

# RECORD WORLD



**Who In The World:  
Bonnie Tyler**

## HITS OF THE WEEK

### SINGLES

**JOHNNY MATHIS & DENIECE WILLIAMS, "YOU'RE ALL I NEED TO GET BY"** (prod. by Jack Gold) (writers: Ashford & Simpson) (Jobete, ASCAP) (2:41). The original, by Marvin Gaye and Tammi Terrell, is a classic. Mathis & Williams still give it their own zest and vocal brilliance for a must add at all radio levels. Columbia 3-10772.

**OLIVIA NEWTON-JOHN, "HOPELESSLY DEVOTED TO YOU"** (prod. by John Farrar) (writer: same) (Stigwood-John Farrar/Ensign, BMI) (3:01). Coming on the heels of her hit duet with John Travolta, Newton-John's solo effort from "Grease" is a '50s-inspired love ballad with the production sound of the '70s. Its chart-topping potential is obvious. RSO RS 903.

**GEORGE BENSON, "LADY BLUE"** (prod. by Tommy LiPuma) (writer: Leon Russell) (Teddy Jack, BMI) (3:38). Benson broke as a pop vocalist with another Russell composition. This release from his "Weekend In L.A." album is a strong ballad accented by Benson's smooth as silk vocals and guitar work. A standout for a/c, pop and r&b play. WB WBS 8604.

**RITA COOLIDGE, "YOU"** (prod. by D. Anderle with Booker T. Jones) (writer: Tom Snow) (Beechwood/Snow, BMI) (3:14). With three hit records to her credit in the past year, Coolidge could well have #4 in this Tom Snow song from her new album. The mood is decidedly disco but with loads of pop appeal as well. A&M 2058.

### SLEEPERS

**WEREWOLVES, "HOLLYWOOD MILLIONAIRE"** (prod. by Andrew Loog Oldham) (writers: Papageorge-Ballard-Meador) (Because/Hudson Bay, BMI) (2:34). The New York group is already known in new wave circles but this debut single is more in the heavy metal category. It rocks out with a vengeance, set off by Oldham's production. RCA JH-11293.

**RHYTHM HERITAGE, "SAIL AWAY WITH ME"** (prod. by S. Barri-M. Omartian) (writers: Omartian-Price-Walsh) (World Song/Golden Clover/See This House, ASCAP) (3:30). The group scored several years back with "Theme from 'S.W.A.T.'" The new single spotlights the background vocals and is an obvious pop/disco/r&b attention getter. ABC AB-12378.

**KENNY NOLAN, "A SONG BETWEEN US"** (prod. by K. Nolan) (writer: same) (Sound of Nolan/Two One Two, BMI) (3:44). Nolan's first release under his new deal with Polydor Records is a sweet ballad with crystal clear vocals and some of the lushest strings around. The guitar bridge is a guaranteed highlight for Top 40 listeners. Polydor PD 14486.

**SPYDER TURNER, "GET DOWN"** (prod. by Norman Whitfield) (writer: Miles Gregory) (May Twelfth/Warner-Tamerlane, BMI) (3:24). Spyder Turner's inspired vocals drive this new disc right into the discos. The overall sound, with just the right back beat, is pulled together with class by producer Norman Whitfield's expert touch. Whitfield WHI 8596 (WB).

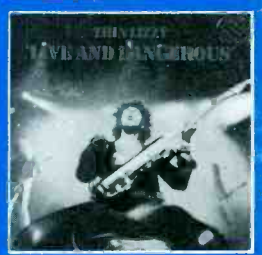
### ALBUMS

**FOREIGNER, "DOUBLE VISION."** The art of the successful follow-up to a platinum plus debut lp can best be appreciated with a listen to "Double Vision." The group has lost none of its vitality with "Hot Blooded" and the title cut while "Blue Morning, Blue Day," "Back Where You Belong" and "Spellbinder" shows their expertise and maturity as a band. Atlantic SD 19999 (7.98).

**BOB DYLAN, "STREET LEGAL."** Dylan's recent touring ensemble that includes Ian Wallace, Jerry Scheff, Billy Cross and Steven Soles is heard here with the sound taking a turn to the direction of gospel influences. "Changing Of the Guards" is in that mold and stands out as one of the most commercial and accessible songs he has recorded in a while. Columbia JC 35453 (7.98).

**THIN LIZZY, "LIVE AND DANGEROUS."** The group's first album for the label is a colorful two record live set which covers some of the best material from their long career. Rallying behind bassist/vocalist Phil Lynott they offer improved versions of "The Boys Are Back In Town," "Rosalie," and "Jailbreak" among others. Warner Bros. 2BS 3213 (9.98).

**VARIOUS ARTISTS, "WHITE MANSIONS."** This concept work by Paul Kennerley details a civil war story focusing in on characters played by Jessi Colter, Waylon Jennings, John Dillon and Steve Cash. Eric Clapton makes a guest appearance in keeping with the album's country/rock flavor. The enclosed booklet helps to tell the story. A&M SP 6004 (9.98).





# Millie Jackson's got the voice. The rap. And beautiful figures.

SPI-6719



Millie Jackson's album, "Feelin' Bitchy" is pushing platinum.

It catapulted her to the top of the R&B Charts and crossed

over into the upper reaches of the Pop Charts, too.

Now, Millie's newest album,

**"Get It Out'cha System."**

"Get It Out'cha System" is here. And there's even more of Millie to love. Sexy ballads, sultry singing, and the inimitable Millie Jackson rap.

**The Millie Jackson success story continues.  
On Spring Records and Tapes.**

Produced by Brad Shapiro and Millie Jackson for Keishval Enterprises, Inc.

# RECORD WORLD

## Jukebox Owners Confront Tribunal, Reject Proposed 'Location List' Rule

By BILL HOLLAND

■ WASHINGTON—In blunt, non-sense language, the country's thousand-strong jukebox owners association representatives (AMOA) told the Copyright Royalty Tribunal they overwhelmingly reject the so-called "location list" method of monitoring jukebox record play.

The method, proposed by ASCAP and SESAC, is a sampling procedure for distributing royalties to songwriters under the new Copyright Act.

"I cannot emphasize too strongly how objectionable these proposed requirements are to us," Garland Garrett, Sr., chairman of the government relations committee of AMOA, told the five-commissioner Tribunal this past week. "To a man, every operator I have talked to says he cannot live with these requirements. Some of them," he warned, "are prepared to go to court, if necessary, to get judicial protection."

## Green, Boone Take Top Tokyo Honors

■ TOKYO—American artists and composers won the top three prizes in the finals of the 7th Annual Tokyo Music Festival, held last week at Nippon Budokan.

Al Green (Hi) took the grand prize with his composition "Bel-  
(Continued on page 85)

The proposed requirements—to which BMI alone does not subscribe—would require each jukebox company operator to supply the Tribunal with a list of names and addresses of every client, if additional supplemental lists of monthly additions and deletions, and allow "outside" monitoring employees access into the interior of any jukebox selected in the proposed sampling of record plays.

The overwhelming negative reaction of the AMOA members stems from socio-economic factors perhaps overlooked by ASCAP and SESAC officials.

First of all, AMOA members are already saddled with the registration of jukeboxes under Section 116(b) of the Copyright Act. Considering the fact that most of the members own less than fifty  
(Continued on page 59)

## Manufacturers Give Push To In-Store Video Displays

By MIKE FALCON

■ LOS ANGELES—Record manufacturers are placing increased emphasis on in-store video presentations as a means of exposing product to a proven buying audience, but the degree of commitment to video merchandising of musical product varies greatly from label to label. A relatively small percentage of record labels show no active involvement in the field, and a more significant number are firmly committed to the video concept, but a number of factors limiting acceptance of video promotion films has resulted in the majority of labels making a cautious series of entries into this area.

On the other end of the marketing process, some retailers have balked at setting up video systems on their own and are taking a wait-and-see attitude

until the manufacturers and distribution networks for video product come up with a well financed and cohesive system of video merchandising (RW, June 10).

"We consider in-store video presentations to be the ideal in-store merchandising aid," said Iris Zurawin, director of creative services for United Artists Records. "It combines the appeal of the visual and the appeal of audio in one place, where a customer is already placed, and makes the best use of both those sensory factors."

United Artists, as might be expected from a cursory examination of Zurawin's remarks, is embarking on a number of projects in the video presentation field. According to Larry Cohen, vice president for UA in charge of merchandising, the selection of product for inclusion in a videotape presentation has to be carefully coordinated in order to maximize audience appeal. Ideally, the acts should bear a close demographic appeal resemblance to the store customer profile.

One of the advantages United Artists has in videotape merchandising is the Capitol distribution system, which is among the best in terms of production and distribution factors. Naturally, Capitol Records and EMI America take full advantage of these facilities, but UA product retains its own company identity.

Capitol seems to be as committed to videotape merchandising as any of the manufacturers,  
(Continued on page 62)

## Picture Discs: Potent Promotional Items

By MARC KIRKEBY

■ NEW YORK—The picture disc, certainly the most potent promotional item to emerge in the past year, is about to reach the general public.

Even as record labels continue to be fascinated by the promotional possibilities of pressing album-cover art right onto records, three companies — Mushroom,

Capitol and CBS International — are preparing to test the retail waters with picture records.

Mushroom Records announced two weeks ago that it would order 150,000 copies of the "Magazine" lp by Heart pressed on picture disc.  
(Continued on page 83)

## EMI Group Realigns; Menon Takes Dual Post

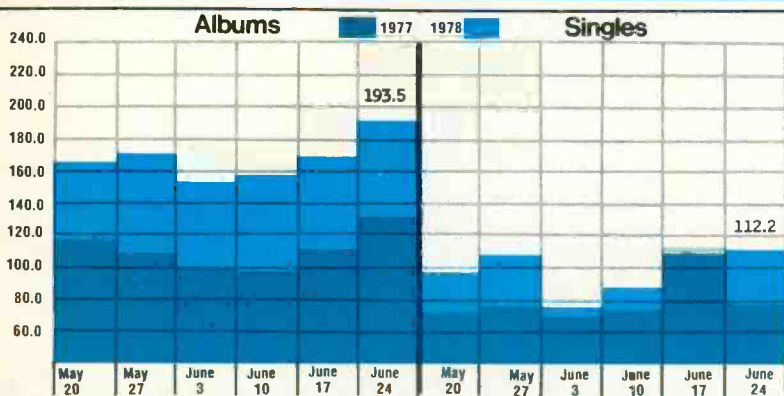
■ LOS ANGELES—The EMI Group has announced organization changes, effective July 1, 1978.



Bhaskar Menon

In addition to the present product operations of the group, it has been decided to unify the group's music interests under  
(Continued on page 82)

## 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.

## Polydor Promo Goes To Regional Structure

By PAT BAIRD

■ NEW YORK—Polydor Records is currently re-aligning its national promotion field force into a regional structure.

In an exclusive interview with Record World, marketing vice president Harry Anger explained that the new design, which will create four regional promotion positions in the company, is  
(Continued on page 59)

# contents



■ **Page 17.** J. Robert Wood, program director of CHUM-AM in Toronto, is known throughout the Canadian radio industry as an innovator and an astute radio man. In an interview with RW, Wood talks about the present state of his station and the rest of his group's 14-station chain, about the controversial airplay restrictions that have reshaped Canadian radio in the seventies, and about the direction his medium and his station will likely take in the future.



■ **Page 22.** Top executives of the Warner-Elektra-Atlantic family of labels broke ground last week for new offices to be named after the late Joel M. Friedman, who conceived the plan for the new facility several years ago. RW's coverage of the ceremonies for the new building, to be located at the corner of Olive Ave. and Hollywood Way in Burbank, tells the full story.

## departments

<b>A/C Report</b>	Page 61	<b>International</b>	Page 80
<b>Album Chart</b>	Page 64	England	Page 80
<b>Album Picks</b>	Page 37	England's Top 25	Page 80
<b>AM Action</b>	Page 61	Canada	Page 82
<b>Chart Analysis</b>	Page 10	Germany	Page 80
<b>The Coast</b>	Page 31	Germany's Top 10	Page 80
<b>Country</b>	Page 86	<b>Latin American</b>	Page 74
Country Album		Latin American Hit	
Chart	Page 89	Parade	Page 75
Country Album Picks	Page 88	Latin American	
Country Hotline	Page 87	Album Picks	Page 76
Country Picks of the		<b>New Wave News</b>	Page 72
Week	Page 86	<b>R&amp;B</b>	Page 66
Country Singles		R&B LP Chart	Page 69
Chart	Page 90	R&B Picks of the	
Country Singles		Week	Page 68
Picks	Page 88	R&B Regional	
Nashville Report	Page 86	Breakouts	Page 69
<b>Disco File</b>	Page 18	R&B Singles Chart	Page 66
Disco File Top 20	Page 18	Soul Truth	Page 68
Discotheque Hit		<b>Radio Marketplace</b>	Pages 39-46
Parade	Page 18	<b>Radio World</b>	Pages 16-17
<b>FM Airplay Report</b>	Pages 50, 52	<b>Regional Breakouts</b>	Page 10
<b>Jazz LP Chart</b>	Page 70	<b>Retail Rap</b>	Page 62
		<b>Singles Chart</b>	Page 49
		<b>Singles Picks</b>	Page 36
		<b>Who In The World</b>	Page 38

## POWERHOUSE PICKS

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

**Frankie Valli (RSO) "Grease."**

Exploded this week with major adds and top ten movement at several radio stations. The movie seems to have brought this one to the forefront.

## A&M Names Childs Sr. Promotion VP

■ **LOS ANGELES** — Gil Friesen, president, A&M Records, has announced the appointment of Harold Childs to the newly created position of senior vice president of promotion. In his new position, Childs will continue to spearhead the A&M promotion staff in working closely with Bob Fead, senior vice president of marketing and distribution, in the planning and implementation of marketing strategies for the label's releases.



Harold Childs

Childs, who recently celebrated his ten year anniversary with A&M, first joined the label in 1967 to do album promotion. A year later, he was transferred back to New York to head up promotion and sales for A&M's early jazz label, CTI, and after another year, he became the director of the New York office. Two years later, he returned again to Los Angeles to head up A&M's national promotion department. In January, 1974, Harold Childs was named vice president of promotion.

## Capitol Names White Marketing Vice Pres.

■ **LOS ANGELES**—Dennis White has been appointed to the post of vice president, marketing, at Capitol Records, Inc., announced Don Zimmermann, president and chief operating officer.



Dennis White

White, who currently holds the position of vice president, marketing, at Capitol of Canada-EMI, Ltd., will assume his new duties on July 1, 1978.

In his new position White will be responsible for directing all  
(Continued on page 85)

# RECORD WORLD

1700 Broadway, New York, N.Y. 10019  
Phone: (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

**HOWARD LEVITT**/ASSOCIATE EDITOR  
**MIKE VALLONE**/RESEARCH DIRECTOR  
**NEIL McINTYRE**/RADIO DIRECTOR  
**STEPHEN KLING**/ART DIRECTOR  
**David McGee**/Assistant Editor  
**Barry Taylor**/Assistant Editor  
**Marc Kirkeby**/Assistant Editor  
**Pat Baird**/Assistant Editor

**Doree Berg**/Associate Research Director  
**Alan Wolmark**/Assistant Editor  
**Sophia Midas**/Assistant Editor  
**Dede Dabney**/R&B Editor  
**David Skinner**/Assistant Art Director  
**Joyce Reitzer Panzer**/Production  
**Basil Nias**/Assistant R&B Editor  
**Speight Jenkins**/Classical Editor  
**Vince Aletti**/Discotheque Editor  
**Bill Holland**/Washington Correspondent  
**Robert Palmer**/Jazz Editor

Advertising Sales  
**Stan Solfer** **Jeffrey Roberts**

WEST COAST

**SPENCE BERLAND**

SR. VICE PRESIDENT

WEST COAST MANAGER

**SAM SUTHERLAND** **CHRISTY WRIGHT**  
WEST COAST EDITOR MARKETING DIR.

**Samuel Graham**/Assistant Editor

**Mike Falcon**/Assistant Editor

**Terry Droltz**/Production

**Portia Giovinazzo**/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

**TOM RODDEN**

VICE PRESIDENT

SOUTHEASTERN MANAGER

**Walter Campbell**/Southeastern Editor

**Marie Ratliff**/Research

**Vicki Branson**/Research

**Margie Barnett**/Assistant Editor

**Red O'Donnell**/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

**TOMAS FUNDORA**

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

**PHILIP PALMER**

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

**ORIGINAL CONFIDENCE**

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

**ROBERT CHARLES DUNNE**

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

**JIM SAMPSON**

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

**GILLES PETARD**

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-47

SPAIN

**JOSE CLIMENT**

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 403-9651 Phone: 403-9704

MEXICO

**VILO ARIAS SILVA**

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S.

AND CANADA — \$85; AIR MAIL — \$140; FOREIGN AIR MAIL — \$145. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1978 by RECORD WORLD PUBLISHING CO., INC.

VOL. 35, NO. 1618

RECORD WORLD JULY 1, 1978

# DAVID GILMOUR



JC 35588

THE FIRST SOLO ALBUM FROM  
DAVID GILMOUR OF PINK FLOYD.  
ON COLUMBIA RECORDS AND TAPES.

## Columbia Names Humphrey & Pillot In Promo Department Restructuring

■ NEW YORK — Bob Sherwood, vice president, national promotion, Columbia Records, has announced a restructuring of responsibilities for a number of positions within the department.

Fred Humphrey has been named director, national album promotion, Columbia Records. In his new capacity, Humphrey will be responsible for directing the activities of Columbia's regional album promotion managers regarding the marketing and promotion of all Columbia album product. He will supervise and implement programs and campaigns to increase national exposure of Columbia albums. In his new capacity he will report directly to Sherwood.

Humphrey came to Columbia Records from MCA Records in 1976 as local promotion manager in the Cleveland market. Later that year he became Columbia Regional promotion marketing manager for the midwest region. He recently moved to New York as associate director, national album promotion, Columbia Records, the position he has held until this current move.

In order to intensify the Columbia Records promotion team's effort on special promotional campaigns, a new position has

been created for Mike Pillot, which is director of special projects, Columbia Records promotion. Pillot's emphasis in this new role will be on specific promo-



Fred Humphrey (top), Mike Pillot

## RCA Ups Graham

■ NEW YORK — The appointment of Bill Graham to the newly created position of director, western region field marketing, has been announced by Robert Summer, president, RCA Records.



Bill Graham

Graham joined RCA Records in 1961 as a special markets representative in the Southeast. Thereafter, he moved to Los Angeles as the company's western district sales and promotion manager. In 1969, he was appointed manager, field sales in New York, and in 1971, he returned to the west coast as west coast regional sales manager. His appointment as director, commercial sales, western region, came in 1977.

tional projects assigned by Sherwood on both major and developing artists. Pillot will maintain close contact with Columbia artists and managers to effect full promotional support for specific Columbia releases. He will report

(Continued on page 69)

## Seeger Scores



Bob Seger and his Silver Bullet Band, whose latest lp "Stranger In Town" was certified platinum two weeks after its May 15 release, received gold and platinum records for the album at a reception following Seger and his band's outstanding performance in front of a sell-out crowd at the 18,500-seat Forum near Los Angeles. Pictured are (top row, from left): Silver Bullet Band members David Teegarden, Alto Reed and Drew Abbott; Bob Seger and SBB member Robyn Robbins. In the center row are, from left, SBB member Chris Campbell (with mustache); Punch Andrews, Seger's manager/producer; and Wally Meyrowitz, executive vice president of ATI (Seger's booking firm); in the foreground are, from left: Ray Tusken, Capitol's national AOR promotion manager; Steve Meyer, national promotion manager; Walter Lee, vice president, sales; Don Zimmermann, president and chief operating officer; Bruce E. Garfield, director, press & artist relations; and Kyo Sharee, manager, west coast press & artist relations.

## 'Grease' Lyric Now Paramount Ad Slogan

By PAT BAIRD

■ NEW YORK — "Grease Is The Word," the first line of the chorus in the Barry Gibb title composition, has been adopted by Paramount Pictures as the main advertising slogan for the motion picture "Grease."

According to Robert Stigwood Organization publishing vice president Eileen Rothschild, the idea originated in her division with the use of the slogan "Grease Is The Music!" to promote the RSO published original compositions and the current single by Frankie Valli. The record is bulleting at #25 on this week's RW Singles Chart.

"The line is now on all Paramount's advertising," Rothschild said. "They completely revamp-

ed their campaign (after the single was released) and adapted it for the use of this slogan. The song is going so high on the charts that it all ties in together."

The "Grease" soundtrack includes the original Broadway score, written by Jim Jacobs and Warren Casey, as well as two songs by John Farrar (both have already been released as singles) and new songs by Louis St. Louis and Scott Shannon (of Sha Na Na). RSO publishes the Farrar compositions for the U.S. and Canada and controls "Grease" worldwide.

Gibb wrote the title song, which opens and closes the film, at the request of Robert Stigwood.

"They obviously wanted something to really grab the audience," Rothschild said, "keeping it in the '50s genre but making it very contemporary and that was something Barry was able to do."

The only time in recent memory that a title song lyric was used for a film's ad campaign was the highly successful coupling of Carole Bayer Sager's "Nobody Does It Better" with the film "The Spy Who Loves Me." Rothschild feels this marriage is extremely beneficial to the song's publisher.

"We feel this is just another way of exploiting a song," she said, "and bringing to the forefront a writer who doesn't appear in the film and who doesn't sing in it. With the proven success of 'Saturday Night Fever' being tied to its music and 'Grease' being another musical, we feel it should be tied even more strongly. This will happen, in terms of the public, as the record gets more and more airplay."

## Spring in New Worldwide Polydor Pact



Spring Records has signed a new deal with Polydor, Inc. for world-wide distribution, it was announced jointly by the principals of the two firms. Pictured above, from left: Julie Rifkind, president of Spring; Ekke Schnabel, sr. vice president, legal affairs of Polydor; Bill Spitalsky, vice president of Spring; Freddie Haayen, president of Polydor; Roy Rifkind, vice president of Spring; and Harry Anger, vice president/marketing of Polydor. Under the new agreement, which reaffirms a long-term relationship between the two companies, Polydor has invited Spring to double its roster. Spring's successes can be attributed in large part to the talents it has developed on its label, Millie Jackson, the Fatback Band, and Joe Simon. In line with its roster expansion, Spring is currently looking over potential new acts. A new pactee, Eddie McLoyd has a new release, "Baby Get Down," produced by Millie Jackson. With an eye toward stepping into the pop area, Spring released "The Telephone Answering Machine Song," penned and performed by Paul Evans.

# LENNY WILLIAMS IS OUT TO SET THE WORLD ON FIRE. AND HE'S STARTING IT WITH A

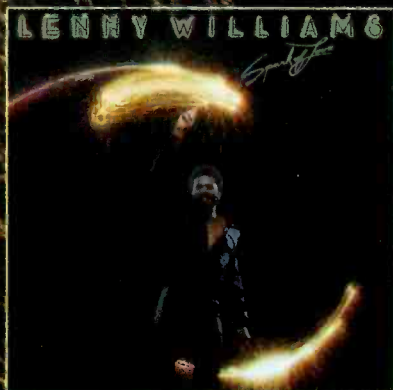
*Spark of Love*

Lenny Williams is a man whose got something to say. In fact last time he said it he had four hit singles.

What he's saying is ENJOY.  
LOVE.

And that's the kind of energy and compassion that comes through on his new album "Spark of Love."

Lenny Williams' "Spark of Love." The new album from one of the warmest voices in music.



AA1073

Produced and Arranged by Frank E. Wilson for Spec-O-Lite Productions  
On ABC Records and GRT Tapes

Personal Management: Sandra R. Newman



ABC RECORDS  
ABC DELIVERS



# The New Wonder

Produced by: Alan Parsons  
Executive Producer: Eric Woolfson



THE ALAN PARSONS PROJECT

PYR  MID



AB 4180

# of the World.

From the creators of the rock masterpiece "I Robot" comes one of the most spectacular albums ever recorded.

**"PYRAMID?"**  
**THE ALAN PARSONS PROJECT.**

On Arista Records and Tapes.



# RECORD WORLD CHART ANALYSIS

## Gibbs Still On Top; Rafferty, O'Jays Strong; Foreigner Debuts As Chartmaker At #48

By ALAN WOLMARK

■ Andy Gibb (RSO), enjoying across the board strength, held onto the #1 position for the fifth straight week in spite of Gerry Rafferty's (UA) knocking on the door. Also solidly in the picture at the top is the #1 r&b single by O'Jays (Phila. Intl.) at a bulleted #3. Foreigner (Atlantic), who made a very loud splash with their debut album last year, are doing it again with this week's Chartmaker at #48 bullet the most added disc of the week. Their lp "Double Vision" also ran away with the Flashmaker honors on the RW FM Airplay Report.

Additional solid movement in the top 10 sprang from Bob Seger's (Capitol) three point jump to

#6 bullet maintaining the #1 spot in Detroit airplay and top 10 status throughout the nation and from Abba's (Atlantic) second top tenner. Capturing WLS and filling out any gaps in its airplay picture, sales have also resurged for the Swedish ensemble which came in at a bulleted #10.

Taking some of the most consistently solid jumps was the Rolling Stones (Rolling Stones) moving five to 10 points at most stations and reaching #12 bullet while their "Some Girls" lp leaped 21 points to a #5 bullet and a Top Airplay ranking. Also in the top 20 is Donna Summer (Casablanca) at #16 bullet and a bulleted #13 on the r&b side and Barry Manilow (Arista) slipping to a bulleted #19.

Frankie Valli (RSO), the Powerhouse Pick, shot to #25 bullet on the strength of very strong

and immediate airplay and an album which regained its bullet. Also in the twenties are the Jefferson Starship (Grunt) still adding majors at a bulleted #22; Pablo Cruise (A&M) #23; Joe Walsh's (Asylum) edit at #27 bullet; and Genesis (Atlantic), again on the upswing of a seesaw battle with the bullets at #28 bullet.

Last week's Powerhouse Pick and Chartmaker, the Commodores (Motown), is coming on strong with a #30 bullet, a #19 r&b, a #2 pop lp, and the #1 r&b album. Steve Martin's (WB) summer novelty hit has steadily risen to #32 bullet; Toby Beau (RCA) #33 bullet; Jackson Browne (Asylum) #36 bullet; and Steely Dan (ABC) #37 bullet.

Former Powerhouse Pick Walter Egan (Col) is currently #1 in Atlanta and doing well at the secondaries with its #41 bullet followed by Atlanta Rhythm Section (Polydor) #43 bullet; Roberta Flack's (Atlantic) crossover at #44 bullet and #60 bullet r&b;

Love & Kisses (Casablanca) crossing over to #45 bullet pop and #49 bullet r&b; Dave Mason (Col) #49 bullet; and Quincy Jones (A&M) crossing over very well at #51 bullet and #5 bullet r&b.

A Taste Of Honey (Capitol) took the biggest leap on this week's Singles Chart moving 17 points to a bulleted #52 while hitting a bulleted #11 r&b. Also in the fifties are Bob Welch (Capitol) #53 bullet; Barbra Streisand (Col) #54 bullet; Bruce Springsteen (Col) #55 bullet receiving steady movement supported by his bulleting top 10 album; Wings (Capitol) #56 bullet; Todd Rundgren (Bearsville) #57 bullet; and Kenny Rogers (UA), a strong country entry, at a bullet #58.

Enjoying concentrated east coast support, Evelyn "Champagne" King (RCA) is at a bulleted #61 and at #4 r&b succeeded by ELO (Jet) #62 bullet; Rita Coolidge (A&M) who debuted in the top 100 at a bulleted #66 with great immediate  
(Continued on page 72)

## Gibb, Stones, Springsteen Albums Explode; Moodies, Parsons Project Debut Impressive

By BARRY TAYLOR

■ Despite a tight top ten that included a leap to the #5 position by the Rolling Stones, "Saturday Night Fever" (RSO) remained the overall sales leader and held on to its number one placing for the 24th consecutive week. Its only real competition came from the Commodores (Motown) again with "Natural High" a #1 record on The R&B Chart. The album continues its upward sales movement in maintaining its #2 placing. Jumping to #3 bullet from a #9 position in its third week, Andy Gibb's "Shadow Dancing" (RSO) exploded this past week at the racks. Gibb's single is still an overwhelming #1 and the album is subsequently enjoying excellent retail action across the country. At #5 bullet, the Rolling Stones' "Some Girls" (Rolling Stones) took one of the most significant chart jumps in only its second week on the street. With the group's current tour and hit single it is no surprise that the Stones are making a major im-

pact on the retail level. The third bullet in the top ten belongs to Bruce Springsteen's "Darkness On the Edge Of Town" (Columbia) at #8. While the album has been a steady seller, the racks have begun to take shape. The top ten is rounded out by Bob Seger & the Silver Bullet Band (Capitol) holding at #4, Gerry Rafferty (UA) holding at #6, Chuck Mangione (A&M) dropping to #7, the O'Jays (Phila. Intl.) to #9 and Billy Joel (Columbia) to #10.

**Joe Walsh**

Just outside of the top ten, Joe Walsh (Asylum) is at #11 bullet with the support of a hit single, Barbra Streisand (Columbia) moves up to #15 bullet from #33 with her third consecutive hit album and the soundtrack to "Grease" (RSO) regains its bullet at #18 with the movie now open nationwide. With the "Grease" single also taking good moves, the album has started to come on in areas that initially showed some resistance. The only other ascent in the top 20 was registered by the soundtrack to "Thank God It's Friday" (Casablanca) which went up a notch to #16.

Also showing good movement is Bonnie Tyler (RCA) at #28 bullet, Teddy Pendergrass (Phila. Intl.) at #33 bullet, ABBA (Atlantic) still moving up with its resurgence taking it to #41 bullet, the Kinks (Arista) at #43 bullet, Pablo Cruise (A&M) at #47 bul-

let, Quincy Jones (A&M) at #48 bullet and LTD (A&M) at #56 bullet.

**Chartmaker**

Leading the four new albums debuting on the chart is the Moody Blues' "Octave" (London)  
(Continued on page 72)

## REGIONAL BREAKOUTS

### Singles

#### East:

Joe Walsh (Asylum)  
Steve Martin (Warner Bros.)  
Walter Egan (Columbia)  
ELO (Jet)

#### South:

Frankie Valli (RSO)  
Genesis (Atlantic)  
Steve Martin (Warner Bros.)  
Bruce Springsteen (Columbia)

#### Midwest:

Commodores (Motown)  
Dave Mason (Columbia)  
Kenny Rogers (UA)  
Teddy Pendergrass (Phila. Intl.)

#### West:

Steve Martin (Warner Bros.)  
ARS (Polydor)  
Bruce Springsteen (Columbia)  
Wings (Capitol)

### Albums

#### East:

Moody Blues (London)  
Alan Parsons Project (Arista)  
David Gilmour (Columbia)  
Con Funk Shun (Mercury)  
Herbie Hancock (Columbia)

#### South:

Moody Blues (London)  
Alan Parsons Project (Arista)  
Rick James Stone City Band (Gordy)  
David Gilmour (Columbia)  
Con Funk Shun (Mercury)  
Herbie Hancock (Columbia)

#### Midwest:

Moody Blues (London)  
Alan Parsons Project (Arista)  
Rick James Stone City Band (Gordy)  
David Gilmour (Columbia)  
Herbie Hancock (Columbia)

#### West:

Moody Blues (London)  
Alan Parsons Project (Arista)  
Rick James Stone City Band (Gordy)  
David Gilmour (Columbia)

The Marshall Tucker Band  
has made it all the way to the top  
without ever leaving home.



And now, with the RIAA's certification of  
their eighth Gold album *Together Forever*  
and second Platinum album *Carolina Dreams*,  
The Marshall Tucker Band's place  
as one of America's premier bands is  
forever marked.

THE MARSHALL TUCKER BAND —  
A Modern American Tradition on Capricorn Records.



## RCA Signs Paul Anka



Paul Anka has signed an exclusive recording contract with RCA Records. His first album for the label, "Listen To Your Heart," and a single, "Brought Up in N.Y., Brought Down in L.A.," will be released in early August. They were produced by David Wolfert. Anka will be on tour this summer and his CBS-TV special will air August 27. Pictured here at the signing are, from left: Anka's attorney Andy Feinman; Victor Mendelson, manager, business affairs, RCA; Paul Anka; Robert Summer, president of RCA, and recording executive Robert Skaff.

## Bay Area Retailers Spreading Through California

By MIKE FALCON

■ LOS ANGELES — Retail expansion by Bay Area record stores continues to develop as the Odyssey chain and The Record Factory open new outlets in California. Eucalyptus Records, which has been steadily improving its position and reputation in the retail marketplace since the takeover by president Paul Pennington, also will figure in expansion plans, although the California-based chain of 14 stores will most likely seek to open stores outside the state.

Although company spokespersons declined to comment on the expansion details, Odyssey opened two stores in Santa Barbara recently. One of the locations was purchased from a financially distressed chain and is located in the heavily student-populated Isla Vista region. The loca-

## New WNEW TVer Using RW Charts

■ NEW YORK — The producers of "Broadway Extra," a weekly half hour television show to be broadcast over WNEW-TV Channel 5 here, this week announced they will use the Record World Album Chart as part of their entertainment coverage.

According to associate producer Anna DeSimone, the show will be hosted by Stewart Klein and Wendy Sherman and will be "a weekly comprehensive entertainment guide" to all activities in an around the New York area. Pete Fornatale, radio personality at WNEW-FM, will serve as the music critic.

The first show of the series is scheduled for Sunday, June 25 and will run each week at 11 p.m.

tion has traditionally depended on students from the adjoining University of California at Santa Barbara, and is noteworthy in that the campus has the highest parental per capita earnings of any of the University of California campuses. The second Odyssey store is nearer the downtown sector.

Santa Barbara already supports an active Warehouse location and a number of smaller retailers.

Of equal interest is the rumored expansion plans of the chain that include, according to at least one employee, another Santa Cruz store (which, most observers feel would saturate the relatively small market) and the possible expansion into Hawaii with two locations.

The Santa Cruz location would provide the small town with three major record stores, the other chain operation being the newly opened Record Factory which sits a couple of blocks away from the Santa Cruz Mall Odyssey. The two retailers have been engaged in a vigorous price war, maximizing summer programs and oriented towards establishing a discount price image. On Saturday (17), an in-store inspection of both accounts revealed a \$4.39 storewide sale at the Odyssey and a \$4.44 pricing at the nearby Record Factory, which opened five weeks ago. On Wednesday (21) the Odyssey San Francisco location had upped the prices to \$5.59 as they went off sale, although the Santa Cruz location price remained constant. Record Factory prices in San Francisco remained the same on both dates, at \$4.66.

The Record Factory now operates 16 stores, five of them open-

## Epic Names Brennan Singles Sales Manager

■ NEW YORK — Ron Douglas, director, sales/artist development, Epic / Portrait / Associated Labels, has announced the appointment of Louise Brennan to the position of singles sales manager, Epic / Portrait / Associated Labels.

### Duties

Brennan is responsible for all activities regarding singles. Her duties include approving all singles deals, providing computerized sales data on all EPA product lines to artists, artists managers, CBS branch and building personnel, and initial floor stock and sales projections for plants.

Prior to accepting this position, Brennan had marketing responsibilities with the EPA marketing department in New York.

## Beserkley Pacts With GRT/Janus

■ SUNNYVALE, Cal. — Beserkley Records, the Bay Area record label originally founded by Matthew Kaufman as an independent and later distributed through the now defunct Playboy label, has completed a new U.S. and Canadian distribution pact with GRT Corp.'s GRT/Janus operation.

In confirming the new deal, which will mark Beserkley's return to the domestic marketplace after a year's hiatus following dissolution of the Playboy arrangement, a label source said preliminary releases would focus on recent Beserkley titles already shipped overseas, where Beserkley has negotiated distribution via European outlets in 12 territories. After anklng Playboy, Beserkley had focused both touring activity and record promotion in the U.K. and later spread that emphasis to other regions.

Initial album release under the new arrangement is expected to be the Greg Kihn Band's "Next of Kihn," group's third for the label, which is due to ship in mid-July; first single release due will be the Rubinoos' "I Wanna Be Your Boyfriend." Also planned among initial lps via GRT/Janus is the Tyla Gang's "It Takes A Hit To Laugh" album, which is currently slated for a title change; Beserkley says the U.S. title will be "Moon-Proof." Both the Tyla Gang and Kihn Band albums and the Rubinoos single have already shipped overseas.

Plans call for the entire Beserkley catalogue, including earlier U.S. releases and more recent items such as "The Modern Lovers Live" and the Spitballs lp and single (featuring the entire label roster) to be released during the coming months.

Other key Beserkley acts include Earthquake, Smirks, The Engineers, and Son of Pete.

ing in the past year. "We're definitely running a real aggressive expansion campaign," explained Record Factory president Sterling Lanier. "We opened in Stockton, Fremont (two stores), Santa Cruz, and on Polk St. in San Francisco, and we plan to open another five between now and November."

Although both chains are engaged in active expansion, the similarity in corporate planning appears to end there.

While the Odyssey has opened stores in California, Arizona, Utah, and the Pacific Northwest, the Record Factory has confined itself to the Bay area. "We think that there is still a good deal of growth left for us in this area," explained Lanier, "and with a concentration of stores in one region we can get an ad campaign going that helps all of our

(Continued on page 85)

## Summer in L.A.



Highlighting her current national tour, Casablanca recording star Donna Summer performed a three night engagement at Los Angeles' Universal Amphitheater June 17-19. Shown celebrating after her opening night performance are, from left: Casablanca Record and FilmWorks president Neil Bogart; Joyce Bogart, Miss Summer's co-manager; Miss Summer; and Susan Munao, Miss Summer's co-manager.

The Next Best Thing  
To Seeing Natalie "Live"  
Is Hearing

# Natalie... Live!

The Magic Of  
Natalie Cole In Concert  
Has Been Captured  
On A Two Record Set!

*Sophisticated Lady (She's A Different Lady)*

*Que Sera, Sera*

*Lovers*

*I'm Catching Hell (Living Here Alone)*

*Mr. Melody*

*This Will Be (An Everlasting Love)*

*Party Lights*

*I've Got Love On My Mind*

*Lucy In The Sky With Diamonds*

*Inseparable*

*Cry Baby*

*Can We Get Together Again*

*I Can't Say No*

*Something's Got A Hold On Me*

*Be Thankful*

*Our Love*

PRODUCED BY CHARLES JACKSON, MARVIN YANCY  
& GENE BARGE FOR JAY'S ENTERPRISES, INC.



SKBL-11709

© 1978 CAPITOL RECORDS, INC.



## Phonogram, Lone Star Set Distrib. Pact

By WALTER CAMPBELL

■ AUSTIN, TEX. — Irwin Steinberg, president of Phonogram/Mercury Records, and Willie Nelson, chairman of the board of Lone Star Records, have announced an agreement whereby Phonogram/Mercury will exclusively handle worldwide distribution for Lone Star Records, the label Nelson founded several years ago.

Phonogram's chief liaison with Lone Star will be Jules Abramson, recently appointed senior vice president/associated labels. In addition to Nelson, the principals at Lone Star include Guerry Massey, president; Larry Trader, vice president; Harry Zerler, vice president of marketing and artist development; and Wes Day, secretary/treasurer.

The first album under the new agreement, scheduled for July 24 release, is the "Lone Star Six Pak, Volume I," featuring performances by six Lone Star artists including Nelson, Steve Fromholz, Don Bowman, the Geezinslaw Brothers, Cooder Browne and Ray Wylie Hubbard. In August, an album by Nelson, comprised of songs recorded in 1961, will be released. The following month, the Lone Star debut of Steve Fromholz, entitled "Jus' Playin' Along," will be issued. There is one other Lone Star artist, Larry Hudson, from Georgia, who was signed to the label by Nelson several weeks ago.

Lone Star and Phonogram/Mercury hosted a grand opening celebration in Austin last week (25-26) which included a showcase of the Lone Star artists at the Austin Opry House which will be the permanent offices for the label.

## Gibb Platinum



RSO recording artist Andy Gibb was awarded with two RIAA-certified platinum albums for "Flowing Rivers" and "Shadow Dancing," backstage at Long Beach Arena. The platinum certification of both albums came during Gibb's current tour of the U.S. Pictured backstage presenting Andy with his platinum records are, from left: Bob Edson, senior vice president and general manager of RSO Records, Andy Gibb and Rich Fitzgerald, vice president promotion RSO.

"We don't wish to be labeled as country or progressive or to do battle with Nashville," Massey said in remarks prior to the showcase. "Lone Star has a variety of good talent to offer, and we intend to be heard from in the industry."

Others present at the opening and showcase included Trader, Mae Boren Axton, Abramson, Zerler, Nelson, Ekke Schnabel, vice president for business affairs of Polydor, Joel Katz, attorney for Lone Star, and David Wershen, chairman of Lone Star's law department.

"Any time a record company such as ours has a connection with a company with a chairman of the board with the talent of Willie Nelson, it's an honor," Abramson said. "It's an association that will cause quite a stir within the industry."

As chairman of the board, Nelson will be head of a&r for the label in that he has the ultimate decision what artists are signed to Lone Star. "But of course I will take suggestions from other people," he told RW. "Basically our job at Lone Star will be to make good music and turn it over to the professionals to sell. We intend to deal with the artists the way I like to be dealt with. They will be left to make the music, pick their own songs and cut them at whatever studio they want. Once they have the product, Lone Star and Phonogram/Mercury will take it from there."

## Springsteen Platinum

■ NEW YORK — Columbia recording artist Bruce Springsteen has had his latest lp, "Darkness On The Edge of Town," certified platinum by the RIAA.

## Command Performance



When the Stark-Camelot record store chain scheduled its national convention in Canton, O., Paul David, the chain's president, an avid Helen Schneider fan, wanted Helen to entertain. RCA Records and Windsong Records obliged and the young singer flew out to entertain. Afterwards, she posed backstage with Stark-Camelot and RCA Records executives. Helen is shown seated with Paul David on her left, and Jim Bunk, executive vice president, Stark-Camelot. In the back row, from left, are Larry Gallagher, director, national accounts and field merchandising, RCA Records; Charlie Hall, RCA Records' director, sales, south central region; Dom Violini, Cleveland sales manager, RCA Records; Gerry Gladieux, Stark-Camelot advertising manager; Dick Carter, division vice president, field marketing, RCA Records; Mike Craft, RCA Records' regional promotion manager; and Roger Zadd, RCA Records' Cleveland sales representative.

## Simmons Joins WB Promo Team

By SAM SUTHERLAND

■ LOS ANGELES — Veteran AOR programmer Bonnie Simmons, who stepped down from her post as program director of KSAN-FM/San Francisco three weeks ago after four years in that position, has been tapped by Warner Bros. Records to join its national album promotion team.

Russ Thyret, WB promotion VP, confirmed Simmons appointment in an interview with RW last week, explaining that she would join national album promotion directors David Young, George Gerrity and Kim Anderson. "The title we're working with currently is the same as that used by David, George and Kim," said Thyret. "With the addition of Bonnie, we'll have the best rounded album promotion team in the country. What can I say? We're simply knocked out that she's decided to join us; everybody in the company is excited from Mo Ostin on down.

"With her experience, we're looking for her organizational strength to help reinforce our overall effort."

Both Thyret and Simmons, reached in San Francisco for comment on her move, stressed that the executive quartet created with her arrival will utilize a close-working team concept. Said Thyret, "We felt especially good about this in that Bonnie, David, George and Kim have long had a good, close working relationship during her years at KSAN."

Although the tentative starting date for Simmons' new promotion career is August 1, Simmons herself told RW, "I keep moving

it up. Now that I've decided to join Warners, I'm too excited to wait seven weeks."

Accordingly, she hopes to relocate to Burbank sometime during the next month. For Simmons, the switch to AOR promotion follows a radio career culminating in a nine-year stint with KSAN, four of which were spent as PD; at the time of her resignation from that post (RW, June 10, 1978), Simmons described the split as amicable, influenced by her desire to move away from the routine of her administrative post to concentrate on other aspects of the music industry.

Meanwhile, KSAN-FM last week named Abby Melamed as Simmons' successor in the PD slot there (see separate story).

## Shaw Book Out

■ NEW YORK—Macmillan Publishing Co., Inc. has just issued "Honkers and Shouters (The Golden Years of Rhythm and Blues)" by Arnold Shaw, a comprehensive overview of r&b's pivotal years beginning in the late 1930s.

Shaw, an author, musicologist, composer and former music business executive and producer, has traced the development of the genre through its rise as boogie-woogie, its acceptance on radio, its assimilation with rock and roll, and its importance on today's music scene. Also included are the last interviews with Louis Jordan and T-Bone Walker.

# Michael Henderson. He's at his best "In The Night-Time."



BDS 5712

Michael Henderson has done it all. Motor City's top bassist at age 13. A virtuoso performer with Norman Connors and Stevie Wonder. The dynamic voice on three major R&B hits; "You Are My Starship," "Valentine Love," and "We Both Need Each Other." And a consistent winner with his own albums on every chart. Now he's working his own special magic on a brilliant new album, "In The Night-Time." Captivating, soulful music, from one of the most exciting talents on the contemporary scene.

**"IN THE NIGHT-TIME." THAT'S WHEN MICHAEL HENDERSON'S AT HIS BEST.  
ON BUDDAH RECORDS AND TAPES.**



Marketed and distributed by  
Arista Records.



## Radio Replay

By NEIL McINTYRE



■ The next RW seminar is in Seattle, and fair warning to those who'll be in attendance, I'll be there. You'll be able to recognize me, I'm the guy with the bell top pants on. The seminar will give you a better idea as to how the RW charts are determined and general information about the structure of the magazine. The place to be on July 8th is the Washington Plaza Hotel in Seattle. I think you'll find the presentation interesting, plus the gathering will include radio and retail people from other parts of the far west. See you then.

SECRET STONES CONCERT . . . June 19th and I'm going, but where is it? Will they ever tell me where the show is in time? What will I wear? Should I look surprised? It's also my birthday, is this a bit or what? Will Mick Jagger sing happy birthday dear Neil? How embarrassing or what an honor that would be. The clock is still going and I don't know where the seats are; is this concert going to be at someone's house, should I have dinner now or wait till . . . it could be the world's first rock & roll breakfast concert, that's it, a sunrise spectacular on the banks of the Hudson, with the speakers in Grant's tomb. Sorry, the suspense is over, I'm on my way with ticket in hand, got to go now. Oh! I didn't forget to tell you where the Stones concert is. After all I couldn't do that: if I did it wouldn't be a secret, now would it?

THEY'RE HERE . . . As if by magic, the Stones concert is over. What was it like? I'll leave the review of the performers up to those who know; as for me I review crowds. The ticket holders lined 14th Street for two blocks, waiting for the doors to open at the Palladium theater, as the mounted police wonder why all the fuss over a rock & roll band. This people's parade featured wine in paper bags, cans and bottles of brew, and not much aroma from filter tip cigarettes. At the entrance of the old theater you begin to spot the ushers and security people, all of whom are wearing white tee shirts with big red letters that say THEY'RE HERE, and so they were, and so was I. The crowd for this one time secret Stones concert wasn't a costume ball bunch like you might see at an Alice Cooper or Kiss show; they were a combination of dress up people, who had just enough time to dress down for the concert. The mostly denim crowd packed the theater, with the hard core fans in the orchestra and balcony with the tickets they purchased, after sending their cards into WNEW-FM or WLIR-FM and having their names drawn so they could see the show.

Last Thursday, much to the dismay of other radio stations in the area, WNEW-FM and WLIR announced that the rumors were true there would be a Stones concert in New York, and if listeners would send a card to the stations and it was drawn they would be contacted by phone and told where to purchase the tickets. Those drawn were called Sunday and given a code number; however they didn't know where the concert would be held until the following day when they got their tickets. Program director of WNEW-FM Scott Muni told me the station received over a half million cards; it's the type of promotion a radio station gets involved in that creates memories for the listeners that last a long time.

Friends of the group and entertainment industry folks were in the loge and if it turned out you didn't like the show, you would still be entertained by watching the people who were watching the show. People like Paul and Linda McCartney, Todd Rundgren, Carly Simon, Doree Berg, Warren Beatty and Diane Keaton, John Reid, John Belushi and many others that I didn't get a chance to say a personal hello to. As the Stones started "Brown Sugar," the Palladium Theater chandelier that hadn't been lit for 32 years illuminated the audience as they cheered. As Mick traveled back and forth across the stage, you knew that pictures of all this were going to be plastered all over the morning papers and the secret Stones concert wasn't much of a

(Continued on page 84)

## Trac 7 Ratings Service To Bow In Sept.

By NEIL McINTYRE

■ NEW YORK — Audits & Surveys, Inc. will introduce its new rating service, Trac 7, starting the last week of September in New York, Los Angeles, Chicago and San Francisco. The Trac 7 rating system will use the computer in the process of gathering the information for the radio markets.

Avery Gibson handles management and sales service for Trac 7 and feels the advantage for the radio stations and the agencies is "fast delivery of results, three times faster than competing rating services. With Trac 7 the computer keeps the diary of listening rather than the respondent, which will improve the accuracy of the reports."

The letters in Trac stand for Telephone, Radio, Audience, Cumulation; 7 refers to the num-

ber of days of interviews completed with each person. Each interviewer talks to the same respondent throughout the week of the survey and feeds the information received by phone into the Trac 7 Crt unit hooked up to

(Continued on page 72)

## Melamed KSAN PD

■ SAN FRANCISCO—Abby Melamed has been named program director of station KSAN-FM, it was announced last Monday (19) by Jerry Graham, vice president and general manager of the station. Melamed, who will begin her new duties on July 3, replaces Bonnie Simmons, who resigned recently from the position and will be joining the Warner Bros. promotion team (see separate story).



—David Skinner  
"It's just the way I imagined it . . ."

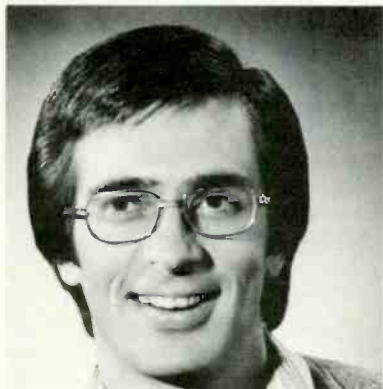


## CHUM's Wood:

# Canadian Radio Is a Different Ballgame

By ROBERT CHARLES-DUNNE

■ At the turn of the decade, the Canadian federal government passed legislation requiring Canadian radio stations to meet some stringent standards, legislation which was intended to secure more airplay for domestic artists. Long a handicap to border stations such as Windsor's CKLW which attempt to compete in several U.S. markets as well as their own, the Cancon regulations were hotly debated upon their introduction. Tempers have cooled over the years however, and broadcasters have grudgingly learned to live with the ruling. Consequently, radio here has been an ever-changing entity. One of the men who's helped to shape radio here over the past decade is J. Robert Wood, program director for CHUM-AM, the flagship station for the CHUM Group of stations which includes seven AM and several FM outlets throughout the country. In the following interview, Wood talks about CHUM and Canadian radio in general.



J. Robert Wood

**Record World:** One interesting aspect of the CHUM Ltd. group of stations is the fact that the playlists sometimes differ greatly. To what degree is the programming for the chain handled in Toronto?

**Wood:** We offer our affiliates what consultation is necessary to keep them competitive in their markets, but they really have tremendous autonomy. There's a pooling of information and ideas which just doesn't occur when stations are being dictated to.

**RW:** Several years ago CHUM was very actively promoting itself via contests, sockhops and the like. Has the value of promotion in this market declined or has there even been a deliberate decrease in on-air promotion?

**Wood:** CHUM has always been very aggressive promotionally. We're probably the original home of the constant contest. Personally I feel there comes a point at which contests cease to serve their purpose. I question the value of repetition and hype because it becomes irritating and fatiguing to an audience. So to the degree that repetition and hype are necessary for a successful contest, I don't think it's productive. We're allowed by law, for instance, to give away \$5000 worth of prizes monthly. I'd be surprised if we're giving away \$500-600 worth.

**RW:** Aside from the decrease of promotion, the station is now running several records back to back in an almost-FM format. What does this indicate about changes in the listening audience?

**Wood:** For us this is a bold experiment. There's obviously been a bulge in the population since the war and that bulge is now comprised of 25 to 34 year olds and we've made the programming changes to suit their increased level of sophistication. The listening audience is more mature today and I don't think the traditional juvenile approach of Top 40 radio is quite so effective or relevant any more. To a degree, I think the shift in population has also changed attitudes toward the contest-style promotion we were discussing earlier. The traditional prizes are no longer quite so stunning now that the majority of listeners are older.

**RW:** Considering the emergence of new stations in this town, what type of pressure is placed upon you to be all things to all people?

**Wood:** Obviously we enjoy maintaining our high ratings because that's a vote of confidence in a tangible form. But the pressure has decreased because there are more stations now than when CHUM was the solo rocker in the market in 1957. The splintering of the listening audience has made it easier for us to follow our instincts because we know that we're not expected to do everything any more.

**RW:** To what extent do you rely on active and passive research in making your programming decisions?

**Wood:** We rely on our own intuition to a higher degree than most major market stations I'm familiar with. My concern with active

research is that you're still only getting feedback from people to records they've been exposed to. They can't tell you they like something that you haven't played. It can be helpful in confirming your own attitude, but it doesn't blaze any new trails. "Short People," for instance, was a runaway smash. Yet it received some negative reaction. We base our decisions on gut reaction 50-75% of the time. We've developed, over the period of 21 years, a sense of what will and won't go in this market. I think that's why CHUM has been considered a leader in Canadian radio, because our playlists reflect our market pretty accurately.

**RW:** There's been criticism of CHUM in the past, from some corners where people feel that certain "black" records are given chart positions, yet they don't receive proportionate degree of airplay. In another instance, you've been accused of playlisting certain Canadian records but not giving them chart positions, even though they seem to deserve it. Is there a foundation for either criticism?

**Wood:** Certain "black" records, and I use that term with some hesitation because the boundaries are not so clearly defined these days, do better on our charts than our airplay would tend to indicate. This is because, though "black" records may not sell very well in Toronto, we're looking at their relative sales figures. We try not to penalize those artists who are popular nationally just because their product doesn't sell as well in this market as in other areas. Because the total sales are not fantastic, we cut down on the rotation, but they still deserve chart numbers based on sales relative to other "black" records. In the case of Canadian content releases, those which merit the attention do get charted and we'd chart more if there were more releases. Unfortunately the number of Cancon releases is not great enough to chart worthy singles with any regularity. But when they do come along, I'd say we're on most of them as quickly as any one else.

**RW:** At the time that the Canadian content legislation was passed, it seemed tempers in this country were running hot and heavy. What are your feelings towards the regulations now, seven years later? And to what extent do you think they could be changed?

**Wood:** As a company we subscribe to the idea. But there has been a problem due to lack of Cancon product. I think revisions should be made which could make life easier on both broadcasters and Canadian artists, changes we've discussed with the Commission (CTRC). For one, I think all records should be judged on the basis of being four points Cancon. This eliminates the repeated rotation of Paul Anka and Donny Osmond records, bringing the reality of radio much closer to the spirit of the law.

**RW:** If you agree with the intention of the regulations, why all the fuss when the legislation was initially passed?

**Wood:** I think criticism of both CHUM and myself has been some-  
(Continued on page 58)

## WSGA's Bikini Beauties



WSGA/Savannah recently held a River Jam featuring Motown recording artists Rare Earth. Part of the entertainment included a bikini contest. Pictured in front of the contestants and the crowd of 10,000, from left: WSGA morning man Chris O'Brien and PD Jerry Rodgers.

# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI



■ A sudden rush of excellent new material this week, with the two most outstanding items being the latest albums by **Grace Jones** and **Lenny Williams**. Grace's "Fame," her second album on Island, is all the more remarkable considering the flaws it overcomes. Jones remains an erratic singer, subject to bizarre vocal fluctuations that turn nearly every song into a reckless, daring rollercoaster ride—both unsettling and exhilarating. Like Dietrich, her voice has more character than polish and the revelation of "Fame" is just how far Jones can go on sheer style and guts. While avoiding the sort of Broadway show tunes that filled much of her last album, the bulk of the material here is by a new songwriting team whose lyrics are sometimes frankly unsophisticated but often approach the direct, spare energy of the great romantic pop songs: a modern equivalent of the '60s girl group mentality—more knowing, more ironic, but still soppy around the edges. So the songs are frequently as brash, presumptuous, exaggerated and, ultimately, endearing as the singer. But neither would stand much chance of getting off the ground were it not for the stunningly stylish, carefully balanced production by **Tom Moulton** who, working with arranger **John Davis** and a number of Sigma Sound session regulars, has captured a timeless Philadelphia feel with rich settings reminiscent of the **Three Degrees** and lighter **Trammps** material. Though most of the songs are similarly structured—quick intro, two verses of vocals, luscious break, a third verse or reprise and out—each break is a gem, usually because it's decorated by the beautiful vocal riffing of **Benson**, **Benton** and **Ingram**, the **Sweethearts of Sigma**, who lend Jones the most elegant and flattering support throughout.

The album's first side is a three-song medley beginning with "Do or Die," followed by "Pride" (6:23), in which Grace admits to and then renounces this particular sin, insisting "It doesn't matter now who's wrong or right," and closing with "Fame" (5:37), which is also treated as something to be renounced—a trap to be rescued from. Both songs are addressed to absent lovers, sometimes with a touching desperation: "Can't you hear me singing for you, baby?" she wails in "Fame," "Come on back, I need you, won't you save me?" And, whipped by strings, both songs achieve a memorable, even haunting, intensity (a confession: they're the sort of songs I find myself blurting out at unexpected moments—on the street, pacing around the house.

just as I'm waking up in the morning; they've really got a hold on me). The strongest cut on the second side is "All on a Summer's Night" (4:17), the ultimate summer romance song about a beach party for two, which Jones sings with a coy, girlish excitement, tinged here and there with a shadow of sultry passion that comes out front in a sexy, tongue-in-cheek spoken segment (compare the breathy telephone conversation in **Love Unlimited's** "Walking in the Rain"). "Am I Ever Gonna Fall in Love in New York City (5:28) is also bright and attractive though the lyrics have the corny insistence of an overstated show tune. And "Below the Belt" (4:55), written by Grace herself, if not as sure a dance cut, is the most tantalizing lyric here since it seems as much about fame as about the conflicts of love: "I trained hard for this fight," she sings, and many of her comments could be directed at her critics, particularly the warning, "No hitting below the belt," and the invitation to "please stick around, it's not over yet." If this album is any indication, it's only just begun. Also included: a seven minute French version of "Autumn Leaves" that is at times ludicrously overdone, with especially uneven singing, but might appeal to fans of "La Vie En Rose" who are willing to sacrifice subtlety for audacity. Not included here is the B side of the "Do or Die" disco disc, "Comme Un Oiseau," so the 12-inch is still an essential part of the Grace Jones collection. Finally, "Fame" is a marvellous combination of chutzpah and charisma from which Grace emerges quite triumphant. An added attraction: Richard Bernstein's ultra-fashionable cover.

**Lenny Williams'** "Spark of Love (ABC) is everything that one could have hoped for as a follow-up to the "Choosing You" lp that shot him immediately into the ranks of disco's top male vocalists. Teamed again with star producer **Frank Wilson**, Williams is boundlessly energetic, superbly controlled, rough and ready. His voice is strong and gritty enough to belt out the unbeatable numbers and make you feel he's right there in the room, yet warm enough to give an effortless glow and a whole other kind of intimacy to the ballads. Disco standouts here are "You Got Me Running" (7:45), with a theme similar to, but less ambiguous than, Jones' "Below the Belt"—both

(Continued on page 69)

## Disco File Top 20

JULY 1, 1978

- 1. AFTER DARK/LAST DANCE/TGIF/TAKE IT TO THE ZOO/SEVILLA NIGHTS/WITH YOUR LOVE**  
"TGIF" SOUNDTRACK—Casablanca (lp cuts, disco disc)
- 2. BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY—Capitol (disco disc)
- 3. ROUGH DIAMOND/TOUCH MY HEART**  
MADLEEN KANE—Warner Bros. (disco disc)
- 4. HOT SHOT**  
KAREN YOUNG—West End (disco disc)
- 5. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**  
LINDA CLIFFORD—Curtom (disco disc)
- 6. GOT TO HAVE LOVING/STANDING IN THE RAIN**  
DON RAY—Polydor (lp cuts)
- 7. I LOVE AMERICA/WHERE IS MY WOMAN**  
PATRICK JUVET—Casablanca (lp cuts)
- 8. COME ON DANCE, DANCE**  
SATURDAY NIGHT BAND—Prelude (lp cut)
- 9. YOU AND I**  
RICK JAMES—Gordy (disco disc)
- 10. WHISTLE BUMP**  
DEODATO—Warner Bros. (disco disc)
- 11. WAR DANCE**  
KEBEKELEKTRIK—Salsoul (lp cut)
- 12. SPEND THE NIGHT WITH ME/MISSION TO VENUS**  
SILVER CONVENTION—Midsong (disco disc)
- 13. GARDEN OF LOVE/BODY AND SOUL**  
DON RAY—Polydor (lp cuts)
- 14. MELLOW LOVIN'**  
JUDY CHEEKS—Salsoul (disco disc)
- 15. HOW MUCH, HOW MUCH I LOVE YOU**  
LOVE & KISSES—Casablanca (lp cut)
- 16. COPACABANA**  
BARRY MANILOW—Arista (disco disc)
- 17. LADY AMERICA**  
VOYAGE—Marlin (disco disc)
- 18. MISS YOU**  
ROLLING STONES—Rolling Stones (disco disc)
- 19. DO OR DIE**  
GRACE JONES—Island (disco disc)
- 20. BOOGIE TO THE TOP**  
IDRIS MUHAMMAD—Kudu (lp cut)

## DISCOTHEQUE HIT PARADE

### PIPPINS/NEW YORK

DJ: James Richardson  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**COME ON DANCE, DANCE**—Saturday Night Band—Prelude (lp cut)  
**GARDEN OF LOVE/GOT TO HAVE LOVING/STANDING IN THE RAIN**—Don Ray—Polydor (lp cuts)  
**GET UP, GET DOWN, GET FUNKY, GET LOOSE/ONLY YOU**—Teddy Pendergrass—Phila. Intl. (lp cuts)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY**—Linda Clifford—Curtom (disco disc)  
**PERFECT LOVE AFFAIR**—Constellation Orchestra—Prelude (lp cut)  
**ROUGH DIAMOND**—Madleen Kane—Warner Bros. (disco disc)  
**THANK GOD IT'S FRIDAY—"TGIF" Soundtrack**—Casablanca (disco disc)  
**YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)**—Sylvester—Fantasy (disco disc)

### N-TOUCH/SAN FRANCISCO

DJ: Carmen Adduci  
**HOT SHOT**—Karen Young—West End (disco disc)  
**I DON'T KNOW WHAT I'D DO**—Sweet Cream—Shadybrook (disco disc)  
**I LOVE AMERICA**—Patrick Juvet—Casablanca (lp cut)  
**IT'S FOR YOU/LOVE FEVER/IN LOVE WITH LOVE/WHITER SHADE OF PALE**—Munich Machine—Casablanca (lp cuts)  
**LADY AMERICA**—Voyage—Marlin (disco disc)  
**LOVE IS IN THE AIR**—Martin Stevens—CBS (import disco disc)  
**MELLOW LOVIN'**—Judy Cheeks—Salsoul (disco disc)  
**MISS YOU**—Rolling Stones—Rolling Stones (disco disc)  
**WAR DANCE**—Kebekelektrik—Salsoul (lp cut)  
**YOU MAKE ME FEEL (MIGHTY REAL)**—Sylvester—Fantasy (disco disc)

### DILLON'S DOWNTOWN/LOS ANGELES

DJ: Jon Randazzo  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**DO OR DIE**—Grace Jones—Island (disco disc)  
**LADY AMERICA**—Voyage—Marlin (disco disc)  
**LAST DANCE/AFTER DARK—"TGIF" Soundtrack**—Casablanca (lp cuts)  
**LET YOURSELF GO**—T Connection—TK (disco disc)  
**LET'S START THE DANCE**—Bohannon—Mercury (disco disc)  
**MISS YOU**—Rolling Stones—Rolling Stones (disco disc)  
**ROUGH DIAMOND/FEVER**—Madleen Kane—Warner Bros. (disco disc/lp cut)  
**STUFF LIKE THAT**—Quincy Jones—A&M (disco disc)  
**YOU AND I**—Rick James—Gordy (disco disc)

### 12 WEST/NEW YORK

DJ: Alan Dodd  
**AFTER DARK/LAST DANCE/DISCO QUEEN/WITH YOUR LOVE—"TGIF" Soundtrack**—Casablanca (disco disc)  
**BOOGIE OOGIE OOGIE**—A Taste of Honey—Capitol (disco disc)  
**GARDEN OF LOVE**—Don Ray—Polydor (entire lp)  
**HOT SHOT**—Karen Young—West End (disco disc)  
**I LOVE AMERICA/GOT A FEELING**—Patrick Juvet—Casablanca (lp cuts)  
**MELLOW LOVIN'**—Judy Cheeks—Salsoul (disco disc)  
**ROUGH DIAMOND/TOUCH MY HEART**—Madleen Kane—Warner Bros. (disco disc)  
**RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY**—Linda Clifford—Curtom (disco disc)  
**SPEND THE NIGHT WITH ME**—Silver Convention—Midsong (disco disc)  
**WHISTLE BUMP**—Deodato—Warner Bros. (disco disc)

*A Birthday Gift From France To America.*

**Patrick Juvet**

**"I Love America"**

NBD 20134



Produced by Jacques Morali for **CAN'T STOP PRODUCTIONS** INC. and P. Juvet  
Executive Producer: Henri Belolo

Distributed by Casablanca Record and FilmWorks, Inc.



**THE MOODY BLUES  
"OCTAVE"**

**GOLD.**

# THE MOODY BLUES

(Justin Hayward • Ray Thomas • Graeme Edge • John Lodge • Michael Pinder)



their all **NEW**  
studio  
recording...

**“OCTAVE”.**

And only on  
**LONDON**<sup>®</sup>  
RECORDS & TAPES



PS 708

# Groundbreaking Held for WEA Offices; New Quarters Named for Joel Friedman

By SAM SUTHERLAND

■ BURBANK, Calif. — Top WEA staffers, executives representing the three Warner Communications labels distributed by the major branch combine, and members of the family of WEA founder Joel Friedman, were on hand for groundbreaking ceremonies held here last Monday (19) to mark construction of the first WEA office combine.

The new building is being called the Joel M. Friedman in honor of the late founder, who originally conceived the plan to move the six-year old distributing giant into its own quarters separate from the WCI labels. Company personnel and guests met at the construction site, situated at the corner of Olive Avenue and Hollywood Way, several blocks from WEA's current offices in the Warner Bros. Records complex at 3300 Warner Boulevard.

Taking part in the groundbreaking were WEA president Henry Droz, senior VP Vic Faraci, financial VP Jack O'Connell, WCI consultant Rafel di la Sierra, architect Donald Gibbs, Burbank city manager J. Algae, and E. Daniel Remy, vice-mayor of Burbank. Mrs. Shirley Friedman and son Mike, along with Irwin Friedman, brother of Joel Friedman, helped Droz and Faraci lift the first spadeful of dirt from the commemorative site.

Commenting on the new structure, which is slated for occupancy during the summer of 1979, Droz said, "Today is a happy and auspicious occasion . . . After seven years of explosive growth, this will be our first permanent home." After looking back on WEA's six years under Warner Bros. roof, which Droz peppered with anecdotes, he turned on a more serious note to conclude, "Through it all, we grew in size,



Henry Droz, WEA president and Vic Faraci, WEA executive vice president, oversee the groundbreaking ceremonies in honor of commencement on the new WEA building to be located at the corner of Hollywood Way and Olive.

and we grew in accomplishments . . . I look upon today as the culmination of our beginning years, and of the vision of Joel Friedman . . . It was his dream, and we're naming it in his honor."

Architects Hugh and Donald Gibbs designed the four-storey facility, which uses extensive timber and glass elements and includes several subterranean levels. Total space will exceed 54,000 square feet, according to an official WEA statement released the day of the groundbreaking.

## Motown Launches Commodores Push

■ LOS ANGELES—Motown Records has instituted a major promotion and publicity campaign to support the Commodores' 85-date, 72-cities Platinum Tour that begins Wednesday (28) in Baton Rouge, La.

In addition to heavy TV and radio buys to promote the Commodores' appearances and the group's top five album "Natural High," the campaign includes advertising in major nationally distributed magazines and local press.

A special platinum vinyl album that contains four cuts from the "Natural High" album, including the hit single, "Three Times A Lady," and hits from past Commodore albums such as "Brick House" and "Easy," is available for instore and radio promotions.

The album is part of a specially packaged press kit containing photos, background and supplemental information about the group and tour.

Four-color and die-cut product posters, buttons, T-shirts, streamers and easelback jackets are also a part of the promotional effort.

## Carey Signs Bill For Piracy Penalties

■ ALBANY, N. Y. — Governor Hugh L. Carey has signed into law a new anti-piracy statute carrying stiffer penalties for the manufacture of pirated sound recordings, and authorizing the seizure and destruction of pirated sound recordings, and authorizing the seizure and destruction of pirated recordings and the equipment used to produce them. The new statute goes into effect on September 1.

Under the terms of the new law, manufacturing of pirated recordings is designated a Class "E" felony punishable by a prison term of up to four years and/or a fine of up to \$5,000. The current law, enacted in 1967, had classed the manufacture of pirated recordings as a misdemeanor. The distribution, advertising or sale of pirated sound recordings remains a Class "A" misdemeanor punishable by up to one year in jail and/or a fine of up to \$1,000.

## CBS Taps Farr

■ ATLANTA — Dave Swengros, Atlanta branch manager, CBS Records, has announced the appointment of John Farr to the position of sales manager for the Atlanta marketing area.

Farr is responsible for directing the sales and inventory activities for the CBS labels, as well as implementing, coordinating and developing programs and merchandising activities in the market.

Farr was formerly the branch manager for the J.L. Marsh Company and most recently Cleveland branch manager for Phonodisc, Incorporated.

## Tokyo Fest Celebration



Warner Bros. Records and Pioneer/Japan held a reception in honor of Debby Boone after the Warner-Curb artist won the gold "World Award" at the Tokyo Song Festival recently. Boone won the award for "God Knows," her current single. Shown at the reception are (from left) David Franco, director of a&r, WEA International; RW publisher Bob Austin; Debby Boone; Keith Bruce, managing director, Warner-Pioneer; T. Aoyagi, a&r promo VP and J. Matsuda, senior director, Warner-Pioneer.

## Polygram Names Two Sales Mgrs.

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced the appointments of Lanny Estes to sales manager, Atlanta, and Steve Price to sales manager, Dallas.

Both Estes and Price report directly to their respective branch managers and are responsible for the day-to-day management of the sales force.

Estes has been with Polygram Distribution for the past three years working out of the Atlanta branch, where he served as a resident salesman in the Memphis/Little Rock market. Prior to joining Polygram Distribution, he was affiliated with Record Sales in Memphis.

For the past eight years, Price has worked in the Dallas area for Polygram Distribution in various capacities. Most recently he has served as a local salesman in Dallas and previously held resident salesman positions in the Oklahoma City and San Antonio markets.

## Arista Parsons Push

■ NEW YORK — Arista Records has kicked off a promotional campaign for The Alan Parsons Project's "Pyramid," calling the campaign "The New Wonder of the World." The broad-scale advertising and merchandising approach includes four-color ads in trades and key rock publications and radio time-buys. Arista held a series of preview playbacks in several major cities for press, radio and retailers. Maintaining a pyramidal theme, promotional aids have included pyramid stick pins, laminated posters, streamers and stickers.

For your next car . . .  
Wherever you are



Call  
"Red" Schwartz

EXECUTIVE  
CAR LEASING CO.  
7807 Santa Monica Bl.  
Los Angeles, Ca. 90046  
(213) 654-5000

**ELO brings their craft to the stage...**

**ELECTRIC LIGHT  
ORCHESTRA** in Concert

**THE BIG NIGHT**

## ...at Wembley June 2-16, 1978

### BIG NOISES

"When they opened a series of concerts at the Wembley Empire Pool it was with one of the most spectacular rock shows ever seen in London. The top half of a giant space ship lifted off at the start to reveal the group before laser beams intermittently flashed over the heads of the audience and a couple of flying saucers flew across the auditorium... ELO's music... is an imaginative blend of straightforward pop melodies enhanced by the lush and luxuriant contributions of their two cellists and violinist..."

EVENING STANDARD

### ELECTRIFYING SPECTACULAR

"It's the seven-piece band's return to Britain after a three year... exile, and with them they bring a spectacular space age Rock show costing a quarter of a million pounds... Their musical performance is larger than life and they give robust versions of their catchy million-sellers 'Turn To Stone,' 'Evil Woman,' 'Mr. Blue Sky,' 'Living Thing'..."

DAILY EXPRESS

### JOURNEY INTO SPACE

"Honestly, when you find yourself actually applauding the stage at the end of a gig, then you suddenly realise that you've just witnessed a very special occasion. That was what happened when the Electric Light Orchestra played Wembley Arena on Friday night... There were no fewer than 12 hit songs played... They were played exquisitely, too... once more demonstrating Lynne's incredible resilience at pure pop penmanship. It was all brought to an end, wouldn't you know, with a raucous and utterly carefree version of 'Roll Over Beethoven'..."

MELODY MAKER







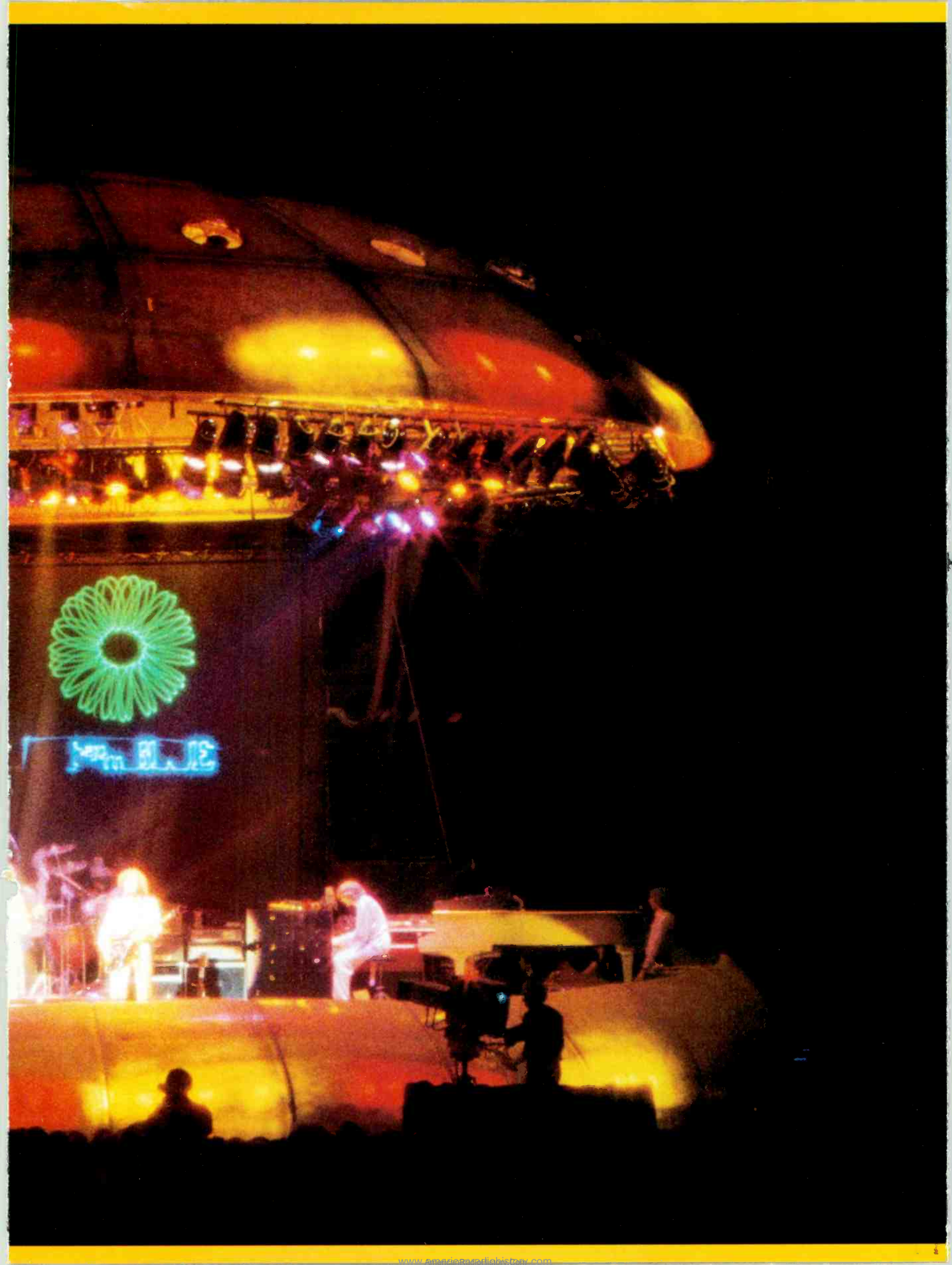


# Jet Records is proud to announce 44 Big Nights in America

DATE:	VENUE:	CITY-STATE:
6/30	Omaha Civic	Omaha, Nebraska
7/1	Kiel Arena	St. Louis, Missouri
7/2	Kemper Arena	Kansas City, Missouri
7/3	Myriad Gardens	Oklahoma City, Oklahoma
7/4	Midsouth Coliseum	Memphis, Tennessee
7/6 & 7	Omni	Atlanta, Georgia
7/8	Birmingham Jefferson Coliseum	Birmingham, Alabama
7/9	Rupp Arena	Lexington, Kentucky
7/11	Coliseum	Greensboro, North Carolina
7/12	Civic Center	Roanoke, West Virginia
7/15	Lakefront Stadium	Cleveland, Ohio
7/19	C.N.E. Stadium	Toronto, Canada
8/10	Chicago, Stadium	Chicago, Illinois
8/12 & 13	Pontiac Silverdome	Pontiac, Michigan
8/14	Market Square Arena	Indianapolis, Indiana
8/15	Milwaukee Arena	Milwaukee, Wisconsin
8/16	Dane County Coliseum	Madison, Wisconsin
8/17	Civic Center	St. Paul, Minnesota
8/19	McNichols Arena	Denver, Colorado
8/23	Oakland Coliseum	San Francisco, California
8/26	Anaheim Stadium	Anaheim, California
9/1	Tarrant County	Fort Worth, Texas
9/2	Louisiana-Hirsch Coliseum	Shreveport, Louisiana
9/3	Summit	Houston, Texas
9/4	Assembly Center	Baton Rouge, Louisiana
9/5	Coast Coliseum & Convention Center	Biloxi, Mississippi
9/7	Knoxville Civic Center	Knoxville, Tennessee
9/8	U. of Dayton Arena	Dayton, Ohio
9/9	Murphey Convention Center Midwest State University	Murphysboro, Tennessee
9/11	War Memorial	Buffalo, New York
9/12	Hershey Arena	Hershey, Pennsylvania
9/14 & 15	Madison Square Garden	New York, New York
9/18 & 19	Spectrum	Philadelphia, Pennsylvania
9/22	Coliseum	Hampton, Virginia
9/23	Capitol Center	Largo, Maryland
9/25	Civic Arena	Pittsburgh, Pennsylvania
9/27	Boston Gardens	Boston, Massachusetts
9/28	Providence Civic Center	Providence, Rhode Island
9/29	Portland Civic Center	Portland, Maine
9/30	Forum	Montreal, Canada

**With Special Guests Trickster**





Jet Records is distributed by CBS Records

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ SOME GIRLS may want to do any number of things for the **Rolling Stones**. And based on reports that have reached us over the past 10 days, that includes talking to their lawyers about legal action.

Although the Stones had approached most of the celebrities featured on the lp's cover design, it appears the final graphic didn't amuse several of the show biz queens included, particularly **Raquel Welch**, **Lucille Ball** and **Farrah Fawcett-Majors**. But what might have proven a disastrous setback in the album's release has apparently been averted; although some retailers had been warned that initial stock might have to be pulled, a move that would have led to a three-week gap in product availability, Atlantic and the Stones have agreed to modify the cover on the next run.

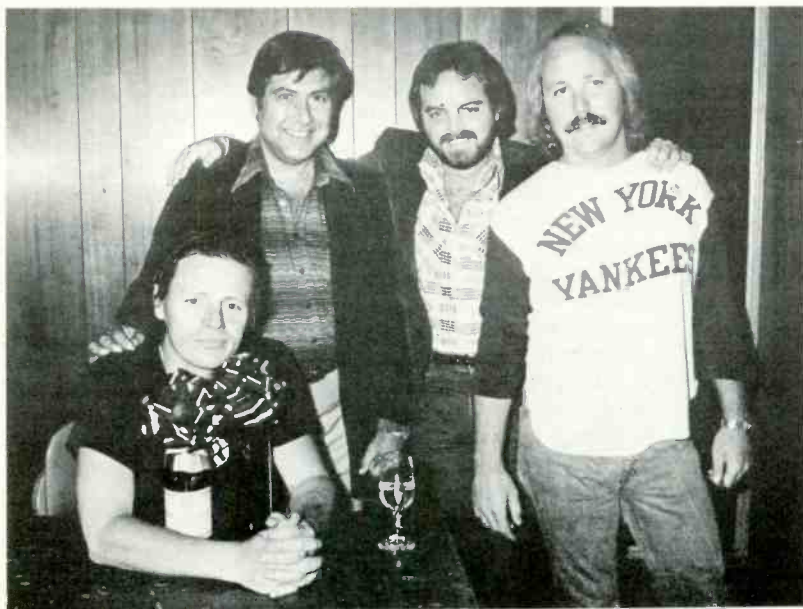
It's just like the old days, isn't it? And while we're talking about them, it's worth noting their strongest set in some years has already led to at least one cover scheme: **Warren Zevon** is hoping to work a version of **Keith Richards'** "Before They Make Me Run" into his upcoming Canadian tour dates, "just to bait the audience" about Richards' fall trial on drug charges.

YOU FIGURE IT OUT: When **Pablo Cruise** arrived for a radio interview at WIFE/AM in Indianapolis, they found that one of their most avid fans is a local burlesque princess, one **Connie Lingus**. Ms. Lingus, it seems, called the boys up on the air, and amidst lots of heavy breathing and innuendo confided that her whole act is built around Pablo Cruise music, with the stunning "Ocean Breeze" finale featuring a wind machine blowing off her clothes while she works out before an ocean backdrop. Connie invited the band and crew to be her personal guests at the next show, but they respectfully declined, even when she promised to add their "World's Away" album to the act as soon as possible . . . A&M Records and the local Peaches outlet in Toledo, Ohio, in conjunction with WMHE's **Paul Goldberg**, recently staged a benefit for the Toledo Zoo in order to drum up enough funds to buy a few more animals. Performing at "Jungle Jazz 1" was **Gap Mangione**, and yes, they raised several thousand bucks.

CONCERT MADNESS: **Al Green** recently paid the price when he jumped off the stage into a crowd of feral young ladies during a gig at San Francisco's Circle Star Theater: the women managed to tear off and destroy Green's three thousand dollar ivory bracelet. But now that the singer has opened his "Al Green's Hair Salon" in Memphis, he'll probably be able to spring for a couple of more bracelets . . . Considerably more frightening was an occurrence during the **Jefferson Starship's** European tour. They were to play a festival outside of Frankfurt, Germany, on June 17, but **Grace Slick** fell sick and was ordered not to perform by her doctor. When the local promoter and the band's **David Freiberg** went onstage to give the crowd the bad news,

(Continued on page 85)

## Fruit of the Vine



Jay Morgenstern, president, and Rick Shoemaker, vice president/creative manager of ABC/Dunhill Music, Inc. visited backstage with Capricorn recording artist Delbert McClinton during a recent Roxy engagement in Los Angeles. The two presented McClinton with two bottles of vintage wine in recognition of his composition, "Two More Bottles Of Wine," published by ABC/Dunhill Music and a #1 country hit for Emmylou Harris. Pictured left to right are: McClinton, Morgenstern, Shoemaker, and Robin Wren, west coast promotion manager, Capricorn Records.

## CBS Resumes Internship Program



For the fourth consecutive year CBS Records is employing a number of black and hispanic college students as part of its summer minority internship program. The program provides an opportunity for minority college students to be exposed to the various aspects of the recording industry, while gaining valuable on-the-job experience, information and career guidance, as well as possible full-time positions upon graduation from school. The program, which runs from June 12 through August 18, is a continuation of the CBS Records' commitment to the development of career opportunities for minorities. Pictured above with the minority summer interns are (far left) Shirley Shultz, assistant management development executive, CBS Records; (standing, center) Bruce Lundvall, president, CBS Records Division; (far right) Frank Calamita, management development executive, CBS Records.

## Jet Names Three in Expansion Move

■ LOS ANGELES — Don Arden, president of Jet Records, has announced a major expansion of his label's staff. Joining the company are Gary Diamond, national promotion director; Jerry Bix, national sales director; and Dean MacDougall, assistant marketing director.

Diamond spent the past two years working for Arista as west coast regional promotion director and as midwest regional promotion director. Prior to that he worked for Pickwick International in Minneapolis. Diamond will direct all promotional activities,

working with Jet's regional promotion staff as well as the national promotion staff of CBS/Associated Labels.

Bix began his career with Pickwick International in Minneapolis, subsequently becoming MCA's branch manager in that city, and was most recently Arista's midwest regional marketing director based in Chicago. He will be responsible for directing the sales of Jet product through the CBS distribution network.

MacDougall was advertising and marketing manager for MS Distributing in Los Angeles and most recently served as Arista's local marketing manager. In addition to his marketing responsibilities at Jet, he will coordinate all a&r activities.

Additions to Jet's regional promotion staff will be announced shortly.

## Lindy Goetz Joins Screen Gems-EMI

■ LOS ANGELES — Lindy Goetz has been appointed director of national promotion for Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., announced Lester Sill, president, Screen Gems-EMI Music, Inc. and Colgems-EMI Music, Inc.

Most recently Goetz was Los Angeles promotion manager for MCA Records and prior to that time was employed by Mercury/Phonogram Records.

In his new position, Goetz will be responsible for promotional activities, working with record labels, radio stations and independent promotion men to gain maximum exposure and exploitation of title in release.

## Martucci to Arista

■ NEW YORK—Leonard Scheer, vice president of sales and distribution, Arista Records, has announced the appointment of Mike Martucci to the newly created position of national accounts manager for the label.

In his new capacity, Martucci will be responsible for the coordination and implementation of Arista's sales activities through national rack and retail accounts. Particular emphasis will be placed on the scheduling and placement of advertising and the direction of breakout campaigns through these major retail facilities. The appointment, according to Scheer, is part of the on-going expansion of Arista's sales department.

Before being named Arista's national accounts manager, Martucci was vice president of sales and marketing for Roulette Records. From 1975 to 1977 he was Arista's singles sales manager, and he has held the post of chart director for Cash Box.

# Foreigner LP Gets Highest Orders In History at Atlantic Records

By BARRY TAYLOR

■ DETROIT — With advance orders for Foreigner's new album, "Double Vision" totalling 1.3 million the group now owns the distinction of having the highest advance orders of any album in the history of Atlantic Records according to a spokesperson for the label. It is the latest milestone in the Foreigner phenomenon which started in March, 1977 with the release of a debut album that is now platinum three times over.

The last 15 months have seen the group tour the country several times visiting tertiary, secondary and finally primary markets as a headline attraction before their successful bid for international recognition with the "Around the World in 42 Days" tour and now the extensive "Across America" trek which will reach well into the fall.

Somehow the group found the time to write new material and record "Double Vision" within the confines of the tight schedule laid out before them. "There was extreme pressure at one point" Mick Jones confided to RW here recently during a four day sold out engagement at the Pine Knob series of summer concerts, but he asserted that pressure may well

## Polygram Distrib. Sets Singles Oldies Program

■ NEW YORK—Polygram Distribution, Inc. is implementing a singles oldies program comprised of all-time hits from Polydor, Capricorn, Island, Casablanca, De-Lite, MGM, Mercury, RSO, Monument and other labels. The program consists of brand new oldies series from some labels, while others have added new releases to their existing oldies series.

A special summer oldies catalogue has been designed and mailed to all Polygram Distribution customers. Included in the extensive list of more than 400 titles are such artists as Atlanta Rhythm Section (Polydor), Connie Francis (MGM), the Bee Gees (RSO), Kiss (Casablanca), Chuck Berry (Mercury), Tom T. Hall (Mercury), Dusty Springfield (Philips), Jerry Lee Lewis (Smash), Roy Orbison (Monument), Kool & The Gang (De-Lite), Marshall Tucker (Capricorn) and Bob Marley (Island).

The entire singles oldies catalogue will carry a 10 percent cash off invoice discount for the period July 5 through August 4, 1978. Customers requiring additional catalogue or further information should contact their local Polygram sales representative.

be a positive factor as far as Foreigner's working habits. "I think that the band works well under pressure," Jones stressed, "It brings out something in the band that makes it rise to the occasion." Working under pressure is something that Foreigner has become accustomed to by this time having had no opportunity but to write the material for "Double Vision" while "on the road during the last eight months—putting ideas down between soundchecks and what little spare time there was." The album was recorded between April and May with the May 24 kickoff date for the world tour looming as the absolute deadline.

Unlike the schedule for the first album which allowed for extensive rehearsals before going into the studio, much of the preparation for "Double Vision" was done during the actual recording. "Because of our time schedule, a lot of the album had to be worked out in the studio which is why there is more of a studio sound to it," Jones explained. "Still, we didn't really have to cut any corners, just cram a lot of work into the time we had which meant a lot of long hours but I'm very satisfied with the results."

Jones and Ian McDonald who teamed with producers Gary Lyons and John Sinclair for the first album worked with Keith Olsen on "Double Vision." Olsen, who is not known for his rock productions, was suggested to the group for the clean, crisp sound he got for the Grateful Dead and Fleetwood Mac. He consented to leave his west coast base for the project which was again recorded at Atlantic Records' New York studio and according to Jones "seemed to be the professional type of person" he and McDonald were looking to work with.

Despite the change in producers, "Double Vision" is not going to mark a departure in Foreigner's familiar sound. As be-

## Ariola Taps Perry

■ LOS ANGELES — Bobby Hurt, vice president of promotion for Ariola Records, has announced the appointment of Bob Perry to the position of director of east coast operations.

All field promotion directors in Washington, Philadelphia and New York will report directly to Perry. Perry will be responsible for all merchandising, promotion and retail campaigns in the region, and will be based in Boston.

Perry comes to Ariola from Arista Records, where he was the director of east coast promotion.

fore, the songs capture that elusive "deceptively simple" feel with techniques that work equally well in the studio or on stage which suggests the role Jones and McDonald continue to play in the capacity of co-producers.

While "Double Vision" preserves the vibrancy of "Foreigner," particularly in the single, "Hot Blooded" (which is the group's third chartmaker as it debuts on The Singles Chart this week at #48 bullet), and the title song, Jones maintains that there was no conscious attempt made to write material in the style of their first album.

"People have only known us by one album. Coming up with a second album I feel we have made a progression. I think the raw parts are rawer than the first album and the ballads are more emotional. I don't think our albums are going to conform to any strict pattern because I definitely like change."

One of the most notable changes on "Double Vision" is that the band has begun to contribute more as songwriters with McDonald and Lou Gramm having written "Love Has Taken Its Toll" and keyboardist Al Greenwood responsible in large part for the instrumental "Tramontane" while bassist Ed Gagliardi and drummer Dennis Elliott have developed into one of the finest rock rhythm sections around.

Jones claims there are a couple of songs left over from the material the group penned for "Double Vision" and that he even managed to write "quite a few songs" between takes which may be used for the next album. "I'd like to keep the gap between albums a little shorter," Jones said. "I'd definitely like to start working on the next record before the end of the year."

## 20th's 'Ulysses' Gala



20th Century Fox Records premiered their major summer release, "Ulysses: The Greek Suite," with a special live performance of the work at the Variety Arts Theatre in Los Angeles. Key press and promotion people were flown in from all over the country to witness the unique rock program. Pictured from left are: Spence Berland, sr. VP, RW, Lenny Beer (vice president of promotion for the label), Ted Neeley and Yvonne Iversen (the two leads of "Ulysses"), J.J. Jorgensen (producer of the album), Harvey Cooper (senior vice president of promotion and a&r, 20th) Mike Sigman sr. VP, RW and Bill Donnelly (executive vice president of 20th Century Fox Records).

## Casablanca, A&M In Staff Trimmings

■ LOS ANGELES — Casablanca Records and FilmWorks, Inc., is completing a minor cutback in overall staff, RW learned last week. Although some rumors labeled the move a major slash in overhead, the total number of staffers dismissed is believed to be between 20 and 30, with trims focusing on lower echelon positions in warehousing, publicity and sales.

At its largest, Casablanca's staff swelled to around 140, as reported earlier in an RW Dialogue with Casablanca's VP, Larry Harris. It's believed the current personnel review is focusing on elimination of job duplication.

A similar staff trimming at A&M — where about 30 of the label's 500 staffers are reportedly being trimmed — triggered the same kind of speculation a week earlier, with most of the furor generated by film/video industry observers, rather than the music community.

## CBS Names Callahan St. Louis Branch Mgr.

■ NEW YORK—Jack Chase, vice president, marketing, southwest region, CBS Records, has announced the appointment of Thom Callahan to the position of branch manager for the St. Louis marketing area.

In his new capacity, Callahan will be responsible to Chase for the sales and promotional activities for CBS' family of labels, as well as coordinating special programs and merchandising plans on all record and tape product.

Callahan joined CBS in October of 1971 as singles sales manager, CBS. He was then transferred to Houston as a sales representative. His most recent position was sales manager for the New York marketing area.





AB 4182



# IT HAPPENS ALL OF A SUDDEN.

When a group is ready to explode, everybody finds out in a hurry. And that's the word on the Michael Stanley Band. Instant AOR response to their incredible new album is spreading across the country like rock 'n' roll wildfire. "Cabin Fever" by the Michael Stanley Band. It comes on so strong you won't know what hit you.

## MICHAEL STANLEY BAND

"CABIN FEVER" THEIR NEW ALBUM  
ON ARISTA RECORDS AND TAPES.



Produced by Robert John Lange.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# RECORD WORLD SINGLE PICKS

**JIMMY MACK**—Big Tree  
BT 16124 (Atlantic)



**WAITING FOR TONIGHT**  
(prod. by M. Tschudin)  
(writer: Mack) (Beechwood, BMI) (3:15)

The Staten Island native's second single is already a popular AOR cut from his first solo album and heavily requested during his current club tour. It's an unrelenting rocker set off by the energetic guitar work and full vocal hook Mack is already known for.

**THE ISLEY BROTHERS**—T-Neck  
ZS8 2277 (CBS)



**GROOVE WITH YOU**  
(prod. by the Isley Bros.) (writers: same)  
(Bovina, ASCAP) (4:00)

The Isley's picked a romantic up-tempo pop ballad this time around. The record is highlighted by their distinctive vocal arrangements and dynamic rhythm section. On the heels of their recent r&b hit it could be their biggest pop record to date.

**HEART**—Mushroom  
M-7035



**WITHOUT YOU** (prod. by M. Flicker) (writers: Ham-Evans) (Warner Bros., ASCAP) (4:40)

Heart takes the original Badfinger composition, made a classic by Harry Nilsson, and adds their own vocal/rhythm touches. It may not be the kind of rocker their fans are accustomed to but its an admirable pop effort with adult appeal.

**TONY ORLANDO**—Elektra  
E-45501



**DON'T LET GO** (prod. by J. Wexler-B. Beckett) (writer: Jesse Stone) (Screen Gems-EMI) (3:34)

Tony Orlando's much publicized return as a solo recording artist is kicked off by this remake of the 1958 Roy Hamilton hit. Orlando and his producers have updated it stylishly with strong background vocals and a light disco beat.

**U.K.**—Polydor PD 14491  
**IN THE DEAD OF NIGHT** (prod. by U.K.) (writers: Jobson-Wetton) (E.G./Total, BMI) (3:01)

Star studded English band shows off some interesting changes in this debut single. It should stand well with their AOR fans.

**FRANKLIN MICARE**—Private  
Stock PS 45,200

**I CAN'T HELP MYSELF** (prod. by Joel Dorn) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:05)

Micare picked the Four Tops' 1965 hit for a timely re-make. The vocals are central and producer Dorn's drum sound is inspiring.

**RUPERT HOLMES**—Private Stock  
PS 45,199

**LET'S GET CRAZY TONIGHT** (prod. by R. Holmes) (writer: same) (WB/The Holmes Line, ASCAP) (3:26)

The artist's name alone should produce immediate a/c acceptance and the up-beat tune with standout arrangements should find a home on the pop playlists as well.

**KAREN YOUNG**—West End  
WES 1211

**HOT SHOT** (prod. by A. Kahn-K. Borusiewicz) (writers: same) (Scully, ASCAP) (3:15)

Young has already been compared to Vicki Sue Robinson and for good reason. The record, mixed for AM & FM radio, could break her disco and pop.

**PRIX**—Miracle MR 22222  
(Big Sound)

**LOVE YOU TONIGHT (SATURDAY'S GONE)** (Dir. by Jon Tiven) (writers: Tiven-Hoehn) (Big, BMI) (3:12)

Jon Tiven's New York label debuts with this second single by Prix. It's a jangly mid-tempo tune with some Phil Spector/Brian Wilson overtones.

**STANLEY CLARKE**—Nemperor  
ZS8 7518

**ROCK 'N' ROLLY JELLY** (prod. by Ed Thacker) (writer: Clarke) (Clarkee, BMI) (3:15)

Clarke's expertise as artist, writer and producer is especially strong on this must watch record on the r&b and disco levels.

**SAMMY HAGAR**—Capitol  
P-4596

**I'VE DONE EVERYTHING FOR YOU** (prod. by Sammy & Carter) (writer: Hagar) (Big Bang/Warner-Tamerlane/The Nine/WB, BMI/ASCAP) (3:00)

Hagar's single rocks harder than most of the records around with loads of driving guitar lines and a classic vocal hook.

**ALICIA BRIDGES**—Polydor  
PD 14483

**I LOVE THE NIGHTLIFE (Disco Round)** (prod. by S. Buckingham) (writers: Bridges-Hutcherson) (Lowery, BMI) (3:10)

The popularity of the strong female vocalist is definitely on the upswing and Bridges is a prime example. The record has the right disco backbeat.

**BRASS CONSTRUCTION**—  
UA X1204-Y

**CELEBRATE** (prod. by Jeff Lane) (writer: R. Muller) (Desert Rain/Big Boro, ASCAP) (3:51)

The Brass Construction perfectly captures the N.Y. r&b disco sound with this disc. Strong vocals and horn arrangements add the right touch of funk.

**DON RAY**—Polydor PD 14489

**GOT TO HAVE LOVING** (prod. by Cerrone-D. Ray) (writers: same) (Cerrone/Don Ray, SACEM) (3:32)

The artist is already a monster at the discos and this single, with the artful Cerrone touch, holds loads of radio potential.

**CHRIS REA**—United Artists  
UA-X1198-Y

**FOOL (IF YOU THINK IT'S OVER)** (prod. by Gus Dudgeon) (writer: Rea) (Magnet/Interworld) (3:35)

The lyrics may be a bit heavy but this U.S. debut single has the right vocals and overall sound for immediate a/c and pop attention.

**AUSTIN ROBERTS**—Arista  
AS 0335

**DON'T STOP ME BABY (I'M ON FIRE)** (prod. by Bob Montgomery) (writers: Slate-Keith-Pippin-Roberts) (House of Gold/Bobby Goldsboro, BMI/ASCAP) (3:19)

Roberts' first release on Arista is a mid-tempo love song with distinct high vocals and lilting string arrangements. A good pop add.

**NORMAN CONNORS**—  
Arista AS0343

**THIS IS YOUR LIFE** (prod. by N. Connors) (writer: Jimmy Webb) (Jobete, ASCAP) (3:47)

Premier jazz/fusion artist Norman Connors (and stunning lead vocalist Eleanor Mills) blend together perfectly on this well-known Jimmy Webb tune.

**MFSB**—Phila. Intl. ZS8 3650  
(CBS)

**USE TA BE MY GUY** (prod. by J. Usry-J. Jefferson) (writers: K. Gamble-L. Huff) (Mighty Three, BMI) (3:32)

In the best tradition of "answer records," MFSB comes back at the O'Jays' hit in this largely instrumental single with lush female background chorus.

**ROY BUCHANAN**—Atlantic 3489

**DOWN BY THE RIVER** (prod. by Raymond Silva) (writer: Neil Young) (Cotillion/Broken Arrow, BMI) (3:40)

Buchanan took Neil Young's classic ballad and added his own trademark guitar work for a possible pop/country crossover hit.

**MILT MATTHEWS**—H&L HL 4698

**STOP THAT TRAIN** (prod. by Landy McNeal) (writer: Matthews) (Boca, ASCAP) (3:00)

Matthews last single "Trust Me" had solid r&b support. This new record, with some inspired background vocals and a strong beat, should get the same.

**THE STYLISTICS**—Mercury 74006

**FIRST IMPRESSIONS** (prod. by Teddy Randazzo) (writers: Randazzo-B. Weinstein-B. Hart) (Teddy Randazzo, BMI) (2:50)

The group's soft r&b sound is especially effective on this ballad. Once again, harmonies carry the record, highlighted by Randazzo's understated production.

**HELEN SCHNEIDER**—Windsong  
JH-11305

**LONELINESS** (prod. by Tony Camillo) (writers: P. Williams-K. Ascher) (20th Cent./Hobbitron/Aschken, ASCAP) (3:19)

Schneider got a great deal of adult play on her last single and this record is likely to do the same. Producer Camillo's arrangements excel.

**GEORGE DEFFET**—GRR Music Inc.  
GR 101

**NEW YORK STATE OF MIND** (prod. by Al de Lory) (writer: Billy Joel) (Home Grown/Tin Pan Tunes, BMI) (3:45)

Billy Joel's well known ode to New York gets a jazzed up big vocal treatment from Deffet. Watch for some immediate adult reaction.

**BURTON CUMMINGS**—

Portrait 6-70016  
**BREAK IT TO THEM GENTLY** (prod. by B. Cummings) (writer: same) (Shillelagh, BMI) (3:47)

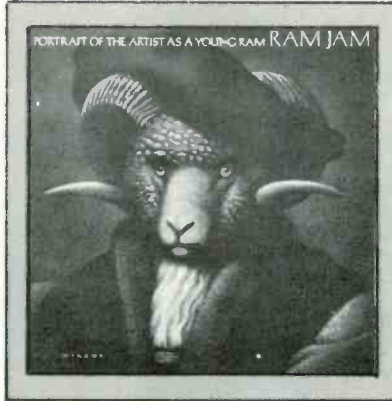
Cummings ballad of life on the run might produce a tear or two but it's a firm shot for fast a/c acceptance.

# RECORD WORLD ALBUM PICKS



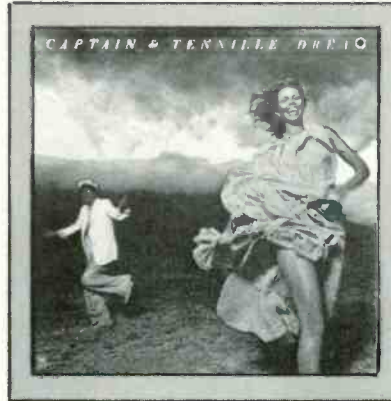
**ON THE TWENTIETH CENTURY**  
(ORIGINAL BROADWAY CAST) Columbia JS 35330 (7.98)

It is most fitting that the first Broadway cast album of the season is this Tony award winning show. Cy Coleman's music is once again exceptional as here it fits the '30s era in which the musical is cast. Madeline Kahn and George Coe among others turn in fine vocal performances.



**PORTRAIT OF THE ARTIST AS A YOUNG RAM**

**RAM JAM**—Epic JE 35287 (7.98)  
The second Ram Jam album is a rock 'n roll tour-de-force which is heavy on the guitars and the excitement. The group that scored last year with a left field hit in "Black Betty" should make their presence felt once again with this dynamic set produced by Jerry Kasenetz and Jeff Katz.



**DREAM**  
**CAPTAIN & TENNILLE**—A&M SP 4707 (7.98)

The duo has not lost its ability to turn the catchy pop hook as they show here with material penned by Leon Russell, Sedaka and Greenfield and Ray Stevens among others. Daryl Dragon's keyboards are the centerpiece while Toni Tennille's vocals are as appealing as ever.



**GET IT OUTCHA SYSTEM**  
**MILLIE JACKSON**—Spring SP-1-6719 (Polydor) (7.98)

The songstress has just recently joined the ranks of gold record sellers for her gutsy "tell it like it is" style which blossoms here with some original material as well as some well chosen covers. Among the latter is "Here You Come Again" and Kenny Rogers' "Sweet Music Man."

**GO LIVE FROM PARIS**  
VARIOUS ARTISTS—Island ISLD 10



A line-up that included Stevie Winwood, Al DiMeola, Klaus Schulze and Michael Shrieve joined Stomu Yamashta for his English tour. The two record set is an accessible documentation.

A line-up that included Stevie Winwood, Al DiMeola, Klaus Schulze and Michael Shrieve joined

**THE BIBLE**  
**FAMILY OF LOVE**—Polydor PD-2-9301 (12.98)



The latest in what appears to be a trend toward deluxe packaged concept albums tackles the grandest theme of them all. These two records are divided into the New and Old Testament with production by Paul Buckmaster and Martyn Ford.

The latest in what appears to be a trend toward deluxe packaged concept albums tackles the

**IN THE NIGHT TIME**  
**MICHAEL HENDERSON**—Buddah BDS 5712 (7.98)



This is Henderson's third album and definitely his best to date. He explores new areas here and even introduces a brand new talent by the name of Rena Scott. Look out for "Take Me I'm Yours," and "Happy."

This is Henderson's third album and definitely his best to date. He explores new areas here

**DEADEYE DICK**  
**C.J. & CO.**—Westbound WT 6104 (All.) (7.98)



Hot on the heels of their very hot "Devil's Gun" album, the group offers another percolating set of dance music. The combination of Mike Theodore and Dennis Coffey again hits the mark.

Hot on the heels of their very hot "Devil's Gun" album, the group offers another percolating set of dance music.

**WISE AFTER THE EVENT**  
**ANTHONY PHILLIPS**—Passport PB 9828 (Arista) (7.98)



Phillips, the one time guitarist with Genesis is heard on some original songs that approach the early sound of that group. An excellent production by Rupert Hine and exceptional musical support gives his material room to breathe.

Phillips, the one time guitarist with Genesis is heard on some original songs that approach the early sound of that group.

**COLLISION COURSE**  
**ASLEEP AT THE WHEEL**—Capitol SW 11726 (7.98)



The group known as the foremost practitioners of western swing keeps its reputation intact with material that ranges from Count Basie and Louis Jordan to music of the Texas plains. Chris O'Connell's vocal on "Song Of the Wanderer" should help to spread the word about this outfit.

The group known as the foremost practitioners of western swing keeps its reputation intact with material that ranges from

**SUPER BLUE**  
**FREDDIE HUBBARD**—Columbia JC 35386 (7.98)



Hubbard returns to his roots on his best album since his days at CTI. The format recalls the early to mid-sixties with personnel including Benson, Ron Carter, Hubert Laws and a host of others form the CTI days.

Hubbard returns to his roots on his best album since his days at CTI. The format recalls the early to mid-sixties with personnel including Benson, Ron Carter, Hubert Laws and a host of others form the CTI days.

**ALIVEMUTHERFORYA**  
VARIOUS ARTISTS—Columbia JC 35349 (7.98)



Recorded on a tour that ran from November to December, 1977, these are some of the best performances from a group that included jazz luminaries such as Tom Scott, Billy Cobham, Steve Khan and Alphonso Johnson.

Recorded on a tour that ran from November to December, 1977, these are some of the best performances from a group that included jazz luminaries such as Tom Scott, Billy Cobham, Steve Khan and Alphonso Johnson.

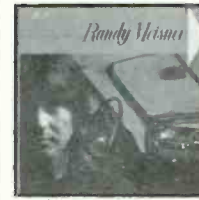
**SWEET REVENGE**  
**AMANDA LEAR**—Chrysalis CHR 1184 (7.98)



The second album from the European disco chanteuse has a concept theme (a rags to riches to rags story) and a full bodied sound. Lear's distinctive raspy vocal style is her calling card and it is developed by an intelligent production by Anthony Monn.

The second album from the European disco chanteuse has a concept theme (a rags to riches to rags story) and a full bodied sound. Lear's distinctive raspy vocal style is her calling card and it is developed by an intelligent production by Anthony Monn.

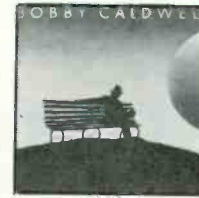
**RANDY MEISNER**  
Asylum 6E 140 (7.98)



The first solo album by this former member of the Eagles covers some familiar territory with the inclusion of "Take It To the Limit" but also shows another side of the artist with a couple of oldies: "Save the Last Dance For Me" and "It Hurts To Be In Love."

The first solo album by this former member of the Eagles covers some familiar territory with the inclusion of "Take It To the Limit" but also shows another side of the artist with a couple of oldies: "Save the Last Dance For Me" and "It Hurts To Be In Love."

**BOBBY CALDWELL**  
Clouds 8804 (TK) (7.98)



There is a very bright future for this talented new singer. Bobby's style and format reaches all ends of the spectrum and back. Of particular note is "Kalimba Song" and "Special To Me."

There is a very bright future for this talented new singer. Bobby's style and format reaches all ends of the spectrum and back. Of particular note is "Kalimba Song" and "Special To Me."

**WHITE WITCH**  
**THE ANDREA TRUE CONNECTION**—Buddah BDS 5702 (7.98)



It was a long jump from the cinema to the disco but Andrea has landed on her feet. "What's Your Name, What's Your Number" was one of the biggest hits on the recent disco scene and this album should provide a good springboard.

It was a long jump from the cinema to the disco but Andrea has landed on her feet. "What's Your Name, What's Your Number" was one of the biggest hits on the recent disco scene and this album should provide a good springboard.

(Continued on page 83)

## Who In The World:

### Bonnie Tyler—International Hit

■ When Bonnie Tyler's single, "It's a Heartache," was released in the U.S. in April, it became an immediate smash and within two months was certified gold by the Recording Industry Assoc. of America for sales exceeding one million copies. Her album of the same title was released a month later and also began a race up the charts that saw it achieving gold album status within a month.

A solid success story. But for Bonnie, America was but the latest country bowled over by this singer's unique talents. Previously, "It's a Heartache" had captured the hearts of people and topped the charts in countries all around the world.

In a very brief space of time, Bonnie Tyler has become one of the truly international stars of the world of recording. What has happened to this petite, blue-eyed singer with the rough-edged voice is indeed remarkable.

In July, America will get to see first hand what all the excitement is about for. Following on the success of her first RCA single and album, Bonnie will be making a whirlwind coast-to-coast concert tour beginning June 28 at the Greek Theatre then moving in Los Angeles for a July 6 date at the Roxy. She then plays Six Flags in Dallas July 8, the Exit Inn in Nashville July 10, the Great Southeast Music Hall in Atlanta July 12, the Starlight Inn in Chicago July 13 and culminating with a July 17 engagement at New York's rock Mecca, the Bottom Line.

"When people call you an

overnight success, they think that somehow you got there without working," Bonnie says, then quickly adds that before her 'instant' success, she spent eight years working obscure cabarets, rugby club socials and not-so-classy clubs.

The distinctive hoarseness in Bonnie's voice is the result of a delicate throat operation to correct a complaint common among singers — nodules on the vocal chords. The operation became necessary shortly after she recorded her first European hit, "Lost in France."

It was that song which marked the beginning of Bonnie's "breaking through" to stardom. She was singing in a small club in Swansea, Wales (near her home village) when she was spotted by a talent scout for songwriter Ronnie Scott. She auditioned for him and got to record that song; the recording was a hit all over Europe.

"It's a Heartache" is the third Ronnie Scott song to become a hit for Bonnie; its success has made her a gigantic star everywhere in the world.

### Women Against Violence Sets New Record Campaign

By SAM SUTHERLAND

■ LOS ANGELES — Women Against Violence Against Women (WAVAW), one of two principal feminist organizations behind the December, '76 protest and boycott actions aimed at sexual violence in music industry advertising and graphics, is gearing up for a renewed campaign. According to WAVAW's Julia London, the comparative silence of femi-

### FDA Shines Critical Spotlight On Perilous Rock Laser Shows

By BILL HOLLAND

■ WASHINGTON — The Food and Drug Administration warned the rock group Blue Oyster Cult last week that it was in violation of a number of FDA standards concerning laser beams.

The band has already agreed to correct the problems, which were first spotted by the agency after dropping in on a BOC concert in Dayton, Ohio this past March and one a month later in Atlanta.

FDA officials say that the way the band's crew was running the laser show, there was a possibility that the powerful and possibly dangerous beams could be reflected and come into contact with the audience. There were also complaints of improper housing and labeling of the equipment.

The group was told to either decrease the power of the laser beam system they were using or to modify it to insure the beams would not come into contact with the people in the audience.

Lasers can produce dangerous amounts of light radiation, FDA pointed out. A reflected laser

beam, for example, that accidentally bounced into a person's eyes would result in a "temporary blind spot," an official said. Extended exposure to a laser beam, of course, could inflict much more serious damage.

The FDA has so far only contacted Blue Oyster Cult, but the agency has spread the word that it is aware of the laser shows put on by such other big-name draws as Wings, Yes, Earth, Wind and Fire, Led Zeppelin and Pink Floyd.

"We want to let them know that we will be checking on them," an FDA official told RW. "There have been no major accidents yet, and we hope to keep it that way."

The FDA began investigating laser beam violations back in 1976, although initially most enforcement was in industrial applications.

### Nugent Platinum

■ NEW YORK — Epic recording artist Ted Nugent's latest lp, "Double Live Gonzo," has been certified platinum.

### Cosmic Fury



Peter Frampton, one of the celebrity owners of the Philadelphia Fury soccer team, was on hand to sign soccer balls for fans when his team met the Cosmos in New York recently. Also at the game were fellow Fury owner Rick Wakeman, Cosmos' Ahmet Ertegun (right), and his guest Leif Garrett (left).

nist critics in recent months has been due to a "grass roots" educational program aimed at consumers. But with plans calling for a meeting and audio-visual presentation locally this Friday (30) in Santa Monica, London says WAVAW will again bring their charges to the industry's front door.

When the original protests against industry graphic practices surfaced (RW, December 11, 1976), WAVAW and California NOW, Inc., focused their efforts on the three Warner Communications, Inc. labels, asserting that WCI's dominant share of market made them the logical first target. Initial commentary from the activists, followed by meetings with Warner Bros. executives, saw the WAVAW/NOW organizers threatening a consumer boycott unless labels responded to charges of sexual exploitation and the depiction of violence against women by altering cover graphics, merchandising materials and ad layouts in accordance with the group's protests; when label sources asserted that artists themselves exercised contractual rights over graphics, talks broke down.

"WCI is still the focal point of our efforts," London told RW last week, "as of today there are other companies, among them

CBS and several others, that are allowing more sexual violence than before in their designs." Citing the Ohio Players' Mercury lps as another glaring example of exploitative graphics, London added that the industry's overall practices do suggest a greater awareness of potential retribution from consumers, suggesting instances of such exploitation are subtler than in the past.

Asked how WAVAW's activities prior to this week's "home turf" rally have been organized, London reported, "Basically, what we're going to be doing now is seeking greater visibility for the issue. We've done a national survey of retail stores, and updated our earlier findings. And other (activist) groups have been getting involved; the Los Angeles organization has been serving more as a coordinating group."

Now, though, WAVAW members and supporters here will be attempting to again address the industry more directly. Although specific contingencies such as the early '77 boycott have not been revealed, London says the campaign will continue to use slide presentations to educate consumers. That tactic has been used throughout the past year, with considerable success, according to the WAVAW rep. "It's (Continued on page 87)



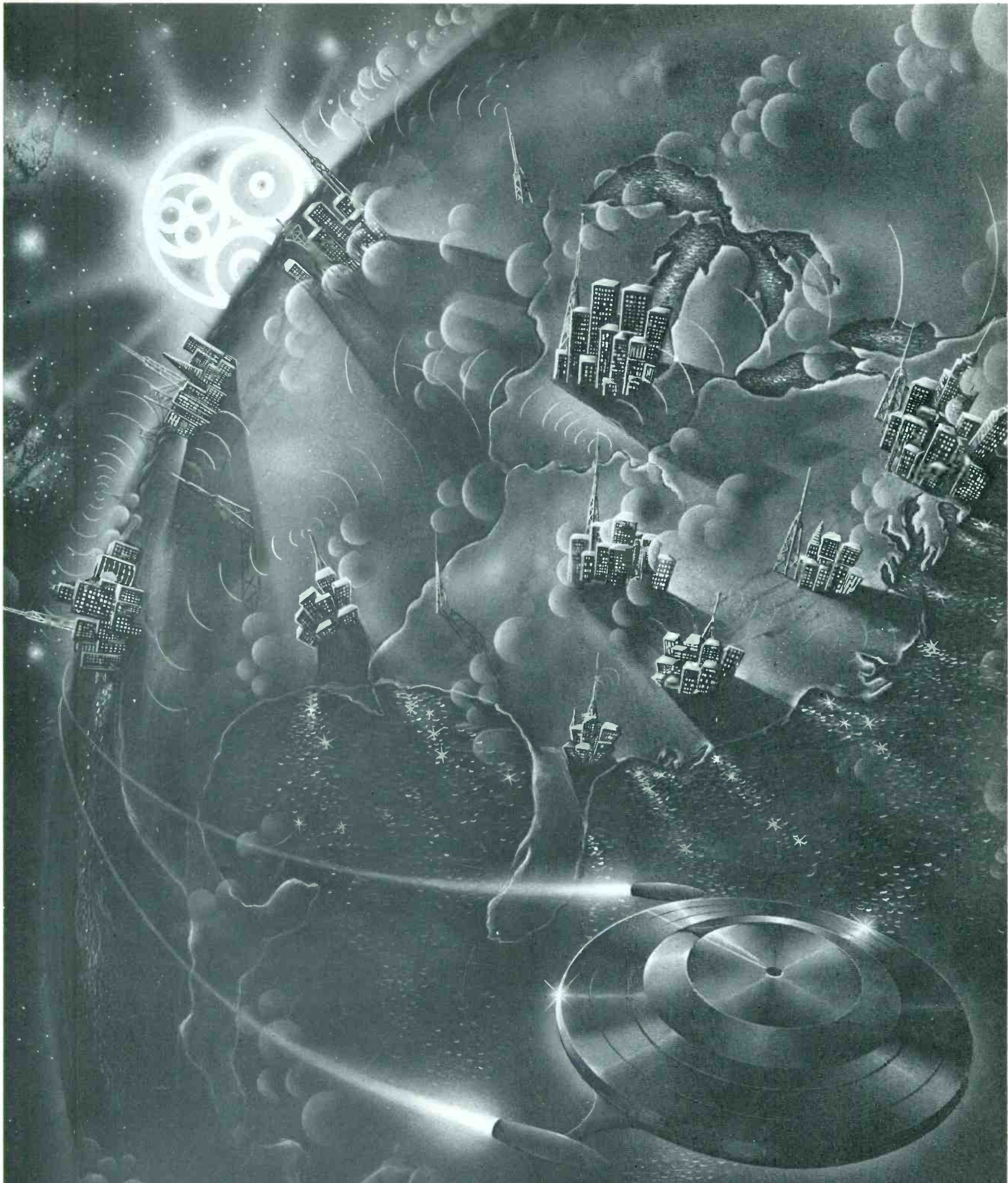
**KENNY NOLAN, LAST YEAR'S NO.1  
NEW POP SINGLES ARTIST HAS A NEW ALBUM  
FULL OF POP SINGLES TO SHARE.**

Kenny Nolan has recorded hit songs like "I Like Dreamin'." And he's internationally renowned for writing monster smashes like "Lady Marmalade," "Get Dancin'" and "My Eyes Adored You." So it's no surprise Kenny was voted *Billboard Magazine's* Top New Pop Singles Artist.

One listen to his album "A Song Between Us" featuring Kenny's best new songs like the title track, "Your Love It Takes My Breath Away," "But Love Me" and the irresistible "I'd Love You To Love Me Back," firmly establishes Kenny as a contender for new awards.

**Listen to "A Song Between Us"**  
**A single and an album from Kenny Nolan.**  
PD-14486 PD-1-6151  
**On Polydor Records and Tapes.**





## **ATTENTION SEATTLE:**

### **THE RECORD WORLD RADIO/RETAIL SEMINAR SERIES IS COMING YOUR WAY JULY 8**

The Record World Radio/Retail Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

For details, please contact Mike Vallone or Doree Berg at (212) 765-5020.

# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral ar

### Stations:

#### RW I

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

#### RW II

WAAY WABB WAIR WAKY WANS WAUG  
WBBQ WBSR WCGQ WFLB WGLF WGSV  
WHBQ WHHY WISE WLAC WLCY WLOF  
WMAK WORD WRFC WRJZ WSGA WSGN  
WSM-FM BJ105 98Q Z93 KXX/106 94Q

#### RW III

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

### Tendency:

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

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

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

Last Week:	This Week:	
2	1	Gerry Rafferty
1	2	Andy Gibb
4	3	O'Jays
3	4	Carly Simon
7	5	Meatloaf
6	6	Heatwave
8	7	ABBA
10	8	Barry Manilow (Copacabana)
11	9	Bob Seger
5	10	Bonnie Tyler
18	11	Donna Summer
9	12	Wings (old)
20	13	Rolling Stones
16	14	Billy Joel (Only The Good)
15	15	Michael Johnson
13	16	Peter Brown
22	17	Steve Martin
28	18	Frankie Valli
21	19	Seals & Crofts
23	20	Jefferson Starship
25	21	Eric Clapton
26	22	Pablo Cruise
24	23	Robert Palmer
Add	24	Commodores
27	25	Eruption
Ex	26	Walter Egan
Ex	27	Toby Beau
14	28	Patti Smith
Ex	29	Evelyn "Champagne" King

**Adds:** Foreigner  
ELO  
Joe Walsh

**Extras:** Bruce Springsteen  
A Taste of Honey  
Village People  
Wings  
Genesis

**LPCuts:** Andy Gibb  
(Everlasting Love)

**Also Possible:** Steely Dan (FM)  
Barbra Streisand  
England Dan & John  
Ford Coley  
ARS  
Cars  
Kenny Rogers  
Todd Rundgren  
Quincy Jones

Last Week:	This Week:	
1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	O'Jays
6	4	Heatwave
4	5	Meatloaf
5	6	Carly Simon
7	7	ABBA
9	8	Bob Seger
11	9	Donna Summer
10	10	Michael Johnson
12	11	Walter Egan
13	12	Pablo Cruise
20	13	Rolling Stones
14	14	Seals & Crofts
8	15	Bonnie Tyler
18	16	Eric Clapton
16	17	Barry Manilow (Even)
22	18	Peter Brown
25	19	Billy Joel (Only)
24	20	Jefferson Starship
21	21	Rod Stewart
27	22	Frankie Valli
26	23	Genesis
28	24	Barry Manilow (Copacabana)
29	25	Atlanta Rhythm Section
Add	26	Commodores
Add	27	Joe Walsh
30	28	Todd Rundgren
Ex	29	Toby Beau

**Adds:** Wings  
Rita Coolidge  
Foreigner  
ELO

**Extras:** Barbra Streisand  
Jackson Browne  
Kenny Rogers  
Dave Mason  
Evelyn "Champagne" King  
Quincy Jones

**LPCuts:** None

**Also Possible:** Village People  
A Taste of Honey  
Nantucket  
Steely Dan (FM)  
Bob Welch  
Boney M  
Roberta Flack

Last Week:	This Week:	
1	1	Andy Gibb
2	2	Gerry Rafferty
5	3	Bob Seger
4	4	Carly Simon
7	5	ABBA
3	6	Bonnie Tyler
8	7	O'Jays
9	8	Heatwave
6	9	Wings (old)
11	10	Steve Martin
14	11	Meatloaf
10	12	Chuck Mangione
16	13	Genesis
21	14	Donna Summer
23	15	Rolling Stones
13	16	Patti Smith
17	17	Michael Johnson
19	18	Steely Dan (FM)
15	19	Barry Manilow (Even)
22	20	Seals & Crofts
24	21	Joe Walsh
Add	22	Barry Manilow (Copacabana)
Add	23	Jefferson Starship
Ex	24	Jackson Browne

**Adds:** Commodores  
Foreigner  
Frankie Valli

**Extras:** Eric Clapton  
ELO  
Eddie Money  
Pablo Cruise  
Rod Stewart

**LPCuts:** None

**Also Possible:** Bruce Springsteen  
Toby Beau  
Barbra Streisand  
Walter Egan  
Joey Volvta  
Wings

### Hottest:

#### Rock:

Foreigner

#### Adult:

Rita Coolidge

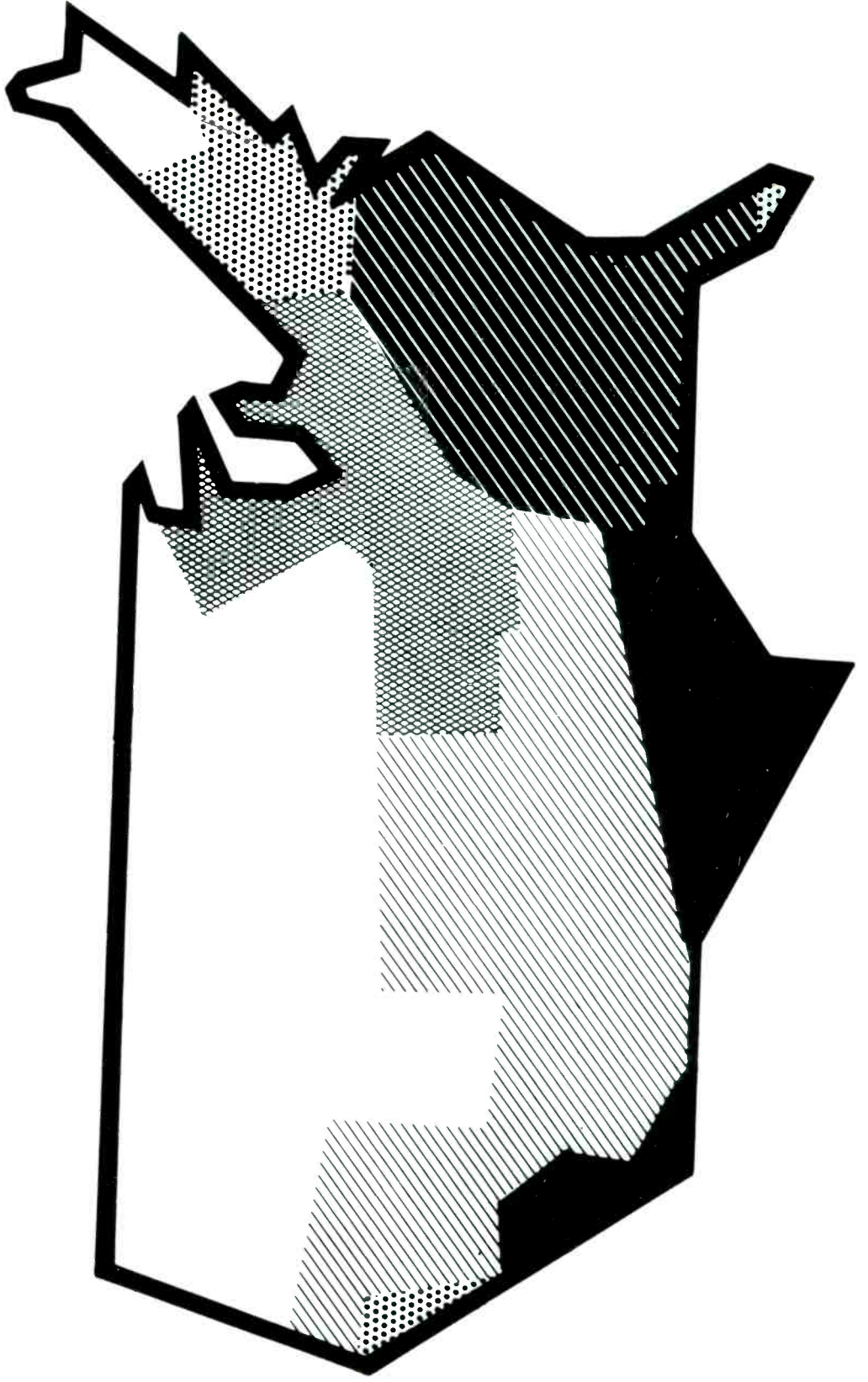
#### R&B Crossovers:

Evelyn "Champagne" King  
A Taste of Honey

July 1, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



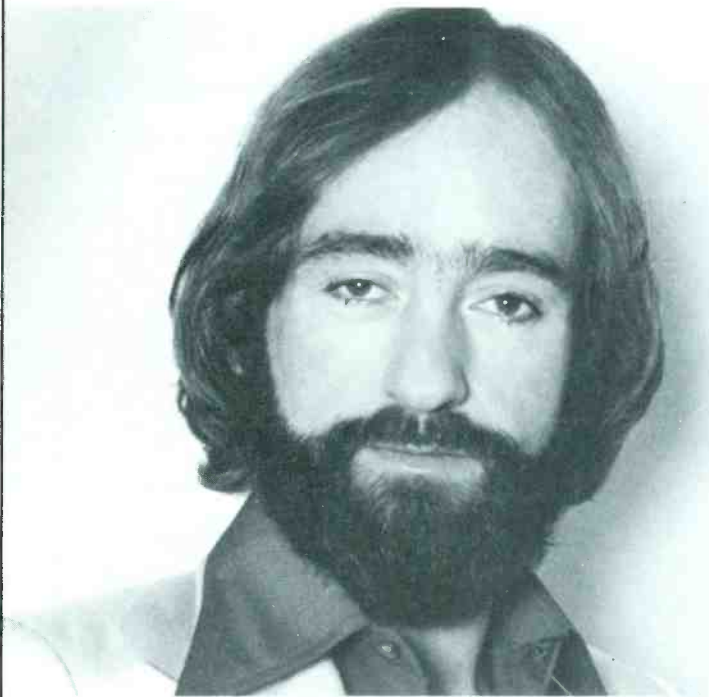


# Will You Still Love Me Tomorrow

3-10749

*Is On The Way To Be The*

**Most Familiar Call Out  
Record of 1978!**



*From The ...*

**Most Familiar Call Out Artist  
Of 1977!**

# Dave Mason

*From The Album*

**Mariposa De Oro**

JC 35285

**Already One of the Heaviest  
Played And Accepted Albums  
on AOR Radio**

on Columbia Records



# CALL-OUTS

## Stations Contributing This Week:

WCOL	WIFI	KDWB	KTLK
WDRQ	WPEZ	KING	92X
WFIL	WRKO	KSLQ	96X
WHBQ	WSAI	KSTP	Y100

## Overall Demographics:

**GERRY RAFFERTY**

**ANDY GIBB**

**WINGS**

**BARRY MANILOW (Even)**

**BOB SEGER**

**BILLY JOEL (Only)**

**CHUCK MANGIONE**

**CARLY SIMON**

**EDDIE MONEY**

## Active Discs:

**GERRY RAFFERTY**: Solid overall record: #1 adult males and females, #3 male teens, #4 female teens.

**ANDY GIBB**: Right behind the leader tied for sixth in male adults, tied for second in female adults, #1 teen record male and female.

**WINGS**: Right up there with leaders, #2 in male adults, #3 in female adults, tied for lead in male teens and second in female teens.

**BARRY MANILOW**: (Even): Strength is female adults (tied for fifth). Also pulling male adults.

**BOB SEGER**: #4 male adults, tied for second male teens; #3 female teens, also pulling female adults.

**CHUCK MANGIONE**: #3 male adults, #4 female adults, tied for second male teens and tied for fifth female teens.

**CARLY SIMON**: #5 male adults; #2 female adults; very light in teens.

**EDDIE MONEY**: Tied for sixth in adult females, light male adults, tied for second in male teens and tied for fourth female teens.

**BILLY JOEL (Only)**: Tied for seventh in male adults, pulling some female adults, light response in teens.

## Stayability:

**ABBA**: Seventh in male adults, light action in female adult and teens.

**PETER BROWN**: Shows best in male teens with light response in all other demos.

**HEATWAVE**: Overall activity with female teens pulling best response, also shows with male adults.

**JEFFERSON STARSHIP (Runaway)**: Pulling female adults and 18-24 males.

**MICHAEL JOHNSON**: Definite female record pulling teens right into upper demo females.

**BARRY MANILOW (Copa)**: Fifth in female adults; also pulling 25-34 males.

**MATHIS/WILLIAMS**: Pulling females 12+.

**MEATLOAF**: Showing with 25-34 females.

**O'JAYS**: Disc is showing in all demographics, not especially heavy in any one demo.

**REO (Roll)**: Adult males are the lone demo on this disc.

**SEALS & CROFTS**: Tied for sixth in male adults, some male and female teen action, good female adult response.

**STEELY DAN (FM)**: Tied for sixth in male adults. Light response in teens and female adults.

**SWEET**: Has overall response but more of a male teen record.

**BONNIE TYLER**: Showing action in all demos especially male adults where it is tied for sixth.

**JOE WALSH**: Tied for seventh in male adults, some action in 18-24 females.

## Breaking:

**BEE GEES (Night)** maintains male adults well. Also pulling light male and female teens.

**BEE GEES (Stayin')** still shows overall.

**JEFFERSON STARSHIP (Count)** good overall with adults the strong point.

**KANSAS (Dust)** maintains with male teens.

**PLAYER** continues to pull strong female teens and adults. Also shows with male adults and teens.

**JACKSON BROWNE (Loadout/Stay)** overall response with male and female adults the strong demos.

**ROLLING STONES** tied for seventh in male adults, coming on in 18-24 females.

## Early Acceptance on:

**ARS** has males 18-34.

**COMMODORES** with females (12+).

**ELO (Mr. Blue)** showing with male adults.

**MARSHALL TUCKER** pulling females 18+ and males 18-24.

**STEVE MARTIN** shows with males and females 12-24.

**DAVE MASON** showing with females 18-24.

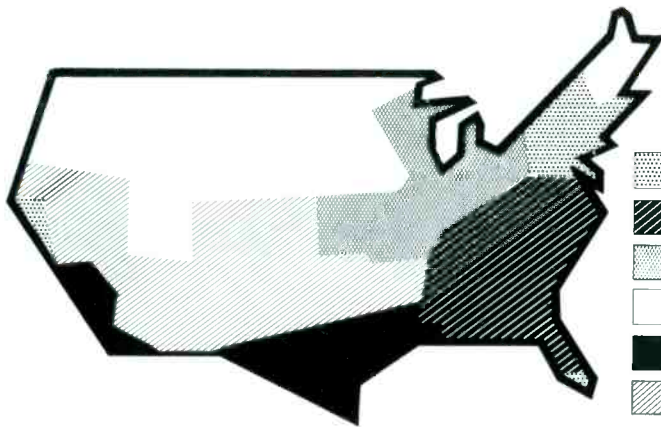
**BRUCE SPRINGSTEEN** has male and female 18+.

**DONNA SUMMER** is showing overall.

**FRANKIE VALLI** is pulling females 18-34.

# TPLACE Market Playlists

reas.



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

## Stations:

### RW IV

WEAQ WGUY WJBQ WJON WOW WSPT  
KDWB KEWI KFYZ KGW KING KJR KJRB  
KKLS KKXL KKOA KLEO KSTP KTOQ  
KVOX

### RW V

WNOE WTIK KAFY KCBQ KFI KHFI KHJ  
KIIS-FM KILT KNOE-FM KRBE KRTH KSLY  
B100 K100 TEN-Q

### RW VI

KAAY KAKC KERP KIMN KLIF KLUE KOFM  
KRIZ KNUS KTFX KTLK Z97

## Tendency:

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

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

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

### Last Week: This Week:

1	1	Gerry Rafferty
2	2	Andy Gibb
3	3	Carly Simon
5	4	Bob Seger
4	5	Bonnie Tyler
7	6	Michael Johnson
8	7	ABBA
6	8	Wings (old)
10	9	Meatloaf
11	10	Seals & Crofts
12	11	Barry Manilow (Even)
16	12	Billy Joel (Only)
18	13	Jefferson Starship
14	14	Patti Smith
17	15	Rod Stewart
20	16	O'Jays
19	17	Frankie Valli
24	18	Rolling Stones
21	19	Pablo Cruise
23	20	Barry Manilow (Copacabana)
22	21	Steely Dan (FM)
25	22	Toby Beau
Add	23	Joe Walsh
Ex	24	Walter Egan
Ex	25	Eric Clapton
Ex	26	Genesis

**Adds:** Rita Coolidge  
Commodores  
Jackson Browne  
Foreigner

**Extras:** ARS  
Wings

**LPCuts:** Andy Gibb  
(Everlasting Love)

**Also Possible:** Steve Martin  
Crystal Gayle  
Andrew Gold

### Last Week: This Week:

1	1	Andy Gibb
2	2	Gerry Rafferty
3	3	Carly Simon
6	4	O'Jays
7	5	ABBA
4	6	Bonnie Tyler
5	7	Mathis/Williams
12	8	Peter Brown
13	9	Bob Seger
8	10	Patti Smith
11	11	Sweet
14	12	Heatwave
16	13	Meatloaf
15	14	Michael Johnson
17	15	Genesis
18	16	Donna Summer
20	17	Rolling Stones
19	18	Jefferson Starship
24	19	Barry Manilow (Copacabana)
21	20	Billy Joel (Only)
23	21	Frankie Valli
22	22	Barry Manilow (Even)
25	23	Seals & Crofts
26	24	Eric Clapton
Add	25	Joe Walsh
Ex	26	Toby Beau
Add	27	Pablo Cruise
Add	28	Walter Egan

**Adds:** Foreigner  
Wings  
Commodores  
Eddie Money

**Extras:** Bruce Springsteen  
Steve Martin  
Rita Coolidge  
Bob Welch  
Jackson Browne  
ELO

**LPCuts:** None

**Also Possible:** Kenny Rogers  
Steely Dan (FM)  
Barbra Streisand  
Quincy Jones  
ARS  
Village People  
Tom Petty  
Chris Rea

### Last Week: This Week:

2	1	Gerry Rafferty
1	2	Andy Gibb
3	3	Bonnie Tyler
5	4	ABBA
6	5	Carly Simon
9	6	Bob Seger
7	7	Michael Johnson
8	8	Meatloaf
11	9	Seals & Crofts
13	10	O'Jays
4	11	Wings (old)
18	12	Barry Manilow (Even)
20	13	Rolling Stones
19	14	Heatwave
17	15	Robert Palmer
16	16	Rod Stewart
21	17	Billy Joel (Only)
14	18	Patti Smith
23	19	Toby Beau
24	20	Walter Egan
25	21	Pablo Cruise
12	22	Sweet
26	23	Jefferson Starship
27	24	Frankie Valli
Add	25	Barry Manilow (Copacabana)
Ex	26	Genesis
Ex	27	ARS

**Adds:** Wings  
Joe Walsh

**Extras:** Eric Clapton  
Commodores  
Foreigner  
ELO  
Nick Gilder  
Todd Rundgren

**LPCuts:** None

**Also Possible:** Steely Dan (FM)  
Steve Martin  
Bob Welch

## Hottest:

### Country Crossovers:

Kenny Rogers

### Teen:

None

### LP Cuts:

Andy Gibb (Everlasting Love)

# ANNOUNCING THE NEXT L.T.D. HIT: "HOLDING ON"

AM 2057



# L.T.D.


From "Togetherness"  
SP 4705

**ON A&M RECORDS**



Produced by Bobby Martin  
for Bobby Martin Productions

© 1978 A&M Records, Inc.

Management: Tertmakers  
Booking Agency: Regency Artists, Ltd. 

# ENJOY A FULL MOON EVERY NIGHT.



Expect the unexpected.

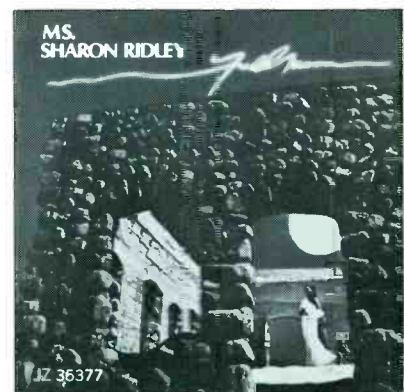
When you wait thirty days between each visit, you know it's something special. The same holds true for Sharon Ridley's debut Tabu release, "Full Moon." It was worth the wait.

Teamed with renown musician-producer Jerry Peters, (who's complemented the likes of Gladys Knight, Diana Ross, and Marvin Gaye to name just a few) Sharon stirs up a kettle full of feelings guaranteed to keep the planets in motion.

Sharon Ridley. The newest light in the sky.

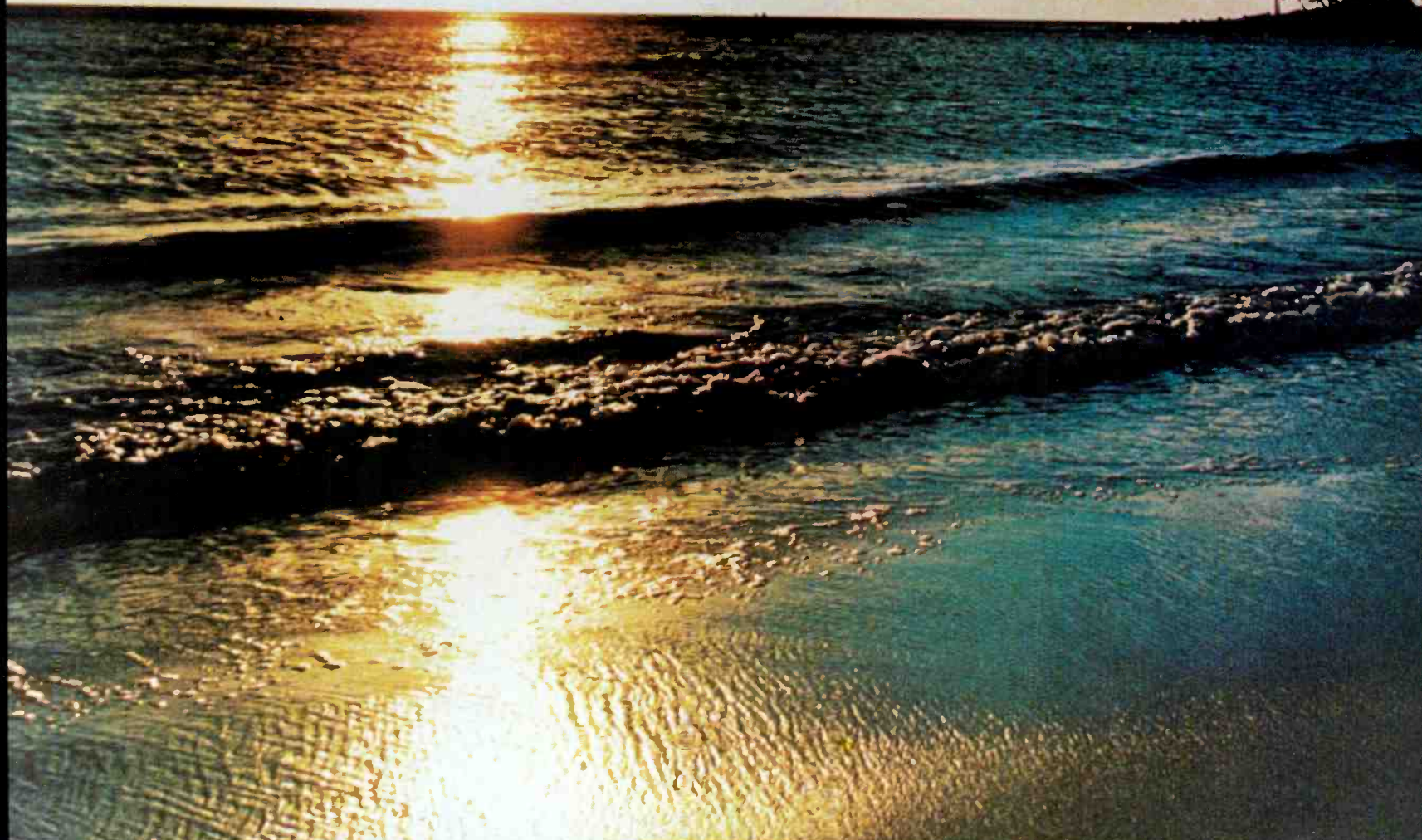
**SHARON RIDLEY'S DEBUT ALBUM, "FULL MOON," INCLUDES HER NEW SINGLE "CHANGIN'!"** ZS8 5504  
**ON TABU RECORDS AND TAPES.** 

Produced by Jerry Peters for Music Mecca West Productions, Inc.



Distributed by CBS Records. © 1978 CBS Inc.

# DREAM MACHINE



"Jazz is a personal and exciting experience. It is always fresh, always new, always changing. What I learn and experience today is added to all my yesterday and something a little different will come out of my horn tomorrow."

# PAUL HORN

MRS 5010

AVAILABLE ON



MUSHROOM RECORDS AND TAPES

PAUL HORN  
DREAM MACHINE





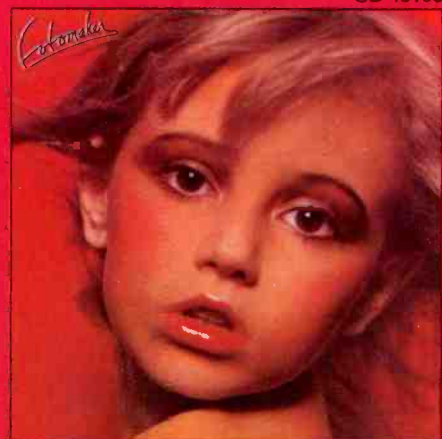
*the single*  
"the other side"  
# 3485

*Fotomaker*

*from the album on atlantic records and tapes*

*produced by eddie kramer and ron and howard albert*

SD 19165



# RECORD WORLD SINGLES CHART

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

JULY 1	JUNE 24		WKS. ON CHART
1	1	<b>SHADOW DANCING</b> ANDY GIBB RSO 893 (5th Week)	12
2	2	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	12
3	4	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3642 (CBS)	11
4	3	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	15
5	5	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	14
6	9	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/Capitol 4581	8
7	7	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	10
8	8	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	11
9	10	<b>TWO OUT-OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513	16
10	13	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457	11
11	11	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	18
12	19	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)	6
13	6	<b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559	14
14	12	<b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549	19
15	16	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001	9
16	20	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	7
17	14	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	23
18	15	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	16
19	24	<b>COPACABANA (AT THE COPA)</b> BARRY MANILOW/Arista 0339	4
20	21	<b>EVEN NOW</b> BARRY MANILOW/Arista 0330	9
21	22	<b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551	9
22	25	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11274 (RCA)	6
23	28	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048	5
24	26	<b>ONLY THE GOOD DIE YOUNG</b> BILLY JOEL/Columbia 3 10750	7
25	32	<b>GREASE</b> FRANKIE VALLI/RSO 897	5
26	27	<b>WONDERFUL TONIGHT</b> ERIC CLAPTON/RSO 895	8
27	34	<b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493	4
28	31	<b>FOLLOW YOU, FOLLOW ME</b> GENESIS/Atlantic 3474	10
29	29	<b>I CAN'T STAND THE RAIN</b> ERUPTION/Ariola 7686	16
30	48	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	2
31	18	<b>EVERY KINDA PEOPLE</b> ROBERT PALMER/Island 100	14
32	36	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577	7
33	38	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250	8
34	35	<b>STONE BLUE</b> FOGHAT/Bearsville 0325 (WB)	7
35	17	<b>BECAUSE THE NIGHT</b> THE PATTI SMITH GROUP/Arista 0318	13
36	44	<b>STAY JACKSON</b> BROWNE/Asylum 45485	5
37	42	<b>FM (NO STATIC AT ALL)</b> STEELY DAN/MCA 40894	5
38	23	<b>ON BROADWAY</b> GEORGE BENSON/Warner Bros. 3542	17
39	33	<b>OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE/20th Century 2365	11
40	30	<b>I WAS ONLY JOKING</b> ROD STEWART/Warner Bros. 8568	10
41	52	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719	5
42	43	<b>ROLL WITH THE CHANGES</b> REO SPEEDWAGON/Epic 8 50545	8
43	56	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484	4
44	49	<b>IF EVER I SEE YOU AGAIN</b> ROBERTA FLACK/Atlantic 3483	5
45	53	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	7
46	41	<b>IT'S THE SAME OLD SONG</b> KC & THE SUNSHINE BAND/TK 1028	8
47	37	<b>ALMOST SUMMER CELEBRATION</b> FEATURING MIKE LOVE/MCA 30891	11
48	—	<b>HOT BLOODED</b> FOREIGNER Atlantic 3488	1
49	58	<b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/Columbia 3 10749	5
50	54	<b>YOU CAN'T DANCE</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree 16117 (Atl)	5
51	67	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	4
52	69	<b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	3
53	60	<b>HOT LOVE, COLD WORLD</b> BOB WELCH/Capitol 4588	4
54	62	<b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756	4
55	65	<b>PROVE IT ALL NIGHT</b> BRUCE SPRINGSTEEN/Columbia 3 10763	3
56	70	<b>I'VE HAD ENOUGH</b> WINGS/Capitol 4594	2
57	64	<b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)	4
58	66	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists 1210	5
59	61	<b>PORTRAIT (HE KNEW)</b> KANSAS/Kirshner 4276 (CBS)	5
60	39	<b>HEARTLESS HEART</b> /Mushroom 7031	13
61	68	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	5
62	73	<b>MR. BLUE ELO</b> /Jet 5050 (CBS)	2
63	47	<b>CHEESEBURGER IN PARADISE</b> JIMMY BUFFETT/ABC 12359	11
64	45	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	20
65	46	<b>NIGHT FEVER</b> BEE GEES/RSO 889	22
66	—	<b>YOU RITA COOLIDGE</b> /A&M 2058	1
67	71	<b>I DON'T WANNA GO</b> JOEY TRAVOLTA/Millennium 615 (Casablanca)	4
68	72	<b>TRANS-EUROPE EXPRESS</b> KRAFTWERK/Capitol 4460	5
69	79	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	3
70	—	<b>TWO TICKETS TO PARADISE</b> EDDIE MONEY/Columbia 3 10765	1
71	76	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54293 (Motown)	6
72	80	<b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226	2
73	82	<b>YOU'RE A PART OF ME</b> GENE COTTON/Ariola 7704	2
74	85	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca 922	2
75	83	<b>NEVER LET HER SLIP AWAY</b> ANDREW GOLD/Asylum 45489	3
76	77	<b>ANYTIME JOURNEY</b> /Columbia 3 10757	4
77	57	<b>WARM RIDE</b> RARE EARTH/Prodigal 0640 (Motown)	7
78	63	<b>OVER THE RAINBOW</b> GARY TANNER/20th Century 2373	6
79	55	<b>TAKE ME BACK TO CHICAGO</b> CHICAGO/Columbia 3 10737	7
80	88	<b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT/Elektra 45488	3
81	87	<b>CHATTANOOGA CHOO CHOO</b> TUXEDO JUNCTION/Butterfly 1205	3
82	93	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0318 (WB)	5
83	84	<b>RIVERS OF BABYLON</b> BONEY M/Sire/Hansa 1027 (WB)	3
84	—	<b>I NEED TO KNOW</b> TOM PETTY AND THE HEARTBREAKERS/Shelter 62010 (ABC)	1
85	40	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	20
86	89	<b>DREAM LOVER</b> MARSHALL TUCKER BAND/Capricorn 0300	2
87	96	<b>ON THE WRONG TRACK</b> KEVIN LAMB/Arista 0316	2
88	99	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	2
89	—	<b>GET OFF</b> FOXY/Dash 5046 (TK)	1
90	91	<b>HE'S SO FINE</b> JANE OLIVOR/Columbia 3 10724	5
91	92	<b>NEW ORLEANS LADIES</b> LOUISIANA'S LE ROUX/Capitol 4586	3
92	86	<b>THAT ONCE IN A LIFETIME</b> DEMIS ROUSSOS/Mercury 73992	5
93	59	<b>I WANT YOU TO BE MINE</b> KAYAK/Janus 274	9
94	50	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/SHE 1003 (TK)	16
95	81	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA)	6
96	98	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572	2
97	51	<b>IMAGINARY LOVER</b> ATLANTA RHYTHM SECTION/Polydor 14459	19
98	100	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573	2
99	90	<b>SOMEONE TO LAY DOWN BESIDE ME</b> KARLA BONOFF/Columbia 3 10751	5
100	94	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 50531	6



# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**DOUBLE VISION**  
FOREIGNER  
Atlantic

### MOST ADDED:

- DOUBLE VISION—Foreigner—Atlantic
- OCTAVE—Moody Blues—London
- SEE FOREVER EYES—Prism—Ariola
- PYRAMID—Alan Parsons Project—Arista
- CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
- CABIN FEVER—Michael Stanley Band—Arista
- LIVE FROM PARIS—Go—Island
- RANDY MEISNER—Asylum
- THREE'S A CROWD—Torney/Spencer Band—A&M

## WNEW-FM/NEW YORK

- ADDS:**
- ELIZABETH BARRACLOUGH—Bearsville
  - LIVE & DANGEROUS—Thin Lizzy—WB
  - NOW—Flamin' Groovies—Sire
  - OCTAVE—Moody Blues—London
  - POWERAGE—AC/DC—Atlantic
  - PYRAMID—Alan Parsons Project—Arista
  - ROADMASTER—Village
  - SEE FOREVER EYES—Prism—Ariola
  - THREE'S A CROWD—Torney/Spencer Band—A&M
  - ULYSSES, THE GREEK SUITE—20th Century

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - OCTAVE—Moody Blues—London
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - POWER IN THE DARKNESS—Tom Robinson Band—Harvest
  - THIS YEARS MODEL—Elvis Costello—Col
  - DAVID GILMOUR—Col
  - STRANGER IN TOWN—Bob Seger—Capitol
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - EARTH—Jefferson Starship—Grunt
  - MISFITS—The Kinks—Arista

## WBCN-FM/BOSTON

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
  - DON'T LET GO—George Duke—Col
  - DOUBLE VISION—Foreigner—Atlantic
  - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
  - LAKE II—Col
  - MY RADIO—Graham Central Station—WB

- RANDY MEISNER—Asylum
- SEE FOREVER EYES—Prism—Ariola

- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - THE CARS—Elektra
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - NOT SHY—Walter Egan—Col
  - EARTH—Jefferson Starship—Grunt
  - WORLDS AWAY—Pablo Cruise—A&M

## WLIR-FM/LONG ISLAND

- ADDS:**
- CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DOUBLE VISION—Foreigner—Atlantic
  - IF I WEREN'T SO ROMANTIC—Derringer—Blue Sky
  - OCTAVE—Moody Blues—London
  - THE CAPTAIN'S JOURNEY—Lee Ritenour—Elektra

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - JIMMIE MACK—Atlantic
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - PURE POP FOR NOW PEOPLE—Nick Lowe—Col
  - WORLDS AWAY—Pablo Cruise—A&M
  - LOUISIANA'S LeROUX—Capitol
  - RINGS AROUND THE MOON—Carillo—Atlantic
  - SHINE ON—Climax Blues Band—Sire
  - THIS YEARS MODEL—Elvis Costello—Col
  - MARIPOSA DE ORO—Dave Mason—Col

## WBAB-FM/LONG ISLAND

- ADDS:**
- CARLENE CARTER—WB
  - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DOUBLE VISION—Foreigner—Atlantic
  - EXILE—WB
  - LIVE FROM PARIS—Go—Island
  - SEE FOREVER EYES—Prism—Ariola
  - THE DIRT BAND—UA
  - THE FIRST ONE'S FREE—Gary Apple—Monument

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - OCTAVE—Moody Blues—London
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - RINGS AROUND THE MOON—Carillo—Atlantic
  - STRANGER IN TOWN—Bob Seger—Capitol
  - MARIPOSA DE ORO—Dave Mason—Col
  - DAVID GILMOUR—Col
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - CITY TO CITY—Gerry Rafferty—UA

## WAAF-FM/WORCESTER

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic
  - 5.7.0.5. (single)—City Boy—Mercury
  - SEE FOREVER EYES—Prism—Ariola
  - STONE BOLT—Casablanca
  - STREET LEGAL—Bob Dylan—Col

- HEAVY ACTION (airplay, sales in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - THE CARS—Elektra
  - STRANGER IN TOWN—Bob Seger—Capitol
  - 3—Pousette-Dart Band—Capitol
  - STONE BLUE—Foghat—Bearsville
  - BOYS IN THE TREES—Carly Simon—Elektra
  - DOUBLE FUN—Robert Palmer—Island
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville

## WBLM-FM/MAINE

- ADDS:**
- CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DAVID GILMOUR—Col
  - EARTH SHAKER—KoKo Taylor—Alligator
  - MARIPOSA DE ORO—Dave Mason—Col
  - OCTAVE—Moody Blues—London
  - PYRAMID—Alan Parsons Project—Arista
  - SEE FOREVER EYES—Prism—Ariola
  - THE DIRT BAND—UA
  - THREE'S A CROWD—Torney/Spencer Band—A&M

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - STRANGE COMPANY—Wendy Waldman—WB
  - STRANGER IN TOWN—Bob Seger—Capitol
  - SLEEPER CATCHER—Little River Band—Harvest
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - 3—Pousette-Dart Band—Capitol
  - MISFITS—The Kinks—Arista
  - THIS YEARS MODEL—Elvis Costello—Col
  - JAZZ—Ry Cooder—WB
  - THE CARS—Elektra

## WCMF-FM/ROCHESTER

- ADDS:**
- CARLENE CARTER—WB
  - DOUBLE VISION—Foreigner—Atlantic
  - LIVE FROM PARIS—Go—Island
  - MICHAEL JOHNSON—EMI—America
  - POWERAGE—AC/DC—Atlantic
  - SEE FOREVER EYES—Prism—Ariola
  - SPELLBOUND—EMI—America
  - U.K. SQUEEZE—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - OCTAVE—Moody Blues—London
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - VAN HALEN—WB
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic

- MISFITS—The Kinks—Arista
- BOYS IN THE TREES—Carly Simon—Elektra
- THE CARS—Elektra
- SWEET CHEEKS—Duke Jupiter—Mercury
- CITY TO CITY—Gerry Rafferty—UA

## WOUR-FM/UTICA

- ADDS:**
- COMMON GROUND—Paul Winter—A&M
  - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DOUBLE VISION—Foreigner—Atlantic
  - 5.7.0.5. (single)—City Boy—Mercury
  - LAST KISS—Fandango—RCA
  - RANDY MEISNER—Asylum
  - SET THE WORLD ON FIRE—Liar—Bearsville
  - SUNLIGHT—Herbie Hancock—Col
  - SEE FOREVER EYES—Prism—Ariola

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - EXCITABLE BOY—Warren Zevon—Asylum
  - STRANGER IN TOWN—Bob Seger—Capitol
  - THE CARS—Elektra
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - SLEEPER CATCHER—Little River Band—Harvest
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - BUT SERIOUSLY FOLKS—Joe Walsh—Asylum
  - THIS YEARS MODEL—Elvis Costello—Col
  - SWEET CHEEKS—Duke Jupiter—Mercury

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DOUBLE VISION—Foreigner—Atlantic
  - OCTAVE—Moody Blues—London
  - WISE AFTER THE EVENT—Anthony Phillips—Passport

- HEAVY ACTION (airplay, sales, phones in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - DAVID GILMOUR—Col
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - MISFITS—The Kinks—Arista
  - PYRAMID—Alan Parsons Project—Arista
  - CITY TO CITY—Gerry Rafferty—UA
  - AND THEN THERE WERE THREE—Genesis—Atlantic
  - LINES—Charlie—Janus
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

## WYDD-FM/PITTSBURGH

- ADDS:**
- DAVID GILMOUR—Col
  - DOUBLE VISION—Foreigner—Atlantic
  - MARIPOSA DE ORO—Dave Mason—Col
  - OCTAVE—Moody Blues—London
  - PYRAMID—Alan Parsons Project—Arista
  - SEE FOREVER EYES—Prism—Ariola

- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN—Bob Seger—Capitol
  - LONDON TOWN—Wings—Capitol
  - BOYS IN THE TREES—Carly Simon—Elektra
  - TOGETHER FOREVER—Marshall Tucker Band—Capricorn
  - THE LAST WALTZ (soundtrack)—The Band—WB
  - AND THEN THERE WERE THREE—Genesis—Atlantic
  - DOUBLE FUN—Robert Palmer—Island
  - FM (soundtrack)—MCA

## WHFS-FM/WASHINGTON

- ADDS:**
- BAPTISING—Seldom Scene—Rebel
  - DOUBLE VISION—Foreigner—Atlantic
  - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
  - EARTH SHAKER—KoKo Taylor—Alligator
  - FLYING DREAMS—Commander Cody—Arista
  - LIVE FROM PARIS—Go—Island
  - PYRAMID—Alan Parsons Project—Arista
  - SUNLIGHT—Herbie Hancock—Col

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - STRANGER IN TOWN—Bob Seger—Capitol
  - MISFITS—The Kinks—Arista
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - THE PARKERILLA—Graham Parker—Mercury
  - A FOOT IN THE DOOR—Rogers & Burgen—Waterhouse
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - NOW—Flamin' Groovies—Sire
  - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA

## WQDR-FM/RALEIGH

- ADDS:**
- DOUBLE VISION—Foreigner—Atlantic
  - OCTAVE—Moody Blues—London
  - PYRAMID—Alan Parsons Project—Arista
  - SEE FOREVER EYES—Prism—Ariola
  - THE PARKERILLA—Graham Parker—Mercury

- HEAVY ACTION (airplay, sales, phones in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - NANTUCKET—Epic
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - WORLDS AWAY—Pablo Cruise—A&M
  - SON OF A SON OF A SAILOR—Jimmy Buffett—ABC
  - MARIPOSA DE ORO—Dave Mason—Col
  - CITY TO CITY—Gerry Rafferty—UA
  - BOYS IN THE TREES—Carly Simon—Elektra
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.



# David Johansen Is Making It on His Terms.

David Johansen has stepped out of the shadow of the legendary N.Y. Dolls, taking his career in his own hands. Now, with the release of his new solo album, David is making music *his way*—on his terms.

It's an album so devastating that it was immediately accorded the kind of reviews some performers would kill for. John Marlowe's article in the *Miami News* is a typical example:

"David Johansen" is a killer album, filled with turmoil, pain, lost love, coming of age, and rock & roll.... It is a wordy album, for it is a record that is the ultimate celebration of rock & roll."

Most importantly, "David Johansen" was instantly embraced by a national radio audience hungry for original music.

Radio stations around the country, (including KSAN, KNAC, WMMS, WMMR, WIOQ, WRAS, WNEW-FM, WPIX-FM and WBCN), are now regularly spinning selections from David's new album, with particularly heavy airplay in the Northeast, West, and Midwest.

And in the performing arena, where it really counts, David Johansen is scoring his biggest triumph. Night after night with his incendiary band (now including ex-Doll and Johansen collaborator, Sylvain Sylvain), David is breaking down the final barriers, and turning former skeptics into die-hard believers. Six encores in Cleveland, standing ovations on the West Coast, major appearances in key markets scheduled for the next 40 days...

David Johansen is shattering all the myths. Because he's making it on *his terms*.

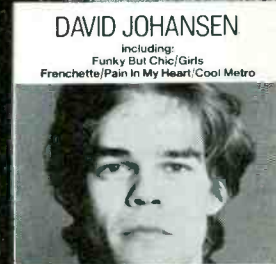
**Listen to David Johansen, featuring the new single "Funky But Chic." On Blue Sky Records and Tapes.**

ZS8 2771



Blue Sky is a trademark of Blue Sky Records, Inc.. Distributed by CBS Records. Produced by Richard Robinson and David Johansen.

© 1978 CBS Inc.



DAVID JOHANSEN

Including:  
Funky But Chic/Girls  
Franchette/Pain In My Heart/Cool Metro

JZ 34926

# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**SOME GIRLS**  
ROLLING STONES  
Rolling Stones

### MOST AIRPLAY:

- SOME GIRLS**—Rolling Stones—Rolling Stones
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- STRANGER IN TOWN**—Bob Seger—Capitol
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
- CITY TO CITY**—Gerry Rafferty—UA
- DAVID GILMOUR**—Col
- MARIPOSA DE ORO**—Dave Mason—Col
- HEAVEN TONIGHT**—Cheap Trick—Epic
- MISFITS**—The Kinks—Arista
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

## WAIV-FM/JACKSONVILLE

- ADDS:**
- BUCKACRE**—MCA
  - CABIN FEVER**—Michael Stanley Band—Arista
  - IF I WEREN'T SO ROMANTIC**—Derringer—Blue Sky
  - MAGIC IN YOUR EYES**—Earl Klugh—UA
  - OCTAVE**—Moody Blues—London
  - PYRAMID**—Alan Parsons Project—Arista
  - SEE FOREVER EYES**—Prism—Ariola
  - THE CARS**—Elektra
  - U.K.**—Polydor

- HEAVY ACTION (airplay, sales in descending order):**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - CITY TO CITY**—Gerry Rafferty—UA
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol

## ZETA 4-FM/MIAMI

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
  - LAST KISS**—Fandango—RCA
  - MICHAEL JOHNSON**—EMI—America
  - OCTAVE**—Moody Blues—London
  - RANDY MEISNER**—Asylum
  - SEE FOREVER EYES**—Prism—Ariola
  - THE PAT TRAVERS YOU MISSED** (ep)—Polydor
  - THREE'S A CROWD**—Tarney/Spencer Band—A&M

- HEAVY ACTION (airplay, sales in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum

- WORLDS AWAY**—Pablo Cruise—A&M
- SOME GIRLS**—Rolling Stones—Rolling Stones
- CITY TO CITY**—Gerry Rafferty—UA
- MARIPOSA DE ORO**—Dave Mason—Col
- DOUBLE VISION**—Foreigner—Atlantic

## WMMS-FM/CLEVELAND

- ADDS:**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - DOUBLE VISION**—Foreigner—Atlantic
  - LIVE & DANGEROUS**—Thin Lizzy—WB
  - RANDY MEISNER**—Asylum
  - RINGS AROUND THE MOON**—Carillo—Atlantic
  - STREET LEGAL**—Bob Dylan—Col
  - THREE'S A CROWD**—Tarney/Spencer Band—A&M

- HEAVY ACTION (airplay, sales in descending order):**
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - CITY TO CITY**—Gerry Rafferty—UA
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - NOT SHY**—Walter Egan—Col
  - CABIN FEVER**—Michael Stanley Band—Arista
  - VAN HALEN**—WB
  - INFINITY**—Journey—Col
  - LINES**—Charlie—Janus

## WXRT-FM/CHICAGO

- ADDS:**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - ARABESQUE**—John Klemmer—ABC
  - CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA
  - 5.7.0.5.** (single)—City Boy—Mercury
  - HOT BLOODED** (single)—Foreigner—Atlantic
  - LIVE & DANGEROUS**—Thin Lizzy—Phonogram (import)
  - LIVE FROM PARIS**—Go—Island
  - OCTAVE**—Moody Blues—London

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - LINES**—Charlie—Janus
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - OCTAVE**—Moody Blues—London
  - MISFITS**—The Kinks—Arista
  - THE LAST WALTZ** (soundtrack)—The Band—WB
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - CITY TO CITY**—Gerry Rafferty—UA

## KSHE-FM/ST. LOUIS

- ADDS:**
- BUCKACRE**—MCA
  - DOUBLE VISION**—Foreigner—Atlantic
  - I'VE DONE EVERYTHING FOR YOU** (single)—Sammy Hagar—Capitol
  - OCTAVE**—Moody Blues—London
  - THE ARTIST AS A YOUNG RAM**—Ram Jam—Epic

- 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
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - MARIPOSA DE ORO**—Dave Mason—Col
  - DAVID GILMOUR**—Col
  - SLEEPER CATCHER**—Little River Band—Harvest
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
  - CITY TO CITY**—Gerry Rafferty—UA

## WZMF-FM/MILWAUKEE

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
  - DOUBLE VISION**—Foreigner—Atlantic
  - LAKE II**—Col
  - OCTAVE**—Moody Blues—London
  - POWERAGE**—AC/DC—Atlantic
  - SEE FOREVER EYES**—Prism—Ariola
  - ULYSSES, THE GREEK SUITE**—20th Century

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - PYRAMID**—Alan Parsons Project—Arista
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - OCTAVE**—Moody Blues—London
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - MARIPOSA DE ORO**—Dave Mason—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - WORLDS AWAY**—Pablo Cruise—A&M
  - DAVID GILMOUR**—Col

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- DAVID GILMOUR**—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - HEAVY HORSES**—Jethro Tull—Chrysalis
  - PYRAMID**—Alan Parsons Project—Arista

- HEAVY ACTION (airplay):**
- BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - EARTH**—Jefferson Starship—Grunt
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - LONDON TOWN**—Wings—Capitol
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
  - VAN HALEN**—WB

## KZEW-FM/DALLAS

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
  - LIVE & DANGEROUS**—Thin Lizzy—WB
  - SEE FOREVER EYES**—Prism—Ariola

- HEAVY ACTION (airplay, sales, in descending order):**
- STRANGER IN TOWN**—Bob Seger—Capitol
  - CITY TO CITY**—Gerry Rafferty—UA
  - EDDIE MONEY**—Col
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SHOWDOWN**—Isley Brothers—T-Neck
  - FM** (soundtrack)—MCA
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - LONDON TOWN**—Wings—Capitol
  - THE LAST WALTZ** (soundtrack)—The Band—WB
  - WAITING FOR COLUMBUS**—Little Feat—WB

## KPFT-FM/HOUSTON

- HEAVY ACTION (airplay in descending order):**
- PYRAMID**—Alan Parsons Project—Arista
  - DAVID GILMOUR**—Col
  - MARIPOSA DE ORO**—Dave Mason—Col
  - POWERAGE**—AC/DC—Atlantic
  - BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy
  - NICE TO HAVE MET YOU**—Tys Van Leer—Col
  - STRANGE COMPANY**—Wendy Waldman—WB
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - OCTAVE**—Moody Blues—London
  - SLEEPER CATCHER**—Little River Band—Harvest

## KBPI-FM/DENVER

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
  - OCTAVE**—Moody Blues—London
  - TOGETHER FOREVER**—Marshall Tucker Band—Capricorn
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - CITY TO CITY**—Gerry Rafferty—UA
  - BOYS IN THE TREES**—Carly Simon—Elektra
  - EARTH**—Jefferson Starship—Grunt
  - MAGAZINE**—Heart—Mushroom
  - IT'S A HEARTACHE**—Bonnie Tyler—RCA
  - FM** (soundtrack)—MCA
  - RUNNING ON EMPTY**—Jackson Browne—Asylum

## KOME-FM/SAN JOSE

- ADDS:**
- CABIN FEVER**—Michael Stanley Band—Arista
  - DOUBLE VISION**—Foreigner—Atlantic
  - HONKY TONK MASQUERADE**—Joe Ely—MCA
  - OCTAVE**—Moody Blues—London
  - PYRAMID**—Alan Parsons Project—Arista
  - SEE FOREVER EYES**—Prism—Ariola
  - SLEEPER CATCHER**—Little River Band—Harvest

- HEAVY ACTION (airplay, sales):**
- AND THEN THERE WERE THREE**—Genesis—Atlantic
  - 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

- EXCITABLE BOY**—Warren Zevon—Asylum
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STONE BLUE**—Foghat—Bearsville
- STRANGER IN TOWN**—Bob Seger—Capitol
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

## KWST-FM/LOS ANGELES

- ADDS:**
- DOUBLE VISION**—Foreigner—Atlantic
  - I'VE DONE EVERYTHING FOR YOU** (single)—Sammy Hagar—Capitol
  - STREET LEGAL**—Bob Dylan—Col
  - THE PARKERILLA**—Graham Parker—Mercury

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - FM** (soundtrack)—MCA
  - RETURN TO MAGENTA**—Mink DeVille—Capitol
  - BUT SERIOUSLY FOLKS**—Joe Walsh—Asylum
  - CHAMPAGNE JAM**—Atlanta Rhythm Section—Polydor
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - OCTAVE**—Moody Blues—London
  - HEAVEN TONIGHT**—Cheap Trick—Epic

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- CA PLANE POUR MOI** (single)—Plastic Bertrand—Sire
  - CABIN FEVER**—Michael Stanley Band—Arista
  - ETERNALLY YOURS**—The Saints—Sire
  - RIVERS OF BABYLON** (single)—Boney M—Sire

- HEAVY ACTION (airplay):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DAVID GILMOUR**—Col
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - POWER IN THE DARKNESS**—Tom Robinson Band—Harvest
  - 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:**
- DOUBLE VISION**—Foreigner—Atlantic
  - LIVING ROOM SUITE**—Harry Chapin—Elektra
  - OCTAVE**—Moody Blues—London
  - ROADMASTER**—Village
  - SECOND WIND**—Delbert McClinton—Capricorn
  - SOUNDS**—Quincy Jones—A&M
  - STANKY BROWN**—Sire
  - THE ARTIST AS A YOUNG RAM**—Ram Jam—Epic

## Strong Summer Slated for Feyline Productions

By SAMUEL GRAHAM

■ DENVER—With summer concert activity throughout the United States moving into high gear, Feyline Productions, long the leading promoter in the Denver area, is already well into its most extensive series of events for the summer season. The Feyline schedule includes 30 shows (i.e., 30 dates, not 30 separate bills) at Boulder's Red Rocks outdoor facility, 5 stadium shows at the University of Colorado's Folsom Field, and 9 shows at Denver's indoor McNichols Arena, for a total of some 44 shows in approximately 90 days.

According to Feyline chief Barry Fey, the activity at Folsom and McNichols is particularly significant. The first stadium show, held on May 13, featured the Beach Boys with Bob Welch, Firefall and Journey. On July 16, also Fey's birthday, the Rolling Stones (with Kansas and Eddie Money) will play Folsom, followed by Fleetwood Mac on July 21, the Eagles and Steve Miller on July 29 and an as-yet-unannounced bill on August 5. Referring to the Stones, Fleetwood and Eagles dates, Fey said, "There's never been anything like that here, three big stadium dates within 13 days." A capacity attendance of 180,000 persons for the three concerts is

expected.

Feyline's McNichols Arena shows have already featured or will feature Bob Seger, Bootsy Collins, the Kool Jazz Festival, Heart, Aerosmith, Ted Nugent, ELO (two shows) and the Jefferson Starship. Attendance at the 18,000-seat venue has been in the healthy 11-12,000 range, Fey said. He added that "this is an outdoor town. In the summer, people like to be outside, so the most we've ever had in the past at McNichols is three summer shows; we usually use the venue 20-25 times in the months from September to May, and much less in the summer. But this year there are a lot of hard rock acts touring, which aren't really suitable for Red Rocks, because they're too big and the venue isn't really conducive to that kind of music."

### Red Rocks

The Red Rocks (capacity 9000) schedule is six dates heavier than in the past. "There are two or three regulars who play there every year, like Linda Ronstadt and Jackson Browne, who won't be there this year," Fey said, "but we have things like the Peter, Paul and Mary reunion and the 'Star Wars' show (a multi-media presentation with the Chicago Philharmonic) instead." Other Red Rocks shows include Waylon

Jennings, Renaissance, Little Feat, Steve Martin, Bruce Springsteen, Boz Scaggs, America, George Benson, Chuck Mangione, Kris Kristofferson and Rita Coolidge, Grover Washington, Chicago, Jerry Jeff Walker, Bonnie Raitt and Randy Newman, Barry Manilow, the 2nd annual Colorado Music Night (with Firefall and Michael Murphey), Willie Nelson, Seals and Crofts, the Dirt Band, Jimmy Buffett and Harry Chapin. Some are multiple performances.

Fey added that the increase in concert activity does not necessarily reflect a heightening of musical awareness on the part of Denver-area residents. "This became a major, major area starting in 1969, after the Denver Pop Festival, and we haven't missed a major act since. The awareness has always been very high, and people are willing to spend an awful lot of their disposable income on entertainment, because the economy here is in pretty good shape. This is probably the best per capita market in the world—they took a survey last year and found out that a member of one out of every 2.6 families in the area attended one of our shows last summer. When you figure out what the gross potential is, it's a tremendous amount of money to take out."

## Polygram Ups Three

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced the promotion of Jack Iacchei to Philadelphia branch manager, Jack Kanne to Cleveland branch manager and Paul Lucks to St. Louis branch manager.

Iacchei, Kanne and Lucks are responsible for the administration and management of their respective branches.

### Jack Iacchei

Iacchei has been with Polygram as a local Philadelphia salesman for the past two years. Prior to joining Polygram Distribution, he served as district sales manager for ABC rack in Fairfield, N.J.

### Jack Kanne

For the past year, Kanne has served as branch manager for the Polygram St. Louis branch and has held several sales positions for Polygram Distribution in St. Louis, Kansas City and Chicago. He has been with Polygram for the past five years.

Lucks has most recently been with Polygram as St. Louis salesman and previously Kansas City salesman. Paul came to Polygram Distribution from Pickwick International in Kansas City where he served as a salesman for two years.



## No Budget, no Christmas.

It wouldn't be Christmas without Elvis, Perry, Guy, Frosty, Rudolph, and the Little Drummer Boy. Pickwick's got a great Christmas title list with budget pricing your customer's will snap-up for gift-giving and great holiday seasoning.

Contact your Pickwick Record Sales Representative NOW for details about our extra "free goods" program for Christmas orders placed before July 28th...or call us direct, toll-free at (800) 328-6758!

# Pickwick

## Records & Tapes.

The Budget You Can Bank On!

Pickwick Records Division, Pickwick International, Inc.  
7500 Excelsior Blvd., Minneapolis, MN 55426

# 101 THE SINGLES CHART 150

JULY 1, 1978

JULY 1	JUNE 24		
101	101	JUST WHAT I NEEDED	CARS/Elektra 45491 (Lido, BMI)
102	102	MUSIC IN MY LIFE	MAC DAVIS/Columbia 3 10745 (Songpainter, BMI)
103	105	YOU NEEDED ME	ANNE MURRAY/Capitol 4574 (Chappell/Ironside, ASCAP)
104	106	AIN'T NOTHING GONNA KEEP ME FROM YOU	TERI DE SARIO/Casablanca 929 (Stigwood, BMI)
105	103	CA PLANE POUR MOI	PLASTIC BERTRAND/Sire 1020 (WB) (Bleu Disque, ASCAP)
106	104	JUST ONE MINUTE MORE	MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP)
107	108	SHAKER SONG	SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI)
108	113	NOW YOU SEE 'EM, NOW YOU DON'T	ROY HEAD/ABC 12346 (Tree, BMI)
109	170	GOD KNOWS	DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree Golde's/Peter Noone, BMI)
110	111	THIS NIGHT WON'T LAST FOREVER	BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI)
111	112	REELIN'	GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
112	118	I AM YOUR WOMAN, SHE IS YOUR WIFE	BARBARA MASON/Prelude 71103 (Veedone/Trumar, BMI)
113	115	TAKE IT OFF THE TOP	DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI)
114	120	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists 1214 (Roger Cook/Chriswood, BMI)
115	125	ONLY ONE LOVE IN MY LIFE	RONNIE MILSAP/RCA 11270 (WB/Sweet Harmony, ASCAP)
116	107	HOLD ON TO THE NIGHT	STARZ/Capitol 4566 (Rock Steady/Starzongo, ASCAP)
117	117	MIDNIGHT LIGHT	LeBLANC & CARR/Big Tree 16114 (Atl.) (Carhorn, BMI/Music Mill, ASCAP)
118	121	STAND BY ME	POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda/ADT, BMI)
119	109	THIS MAGIC MOMENT	RICHIE FURAY/Asylum 45437 (Belinda/Treadlew/Bienstock, BMI)
120	—	SATURDAY	NORMA JEAN/Bearsville 0326 (Chic, BMI)
121	119	GOTTA KEEP A RUNNIN'	THE GODZ/Millennium 617 (Casablanca) (Starrin/Rick's, BMI)
122	116	(YOU'RE SUCH A) FABULOUS DANCER	WHA-KOO/ABC 12354 (ABC/Wha-Koo, ASCAP)
123	126	SURRENDER	CHEAP TRICK/Epic 8 6434 (Screen Gems-EMI/Adult, BMI)
124	127	HOLLYWOOD SQUARES	BOOTSY'S RUBBER BAND/Warner Bros. 8575 (Rubber Band, BMI)
125	128	MIDTOWN AMERICAN	MAIN STREET GANG DION/Lifesong 8 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
126	129	LOVE TO SEE YOU SMILE	BOBBY BLAND/ABC 12360 (Alvert, BMI)
127	130	I CAN'T ASK FOR ANYMORE THAN YOU	RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP)
128	114	AIN'T NO SMOKE WITHOUT FIRE	EDDIE KENDRICKS/Arista 0325 (Blackwood, BMI)
129	133	HE'S SO FINE	KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI)
130	134	HEARTBREAKER	NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
131	132	I JUST WANT TO BE WITH YOU	FLOATERS/ABC 12364 (ABC/Dunhill/Woodsong, BMI)
132	135	HOME MADE JAM	BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP)
133	136	NIGHT TIME MAGIC	LARRY GATLIN/Monument 45249 (First Generation, BMI)
134	138	BY WAY OF LOVE'S EXPRESS	ASHFORD & SIMPSON/Warner Bros. 8571 (Nick-O-Val, ASCAP)
135	140	I GOT WHAT YOU NEED	BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI)
136	146	GET TO ME	LUTHER INGRAM/Koko 731 (Klondike, BMI)
137	139	I CAN'T WAIT ANY LONGER	BILL ANDERSON/MCA 2371 (Stallion, BMI)
138	144	YOUR LOVE IS A MIRACLE	AVERAGE WHITE BAND/Atlantic 3481 (Average, ASCAP)
139	123	OH ATLANTA	LITTLE FEAT/Warner Bros. 3566 (Naked Snake, ASCAP)
140	124	HOLD ON TO YOUR HINEY	TRAVIS WAMMACK/Epic 3 50511 (Tennesseeswamp Box, ASCAP)
141	148	WHO'S GONNA LOVE ME	IMPERIALS/Omni 5501 (All of a Sudden/Brookside/Ceberg, Piedmont, ASCAP)
142	149	AUTOMATIC LOVER	SYLVIA/VIBRATION 576 (All Platinum) (Martin-Coulter, ASCAP)
143	131	RUNNIN' WITH THE DEVIL	VAN HALEN/Warner Bros. 8556 (Van Halen, ASCAP)
144	—	5.7.0.5	CITY BOY/Mercury 73999 (Zomba/City Boy/Chappell)
145	150	GOOD, BAD AND FUNKY	SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI)
146	—	CAN'T GIVE UP A GOOD THING	SOUL CHILDREN/Stax 3206 (Fantasy) (Groovesville, BMI)
147	—	STOP YOUR WEeping	DRAMATICS/ABC 12372 (Groovesville, BMI)
148	—	BABY, I NEED YOUR LOVE	SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI)
149	—	I LIKE GIRLS	FATBACK BAND/Spring 181 (Polydor) (Clita, BMI)
150	—	YOU KNOW YOU WANNA BE LOVED	KEITH BARROW/Columbia 3 10722 (Willow Girl, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALMOST SUMMER	Ron Altbach (Stone Diamond/Duchess/New Executive/Challove, BMI)	47
ANYTIME	Roy Thomas Baker (Weed High Nightmare, BMI)	76
ANNIE MAE	Charles Jackson & Marvin Yancy (Cole-arama, BMI)	96
BABY HOLD ON	Bruce Botnick (Grajonca, BMI)	64
BAKER STREET	Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	2
BECAUSE THE NIGHT	Jimmy Iovine (Ramrod, ASCAP)	35
BLUER THAN BLUE	Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP)	15
BOOGIE OOGIE OOGIE	Fonce & Larry Mizell (Conductive/On Time, BMI)	52
CAN WE STILL BE FRIENDS	Todd Rundgren (Earmark, BMI)	57
CHATTANOOGA CHOO CHOO	W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP)	91
CHEESEBURGER IN PARADISE	Norbert Putnam (Coral Reefer/Outer Banks, BMI)	63
CLOSE THE DOOR	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	69
COPACABANA (AT THE COPA)	Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI)	19
DANCE ACROSS THE FLOOR	Casey-Finch (Sherlyn/Harrick, BMI)	94
DANCE WITH ME	Cory Wade (Sherlyn/Decible, BMI)	11
DAYLIGHT & DARKNESS	William Robinson (Bertram, ASCAP)	71
DREAM LOVER	Stewart Levine (Marshall Tucker/No Exit, BMI)	86
DUKEY STICK (PT. 1)	George Duke (Mycenae, ASCAP)	100
EVEN NOW	Ron Dante & Barry Manilow (Kamakazee, BMI)	20
EVERY KINDA PEOPLE	Robert Palmer (Island/Restless, BMI)	31
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	17
FEEL THE FIRE	Peabo Bryson & Richard Evans (Warner-Tamerlane, BMI)	98
FM (NO STATIC AT ALL)	Prod. not listed (Freckless/Jump Tunes/Duchess, BMI)	37
FOLLOW YOU, FOLLOW ME	David Hentschel & group (Gelring/Run It, BMI)	28
GET OFF	Cory Wade (Sherlyn, BMI/Lindseyanne, BMI)	89
GREASE	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI)	25
HEARTLESS	Mike Flicker (Andorra, ASCAP)	60
HE'S SO FINE	Jason Darrow (Bright Tunes, ASCAP)	90
HOTBLOODED	K. Olsen, M. Jones, I. McDonald (Somerset/Evansongs/WB, ASCAP)	48
HOT CHILD IN A CITY	Mike Chapman (Beechwood, BMI)	72
HOT LOVE, COLD WORLD	Carter (Glenwood/Cigar, ASCAP)	53
I CAN'T STAND THE RAIN	Frank Farian (Burlington, BMI)	29
I DON'T WANNA GO	John Davis (Fedora/Unichappell/Begonia Melodies, BMI)	67
IF EVER I SEE YOU AGAIN	Joe Brooks (Big Hill, ASCAP)	44
IMAGINARY LOVERS	Buddy Buie & Robert Nix (Low-Sal, BMI)	97
I NEED TO KNOW	Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI)	84
ISN'T IT ALWAYS LOVE	Kenny Edwards (Sky Harbor, BMI)	99
I WANT YOU TO BE MINE	Producer not listed (Heavy, BMI)	93
I WAS ONLY JOKING	Tow Dowd (Riva, ASCAP)	40
I'M NOT GONNA LET IT BOTHER ME	TONIGHT Buddy Buie (Low-Sal, BMI)	43
IT'S A HEARTACHE	David Mackay/Scott & Wolfe (Pi-Gem, BMI)	4
IT'S THE SAME OLD SONG	Casey & Finch (Jobete, ASCAP)	46
I'VE HAD ENOUGH	Paul McCartney (MPL/ATV, BMI)	50
KING TUT	William E. McEuen (Colorado, ASCAP)	32
LAST DANCE	Giorgio Moroder (Primus Artists/Olga, BMI)	16
(LET'S GO) ALL THE WAY	Dick Griffey & group (Free Delivery, ASCAP/Wah Watson/Josef & Art, BMI)	95
LIFE'S BEEN GOOD	Bob Szymczyk (Wow & Flutter, ASCAP)	27
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	14
LOVE OR SOMETHING LIKE IT	Larry Butler (M-3/Cherry Lane, ASCAP)	58
LOVE WILL FIND A WAY	Bill Schnee (Irving/Pablo Cruise, BMI)	23
MACHO MAN	Jaques Morali (Can't Stop, BMI)	84
MAGNET AND STEEL	Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP)	41
MISS YOU	The Glimmer Twins (Colgems-EMI, ASCAP)	12
MR. BLUE SKY	Jeff Lynne (Unart/Jet, BMI)	62
MY ANGEL BABY	Sean Delancy, Texsongs/MoMass, BMI)	33
NEW ORLEANS LADIES	Leon S. Medica (Break of Dawn, BMI)	91
NEVER LET HER SLIP AWAY	Andrew Gold (Lucky/Special, BMI)	75
NIGHT FEVER	The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	65
OH WHAT A NIGHT FOR DANCING	Barry White (Sa-Velte, BMI)	39
ON BROADWAY	Tommy LiPuma (Screen Gems-EMI, BMI)	38
ON THE WRONG TRACK	Gary Lyons (Rocket, ASCAP)	87
ONLY THE GOOD DIE YOUNG	Phil Ramone (Joelsongs, BMI)	24
OVER THE RAINBOW	Joey Averback & Stephen Geyer (Leo Feist, ASCAP)	78
PORTRAIT (HE KNEW)	Jeff Glixman (Don Kirshner, BMI)	59
PROVE IT ALL NIGHT	Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP)	55
RIVERS OF BABYLON	Frank Farian (Al Gallico/Ackee, BMI/ASCAP)	83
ROLL WITH THE CHANGES	Kevin Cronin & Gary Richrath (Fate, ASCAP)	42
RUNAWAY	Larry Cox & group (Diamondback, BMI)	22
RUNAWAY LOVE	Gil Askey (Andrask/Gemingo, BMI)	82
SHADOW DANCING	Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
SHAME	Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI)	61
SOMEONE TO LAY DOWN	BESIDE ME Kenny Edwards (Sky Harbor, BMI)	99
SONGBIRD	Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP)	54
STAY JACKSON BROWNE	Cherio, BMI)	36
STILL THE SAME	Bob Seger & Punch (Gear, ASCAP)	6
STONE BLUE	Not listed (Riff Bros., ASCAP)	34
STUFF LIKE THAT	Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)	51
TAKE A CHANCE ON ME	Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	10
TAKE ME BACK TO CHICAGO	James William Guercio (Balloon Head/Big Elk, ASCAP)	79
THANK GOD IT'S FRIDAY	Alec R. Costandinos (Cafe Americana/C.P. Fetea, ASCAP)	45
THAT ONCE IN A LIFETIME	Freddie Perren (Perren Vibes, ASCAP)	92
THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	85
THE GROOVE LINE	Barry Blue (Almo/Tincabell, ASCAP)	7
THREE TIMES A LADY	J. Carmichael/Commodores (Jobete/Commodores, ASCAP)	30
TOO MUCH, TOO LITTLE, TOO LATE	Jack Gold (Homewood House, BMI)	18
TRANS-EUROPE EXPRESS	Ralf Hutter & Florian Schneider (Famous, ASCAP)	68
TWO OUT OF THREE	AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI)	9
TWO TICKETS TO PARADISE	Bruce Botnick (Grajonca, BMI)	70
USE TA BE MY GIRL	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	4
WARM RIDE	John Ryan (Stigwood/Unichappell, BMI)	77
WILL YOU LOVE ME TOMORROW	Dave Mason & Ron Nevison (Screen Gems-EMI, BMI)	49
WITH A LITTLE LUCK	Paul McCartney (MPL/ATV, BMI)	13
WONDERFUL TONIGHT	Glyn Johns (Stigwood/Unichappell, BMI)	26
YOU DAVID ANDERLE	(Beechwood/Snow, BMI)	66
YOU AND I	Rick James & Art Stewart (Stone Diamond, BMI)	88
YOU BELONG TO ME	Arif Mardin (Snug/C'est, ASCAP)	8
YOU CAN'T DANCE	Kyle Lehning (April, ASCAP)	50
YOU DON'T LOVE ME ANYMORE	David Malloy (Briarpatch/DeeDave, BMI)	80
YOU'RE A PART OF ME	Steve Gibson (Brown Shoes/Chappell, ASCAP)	73
YOU'RE THE LOVE	Louie Shelton (David Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)	21
YOU'RE THE ONE THAT I WANT	John Farrar (Stigwood/John Farrar/Ensign, BMI)	5

**CELEBRATING  
25  
YEARS  
IN  
SHOW  
BUSINESS!**

**HER  
LATEST  
ALBUM**

**Nancy  
Wilson**

**MUSIC ON MY MIND**

A special collection of new songs,  
including  
"I'm Gonna Let Ya"  
(4578)

Produced by Clarence K. McDonald



SMAS-11786

# PolyGram Tele

REF: P O L Y D O R

RETAILERS REPORT SAL  
EVERY "RAINBOW" APPE

EVEN GRANDMOTHER KNE  
GOLD AT THE END OF T

# gram No. 029

(A POLYGRAM LABEL)

ES JUMP AFTER  
ARANCE.

W THERE'S A POT OF  
HE RAINBOW.

## 'Bad' Time



Greg Rogers, director, merchandising, Portrait Records (right), is seen at a reception held recently for Ringo Starr, who is on tour in support of his new album, "Bad Boy."

## Dialogue *(Continued from page 32)*

an awful lot of extra business for an established act, but you can't really break an act. Let's face it, you're fighting continual bombardment by auto, food, and cosmetic commercials, which is not easy to compete with unless a certain high level of artist awareness is there.

**RW:** One of the biggest stories in the industry for the past several months has been "Saturday Night Fever" and the strong relationship it has established between movies and records; and now it's moving to television as well. Is this kind of crossover from one medium to another something you see on the horizon for ABC artists?

**Diener:** If you go back through the history of the entertainment industry, the businesses were always quite separate. We had a television industry, a radio industry, a recorded music industry, a film industry, and they didn't cross-combine too much. But I think a lot of this has to do with the demographics of the business now. The entertainment business is being continually taken over by newer, younger people; I think this is starting to bring the entire creative fusion together, and this will happen with the artists, too. What I see happening as you get these entertainment conglomerates, and there are many more of them today, is that you're having people come up and go into entertainment areas where they don't have these restrictions about getting into other things. So you'll get a cross-pollination at that level, and that will reflect on the artists. This is just a natural evolution, different media getting much closer together.

**RW:** You know, as the music business becomes more and more corporatized, the existence of top-level executives with actual music training and ability, executives such as yourself, is an increasing rarity. What's your musical background?

**Diener:** I've studied music—years ago I used to play the trumpet. I fooled briefly with the piano, and later played the vibes fairly well. I think I have an excellent knowledge of jazz. Travelling around the world, I've gotten very involved in the music of other countries, and in my own way I really trust my ears. If I utilize the help of a musical background, it's not necessarily running around saying, "That's a hit" or "There's a smash"—that's too easy. I have found it important in communicating with artists. There are times when I sit down with certain artists, and I can talk to them in very specific terms: we talk about certain musical structures, certain keys they're using, and we talk about their music in terms beyond "It's a good" or "It's a bad," really getting into what they're doing.

**RW:** Based on this, do you ever find it a little frustrating that as the business grows and grows, it is increasingly filled with people in positions of considerable power who know next to nothing about music, people who don't know a major seventh chord from a plumb-line fixture and don't really care?

**Diener:** Not at all. There's no question that the music business, as it gets bigger, is getting farther away from "music for music's sake." Therefore, you must respect and work with much commercialism. The positive side is that this very commercialism has pushed the music industry to where it is today. The commercialism demands that the money be made, but it also puts the money back in. This has opened the doors to many new artists and types of music, opportunities to record and tour, and given many people employment opportunities in the industry.

## Charlesworth, Pandel Form Management Co.

■ NEW YORK — Chris Charlesworth and Ashley Pandel have announced the formation of a new company, Braeside Productions, which will handle the exclusive management of contemporary musicians. The first signing to Braeside Productions is Teazer, a four piece group from Long Island, led by singer/guitarist Jeffrey Ross.

Charlesworth spent seven years as a journalist with Melody Maker, three as their American editor. After leaving Melody Maker he worked for one year with Peter Rudge at Sir Productions. Pandel spent five years as director of public relations and record promotion at Alive Enterprises, Alice Cooper's management company. Pandel left Alive Enterprises to open Ashley's Restaurant in

New York and Ashley's Howard Manor in Palm Springs, California, both of which he recently sold.

Teazer are currently at Studio Instrument Rentals doing production work for a showcase to be hosted by Braeside Productions at S.I.R.'s new Soundstage on June 28.

## Barber to Moogtown

■ NEW YORK — Mark "Moogy" Klingman, president of Moogtown Productions, has announced the addition of Perry Barber as administrative head of publishing.

Barber's last position was with Sidney Seidenberg (manager of Gladys Knight & The Pips, The Temptations, and B.B. King).

## MCA Welcomes Collins, Rossington



MCA Records welcomed Lynyrd Skynyrd members Allen Collins and Gary Rossington to Los Angeles and a cocktail party held in their honor last week on the Universal lot. The film, "A Tribute To Lynyrd Skynyrd," was screened prior to the party for press, radio and dealers. The 15-minute film "A Tribute To Lynyrd Skynyrd" will be shown in conjunction with "Grease" in over 600 theaters across the nation. Pictured at the party are, from left: Joy Hall, national album promotion director for MCA; Allen Collins; MCA president J. K. Maitland, and Gary Rossington.

## CHUM's Wood *(Continued from page 17)*

what unfair in this entire matter. We were never disputing the intent of the legislation. We support hometown acts in a variety of ways aside from airplay. But the broadcasters were never really consulted on the issue until it was too late. We agreed with the intent but found the form of the law to be less than adequate. Had broadcasters been consulted I think the legislation would have been drafted in such a way as to be less burdensome to broadcasters and more effective to the industry.

**RW:** Comments have been made that radio stations in eastern Canada do not support western acts and vice versa. Is there any truth to this from your point of view?

**Wood:** Once again, I don't think there's enough Cancon product around that we as a station can afford to be choosy about where the artist is from. If it's a choice between a very popular Toronto act and a virtually unknown Vancouver band, we may support our own, but rarely in preference to someone else. The quantity of releases simply doesn't allow for that.

**RW:** What type of future can we expect from AM radio in Canada?

**Wood:** The single biggest problem facing us today is the lack of qualified people. Broadcasting here is just not attracting young people. We have about six openings at any given time, positions that we want to fill. I think the merits of radio have been left unsung for far too long. We're devoting a considerable amount of time to rectifying the problem. We're in the process of compiling a 25-30 minute film which can be shown across the country to help stimulate interest. Fanshawe College in London, Ontario is an excellent institution, but you'll find that CHUM Group stations hire half the graduating class. We need good people urgently and if we don't start attracting their attention, we're all in trouble.



## Polydor Regional Promo Structure

(Continued from page 3)

being instituted because "we found that by putting this on a regional basis we can do a lot more with direct supervision, with strong people in the field helping the local people get records added at the radio stations. It also gives us the opportunity to concentrate if we want to test market product, which is becoming more and more apparent we have to."

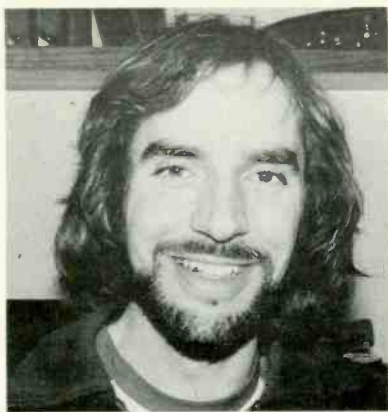
In conjunction with the new structure, Jerry Jaffe has been promoted to director of national promotion, a position which has been vacant for more than six months. Jim Collins, who has served as national singles manager, has been promoted to director of that department. Also, Randy Roberts, who has been working as a field "trouble shooter" for the label, has been promoted to special projects manager.

The new regional promotion heads are Jeff Trager (west), Phil Stanley (southeast) and John Derrek (midwest). Jaffe will name the eastern regional manager shortly. Two regional r&b promotion managers will also be added to the staff under the direction of vice president Matt Parsons. There are 19 local promotion people and four regional marketing managers.

According to Anger, the addition of the promotion managers in conjunction with the marketing managers, will work to the label's advantage. "In effect we will have eight regional people in the field," he said, "four who are primarily concerned with sales and four who are primarily concerned with promotion. This is important because within this distribution set up of ours at Polygram, we are one of six labels and we feel we have to have our own people out there making certain we get the proper emphasis, that we're covering all the bases. This is also the first opportunity we've had to promote from within the Polydor organization. Obviously this is a very important step for us and we feel it's the right step."

Jaffe, who prior to his appointment was the head of Polydor's national album promotion department, concurs with Anger's opinion on the necessity of the new structure.

"The regional approach was drastically needed because you can no longer take a scattershot approach to breaking singles and in many cases, because of the tight playlists, albums included," he said. "Therefore, if one gets certain starts in certain areas on a record, it is then much easier to spread that record in the region and make national impact



Jerry Jaffe

out of the region."

He feels that the new structure will be especially effective in the promotion of singles.

"One of the hardships of the past," he said, "has been this company's lack of singles penetration. Hopefully, now we will have the expertise and the system where we can be breaking several singles simultaneously and making chart impact that way."

"What I see as our goal is breaking a lot of our artists which have great AOR acceptance and now breaking them into the mainstream by using the solid bases they've built up as either performing or album artists. Pat Travers has a lot of fans on the west coast. Our new signing, U.K., has made a great impact on the east coast. The Atlanta Rhythm Section broke out of the south. We also see great possibilities of crossing over r&b in the Washington-Baltimore area where Roy Ayers is very strong."

Jaffe feels that a regional emphasis will also strengthen the crossover action of their artists.

"In the case of Roy Ayers, hopefully the Top 40 or mass appeal stations will pick up the vibrations, so to speak, that are happening in that market," he said. "The sales go beyond ethnic barriers in Baltimore-Washington and if a particular track is doing that well there, the interested Top 40 stations don't have to feel they are going out on a limb by playing a Roy Ayers. If it does capture their mass appeal audience, the record will spread in that direction."

Jaffe's approach to good communications with his regional staff will be based on "not sheltering myself from any of the regional people. They will have access to me and Jim Collins, at all times. The local people will be reporting on a daily basis to the regional people so we will know exactly what everybody is working on. The regional people will, in turn, talk to me each morning. Our priorities can now be made on a daily basis without having to make 19 calls. We'll be able to move national priority down to the local level."

## A&M Promotes Johnson

■ LOS ANGELES — Bob Fead, senior vice president, sales and marketing, A&M Records, has announced the appointment of Derry Johnson to the post of national manager, black music marketing.

### Background

Johnson was most recently director of special projects for A&M's southern region, working out of the A&M promotion department, a post he held for two years. He had previously been with Together Distributors in Atlanta.

Johnson will headquarter at A&M's Los Angeles offices, and report directly to Fead.

## E/A Taps Calkins

■ LOS ANGELES — Steve Calkins has been named Elektra/Asylum local promotion representative/Detroit, according to Ken Buttice, vice president/promotion.

Calkins had been working for Ami Distributors in Detroit before joining E/A.

## Juke Box Owners (Continued from page 3)

jukeboxes, and oftentimes have no employees and find themselves working seven days a week to provide service and repairs, the proposed extra paperwork and record-keeping, while perhaps not completely overwhelming, are, as one member put it, "Washington straws that'll break the camel's back."

Most apparent of the objections is the fact that the proposed lists of clients' names and addresses would be on the public record. AMOA representatives, both those that own several hundred jukeboxes as well as the majority who own less, were quite adamant in their description of what "competitors, fly-by-nighters and the conglomerates" could do to their businesses if such lists were made available.

"The operators consider this to be vitally important, confidential information," Garrett told the Tribunal. "Forced disclosure of this information would intrude upon the operators' business relationships with their customers."

In addition to the complaints against "public" filings and supplements — jukebox association officials maintain that 10 to 20 percent of their locations will be involved in reportable changes — the representatives sought to explain to the Tribunal that not only would "outsiders" gaining access to jukebox interiors be a laborious and costly procedure, but that the same results — finding out what songs were played the most — could be gained by consulting those trade publications that member and non-

## Criteria Studios Bows Good Sounds Records

■ MIAMI — Criteria Studios has established its own label, Good Sounds Records.

In announcing the new label, Criteria president Mack Emerman said the move is part of his continuing effort to not only stay abreast of the recording industry, but to stay ahead of it.

Co-presidents of Good Sounds are Ron and Howard Albert. The brothers have produced under the name Fat Albert Productions at Criteria for six years. Fat Albert produces records for Crosby, Stills & Nash.

According to the Alberts, Miami's TK Productions will distribute Good Sounds' records.

Artists already signed to Good Sounds include Spats, Cheese, and Laura Taylor.

Cheese released its first album, by the same name, earlier this year, and Laura Taylor is set to release her first single, which will feature the theme song to the syndicated TV program "Disco Magic." Spats is about to release its first lp.

member operators consult, by and large, for the tunes most played in a given area of music. Specifically, *RePlay* and *Play Meter* send out questionnaires to operators about the most-played songs which are then computed and published. The members told the Tribunal that generally speaking, their buy lists are very close to such findings, especially the Top 10 or 20 songs.

ASCAP officials pointed out clearly that many of their clients are composers of "standards" which, while they might get considerable jukebox play — Irving Berlin, Cole Porter — would only occasionally be on the charts.

Agreeing with this fact, the operators, who by and large have sought to have their members register their jukeboxes (only 130,000 of the nation's 400,000 jukeboxes are registered at this point), again suggested to the Tribunal that the added "burden" of the proposed "location list" method was sure to start a revolt, on a grass roots level, with those small businessmen in their organization who, like Mr. Garrett said about himself, "might go to bed with, say, 30 boxes, and wake up with only 20." In such a cut-throat, competitive business, the possibility of having to either have an employee put in the extra time or to have to research, transcribe and fill out even more forms themselves would be a sure-fire method for making the long hot summer and ever hotter one in the intriguing scenario of the jukebox operator meets Uncle Sam.

# 101 THE ALBUM CHART 150

JULY 1, 1978

JULY 1	JUNE 24		
101	98	<b>FUNKENTELECHY VS. THE PLACEBO SYNDROME</b>	PARLIAMENT/Casablanca NBLP 7034
102	101	<b>LOVELAND</b> LONNIE LISTON SMITH/Columbia JC 35332	
103	99	<b>RAINBOW SEEKER</b> JOE SAMPLE/ABC AA 1050	
104	105	<b>GET TO THE FEELING</b> PLEASURE/Fantasy F 9550	
105	103	<b>KISS ALIVE II</b> /Casablanca NBLP 7076	
106	100	<b>ONE-EYED JACK</b> GARLAND JEFFREYS/A&M SP 4681	
107	107	<b>LEVEL HEADED</b> SWEET/Capitol SKAO 11744	
108	112	<b>TUXEDO JUNCTION</b> /Butterfly Fly 007	
109	102	<b>WEST SIDE HIGHWAY</b> STANLEY TURRENTINE/Fantasy F 9548	
110	104	<b>THANKFUL</b> NATALIE COLE/Capitol SW 11708	
111	106	<b>WARMER COMMUNICATIONS</b> AVERAGE WHITE BAND/ Atlantic SD 19162	
112	108	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	
113	120	<b>THE PARKERILLA</b> GRAHAM PARKER & THE RUMOUR/Mercury SRM 2 100	
114	110	<b>BARRY MANILOW LIVE</b> /Arista AL 8500	
115	—	<b>SUNLIGHT</b> HERBIE HANCOCK/Columbia JC 34907	
116	87	<b>BOOTS? PLAYER OF THE YEAR</b> BOOTSY'S RUBBER BAND/ Warner Bros. BSK 3093	
117	113	<b>SKY BLUE</b> PASSPORT/Atlantic SD 19177	
118	114	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century T 541	
119	124	<b>SUNBURN</b> SUN/Capitol ST 11723	
120	121	<b>TASTY</b> PATTI LABELLE/Epic JE 35335	
121	135	<b>SMOOTH TALK</b> EVELYN "CHAMPAGNE" KING/RCA APL1 2466	
122	111	<b>HEAD EAST</b> /A&M SP 4680	
123	133	<b>LIVING ROOM SUITE</b> HARRY CHAPIN/Elektra 6E 142	
124	109	<b>GHOST TOWN PARADE</b> LES DUDEK/Columbia JC 35088	
125	118	<b>SAY IT WITH SILENCE</b> HUBERT LAWS/Columbia JC 35022	
126	136	<b>CONTRARY TO ORDINARY</b> JERRY JEFF WALKER/MCA 3041	
127	122	<b>FUTURE BOUND</b> TAVARES/Capitol SW 11719	
128	116	<b>LINES</b> CHARLIE/Janus JXS 7036	
129	117	<b>NEW DAY</b> AIRWAVES/A&M SP 4689	
130	119	<b>RAYDIO</b> /Arista AB 4163	
131	126	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists UA LA 684 H	
132	134	<b>ELECTRIC GUITARIST</b> JOHN McLAUGHLIN/Columbia JC 35326	
133	—	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	
134	138	<b>BRUISED ORANGE</b> JOHN PRINE/Asylum 6E 139	
135	137	<b>JAMERICAN MAN</b> DAVID OLIVER/Mercury SRM 1 1183	
136	129	<b>THE PATH</b> RALPH MacDONALD/Marlin 2210 (TK)	
137	123	<b>LONG LIVE ROCK AND ROLL</b> RAINBOW/Polydor PD 1 6143	
138	140	<b>BAND TOGETHER</b> RARE EARTH/Prodigal P7 10025R1 (Motown)	
139	141	<b>BETTY WRIGHT LIVE</b> /Alston 4408 (TK)	
140	130	<b>WE ALL KNOW WHO WE ARE</b> CAMEO/Chocolate City CCLP 2004 (Casablanca)	
141	—	<b>FREESTYLE</b> BOBBI HUMPHREY/Epic JE 35338	
142	132	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772	
143	139	<b>TAKIN' IT EASY</b> SEALS & CROFTS/Warner Bros. BSK 3163	
144	142	<b>WAITING FOR COLUMBUS</b> LITTLE FEAT/Warner Bros. 2BS 3140	
145	128	<b>PLEASE DON'T TOUCH</b> STEVE HACKETT/Chrysalis CHR 1176	
146	143	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	
147	148	<b>ARABESQUE</b> JOHN KLEMMER/ABC AA 1068	
148	—	<b>BANDIT IN A BATHING SUIT</b> DAVID BROMBERG BAND/ Fantasy F 9555	
149	131	<b>SPINOZZA</b> DAVID SPINOZZA/A&M SP 4677	
150	146	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> / 20th Century T 543	

# 151-200 ALBUM CHART

151	<b>NOT SHY</b> WALTER EGAN/Columbia JC 35077	177	<b>BLACK AND WHITE</b> STRANGLERS/ A&M SP 4706
152	<b>THE CARS</b> /Elektra 6E 135	178	<b>IF I WEREN'T SO ROMANTIC, I'D SHOOT YOU</b> DERRINGER/Blue Sky JZ 35075 (CBS)
153	<b>BALTIMORE</b> NINA SIMONE/CTI 7084	179	<b>SWEET BOTTOM</b> /Sweet Bottom SB 10177
154	<b>RETURN TO MAGENTA</b> MINK deVILLE/Capitol 11780	180	<b>CABIN FEVER</b> MICHAEL STANLEY BAND/Arista AB 4182
155	<b>BOOGIE TO THE TOP</b> IDRIS MUHAMMAD/Kudu 38 (CTI)	181	<b>NANTUCKET</b> /Epic JE 35253
156	<b>LOVE ISLAND</b> DEODATO/Warner Bros. BSK 3132	182	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780
157	<b>LOUISIANA'S LE ROUX</b> /Capitol SW 11734	183	<b>GET OFF</b> FOXY/Dash 30005 (TK)
158	<b>VOYAGE</b> /Marlin 2213 (TK)	184	<b>I WASN'T BORN YESTERDAY</b> ALLAN CLARKE/Atlantic SD 19175
159	<b>POWERAGE</b> AC/DC/Atlantic SD 19180	185	<b>WELCOME HOME</b> CAROLE KING/ Capitol SW 11785
160	<b>MAGIC IN YOUR EYES</b> EARL KLUGH/ United Artists UA LA 877 H	186	<b>SUPER BLUE</b> FREDDIE HUBBARD/ Columbia JC 35386
161	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)	187	<b>BEST OF CONWAY TWITTY</b> /MCA 3043
162	<b>MIDNIGHT BELIEVER</b> B. B. KING/ ABC AA 1061	188	<b>APPROVED BY THE MOTORS</b> THE MOTORS/Virgin JZ 34986 (CBS)
163	<b>ZARAGON</b> JOHN MILES/Arista AB 4176	189	<b>ROOM SERVICE</b> OAK RIDGE BOYS/ ABC AY 1065
164	<b>EVERYDAY, EVERYNIGHT</b> FLORA PURIM/Warner Bros. BSK 3168	190	<b>THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)</b> Epic/JE 35412
165	<b>DAVID JOHANSEN</b> /Blue Sky JZ 34926 (CBS)	191	<b>LAKE II</b> /Columbia JC 35289
166	<b>THE BEST OF THE STATLER BROS.</b> / Mercury SRM 1 1037	192	<b>DEMIS ROUSSOS</b> /Mercury SRM 1 3724
167	<b>LOVE BREEZE</b> SMOKEY ROBINSON/ Tamla T7 359R1 (Motown)	193	<b>SUMMERTIME GROOVE</b> BOHANNON/ Mercury SRM 1 3728
168	<b>THE CAPTAIN'S JOURNEY</b> LEE RITENOUR/Elektra 6E 136	194	<b>20 GOLDEN GREATS</b> BUDDY HOLLY/ MCA 3040
169	<b>SNAIL</b> /Cream CR 1009	195	<b>THE MAN MACHINE</b> KRAFTWERK/ Capitol SW 11723
170	<b>POUSETTE-DART BAND III</b> /Capitol SW 11781	196	<b>HAPPY TO BE WITH YOU</b> JEAN CARN/Phila. Intl. JZ 34986 (CBS)
171	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	197	<b>MEMPHIS HORNS BAND II</b> /RCA APL1 2643
172	<b>SHINE ON</b> CLIMAX BLUES BAND/ Sire SRK 6056 (WB)	198	<b>THE GARDEN OF LOVE</b> DON RAY/ Polydor PD 1 6150
173	<b>PURE POP FOR NOW</b> PEOPLE NICK LOWE/Columbia JC 35329	199	<b>DOUBLE TROUBLE</b> FRANKIE MILLER/ Chrysalis CHR 1174
174	<b>ABBA'S GREATEST HITS</b> /Atlantic SD 19114	200	<b>GLIDER</b> AUACLE/Chrysalis CHR 1172
175	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 7078		
176	<b>TOBY BEAU</b> /RCA AFL1 2771		

## ALBUM CROSS REFERENCE

ABBA	41	BARRY MANILOW	26, 114
AIRWAVES	129	BOB MARLEY & THE WAILERS	95
ATLANTA RHYTHM SECTION	34	MARSHALL TUCKER BAND	29
AVERAGE WHITE BAND	111	DAVE MASON	65
THE BAND	39	STEVE MARTIN	86
BEE GEES	92	JOHNNY MATHIS	23
GEORGE BENSON	27	MEATLOAF	30
DEBBY BOONE	146	EDDIE MONEY	35
BOOTSY'S RUBBER BAND	116	MOODY BLUES	55
BRITISH LIONS	93	WILLIE NELSON	52
DAVID BROMBERG	148	O'JAYS	9
PETER BROWN	73	DAVID OLIVER	135
JACKSON BROWNE	13	ORIGINAL SOUNDTRACK:	
PEABO BRYSON	81	FM	12
JIMMY BUFFETT	145	GREASE	18
CAMEO	49	ROCKY HORROR SHOW	67
SHAUN CASSIDY	62	SATURDAY NIGHT FEVER	118
HARRY CHAPIN	123	STAR WARS	16
CHARLIE	128	THANK GOD IT'S FRIDAY	50
CHEAP TRICK	63	ROBERT PALMER	113
ERIC CLAPTON	21	GRAHAM PARKER	101
STANLEY CLARKE	60	PARLIAMENT	70
LINDA CLIFFORD	78	ALAN PARSONS	117
NATALIE COLE	110	PASSPORT	33
COMMODORES	2	TEDDY PENDERGRASS	66
CON FUNK SHUN	100	TOM PETTY	104
NORMAN CONNORS	77	PLEASURE	142
RITA COOLIDGE	72	ELVIS PRESLEY	134
ELVIS COSTELLO	47	JOHN PRINE	99
PABLO CRUISE	61	QUEEN	6
AL DIMEOLA	80	GERRY RAFFERTY	137
DRAMATICS	124	RAINBOW	130
LES DUDEK	38	RARE EARTH	44
GEORGE DUKE	54	RAYDIO	87
EARTH, WIND & FIRE	69	REO SPEEDWAGON	131
ROBERTA FLACK	40	KENNY ROGERS	5
FLEETWOOD MAC	32	KENNY ROGERS AND DOTTIE WEST	112
FOGHAT	82	ROLLING STONES	64
ARETHA FRANKLIN	3, 76	LINDA RONSTADT	71
GENESIS	94	RUFUS/CHAKA KHAN	61
ANDY GIBB	96	TODD RUNDGREN	103
GRAHAM CENTRAL STATION	145	JOE SAMPLE	143
DAVID GILMOUR	83	SEALS & CROFTS	4
STEVE HACKETT	115	BOB SEGER	19
HALL & OATES	122	CARLY SIMON	102
HERBIE HANCOCK	24	LONNIE LISTON SMITH	36
HEAD EAST	20	DAVID SPINOZZA	8
HEART	133	BRUCE SPRINGSTEEN	90
HEATWAVE	141	SPYRO GYRA	31
MICHAEL HENDERSON	14	STEELE DAN	53
BOBBI HUMPHREY	84	ROD STEWART	97
ISLEY BROS.	106	THE STORY OF STAR WARS	15
RICK JAMES	22	BARBRA STREISAND	85
STONE CITY BAND	58	SUN	119
GARLAND JEFFREYS	10	SWEET	75
WAYLON JENNINGS & WILLIE NELSON	48	TASTE OF HONEY	127
JEFFERSON STARSHIP	59	TAVARES	109
JETHRO TULL	25	STANLEY TURRENTINE	108
BILLY JOEL	121	TUXEDO JUNCTION	28
QUINCY JONES	43	BONNIE TYLER	74
JOURNEY	103	U.K.	51
KANSAS	147	VAN HALEN	126
EVELYN CHAMPAGNE KING	120	JERRY JEFF WALKER	91
KINKS	125	VILLAGE PEOPLE	11
KISS	68	JOE WALSH	57
JOHN KLEMMER	144	BOB WELCH	88
PATTI LABELLE	89	WHISPERS	150
HUBERT LAWS	56	BARRY WHITE	17
ALVIN LEE	136	WINGS	139
LITTLE FEAT	132	BETTY WRIGHT	7
LITTLE RIVER BAND	7	WARREN ZEVON	42
LTD			
RALPH McDONALD			
JOHN McLAUGHLIN			
CHUCK MANGIONE			

RECORD WORLD JULY 1, 1978

# AM ACTION

By CHRISTY WRIGHT

■ **Barry Manilow** (Arista) "Copacabana." This record is continuing to do fantastically. It is taking great jumps on stations and is still being added onto playlists across the country. This week's adds are WCOL, KDWB, KLIF, WVBF, WGLF, KAFY. Moves are 1-1 Y100, 5-5 WNBC, 5-4 KRTH, 6-4 WANS, 15-9 KNOE-FM, 13-11 99X, 20-12 WFIL, HB-25 WKBW, 26-16 WRKO, 27-25 KFRC, 21-17 WPGC, 30-25 Z93, HB-39 WLAC, 29-24 WMAK, 28-18 WZZP, HB-20 WGCL, HB-36 WLS, 34-24 WMET, 33-28 WDRQ, HB-25 WOKY, 34-29 KSLQ, 27-25 Q102, HB-24 KSTP, HB-24 KJR, 31-27 WTI, 23-17 KRBE, 27-23 KCPX, HB-25 WJON, HB-21



Walter Egan

**Frankie Valli** (RSO). Our Power-house Pick really broke open this week with good adds. It's moving into the top ten in some major markets. Chances are it will do even better as the movie is shown around the country. Adds this week are TEN-Q, WIFI, WFIL, 13Q, WPEZ, WGCL, WSAI, Q102, KHJ, WTIC-FM, WHHY, WEAQ, KTOQ, WJON, WSPT. Moves are 6-1 KCPX, 15-10 WRKO, 12-10 KFRC, 17-10 WQXI, 14-10 Z93, 15-10 WNOE, 17-10 KILT, 13-10 KYNO, 25-21 WHBQ, HB-25 WMAK, 38-33 WZZP, 29-27 CKLW, 16-11 KJR, 35-29 WTI, 12-11 KRBE, HB-25 KLIF, HB-23 KING, 23-21 KFI, 26-21 KNUS, 32-26



Rita Coolidge

**Joe Walsh** (Asylum). This funny song looks like it is going to be a must for programmers this summer. It came in with some strong movement and is filling in the country with stations each week. Adds this week were WQAM, WPEZ, WPGC, WDRQ, KXOK, WVBF, KILT, TEN-Q, KNUS, KHFI, KELP, KAA, KYNO, WNDE, WORD, WGUY, KBEQ. Moves are 7-2 WSPT, 30-27 99X, 27-24 Y100, 33-29 96X, HB-31 KFRC, HB-35 WLAC, 30-24 WCOL, 23-21 WZZP, 36-31 KSLQ, 15-11 WSAI, 18-14 Q102, 25-22 KSTP, HB-36 WTI, 36-31 KRBE, 30-19 B100, 23-11 KTLK, 30-25 94Q, HB-26 WIFI, 24-21 WZUU, 30-20 KFI, HB-30 KNDE, 29-22 KAFY, 15-13 KIIS-FM, 17-12 KTFX, HB-29 14ZYQ, 33-29 WAVZ, HB-31 WINW, HB-28 WISE, 28-24 WANS, HB-23 WRJZ, 27-22 KXX106, 29-26 WHHY, HB-28 WRFC, HB-30 WCGQ, HB-32 WGSV, 24-14 WGLF, 23-15 WAUG, HB-28 KTOQ, HB-28 KCPX, 26-21 KRTH.

**Walter Egan** (Columbia). The secondaries broke this record and the major markets are following. It is taking strong moves on both levels and still picking up airplay. Adds this week are KRFC, WLAC, CKLW, WNOE, KCPX, WRFC, WTIC-FM. Moves are 5-1 94Q, 15-10 WISE, 8-6 WORD, 3-2 WHHY, 11-8 WAUG, 11-6 WAVZ, 34-28 99X, 36-34 WPEZ, HB-30 WQXI, 25-17 Z93, 30-23 WZZP, HB-30 WGCL, 39-33 WTI, HB-29 KLIF, 25-22 WZUU, 31-26 KNUS, HB-29 KTOQ, HB-24 KKO, 30-24 WSPT, 27-24 WGUY, 22-13

(Continued on page 84)

## The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

### Most Adds

**THREE TIMES A LADY**—Commodores—Motown (7)

**COPACABANA**—Barry Manilow—Arista (5)

**TALKING IN YOUR SLEEP**—Crystal Gayle—UA (4)

**YOU**—Rita Coolidge—A&M (4)

### WBZ/BOSTON

**SONGBIRD**—Barbara Streisand—Col

**WONDERFUL TONIGHT**—Eric Clapton—RSO

### WSAR/FALL RIVER

**COPACABANA**—Barry Manilow—Arista

**DAYLIGHT KATY**—Gordon Lightfoot—WB

**GREASE**—Frankie Valli—RSO

### WNEW/NEW YORK

**ANOTHER FINE MESS**—Glen Campbell—Capitol

**CAN WE STILL BE FRIENDS**—Todd Rundgren—Bearsville

**EVERY KINDA PEOPLE**—Robert Palmer—Island

**FIRST IMPRESSIONS**—Stylistics—Mercury

**TALKING IN YOUR SLEEP**—Crystal Gayle—UA

**USE TA BE MY GUY**—MFSB—Phila. Intl.

### WIP/PHILADELPHIA

**THREE TIMES A LADY**—Commodores—Motown

**WONDERFUL TONIGHT**—Eric Clapton—RSO (pm)

### WBAL/BALTIMORE

**CAN WE STILL BE FRIENDS**—Todd Rundgren—Bearsville

**FOLLOW YOU, FOLLOW ME**—Genesis—Atlantic

**THREE TIMES A LADY**—Commodores—Motown

**YOU**—Rita Coolidge—A&M

**YOU DON'T LOVE ME ANYMORE**—Eddie Rabbitt—Elektra

**YOU'RE ALL I NEED TO GET BY**—Johnny Mathis & Deniece Williams—Col

### WKBC-FM/

#### WINSTON-SALEM

**THREE TIMES A LADY**—Commodores—Motown

**YOU**—Rita Coolidge—A&M

**YOU DON'T LOVE ME ANYMORE**—Eddie Rabbitt—Elektra

### WSM/NASHVILLE

**BLUE SKIES**—Willie Nelson—Col

**(I LOVE YOU) WHAT CAN I SAY**—Jerry Reed—RCA

**TONIGHT**—Barbara Mandrell—ABC

### WQUD-FM/MEMPHIS

**COPACABANA**—Barry Manilow—Arista

**NEVER LET HER SLIP AWAY**—Andrew Gold—Asylum

### WFTL/FT. LAUDERDALE

**DAYLIGHT KATY**—Gordon Lightfoot—WB

**FROM NOW ON**—Bobby Arvon—First Artists

### WJBO/BATON ROUGE

**THREE TIMES A LADY**—Commodores—Motown

**YOU**—Rita Coolidge—A&M

### WGAR/CLEVELAND

**COPACABANA**—Barry Manilow—Arista

**GROOVE LINE**—Heatwave—Epic

### I WAS ONLY JOKING

Rod Stewart—WB

**LIFE'S BEEN GOOD**—Joe Walsh—Asylum

### WLW/CINCINNATI

**RUNAWAY**—Jefferson Starship—Grunt

**SONGBIRD**—Barbra Streisand—Col

**WONDERFUL TONIGHT**—Eric Clapton—RSO

### WTMJ/MILWAUKEE

**THREE TIMES A LADY**—Commodores—Motown

### WCCO-FM/MINNEAPOLIS

**CAN WE STILL BE FRIENDS**—Todd Rundgren—Bearsville

**DAYLIGHT & DARKNESS**—Smokey Robinson—Tamlia

**I NEVER WILL MARRY**—Linda Ronstadt—Asylum

**SO HARD LIVING WITHOUT YOU**—Airwaves—A&M

**TALKING IN YOUR SLEEP**—Crystal Gayle—UA

### KMOX-FM/ST. LOUIS

**DRIFTIN'**—Alessi—A&M

**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA

**STAND BY ME**—Poucette—Dart Band—Capitol

**THREE TIMES A LADY**—Commodores—Motown

### KMBZ/KANSAS CITY

**IF I KNEW JUST WHAT TO SAY**—Roger Whittaker—RCA

**MAIN STREET SATURDAY NIGHT**—Carole King—Capitol

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

**SHAKER SONG**—Spyro Gyra—Amherst

**SLIPPIN' AWAY**—Bellamy Bros.—WB

**SUMMERLOVE SENSATION**—Bobby Vinton—Elektra

**TENNESSEE WALTZ**—Silver Blue—Epic

**(THEMES FROM) JAWS 2**—Flyer—MCA

### KULF/HOUSTON

**GROOVELINE**—Heatwave—Epic

**ONLY THE GOOD DIE YOUNG**—Billy Joel—Col

**THREE TIMES A LADY**—Commodores—Motown

### KOY/PHOENIX

**NEVER LET HER SLIP AWAY**—Andrew Gold—Asylum

**TALKING IN YOUR SLEEP**—Crystal Gayle—UA

**WHY DO YOU HAVE TO BE SO BEAUTIFUL**—Wilson Bros.—Big Tree

### KIIS/LOS ANGELES

**BLUER THAN BLUE**—Michael Johnson—EMI-America

**COPACABANA**—Barry Manilow—Arista

**LAST DANCE**—Donna Summer—Casablanca

**USE TA BE MY GIRL**—O'Jays—Phila. Intl.

### KSFO/SAN FRANCISCO

**USE TA BE MY GIRL**—O'Jays—Phila. Intl.

### KVI/SEATTLE

**COPACABANA**—Barry Manilow—Arista

**MY ANGEL BABY**—Toby Beau—RCA

**SONGBIRD**—Barbra Streisand—Col

**TALKING IN YOUR SLEEP**—Crystal Gayle—UA

**YOU NEEDED ME**—Anne Murray—Capitol

Also reporting this week; WCCO, WSB, 23 stations reporting

# RETAIL RAP

By MIKE FALCON

■ RECORD WORLD SETS SEATTLE SEMINAR . . . RW is extending an open invitation to all retailers in the Northwest to join us at the Seattle Seminar. It will be held Saturday, July 8 at 12:30 in the Washington Plaza Hotel. You'll have a chance to ask questions about how our quantitative chart system works, how we tally the retail count, how we pick accounts, etc. The meeting is free, includes lunch, and all you have to do is give **Mike Vallone** or **Doree Berg** a call in our New York office at (212) 765-5020. You can still call Vallone, our research director, or **Christy**, our marketing director (at 213-465-6126), on Friday afternoons with chart questions. That's our time set aside for retail queries, so don't hesitate to call with the most elementary or most confusing methodology sticklers you can think of. By the way, Seattle will offer you a rare opportunity to see **Mike Falcon** in a suit.

BUYER BETS . . . Got some hot ones for you this week, with uniformly good response. Buyers were **Jan Jordan** of Great American Music in Minneapolis (the **Ira Heilicher** firm), **Don McCabe** of Portland's Everybody's Records, and **Steve Hoeltje**, lp buyer for City One Stop in Los Angeles. The records we picked and then sent to them were "Ulysses: The Greek Suite" (20th), "Stonebolt" (Parachute/Casablanca) and "Snail" (Cream). "Ulysses," the 2-album concept project featuring **Ted Neeley** and 16-year-old wunderkind **Yvonne Iversen** produced some baffled responses from the buyers as they tried to cope with the large number of tunes, but each had their favorites; McCabe thought "What Will I Say" and "Ithaca" would produce good results. Jordan thought the album offered possibilities too broad to list, but was enthusiastic about in-store play selection. Hoeltje went for Iversen singing "What Will I Say" and "One Thing Sure To Get You There," right in line with my own picks. "Stonebolt" got raves from Jordan, who ordered more heavily than she would have otherwise after hearing the record, which is a pretty strong endorsement. The lush vocals of "I Will Still Love You" proved the favorite with two of the three buyers, and it was my own as well, in keeping with the label's choice of the first single (we did not tell the buyers this). McCabe was the lone dissenter, going for the harder "The Shadow." "Snail," in line with the in-store response from numerous stores, was a favorite with Hoeltje and McCabe. "It's very well done," said Hoeltje, "and although it's an AOR album, it could sell to anyone with enough exposure. I liked virtually all of side one, with 'Catch Me' and 'Carry Me' the standout cuts." McCabe's standout in-store cuts, already having seen in-store action at the Everybody's locations, are "Freedom In The Country," "Childhood Dreams," and "Try & Wonder." The in-store play was conducted at Hollywood's Music Plus and, as Jordan had predicted, "Ulysses" got excellent response. Although one of the buyers found the work too long for his liking, it's interesting to note that your customers only hear it for a few minutes, and that one hook can make the sale. "Snail" and "Stonebolt" also proved good draws, in line with the buyer predictions. Our thanks to the patient staff: **Jan Ballard**, **April Murphy**, **Mark Bresnahan**, **Liz Nichols** and **Susan Sterling**.

IN-STORE REPORT . . . Those of you who follow in-store play closely might be interested in the In-Store Report, published and edited by marketing freak **Greg Rediske** at 1126 Industry Dr., Seattle, Wa. 98118, tel. (206) 575-3988. The aforementioned Snail LP, along with a host of others taken from their weekly calls, are matched with sales action in the Western region. You can request a sample copy and subs run \$85 a year or \$45 for six months.

VIDEO NEWS . . . Another firm joining Televac in the in-store video market is Visual Concepts, located at 9255 Sunset #705, Los Angeles, Ca. 90069, tel. (213) 550-0840. They recently put together an extremely well-coordinated **Tanya Tucker** "Save Me" campaign at various racked accounts, including the May Co.'s. Because of the proximity of the record and television depts., the test came off well and we should have sales results for you shortly. From what we've seen, this campaign, which included singles placed on the television and buttons, posters, etc., was a perfect case of thorough planning and execution. Kudos to **Dran May**, their sales rep. We'll add that the "Save Me" campaign song waged on behalf of the baby seals, is an extremely moving piece on film.

FLASHMAKERS BEWARE! . . . Those retail and warehouse teams that we predicted would trounce either the **Eagles** or **Rolling Stone** a little while back are now presenting tangible evidence of their superiority in the great American pasttime. Here on the coast Nehi Distributing

(Continued on page 85)

## Video Survey (Continued from page 3)

with an aggressive placement system to supplement their substantial production plans. Sales personnel from Capitol's 13 district offices work with store managers and evaluate the possibility of placing in-store video materials. Capitol does not provide the video hardware itself, but the field staff receives an updated newsletter that details which selections are available at any given time. The videotapes are offered free of charge to retailers and the retailers help determine what selections will constitute a videotape program.

This service of custom-made videotapes allows the retailers to select whatever artists they think are right for their store, place them in the desired play-order, and determine if any of the acts should have a high rotation. "Theoretically, a retailer could order 30 minutes of nothing but the Bob Welch 'Ebony Eyes' video presentation," said Randall Davis, director of merchandising and advertising for Capitol. Additionally, Capital will reproduce the tapes in any format and inch size necessary. While Capitol now has an outside firm handle the library chores and duplicating systems necessary to provide the videotape cassettes, Davis states that the company may switch to in-house duplicating as the videotape merchandising system grows.

WEA will likewise handle the distribution chores for Warner Brothers, Elektra/Asylum and Atlantic Records, taking full advantage of the local salesperson's expertise in account evaluation. WEA, however, creates a firm program for use in all accounts, such as "WEA In Store #2," a 52-minute videocassette presentation which features five Warner acts, and three acts each from E/A and Atlantic. The program is scheduled to run for two months and interfaces with promotions carried out on the radio promotion and sales arm. Subject matter is determined by the various labels, according to Jo Bergman, director of special projects for Warner Bros. "There's no hard and fast formula we use for determining which acts will be seen on videotape in retail stores and which won't," explained Bergman. "It's really done on a 'need' basis, with some new acts that could benefit by visual presentations making an appearance, and some established groups with a strong visual appeal also seeing some play. The selection is really on the basis of a coordinated effort taking

into account all areas of record promotion and marketing."

A number of labels that do not utilize branch distribution are also vigorously pursuing videocassette merchandising. "What we started out with was a tape that was a little over an hour in length featuring a number of our artists," said Chris Tobey, national sales director for Arista. "We're still in the experimentation stages, getting a feel for what is going on in the streets, with our marketing people making evaluations in a number of areas, like where the video machines should be placed, the number of plays a tape should receive and the type of account. It's expensive to put these things out and so when you do put videotape in the hands of retailers you want to make sure that the product you've placed gets a good chance for exposure."

Tobey's observations concerning the actual in-store side of the videotape presentations is an aspect of VTM that worries some manufacturers.

"There are still a lot of questions about video merchandising," said Warner's Bergman. "For instance, how do you guarantee that a tape is going to be played over a period of time? Obviously, we're not the only record company putting out tapes. To a degree, this is similar to in-store airplay. We also have to determine where the machines should be placed in a store. And the tapes have to be interesting, but not too interesting or you could block the aisles on a more-or-less permanent basis. You also have to try to get nearby accessibility to product, and with the variety of labels that are pursuing this you can imagine that not everybody's product will be next to the videotape machine."

CBS has enthusiastically endorsed the use of in-store video cassettes, according to Tom McGuinness, vice president of sales, branch distribution. "We've found that a number of people watch them and that they do sell product," stated McGuinness, "so we're using it extensively." Much of the CBS offering is of the artists in concert performance, and to this date, most of these performances have been one artist per tape, although the vice president explained, that due to feedback from the store level, tapes will tend to be longer and have multiple artist exposure. CBS videocassettes are ordered through branch representatives.

At A&M, Clare Baren, producer of audiovisual communications,

(Continued on page 70)

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**SOME GIRLS**  
ROLLING STONES  
Rolling Stones

**SOME GIRLS**—Rolling Stones—  
Rolling Stones  
**OCTAVE**—Moody Blues—  
London

## CAMELOT/NATIONAL

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CITY TO CITY**—Gerry Rafferty—UA  
**GREASE**—RSO (Soundtrack)  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**NATURAL HIGH**—Commodores—Motown  
**SHADOW DANCING**—Andy Gibb—RSO  
**SHOWDOWN**—Isley Brothers—T-Neck  
**SONGBIRD**—Barbra Streisand—Col  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)

## HANDLEMAN/NATIONAL

**BOYS IN THE TREES**—Carly Simon—Elektra  
**COME GET IT**—Rick James—Gordy  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**GREASE**—RSO (Soundtrack)  
**NATURAL HIGH**—Commodores—Motown  
**ROOM SERVICE**—Oak Ridge Boys—ABC  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol

## MUSICLAND/NATIONAL

**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**OCTAVE**—Moody Blues—London  
**ROOM SERVICE**—Oak Ridge Boys—ABC  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**SOUNDS**—Quincy Jones—A&M  
**TOGETHERNESS**—LTD—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M

## RECORD BAR/NATIONAL

**BOYS IN THE TREES**—Carly Simon—Elektra  
**FREESTYLE**—Bobbi Humphrey—Epic  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**POWERAGE**—AC/DC—Atlantic  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STAY THE NIGHT**—Jane Olivior—Col  
**TASTE OF HONEY**—Capitol  
**THE PARKERILLA**—Graham Parker & the Rumour—Mercury

## SOUND UNLIMITED/NATIONAL

**BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**FM**—MCA (Soundtrack)  
**NATURAL HIGH**—Commodores—Motown  
**ROCKET FUEL**—Alvin Lee—RSO  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOUNDS**—Quincy Jones—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M  
**YESTERDAY & TODAY**—London

## DISC-O-MAT/NEW YORK

**BIG CITY SIDEWALK**—C. J. & Company—Westbound  
**GARDEN OF LOVE**—Don Ray—Polydor  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**TASTE OF HONEY**—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)  
**THE ALBUM**—Abba—Atlantic

## KING KAROL/NEW YORK

**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**EASTER**—Patti Smith—Arista  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SO FULL OF LOVE**—O'Jays—Phila. Intl.  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**TASTE OF HONEY**—Capitol

## SAM GOODY/EAST COAST

**CITY TO CITY**—Gerry Rafferty—UA  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**FANTASY LOVE AFFAIR**—Peter Brown—Drive  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)  
**THE LAST WALTZ**—The Band—WB

## RECORD & TAPE COLLECTOR/BALTIMORE

**DAVID GILMOUR**—Col  
**GREASE**—RSO (Soundtrack)  
**IN THE NIGHTTIME**—Michael Henderson—Buddah  
**OCTAVE**—Moody Blues—London  
**PERCEPTIONS**—Charles Earland—Mercury  
**PYRAMID**—Alan Parsons Project—Arista  
**STONE BLUE**—Foghat—Bearsville  
**SUNLIGHT**—Herbie Hancock—Col  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## WAXIE MAXIE/WASH., D.C.

**COME GET IT**—Rick James—Gordy  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**MEMPHIS HORNS BAND II**—RCA  
**PYRAMID**—Alan Parsons Project—Arista  
**SHADOW DANCING**—Andy Gibb—RSO

**SMOOTH TALK**—Evelyn Champagne King—RCA  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTE OF HONEY**—Capitol  
**THE ALBUM**—Abba—Atlantic  
**WORLDS AWAY**—Pablo Cruise—A&M

## FATHERS & SUNS/MIDWEST

**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**DAVID GILMOUR**—Col  
**IN THE NIGHTTIME**—Michael Henderson—Buddah  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SUNLIGHT**—Herbie Hancock—Col  
**THREE'S A CROWD**—Torney/Spencer Band—A&M

## RADIO 437/PHILADELPHIA

**FOXY**—TK  
**GLIDER**—Oracle—Chrysalis  
**IN THE NIGHTTIME**—Michael Henderson—Buddah  
**LIVE AT MONTREUX**—Don Ellis—Atco  
**OCTAVE**—Moody Blues—London  
**PERCEPTIONS**—Charles Earland—Mercury  
**PYRAMID**—Alan Parsons Project—Arista  
**SATURDAY NIGHT JAZZ FEVER**—Lionel Hampton—Laurie  
**SCOTT HAMILTON 2**—Concord  
**SUNLIGHT**—Herbie Hancock—Col

## FLO'S RECORDS/PITTSBURGH

**APPROVED BY THE MOTORS**—Motors—Virgin  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**COME GET IT**—Rick James—Gordy  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTE OF HONEY**—Capitol  
**TASTY**—Patti Labelle—Epic  
**TOGETHERNESS**—LTD—A&M  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter  
**ZARAGOZA**—John Miles—London

## MUSIC STOP/DETROIT

**BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy  
**CARS**—Elektra  
**DOUBLE TROUBLE**—Frankie Miller—Chrysalis  
**DOUBLE VISION**—Foreigner—Atlantic  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## RECORD REVOLUTION/CLEVELAND

**CABIN FEVER**—Michael Stanley Band—Arista  
**CARLENE CARTER**—WB  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DAVID GILMOUR**—Col  
**JAZZ**—Ry Cooder—WB  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**POWER IN THE DARKNESS**—TRB—Harvest  
**SUPER BLUE**—Freddie Hubbard—Col  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## ROSE RECORDS/CHICAGO

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

**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col  
**SOUNDS**—Quincy Jones—A&M  
**STRANGER IN TOWN**—Bob Seger & the Silver Bullet Band—Capitol  
**TASTE OF HONEY**—Capitol  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn

## 1812 OVERTURE/MILWAUKEE

**BAND TOGETHER**—Rare Earth—Prodigal  
**DAVID GILMOUR**—Col  
**FOXY**—TK  
**LAKE II**—Col  
**LIVING ROOM SUITE**—Harry Chapin—Elektra  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**TUXEDO JUNCTION**—Butterfly  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## RADIO DOCTORS/MILWAUKEE

**CONTRARY TO ORDINARY**—Jerry Jeff Walker—MCA  
**DIRT BAND**—UA  
**GLIDER**—Oracle—Chrysalis  
**IN THE NIGHTTIME**—Michael Henderson—Buddah  
**OCTAVE**—Moody Blues—London  
**PORTRAIT OF THE ARTIST AS A YOUNG RAM**—Ram Jam—Epic  
**PYRAMID**—Alan Parsons Project—Arista  
**SUNLIGHT**—Herbie Hancock—Col  
**SUPER BLUE**—Freddie Hubbard—Col  
**WHITE WITCH**—Andrea True Connection—Buddah

## FRANKLIN MUSIC/ATLANTA

**EASTER**—Patti Smith Group—Arista  
**GREASE**—RSO (Soundtrack)  
**LOUISIANA'S LE ROUX**—Capitol  
**MARIPOSA DE ORO**—Dave Mason—Col  
**NOT SHY**—Walter Egan—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**TASTE OF HONEY**—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M  
**YOU CAN TUNE A PIANO**—REO Speedwagon—Epic

## EAST-WEST RECORDS/CENTRAL FLORIDA

**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**DAVID GILMOUR**—Col  
**MARIPOSA DE ORO**—Dave Mason—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**SNAIL**—Cream  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**WORLDS AWAY**—Pablo Cruise—A&M

## MUSHROOM/NEW ORLEANS

**APPROVED BY THE MOTORS**—Motors—Virgin  
**BLACK & WHITE**—Stranglers—A&M  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**FLAMIN' GROOVIES NOW**—Flamin' Groovies—Sire  
**FREESTYLE**—Bobbi Humphrey—Epic  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**LOUISIANA'S LE ROUX**—Capitol

**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M

## TAPE CITY/NEW ORLEANS

**BOYS IN THE TREES**—Carly Simon—Elektra  
**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**GREASE**—RSO (Soundtrack)  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**LOUISIANA'S LE ROUX**—Capitol  
**LOVESHINE**—Con Funk Shun—Mercury  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TUXEDO JUNCTION**—Butterfly

## INDEPENDENT RECORDS/DENVER

**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DAVID OLIVER**—Mercury  
**GOT A FEELING**—Patrick Juvet—Casablanca  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**LOVESHINE**—Con Funk Shun—Mercury  
**OCTAVE**—Moody Blues—London  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**SUNLIGHT**—Herbie Hancock—A&M  
**TOGETHERNESS**—LTD—A&M

## ODYSSEY/SOUTHWEST & WEST

**DAVID GILMOUR**—Col  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**MAGIC IN YOUR EYES**—Earl Klugh—UA  
**POWERAGE**—AC/DC—Atlantic  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**THE PARKERILLA**—Graham Parker & the Rumour—Mercury  
**TOGETHER FOREVER**—Marshall Tucker Band—Capricorn  
**ULYSSES**—Various Artists—20th Century  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC/Shelter

## MUSIC PLUS/LOS ANGELES

**BUDDY HOLLY STORY**—Col (Soundtrack)  
**COME GET IT**—Rick James—Gordy  
**GREATEST HITS**—Buddy Holly—MCA  
**LAURA NYRO**—Col  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTE OF HONEY**—Capitol  
**THE PARKERILLA**—Graham Parker & the Rumour—Mercury

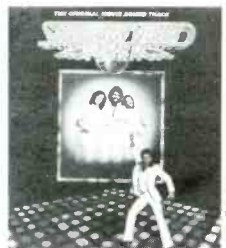
## EVERYBODY'S RECORDS/NORTHWEST

**CAPTAIN'S JOURNEY**—Lee Ritenour—Elektra  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DAVID GILMOUR**—Col  
**IT'S A HEARTACHE**—Bonnie Tyler—RCA  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**SLEEPER CATCHER**—Little River Band—Harvest  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**3**—Pousette-Dart Band—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M

# 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)  
 JULY 1 JUNE 24



WKS. ON CHART

**1** **1** **SATURDAY NIGHT FEVER**  
 BEE GEES AND VARIOUS ARTISTS  
 RSO RS 2 4001  
 (24th Week) **28** | J

2	2	NATURAL HIGH	COMMODORES/Motown M7 902R1	6	G
3	9	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034	3	G
4	4	STRANGER IN TOWN	BOB SEGER & THE SILVER BULLET BAND/ Capitol SW 11698	6	G
5	26	SOME GIRLS	ROLLING STONES/Rolling Stones COC 39108 (Atl)	2	G
6	6	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G	8	G
7	3	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658	35	G
8	10	DARKNESS ON THE EDGE OF TOWN	BRUCE SPRINGSTEEN/ Columbia JC 35318	3	G
9	5	SO FULL OF LOVE	O'JAYS/Phila. Intl. JZ 35355 (CBS)	11	G
10	8	THE STRANGER	BILLY JOEL/Columbia JC 34987	39	G
11	12	BUT SERIOUSLY, FOLKS . . .	JOE WALSH/Asylum 6E 141	5	G
12	7	FM (ORIGINAL SOUNDTRACK)	MCA 2 12000	9	X
13	11	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113	27	G
14	13	SHOWDOWN	ISLEY BROS./T-Neck JZ 34930 (CBS)	11	G
15	33	SONGBIRD	BARBRA STREISAND/Columbia JC 35375	4	G
16	17	THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)	Casablanca NBLP 7099	9	X
17	15	LONDON TOWN	WINGS/Capitol SW 11777	12	G
18	21	GREASE (ORIGINAL SOUNDTRACK)	RSO RS 2 4002	8	J
19	14	BOYS IN THE TREES	CARLY SIMON/Elektra 6E 128	10	F
20	16	CENTRAL HEATING	HEATWAVE/Epic JE 35260	11	G
21	18	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030	32	G
22	19	EARTH JEFFERSON STARSHIP	Grunt BXL1 2515 (RCA)	16	G
23	22	YOU LIGHT UP MY LIFE	JOHNNY MATHIS/Columbia JC 35259	14	G
24	20	MAGAZINE HEART	Mushroom MRS 5008	11	G
25	24	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)	37	G
26	23	EVEN NOW	BARRY MANILOW/Arista AB 4164	19	G
27	25	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB 3139	22	J
28	32	IT'S A HEARTACHE	BONNIE TYLER/RCA AFL1 2821	5	G
29	30	TOGETHER FOREVER	THE MARSHALL TUCKER BAND/ Capricorn CPN 0205	7	G
30	31	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974	29	G
31	27	AJA STEELY	DAN/ABC AA 1006	39	G
32	28	STONE BLUE	FOGHAT/Bearsville BRK 6977 (WB)	7	G
33	58	LIFE IS A SONG WORTH SINGING	TEDDY PENDERGRASS/ Phila. Intl. JZ 35095 (CBS)	3	G
34	34	CHAMPAGNE JAM	ATLANTA RHYTHM SECTION/Polydor PD 1 6134	13	G
35	35	EDDIE MONEY	Columbia PC 34909	18	F
36	36	EASTER	THE PATTI SMITH GROUP/Arista AB 4171	12	G
37	29	DOUBLE PLATINUM	KISS/Casablanca NBLP 7100 2	6	J
38	39	DON'T LET GO	GEORGE DUKE/Epic JE 35366	6	G
39	37	THE LAST WALTZ	THE BAND/Warner Bros. 3WB 3146	10	X
40	40	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010	71	G
41	46	THE ALBUM	ABBA/Atlantic SD 19164	20	G
42	41	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118	19	G
43	49	MISFITS	KINKS/Arista AB 4167	5	G
44	44	YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH	REO SPEEDWAGON/Epic JE 35082	9	G
45	38	SON OF A SON OF A SAILOR	JIMMY BUFFETT/ABC AA 1046	13	G
46	42	. . . AND THEN THERE WERE THREE	GENESIS/Atlantic SD 19173	12	G
47	57	WORLDS AWAY	PABLO CRUISE/A&M SP 4697	3	G
48	64	SOUNDS . . . AND STUFF LIKE THAT!!	QUINCY JONES/ A&M SP 4685	3	G
49	43	SHAUN CASSIDY	Warner/Curb BS 3067 (WB)	53	F
50	47	DOUBLE FUN	ROBERT PALMER/Island ILPS 9476	16	G

51	51	VAN HALEN	Warner Bros. BSK 3075	17	G
52	52	STARDUST	WILLIE NELSON/Columbia JC 35332	6	G
53	48	FOOT LOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092	33	G
54	45	ALL 'N ALL EARTH, WIND & FIRE	Columbia JC 34905	31	G

CHARTMAKER OF THE WEEK

**55** — **OCTAVE**  
 THE MOODY BLUES  
 London PS 708



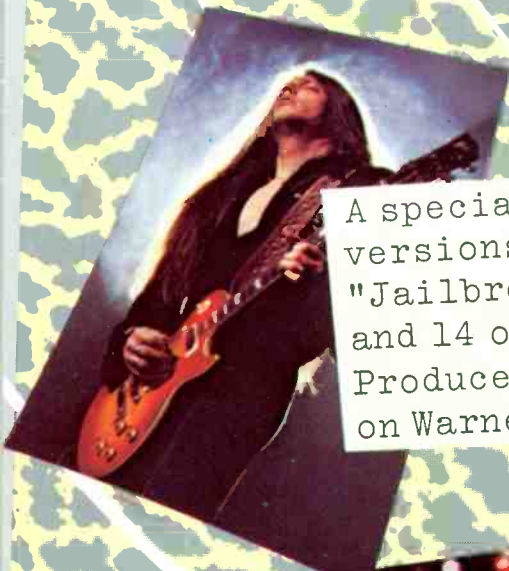
56	69	TOGETHERNESS LTD	A&M SP 4705	3	G
57	53	FRENCH KISS	BOB WELCH/Capitol ST 11663	39	G
58	50	HEAVY HORSES	JETHRO TULL/Chrysalis CHR 1175	11	G
59	55	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	32	G
60	63	MODERN MAN	STANLEY CLARKE/Nemperor JZ 35303 (CBS)	11	G
61	61	CASINO	AL DiMEOLA/Columbia JC 35277	9	G
62	50	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	31	G
63	67	HEAVEN TONIGHT	CHEAP TRICK/Epic JE 35312	5	G
64	59	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA 1049	21	G
65	79	MARIPOSA DE ORO	DAVE MASON/Columbia JC 35285	2	G
66	73	YOU'RE GONNA GET IT	TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)	4	G
67	68	ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)	Ode OSY 21653 (Jem)	8	X
68	70	ROCKET FUEL	ALVIN LEE/RSO RS 1 3033	6	G
69	60	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149	25	G
70	—	PYRAMID	ALAN PARSONS PROJECT/Arista AB 4180	1	G
71	62	HERMIT OF MINK HOLLOW	TODD RUNDGREN/Bearsville BRK 6091 (WB)	7	G
72	54	THIS YEARS MODEL	ELVIS COSTELLO/Columbia JC 35331	13	G
73	74	FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)	25	G
74	75	U.K./Polydor	PD 6146	6	G
75	84	A TASTE OF HONEY	Capitol ST 11754	3	G
76	77	FLOWING RIVERS	ANDY GIBB/RSO RS 1 3019	17	G
77	85	LOVE ME AGAIN	RITA COOLIDGE/A&M SP 4699	2	G
78	88	IF MY FRIENDS COULD SEE ME NOW	LINDA CLIFFORD/ Curtom 5021 (WB)	3	G
79	80	THIS IS YOUR LIFE	NORMAN CONNORS/Arista AB 4177	5	G
80	78	DO WHAT YOU WANNA DO	DRAMATICS/ABC AA 1072	5	G
81	66	PEABO	PEABO BRYSON/Capitol ST 11729	18	G
82	72	ALMIGHTY FIRE	ARETHA FRANKLIN/Atlantic SD 19161	6	G
83	65	LIVETIME	DARYL HALL & JOHN OATES/RCA AFL1 2802	6	G
84	95	COME GET IT	RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)	2	G
85	71	THE GRAND ILLUSION	STYX/A&M SP 4637	49	G
86	86	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090	40	G
87	82	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H	21	G
88	90	HEADLIGHTS	WHISPERS/Solar BXL1 2774 (RCA)	4	G
89	97	SLEEPER CATCHER	LITTLE RIVER BAND/Harvest SW 11783 (Capitol)	2	G
90	92	SPYRO GYRA	Amhert AM 1 1014	2	G
91	93	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096	4	G
92	83	HERE AT LAST—BEE GEES LIVE	RSO RS 2 3901	57	I
93	89	BRITISH LIONS	RSO RS 1 3032	5	G
94	96	MY RADIO SURE SOUNDS GOOD TO ME	LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	3	G
95	76	KAYA	BOB MARLEY & THE WAILERS/Island ILPS 9517	10	G
96	125	DAVID GILMOUR	Columbia JC 35388	1	G
97	91	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	20th Century T 550	28	G
98	94	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	22	G
99	81	NEWS OF THE WORLD	QUEEN/Elektra 6E 112	32	G
100	115	LOVESHINE	CON FUNK SHUN/Mercury SRM 1 3725	1	G

# THIN LIZZY



# 'LIVE AND DANGEROUS'

A special 2-record set featuring live versions of: "The Boys Are Back In Town," "Jailbreak," "Dancing In The Moonlight" and 14 others. PLUS THREE BRAND NEW SONGS! Produced by Thin Lizzy & Tony Visconti on Warner Bros. records & tapes. 2BS 3213



# RECORD WORLD R&B SINGLES CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	JULY 1	JUNE 24	WKS. ON CHART
<b>1</b> <b>1</b> USE TA BE MY GIRL THE O'JAYS Phila. Intl. 8 3642 (CBS) (7th Week)			<b>13</b>
<b>2</b> <b>8</b> CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)			<b>5</b>
<b>3</b> <b>3</b> RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)			<b>9</b>
<b>4</b> <b>4</b> SHAME EVELYN "CHAMPAGNE" KING/RCA 11122			<b>12</b>
<b>5</b> <b>7</b> STUFF LIKE THAT QUINCY JONES/A&M 2043			<b>7</b>
<b>6</b> <b>2</b> THE GROOVE LINE HEATWAVE/Epic 8 50524			<b>13</b>
<b>7</b> <b>5</b> DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531			<b>12</b>
<b>8</b> <b>10</b> ANNIE MAE NATALIE COLE/Capitol 4572			<b>8</b>
<b>9</b> <b>14</b> YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)			<b>6</b>
<b>10</b> <b>6</b> TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck 2272 (CBS)			<b>14</b>
<b>11</b> <b>16</b> BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565			<b>8</b>
<b>12</b> <b>12</b> (LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)			<b>11</b>
<b>13</b> <b>19</b> LAST DANCE DONNA SUMMER/Casablanca 926			<b>7</b>
<b>14</b> <b>15</b> SHADOW DANCING ANDY GIBB/RSO 893			<b>8</b>
<b>15</b> <b>9</b> DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)			<b>15</b>
<b>16</b> <b>11</b> TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693			<b>18</b>
<b>17</b> <b>18</b> FEEL THE FIRE PEABO BRYSON/Capitol 4573			<b>8</b>
<b>18</b> <b>13</b> DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54293 (Motown)			<b>15</b>
<b>19</b> <b>47</b> THREE TIMES A LADY COMMODORES/Motown 1443			<b>2</b>
<b>20</b> <b>20</b> MS DAVID OLIVER/Mercury 73973			<b>16</b>
<b>21</b> <b>21</b> I AM YOUR WOMAN, SHE IS YOUR WIFE BARBARA MASON/Prelude 71103			<b>9</b>
<b>22</b> <b>24</b> IS THIS A LOVE THING RAYDIO/Arista 0328			<b>7</b>
<b>23</b> <b>17</b> ON BROADWAY GEORGE BENSON/Warner Bros. 8542			<b>17</b>
<b>24</b> <b>22</b> AIN'T NO SMOKE WITHOUT FIRE EDDIE KENDRICKS/Arista 0325			<b>10</b>
<b>25</b> <b>23</b> OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365			<b>15</b>
<b>26</b> <b>25</b> GIRL CALLIN' CHOCOLATE MILK/RCA 11222			<b>15</b>
<b>27</b> <b>26</b> STAY RUFUS/CHAKA KHAN/ABC 12349			<b>14</b>
<b>28</b> <b>30</b> HOLLYWOOD SQUARES BOOTSY'S RUBBER BAND/Warner Bros. 8575			<b>6</b>
<b>29</b> <b>48</b> IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/Roadshow 1212 (UA)			<b>2</b>
<b>30</b> <b>28</b> ALMIGHTY FIRE (WOMAN OF THE FUTURE) ARETHA FRANKLIN/Atlantic 3468			<b>10</b>
<b>31</b> <b>27</b> EVERYBODY DANCE CHIC/Atlantic 3469			<b>12</b>
<b>32</b> <b>33</b> IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028			<b>7</b>
<b>33</b> <b>36</b> I GOT WHAT YOU NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul)			<b>6</b>
<b>34</b> <b>37</b> LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360			<b>5</b>
<b>35</b> <b>45</b> GET TO ME LUTHER INGRAM/Koko 731			<b>6</b>
<b>36</b> <b>38</b> I JUST WANT TO BE WITH YOU FLOATERS/ABC 12364			<b>6</b>
<b>37</b> <b>39</b> HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529			<b>7</b>
<b>38</b> <b>40</b> BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner Bros. 8571			<b>5</b>



<b>39</b> <b>41</b> YOUR LOVE IS A MIRACLE AWB/Atlantic 3481	<b>5</b>
<b>40</b> <b>49</b> AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum)	<b>4</b>
<b>41</b> <b>46</b> GOOD, BAD AND FUNKY SHOTGUN/ABC 12363	<b>5</b>
<b>42</b> <b>43</b> WHO'S GONNA LOVE YOU IMPERIALS/Omni 5501	<b>7</b>
<b>43</b> <b>50</b> CAN'T GIVE UP A GOOD THING SOUL CHILDREN/Stax 3206 (Fantasy)	<b>4</b>
<b>44</b> <b>44</b> GOLDEN TIME OF DAY/TRAVELIN' MAN MAZE FEATURING FRANKIE BEVERLY/Capitol 4580	<b>6</b>
<b>45</b> <b>51</b> BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826	<b>3</b>
<b>46</b> <b>52</b> I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	<b>3</b>
<b>47</b> <b>54</b> YOU KNOW YOU WANNA BE LOVED KEITH BARROW/Columbia 3 10722	<b>5</b>
<b>48</b> <b>57</b> STOP YOUR WEEPING DRAMATICS/ABC 12372	<b>4</b>
<b>49</b> <b>56</b> THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	<b>5</b>
<b>50</b> <b>29</b> THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463	<b>21</b>
<b>51</b> <b>55</b> ONE LIFE TO LIVE LOU RAWLS/Phila. Intl. 8 3643 (CBS)	<b>3</b>
<b>52</b> <b>53</b> SHAKER SONG SPYRO GYRA/Amherst 730	<b>7</b>
<b>53</b> <b>59</b> FUNKENTELECHY PARLIAMENT/Casablanca 921	<b>3</b>
<b>54</b> <b>61</b> VICTIM CANDI STATON/Warner Bros. 8582	<b>2</b>
<b>55</b> <b>63</b> ONE ON ONE PRINCE PHILIP MITCHELL/Atlantic 3480	<b>3</b>
<b>56</b> <b>62</b> DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 22370	<b>3</b>
<b>57</b> <b>65</b> NEVER MAKE A MOVE TOO SOON B. B. KING/ABC 12380	<b>2</b>

CHARTMAKER OF THE WEEK

<b>58</b> — SHAKE AND DANCE WITH ME CON FUNK SHUN Mercury 74008	<b>1</b>
---	----------



<b>59</b> <b>64</b> WHO TURNED YOU ON WILSON PICKETT/Big Tree 16121 (Atl)	<b>2</b>
<b>60</b> <b>66</b> IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	<b>3</b>
<b>61</b> <b>67</b> MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	<b>3</b>
<b>62</b> <b>68</b> TWO DOORS DOWN JOE THOMAS/LRC 904 (TK)	<b>3</b>
<b>63</b> <b>69</b> LAW AND ORDER LOVE COMMITTEE/Gold Mind 4011 (Salsoul)	<b>2</b>
<b>64</b> <b>70</b> DO IT WITH FEELING MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	<b>2</b>
<b>65</b> <b>71</b> COME ON DANCE, DANCE SATURDAY NIGHT BAND/Prelude 7110	<b>2</b>
<b>66</b> <b>74</b> THE SPANK JAMES BROWN/Polydor 14487	<b>2</b>
<b>67</b> — GET OFF FOXY/Dash 5046 (TK)	<b>1</b>
<b>68</b> — TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	<b>1</b>
<b>69</b> <b>75</b> TEACH ME TONIGHT PATTI LaBELLE/Epic 8 50550	<b>2</b>
<b>70</b> — YOU McCRARYS/Portrait 6 70014	<b>1</b>
<b>71</b> — WORDS DON'T SAY ENOUGH 7TH WONDER/Parachute 510 (Casablanca)	<b>1</b>
<b>72</b> <b>42</b> TRY AND UNDERSTAND/I FALL IN LOVE EVERYDAY JAISUN/Jett Sett 1001	<b>16</b>
<b>73</b> <b>73</b> MAKE A DREAM COME TRUE MASS PRODUCTION/Cotillion 44233 (Atl)	<b>7</b>
<b>74</b> — SUN IS HERE SUN/Capitol 4587	<b>1</b>
<b>75</b> <b>58</b> MY FAVORITE FANTASY VAN McCOY/MCA 40885	<b>10</b>

# MASS PRODUCTION

*is takin' off!*



ON COTILLION RECORDS & TAPES





# Two New Artists on Brunswick

## TOMMY SANDS

BL 754216

with his debut album



## MICHAEL WATSON

and his latest L.P.

## “Silent Sunset”

BL 754217

**BRUNSWICK**

**DAKAR**

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK** Personal Pick: "Saturday" — Norma Jean (Bearsville). Heavy rhythm coupled with strong vocals will gain this artist a top place on the charts. Norma Jean, the lead singer for Chic, has stepped out on her own, but really hasn't left the group behind. This record was produced, written and has background work

by members of the group. Instant success is foreseen for this slick sophisticated edit of a phenomenal new single.

**DEDE'S DITTIES TO WATCH:** "Harlem" — Baron Longfellow (Epic); "You're The Biggest Joke In Town" — Eon (Ariola/Roadshow); "Groove On Down" — Dunn Pearson Jr. (Shyrdlen).

The latest ratings in Detroit radio: WJLB-AM went from 3.9 to 2.9.

Congratulations are in order to Harold Childs for his appointment as senior vice president of A&M Records.

## JAZZ MAKES A COMEBACK

Can you imagine Miles Davis at the White House? Well on Sunday, June 18th, Miles Davis and a group of jazz musicians entertained several hundred people on the White House lawn. The celebration was in honor of the 25th anniversary of the Newport Jazz Festival.

## NEW TALENT WITH A BRILLIANT FUTURE

Caught in the act! Last Saturday, June 10th, in Philadelphia at Snoopys High Society, an exceptional artist, Terry Collins appeared. Tall and clean he has the knack to intermingle with the audience by crooning the best in pop, jazz and r&b. He is responsible for writing many hits for artists within the area of the "City Of Brotherly Love." Being overlooked by many who have viewed him simply because he is not only frank, but honest and truthful. In reality, Terry Collins is there for the picking and I thank the party who made me aware of such a grand talent, for without their insight he would once again be overlooked.

Speaking of new talent, two young men have penned "Disco Dancin'," sung by Taste Of Honey (Capitol), which should be their next single. These two futuristic producers and writers, Johnny Malone and Allan Barnes, will be sought after in the days to come. Watch out for a dynamite duo.

## Polygram Signs Newcomers



Phonogram, Inc./Mercury Records has signed The Newcomers, a group from Memphis. They were brought to the label at the recommendation of James Alexander of the Bar-Kays. Seen at the signing are, standing from left: Allen Jones, producer of the Newcomers as well as the Bar-Kays; Jud Phillips, a&r/south for Phonogram/Mercury; and Bertram Brown, William Sumlin, and Vincent Williams of the Newcomers. Seated in front is Terry Barlett of the Newcomers.

## Motown Promo Shifts

■ **LOS ANGELES**—Danny Davis, Motown vice president and assistant to the president, has announced the several changes in the promotion division.

Skip Miller, formerly national r&b promotion director, has been promoted to national promotion director reporting directly to Davis. Tom Rogan, formerly northeast promotion director has been promoted to national field promotion coordinator reporting to Miller. Marlene Reyes, former assistant to Skip Miller, has been promoted to national promotion coordinator reporting to Miller. Don Carter, formerly regional Houston promotion for Motown, has been promoted to southeast promotion coordinator reporting to Miller.

## Atlantic Ups St. James

■ **NEW YORK** — Raymond St. James has been appointed west coast regional r&b promotion director, it has been announced by Atlantic Records vice president/west coast general manager Bob Greenberg and vice president/director of special markets Eddie Holland. St. James will work closely with Holland to insure radio and merchandising exposure for Atlantic Records products and artists on the west coast.

## Capitol Names Riley Soul Promo Director

■ **LOS ANGELES**—Bob Riley has been promoted to national director of promotion, soul division, Capitol Records, Inc., announced Bruce Wendell, vice president, promotion, CRI.



Bob Riley

Riley, formerly based in Nashville as regional promotion manager, soul division, assumes the position left open with the recent passing of Paul Johnson. Riley will be based in Hollywood at the Capitol Records Tower.

Riley joined Capitol Records in his former position in October, 1973. Prior to that appointment, he had been national r&b promotion manager and in-house producer with King Records, working with Hal Neely.

## R&B PICKS OF THE WEEK

**SINGLE** **JAMES BROWN, "THE SPANK"** (Dynatone Pub. Co./Belinda Music Inc./Unichappell Music, Inc. BMI). Comeback of the year award goes to soul brother #1 for his latest Polydor release. The Spank is a dance started in Chicago, that is starting to take the country by storm. The music is basic Brown with a touch of today. Polydor PD-14487.

**SLEEPER** **WEBSTER LEWIS, "TOUCH MY LOVE"** (Listen To This Music Inc./Webo Music Inc., BMI). This, the title tune from Webster's current album on Epic Records, should garner heavy airplay. The tune is an uptempo classic that should make both AM and FM playlists immediately. Epic 8-50567.

**ALBUM** **THE STYLISTICS, "IN FASHION."** These four young men have put together an excellent lp. It contains such standout cuts as "First Impressions" and "There'll Never Be Another You." Lyric content is excellent. Arranger / producer Teddy Randazzo has done a top notch job. Mercury SRM 1-3727.



## Rohloff Joines DD

NEW YORK — Distribution By Dave has announced that John Rohloff has been appointed sales representative for the states of California, Arizona and Nevada.

Distribution By Dave, a distributor of records, tapes and cassettes with over 51 labels, is located in new offices and facilities in Canoga Park, California.

## Col Promo Restructuring

(Continued from page 6) to Sherwood.

Pillot joined Columbia Records in 1972 as local promotion manager in Houston. In 1974 he was promoted to associate director of album promotion in New York and in 1977 he was named director, album promotion and special projects, Columbia Records, the position he has held until this present move. Prior to joining CBS, he worked as a record buyer for Musical Isle of America in New Orleans.

Sherwood also announced the appointment of Michael Gusler to the position of regional album promotion manager, southwest region, Columbia Records. In his new position, Gusler will be responsible for implementing all album oriented promotional efforts in his region and will assist in the coordination and planning of artist development programs. He will report directly to Humphrey.

Gusler came to CBS Records in sales in 1969, and was promoted to salesman and then moved to local promotion manager for CBS Records in Houston. He was appointed Columbia regional country promotion manager for the southwest, and since 1976 has been regional promotion marketing manager for the southwest.

Rounding off the announcements, Sherwood named Ed Climie as regional promotion marketing manager, southwest region, Columbia Records. In his new role, Climie will be responsible for directing promotional efforts within the southwest region. He will work closely with the regional vice president of marketing and branch managers in the designing of marketing programs and campaigns. Climie will also coordinate key Columbia artist tours for his region and will work closely with the artist development department in New York. He will report to Don Colberg, director, national singles promotion, Columbia Records.

Climie joined CBS in 1976 as the Columbia local promotion manager in Dallas. In 1977 he was named regional album promotion manager for the southwest, a position he held until his present move. Prior to joining CBS he worked in sales for Record Town in San Antonio.

## Columbia Fetes Herbie Hancock



Columbia Records recently held a reception in New York for Herbie Hancock upon the release of his album, "Sunlight," produced by David Rubinson. Pictured at the reception are, from left; Paul Smith, senior VP and general manager, marketing, CBS Records; Rubinson; Hancock; Jack Craig, senior VP and general manager, Columbia Records; Dr. George Butler, VP, jazz/progressive a&r, Columbia; and Vernon Slaughter, director, marketing, CBS Records, black music marketing.

## Disco File (Continued from page 18)

singers hope to "go the distance," but the metaphor here is track—and "I Still Reach Out" (5:37), which picks up and underlines the theme and style of "Choosing You" while going for a more low-down feel. "Running" is the looser of the two, with a loping, easy pace and a fine, violin-laced break section that builds to a shouting "Ooo baby" climax right out of "Choosing You." "I Still Reach Out" packs a more concentrated punch and includes a tough break full of nervous, noodling guitars and drums. On both songs, the seven-person background chorus (including Frank Wilson) is perfection. Also highly recommended: "Midnight Girl" (6:01), a mellow groove that gathers intensity as it goes on and would make a great transition record between slow and fast sets. "Changes" is another spirited song included here, but its pace is probably too zippy for most dance crowds.

A quick check-list of some new female vocal records not to miss out on: **Jean Carn's** "There's a Shortage of Good Men" from her just-out "Happy to Be With You" album on Philadelphia International; **Candi Staton's** "Victim," a revival of her "Young Hearts Run Free" sound and a reunion with producer **Dave Crawford** from her new "House of Love" lp (Warner Brothers) and **Cissy Houston's** knockout "Think It Over," a disco disc from Private Stock produced by **Michael Zager**. Details next week.

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Enchantment (Roadshow)  
Candi Staton (Warner Bros.)  
Con Funk Shun (Mercury)  
Saturday Night Band (Prelude)  
Foxy (Dash)

#### South:

Soul Children (Stax)  
Candi Staton (Warner Bros.)  
McCrays (Portrait)

#### Midwest:

Larry Graham & Graham Central  
Station (Warner Bros.)  
James Brown (Polydor)

#### West:

Commodores (Motown)  
Con Funk Shun (Mercury)  
James Brown (Polydor)

### Albums

#### East:

Con Funk Shun (Mercury)  
Foxy (Dash)  
Bohannon (Mercury)  
Michael Henderson (Buddah)  
Herbie Hancock (Columbia)

#### South:

A Taste of Honey (Capitol)  
Bohannon (Mercury)

#### Midwest:

A Taste of Honey (Capitol)  
Bohannon (Mercury)  
Michael Henderson (Buddah)  
Herbie Hancock (Columbia)

#### West:

Betty Wright (Alston)  
Herbie Hancock (Columbia)



## THE R&B LP CHART

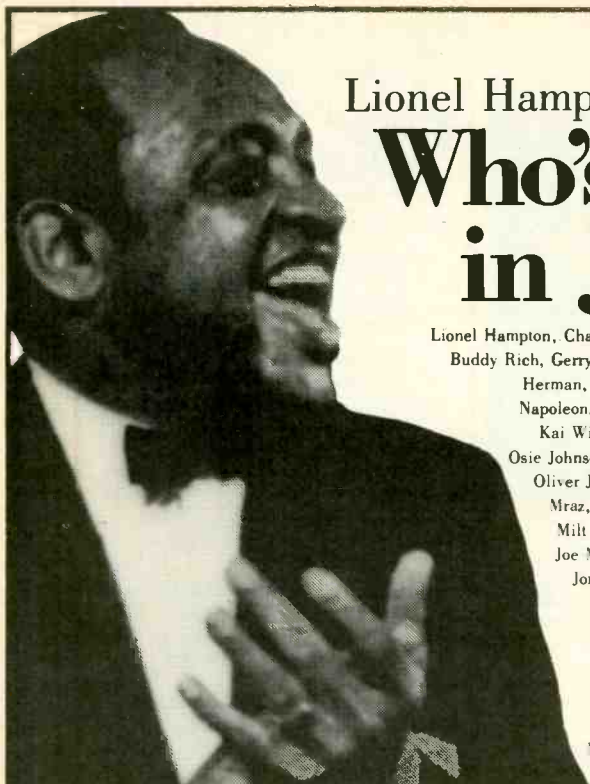
JULY 1, 1978

- NATURAL HIGH**  
COMMODORES/Motown M7 902R1
- SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
- SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
- LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
- THANK GOD IT'S FRIDAY**  
(ORIGINAL SOUNDTRACK)  
Casablanca NBLP 7099
- IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
- SOUNDS . . . AND STUFF LIKE THAT!**  
QUINCY JONES/A&M SP 4685
- COME GET IT**  
RICK JAMES STONE CITY BAND/  
Gordy G7 981R1 (Motown)
- TOGETHERNESS**  
LTD/A&M SP 4705
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA  
APL 2466
- LOVESHINE**  
CON FUNK SHUN/Mercury SRM 1 3725
- SUNBURN**  
SUN/Capitol ST 11723
- MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM AND GRAHAM CENTRAL  
STATION/Warner Bros. BSK 3175
- SATURDAY NIGHT FEVER**  
BEE GEES & VARIOUS ARTISTS/  
RSO RS 2 4001
- A TASTE OF HONEY**  
Capitol ST 11754
- YOU LIGHT UP MY LIFE**  
JOHNNY MATHIS/Columbia JC 35259
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros.  
2WB 3139
- MACHO MAN**  
VILLAGE PEOPLE/Casablanca  
NBLP 7096
- DO WHAT YOU WANNA DO**  
DRAMATICS/ABC AA 1972
- HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2774 (RCA)
- FANTASY LOVE AFFAIR**  
PETER BROWN/Drive 104 (TK)
- BETTY WRIGHT LIVE**  
Alston 4408 (TK)
- DANCE ACROSS THE FLOOR**  
JIMMY "BO" HORNE/Sunshine  
Sound 7801 (TK)
- THANKFUL**  
NATALIE COLE/Capitol SW 11708
- PEABO**  
PEABO BRYSON/Capitol ST 11729
- STREET PLAYER**  
RUFUS/CHAKA KHAN/ABC AA 1049
- JAMERICAN MAN**  
DAVID OLIVER/Mercury SRM 1 1183
- GET OFF**  
FOXY/Dash 30005 (TK)
- SWEET THUNDER**  
SWEET THUNDER/Fantasy/WMOT 9547
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- SHADOW DANCING**  
ANDY GIBB/RSO RS 1 3034
- TASTY**  
PATTI LABELLE/Epic JE 35335
- IN THE NIGHT TIME**  
MICHAEL HENDERSON/Buddah  
BDS 5712 (Arista)
- SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
- COME ON DANCE, DANCE**  
SATURDAY NIGHT BAND/Prelude  
PRL 12155
- BOOTS? PLAYER OF THE YEAR**  
BOOTSY'S RUBBER BAND/  
Warner Bros. BSK 3093
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- JAM**  
JAMES BROWN/Polydor PD J 6140

\*The following Artists  
Recorded in 1977.

# Lionel Hampton Presents: Who's Who in Jazz

Lionel Hampton, Charles Mingus, Earl "Fatha" Hines, Buddy Rich, Gerry Mulligan, Teddy Wilson, Woody Herman, Dexter Gordon, Cozy Cole, Marty Napoleon, Coleman Hawkins, Bill Doggett, Kai Winding, J.J. Johnson, Clark Terry, Osie Johnson, Thad Jones, Lucky Thompson, Oliver Jackson, Bucky Pizzarelli, George Mraz, Richie Pratt, Al Caiola, Candido, Milt Hinton, Grady Tate, Arvell Shaw, Joe Muranyi, "Big Chief" Moore, Hank Jones, Vinnie Bell, George Duvivier, Frank Stazzeri, Kevin Brandon, Ted Hawke, Larry Troit, Howard Overton, Sam Turner, Larry Luger, Norris Turney, Charles Williams, Johnny Letman, Barry Kiener, Tom Warrington, Steve Marcus, Gary Pribek, Paul Pribek, Roland Hanna, Woody Shaw.



\*WLP 21001 Kai Winding  
(Kai Winding/Earl Hines)



\*WLP 21002 Bill Doggett  
(Lionel Hampton/Larry Trot)



\*WLP 21003 Cole/Napoleon  
(Lionel Hampton/Alvin)



\*WLP 21004 Earl Fatha Hines  
(Milt Hinton/Clark Terry)



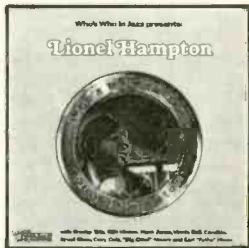
\*WLP 21005 Charles Mingus  
(Larry Luger/Earl "Fatha" Hines)



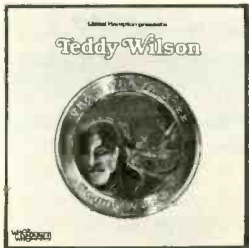
\*WLP 21006 Buddy Rich  
(Lionel Hampton/Billy Kearney)



\*WLP 21007 Gerry Mulligan  
(Lionel Hampton/Hank Jones)



\*WLP 21008 Lionel Hampton  
(Earl "Fatha" Hines)



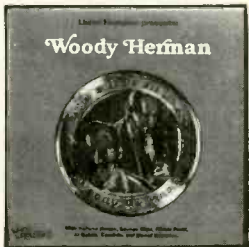
\*WLP 21009 Teddy Wilson  
(George Duvivier/Lionel Hampton)



WLP 21010 Coleman Hawkins  
(J.J. Johnson/Clark Terry)



\*WLP 21011 Dexter Gordon  
(George Duvivier/Lionel Hampton)



\*WLP 21013 Woody Herman  
(Roland Hanna/George Mraz)

FLASH! Entire Catalog  
of Who's Who in Jazz  
is now available exclusively  
on GRT music tapes.



Nationally Distributed by  
Gillette-Madison Co.  
P.O. Box 134 Gillette,  
New Jersey 07933  
(201) 753-0777



## Manilow, Casablanca In Publishing Pact



Kamakazi Music Corporation, the publishing company of Barry Manilow, has contracted with Casablanca's BMI publishing firm, Rick's Music. The arrangement, negotiated by Manilow's manager, Miles Lourie, and Casablanca vice president Steve Bedell, will apply to the U.S. representation of Manilow's catalogue for cover recordings. Pictured from left are Barry Manilow and Steve Bedell.

## Video Survey

(Continued from page 63)

states that the label involvement in videocassettes for in-store use is at an all-time high. "It's pretty obvious that stores are beginning to use the in-store video concept as something that's an integral part of their marketing approach," stated the producer.

Whether the manufacturers continue to produce and direct their own videotape marketing strategies, rely on the services on a brokerage and placement agency, or use both methods is yet to be determined. We may see, however, some interesting developments in large chain retailers and branch-level manufacturers. Both types of companies can be expected to garner larger shares of the markets: the chain retailers may install video systems and charge for time; the manufacturers might provide video equipment for guaranteed play times.

What may happen, however, is that if the majors distribute their product through the branches, the independent brokers may concentrate on the smaller labels, in an attempt to insure both the exposure of the independently distributed labels and the health of their own companies. In some ways, it may be similar to independent distribution for records, and although it has not occurred yet, these independent record distributors may in some way become involved with videotape distribution for in-store play.

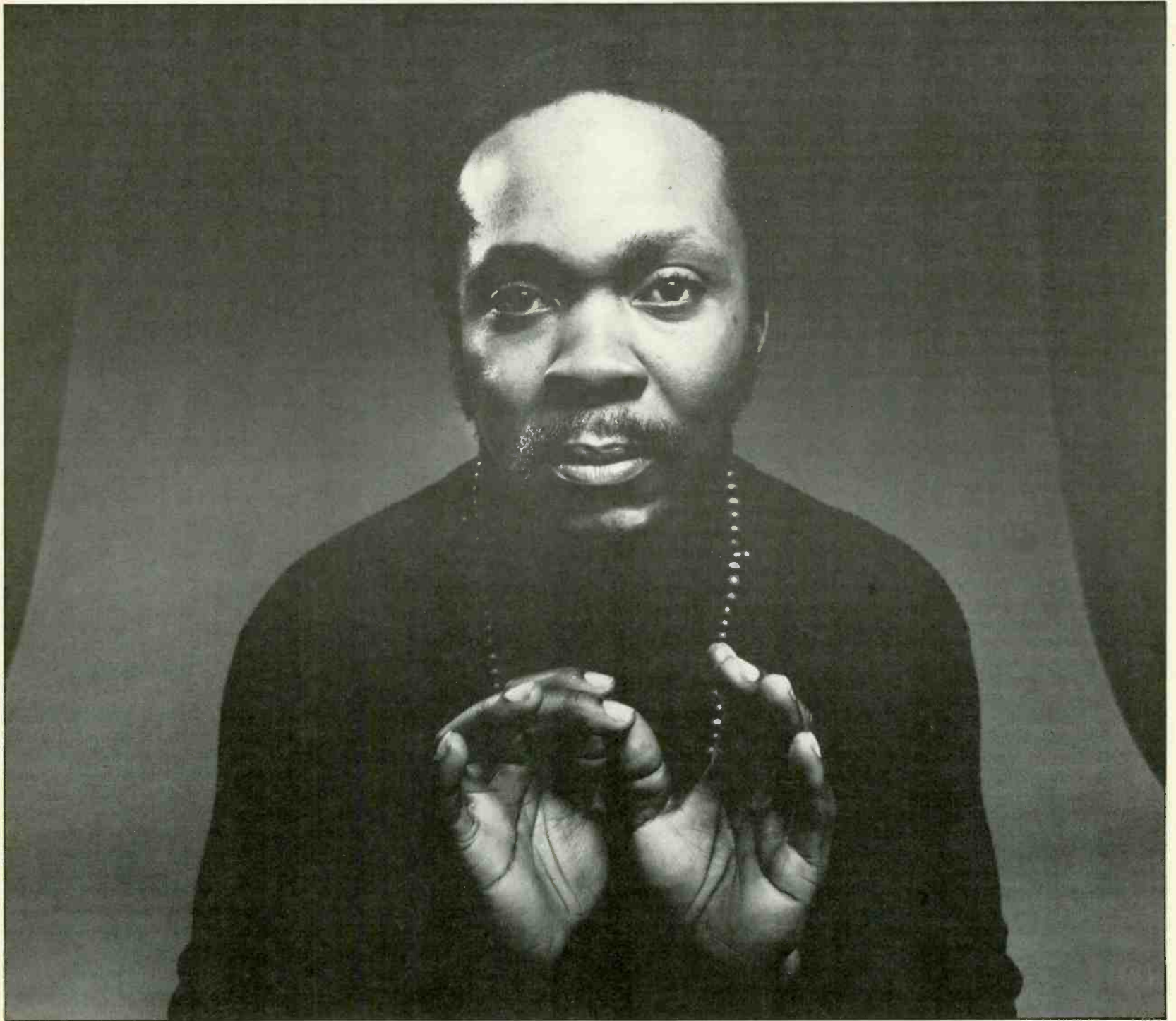
But with the videotape merchandising systems as undeveloped in the industry overall as they are now, it is far from uncommon to hear label plans similar to those of Mushroom Records, where a spokesperson, when asked what the company's plans were for this type of merchandising, responded, "We have no plans for in in-store video play . . . absolutely none."

## RECORD WORLD THE JAZZ LP CHART

JULY 1, 1978

- FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
- MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
- WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
- ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
- SOUNDS . . . AND STUFF LIKE THAT!**  
QUINCY JONES/A&M SP 4685
- CASINO**  
AL DiMEOLA/Columbia JC 35277
- MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
- ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
- FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
- SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
- RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
- BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
- SPYRO GYRA**  
Amherst AMH 1014
- LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
- LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
- LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
- THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
- SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
- SPINOZZA**  
DAVID SPINOZZA/A&M SP 677
- THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
- BALTIMORE**  
NINE SIMONE/CTI 7084
- SKY BLUE**  
PASSPORT/Atlantic SD 19177
- SUITE LADY**  
GAP MANGIONE/A&M SP 4694
- SUPER BLUE**  
FREDDIE HUBBARD/Columbia JC 35386
- HERB ALPERT-HUGH MASEKELA**  
Horizon 728 (A&M)
- LOVE WILL FIND A WAY**  
PHAROAH SANDERS/Arista AB 4161
- THE PATH**  
RALPH MacDONALD/Marlin 2210 (TK)
- WEST SIDE HIGHWAY**  
STANLEY TURRENTINE/Fantasy F 9548
- DON'T ASK MY NEIGHBORS**  
RAUL de SOUZA/Capitol SW 11774
- GLIDER**  
AURACLE/Chrysalis CRH 1172
- BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
- LIVING ON A DREAM**  
WAYNE HENDERSON/Polydor PD 1 6145
- PERCEPTIONS**  
CHARLES EARLAND/Mercury SRM 1 3720
- THE MAD HATTER**  
CHICK COREA/Polydor PD 1 6130
- INNER CONFLICTS**  
BILLY COBHAM/Atlantic SD 19174
- BRAZIL-ONCE AGAIN**  
HERBIE MANN/Atlantic SD 19169
- ATLANTIC FAMILY LIVE AT MONTREUX**  
VARIOUS ARTISTS/Atlantic SD 2 3000
- EVERYDAY, EVERYNIGHT**  
FLORA PURIM/Warner Bros. BSK 3168

# ECONOMICAL



*Terry Callier doesn't waste words because he's got too much to say. What he says is gentle and compassionate, yet intense and compelling. HE'S MAD AS HELL AND HE'S NOT GOING TO TAKE IT ANYMORE.*

*But you'll take Terry and love it. Spare a minute and save a lifetime.*

**Terry Callier, "Fire On Ice!"** (6E-143)  
*Visions like you've never heard.*

Produced by Richard Evans  
Executive Producer: Don Mizell

*VAZZfusion*

A DIVISION OF THE FUTURE

© 1978 Elektra/Asylum Records • A Warner Communications Co

# NEW WAVE TOP 20

JULY 1, 1978

1. **BIG TEARS/PUMP IT UP**  
ELVIS COSTELLO—Radar (import)
2. **CRUEL TO BE KIND/LITTLE HITLER**  
NICK LOWE—Radar (import)
3. **SATISFACTION**  
THE RESIDENTS—Ralph
4. **SATISFACTION**  
DEVO—Stiff (import)
5. **CA PLANE POUR MOI**  
PLASTIC BERTRAND—Sire
6. **DEAD OR ALIVE**  
JOHNNY THUNDER—Real
7. **DON'T DO IT**  
BETHNAL—Vertigo (12" import)
8. **THE FIRST ONE**  
GARY VALENTINE—Beat
9. **BECAUSE THE NIGHT**  
PATTI SMITH GROUP—Arista
10. **MARCHING MEN**  
RICH KIDS—EMI (import)
11. **COME ON**  
IAN GOMM—Albion (import)
12. **LIKE CLOCKWORK**  
BOOMTOWN RATS—Ensign (import)
13. **(WHITE MAN) IN HAMMERSMITH PALAIS**  
THE CLASH—CBS (import)
14. **TIRED OF WAKING UP TIRED**  
THE DIODES—CBS (import)
15. **AIN'T GOT A CLUE**  
THE LURKERS—Beggars' Banquet (import)
16. **MONGOLOID**  
DEVO—Stiff (import)
17. **JUDY SAYS**  
VIBRATORS—Epic (import)
18. **NEWS OF THE WORLD**  
THE JAM—Polydor (import ep)
19. **WHAT A WASTE**  
IAN DURY—Stiff (import)
20. **ON & ON**  
PEZBAND—Radar (import)

## JJ Records Pacts With Strawberry

■ NEW YORK—JJ Records has been appointed international representative for Strawberry Records of New York, and World Artists Corp. of Pittsburgh. Deals were concluded by JJ president Dick Broderick with Randy Irwin and Nick Napolitano of Strawberry and Lou Guarino of WAC.

## Album Analysis

(Continued from page 10)

at #55 bullet. The group's first album in five years has been met with its expected retail acceptance showing the group may have been gone but not forgotten. Bowing at #70 bullet is the Alan Parsons Project's "Pyramid" (Arista). The album has already scored a #1 in Milwaukee and appears to be the third in Parsons' string of successes as an artist. Also new is the first solo album from the Pink Floyd's David Gilmour (Columbia) at #96 bullet and Con Funk Shun's "Loveshine" (Mercury) at #100 bullet.

Other bullets this week include Dave Mason (Columbia) at #65, Tom Petty and the Heartbreakers (ABC/Shelter) at #66, A Taste Of Honey (Capitol) at #75, Rita Coolidge (A&M) at #77, Linda Clifford (Curton) at #78, Rick James Stone City Band (Gordy) at #84 and Little River Band (Harvest) at #89.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ **FLASHES FROM THE PAST:** A couple of archetypal rockers were around this town in recent weeks, of course led by that nemesis of the new wave, the **Rolling Stones**. While most of the hard-core punkers we know, those who bothered to go, thought the band stale and **Mick** much too old to rock and roll, people willing to spend up to and above \$150 for a ticket had a great time shaking the rafters of New Jersey's Capital Theatre and New York's Palladium. Sure the band is showing its age, but their originality and power still show up most bands, particularly when **Keith** breaks into some of his patented chording and Mick struts as only he can. Show-stopper was a driving rendition of **Chuck Berry's** "Sweet Little Sixteen."

Resurrections are popular yet oftentimes inexplicable. Now, why did the **Troggs** have a four-night reunion at Max's last week? Here's a group that is really too old and one that hasn't progressed with the times, but strangely enough those same punkers who panned the Stones were boppin' to the Troggs. It's great to see and hear the oldies done as they should be ("Wild Thing," "With A Girl Like You," "Love Is All Around" and "I Can't Control Myself") but a set filled out with choppy Chuck Berry and Stones covers—come on guys! **Reg Presley's** voice hasn't changed an iota and still comes across as one of rock's most unique punky sounds. If they can get their stage show together the Troggs could very easily transcend the curiosity item status they unfortunately have already accepted. . . Watch for some interesting Troggs material to hit vinyl sometime in the next two or three months.

**ANOTHER FLASH FROM THE PAST:** **Genya Ravan** who's been paling around with some new wavers of late and who did a nice one with the **Dead Boys** first lp, has a new solo album, "Urban Desire," set for a July release on 20th Century. Informed sources tell that her voice is well raspy on this "hard-core rock & roll" record and even the granddaddy, **Lou Reed**, lent himself for some background vocals. She'll be touring in August but a party at Max's is called for June 28. Joining Genya that night will be **Richard Hell**, **Blondie** and **Mick Ronson's** new band **Rebel of the Future**.

**A WORLDWIDE STIFF:** **Dave Robinson's** Stiff label has just picked up **Wazmo Nariz's** novelty disc "Tele-Tele-Telephone"/"Gadabout" (see reviews) and Brooklyn's **Just Water's** version of "Singin' In The Rain" for worldwide distribution outside of the United States. Stiff

(Continued on page 84)

## Trac 7

(Continued from page 16)

the computer. This unit is pre-programmed to tell the interviewer what follow-up questions to ask, giving the system and the radio stations an accurate reading on listening trends from people with weak memories.

The elimination of paper work involved in compiling the results is an important feature. Radio station personnel don't have to worry if they've lost listenership because the person being sampled forgot to mail in his or her response or fill in the book, or the interviewer misplaced the paper work — it's all in the computer.

### Easy Corrections

Each day of the survey period, supervisors can consult with their interviewer and if there is a problem, correct it, rather than waiting till the survey period is over and discovering the problem. The person questioned on the phone is only asked to re-construct the last 24 hours of listening. Trac 7 will always talk to the same person in the household; they will not except a substitute respondent.

The Trac 7 rating system will only be available in four markets at the start, but plans are made to be in 20 markets by the end of 1979. Acceptance on the part of radio stations and advertising agencies will determine the growth of Trac 7. The expense of setting up the system in each market, with the rental of facilities, computer, and the personnel for each market is why Trac 7 has started with just four markets.

## Singles Analysis

(Continued from page 10)

response; **Teddy Pendergrass** (Phila. Intl.) at #69 and #2 bullet r&b; **Eddie Money** (Col) debuting at #70 bullet with the second single from his highly successful first album; **Nick Gilder** (Chrysalis) #72 bullet; and **Gene Cotton** (Ariola) #73 bullet.

### Hot Disco

**Village People's** (Casablanca) disco favorite is now bulleting its way up pop-side this week at #74 bullet followed by another **Andrew Gold** (Asylum) hit at #75 bullet; **Eddie Rabbitt** (Elektra) at #80 bullet and charting well country-side; and **Linda Clifford** (Curton) bulleting at #82 with an add at WABC.

Other new singles to the chart this week are **Tom Petty** (Shelter) at #84 bullet and **Foxy** (Dash) at a bulleting #89. Two more bullets round out the top 100: **Kevin Lamb** (Arista) at #87 and **Rick James** (Gordy) at #88.

# New Wave Hit Parade

### DISCOPHILE/NEW YORK

- BIG TEARS**—Elvis Costello—Col
- BECAUSE THE NIGHT**—Patti Smith Group—Arista
- DO YOU WANNA DANCE**—Ramones—Sire (import ep)
- COME ON**—Ian Gomm—Albion (import)
- PRESENCE DEAR**—Blondie—Chrysalis (import)
- MARCHING MEN**—Rich Kids—EMI (import)
- ROADRUNNER**—Modern Lovers—Beserkley (import)
- CRUEL TO BE KIND**—Nick Lowe—Radar (import)
- ECSTASY**—Paley Brothers—Sire (12" import ep)
- SATISFACTION**—Devo—Stiff (12" import)

### PLASTIC FANTASTIC/ PHILADELPHIA

- BIG TEARS**—Elvis Costello—Radar
- THE DAY THE WORLD TURNED DAY-GLO**—X-Ray Spex—EMI (import)
- CRUEL TO BE KIND**—Nick Lowe—Radar (import)
- POWER IN THE DARKNESS**—Tom Robinson Band—Harvest (lp cuts)
- ANOTHER GIRL, ANOTHER PLANET**—The Only Ones—CBS (import)
- SATISFACTION**—The Residents—Ralph
- CA PLANE POUR MOI**—Plastic Bertrand—Sire
- THE FIRST ONE**—Gary Valentine—Beat
- I'M BORED**—Destroy All Monsters—IDBI
- DEAD OR ALIVE**—Johnny Thunder—Real

### PEACHES/DETROIT

- BECAUSE THE NIGHT**—Patti Smith Group—Arista
- BIG TEARS**—Elvis Costello—Radar (import)
- CA PLANE POUR MOI**—Plastic Bertrand—Sire
- CROSSING THE RED SEA WITH THE ADVERTS**—Bright (import lp cuts)
- I'M BORED**—Destroy All Monsters—IDBI
- LITTLE WHITE LIES**—Romantics—Spider
- BACK IN THE USA**—MCS—Atlantic (import lp cuts)
- GET OFF MY CASE**—Rape & Pillage—Atrocity
- YOU MAKE EVERYTHING DIRTY**—Jet Black—Fiddler
- SLOW DEATH**—Flamin' Groovies—UA (import ep)
- AQUARIUS/SAN FRANCISCO**
- TELE-TELE-TELEPHONE**—Wazmo Nariz—Fiction
- AIN'T GOT A CLUE**—The Lurkers—Beggars' Banquet (import)
- CA PLANE POUR MOI**—Plastic Bertrand—Sire
- T.V.O.D.**—The Normal—Mute (import)
- CRUEL TO BE KIND**—Nick Lowe—Radar (import)
- BIG TEARS**—Elvis Costello—Radar
- NEWS OF THE WORLD**—The Jam—Polydor (import ep)
- THE KIDS ARE BACK**—The Criminals—Sing Sing
- WORLD FRICTION**—Laura Logic—Rough Trade (import)
- LIFE AFTER LIFE**—Ultimate TV—Deptford Fun City (import)

## Douglas Reveals:

# Major Jimi Hendrix Packages Are on the Way

By SAMUEL GRAHAM

■ LOS ANGELES—The recorded legacy of the late guitarist/composer Jimi Hendrix, a legacy that in recent years has been somewhat tarnished by the release of several decidedly sub-standard albums, will be enriched later this year by the issue of three new Hendrix records, two of them compilations and one of them containing material previously unavailable in any form. *Record World* recently spoke with Alan Douglas—whose role in the records has encompassed production, organization and actual sales and distribution—about the details behind this latest, and very possibly last, Hendrix music to be made available to the general public.

Douglas' involvement with the music of Jimi Hendrix began well before the guitarist's death in 1970; not only did he produce a number of Hendrix recording sessions, but the two were also working together on various print and film projects ("There was 50% of a manuscript completed," Douglas said). Following Hendrix's death, Douglas supervised the completion of two of the posthumous albums released on Warner Bros./Reprise Records, "Crash Landing" and "Midnight Lightning." For these projects—Douglas feels he was contacted by Warners "probably because I had a better overview than others who had been involved with Jimi, and I wasn't tied up in all the business problems surrounding the estate"—the producer added new rhythm sections to already-existing guitar and vocal tracks by Hendrix himself.

Douglas was later approached by the Hendrix estate, through lawyer Leo Branton, to prepare two more albums for Warner Bros. The first, which may be released as soon as July of this year, is "The Essential Jimi Hendrix," a double-record compilation drawn from Hendrix's first three albums for the label (the only three studio works to be completed during his lifetime), "Are You Experienced," "Axis: Bold As Love," and "Electric Ladyland." In a rather unusual process, the selection of material for the set was determined through the responses of some 500 musicians, retail operators, distributors and other record industry figures whose preferences were solicited in a written poll.

The second Warners release, also a double album, should follow in early 1979. "The Essential Jimi Hendrix #2" will contain some tracks previously intended for the guitarist's fourth studio

project, which was perhaps 60% finished at the time of his death; some of these tracks appeared on "The Cry of Love," the first posthumous release. Also included in "The Essential...#2" will be sides culled from later Warner/Reprise albums, such as "Hendrix in the West," "War Heroes" and "Crash Landing." It is thought that this set, by combining several records into one double album, will satisfy those who complained that a great deal of product was released posthumously that Hendrix himself would never have sanctified.

The third record, and the one that is of particular interest to Douglas, will be called "Nine to the Universe" and issued on Douglas' self-named label. "Hendrix had no discipline in the studio when I started recording him," Douglas explained. "There was no supervision from someone he respected, and he wasn't always happy with his musicians. I found him taking changes and rhythmic patterns and playing them endlessly, jumping into the real tune only when the rhythm was smooth. So I would snip out all of the extra at the beginning and the end, leaving the tune; I would keep it basically as a jam, unrestricted by the song format, but with the excess removed." Such will be the make-up of "Nine to the Universe." Musicians contributing to what Douglas called "music that's jazz-based" include the late organist Larry Young and guitarist Jim Mc-

Carty (whose affiliations have included Mitch Ryder's Detroit Wheels, the Buddy Miles Express, Cactus and currently the Rockets), as well bassist Billy Cox and drummer Buddy Miles, who also collaborated with Hendrix on "Band of Gypsies," a live work released on the Capitol label. Unlike "Midnight Lightning," Douglas said, "Nine to the Universe" features no musicians who did not actually record with Hendrix.

"Nine to the Universe" will be distributed abroad by Polydor; "We (Branton and Douglas) took it to them," said Douglas, "because we think it needs a different kind of marketing, a long range merchandising program, and we felt that Polydor could provide that in Europe." There will be no domestic or Canadian distribution by a major label; the record will instead be available only through a mail-order system. "We feel that this way we'll be able to deal with all areas of the audience, jazz included," he said, adding that an agency in New York has been hired "to handle the whole media front. It's a long range plan to reach a variety of markets." A \$6.95 price tag is expected, and Douglas indicated that print ads will probably include coupons with which the record may be ordered.

The release of "Nine to the Universe" will be accompanied by the re-emergence of sides by other artists who originally comprised the Douglas Records ros-

ter. Among these albums, also to be sold through the mail-order system called Douglas Direct, are titles by John McLaughlin ("My Goal's Beyond" and "Devotion") the Last Poets, Full Moon and Eric Dolphy, as well as the "Wildflowers" jazz series, originally distributed through Casablanca. The Douglas catalogue may carry a \$5 price tag.

Douglas has also involved himself, along with producers Tony Bongiovi and Harold Wheeler, in a project he calls The New York City Band. "The idea was to create a vehicle for Hendrix's compositions, which are part of his legacy," Douglas said. "It's not intended to emulate the Hendrix style; the band will use different voicings, different harmonic treatments, and band concepts for his solos. We're aiming for a contemporary version of the Count Basie band." Douglas added that the New York City Band will also play music other than that of Jimi Hendrix.

## Columbia Masterworks Names Epstein Producer

■ NEW YORK—Andrew Kazdin, director, a&r production, Columbia Masterworks, has announced the promotion of Steven Epstein to the position of producer, masterworks artists and repertoire.

Epstein joined the Masterworks department in 1973 and most recently held the position of associate producer.

## At ABC's Promo Meetings...



ABC Records hosted its first annual promotion seminar recently in Scottsdale, Arizona. The theme of the seminar which was well attended by ABC staff and top broadcasters from around the country was "The Importance Of Being A Self-Motivated Individual." Shown at the seminar are, from left (top): Erv Woolsey, director promotion/Nashville, Pam Gross, director of national promotion/secondaries, Bill Craig, national promotion director/special markets, Gary Davis, VP/marketing, president Steve Diener, Jan Barnes, national album promotion director/special markets, Marvin Deane, national director of secondaries/MOR and trades, Jon Scott, national director album promotion, and Lou Galliani, national director/field promotion; Diener; and Davis. (Bottom) Lee Michaels, Burkhart/Abrams consultant; Les Garland, KFRC program director; Eric Doctorow, director/product management, John Mansfield, advertising/merchandising manager, Herb Wood, director of creative services, and Stuart Kusher, creative director.

## Record World en España

By JOSE CLIMENT

■ Días pasados, en un salón privado de una importante discoteca madrileña tuvo lugar una rueda de prensa convocada por la compañía discográfica que representa el sello original al que pertenece **Alan Parsons**, EMI-Odeon.

El personaje es de todos conocido, bueno de unos más y de otros menos, a través de sus producciones a artistas ahora encumbrados y por las suyas propias. Su visita fué relámpago, un día en Barcelona y otro en Madrid. Tuvo que cubrir una apretada agenda de trabajo, tal y como se dice ahora en términos políticos, radio, ruedas de prensa, T.V., etc. Nos comentaban los ejecutivos que tienen a su cargo la Promoción de la compañía, que era un trabajador incansable, que prefiere comer un bocadillo en el coche antes de perder una visita a una radio. En eso hace bien ya que sin los medios de difusión no habría llegado a conseguir los éxitos propios que ha conseguido. En eso se nota la profesionalidad. Estuvo muy atento con toda la "prensa especializada" convocada para la entrevista. Contestó a todas las preguntas que se le formularon, aunque algunas no eran todo lo correctas que debieran haber sido. Hay que enterarse más de la vida de quien se va a entrevistar y sobre todo que era una entrevista, creo yo, para enterarnos de la vida y trabajos de Alan Parsons, del porque, del cómo y sus planes futuros, no del de unos amigos y colaboradores. En fin, ya ha ocurrido lo mismo y desgraciadamente seguirá ocurriendo.

Volviendo al tema que nos atañe hoy, nos dijo, sobre su trabajo en el L.P. de **Al Stewart**, El Año del Gato, "Todo el éxito, fué de la primera canción y la promocionada antes en single, El Año del Gato, luego se terminó el L.P. basado en esa canción." No creo necesario comentar la respuesta. No esperaba todo el éxito conseguido, pero sí estaba consciente de que, por lo menos tendría una gran repercusión mundial. Sobre el porqué de tan distintos trabajos, los de los artistas por él producidos y los suyos propios, nos comentó que "Los míos son siempre un proyecto y los de los artistas por mí producidos son cuestiones concretas, que cada cual requiere una fórmula y que aún gustándole lo que hace para los demás, cree que para él no es válido." Pues vaya

si lo ha entendido. Lo cierto es que nos ha dejado a todos boquiabiertos. Sobre la tercera cuestión que le preguntamos y que era la que verdaderamente nos inquietaba, el saber su opinión acerca de esa masiva avalancha de Rock, Punk, etc, nos dijo "Cada generación tiene una forma particular de expresarse, en todos los ámbitos y en el campo musical. No nosotros entendimos bien a los anteriores, ni los de ahora nos entienden bien a nosotros. Al principio no se daba por buenos a **The Beatles** y pasó lo que pasó. De todas formas creo que lo de ahora es una repetición de otra época, han intentado ir para atrás, quizá por no tener otra cosa a la que aferrarse. Sinceramente opino que el Rock y el Punk, en una palabra todo este movimiento actual, no tiene bastante solidez y es pasajero. Vamos hacia otra clase de música, más guitarras acústicas y más clarividencia, no solo me baso en mi trabajo como productor sino en el de otros que ahora mismo están en los primeros lugares, tomemos como ejemplo el de **Wings**, etc. Todo esto pasará y pronto"; para algunos habrá sido como un jorro de agua fría, uno de los artistas de la misma com-

(Continued on page 76)

## RW en Brasil

By OLAVO A. BIANCO

■ **Nelson Goncalves** (RCA) renovó contrato con la compañía que lo tiene firmado como artista exclusivo por más de veinte siete años. Goncalves, considerado como una de las voces más hermosas de Brasil, deberá lanzar un nuevo LP en los próximos días . . . Recién fué aprobada la ley de regularización de la profesión de artista. Los puntos principales de dicha ley que deberá entrar en vigor el 19 de agosto son los siguientes: los artistas no podrán trabajar más de seis horas diarias. En caso de radiodifusión, grabaciones, modelaje y cine el máximo de horario semanal es de 30 horas. Solamente el artista teatral podrá trabajar ocho horas al día. Uno de los puntos más polémicos, es el que trata sobre los derechos autorales de los escritores de libretos para la televisión.

Murió, a los 30 años de edad, la cantoautora **Tuca** recordada

(Continued on page 76)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Según parece, están próximos a cerrar negocio RCA y **Joe Cayre**, para la compra por el gigantón discográfico de Salsoul Records, una de las empresas del conglomerado Cayre Industries. Las negociaciones entre Caytronics y CBS siguen adelanto a paso lento . . . **Eliseo Valdés** cerró su distribuidora Musical Records de Nueva York, pasando la distribución del producto Musart, Peerless, Discuba y otros sellos asociados a la tutela de Casino Records de Cepero, una de las distribuciones lati-

nas más sólidas de Nueva York . . . Según se comenta, al lanzamiento por TR de la grabación larga duración de **Angel Canales** "Live at Roseland" ha causado fricciones con Fania, ya que uno de los números incluídos había sido lanzado previamente al mercado protegido por contrato de no nuevo lanzamiento hasta determinado tiempo. Ojalá el asunto quede resuelto sin mayores consecuencias . . . Me cuentan que un colega, que a veces se le va la mano, pasará a formar parte del cuerpo ejecutivo de una empresa distribuidora de discos en California, a cargo del Depto. Latino.

¡Bueno, ojalá le sonría el triunfo! . . . Parece que también existe



Vitin Avilés

alguna fricción entre Fania y la pujante empresa salsera venezolana TH, por la firma de un artista cuya libertad para firmar contrato con otra empresa discográfica está dudosa. Ojalá todo se aclare favorablemente para ambos intereses . . . IRT de Chile, anuncia el nombramiento de **Barbara Zurita A.**, al "staff" ejecutivo de la empresa, representante RCA en ese país. Barbarita se reportará directamente a **José Manuel Silva**, Director Creativo de la empresa . . . Comienza a moverse

fuerte en Nueva York **Vitin Avilés**, a través de "La Dulce Vida" contenida en su último larga duración, lanzado al mercado por Alegre.



Eduardo Gonzales Rubio

CBS lanzó en España el nuevo larga duración de **Miguel Bosé**, en cual se ha incluído su éxito "Amor mio, cómo estás?" Un nuevo sencillo de este album ha salido al mercado con "Anna," de **Fernando Arbex**, que en apenas dos semanas ocupa importante lugar en las tablas de éxito de España. Este sencillo ha sido lanzado en Francia, Italia, Bélgica y Holanda . . . CBS de Colombia ha puesto en el mercado "Siempre Romántica," un larga duración interpretado por **Gretta**, donde se

destacan los temas "De tu cuerpo y alma," (R. Rosero) "Para que una casa grande" (Graciela A. de Tobón) y "Algo más que dos amantes"



Manolo Galván

y un long playing de **Billy Pontoni** titulado "Ayer, hoy y siempre" con arreglos de **Diego Rodríguez, Quique Fernandez, Daniel Moncada** y **Fernando Parra**. Entre los temas se han incluído "Angelica," (R. Cantoral) "Regrese con tu cuerpo" (Nieto-Morales) "No seas cruel" (O. Blackwell) y "Porque ahora." (B. Capó) . . . Nuestra felicitación a **Eduardo González Rubio** por sus logros a través de los programas televisivos del Canal 2 de Miami, lanzados al aire bajo su asistencia como Maestro de Ceremonias. Eduardo es muy popular discjockey de WQBA de Miami . . . Comienza a moverse bien el larga duración que Microfón lanzó al mercado internacional en interpretación de **Manolo Galván** titulado "El Campeón" . . . Los latinos encarcelados en la Fishkill Correctional Facility de Nueva York, estarán celebrando las festividades de "San Juan Bautista," Patrón de Puerto Rico, con una ceremonia religiosa y música producida por **Angel Canales** y la **Charanga Moderna**. Se harán entrega de trofeos a aquellas personalidades que han contribuido al éxito de la música latina. Entre ellos se cuentan: **Max Salazar** de Latin Times Magazine, **Izzy Sanabria**, **Alex Masucci**, de

(Continued on page 75)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### New Orleans

By KGLA

1. **TU LLENAS MI SER**  
GRISSELL/Alhambra
2. **EXTRANO TUS OJOS**  
JUAN GABRIEL/ARCANO
3. **ME VA, ME VA**  
RICARDO CERRATTO/Latin International
4. **MIENTEME**  
CAMILO SESTO/Pronto
5. **NO TE OLVIDES DE MI**  
ROBERTO CARLOS/Caytronics
6. **LAGO AZUL**  
LINDA RONSTADT/Asylum
7. **EN ESTE MOMENTO**  
MARIO ECHEVARRIA/Latin International
8. **SUENOS**  
PERLA/Audio Latino
9. **FUE TAN POCO TU CARINO**  
ROCIO DURCAL/Arcano
10. **JUANITA MOREL**  
OSCAR D'LEON/TH

### New York

By WJIT (MIKE CASINO)

1. **LA DULCE VIDA**  
VITIN AVILES
2. **AYUDAME SAN ANTONIO**  
CHARANGA AMERICA
3. **ACARICIAME**  
MANOELLA TORRES
4. **AQUI NO HA PASADO NADA**  
GRAN COMBO
5. **EL BARBARAZO**  
WILFRIDO VARGAS
6. **NUESTRO AMOR**  
FELITO FELIX
7. **LLEVALE A MI AMOR**  
ADALBERTO SANTIAGO
8. **QUE ME DEN TU SALSA**  
ROBERTO TORRES
9. **QUIERO VOLVER A MI TIERRA**  
RAUL MARRERO
10. **EL POETA LLORO**  
LUIS RAMIREZ

### Mexico

By VILO ARIAS SILVA

1. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
2. **EL PASADISCO**  
DIEGO VERDAGUER/Melody
3. **EN UN BOSQUE DE LA CHINA**  
CEPILLIN/Orfeon
4. **POR QUE TU NO ME QUIERES**  
JOSE BARETTE Y EL MIRAMAR/Accion
5. **NI SE COMPRA NI SE VENDE**  
ESTELA NUNEZ/RCA
6. **CON UN POCO DE AMOR**  
JUAN GABRIEL/RCA
7. **NAILA**  
GRUPO LA AMISTAD/Melody
8. **PEQUENO TORBELLINO DE AMOR**  
LOS JOAO/Musart
9. **ERES MI MUNDO**  
GRUPO YNDIO/Polydor
10. **MOLIENDO CAFE**  
LYDA ZAMORA/Peerless

### Spain

By JOSE CLIMENT

1. **33 ANOS**  
JULIO IGLESIAS/Columbia
2. **CIUDADANO**  
JOAN MANUEL SERRAT/Ariola
3. **SOLO PARA TI**  
MARI TRINI/Hispanavox
4. **SE ACABO**  
MARIA JIMENEZ/Movieplay
5. **GORRION**  
MIGUEL GALLARDO/EMI-Odeon
6. **PEQUENA AMANTE**  
BRAULIO/Belter
7. **MI PUEBLO**  
JOSE DOMINGO CASTANO/Melody
8. **CUANDO SEAS MIA**  
TONY FRONTIERA/EMI-Odeon
9. **YO CREO EN EL AMOR**  
LOS MARISMENOS/Hispanavox
10. **AL AMANECER**  
JOSE MA PURON/Ambar

## Ventas (Sales)

### San Antonio

1. **QUE CASUALIDAD**  
JOE BRAVO/Freddy
2. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
3. **BESOS Y CARICIAS**  
RAMON AYALA/Freddy
4. **ANGEL DE MIS SUENOS**  
RUBEN NARANJO/Zarape
5. **MI PIQUITO DE ORO**  
CARLOS MIRANDA/Freddy
6. **MEJOR ME VOY**  
CHELO/Musart
7. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Pronto
8. **DAME UNA CACHETADA**  
TONY DE LA ROSA/De la Rosa
9. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
10. **RUEDITAS DE AMOR**  
HERMANOS BAFRON/Joly

### New York

1. **AYUDAME SAN ANTONIO**  
CHARANGA AMERICA/El Sonido
2. **ACARICIAME**  
MANOELLA TORRES/Caytronics
3. **EL BARBARAZO**  
WILFRIDO VARGAS/Karen
4. **CADA DIA MAS**  
JULIO IGLESIAS/Alhambra
5. **YO SOY UNA MAS**  
YOLANDITA MONGE/Coco
6. **NUESTRO AMOR**  
FELITO FELIX/Mega
7. **CABO E' VELA**  
JOHNNY VENTURA/Combo
8. **CANTO AL AMOR**  
SONORA PONCENA/Inca
9. **CAPULLITO DE AZUCENA**  
OSCAR D'LEON/TH
10. **ME VOY DE AQUI**  
WILKINS/Coco

### Mexico

By VILO ARIAS SILVA

1. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
2. **EN UN BOSQUE DE LA CHINA**  
CEPILLIN/Orfeon
3. **NAILA**  
GRUPO LA AMISTAD/Melody
4. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
5. **EL PASADISCO**  
DIEGO VERDAGUER/Melody
6. **CON UN POCO DE AMOR**  
JUAN GABRIEL/RCA
7. **JAMAS ME CANSARE DE TI**  
ROCIO DURCAL/Ariola
8. **MOLIENDO CAFE**  
LYDA ZAMORA/Peerless
9. **SI YA TE VAS**  
CHELO/Musart
10. **NO ME MALINTERPRETES**  
GRUPO SANTA ESMERALDA/Polydor

### Chile

By RICARDO GARCIA

1. **CARA DE GITANA**  
DANIEL MAGAL/CBS
2. **UNA LAGRIMA Y UN RECUERDO**  
GRUPO ESPIRAL/EMI-Odeon
3. **ROCKCOLLECTION**  
LAURENT VOULZY/RCA
4. **BE MY BOOGIE WOOGIE BABY**  
MR. WALKIE TALKIE/Ph
5. **UN DIA IGUAL A LOS DEMAS**  
DEMIS ROUSSOS/Philips
6. **CALLATE, NO ME MIENTAS**  
FRECUENCIA MOD/RCA
7. **FALSO AMOR**  
LOS BUKIS/Quatro
8. **HIPOCRESIA**  
PASTELES VERDES/Polydor
9. **MICHELE**  
GERAR LENORMAN/EMI-Odeon
10. **QUIEN COMO LO HAGO YO**  
ELIO ROCA/Polydor

## En Brasil (Continued from page 74)

por sus éxitos durante los Festivales de la Canción. En los últimos años, **Tuca** estaba vinculada con la cadena de Televisión Banderantes . . . Vuelve a la televisión **Moacyr Franco** (Continental) y esta vez con un show semanal por la Cadena Tupi . . . Se rumora que la gran estrella brasileña **Roberto Carlos** regresa al cine muy pronto . . . Dejó **Sonia Santos** la Sigla y firmó con la RCA . . . **Jorge Ben** actuando en París con su show "A Banda do Ze Pretinho," que también es el título de su nuevo LP para la Som Livre . . . Otro que comienza un show semanal por la Cadena Tupi es **Ronnie Von** (RCA) que recientemente participó del Festival de la Canción en Mallorca . . . La CBS de Brasil invirtiendo fuertemente en artistas locales como en el caso de **Miss Lene**, una cantante "Disco" con gran promoción en Rio y Sao Paulo . . . Se anuncia negociaciones entre un muy importante grupo multinacional y una gran casa editorial brasileña. Tiempo al tiempo, y si progresa, volveremos al asunto.

Visitaron Brasil, **Hecio Cuomo**, Director General de CBS Argentina y **Eduardo Bueno** A&R de

Discos Orfeon también de Argentina quienes nos informaron sobre sus "esperanzas" de que el mercado argentino mejore . . . El pasado 2 de mayo la televisión brasileña transmitió por primera vez, y a colores, los juegos por el Campeonato Mundial desde Cordoba, Mendoza, Mar del Plata y Buenos Aires. Muchas casas discográficas piensan que esta sería una gran oportunidad para que Cadenas de Televisión intercambien programas especiales, etc. ¡Veremos! . . . **Peri Ribeiro**, uno de los mejores cantantes de la época del Bossa Nova, está preparando su primer LP para Discos Copacabana. Este LP deberá tener, inclusive, mucha aceptación en el extranjero.

Muchos artistas brasileños se encuentran en la Argentina haciendo shows y "aprovechando" el Mundial de Football . . . **Rosemary** (Continental) preparando su show para presentarlo en los Estados Unidos . . . Continúa con mucha fuerza la difusión del tema "Amigo" de **Roberto Carlos** (CBS) . . . **Benito di Paula** (Copacabana) haciendo las maletas para varias presentaciones en Santiago de Chile . . . Y, por ahora, es todo! ¡Hasta la próxima!

## Nuestro Rincon (Continued from page 74)

Fania Records, **Richard Bonilla** de RMM Management, El Diario, **Roger Dawson** de WRVR Radio, **Gene Felix**, WJIT Radio, WHBI Radio y WBNX . . . Orfeon nos comunica oficialmente el nombramiento de **Guillermo Santiso** como Gerente General de Orfeon Records de Los Angeles . . . Es muy posible que **Carlos Ileana** de RCA Argentina, pase a ocupar posición ejecutiva más relacionada con el movimiento de la Regional, con base en Brasil . . . Y ahora . . . ¡Hasta la próxima!

It seems the closing of the deal between RCA and **Joe Cayre** for the sale of Salsoul Records is moving rapidly. On the other hand, negotiations between Caytronics and CBS are at a slow pace . . . **Eliseo Valdés** shut down his distributor in New York, Musical Records. Casino Records, owned by Cepero, is now distributing Musart, Peerless, Discuba and other associated labels . . . Controversy has arisen over the TR release of **Angel Canales** "Live at Roseland" lp. It seems one of the cuts had already been released by Fania and it is, of course, covered by a "no release until a determined time" type of contract. I hope everything is solved without further consequences . . . I've been told that a colleague will be joining the executive staff of a powerful record distributor in California. He will be in charge of the Latin department . . . It seems there is also friction between Fania and the Venezuelan "Salsa" record company, TH Records, over the signing of an artist whose contract has not been properly released . . . IRT from Chile has announced that **Barbara Zurita A.** has joined their executive staff, reporting directly to **Jose Manuel Silva**. IRT is the RCA licensee in Chile . . . **Vitin Aviles** is doing very well in New York with his new release, "La Dulce Vida," a cut out of his latest lp for Alegre . . . CBS Spain released **Miguel Bose's** new lp, which includes his latest hit, "Amor mio, como estas?" A new single, "Anna," has also been released and is already making the Spanish charts. The single was also released in France, Italy, Belgium and Holland . . . From CBS—this time from Colombia—the release of "Siempre Romantica" by **Gretta** with outstanding tunes such as "De tu cuerpo y

(Continued on page 76)

## Haydn from Holland; Canadian Beethoven

By SPEIGHT JENKINS

■ NEW YORK — Maybe it's the heat or the humidity that grips the northeast for large portions of the summer, but that seems the time when the cool sounds of Haydn and Mozart are performed more frequently. Actually for a space of about two months (from July 17 to the end of August) the major concert event taking place in New York deals particularly with these composers, the Mostly Mozart festival at Avery Fisher Hall. This year, the Lincoln Center event features Mozart, Haydn and Schubert. More will be heard about the Mostly Mozart later, but for the moment a particularly splendid new Haydn recording should be noted.

The accentuating adjective "particularly," is necessary, because the whole series of Haydn symphonies on Philips with Neville Marriner conducting the Academy of St. Martin-in-the-Fields has been superb. The new pressing of the "Surprise" Symphony (No. 94 in G) and the

"Miracle" Symphony (No. 96 in D), perhaps because the symphonies are very powerful documents in themselves, seems the best so far. Marriner has trained his orchestra carefully in music from the classical period, and the musicians have the capacity for clarity, precision and yet, make a full-bodied sound. Rhythm, intonation and general musicality is high from every performer, and the ensemble is splendid. There is indeed overall a wonderful clarity smoothly blended into a great ensemble. Marriner adds to this the capacity of humor in the right places and a consistent verve and musicality that makes every phrase a joy to hear.

There are many recordings of these particular symphonies — both are part of the Salomon series composed for London and a few years ago the only symphonies of the composer often played—but none that say quite so much. Philips' sound, as usual. (Continued on page 79)

## CLASSICAL RETAIL REPORT

JULY 1, 1978

### CLASSIC OF THE WEEK



**RAVEL  
BOLERO**  
BERNSTEIN  
Columbia

### BEST SELLERS OF THE WEEK

**RAVEL: BOLERO**—Bernstein—Col  
**LEONTYNE PRICE: PRIMA DONNA, VOL. IV**—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA  
**RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP**—Columbia  
**WAGNER: ORCHESTRAL SELECTIONS**—Solti—London

### SAM GOODY/EAST COAST

**BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel  
**ENRICO CARUSO: A LEGENDARY PERFORMER, VOL. IV**—RCA  
**DUOS FOR FLUTE**—Rampal, Wilson—RCA  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**RAMPAL AND LASKINE**—Columbia,  
**LEONTYNE PRICE**—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAVEL: BOLERO**—Columbia  
**VERDI: IL TROVATORE**—Price, Obratzsova, Karajan—Angel  
**WAGNER: ORCHESTRAL**—London

### KORVETTES/EAST COAST

**BIZET: THE PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel  
**CHOPIN, VOL. III**—Ashkenazy—London  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**MOZART: LA BETULIA LIBERATA**—Philips  
**ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS**—Angel  
**LEONTYNE PRICE**—RCA  
**RAMPAL ENCORES**—Columbia  
**RUDOLF SERKIN: IN COMMEMORATION OF HIS 75TH BIRTHDAY**—Columbia  
**VERDI: IL TROVATORE**—Price, Obratzsova, Karajan—Angel  
**WAGNER: ORCHESTRAL**—London

### KING KAROL/NEW YORK

**TERESA BERGANZA SINGS ZARZUELA ARIAS**—Ensayo (Import)  
**ENRICO CARUSO: A LEGENDARY PERFORMER, VOLS. IV, V**—RCA

**FALLA: ATLANTIDA**—Fruebeck de Burgos—Angel  
**IMPRESSIONS FOR FLUTE**—Wilson—Angel  
**OTHER SONGS BY LEIBER AND STOLLER**—Morris, Bolcom—Nonesuch  
**LEONTYNE PRICE**—RCA  
**RAMPAL AND LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**WAGNER: ARIAS**—Fischer-Dieskau—Angel  
**WAGNER: ORCHESTRAL**—London

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BOCCHERINI: STRING QUARTETS**—Quarteto Italiano—Philips  
**BOCCHERINI: QUINTETS**—Quinteto Boccherini—HNH  
**HAYDN: SYMPHONIES NOS. 94, 96**—Marriner—Philips  
**LISZT: SONATA IN B MINOR**—De Larrocha—London  
**MOZART: POSTHORN SERENADE, OTHERS**—Boskovsky—London  
**NYIRGHEHAZI PLAYS LISZT**—Desmar  
**LEONTYNE PRICE**—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAVEL: BOLERO**—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 2**—Muti—Angel

### ODYSSEY RECORDS/ SAN FRANCISCO

**FRENCH TOUCH**—Gerhardt—RCA  
**HAYDN: SYMPHONIES NOS. 94, 96**—Marriner—Philips  
**VLADIMIR HOROWITZ: ENCORES**—RCA  
**LISZT: SONATA IN B MINOR**—De Larrocha—London  
**MAHLER: SYMPHONY NO. 1**—Ozawa—DG  
**RAMPAL AND LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**SCHUBERT: QUARTETS**—Melos Quartet—DG  
**RUDOLF SERKIN: IN COMMEMORATION OF HIS 75TH BIRTHDAY**—Columbia  
**VAUGHAN-WILLIAMS: FANTASY ON A THEME OF TALLIS**—Ormandy—RCA

### TOWER RECORDS/ SAN FRANCISCO

**BOCCHERINI: QUINTETS**—Quinteto Boccherini—HNH  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL AND LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**JOHN REED PATER SONGS**—London  
**SCHUMANN: SYMPHONIES NOS. 1, 4**—Barenboim—DG  
**SCHUMANN, WILLIAM: OLD ENGLISH ROUND**—Bernstein—Columbia  
**STRAUSS: SALOME EXCERPTS, OTHER PIECES**—Caballe, Bernstein—DG  
**VAUGHAN WILLIAMS: FANTASY ON A THEME OF TALLIS**—Ormandy—RCA  
**WAGNER: ORCHESTRAL**—London

## Two For The Money



M 34568

Special Low Price  
**GREATEST HITS OF**

**1720**

**PACHELBEL: CANON**

**MOURET: RONDEAU**

(Theme From Masterpiece Theatre)

**ALBINONI: ADAGIO**

**BACH: AIR (For The G String)**

**HANDEL: SARABANDE** From Suite No. 11

(Theme From Barry Lyndon)

**Philharmonia Virtuosi**

of New York

**Richard Kapp**

CONDUCTOR

MX 34544

The Best Sellers Are  
On Columbia Masterworks



## Columbia Masterworks Taps Richard Einhorn

■ NEW YORK—Andrew Kazdin, director, a&r production, Columbia Masterworks, has announced the appointment of Richard Einhorn to the position of music editor, Columbia Masterworks.

In his new capacity, Einhorn will be responsible for editing, mixing and approving Masterworks products for worldwide release.

## Nonesuch Names Berger National Sales Manager

■ LOS ANGELES—Stan Marshall, vice president/sales for Elektra/Asylum/Nonesuch Records, announces the appointment of Bill Berger as national sales manager for Nonesuch Records and Tapes.

### Strawberries

Berger comes to Nonesuch from Harmony Hut, where he served as stores supervisor; he had previously been president of the Boston-based Strawberries.

## Haydn from Holland; Canadian Beethoven (Continued from page 78)

is superior, and although the St. Martin-in-the-Field orchestra does not tour in the United States as much as it really should, one feels that the recording has caught the sound of the group live.

\* \* \*

An entirely different enterprise introduces American listeners to a major development from Canada—a company called Aquitaine, the product which is issued in the United States by Columbia. Aquitaine is the brainchild of Eleanor Sniderman, a Canadian interested in recording the best classical musicians from her country. Her first work was with Liona Boyd, a guitarist, recently heard on a London Records disc called "The Artistry of Liona Boyd." Then came the first record of the Canadian Brass.

Those New Yorkers who have not heard the disc of the Canadian Brass had the recent opportunity of seeing and hearing the group play the Beacon Theater on Broadway and 73rd Street. Superb

musicians with fine technique and a wide-ranging repertory, the Canadian Brass also have the gift of humor which comes over in their introductory remarks for each of their concert's sections. Most of the time humor of this type is a flop, but in their case it was honestly funny, making the whole more interesting, because the playing was so fine.

### Anton Kuerti

Miss Sniderman has in the last two years turned to recording the piano literature, and with the Canadian pianist Anton Kuerti (who was born in Vienna) she has recorded in four volumes the complete Beethoven Sonatas. Apparently the recordings were supposed to be released in the fall of 1976; technical difficulties held them up until last month when they appeared on Odyssey in this country. Kuerti is attractive to Mrs. Sniderman for several reasons: he is young and she is interested in boosting the career of young performers and in Canada Kuerti seems to have an appeal to the young buyer who might try out his Beethoven as an exciting adventure.

The recordings are interesting and of good quality. Sampling through the series one can hear very much the kind of perform-

ance that Kuerti gave in New York in his most recent performances here: thoughtful, basically lyrical interpretations with a tone that edges toward the percussive. There are several complete recordings of the Beethoven Sonatas in the Schwann Catalogue; this one is unusual in being priced at a budget level.

Mrs. Sniderman, married to the man who owns and directs Sam the Record Man, one of Canada's most important record stores with a huge classic department, is quoted in an interview in "Audio Scene Canada" as "extraordinarily" nationalistic — more than either "fervently" or "passionately."

### Nationalism

Such a feeling is needed. Canada has seemed something of a void in classical music except for the occasional important artist such as Teresa Stratas or Jon Vickers. But Mrs. Sniderman has set out to prove that Canadians have a major contribution in serious music, and her record company will not only record them but according to indications, succeed as well. She has determined to be a modern Eleanor of Aquitaine, who herself was mother by default if certainly not by design of Magna Charta.

## Classical Retail Tips

■ London Records is issuing nine records this week, of which at least two have built in chart appeal: two by Luciano Pavarotti. The first is called "Bravo Pavarotti," plumbing such Pavarotti favorites as "Pour mon ame" from *La Fille du Regiment* with its 9 high C's, "A te, o cara" from *I Puritani*, which is one of the tenor's finest recordings, a whole wealth of Verdi arias and even the Italian tenor aria from *Der Rosenkavalier*, which he sang two seasons ago at the Metropolitan. Though the material has been issued before, what has Pavarotti's name on it linked with Verdi, Puccini and Bellini sells.

The second record, called "Luciano Pavarotti Sings Hits from Lincoln Center," includes much of the repertory that the tenor included in his recent recital, televised live from the Metropolitan Opera last spring. Balancing "Una furtiva lagrima" from *L'Elisir d'Amore* and the final scene of *Lucia di Lammermoor* are songs by Beethoven, Bellini, Tosti and Leoncavallo. This record contains a lot of new material—seven selections in fact—which should make the sales even greater.

London also is issuing the third volume of its very popular series, "Mostly Mozart," which features the piano artistry of Alicia de Larrocha playing favorites that she has often programmed in her many appearances at the festival. On

this record three Mozart Sonatas vie with two arrangements of Bach. Few pianists have ever had the success, at least in New York, that Miss De Loro reported enjoys, recital after recital, year after year. Her records reflect her justified popularity.

Philips is also issuing a June release this week, consisting of six titles, plus five of its Mercury Golden Imports. The Dutch company should be able to cash in, at least in New York and Washington, on the marvelous sound of the Concertgebouw experienced when the orchestra appeared in both cities at the end of May. From that orchestra comes a piece consistently popular with the public all over the U.S., Gustave Holst's "The Planets." The Concertgebouw in this instance is led by Neville Martin, one of the most recorded and popular of conductors, and this is his first disc with the famous orchestra.

In the United States the Concertgebouw was led by its music director, Bernard Haitink, and he is heard this month in an individual album taken from his complete set of Beethoven piano concertos with Alfred Brendel as soloist. There is almost surely an audience that would like to have a Fourth Piano Concerto without the others. The orchestra is the London Philharmonic, one of Haitink's two orchestras for over a decade.

## • INTRODUCING •

## RCA GOLD SEAL CASSETTES



## PROCESSED IN DOLBY B SOUND

- AGK1-1264 Tchaikovsky: Symphony No. 5—Monteux/Boston Symphony
- AGK1-1266 Tchaikovsky: Violin Concerto/Dvorak: Romance—Itzhak Perlman/Leinsdorf/Boston Symphony
- AGK1-1267 Brahms: Piano Concerto No. 2—Sviatoslav Richter/Leinsdorf/Chicago Symphony
- AGK1-1268 Schubert: Symphony No. 8 ("Unfinished")/Beethoven: Symphony No. 5 Munch/Boston Symphony
- AGK1-1272 Stravinsky: Petroushka—Monteux/Boston Symphony
- AGK1-1276 Mehta Conducts Richard Strauss and Respighi—Zubin Mehta/L.A. Philharmonic
- AGK1-1961 Brahms: Symphony No. 4—Reiner/Royal Philharmonic
- AGK1-2121 Tchaikovsky: Swan Lake (Highlights)—Fiedler/Boston Pops
- AGK1-2442 Beethoven: Symphony No. 6 ("Pastoral")—Munch/Boston Symphony
- AGK1-2700 Tchaikovsky: 1812 Overture/Beethoven: Wellington's Victory—Morton Gould Orchestra

### PLUS MANY MORE SELECTIONS

**RCA**

RED SEAL  
Where artists become legends.



## GERMANY

By JIM SAMPSON

■ MUNICH—Two of Germany's most prominent musical ambassadors, **Klaus Doldinger** and **James Last**, have been awarded the Federal Services Cross by the West German government. This rare recognition of non-classical musicians is an interesting development in a country where jazz and pop music still don't qualify as "Kultur." International success clearly influenced the selection, Doldinger having toured extensively outside Europe with **Passport** and for Goethe Haus cultural exchanges, while Last's staggering record sales have made him world famous.

FOR THE RECORD: The **Rolling Stones** were not in Hamburg last weekend. Logistical problems reportedly caused the last minute cancellation of that concert, which was never officially announced anyway. Also, if you've booked your flight to Hamburg for the opening of Studio 54's hanseatic version, we've been told that debut has been pushed back to August.

After several unsuccessful attempts to find a compatible promotion manager, WEA boss **Siggi Loch** placed ads in the national dailies. That's how he found **Gero Puchstein**, Colgate-Palmolive general services mgr. and industry outsider who promises to implement "modern management practices" in coordinating WEA's promotion. Interim WEA promotion chief **Rudi Martini** has returned to Munich as WEA regional promotion manager.

TEUTONIC TELEX: CBS managing director **Rudy Wolpert** says his company is now in the top three in German album sales, having placed first in Musikmarkt first quarter album chart action . . . Popular gypsy jazz group **Haen's'che Weiss Quintet** breaks up as the group leader swears off guitar playing forever . . . Metronome German country group **Truck Stop** in Chicago last week for gig at the McCormick Inn . . . Plaene Verlag, a company primarily active with artists on the left side of the political spectrum bringing out a package of albums by Cuban artists recorded by Egrem.

AND THE HITS JUST KEEP ON COMING: **Neil Diamond's** "Jonathan" (Continued on page 82)

## ENGLAND'S TOP 25

### Singles

- 1 YOU'RE THE ONE I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 RIVERS OF BABYLON BONEY M./Atlantic
- 3 MISS YOU ROLLING STONES/Rolling Stones/EMI
- 4 THE SMURF SONG FATHER ABRAHAM/Decca
- 5 ANNIE'S SONG JAMES GALWAY/RCA
- 6 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 7 THE BOY FROM NEW YORK CITY DARTS/Magnet
- 8 CA PLANE POUR MOI PLASTIC BERTRAND/Sire
- 9 OH CAROL SMOKIE/RAK
- 10 MAKING UP AGAIN GOLDIE/Bronze
- 11 AIRPORT MOTORS/Virgin
- 12 LOVE IS IN THE AIR JOHN PAUL YOUNG/Ariola
- 12 IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO
- 14 NIGHT FEVER BEE GEES/RSO
- 15 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 16 IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL/Private Stock
- 17 WHAT A WASTE IAN DURY/Stiff
- 18 MORE THAN A WOMAN TAVARES/Capitol
- 19 MIND BLOWING DECISIONS HEATWAVE/GTO
- 20 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 21 BEAUTIFUL LOVER BROTHERHOOD OF MAN/Pye
- 22 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 23 BECAUSE THE NIGHT PATTI SMITH GROUP/Arista
- 24 HI-TENSION HI-TENSION/Island
- 25 COME TO ME RUBY WINTERS/Creole

(Courtesy: Record Business)

## ENGLAND

By PHILIP PALMER

■ LONDON—The Casablanca operation in the U.K. is understood to be closing down and, although nothing official has been announced as yet, it is understood that **Robin Taylor**, appointed managing director of European operations, will make a statement within the next few days regarding the future of the company and his own plans.

Casablanca was in the process of renegotiating a switch from a licensing agreement to a straight pressing and distribution contract and it is believed that the label, in which Phonogram has a reported 49 percent interest, will remain with Pye under license for the time being.

Although Casablanca had not yet commenced complete operation, Taylor had hired four staffers for the company, including **Matt Hayward** from Pye where he was Casablanca label manager, **Paul Rochman** from EMI Music to handle accounts and business affairs, press and publicity manager **Sue Carling** from Anchor and secretary **Anna Comper**.

Carrere Records has hired **Freddie Cannon** as managing director to head up the new independent U.K. office for the French label. Joining July 1, Cannon comes from EMI where he was commercial manager for the a&r division. A 29-year old American, Cannon came to the U.K. from EMI Italy last year to be senior product manager for the Harvest label. Carrere has also named **Peter Hinton** as a&r manager and he also joins from EMI where he was in a similar capacity. As previously reported, **Oliver Smallman** has already joined as director of promotion and artist relations.

Carrere is soon to mount a major marketing campaign built around the release of the new **Sheila B Devotion** record, "I'm On Fire."

ON THE MOVE: After nine years with United Artists, **Dennis Knowles** has quit to become marketing director of Arista, a newly created position . . . Previously group management accountant, **David Griffiths** has been named group financial controller of Pye. Also at Pye, **Richard Zuckerman**, previously with Pye Studios and Precision Tapes, has been named label manager for Ariola and Hansa plus given the responsibilities for the administration of the Precision Tapes catalogue.

SIGNINGS & ACQUISITIONS: **Elaine Paige**, star of the **Tim Rice** and **Andrew Lloyd Webber** musical "Evita," a show which promises to be the British musical of the year, has been pacted as a recording artist with EMI's MOR division. Rumor has it that the other "Evita" star, **David Essex**, is leaving the CBS roster to go to Phonogram . . . Magnet boss **Michael Levy** has concluded a licensing agreement with Home Industries for the Philippine territory . . . Previously with Track, **Shakin' Stevens** has been signed to CBS.

CAMPAIGNS: Polydor will mount a special campaign built around the new **Who** single, "Had Enough," the group's first single since January of 1976. The single is a **John Entwistle** composition and is coupled with "Who Are You" . . . The third **Boney M** album, "Night Flight To Venus," will be the subject of a major television campaign mounted by WEA.

## GERMANY'S TOP 10

### Singles

1. RIVERS OF BABYLON BONEY M.—Hansa Intl.
2. NIGHT FEVER BEE GEES—RSO
3. DAS LIED DER SCHLUEMPFE VADER ABRAHAM—Philips
4. OH CAROL SMOKIE—RAK
5. STAYIN' ALIVE BEE GEES—RSO
6. EAGLE ABBA—Polydor
7. IF YOU CAN'T GIVE ME LOVE SUZI QUATRO—RAK
8. BAKER STREET GERRY RAFFERTY—United Artists
9. FOLLOW ME AMANDA LEAR—Ariola
10. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola

### Albums

1. SATURDAY NIGHT FEVER VARIOUS ARTISTS—RSO
2. AND THEN THERE WERE THREE GENESIS—Charisma
3. 30 GOLDEN GUITAR HITS VARIOUS ARTISTS—Ariola
4. SUPER 20 HITPARADE VARIOUS ARTISTS—Ariola
5. BEE GEES 20 GREATEST HITS BEE GEES—RSO
6. SUPER 20 HITSTATION INT'L VARIOUS ARTISTS—Ariola
7. SWEET REVENGE AMANDA LEAR—Ariola
8. BUENOS DIAS, ARGENTINA UDO JUERGENS—Ariola
9. THE ALBUM ABBA—Polydor
10. LONDON TOWN WINGS—EMI

(Courtesy: Der Musikmarkt)

**Herman  
Kelly**  
&  
**LIFE**

P 204-2001

'Dance To The Drummer's Beat'  
"Who's The Funky DJ"  
MIX 200-2301

**The  
Miami Sound  
Machine**

'I Want You To Love Me'  
"You've Broken My Heart"  
MIX 200-2002

**Samba  
Soul**

'Feelings/Dime'  
"Kriola"  
MIX 100-0005

**DISCO FORECAST:** The fiery disco artists of RCA Brazil are storming new horizons. Soon the whole world will know where the next phase in disco is coming from. RCA Brazil.

**HEAT WAVE COMING FROM RCA BRAZIL**

The heat is on.

**RCA**

Tomas Fun Productions

# CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—WHO ARE THESE GUYS . . . THE NEW BAY CITY ROLLERS? When the day of their Massey Hall date here arrived, **Cheap Trick** had sold a half house in advance, but by showtime there were few empty seats left. After the show, the quartet was backstage for about an hour, doing interviews and the standard fare. When they attempted to sneak out the stage door, the members were literally mobbed by fans, many of whom were young girls . . . screaming. Currently the new CBS pet promo project, Cheap Trick's "In Color" is just shy of gold and the latest, "Heaven Tonight," is racking up excellent sales. Making the promo rounds, **Rick Nielsen** put a rope-operated mechanical claw on a stick to good use. Said one victim of Nielsen's on-air humor: "How is one expected to maintain a good rapport whilst being groped by a mechanical hand?" With difficulty.

RIP PAUL'S MALL . . . AND NOW THE RIVERBOAT: At press time the closing of The Riverboat is a week away, but a potentially solemn occasion will turn out to be a bang, not a whimper. Closing will be **Dan Hill** and **Murray McLauchlin**, although other equally illustrious performers who owe the room a debt of gratitude may well appear. Considering the list includes **Joni Mitchell**, **Gordon Lightfoot**, **Kris Kristofferson**, **John Prine** and countless others, the possibilities are endless. CHUM-FM will be taping the final four nights and simulcasting on the last evening.

MEANWHILE BACK IN CALGARY: **Streethart** must be one of the brightest lights to shine here in the north. The act is currently in the midst of a cross country tour to promote their debut album, "Meanwhile Back In Paris." Their 12" EP, with slick cover art and even slicker HM licks inside, managed to turn some heads and airplay on this act is a natural. Contained in "Just For You" is the sound of a beer bottle smashing, captured so well that heads invariably turn to spot the clumsy goof who dropped it. Worth hunting for.

RUMORS REGARDLESS OF ACCURACY: Is it true that **Roger Daltrey** recently told a confidant that touring for him was out of the question in the future, due to his intention to concentrate on films and recording? Is it true that Private Stock has shown more than a little interest in Quality's **Madcats**, now out on the west coast knocking audiences dead? **Gay Gennings** moving from WEA to CBS a&r? Has **Ian Thomas** guitarist **Josh Onderis** left to form a production company of his own specializing in jingles? Are Change and Polydor labels coming to a parting of the ways? Is it true that **Rob Bennett** will soon set up shop to promote his own concerts, primarily at U of Toronto campus venues? Is it true that **Ian Sutherland's** name is misspelled on the composer credit of Chilliwack's "Arms Of Mary" single? Is it true that former CBS national promo man **Mike McCoy** plans to return to radio, perhaps the CBC network? Is it true that former Round Records head **Larry Ellenson** has been casting an eye about the local scene for a new project behind which to place his financial support? Have **Rose** and manager **Fraser Kaufmann** parted company?

## Musexpo, ITA Set Video/Audio Seminar

■ NEW YORK—The International Tape Association (ITA) and Musexpo have agreed to hold a Tape: Video and Audio Software Workshop/Seminar at this year's 4th Annual International Record and Music Industry Market, taking place November 4-8, 1978 in Miami Beach, it was announced by Roddy S. Shashoua, Musexpo president.

The main topic of the workshop/seminar at Musexpo will be "Video Programming." The workshop/seminar is being organized by ITA and panelists who are leaders in the field of video programming and manufacturing in the U.S.A. are being selected by Larry Finley, ITA executive director, who will also be moderator of the workshop/seminar.

Scheduled for Tuesday morning, November 7, 1978 the workshop/seminar will be held at the Konover (Hyatt) Hotel.

## EMI Org. Shifts

(Continued from page 3)

Bhaskar Menon, with offices in London and Hollywood. There will be two main operational arms, namely EMI Music Europe and International based in London, and Capitol Industries-EMI based in Hollywood, Menon being chief executive of both.

L. G. Wood continues as a member of the board of EMI Limited, advising on music matters. He will, however, relinquish the chairmanship of EMI Records (UK) and will be succeeded by Leslie Hill (director, Group Music), who will assume this appointment in addition to his present responsibilities.

J. M. Kuipers, Dr. J. A. Powell and R. L. Watt—at present group managing directors—become vice chairmen of the EMI Group, at the same time retaining their functional responsibilities for personnel, technology and finance respectively.

## Polygram Group Meets in Portugal To Discuss Restructured Operations

■ NEW YORK—Seventy managing directors of Phonogram and Polydor companies from 30 countries met for the first time since the restructure of the parent Polygram organization's record activities earlier this year, to discuss artistic, commercial and organizational aspects of the group's business with the directors of the worldwide Polygram Group. Hosted by Pieter R. Schellevis and Dr. Werner Vogelsang, presidents of Phonogram International and Polydor International, respectively, the four-day meeting was held in Cascais, Portugal.

Keynote speakers during the convention's plenary sessions included Polygram president Coen Solleveld, Polygram vice president and chairman of the newly-formed Polygram Record Operations (PRO) Kurt Kinkele, and Polygram executive vice president Dr. Johannes Vandervelden.

Under the new PRO structure, all non-competitive commercial, administrative, and technical functions formerly handled by the individual Phonogram and Polydor Record division headquarters (Baarn, The Netherlands, and Hamburg, West Germany, respectively) were integrated into joint Polygram service departments, leaving the product divisions of Phonogram International and Polydor International free to concentrate on creating, developing, and exploiting repertoire under the managements of Schellevis and Vogelsang.

Particular attention was paid in workshop and plenary sessions to two areas. Phonogram International vice president Dr. Ernst Vandervossen and Polydor International vice president Roland Kommerell spoke on the current Phonogram and Polydor repertoire situation in the classical sector, while Phonogram International pop repertoire head

Aart Huisen, and Polydor International vice president Fred Haayen spoke on the international pop product area.

### Activities Outlined

In addition, national product activities were outlined by managing directors of PRO companies in the U.S. (Phonogram: Irwin H. Steinberg, Polydor: Fred Haayen), Great Britain (Phonogram: Kenneth N. Maliphant, Polydor: Anthony J. Morris), France (Phonogram: Louis Hazan, Polydor: Jaques Kerner) mophon Gesellschaft: Richard Busch).

## Supreme Court Upholds 1968 Import Fee Rule

By BILL HOLLAND

■ WASHINGTON—The Supreme Court this past week upheld a U.S. Treasury Department opinion that an import fee should not be imposed on Japanese stereo equipment, radios and television sets.

The unanimous ruling came after American manufacturers had sought to charge a 5 to 20 percent levy to offset the untaxed subsidy that Japan offers on such exported products.

American consumers already pay U.S. sales and excise taxes on the products, the court pointed out, and an import fee would be considered a double taxing of buyers.

### One Distinction

Under the 1968 Treasury rule, no import fee should be applied in this country on imported goods when they have been "excused" from sales or excise taxes by the foreign government. However, an import fee can be charged if the foreign country gives a direct subsidy to their manufacturers by waiving their own taxes, a distinction that Zenith Radio Corporation challenged and brought to the court.

## Germany (Continued from page 80)

Livingston Seagull," "Even In The Quietest Moments" and "Crime Of The Century" by **Supertramp** plus **Santana's** "Moonflower" all passed the golden 250,000 plateau for CBS. **Vader Abraham** smashed the million mark (platinum) with his "Lied Der Schluempfe" single. This Schluempfe song, written and performed by **Pierre Kartner** and published by **Ralph Siegel**, is a droll troll tune—a cute hook and lyrics plus a winning cartoon characterization (seen at MIDEM) give the novelty title good potential for covers in many major markets.

**Meatloaf** played Offenbach and Hamburg. Meatloaf won. This despite distracting TV lights and a German aversion to rock theatricals. **Peter French** passed through Munich recently, his career in a transitional stage following the dissolution of **Randie Pie**. The singer is pleased with his new album, "Ducks In Flight," recorded in London for German Polydor and Chappell Musikverlag with an all-star crew including **Henry Spinetti**, **Brian Robertson (Thin Lizzy)**, **Dave Marquee** and Small Faces drummer **Kenny Jones**, who swears he stayed sober throughout the sessions.

## Album Picks

(Continued from page 37)

**JESSE BARISH**  
RCA AFL1-2555 (7.98)



Barish's name should be familiar from the liner notes of the last Jefferson Starship lp where he is credited for his songwriting—notably "Count On Me" (which he has recorded here). His songs are mostly low-keyed with infectious choruses where Marty Balin can be heard singing back-up.

**A SONG BETWEEN US**  
KENNY NOLAN—Polydor PD-1-6151 (7.98)



The author of a considerable number of hit songs, Nolan makes his label bow with a collection of sweet ballads that could find him developing into a Barry Manilow figure with a wide audience. The title track and "Connect the Dots" are standouts.

**THE HEAT OF THE WIND**  
BAUTISTA—ABC-AA-1071 (7.98)



This Wayne Henderson produced album is his newest entry into the jazz fusion field. The material on this album is FM oriented, and should do well on crossover stations.

**I'M ALWAYS DANCIN' TO THE MUSIC**  
BENNY GOLSON—Columbia JC 35359 (7.98)



Benny is hot, having just co-produced Larry Graham's new album and now he has turned around and recorded a monster for himself. A new direction is hinted at for this talented saxophonist.

**THAT GIRL FROM IPANEMA**  
ASTRUD GILBERTO—Image IM 305 (AFE) (7.98)



The magic is in the music and the unique treatment that Vince Montana, Jr. has given to it. Astrud is in great form as she glides through the material with the greatest of ease.

## Picture Discs (Continued from page 3)

ture discs, and put them on sale at a \$13.98 list price. CBS International, which has used picture discs as promotional items overseas, will test-market a Meatloaf "Bat Out Of Hell" picture disc at \$12.98 in Canada, and Capitol Records will shortly put on sale another, as-yet unnamed picture disc package.

Unlike most retail booms, this one—should it catch on—will be easy to monitor: it will gain momentum precisely as quickly as the Fitzgerald-Hartley Co. can expand its production capacity, because Fitzgerald-Hartley is the only company making the exotic discs, and right now can only put out about 750 of them a day.

Until last year, Larry Fitzgerald and Mark Hartley were artist managers, running their own company after stints with Caribou Management and with various record companies. The two met Harold Dague, who invented the semi-manual pressing process and holds the patents on it, and the business began about 14 months ago.

(Other methods of pressing records with pictures on them have been in intermittent use for years. In 1971, for example, Warner Brothers released the first Curved Air album on a picture disc with a clear plastic cover.)

The slowness of the pressing process is the main reason for the high cost of the discs, for which Fitzgerald-Hartley charges rates ranging up to \$2.68 per disc. (The rates vary according to quantity ordered, and to whether the customer orders jackets as well.) Standard black vinyl records, by comparison, generally cost about 60¢ each custom-pressed.

And Fitzgerald-Hartley has been in no hurry to saturate the market with picture discs. "We've been taking it fairly slow," says Hartley. "We're trying to be relatively conservative in the way we develop the company. It's only in the last two months that it's really gotten going."

When the first picture record using this process appeared last year—a sampler of Caribou Records artists—industry interest was immediate. "We do relatively small, limited numbers, which means that they go so fast that most people never see them," Hartley says. "People are actively trying to collect these, there's been an awful lot of interest."

Consumer interest, where consumers have learned of the discs' existence, has been even greater. Stories circulate of people paying \$50 or more for the most in-demand of the discs, those by Meatloaf and Elvis Costello.

Most record buyers have had no chance, to date, to spend

even such inflated sums on picture discs: those who have them, in general, don't want to part with them. At least one label, however, has already capitalized on the world-of-mouth interest by customizing radio contests with picture discs as giveaways.

Epic Records' national promotion director Jim Jeffries set up contests with especially rigorous rules for picture discs by the Jacksons and Meatloaf. To win a Jacksons disc, listeners had to name all the cuts on the lp, give the names of all the group members and the ages of at least two, and name all the singles from the album. Meatloaf contest entrants had to guess the artist's weight within five pounds, name the motorcycle on the cover and know the title of every cut.

"We hoped each kid would have to call 20 of his friends to find all this out," Jeffries says, "so pretty soon we'd have the whole town talking about the record."

Even if Fitzgerald-Hartley were not making plans to retail these records, the company would likely be kept working at capacity by the record company demand for promotional picture discs. Epic Records has been the largest customer so far, ordering 2000 copies each of picture discs of Meatloaf, Crawler and two albums by the Jacksons.

According to Hartley, his company—which still manages artists, including Rufus, the Brothers Johnson and Quincy Jones—wants to expand the picture record business on a regional basis, with a start being made in the south. The company would also like to develop its own picture disc packages. And, as Hartley points out, "We have yet to do any really hard advertising."

## Collinger To Butterfly

■ LOS ANGELES—Tom Collinger has been appointed director of special projects for Butterfly Records by A.J. Cervantes, president of the label.

Collinger, who relocated from St. Louis to Los Angeles, was formerly associated with Strategy Sales Group, subsidiary of Marketing Associates, Inc. of St. Louis, as vice president and principal operating officer. The company specialized in developing products through direct mail.

Earlier, Collinger served as an account executive with Bowers and Associates, where he developed promotional programming which included advertising, marketing and merchandising.

Collinger maintains his office at Butterfly Records, 9000 Sunset Blvd., Suite 617, Los Angeles; phone: (213) 273-9600.

## CBS Names Chiado Wash. Branch Mgr.

■ NEW YORK—Mert Paul, vice president, marketing, southeast region, CBS Records, has announced the appointment of Jim Chiado to the position of branch manager for the Washington, D.C. marketing area.

In his new capacity, Chiado will be responsible to Paul for the sales and promotional activities for Columbia and E/P/A labels, as well as coordinating special programs and merchandising plans on all record and tape product.

Chiado joined CBS Records in September, 1976 as the field sales manager for the Chicago branch. He was then promoted in March, 1977 to branch manager for the St. Louis branch. Prior to CBS, he held various key positions with Phonodisc.

## Clifford at the Roxy



Linda Clifford, currently riding high with a hit lp on the Curtom label, recently appeared at The Roxy in L.A. On hand to visit with Clifford were; Tom Draper, WB vice president/black music marketing (left) and Marv Stuart, Curtom's president.

## Nelson Picnic Rescheduled

■ LOS ANGELES — Promoters Louis Messina and David Krebs have announced that the Willie Nelson Picnic, originally scheduled for July 3 in the Dallas Cotton Bowl, has been rescheduled for Sunday, July 2.

The change is in response to thousands of Nelson fans as well as a personal request from Nelson himself.

The Willie Nelson Picnic will feature Waylon Jennings, Jessi Colter, Kris Kristofferson & Rita Coolidge, Emmylou Harris, The Charlie Daniels Band, Ray Wylie Hubbard and Billy Swan in addition to Willie Nelson.

Showtimes for both the July 1 Texas Jam and the July 2 Willie Nelson Picnic will be at 2:00 p.m. with gates opening at 12:00 a.m. and shows expected to last until 1:00 a.m. The adjoining state fairgrounds, which include a midway, an arts and crafts fair, plus a food fair, will begin operation at 8:00 a.m. each morning.

Tickets purchased for the July 3 date will be honored on July 2 and tickets for both July 1 and 2 dates are available at all Rainbow ticket outlets as well as through Ticketron.

## Capitol Inks Wheeler



Karen Wheeler has signed with Capitol Records Inc. Pictured at the signing in Capitol's Nashville's offices are, from left: (seated) Frank Jones, vice president and general manager, Capitol's country division; Mike Milom, Karen's attorney; David Barnes, Karen's producer; and (seated) Karen Wheeler.

## WB Holds Country Mktng./Promo Meet

■ NASHVILLE—The Warner Bros. country division held its first annual marketing and promotion meeting in Key West, Florida, June 9-12. The meetings were presided over by country division director Andy Wickham and a&r director Norro Wilson.

Presentations were made by Warner Bros. home office representatives Mark Maitland (singles sales manager), Robin Rothman (product manager), and Pat McCoy (associate promotion director) congratulating the country division on its record achievement in the past year.

WB's promotion and marketing staff were presented with marketing campaigns and strategies for single and album releases through 1978. Particular attention was devoted to first-time album releases by new WB signings Con Hunley, Guy Clark, Nicolette Larson and Rodney Crowell.

Also announced at the meeting was the formation of a new department — artist development and publicity — to be headed by Bonnie Rasmussen. Arrangements for the meeting were done by Christine Williams, executive assistant to Andrew Wickham.

## Chappell and Intersong Announce Nashville Division Expansion Plans

■ NASHVILLE — The Chappell and Intersong music publishing companies are expanding their Nashville-based country music division. The announcement was made jointly by Chappell and Intersong president Irwin Robinson, vice president Henry Hurt and vice president Pat Rolfe at the Chappell and Intersong national music conference held in Nashville June 13-14.

Included in the expansion is a move into larger quarters at 21 Music Square East, effective July 15, and the promotion of Pat Rolfe to the position of vice president, Intersong country music.

An employee of Intersong, and Hill and Range prior to that (purchased by Intersong in 1975) for 11 years, Ms. Rolfe was most recently professional manager for Intersong. Prior to that, Ms. Rolfe was general professional manager of Hill and Range, the company with which she began her music business career in 1967. She is a member of the CMA, NARAS, and the Muscle Shoals Music Association.

Irwin Schuster, senior vice



Pat Rolfe

president creative of Chappell, said the expansion and Ms. Rolfe's promotion is due largely to the growth of Nashville in importance for pop as well as country music.

The Nashville division is now comprised of Chappell vice president Henry Hurt, Intersong vice president Pat Rolfe, Chappell/Intersong professional manager Celia Hill and Charlene Sigmund. Its roster includes such writers as Charlie Black, Rory Bourke, Len Chiriacka, Gene Dobbins, Jerry Gillespie and Jay Huguely.

## NASHVILLE REPORT

By RED O'DONNELL



■ Telecast of the 12th Annual CMA Awards is scheduled Monday, Oct. 9 — which means it doesn't coincide with the 53rd Grand Ole Opry Birthday Celebration-Country DJ Festival (Oct. 16-22) as per previous years. CMA biggies say CBS and sponsors don't want to compete for viewing audience with Oct. 9 World Series game on NBC.

By the time you scan through this, singer-writer **Bill Anderson** may be whispering lullabies to a bundle from heaven. Wife **Becky's** bambino was slated to arrive Sunday (25) . . . Back to the CMA Awards show: Isn't **Johnny Cash** gonna host this year's show? He did in 1977.

(Continued on page 88)

## Floyd Cramer Signs With Top Billing

■ NASHVILLE—RCA pianist Floyd Cramer has been signed to a career management and touring contract with Top Billing Inc. The announcement was made by Top Billing president Tandy Rice.

Cramer's first single in 1960, a piano instrumental he wrote titled "Last Date" and his second hit, "On The Rebound," established him as a significant composer. Co-headlining with Chet Atkins and Boots Randolph on the Masters Festival of Music Tours took him throughout the United States and Canada.

## COUNTRY PICKS OF THE WEEK



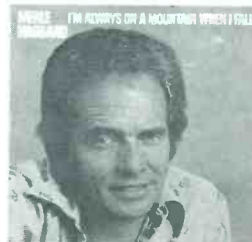
**SINGLE** **JOHNNY RODRIGUEZ**, "LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTA EL SOL)" (prod.: Jerry Kennedy) (writers: M. Vaughn/M. Rigual/Peer International, BMI) (2:48). Rodriguez does this standard in Spanish and English with a relaxed, warm sound consistent with past works. With Rodriguez's popularity and the Spanish lyrics, this cut should do especially well in the southwest. Mercury 55029.



**SLEEPER** **MARIE OWENS**, "NICKELODEON" (prod.: Johnny Morris) (writers: T. Skinner/J. L. Wallace) (Hall-Clement, BMI) (2:43). Marie Owens does this light-hearted song convincingly with a steady, easy flow. Both melody and lyrics work together with a light touch that should gain wide appeal. Production is also up to par for chart success. MMI 1026.



**ALBUM** **MERLE HAGGARD**, "I'M ALWAYS ON A MOUNTAIN WHEN I FALL." Ten good songs done only as The Hag can. With production by Fuzzy Owen and Hank Cochran, the sound is uncomplicated and balanced with Haggard's vocals in the forefront. The self-penned "It's Been A Great Afternoon," "There Won't Be Another Now" and "There Ain't No Good Chain Gang," along with the title cut, display Haggard's definitive style superbly. MCA 2375.





## E/A Institutes Clement Campaign

■ NASHVILLE — In separate efforts to promote and expose artists, Elektra/Asylum has sent out interview albums on five of the artists on its roster and a postcard campaign to familiarize 3000 radio and press people with Jack Clement.

For ten days, E/A mailed out one card a day to 3000 radio and press people pointing out facets of Clement's varied career. For example, card #3 asks: "Did you know that Cowboy has produced more than 25 gold records, and the Grammy-winning album, 'Two Days In November' for Doc & Merle Watson?"

Media consultant John Lomax wrote the copy, and worked closely with E/A's Laura Lonceteaux on designing the cards. "A lot of country deejays and writers already know a lot about Jack, so

they see the card as reminders," Lonceteaux said. "And people who don't know about Jack see them as fresh information."

### Interview LPs Used

Another tool being employed to expose artists is interview albums, which include conversations with Eddie Rabbitt, Hargus "Pig" Robbins, Vern Gosdin, Sammi Smith and Stella Parton. "That's mainly for press and radio," said E/A Nashville general manager Bill Williams. "Basically it's an interview on an album which we ship out; so instead of looking at a piece of paper, you get to hear the voice and the emotion on it. Hopefully it will enable some people to get to know the artists better."

Other plans include video cassettes, especially to promote Jack Clement.

# COUNTRY HOTLINE

By MARIE RATLIFF

### MOST ADDED CHART CONTENDERS

Johnny Rodriguez — "Love Me With All Your Heart"

Kenny Starr — "Slow Drivin' "

John Wesley Ryles — "Kay"

Freddy Weller — "Bar Wars"

Dottsy — "I Just Had You On My Mind"



John Wesley Ryles

WTSO, WIRE, WVOJ.

Kenny Starr's "Slow Drivin' " is burning rubber at WAME, KRAK, KKYX, KNIX, WSDS, WHOO, KLAK, KJJJ, WPNX, KFDI, KCKC, KSO, KVOO. Look for a record pace up the charts!

Stella Parton is very visible with "Undercover Lovers" at KCKC, WIVK, KFDI, WXCL, KSOP, WPIK, WPNX, KWKH, WKDA, WWVA (#40), KJJJ, WSDS, WMNI,

New Faces Show: Terri Bishop debuts on United Artists with "One More Kiss" playing at KRAK, WPNX, KSOP, WSDS, KRMD. Gail Davis has the Mel Tillis favorite "No Love Have I" on Lifesong, new this week at WPLO, KCKC (#35), WIVK, KFDI, KMPS,

WPNX, KWJJ. Bill White's "Unbreakable Heart" on Prairie Dust starting to move at WUBE, WSDS, WPNX, KFDI, KVOO.

Super Movers: Don Williams, George Jones, Charlie Rich (Epic).

Jerry Foster & Tennessee Tornado are spinning up a storm in north-western markets with "I Want To Love You." George Hamilton's "Take This Heart" beginning in the midwest.

The song went Top Ten nationally for John Wesley Ryles in the early months of 1969, now "Kay" is on another label (ABC) and promises to make the climb to the heights again! Early believers include WPLO, WEMP, WTMT, KKYX, WPIK, KSOP, KFDI, KRMD, KCKC (#33), KVOO, WIVK.

LP Interest: Looking like a possible single is "Blue Skies" out of Willie Nelson's "Stardust" LP; now playing at KCUB, KHEY, WKDA, KSO. Ronnie Milsap's "Back On My Mind Again" is the choice at WHOO and WINN; "Santa Barbara" playing at KJJJ.

Rebecca Lynn is bringing her "Music, Music, Music" to WEMP, KSOP, WSDS, KJJJ, WVOJ, KHEY. Johnny Darrell's "Hard To Be Friends" starting at KFDI, KDJW, KVOO.

"Bar Wars" makes noise for Freddy Weller at WPNX.

### SURE SHOTS

Johnny Rodriguez — "Love Me With All Your Heart"

### LEFT FIELDERS

Bobby Wright — "Caroline's Footsteps"

Bobby G. Rice — "Whisper It To Me"

Marie Owens — "Nickelodeon"

Sue Richards — "Hey, What Do You Say"

### AREA ACTION

Kenny O'Dell — "Let's Shake Hands and Come Out Lovin' " (WMC, KLAK)

Bobby Vinton — "Summer Love Sensation" (WEMP)

Rio Grande Band — "Crazy Over You" (KJJJ)

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Fan Fair, the week of the crazies is over, and many folk who brought tours into Music City are relieved to be off their feet, away from the wild ones and back at the consoles . . . PJ Winn and Jerry Struck, KWMT, Fort Dodge, had a flock to watch over; Mike Hoyer from KFGO, Fargo; Andy Witt, WTSO, Madison, Wisc.; and a bunch of other stations were hosting groups. All seem to agree that the trouble is small enough to be offset by the promotional value . . . Lee Shannon from WIRE, Indianapolis had his group under control and mentioned that Bill Robinson had resigned the PD duties in order that he could concentrate on his automation company. Gary Haven is the new PD at the station.

KWMT's Dale Eichor excited about the new show in the Auditar survey commissioned by the station each spring. Rating six stations, it shows KWMT with a 27.7 share, a full six points ahead of the closest competitor . . . Dave Diles has resigned from WDEE, Detroit, feeling that the station's greater emphasis on sports would not be compatible with his other commitments. He'd been sportscaster for the station since 1975 . . . Chris Collier, PD at KCKN, K.C., passed the keys to a new Winnebago to the winner of the stations "Pair In The Air" contest, and meanwhile he and Mike Morelack loaded a couple of sailboats up and awarded them to another winner in the same contest . . . Big Jon Anthony welcomes Lynn Ziegler as his new on-the-air partner and becomes a part of Montgomery, Ala.'s first male/female air team. Warren (Rhubarb) Jones joins the station as evening personality and asst. MD, and Amy Austin comes in as the new host for the all night show.

On the west coast, KSON has made plans to award 20 "Picnic 'N Chicken" affairs for the fourth of July. Each will host 50 guests, so a total of 1000 people will be fed chicken, salad, rolls, drinks and all the extras on the fourth. KSON listeners call in once an hour to qualify as winners of their own picnic for 50 and then a drawing will be held on the Ed Chandler morning show to see who gets to invite 49 other people to their old-fashioned block party picnic.

The new line-up at WNRS, Ann Harbor, Mich. is Allen W. Jackson, Randy Carr, Mark Thomes, Tim Ryan, Gery Stevens, Fred Valli, Robert E. and John Morris with the Sunday Bluegrass show. The station prints a listing of the #1 song of a year past on each week's survey. Interesting to see what it was.

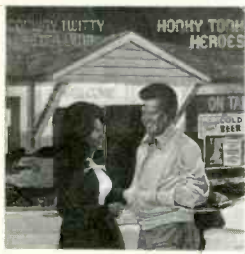
Don Hinson, who has been serving as relief man at KLAC, L.A., now becomes full-time member of air staff replacing the departed Chuck Sullivan. As of this writing, Sullivan has announced no plans. Hinson, one of the funnier people walking around, has been associated with Overdrive Magazine in L.A. as advertising coordinator, and joined the station on a full-time basis on the nineteenth of the month.

The new line-up at WHK, Cleveland as of July 4 will be Gary Dee, Joe Finan, Terry Stevens, Don Imus, Caroline Carr and Doc Lemon . . . Chris Collier at KCKN, K.C. is looking for a new director.



Stella Parton

# COUNTRY ALBUM PICKS



## HONKY TONK HEROES

CONWAY TWITTY & LORETTA LYNN—MCA 2372

Conway and Loretta's annual duet album keeps a good thing going this year with both uptempo cuts and ballads. Recorded at Bradley's Barn under the production of Owen Bradley, all cuts are solid country with precise, well-fitted instrumental accompaniment. "From Seven Till Ten," "We've Made It Legal" and "Live It Up" work especially well.



## NEW WINDS, ALL QUADRANTS

SAMMI SMITH—Elektra 6E 137

Smith delivers several smooth country ballads with depth along the lines of her recent single, "It Just Don't Feel Like Cheatin' (With You)," plus a couple of uptempo standards—"When Love Wants To Leave (That's The Way It Goes)" and "I Ain't Got Time To Rock No Babies."



## SIGNS OF LIFE

LOST GONZO BAND—Capitol SW-11788

The Lost Gonzos have an lp that should have fairly broad appeal, especially with college record buyers and younger country listeners. Produced by Michael Brovsky, the sound has a Texas flavor with country, rock, blues and folk influences. "Since You've Been Gone," a fairly simple song with rich images, and "London Home Sick Blues," recognizable to some from Austin City Limits, show significant strength.

## Nashville Report (Continued from page 86)

"The Wings of the Dove (The Story of Gospel Music in America)," written by **Lois S. Blackwood**, goes on sales next month. Its publisher is the Donning Company, 253 West Bute Street, Norfolk, Va.

Whoever first-named **Charly McClain**, the Epic recording artist, probably had no idea she would develop into a sexy, shapely good-looking female? . . . CBS in early September at Tulsa, Okla. starts taping "LA Country Christmas," an hour-long variety special with **Loretta Lynn**, **Minnie Pearl**, **Roy Clark**, **Lynn Anderson** and **Roy Rogers** already signed for appearances.

**Brenda Lee** doing very okay since signing with **Dave Skepner**, who also manages Loretta Lynn . . . Asked what it takes to be a success in the music business, Elektra artist **Eddie Rabbitt** topped chawing on a carrot long enough to quip: "You have to stay out there on stage after anyone with any sense would have gone home."

The baby seals aren't going to like him for it, but music publisher **Jim Pelton** insists when he first heard about Tanya Tucker's "Save Me" recording, he assumed she was yelling for a lifeguard . . . **Lester Flatt** is one year older Wednesday . . . **Gary Buck** of the Four Guys group swears he bought his Doberman Pinscher pet, "Rocky," at a flea market in Raleigh, N.C.

**Tom T. Hall** headlines fourth annual "Truck Drivers Country Music Awards Show" Saturday, Sept. 9 in Fort Worth . . . Remember pop singer, **Don McLean**, who hit it big with a recording of "Bye, Bye American Pie" a few years ago? He'll be at **Jack Clement's** studio here this week to cut an album for the Arista label.

**Marty Robbins**, country music's No. 1 car buff, recently acquired a Panther Deville. The English-manufactured dream boat, with a 12-cylinder Jaguar engine, is estimated to cost Marty Robbins \$80,000. He isn't saying. "If I told you what it set me back, my wife would hear about it and chase me away from home," he said. Only seven of the cars are in the United States—and Marty owns the lone white model. (It was flown from London in a 747—riding first class, of course.)

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**MARY KAY JAMES**—Columbia 3-10717

**AM I LOSING YOU** (prod.: Allen Reynolds) (writer: J. Reeves)  
(Rondo, BMI) (2:21)

The simplicity of this cut may be its winning factor. Mary Kay sings with an easy, pure sound that should make this Jim Reeves song a hit once again.

**DOTTSY**—RCA PB-11293

**I JUST HAD YOU ON MY MIND** (prod.: Roy Dea) (writer: S. Richards)  
(Ensign, BMI) (2:54)

Dotty sings with an easy pace that retains plenty of feeling on a song about memories of lost love. A steel guitar backs up each line, along with strings and a piano for effective emphasis.

**JODY MILLER**—Epic 8-50568

**(I WANNA) LOVE MY LIFE AWAY** (prod.: Glenn Sutton) (writer: G. Pitney)  
(Six Continents, BMI) (2:20)

Jody Miller and producer Glenn Sutton combine several styles, including a little fifties pop and seventies country, on this lively cut. Background vocalists fit nicely in the full, quick sound.

**DICKEY LEE**—RCA PB-11294

**MY HEART WON'T CRY ANYMORE** (prod.: Roy Dea & Dickey Lee)  
(writers: A. Aldridge/P. H. Byer) (Alan Cartee, BMI) (2:13)

Dickey maintains a tension throughout, lending a unique energy to the easy-moving pace. A solid country heartbreaker that should see chart action.

**SUE RICHARDS**—Epic 8-50546

**HEY, WHAT DO YOU SAY (WE FALL IN LOVE)** (prod.: Glenn Sutton)  
(writer: L. Dresser) (Starships/Galleon, ASCAP) (2:42)

Vocals stand out with clarity and style on a song with a happy theme. Subtle piano and steel guitar licks add support on both verses and chorus.

**GAIL DAVIES**—Lifesong ZS8 1771

**NO LOVE HAVE I** (prod.: Tommy West) (writer: M. Tillis) (Cedarwood, BMI)  
(2:25)

Gail Davies' vocals and a strong steel guitar give this cut a definite country flavor, but the sound could fit on a number of formats. Guitars are also effective for an over-all strong cut.

**BOBBY WRIGHT**—United Artists 1197

**CAROLINE'S FOOTSTEPS** (prod.: Don Gant) (writers: R. Killough/S. Dolan)  
(Tree, BMI) (3:09)

A quiet start gives way to a full-sounding song of lost love and loneliness. Producer Don Gant makes use of strings and a piano, varying the intensity to highlight the lyrics.

**REG LINDSAY**—Con Brio 136

**(IF I'DA KNOWN THAT I WAS) GONNA LIVE THIS LONG** (prod.: Bill Walker)  
(writers: D. King/D. Woodward) (Wiljex, ASCAP) (2:25)

Both lyrics and sound are clever as Lindsay, who comes from Australia, sings with strength and enthusiasm. The lively ragtime-style piano with steel guitar support also stands out.

**DAVID ALLAN COE**—Columbia 3-10753

**YOU CAN COUNT ON ME** (prod.: Billy Sherrill) (writer: D. A. Coe)  
(Warner-Tamerlane, BMI) (2:43)

Coe demonstrates outstanding effort as both songwriter and artist on this cut. Vocals and accompaniment are straightforward and strong for success.

**NAT STUCKEY**—MCA 40923

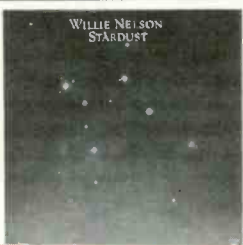
**THE DAYS OF SAND AND SHOVELS** (prod.: David Barnes) (writers: D. Marsh/  
B. Reneau) (Pi-Gem, BMI) (3:33)

A chopping guitar starts this one off to create a unique tempo as Stuckey evens it out with his smooth, steady voice. The rhythm tracks get stronger on the chorus for a sound approaching disco without losing the country flavor.

# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
 JULY 1 JUNE 24

				WKS. ON CHART
1	1	<b>STARDUST</b>		
		WILLIE NELSON		
		Columbia JC 35305		
		(3rd week)		8
2	2	<b>WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLIE NELSON/RCA AFL1 2686</b>		22
3	7	<b>OH! BROTHER LARRY GATLIN/Monument MG 7626</b>		3
4	4	<b>BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037</b>		123
5	3	<b>TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H</b>		24
6	11	<b>ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065</b>		3
7	5	<b>HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544</b>		36



**CHARTMAKER OF THE WEEK**

8	—	<b>ONLY ONE LOVE IN MY LIFE</b>		
		RONNIE MILSAP		
		RCA APL1 2544		1



9	9	<b>EVERYTIME TWO FOOLS COLLIDE KENNY ROGERS &amp; DOTTIE WEST/United Artists LA 861 H</b>		12
10	13	<b>IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821</b>		4
11	6	<b>ENTERTAINERS... ON &amp; OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007</b>		13
12	17	<b>VARIATIONS EDDIE RABBITT/Elektra 6E 127</b>		13
13	8	<b>SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046</b>		13
14	10	<b>QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141</b>		22
15	—	<b>CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041</b>		1
16	18	<b>THE VERY BEST OF CONWAY TWITTY/MCA 3043</b>		6
17	23	<b>BILLY CRASH CRADDOCK/Capitol ST 11758</b>		13
18	15	<b>TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045</b>		32
19	14	<b>SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104</b>		42
20	—	<b>WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H</b>		1
21	21	<b>LITTLE JUNIOR GARY STEWART/RCA APL1 2779</b>		4
22	26	<b>OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733</b>		11
23	—	<b>GUITAR MONSTERS CHESTER &amp; LESTER/RCA APL1 2786</b>		1
24	24	<b>DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173</b>		5
25	25	<b>OL' WAYLON WAYLON JENNINGS/RCA APL1 2317</b>		59
26	19	<b>SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1 2478</b>		18
27	32	<b>I WOULD LIKE TO SEE YOU AGAIN. JOHNNY CASH/ Columbia KC 35313</b>		10
28	29	<b>THE OUTLAWS WAYLON, WILLIE, TOMPALL &amp; JESSI/ RCA APL1 1312</b>		132
29	12	<b>LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616</b>		43

30	16	<b>HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772</b>		15
31	37	<b>HONKY TONK MASQUERADE JOE ELY/MCA 2333</b>		9
22	36	<b>BRAND NEW REX ALLEN JR./Warner Bros. BSK 3190</b>		4
33	38	<b>BOLD &amp; NEW EARL SCRUGGS REVUE/Columbia JC 35319</b>		7
34	35	<b>BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS/ ABC AY 1078</b>		2
35	—	<b>I BELIEVE IN YOU MEL TILLIS/ MCA 2364</b>		1
36	48	<b>NEVER MY LOVE VERN GOSDIN/Elektra 6E 124</b>		8
37	22	<b>LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743</b>		20
38	41	<b>IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA APL1 2439</b>		43
39	39	<b>WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G</b>		50
40	40	<b>OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 2330</b>		17
41	50	<b>I'VE CRIED THE BLUE RIGHT OUT OF MY EYES CRYSTAL GAYLE/MCA 2334</b>		16
42	34	<b>ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149</b>		19
43	43	<b>FREE SAILIN' HOYT AXTON/MCA 2319</b>		22
44	44	<b>DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G</b>		50
45	28	<b>BURNIN' THE BALLROOM DOWN AMAZING RHYTHM ACES/ ABC AA 1063</b>		12
46	64	<b>I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion (GRT) B028</b>		2
47	60	<b>I'LL NEVER BE FREE JIM ED BROWN &amp; HELEN CONELIUS/ RCA APL1 2781</b>		8
48	—	<b>LOVE... &amp; OTHER SAD STORIES BILL ANDERSON/ MCA 2371</b>		1
49	49	<b>BEST OF GENE WATSON/Capitol ST 11782</b>		2
50	27	<b>LABOR OF LOVE ROY CLARK/ABC AB 1053</b>		7
51	33	<b>Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993</b>		38
52	31	<b>I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists LA 876 H</b>		9
53	47	<b>THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302</b>		12
54	52	<b>EASTBOUND AND DOWN JERRY REED/RCA APL1 2516</b>		43
55	61	<b>HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719</b>		43
56	45	<b>REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482</b>		144
57	42	<b>FANTASY MAC DAVIS/Columbia JC 35284</b>		3
58	53	<b>TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn CPN 0205</b>		4
59	54	<b>BEST OF DOLLY PARTON/RCA APL1 1117</b>		109
60	55	<b>KENNY ROGERS/United Artists LA 689 G</b>		86
61	56	<b>THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125</b>		65
62	20	<b>FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306</b>		8
63	57	<b>I WANT TO LIVE JOHN DENVER/RCA AFL1 2521</b>		31
64	73	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288</b>		14
65	59	<b>THAT'S THE WAY LOVE SHOULD BE DAVE &amp; SUGAR/ RCA APL1 2477</b>		43
66	66	<b>SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001</b>		45
67	63	<b>GREATEST HITS LINDA RONSTADT/Asylum 6E 106</b>		79
68	68	<b>LOVES TROUBLED WATERS MEL TILLIS/MCA 2288</b>		36
69	30	<b>TANYA TUCKER'S GREATEST HITS/MCA 3032</b>		13
70	69	<b>RONNIE MILSAP LIVE/RCA APL1 2043</b>		81
71	72	<b>SWEET LOVE FEELINGS JERRY REED/RCA APL1 2764</b>		5
72	58	<b>RED HOT MEMORY KENNY DALE/Capitol ST 11762</b>		9
73	65	<b>ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587</b>		36
74	70	<b>YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118</b>		34
75	71	<b>LOUISIANA MAN DOUG KERSHAW/Warner Bros. BSK 3166</b>		7

*Last Week's Chartmaker Is Already A Hit.*

*Crystal Gayle's "Talking in Your Sleep"*

*Is The First Smash*

*From Her New Album, "When I Dream"*



On United Artists Records and Tapes

# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 JULY 1  
 JUNE 24

WKS. ON CHART

1	2	I'LL BE TRUE TO YOU OAK RIDGE BOYS ABC 12350	12
2	3	IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/ Warner Bros. 8555	10
3	7	I BELIEVE IN YOU MEL TILLIS/MCA 40900	8
4	5	I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 40893	10
5	1	TWO MORE BOTTLES OF WINE EMMYLOU HARRIS/ Warner Bros. 8553	12
6	11	THERE AIN'T NO GOOD CHAIN GANGS JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	7
7	13	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270	5
8	12	I NEVER WILL MARRY LINDA RONSTADT/Asylum 45479	8
9	9	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	12
10	10	SLOW AND EASY RANDY BARLOW/Republic 017	14
11	18	TONIGHT BARBARA MANDRELL/ABC 12362	7
12	20	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists 1210	5
13	19	NEVER MY LOVE VERN GOSDIN/Elektra 45483	8
14	15	LET ME BE YOUR BABY CHARLY McCLAIN/Epic 8 50525	13
15	16	WEEKEND FRIEND CON HUNLEY/Warner Bros. 8572	8
16	4	NIGHT TIME MAGIC LARRY GATLIN/Monument 45 249	12
17	17	HERE COMES THE REASON I LIVE RONNIE McDOWELL/ Scorpion (GRT) 159	10
18	24	WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/ Warner Bros. 8593	6
19	25	SPRING FEVER LORETTA LYNN/MCA 40910	6
20	26	YOU NEEDED ME ANNE MURRAY/Capitol 4574	8
21	22	SLIPPIN' AWAY BELLAMY BROTHERS/Warner Bros. 8558	10
22	27	RAGAMUFFIN MAN DONNA FARGO/Warner Bros. 8578	6
23	29	PITTSBURGH STEALERS KENDALLS/Ovation 1109	6
24	31	THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ Columbia 3 10735	7
25	30	YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) JOHNNY RUSSELL/Polydor 14475	8
26	34	YOU DON'T LOVE ME ANYMORE EDDIE RABBITT/ Elektra 45488	4
27	5	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704	15
28	35	PLEASE HELP ME, I'M FALLING JANIE FRICKE/Columbia 3 10743	6
29	8	GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR/ RCA 11251	13
30	33	DON'T MAKE NO PROMISES (YOU CAN'T KEEP) DON KING/Con Brio 133	8
31	36	THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT JACKY WARD & REBA McENTIRE/ Mercury 55026	8
32	41	(I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281	4
33	38	I'VE BEEN TOO LONG LONELY BABY BILLY CRASH CRADDOCK/Capitol 4575	7
34	40	ROSE COLORED GLASSES JOHN CONLEE/ABC 12356	6
35	43	WHEN THE FIRE GETS HOT ZELLA LEHR/RCA 11265	6
36	45	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	2
37	42	JUST ANOTHER RHINESTONE DON DRUMM/Churchill 7710	6
38	48	WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb 8597	2
39	44	THE FOOL DON GIBSON/ABC/Hickory 54029	5
40	46	I CAN'T STOP LOVING YOU MARY K. MILLER/Inergi 307	5
41	50	FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/MCA 40920	2
42	49	LET'S TRY TO REMEMBER DAVID ROGERS/Republic 020	6
43	51	TALK TO ME FREDDY FENDER/ABC 12370	3
44	54	I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury 55028	2
45	52	BETTER ME TOMMY OVERSTREET/ABC 12367	4
46	53	COME SEE ME AND COME LONELY DOTTIE WEST/ United Artists 1209	4
47	14	COWBOYS DON'T GET LUCKY ALL THE TIME GENE WATSON/Capitol 4556	13
48	59	WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ RCA 11287	2
49	21	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022	16

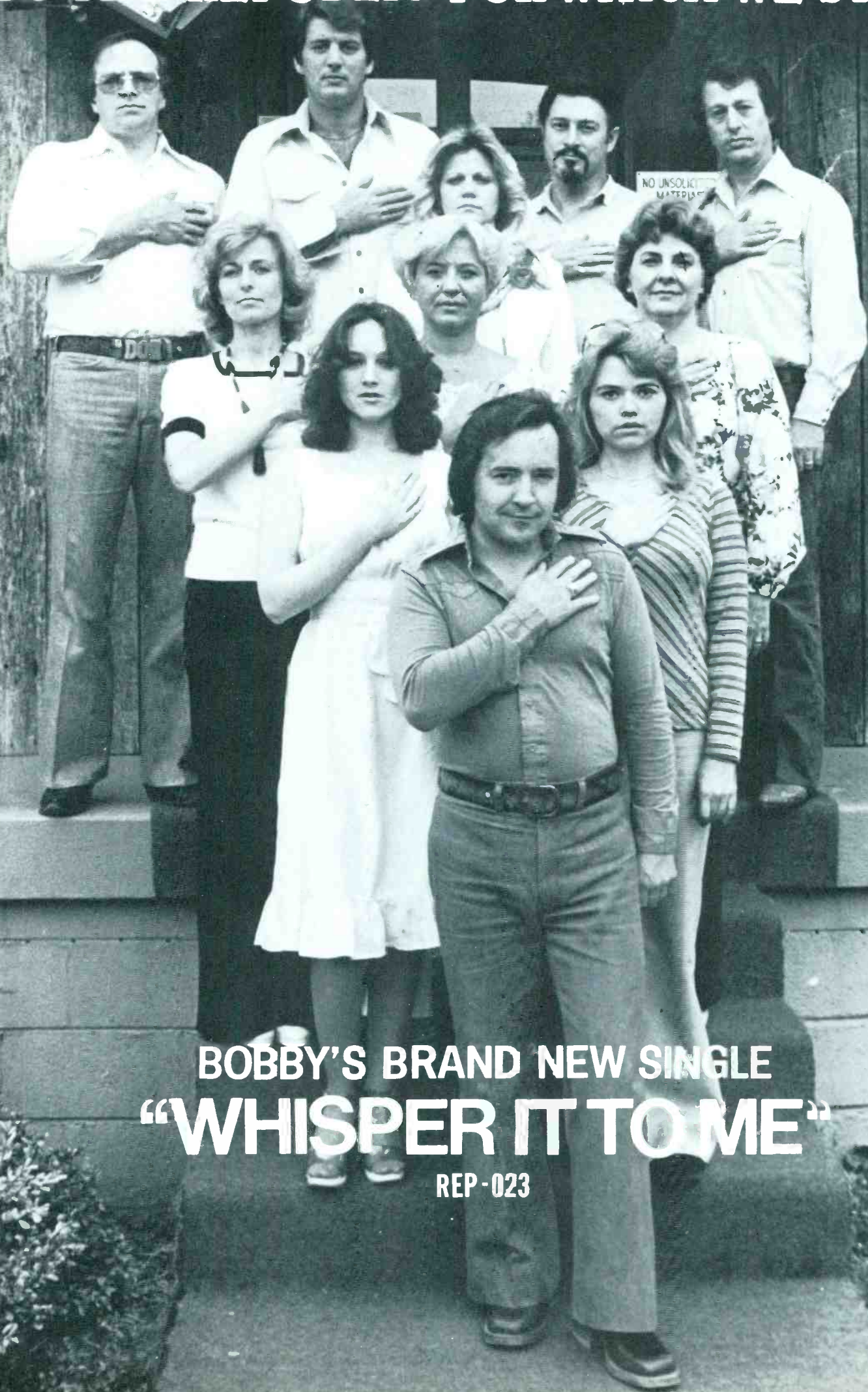


50	28	THE LOSER KENNY DALE/Capitol 4570	9
51	57	WHEN I GET YOU ALONE MUNDO EARWOOD/GMC 102	8
52	61	ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584	4

CHARTMAKER OF THE WEEK

53	—	RAKE AND RAMBLIN' MAN DON WILLIAMS ABC 12373	1
54	23	BABY, I'M YOURS DEBBY BOONE/Warner Bros. 8554	10
55	32	I'M GONNA LOVE YOU ANYWAY CRISTY LANE/LS (GRT) 156	14
56	37	I WISH I LOVED SOMEBODY ELSE TOM T. HALL/RCA 11253	13
57	39	PUTTIN' IN OVERTIME AT HOME CHARLIE RICH/ United Artists 1193	13
58	58	WHEN I NEED YOU LOIS JOHNSON/Polydor 14476	7
59	60	WHERE HAVE YOU BEEN ALL MY LIFE ROY CLARK/ ABC 12375	5
60	—	I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 50564	1
61	47	I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) TAMMY WYNETTE/Epic 8 50538	11
62	55	THINK I'LL GO SOMEWHERE (AND CRY MYSELF TO SLEEP)/ BILLY CRASH CRADDOCK/ABC 12357	9
63	63	THERE'LL NEVER BE ANOTHER FOR ME CONNIE SMITH/ Monument 45 252	6
64	—	BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562	1
65	65	THE OTHER SIDE OF THE MORNING BARBARA FAIRCHILD/ Columbia 3 10607	7
66	74	LEFT OVER LOVE BRENDA LEE/Elektra 45492	3
67	56	I'VE GOT TO GO BILLIE JO SPEARS/United Artists 1190	12
68	68	HELLO, THIS IS JOANNIE PAUL EVANS/Spring 183	6
69	73	MY LAST SAD SONG JERRY WALLACE/BMA (WIG) 8 008	5
70	62	COUNTRY LOVIN' EDDY ARNOLD/RCA 11257	11
71	88	JUST KEEP IT UP NARVEL FELTS/ABC 12374	2
72	64	NO, NO, NO (I'D RATHER BE FREE) REX ALLEN, JR./ Warner Bros. 8541	15
73	66	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517	16
74	78	YOU'RE GONNA LOVE LOVE AVA BARBER/Ranwood 1085	4
75	67	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/ RCA 11235	16
76	69	TOO MANY NIGHTS ALONE BOBBY BARE/Columbia 3 10690	12
77	71	IT JUST WON'T FEEL LIKE CHEATING (WITH YOU) SAMMI SMITH/Elektra 45476	10
78	76	THE DAYS OF ME AND YOU RED SOVINE/Gusto 188	7
79	84	BITS AND PIECES OF LIFE CAL SMITH/MCA 40911	4
80	86	I NEVER GO AROUND MIRRORS RONNIE SESSIONS/ MCA 40917	2
81	85	HAPPY GO LUCKY MORNING TERRI HOLLOWELL/ Con Brio 134	3
82	90	WALTZ OF THE ANGELS DAVID HOUSTON/Colonial 101	2
83	91	IF I EVER NEED A LADY CLAUDE GRAY/Granny 10006	3
84	70	SHADY REST MEL STREET/Polydor 14468	11
85	72	RISING ABOVE IT ALL LYNN ANDERSON/Columbia 3 10721	11
86	93	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) BRIAN COLLINS/RCA 11277	3
87	87	SWEET MARY DANNY HARGROVE/50 States 61	4
88	—	WHINE, WHISTLE, WHINE JOHN ANDERSON/Warner Bros. 8585	1
89	89	SAVE ME TANYA TUCKER/MCA 40902	4
90	94	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation 1107	2
91	—	DANCE WITH ME MOLLY ROGER BOWLING/Louisiana Hayride 783	1
92	95	THE REASON WHY I'M HERE MIKE LUNSFORD/Gusto 187	4
93	—	NEVERTHELESS HANK SNOW/RCA 11276	1
94	—	THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG LANEY SMALLWOOD/Monument 255	1
95	—	LET ME DOWN EASY PEGGY SUE/Door Knob (WIG) 8 052	1
96	75	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869	16
97	77	ONLY YOU FREDDIE HART/Capitol 4561	10
98	92	#1 WITH A HEARTACHE LaCOSTA/Capitol 4577	5
99	—	THE PERFECT LOVE SONG DURWOOD HADDOCK/ Eagle International 1144	1
100	—	DIVORCE SUIT BILL PHILLIPS/Soundwaves 4570	1

WE WOULD LIKE TO TAKE THIS OPPORTUNITY  
TO WELCOME BOBBY G. RICE  
TO THE REPUBLIC FOR WHICH WE STAND



BOBBY'S BRAND NEW SINGLE  
"WHISPER IT TO ME"

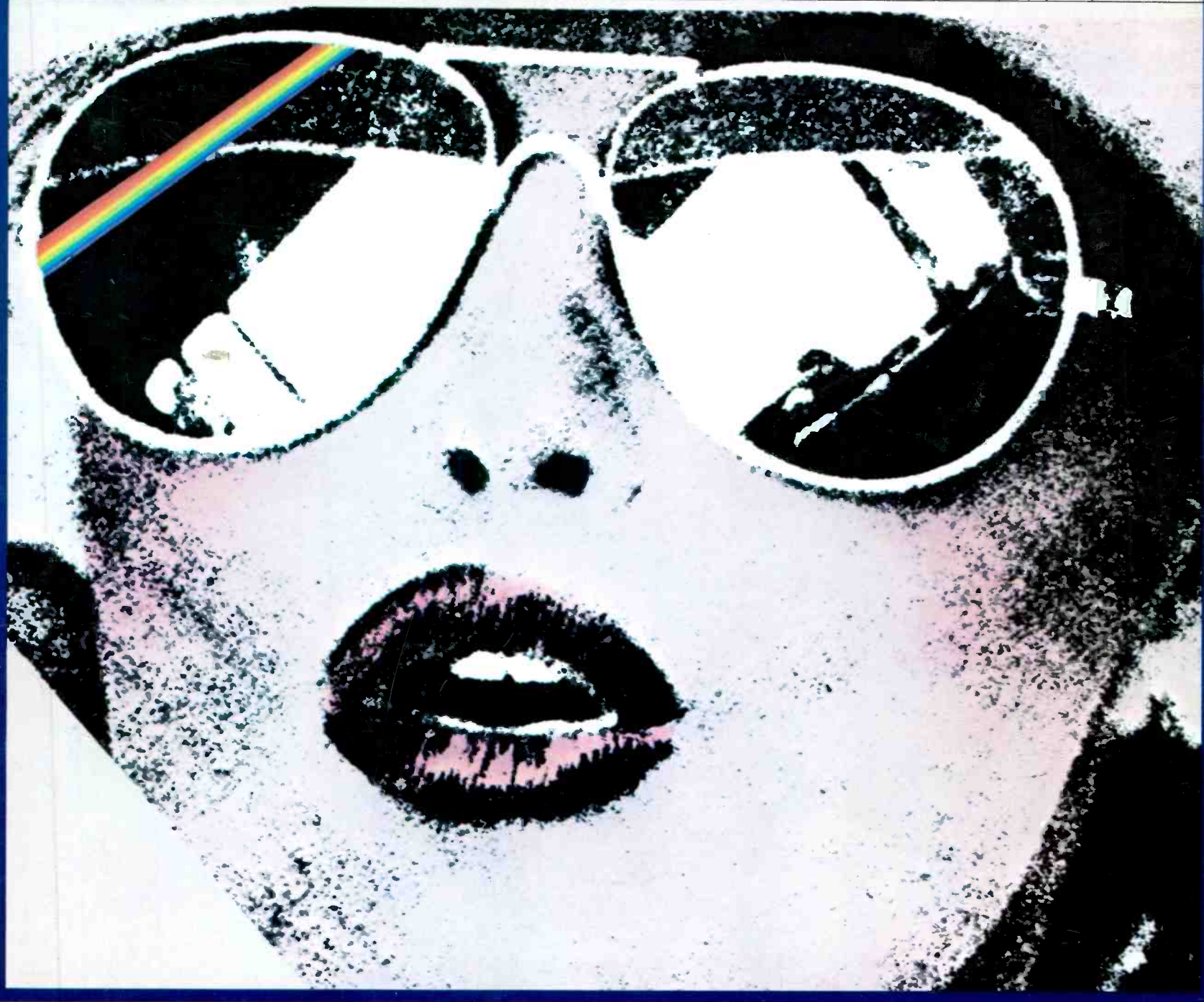
REP-023



REPUBLIC  
RECORDS

PRISM

SEE FOREVER EYES



# The Rock'n Roll Album

on Ariola Records & Tapes

