB SEGER
Capitol

MOST AIRPLAY:

- STRANGER IN TOWN—Bob Seger—Capitol
- BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
- CITY TO CITY—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
- EARTH—Jefferson Starship—Grunt
- MISFITS—The Kinks—Arista
- YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
- AND THEN THERE WERE THREE—Genesis—Atlantic

WQSR-FM/TAMPA

- ADDS:**
ARABESQUE—John Klemmer—ABC
BUCKACRE—MCA
LOVE ME AGAIN—Rita Coolidge—A&M
MAGIC IN YOUR EYES—Earl Klugh—UA
SNAIL—Cream
SOME GIRLS—Rolling Stones—Rolling Stones
THE DIRT BAND—UA
THE VERY BEST OF BIRD—Charlie Parker—WB
TOBY BEAU—RCA
WORLDS AWAY—Pablo Cruise—A&M
HEAVY ACTION (airplay, sales, phones in descending order):
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
STRANGER IN TOWN—Bob Seger—Capitol
THIS YEARS MODEL—Elvis Costello—Col
FM (soundtrack)—MCA
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
SHINE ON—Climax Blues Band—Sire
DOUBLE FUN—Robert Palmer—Island
JOHN HALL—Asylum
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

WXRT-FM/CHICAGO

- ADDS:**
BLACK & WHITE—The Stranglers—A&M
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
D.I.Y. (single)—Peter Gabriel—Charisma (import)
POWER IN THE DARKNESS—Tom Robinson Band—Harvest

- SECOND WIND—Delbert McClinton—Capricorn
SEX & VIOLINS—Martin Mull—ABC
SLEEPER CATCHER—Little River Band—Harvest
STEFAN GROSSMAN & JOHN RENBOURN—Kicking Mule
THE EARTH SHAKER—KoKo Taylor—Alligator
WORLDS AWAY—Pablo Cruise—A&M
HEAVY ACTION (airplay, sales, phones in descending order):
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
HEAVEN TONIGHT—Cheap Trick—Epic
STRANGER IN TOWN—Bob Seger—Capitol
LINES—Charlie—Janus
EXCITABLE BOY—Warren Zevon—Asylum
STONE BLUE—Foghat—Bearsville
AND THEN THERE WERE THREE—Genesis—Atlantic
EARTH—Jefferson Starship—Grunt
THIS YEARS MODEL—Elvis Costello—Col

KSHE-FM/ST. LOUIS

- ADDS:**
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
TWO—Lake—Col
WEREWOLVES—RCA
HEAVY ACTION (airplay, sales, phones in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
STONE BLUE—Foghat—Bearsville
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
SLEEPER CATCHER—Little River Band—Harvest
CITY TO CITY—Gerry Rafferty—UA
INFINITY—Journey—Col
ARMS OF MARY (single)—Chilliwack—Mushroom

WZMF-FM/MILWAUKEE

- ADDS:**
ARABESQUE—John Klemmer—ABC
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
NANTUCKET—Epic
SEX & VIOLINS—Martin Mull—ABC
SWEET CHEEKS—Duke Jupiter—Mercury
THE CARS—Elektra
HEAVY ACTION (airplay, sales, phones in descending order):
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
MISFITS—The Kinks—Arista
CITY TO CITY—Gerry Rafferty—UA
STRANGER IN TOWN—Bob Seger—Capitol
THE PARKERILLA—Graham Parker—Mercury
HEAVEN TONIGHT—Cheap Trick—Epic
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
EARTH—Jefferson Starship—Grunt
KAYA—Bob Marley & Wailers—Island
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KQRS-FM/MINNEAPOLIS

- ADDS:**
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
MARIPOSA DE ORO—Dave Mason—Col
SLEEPER CATCHER—Little River Band—Harvest
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGE COMPANY—Wendy Waldman—WB
HEAVY ACTION (airplay in descending order):
SOME GIRLS—Rolling Stones—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
EXCITABLE BOY—Warren Zevon—Asylum
STRANGER IN TOWN—Bob Seger—Capitol
TOGETHER FOREVER—Marshall Tucker Band—Capricorn
EARTH—Jefferson Starship—Grunt
MAGAZINE—Heart—Mushroom
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
FM (soundtrack)—MCA
VAN HALEN—WB

KZEW-FM/DALLAS

- ADDS:**
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
HOT CHILD IN THE CITY (single)—Nick Gilder—Chrysalis
LIVING ROOM SUITE—Harry Chapin—Elektra
SOME GIRLS—Rolling Stones—Rolling Stones
SOUNDS—Quincy Jones—A&M
STRANGE COMPANY—Wendy Waldman—WB
THANK GOD FOR GIRLS—Benny Mardones—Private Stock
3—Pousette-Dart Band—Capitol
HEAVY ACTION (airplay, sales in descending order):
STRANGER IN TOWN—Bob Seger—Capitol
CITY TO CITY—Gerry Rafferty—UA
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
MAGAZINE—Heart—Mushroom
INFINITY—Journey—Col
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
FM (soundtrack)—MCA
LONDON TOWN—Wings—Capitol
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC

KBPI-FM/DENVER

- ADDS:**
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
SOME GIRLS—Rolling Stones—Rolling Stones
HEAVY ACTION (airplay, sales, phones in descending order):
MAGAZINE—Heart—Mushroom
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
RUNNING ON EMPTY—Jackson Browne—Asylum
FM (soundtrack)—MCA
EDDIE MONEY—Col
LONDON TOWN—Wings—Capitol

KAWY-FM/WYOMING

- ADDS:**
ARABESQUE—John Klemmer—ABC
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
LOVE ME AGAIN—Rita Coolidge—A&M
SLEEPER CATCHER—Little River Band—Harvest
THE DIRT BAND—UA
3—Pousette-Dart Band—Capitol
WELCOME HOME—Carole King—Capitol
WORLDS AWAY—Pablo Cruise—A&M
HEAVY ACTION (airplay):
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
DANCE A LITTLE LIGHT—Richie Furay—Asylum
HEAVY HORSES—Jethro Tull—Chrysalis
LINES—Charlie—Janus
MIDNIGHT BELIEVER—B.B. King—ABC
SNAIL—Cream
SPECIAL DELIVERY—38 Special—A&M
STRANGE COMPANY—Wendy Waldman—WB
STRANGER IN TOWN—Bob Seger—Capitol
SWEET SALVATION—Jim Krueger—Col

WNOE-FM/NEW ORLEANS

- ADDS:**
LOVE ME AGAIN—Rita Coolidge—A&M
PROVE IT ALL NIGHT (single)—Bruce Springsteen—Col
SLEEPER CATCHER—Little River Band—Harvest
TOBY BEAU—RCA
HEAVY ACTION (airplay, sales, phones in descending order):
FEELS SO GOOD—Chuck Mangione—A&M
WHEN YOU HEAR LOU—Lou Rawls—Capitol
SO FULL OF LOVE—O'Jays—Phila. Intl.
NATURAL HIGH—Commodores—Motown
SATURDAY NIGHT FEVER (soundtrack)—RSO
CITY TO CITY—Gerry Rafferty—UA
AJA—Steely Dan—ABC
THANKFUL—Natalie Cole—Capitol
YOU LIGHT UP MY LIFE—Johnny Mathis—Col
EARTH—Jefferson Starship—Grunt

KOME-FM/SAN JOSE

- ADDS:**
BANDIT IN A BATHING SUIT—David Bromberg Band—Fantasy
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
POWER IN THE DARKNESS—Tom Robinson Band—Harvest
SOME GIRLS—Rolling Stones—Rolling Stones
THE CARS—Elektra
HEAVY ACTION (airplay, sales):
AND THEN THERE WERE THREE—Genesis—Atlantic
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
CITY TO CITY—Gerry Rafferty—UA
EARTH—Jefferson Starship—Grunt
EXCITABLE BOY—Warren Zevon—Asylum
MAGAZINE—Heart—Mushroom
SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
STRANGER IN TOWN—Bob Seger—Capitol
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KWST-FM/LOS ANGELES

- ADDS:**
SLEEPER CATCHER—Little River Band—Harvest
SNAIL—Cream
SOME GIRLS—Rolling Stones—Rolling Stones
WELCOME HOME—Carole King—Capitol
WEREWOLVES—RCA
HEAVY ACTION (airplay, sales, phones in descending order):
CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor
EARTH—Jefferson Starship—Grunt
CITY TO CITY—Gerry Rafferty—UA
STRANGER IN TOWN—Bob Seger—Capitol
STONE BLUE—Foghat—Bearsville
YOU CAN TUNE A PIANO—REO Speedwagon—Epic
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
BOYS IN THE TREES—Carly Simon—Elektra
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KSAN-FM/SAN FRANCISCO

- ADDS:**
NOW—Flamin' Groovies—Sire
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGE COMPANY—Wendy Waldman—WB
STRUCK DOWN—Yesterday & Today—London
HEAVY ACTION (airplay):
APPROVED BY THE MOTORS—Virgin (import)
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
HEAVEN TONIGHT—Cheap Trick—Epic
NOW—Flamin' Groovies—Sire
POWERAGE—AC/DC—Atlantic
PURE POP FOR NOW PEOPLE—Nick Lowe—Col
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
THIS YEARS MODEL—Elvis Costello—Col
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

KZEL-FM/EUGENE

- ADDS:**
HOT CHILD IN THE CITY (single)—Nick Gilder—London
MUTINY UP MY SLEEVE—Max Webster—Mercury
SAILING DOWN THE YEARS—Kevin Lamb—Arista
SHADOW DANCING—Andy Gibb—RSO
SLEEPER CATCHER—Little River Band—Harvest
SOME GIRLS—Rolling Stones—Rolling Stones
THE FIRST ONE'S FREE—Gary Apple—Monument
3—Pousette-Dart Band—Capitol
TOGETHERNESS—L.T.D.—A&M
WORLDS AWAY—Pablo Cruise—A&M
HEAVY ACTION (airplay, sales, phones):
BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
CITY TO CITY—Gerry Rafferty—UA
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
FEELS SO GOOD—Chuck Mangione—A&M
FM (soundtrack)—MCA
IT'S A HEARTACHE—Bonnie Tyler—RCA
STONE BLUE—Foghat—Bearsville
STRANGER IN TOWN—Bob Seger—Capitol
VAN HALEN—WB
YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

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NEW WAVE TOP 20

1. **SATISFACTION**
THE RESIDENTS—Ralph
2. **SATISFACTION**
DEVO—Stiff (import)/Booji Boy
3. **CA PLANE POUR MOI**
PLASTIC BERTRAND—Sire
4. **PUMP IT UP**
ELVIS COSTELLO—Radar (import)
5. **LITTLE HITLER**
NICK LOWE—Radar (import)
6. **WHAT A WASTE**
IAN DURY—Stiff (import)
7. **NEWS OF THE WORLD**
THE JAM—Polydor (import ep)
8. **ON & ON**
PEZBAND—Radar (import)
9. **DON'T DO IT**
BETHNAL—Vertigo (12" import)
10. **T.V.O.D.**
THE NORMAL—Mute (import)
11. **THE FIRST ONE**
GARY VALENTINE—Beat
12. **BECAUSE THE NIGHT**
PATTI SMITH GROUP—Arista
13. **MONGOLOID**
DEVO—Stiff (import)
14. **BLACK & WHITE**
THE STRANGLERS—A&M (lp cuts)
15. **TOUCH & GO**
MAGAZINE—Virgin (import)
16. **I AM THE FLY**
WIRE—Harvest (import)
17. **THE BEST OF KILBURN & THE HIGHROADS**
BONAPARTE (import ep)
18. **U.K. SQUEEZE**
A&M (lp cuts)
19. **AIN'T GOT A CLUE**
THE LURKERS—Beggars' Banquet (import)
20. **COME ON**
IAN GOMM—Albion (import)

Album Analysis

(Continued from page 8)
first album in three years, the follow-up to "Born To Run" which topped the RW chart three weeks after its release. Also making their debuts this week are Andy Gibb (RSO) #48 bullet with strong out of the box acceptance for his second album, Pablo Cruise (A&M) at #71 bullet, Quincy Jones (A&M) at #85 bullet, LTD (the third new A&M album this week) at #93 bullet, Teddy Pendergrass (Phila. Intl.) at #94 bullet, A Taste of Honey (Capitol) at #97 bullet, Linda Clifford (Curton) at #98 bullet and Graham Central Station (WB) at #99.

Among the other albums showing good movement are Joe Walsh's "But Seriously, Folks . . ." (Asylum) at #22 bullet, the Marshall Tucker Band's "Together Forever" (Capricorn) at #31 bullet, George Duke's "Don't Let Go" (Epic) at #42 bullet, "Bonnie Tyler" (RCA) at #44 bullet, Barbra Streisand's "Songbird" (Columbia) at #52 bullet, ABBA's "The Album" (Atlantic) regaining a bullet at #53, the Kinks' "Misfits" (Arista) at #54 bullet and Willie Nelson's "Stardust" at #56 bullet.

Other bullets in the top 100 were registered by Alvin Lee (RSO) at #72, Cheap Trick (Epic) at #74, the Dramatics (ABC) at #80, Tom Petty and the Heartbreakers (ABC/Shelter) at #81, and the Whispers (Solar/RCA) at #92.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **TAKES ONE TO KNOW ONE:** Things have been progressing very well for that mismatch of mismatches we reported in the last column — Neil Young and Devo who will appear in Young's film "Human Highway." Young, really taken by Devo, has said of the Oio band, "I've seen a band that reminds me of the early Buffalo Springfield." Well, ol' Neil may not be exactly on the ball, but the two recently went into the studio to record a song written by Young and about Johnny Rotten called, after a number of title changes, "Out Of The Blue & Into The Black," intended for use in the film. Just a taste from the opening verse: "Better to burn out than fade away." Meanwhile Devo's debut album will be out soon on Warner Brothers and is expected to feature all the band's singles to date including "Mongoloid"/"Jocko Homo" and "Satisfaction"/"Sloppy."

TEACHING AN OLD DOG NEW TRICKS?: Johnny Rotten, who doesn't answer to that name anymore (he is using his real one — John Lydon), has formed a new band with the temporary name of Carnivorous Buttocksfllys. Thus far the group also boasts The Clash's original guitarist Keith Levine and Canadian band The Furys' drummer Jim Walker. Thanks to legal hassles with the Sex Pistols' manager Malcolm McLaren, Rotten/Lydon is not at liberty to perform, but rehearsals are going full speed ahead. His current experiences with McLaren have already led the outspoken lead singer to discount any possibility of him or his band ever using a manager again.

COME ON DOWN TO MY BOAT: Generation X's lead singer Billy Idol stopped by our pig-sty recently on a promotional tour of the country during which he is generally haranguing his label's representatives and "having a good time on the record company's money." Seems like Idol made the best of his free ride: he was having a great time when we ran into him at a Patti Smith Group concert at Max's Kansas City and out on the coast where, despite telling us that he was steering clear of the big stage, he jammed at San Francisco's Mabuhay Gardens with hot local band The Off. Together they played Lou Reed's "Sweet Jane" (one of Idol's idols along with John Lennon), reggae number "Johnny Too Bad," Little Richard's "Slippin' & Slidin'" and X's own "Kiss Me Deadly." His short appearance was reportedly a scorcher and just a sampling of what to expect from Generation X when they tour here near the end of the year.

TIDAL WAVES: Perfect place. Perfect time. Hottest new wavers in town, The Patti Smith Group recently celebrated the incredible success of their Arista album, "Easter" and the single "Because The Night"

(Continued on page 73)

New Wave Hit Parade

PANTASIA/NEW YORK

CA PLANE POUR MOI—Plastic Bertrand—Sire

U.K. SQUEEZE—A&M (lp cuts)

NEXT OF KIHN—Greg Kihn—Beserkley (import lp cuts)

10" MAXI SINGLE—The Dickies—A&M (ep)

BLACK & WHITE—The Stranglers—A&M (lp cuts)

SATISFACTION—Devo—Booji Boy

THE DAY THE WORLD TURNED GLO

—X-Ray Spex—EMI (import)

ALL I WANT—Snatch—Lightning (import)

I LOVE THE SOUND OF BREAKING GLASS

—Nick Lowe—Radar (import)

SATISFACTION—The Residents—Ralph

BRUCE'S/EDINBURG, SCOTLAND

AIN'T GOT A CLUE—The Lurkers—Beggars' Banquet (import)

SATISFACTION—Devo—Stiff (import)

BANG BANG—Squeeze—A&M (import)

T.V.O.D.—The Normal—Mute (import)

ANGELS WITH DIRTY FACES—Sham 69—Polydor (import)

PRESENCE DEAR—Blondie—Chrysalis (12" import)

PUMP IT UP—Elvis Costello—Radar (import)

LITTLE HITLER—Nick Lowe—Radar (import)

WHAT A WASTE—Ian Dury—Stiff (import)

SATISFACTION—The Residents—Ralph

HOUSE OF GUITARS/ROCHESTER

DON'T JUMP ME MOTHER—DMZ—Sire (lp cut)

JUST WHAT I NEED—The Cars—Elektra

LADY BE MINE TONIGHT—Ray Paul—Euphoria

HIT HER WID DE AXE—Willie Alexander—Garage

COMMON AT NOON—Real Kids—Sponge (import)

IN THE RED—Sneakers—Car (12" ep)

ANIMAL EYES—The Pop—Automatic (lp cut)

THE KIDS ARE ALRIGHT—The Pleasers—Arista (import)

MAU MAU—Earle Mankey—Bomp/Exhibit "J"

I GOT NOTHIN'—Iggy & the Stooges—Bomp

AQUARIUS/SAN FRANCISCO

T.V.O.D.—The Normal—Mute (import)

JOEBOY—Tuxedo Moon—Tidal Wave

SATISFACTION—The Residents—Ralph

CA PLANE POUR MOI—Plastic Bertrand—Sire

ALTERNATIVE CHARTBUSTERS—The Boys—Nems (import lp cut)

MAN AH WARRIOR—Papper Zukie—Mer

198 SECONDS OF THE DILS—Dangerhouse

AUTOMATIC LOVER—The Vibrators—Epic (import)

PUMP IT UP—Elvis Costello—Radar (import)

SATISFACTION—Devo—Stiff (import)

Piks, Progress

(Continued from page 3)

Piks likewise has opened a Detroit office, on March 27, and has had offices in Buffalo, Rochester and Syracuse for the past six months, according to Harvey Korman, co-principal. Korman now claims that Piks can effectively service western New York, western Pennsylvania, all of Michigan and Ohio, and the Louisville and Lexington, Kentucky areas.

Although branch offices are certainly not a new development in indy ranks, the increased emphasis on total service, including merchandising, promotion and virtually all aspects of indy operations except warehousing, may indicate that the indies are engaged in a much more serious battle than industry observers have been led to believe.

While a number of independent distributors have opened branch offices in the past two months, facilities that include more than just the obligatory salesperson and an answering machine, the Detroit area epitomizes many of the factors that will increasingly come into play in the next few months.

Detroit, although certainly not geographically isolated, is not an advantageous market for extended shipping outside the localized market. The predominant industry, automobiles and automotive accessories, have mandated that outgoing shipping procedures follow the patterns necessary to the deployment of these industrial materials and finished products. The shippers in the area are not under the same kind of stress or demands that are caused by record shipping facilities being concentrated in the region.

The Cleveland area, on the other hand, is more centrally located in that it regularly services a number of areas and also in that shippers have, by necessity, adapted their movements to schedules that are more suitable for quick shipping, a crucial aspect of the "now" oriented sales patterns that follow radio airplay.

Thus, while Cleveland-based

(Continued on page 72)

Singles Analysis

(Continued from page 8)

Kenny Rogers (UA), already #26 bullet on the country chart, moved to #76 bullet, and Quincy Jones (A&M), already #10 bullet on the r&b side, moved to #76 bullet. Joey Travolta (Millennium) moved up to #78 bullet on good adds and Evelyn "Champagne" King (RCA), #6 bullet r&b and an add on WABC this week, moved to #81 bullet. Smokey Robinson (Tamla) is at #85 bullet.

AM ACTION

By CHRISTY WRIGHT

Rolling Stones (Rolling Stones). This has been the most widely accepted single put out by the group in a long time. It has a distinctive beat that is even going over in the discos. It brought in the rest of the country with adds this week on WQAM, 96X, KFRC, WPGC, WHBQ, WDRQ, KSLQ, KXOK, Q102, KSTP, KHJ, KRTH, KKLS, WJON, KTOQ, WRFC, WRJZ, WEFM, KCBQ, KELP. Jumps are 17-9 WAUG, 25-20 13Q, 27-25 WPEZ, HB-27 WRKO, 28-19 WQXI, 29-19 Z93, HB-28 WLAC, 37-32 WZZP, 28-18 WGCL, 27-20 WMET, 29-21 CKLW, 27-23 WSAI, HB-27 WTIK, 36-32 KNOE, 28-20 KRBE, HB-24 WIFI, HB-20 KYA, 19-16 94Q, 20-17 WZUU, HB-21 KFI, LP-28 KBEQ, 35-18 KILT, 27-21 TEN-Q, 24-18 WGUY, HB-29 WSPT, 24-19 WJBQ, 29-24 KXX-106, HB-32 WISE, 33-31 WGLF, 29-27 KAAV, 30-23 WANS, HB-38 WBSR, 25-23 WSGA, 34-30 WFLB, 30-27 14ZYQ, 23-18 WPRO-FM, 28-22 WICC,



Jefferson Starship

29-25 KYNO, 29-23 KDON, 24-22 WAVZ, 27-20 WTIC-FM, HB-33 KAFY, 36-31 K100, HB-28 KNDE, 28-23 KLUE, 29-21 KTFX, 30-28 KIMN, HB-28 KOFM. Billy Joel (Columbia). Although a very few stations are having trouble with lyrical content this song seems destined to go top 10 wherever it receives airplay. Adds this week are Z102, KTLK, WJON, WHHY, WNDE, WHB, KHFI. Jumps are 8-5 13Q, 19-8 WPEZ, 14-6 WPGC, 5-5 WZZP, 11-9 WTIK, 17-10 WPRO-FM, 4-3 KELP, HB-37 WQAM, 18-16 96X, HB-27 WQXI, HB-32 WLAC, HB-28 WMAK, 29-21 WDRQ, HB-30 WOKY, 17-12 KSLQ, 17-15 KJR, 30-21 B100, 17-12 94Q, 16-12 WIFI, 29-17 WCAO, 24-23 KYA, 33-27 KILT, 26-21 KKLS, 23-14 KJRB, 28-23 WGUY, 27-20 WISE, 20-16 WGLF, 30-25 WAAY, HB-18 WRJZ, 29-24 WANS, 36-30 WBSR, HB-29 WAUG, 27-21 14ZYQ, 26-22 KDON, 23-12 WEFM, HB-34 KAFY, 18-15 KCBQ, 29-27 K100, 16-11 KTFX, HB-29 KOFM.



Bruce Springsteen

Jefferson Starship (Grunt). This second single off of their smash album is acting like another hit. The adds and jumps on secondary and major market stations were very impressive this week. Adds are 13Q, WMET, WDRQ, KTLK, KING, WOW, WJON, WGUY, WEAQ, WRJZ, WBSR, 14ZYQ, WNDE, KAAV, KIMN, KELP, KOFM. Jumps are 14-12 KFI, HB-26 WIFI, HB-29 WCAO, HB-23 WZUU, 29-25 94Q, 29-26 WRKO, 23-20 KFRC, 27-24 WPGC, HB-28 Z93, 25-16 WMAK, 23-19 KSTP, HB-23 KJR, HB-34 WNOE, 40-32 KRBE, 31-24 B100, 22-17 KRTH, HB-16 KFYR, HB-28 WSPT, 24-18 KJRB, HB-21 WJBQ, HB-26 KTOQ, HB-28 KXX106, HB-34 WRFC, HB-34 WGLF, HB-29 WAAY, HB-31 WANS, 27-25 WSGA, HB-33 WGSN, 32-28 WFLB, 28-23 WPRO-FM, HB-28 WICC, HB-28 KYNO, HB-30 KDON, 25-23 WAVZ, 35-31 WTIC-FM, 34-20 KAFY, 33-30 KCBQ, 39-34 K100, 35-33 KNOE-FM, HB-30 KLUE, 37-33 KTFX.

Barry Manilow (Arista) "Copacabana." Programmers were right: this record is a smash! It was broken by airplay from the album and now that it is a single it is being added to stations all across the country and is already taking good jumps. Adds this week are WFIL, Z93, WMAK, WLS, CKLW, Q102, KJR, KRBE, WIFI, KYA, WZUU, WJON, KKOAA, WFLB, WRFC, WBSR, WINW, K100. Jumps are 7-6 WCAO, 12-6 WNBC, 4-2 96X, 9-5 KRTH, 12-9 WPRO-FM, HB-29 13Q, HB-30 WRKO, 30-26 WPGC, HB-40 WZZP, HB-30 KSLQ,

(Continued on page 73)

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

COPACABANA—Barry Manilow—Arista (8)
MY ANGEL BABY—Toby Beau—RCA (6)
SONGBIRD—Barbra Streisand—Col (6)
TALKING IN YOUR SLEEP—Crystal Gayle—UA (6)
USE TA BE MY GIRL—O'Jays—Phila. Intl. (6)

WBZ/BOSTON

COPACABANA—Barry Manilow—Arista
OH WHAT A NIGHT FOR DANCING—Barry White—20th Century
USE TA BE MY GIRL—O'Jays—Phila. Intl.

WSAR/FALL RIVER

ONE LIFE TO LIVE—Lou Rawls—Phila. Intl.

WNEW/NEW YORK

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
RIVERS OF BABYLON—Boney M—Sire/Hansa
YOU NEEDED ME—Anne Murray—Capitol

WIP/PHILADELPHIA

LOVE OR SOMETHING LIKE IT—Kenny Rogers—UA
MY ANGEL BABY—Toby Beau—RCA
YOU CAN'T DANCE—Dan & Coley—Big Tree

WMAL/WASHINGTON

MY ANGEL BABY—Toby Beau—RCA
SONGBIRD—Barbra Streisand—Col
TALKING IN YOUR SLEEP—Crystal Gayle—UA

WKBC-FM/WINSTON-SALEM

ANOTHER FINE MESS—Glen Campbell—Capitol
FM (NO STATIC AT ALL)—Steely Dan—MCA
I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polydor
SONGBIRD—Barbra Streisand—Col
YOU'RE A PART OF ME—Gene Cotton with Kim Carnes—Ariola

WSM/NASHVILLE

NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
YOU—Rita Coolidge—A&M

WQUD-FM/MEMPHIS

GREASE—Frankie Valli—RSO
USE TA BE MY GIRL—O'Jays—Phila. Intl.
WONDERFUL TONIGHT—Eric Clapton—RSO

WFTL/FT. LAUDERDALE

DON'T FORGET TO SAY I LOVE YOU—Carol Terran—Wizard
ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA
SONGBIRD—Barbra Streisand—Col
TALKING IN YOUR SLEEP—Crystal Gayle—UA

WIOD/MIAMI

STAND BY ME—Pousette-Dart Band—Capitol
TALKING IN YOUR SLEEP—Crystal Gayle—UA
YOU DON'T LOVE ME ANYMORE—Eddie Rabbit—Elektra

WLW/CINCINNATI

COPACABANA—Barry Manilow—Arista
IF EVER I SEE YOU AGAIN—Roberta Flack—Atlantic
MY ANGEL BABY—Toby Beau—RCA
YOU CAN'T DANCE—Dan & Coley—Big Tree

WTMJ/MILWAUKEE

COPACABANA—Barry Manilow—Arista
NEVER LET HER SLIP AWAY—Andrew Gold—Asylum
TALKING IN YOUR SLEEP—Crystal Gayle—UA
YOU DON'T LOVE ME ANYMORE—Eddie Rabbit—Elektra

WCCO-FM/MINNEAPOLIS

FM (NO STATIC AT ALL)—Steely Dan—MCA
IT'S THE SAME OLD SONG—KC & The Sunshine Band—TK
MAGNET & STEEL—Walter Egan—Col
SOMEWHERE OVER THE RAINBOW—Gary Tanner—20th Century
STAY—Jackson Browne—Asylum

KMBZ/KANSAS CITY

ARMS OF MARY—Chilliwack—Mushroom
FOOLS OF GOLD—Brush Creek Fallies—Happiness
LEFT-OVER LOVE—Brenda Lee—Elektra
MY ANGEL BABY—Toby Beau—RCA
PLEASE HELP ME, I'M FALLING—Janie Fricke—Col
USE TA BE MY GIRL—O'Jays—Phila. Intl.
WILL YOU LOVE ME TOMORROW—Dave Mason—Col
YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO

KOY/PHOENIX

COPACABANA—Barry Manilow—Arista
SONGBIRD—Barbra Streisand—Col

KSFO/SAN FRANCISCO

CAN WE STILL BE FRIENDS—Todd Rundgren—Bearsville
COPACABANA—Barry Manilow—Arista
MY ANGEL BABY—Toby Beau—RCA

KVI/SEATTLE

LAST OF THE ROMANTICS—Engelbert Humperdinck—Col
STILL THE SAME—Bob Seger—Capitol
USE TA BE MY GIRL—O'Jays—Phila. Intl.

Also reporting this week: KMOX-FM, WGAR, WCCO, WBAL, WHDH, KULF
 23 stations reporting

Arista Begins Videotape Program

■ NEW YORK — Realizing the value of videotapes for in-store and related artist development functions, Arista Records has implemented an in-house videotape production and duplication program, according to Marilyn Lipsius, associate director, special projects, who will be coordinating the project for the label.

Arista's artist development department has acquired the equipment for the production and processing of the tapes, and already has tapes available, both in 1/2 inch and 3/4 inch format, featuring a variety of material and artists including 15 to 30 minute in-performance footage and special composite videos. Many of these tapes have already been provided to Arista field marketing personnel for distribution to retail outlets with video units already installed. The tapes are also being utilized by the artist development department for American and

'Hot Wax' Sampler Issued by RCA

■ NEW YORK—RCA Records has shipped "Hot Wax," a special sampler album that showcases a dozen of the company's current and future hit singles on one disc. Designed for both in-store and radio play, the sampler was coordinated by Warren Schatz, division vice president, east coast a&r, and Michael Abramson, director, national promotion.

RCA plans to issue the samplers every few months to reflect the label's sales and chart activity. "Hot Wax" is being sent to both pop and MOR radio stations, the RCA sales and promotion force and to record reviewers.

Included on the "Hot Wax" record are "Runaway," the second hit single from the Jefferson Starship's platinum album, "Earth;" "Shot In The Dark" by Bill Quateman; "Shame," the pop/soul hit by Evelyn "Champagne" King; "Too Many Cooks" by Flame; Ronnie Milsap's "Only One Love In My Life;" and the Odyssey hit, "Weekend Lover."

Side two of "Hot Wax" features Bonnie Tyler's "It's A Heartache;" "He's So Fine" by TV stars Kristy & Jimmy McNichol; "My Angel Baby," the debut hit for Texas rock band Toby Beau; "(Let's Go) All The Way," soul hit for The Whispers; "Freeway Song" by Vicki Sue Robinson; and "Do What You Want, Be What You Are" by Daryl Hall & John Oates from their new "Livetime" album.

Order numbers for both singles and the albums are listed on the back of the "Hot Wax" jacket as an extra convenience for retailers.

European television exploitation, local television shows, and television news album and concert reviews.

As an example of tapes currently available from Arista, Ms. Lipsius noted that three versions of a videotape of Raydio in performance are available, including one which was provided to television's "Midnight Special" for use. The three versions are one with the group performing their RIAA certified gold single, "Jack and Jill," another with performances of the gold single, their current single, "Is This A Love Thing," and "Honey I'm Rich," another song from their self-named certified gold debut album. One of the current composite tapes available includes "live" performances by The Patti Smith Group (their hit single, "Because The Night"), Raydio ("Jack and Jill"), Lou Reed (his newest, "Street Hassle"), Kevin Lamb (his debut single, "On The Wrong Track"), Ian Dury ("Wake Up and Make Love To Me"), and Loudon Wainwright ("Final Exam").

ABC Release Set

■ LOS ANGELES—ABC Records will release 12 albums June 21. Included is the Crusaders' "Images."

Also released is Lenny Williams' second ABC album, "Spark Of Love." "Night Dog" is Memphis-based Danny Green's debut album, and "Spreading Love" by Al Hudson and the Soul Partners is the Detroit group's third ABC album.

In addition, ABC is releasing two country albums. "Better Me" is Tommy Overstreet's 10th Anniversary album. "Inside Love" is by Narvel Felts.

ABC's six classical releases are Mozart: Divertimenti I, "Cantata Da Camera," "Gershwin a la Russee," Brahms: Quintet in F Minor; "Rodion Shchedrin," and "Vladimir Safronitski Plays Scriabin."

Capitol Sets Albums

■ LOS ANGELES — Capitol Records has announced the June release of nine albums, including: "Natalie Live," Natalie Cole; "Inflamanti Delicto," Ian Carr's Nucleus; "Straight To The Heart," Navarro; "Old Friends," Carl Jackson; "Collision Course," Asleep At the Wheel; "Music On My Mind," Nancy Wilson; "Signs Of Life," Lost Gonzo Band; "Love Affair," Gary Bartz; and "Live On The Queen Mary," Professor Longhair.

RETAIL RAP

By MIKE FALCON

■ BUYER BETS . . . There are a few shortcomings relying on local radio as I'm sure most of you know. Getting airplay for new groups is, at times, extremely difficult, and as a result many worthwhile acts get permanently lost. Even a major musical group may get shuffled to the back of the local promo person's bag and receive little push, so we're taking some steps to help alleviate those problems, with an eye towards establishing sales-producing in-store play. You may also notice that the tunes selected by companies for airplay sometimes bear little resemblance to your selling patterns, or that a particular cut other than the one selected by local radio may be the one that helps the retailer. Hence: Buyer Bets. This will start as a column item here and may become a separate feature, and it works like this. We contact three buyers and give them each three albums by new groups. We ask them, on the basis of their proven expertise (as demonstrated by the fact they're still working) to select the strongest cuts on the album: those selections that they think can pull an album sale on the basis of in-store play, regardless of local radio exposure. We take these cuts and go to a retail location and play them for an afternoon and measure the responses. Naturally, in the short period of exposure the base for this is subject to rather large variations. But, coupled with the preselected tunes is your assurance that three reputable buyers have selected this for their own in-store play. To make this hype-proof we will not disclose the test retail site, the albums or the buyers until the test(s) have been completed. Nor will promo have any say in the selections at all. Retail rap will preselect the lps and then ship the strongest to the buyers by first class mail. We solicit both manufacturer and buyer support. From manufacturers: we need advance notice of your upcoming releases by new acts, in order that our evaluations occur before radio airplay patterns have been firmly established. Those albums submitted late, no matter how great the manufacturer reps think they are, are without value for this testing purpose. From retailers: we need buyer volunteers. The first test we conducted on a limited basis, due to difficulties in coordinating all these factors, but we think the results are indicative of three strong newcomers who may make a retail dent. Naturally, the radio airplay will make that determination for the most part, but records included will, we project, have the possibility of sell-through to the extent that intelligent in-store play can provide. We will also point out that albums from the manufacturers will be sent to Retail Rap, and we then send them to retailers so that the labels have no advance knowledge of who is doing the evaluations. Since this section will help to promote sales we will not mention the "duds" at all. Our selections this week were Morningstar (CBS JC 35316), Tarney Spencer Band's "Three's A Crowd" (A&M SP-4962) and Elektra's The Cars (6E-135). On the advice of a major chain buyer (he asked that his company not be mentioned, although from here on in name and store will be requisite), my own opinion and that of Steve Schlege of L.A.'s Only Rock & Roll (where we also tested the records for response) the cuts that produced both our own heavy breathing and took customers to the check out stands are: Morningstar: "Premeditated Rendezvous" and "Sunshine (Changin' Of The Season);" The Cars: "Just What I Needed" and "You're All I've Got Tonight;" Tarney/Spencer Band: "Bye Bye Now My Sweet Love" and "Takin' Me Back." Only Rock & Roll attracts a lot of young buyers, as the name indicates. Tarney/Spencer produced two buyers almost instantly, but both The Cars and Morningstar got questions to the salesclerk. Yes, you're right: these picks do not always coincide with the manufacturer single releases . . . now you're getting the idea. Call-in's do not always mean that you will hear the subsequent ring of the cash register.

I MUST ADMIT, IT IS PRETTY AMAZING . . . You'll remember the mention he could lay his hands on almost any album, and we initially gave him the test of finding Brave Belt I and II. Well, volume I did arrive factory shrinkwrapped, and in absolutely perfect condition, and along with it an offer for the volume II reissue. Thanks, Dave, and we promise to listen very closely to any and all Bay City Rollers releases.

CAN WE GET AN OPTION ON THE BROOKLYN BRIDGE? . . . We're not sure that a better mousetrap will result in the world beating a path to your door, provided you hold the patent, especially in light of the newest scam being peddled to retailers. After the mountains of record care paraphernalia being heaped at the checkout stand it was only a matter of time before some enterprising young person came forward to tackle that seasonal record merchandising ill: the warped record. "Really, man, I didn't sit on it at the beach or leave it in my

(Continued on page 75)

RECORD WORLD RETAIL REPORT

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



DARKNESS ON THE EDGE OF TOWN
BRUCE SPRINGSTEEN
Col

TOP SALES

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- SHADOW DANCING**—Andy Gibb—RSO

CAMELOT/NATIONAL

- CENTRAL HEATING**—Heatwave—Epic
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DOUBLE PLATINUM**—Kiss—Casablanca
- FRENCH KISS**—Bob Welch—Capitol
- NATURAL HIGH**—Commodores—Motown
- SHOWDOWN**—Isley Brothers—T-Neck
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- STONE BLUE**—Foghat—Bearsville
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

DISC/NATIONAL

- BRITISH LIONS**—RSO
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- FM**—MCA (Soundtrack)
- GREASE**—RSO (Soundtrack)
- HEAVEN TONIGHT**—Cheap Trick—Epic
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- MISFITS**—Kinks—Arista
- ROCKET FUEL**—Alvin Lee—RSO
- T.V. EYE**—Iggy Pop—RCA
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

HANDLEMAN/NATIONAL

- BEST OF CONWAY TWITTY**—MCA
- CITY TO CITY**—Gerry Rafferty—UA
- EASTER**—Patti Smith Group—Arista
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LAST OF THE ROMANTICS**—Engelbert—Epic
- NATURAL HIGH**—Commodores—Motown
- SHADOW DANCING**—Andy Gibb—RSO
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- TOBY BEAU**—RCA

KORVETTES/NATIONAL

- AND THEN THERE WERE THREE**—Genesis—Atlantic
- BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- EASTER**—Patti Smith Group—Arista
- GREASE**—RSO (Soundtrack)
- NATURAL HIGH**—Commodores—Motown
- SHADOW DANCING**—Andy Gibb—RSO
- STONE BLUE**—Foghat—Bearsville
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

MUSICLAND/NATIONAL

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DISCO PARTY**—Marlin
- DON'T LET GO**—George Duke—Epic
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LOVE ME AGAIN**—Rita Coolidge—A&M
- NATURAL HIGH**—Commodores—Motown
- SONGBIRD**—Barbra Streisand—Col
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- WORLDS AWAY**—Pablo Cruise—A&M

RECORD BAR/NATIONAL

- COOPER BROTHERS**—Capricorn
- LOVE ME AGAIN**—Rita Coolidge—A&M
- LOVESHINE**—Con Funk Shun—Mercury
- SHADOW DANCING**—Andy Gibb—RSO
- SONGBIRD**—Barbra Streisand—Col
- SOUNDS**—Quincy Jones—A&M
- THREE'S A CROWD**—Torney & Spencer Band—A&M
- TOGETHERNESS**—LTD—A&M
- WHAT IF**—Dixie Dregs—Capricorn
- WORLDS AWAY**—Pablo Cruise—A&M

SOUND UNLIMITED/NATIONAL

- BAND TOGETHER**—Rare Earth—Prodigal
- EARTH**—Jefferson Starship—Grunt
- FM**—MCA (Soundtrack)
- NATURAL HIGH**—Commodores—Motown
- ROCKET FUEL**—Alvin Lee—RSO
- SHADOW DANCING**—Andy Gibb—RSO
- STARLIGHT DANCER**—Kayak—Janus
- THIS IS YOUR LIFE**—Norman Connors—Arista
- TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

DISC-O-MAT/NEW YORK

- A WHITER SHADE OF PALE**—Munich Machine—Casablanca
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.
- SHADOW DANCING**—Andy Gibb—RSO
- SOUNDS**—Quincy Jones—A&M
- TASTE OF HONEY**—Capitol
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- THE LAST WALTZ**—The Band—WB (Soundtrack)
- TOGETHERNESS**—LTD—A&M

SAM GOODY/EAST COAST

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LONDON TOWN**—Wings—Capitol
- MISFITS**—Kinks—Arista
- NEW DAY**—Airwaves—A&M
- SHADOW DANCING**—Andy Gibb—RSO
- SONGBIRD**—Barbra Streisand—Col
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

FOR THE RECORD/BALTIMORE

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- FREESTYLE**—Bobbi Humphrey—Epic
- LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.
- LOVESHINE**—Con Funk Shun—Mercury
- NATURAL HIGH**—Commodores—Motown

- SHADOW DANCING**—Andy Gibb—RSO
- SMOOTH TALK**—Evelyn Champagne King—RCA
- SOUNDS**—Quincy Jones—A&M
- TASTE OF HONEY**—Capitol
- TOGETHERNESS**—LTD—A&M

RECORD & TAPE COLLECTOR/BALTIMORE

- BLACK & WHITE**—Stranglers—A&M
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- EASTER**—Patti Smith Group—Arista
- FREESTYLE**—Bobbi Humphrey—Epic
- IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton
- LOVESHINE**—Con Funk Shun—Mercury
- SHADOW DANCING**—Andy Gibb—RSO
- SOUNDS**—Quincy Jones—A&M
- TASTE OF HONEY**—Capitol
- TOGETHERNESS**—LTD—A&M

WAXIE MAXIE/WASH., D.C.

- ALMIGHTY FIRE**—Aretha Franklin—Atlantic
- COME GET IT**—Rick James—Gordy
- LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.
- NATURAL HIGH**—Commodores—Motown
- SERGIO MENDES & BRASIL '88**—Elektra
- SHADOW DANCING**—Andy Gibb—RSO
- SOUNDS**—Quincy Jones—A&M
- TASTE OF HONEY**—Capitol
- THE ALBUM**—Abba—Atlantic
- TOGETHER**—LTD—A&M

RADIO 437/PHILADELPHIA

- BLACK & WHITE**—Stranglers—A&M
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.
- LOVE ME AGAIN**—Rita Coolidge—A&M
- SHADOW DANCING**—Andy Gibb—RSO
- SOUNDS**—Quincy Jones—A&M
- SWEET LADY**—Gap Mangione—A&M
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- TOGETHERNESS**—LTD—A&M
- WORLDS AWAY**—Pablo Cruise—A&M

FATHERS & SONS/MIDWEST

- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- LOVE ME AGAIN**—Rita Coolidge—A&M
- SHADOW DANCING**—Andy Gibb—RSO
- SLEEPER CATCHER**—Little River Band—Harvest
- SOUNDS**—Quincy Jones—A&M
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- TOGETHERNESS**—LTD—A&M
- WELCOME HOME**—Carole King—Capitol
- WORLDS AWAY**—Pablo Cruise—A&M

NATL. RECORD MART/MIDWEST

- BRITISH LIONS**—RSO
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- LIVETIME**—Daryl Hall & John Oates—RCA
- NATURAL HIGH**—Commodores—Motown
- SONGBIRD**—Barbra Streisand—Col
- SPYRO GYRA**—Amherst
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- WORLDS AWAY**—Pablo Cruise—A&M

RECORD RENDEZVOUS/CLEVELAND

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

- CABIN FEVER**—Michael Stanley Band—Arista
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- FEELS SO GOOD**—Chuck Mangione—A&M
- MACHO MAN**—Village People—Casablanca
- NATURAL HIGH**—Commodores—Motown
- SHADOW DANCING**—Andy Gibb—RSO
- SOUNDS**—Quincy Jones—A&M
- THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)
- THE ALBUM**—Abba—Atlantic

RECORD REVOLUTION/CLEVELAND

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- CABIN FEVER**—Michael Stanley Band—Arista
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DEADLY ERNEST & THE HONKY TONK HEROES**—Wheeler
- DON'T LET GO**—George Duke—Epic
- MISFITS**—Kinks—Arista
- NATURAL HIGH**—Commodores—Motown
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

1812 OVERTURE/MILWAUKEE

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- GET TO THE FEELING**—Pleasure—Fantasy
- HIGH CLASS BLUE GRASS**—Grass, Food & Lodging—Ramblin'
- LOVESHINE**—Con Funk Shun—Mercury
- SHADOW DANCING**—Andy Gibb—RSO
- SLEEPER CATCHER**—Little River Band—Harvest
- SONGBIRD**—Barbra Streisand—Col
- STARLIGHT DANCER**—Kayak—Janus
- WARDANCE**—Coliseum—MCA
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

RADIO DOCTORS/MILWAUKEE

- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- HEADLIGHTS**—Whispers—RCA
- IF I WEREN'T SO ROMANTIC**—Derringer—Blue Sky
- LOVE ME AGAIN**—Rita Coolidge—A&M
- LOVESHINE**—Con Funk Shun—Mercury
- POWERAGE**—AC/DC—Atlantic
- SHADOW DANCING**—Andy Gibb—RSO
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- TOGETHERNESS**—LTD—A&M
- WORLDS AWAY**—Pablo Cruise—A&M

LIEBERMAN/MINNEAPOLIS

- BRUISED ORANGE**—John Prine—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- IT'S A HEARTACHE**—Bonnie Tyler—Col
- MISFITS**—Kinks—Arista
- SLEEPER CATCHER**—Little River Band—Harvest
- STONE BLUE**—Foghat—Bearsville
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TOGETHER FOREVER**—Marshall Tucker Band—Capricorn

FRANKLIN MUSIC/ATLANTA

- DAVID OLIVER**—Mercury
- MISFITS**—Kinks—Arista
- ROCKY HORROR SHOW**—Ode (Soundtrack)
- SLEEPER CATCHER**—Little River Band—Harvest
- THE DIRT BAND**—UA
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury

- U.K.**—Polydor
- WORLDS AWAY**—Pablo Cruise—A&M
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

INDEPENDENT RECORDS/DENVER

- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- HEADLIGHTS**—Whispers—RCA
- IT'S A HEARTACHE**—Bonnie Tyler—RCA
- LOVE ME AGAIN**—Rita Coolidge—A&M
- LOVESHINE**—Con Funk Shun—Mercury
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- SOUNDS**—Quincy Jones—A&M
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- TOGETHERNESS**—LTD—A&M
- ODYSSEY/SOUTHWEST & WEST**

ARABESQUE—John Klemmer—ABC

- BRITISH LIONS**—RSO
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- IF I WEREN'T SO ROMANTIC**—Derringer—Blue Sky
- LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.
- LOVE ME AGAIN**—Rita Coolidge—A&M
- ROCKET FUEL**—Alvin Lee—RSO
- SHADOW DANCING**—Andy Gibb—RSO
- SLEEPER CATCHER**—Little River Band—Harvest
- WORLDS AWAY**—Pablo Cruise—A&M

LICORICE PIZZA/LOS ANGELES

- ARABESQUE**—John Klemmer—ABC
- HEAVEN TONIGHT**—Cheap Trick—Epic
- LIVETIME**—Daryl Hall & John Oates—RCA
- ROCKET FUEL**—Alvin Lee—RSO
- SMOOTH TALK**—Evelyn Champagne King—RCA
- SO FULL OF LOVE**—O'Jays—Phila. Intl.
- STONE BLUE**—Foghat—Bearsville
- U.K.**—Polydor
- YOU CAN TUNE A PIANO**—REO Speedwagon—Epic
- YOU LIGHT UP MY LIFE**—Johnny Mathis—Col

MUSIC PLUS/LOS ANGELES

- BRUISED ORANGE**—John Prine—Asylum
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- OH BROTHER**—Larry Gatlin—Monument
- PURE POP FOR NOW PEOPLE**—Nick Lowe—Col
- RETURN TO MAGENTA**—Mink DeVille—Capitol
- SHADOW DANCING**—Andy Gibb—RSO
- THE PARKERILLA**—Graham Parker & the Rumour—Mercury
- THIS YEARS MODEL**—Elvis Costello—Col
- TOBY BEAU**—RCA
- WORLDS AWAY**—Pablo Cruise—A&M

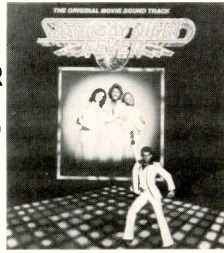
EVERYBODY'S RECORDS/NORTHWEST

- ARABESQUE**—John Klemmer—ABC
- BRUISED ORANGE**—John Prine—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- LOVE ME AGAIN**—Rita Coolidge—A&M
- SLEEPER CATCHER**—Little River Band—Harvest
- SONGBIRD**—Barbra Streisand—Col
- STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol
- WORLDS AWAY**—Pablo Cruise—A&M
- YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

RECORD WORLD ALBUM CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)
JUNE 17 JUNE 10

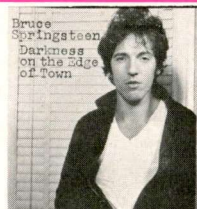


WKS. ON CHART

1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS 2 4001 (22nd Week)	26	J
2	2	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	33	G
3	6	NATURAL HIGH COMMODORES/Motown M7 902R1	4	G
4	4	SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)	9	G
5	12	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/ Capitol SW 11698	4	G
6	7	THE STRANGER BILLY JOEL/Columbia JC 34987	37	G
7	9	FM (ORIGINAL SOUNDTRACK) /MCA 2 12000	7	X
8	5	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	25	G
9	3	LONDON TOWN WINGS/Capitol SW 11777	10	G
10	8	SHOWDOWN ISLEY BROS./T-Neck JZ 34930 (CBS)	9	G
11	16	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840	6	G
12	13	CENTRAL HEATING HEATWAVE/Epic JE 35260	9	G
13	10	EVEN NOW BARRY MANILOW/Arista AB 4164	17	G
14	11	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	30	G
15	17	BOYS IN THE TREES CARLY SIMON/Elektra 6E 128	8	F
16	14	YOU LIGHT UP MY LIFE JOHNNY MATHIS/Columbia JC 35259	12	G
17	15	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	35	G
18	19	MAGAZINE HEART/Mushroom MRS 5008	9	G
19	18	EARTH JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)	14	G
20	27	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK) / Casablanca NBLP 7099	7	X
21	21	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139	20	J
22	32	BUT SERIOUSLY, FOLKS . . . JOE WALSH/Asylum 6E 141	3	G
23	25	GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002	6	J
24	20	CHAMPAGNE JAM ATLANTA RHYTHM SECTION/Polydor PD 1 6134	11	G
25	23	AJA STEELY DAN/ABC AA 1006	37	G

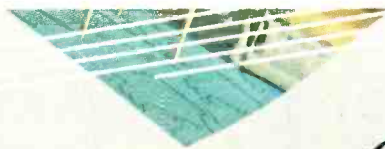
CHARTMAKER OF THE WEEK

26	—	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN Columbia JC 35318	1	G
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27	28	DOUBLE PLATINUM KISS/Casablanca NBLP 7100 2	4	J
28	29	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	27	G
29	30	STONE BLUE FOGHAT/Bearsville BRK 6977 (WB)	5	G
30	24	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	11	G
31	34	TOGETHER FOREVER THE MARSHALL TUCKER BAND/ Capricorn CPN 0205	3	G
32	22	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118	17	G
33	31	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	69	G
34	33 AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173	10	G
35	37	EDDIE MONEY /Columbia PC 34909	16	F
36	38	THE LAST WALTZ THE BAND/Warner Bros. 3WB 3146	8	X
37	40	EASTER PATTI SMITH/Arista AB 4171	10	G
38	26	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175	9	G
39	35	SHAUN CASSIDY Warner/Curb BS 3067 (WB)	51	F
40	39	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	29	G
41	36	FOOTLOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	31	G
42	47	DON'T LET GO GEORGE DUKE/Epic JE 35366	4	G
43	41	DOUBLE FUN ROBERT PALMER/Island ILPS 9476	14	G

44	54	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	3	G
45	44	THIS YEARS MODEL ELVIS COSTELLO/Columbia JC 35331	11	G
46	43	INFINITY JOURNEY /Columbia JC 34912	20	G
47	50	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH REO SPEEDWAGON/Epic JE 35082	7	G
48	—	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	1	G
49	49	FRENCH KISS BOB WELCH/Capitol ST 11663	37	G
50	45	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	30	G
51	46	VAN HALEN /Warner Bros. BSK 3075	15	G
52	65	SONGBIRD BARBRA STREISAND/Columbia JC 35375	2	G
53	59	THE ALBUM ABBA/Atlantic SD 19164	18	G
54	61	MISFITS KINKS/Arista AB 4167	3	G
55	48	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049	19	G
56	62	STARDUST WILLIE NELSON/Columbia JC 35332	4	G
57	51	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	23	G
58	42	THE GRAND ILLUSION STYX/A&M SP 4637	47	G
59	60	MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)	9	G
60	52	NEWS OF THE WORLD QUEEN/Elektra 6E 112	30	G
61	64	CASINO AL DiMEOLA/Columbia JC 35277	7	G
62	55	BOOTSYP? PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/ Warner Bros. BSK 3093	17	G
63	63	HERE AT LAST—BEE GEES LIVE /RSO RS 2 3901	55	I
64	53	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H	19	G
65	68	HERMIT OF MINK HOLLOW TODD RUNDGREN/ Bearsville BRK 6091 (WB)	5	G
66	66	PEABO PEABO BRYSON/Capitol ST 11729	16	G
67	57	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	20	G
68	71	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802	4	G
69	70	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517	8	G
70	74	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK) / Ode OSY 21653 (Jem)	6	X
71	—	WORLDS AWAY PABLO CRUISE/A&M SP 4697	1	G
72	81	ROCKET FUEL ALVIN LEE/RSO RS 1 3033	4	G
73	77	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161	4	G
74	82	HEAVEN TONIGHT CHEAP TRICK/Epic JE 35312	3	G
75	58	FUNKENTELECHY VS. THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	27	G
76	79	U.K. /Polydor PD 6146	4	G
77	78	FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK)	23	G
78	80	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019	15	G
79	72	WEST SIDE HIGHWAY STANLEY TURRENTINE/Fantasy F 9548	13	G
80	88	DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072	3	G
81	89	YOU'RE GONNA GET IT TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	2	G
82	84	THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177	3	G
83	76	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	38	G
84	86	NEW DAY AIRWAVES/A&M SP 4689	4	G
85	—	SOUNDS . . . AND STUFF LIKE THAT! QUINCY JONES/ A&M SP 4685	1	G
86	85	RAINBOW SEEKER JOE SAMPLE/ABC AA 1050	9	G
87	87	ONE-EYED JACK GARLAND JEFFREYS/A&M SP 4681	6	G
88	69	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) /20th Century T 550	26	G
89	94	BRITISH LIONS /RSO RS 1 3032	3	G
90	67	WARMER COMMUNICATIONS AVERAGE WHITE BAND/ Atlantic SD 19162	12	G
91	56	HEAD EAST /A&M SP 4680	16	G
92	100	HEADLIGHTS WHISPERS/Solar BXL1 2774 (RCA)	2	G
93	—	TOGETHERNESS LTD/A&M SP 4705	1	G
94	—	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	1	G
95	99	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	2	G
96	83	THANKFUL NATALIE COLE/Capitol SW 11708	28	G
97	107	A TASTE OF HONEY /Capitol ST 11754	1	G
98	106	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton 5021 (WB)	1	G
99	104	MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	1	G
100	91	KISS ALIVE II /Casablanca NBLP 7076	31	I



Living Room Suite

6E-142



HARRY CHAPIN *Living Room Suite*



The Chapin albums you've been expecting
on Elektra records and tapes.

PRODUCED BY CHUCK PLOTKIN

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MANAGEMENT THREE



101 THE ALBUM CHART 150

JUNE 17, 1978

JUNE 17	JUNE 10	
101	102	LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
102	92	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104
103	105	SPYRO GYRA/Amherst AMH 1014
104	—	LOVE ME AGAIN RITA COOLIDGE/A&M SP 4699
105	101	GHOST TOWN PARADE LES DUDEK/Columbia JC 35088
106	95	LINES CHARLIE/Janus JXS 7036
107	98	BARRY MANILOW LIVE/Arista AL 8500
108	112	GET TO THE FEELING PLEASURE/Fantasy F 9550
109	109	LEVEL HEADED SWEET/Capitol SKAO 11744
110	120	COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
111	103	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541
112	93	SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022
113	113	SKY BLUE PASSPORT/Atlantic SD 19177
114	119	TUXEDO JUNCTION/Butterfly Fly 007
115	108	CHIC/Atlantic SD 19153
116	135	SLEEPER CATCHER LITTLE RIVER BAND/Harvest SW 11783 (Capitol)
117	96	LONG LIVE ROCK AND ROLL RAINBOW/Polydor PD 1 6143
118	75	RAYDIO/Arista AB 4163
119	114	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H
120	110	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)
121	123	FUTURE BOUND TAVARES/Capitol SW 11719
122	127	TASTY PATTI LaBELLE/Epic JE 35335
123	115	THE PATH RALPH MacDONALD/Marlin 2210 (TK)
124	73	WAITING FOR COLUMBUS LITTLE FEAT/Warner Bros. 2BS 3140
125	—	LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725
126	90	OUT OF THE BLUE ELO/Jet KZ 2 35467 (CBS)
127	—	THE PARKERILLA GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100
128	130	PLEASE DON'T TOUCH STEVE HACKETT/Chrysalis CHR 1176
129	131	SUNBURN SUN/Capitol ST 11723
130	118	SPINOZZA DAVID SPINOZZA/A&M SP 4677
131	97	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029
132	125	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772
133	111	NIGHT FLIGHT YVONNE ELLIMAN/RSO RS 1 3031
134	124	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)
135	122	JUST FLY PURE PRAIRIE LEAGUE/RCA AFL1 2590
136	116	FOTOMAKER/Atlantic SD 19165
137	142	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
138	121	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
139	141	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. BSK 3163
140	140	JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183
141	143	BAND TOGETHER RARE EARTH/Prodigal P7 10025R1 (Motown)
142	117	LET'S DO IT ROY AYERS/Polydor PD 1 6126
143	150	BRUISED ORANGE JOHN PRINE/Asylum 6E 139
144	144	BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543
145	148	BETTY WRIGHT LIVE/Alston 4408 (TK)
146	147	YOU'RE NOT ALONE ROY BUCHANAN/Atlantic SD 19170
147	133	WE CAME TO PLAY TOWER OF POWER/Columbia JC 34906
148	128	ZAPPA IN NEW YORK FRANK ZAPPA/DiscReet 2D 2290 (WB)
149	146	BOSTON/Epic JE 34188
150	—	SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466

151-200 ALBUM CHART

151	ARABESQUE JOHN KLEMMER/ABC AA 1068
152	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
153	VOYAGE/Marlin 2213 (TK)
154	BALTIMORE NINA SIMONE/CTI 7084
155	LOVE BREEZE SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
156	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI)
157	THE BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
158	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
159	RETURN TO MAGENTA MINK DeVILLE/Capitol 11780
160	NOT SHY WALTER EGAN/Columbia JC 35077
161	PURE POP FOR NOW PEOPLE NICK LOWE/Columbia JC 35329
162	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544
163	SHINE ON CLIMAX BLUES BAND/Sire SRK 6056 (WB)
164	LOVE WILL FIND A WAY PHAROAH SANDERS/Arista AB 4161
165	EVERYDAY, EVERYNIGHT FLORA PURIM/Warner Bros. BSK 3168
166	PROKOFIEV'S PETER AND THE WOLF DAVID BOWIE/EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA/Red Seal ARL1 2743 (RCA)
167	MIDNIGHT BELIEVER B. B. KING/ABC AA 1061
168	DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)
169	DANCE ACROSS THE FLOOR JIMMY BO HORNE/Sunshine Sound 7801 (TK)
170	THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
171	BANDIT IN A BATHING SUIT DAVID BROMBERG BAND/Fantasy F 9555
172	SWEET BOTTOM/Sweet Bottom SB 10177
173	ZARAGON JOHN MILES/Arista AB 4176
174	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
175	DON'T ASK MY NEIGHBORS RAUL de SOUZA/Capitol SW 11774
176	ABBA'S GREATEST HITS/Atlantic SD 19114
177	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078
178	OLD FASHIONED LOVE KENDALLS/Ovation OV 1733
179	THE MAN MACHINE KRAFTWERK/Capitol SW 11723
180	LOUISIANA'S LE ROUX/Capitol SW 11734
181	SNAIL/Cream CR 1009
182	VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170
183	POUSETTE-DART BAND III/Capitol SW 11781
184	IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU DERRINGER/Blue Sky JZ 35075 (CBS)
185	BLACK AND WHITE STRANGLERS/A&M SP 4706
186	I WASN'T BORN YESTERDAY ALAN CLARKE/Atlantic SD 19175
187	A WHITER SHADE OF PALE MUNICH MACHINE/Casablanca NBLP 7090
188	NANTUCKET/Epic JE 35253
189	BURNING THE BALLROOM DOWN AMAZING RHYTHM ACES/ABC AA 1063
190	BEST OF CONWAY TWITTY/MCA 3043
191	DOUBLE TROUBLE FRANKIE MILLER/Chrysalis CHR 1174
192	DEMIS ROUSSOS/Mercury SRM 1 3724
193	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
194	TOBY BEAU/RCA AFL1 2771
195	WELCOME HOME CAROLE KING/Capitol SW 11785
196	THE X FACTOR MICHAEL WHITE/Elektra 6E 138
197	COOPER BROTHERS/Capricorn CPN 0206
198	ARRIVAL ABBA/Atlantic SD 19115
199	TV EYE IGGY POP/RCA AFL1 2771
200	I'D RATHER BE SAILING BLACK OAK/Capricorn CPN 0207

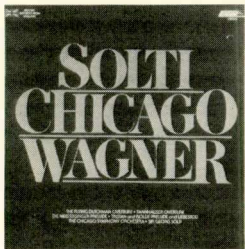
ALBUM CROSS REFERENCE

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CLASSICAL RETAIL REPORT

JUNE 17, 1978

CLASSIC OF THE WEEK



WAGNER
ORCHESTRAL EXCERPTS
SOLTI
London

BEST SELLERS OF THE WEEK

WAGNER: ORCHESTRAL EXCERPTS—Solti—London
BIZET: THE PEARL FISHERS—Cotrubas, Vanzo, Pretre—Angel

KORVETTES/EAST COAST

BIZET: THE PEARL FISHERS—Angel
CHOPIN, VOL. II—Ashkenazy—London
IMPRESSIONS FOR FLUTE—Wilson—Angel
HAYDN: SEVEN LAST WORDS—Marriner—Angel
VLADIMIR HOROWITZ GOLDEN JUBILEE RECITAL—RCA
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
LEONTYNE PRICE: PRIMA DONNA, VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
VERDI: IL TROVATORE—Prive, Obraztsova, Karajan—Angel
WAGNER: ORCHESTRAL EXCERPTS—London

CUTLER'S/NEW HAVEN

BARTOK: PIANO CONCERTOS NOS. 2, 3—Anda, Fricsay—DG
BEETHOVEN: PIANO CONCERTO NO. 5—Arrau, Haitink—Philips
CHAUSSON: ORCHESTRAL SONGS—Baker—Angel
FALLA: ATLANTIDA—Angel
GILBERT & SULLIVAN: GREAT PATTERN SONGS—Reed—London
LEHAR: THE MERRY WIDOW—Sills, Titus, Rudel—Angel
MENOTTI: THE SAINT OF BLEECKER STREET—Schippers—RCA
MOZART: PIANO CONCERTOS NOS. 23, 24—Kempff, Leitner—DG
SZYMANOWSKI: KING ROGER—Aurora
TCHAIKOVSKY: SYMPHONIES NOS. 4, 5, 6—Mrvansky—DG

KING KAROL/NEW YORK

ENRICO CARUSO, LEGENDARY PERFORMER, VOLS. IV, V—RCA
SENSATIONAL FISCHER CHOIR—DG
DUOS FOR FLUTE—Wilson, Rampal—RCA

IMPRESSIONS FOR FLUTE—Wilson—Angel
OTHER SONGS BY LEIBER AND STOLLER—Morris, Bolcom—Nonesuch
ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS—Angel
LEONTYNE PRICE: PRIMA DONNA VOL. IV—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—Horowitz, Ormandy—RCA
RAVEL: BOLERO—Bernstein—Columbia
WAGNER: ORCHESTRAL EXCERPTS—London

ROSE DISCOUNT/CHICAGO

BEETHOVEN: MISSA SOLEMNIS—Solti—London
BIZET: THE PEARL FISHERS—Angel
DEBUSSY: LA MER—Haitink—Philips
DVORAK: SYMPHONY NO. 9—Giulini—DG
RAVEL: BOLERO—Bernstein—Columbia
SCHUBERT: SYMPHONY NO. 9—Giulini—DG
SHOSTAKOVICH: SYMPHONY NO. 65—Previn—Angel
VERDI: IL TROVATORE—Price, Obraztsova, Karajan—Angel
WAGNER: ORCHESTRAL EXCERPTS—London
WAGNER: OVERTURES—Varviso—Philips Festivo

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: ORGAN WORKS—Chozempa—Philips
BRITTEN: SEA INTERLUDES FROM PETER GRIMES—Ormandy—RCA
DVORAK: CELLO CONCERTO—Rostropovich, Giulini—Angel
GREATEST HITS OF 1720—Columbia
MAHLER: SYMPHONY NO. 1—Ozawa—DG
RAMPAL AND LASKINE PLAY JAPANESE FLUTE AND HARP MELODIES—Columbia
ROMEROS: WORLD OF FLAMENCO—Mercury
RUDOLF SERKIN 75th BIRTHDAY COMMEMORATION—Columbia
STRAUSS: SALOME EXCERPTS, ORCHESTRAL SONGS—Cabelle, Bernstein—DG
TARANTULA, MUSIC OF SPANISH BAROQUE—HNH

TOWER RECORDS/ SAN FRANCISCO

BAROQUE FESTIVAL—Marriner—Argo
BERLIOZ: SYMPHONIE FANTASTIQUE—Davis—Philips
BIZET: THE PEARL FISHERS—Angel
BRITTEN: PHAEDRE—Baker, Pears—London
GILBERT & SULLIVAN: PINAFORE—London
MESSIAEN: TURANGALILA SYMPHONY—Previn—Angel
MOZART: REQUIEM—Marriner—Argo
SCHUMANN: SYMPHONIES NOS. 1, 4—Barenboim—DG
SIBELIUS: SYMPHONY NO. 2—Szell—Philips
WAGNER: ORCHESTRAL EXCERPTS—London

Edith Piaf Live!

By SPEIGHT JENKINS

NEW YORK — For the past 11 years Peters International has stood for some of the best in imports; as reported earlier on this page (in the review of a recording of Rossini's *Tancredi* a few months ago), the line has begun to press its product domestically. Such might well be an overlooked news release, but this week there is appearing a record that a lot of people have wanted for a long time: Edith Piaf, live from Carnegie Hall.

Among artists Piaf stands in that happy circle of the few: one can hate her art or adore it, but it is almost impossible to remain neutral. As controversial in the area of the chanteuse as Maria Callas was in opera—and possessed of many of the same qualities onstage—she was a legend while she lived and has become more one after her death.

In 1957, she gave her only Carnegie Hall concert—her sixth trip to the U.S., but all the previous ones had involved supper club performances—and she elec-

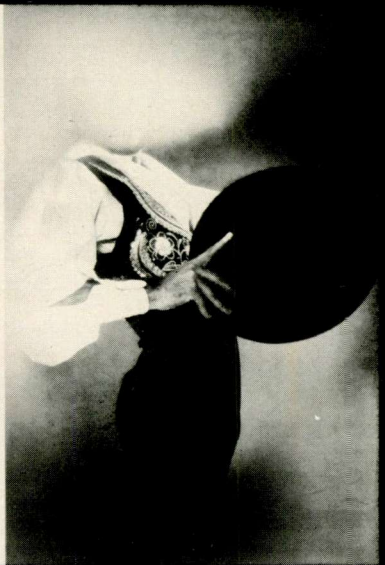
trified the audience then as she had in more intimate surroundings. Tapes were blessedly made by Stephen Temmer of Gotham Recording. The tapes were then legally produced for European radio, with the musicians under conductor Robert Chauvigny getting payment, but it took this long to arrange for an appropriate fee for the record to be produced commercially.

Issued by Pathe Marconi in France in late 1977, Peters International is now pressing the two-record set for the United States. When the concert, on January 13, 1957, took place, taping procedures were excellent (live operas have been reproduced in good sound on disc from the mid-thirties), and the concert was nothing short of extraordinary. It is hard to believe that there are many now who do not know the sound of Edith Piaf's voice, but it was unforgettable. Full of smoke and metal, her mezzo—or was it a soprano? — communicated the

(Continued on page 72)

Bravo Bernstein A Great New Record of the Month

Bernstein
Orchestre
National
de France
Ravel:
Bolero
Alborada
del Gracioso
La Valse



XM 35103

Great Conductors at Their Best
On Columbia Masterworks



RECORD WORLD R&B SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JUNE 17 JUNE 10

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 1 USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (5th Week)	11
2 2 THE GROOVE LINE HEATWAVE/Epic 8 50524	11
3 3 TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 2272 (CBS)	12
4 7 RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)	7
5 4 DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	10
6 16 SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	10
7 5 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/ DENIECE WILLIAMS/Columbia 3 10693	16
8 6 ON BROADWAY GEORGE BENSON/Warner Bros. 8542	15
9 9 DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003/(TK)	13
10 18 STUFF LIKE THAT QUINCY JONES/A&M 2043	5
11 27 CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	4
12 13 DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)	13
13 14 (LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	9
14 17 ANNIE MAE NATALIE COLE/Capitol 4572	6
15 8 STAY RUFUS/CHAKA KHAN/ABC 12349	12
16 11 MS DAVID OLIVOR/Mercury 73973	14
17 10 OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	13
18 23 SHADOW DANCING ANDY GIBB/RSO 893	6
19 12 EVERYBODY DANCE CHIC/Atlantic 3469	10
20 21 AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/ Arista 0325	8
21 25 FEEL THE FIRE PEABO BRYSON/Capitol 4573	6
22 22 I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103	7
23 15 GIRL CALLIN' CHOCOLATE MILK/RCA 11222	13
24 38 YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	4
25 39 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	6
26 35 LAST DANCE DONNA SUMMER/Casablanca 926	5
27 30 IS THIS A LOVE THING RAYDIO/Arista 0328	5
28 24 ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468	8
29 19 THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463	19
30 20 DANCE WITH ME PETER BROWN/Drive 6269 (TK)	19
31 31 ATTITUDES BAR KAYS/Mercury 8 54283	11
32 36 HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/ Warner Bros. 8575	4
33 26 FLASH LIGHT PARLIAMENT/Casablanca 909	22
34 34 SUPERNATURAL FEELING BLACKBYRDS/Fantasy 819	12
35 37 WEEKEND LOVER ODYSSEY/RCA 11245	7



36 28 GET ON UP TYRONE DAVIS/Columbia 3 10648	15
37 42 IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/ TK 1028	5
38 33 NIGHT FEVER BEE GEES/RSO 889	16
39 40 TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	14
40 32 WAITING ON LOVE JOHNNY BRISTOL/Atlantic 3421	12
41 55 I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)	4
42 44 HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529	5
43 50 I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364	4
44 52 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360	4
45 51 WHO'S GONNA LOVE ME IMPERIALS/Omni 5501	5
46 49 GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	4
47 56 YOUR LOVE IS A MIRACLE AWB/Atlantic 3481	3
48 48 MY FAVORITE FANTASY VAN McCOY/MCA 40885	8
49 59 BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/ Warner Bros. 8571	3
50 46 EYESIGHT JAMES BROWN/Polydor 1 4465	10
51 57 GET TO ME LUTHER INGRAM/Koko 731	3
52 62 GOOD, BAD AND FUNKY SHOTGUN/ABC 12363	3
53 53 YOU GOT IT DIANA ROSS/Motown 1442	5
54 54 MAKE A DREAM COME TRUE MASS PRODUCTION/ Cotillion 44233 (Atl)	5
55 64 AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum)	2
56 58 SHAKER SONG SPYRO GYRA/Amherst 730	5
57 68 CAN'T GIVE UP A GOOD THING SOUL CHILDREN/ Stax 3206 (Fantasy)	2
58 29 BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	20

CHARTMAKER OF THE WEEK

59 — BABY, I NEED YOUR LOVE SWEET THUNDER Fantasy-WMOT 826	1
60 60 TILL YOU TAKE MY LOVE HARVEY MASON/Arista 0323	7
61 — ONE LIFE TO LIVE LOU RAWLS/Phila. Intl. 8 3643 (CBS)	1
62 47 OUR LOVE NATALIE COLE/Capitol 4509	31
63 — I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	1
64 41 LET THE MUSIC PLAY DOROTHY MOORE/Malaco 1048 (TK)	9
65 72 YOU KNOW YOU WANNA BE LOVED KEITH BARROW/ Columbia 3 10722	3
66 74 THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	3
67 — FUNKENTELECHY PARLIAMENT/Casablanca 921	1
68 — DON'T PITY ME FAITH, HOPE & CHARITY/20th Century-Fox 22370	1
69 — ONE ON ONE PRINCE PHILLIP MITCHELL/Atlantic 3480	1
70 73 STOP YOUR WEEPING DRAMATICS/ABC 12372	2
71 71 MEAN MACHINE THE MIRACLES/Columbia 3 10706	7
72 — IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	1
73 43 LET'S GET FUNKIFIED BOILING POINT/Bullet 05 (Bang)	9
74 — TWO DOORS DOWN JOE THOMAS/LRC 904 (TK)	1
75 69 JUST FAMILY DEE DEE BRIDGEWATER/Elektra 45466	6



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GET ON
Brunswick's newest
Chi-lite recording

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FIRST
TIME”

BR 5546

BRUNSWICK

DAKAR

JUNE 17, 1978

1. **SO FULL OF LOVE**
O'JAYS/Phila. Intl. JZ 35355 (CBS)
2. **NATURAL HIGH**
COMMODORES/Motown M7 902R1
3. **SHOWDOWN**
ISLEY BROS./T-Neck JZ 34930 (CBS)
4. **CENTRAL HEATING**
HEATWAVE/Epic JE 35260
5. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS 2 4001
6. **THANK GOD IT'S FRIDAY**
(ORIGINAL SOUNDTRACK)
Casablanca NBLP 7099
7. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
8. **YOU LIGHT UP MY LIFE**
JOHNNY MATHIS/Columbia JC 35259
9. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
10. **DO WHAT YOU WANNA DO**
DRAMATICS/ABC AA 1972
11. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
12. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
13. **IF MY FRIENDS COULD SEE ME NOW**
LINDA CLIFFORD/Curtom 5021 (WB)
14. **SUNBURN**
SUN/Capitol ST 11723
15. **MY RADIO SURE SOUNDS GOOD TO ME**
LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
16. **THANKFUL**
NATALIE COLE/Capitol SW 11708
17. **ALMIGHTY FIRE**
ARETHA FRANKLIN/Atlantic SD 19161
18. **BOOTS? PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
19. **HEADLIGHTS**
THE WHISPERS/Solar BXL 1 2774 (RCA)
20. **COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
21. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
22. **LIFE IS A SONG WORTH SINGING**
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
23. **TOGETHERNESS**
LTD/A&M SP 4705
24. **PEABO**
PEABO BRYSON/Capitol ST 11729
25. **SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
26. **MACHO MAN**
VILLAGE PEOPLE/Casablanca NBLP 7096
27. **A TASTE OF HONEY**
Capitol ST 11754
28. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
29. **LOVESHINE**
CON FUNK SHUN/Mercury SRM 1 3725
30. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
31. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7034
32. **AMERICAN MAN**
DAVID OLIVER/Mercury SRM 1 1183
33. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
34. **SWEET THUNDER**
SWEET THUNDER/Fantasy/W MOT 9547
35. **DANCE ACROSS THE FLOOR**
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
36. **COME FLY WITH ME**
BOBBY BLAND/ABC AA 1075
37. **LOVE BREEZE**
SMOKEY ROBINSON/Tamla T7 359R1 (Motown)
38. **TASTY**
PATTI LABELLE/Epic JE 35335
39. **RAYDIO**
Arista AB 4163
40. **MIDNIGHT BELIEVER**
B.B. KING/ABC AA 1061

MacDonald & Friends at The Apollo



Ralph MacDonald and Friends reopened New York's Apollo Theatre last month, as MacDonald (Marlin/TK) was joined onstage by Bobbi Humphrey, the Brecker Brothers, Tom Scott, Eric Gale and others. Afterwards, a party at Vincent's Place on 125th St. celebrated the occasion. Shown there are (left photo, from left) Ralph Carter of "Good Times" with MacDonald and (right photo) Keith Barrow and Bobbi Humphrey with MacDonald.

Disco File (Continued from page 36)

giving you a long intro before the vocals and an equally long instrumental section after, making this a predominately instrumental cut—and one that grows stronger with each listening. Also hot: "Let the Music Play" (6:50), a marvellously jumpy jazz/funk number that is a great party record; and the somewhat more relaxed "I Like It" (4:57)—both instrumentals.

THREE ESSENTIAL DISCO DISCS: "Do Or Die," her long-awaited new record on Island, is **Grace Jones'** most wildly uneven work to date. She sounds both better and worse than ever—hitting some sour notes right off but proving more durable and full-bodied in the long run—and, though the material is somewhat flimsy and foolish, the production (by **Tom Moulton**, with arrangement by **John Davis**) is tightly-structured and more compact than previous Jones records, so the punch is concentrated and connects immediately. From about the halfway point—after the first percussion etc. break where the title is breathlessly repeated—the record picks up enough steam to overwhelm even the most critical listener and the final chorus surge is a knockout. Perhaps only Grace Jones could get away with a record like this—only she has the sort of drop-dead style and disco star status to put it across—and it's instant success at most clubs is a measure

(Continued on page 67)

Gauthier Joins EMI America

■ **LOS ANGELES** — Gilles "Frenchy" Gauthier has been appointed to the post of director, press & artist development at EMI America Records, announced Jim Mazza, president and chief operating officer, EMI America Records.

In his new position, Gauthier will be responsible for the generation, corodination and administration of all press activity at the company. He will also be responsible for the administration and coordination of artist tours, advertising, merchandising and album art. Gauthier will report drectly to Mazza.

Prior to his appointment at EMI America, Gauthier was manager of international promotion for Capitol Records, Inc.; a position he held for one year, working out of the company's Hollywood offices.

Gauthier joined Capitol with a background in retail operations. Before coming to Los Angeles, he seved as Capitol's New England regional promotion manager for five years.

Boutwell Promotes Paul Chavarria

■ **NEW YORK** — Lee Friedman, executive vice president of Boutwell, Inc., based in Los Angeles, has appointed Paul Chavarria to the post of assistant to the vice president.

Chavarria will be responsible for tour merchandising for Boutwell licensees Barry Manilow, Cheap Trick, Blue Oyster Cult, Toby Beau and Virgin.

Chavarria comes to his new position after five years on the road as coordinating supervisor for the Kiss shows.

R&B REGIONAL BREAKOUTS

Singles

East:

Sweet Thunder (Fantasy/W MOT)
Lou Rawls (Phila. Intl.)
Parliament (Casablanca)
Faith, Hope & Charity
(20th Century)

South:

Shotgun (ABC)
Lou Rawls (Phila. Intl.)

Midwest:

Imperials (Omni)
Sylvia (Vibration)
Fatback Band (Spring)

West:

Bunny Sigler (Gold Mind)
Sylvia (Vibration)
Soul Children (Stax)
Sweet Thunder (Fantasy/W MOT)
Love & Kisses (Casablanca)
Parliament (Casablanca)

Albums

East:

Quincy Jones (A&M)
Teddy Pendergrass (Phila. Intl.)
LTD (A&M)
A Taste of Honey (Capitol)

South:

Quincy Jones (A&M)
Teddy Pendergrass (Phila. Intl.)
LTD (A&M)
Con Funk Shun (Mercury)

Midwest:

Quincy Jones (A&M)
LTD (A&M)
Con Funk Shun (Mercury)

West:

Quincy Jones (A&M)
LTD (A&M)
Con Funk Shun (Mercury)
A Taste of Honey (Capitol)

RECORD WORLD THE JAZZ LP CHART

JUNE 17, 1978

1. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
2. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
3. **MODERN MAN**
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
4. **DON'T LET GO**
GEORGE DUKE/Epic JE 35366
5. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
6. **CASINO**
AL DIMEOLA/Columbia JC 35277
7. **SAY IT WITH SILENCE**
HUBERT LAWS/Columbia JC 35022
8. **LOVELAND**
LONNIE LISTON SMITH/Columbia JC 35332
9. **LOVE ISLAND**
DEODATO/Warner Bros. BSK 3132
10. **ELECTRIC GUITARIST**
JOHN McLAUGHLIN/Columbia JC 35326
11. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3667 (Motown)
12. **ARABESQUE**
JOHN KLEMMER/ABC AA 1068
13. **MAGIC IN YOUR EYES**
EARL KLUGH/United Artists UA LA 877 H
14. **SKY BLUE**
PASSPORT/Atlantic SD 19177
15. **SPINOZZA**
DAVID SPINOZZA/A&M SP 4677
16. **BOOGIE TO THE TOP**
IDRIS MUHAMMAD/Kudu 38 (CTI)
17. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista AB 4161
18. **FREESTYLE**
BOBBI HUMPHREY/Epic JE 35338
19. **HERB ALPERT-HUGH MASEKELA**
Horizon 728 (A&M)
20. **BALTMORE**
NINA SIMONE/CTI 7084
21. **THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
22. **WEST SIDE HIGHWAY**
STANLEY TURRENTINE/Fantasy F 9548
23. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
24. **HEART TO HEART**
DAVID SANBORN/Warner Bros. BSK 3189
25. **THE CAPTAIN'S JOURNEY**
LEE RITENOUR/Elektra 6E 136
26. **DON'T ASK MY NEIGHBORS**
RAUL de SOUZA/Capitol SW 11774
27. **THIS IS YOUR LIFE**
NORMAN CONNORS/Arista AB 4177
28. **SPYRO GYRA**
Amherst AMH 1014
29. **BRAZIL-ONCE AGAIN**
HERBIE MANN/Atlantic SD 19169
30. **EVERYDAY, EVERYNIGHT**
FLORA PURIM/Warner Bros. BSK 3168
31. **INNER CONFLICTS**
BILLY COBHAM/Atlantic SD 19174
32. **LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
33. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
34. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
35. **JUST FAMILY**
DEE DEE BRIDGEWATER/Elektra 6E 119
36. **SUITE LADY**
GAP MANGIONE/A&M SP 4694
37. **PERCEPTIONS**
CHARLES EARLAND/Mercury SRM 1 3720
38. **PEG LEG**
RON CARTER/Milestone M 9082 (Fantasy)
39. **THE X FACTOR**
MICHAEL WHITE/Elektra 6E 138
40. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157

Salsoul Taps Graifer

■ NEW YORK—Joe Cayre, president of Cayre Industries Incorporated, has announced the appointment of Leon Graifer as comptroller for the Salsoul Record Corporation.

Graifer joins the Salsoul family of music after two and a half years with RSO Records as assistant comptroller and director of contract accounts. Previously Graifer had been in public accounting three years.

In his new position, Graifer will handle all financial statements, credits and royalties for Salsoul Records.

Jay Boy Adams Signs with Paragon

■ NEW YORK — Atlantic/Lone Wolf recording artist Jay Boy Adams is now being represented exclusively by Bill Hall of the Paragon Agency for all personal appearances. The announcement was made by Bill Ham, president of Lone Wolf Productions.

Adams' second album, as yet untitled, has been delivered to Atlantic and is being readied for a July release date. Coinciding with the release of the album, Adams will embark on a major cross-country U.S. tour.

Jem, Barclay Plan Egg Records Campaign

■ NEW YORK—Jem Records and France's Barclay Records have planned an in-store marketing campaign to launch a continental European label in the United States. The label is Egg Records, previously distributed only in Europe and England. Egg Records specializes in artists like Vangelis Papathanassiou, Tim Blake (formerly of Gong and Hawkwind), Christian Vander and Larry Coryell.

The first step in Jem's campaign was the mailing of teaser cassettes to radio stations. The cassettes contained excerpts from albums by six Egg artists—Vangelis, Blake, Popol Vuh, Patrick Vieu, Francois Breant and Alain Marcusfeld. This will be followed shortly by an album version of the same cassette to radio stations. Next, dealers will receive a sampler album of Egg product specially prepared for in-store airplay. Dealers will also receive invitations to participate in an Egg Record contest.

Jem will offer dealers a free French-designed, egg-shaped rack capable of displaying up to 60 Egg records. Each dealer who accepts and stocks a rack will be entered in a lottery drawing to be held in Paris. The winning store will receive an all-expense paid trip for two to Paris on the Concorde.

Disco File (Continued from page 66)

of her strength as a personality, a cult figure. Happily, the reverse side of the 12-inch, a lovely French song called "Comme Un Oiseau Qui S'Envole" ("Like a Bird Who's Flown Away"), is evidence that Jones has grown considerably as a vocalist—though the style is still rather declamatory, it's more vibrant—and this could be the sleeper cut. Both definitely songs to watch . . . Another unusual singer/personality, San Francisco's **Sylvester**, is back with his hottest disco release so far: two records back-to-back on a Fantasy 12-inch, both in his unique, crazed, churchy style, as eccentric as ever. "You Make Me Feel (Mighty Real)" (6:39) is classic Sylvester and a stunner—set to a driving yet comfortable synthesizer pace, jumping with electronic effects but always emphasizing Sylvester's androgynous lead which builds to a nice gospel-tinged climax. "Dance (Disco Heat)" (5:54) is even more attractive: the sound here is more group-oriented (in fact it's hard to place Sylvester at times—is his the exaggerated bass voice or the wailing "chorus" or both?) and the structure delightfully jumpy and fun. Both are thoroughly enjoyable high-stepping cuts—expect them to hit big and fast in San Francisco and spread cross-country . . . **Bob Esty** produced the new **Brooklyn Dreams** disco disc, "Street Man" (7:55 on Millennium), giving the group its first clearly made-for-disco (also made-for-TV since this is a "Police Story" theme) record and a highly effective one at that. The feeling—matching its gritty street-life theme—is ominous, dark, jittery but ultimately bold and hopeful. Excellent group vocals, an insistent synthesizer blip line and a heavy bass/percussion pattern drive the song deep and hard. Real hot.

FUNK IT UP: Joe Thomas' "Two Doors Down" (6:11 on a TK disco disc) is a bright, brash country funk record written by **Dolly Parton** and interpreted here as a light-hearted blend of Memphis and Miami with occasional dashes of jazz: an uncommon but surprisingly appealing combination. Picking up the "Party Lights" theme, a strong female chorus sings about missing a party "two doors down" as the noise of a raucous good time drifts in, sometimes on a breeze of Thomas' festive flute riffs. The pace is laid-back, loose but the song's already getting strong reaction from a number of clubs already for a little change of pace . . . In the harder funk vein, there's "Get On Up (Get On Down)" by **Roundtree** (a 6:47 disco disc on Omni, through Island Records), which features a deep-jabbing horn pattern right out of early **B.T. Express** and a sharp-edged girl chorus with serious partying in mind. Produced, arranged and co-written by **Kenny Lehman**, part of the **Chic** team, the cut has some small dips in pace but a terrifically chunky pump groove predominates and the whole is a fresh new take on the sort of New York funk style that's all but faded away in recent years. The formula here is simple, no-frills, but it works like a charm and it's one of this week's personal favorites . . . Though a far cry from the stunning force of "Devil's Gun," **C.J. & Co.'s "Big City Sidewalk"** (a Westbound disco disc) has a fine toughness. Producers **Dennis Coffey** and **Mike Theodore** have whipped up a hard-pounding combination of Detroit and Philadelphia styles—their own special mix—strung on a compelling horn line and sweetened by strings. The lyric is about trying to break away from the kind of place where "You learn to shoot before you can talk," but a sugary chorus segment and an impressive quick tempo cut its effectiveness and early club response favors the instrumental flip side, "Big City Theme"


(Continued on page 74)

CBS International Taps Phil Alexander

■ NEW YORK — CBS Records has announced the appointment of Phil Alexander to the position of manager, artist marketing, Columbia label.

Based at CRI, New York, he will be responsible as a liaison between CRI foreign affiliate companies in the areas of promotion, marketing / merchandising and associated materials necessary for the sale and development of U.S. Columbia artists in foreign markets. His duties will include production of promotional films and scheduling of promotional and performance tours by Columbia artists abroad.

PROGRESSIVE RECORDS



PRESENTS

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George Duivier, Bobby Rosengarden

7008 TRAVELING
CHUCK WAYNE
Jay Leonhart, Ronnie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT
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Ted Brown, Albert Dailey,
Rufus Reid, Joe Chambers

7004 ARIGATO
HANK JONES TRIO
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Record World en Nueva York

By IVAN GUTIERREZ

El presidente de la Federación Internacional de Festivales y presidente por seis años consecutivos del Festival Internacional de Rio de Janeiro, **Augusto Marzagao**, estuvo por New York gestionando los arreglos musicales de la versión en inglés del tema Señor Amor," de **Armando Manzanero**, ganadora del más reciente "Festival de Palma de Mallorca" cuya letra en este idioma, titulada "Angel of Love," es de **Sergio Rozen**. El actual ejecutivo de Televisa se encuentra gestionando, además, las posibilidades de realizar el "Festival Internacional de la Canción en México" similares a los que ha realizado en Rio de Janeiro y Europa.

El magnifico **José Luís Perales** tuvo que cancelar su proyectada gira promocional por Estados Unidos debido a enfermedad de su esposa.

Caytronics será quien distribuya en Estados Unidos la producción de discos América de México, "Corazón Salvaje" con temas e interpretación de **Armando Manzanero**, arreglos de **Pocho Pérez**,

solistas, coro masivo y efectos especiales que hacen de la misma una grabación especialísima.

Por desacuerdo entre ambos, rompió **Miguel Gallardo** el contrato artístico que tenía con Pepe Cordillo que manejaba los intereses de este artista en territorio español.

Estuvo en New York gestionando una futura posible presentación aquí el cantautor **Willy Chirino** mientras una de sus recientes creaciones, "Somos," sigue escalando posiciones cimeras en la radio neoyorquina.

Vendiendo muy bien en todo Estados Unidos el más reciente elepé de **Los Angeles Negros**, "Serenata sin Luna," del sello International.

Salió el mercado el primer elepé del compositor, autor y director teatral cubano **Iván Acosta** titulado "Canciones de la vida, de la patria, del amor" de contenido excepcional y cuya adquisición puede recomendarse de inmediato.

(Continued on page 71)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Lisandro Mesa



Sandro

A medida que la dificultad de promocionar nuevos talentos y canciones en el mercado latino de Estados Unidos va en aumento, motivada principalmente por las rígidez disposiciones a leyes que fundamenta el Buró Federal de Comunicaciones, que sirven además de para controlar cualquier apetito voraz en lograr éxitos a costa de lo que sea, como base para cimentar todo tipo de denuncias contra programadores o discjockeys, ya sea por practicas fundadas o infundadas, por

defense de la ley o por sentimientos de envidia o frustración, va despertando interés el gran desarrollo que ha ido tomando una programación de Television desde México, que en directo o a través de videotapes, inunda los mercados de Estados Unidos con todo tipo de programas, en los cuales la mentalidad promocional discográfica se ha ido haciendo presente en forma acudalada. Los ojos están puestos a programas de gran fuerza, tanto musicales como diversas telenovelas,, noticieros, etc. etc. etc., que llevan la fuerza de una amplia red de distribución a través de todos los intereses televisivos que un magnate de esa industria en México, mantiene en

Estados Unidos, originando por fuerza un amplio poder tanto noticioso como musical. Con el lanzamiento de grabaciones, en los cuales los intereses del gran conglomerado mexicano pudiesen en cualquier momento resultar interrogados o investigados, en futuras situaciones que pudiesen presentarse, más bien le valiera a los amigos de Mexico ir a fondo en este asunto y asegurarse que la industria discográfica no se haga presente en esta gran red, tanto radial como televisiva, porque pudiesen surgir grandes complicaciones, a través del F.C.C., que garantiza el mismo tratamiento para todo el mundo en Estados Unidos en este particular asunto, sin tomar en consideración las modalidades, leyes o consideraciones que regularizan el sistema promocional discográfico en México, a través de una amplia red poderosa. Los intereses discográficos en Estados Unidos, en su clasificación étnica latina, llevan tiempo suspirando por lograr promoción a través de la televisión, quejandose constantemente del altísimo costo de dicha promoción, a través de muy estrictos comerciales, que le hacen el operativo incoesteable. Si cualquier interés determinado pudiese usar los servicios, de modo indirecto o directo de cualquier red de televisión o radio de México, para lograr promoción, débil o fuerte, sea como sea, me luce con grandes probabilidades que el F.C.C. tenga mucho que hacer en todo este asunto. ¡Cuidado!

Sufrió RCA de México los efectos devastadores de un incendio en sus oficinas mexicanas. A Dios gracias, las bovedas discográficas no sufrieron efectos destructores . . . **Guillermo Santiso**, ejecutivo de Microfón América de Estados Unidos, pasa esta semana a formar parte del cuerpo ejecutivo de Orfeon en Estados Unidos con base en Los Angeles. Santiso fué llevado a México, donde funcionó previamente, por la empresa Microfón de Argentina y posteriormente se trasladó a Los Angeles, para dirigir los destinos de esa empresa en el área. Santiso reportará directamente a **Angel Rota** . . . **Nelson Velazquez** de Lisnel de Puerto Rico, está sufriendo los efectos de un incendio que destruyó sus instalaciones e inventario, establecidas en Disco City, Rio Piedras, Puerto Rico. ¡Lo lamento! . . . Se comenta que RCA está estudiando la posibilidad de abrir compañías propia en Chile, Colombia y Venezuela, en asociación con sus actuales licenciados. ¡Veremos

(Continued on page 71)

TERMO HITS



Sencillo	Lp.
1 AMIGO • 7911 ROBERTO CARLOS CBS/BRASIL	1 LA MUERTE DE UN GALLERO • 816 VICENTE FERNANDEZ CBS/MEXICO
2 A PESAR DE TODO • 7950 VICENTE FERNANDEZ CBS/MEXICO	2 NACE UNA ESTRELLA • 5527 BARBRA STREISAND CBS/U.S.A.
3 A STAR IS BORN • 7912 BARBRA STREISAND CBS/U.S.A.	3 AMIGO • 835 ROBERTO CARLOS CBS/BRASIL
4 EL REENCUENTRO • 7882 SONIA RIVAS/YOSHIO CBS/MEXICO	4 MI BARRIO • 820 SONORA SANTANERA CBS/MEXICO
5 ACARICIAME • 7879 MANOELLA TORRES CBS/MEXICO	5 ACARICIAME • 829 MANOELLA TORRES CBS/MEXICO
6 EL GATO VIUDO • 7939 LOS DINNERS CBS/MEXICO	6 EL SON NUESTRO DE CADA DIA • 836 CARLOS M. GODOY CBS/ESPAÑA
7 SOY UN TRUHAN. SOY UN SEÑOR • 30001 JULIO IGLESIAS CBS/HOLANDA	7 EXITOS LATINOS • 5574 RAY CONNIFF CBS/U.S.A.
8 LINDA • 71573 MIGUEL BOSE CBS/ESPAÑA	8 A MIS 33 AÑOS • 60001 JULIO IGLESIAS CBS/HOLANDA
9 ERES TODA UNA MUJER • 7592 ALBERT HAMMOND CBS/ESPAÑA	9 NO QUIERO SER • 830 LEO DAN CBS/MEXICO
10 NO QUIERO SER • 7898 LEO DAN CBS/MEXICO	10 HOJA SECA • 834 GUALBERTO CASTRO CBS/MEXICO

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LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Los Angeles

By KWKW (PEPE ROLON)

1. **MUNECA DE TRAPO**
BYANCA CAZARES/Volcan
2. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
3. **LOS AMANTES**
SACRIFICIO/Cronos
4. **MI VENGANZA**
CONDESA TROPICAL/Yurico
5. **NI SE COMPRA, NI SE VENDE**
ESTELA NUNEZ/Arcano
6. **CANDELARIA**
JOSE BERNARDO/Gas
7. **EL MAL QUE TE HICISTE**
GRUPO INMENSIDAD/Libra
8. **SAN JUAN DE LETRAN**
ESTRELLAS DE PLATA/Gas
9. **TU ULTIMO TREN**
ALDO MONTES/Microfon
10. **DERRUMBES**
SALVADOR'S/Arriba
JAGUAR/Mar Int.

Tacoma

By KTOY

1. **ASOMATE A MI ALMA**
LUCIA MENDEZ/Arcano
2. **FUE TAN POCO TU CARINO**
SAN JUANA/Arriba
3. **MEXICO MIO**
FEDERICO VILLA/Arcano
4. **TE LO DI**
J.J. & LINDA/Freddie
5. **ESTRELLITAS DE AMOR**
RENE Y RENE/ARV
6. **NO PIDAS MAS PERDON**
JOHNNY LABORIEL/Orfeon
7. **TOMADOS DE LA MANO**
LOS SONADORES/Anahuac
8. **TE VAS, TE VAS**
LOS MUECAS/Caytronics
9. **GARCIAS AMOR**
GRUPO INMENSIDAD/Libra
10. **QUE BIEN TE LA ESTAS PASANDO**
LOS KORA/Latin International

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **NI SE COMPRA NI SE VENDE**
ESTELA NUNEZ/Arcano
2. **HABLEMOS DE AMOR**
LEONARDO FAVIO/Melody
3. **ROMPEME, MATAME**
TRIGO LIMPIO/Atlas
4. **HOMBRE DE OTRA MUJER**
MARIA HELENA/Alhambra
5. **AUNQUE TE ENAMORES**
JUAN GABRIEL/Pronto
6. **PORQUE TU NO ME QUIERES**
GRUPO MIRAMAR/Accion
7. **CON UN POCO DE TU AMOR**
LUCHA VILLA/Musart
8. **QUE LINDA ERES**
LOS HUMILDES/Fama
9. **AMIGO**
ROBERTO CARLOS/Caytronics
10. **POLVORA MOJADA**
PABLO ABRAIRA/Mericana

San Antonio

By KUKA

1. **VIDA MIA**
IRENE RIVAS/Cara
2. **FUE EN PLACER CONOCERTE**
ROCIO DURCAL/Ariola
3. **TUS PERJUMENES MUJER**
LOS COMETAS/Yurico
LOS PAVOS REALES/Joey
LUCHA VILLA—Musart
LOS ALVARADO/Caytronics
OSCAR ZAMORA/DLB
4. **ERES TODA UNA MUJER**
RAUL VALE/Melody
5. **DEJA DE LLORAR CHIQUILLA**
LOS TIGRES DEL NORTE/Fama
6. **MI VENGANZA**
CONDESA TROPICAL/Mericana
7. **AMOR LIBRE/LA CALANDRIA**
RIGO TOVAR/Mericana/Melody
8. **A PIEDRAS NEGRAS**
REBELION 76/Coco
9. **COMPRENDO MI AMOR**
MAZZ/Yurico
10. **MI AMOR IMPOSIBLE**
ALDO/Microfon

Ventas (Sales)

Brazil

By ASSOCIACAO BRASILEIRA

1. **DANCE A LITTLE BIT CLOSER**
CHARO & THE SALSOUL ORCHESTRA/
Top Tape
2. **EMOTION**
SAMANTHA SANG/Odeon
3. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA/Phonogram
4. **QUARTO DE MANSAO**
PAULO DE PAULA/RGE/Fermata
5. **WE ARE THE CHAMPIONS**
QUEEN/Odeon
6. **FROM HERE TO ETERNITY**
GIORGIO/RGE/Fermata
7. **ZODIACS**
ROBERTA KELLY/RGE/Fermata
8. **HOW DEEP IS YOUR LOVE**
BEE GEES/Phonogram
9. **SWAYIN' TO THE MUSIC**
JOHNNY RIVERS/Copacabana
10. **QUE PENA**
PENINHA/Phonogram

Argentina

By CENTRO CULTURAL DEL DISCO

1. **MI AMOR IMPOSIBLE**
ALDO Y LOS PASTELES VERDES/Microfon
2. **ESTAMOS TODOS SOLOS**
RITA COOLIDGE/A&M/EMI
3. **TU . . . SIEMPRE TU**
FRANCO SIMONE/Microfon
4. **POBREZA FATAL**
GRUPO MIRAMAR/Microfon
5. **HOMBRE TRABAJADOR**
JAMES TAYLOR/CBS
6. **ADIOS, MI AMOR, ADIOS**
DEMIS ROUSSOS/Phonogram
7. **SI ME DEJAS NO VALE**
JULIO IGLESIAS/CBS
8. **QUE NO ME MALENTIENDAN**
SANTA ESMERALDA/PH
9. **DONDE ANDARAS AMOR**
DANIEL MAGAL/CBS
10. **SERA UE NUESTRO AMOR SE . . .**
LOS BRIOS/EMI

Puerto Rico

By CENTRO CULTURAL DEL DISCO

1. **SATURDAY NIGHT FEVER**
BEE GEES/RSO
2. **MI AMOR IMPOSIBLE**
LOS PASTELES VERDES/Microfon
3. **JUANITA MOREL**
OSCAR D'LEON/TH
4. **ARRANCAME LA VIDA**
LOS BEDUINOS/Karen
5. **PARA BIEN O PARA MAL**
MARIO ECHEVARRIA/Latin International
6. **VOLCAN**
JOSE JOSE/Pronto
7. **EL HERIDO**
LOS HIJOS DEL REY/Karen
8. **JUGUETE CARO**
PUNTO SUR/Jaguar
9. **ANSIAS**
RALPHY SANTI/TR
10. **NUESTRO AMOR ES LO MAS BELLO**
DEL MUNDO
JUAN GABRIEL/Arcano

Miami

By CENTRO CULTURAL DEL DISCO

1. **COPACABANA**
BARRY MANILOW/Arista
LISSETTE/Coco
2. **VOLCAN**
JOSE JOSE/Pronto
3. **CARA DE GITANA**
DANIEL MAGAL/Caytronics
4. **AMIGO**
ROBERTO CARLOS/Caytronics
5. **ACARICIAME**
JUAN BAU/Coco
6. **HOMBRE**
LOLITA/Caytronics
7. **QUIEREME (I WANT YOU TO LOVE ME)**
MIAMI SOUND MACHINE/Audiofon
8. **CADA DIA MAS**
JULIO IGLESIAS/Alhambra
9. **SOMOS**
CHIRINO/Borinquen
10. **PERO JUNTOS SEREMOS MEJOR**
ARMANDO MANZANERO/America

Record World en Venezuela

By MANOLO OLALQUIAGA

El 16 de marzo de 1978 se cerró un importante capítulo de la historia de la TV venezolana. Ese día murió en un accidente aéreo el animador número 1 de la pantalla chica y hasta ese entonces, pre candidato a la Presidencia de la República, **Renny Ottolina**. El que fuera considerado el mejor y más completo animador de la TV venezolana de todos los tiempos, pereció a los tres minutos de haberse elevado del aeropuerto, de Maiquetía cuando se dirigía a Porlamar (Isla de Margarita). Hondas escenas de dolor se repitieron constantemente en todo el país durante una semana, que fué el lapso que tardaron en encontrar los restos de la avioneta. Ottolina tuvo el más importante show musical de la TV en Venezuela durante muchos años; allí presentó grandes figuras como **Paul Anka**, **Aretha Franklin**, **Andy Russell**, **The Platters**, **Ella Fitzgerald**, **Tom Jones** (el año 67, cuando aún no era famoso y deambulaba por los pasillos del canal 2 esperando que lo reconocieran), **Sandie Shaw**, **Mayssa Matarasso** (ya fallecida) y centenares de grandes

otras figuras de todas las latitudes. Basaba su éxito en su tremenda personalidad, poder de convicción, simpatía, enorme angel y vasta cultura. Se forjó una gran posición económica (incalculada), sólo en base a su trabajo en TV y publicidad. Lamentablemente la noticia de la inesperada y prematura muerte de **Renny Ottolina** ha sido la más prominente en el plano periodístico y humano en lo que va corrido del año 78.

En materia discográfica, brilla fuertemente **Mirla Castellanos**, bautizada precisamente por **Renny** como "La Primerísima." Ella está en el primer puesto de popularidad con "Por qué el amor se va." Otro que apunta para llegar al primer puesto es **José Luis Rodríguez**, con la canción de **Manuel Alejandro** "Voy a perder la cabeza por tu amor."

El premio artístico de mayor prominencia en Venezuela, "El Guaicaipuro de Oro," debió postergarse para una nueva fecha, ya que se iba a realizar precisamente el sábado que estaba des-

(Continued on page 71)

En Nueva York

(Continued from page 68)

Sandro se encuentra realizando una gira estadounidense que habrá de llevarlo a Puerto Rico y Miami mientras gestiona la posibilidad de presentarse en Los Angeles. Esta semana saldrá al mercado su elepé del sello International, "Un Idolo."

"Al nacer cada Enero," canción ganadora del segundo lugar en el "Festival OTI '77" que interpretará **Fernando Casado** representando a Santo Domingo, comienza a oírse con fuerza en la programación radial de aquí en interpretación de Danny Rivera.

En Miami, los abogados del empresario Eddie Martínez investigan cuidadosamente las regulaciones de la FCC en relación al pleito legal planteado por este contra el Canal 23 de Miami en relación a actividades de los últimos relacionados con la contratación y presentación de artistas famosos en conciertos gratuitos que, de este modo, afecta el negocio de empresarios privados. En New York, entretanto, el Canal 41 y Televisa preparan un espectáculo que podría plantear la misma situación contra esas empresas privadas que ven afectados sus intereses por una practica que

podiera ir contra regulaciones de dicha Comisión.

Con sus intereses artísticos mejor manejados ahora por Caytronics, **Pablo Abaira** camina con paso lento, pero seguro, hacia el éxito total a través de su interpretación de "Polvora Mojada."

"Entre Amigos," el más reciente elepé del sello Pronto con **Camilo Sesto**, podría convertirse en el éxito disquero de la temporada y es uno de los mejores de este artista en largo tiempo.

Con esto del éxito de las bandas sonoras de películas trasladadas al disco, los hispanos pudieramos, también, disfrutar de lo nuestro si algunas compañías limaran esperezas y diferencias para sacar al mercado disquero algo de mucho atractivo al público. Desde hace años, Musart todas las bandas musicales de las cintas que interpreta su artista **Tony Aguilar**, pero existe aún otro mucho material inédito interesante entre los que pudiera contarse con aquellas bandas musicales de películas interpretadas por **Liberdad Lamarque** y **Pedro Infante** y que por pertenecer a dos empresas disqueras diferentes nunca han sido publicadas.

Nuestro Rincon

(Continued from page 68)

como se desarrollan los acontecimientos! . . . Resultó ganador **Alfredo Gutierrez** en el Undecimo Festival de la Leyenda Vallenata en Colombia. **Lisandro Mesa** obtuvo el tercer lugar en dicho certamen a tiempo en que sus temas "La Miseria Humana" y "Entre Rejas" están disfrutando de popularidad en Colombia.

Sandro se mantuvo trabajando arduamente durante su viaje promocional a Estados Unidos en las pasadas semanas. Su "Fan Club" ofreció una "cena-coronación de Reina del Club" en Miami, que será largamente recordada por su organización y categoría. Es indiscutible que las chicas merecen una gran felicitación! . . . Disfrutando de su nuevo éxito "Tus Maletas en la Puerta," **Yolanda del Rio** anuncia sus proyectos de comenzar la película "El Perdón de la Hija de Nadie," donde será, además protagonista, productora. En este momento, su último larga duración "Tradicional al Estilo de Yolanda del Rio" en Arcano, está logrando buenas cifras de ventas . . . Resultó **Vicente Fernández** distinguido por las autoridades de Brownsville, Texas, como "Mister Amigo 77." El nombramiento le fué comunicado oficialmente por funcionarios estadounidenses, durante una transmisión de "Siempre en Domingo" . . . Y ahora . . . ¡Hasta la próxima!

In the same manner in which it is difficult to enjoy heavy promotion in the States thru Latin radio and TV stations, because of all the regulations established by the FCC which have to be met by everybody in this country, the eyes of almost everybody involved in the Latin record industry are watching the strong development of the interest of a Mexican TV network which is mostly aired in Mexico and televised to almost all heavily Latin populated-areas in the States, thru a great conglomerate established in this country. Some of the programs are aired live, direct from Mexico, either by satellite or by cycling the shows. Taped musical shows, news, TV soap operas, everything is there—name it and you'll have it. Latin labels and distributors in the States have been trying very hard for years in order to promote their artists, using TV shows as a medium, but they have been complaining that the cost is so great, they cannot meet their operational expenses. The interests of all networks in Mexico are quite impressive. Their radio stations and networks cover extensive areas. In the States it is becoming a giant with enough power, either musically or thru news, to accomplish whatever is determined in Mexico. Regulations in that country are supposedly different than the ones dictated by the FCC in the States.

RCA Mexico suffered a fire in their offices in Mexico City. Luckily, the flames didn't reach their vaults . . . **Guillermo Santiso**, top executive of Microfon America in the U.S., will join the executive staff of Orfeon in Los Angeles. Santiso was previously in Mexico where he was working for Microfon, and later transferred to Los Angeles by the same company. In his new position he will report directly to **Angel Rota** . . . Another devastating fire destroyed **Nelson Velazquez'** Lisnel Records in Puerto Rico. His whole inventory at Disco City in Rio Piedras went up in flames. I'm very sorry! . . . It's rumored that RCA is studying the possibility of opening subsidiaries in Chile, Colombia and Venezuela in association with its present licencees. Let's see how things work out! . . . At the eleventh "Festival de la Leyenda Vallenata" in Colombia, first place went to **Alfredo Gutierrez**. **Lisandro Mena**, very popular in Colombia with the songs "La Miseria Humana" and "Entre Rejas," got third place . . . **Sandro** worked arduously during his U.S. promotional tour of recent weeks. His fan club in Miami organized a dinner. Our congratulations to all of its members! . . . With a smash hit in her hands, **Yolanda del Rio** has announced her plans for her next film, "El Perdón de la Hija de de Nadie," which she will star in and produce. Her latest lp release on Arcano, "Tradicional al Estilo de Yolanda del Rio," is selling well.

En Venezuela

(Continued from page 70)

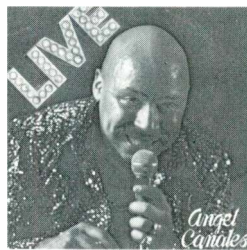
aparecido Ottolina. E nseñal de duelo, se suspendió la entrega. Como lo informáramos tiempo atrás, el trofeo a la Figura extranjera más popular, recayó en **Donna Summer**, que es una de las figuras que más vende discos en el país.

El nuevo ídolo juvenil chileno, **Fernando Ubierto**, cumplió una exitosa temporada musical en el país. El ganador del Festival de la

Canción de Viña del Mar con "El tiempo en las bastillas" (grabado para la RCA), causó excelente impresión en Venezuela. Poco antes estuvo en la Convención de ese sello en Río de Janeiro, donde también dejó muy buena imagen; será editado en varios países de latinoamerica y España. Ubierto tiene mucho angel en el escenario; compone sus propios temas; tienen gran sentido poético; se le califica de cantautor y



LATIN AMERICAN ALBUM PICKS

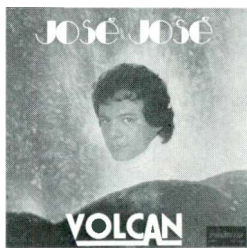


LIVE AT ROSELAND

ANGEL CANALES—TR 137X

En producción de Ira Herscher, Angel Canales liderea aquí un contagioso sonido compartido por excelentes músicos salseros. Buena mezcla de Bernard Fox. "Lejos de tí" (A. Canales), "Buenas noches" (A. Canales), "El Cantante y la Orquesta" (A. Tapia) y "Sabor, los rumberos nuevos" (A. Canales). Arreglos de A. Canales, L. Cruz y Edy Martínez.

■ Produced by Ira Herscher, Angel Canales and salsa musicians are superb in this live recording at Roseland. Good mixing by Bernard Fox. "Lejos de tí," "Kung Fu Karate" (A. Canales), "El Cantante y la orquesta" and "Buenas noches."

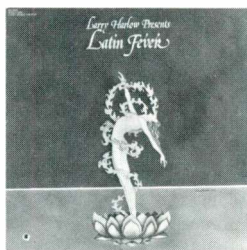


VOLCAN

JOSE JOSE—Pronto PTS 1035

Con arreglos de Rafael Perez Botija, Alejandro Monroy y Jesus Gluck, el interprete mexicano José José sigue a la cabeza con su interpretación de "Volcán" (Pelos), "Pajaros" (L. Gomez Escolar-J. Seija Cabezudo-H. Herrera Araujo), "Amor lo que se dice" (P. Botija) y "O tú o yo" (Escolar-Cabezudo-Araujo).

■ With arrangements by Rafael Perez Botija, Alejandro Monroy and Jesus Gluck, Mexican José José stays on top with "Volcan," included in this outstanding package. "Por una sonrisa" (Perez Botija), "Farolero" (P. Botija), "Jaque Mate" (M. Soto) and "O tú o yo."

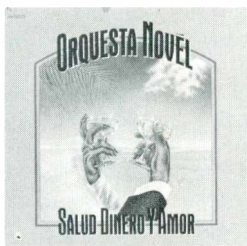


LARRY HARLOW PRESENTS

LATIN FEVER—Fania JM 00527

Con arreglos de Louis Ortiz, Marty Scheller, Sonny Bravo y Randy Ortiz, esta producción merece el mayor de los éxitos. Se incluyen entre otras "Digan que sí" (L. Roger), "La Mujer Latina" (Rosa Soy), "En la Habana" (L. Guerra) y "Rumba del Monte Adentro" (J. Ortíz).

■ With arrangements by Louis Ortiz, Marty Scheller, Sonny Bravo and Randy Ortiz, this production of Larry Harlow deserves the best success. Outstanding cuts are "Digan que sí" (L. Rogers), "Lo que te gusta más" (R. Calzado), "Chirrin Chirrán" (J. Formell-Rosa Soy) and "Que te pasa corazón" (Calzado).



SALUD DINERO Y AMOR

ORQUESTA NOVEL—Fania JM 00520

Con arreglos de Ira Hersher, Paquito Pastor, G. Fernandez and Louie Ramirez, la Orquesta Novel ofrece una grabación cargada de salsa y sabor. Entre otras, se destacan "Salud, dinero y amor" (R. Sciamarella), "Rabo Pelao" (G. Fernandez), "Si pudiera volver" (A. Gonzalez) y "Micaela" (A. Gonzalez).

■ With arrangements by Ira Hersher, Paquito Pastor, G. Fernandez and Louie Ramirez, Orquesta Novel offers a very contagious and danceable salsa package. "Salsa Novel" (A. Gonzalez), "De Colores" (D.R.), "Salud dinero y amor" and "Rabo Pelao."

los críticos han expresado que Serrat ya tiene un sucesor digno en América.

La **Dimensión Latina** termina su contrato con Top Hits (Consorcio de Wilhen Ricken) en julio del 78. Antes de marcharse de esa compañía deben dejar grabados dos long plays más. Poco antes de anunciar el cese del contrato con esa marca de La Discoteca CA, abandonó el grupo el cantante Wladimir, quien se

incorporó a **La Salsa Mayor** de **Oscar D'León**. **La Dimensión** sigue con **Andy Montañez** y **Rodrigo Mendoza**. Es probable que firmen contrato con el sello Velvet u otro del país; también una muy tentadora oferta—segun expresaron—del sello Coco de Estados Unidos. Pero estén donde estén, los muchachos de la **Dimensión Latina** seguirán siendo los grandes super ventas de Venezuela y el área del Caribe.

Piks, Progress Mirror Indies' Scramble

(Continued from page 54)

distributors enjoy the advantages of a broader realistic market area than their Detroit-based counterparts, the advantage may be increased by the more diverse shipping plans available to the Cleveland companies. This is reflected in the stocking offices of major manufacturers which have branch operations. For example, WEA has both a Cleveland sales office and a Detroit sales office. But the Cleveland office is part of a complete stocking branch.

Although some major distributors in the Detroit area were contacted by RW, only one, who requested that his name and company not be used, replied to telephone queries regarding the moves by the Ohio-based firms. His opinion was that little will come of these indy sales offices in the Detroit region. "It's easy to open a sales office and make claims that you can ship overnight," said the indy operator, "but as soon as things start to go wrong, and billing gets screwed up and orders get misshipped, then our competitors will begin to see why a local distributor with full stocking is needed for independently distributed record companies in the Detroit region. You've got to remember," cautioned the executive, "that a branch-distributed manufacturer will always be able to stand behind any of his mistakes and has the capital resources necessary to rectify mistakes. Most indies, no matter how great they claim to be, are operating on a thin margin and when they extend themselves they can get into real trouble."

Korman responded to this by saying, "We're getting tons of business in the Michigan area and everything's falling into place."

Joe Simone, owner and general manager of Progress, pointed out that he has had non-stocking branches operating for a number of years in a variety of locations, and that all of them continue to enjoy excellent relations with both new and longstanding customers.

But the squeeze on the indy is again being felt, and for a variety of reasons. Although the UA sale may have hastened developments (RW, April 22), the increased amount of inventory necessary to supply all of a label's product; the fear of some independently distributed manufacturers that their distributors may have been seriously weakened by the UA withdrawal (and the earlier A&M move) and that consolidation of territories would preserve at least the stronger indies as well as strengthen label position; and

the added fear that other labels may now see branch distribution deals as inherently more attractive, have all produced a scramble by indies to gather as much of each available market as possible.

"We've never engaged in transshipping," said Joe Simone. "I broaden my base by increasing the authorized areas that I can do business in. And by not having to duplicate my already sizeable inventory in another market I can compete very well with people who have to warehouse a similar inventory and do all the accounting procedures in a smaller market."

But in operations not as efficient or as meticulously organized as Simone's, or for those located in smaller markets with little hope of entering nearby saturated metropolitan areas, the appeal of transshipping remains especially strong, and sometimes necessary if the business is to survive. Faced with the need for

Edith Piaf Live!

meaning of every syllable of every song she sang. She was never other than feminine but her strangest characteristic was a desperate power, unbeatable yet at the same time vulnerable, able to combat and probably defeat all of life's travail. Piaf herself had warred with drugs, liquor, almost every conceivable problem, and in some ways it all showed. But her presence on a platform in unrelieved black projected a stage personality presence that defied explanation.

In this wonderful live concert, captured faithfully on these tapes and pressed superbly without doctoring, she introduces each song, explaining the French text and giving the sense of the composition. The 22 songs — in French and English—are gay, sad, brave, indomitable (a word that seems almost a synonym for Piaf as an artist) and in almost every case ennobled. Just a list of such well remembered songs as "Les Groggnards," "Les Feuilles Mortes," "L'Homme a la moto," "L'Accordioniste," "Bravo for the Clown" and "La Vie en Rose" should whet anyone's appetite.

The happy purveyors of this extraordinary document were eagerly awaiting its arrival the other day at the Peters offices near the Hudson River on 54th St. Pierre Bourdaine, chief of the label's marketing who for some years had roughly the same job at Columbia Masterworks, was excited about the Piaf recording and had written the fine liner notes. In his office was the Peters chief of a&r, Robert H. Reed, a man in the

heart of the record business for all of his working life of over 30 years.

They pointed out that Peters International began as the brainchild of Chris Peters, when Capitol stopped importing records from Europe. At that time Peters largely imported Greek records. He took over the import of EMI, European RCA and CBS, Polydor

and several other companies. As the prices have risen on imports —German Electrola now costs \$10.98—it became imperative to bring the tapes over here and press them for local distribution.

Produced at a small plant in New Jersey under what is described as ideal laboratory conditions, Peters can bring out such records as the Piaf album at a list price of \$7.98. Reed pointed out that even if records are expensive today, in some ways they are returning to their prices in the '40s. Some of us indeed can well remember when import 78s cost \$3.67 a piece and we were getting Ferruccio Tagliavini singing only one aria on each side. They still aren't that high yet.

Peters hopes to be up to a domestic classical catalogue of 91 this year. But imports are flowing in still in all categories. "If a record has a possibility of a couple of thousand, we press it here. If it is under, we will bring it in as an import," said Reed. Bourdaine pointed out that they have three or four main sources for their product: Sofrason, a French group that is mostly instrumental, the London Symphonica which is a company formed by Isabella Wallach in London with Wyn Morris as the chief conductor, Reflexe which is a somewhat esoteric division of EMI Electrola, and Arion France, which was responsible for the *Tancredi* recording. The same group incidentally will soon make available an even rarer work—Raboud's *Marouf*, known only as a footnote to the Met's 1937-38 season.

Dealers should also be aware of RCA's major cassette release, all from the gold seal line. Twenty cassettes will appear, including Beethoven symphonies led by Munch and Leinsdorf, a lot of Arthur Fiedler and the Monteux version of Stravinsky's *Petrouchka*.

Classical Retail Tips

■ RCA's June order will be shipped to record stores on June 19. Seven albums will comprise the package and of these the most interesting to dealers is an antique: Fritz Reiner's fabled recording of Beethoven's Symphony No. 5, with the Chicago Symphony. The sales capacity factor of Beethoven appears unlimited, and this was a famous recording. Another one to watch will also be a rerelease: the Beethoven Piano Concerto No. 4 with Arthur Rubinstein, conducted by Daniel Barenboim. A part of the complete set of concertos, the Fourth Concerto might find a fresh audience who were not prepared to buy the total package.

are endorsing territorial consolidation choose as distributors, simply because the transshippers have demonstrated a sales capacity that appears very strong in a specific region, although much of their business may be done outside an authorized area.

Sweet Magnolia Music Debuts in Atlanta

■ ATLANTA — The formation of the Sweet Magnolia Music Production Company has been announced by its new president, Ron Wilkinson.

Chief producer for the company will be Bill King. King has recently completed an instrumental solo album at the 24-track Axis Studios for Sweet Magnolia, in which he played all the keyboard parts with Skip Lane arranging all the horns and strings. He will also be producing and playing on a new effort by performer/songwriter Len Wade.

Management 'Committee'

(page 16)

that increase in Scheible and Si-variety of other during the first committee ap- from overall art- relations to inter-

'explains Bly, "we y artists and man- every other com- ust spent the last readying their al- come in and want m answers on the is in a matter of ninutes. When in- nents aren't really with each other, problems: if the om department to department asking een done, and th eight different naturally question oordination. This area tied in from have a real basis ort on what's be-

ed front permits campaign plan- eves. "That's why signs end up be- d poster/sticker/ on," he says in assessment of the nventional execu- But when you can e manager why a release, or with- promotional tool, ievie a really uni- y, they usually und quickly accept hey want a cam- i disconnected se-

"delivers a finished n asks, 'What are do with it,' we'll o sit down with v our ideas in derd.

daily interchange and his associates touch with sales released product, t reaction to titles . "There's more of

an internal check against hyping ourselves now," he notes. "It's much harder now for one person to get really overboard in concentrating on a particular record at the expense of other, more realistic priorities. Between the sets of ears we have in this room, we can get much closer to an accurate reading on a record's potential."

With additional committee representation including John Brown and Wendell Bates for country and black campaigns respectively, the new executive team concept has already begun applying the new interdepartmental connection to a number of major national and regional campaigns scheduled for the summer and fall. Programs are now being readied for new lps from Lynyrd Skynyrd and The Who and some soundtracks.

Mike Curb Wins Lt. Gov. Nomination

(Continued from page 3)

tax, the implications of Curb's triumph were clear within the record industry. Regardless of the results of the November election, Curb's primary victory underscores the music business' increasing involvement in the arena of political influence.

According to the Los Angeles Times, Curb pulled 54 percent of the Republican votes, with 678,854 votes in the initial tallies as compared to Antonovich's 569,293 votes, which accounted for 46 percent. Local returns for Los Angeles County showed Curb drawing 19 percent of the total votes against Antonovich's 21 percent; these compare with incumbent Dymally's 33 percent total.

As head of the Warner/Curb label, Curb's most recent successes with label acts such as Debby Boone and Shaun Cassidy follows his earlier emergence as a top executive at MGM Records, where he rose to the presidency of the company while still in his 20s.

ction (Continued from page 55)

29-25 WSPT, 25-22 WGUY, 29-27 WSGA, 15-13 WICC, 30-27 WEFM, HB-36 KILT.

ingsteen (Columbia) "Prove It All ce has come back with a single and vere both Chartmakers of the Week. The a 99X, WZUW, CKLW, WNBC, WCAO, WZZP, WTIC-FM, WINW, KHFI, K100, KNOE-FM, FM, WGLF.

honey (Capitol) "Boogie Ooogie Ooogie." has made a firm crossover from the r&b it is 25 with a bullet with adds this C and 13Q.

New Wave News (Continued from page 54)

which, be it good or bad, was added at New York's bastion of pop pap, WABC-AM. Yo, Dave! Smith is a certified star, folks. She's even opening for the **Rolling Stones** on their Atlanta date. Patti is one of the new wave's premier performers and her celebration at Max's for an audience of friends allowed her all the room to move that she could use — and she used it all and more. Between sound problems and an all but exuberant crowd, Patti went berserk and it was a joy to see. The band performed all of "Easter" in sequence and some time after "Because The Night" insanity struck. Patti stormed off the stage, across the tables smashing and kicking every glass and plate underfoot, and then overturned all the front tables as the band played on. The band was better than we've ever heard them, Patti looked more magnificently grotesque than ever, and the evening of good food and music ended splendidly with an incomparable rendition of the now standard "You Light Up My Life."

TV WAVES: Radio personality **Don Imus** will have his own syndicated TV variety show this summer (evenings at 11:30 on channel 5 in New York). Look for **Jimi Lalumia & the Psychotic Frogs** to appear discussing their "Death to Disco" campaign and their single of the same name.

BREAKING WAVES: West coast punkers, the **Readymades**, are one of the stronger new wavers in California and are helping to break the coast on punk rock. The owner of Santa Cruz club, Crossroads, heard them and has now converted the venue to new wave. The Readymades have already played there and look out Santa Cruz 'cause coming are the **Mutants, Dils, Weirdos, UXA, Avengers** and the **Nuns**, who after almost signing with a major label, are embarking on a self-supported tour to bring them to New York, Boston and Philadelphia among other places. . . . The concert production team of **Apple/Chipetz** who used to run what they call "new rock & roll" shows at Philly's literally burned out venue, the Hot Club, are now regularly presenting bands at the 200 plus seat Stars nightclub. **U.K. Squeeze** will open the new dive and already scheduled are the **Dictators** (26, 27) among some other not so new wavers.

The Coast (Continued from page 14)

the west coast—is a good indication of this group's appeal, what with the likes of **John McLaughlin, Jeff Beck, Stanley Clarke, Jaco Pastorius, Lenny White, Narada Michael Walden** and other heavies of the electric jazz set very conspicuously in attendance . . . Women on Wheels, the Santa Monica production company involved with spreading women's music through concerts and other media, will present a triple bill at the Embassy Auditorium in Los Angeles on June 17. This gig, which is in response to the company's belief that "it is time to expand the audience of women's music," will feature **June Millington**, now going solo after her duo with sister **Jean**, as well as the music and comedy group **The New Miss Alice Stone Ladies Society Orchestra** and **Sikes & Cummings** . . . **Black Oak** will be joining **Ted Nugent's** current tour throughout June and into July; they'll be hitting the south, the east and the midwest . . . **The Cooper Brothers**, a new Capricorn act, will tour Canada in June with **Burton Cummings** . . . **The Tommy Vig Orchestra** will play a free concert on June 18, Father's Day, at the John Anson Ford Theater in Hollywood. 2 p.m. starting time . . . Singer **Joanne Mackell**, whose first album will be released on United Artists this month, is on an English promo tour with manager **Bert Kamerman**, doing interviews, radio spots and television appearances . . . **Bobby Knight's** 10-piece **Great American Trombone Company** will be at Donte's June 16 and 17.

SHORT SHORTS (WE DON'T WEAR 'EM, JUST WRITE 'EM): **Tanya Tucker** has just started rehearsals for her first TV movie, called "Amateur Night." The film, which will be aired on NBC-TV in November, is a Motown production for Universal and also stars **Henry Gibson, Sheree North** and **Pat Ast**. Featured will be "I'm the Singer, You're the Song," co-written by Tanya with **Jerry Goldstein** . . . **The Marshall Tucker Band** has inaugurated a toll-free hot line service so that their fans may call anytime to find out where the band will be touring, as well as other info. The number—and this idea sounds like a first for rock 'n roll—is 800-845-7592 . . . Guitarists **Tommy Tedesco** and **Ron Anthony** (the former is now well known as a member of **Happy Kyne's Mirth Makers**, those lovable Fernwoodians) have been added to the clinician/performer roster of Music Matters' "musiccollege" department. The musiccollege department was organized by Music Matters president **Marty Morgan** "to assist music educators throughout the United States in obtaining the services of well known Los Angeles musicians to both teach and perform as a boost to music programs within the schools" . . . **Ray Charles** was the recipient of an honorary Doctor of Humane Letters during the May 13 commencement exercises at Shaw University in Raleigh, North Carolina.

New York, N.Y. (Continued from page 18)

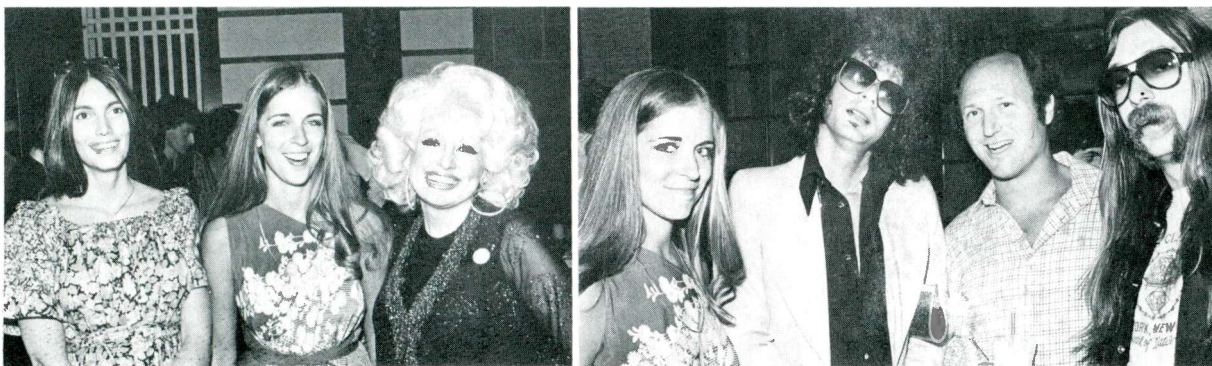
For instance, the current issue's opening article, written by **Charles Wolfe**, is entitled "Nuclear Country: The Atomic Bomb In Country Music," and is, as the title indicates, an analysis of all the country songs dealing with atomic power or, more specifically, the atomic bomb. As well, Wolfe's well-written article provides the reader with a concise overview of technology as "a pervasive if minor theme in folk music and country music." The author, who admits to being known as "the nut who collects atomic bomb songs," interviews the writers of such forgotten classics as "There Is A Power Greater Than Atomic" and "Great Atomic Power" (**Charlie and Ira Louvin**), explores the development of sub-genres (the atomic-religious songs; atomic holocaust as Day of Judgement songs, etc.), traces the chart progress of these songs and, in a final coup de grace, offers a checklist of atomic bomb songs. All this with a straight face, if you will, and in such a persuasive style that one cannot help but be transfixed.

Other topics here aren't quite so exotic. But **Simon J. Bronner's** "The Country Music Tradition In Western New York State," **Patricia A. Hall's** "From 'The Wreck Of The Number Nine' to 'The Wreck On The Highway': A Preliminary Comparison Of Traditional Folksong and Commercial Country Song Composition and Composers," **Frederick E. Danker's** "Trucking Songs: A Comparison With Traditional Occupational Songs" are consistently entertaining, informative and instructive, primarily because the writers have done their homework and also allow their obvious love for country music to shine through their prose. Hall's treatise, for example, is, despite its wieldy title, a fascinating look at how popular country songwriters make crucial creative decisions while at the same time staying true to the genre's staunchest musical traditions.

With its current issue (Vol. IV, Number 4), the Journal of Country Music will be available on a subscription basis: one year (three issues) for \$10. The JCM's offices are in the Country Music Foundation, 4 Music Square East, Nashville, Tennessee, 37203. The next issue of JCM will feature interviews with **Peter Rowan** and **Richard Green** on the **Dylan** "Blonde On Blonde" sessions, as well as **Douglas B. Green's** critical study of the singing cowboy. All this plus **Peter Narvaez's** look at country music in Newfoundland. A bargain at twice the price, and you read it her first, folks.

SOFTBALL NEWS OR, DOES ANYONE HERE KNOW HOW TO PLAY THIS GAME: It's said that the RW Flashmakers are capable of doing the impossible, but last week's feat boggled the minds of even the most die-hard of the team's fans. On Friday afternoon, **Barry Bell** hurled the Flashmakers to an opening day (in the league, that is) win with a sterling 7-5 outing against Gibbs & Hill. This was promptly followed on Saturday with a 7-4 non-league thrashing of the William Morris Agency, with **Marc "The Barber" Kirkeby** turning in RW's second consecutive stellar mound performance. Then came Black Monday when, at three o'clock, **Coach Slash** was informed that because the umpire in Friday's game permitted each team to play 10-man teams, the game would be revoked and replayed at a later date with the required nine-man teams. RW subsequently got belted 11-3 by league leaders Empire Mutual and then saw a last inning rally fizzle out in a 6-5 loss to Xerox. Alas, the tragedy goes on. During the Empire Mutual game, ace hurler **Howie "Ol' Ragarm" Levitt** was felled by a blue darter, which he deflected with his pitching hand. Following a visit to the team's perpetually-unidentified team physician (known only as the "Love Doctor"), Levitt broke the bad news, not his hand: out for the season.

Carlene Carter 'Comes Out'



Carlene Carter, whose debut album backed by members of the Rumour has just been released, was recently feted at a "coming out" party thrown by Warner Brothers in Hollywood. In the photo on the left, from left are: Emmylou Harris, Carter and Dolly Parton. On the right are: Carter, Al Kooper, Screamin' Scott Simon of Sha Na Na, and Doobie Brother Jeff "Skunk" Baxter.

Monarch Taps Gaiman

NEW YORK—Michael Gaiman has joined New Jersey-based Monarch Entertainment Bureau, according to David Hart, who heads the company's concert division.

Gilutin to Mushroom

LOS ANGELES — Mark Gilutin has been named independent a&r consultant to Mushroom Records, according to Shelly Siegel, Mushroom Records vice president and general manager.

Disco File (Continued from page 67)

(both versions run around six minutes). Might work better on a slowed-down turntable.

ETC., ETC.: Allow me to underline the previous recommendations of the following records: **Karen Young's** "Hot Shot" (West End), which is definitely that (heavy reaction this week shot it into the Top 20 at number eight), **Deborah Washington's** "Ready or Not" (Ariola, and now available on a longer (5:10) disco disc, speeded-up, gimmicked-up, with a somewhat longer break) and "I'm Glad You're Mine" by **Davis Import** on AVI . . . TK's "Disco Party," a two-record, 14-cut collection of the label's best dance music, is the finest disco repack-age so far. Not only is the material excellent ("Do What You Wanna Do," "Do You Wanna Get Funky With Me," "Where Is the Love," "Superman," "Gimme Some," "Calypso Breakdown," etc., etc.—a widely varying and uncompromising selection), but **Tom Savarese's** disco blending meshes it all together superbly so one can party right through each side. No remixes—just a collection of TK Klassics handsomely recycled (complete with striking Studio 54 impressionist cover).

A&M Unveils 'White Mansions'

(Continued from page 18)

album differs for me because normally I'm presenting an artist and his or her ability. This was a little easier at least in the respect that there was no pressure on any one individual."

Johns, who has produced the Rolling Stones, the Who, Eric Clapton, the Eagles and Joan Armatrading, among others, voiced mixed feelings about involvement with concept albums. "The concept, as far as I'm concerned, could have been about almost anything. My concern was with the music and its presentation. But I do like the idea of concept records. The last one I did was 'Desperado' which I was very pleased with.

"Since it is a concept, the project puts the record company in a unique position. The original idea for me was to put it where no artist involved would be bigger than the entire project. Maybe with Waylon and Eric that is not the case, but I certainly don't regret it."

CTI Fires Seven

(Continued from page 4)

has gone on ever since. Both CTI and Motown have been sued by Grover Washington, Jr. over those same rights, and that suit is still pending as well.

All three albums in CTI's most recent release, by Idiris Muhammad, Nina Simone and Yusef Lateef, are represented on the RW jazz LP Chart, despite reports that CTI's indebtedness to Columbia Record Productions had limited the numbers of those albums pressed.

Comm. Act Rewrite

(Continued from page 4)

Both the original Communications Act of 1934 and the Communications Satellite Act of 1962 would be replaced by the new legislation.

Also, a "random selection system" would replace the present license hearings when more than one application is submitted for an available radio or television frequency.

Add'l Rules

Also part of the proposed bills are rules governing extended television licensing—in some cases, an indefinite license—and new rules concerning ownership of several radio and television stations. A maximum of five radio and five television stations would be allowed, with no more than three television stations in top 50 markets and only one station per market.

The bill would also force AT&T to divest itself of Western Electric Co., its equipment manufacturing subsidy, if the organization has a monopoly on services at that time.

ABC/Dunhill Music Re-Inks Moore



Jay Morgenstern, president, ABC/Dunhill Music Inc., has announced the resigning of Daniel Moore to an exclusive songwriting agreement. To honor this event, ABC/Dunhill Music threw a gala welcome home party recently. Rick Shoemaker, vice president of professional activities at ABC/Dunhill Music, organized the party, at which many of the artists and musicians in L.A. who have been involved in the recording of Moore's songs were present. Pictured above at the party are, from left: Rick Shoemaker, vice president, professional activities, ABC/Dunhill Music; Daniel Moore; Jay Morgenstern; Steve Diener, president, ABC Records; and Sam Sutherland, west coast editor, Record World.

Retail Rap (Continued from page 56)

car for four hours or anything. I just didn't notice it was shaped like Basque handball racquet when I bought it, ya' know . . ." Sure, kid. How 'bout another sheaf of rolling papers. But now, if we're to believe one retailer who shall go nameless, there is a solution. Seems a locale ice merchant in Milwaukee has actually suggested renting or leasing ice machines to one local store owner in the hopes this will lessen the returns caused by hot wax. Great idea. We can even flavor the ice and by the time the customer gets home he'll have strawberry soup. The only part more surprising than the concept is that we heard of this from two different accounts.

HEATED PIZZA . . . The **Heaters**, Ariola's act that recently completed a set of feverish performances at Hollywood's Starwood, held a special in-store appearance at the Reseda Licorice Pizza. Those customers who purchased Heaters lps or tapes were given complimentary Heaters T-shirts. Pictured front row are The Heaters. Standing neatly behind them (left to right): **Robin Mazzetta**, Ariola national merchandising coordinator; **John Held**, Licorice Pizza buyer; **Rich Fazekas**, Ariola national merchandising coordinator (yep, there are two of these creatures); **Scott Martin**, Capitol and Ariola salesperson; **Jim Curnutte**, Licorice Pizza manager; and **Jim Kellem**, Heaters manager.



HERE'S AN IN-STORE DISPLAY THAT WILL DEFINITELY GRAB YOU . . . We've seen them all: the Foreigner train car, The Chilliwick biplane and the 20th R2-D2, but the world's most outrageous standup should make an appearance soon. Seems that MCA, with Bob Seiner directing, has issued 1500 12' x 7' paper sharks jaws for Jaws II. Retailers may request them through the branches. There are also beach towels, posters and an in-store record complete with sounds of the surf. Maybe the Beach Boys should have done a live appearance in the film and sung "Don't Go Near The Water."

AFE Reports Best Year in Co. History

■ **NEW YORK**—Herman Gimbel, chairman of the board of Audiofidelity Enterprises, Inc., has announced that preliminary financial result for its recently completed fiscal year exceeded those of any previous year in the company's history. Audiofidelity Enterprises, Inc. produces and distributes Audio Fidelity, Chiaroscuro, and Image Records and a budget classical line known as the First Component Series and owns all its labels. In addition, Audiofidelity Enterprises is the world distributor for Tony Bennett's Improv label which has, in addition to five Bennett albums, such artists as Earl "Fatha" Hines, Charlie Byrd, and Marian McPartland.

Under the guidance of its president, Bill Gallagher, Audiofidelity's new Image label continues to gain added importance in the industry. The newest Image release is an album by Astrud Gilberto, "That Girl From Ipanema." Its initial market acceptance has prompted the release of a 12-inch disco special.

This past year has seen Audiofidelity's jazz label, Chiaroscuro, grow to over 100 album titles with artists such as Dollar Brand, Lee Konitz, James Mason, and Ryo Kawasaki showing strong market acceptance.

Colum. Names Bengert To Minneapolis Post

■ **NEW YORK** — Bob Ewald, Minneapolis branch manager, CBS Records, has announced the appointment of George "Buddy" Bengert to the position of Columbia local promotion manager for the Minneapolis marketing area.

In his new position, Bengert will be responsible for the promotion of all Columbia label product within the Minneapolis/Des Moines/Omaha marketing area.

Bengert's most recent position with CBS Records was artist development manager in the Cincinnati branch. Prior to joining CBS Records, he was a member of the Ohio Express and handled the group's managerial responsibilities.

Carlin To Rep Boyce

■ **LOS ANGELES** — Carlin Music is to represent American songwriter Tommy Boyce through an administration deal with Teenage Heaven Music, to whom Boyce is exclusively contracted as a writer.

The deal will cover all new material written by Boyce during the contract period, and is effective worldwide.

The company's budget priced line of First Component classical records and tapes now consists of 80 titles. Arrangements have just been completed whereby this label will be marketed throughout the F.W. Woolworth and Woolco chains as of this month. A specialized classical line of tapes is also being manufactured by Audiofidelity and sold through the Radio Shack chain under their own Realistic label.

Changes A Plus

Several recent changes in personnel (already reported in the music trade papers) have strengthened the company's marketing and promotional efforts and Audiofidelity's network of independent record distributors are displaying a growing enthusiasm for the company's product lines, according to Gimbel.

Walker to Whitfield



Legendary sax man Junior Walker is the latest signing to the Warner Bros.-distributed Whitfield label. Walker is shown inkling his pact as Norman Whitfield looks on.

Olivia Newton-John Re-Signs Pact with EMI

■ **LOS ANGELES**—Olivia Newton-John has signed a new long-term agreement with EMI for album distribution world-wide, with the exception of the United States, Canada, Australia and Scandinavia.

Acuff-Rose Pacts With White Oak

■ **NASHVILLE** — Acuff-Rose Publications Inc. and White Oak Music have entered into an agreement whereby Acuff-Rose will represent the White Oak catalogue overseas.

White Oak was founded in 1952 by its current owner and president, Joe Grieshop.

GERMANY

By JIM SAMPSON

■ MUNICH—Figures from the German Phonoverband industry association show a steady increase in sales for the first quarter of 1978. Singles turnover, led by Ariola and the Polygram companies Polydor and Phonogram, jumped 10 percent to over 11 million units, the sharpest singles hike in years. Classical product maintained a 10 percent growth rate, full-price pop lps rose 19 percent while the same albums on cassette showed a 48 percent boom. These figures would be greeted with more enthusiasm if import and piracy pressure were not depressing profit margins to dangerous levels.

WEA STARTS ANTI-PIRACY CAMPAIGN: In letters to retailers and through full page ads in the trades, WEA Germany is trying to alert dealers about the legal and economic dangers of handling pirated product. The head of WEA's legal dept., **Wolfgang Krueger**, says illegal imports are flooding the German market as never before, covering virtually all titles in the top 35 positions of the album charts. Most contraband pressings of **Fleetwood Mac**, **Eagles**, **Rod Stewart** and **Led Zeppelin** albums come from Italy, Israel, Holland and England. Krueger says WEA is making good progress toward implementing a European-wide system to make undetected piracy virtually impossible. WEA's pirate-proof-pressings should be out by the end of the year. Detection is the top problem now. In his letters to retailers, Krueger enclosed examples of pirated product to demonstrate how the fakes can be distinguished from the real thing. A similar campaign in the U.K. without the letters to dealers, succeeded in arousing awareness of the problem.

TEUTONIC TELEX: Producer **Rolf Soja** (**Baccara**, **Lesley Hamilton**) signs an exclusive contract with RCA's **Manfred Helms** and **Hans-Georg Baum** . . . The latest Media Control computerized report on radio album action shows CBS product is getting the most German airplay, followed by EMI, Ariola and DGG/Polydor . . . **Wishful Thinking's** 1969 single "Hiroshima" has finally broken on the charts here in its third incarnation, this time on **Peter Kirsten's** GMG/Atlantic label, thanks largely to WEA promotion push in Berlin; at Kirsten's urging, group lead singer **Tony Collier** is putting together a new **Wishful Thinking** formation.

HOT FLASH FROM THE COLD NORTH: EMI international boss **Helmut Fest** confirms that the **Rolling Stones** will give their only show in Germany on June 24 in Hamburg, **Fritz Rau** promoting the concert, EMI promoting the accompanying new single and album.

WEA Pty. Hosts Branch Mgrs. Meet



Elektra/Asylum/Nonesuch vice chairman Mel Posner was the special guest at the first of two branch managers conferences scheduled for 1978, held by WEA Records Pty. Limited Australia. Convened at Sydney's Hilton Hotel and chaired by managing director Paul M. Turner, the conference was designed to set sales and promotion priorities and further consolidate WEA Records' position as market leader. A highlight of the day long meeting was a preview of forthcoming Elektra/Asylum Nonesuch product delivered by Posner. Pictured from left are Trevor l'Anson, South Australian branch manager; Harry Gatt, NSW sales manager; Roger Langford, creative assistant marketing manager; Paul Turner, managing director; David Sinclair, a&r manager; Brian McGoldrick, Victorian branch manager; Posner; Barry Brundish, Western Australia branch manager; Mike Hill, stock controller; Peter Mitchell, Queensland branch manager; and Peter Ikin, product marketing manager.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—DON'T STOP THE MUSIC . . . JUST YET: Private Stock's **Rosetta Stone**, featuring a former **Bay City Roller**, rolled into town for a concert at Massey Hall recently. While the band received no airplay here from AM or FM stations, it did manage to pull a respectable half house, mostly comprised of screaming young girls. There were some cracked ribs, a few fainters and a lot of yelling. Undaunted, the band took the stage and played for a scant hour. Considering the lack of interest from industry-ites, it must be termed a success. Considering the loyalty displayed by fans, however, a slightly longer set may have proved wise.

IF IT WORKED FOR FLEETWOOD MAC AND MacDONALDS . . . : GRT has mounted a rather interesting promotion for **Jimmy Buffett**. The label, in conjunction with Q107, is hosting a private cheeseburger party at the tres chic Mr. Greenjeans, which has prepared a special menu for the occasion. Grand prize will be a trip for two to Paradise Island, where the winners may eat cheeseburgers in peace.

SOME BOYS . . . OAR . . . MICK, ROW THAT BOAT ASHORE: And you thought you were a **Stones** fan? Two young Ontario lads with a deathwish recently told their folks they were going fishing. Instead, **Richard Back** and **Raymond Garant** took their 18 foot boat and attempted to sail across Lake Erie in the middle of the night to make it to Cleveland in time to snap up tickets for the upcoming **Stones** appearance. Their motor conked out halfway, though, and the lads were saved by a lake freighter. Thank heaven for ships passing in the night.

BORN UNDER A BAD SIGN: As we recently reported, broadcaster **Larry LeBlanc** has had his 4 hour weekly show removed from Q107, despite the fact that his show was among the station's highest rated programs. As if that weren't enough, the local papers are now giving some sensationalistic headlines to a murder trial involving another Larry LeBlanc. This has caused confusion with some rather dim listeners who equate Larry's disappearance with the judicial shenanigans. The real LeBlanc, however, is currently in the well-paid employ of CBS radio, serving as music producer for the Morningside program. Ever the stoic, LeBlanc concludes, "at least it wasn't an axe-murder."

BITS'n'PIECES: In another case of mistaken identity, former CHUM-FM Jock **Dave Marsden** went on the CFNY-FM airwaves the other night for his regular shift and promptly announced that listeners were tuned to CHUM-FM. Immediately recognizing the error, Marsden broke up in laughter. Newsman **Bill Easter** saved the day, though, by stating that he'd put Marsden off his thoughts by walking in unannounced.

Tokyo Music Fest Judges Set

■ NEW YORK—The final list of judges for the 7th Annual Tokyo Music Festival has been announced. Named to the panel this year are: Augusto Alguero (director of Musical Mallorca), Bob Austin (publisher of *Record World*), Salvatore Chiantia (vice-president of the MCA music division), Catherine Deneuve (actress), Paul Drew (consultant), Johnny Hallyday (France), Mark Lester, Fanny O'Donovan, Jacques Revaux.

This year's American nominees are: Connie Kissinger performing "From Today" by Bob Nelson, arranged by Clyde Pound; Debby Boone (Warner/Curb) performing "God Knows" by Peter Noone, Frannie Golde and Allee Willis, arranged by Artie Butler; The Emotions (Col) performing "You'll Find I Love You" by Skip Scarborough; Helen Schneider (Windsong) performing "Until

Now" by Bobby Arvon; Eloise Laws (ABC) performing "1,000 Laughs" by Linda Creed, arranged by Gene Page, and Al Green (Hi) performing "Belle" by Al Green, Fred Jordan and Reuben Fairfax Jr.

Other entries are, from England: Kate Bush (EMI) performing "Moving;" Blonde On Blonde performing "You Can Call It A Miracle," and Barbara Dickson (RSO) performing "Second Sight." Also, from Korea, Park Kyoung Hee performing "I'm Going My Way;" Philippines, Leah Navarro & The New Minstrels performing "Futari Dake No Ai;" from France, Lydia Verkine performing "Pour La Musique," and from Israel, Hedva performing "Valentino."

Three Japanese songs also passed the recent national contest and will be presented at the Festival finals in June.

BPI Director Terms Rise Of Home Taping The 'Greatest Threat' To Music Industry

By PHILIP PALMER

■ LONDON — Home taping is "the greatest threat the industry has ever faced," British Phonographic Industry (BPI) director Geoffrey Bridge will tell the BPI annual general meeting on June 22.

Bridge believes that the decline of lp production in 1977 by two million units and a further one million unit loss on cartridge duplication was "almost certainly" attributable to increased home taping, despite the growth of pre-recorded tapes by two million units.

It was recently revealed in a joint BMI/MCPS survey that losses due to home taping are 75 million pounds a year, more than 25 percent of turnover. It is estimated that if home taping declines over the next six years, there will be virtually no development in the record market.

The BPI also reveals that about 100 prosecutions have been held this year and that it has spent about 100,000 pounds in its campaign against organized piracy. In addition, at a recent meeting of the IFPI, it was agreed that an extra 500,000 dollars should be contributed to the fund's additional anti-piracy campaigns in Southeast Asia, Southern Europe, West Indies, Latin America and Mediter-

anean countries.

As previously reported in *Record World*, the latest BPI figures reveal that the total retail value of records and tapes is now in the region of 285 million pounds, representing around a third of one percent of all consumer spending in the U.K. The total value shows a 60 million pound improvement over the 1976 figure.

CBS Promotes Goidell

■ NEW YORK — Tony Martell, vice president and general manager, CBS Associated Labels, has announced the appointment of Wendy Goidell to manager, a&r services, CBS Associated Labels.

In her new position, Goidell will be responsible for coordinating the flow of singles and album product from the CBS Associated Labels. She will also be responsible for the coordination and control of national advertising activities as well as for maintenance of catalogue data.

Goidell previously worked for Pacific Stereo Retail Stores in California as an administrative assistant in the sales department. For the past two years she has been working for the Epic, Portrait and Associated Labels as an administrative assistant in a&r administration.

ENGLAND

By PHILIP PALMER

■ LONDON—SIGNINGS AND ACQUISITIONS: Famous Chappell has secured a worldwide music publishing pact outside of North America with the Philadelphia production team of **Baker, Harris and Young** . . . **Sandy Robertson** of the recently launched Rockburgh label has signed Dublin-based band **Revolver**, who debut with "Silently Screaming" . . . **Peter Sarstedt** has signed a three-year worldwide recording label with Hansa Productions and his product will be released on the Ariola/Hansa label in the UK, America, Spain and Benelux. After a year's absence Sarstedt's first single, "Beirut," rush released this week . . . United Artists Music has concluded a deal with Street Tunes Music, which includes **Paul Kossoff's** "Anthology" album on DJM, **Back Street Crawler's** back catalogue on Atlantic, and **Sue Glover**, one half of the **Sue & Sonny** duo, and wife of Street Tunes owner **John Glover**. In addition, UA Music has pacted a co-publishing deal with the film production company Omfora and a number of writers including **Julia Taylor, Ian and Alan Carmichael, Misty** and **John Jolliffe**, who debuts on Rocket with the **Kaplan Kaye** production "What A Lovely Day" . . . **Manhattan Transfer** and the **Michael Zager Band** have placed their original publishing rights with Carlin . . . United Artists has taken over the worldwide distribution of one of the U.K.'s leading reggae labels, **Mojo**, and its sister label, **Ballistic**.

SURPRISE DEPARTURE: **Ronnie Beck**, general manager of the Intersong Music Publishing Company, has resigned after nearly two years. Originally with the EMI Music Publishing Group where he was responsible for signing **Queen, Be Bop Deluxe** and others, Beck will soon announce his future plans. **Bruno Kretschmar** of Famous Chappell is strongly tipped to take on the Intersong gig.

EMI EXITS: Following the departure of **Nick Mobbs** from the a&r hot seat at EMI, Mobbs will soon reveal his new label name and first signings plus office premises. The a&r department has suffered two other casualties. First off is **Mark Rye**, who quits to manage Harvest label act **Marshall Hain**. The other is **Freddy Cannon**, commercial manager of the a&r division. Cannon has a number of offers up his sleeve, but the hot seat of a new European company in the U.K. can not be ruled out.

Arthur Sheriff, the recently departed head of promotion and marketing at Rocket, has been appointed promotion manager, with immediate effect, of the RSO records division, reporting to managing director **Brian O'Donoghue**. Originally with CBS, Sheriff will work closely with Polydor in the promoting of RSO product.

THE CONTINUING STORY OF RONALD BIGGS ESQUIRE AND OTHERS: While basking in the sun of Rio de Janeiro, **Ronald Biggs**, one of the famed convicted train robbers in the noted crime of the sixties, recently turned his talents to warbling and the result is "God Save The **Sex Pistols**" which is to be rush-released on the Virgin label soon. The flip features **Sid Vicious** on an unlikely rendition of "My Way" . . . Meanwhile, Virgin has signed new wave band the **Skids**.

NEW WAVE AND OTHER BITS OF FASCINATING INFORMATION: In local new wave charts published by the aggressive Lightning Records chain, such exciting records as "Telephone Masturbator" by the **Pork Dukes**, "King Of The Bop" by **Nipple Erectors** and "Suspect Device" by the **Stiff Little Fingers** feature in the lists . . . not usually associated with new wave, Pye is in the process of signing a number of bands including the **Dead Fingers Talk** and **Cyanide**.

MERGERS AND FORMATIONS: Company chairman **John Reid** has merged his John Reid Enterprises company and Rocket Records to form the Rocket Group of Companies . . . Formerly with the Polygram Group **Chris Peers** has launched his own international promotion company, **Crossover**.

AD CAMPAIGNS: In a unique tie-up, EMI and Polydor have joined forces to promote a TV advertised compilation featuring the greatest hits by the **Hollies**. Polydor has supplied one of the group's biggest hits, "The Air That I Breathe." The Hollies are one of the most consistent chart acts in the U.K. of all-time. **Allan Clarke**, former lead singer, recently returned to London following a promotional tour to back up the release of his latest single and album on Polydor . . . The result of three years work by **Muhammed Iqbal Zakaria** was unveiled to mediafolk by CBS last week—the recording on record and cassette of a complete Arabic-English translation of the Holy Qur'an. The first twin-set has already been commended by the Islamic Foundation as "accurate as well as beautiful" and is being marketed by CBS in conjunction with Zak Zakaria Records. The translations are in English, Bengali and Urdu.

ENGLAND'S TOP 25

Singles

- 1 RIVERS OF BABYLON BONEY M/Atlantic/Hansa
- 2 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 3 NIGHT FEVER BEE GEES/RSO
- 4 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 5 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 6 OLE OLA ROD STEWART/Riva
- 7 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 8 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 9 WHAT A WASTE IAN DURY/Stiff
- 10 BECAUSE THE NIGHT PATTI SMITH/Arista
- 11 MORE THAN A WOMAN TAVARES/Capitol
- 12 OH CAROL SMOKIE/Rak
- 13 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 14 I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE/Chrysalis
- 15 MISS YOU ROLLING STONES/Rolling Stones
- 16 COME TO ME RUBY WINTERS/Creole
- 17 DO IT AGAIN RAFFAELLA CARRA/Epic
- 18 HI-TENSION HI-TENSION/Island
- 19 ANNIE'S SONG JAMES GALWAY/RCA
- 20 ANGELS WITH DIRTY FACES SHAM 69/Polydor
- 21 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS/CBS
- 22 IT SURE BRINGS OUT THE LOVE DAVID SOUL/Private Stock
- 23 JACK & JILL RAYDIO/Arista
- 24 MAKING UP AGAIN GOLDIE/Bronze
- 25 NICE 'N SLEAZY STRANGLERS/United Artists

(Courtesy: Record Business)

Album Picks

(Continued from page 22)

THE X FACTOR

MICHAEL WHITE
Elektra 6E-138 (6.98)



Michael White is a master violinist who has played with many great jazz musicians in the '60s. This album, produced by George Duke, marks the return of a great musician. Heavy FM material including a number of crossover numbers.

LAW & ORDER

LOVE COMMITTEE
Gold Mind GA-9500 (7.98)



Tapping the soul of Philadelphia one more time, this group's prophetic message, "Cheaters

Never Win," should carry them far. Backed by the best that the "City of Brotherly Love" can offer, this is a sure hit for the r&b market.

KISS THIS WORLD GOODBYE

MTUME
Epic 35255 (7.98)



The name may not be familiar, but Mtume along with guitar player Reggie Lucas

penned "The Closer I Get To You" for Roberta Flack which is included here. The music here is different, a combination of black rock, mellow r&b, with a dash of P-Funk.

SHE LOVES TO HEAR THE MUSIC

SYLVIA SYMS
A&M SP 4696 (7.98)



The veteran songstress has not recorded in some time but returns to the scene in style with

this Don Sebesky produced lp. Among the songs she covers is "Sweet Georgia Brown," "Teach Me Tonight," "If You Really Love Me" and "I'm In You" with Peter Frampton on lead guitar.

WE MEET AGAIN

MARTHA REEVES
Fantasy F-9549 (7.98)

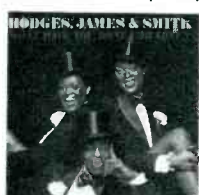


This album signals the triumphant return of Ms. Reeves. The material contained on her

album is some of her best to date. Of particular interest is "Love Don't Come No Stronger."

WHAT HAVE YOU DONE FOR LOVE?

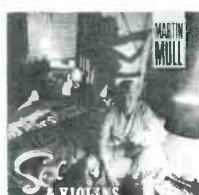
HODGES, JAMES, & SMITH
London PS-713 (7.98)



A new look and excellent material highlight the new H.,J.&S. album. With material from Skip Scarborough and Bill Withers, this album is hit bound. Of particular note is Withers' "Hide-A-Way".

SEX & VIOLINS

MARTIN MULL
ABC AA 1064 (7.98)



Mull, start of TV, film ("FM") and occasionally records is at his sardonic best with his latest lp.

"Westward Ho!" was written with Steve Martin, but the rest of the material is penned by Mull alone. The jacket includes instructions for removing the record from the sleeve in Polish.

U.K. SQUEEZE

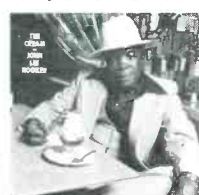
A&M SP 4687 (7.98)



The group which has been riding the new wave in England for about a year is represented by a first lp that contains some ingenuous flourishes. Of note is "Take Me I'm Yours" which transcends "new wave" labels with its use of electronics to create a hypnotic sound.

THE CREAM

JOHN LEE HOOKER
Tomato TOM-2-7009



Hooker's two record set was recorded on the west coast in September, 1977 and serves as an update to this rarely heard artist. Hooker has an easily recognizable style that is heard on some familiar songs: "Sugar Mama," "T.B. Sheets" and "Rock Steady."

BOLD AND NEW

THE EARL SCRUGGS REVUE—Columbia
JC 35319



They say the family that plays together stays together, and Earl and sons Randy, Gary and Steve have done just that. Material is strong, but the album's title should not be taken too literally.

Branch-Distrib. Labels

(Continued from page 3)

And despite the occasional label switch from Branch to independent distribution—ABC and Chrysalis are the two most recent cases—few new independents are gaining chart footholds, according to the study. Only two labels, First American and All Platinum, had charted records this May without having had similar success in May, 1977 and 1976, and All Platinum has had hits at other times.

The independents' album chart presence has remained more constant over the two-year period, with roughly a dozen such companies represented in May of each year. But no companies that were not on the chart in one of the past two years have joined that dozen.

The acquisitive ways of the Polygram group have played the greatest part in this trend toward consolidation in the past year. Aided to a large extent by its investment in Casablanca Records and its distribution deals with RSO, Capricorn and Island, Polygram's album chart share has risen from 5.5 percent in May, 1976 to 14 percent last month. Its singles presence has increased even more sharply, from 2.25 percent to 16.75 percent over the same period.

WEA has had the largest album and single share in May of each year, averaging about a quarter of each chart. CBS, with the second largest shares overall, has added to the branch operations' strength with its acquisition of Jet Records' distribution from United Artists, as has Capitol/EMI, which will distribute UA's own records.

These are only general indications. No comparison of monthly chart shares can serve as an exact barometer of one company's fortunes. A company that does not place its records on the top 100 pop charts, moreover is of course not necessarily doomed to failure. And labels that focus their efforts on specialized audiences—r&b, country, disco, Latin, classical, gospel, and others—can show a profit without pop hits.

But the largest profits, the ones that are chiefly responsible for the record business' surge to the \$3 billion-a-year level, are made by top 100 hits, and those hits are increasingly the province of companies that are big now, and almost certain to get bigger.

Mushroom Relocates

LOS ANGELES — Mushroom Records Inc. has moved its offices to 9000 Sunset Blvd., Suite 710, Los Angeles, California 90069. The new phone number for Mushroom is (213) 550-4502.

ASCAP, PBS

(Continued from page 3)

six months of testimony, arguments and deliberations between ASCAP and public broadcasting officials after "voluntary agreement" negotiations had broken down between the two organizations. In such a case, the 1976 Copyright Law states that the Tribunal must solve all disputes.

BMI and SESAC, for example, had entered into voluntary agreements with public broadcasting, arriving at yearly figures of \$250,000 for EMI and \$50,000 for SESAC. ASCAP felt, as its 100-plus page initial statement to the Tribunal spelled out in detail, that both EMI and SESAC were leaving it up to ASCAP to "carry on the battle for reasonable fees," either because they didn't have the money to bear the cost of Washington hearings or felt the pressure "of other matters."

ASCAP initially requested a \$3.8 million fee—allusions to which drew chuckles at the meeting last Tuesday. The public broadcasters were willing to part with \$400,000. The age-old process of bargaining then began, with the brand-new Tribunal serving as mediator.

Built into the new plan is a guaranteed annual cost of living adjustment, an increase based on the Consumer Price Index, subject to "interpretive regulations" that the Tribunal sought to build into the five-year plan. This increase would be tacked onto the fee to all the organizations, ASCAP as well as BMI and SESAC.

Also, an amendment was tacked on wherein new Public Broadcasting Service and National Public Radio stations would be assessed .3 percent and .4 percent of their gross income, but the Tribunal decided to emphasize the flat rate figure again in the case of new PBS TV stations, with a flat \$4,000 rate instead.

Also of interest are the Tribunal rates for small college and university stations not affiliated with NPR — they would pay, to ASCAP, BMI and SESAC, respectively, a yearly fee of \$90, \$90 and \$20. Also, stations unaffiliated with NPR and not licensed by college or universities would pay a fee dependent on their wattage. A station of less than 20 watts would pay \$150/\$150/\$40; a station above 20 watts will have to pay the organizations \$450/\$450 and \$100 respectively.

Copies of the Tribunal decision will be available for public examination this week.

George Jones Pacts With Byrd Productions

■ NASHVILLE — Caruth C. Byrd Productions, independent motion picture and television producers and promoters of love music presentations, have entered into an exclusive agreement with Epic artist George Jones to promote all of Jones' live concerts. The agreement was announced jointly by board chairman Caruth C. Byrd, company president Don Averitt and Jones.

The Byrd organization has promoted Jones on numerous dates in the past and under the new pact have him working through 1978. June bookings include dates in Georgia and Kentucky with a special "George Jones Cerebral Palsy Telethon June 10-11 in Huntsville, Ala., then moving to the west coast for a 10-day promotional tour with radio and television appearances prior to a June 23 and 24 weekend date at the Palomino Club in Los Angeles.

ABC Signs Foglesong To Long-Term Pact

■ NASHVILLE — Steve Diener, president, ABC Records, has announced the signing of Jim Foglesong to a further long-term contract as president of ABC's Nashville operation.



Jim Foglesong

Diener pointed out that Foglesong is one of the most respected figures in Nashville and that the agreement demonstrates ABC Records' continuing commitment to country music.

7th Fan Fair Draws Record Crowd; Activities Showcase Label Talent

By WALTER CAMPBELL

■ NASHVILLE—The Seventh Annual Country Music Fan Fair, held June 5-11, was the biggest and most successful yet with a record-breaking crowd of about 13,500 registrants in attendance. Activities included a variety of indoor and outdoor events, including a celebrity softball tournament, a bluegrass concert, more than 25 hours of live entertainment presented by record labels and music industry organizations, live country music tent shows during lunch breaks, a grand masters' fiddling championship contest, picture taking and autograph sessions with country artists and songwriters, and an exhibition area which included booths sponsored by fan clubs and record labels.

While in town, many registrants visited the Country Music

Hall of Fame and Museum as well as Opryland and the Grand Old Opry. Spokesmen estimated the week's crowd totalled 18-20 thousand visitors at the Hall of Fame, about 8,500 of whom were Fan Fair registrants (a 29 percent increase over last year). Across the street, Webb Pierce's newly finished guitar-shaped swimming pool attracted visitors and curiosity-seekers.

Loretta Lynn and her husband Mooney hosted the first unofficial Fan Fair get together for country fans with a Pow Wow at their Hurricane Mills, Tenn., home. Tennessee Gov. Ray Blanton hosted the Country Music Association Monday night as a salute to the music industry for its part in promoting Tennessee tourism. "We are very proud to be a part of this week's festivities celebrating one of the best, most enjoyable aspects of our state," the governor told guests. "You have been able to attract to this town two million tourists that left \$170 million in clean, unpolluted money. We are proud of what you have done."

The fifth annual Fan Fair Celebrity Slow Pitch Softball Tournament was held Monday and Tuesday, June 5-6 at Nashville's Cedar Hill Park. A double elimination tournament, it consisted of both men's and women's teams. When the dust had settled in the championship games, Ray Griff's Rays of Sunshine and Mary Reeves Davis' Reev-ettes won the men's and women's divisions respectively. Barbara Mandrell's Do-Rites were runners-up in both categories.

Tuesday night, at the Municipal Auditorium, a square dance was held attracting over 4,000 participants. The exhibit and

(Continued on page 81)

NASHVILLE REPORT

By RED O'DONNELL



■ **Freddy Fender** underwent emergency tonsilectomy. "I thought only kids had their tonsils removed. I must be going through my second childhood," he quipped . . . **June Carter** (Mrs. Johnny) **Cash** was treated at Mayo Clinic for a back ailment which just doesn't go away.

The annual Fan Fair here last week, Nashville's biggest convention of 1978, with about 13,000 registered, poured an estimated \$1.7 million into local economy, according to Nashville Chamber of Commerce research.

The past January, the **Statler Bros.** were in Nashville recording their "Entertainers . . . On And Off The Record" album at Phonogram-Mercury studio.

The snow and ice were keeping most Music Row folks at home, and the Statlers were groaning about spending another night snowbound in their motel rooms.

(Continued on page 80)

Industry Forum Set

■ NASHVILLE—A music industry forum, co-sponsored by CBS Records, the NARAS Institute, BS Productions and Hank Magazine, has been scheduled for June 13 at Mississippi Whiskers here, dealing with management.

The forum will feature a discussion panel to include Dan Beck of New Horizon Management; Jim Halsey, president of the Jim Halsey Company; Don Light, president of Don Light Talent; Tandy Rice, president of Top Billing Inc.; and Joe Sullivan, president of the Sound Seventy Corporation. Moderator of the forum will be Bonnie Garner, director of a&r, CBS Records, Nashville.

Entertainment following the 7:30 forum is scheduled to be provided by Columbia artist Barbara Fairchild at 9 o'clock.

COUNTRY PICKS OF THE WEEK

SINGLE



CRYSTAL GAYLE, "TALKING IN YOUR SLEEP" (prod.: Allen Reynolds) (writers: R. Cook/B. Woods) (Roger Cook/Chriswood, BMI) (2:53). An interesting angle on the theme of cheating love is presented by Crystal with one of her finest efforts yet. Producer Allen Reynolds maintains a light tension throughout to complement Crystal's style. United Artists X1214-Y.

SLEEPER



SUSAN RHODES, "GOT ME A FEELING" (prod.: Desi Kaemerer) (writer: S. Pippin) (Tree, BMI) (2:16). Rhodes sings this happy love song with both strength and precision. A piano, guitar and bass all work together with the up-tempo movement of the song, which is especially strong on the chorus. Arctic 5555-1.

ALBUM

RONNIE MILSAP, "ONLY ONE LOVE IN MY LIFE." Milsap continues his move upward and outward with a collection of cuts that should see easy acceptance by both country and pop buyers. Co-produced by Milsap and Tom Collins, the sound is full but a little simpler than some previous efforts, as Milsap's rich, moving voice gives each song his distinctive feel. Standouts include "Back On My Mind Again," "No Relief In Sight" and the title cut. RCA AFL1-2780.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Crystal Gayle — "Talking In Your Sleep"
Jerry Lee Lewis — "I'll Find It Where I Can"
Susie Allanson — "We Belong Together"
Loretta Lynn & Conway Twitty — "From Seven Till Ten"
Charley Pride — "When I Stop Leaving"



Jerry Lee Lewis

WTMT, WHOO (#36), WPNX, WPAP, KJJJ, KFDI, KAYO, KSO, WTSO, WPIK, WIVK, WSUN, WXCL, WTOD, KYNN, KMPS, WSLR (#39), WAME, WBAP, KCKC.



Brian Collins

RCA release is playing at KJJJ, WHOO, KKYX, WTOD, WPNX, KVOO, KFDI, KDJW, WPIK, KSOP, WTMT. Joe Sun's debut on Ovation spinning at WMNI, WKDA, KSOP, WTSO, WSLC, KLAJ, WPNX, KYNN.

David Houston's "Waltz of the Angels" is rapidly expanding its audience with adds this week at KRAK, KDJW, KFDI, WSDS, KSOP, KYNN, WJQS. Hank Cochran's tribute to "Willie" is a mover at KSO (#39), KAYO, KVOO, KFDI, WJQS, KRMD.

Monster Movers: Jerry Reed, Freddy Fender, Loretta Lynn, Tommy Overstreet.

"By Your Side" is beginning to happen from Leslee Barnhill in southwestern markets; ditto for Hank Snow's rendition of the pop standard "Nevertheless."

Narvel Felts has an early grabber in "Just Keep It Up." First week adds at KYNN, KMPS, WPNX, WPIK, WTOD, KRAK, KKYX, WSDS, KSOP, KFDI.

There's split action on Jack Clement. The original "A" side, "When I Dream," is playing in Louisville. Elektra is advocating a flip to "We Must Believe in Magic" and it's playing at WAME, WPLO, WVOJ. WKDA is listing both sides.

LP Interest: Gary Stewart's "Single Again" playing at WTOD; Jerry Jeff Walker's "Suckin' On A Big Bottle of Gin" choice at KJJJ.

SURE SHOTS

Crystal Gayle — "Talking In Your Sleep"
Charley Pride — "When I Stop Leaving (I'll Be Gone)"

LEFT FIELDERS

Jenny Robbins — "You've Just Found Yourself a New Woman"
Susie Allanson — "We Belong Together"
Terri Bishop — "One More Kiss"

AREA ACTION

Back Alley Bandits — "Rainbow and a Pony" (WPLO, WAME)
Ray Sanders — "Beer Drinkin' Music" (KJJJ, KFDI)
Bruce Mullen — "Give Her A Hand" (WSDS, KSOP)

George Jones will make a short run of the climb to charttopper status with "I'll Just Take It Out In Love." It's vintage Jones at his best — try it!!

Jerry Lee Lewis will move strongly with "I'll Find It Where I Can." It's typical upbeat Jerry Lee, already added at WPLO, WINN, WLOL,

WTMT, WHOO (#36), WPNX, WPAP, KJJJ, KFDI, KAYO, KSO, WTSO, WPIK, WIVK, WSUN, WXCL, WTOD, KYNN, KMPS, WSLR (#39), WAME, WBAP, KCKC.

O.B. McClinton has resurfaced on Epic, and echoes everybody's frustrations when talking to a telephone answering machine on "Hello, This is Anna." Early adds at WMC, WTMT, WPIK, WAME, WINN, WPNX.

You have a choice of artists performing "Old Flames (Can't Hold A Candle To You)." Brian Collins' first

Takin' the Cake



Following Johnny and June Carter Cash's appearance at the annual Houston Rodeo, local Columbia Records staffers surprised them with a cake to celebrate their tenth wedding anniversary. Pictured in the dressing room are (from left): Roger Metting, CBS Dallas branch manager; June Carter Cash; Gene Ferguson, director of traditional artist development, CBS Records, Nashville; Johnny Cash; Jay Jenson, southwest region country marketing director; and Norman Hurt, Columbia local promotion manager.

Nashville Report (Continued from page 79)

Producer Jerry Kennedy facetiously suggested: "Why don't you go back to your rooms and write another 'I'll Go To My Grave Loving You'?"

There was laughter all around.

But, the next day the Statlers brought along lyrics of a song they had worked up the night before. It was titled "Do You Know You Are My Sunshine?"

Nashville is the production base of another weekly TV series. "Hee Haw Honeys," a property of Yongestreet Productions (which owns "Hee Haw"), already has been sold in 75 major markets. Twenty-four half-hour segments of the comedy for 1978-79 season are being taped at WTVF studio. Kenny Price, Lulu Roman, Misty Rowe, Gailard Sartain and Kathy Lee Johnson are regulars. (All are on "Hee Haw" except Ms. Johnson.)

Charter House Publishing Co. of Nashville and London has signed contract with Doris Lynch, Patricia Mitchamore and Hope Powell to produce a book about country music. Doris and Patricia (sisters of ABC recording artist Tommy Overstreet) will do the writing; Hope will shoot the photos.

Birthdaying this week: Mary Lou Turner, Waylon Jennings, Billy (Crash) Craddock.

A successful recording artist since 1945, Eddy Arnold offers this advice: "If people like you as a human being, not merely as a performer, they'll try awfully hard to like and accept your material. On the other hand, if they don't like you, then even good material, well-delivered, will have a tough time making it. It makes all the difference in the world."

Loretta Lynn sent \$1,500 of the Appalachian Festival gold medallion award she received this year to Morris Harvey College for establishment of a student writing prize.

Del Reeves insists the trophy he won at the recent Kentucky Derby Festival Pro-Am Golf Tournament "is so beautiful that one of the spectators offered me \$350 for it. Naturally, I refused to sell."

What does Bill Monroe, "Father of Bluegrass," do when he isn't performing on one of the 200 shows he does annually? The 66-year-old, Kentucky-born Monroe spends quite a bit of time at clubs featuring the style of music he created 40 years ago.

The other night, for instance, Monroe paid his dollar admission and walked into a local nitery where a bluegrass band was playing. "I just decided to go by there and see the people," Bill explained. "I wanted them—the musicians—to know I don't think I'm above them. I do that often," he added. "I don't announce my presence. I just enjoy bluegrass music."

Willie Nelson has no complaints about one-night stands and cross-country tours. "If I didn't like personal appearances, I wouldn't do 'em," said the genial red-head, who is not such a stranger. "About the only thing about me that gets tired are my feet. I stand up a lot, you know."

I hear life-size posters of Dolly Parton in a Daisy Mae costume are on the way.

Fan Fair (Continued from page 79)

show portion of Fan Fair began on Wednesday this year because of more participants, according to Fan Fair officials.

Mixed Label Show

The shows began with the mixed label show Wednesday which featured Glen Barber, (Groovy), Sherry Bryce, (Pilot), Ace Cannon, (Hi), Jimmy Dickens (Gusto), Mundo Earwood, (MPA), King Edward IV, (Soundwaves), The Kendalls, (Ovation), Chris LeDoux, (American Cowboy Songs), Dale McBride, (Con Brio), Ronnie McDowell, (Scorpion), Mary Kay Miller, (Inergi), Brenda Kaye Perry, (MRC), Tommy O'Day, (Nu-Tray), Willie Rainsford, (Louisiana Hayride), Ken Sheldon, (BMA), Red Sovine, (Gusto) and Mack Vickery (Play-boy).

Bill Monroe and the Bluegrass Boys headlined the bluegrass show Wednesday. Also featured were Jim & Jesse, Ralph Stanley, Mac Wiseman, James Monroe, Lily Mae and the Gospelaires, Ohio Group, Betty Fisher, Brock Brothers, Al Woods, the Sullivan Family, Red, White and Bluegrass, and emcees Grant Turner, Hairl Hensley and Tony Lyons.

CBS Records kicked off the label shows on Thursday with performances by Jodie Miller, Janie Fricke, R.C. Bannon, Charly McClain, Moe Bandy, Ed Bruce, Barbara Fairchild, Louise Mandrell and O.B. McClinton.

Artists scheduled on the Capitol Records show were Marcia Ball, Kenny Dale, Lee Dresser, Freddie Hart, Mel McDaniel, Colene Peterson, Gene Watson, Don Schlitz and Karen Wheeler.

MCA Records scheduled Bill Anderson, Mary Lou Turner, Conway Twitty, Loretta Lynn, Cathy O'Shea, Ernest Rae and Jerry Clower, who was to act as emcee.

The Songwriters' Show Thursday night was to feature performances by Even Stevens, Sonny Throckmorton, Wayland Holyfield, Jerry Gillespie, John

Schweers, Archie Jordan, Bill Rice, Richard Leigh and Roger Bowling.

The Cajun Show, which was to be Thursday's final show, was to star Jimmy C. Newman and Cajun Country featuring Rufus Thibodeaux, Doug Kershaw, Joel Sonnier, Allen Fontenot and Band and Eddie Raven.

Friday's Hickory Records Show was scheduled to star Don Gibson, Carl Smith, Jim Chestnut, Saskia & Serge, and Roy Acuff.

ABC Records was next on the agenda with a show that was to feature Tommy Overstreet, Barbara Mandrell, the Oak Ridge Boys, John Conlee, Narvel Felts, Randy Gurley, George Hamilton IV, Roy Head and John Wesley Ryles.

Artists scheduled to appear on the RCA Records Show included Tom T. Hall, Zella Lehr, Steve Wariner, Jim Ed Brown, Helen Cornelius, Jerry Reed and Carroll Baker.

Among the Mercury Records artists scheduled to close the label shows were The Statler Brothers, Jacky Ward, Reba McIntyre, Nick Nixon and Jeanne Pruett.

Saturday's festivities were scheduled to begin with the International show hosted by Charley Pride and Tammy Wynette. Among the performers were Miss Abbey Shisue (Japan), Frank Jennings Syndicate (England), Raymond Frogatt (England), Country Express (Finland), Carroll Baker (Canada), Gunter Gabriel (Germany), Eddie Low (New Zealand), and Suzanne Klee (Switzerland).

The Family Reunion Show, produced by Biff Collie, included veteran artists such as Martha Carson, Governor Jimmie Davis, Ethel Delaney, Johnny Gimble, Mike Hoyer, Pee Wee King, Patsy Montana, Webb Pierce, Leon Rausch, Merle Travis, Kitty Wells, Foy Willing, Smiley Wilson, Lola Belle Wiseman, Scotty Wiseman, Johnny Wright and many others.

Givin' a Listen



Top Billing Inc. recently hosted a listening party for Jack Greene and Jeannie Seely for their latest album on Pinnacle, "Live At The Grand Ole Opry." Joining Jack and Jeannie at the party are RW vice president and southeastern manager Tom Rodden and Nashville research director Marie Ratliff.

RCA Fetes Parton in Atlanta



Several days after Dolly Parton's "Here You Come Again" album was certified platinum by the RIAA, RCA Records hosted a celebration in her honor following her concert at the Atlanta Civic Center. The concert and party were attended by key southeastern radio, press and record merchandising representatives. Among those at the party were (from left): Bill Hays, general manager, WKDA, Nashville; Bobby Denton, program director, WIVK, Knoxville; Dianne Brennon, music director, WBAM, Birmingham; Dale Turner, program director, WKDA, Nashville; Dolly Parton; Mary Catherine Murphy, music director, WSM, Nashville; Ken Martin, program director, WCOS, Columbia, S.C.; and Joe Galante, director of marketing, RCA Nashville.

April/Blackwood Ups Judy Harris

■ NASHVILLE — Charlie Monk, director of southern operations for April/Blackwood Music, has announced the promotion of Judy Harris to the position of professional manager of April/Blackwood's Nashville office.

Ms. Harris has been on the staff of April/Blackwood's Nashville office since it opened a year ago. She was previously employed by the Grand Ole Opry and ASCAP.

CMA Country Gala Set For Musexpo

■ NEW YORK — For the third consecutive year, the Country Music Association (CMA) will produce and co-sponsor the Country Music Gala at Musexpo, which will take place from November 4-8, 1978 in Miami Beach, it was announced by Roddy S. Shashoua, Musexpo president.

Due to the continued growth, importance and crossover impact of country music in America and internationally, one entire night during this year's 4th Annual Musexpo has been reserved for a Country Music Gala which will be produced and co-sponsored by the CMA for the third consecutive year.

Time, Place

The CMA Gala is scheduled this year for Monday night, November 6, and will take place in the 1000 seat Konover Theatre located in the Konover (Hyatt) Hotel, which is the headquarter hotel for Musexpo '78.

Further announcements regarding the final list of artist selected and confirmed to appear on this gala will be made shortly by CMA and Musexpo.

Statlers Get Platinum

■ NASHVILLE—"The Best Of The Statler Brothers" (Mercury) has been certified platinum, making it the first time a country album has attained platinum status without crossover activity on the charts. A number of other country lps have been certified platinum in the past, but all have shown activity on the pop album charts.

"When you get right down to it the Statlers have just never had any crossover play," said Frank Leffel, Mercury's director of country promotion. "It's the only country lp out there that has gone platinum that I know of without crossover."

"The album chart is one indication; however, I think what you're really talking about is airplay as related to charts. If you have a big enough country record, you can hit the pop charts off sales alone. But another indication is crossover airplay. As I sit here and track radio stations, I can tell you there's not a thimble full of pop stations that have ever played the Statler Brothers since 'Flowers On The Wall' in 1966."

Walter Campbell

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

GEORGE JONES—Epic 8-50564

I'LL JUST TAKE IT OUT IN LOVE (prod.: Billy Sherrill) (writer: B. McDill) (Hall-Clement, BMI) (3:06)

Jones sings this Bob McDill song, continuing his standard of excellence as a classic country artist. The tempo is easy as a steel guitar guides Jones through the lyrics of love and devotion.

LORETTA LYNN/CONWAY TWITTY—MCA 40920

FROM SEVEN TILL TEN (prod.: Owen Bradley) (writers: T. Seals/M. D. Barnes) (Irving/Down 'N Dixie/Screen Gems-EMI, BMI) (2:40)

Loretta and Conway have what looks like another hit with a solid country song by Troy Seals and Max D. Barnes. With a fairly simple, easy-moving sound, the lyrics tell a classic country story of love on the sly.

SUSIE ALLANSON—Warner/Curb 8597

WE BELONG TOGETHER (prod.: Ray Ruff) (writer: C. Chase) (Paukie, BMI) (2:45)

A relatively quiet start gives way to a chorus, which soars with feeling and intensity with Susie's strong, pure vocals. Producer Ray Ruff keeps a full sound with prominent piano, strings and drums for a nice balance.

CHARLEY PRIDE—RCA PB-11287

WHEN I STOP LEAVING (I'LL BE GONE) (prod.: not listed) (writer: K. Robbins) (Pi-Gem, BMI) (2:32)

Pride picks up the tempo with a sound that approaches disco while keeping his country flavor. Background vocals by the Jordanaires, trumpets and a little guitar chicken pickin' add nice accent touches.

GEORGE HAMILTON IV—ABC 12376

TAKE THIS HEART (prod.: Allen Reynolds) (writer: R. Batteau) (April/Robin Batteau/Applecider/Music of the Times, ASCAP) (3:26)

Hamilton sings a sad song of lost love with an easy mood along with a feeling of mournful resignation. Both sound and lyrics stay fairly simple and uncluttered.

RANDY TRAYWICK—Paula 429

I'LL TAKE ANY WILLING WOMAN (prod.: Joe Stampley) (writers: M. Cole/B. Bigger) (Mullet, BMI) (2:42)

Traywick moves through this easy-paced tune with smoothness and a solid country sound. The subdued mood is accented with a steel guitar sliding throughout.

JENNY ROBBINS—El Dorado 152

YOU'VE JUST FOUND YOURSELF A NEW WOMAN (prod.: Junior Bennett) (writer: J. Bennett) (Chris Robin/Double Barrel, BMI) (2:07)

Fiddles and guitars compose the instrumentation accompanying Robbins' strong vocal presentation of a wife turned girlfriend to lure her ex-hubby back home.

RON SHAW—Pacific Challenger 1522

GOIN' HOME (prod.: Gary Brandt) (writer: R. Shaw) (Pacific Challenger, BMI) (2:38)

The storyline of this single is reminiscent of the Thomas Wolfe novel, "You Can Never Go Back Again." The background vocals and guitar work complement the mellow tempo.

RIO GRANDE BAND—Rounder 4515

CRAZY OVER YOU (prod.: not listed) (writers: Cooley/Weis) (publisher: not listed) (2:29)

Here's a tasty sample of some good down home western swing and both purists and newcomers to the swing sound will enjoy. Piano, twin fiddles and steel guitar vie for the spotlight between verses.

TERRI BISHOP—United Artists 1194

ONE MORE KISS (prod.: Dick St. Nicklaus) (writer: D. St. Nicklaus) (Dick St. Nicklaus, BMI) (1:58)

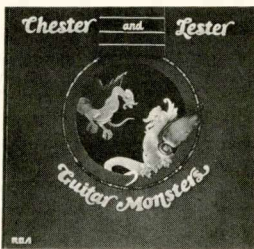
An uptempo cut is the UA debut for Terri. Simple lyrics, a prominent steel guitar and the male supporting vocals, along with Terri's own smooth sound, are the outstanding features.

COUNTRY ALBUM PICKS



I BELIEVE IN YOU
MEL TILLIS—MCA-2364

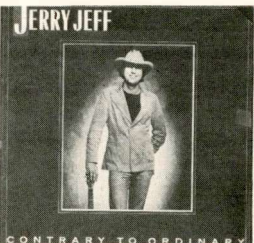
Tillis has a collection of a variety of songs, most of which are fairly mellow. All should gain wide acceptance as Tillis broadens his horizons. Especially pleasing are "Ain't No California," "Tennessee" and the title cut.



CHESTER AND LESTER—GUITAR MONSTERS

CHET ATKINS & LES PAUL—RCA RPL1-2786

The second album from these two guitar legends is a relaxed, easy-going selection of instrumentals with studio chatter and a little singing interspersed throughout. Songs range from mellow moods like "I Surrender Dear" to the quick picking of "Limehouse Blues." All demonstrate both artists' unequalled expertise.



CONTRARY TO ORDINARY
JERRY JEFF WALKER—MCA 3041

Jerry Jeff goes a little smoother and more mellow without losing the character which has made his previous efforts so distinctive. The sense of wonder is still there on songs like "What Are We Doing?" and "Till I Gain Control Again" while "Tryin' To Hold Up The Wind With A Sail" and the title cut show some change from the past.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The line-up at WDEE in Detroit is as follows: **Deano Day**, **Ken Morgan**, **Bob Burchett**, **Tom Allen**, **Jimmy Baer**, **Ron Ferris** and **Geno Kahn** . . . **D.J. Jones** has departed WKDA, Nashville and is available. Contact her at (615) 292-9524. She was sharing the morning drive shift with **Dale Turner** at the station. **WSM**, Nashville, needs a personality for the 10:00 p.m. to 2:00 a.m. shift. Tapes and resumes only . . . **Dennis Randall** at **WNAD**, Norman, Okla., has an opening for an air personality . . . **Mike Thomas** has need of sales people at **KBBQ**, Ventura, Ca. . . **Hap Hansen** still having some problems with injuries suffered a while back in a car accident, but on the air and truckin' at **WPTF**, Raleigh . . . **Pappy Dave Stone** has sold his long-time owned **KPIK/KILO** in Colorado Springs. Says it's because of "advancing age."

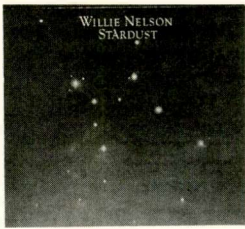
Sam Consiglio has been upped to sales manager of **WGMA**, Hollywood, Fla. . . In the who's paid what department, the Radio and Television News Directors Association has announced that a recent survey shows radio news reporters salary scales range from an average of \$200 weekly on the high end to \$150 weekly on the low end. On the other side of the wall, TV reporters average \$300 weekly . . . Radio news directors average \$430 weekly in the top markets, compared to \$175 to \$200 weekly in the small markets.

Marty Ski is the first female air personality to hit the airwaves at **KSON** in San Diego. She airs Tuesday and Friday morning midnight to six, Saturday nights six to midnight and Sunday evenings six to nine p.m. **Rod Hunter**, PR director at the station, says listener response has been excellent.

CFGM, Toronto recently helped elect Miss Country Queen in the person of **Helen Risebrough** from Nashville—Nashville, Ontario . . . **Jim Powell** now PD at **KHAK** . . . and Washington, D.C. has a new country service in **WXTR-FM**, La Plata, Md.

RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
 JUNE 17 JUNE 10



WKS. ON CHART

1	2	STARDUST WILLIE NELSON Columbia JC 35305	6
2	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	20
3	6	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	22
4	4	EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	10
5	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	34
6	5	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	11
7	7	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	121
8	8	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	13
9	9	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	11
10	10	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045	30
11	11	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/ Warner Bros. BSK 3141	20
12	16	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	41
13	15	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	40
14	12	VARIATIONS EDDIE RABBITT/Elektra 6E 127	11
15	13	BILLY CRASH CRADDOCK /Capitol ST 11758	11
16	14	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/ RCA APL1 2478	16
17	17	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	9
18	18	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	18
19	20	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	130
20	19	THE BEST OF THE OAK RIDGE BOYS /Columbia KC 35302	10
21	33	IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	2
22	23	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	17
23	22	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306	6

CHARTMAKER OF THE WEEK

24	—	ROOM SERVICE OAK RIDGE BOYS ABC AY 1065	1
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25	25	I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H	7
26	26	THE VERY BEST OF CONWAY TWITTY /MCA 3043	4
27	34	LABOR OF LOVE ROY CLARK/ABC AB 1053	5
28	41	BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ ABC AA 1063	10
29	29	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	48
30	40	TANYA TUCKER'S GREATEST HITS /MCA 3032	11
31	27	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC DO 2993	36

32	36	BOLD & NEW EARL SCRUGGS REVUE/Columbia JC 35319	5
33	43	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/ Warner Bros. BSK 3173	3
34	30	SWAMP GOLD FREDDY FENDER/ABC AA 1062	8
35	—	OH! BROTHER LARRY GATLIN/Monument MG 7626	1
36	24	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439	41
37	37	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	142
38	38	SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764	3
39	28	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	57
40	46	HONKY TONK MASQUERADE JOE ELY/MCA 2333	7
41	54	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	2
42	50	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205	2
43	32	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	8
44	49	BRAND NEW REX ALLEN, JR./Warner Bros. BSK 3190	2
45	42	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	6
46	58	SINGER OF SONGS JANIE FRICKE/Columbia KC 35315	8
47	39	EASTER ISLAND KRIS KRISTOFFERSON/Columbia JZ 35310	12
48	57	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	41
49	—	FANTASY MAC DAVIS/Columbia JC 35284	1
50	21	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G	48
51	55	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	12
52	35	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	41
53	63	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330	15
54	62	FREE SAILIN' HOYT AXTON/MCA 2319	20
55	68	I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334	14
56	65	BEST OF DOLLY PARTON /RCA APL1 1117	107
57	52	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477	41
58	47	KENNY ROGERS /United Artists LA 689 G	84
59	48	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	29
60	51	FLYING HIGH MICKEY GILLEY/Playboy KZ 35099	7
61	60	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	63
62	64	TONIGHT'S THE NIGHT ROY HEAD/ABC AB 1054	4
63	67	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	43
64	59	RED HOT MEMORY KENNY DALE/Capitol ST 11762	7
65	73	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	77
66	66	CRISTY LANE IS THE NAME CRISTY LANE/LS (GRT) 8027	2
67	61	RONNIE MILSAP LIVE /RCA APL1 2043	79
68	53	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	6
69	69	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	34
70	71	COUNTRY SOUL MEL STREET/Polydor PD 1 6144	6
71	31	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	32
72	44	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/ MCA 3028	32
73	45	BARE BOBBY BARE /Columbia KC 35314	7
74	56	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	34
75	70	LOUISIANA MAN DOUG KERSHAW/Warner Bros. BSK 3166	5



**WILLIE NELSON.
STARDUST.**

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Featuring the smash single "Georgia On My Mind."

JC 35305

On Columbia records and tapes

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 17
JUNE 18

WKS. ON CHART

1	2	NIGHT TIME MAGIC LARRY GATLIN Monument 45 249		10
2	4	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/ Warner Bros. 8553		10
3	1	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704		13
4	8	I'LL BE TRUE TO YOU OAK RIDGE BOYS/ABC 12350		10
5	11	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/ Warner Bros. 8555		8
6	6	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/ RCA 11251		11
7	13	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893		8
8	3	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022		14
9	10	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556		11
10	15	I BELIEVE IN YOU MEL TILLIS/MCA 40900		6
11	18	IT'S A HEARTACHE BONNIE TYLER/RCA 11249		10
12	12	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS (GRT) 156		12
13	16	SLOW AND EASY RANDY BARLOW/Republic 017		12
14	5	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/United Artists 1193		11
15	25	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742		5
16	17	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA 11253		11
17	23	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479		6
18	20	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525		11
19	22	HERE COMES THE REASON I LIVE RONNIE McDOWELL/ Scorpion (GRT) 159		8
20	26	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572		6
21	21	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538		9
22	30	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270		3
23	27	BABY I'M YOURS DEBBY BOONE/Warner Bros. 8554		8
24	31	TONIGHT BARBARA MANDRELL/ABC 12362		5
25	35	NEVER MY LOVE VERN GOSDIN/Elektra 45483		6
26	38	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 1210		3
27	32	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558		8
28	19	I'VE GOT TO GO BILLIE JO SPEARS/United Artists 1190		10
29	29	COUNTRY LOVIN' EDDY ARNOLD/RCA 11257		9
30	34	THE LOSER KENNY DALE/Capitol 4570		7
31	7	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./Warner Bros. 8541		13
32	41	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/Warner Bros. 8593		4
33	45	SPRING FEVER LORETTA LYNN/MCA 40910		4
34	39	YOU NEEDED ME ANNE MURRAY/Capitol 4574		6
35	40	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor 14475		6
36	37	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP) BILLY CRASH CRADDOCK/ABC 12357		7
37	44	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578		4
38	43	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133		6
39	47	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10733		5
40	48	PITTSBURGH STEALERS THE KENDALLS/Ovation 1109		4
41	9	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517		14
42	51	THREE SHEETS IN THE WIND JACKY WARD & REBA McENTIRE/Mercury 55026		6
43	46	I'VE BEEN TOO LONG LONELY BABY BILLY CRASH CRADDOCK/Capitol 4575		5
44	52	PLEASE HELP ME, I'M FALLING JANIE FRICKE/Columbia 3 10743		4
45	14	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA 11235		14
46	62	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/Elektra 45488		2

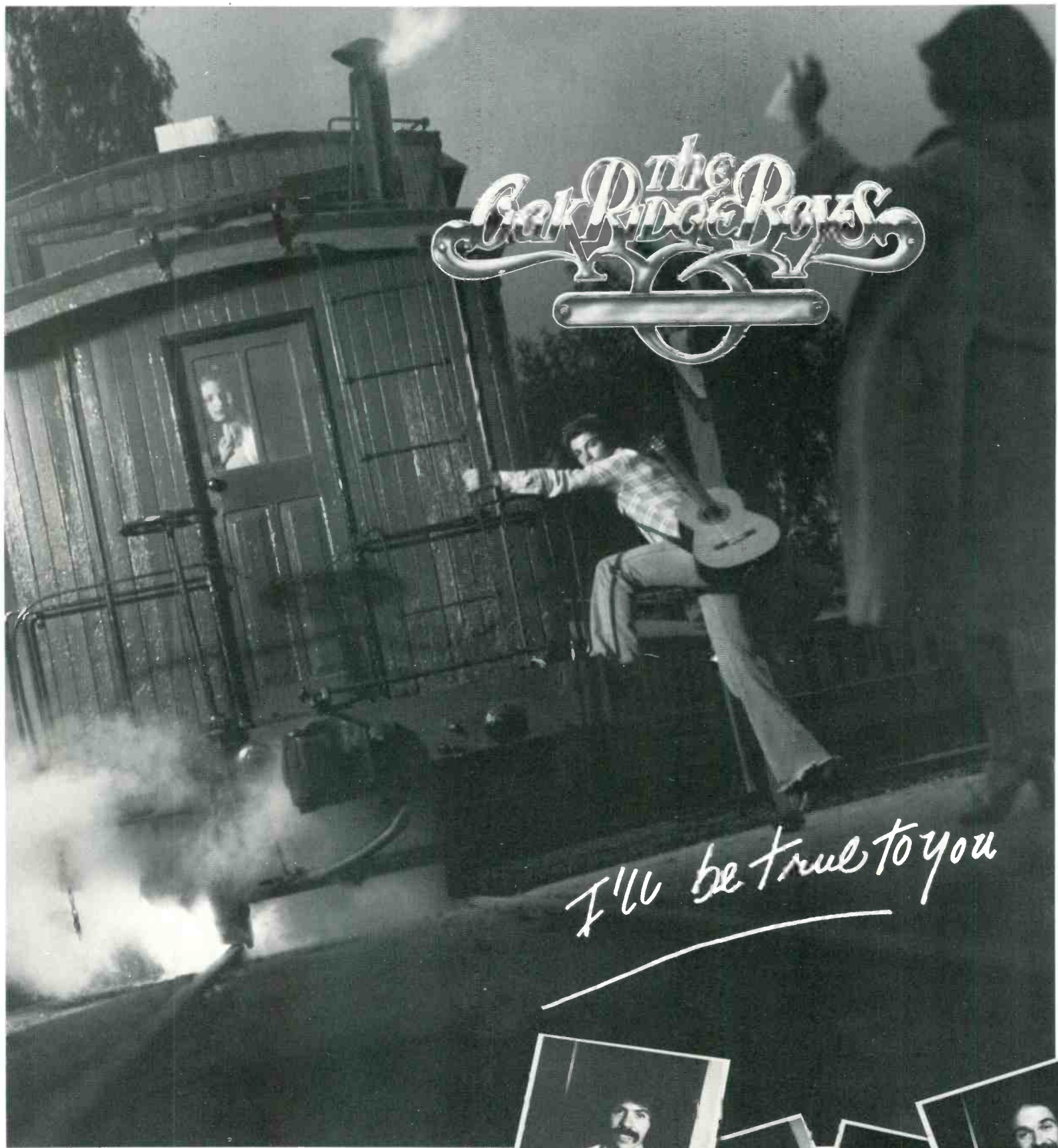
47	56	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	4
48	28	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	10
49	74	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281	2
50	57	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710	4
51	24	SHADY REST MEL STREET/Polydor 14468	9
52	59	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA 11265	4
53	64	I CAN'T STOP LOVING YOU MARY K. MILLER/Inergi 307	3
54	42	RIISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	9
55	68	THE FOOL DON GIBSON/ABC/Hickory 54029	3
56	65	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020	4
57	33	ONLY YOU FREDDIE HART/Capitol 4561	8
58	50	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476	8
59	87	BETTER ME TOMMY OVERSTREET/ABC 12367	2
60	75	COME SEE ME AND COME LONELY DOTTIE WEST/United Artists 1209	2
61	61	BROTHER DEWAYNE ORENDER/NuTrayl (WIG) 920	7
62	67	WHEN I NEED YOU LOIS JOHNSON/Polydor 14476	5

CHARTMAKER OF THE WEEK

63 — **TALK TO ME**
FREDDY FENDER
ABC 12370



64	71	WHERE HAVE YOU BEEN ALL MY LIFE ROY CLARK/ ABC 12375	3
65	77	WHEN I GET YOU ALONE MUNDO EARWOOD/MPB 102	6
66	69	THE OTHER SIDE OF THE MORNING BARBARA FAIRCHILD/ Columbia 3 10607	5
67	70	THERE'LL NEVER BE ANOTHER FOR ME CONNIE SMITH/ Monument 45 252	4
68	36	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	14
69	72	HELLO, THIS IS JOANNIE PAUL EVANS/Spring 183	4
70	60	THE GAMBLER DON SCHLITZ/Capitol 4576	7
71	89	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584	2
72	49	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) JOHNNY DUNCAN/Columbia 3 10694	15
73	66	I WANT A LITTLE COWBOY JERRY ABBOTT/Churchill 7712	6
74	73	THE FARM MEL McDANIEL/Capitol 4569	6
75	53	DIRTY WORK STERLING WHIPPLE/Warner Bros. 8552	10
76	78	THE DAYS OF ME AND YOU RED SOVINE/Gusto 188	5
77	54	NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ ABC 12346	12
78	81	MY LAST SAD SONG JERRY WALLACE/BMA (WIG) 8 008	3
79	79	YOU LOVE THE THUNDER HANK WILLIAMS, JR./ Warner Bros. 8564	4
80	55	I CAN'T GET UP BY MYSELF BRENDA KAYE PERRY/ MRC 1013	9
81	80	WE DON'T LIVE HERE, WE JUST LOVE HERE BIG BEN ATKINS/GRT 161	5
82	63	I LIKE LADIES IN LONG BLACK DRESSES BOBBY BORCHERS/ Playboy 5827	11
83	95	YOU'RE GONNA LOVE LOVE AVA BARBER/Ranwood 1085	2
84	—	LEFT-OVER LOVE BRENDA LEE/Elektra 45492	1
85	91	BITS AND PIECES OF LIFE CAL SMITH/MCA 40911	2
86	86	THE WEEDS OUTLIVED THE ROSES DARRELL McCALL/ Columbia 3 10723	3
87	92	MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745	2
88	88	RAG MOP DRIFTING COWBOYS/Epic 8 50543	5
89	58	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/ RCA 11240	14
90	94	SAVE ME TANYA TUCKER/MCA 40902	2
91	90	I WILL ALWAYS LOVE YOU JIMMIE PETERS/Mercury 55025	4
92	93	#1 WITH A HEARTACHE LaCOSTA/Capitol 4577	3
93	—	IF I EVER NEED A LADY CLAUDE GRAY/Granny 10006	1
94	—	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) BRIAN COLLINS/RCA 11277	1
95	100	RAVE ON JERRY NAYLOR/MC 5010	2
96	99	SWEET MARY DANNY HARGROVE/50 States 61	2
97	98	THE REASON WHY I'M HERE MIKE LUNSFORD/Gusto 187	2
98	—	HAPPY GO LUCKY MORNING TERRI HOLLOWELL/ ConBrio 134	1
99	76	GEORGIA IN A JUG/ME AND THE I.R.S. JOHNNY PAYCHECK/Epic 8 50539	10
100	82	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA 11212	13



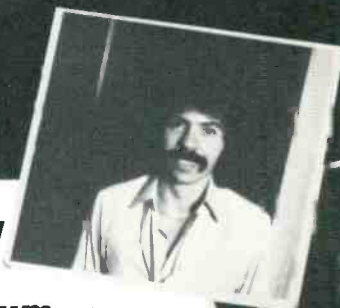
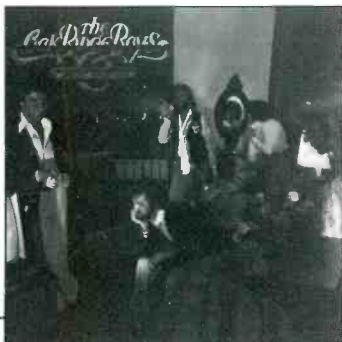
The Oak Ridge Boys

I'll be true to you

"I'LL BE TRUE TO YOU." A runaway hit by THE OAK RIDGE BOYS from their new album "ROOM SERVICE."

AB-12350

ON ABC RECORDS AND GRT TAPES.



JOE BONSALE



RICHARD STERBAN



DUANE ALLEN



BILL GOLDEN

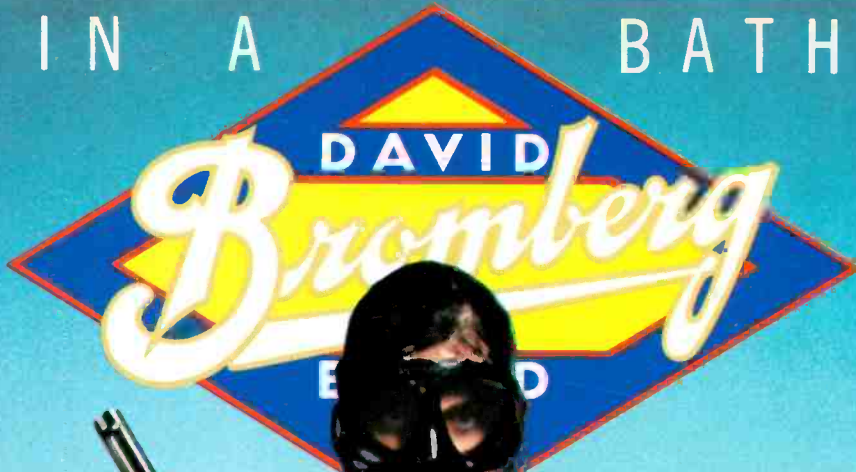
AY1065



RECORDS
ABC DELIVERS

BANDIT IN A BATHING SUIT

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PRODUCED BY DAVID BROMBERG AND HUGH McDONALD • BANDIT IN A BATHING SUIT • IF YOU DON'T WANT ME BABY • QUEEN ELLEN • TRAVELLING MAN
UGLY HOUR • NORTHEAST TEXAS WOMEN • PEANUT MAN • SWEET SWEET SADNESS • LOVE COME HOME/BLACKBERRY BLOSSOM/DIXIE HOEDOWN/JUNE APPLE

 ON FANTASY RECORDS AND TAPES 