

# RECORD WORLD

Part 1 of 2 Parts



**Who In The World:  
Sgt. Pepper's  
Lonely Hearts Club  
Band**

## HITS OF THE WEEK

### SINGLES

**YVONNE ELLIMAN, "SAVANNAH"** (prod. by R. Appere) (writers: M. Moore-T. Kosta) (Skyhill, BMI) (3:12). This teen love story from her forthcoming album rocks harder than Elliman's last big hit. The arrangements (vocal and instrumental) are suitably driving and Robert Appere's production techniques pull it all together. SRO RS 905.

**JIMMY BUFFETT, "LIVINGSTON SATURDAY NIGHT"** (prod. by Norman Putnam) (writer: Buffett) (ABC/Dunhill/Unart, BMI) (3:09). Buffett's new record, prominent in the "FM" film and soundtrack as well, is a piece of his usual down home rock beat and good-time lyrics. The guitar parts alone should drive it right on to the charts. ABC AB-12391.

**SWEET, "CALIFORNIA NIGHTS"** (prod. by group) (writers: Scott-Tucker-Priest-Connolly) (Sweet/WB, ASCAP) (3:17). The group made the top of the pop charts with their "Love Is Like Oxygen" single and this new disc, somewhat different and largely acoustic, with good vocals should have the same drive, helped by a/c play as well. Capitol P-4610.

**BONNIE TYLER, "IF I SING YOU A LOVE SONG"** (prod. D. Mackay - Scott - Wolfe) (writers: Scott-Wolfe) (Mam, ASCAP) (3:35). Tyler's "It's A Heartache" made the Top 3 and this new ballad should be just as strong. Her unique vocals are once again in the forefront, supported well with light and classy instrumental arrangements. RCA JH-11349.

### SLEEPERS

**GENYA RAVAN, "BACK IN MY ARMS AGAIN"** (prod. by G. Ravan) (writer: Holland-Dozier-Holland) (Jobete, ASCAP) (3:29). Ravan's position as one of the early '70s pre-eminent rock & rollers is re-charged here with her version of the Supremes' 1965 hit. It's a song, and a singer, whose time has come once again. 20th Cent. TC-2374.

**ALLAN CLARKE, "I WASN'T BORN YESTERDAY"** (prod. by Spencer Proffer) (writers: Clarke-Proffer-Bishop) (Intersong / Timtobe, ASCAP/ATV/Sashasongs/Irving, BMI) (3:10). This second release from the ex-Hollies solo album rocks a bit stronger than his previous outing. It's a worthy (and vocally dramatic) addition to Top 40 playlists. Atlantic 3497.

**KATE BUSH, "WUTHERING HEIGHTS"** (prod. by A. Powell) (writer: K. Bush) (Glenwood, ASCAP) (3:33). The record, debuting in the U.S., was #1 for some time in Australia and the U.K. Bush's voice is most unusual but continued listening and the lovely hook should endear it to pop and adult audiences alike. EMI America P-8003.

**GLADYS KNIGHT & THE PIPS, "IT'S A BETTER THAN GOOD TIME"** (prod. by T. Macaulay) (writer: same) (Macaulay/Almo, ASCAP) (3:45). The veteran groups goes absolutely disco this time around with one of Tony Macaulay's tunes with typically crafty lyrics. As always, it's the vocal mix that excels. Buddah BDA 5 598 (Arista).

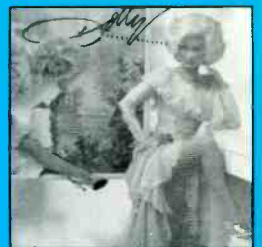
### ALBUMS

**VARIOUS ARTISTS, "SGT. PEPPER'S LONELY HEARTS CLUB BAND."** Having already shipped triple platinum, this two record soundtrack spotlighting artists like Peter Frampton, the Bee Gees, Earth, Wind & Fire, Steve Martin and Aerosmith should qualify as the next blockbuster lp. George Martin produced most of the 29 tracks. RSO RS-2-4100 (15.98).

**THE BROTHERS JOHNSON, "BLAM!!!"** The third album from Louis and George Johnson produced by Quincy Jones should further cement the popularity of the guitar/bass playing duo as they ease through ballad and steamy disco-styled material. "It's You Girl" typifies the former while "Ain't We Funkin' Now" hammers home the latter. A&M SP 4714 (7.98).

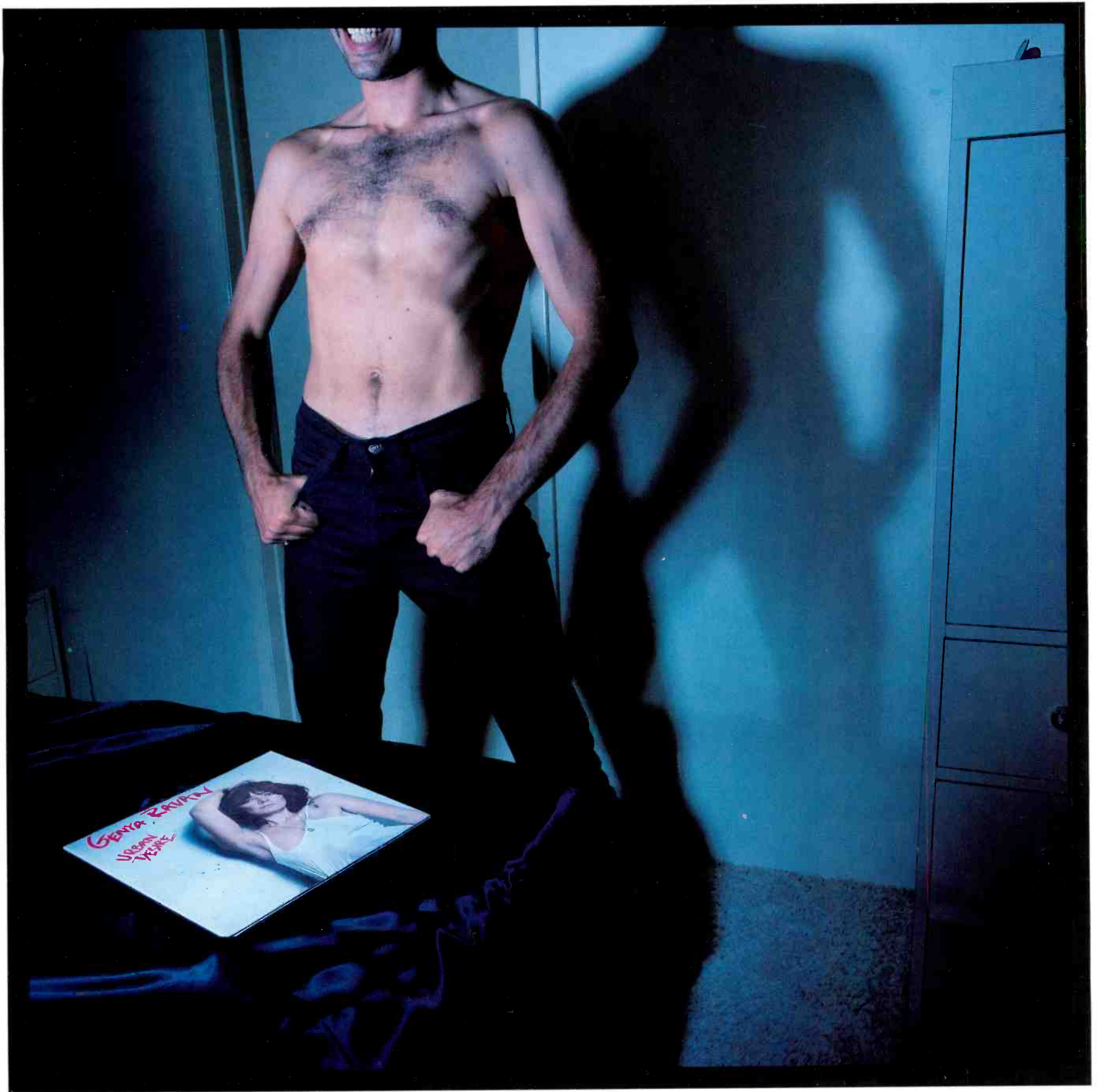
**DOLLY PARTON, "HEARTBREAKER."** Parton's bid for crossover acceptance continues with this excellent follow-up to the gold "Here You Come Again." Between her self-penned numbers and a couple of well chosen cover songs, she covers all bases from pop to country to even a brassy r&b feel on "I Wanna Fall In Love." RCA AFL1-2797 (7.98).

**AMBROSIA, "LIFE BEYOND L.A."** The group's first two albums earned them almost instant AOR credibility while "Holding On To Yesterday" was a top 40 hit. Here, with a new label, they recapture the essential qualities of their earlier work while branching out with a new found maturity and sophistication in their presentat on. Warner Bros. BSK 3135 (7.98).





# Genya



**GENYA RAVAN** – This Ravan will rip your heart out. The Album – "URBAN DESIRE" T-562.  
The Single – 'Back In My Arms Again' TC-2374. Watch Out! Upcoming Tour! ©1978 20th Century-Fox Record Corp  
Produced by Genya Ravan for Genya Ravan Productions, Inc. Management & Direction, Gerald Delet & Michael Hektoen TWM Management Services, Ltd.





# RECORD WORLD

## 'Pepper' LP Breaks Single-Order Mark With Radio Airplay Reported Very Heavy

By MIKE FALCON

■ LOS ANGELES—In an unprecedented move, the Handleman Company has ordered 1,025,000 copies of the soundtrack from "Sgt. Pepper's Lonely Hearts Club Band," and has now established a new initial order figure for a two-album set from one account. RSO has reported that over four million have already shipped.

The order from the huge rack-jobber was originally planned to be around the quarter-million range, according to RSO president Al Coury, but swelled to 350,000 shortly thereafter. But following the massive airplay of the album the Handleman Company again

(Continued on page 68)

■ LOS ANGELES — The soundtrack from "Sgt. Pepper's Lonely Hearts Club Band" (RSO) received extensive airing last week after the lp was shipped to radio stations. The label, which calls the acceptance "unprecedented and unparalleled," may not be too far-fetched as many tightly formatted stations, including 96X in Miami and KHJ in Los Angeles, played all 29 cuts on the two-record set. While many stations across the country played the album in its entirety or aired a number of selections in one day, it also appears that this type of airplay may resolve into a solid series of tunes from the soundtrack being programmed due to the variety of artists and materials

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### Four More Dailies Feature RW Charts

■ Beginning this week, four more daily newspapers—the Newark, N. J. Star Ledger, the St. Petersburg, Fla. Times, the Daytona Beach, Fla. Morning Journal and the Charlotte, N.C. News—will be carrying *Record World's* album and singles charts on a weekly basis. The Star Ledger (circulation 600,000) will print them in its Friday edition; the Times (200,000) also on Friday; the Morning Journal (44,000) on Saturday; and the News (60,000) also on Saturday.

## Moss Criticizes Music Industry Giants In Annual A&M Convention Address

By SAM SUTHERLAND

■ LOS ANGELES — A&M chairman Jerry Moss offered a dire forecast for the survival of smaller independent labels and strongly criticized industry giants CBS and Warner Communications during the last formal staff gathering of A&M Records' annual company meetings here. In his introduction to Friday's (14) presentation of forthcoming label product, Moss accused the two majors of failing to act decisively in setting industry standards on key issues, characterizing the titans as concerned only with profit, not music.

Although the afternoon session, held at Beverly Hills' Doheny Plaza Theater, was primarily devoted to an audio/visual preview hosted by Moss, the veteran

executive's opening comments turned quickly from the usual convention's-end banter to his views on the relationship between the majors and smaller companies.

"There are dark clouds on the horizon," said Moss, "and I'm not talking about a new group signed to our label of that name. There's two of them. And they're called Warner Bros. and . . . CBS. And their record divisions are, I think, interested only in making a lot of money . . . There's nothing wrong with wanting to do this," he conceded, but he added that the effect of the majors' preoccupation with profit alone will have a damaging effect on the nature of the industry

(Continued on page 34)

## L.A. Entertainment Probe Will Target Music Industry

By SAM SUTHERLAND

■ LOS ANGELES — Prompted by recent film industry revelations of "white-collar" crime among top executives, L.A. County district attorney John Van de Kamp has unveiled a new investigative task force to examine what Van de Kamp calls "the extent of white collar crime in the entertainment industry." Formally announced during a national district attorneys' conference in Hershey, Pa.,

Van de Kamp said the new probe would not confine its inquiry to the film industry, but would investigate alleged irregularities in the music industry and television as well.

### Film Scandals

During that initial announcement, the district attorney cited the Begelman, Lisner and Deluxe film lab scandals that rocked the movie industry as the initial sources for concern.

With a U. S. Department of Justice probe still in progress

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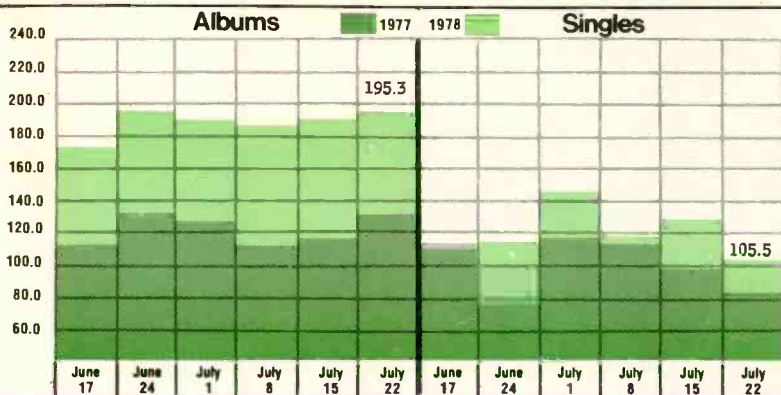
## Pickwick Gets MS' Calif. Distribution

■ LOS ANGELES — Pickwick International officially unveiled a new distribution arrangement with MS Distributing Co. and Milt Salstone last week, following confirmation late the previous week that Pickwick would begin independent distribution in California. Under the new agreement, which went into effect last Wednesday (19), Pickwick has acquired MS's existing inventory and taken over that company's Sun Valley warehouse and San Francisco sales office. The parties have reached an understanding in reference to MS' accounts receivable.

As outlined in an official re-

(Continued on page 60)

## 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.

## Labels Are Hiring More Radio Talent; Veterans' Departure May Hurt The Medium

By MARC KIRKEBY

■ NEW YORK—Bonnie Simmons, Bob Gooding, John Brodey, Cortez Thompson, Bill Bartlett, Maxanne Sartori, Jim Sotet and Roxy Myzal no longer work for radio stations.

Along with an ever-greater number of nationally-known radio programmers, they have made the choice in recent months to leave radio for the record industry, and most now have promotion jobs.

And while each of them will assert that their radio posts have been taken by qualified people,

the departure of such programmers in such a short time points up radio's growing inability to keep 'em down on the farm after they've seen Paree.

"I've run the gamut of various feelings about radio, and I just feel I want to do something else," says Brodey, formerly program coordinator and a nine-year veteran of Boston's WBCN-FM, who is taking a regional promotion job with Casablanca. "I'm not a lifetime radio person. I feel I've done

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■ **Record World Part II.** Hundreds of CBS Records staffers from around the world gather in Los Angeles this week for the company's largest-ever annual convention. Record World's special salute to CBS Records is also the largest, most detailed look ever at the recording giant, examining every phase of its activities, achievements and goals.



■ **Page 35.** Last week's A&M convention stirred up more interest throughout the industry than do most such gatherings, as this largest of the independents met to plan the year ahead and examine the one just completed. Record World provides thorough photographic and editorial coverage of the event.

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## POWERHOUSE PICKS

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

**Andy Gibb (RSO)** "An Everlasting Love." Majors continue to go with it as this record climbs up station lists. It's top ten in New Orleans. Sales broke this week.

**Exile (Warner/Curb)** "Kiss You All Over." A most impressive list of majors added the disc this week to bust it wide open. Already top five in Houston along with solid chart movement elsewhere.

## WCI Sets Income Mark

■ **NEW YORK** — Warner Communications Inc. last week reported highest-ever levels in net income for the second quarter and in net income, revenues and earnings per share for the first half of 1978, again paced by its record division.

For the three-month period ended June 30, WCI's net income was \$16,814,000, up 10 percent from the \$15,268,000 reported for the same quarter in 1977 and a company record. Revenues for the quarter were \$275,367,000, up from \$219,799,000 in the same quarter last year. Fully diluted earnings per share of \$1.15 were up seven percent from the previous record of \$1.07 set a year ago.

For the first six months of this year, WCI's net income was \$36,056,000, up 11 percent from the \$32,352,000 earned in the first half of 1977. Revenues for the period were \$587,864,000, up from \$473,040,000 a year ago. Earnings per share were \$2.47, nine percent above last year's \$2.26.

WCI's record group—Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA Corp., WEA Intl. and Warner Bros. Music—reported a sales increase of 17 percent for the second quarter. The \$133,530,000 total is up from \$113,644,000 for the same period last year. For the first half, the group's sales were up 20 percent, from \$227,058,000 a year ago to \$272,225,000 in the six months just completed.

## MCA Names Bowen N'Ville VP/GM

■ **LOS ANGELES**—Jimmy Bowen has been appointed vice president and general manager of the Nashville operations for MCA Records, according to an announcement by J.K. Maitland, president.



Jimmy Bowen

Prior to being named president of MGM Records in the mid-'70s, Bowen's career dates back to the early '60s when he was in charge of west coast operations for Chancellor Records, after which he joined the

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# RECORD WORLD

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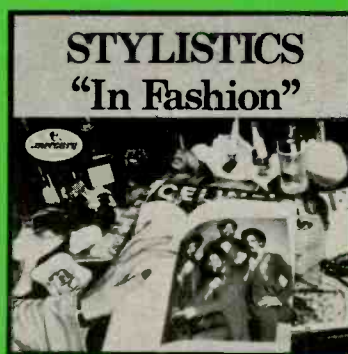


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# Smith's A&M Address Reveals Pickwick Management Revamp

By SAM SUTHERLAND

■ LOS ANGELES — Speaking to an assembly of A&M staffers during the label's annual meetings here, Pickwick International president C. Charles (Chuck) Smith last week revealed that Pickwick's independent distribution network will increase to six territories with Pickwick's entry into the Los Angeles market in August, via an agreement with MS Distributions. As part of a presentation on Pickwick's various divisions and their current growth, Smith also reported a broad realignment of Pickwick's top corporate echelon, projected accelerated growth for his company, and, with Pickwick Rack Services general manager Eric Paulson, unveiled an innovative new in-store video display concept now being tested (see separate story, this issue).

## Strengthening Indie Distribution

Smith's Friday (14) luncheon address was the second of two speeches from featured outside speakers during A&M's six days of staff meetings, concerts, and showcases. Although much of his prepared commentary was devoted to outlining Pickwick's six operating divisions here and abroad, which he projected would generate total sales of \$500 million this year, in detailing Pickwick's indie distributorships Smith said, "Beginning in August, Pickwick will be functioning as Los Angeles distributor for a number of labels. Let me emphasize that our commitment to strengthening independent distribution does not stop with this expansion into a sixth market. I am not indicating particular markets at this time, nor signalling that we have particular other specific arrangements in mind. I am simply emphasizing our commitment as a company to doing everything possible to maintain the independent distribution system which has been so important to the industry over the years."

Smith also pledged Pickwick's full support of A&M's hybrid distribution format—which incorporates both its own branch system and independent distributors for other territories—and noted Pickwick's long-term support since A&M's earliest distribution ventures in Atlanta (Together Distributors, operated jointly with Motown) and New England (A&M Records of New England).

## Management Structure: New Priorities

Smith's address then turned to the revision of Pickwick's corpo-

rate management team. Although no new appointments have been made, individual spheres of responsibility are being redrawn to better integrate different divisions.

## Management Changes

"We have been making some changes which will align management responsibilities somewhat differently from the way they traditionally have been," explained Smith. "We are shifting away from the traditional profit center approach which gives to a general manager broad responsibilities for top-to-bottom line decisions for a particular product or service. We have found that this system becomes somewhat cumbersome as the number of product profit centers increases, and as it becomes necessary for more and more resource units to support these multiple profit centers.

"We have therefore evolved in the past few weeks a structure which we call 'functionalized reporting,' which assigns management responsibility according to functions and the expertise of our managers, without emphasizing the products or services being performed. For example, Jack Mishler, who formerly headed the rack services operation from sales through warehousing and field service, now is our senior officer in charge of operations. As such, he runs all 22 domestic warehouses, without regard to the fact that some have regular merchandise, others are devoted to Pickwick product,

and still others are exclusively cut-outs . . . He buys [product], warehouses it, ships it to and receives returns from all customers at all levels. He is exclusively responsible for all product movement."

Smith further explained that senior vice president Gene Patch will now assume a similarly sweeping position in terms of Pickwick's wholesaling operations, "whether a customer is being serviced as a rack or is a retailer buying Pickwick product in bulk." According to the new hierarchy, Smith said, recently appointed rack sales and services manager Eric Paulson reports to Patch, with Paulson's area of responsibility viewed as "a sub-profit center for the performance of all racking with its roughly 350

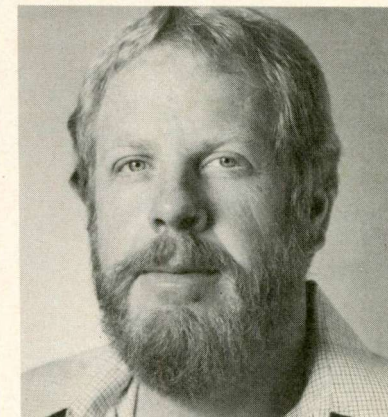
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## CBS Realigns N'ville Marketing Dept.; Wunsch, Casey, Schneider To New Posts

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced a major redesign and expansion of the CBS Records Nashville marketing department. Aimed at fine-tuning the Nashville marketing operation into an expanded vehicle capable of more effectively meeting the growing demands of the industry, three major promotions and a general realignment have been unveiled.

### Promotions

The promotions include nam-



Roy Wunsch

## Stan Vincent Bows Voyage Label

■ NEW YORK—Stan Vincent has announced the establishment of a new, independently distributed record company, Voyage Records. Voyage is releasing its debut albums in July, August and September.

Stan Vincent, the firm's president, began his career as a record producer at the age of fourteen. Vincent produced hits for Connie Francis, Ronnie Dyson, The Earls, The Del Satins, The Stairsteps, Brooklyn Bridge, Lou Christie, The Edwin Hawkins Singers and Cher among others. As a producer of live concerts, Vincent opened New York's Radio City Music Hall to rock and r&b in 1973.

### Lou Ragusa

Vincent has named Lou Ragusa executive vice president for Voyage. Ragusa comes to Voyage from CBS International, where he was vice president, international music publishing. Ragusa was also general manager at DJM Records, North America.



Stan Vincent

Voyage Records' first album is "Supermax," by the eleven-man German group of the same name. Voyage has also signed Doc, Aikens and Shields, whose songs are being recorded by The Floaters, The Joneses, and The Chi Lites, among others; Citadel, a classically-trained AOR-oriented rock group; and Pat Mercer, formerly of Brenda and the Tabulations, who has toured with Elton John as back-up vocalist.

Voyage Records is based in New York at 1700 Broadway.



Joe Casey

ing Roy Wunsch to the newly created post of director of marketing, CBS Records, Nashville; Joe Casey to the post of director of promotion, CBS Records, Nashville; and Areeda Schneider to the position of manager, administration, CBS Records, Nashville. All three, along with Virginia Team, art director, CBS Records, Nashville, will report directly to Blackburn.

Reporting directly to Wunsch (Continued on page 80)

## WB, Island Pact

■ LOS ANGELES—As previously reported (RW, July 15, 1978), Island Records has entered into a long-term exclusive agreement with Warner Bros. Records covering the manufacture and distribution of Island product in the U.S. The new agreement goes into effect with the release of Robert Palmer's new single, "You Overwhelm Me;" current releases and catalogue will be available soon.

Warner Bros. will be the source of current Island albums by Robert Palmer, Bob Marley, Grace Jones and Go, the group which includes Stomu Yamashta, Steve Winwood, Klaus Schulze, Michael Shrieve and Al DiMeola. In addition to these releases, catalogue albums by such artists as Steve Winwood, Brian Eno, Bob Marley & the Wailers, Third World and others are now available from Warner Bros. through the WEA branches, effective August 1.



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There's a new

# Shaun Cassidy



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*Shaun Cassidy Under Wraps*





# RECORD WORLD CHART ANALYSIS

## Travolta & Newton-John Garners Top Sales; Earth, Wind & Fire Takes Chartmaker Slot

By PAT BAIRD

John Travolta & Olivia Newton-John (RSO) re-emerged this week as the #1 bulleting record on the RW Singles Chart, driven into that position by overall

### Singles

sales gains on the "Grease" soundtrack product and, due to the film's release, increased airplay on the

single. Frankie Valli (RSO) bulletted to #4 this week with his title theme from the film. With Andy Gibb (RSO) in the #2 position, RSO Records, once again, holds three of the top four spots on the singles chart.

Earth, Wind & Fire (Col), with their cut from the just released "Sgt. Pepper's Lonely Hearts Club Band" soundtrack, is this week's pop chartmaker at #48 bullet and R&B Singles Chartmaker at #41 bullet on heavy adds at both

radio formats.

The Rolling Stones (Rolling Stones) moved up to #3 bullet on continuing strong sales and picked up the #43 bullet spot on the r&b side. The album stayed at #2. Donna Summer (Casablanca) also maintained good sales for #5 bullet and The Commodores (Motown), #1 in a number of major markets, moved to #6 bullet. The single is bulletting at #5 r&b and the album held at #3 pop and #1 r&b. Barry Manilow (Arista), new in the Top 10 this week, picked up strong sales for #9 bullet.

Rounding out the top of the chart are: Gerry Rafferty (UA) #7, Meatloaf (Epic/Cleve. Intl.) #8 and Bob Seger (Capitol).

Still bulletting in the teens are: Pablo Cruise (A&M), getting good radio moves and spreading for #12 bullet; Joe Walsh (Asylum) picked up big Los Angeles airplay and is #1 in Denver for #15 bullet; Foreigner (Atlantic), with

the #5 bullet album and the single getting solid major market adds, at #18 bullet, and Toby Beau (RCA), filling in major markets holes, at #10 bullet.

Evelyn "Champagne" King (RCA), still selling solidly r&b, continued upward movement here for #21 bullet and Jackson Browne (Asylum) got major market adds for #22 bullet. Walter Egan (Col) is getting good rotation where played and started to pick up sales this week for #23 bullet and A Taste of Honey (Capitol), #4 bullet r&b, was added at WLS and started to spread well out of the New York area for #24 bullet. Andy Gibb (RSO) continued movement and sales for one of this week's Powerhouse Picks at #27 bullet and Olivia Newton-John (RSO), last week's Powerhouse Pick, picked up a number of majors for #28 bullet and came on the RW Country Singles Chart at #80 bullet. Quincy Jones (A&M), still #2 r&b, picked up strong airplay for #29 bullet.

Still moving well are: Eddie Money (Col), #31 bullet; Rita Coolidge (A&M) #32 bullet; Teddy Pendergrass (Phila. Intl.), still

#1 on the r&b singles and album charts, #33 bullet here; Chris Rea (UA) #34 bullet; Exile (Warner/Curb), the most added record of the week, taking a 30 point jump to #35 bullet as another of this week's Powerhouse Picks; Village People (Casablanca), added this week at WABC, #38 bullet and Nick Gilder (Chrysalis), #39 bullet.

Rick James and the Stone City Band (Gordy), #3 bullet r&b, moved here to #49 bullet on good adds and Foxy (Dash), #15 bullet r&b and top 5 in the Miami market, moved to #54 bullet. John Paul Young (Scotti Bros.) moved to #56 bullet on good adds.

Still picking up solid adds and radio movement are: Anne Murray (Capitol), #8 bullet country, #63 bullet here; Teri De Sario (Casablanca), spreading out of the Miami area for #64 bullet; McCrarys (Portrait), #35 bullet r&b, #71 bullet here on major adds; Cars (Elektra) #75 bullet; Crystal Gayle (UA), last week's pop Chartmaker and now at #7 bullet country, #76 bullet; Spinners (Continued on page 67)

## Foreigner, Pablo Cruise, Moodies Demonstrate Album Chart Clout

By BARRY TAYLOR

The top four albums in the country remain unchanged this week with the soundtrack to "Grease" (RSO), the Rolling Stones (Rolling Stones), the Commodores (Motown) and Andy Gibb (RSO), each bolstered by one or more hit singles, continuing to dominate the rack

### Albums

and retail business "Grease," a top rack item, currently contains the #1, #4 and #28 singles on the top 100 while another song, "Summer Nights" by Olivia Newton-John and John Travolta is picking up substantial airplay as an album track prior to its single release.

The Rolling Stones, with "Miss You," the #3 single, is adding r&b sales and interest from disco spins in its crossover course while building its already solid retail base. The Commodores is, of course, a proven crossover act while Andy Gibb, whose "Shadow Dancing" single is number two this week, has also had r&b support during his eight week reign

at #1 while his follow-up single is now bulletting at #27.

Foreigner's "Double Vision" (Atlantic), which is poised to enter the company of the top four, is the only bulletted album in the top ten at #5. The group's single, which has taken a jump to #18 bullet this week, is adding to its retail bulge. The top ten is rounded out by "Saturday Night Fever" (RSO) at #6, Gerry Rafferty (UA) at #7, Bob Seger (Capitol) at #8, Bruce Springsteen (Columbia) at #9 and Joe Walsh (Asylum) inching up to #10.

Other bullets in the top 20 include Pablo Cruise (A&M) at #13 with a #12 single and good rack activity, the Moody Blues (London) at #14 also with good racks and a first single released last week, Teddy Pendergrass (Phila. Intl.) at #16 continued crossover strength and Quincy Jones (A&M) at #20 with a top 40 pop single as well as jazz and r&b sales.

Good moves were also registered by LTD (A&M) at #31 bullet, "Natalie...Live!" (Capitol) at #34 bullet from #47 in a week that it is also the Sales-maker, Rick James Stone City Band (Gordy) at #41 bullet with

good retail and crossover action, A Taste Of Honey (Capitol) at #44 bullet with good sales reported from the east but now breaking out of other areas as well, "Images" by the Crusaders

(ABC) at #46 bullet with immediate acceptance, David Gilmour's solo album (Columbia) at #49 bullet on the basis on continued sales, "Nightwatch" by Kenny (Continued on page 67)

## REGIONAL BREAKOUTS

### Singles

#### East:

Andy Gibb (RSO)  
Olivia Newton-John (RSO)  
Exile (Warner/Curb)  
Village People (Casablanca)  
Anne Murray (Capitol)

#### South:

Andy Gibb (RSO)  
Olivia Newton-John (RSO)  
Rita Coolidge (A&M)  
Little River Band (Harvest)

#### Midwest:

Andy Gibb (RSO)  
Olivia Newton-John (RSO)  
Exile (Warner/Curb)  
Nick Gilder (Chrysalis)  
Earth, Wind & Fire (Columbia)

#### West:

Andy Gibb (RSO)  
Olivia Newton-John (RSO)  
Eddie Money (Columbia)  
Village People (Casablanca)

### Albums

#### East:

Johnny Mathis & Deniece Williams (Columbia)  
UFO (Chrysalis)  
Lenny Williams (ABC)  
Randy Meisner (Asylum)  
Crown Heights Affair (De-Lite)

#### South:

Johnny Mathis & Deniece Williams (Columbia)  
Michael Johnson (EMI-America)  
UFO (Chrysalis)  
Gato Barbieri (A&M)  
Tarney Spencer Band (A&M)  
Randy Meisner (Asylum)

#### Midwest:

Johnny Mathis & Deniece Williams (Columbia)  
UFO (Chrysalis)  
Kenny Rogers (UA)  
Gato Barbieri (A&M)  
Tarney Spencer Band (A&M)  
California Jam 2 (Columbia)

#### West:

Johnny Mathis & Deniece Williams (Columbia)  
Michael Johnson (EMI-America)  
Gato Barbieri (A&M)  
Randy Meisner (Asylum)





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**Red**

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**Young Girl Blues**

**Bad Motor Scooter**

*...and his latest single,*

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(4595)

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Management: Ed Leffler  
Agency: D. M. A.



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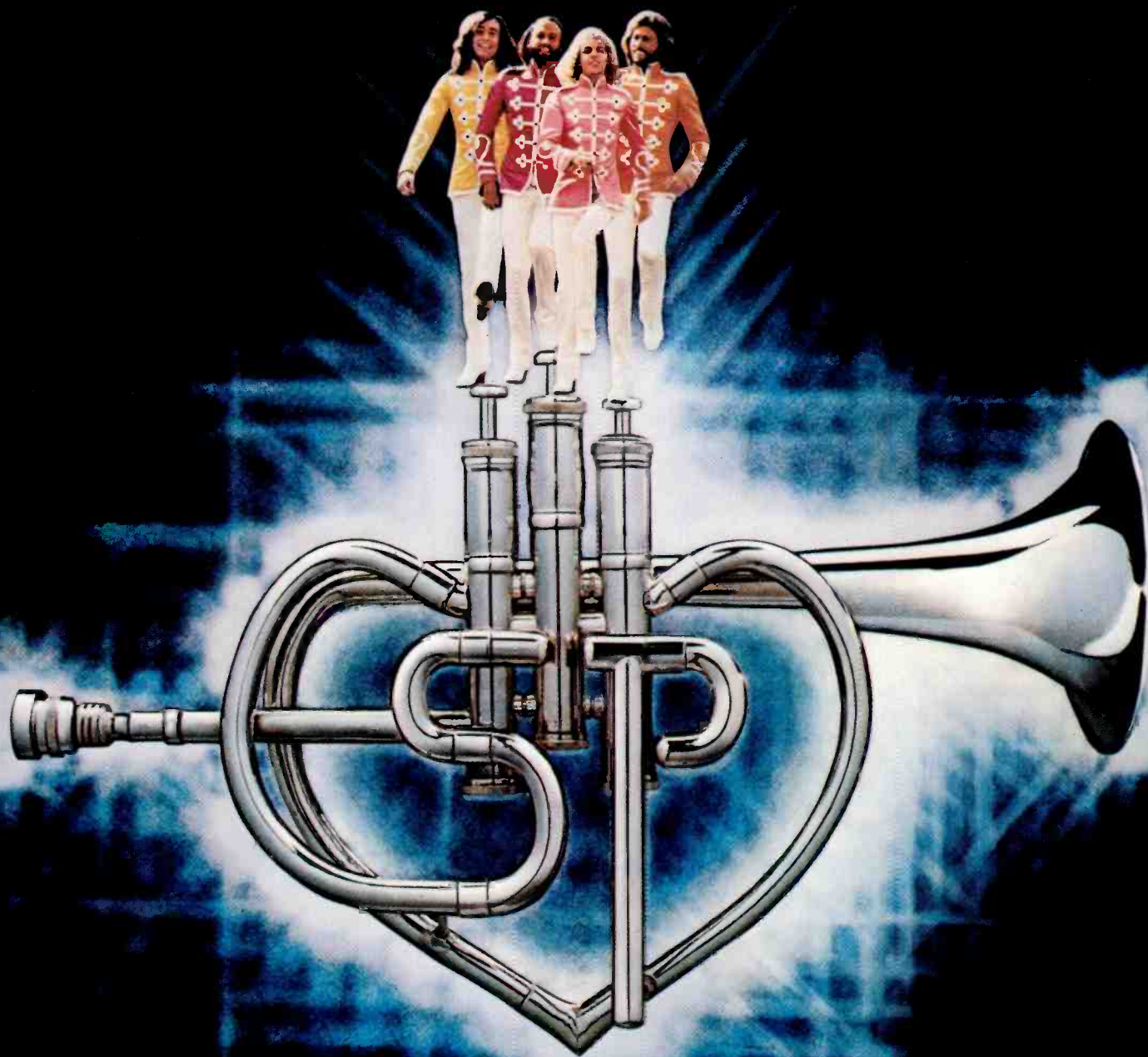


Records & Tapes

*The RSO Family*



# 29 ALL NEW PERFORMANCES OF LENNON/McCARTNEY/HARRISON'S GREATEST COMPOSITIONS



SOME OF THE GREATEST  
MUSIC EVER WRITTEN IS  
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SOUNDTRACK ALBUM EVER MADE

INCLUDES FULL COLOR POSTER

A Robert Stigwood Production in Association with Dee Anthony of A Film by Michael Schultz.

"Sgt. Pepper's Lonely Hearts Club Band" written by Henry Edwards.

Music and Lyrics by John Lennon and Paul McCartney.

"Here Comes The Sun" written by George Harrison.



## FCC Should Keep Frequency Allocation, Commissioners Tell House Subcommittee

By BILL HOLLAND

■ WASHINGTON—Calling radio frequency allocation decisions "an extremely valuable government privilege," FCC member Joseph Fogerty, as well as chairman Charles Ferris and four other FCC commissioners, testified last week that the process should not be given over to a single executive branch administrator.

The six FCC officials were the first government officials invited to testify at the House Subcommittee on Communications hearings on the proposed re-write of the 1934 Federal Communications Act.

The hearings, which will call upon all parties interested or involved in the possible overhaul of the law, will continue into mid-September.

### New Bill

The new communications bill (H.R. 15015) was introduced almost a month ago, and would, among its other provisions, set up a new independent executive office branch—with a single administrator—to centralize the allocation of the radio spectrum.

Currently, the FCC is responsible for allocation of portions of the spectrum for non-government use (radio, television, microwave, satellite and CB) while the National Telecommunications and Information Administration, part of the Commerce Department, handles spectrum authority for government use.

FCC chairman Charles Ferris told the subcommittee that the proposed change "could seriously erode mechanisms created by Congress to insulate broadcasting from direct or indirect government control," pointing out that the present multi-member organization is set up with internal checks and balances, a diversity of ideology, insuring that the power of the commission in granting access to channels is not abused.

Other aspects of the proposed bill, however, drew different and varied responses from the individual commission members. Tyrone Brown, the FCC's only black member, reminded the subcommittee that not too many years ago, "all the people I saw on television were white."

Brown added that the bill "would permit a return to the disgraceful days when women and minorities were excluded from employment in the industry and therefore were largely excluded from programming decisions."

Brown then spoke critically of the "public interest standard

when issuing licenses, saying it would "permit broadcasters to totally ignore discussion of controversial issues in their programming."

Most of the FCC members agreed with the main provisos of the bill—a greater reliance on marketplace forces and reduced federal regulation.

Subcommittee chairman Lionel Van Deerlin (D.-Calif.), quite aware of the bill; critics so far (see *RW*, July 8), was very open to criticism of various aspects of the bill during the hearing with the FCC officials.

After one of the members questioned the reasons for replacing the current seven-person FCC members who are appointed for seven-year terms with a five member team appointed for a one-year unrenewable term, Van Deerlin assured the group that parts of the proposed bill will be modified, changed or even dropped.

The subcommittee played host the next day to several former FCC chairmen and commissioners, and last Friday to former chiefs of the Office of Telecommunications Policy and the National Telecommunications Information Administration.

In addition to hearings in Washington lasting into autumn, the subcommittee will also hold "field hearings" in several cities throughout the country during August.

## Visual Tie-In Aids 'Grease' Soundtrack Sales

By MIKE FALCON

■ LOS ANGELES—The soundtrack from "Grease" is selling at least at the same pace as the "Saturday Night Fever" soundtrack in a corresponding stage, according to Al Coury, president of RSO Records. Five million copies have been shipped to retail and rack accounts at this point, "and we've been averaging a million copies a week for the past three weeks," stated the president in underlining the recent sales snowballing.

"I have no indications that this set will be anything less than what we have experienced with 'Saturday Night Fever,'" said Coury, "and it may even turn out to be more successful from a sales standpoint."

In explaining the extremely steep sales climb "Grease" has experienced in relation to normal sales curves, including that of "Saturday Night Fever," Coury noted that there were a number of significantly different forces at work in both the airplay and

## Capitol Bows Film & Video Prod. Center

■ LOS ANGELES — Capitol Records, Inc. has created a new department, The Film & Video Production Center, announced Dan Davis, vice president, creative & publicity division, CRI.

Under the supervision of director Varley Smith and manager Charles Comelli, the department began operations July 1. Smith will report directly to Davis.

The Film & Video Production Center will be responsible for the conceptualization and implementation of film clips for retail use, television commercials, trailers, radio spots, film presentations for national and international promotion purposes and multi-media shows (such as label and industry conventions).

In addition, the department will develop programmed materials relating to Capitol Records and its artists for use on cable and closed-circuit television outlets, VHF programs and in-concert showcases such as "Midnight Special" and "Rock Concert."

Headquartered in Capitol's Hollywood Tower, the department will utilize outside production facilities to insure the highest possible quality for its product.

Before his appointment as director of The Film & Video Production Center, Varley Smith was Capitol's creative director, advertising & merchandising, a post held for five years.

Prior to being named the new department's manager, Charles Comelli served for five years as the label's creative services project manager.

The Film & Video Production Center represents an important addition to the creative & publicity division of Capitol Records. Under the direction of Dan Davis, the division also encompasses the label's press & artist relations, merchandising & advertising and creative services departments.

## E/A Names Daly Head of A&R

■ LOS ANGELES — George W. Daly has been named head of artists & repertoire for Elektra/Asylum Records, it was announced by Joe Smith, chairman of the board. Daly, a producer, songwriter and inventor in the field of acoustics, had been a general manager and consultant in a&r for the company.



George W. Daly

Since taking the a&r helm at E/A, he has moved David Malloy, producer of Eddie Rabbitt and Creed, from head of a&r for the country division at the label's Nashville office, to be staff producer/west coast, based in Los Angeles.

movie release tie-ins.

"'Saturday Night Fever' was a new and almost first type of phenomenon," said Coury. "With 'Grease' John Travolta is already a superstar, whereas with 'Saturday Night' he was in the process of becoming established, even though he had excellent television exposure before that. It became much easier to push this soundtrack vigorously than 'Saturday Night Fever,' especially since we had two legitimate stars on the cover. Dealers recognized that we had already broken new ground and had been successful, so their response was that much better."

As Coury stated, much of the acceptance for "Grease" is predicated on the visual tie-in of the two stars, Travolta and Olivia Newton-John. "We took the first single, before the movie was out, and put it in a four-color sleeve," explained Coury. "This costs about a nickel more per single, but I felt I had the two most glamorous people in show business on my cover and that they would help

me in two crucial ways. One: it would help me sell more singles. Two: Every person who bought the single would have this sort of poster that he would have to look at each time he brought the single out to play . . . unless he or she decided to put it up on the wall, in which case they're looking at an advertisement of sorts on the cover that reminds them constantly that the single is from the forthcoming movie and soundtrack album."

Playing on this visual tie-in has been especially important for RSO, and in keeping with the overall visual emphasis that a movie soundtrack automatically trades on. "The four color sleeve is actually retrogressive as far as most of the industry is concerned," said Coury. "They used to have four-color sleeves on old Fabian and Elvis releases, but the trend has been to cut costs everywhere and this hasn't always worked out for the better."

"In this case I wanted to trade  
(Continued on page 75)



Carole Bayer Sager

...Too

Management: Alive Enterprises, Inc.



6E-151



Produced By Brooks Arthur  
On Elektra Records & Tapes

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## NARM Sets Regional Meet Schedule

■ NEW YORK — Over the next three months, NARM will hold 18 regional meetings throughout the country, according to NARM's executive vice president, Joseph A. Cohen. Six of the one-day meetings will be held in August—in Detroit, Cleveland, Chicago, Seattle, San Francisco, and Los Angeles; six will be held in September—in Boston, Cincinnati, St. Louis, Kansas City and Minneapolis and Denver; and six in October—in New York City, Washington, D.C., Philadelphia, Dallas, Miami, and Atlanta. The twelve meetings to be held in August and October are all in cities in which NARM held Regional Meetings during 1977, and represent the twelve major markets. Regional meetings will be held for the first time in September, in the six cities representing the secondary markets. These have been included to give a greater scope of the NARM members an opportunity to avail themselves of the programming at the Regional Meetings.

The regional concept was developed to serve two purposes. First, all regular members of NARM, no matter what their size or geographic location, at the regionals, are able to offer their middle management and operations people the opportunity to benefit from the programs developed for and presented at the convention. In addition to the convention programs, the regional meetings make possible certain types of educational programs which do not lend themselves to the larger convention group. Second, the manufacturer-merchandise one-on-one meetings, during which the representatives of the retail and rack jobbing companies in attendance have the opportunity to meet with the manufacturers representatives. For many of those who attended in 1977 (and probably again on the second round this year) attendance at the regional meetings represent their first personal contact with NARM.

Each of the morning programs for the eighteen regional meetings will be identical. The session opens at breakfast. The business program begins with the major 1978 convention audio-visual film presentations: "Marketing Music Through Effective Advertising Techniques" and "Creative Merchandising." Each of the films will be followed by a panel of industry experts, who will discuss the material in the film and expand on it. Hand outs of material pertinent to each panel will be distributed. Rounding out the morning session will be a "Problem Solving Clinic," conducted by Dr. David Rachman, retailing consultant. The problems of manag-

ing a retail store will be explored via a question and answer format. Dr. Rachman was the featured speaker at last year's regionals, and his second appearance is "by popular demand" of those who previously attended, as well as by members who did not have the opportunity to hear Dr. Rachman last year.

The afternoon Merchandise/Manufacturer Meetings will be held at the meetings in the 12 major markets: Detroit, Cleveland, Chicago, Seattle, San Francisco, Los Angeles, New York, Washington D.C., Philadelphia, Dallas, Miami and Atlanta. The format which proved so successful last year hopefully establishes a complete circuit of communication among the local merchandiser, local salesman and regional manager, and the national marketing executive. Because of the time demands on the manufacturing executives, these sessions have not been included in the program for the six secondary markets (Boston, Cincinnati, St. Louis, Kansas City, Minneapolis, and Denver), which are experiencing their first round of Regional Meetings.

## Motown Release Set

■ LOS ANGELES—Motown Records has announced its four-album July release highlighted, by the return of Major Lance, whose album, "Now Arriving," will be out on the Soul label.

On the Gordy label will be the self-titled debut lp from instrumental group Switch. Rounding out the release on Motown are the first album from Finishing Touch, entitled "Need To Know You Better," and "Prime Time," a compilation of updated TV show themes including "The Jeffersons" and "Soul Train."

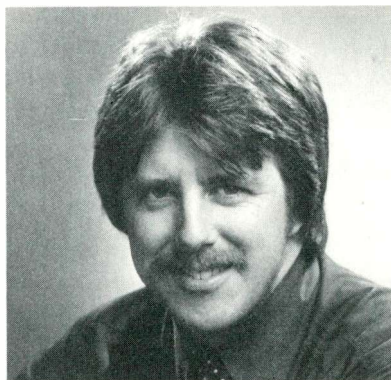
## Columbia Inks Fuller & Kaz



Don Ellis, national vice president, a&r, Columbia Records, has announced the signing of Craig Fuller and Eric Kaz to an exclusive recording contract. Their debut album for the label, titled "Craig Fuller/Eric Kaz," produced by Val Garay and written by Fuller and Kaz, is set for release in mid August. Pictured from left are: Bob Ringe, William Morris Agency, who represents the act; Craig Fuller; Don Ellis; and Eric Kaz.

## CBS Ups Brown

■ NEW YORK — John Kotecki, vice president, marketing national accounts, CBS Records, has announced the appointment of Randy Brown to director, national accounts sales, CBS Records.



Randy Brown

Brown began his career with CBS Records in 1967 as Columbia local promotion manager in Cleveland. In 1970 he was appointed regional promotion manager in San Francisco, assuming the same position in Los Angeles later that year. In 1973 he became field sales manager for the Los Angeles branch, and then branch manager for the Denver market in 1974. He was most recently director, national promotion for Portrait Records.

## Philips Into TV

■ NEW YORK — Terry Philips, Inc., a record production firm, has expanded its operations into television with its recent signing of an agreement with Columbia Pictures Television.

Philips has acquired the rights to a true-life medical rescue program in Denver, Colorado, which in conjunction with associate Jeannie Brittan and writer/humorist Sandy Baron, will be produced as an hour-long dramatic series. The company is also working on additional properties for TV and movies.

## E/A Execs Plan Video 'Roadshow'

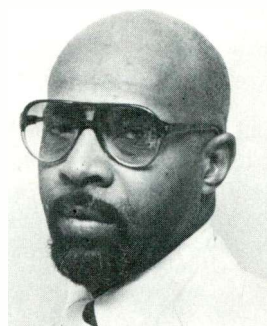
■ LOS ANGELES—Executives of Elektra/Asylum Records will present a specially produced videotape roadshow highlighting the label's current releases and projects to offices of WEA International all over the world in August and September, it was announced by Mel Posner, E/A vice chairman.

Linda Ronstadt will present the WEA International representatives with "Love Me Tender," after which they will see Eddie Rabbitt at the Country Music Awards, all through video. The presentation also includes videotapes of live and studio performances by Donald Byrd, Joe Cocker ("Whiter Shade of Pale"), The Cars ("Just What I Needed"), Carole Bayer Sager ("It's The Falling In Love"), and Warren Zevon ("Nighttime In The Switching Yard"), specially produced for the show by Sherry Goldsher, E/A national coordinator/artist development.

The roadshow will travel to European WEA offices in England, France, Germany, Holland, Italy, Austria, Belgium and Scandinavia in late August, helmed by Joe Smith, E/A chairman of the board, Steve Wax, label president and Robin Loggie, international director. In September, Posner will take the show to Tokyo, Hong Kong, Australia and New Zealand.

## Cotillion Names Smith National Promo Mgr.

■ NEW YORK—Everett Smith has been appointed Cotillion Records national promotion manager, based at the company's New York headquarters. The announcement was made by Cotillion president Henry Allen and Atlantic vice president/director of special markets Eddie Holland.



Everett Smith

Prior to this appointment Smith had served as WEA local r&b promotion representative and new account developer since January, 1977. Prior to that he was an independent promotion man for Cotillion since the company was reactivated in April, 1976. Before that he was operations manager of Sam K Records in Washington, D.C. and general manager of the Audrey & Del's Records chain in Buffalo, New York.



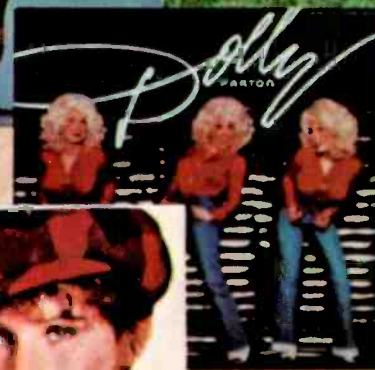
A green t-shirt with a white ribbed collar and a white logo printed on the front. The logo consists of the words "The Entertainment Company" in a white, cursive script font. The t-shirt is set against a dark blue background.

# The Entertainment Company

Charles Koppelman—President and Chief Executive Officer  
Martin Baedler—Executive Vice President and General Manager  
Gary Klein—Senior Vice President of A&R  
Jay Warner—Vice President Music Publishing  
Richard Schaeffer—Controller  
Linda Gerrity—Director A&R Administration  
Susan Goodman—Product Coordinator  
Joanne Peris—Publishing Administrator



# The Entertainment Company. The



**"Southern Nights."** A Gold album and Gold single by Glen Campbell.  
**"Superman."** A Platinum album by Barbra Streisand,  
**"Here You Come Again."** A Platinum album and Gold single by Dolly Parton,  
**"Songbird."** A Platinum album by Barbra Streisand,  
All produced by Gary Klein  
**"Emotion."** A Gold album by Samantha Sang, produced by Nick DeCaro





team that comes through with the hits...

...and keeps  
making new hits.



**"The Eyes of Laura Mars."**  
The Platinum soundtrack album featuring the single by Barbra Streisand. Produced by Gary Klein in association with Jon Peters Organization  
**"We'll Sing In the Sunshine."**  
Helen Reddy's new album. Featuring the hit single **"Ready Or Not"**  
Produced by Kim Fowley and Nick DeCaro  
**"Music in My Life."** Mac Davis' new album featuring, **"Fantasy."**  
Produced by Nick DeCaro  
**"Listen to Your Heart."** Paul Anka's new album featuring, **"Brought Up In New York."**  
Produced by David Wolfert  
**"Billy Falcon's Burning Rose."**  
Billy Falcon's new album. Produced by Jerry Tannenbaum  
**"Cheryl Ladd."** Cheryl Ladd's new album, featuring the hit single **"Think It Over."**  
Produced by Gary Klein  
**"Livingston Taylor."**  
Livingston Taylor's new album. Produced by Nick DeCaro  
**"Heartbreaker."** Dolly Parton's new album and single. Produced by Gary Klein with Dolly Parton. All produced by The Entertainment Company.



# The hott



(Left to Right) Top Row: Richard Schaeffer, Doug McCormick, Jim Johnson, George Nelson, John Mills, Alan Gordon  
Second Row: Richard LeFrak, Gary Klein, Samuel LeFrak, Chairman of the Board, Charles Koppelman, Martin Bandier, Jim Benci, Nick D

## Our Producers

Gary Klein, Senior VP, A&R  
Nick DeCaro  
David Wolfert  
John Mills  
Kim Fowley

## Our Writers

John Batdorf  
Bradford Craig  
Billy Falcon  
Henry Gaffney  
Alan Gordon  
Doug McCormick

Michalski & Oosterveen  
Kenny Nolan  
REO Speedwagon  
Bruce Roberts  
Richy Snyder  
Livingston Taylor  
David Wolfert

## Our Songs

A Beautiful Morning  
A Girl Like You  
Be Thankful For What You Got  
Black Pearl  
Brought Up In New York  
By The Time I Get To Phoenix  
California My Way  
Candida  
Carpet Man  
Carry Me Back

Could It Be F  
Dancin' Thru  
Get Dancin'  
Gladiola  
Groovin  
Happy  
Heartbreaker  
Heaven  
Hey There L  
Honey Bee  
How Can I E  
I Don't Wanr



est team...

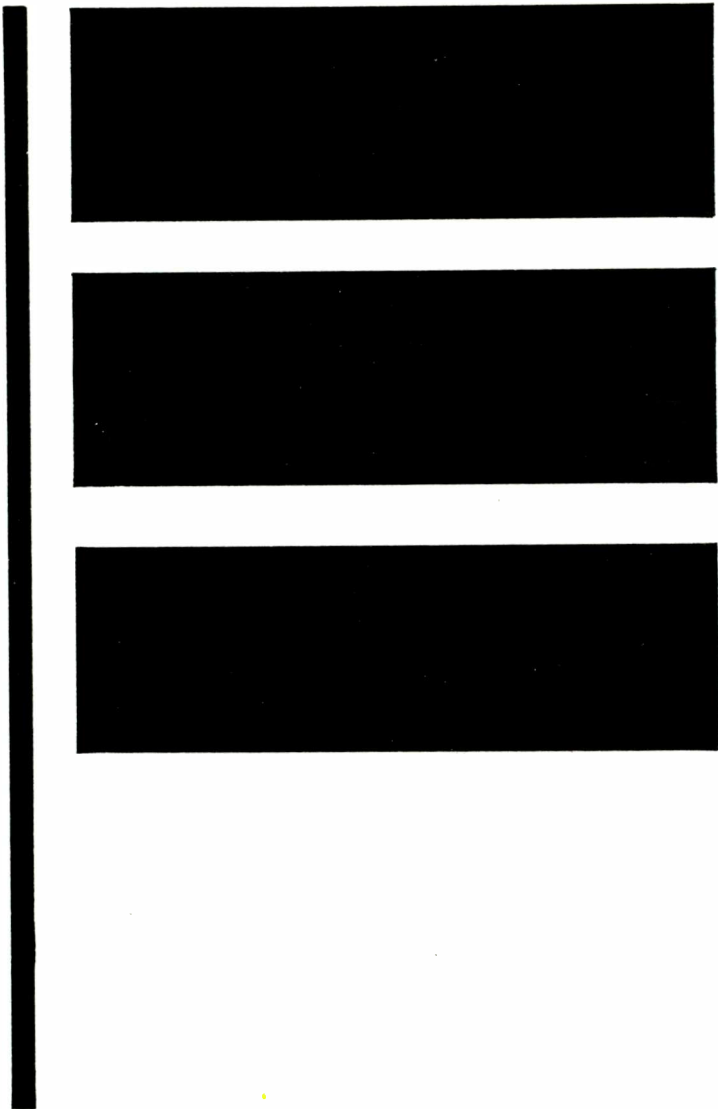


Third Row: Harriet Sobel, Isabel Shofman, Henry Gaffney, Susan Goldman, Billy Falcon, David Wolfert, John Batdorf, Jay Caro, Jay Warner, Bottom Row: And ea Nass, Sheila Jaffe, Karen Garvett, Joanne Boris, Joie Miller Shadis, Nancy Greenberg, Linda Gernty.

- |               |                                   |                           |                           |                             |
|---------------|-----------------------------------|---------------------------|---------------------------|-----------------------------|
| ever          | I Hear Those Church Bells Ringing | L.A. Serenade             | Paper Cup                 | Superman                    |
| The Night     | I Like Dreamin'                   | Living Without Your Love  | People Got To Be Free     | "Theme From The Eyes        |
|               | I'll Be Loving You Forever        | Lonely Too Long           | Poor Side Of Town         | Of Laura Mars" (Prisoner)   |
|               | I Love Makin' Love To You         | Long Lonesome Highway     | Riding The Storm Out      | Til The Water Stops Runnin' |
|               | I'm Gonna Make You Mine           | Look To Your Soul         | Rock Me Baby              | Up, Up And Away             |
|               | I'm Never Gonna Be The Same       | Love Breakdown            | Sad Girl                  | Welcome Me Love             |
|               | Indian Lake                       | Love Is A Beautiful Thing | See                       | What Are You Doing Sunday   |
|               | It's Wonderful                    | Love's Grown Deep         | Skinny Dippin             | Who Do You Think You Are    |
| ittle Firefly | I've Been Taught By Experts       | Mr. And Mrs. Untrue       | Sky Bird                  | The Worst That Could Happen |
|               | I Wanna Dance With C100           | Music Is My Life          | Something's Wrong With Me | You Can Do It               |
| e Sure        | Keep On Singing                   | My Country                | Songbird                  | You Little Trustmaker       |
| a Co          | Knock Three Times                 | My Heart Belongs To Me    | Summer Rain               | Your Husband, My Wife       |

Design: Nancy Greenberg / Photography: Jim Houghton







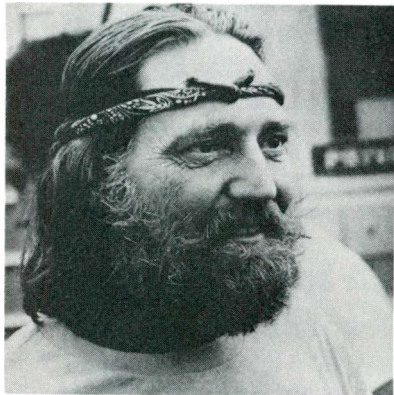
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Willie Nelson: Past, Present and Future

By WALTER CAMPBELL

■ It is difficult to estimate the extent of Willie Nelson's effect on music, country and otherwise. His songs have been recorded by truly a variety of artists: Elvis Presley, Frank Sinatra, Roy Orbison, Stevie Wonder, Al Green, Bing Crosby, Perry Como, Lawrence Welk, Linda Ronstadt, Aretha Franklin, Emmylou Harris and Eydie Gorme, to name a few. A look at the country and pop charts will attest to his power as an artist. He currently holds the number one spot in the country album chart with "Stardust" (Columbia), shares number three with his friend Waylon Jennings with "Waylon & Willie" (RCA), and he is on two of the top 75 country albums. It would be fairly safe to say Willie Nelson is one of the strongest artistic forces in country music today, and his pop success has been significant as well as he has easily crossed the boundaries of music. "Stardust," a collection of American standards, was a new direction for him to take, but Willie has proven himself to be much more than your average artist, and the lp met with instant success. After joining with Phonogram/Mercury recently for distribution of his own record label, Lone Star Records, Willie discusses the past, present and a little of the future, with respect to himself and the music business, in the following Dialogue.



Willie Nelson

**Record World:** "Stardust" was a somewhat different turn for you to take. What do you plan to record next?

**Willie Nelson:** The next album will be songs that we recorded at the Studio In The Country in Bogalooosa, La. Some old songs and some new songs. There's "Milk Cow Blues," which is an old Bob Wills song, and "Ragged But Right." They will be included. I think "Ragged But Right" will be the title song of the album.

**RW:** How did "Stardust" come about?

**Nelson:** Those are songs that I've been playing all my life. They are my favorite songs, the ones on that album. I couldn't name my favorite ten songs, but those are ten of my favorite songs.

**RW:** That record seems to appeal to a variety of people.

**Nelson:** Well, people my age probably have heard these songs when they were small but they've forgotten them or haven't heard them in a long time. Younger people have never heard them before most likely. With people like my parents, the same thing. They know them well as soon as they hear the melody and say, "Yeah, I remember that old song." They haven't heard them in a long time, so I think it's just something that everybody can listen to. I think it just proves there aren't any differences really in people. People's tastes are pretty much the same. A guy may think he likes country, or he may think he doesn't like pop music, or whatever. But when he hears "Stardust" he says, "Yeah, I like that," you know. Or he might think he doesn't like rock and roll, but when he hears one particular song, "What'd I Say," well, he likes that. And he doesn't like country but when he hears Jim Reeves' song it's "Oh yeah, I like that." So I don't think people really know what they like. They think they know what they like, but they really like music. If it sounds good to one guy, chances are it sounds good to the other guy, too.

**RW:** Classification of music is not that important to you, is it?

**Nelson:** I think the labels must have been brought on by the pickers because the people who listen are not capable of putting labels on it. They just listen to it with their ears and say this is either good music or bad music. They don't need to label it. I think the musicians themselves or maybe the industry are the ones who have labeled it trying to sell their particular brand.

**RW:** What do you think will happen in the future with those labels?

**Nelson:** I know what inevitably has to happen to them. They've got to disappear. One day you'll be able to turn on your radio and

there will be Roy Acuff singing one song, and Peggy Lee will come along and do one behind him, Lawrence Welk and then the Rolling Stones; and people will say, "Yeah, that's music. That's good music." And they won't try to label it another way, and I think "Fraulein" will always be a country song and "Stardust" will always be a pop song to somebody, but it doesn't mean one is better than the other. They're both equal. It's just one is a different song.

**RW:** It looks like with Lone Star Records you now have a chance to do something about that. What about the company?

**Nelson:** Guerry Massey is president of the company. I'm chairman of the board. I have another partner, Larry Trader, who helped me put it all together and hold it together until we could get something rolling on it. Lone Star Records will be distributed by Phonogram/Mercury, which is a subsidiary of the Polygram conglomeration that releases music worldwide. So it is a worldwide record company. We're starting out with six artists right now including three albums, one a year, by me. These are some songs I did before I was with Columbia Records; and then I have five other artists: Ray Wylie Hubbard, Steve Fromholz, the Geezenslaw Brothers, Cooder Brown and Don Bowman, who each have albums ready to come out. I think we're coming out first with the Don Bowman album since we have his single and everything ready to go. So we're ready to make some records and planning on signing up new artists as we come across them. Fred Carter Jr. is going to be a Lone Star artist. He's putting his album together now, and when it's complete he'll bring it to us and we'll put it out.

**RW:** Are there any special studios that you are using?

**Nelson:** Right now we're using whatever studios the artists want to use. It's up to them. They have complete freedom to go anywhere they want to record and use who they want and just bring us the album. Eventually we would like to put in a studio in Austin which is the home base for Lone Star Records.

I think the musicians themselves or maybe the industry are the ones who have labeled [music] trying to sell their particular brand.

**RW:** What made you get back into Lone Star Records?

**Nelson:** I was trying to promote some music that I thought was good, and that's what I'm still trying to do.

**RW:** How did you get with Phonogram/Mercury for distribution?

**Nelson:** Guerry Massey and Joel Katz, an attorney from Atlanta, knew these people at Polydor and Mercury because they had done business with them before with Capricorn Records, which Guerry Massey was once associated with. So when they found out that I was trying to do the Lone Star thing, they approached me with the idea of helping me put it together. So naturally I said, "Yeah, go ahead." So between Guerry Massey, Joel Katz and Ekke Schnabel and the people at Phonogram/Mercury, we got it put together finally.

**RW:** That doesn't affect your status with Columbia does it?

**Nelson:** No, I'm still with Columbia for three more years. I'm a Columbia artist and I intend to make some good records for Columbia in the next three years. I'm releasing these three albums on Lone Star to kind of help get it off the ground, but it's not going to hurt anything that I'm doing with Columbia, and it probably won't hurt anything RCA is releasing over there.

**RW:** It has been mentioned that you and Waylon were going to do a television special. Is that right?

**Nelson:** Waylon asked me about one. As far as I know there's nothing definite on it. I'm not really knocked out over the idea.

**RW:** Why not?

**Nelson:** Well, I don't particularly think television is good for me. I just don't think I come off as well on TV as I can in person. I don't think my music comes off as well. I've got enough going against me anyway, so I don't like to start in doing something that I don't think I'm going to come off well.

(Continued on page 56)



## Polygram Details Mgmt. Meet Agenda

■ NEW YORK—Polygram Distribution, Inc. will hold its 1978 Summer Management Meeting in New York, July 26-28, as announced by Jack Kiernan, vice president of sales.

Convening at the St. Moritz Hotel will be branch managers from each of Polygram Distribution's 14 branch locations, sales managers, regional directors, classical managers, depot managers from the Sun Valley, Indianapolis and Union distribution centers, national department heads and key executives from Polygram-distributed labels.

The meeting will open on Wednesday evening, July 26, with a cocktail reception at the hotel. The agenda for Thursday, July 27, will consist of business sessions covering a broad range of topics germane to Polygram Distribution's operations, opening with welcoming remarks by

### Court Favors Factors

■ NEW YORK — The United States Court of Appeals for the Second Circuit has upheld a decision of the United States District Court for the Southern District of New York which granted Factors Etc., Inc. a preliminary injunction against Ohio-based Pro-Arts Inc.

The injunction barred Pro-Arts from manufacturing or distributing any merchandise bearing Elvis Presley's name or likeness, including the Presley poster distributed by Pro-Arts within days of the singer's death. The injunction also restrained Pro-Arts from otherwise infringing upon Factors' exclusive right to distribute Presley merchandise and memorabilia.

In its decision, the Court of Appeals held that the right to commercially exploit Presley's name and image survived his death and was therefore validly acquired by Factors from the Presley estate following Presley's death.

Factors' attorney, Arthur Fields of the Beverly Hills law firm of Ervin, Cohn & Jesup, stated that the decision will serve to deter potential infringers and rip-off artists by demonstrating that they can be stopped and forced to respond in damages for their wrongful acts.

### Two RSO Singles Certified Platinum

■ LOS ANGELES — Al Coury, president of RSO Records, has announced that the label has received two more platinum singles this week for "You're The One That I Want" from the soundtrack of "Grease" and Andy Gibb's "Shadow Dancing," the title track from his second lp.

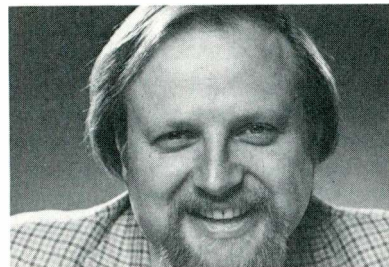
John Frisoli, president of Polygram Distribution. Department heads will be conducting seminars on specific areas of advertising, merchandising, product distribution, finance and marketing, with Jon Peisinger, vice president of marketing development, unveiling details of the upcoming fall marketing program.

"Manufacturers' Day" is slated for Friday, July 28, with each Polygram-distributed label providing an audio/visual presentation highlighting major releases and marketing plans for the coming months. Label executives offering presentations will include Al Coury, president of RSO Records; Lou Simon, senior vice president of marketing for Phonogram, Inc.; Harry Anger, vice president of marketing for Polydor, Inc.; Frank Fenter, executive vice president of Capricorn Records; Scott Mampe, vice president of Philips; Jim Frey, vice president of Deutsche Grammophon; and Neil Bogart, president of Casablanca Record & Filmworks, who will be uncorking details of the \$2 million marketing campaign for the simultaneous release of solo albums by each of the four members of Kiss, scheduled to release early in the fall.

The meeting will conclude on Friday evening, July 28.

### CBS International Names Senkiewicz VP

■ NEW YORK — Bunny Freidus, vice president, marketing, and acting head of creative operations, CBS Records International, has announced the appointment of Joe Senkiewicz to the position of vice president, international artist development & promotion, CBS Records International.

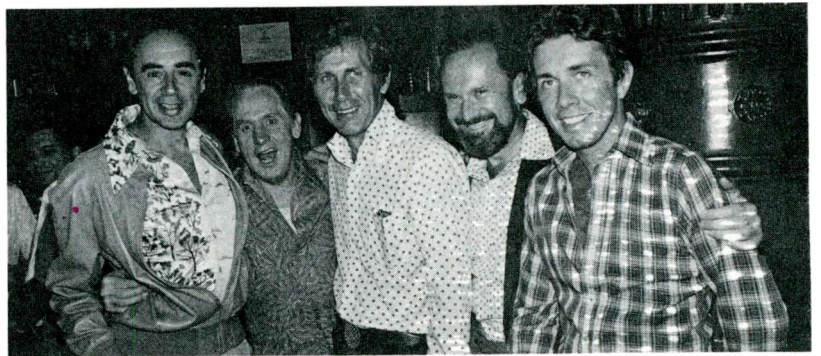


Joe Senkiewicz

In his new position, Senkiewicz will be working closely with CRU a&r and marketing, and will have overall responsibility for all aspects involved in the development and promotion of CRI artists in the U.S.

Senkiewicz has served for nine years on the Columbia Records promotion force, most recently for CRI as director, artist development & promotion. Reporting to Senkiewicz will be Peter Karpin, director a&r, and Earl Price, director, import & licensing.

## Chester & Lester at the Line



Chet Atkins and Les Paul appeared recently at N.Y.'s Bottom Line in their first public performance as a duo. The appearance, in support of their new collaboration lp, "Monster Guitars" (RCA), was also the first time Atkins performed to New York audiences. Shown here after the show are, from left: Robert Summer, president of RCA; Les Paul; Chet Atkins; Mel Ilberman, RCA division vice president, business affairs and associated labels, and Joe Galante, director, marketing, country music, RCA Records.

### UA Sets Campaign For 'Youngblood' LP

■ LOS ANGELES — United Artists recording group War's tenth album release, the soundtrack of the movie "Youngblood," is being rush released as part of a heavy nationwide promotional campaign linked with the 100-city plus release of the film.

Larry Cohen, the label's VP/merchandising and marketing services, has announced that the multi-faceted blitz will utilize posters, press kits, soft covers, national in-stores displays, radio spots, and ticket give-aways. A 12-inch disco mix of the single, "Youngblood," is currently being prepared by producer Jerry Goldstein.

### MCA Inks Diamond

■ LOS ANGELES—Dyan Diamond has signed an exclusive recording contract with MCA Records, announced J.K. Maitland, president.

### RCA Sets August as 'Elvis Month'

■ NEW YORK—RCA has labeled August as Elvis Month to support an extensive promotional and marketing campaign for the new Elvis Presley album, "Elvis Sings For Children (And Grown-ups Too)," and a limited edition pre-pak set of 15 singles containing 30 of Elvis' greatest hits which will be released simultaneously.

#### Theme

The theme for the campaign, announced by Dick Carter, division VP/field marketing, will be "Always Elvis" and aside from the new discs it will heavily promote the Elvis catalogue of singles and lps.

All songs in the "Elvis Sings For Children" collection were personally chosen by The Colonel and were taken from Elvis motion pictures. A single of "Teddy Bear"/"Puppet On A String" has already been issued. The album carries a special list price of \$5.98.

### Polydor Names Three To Promotion Posts

■ NEW YORK—Jerry Jaffe, director of national promotion for Polydor Incorporated, has announced three appointments in the promotion department.

#### New York, Denver, Houston

Don Bernstein has been named New York local promotion manager. Bernstein was formerly Polygram merchandising specialist at the Baltimore/Washington branch.

Neil Lasher has been appointed local promotion manager in Denver. Lasher was formerly program director at WIQB in Ann Arbor, Michigan, and most recently music director for WIOT in Toledo, Ohio.

Bill McGathy has been named local promotion manager for Houston. He worked at WORJ for seven years as music director and program director and was involved in all aspects of that station's operations.

In the singles set, each disc will have its own full-color sleeve and will be packaged in a special pre-pak box with the shipping carton convertible to a countertop display piece. Its suggested list price will be \$15.98.

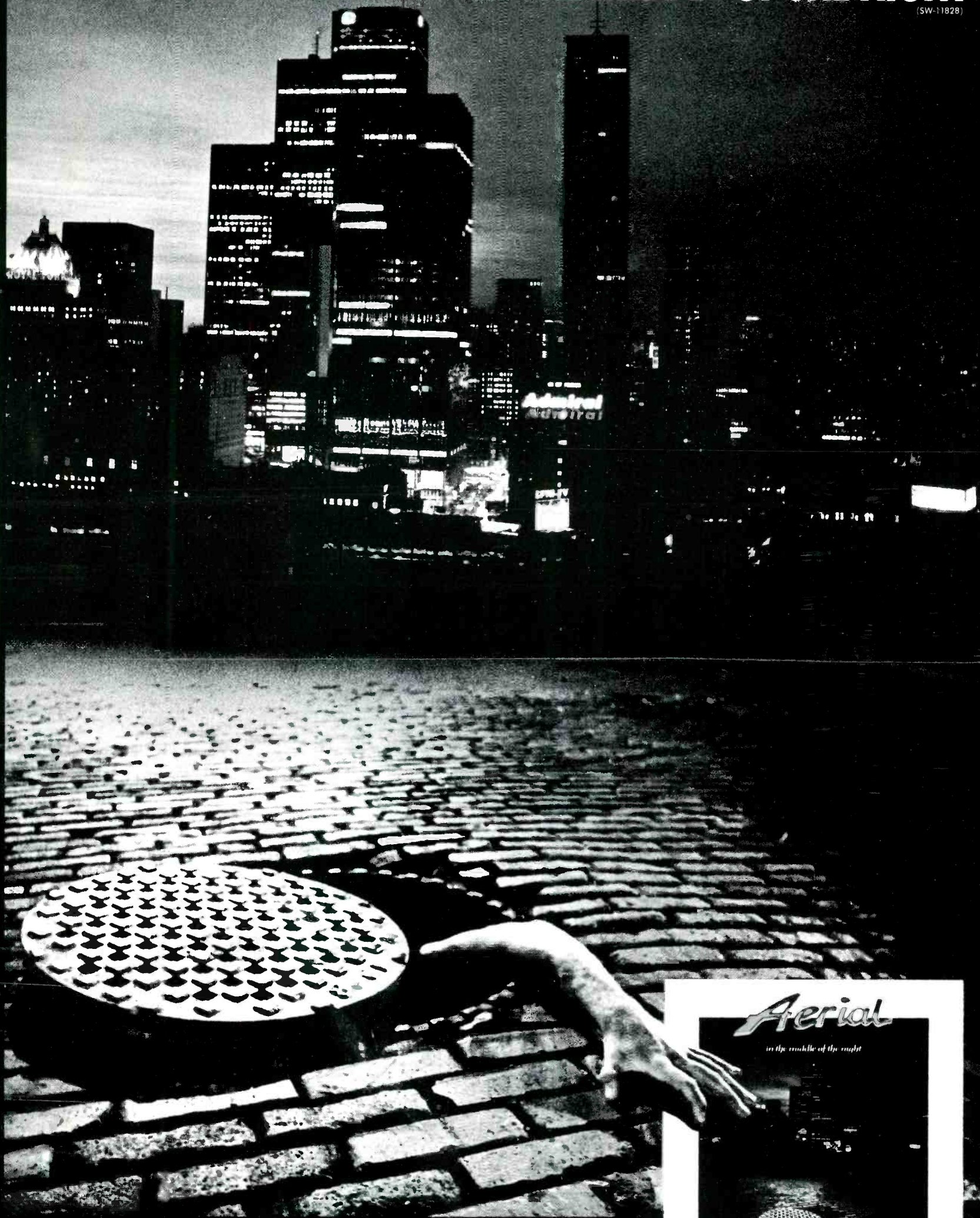
The extensive media push for the "Always Elvis" campaign covers trade and consumer publications highlighted by two-page advertisements and album art photos. Separate radio spots for the release and the Elvis catalogue will run nationwide with a heavy push in the second week of August along with two TV spots under production.

In-store marketing will also be a priority with a special marketing kit designed for store window and aisle use. It includes blow-ups of the album jacket, Elvis' autograph and a poster of the catalogue. A sampler record for in-store play will be also be distributed to stores.



# YOU'LL KNOW WHEN IT'S IN THE MIDDLE OF THE NIGHT

(SW-11828)



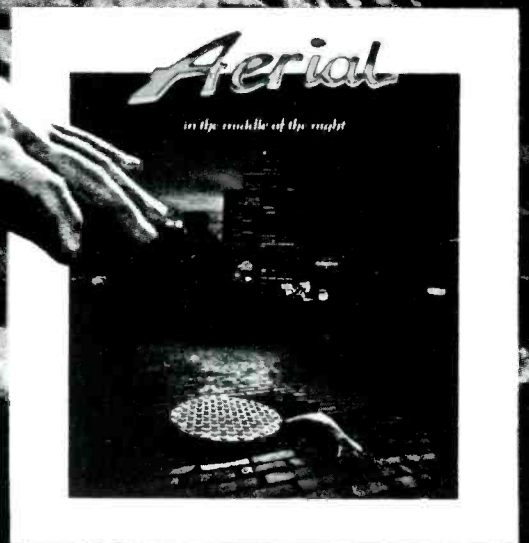
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## Radio Replay

By NEIL McINTYRE



■ The rating dust has begun to settle, and the programming people are starting to think about the next book. As much as the ratings can create a problem for those of you who must convey the results, it's a better way to go, let's say, than pay radio. Imagine the listeners paying for your station's programs, like cable TV. Wouldn't that be a true test of how good the music was programmed, or how much the audience liked the talent on the air? The ratings would seem like a pretty good way to judge popularity if you were at a cable radio station and very few subscribed. There's nothing to worry about; radio today is free to everyone who can hear you, but it would be nice to sound so great that people would be willing to pay for it.

**AWARD WINNERS:** Recently a number of awards were given out for excellence in radio, television and for commercials. I'm not going to attempt to list the winners here, since there are over 40 separate organizations that presented different awards in a variety of categories to begin with. To those winners go congratulations; the recognition of achievement is something that many strive for, but few end up in the winner's circle. It's too bad that the credit received from such awards can't be transferred into more meaning at the local radio station level.

A program director with a handful of awards can have the memories of broadcasting excellence wiped out with one bad rating book. It's part of each radio station's responsibility to feature programming in the public interest. The importance to those who have won the awards is the respect to continue their efforts, and produce effective programs dealing with community problems. It does take time and money to investigate, write and produce features and programs that stimulate the minds of the audience. The attitude on the part of some management is: Why waste the time, what's the profit in public service or information that can't be sold? The dollars at the moment are probably not much, but the futures are great in respect from the community, and most advertisers like to be on a winner. The attempt to do the best for the radio station and its listeners is the beginning of reinforcing the attitudes of the buyers of products and leaders of the community that your station is a winner.

**DREAM TEAM REVISITED:** The following radio dream teams were submitted by people in the music industry. **Maxanne Sartori** of Island Records, a former radio personality, lists a team of album players: 6 a.m.-10 a.m. **Lan Roberts**; 10 a.m.-12 p.m. **Charlie Kendall**; 12 p.m.-2 p.m. **Scott Muni**; 2 p.m.-6 p.m. **Kid Leo**; 6 p.m.-10 p.m. **Mark Parenteau**; 10 p.m.-2 a.m. **Betty Korvan**; 2 a.m.-6 a.m. **Robert O. Smith**.

The dream team submitted by **Rick Stone** of A&M is a little of today and a bit of yesterday: 6 a.m.-10 a.m. **Joe O'Brien**; 10 a.m.-2 p.m. **Lee Douglas**; 2 p.m.-6 p.m. **Dan Ingram**; 6 p.m.-10 p.m. **Scott Regen**; 10 p.m.-2 a.m. **Super Max**; 2 a.m.-6 a.m. **Don Girardo**.

If you have a special dream team for radio, send it in to the head of our EOR department. That person's name appears at the start of this column.

**EOR:** How do you know you've reached the EOR (end of the road) format? The time when, to your surprise, the radio station you work for asks you to leave—that should be what tells you. How do you know the end is coming? Well, here are some clues that things are not going well for you: they stop inviting you to meetings; a guy that works for you wants to know the rent in your building; someone changes the hot-line number in the studio; the general manager keeps closing his door everytime he gets a long distance call; a fellow worker who's going on vacation tells you to "be sure to keep in touch;" there's a Christmas card list of home addresses and yours isn't on it; someone put a lock on your phone. The final, final warning is when the cleaning lady says "Are you still using your office Mr. Holbrook," and that's not your name. Maybe you can recall some

(Continued on page 26)

## Radio Talent Shifting To Record Companies

(Continued from page 3)

about all I can, and for the last two months, I've felt I can do it in my sleep."

"How long can you do the same thing?" asks Gil Colquitt, who joined Columbia as a regional album promotion and artist development director two years ago after a decade in radio. "If you have the potential to do management, you can work with your station, build its ratings, then one day you wake up and say, 'I've been doing this for a real long time. There's really no more that I can do here.'"

There isn't a record company job for every restless programmer, but there are more promotion jobs, particularly in album-oriented rock and black radio promotion, than ever before (see RW, July 22). Those jobs are also more appealing than they have ever been.

"A promotion job has become much more attractive—it's more a profession, less of a job," says Columbia's promotion VP, Bob Sherwood, himself one of the success stories. "Joe Smith, Al Coury, Steve Popovich — they

were all promotion men, and now they're heading companies." Sherwood also points out that the top promotion executive at a record company is almost always a vice president, which was not the case five years ago.

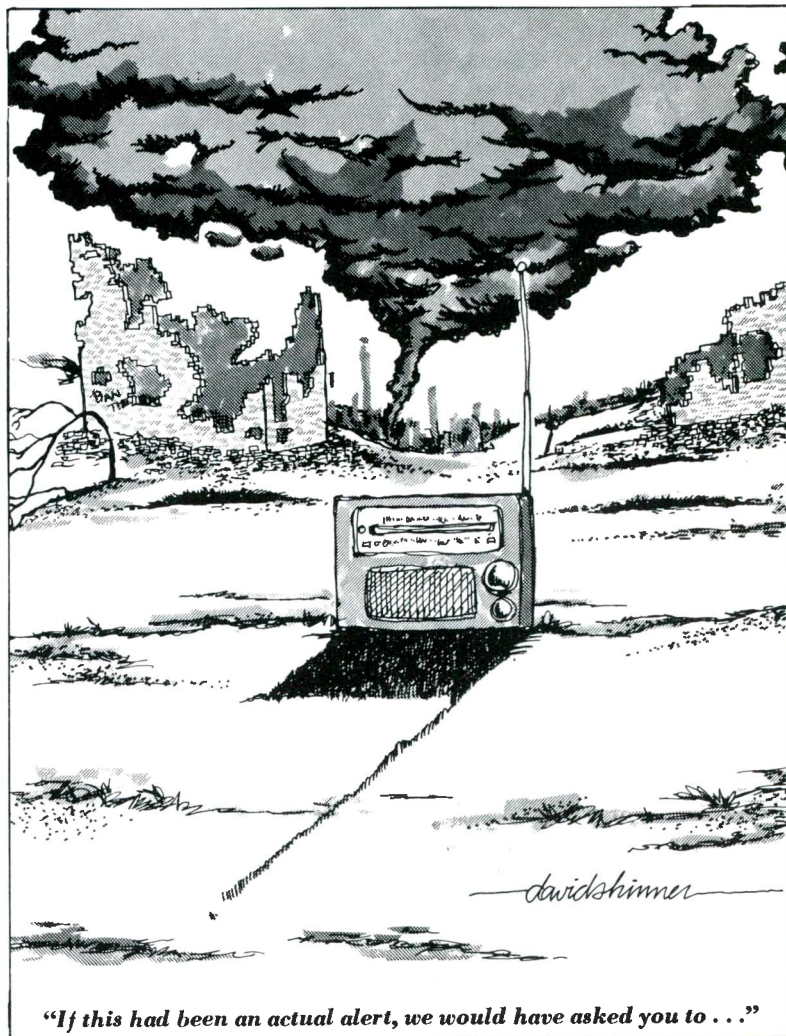
"The record business isn't a tremendously secure job compared to working in a bank," Colquitt adds, "but it is more secure, at least at the major companies, than radio. It's not quite so revolving a door."

And then, of course, there is the money. Major market program directors now earn \$30,000 to \$40,000 a year, on the average, which certainly compares well with most promotion jobs, but that salary scale drops off very sharply, with air talent—and even program managers—at many secondary or tertiary-market stations earning well under \$10,000 annually.

"The first radio job I had was as a music director," Colquitt recalls, "and I was on food stamps."

The pressure put on radio personnel by low salaries is made worse by the programmer's gen-

(Continued on page 26)



"If this had been an actual alert, we would have asked you to . . ."



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Payment in full must accompany this form. Make your check or money order payable to the National Association of Broadcasters, and mail to: Radio Information Office, NAB, 1771 N Street N.W., Washington, D.C. 20036.

Registration fee for NAB members ..... \$125 \_\_\_\_\_

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Check enclosed in full payment ..... \$ \_\_\_\_\_



### HOTEL REQUEST FORM

The NAB Radio Programming Conference takes place at the Hyatt Regency in downtown Chicago. Registrants' reservations will be placed at the Hyatt on a first-come, first-served basis. When the Hyatt becomes full, reservations will be made for registrants in a comparable, nearby hotel. If you prefer to stay at another Chicago hotel, you should make arrangements with that hotel directly.

**Type of room:**

Single rates (Hyatt):     \$49      \$59      \$69      \$79

Double rates (Hyatt):     \$64      \$74      \$84      \$94

I will make my own hotel arrangements.

Arrival date \_\_\_\_\_ Time \_\_\_\_\_

Departure date \_\_\_\_\_

Other occupant(s) of double room (or suite): \_\_\_\_\_

**Preregistration DEADLINE: August 10th**



## Radio Talent Moving To Record Companies

(Continued from page 24)

eral lack of advancement opportunities. The traditional route to station management is through sales, not programming, and the radio programmer who rises to a corporate management post in broadcasting is a rare case.

"I find it to be a crime that so many guys in broadcasting are not given a chance to grow, when they don't want to be disc jockeys any more," Sherwood says. "Here I feel that if I deliver, I'll continue to stay here."

The growth of specialized promotion, particularly for albums, has led to an increased demand for the experienced AOR programmer with a well-known name. At the same time, many of the pioneering progressive rock stations of the sixties are changing or tightening their formats, making them less attractive and creative places in the minds of many of the people who have programmed them, and those people have been moving to record companies in numbers that suggest the procession of the elves to the Grey Havens.

"It seems computerized, automated stations are taking over, and a lot of people are looking for other ways to use their creativity," says Roxy Myzal, who departed New York's 99X (a top 40

station) last week for a promotion post at Atlantic. Maxanne Sartori, who left WBCN a year ago to do promotion and now holds a regional position with Island, calls her contemporaries "the first generation of people available who have had their experience in progressive radio."

Perhaps naturally, something of a backlash seems to be developing among promotion veterans, more than one of whom has complained that his chances for advancement have been limited by all the Johnnies-come-lately from radio.

But the radio people feel their qualifications are solid. "Just because I've only worked in radio doesn't mean I haven't paid any dues," Brodey says. "I think what I'll be doing, which is a new kind of promotion that revolves around album stations, is based on what I do every day . . . I can understand someone being bitter, but I don't think every radio person will go into it [the record business]. It won't be a case of ex-athletes becoming color men on TV. Radio people have something to bring to records, and at this time it's something the record industry really needs, particularly with the growth of AOR."

Radio's talent shortage, and many veteran programmers are

now speaking of it as such, is apparently one of quality, not quantity. "It's hard just finding the kind of jock we really want, especially good morning people," says Lee Abrams, who has consulted on the hiring of perhaps 500 air people and managers in the past five years. "The AOR talent situation is probably worse than it's been. There's just not really many creative people left, people who are creative and willing to work within a format structure."

The shortage is not completely the fault of the record business, however. The talent radio is now finding it hardest to hold is the veteran programmer, and while many such executives are taking promotion posts, they are also leaving their stations for jobs in advertising, or to start their own consulting firms, or—in enough cases to make it notable—to report on radio for trade magazines and tip sheets.

The record business, however, doesn't stop at hiring the radio veteran—it also robs the cradle. Most of the campus reps hired by CBS Records, for example, come from college radio stations, and might reasonably be expected to have sought radio jobs after graduation if the record company hadn't gotten there first.

Colleges, too, seem to draw the most criticism from radio programmers for the inexperience of the new talent coming into the medium.

"I don't think that the colleges and schools have dealt with the reality of how scientific and research-oriented these stations have become," says Bob Gooding, who is leaving his job as vice president of programming at

WCAU-FM in Philadelphia to become album promotion director for Private Stock. "The missing link is finding people in programming who are willing to work at helping the young talent develop. Too often we expect a guy to know all about the scientific approach when he starts."

The number of radio jobs isn't increasing, because the number of stations hasn't increased. But much of radio's proven talent is clearly being siphoned off by the record business, and, moreover, radio's new generation may be learning that the medium is something to pass through, not stay in. The radio industry has yet to address either of those problems. As for the radio veterans moving over to record business jobs, almost all will admit to pangs of "radio remorse" now and then, but almost none of them is looking back.

## 'Pepper' Airplay

(Continued from page that appear on the release.

"Most of the majors have come out with between one and six cuts in rotation," said Rich Fitzgerald, national director of promotion for the label. Fitzgerald also thinks that the album will get sustained play because of the variety of artists who appear on the soundtrack.

"It's quite a bit different from promoting the Bee Gees alone," said Fitzgerald, "because a number of major acts, some from other labels, also appear on the album. For instance, CBS has 'Got To Get You Into My Life' done by Earth, Wind And Fire and they also have Aerosmith, which does 'Come Together' and

(Continued on page 68)

## Radio Replay

(Continued from page 24)

tell-tale signs that you're on your way out. If so send them in, so we can warn others.

**MOVES:** **Joel Denver** to be the new PD at KCBQ/San Diego and **MD Beau Raines** will become the PD at 96X/Miami. Joel said the move will take place in the near future, but a specific date for the change has not been set. I wish Joel the best in this coast-to-coast change for Charter Broadcasting. Beau Raines, prior to 96X, was the PD at WZZP/Cleveland . . . **Bob Gooding** leaves WCAU-FM/Philadelphia to become director of album promotion for Private Stock records. Before joining WCAU-FM, Gooding was the program director for WCOL/Columbus . . . **Tony Berardini** is the new MD at WBCN/Boston from KTIM/San Raphael . . . **Linda Haynes** new MD at WWRL/New York . . . **Dr. Don West** doing mornings at WEFM/Chicago from Z93/Atlanta . . . **WMAK/Nashville** is looking for a morning personality; tapes/resume to **Michael St. John**, Box 24850, Nashville 37202 . . . **Steve Cannon** to WTNV/ Columbus, from WHLO/Akron . . . **David Sousa** leaves WINZ/Miami as PD, looking for music industry opening. . . . Portia at RW west reports: **Katie Ingram** new MD at KSAN/San Francisco. Also in the Bay Area, **Bob Young** is named new PD at KNEW from KIKK-FM/Houston . . . **Rusty Kimball** new MD at KBDF/Eugene, from KISW/Seattle . . . **Jeff King** promoted to PD at KSEL/Lubbock and **John Steele** named MD . . . Change in name only: **Steve Rivers** is now **Steve Humphries** as national PD for GCC broadcasting . . . **Sean** (Major Market) **McCartney** moves to KUHL/Santa Maria from WEAQ/Eau Claire and is again **Bill Westlund** . . . Wedding bells and watts in Canton, Ohio: On August 4th, WINW PD **Keith London** will marry his MD, **Linda Sellers**, at the radio station . . . Send your moves and changes to either Portia at RW west or in the east to Neil (it's still raining in Madagascar) McIntyre.

## WBT's Parton Contest



Pictured above are three reasons why WBT/Charlotte drew the largest crowd ever at a local plaza, for the finals of the station's "Dolly Parton Look-Alike contest."

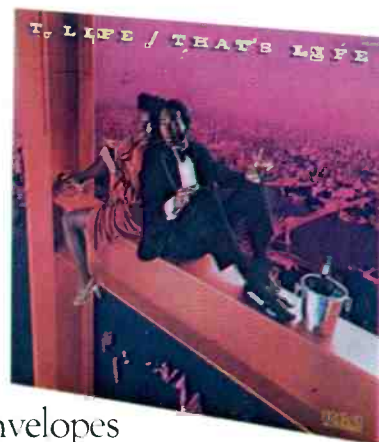


**IS THERE  
LIFE AFTER  
DISCO?**

**T. LIFE  
HAS THE  
ANSWER.**

He's bridged the gap between what is and what will be. His fiery vocal quality reaches out where others inevitably leave off. Yes, T. Life knows where the music's goin', cause he's been where it's comin' from. Most recently he proved it once again as writer/producer for Evelyn "Champagne" King's smash hit single, "Shame."

Now on his own debut album, "That's Life," T. envelopes you with a musical statement bigger than life itself...a perfect blend of R&B, Disco and Soul that goes right to your head and comes out your feet.



**T. LIFE  
THAT'S  
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Bob McGilpin

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Produced and managed by Norman B. Ratner.







# Retailers on Strength of Jazz Reissues

By SAMUEL GRAHAM

■ LOS ANGELES — Variations in the sophistication of music buyers, general availability of product, thematic unity of the album packaging, lack of merchandising aids and in-store play, competition from new recordings by the same artists: these are some of the factors, both negative and positive, which are affecting the sales activity of the many jazz reissue series currently on the market.

A recent RW survey of selected retailers across the country, both those who specialize in jazz and those who do not, indicates that the extensive reissue activity on the part of many labels has not as yet had a very pronounced impact on overall sales. Most store operators said that reissue sales account for only a fraction—a maximum of 10 or 15 percent, on the average—of their jazz sales, even when jazz as a whole represents the majority of a store's volume.

## Displays

While the retailers contacted agreed on the fairly minimal sales levels generated by the reissues (many of which, since they include previously unreleased material, are not "reissues" per se), there were several different opinions as to how the series can best be sold within a store. Most locations do little in the way of special displays; a typical comment came from Rick Lawrence of Big Ben's Record and Tape in Los Angeles (Big Ben's La Brea Ave. location does heavy jazz business—nearly 80 percent of total volume, Lawrence said), who said, "We simply put the reissues in the same bin as an artist's other records. We do nothing from a merchandising standpoint, because you can't keep more than two or three pieces of a given album in stock at once."

John Walker of Sabin's Discount Records in Washington, D.C., another store whose volume is dominated by jazz, concurred with Lawrence, adding that "I have a basically jazz clientele, so people are going to come in knowing what they're looking for. We don't have enough room to separate reissues from other releases, anyway." However, both Lawrence and Walker indicated that they would use some posters or other merchandising aids if they were provided by labels; Walker in particular mentioned a set of "absolutely magnificent" posters prepared some years ago by Verve for their classic jazz series.

The Circles Stores in Phoenix, where (at one location, at least)

jazz accounts for a healthy 30 percent of sales, is one of the few outlets to prepare individual displays for each series of releases. "We like to do it by labels," said Angela Singer, co-owner of Associated Distributors and the corporately-related Circles chain. "Say there's a new release of reissues from Prestige or whoever—right now we're doing it with the new ABC/Impulse series—we will do a large 'impact wall' with a sign saying that they are jazz reissues. We do it by label because it seems to me that the buyer identifies with the label and the artists that were on it. But the jazz buyer does seem to know it's coming—in fact, they're usually ahead of us." The Circles Stores are also among the few employing much in the way of advertising for the series. "We don't usually advertise this kind of jazz on the radio," said Ms. Singer. "We do love the black and white ads, though; we do very well when we advertise it in the newspaper."

At the Paramus, New Jersey Sam Goody's store in the Garden State Plaza, Carol Tatarian said that one of the principal hindrances to reissue sales is simply the fact that "people just don't know they're out, unless they're jazz connoisseurs. And the reissue companies don't get enough promotion. You never hear something for RCA/Bluebird, say 'The Best of Benny Goodman,' advertised on television."

Goody's will occasionally highlight an individual record with a display, for instance Chuck Mangione's "Jazz Brothers" (a Fantasy/Milestone reissue from the 1960s), in an attempt to capitalize on the artist's current commercial appeal. That practice tends to attract a less discrimi-

nating buyer who is looking to expand his collection with any record that's available, according to Tatarian. "People are so impressed here by the popularity of an artist that it doesn't matter if it's a new or old album," she said. "They'll buy it because he's popular now. A lot of people are into saying, 'Hey, I've got the entire Mangione collection,' or they'll buy old George Benson albums, regardless of how jazz-oriented he was then. It exposes audiences to a different type of music, and it's helped a lot of artists' careers."

The other retailers differed as to the effects of new material by an artist like Mangione on reissue sales (or vice versa). "I don't think it makes much difference one way or another," said John Walker. "It could possibly hurt the hit material, at least in this store. I would much rather sell somebody 'Jazz Brothers' than 'Feels So Good,' because it's a purer jazz record." Angela Singer expressed a more typical opinion when she said that "I think we sold more of George Benson's early albums before he became so popular on the charts than we do now." However, she added that the crossover success of Mangione, Benson et al. has begun to arouse the interest of many listeners in vintage jazz, which can't but help the cause of the reissues.

Another factor with both positive and negative aspects is the thematic unity of the graphics designed for many of the series. "Many of the reissue series up to this point have been somewhat identified by the differences in packaging," said Walker, "some for the good and some for the bad. A couple of the Blue Note

(Continued on page 69)

## Arista Ups Hock

■ NEW YORK — Scot Jackson, vice president of national promotion for Arista Records, has announced the appointment of Randy Hock to the position of the label's director, west coast album promotion. Hock will be located in San Francisco.

Hock's responsibilities in his new capacity include the coordination of all album airplay in the west, maintaining relationships on the radio level throughout the area, and directing all promotion activities in conjunction with artist appearances such as radio contests and on-the-air interviews.

Prior to this position, Hock was Arista's San Francisco-based local promotion manager. He also held that position for Atlantic Records from 1973-1977, and served as creative services director and air personality at WYSO/WPDH in Buffalo.

## WB Plans Campaign Around Sinatra Tour

■ LOS ANGELES — Warner Brothers has planned a comprehensive advertising and merchandising campaign centered on Frank Sinatra's 1978 U.S./British tour. The focus of the campaign will be on his impending eight-night stint at L.A.'s Universal Amphitheatre which is already sold out.

### Merchandising

In the L.A. area will be special displays at Tower Records, billboards, eight-foot Sinatra stand-ups and, on concert nights, the flying electric billboard Skysign will be used. For all local WEA sales, display and merchandising personnel, there will be a display contest. Similar strategies will be engaged for Sinatra's appearances including Chicago, New York, New Jersey, Michigan, Connecticut, Nevada and Great Britain.

For nationwide use, Sinatra mini-standups, posters and neon displays are being designed to further emphasize four of the singer's best sellers "Greatest Hits," "Greatest Hits, Vol. 2," "The Main Event," and "Ol' Blue Eyes Is Back."

## MCA Taps Levitt

■ LOS ANGELES — David Levitt has joined MCA Records in Detroit as local promotion manager.

### Background

A sales representative for the Handleman Company, Levitt was a buyer for Music Stop in Detroit just prior to joining MCA.

Levitt reports to Denice Moncel, MCA regional promotion manager.

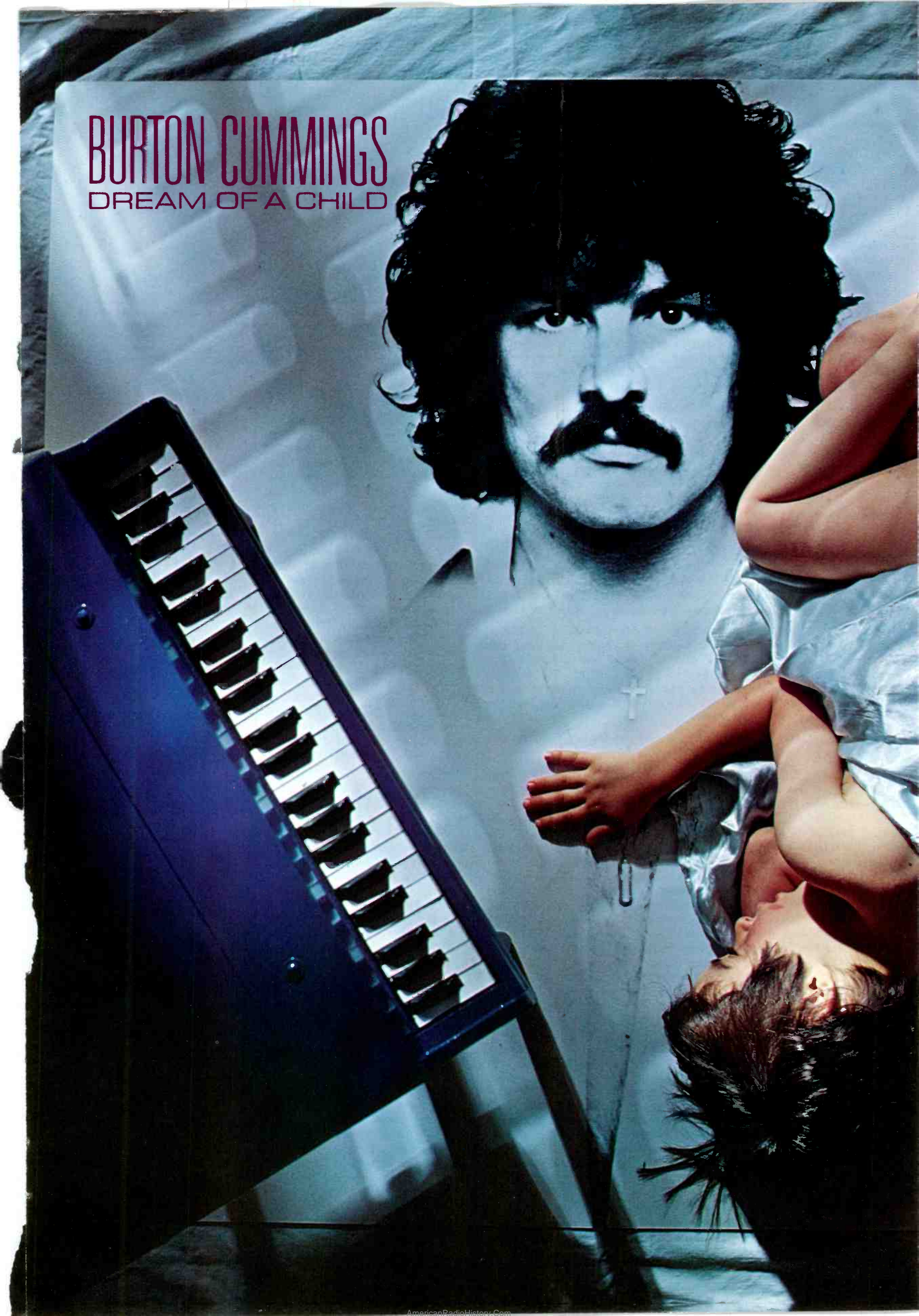
## L. A. NARAS Elects New Officers



Chapter officers of the National Academy of Recording Arts and Sciences have been elected for a one-year term by the Academy's governors of the Los Angeles chapter. New officers are: Jay S. Lowy, president; Eddie Lambert, 1st VP; Mauri Lathower, 2nd VP; Marilyn Jackson, secretary; Alfred W. Schlesinger, treasurer; and trustees Bernie Fleischer and James Helms. Pictured are, from left: Fleischer, Lathower, Jackson; Lambert; and Ron Kramer, alternate.



**BURTON CUMMINGS**  
DREAM OF A CHILD





# THE COAST

by SAMUEL GRAHAM and SAM SUTHERLAND

■ **IMPERSONATIONS**—Seems like the small venue guest shot by arena-sized rockers is once again finding new advocates, based on a report at press time promising the Starwood—until recently hotly rumored as site for a surprise **Stones** set—would host a new outfit known as **Dr. Jones and The Interns**.

Even that half of this byline that labors to invent new monikers for musicians would have rejected that tag, so we weren't surprised to learn that Jones and his associates are really **Aerosmith**, who were scheduled to hit the boards sometime after midnight Wednesday (19).

**VIDEO, VIDEO**—Meanwhile devotees of "Star Trek" (sometimes known to video time buyers as Vinyl Alley) were treated to one of the most effective rock spots to date as Columbia launched its first television campaign for **Elvis Costello** recently. After years of complaints from video folk that record and tape spots too seldom unified music and image, Costello's jumpy, slightly harrowing moment of visibility is all the more impressive.

Using the album covers of both Costello lps as visual keys, Costello himself is featured live on camera (behind another camera—in keeping with "This Year's Model's" sleeve and a number of El's lyrics) before a strobe explosion bleaches the screen white, revealing a solarized image of El and the Attractions performing.

The finished spot isn't slick or seductive, simply exciting. Driven by an instrumental loop edited from "Pump It Up," the commercial unifies singer, song and image in an appropriately nervous montage. Anyone who wonders whether the man himself is sacrificing his mystique for exposure need only check their video to see the secret's not only safe, but in full color.

**NOT THE MASKED MARAUDER**—We're told the folks at Motown have located unreleased tapes by an unsung early '60s band called **The Mynah Birds**, headed by current Motown solo artist **Rick James**.

James, a native of Buffalo, was then working with a lineup pulled mostly from across the border in Canada—including a young folk guitarist James reportedly talked into electricity and a bass player that would later join him in a well-known L.A. band. The guitarist was **Neil Young**, the bassist **Bruce Palmer**, Young's partner in the initial lineup of **Buffalo Springfield**. Also included was **Goldie McJohn**, who would later join **Steppenwolf**.

Our informant said there are no plans as yet for any release, but we'll keep track of any forthcoming developments.

**IN A MELLOTONE**: Tired of having your big toes crushed by the overenthusiastic leaping of the quaalude-inspired couple doing the pogo next to you at the neighborhood punk disco? Sick of squandering two thirds of your weekly Twinkie allowance on ear plugs instead, because the last time you went to hear the **Cement Mixers** at the Forum the ringing in your ears was so loud that for the next three days you thought your brain was an inverted doorbell? C'mon, admit it: you were pissed when the burly security man at the last stadium gig you went to demanded that you open your stash box so he could see if you'd brought a matchbox-sized tape recorder with you and were planning to inaugurate a whole new era in bootlegging. Well, we're tired too, and that's why we went to the Century Plaza last week to hear the **Frankie Capp/Nat Pierce Juggernaut**, one of the finest big bands around. These guys made it clear that yes, Virginia, there is such a thing as musical dynamics, concise, faultlessly executed solos and thoughtful arrangements. With Capp on drums, Pierce on piano and a wonderful 13-piece horn section, the Juggernaut provided us with a totally enjoyable evening—and that was even before **Joe Williams** stepped up to croon a few tunes as only he can. And now, if you'll excuse us, we're expected at the Starwood to witness the universal debut of the latest new wave rave, **Tierra Del Fuego's** own **Mucus Mongers** . . . But seriously, folks, if you're really looking for some entertainment in sunny southern smogland, go to the Forum and check out the Ringling Bros., Barnum and Bailey circus, in town from now until early August. You better believe that those elephants get down with their version of "Smoke on the Water," and when the lions came out for their encore, a twenty-minute jam on "Inna Gadda da Vida," they really brought the house down, man. Actually, the circus really is hot stuff, in case you who haven't even thought about such childish pursuits in the last 15 years. It may not have a whole lot to do with the music business, but it truly is "the greatest show on earth," and a delightful change of pace.

(Continued on page 68)

## Tomato Restructures



Kevin Eggers, president of Tomato Records, has announced structural changes at the label which includes new hirings and promotions. Pictured here, are, from left: Jack Levy, upped to director of marketing; Nina Herman, upped to executive assistant to the president; Mike Shavelson, Tomato's new national promotion director; Liza Brighton, local New York promotion director; and Bernie Yudkofsky, the new merchandising manager.

## Levy Joins ASCAP

■ **LOS ANGELES**—Allen Levy has been appointed to the newly created post of west coast director of publicity for the American Society of Composers, Authors and Publishers, according to ASCAP west coast executive director John Mahan.

Most recently national publicity manager for A&M Records, he was previously director of communications for Steve Binder Productions. Earlier music industry experience included serving as director of publicity for United Artists Records. Before moving to Hollywood, he worked for *Record World* as associate editor.

Levy will work closely with west coast print and broadcast media, and ASCAP's west coast membership operation. He will report to Mahan and director of public relations Walter Wager in New York.

## April-Blackwood Taps Al Altman

■ **NEW YORK**—Rick Smith, vice president and general manager, April-Blackwood Music Publishing, has announced the appointment of Al Altman to professional manager, April-Blackwood Music Publishing.

In his new position, Altman will be responsible for activities relating to the overall development of April-Blackwood's catalogue. He will oversee a number of key writers and guide their efforts. In addition, Altman will be acquiring individual songs, writers, and self-contained acts. He will report to Smith.

Prior to his affiliation with CBS, Altman was a professional manager for Screen-Gems Music and the director of Chappell Music's professional activities. Additionally, he handled Barry Manilow's music publishing catalogue, was VP/general manager of Avco Music Publishing, and has produced a number of recording acts.

## E/A Names Azrak Coast Publicity Dir.

■ **LOS ANGELES**—Janice Azrak has been promoted to west coast publicity director at Elektra/Asylum Records, it was announced by Bryn Bridenthal, national publicity director. She will be responsible for trade and consumer press in Los Angeles, plus coordination of activities in the west coast publicity office. She will report to Bridenthal.



Janice Azrak

Janette Sheridan has been named production coordinator for the publicity department.

Jackie Sallow has also been added to the press department as publicist's assistant.

## Edwards Joins CBS

■ **NEW YORK**—Win Wilford, director of press information & artist affairs/black music marketing, CBS Records, has announced the appointment of Wayne Edwards to the position of staff writer/black music marketing, CBS Records.

In this capacity, Edwards will be responsible for updating and writing artist biographies, writing artist feature stories, writing department industry features and writing copy for brochures and pamphlets. In addition, he will also gather written material for press kits, write all black music marketing press releases and news releases and news letters. He will report to Wilford.





Roy Ayers  
"You Send Me"

The  
passion  
of the  
season.

Roy Ayers has built a solid R&B base of fans with his unique style. His superbly crafted disco and jazz creations are what Roy's audience has come to expect. His dramatically beautiful version of

PD-1-6159 "You Send Me." No one tailors a song like Roy Ayers. On Polydor Records and Tapes.

the Sam Cooke classic and his disco update of "It Ain't Your Sign It's Your Mind" are the kinds of Roy Ayers songs that people fall madly in love with. "You Send Me." Travel first-class with Roy Ayers.



# Moss Criticizes Industry Giants in A&M Convention Speech

(Continued from page 3)  
itself.

Warning that the growth of those companies threatens to "turn us off altogether," Moss recalled the virtual domination of the recorded marketplace by a handful of majors during the '30s and '40s, and the subsequent rise of more competitive independent labels. Although he asserted the current marketplace hasn't returned to that earlier imbalance in share of market, Moss did distinguish CBS and WCI from other companies, charging those labels' failure to set industry standards in manufacturing, specifically in terms of pressing quality and bar coding.

"The public has been screaming about the quality of records," he commented. "I think Warners should report to the industry on their pressings . . . because their records aren't very good; they aren't as good as ours." Then, to raise the bar coding issue, Moss placed a box of contraceptives on the podium. "There's bar coding on this box of Trojans," Moss cracked, then drove home his underlying charge. "Why don't we have bar codes? We're in the entertainment business too.

"Why isn't CBS telling us what they're going to do [to implement coding]? They're supposed to be industry leaders."

Moss also questioned the impact of the two conglomerates on industry pricing behavior, suggesting that both companies' decision to hold tape prices while raising suggested list for discs may already have cost the industry millions in potential added income. And on the issue of tape piracy, he widened his criticism to include the industry at large, charging that a collective effort to combat piracy should have included substantial financial backing from individual companies.

Reached for comment on Moss' observations, several top CBS and WCI executives could only express surprise at the A&M chief's remarks. Most were reluctant to respond, with Warner Bros. Records board chairman Mo Ostin saying, "I simply refuse to believe Jerry Moss could say such things," while CBS Records Group president Walter Yetnikoff, likewise surprised at the speech, declined comment.

Although Moss tempered his attack by noting, "I'm not blaming individuals," citing the individual chief executives of those companies as both sensitive and highly capable, he implied that the marketing thrust of the majors is displacing industry creativity. "We believe here that selling records is different from selling soap," said Moss, "but I

feel that [the industry] is going that way, and it frightens me."

Although he had opened the presentation by noting that A&M's recent sales have led to upwardly revised projections for the rest of the year, the A&M chief and co-founder ultimately raised the virtual elimination of indie labels as a possible industry scenario. Speaking of the survival of competitive independent companies, Moss said, "In a couple of years, there'll be only three companies

other than us, and then there'll be two, and then there'll be one. And I'll have to start wondering who will be next."

Moss also alluded to A&M's own predicament as a privately-owned, independent label sustaining its own hybrid distribution network of branches and indie allies, when he deplored the growth in share of retail market for cut-out merchandise. Although the label had long refused to sell deleted product, Moss noted that

A&M has now started to; the need to realize the additional income has been amplified by the rest of the industry's acceptance of the practice. Market research was also given a qualified nudge when he quoted a top Sony executive's observations on the difference between its employment in Japan and the U.S.; according to the anecdote, research here is viewed solely in terms of locating markets, rather than developing product creativity.

## A&M Panels Stress Artist Development

By SAMUEL GRAHAM

■ LOS ANGELES — A series of panels during the second and third afternoons (July 12-13) of A&M Records' ninth annual convention underscored the label's emphasis on the dissemination of information rather than the hobnobbing and back slapping commonly found at such gatherings. Publicity, creative services and sales panels focused on key Los Angeles staff members' descriptions of the principal functions of those departments, while the managers panel found participants discussing various aspects of breaking and maintaining artists' careers.

The publicity panel was chaired by recently appointed department head Mike Gormley; Lenny Bronstein, Ernie Campagna and Bob Fead of A&M's promotion and marketing arms were also present on the dais. Gormley drew attention to the participation of Fead, Bronstein and Campagna, saying that the three were there "because publicity is part of marketing, a marketing tool. If you're not using it, you're losing out, because publicity sells albums."

### Power of Press

In support of Gormley's point, Campagna mentioned the recently completed Herb Alpert/Hugh Masekela tour as "a shining example of selling more records as a result of some incredible press." Gormley then cited Bruce Springsteen, Graham Parker and several others as artists whose images were fully developed in the press before there was a general awareness among the public at large; such "priming," Gormley said, played a vital role in the successful launching of those artists' campaigns.

Bronstein added that press activity, "while it may not actually get a record on a playlist, certainly gives us an extra edge, and it gives the artist a little extra attention." Fead pointed to "the ability of the press to generate enthusiasm for an act without current product," using Alessi as an example. Fead also reiterated Gormley's initial statement that "publicity is a part of the mar-

keting force that should be used by promotion and all other departments.

### Creative Services

The creative services panel was chaired by Jeff Ayeroff, vice president in charge of that department; also participating were art director Roland Young, Clare Baren of the video department, editorial manager Chuck Casell and product managers Jordan Harris and Dorene Lauer. Ayeroff said that the purpose of the panel was to enlighten A&M's field staff as to "just what it is that we do. We're concerned with everything that has a visual image. We try to come up with ideas of how to call attention to the music you have to sell." He welcomed feedback from those in attendance regarding the degree of effectiveness of several of the department's recent campaigns. Harris described the role of the product manager as that of "an in-house manager. We're basically a liaison between the acts and the label; we could almost be called a baby sitter for an act."

### Manager's Panel

On the dais for the manager's panel, which was chaired by A&M artist development head Martin Kirkup, were managers Fred Heller, Derek Sutton and Michael Lembo (representing Gato Barbieri, Styx and Peter C. Johnson, respectively), as well as Stan Goldstein of the Magna booking agency, whose accounts include A&M artists Barbieri, Chuck Mangione and Rita Coolidge.

### Artists' Needs

Each manager discussed various particulars of his artist's career, after which the floor was opened to remarks from panelists and audience alike. Sutton best summed up the conflict between the act's needs and demands and the label's ability to satisfy those demands when he said that "every manager wants exclusive attention for his act four weeks before and four weeks after a concert appearance." He also stressed the value of communication and preparation in avoiding logistical problems on the road, specifically in regard to in-store

appearances, radio interviews and so on. Also discussed were the merits of small club tours; the consensus was that "they're imperative, especially in the beginning."

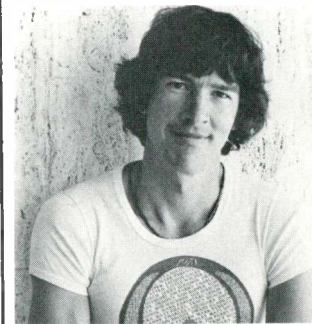
### Sales Presentation

At the Thursday (13) sales presentation, Fead presented two video shows. The first was a slide presentation that detailed the workings of the A&M sales system, in which independent and controlled (branch) distribution methods—both of which are employed by the label—were explained; A&M now moves 59.5 percent of its product through the independent system and 40.5 percent through controlled distribution, utilizing 150 sales personnel.

The second video presentation, a film originally shown at the Stark Record Service (parent company of Camelot Music and NARM's retailer of the year award winner) convention, was a humorous introduction to key personnel in A&M sales. The film will be modified and used to acquaint retailers across the country with the label's sales systems and new product.

## Brodey To Casablanca

■ LOS ANGELES—Bobby Applegate, national director of album promotion for Casablanca Record and FilmWorks, has announced the appointment of John Brodey as the label's album promotion representative based in Boston.



John Brodey

Brodey was recently music director of WBCN-FM in Boston, a station he was associated with for nine years.



# At the A&M Convention...



Pictured at the recent A&M Records "Feels So Good" Annual Convention are, top row, from left: chairman Jerry Moss and vice chairman Herb Alpert; Moss addressing the staff during a special presentation of new music; Gil Friesen, president of A&M Records, making the opening address; and Bob Fead, senior vice president of marketing and distribution, relaxing in the Beverly Wilshire Hotel. Second row, from left: Harold Childs, senior vice president promotion, answering questions during the promotion panel; Andy Meyer, of special projects, and Kip Cohen, VP of a&r, outside the Doheny Plaza Theatre prior to the product presentation; members of the publicity panel: Ernie Campagna, VP, sales, Mike Gormley, director of communications, Lenny Bronstein, national promotion director, and Bob Fead; Gil Friesen, Nicholas Johnson, former head of the FCC who delivered the keynote address, Jerry Moss and Harold Childs. Third row from left: C. Charles Smith, president of Pickwick International, delivering a keynote speech; Derek Green president of A&M/London, Moss and Friesen congratulating Chuck Mangione backstage at the Hollywood Bowl; Moss is shown presenting Supertramp with a symbolic gold record in recognition of their multi-million sales figures

in Europe, from left, manager Dave Margereson, John Helliwell, Roger Hodgson, Bob Benberg, band member, Russell Pope (sound & light man), Rick Davies, Dougie Tgonson of Supertramp and Moss; shown during the presentation of four gold records and one double platinum award are Al Moinet, vice president, promotion, Ernie Campagna, Bob Fead, Gil Friesen, Harold Childs and Bob Reitman, VP advertising and merchandising. Row four, from left: Derek Greene and Jerry Moss with A&M artist Tim Curry after his Roxy performance; Gil Friesen and Jerry Moss with Tommy Lipuma, VP and creative director of Horizon Records, shown with Horizon artist Dr. John; David Hubert, vice president, international is shown addressing the 41 key affiliates who gathered at the convention; shown during the official opening of the A&M branch operation A&M Pacific Inc. are Harold Childs, Bob Fead, Aubrey Moore, general manager of A&M Pacific, Jerry Moss, Herb Alpert and Gil Friesen; Bob Reitman, Bob Fead and Harold Childs are shown announcing the Southern region as winner of the A&M regional incentive program for overall performance.



# RECORD WORLD SINGLE PICKS

**ROBERT PALMER**—Island IS-105



**YOU OVERWHELM ME** (prod. by R. Palmer) (writer: Same) Ackee, ASCAP) (3:06)

Known primarily as an album artist, Palmer's last single "Every Kinda People" was his first on the Top 100 charts and this new one, even lush and sexier than the last should find quick airplay and help establish Palmer as a major romantic pop artist with lots of appeal for the adult market. His new following should be just as pleased with his latest effort.

**BILLY JOEL**—Columbia 3-10788



**SHE'S ALWAYS A WOMAN** (prod. by Phil Ramone) (writer: Joel) (Joelsongs, BMI) (3:19)

Although this is the fourth single released from Joel's "The Stranger" album, the new disc is one of the most heavily programmed AOR cuts. Lyrically, it is much like a naturally progression of the message in "Just the Way You Are" and should pick up immediate pop and adult airplay. No one sings this sort of song better.

**C.J. & CO.**—Westbound WT 55415 (Atlantic)



**DEADEYE DICK** (prod. by M. Theodore-D. Coffey) (writer: Mike Theodore) (Bridgeport, BMI) (3:32)

The group's "Devil's Gun" was one of the year's biggest disco hits and charted high r&b as well. This new record, sculpted by the prodigious talents of Mike Theodore and Dennis Coffey, has the same powerful vocal delivery and should do as well, if not better than its predecessor. The sound effects are stunning.

**CAPTAIN & TENNILLE**—A&M 2062



**YOU NEVER DONE IT LIKE THAT** (prod. by Daryl Dragon) (writers: Sedaka-Greenfield) (Neil Sedaka, BMI) (3:19)

The duo picked another Neil Sedaka-Howard Greenfield composition for this first single from their new "Dream" album. Toni Tennille's semi-sexy vocals are highlighted, driven along nicely by a heavy pop bass line. As always, it should do well at the adult level and cross quickly to pop.

**THE EMOTIONS**—Columbia 3-10791

**SMILE** (prod. by Maurice White) (writers: White-McKay) (Sagfire, BMI/Steelchest, ASCAP) (3:12)

The "Best of my Love" ladies show off the same lively vocals, backed admirably by disco-fied arrangements. Should be heard at the discos and r&b stations.

**MICHAEL NESMITH**—Pacific Arts PAC 45-101

**ROLL WITH THE FLOW** (prod. by M. Nesmith) (writer: same) (Screen-Gems/EMI, BMI) (3:55)

The ever eclectic Nesmith delivers a hard driving rock tune this time around with just a taste of the 50s. Could put him right back on the pop charts.

**AMAZING RHYTHM ACES**—ABC AB 12359

**BURNING THE BALLROOM DOWN** (prod. by Barry "Byrd" Burton) (writers: R. Smith-J. Brown) (Tintagel/Bad Ju Ju/St. Michael's Alley, ASCAP) (3:17)

The Aces are pitched for major crossover action and this easy rocking new single could be just the right fuel.

**ATLANTIC STARR**—A&M 2065

**STAND UP** (prod. by Bobby Eli) (writer: W. Lewis) (Almo/Newban/Audio, ASCAP) (3:30)

This collection of N.Y. musicians shows off just the right mix of funk and punchy disco to guarantee immediate progressive r&b play.

**RICK DEES**—Stax STX 3207

**BIGFOOT** (prod. by R. Dees-J. Stroud) (writers: Hall-Massei-Foreman-Smith) (Deestite, BMI) (2:47)

The voice of the "Disco Duck" re-appears here as a friendly Sasquatch that asks you to dance, no less. If there's a novelty disco market, this is perfect.

**DEBBY BOONE**—Warner/Curb WBS 8633

**WHEN YOU'RE LOVED** (prod. by B. Arthur) (writers: R. & B. Sherman) (Wrather, BMI) (3:26)

This first single from Boone's new album is a romantic ballad perfectly suited for her sensitive interpretation. It's a pop and adult natural.

**CAROLE BAYER SAGER**—Elektra E-45507-A

**IT'S THE FALLING IN LOVE** (prod. by Brooks Arthur) (writers: Sager-D. Foster) (Unichappell/Begonia Melodies/Cataba, BMI) (3:55)

One of the country's foremost songwriters dances out a bit on this new single from her second solo album. It's a pop natural.

**FLOWER**—Private Stock PS 45,206

**GIVE THE LITTLE GIRL A CHANCE** (prod. by S. Love-D. Chackler) (writer: J. Cutler) (Mother Pearl/Jesse Cutler, ASCAP) (3:28)

Jesse Cutler's easy disco tune gets a romantic interpretation here. It should get fast adult action as well. Flower's vocals stand out.

**THE MOMENTS**—Stang ST-5076

**RAIN IN MY BACKYARD** (prod. by Group/T. Keith) (writers: H. Ray-T. Keith) (Gambi, BMI) (3:25)

The Moments slick vocalizing is particularly effective on this easy dance tune with lots of potential for r&b and adult airplay.

**THE STRANGLERS**—A&M 2054

**NICE 'N' SLEAZY** (prod. by Martin Rushent) (writers: group) (Albion/Irving, BMI) (3:10)

An unrelenting and somewhat ominous rocker, The Stranglers might find Top 40 acceptance with this oft-heard AOR cut from their new album.

**ROSE ROYCE**—Whitfield WHI 8629 (WB)

**I'M IN LOVE (AND I LOVE THE FEELING)** (prod. by N. Whitfield) (writer: Same) (May Twelfth/Warner-Tamerlane, BMI) (3:44)

The group is one of the biggest sellers on the r&b side and this new disc should give them another good shot at the pop charts.

**LOLETTA HOLLOWAY & BUNNY SIGLER**—Gold Mind G7 4012 (Salsoul)

**ONLY YOU** (prod. by B. Sigler) (writer: same) (Lucky Three/Henry Suemay/Six Strings, BMI) (3:26)

This first disc coupling of Sigler and Holloway is a lovely ballad with some crafty vocal interplay. Should cross r&b to pop.

**MARY KEALY**—ASI 1015

**DREAMIN' MAN** (prod. by Dan Holmes) (writer: Kealy) (Tektra, BMI) (3:45)

Kealy, who sounds just a bit like Streisand, offers up a light ballad accented by her easy lyrics and light soprano. Immediate adult action is imminent and should produce pop play as well.

**FLAME**—RCA JH-11348

**SHADOW IN THE NIGHT** (prod. by Jimmy Iovine) (writer: J. Crespo) (Lace & Boots/Drew, BMI) (3:38)

Jimmy Iovine's wall-of-sound production works especially well on this rock ballad driven along with style by Marge Raymond's powerful vocals.

**FRANKIE AVALON**—DeLite DE 907

**BEAUTY SCHOOL DROPOUT** (prod. by Louis St. St. Louis) (writers: J. Jacobs-W. Casey) (E.H. Morris, ASCAP) (3:56)

Avalon's contribution to the "Grease" soundtrack is a bitter-sweet story-song that captures his (and the era's) sound perfectly.

**JANE OLIVOR**—Columbia 3-10790

**STAY THE NIGHT** (prod. by J. Darrow) (writers: M. Green-D. Dolph) (Wheen/Mid-America, ASCAP) (3:21)

Olivor has already enjoyed enormous regional success and this big ballad could be the one to break her nationally. It's the perfect vehicle for her soprano.

**DENIECE WILLIAMS**—Columbia 3-10770

**SEASON** (prod. by Maurice White) (writers: F. Baskett-C. McDonald) (VIP-New Bag, BMI) (3:40)

Williams' presence on the r&b charts could easily transfer to the pop side with this up-tempo ballad featuring her spirited vocals and White's signature arrangements.

**JAMES DARREN**—RCA JH-11316

**LET ME TAKE YOU IN MY ARMS AGAIN** (prod. by E. Germano) (writer: N. Diamond) (Stone Bridge, ASCAP) (3:11)

Darren returns to the recording scene with this pop-rock Neil Diamond composition geared for dancing as well. It has loads of cross-format appeal.

**SYLVESTER**—Fantasy F-827

**DANCE DISCO HEAT** (prod. by H. Fuqua-Sylvester) (writers: Robinson-Orsborn) (Jobete, ASCAP) (4:06)

Sylvester's new single is solid disco but with just the right vocals and instrumental hook for r&b and pop adult play as well. It's a graceful dancin' tune.

**CELEBRATION**—MCA 40930

**SUMMER IN THE CITY** (prod. by R. Altbach) (writers: Sebastian-Boone-Sebastian) (Hudson Bay, BMI) (3:00)

Mike Love's ultimate California group gives the Lovin' Spoonfuls' early hit a new and heavier interpretation here. Good for a/c & pop.



# THE MAN THAT MUSIC LISTENS TO!

MAJOR CITY TOUR  
JULY 24th thru OCT. 1st



B. B. King has inspired the world of contemporary music for the past 25 years. His new album "Midnight Believer"

Features the Hit Single "NEVER MAKE YOUR MOVE TOO SOON!"

Produced By Stewart Levine, "Stix" Hooper, Wilton Felder and Joe Sample



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DIRECTION-MANAGEMENT  
SIDNEY A. SEIDENBERG, INC.

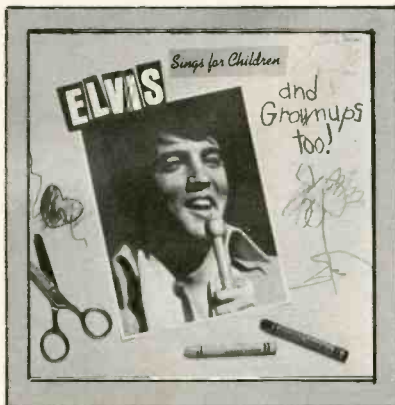


# RECORD WORLD ALBUM PICKS



**... TOO**  
**CAROL BAYER SAGER**—Elektra 6E-151  
 (6.98)

With just her second album as an artist Sager is already one of the premier lyricists around today. Here she collaborates with people like Melissa Manchester, Alice Cooper and Bruce Roberts on this Brooks Arthur production. "It's the Falling In Love" should be her latest single hit.



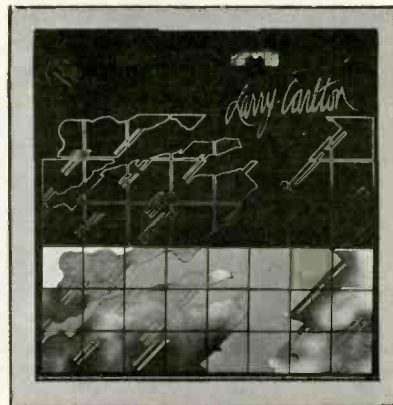
**ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO!**  
**ELVIS PRESLEY**—RCA CPL1-2901 (7.98)

An album of previously released material from the King with emphasis placed on children's songs that are sung in such a manner that they can be enjoyed by anyone. Included is "(Let Me Be Your) Teddy Bear," "Wooden Heart" and "Old MacDonald."



**URBAN DESIRE**  
**GENYA RAVAN**—20th Century Fox T 562  
 (7.98)

Ravan, who most recently produced the debut album by the Dead Boys, returns with her most rock oriented album in years. Her vocals keep the music at a frenetic pitch (especially on "Back In My Arms Again") with material penned by Joe Droukas, Stuart Daye and others.



**LARRY CARLTON**  
**Warner Bros. BSK 3221**  
 (7.98)

Carlton is the noted session guitarist who most recently recorded several albums with the Crusaders. For his first album for the label he takes a mainly instrumental approach, dipping into different musical modes with a technical prowess that should insure a solid crossover acceptance.

**DO IT ALL NIGHT**  
**CURTIS MAYFIELD**—Curtom CUK 5022  
 (WB) (7.98)



Mayfield turns to primarily uptempo party numbers with his most energetic album in some time. A sprinkling of both extended and shorter cuts allows Mayfield to show his diversity as composer, singer and producer. The title track should be the first to take off.

**ALL NIGHT LONG**  
**SAMMY HAGAR**—Capitol SMAS 11812  
 (7.98)



Hagar is one of the brighter talents to hit the rock and roll trail in the past year and this live set of some of the best tracks from his recent albums should help to spread the word. "Red," "Young Girl Blues" and "Make It Last"/"Reckless" should pave the way.

**CRIMSON TIDE**  
**Capitol SW 11806** (7.98)



An exceptionally strong debut album by this new outfit led by veteran guitarist Wayne Perkins. While the group is obviously adept at southern styled rock, it shows the depth to tackle songs such as "Airwaves," "Love Stop," "Funky Side Of Town" and "The Long Goodbye" are other standouts.

**THE ESSENTIAL JIMI HENDRIX**  
**Warner Bros. 2RS 2245** (12.98)



Arguably the best tracks from seven of Hendrix's albums have gone into this two record set which also contains some interesting technical data from Guitar Player magazine as well as liner notes by Don Menn. Included are "Purple Haze," "All Along the Watchtower" and "Freedom."

**MIDSTREAM**  
**DEBBY BOONE**—Warner Curb BSK 3130  
 (7.98)



Producers Joe Brooks and Brooks Arthur contribute one side each to Boone's second album which contains her recent singles as well as a couple of new soundtrack tunes. One of the year's hottest female singers, she should continue to shine with this classy set.

**BLUE NOTE MEETS THE L.A. PHILHARMONIC**  
**VARIOUS ARTISTS**  
**BN-LAR07-H-0798**



This live album produced by Dr. George Butler and recorded live at the Hollywood Bowl last summer features some of Blue Note's top artists in a setting that is extremely compatible to the personnel involved. The blending of jazz and classical is a perfect marriage.

**EYES OF LAURA MARS (ORIGINAL SOUNDTRACK)**  
**VARIOUS ARTISTS**—Columbia JS 35487  
 (8.98)



The soundtrack from the forthcoming Faye Dunaway movie features a title song by Barbra Streisand that is not on her latest lp and familiar tracks from KC & the Sunshine Band, Odyssey ("Native New Yorker") and the Michael Zager Band. Its chart success is practically assured.

**BLOODBROTHERS**  
**THE DICTATORS**—Asylum 6E 147 (6.98)



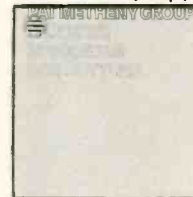
The New York group remains uncompromising in its hard rock assault, with a sound on their third lp for the label that approaches the overdrive of the MC5. "Faster & Louder," "No Tomorrow" and the Flaming Groovies' "Slow Death" are among the best.

**SUPERMAX**  
**Voyage V444** (7.98)



The crossover between the cold sophistication of German electronic music and disco rhythms is given a workout here with tracks like "Dance, Dance Dance," "Push, Push" and "Don't Stop the Music." Producer Peter Hauke, known for his work with Nektar, is at the controls.

**PAT METHENY GROUP**  
**ECM-1-1114 (WB)** (7.98)



Guitarist Metheny and his group (Lyle Mays, Mark Egan, Dan Gottlieb) have already established a good reputation through his previous ECM recordings but emerges here as an excellent improvisationalist with an ear attuned to melody. "San Lorenzo," a ten minute piece, will attest to that.

**HOTELS, MOTELS AND ROAD SHOWS**  
**VARIOUS ARTISTS**—Capricorn CPN-2-0208



Live recordings by Capricorn artists past and present comprise this double record set. The Allman Brothers' "Statesboro Blues," recorded at the Fillmore East stands out alongside tracks from Wet Willie, Stillwater and Dixie Dregs.

**PANAMA**  
**PETERS INTL. PLD 9023** (7.98)



Much like Santa Esmeralda, this group takes some familiar British rock material (among other songs) and transforms them into exotic, percolating dance numbers. Arthur Brown's "Fire" and "Nights In White Satin" lend themselves very well.

(Continued on page 40)



# CONGRATULATIONS



**BLONDIE**  
No. 1 Most Promising Vocal  
Combination, Albums

## THE 1978 RECORD WORLD AWARDS



**AURACLE**  
No. 2 Top New Jazz Group, Albums



**THE BABYS**  
No. 3 Top New Male Group, Singles



**FRANKIE MILLER**  
No. 4 Most Promising Male Vocalist,  
Albums



**Chrysalis**  
Records and Tapes

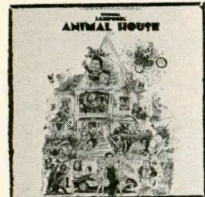


## Album Picks

(Continued from page 38)

### ANIMAL HOUSE (ORIGINAL SOUNDTRACK)

VARIOUS ARTISTS—MCA 3046 (7.98)



With bits of dialogue and some early '60s songs ("Twisting the Night Away," "Let's Dance,"

"Tossin' And Turnin'") along with a couple of John Belushi vocals, this soundtrack lp works extremely well. Stephen Bishop contributes the title song and "Dream Girl."

### FOOTWORK

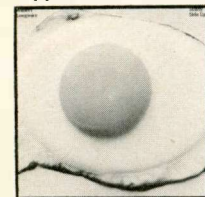
JOHN HAMMOND—Vanguard VSD 79400 (7.98)



Hammond returns to the label that he spent much of the '60s with as he sings and plays (for the most part unaccompanied) a solid set of blues. Material is by people like Robert Johnson, Mose Allison and Ellis McDaniels. Roosevelt Sykes guests on piano.

### SUNNY SIDE UP

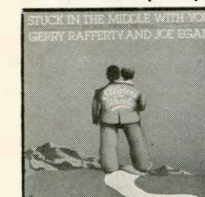
WILBERT LONGMIRE  
Tappan Zee JC35363 (CBS) (7.98)



This debut for the exceptional guitarist is only overshadowed by the calibre of personnel that Longmire has accompanying him. Bob James, Eric Gale, Dave Sanborn and others comprise a very formidable supporting cast and also add many variations of color to the arrangements.

### STUCK IN THE MIDDLE WITH YOU

GERRY RAFFERTY AND JOE EGAN  
A&M SP 4708 (7.98)



Gerry Rafferty's group prior to his recent solo album recorded three lps under the name Stealers Wheel.

These dozen tracks represent some of their best moments including the title song, "Star" and "You Put Something Better Inside Of Me."

### SONGS AND STORIES

SHEL SILVERSTEIN—Parachute RRLP 9007 (Casablanca) (7.98)



Silverstein is best known for his novelty hits, "A Boy Named Sue" and Dr. Hook's "On the Cover

Of Rolling Stone." Here he exercises his wit with a unique delivery and some bizzare stories with a comic edge.

## Derringer Delivers



Blue Sky recording group Derringer recently appeared at New York's Palladium Theatre, featuring music from the band's recently released album, "If I Weren't So Romantic I'd Shoot You." Pictured backstage are, from left: (top) Susan Blond, director, national press & public information, Epic/Portrait/Associated Labels; Al DeMarino, director, artist development, E/P/A; Kenny Aaronson and Myron Grombacher of Derringer; Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Rick Derringer; Edgar Winter; Andy Warhol; Ted Nugent; Truman Capote; (bottom) Neil Geraldo of Derringer; Johnny Winter; and Jim Charne, director, east coast product management, E/P/A.

### Four From Phonogram

■ CHICAGO—Four albums are scheduled for release on July 24 by Phonogram, Inc./Mercury Records, including the new lp by the Ohio Players, the debut of Lone Star Records through Phonogram, a Chuck Mangione repackaging, and a disco album from De-Lite Records.

"Jass - Ay - Lay - Dee," pronounced "Jazz Lady," is the new Ohio Players album. "Lone Star Six-Pak, Volume I" is the first lp under the new marketing agreement between Phonogram and Lone Star Records. The album features two performances each by six Lone Star artists including Willie Nelson, Don Bowman, Steve Fromholz, Cooder Browne, the Geezinslaw Brothers, and Ray Wylie Hubbard.

"The Best of Chuck Mangione" is a two-record compilation of the flugelhorn man's performances with symphony orchestras during the early 1970's. The set carries a list price of \$11.98 for lp and tape.

De-Lite Records is releasing "Saturday Night Disco," an album comprised of disco songs.

### 'Phantom' Fete



Private Stock Records turned the clock back nearly a century for a masked ball honoring Walter Murphy and his new album release, "Phantom of the Opera," based on the original French novel and videotape edited by Todd Rundgren, which combined original footage of Murphy and footage from the Lon Chaney classic, to dramatize three tunes from the album. The tape will be used by Private Stock in an extensive, national in-store promotion campaign. Shown chatting at the party at Once Upon a Stove are: Murphy, WNEW-FM's Scott Muni, and Private Stock president Larry Uttal.

## Columbia Ups Two

■ LOS ANGELES—Ron Oberman, director, merchandising, west coast, Columbia Records, has announced the following appointments:

Ken Sasano has been promoted to director, product management, west coast, and Tony Zetland has been named associate director product management, west coast.

Sasano, who will supervise activities of Columbia's west coast product management department, joined Columbia in 1976 as an associate product manager. He later was named product manager and last year was promoted to associate director.

He began his career in the record industry with Capitol Records, first as a college rep, and subsequently was merchandising project manager college marketing director and a&r staff manager. Prior to joining Columbia, he was involved in both a&r and marketing at United Artists Records.

Zetland, who will be involved in the planning and execution of merchandising programs for album releases, most recently was a product manager for the Columbia label. He joined Columbia in 1976 as an associate product manager. Prior to that, Zetland was a salesman for CBS Records in England.

## CBS Promotes Schuman

■ NEW YORK—Roz Blanch, managing director, marketing administration, has announced the appointment of Susan Schuman to administrative coordinator, marketing administration, CBS Records.

### Duties

In her new capacity, Schuman will be responsible for the compilation of commitments for Columbia label, Nashville marketing, black music marketing and Classical label consumer and trade advertising as well as point of purchase. She will report to Blanch.

Schuman joined CBS Records in 1975 in artist development for CBS Records International. Prior to that she worked at ICM where she was responsible for artists' tour projects. Her background also includes positions in business affairs, news syndication and personnel at various companies on the west coast and overseas.

## CBS Taps Spencer

■ NEW YORK—Vaughn Thomas, director of artist development/black music marketing, CBS Records, has announced the appointment of Billie Spencer to manager, west coast artist development/black music marketing.



## Free Flow Productions Brings Labels, Artists Together

By SOPHIA MIDAS

■ NEW YORK—Free Flow Productions, a company involved with producing, management and publishing, has emerged as a successful liaison between talent and record companies. Central to the success of the company is that it's in the advantageous position of owning its own production facilities, as well as having access to eight in-house producers. Such resources make it possible for Free Flow to offer clients the opportunity of developing their talent and presenting record companies with viable product.

In business for seven years, Free Flow's two principals are Steve Frank, in New York, and Michael Brovsky, in Austin. Producer Neil Willburn operates an office in Nashville as well. With Austin as the cite of their present production facilities, Frank and Brovsky also plan to build facilities in L.A., Nashville and New York. "We really have the country covered," said Brovsky, "in terms of offices, producers and production facilities, and we believe that this broad base keeps us from getting locked into one type of music."

Key name producers, such as Jim Mason and Tony Camillo,

highlight the staff of producers that make Free Flow the broad-based enterprise it has become. "The secret," said Frank, "is that we don't manage our producers in the traditional sense. Our producers are a part of Free Flow, and each has a specific project with our entire operation backing them up. Because we handle the business and legal end of projects, our producers are free to focus on a strictly creative level; they only have to deal with the music, the artist

and the product." Supporting this artistic autonomy, Brovsky added, "We try and build the careers of our producers. When a producer works for a record company, he's a little more restricted; we don't like to step in our producer's way."

Free Flow's formula for managing producers has more than payed off with Jim Mason producing two gold lps for Firefall, not to mention the group's hit single, "Just Remember I Love  
(Continued on page 79)

## At The Texxas Festival...



Columbia recording artists Aerosmith, Journey, Eddie Money and Frank Marino and Mahogany Rush and Walter Egan were recently featured at the Texas World Music Festival held in Dallas at the Cotton Bowl. Pictured that day are, from left: Herbie Herbert, manager; Steve Perry of Journey; Bob Sherwood, VP, national promotion, Columbia Records; Frank Mooney, VP, marketing, branch distribution, CBS Records; Joe Mansfield, VP, marketing, Columbia Records; Ross Valory of Journey; Roger Metting, Dallas branch manager, CBS Records; Arma Andon, VP, artist development, Columbia Records; Aynsley Dunbar of Journey; Jack Craigo, senior vice president and general manager, Columbia Records; and Greg Rolie and Neal Schon of Journey.

## Peter Dawkins Named Portrait A&R Director

■ NEW YORK—Lorne Saifer, vice president, a&r, Portrait Records, has announced the appointment of Peter Dawkins to director of a&r and staff producer, Portrait Records.



Peter Dawkins

Dawkins was formerly a musician, and he toured Europe with several bands before returning to his native New Zealand to take up a position with EMI as staff producer. After three years, he was transferred to EMI Australia as an executive producer, where he remained until joining CBS as head of a&r for CBS Australia.

## Peter Pan Releases 'FM/Grease/TGIF' LP

■ NEW YORK—Peter Pan Records has announced the release of the "FM, Grease, TGIF" album which features hit music from the three soundtracks.

# ELVIS PRESLEY

There will never be another Elvis. His millions and millions of fans will have to be content with what the most powerful musical force in this century has already recorded.

Pickwick Camden announces the July release of "Mahalo from Elvis", a collection of his great Hawaiian hits including "Hawaiian Wedding Song" and "Blue Hawaii".

In addition to "Mahalo from Elvis", Pickwick Camden also has available eleven of his best selling budget albums, with music that showcases the excitement and talent that is Elvis Presley.

For more details, contact your Pickwick Records Sales Representative or call 1-800-328-6758.

Order your Elvis Presley selection today — you'll sell them tomorrow.



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Pickwick Records Division, Pickwick International, Inc.  
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# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ HE'S STILL THERE: While he has chosen not to make himself very visible these past few years, **Colin Blunstone** has not been forgotten as radio stations across the country continue to play **Zombies** hits such as "She's Not There," "Tell Her No" and "Time Of the Season." It was Blunstone, of course, whose whispery vocals were very much responsible for the **Zombies'** sound until they disbanded in 1969.

Since then he has recorded five albums as a solo artist including "Never Even Thought" which along with **Lorna Wright's** "Circle Of Love" inaugurates **Rocket's** new pact with RCA. While in town recently for the **Rocket** launch, Blunstone visited **Nut Central** to talk about his new album which was recorded with producer **Bill Schnee**. "This record was thought out very carefully," Blunstone stressed after the somewhat haphazard collection of songs that comprised the "Planes" album which did not get an American release. "This one was thought out as an album in its entirety," he said. "It was **Elton's** idea to go to America to record which I thought was a great idea but I didn't know many people and it took a few months to get into the groove."

Blunstone recorded with several members of **Elton John's** band in addition to some familiar west coast session players to achieve the desired Anglo-American blend to songs like "I'll Never Forget You" and "You Are the Way For Me" which he composed with **Richard Kerr** and **Alan Phillips**. "If I was to listen to music now it would be the **Asylum-type** artists," he says. "That's the type of music I listen to and that's why I chose to record in California. Although you could say the musicians are laid back, they're incredibly quick," he points out, "all of the backing tracks were done in five days."

Blunstone has recorded for **CBS** for his entire career up to this album but describes his signing to **Rocket** as the result of a "two-pronged attack." "One day I was walking along the road when I saw **Gus Dudgeon** who used to be director of **Rocket** dressed up like a cowboy," he recalls. "He said, 'Hoy mate, what you doin'' and at first I didn't recognize him because he had a big beard under his cowboy hat but I started talking to him. At the same time I was being managed by a guy named **Barry Krost** who was talking to **John Reid** and we both agreed that it would be nice to record for a smaller company that does seem to be interested in their artists. **Barry** does not represent me anymore but **Rocket** does and **Gus** no longer works there. Times change."

But time seems to be on Blunstone's side now as he can be heard singing lead on "The Eagle Will Rise Again," a song on the **Alan Parsons Project** album and with potential hit material such as "Photograph" and "I'll Never Forget You," that distinctive voice framed with the warm arrangements of "Never Even Thought" could find its way back on top of the charts.

ON THE SCENE: **Warner Brothers** has in the past come up with some pretty grand schemes to keep its employees from playing on the **Record World** softball team, but the friendly folks in **Burbank** outdid themselves last week when no less than four **WB** artists visited **Manhattan** for concert appearances. (Nevertheless, **Gary Kenton** escaped **Bugs'** clutches just long enough on Wednesday to help spark **RW** to an 8-0 loss. Thanks, **Gary**. Don't do us any more favors.)

Returning to **New York** for a show in **Central Park** (and accompanied by his ever-improving band, **Shenandoah**), **Arlo Guthrie** delivered a set which wasn't appreciably different from the one he performed last fall at **Avery Fisher Hall**. In this case familiarity breeds delight: The artist's goods are choice. Because **Guthrie** assimilates with ease virtually any style of music, songs as seemingly disparate as "One Night," "I've Just Seen A Face" and the old warhorse, "Amazing Grace," seem of a piece with his finest self-composed material and equally fresh-sounding.

Onstage, **Guthrie** cuts a sort of average joe figure that certainly rings and doesn't mask his historical importance. If only for his unflagging good sense and good taste **Guthrie** would count; his most important attribute, though, is his humanity; a deep-seated awareness of and sympathy for the human condition which forms the common theme of **Guthrie's** music and secures his place as one of the major American artists of his generation.

Whether **Carlene Carter** can ever reach the prominence of **Arlo Guthrie** is quite the open question at this point, but her lineage also gives her impeccable credentials out of the gate. But, unlike her mother, **June Carter Cash**, or her step-father, **John Cash**, **Carlene Carter's** mealticket is rock music, as was amply demonstrated on her

(Continued on page 78)

## Who In The World:

### Sgt. Pepper's Renewed Celebrity Status

■ At the time of its release in 1967, "Sgt. Pepper's Lonely Hearts Club Band" was hailed as a turning point in rock, signalling not just the flowering ambitions of its authors, **The Beatles**, but of an entire generation of musical peers. Cover stories in national magazines, wide newspaper coverage, sweeping airplay independent of single releases (at a time when album-oriented radio was still more a dream than a reality), and uncharacteristically lavish praise from serious composers and musicologists underscored the record's significance in contemporary pop.

Eleven years later, "Sgt. Pepper" is again dominating the industry, but while the music is now familiar rather than revelatory, its context—a major studio motion picture presentation and expanded soundtrack lp package, studded with major recording stars—and unprecedented multimedia campaign signify a different but no less dramatic revolution: although the film officially opened only last Tuesday (18), the two-disc albums, also released last week, had racked up over four million units in orders by mid-week, making it not only the largest initial shipment of a double package in history, but the largest initial shipment, period.

Generating that retail and rack enthusiasm, along with instant crossover play in a variety of radio formats capped by multiple **Pepper** radio features, is the combination of **Beatles** classics with current '70s superstars.

As developed by producer **Robert Stigwood**, writer **Henry Edwards** and director **Michael Schultz**, the new film version of "Pepper" provides a new fantasy setting and plot for nine of the

songs from the original lp, along with 20 other **Beatles** favorites. Making the concept a double-barrelled one in terms of both record sales and box office receipts is a cast headed by **Peter Frampton** and **The Bee Gees** which includes **Aerosmith**, **Alice Cooper**, **Earth, Wind & Fire**, **Billy Preston** and **Stargard** in featured roles, along with **Steve Martin**, **George Burns** and, in a special cameo sequence at the end, a host of other familiar recording artists.

With both the film's music and the soundtrack album produced by **George Martin**, who produced the original lp for **The Beatles**, **RSO's** film division and **RSO Records** have launched an extensive film/record cross-promotion that kicked off last week with major premieres, press conferences and interviews in both **New York** and **Los Angeles**. With the **Universal** release supported by major print, television and radio campaigns, and the lp providing its own formidable momentum via broad airplay, **RSO Records** president **Al Coury** reported single orders to major racks that alone generated gold and platinum status.

As media response to the new "Sgt. Pepper" was building, meanwhile, a broader phenomenon was already being hinted at through additional exposure for the original **Beatles** record, being re-released by **Capitol** to coincide with the film's release. Although new versions of **Beatles** classics were being added in bulk to station playlists, with virtually every musical format making room for a number of different cuts from the soundtrack, many programmers were also playing the original models as well, further increasing "Sgt. Pepper's" renewed celebrity status.

## Polydor Signs Supa



**Polydor Incorporated** has signed singer-composer **Richard Supa** to a long term recording agreement. Shown at the signing ceremony are, from left: **Noel Love** of **Silver Cloud Records**; **David Krebs** of **Leber-Krebs**, **Supa's** managers; **Supa**; **Fred Haayen**, president, **Polydor Incorporated** and **Steve Leber** of **Leber-Krebs**.

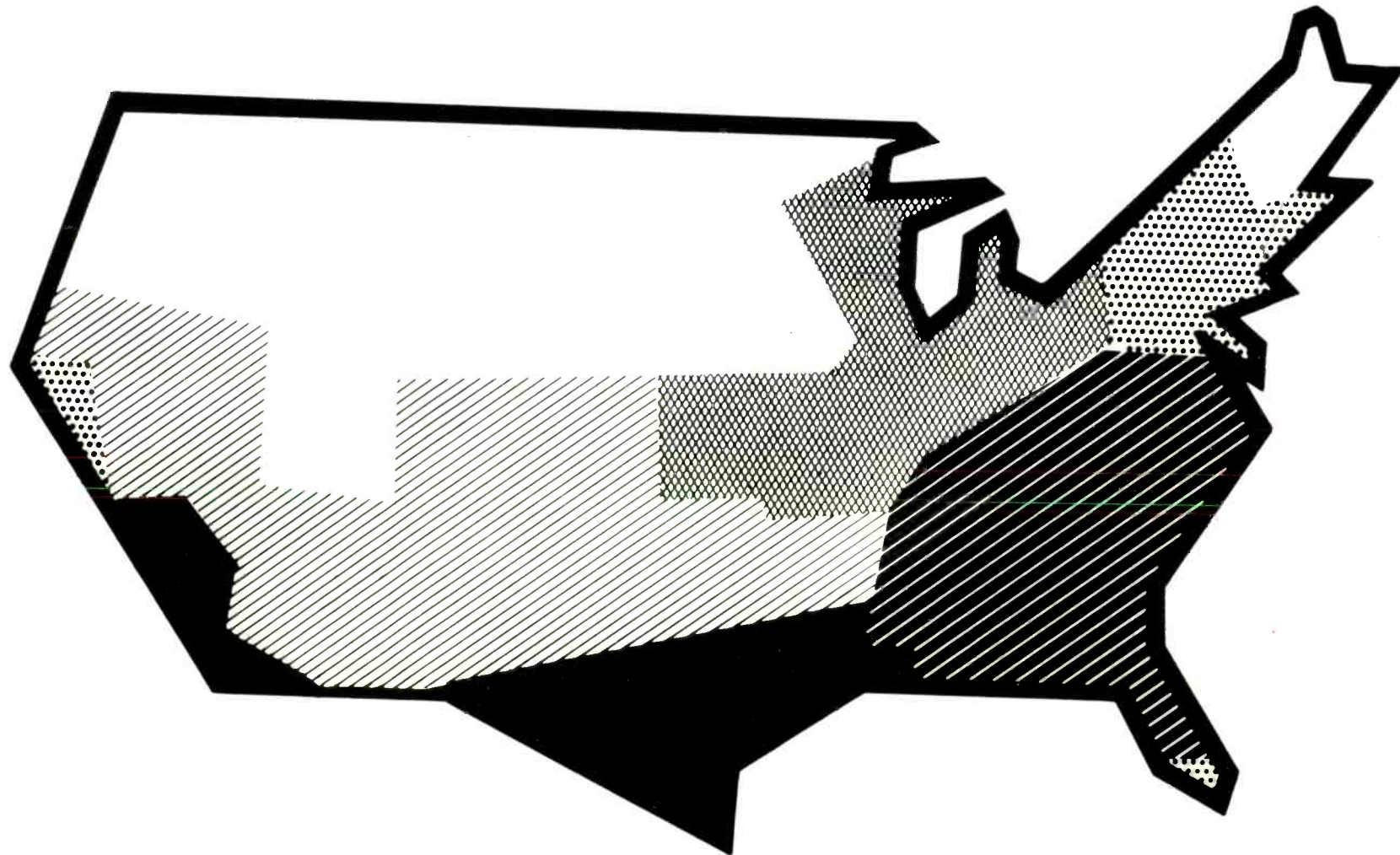


# RECORD WORLD

July 29, 1978  
Pullout Section

## THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral a

### 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 Z104 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 WINW 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:

1	1	Commodores
3	2	Rolling Stones
10	3	Frankie Valli
4	4	Donna Summer
2	5	Gerry Rafferty
5	6	Bob Seger
13	7	Pablo Cruise
9	8	Barry Manilow (Copacabana)
15	9	Evelyn "Champagne" King
14	10	Village People
12	11	Jefferson Starship
6	12	Meatloaf
16	13	Joe Walsh
18	14	A Taste of Honey
22	15	Foreigner
17	16	Walter Egan
19	17	Toby Beau
7	18	Andy Gibb (Shadow)
11	19	Michael Johnson
Add	20	Andy Gibb (Everlasting)
Add	21	Olivia Newton-John
23	22	Wings
24	23	Jackson Browne
25	24	Rita Coolidge
8	25	O'Jays

**Adds:** Chris Rea  
Exile  
Barbra Streisand (Prisoner)  
Earth, Wind & Fire

**Extras:** Teddy Pendergrass  
Anne Murray  
Teri De Sario

**LP Cuts:** Meatloaf (Paradise)  
John Travolta (Sandy)  
John Travolta & Olivia  
Newton-John (Summer  
Nights)  
Robin Gibb (Oh Darlin')

**Also Possible:** ELO  
ARS  
Barbra Streisand  
Cars  
Quincy Jones  
John Paul Young

#### Last Week: This Week:

1	1	Commodores
2	2	Rolling Stones
4	3	Frankie Valli
7	4	Pablo Cruise
6	5	Walter Egan
5	6	Donna Summer
13	7	Joe Walsh
3	8	Bob Seger
8	9	Andy Gibb (Shadow)
12	10	Jefferson Starship
14	11	Barry Manilow (Copacabana)
16	12	Atlanta Rhythm Section
17	13	Toby Beau
18	14	Rita Coolidge
19	15	Foreigner
23	16	A Taste of Honey
21	17	Wings
20	18	Eddie Money
26	19	Evelyn "Champagne" King
27	20	Olivia Newton-John
9	21	O'Jays
Add	22	Andy Gibb (Everlasting)
Add	23	Chris Rea
10	24	Heatwave
11	25	Michael Johnson
28	26	ELO
30	27	Quincy Jones
29	28	Jackson Browne
Add	29	Exile
15	30	Gerry Rafferty

**Adds:** Barbra Streisand (Prisoner)  
John Paul Young  
Raydio  
Anne Murray  
Earth, Wind & Fire

**Extras:** Barbra Streisand (Songbird)  
Village People  
Teddy Pendergrass

**LP Cuts:** John Travolta & Olivia  
Newton-John (Summer  
Nights)

**Also Possible:** Tarney Spencer  
Cheryl Ladd  
Gene Cotton

#### Last Week: This Week:

2	1	Rolling Stones
1	2	Gerry Rafferty
8	3	Commodores
12	4	Frankie Valli
7	5	Donna Summer
9	6	Joe Walsh
13	7	Barry Manilow (Copacabana)
14	8	Pablo Cruise
3	9	Andy Gibb (Shadow)
4	10	Bob Seger
6	11	Michael Johnson
5	12	Steve Martin
10	13	ABBA
15	14	Jefferson Starship
18	15	Walter Egan
17	16	Jackson Browne
24	17	Foreigner
20	18	Toby Beau
Add	19	Olivia Newton-John
21	20	ELO
AP	21	A Taste of Honey
11	22	O'Jays
Ex	23	Andy Gibb (Everlasting)
Ex	24	Wings

**Adds:** Michael Stanley  
Moody Blues  
Kenny Loggins  
Earth, Wind & Fire  
Exile

**Extras:** Rita Coolidge  
Eddie Money  
Evelyn "Champagne" King  
REO Speedwagon  
Chris Rea  
ARS

**LP Cuts:** None

**Also Possible:** John Paul Young  
Cheryl Ladd  
Nick Gilder  
Sutherland Brothers  
Rick James

### Hottest:

#### Rock:

Kinks

#### Adult:

Barbra Streisand (Prisoner)

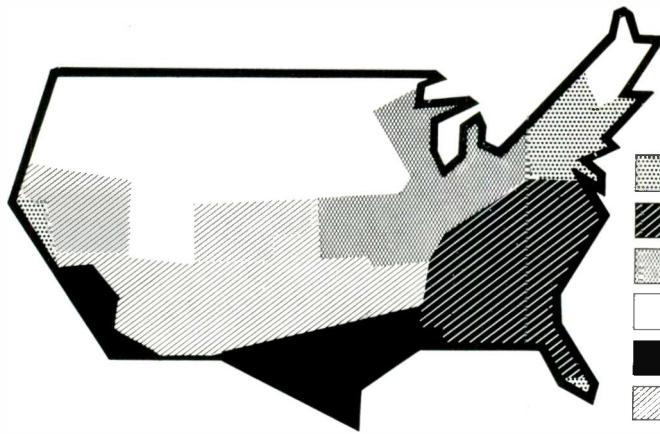
#### R&B Crossovers:

Teddy Pendergrass  
Rick James  
Spinners



# TPLACE ke Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC 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:

2	1	Rolling Stones
1	2	Frankie Valli
5	3	Pablo Cruise
3	4	Gerry Rafferty
4	5	Bob Seger
20	6	Commodores
14	7	Joe Walsh
7	8	Andy Gibb (Shadow)
9	9	Barry Manilow (Copacabana)
13	10	Toby Beau
11	11	Jefferson Starship
10	12	O'Jays
15	13	Walter Egan
17	14	Jackson Browne
16	15	Donna Summer
8	16	Michael Johnson
21	17	ARS
6	18	Meatloaf
24	19	Foreigner
22	20	Rita Coolidge
12	21	Billy Joel (Only)
Add	22	Chris Rea
Ex	23	Andy Gibb (Everlasting)
AP	24	Steve Martin

Adds: Olivia Newton-John  
Exile  
Little River Band

Extras: Kenny Rogers

LPCuts: John Travolta & Olivia  
Newton-John (Summer  
Nights)  
Robin Gibb (Oh Darlin')

Also Possible: Wings  
Earth, Wind & Fire  
Crystal Gayle  
Spinners  
Evelyn "Champagne" King

### Last Week: This Week:

5	1	Rolling Stones
6	2	Commodores
8	3	Frankie Valli
9	4	Donna Summer
1	5	Andy Gibb (Shadow)
2	6	Gerry Rafferty
3	7	O'Jays
4	8	Bob Seger
7	9	Peter Brown
15	10	Joe Walsh
13	11	Barry Manilow (Copacabana)
12	12	Jefferson Starship
16	13	Pablo Cruise
19	14	Foreigner
18	15	Walter Egan
17	16	Toby Beau
10	17	Heatwave
11	18	Meatloaf
21	19	Wings
22	20	Eddie Money
27	21	Olivia Newton-John
23	22	Jackson Browne
26	23	Rita Coolidge
14	24	Michael Johnson
Add	25	Andy Gibb (Everlasting)
28	26	ARS
Add	27	Evelyn "Champagne" King
Ex	28	Exile

Adds: ELO  
Chris Rea  
A Taste of Honey  
McCrarys  
Earth, Wind & Fire  
Kinks  
Teddy Pendergrass

Extras: Rick James  
Nick Gilder  
Cars  
Louisiana's Le Roux  
Tom Petty

LPCuts: John Travolta & Olivia  
Newton-John (Summer  
Nights)

Also Possible: Quincy Jones  
Village People

### Last Week: This Week:

11	1	Frankie Valli
4	2	Rolling Stones
18	3	Commodores
9	4	Pablo Cruise
15	5	Joe Walsh
2	6	Bob Seger
1	7	Gerry Rafferty
14	8	Jefferson Starship
12	9	Toby Beau
13	10	Walter Egan
3	11	Andy Gibb (Shadow)
5	12	O'Jays
16	13	Barry Manilow (Copacabana)
6	14	Michael Johnson
17	15	ARS
7	16	Meatloaf
20	17	ELO
19	18	Wings
8	19	ABBA
25	20	Jackson Browne
Add	21	Rita Coolidge
26	22	Foreigner
Ex	23	Olivia Newton-John
10	24	Heatwave
Add	25	Andy Gibb (Everlasting)
24	26	Eric Clapton

Adds: Earth, Wind & Fire  
Chris Rea  
Exile

Extras: Nick Gilder  
Steve Martin  
Eddie Money  
Eddie Rabbitt

LPCuts: None

Also Possible: Todd Rundgren  
Evelyn "Champagne" King  
Cheryl Ladd  
Tom Petty

## Hottest:

### Country Crossovers:

Crystal Gayle  
Anne Murray

### Teen:

None

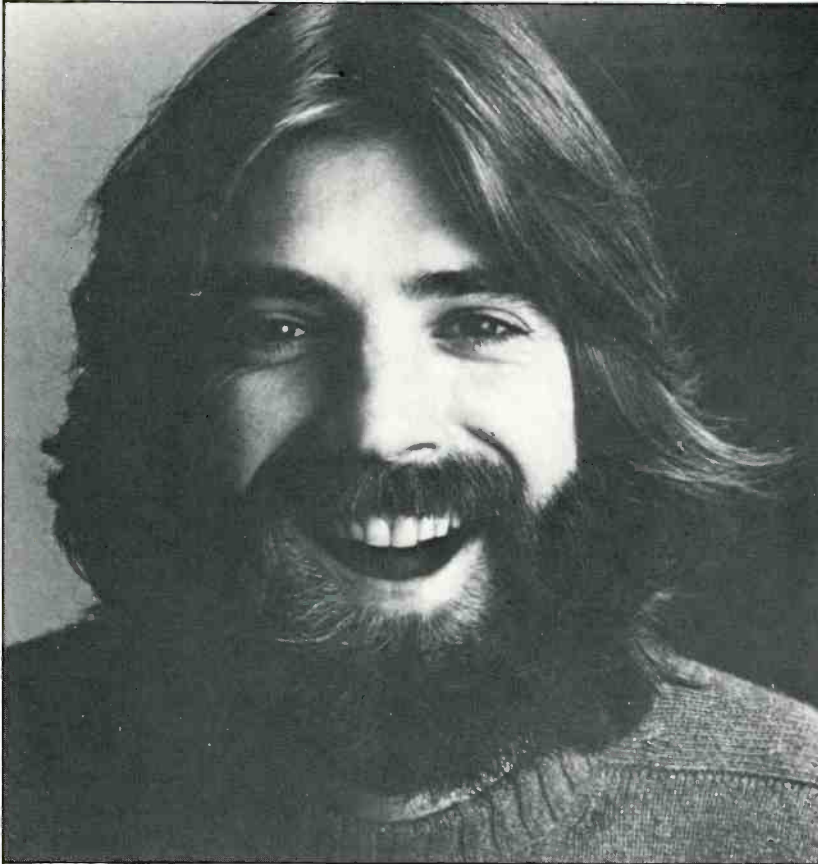
### LP Cuts:

Travolta & Newton-John (Summer)  
John Travolta (Sandy)  
Robin Gibb (Oh Darlin')



Whenever  
I Call You  
"Friend"

*Kenny Loggins*



The album cut that created early AOR audience  
and consumer excitement is now

A Single . . . 3-10794

With immediate acceptance on

#30 WSAI Cincinnati	Z93 Atlanta
To 37 WHB St. Louis	WZUU Milwaukee
Added KXOK St. Louis	WROV Roanoke
Added WFBR Baltimore	WGH Norfolk
#B KELI Tulsa	WKXX Birmingham

From the bulleting  
"Nightwatch"

Album

On Columbia Records



# CALL-OUTS

## Stations Contributing This Week:

WCOL, WDRQ, WFIL, WHBQ, WIFI, WNBC, WNDE,  
WPEZ, WRKO, WSAI, WZZD, KDWB, KHJ, KIMN,  
KING, KSLQ, KSTP, KTLK, 92X, 96X, Y100.

## Overall Demographics:

Gerry Rafferty	Donna Summer
Frankie Valli	Michael Johnson
Andy Gibb (Shadow)	John Travolta/Olivia
Commodores	Newton-John
Rolling Stones	Barry Manilow (Copacabana)
Jackson Browne	

**GERRY RAFFERTY:** A solid number one with number 1 male teens, number one male and female adults; some female teen response.

**FRANKIE VALLI:** Ties for one in male teens, tied for second in female teens, fourth in both male and female adults.

**ANDY GIBB:** On the same level as VALLI—#2 male teens, #1 female teens; tied for #4 in male adults; the #3 female adult record.

**COMMODORES:** Tied for #4 in male and female teens; pulling male adults and ties for sixth in female adults.

**ROLLING STONES:** Pulling male teens (tied #4), and female teens (#4) third in male adults and #7 in female adults.

**BOB SEGER:** Light male teen reports, tied for fourth in male adults, pulling female adults.

**JACKSON BROWNE:** Pulling some male teens, tied for #3 in male adults and tied for seventh in female adults.

**CARLY SIMON:** Fourth in female adults, some male adult reports, also some female teens.

**DONNA SUMMER:** Teens are big here (tied for #1 male teens; shares #2 in female teens) tied for fifth in female adults.

**MICHAEL JOHNSON:** Tied for fourth in male teens and adults. Strong female adults as it holds down the fourth slot.

**JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (You're):** Record has gained strength since the movie. Early strength was in teens. Still shows with teens (tied for #2 females) but also pulling male and female adults.

**BARRY MANILOW (Copa):** Tied for third in female teens and seventh in female adults. Also pulling male adults.

## Active Discs:

**ARS (I'm):** Record is showing an overall response where reported. **HEATWAVE:** Is pulling male teens (tied for third) female teens (tied for fourth) while sharing the fifth spot in male adults. Also shows female adult response.

**JEFFERSON STARSHIP (Runaway):** Has male adult response.

**EVELYN "CHAMPAGNE" KING:** Pulling male teens and female adults.

**STEVE MARTIN:** Showing with 18+ males.

**DAVE MASON:** Has teen and 18-49 female response.

**MEATLOAF:** Female adults the story here (tied for #2). Also pulling male and female teens and male adults.

**O'JAYS:** Pulling good female demographics. Tied for third in teens and seventh in adults.

**PABLO CRUISE:** Tied for fifth in male adults. Also pulling female adults.

**SWEET:** Pulling male and female teens.

**TOBY BEAU:** Positive response in 18-49 females and male teens.

## Stayability:

**BEE GEES (Night):** Overall response reported with strong male and female adults being the outstanding demographics.

**EARTH, WIND & FIRE (Fantasy):** Female teens remain strong, also pulls some male and female adults.

**BILLY JOEL (Only):** Tied for third in male teens, tied for second in female teens, tied for fifth in male adults, seventh in female adults.

**CHUCK MANGIONE:** Tied for fourth both in male teens and female teens; still pulls male adults and tied for sixth in female adults.

**PARRY MANILOW (Even):** Overall picture remains very strong. Heaviest demographic is female adults where it is #2.

**PLAYER:** Continues to pull male and female teens along with female adults.

**WINGS (With):** Continues to show well on an overall basis.

## Breaking:

**FRANKIE VALLI:** See "Overall" section.

**JOE WALSH:** Strong male record as it ties for #3 in teens and is #2 in adults. Pulling some female teens and coming up in female adults.

## Early Acceptance on:

**TERI DE SARIO:** Has female teen response.

**WALTER EGAN:** Pulling males 18-24.

**FOREIGNER:** Pulling male and female teens.

**FOXY:** Pulling male teens and male and female adults.

**ANDY GIBB (Everlasting):** Showing some early overall response.

**MOODY BLUES:** Shows with 18-24 males and females.

**ANNE MURRAY:** Showing with 25+ females.

**BARBRA STREISAND:** Just pulling females 18+.



# Record World Presents SOUND OF '78

A five-hour year-end radio spectacular starring Bruce Morrow for the rock and MOR versions and Lee Arnold for the country version. Top record, TV, film and news personalities and the editors of Record World magazine recap the great events of 1978. Don't miss this entertainment and public service blockbuster keyed to your rock, MOR or country format.

## SOUND OF '78 PRESENTS... The Year's Top Personalities

The Bee Gees, Bob Seger, Fleetwood Mac, Debby Boone, Dolly Parton, Abba, Donna Summer, Jane Fonda, Jon Voight, Diane Keaton, Jill Clayburgh, Linda Ronstadt, Chuck Mangione, Andy Gibb, John Travolta, Sylvester Stallone, Billy Joel, Brooke Shields, Emmylou Harris, Seals & Crofts, Barry Manilow, Crystal Gale, and many others. Plus Oscar, Emmy, Grammy, and Tony award winners.

## The Newsmakers

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## Plus TV and Movie Soundtracks

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## SOUND OF '78

Sound of 77 was heard on over 1,300 Radio Stations World Wide, including the top 100 markets. Sound of 78, now in its 13th year, is the original year-end wrap-up at the same low price of \$25.00. Don't miss this low cost/high return special. Five spectacular hours packed with 50 availabilities. Your cost: a bartered 10 minutes plus \$25 for handling charges. Return your check with the coupon and reserve this year-end rating booster.

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We would like to carry Record World Sound of '78 on our station. We understand that of the 50 one-minute availabilities during the five-hour program, we will have 40 for local sponsorship and we will provide you with 10 minutes for barter. Enclosed is a check for \$25. to cover handling charges.

**Our Format is:**

Rock       Country       M.O.R.       Other

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# Samantha Sang

**#1 NEW FEMALE VOCALIST OF THE YEAR**



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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

AIN'T NOTHING GONNA KEEP ME FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI) .....	64
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI) .....	27
ANNIE MAE Charles Jackson & Marvin Yancy (Cole-arama, BMI) .....	99
A ROCK 'N ROLL FANTASY R. Davies (Davray, BMI) .....	73
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI) .....	7
BLUER THAN BLUE Brent Maher & Steve Gibson (Springcreek/Let There Be, ASCAP) .....	16
BOOGIE, OOGIE, OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI) .....	24
BREAK IT TO THEM GENTLY B. Cummings (Shillelagh, BMI) .....	87
CAN WE STILL BE FRIENDS Todd Rundgren (Earmark, BMI) .....	47
CHATTANOOGA CHOO CHOO W. Michael Lewis & Laurin Rinder (Leon Feist, ASCAP) .....	100
CLOSE THE DOOR Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	33
COPACABANA (AT THE COPA) Ron Dante & Barry Manilow (Kamakazee/Appoggiatura Camp Songs, BMI) .....	9
DANCE WITH ME Cory Wade (Sherlyn/Decible, BMI) .....	36
DAYLIGHT & DARKNESS William Robinson (Bertram, ASCAP) .....	94
DON'T PITY ME Van McCoy (Van McCoy/Tamerlane, BMI) .....	89
DREAM LOVER Stewart Levine (Marshall Tucker/No Exit, BMI) .....	95
EVEN NOW Ron Dante, Barry Manilow (Kamakazee, BMI) .....	93
EVERY KINDA PEOPLE Robert Palmer (Island/Restless, BMI) .....	70
FEELS SO GOOD Chuck Mangione (Gates, BMI) .....	60
FM (NO STATIC AT ALL) Prod. not listed (Freckles/Jump Tunes/Duchess, BMI) .....	51
FOLLOW YOU, FOLLOW ME David Hentschel & group (Gelring/Run It, BMI) .....	67
FOOL (IF YOU THINK IT'S OVER) Gus Dudgeon (Magnet/Sole Selling Agent/Interworld, No license listed) .....	34
GET OFF Cory Wade (Sherlyn, BMI) (Lindseyanne, BMI) .....	54
GOT TO GET YOU INTO MY LIFE Maurice White (Maclen, BMI) .....	48
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell, BMI) .....	4
HOLDING ON (WHEN LOVE IS GONE) Bobby Martin (Almo/McRovscod, ASCAP) .....	84
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign, BMI) .....	28
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/WB, ASCAP) .....	18
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI) .....	39
HOT LOVE, COLD WORLD Carter (Glenwood/Cigar, ASCAP) .....	53
IF EVER I SEE YOU AGAIN Joe Brooks (Big Hill, ASCAP) .....	58
IF YOU'RE READY (HERE IT COMES) Michael Stokes (Desert Moon, BMI/Desert Rain, ASCAP) .....	91
IF YOU WANNA DO A DANCE Thom Bell (Mighty Three, BMI) .....	77
I LIKE GIRLS BY Group (Clita, BMI) .....	96
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI) .....	88
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill, BMI) .....	59
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI) .....	26
IT'S A HEARTACHE David Mackay/Scott & Wolfe (Pi-Gem, BMI) .....	25
I'VE HAD ENOUGH Paul McCartney (MPL/ATV, BMI) .....	30
JUST WHAT I NEED Roy Thomas Baker (Lido, BMI) .....	75
KING TUT William E. McEuen (Colorado, ASCAP) .....	20
KISS YOU ALL OVER Mike Chapman (Chinnichap, BMI) .....	35
LAST DANCE Giorgio Moroder (Primus Arista/Olga, BMI) .....	5
LIFE'S BEEN GOOD Bob Szymczyk (Wow & Flutter, ASCAP) .....	15
LOVE IS IN THE AIR Vanda & Young (Edwards B. Marks, BMI) .....	56
LOVE IS LIKE OXYGEN Prod. by group (Sweet/WB, ASCAP) .....	45
LOVE OR SOMETHING LIKE IT Larry Butler (M-3/Cherry Lane, ASCAP) .....	41
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Just Over The Bridge/Diana, BMI) .....	78
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI) .....	12
MACHO MAN Jacques Morali (Can't Stop, BMI) .....	38
MAGNET AND STEEL Walter Egan (Melody Deluxe/Sweet/Seldak, ASCAP) .....	23
MISS YOU The Glimmer Twins (Colgems-EMI, ASCAP) .....	3
MR. BLUE SKY Jeff Lynne (Unart/Jet, BMI) .....	37
MY ANGEL BABY Sean Delancy (Texongs/BoMass, BMI) .....	19
NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI) .....	66
NEVER LET HER SLIP AWAY Andrew Gold (Lucky/Special, BMI) .....	61
ONLY ONE LOVE IN MY LIFE Tom Collins & Ronnie Milsap (WB/Sweet Harmony, ASCAP) .....	90
ONLY THE GOOD DIE YOUNG Phil Ramone (Joelsongs, BMI) .....	62
PORTRAIT (HE KNEW) Jeff Glixman (Don Kirshner, BMI) .....	69
PROVE IT ALL NIGHT Jon Landau & Bruce Springsteen (Bruce Springsteen, ASCAP) .....	46
READY OR NOT Nick DeCaro (United Artists, ASCAP) .....	81
REMINISCING John Boylan & Group (Screen Gems-EMI, BMI) .....	79
RIVERS OF BABYLON Frank Farian (Al Gallico/Ackee, BMI-ASCAP) .....	65
RUNAWAY Larry Cox & group (Diamondback, BMI) .....	14
RUNAWAY LOVE Gil Askey (Andrask/Gemingo, BMI) .....	68
SATURDAY N. Rodgers & B. Edwards (Chic, BMI) .....	86
SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) .....	2
SHAME Warren R. Schatz (Dynatone/Belinda/Unichappell, BMI) .....	21
STEPPIN' IN A SLIDE ZONE Tony Clarke (Johnsongs, ASCAP) .....	82
SONGBIRD Gary Klein (Manhattan Island/Diana, BMI/Intersong U.S.A., ASCAP) .....	40
STAY Jackson Browne (Cherio, BMI) .....	22
STILL THE SAME Bob Seger & Punch (Gear, ASCAP) .....	10
STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP) .....	29
SURRENDER Tom Werman (Screen Gems-EMI/Adult, BMI) .....	92
TAKE A CHANCE ON ME Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP) .....	13
TALKING IN YOUR SLEEP Allen Reynolds (Chriswood, BMI) .....	76
THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P. Fefe, ASCAP) .....	42
THE GROOVE LINE Barry Blue (Almo/Tincabell, ASCAP) .....	17
THINK IT OVER Gary Klein (Kengorus, ASCAP) .....	83
THREE TIMES A LADY J. Carmichael/Commodores (Jobete/Commodores, ASCAP) .....	6
TIME FOR ME TO FLY Kevin Cronin, Gary Richrath & Paul Grupp (Fate, ASCAP) .....	74
TWO OUT OF THREE AIN'T BAD Todd Rundgren (Edward B. Marks/Neverland Peg, BMI) .....	8
TWO TICKETS TO PARADISE Bruce Botnick (Grainoca, BMI) .....	31
USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	11
VICTIM Dave Crawford (Daan, ASCAP) .....	97
WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP) .....	80
WILL YOU LOVE ME TOMORROW Dave Mason & Ron Nevison (Screen Gems-EMI, BMI) .....	45
WITH A LITTLE LUCK Paul McCartney (MPL/ATV, BMI) .....	57
WONDERFUL TONIGHT Glyn Johns (Stigwood/Unichappell, BMI) .....	52
YOU David Anderle (Beechwood/Snow, BMI) .....	71
YOU Trevor Howard (Island, BMI) .....	32
YOU AND I Rick James & Art Stewart (Stone Diamond, BMI) .....	49
YOU BELONG TO ME Arif Mardin (Snug/C'est, ASCAP) .....	43
YOU DON'T LOVE ME ANYMORE David Malloy (Briarpatch/Debdave, BMI) .....	72
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP) .....	63
YOU'RE A PART OF ME Steve Gibson (Brown Shoes/Chappell, ASCAP) .....	55
YOU'RE ALL I NEED TO GET BY Jack Gold (Jobete, ASCAP) .....	85
YOU'RE THE LOVE Louie Shelton (David Baiteau, ASCAP/Dawnbreaker/Oaktree, BMI) .....	44
YOU'RE THE ONE THAT I WANT John Farrar (Stigwood/John Farrar/Ensign, BMI) .....	1

JULY 29, 1978

JULY 29  
JULY 22

101 101 IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/Braintree, BMI) .....	
102 103 HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 (Bright Tunes, BMI) .....	
103 102 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI) .....	
104 110 WITHOUT YOU HEART/Mushroom 7035 (Warner Bros., ASCAP) .....	
105 135 SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008 (Valle-Joe, BMI) .....	
106 — WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/Sheepshead Bay, ASCAP) .....	
107 105 NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI) .....	
108 106 SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI) .....	
109 107 GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/Golde's/Peter Noone, BMI) .....	
110 115 SHE LOVES TO BE IN LOVE CHARLIE/Janus 276 (Heavy, BMI) .....	
111 109 REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP) .....	
112 117 FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI) .....	
113 — BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374 (Jobete, ASCAP) .....	
114 — FLYIN' PRISM/Ariola 7714 (Squamish/Corinth, BMI) .....	
115 112 STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda, ADT, BMI) .....	
116 — ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS/Columbia 3 10758 (Island/Skerry, BMI) .....	
117 108 THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 (Captain Crystal, BMI) .....	
118 120 RAISE A LITTLE HELL TROOPER/MCA 40924 (Survivor/Top Soil, BMI) .....	
119 — FIRE ROBERT GORDON WITH LINK RAY/Private Stock 45203 (Ramrod, ASCAP) .....	
120 142 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) (Electrocord, ASCAP) .....	
121 123 I CAN'T ASK FOR ANYTHING MORE THAN YOU RICHARD TORRANCE/Capitol 4554 (Colgems-EMI, ASCAP) .....	
122 133 BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826 (WMOT, BMI) .....	
123 124 HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP) .....	
124 122 MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP) .....	
125 126 NIGHT TIME MAGIC LARRY GATLIN/Monument 45249 (First Generation, BMI) .....	
126 127 1 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 (Bema/RWP, ASCAP) .....	
127 128 OUT OF THE BLUE THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP) .....	
128 134 NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380 (Irving/Four Knights, BMI) .....	
129 130 I CAN'T WAIT ANY LONGER BILL ANDERSON/MCA 2371 (Stallion, BMI) .....	
130 — GOT TO HAVE LOVING DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM) .....	
131 121 TAKE IT OFF THE TOP DIXIE DREGS/Capricorn 0291 (No Exit/Dregs, BMI) .....	
132 — LONG HOT SUMMER NIGHTS WENDY WALDMAN/Warner Bros. 8617 (Irving/Moon & Stars, BMI) .....	
133 145 GROOVE WITH YOU ISLEY BROS./T-Neck 2277 (CBS) (Bovina, ASCAP) .....	
134 139 (THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI) .....	
135 — BEAUTY SCHOOL DROUPT FRANKIE AVALON/De-Lite 907 (Mercury) (Edwin Monis, ASCAP) .....	
136 146 MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty-Foe, BMI) .....	
137 138 LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP) .....	
138 137 GOOD, BAND AND FUNKY SHOTGUN/ABC 12363 (Goblet/Funk Rock/ABC/Dunhill, BMI) .....	
139 — SUITCASE LIFE RICHARD SUPA/Polydor 1449 (Colgems-EMI/Glory, ASCAP) .....	
140 148 THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP) .....	
141 118 I GOT WHAT I NEED BUNNY SIGLER/Gold Mind 4010 (Salsoul) (Lucky Three/Henry Suemay, BMI) .....	
142 116 STOP YOUR WEEPING DRAMATICS/ABC 12372 (Groovesville, BMI) .....	
143 125 HOME MADE JAM BOBBI HUMPHREY/Epic 8 50529 (Antista, ASCAP) .....	
144 140 CA PLANE POUR MOI PLASTIC BERTRAND/Sire 1020 (WB) (Blew Disque, ASCAP) .....	
145 119 MUSIC IN MY LIFE MAC DAVIS/Columbia 3 10745 (Songpainter, BMI) .....	
146 149 FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMI) .....	
147 150 LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP) .....	
148 147 JUST ONE MINUTE MORE MIKE FINNIGAN/Columbia 3 10741 (Joans Bones, BMI/Colgems-EMI/Glory, ASCAP) .....	
149 131 BY WAY OF LOVE'S EXPRESS ASHFORD & SIMPSON/Warner Bros. 9571 (Nick-O-Val, ASCAP) .....	
150 143 THE SPANK JAMES BROWN/Polydor 14487 (Dynatone/Belinda/Unichappell, BMI) .....	



# KC AND THE SUNSHINE BAND

SHIPPED PLATINUM  
JULY 24, 1978



DISTRIBUTED BY KC PRODUCTIONS  
495 S.E. 10TH COURT  
HIALEAH, FLORIDA 33010



# RECORD WORLD SINGLES CHART

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

JULY 29	JULY 22		WKS. ON CHART
1	2	<b>YOU'RE THE ONE THAT I WANT</b> JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN RSO 891	18
2	1	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	16
3	4	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)	10
4	10	<b>GREASE</b> FRANKIE VALLI/RSO 897	9
5	6	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	11
6	9	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	6
7	3	<b>BAKER STREET</b> GERRY RAFFERTY/United Artists 1192	16
8	8	<b>TWO OUT OF THREE AIN'T BAD</b> MEATLOAF/Epic/Cleveland Intl. 8 50513	20
9	11	<b>COPACABANA (AT THE COPA)</b> BARRY MANILOW/ Arista 0339	8
10	5	<b>STILL THE SAME</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol 4581	12
11	7	<b>USE TA BE MY GIRL</b> O'JAYS/Phila. Intl. 8 3462 (CBS)	15
12	14	<b>LOVE WILL FIND A WAY</b> PABLO CRUISE/A&M 2048	9
13	13	<b>TAKE A CHANCE ON ME</b> ABBA/Atlantic 3457	15
14	15	<b>RUNAWAY</b> JEFFERSON STARSHIP/Grunt 11275 (RCA)	10
15	17	<b>LIFE'S BEEN GOOD</b> JOE WALSH/Asylum 45493	8
16	12	<b>BLUER THAN BLUE</b> MICHAEL JOHNSON/EMI-America 8001	13
17	16	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	14
18	26	<b>HOT BLOODED</b> FOREIGNER/Atlantic 3488	5
19	22	<b>MY ANGEL BABY</b> TOBY BEAU/RCA 11250	12
20	21	<b>KING TUT</b> STEVE MARTIN/Warner Bros. 8577	11
21	24	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	9
22	25	<b>STAY/LOADOUT</b> JACKSON BROWNE/Asylum 45485	9
23	27	<b>MAGNET AND STEEL</b> WALTER EGAN/Columbia 3 10719	9
24	30	<b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	7
25	18	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA 11249	19
26	28	<b>I'M NOT GONNA LET IT BOTHER ME TONIGHT</b> ATLANTA RHYTHM SECTION/Polydor 14484	8
27	33	<b>AN EVERLASTING LOVE</b> ANDY GIBB/RSO 904	3
28	37	<b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/ RSO 903	4
29	32	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	8
30	31	<b>I'VE HAD ENOUGH</b> WINGS/Capitol 4594	6
31	35	<b>TWO TICKETS TO PARADISE</b> EDDIE MONEY/Columbia 3 10765	5
32	36	<b>YOU</b> RITA COOLIDGE/A&M 2058	5
33	39	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	7
34	41	<b>FOOL (IF YOU THINK IT'S OVER)</b> CHRIS REA/Magnet/U.A. 1198	4
35	65	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589	4
36	19	<b>DANCE WITH ME</b> PETER BROWN/Drive 6269 (TK)	22
37	38	<b>MR. BLUE SKY</b> ELO/Jet 5050 (CBS)	6
38	49	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca 922	6
39	50	<b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226	6
40	40	<b>SONGBIRD</b> BARBRA STREISAND/Columbia 3 10756	8
41	42	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists 1210	9
42	34	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	11
43	20	<b>YOU BELONG TO ME</b> CARLY SIMON/Elektra 45477	15
44	23	<b>YOU'RE THE LOVE</b> SEALS & CROFTS/Warner Bros. 8551	9
45	29	<b>LOVE IS LIKE OXYGEN</b> SWEET/Capitol 4549	23
46	47	<b>PROVE IT ALL NIGHT</b> BRUCE SPRINGSTEEN/Columbia 3 10763	7
47	48	<b>CAN WE STILL BE FRIENDS</b> TODD RUNDGREN/Bearsville 0324 (WB)	8



## CHARTMAKER OF THE WEEK

48	—	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE Columbia 3 10796	1
49	57	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	6
50	44	<b>WILL YOU LOVE ME TOMORROW</b> DAVE MASON/Columbia 3 10749	9
51	46	<b>FM (NO STATIC AT ALL)</b> STEELY DAN/MCA 20894	9
52	45	<b>WONDERFUL TONIGHT</b> ERIC CLAPTON/RSO 895	12
53	43	<b>HOT LOVE, COLD WORLD</b> BOB WELCH/Capitol 4588	8
54	62	<b>GET OFF</b> FOXY/Dash 5046 (TK)	5
55	58	<b>YOU'RE A PART OF ME</b> GENE COTTON/Ariola 7704	6
56	67	<b>LOVE IS IN THE AIR</b> JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	3
57	51	<b>WITH A LITTLE LUCK</b> WINGS/Capitol 4559	18
58	52	<b>IF EVER I SEE YOU AGAIN</b> ROBERTA FLACK/Atlantic 3483	9
59	63	<b>I NEED TO KNOW</b> TOM PETTY AND THE HEARTBREAKERS/ Shelter 62010 (ABC)	5
60	53	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	27
61	64	<b>NEVER LET HER SLIP AWAY</b> ANDREW GOLD/Asylum 45489	7
62	55	<b>ONLY THE GOOD DIE YOUNG</b> BILLY JOEL/Columbia 3 10750	11
63	75	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	4
64	73	<b>AIN'T NOTHIN' GONNA KEEP ME FROM YOU</b> TERI DE SARIO/Casablanca 929	4
65	66	<b>RIVERS OF BABYLON</b> BONEY M/Sire/Hansa 1027 (WB)	7
66	70	<b>NEW ORLEANS LADIES</b> LOUISIANA'S LE ROUX/Capitol 4586	7
67	54	<b>FOLLOW YOU, FOLLOW ME</b> GENESIS/Atlantic 3474	14
68	69	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0318 (WB)	9
69	56	<b>PORTRAIT (HE KNEW)</b> KANSAS/Kirshner 8 4276 (CBS)	9
70	61	<b>EVERY KINDA PEOPLE</b> ROBERT PALMER/Island 100	18
71	80	<b>YOU</b> McCRARYS/Portrait 6 70014	3
72	74	<b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT/Elektra 45488	7
73	—	<b>A ROCK 'N ROLL FANTASY</b> THE KINKS/Arista 0342	1
74	79	<b>TIME FOR ME TO FLY</b> REO SPEEDWAGON/Epic 8 50582	3
75	82	<b>JUST WHAT I NEEDED</b> CARS/Elektra 45491	4
76	83	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1214	2
77	85	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493	2
78	—	<b>LOVE THEME FROM "EYES OF LAURA MARS" (PRISONER)</b> BARBRA STREISAND/Columbia 3 10777	1
79	—	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 4605 (Capitol)	1
80	—	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794	1
81	86	<b>READY OR NOT</b> HELEN REDDY/Capitol 4582	3
82	—	<b>STEPPIN' IN A SLIDE ZONE</b> MOODY BLUES/London 270	1
83	89	<b>THINK IT OVER</b> CHERYL LADD/Capitol 4599	2
84	—	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	1
85	—	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	1
86	—	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)	1
87	91	<b>BREAK IT TO THEM GENTLY</b> BURTON CUMMINGS/Portrait 6 70016	2
88	94	<b>I LOVE THE NIGHTLIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14488	2
89	92	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370	2
90	90	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA 11270	4
91	93	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/ Roadshow 1212 (UA)	3
92	95	<b>SURRENDER</b> CHEAP TRICK/Epic 8 6434	2
93	59	<b>EVEN NOW</b> BARRY MANILOW/Arista 0330	13
94	84	<b>DAYLIGHT AND DARKNESS</b> SMOKEY ROBINSON/Tamla 54293 (Motown)	10
95	78	<b>DREAM LOVER</b> MARSHALL TUCKER BAND/Capricorn 0300	6
96	—	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)	1
97	—	<b>VICTIM CANDI</b> STATON/Warner Bros. 8582	1
98	—	<b>5.7.0.5</b> CITY BOY/Mercury 73999	1
99	97	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572	6
100	77	<b>CHATTANOOGA CHOO CHOO</b> TUXEDO JUNCTION/ Butterfly 1205	7





# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**SGT. PEPPER**  
(soundtrack)  
RSO

### MOST ADDED:

- SGT. PEPPER (soundtrack)—RSO
- OBSESSION—UFO—Chrysalis
- THICK AS THIEVES—Trooper—MCA
- ALL NIGHT LONG—Sammy Hagar—Capitol
- LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
- PAT METHENY GROUP—ECM
- DREAM OF A CHILD—Burton Cummings—Portrait
- MY LOVE (single)—Robin Trower—Chrysalis
- WAR OF THE WORLDS—Col

## WNEW-FM/NEW YORK

- ADDS:**
- A TOUCH ON THE RAINY SIDE—Jesse Winchester—Bearsville
  - ALL NIGHT LONG—Sammy Hagar—Capitol
  - BLOODBROTHERS—Dictators—Elektra
  - HOBO WITH A GRIN—Steve Harley—Capitol
  - NEVER EVEN THOUGHT—Colin Blunstone—Rocket
  - PAT METHENY GROUP—ECM
  - SGT. PEPPER (soundtrack)—RSO
  - THICK AS THIEVES—Trooper—MCA
  - TOO—Carole Bayer Sager—Elektra
- HEAVY ACTION (airplay in descending order):**
- DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - STREET-LEGAL—Bob Dylan—Col
  - DOUBLE VISION—Foreigner—Atlantic
  - THIS YEARS MODEL—Elvis Costello—Col
  - LETTING GO—Lori Lieberman—Millennium
  - STRANGER IN TOWN—Bob Seger—Capitol
- POWER IN THE DARKNESS—**Tom Robinson Band—Harvest
- AND THEN THERE WERE THREE—**Genesis—Atlantic
- MARIPOSA DE ORO—**Dave Mason—Col

## WBCN-FM/BOSTON

- ADDS:**
- A CRAZY STEAL—The Hollies—Epic
  - CRIMSON TIDE—Capitol
  - GET IT OUT OF YOUR SYSTEM—Millie Jackson—Spring

- IF I WEREN'T SO ROMANTIC—Derringer—Blue Sky
- MIDNIGHT BELIEVER—B.B. King—ABC
- MIXED EMOTIONS—Exile—WB
- MORE SONGS—Talking Heads—Sire
- SHOOTING STAR—Elkie Brooks—A&M
- THICK AS THIEVES—Trooper—MCA
- WHATEVER HAPPENED—Chris Rea—UA

- HEAVY ACTION (airplay in descending order):**
- THE CARS—Elektra
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - STREET-LEGAL—Bob Dylan—Col
  - HEAVEN TONIGHT—Cheap Trick—Epic
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
  - RETURN TO MAGENTA—Mink DeVille—Capitol
  - VAN HALEN—WB

## WLIR-FM/LONG ISLAND

- ADDS:**
- APPROVED BY THE MOTORS—The Motors—Virgin
  - AT THE THIRD STROKE—Russ Ballard—Epic
  - CRIMSON TIDE—Capitol
  - LIVE FROM PARIS—Go—Island
  - ORCHESTRA OF CLOUDS—Tim Duffy—Music Is Medicine
  - THICK AS THIEVES—Trooper—MCA
  - TRICKSTER—Jet
  - TROPICO—Gato Barbieri—A&M
  - WAR OF THE WORLDS—Col
  - WEREWOLVES—RCA
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - RINGS AROUND THE MOON—Carillo—Atlantic
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - ROCKY HORROR PICTURE SHOW (soundtrack)—Ode
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
  - EDDIE MONEY—Col
  - PETER GABRIEL—Atlantic
  - DOUBLE VISION—Foreigner—Atlantic
  - WORLDS AWAY—Pablo Cruise—A&M
  - MARIPOSA DE ORO—Dave Mason—Col

## WBAB-FM/LONG ISLAND

- ADDS:**
- ARC—Lifesong
  - AT THE THIRD STROKE—Russ Ballard—Epic
  - DREAM OF A CHILD—Burton Cummings—Portrait
  - LIFE BEYOND L.A.—Ambrosia—WB
  - OBSESSION—UFO—Chrysalis
  - SGT. PEPPER (soundtrack)—RSO
  - SONGS FROM THE SUNSHINE JUNGLE—Venus & Razorblades—Visa
  - TOO—Carole Bayer Sager—Elektra
  - WHITE, HOT & BLUE—Johnny Winter—Blue Sky
  - WILD & RECLUSE—Bonnie Koloc—WB

- 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
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
  - U.K.—Polydor
  - HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
  - SLOWHAND—Eric Clapton—RSO
  - EDDIE MONEY—Col
  - EARTH—Jefferson Starship—Grunt
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.

## WAAF-FM/WORCESTER

- ADDS:**
- FIRE (single)—Robert Gordon—Private Stock
  - NIGHTWATCH—Kenny Loggins—Col
  - SGT. PEPPER (soundtrack)—RSO
  - THICK AS THIEVES—Trooper—MCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE CARS—Elektra
  - STONE BLUE—Foghat—Bearsville
  - DOUBLE VISION—Foreigner—Atlantic
  - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
  - OCTAVE—Moody Blues—London
  - WORLDS AWAY—Pablo Cruise—A&M
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - WHO ARE YOU (single)—The Who—Polydor (import)

## WBLM-FM/MAINE

- ADDS:**
- AT THE THIRD STROKE—Russ Ballard—Epic
  - ELIZABETH BARRACLOUGH—WB
  - IMAGES—The Crusaders—ABC
  - JOANNE MACKELL—UA
  - LAST KISS—Fandango—RCA
  - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
  - PAT METHENY GROUP—ECM
  - SINGLE—Bill Champlin—Full Moon
  - THICK AS THIEVES—Trooper—MCA
  - TROPICO—Gato Barbieri—A&M
- HEAVY ACTION (airplay in descending order)**
- THE CARS—Elektra
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - OCTAVE—Moody Blues—London
  - SLEEPER CATCHER—Little River Band—Harvest
  - WORLDS AWAY—Pablo Cruise—A&M
  - STRANGE COMPANY—Wendy Waldman—WB
  - LOUISIANA'S LeROUX—Capitol
  - POWER IN THE DARKNESS—Tom Robinson Band—Harvest
  - STREET-LEGAL—Bob Dylan—Col

## WCMF-FM/ROCHESTER

- ADDS:**
- DREAM OF A CHILD—Burton Cummings—Portrait
  - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom

- RANDY MEISNER—Asylum
  - SGT. PEPPER (soundtrack)—RSO
  - THICK AS THIEVES—Trooper—MCA
  - TRICKSTER—Jet
  - WAR OF THE WORLDS—Col
  - WHITE MANSIONS—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- DOUBLE VISION—Foreigner—Atlantic
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter
  - THE CARS—Elektra
  - PETER GABRIEL—Atlantic
  - WORLDS AWAY—Pablo Cruise—A&M
  - DAVID GILMOUR—Col
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - OCTAVE—Moody Blues—London
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- MORE SONGS—Talking Heads—Sire
  - MY LOVE (single)—Robin Trower—Chrysalis
  - SGT. PEPPER (soundtrack)—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - DOUBLE VISION—Foreigner—Atlantic
  - THE CARS—Elektra
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - CITY TO CITY—Gerry Rafferty—UA
  - STREET-LEGAL—Bob Dylan—Col
  - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
  - DAVID GILMOUR—Col
  - MISFITS—The Kinks—Arista
  - PYRAMID—Alan Parsons Project—Arista

## WYDD-FM/PITTSBURGH

- ADDS:**
- KATE BUSH—EMI-America
  - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
  - OBSESSION—UFO—Chrysalis
  - SGT. PEPPER (soundtrack)—RSO
  - THICK AS THIEVES—Trooper—MCA
- HEAVY ACTION (airplay in descending order):**
- STRANGER IN TOWN—Bob Seger—Capitol
  - STREET-LEGAL—Bob Dylan—Col
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - DOUBLE VISION—Foreigner—Atlantic
  - MISFITS—The Kinks—Arista
  - OCTAVE—Moody Blues—London
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
  - PYRAMID—Alan Parsons Project—Arista
  - YOU CAN TUNE A PIANO—REO Speedwagon—Epic

## WHFS-FM/WASHINGTON

- ADDS:**
- BUMPS ON A SMOOTH SURFACE—Jimmy Madison—Adelphi
  - JOANNE MACKELL—UA
  - SANER DAYS—Key Largo—Mercury

- SGT. PEPPER (soundtrack)—RSO
  - SILENT FEET—Eberhard Weber—ECM
  - SOL DO MEIO DIA—Egberto Gismonti—ECM
- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - STREET-LEGAL—Bob Dylan—Col
  - BRUISED ORANGE—John Prine—Asylum
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - CONTRARY TO ORDINARY—Jerry Jeff Walker—MCA
  - DOWN IN THE BUNKER—Steve Gibbons Band—Polydor
  - NOW—Flamin' Groovies—Sire
  - RANDY MEISNER—Asylum
  - COLLISION COURSE—Asleep At The Wheel—Capitol
  - LIVE FROM PARIS—Go—Island

## WQDR-FM/RALEIGH

- ADDS:**
- GOT TO GET YOU INTO MY LIFE (single)—Earth, Wind & Fire—Col
  - LIGHTS FROM THE VALLEY—Chilliwack—Mushroom
  - SWEET EMOTION—Exile—WB
  - TROPICO—Gato Barbieri—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN—Bob Seger—Capitol
  - WORLDS AWAY—Pablo Cruise—A&M
  - OCTAVE—Moody Blues—London
  - NIGHTWATCH—Kenny Loggins—Col
  - STREET-LEGAL—Bob Dylan—Col
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
  - DOUBLE VISION—Foreigner—Atlantic
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

## WQSR-FM/TAMPA

- ADDS:**
- ANIMAL HOUSE (soundtrack)—MCA
  - AT THE THIRD STROKE—Russ Ballard—Epic
  - CARLENE CARTER—WB
  - COLLISION COURSE—Asleep At The Wheel—Capitol
  - DREAM OF A CHILD—Burton Cummings—Portrait
  - HOTELS, MOTELS & ROADSHOWS—Capricorn
  - JAZZ MATURITY—Eldridge & Gillespie—Pablo
  - MONTREUX SUMMIT VOL. 2—Col
  - PAT METHENY GROUP—ECM
  - SGT. PEPPER (soundtrack)—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET-LEGAL—Bob Dylan—Col
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - NIGHTWATCH—Kenny Loggins—Col
  - DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
  - CITY TO CITY—Gerry Rafferty—UA
  - SLEEPER CATCHER—Little River Band—Harvest
  - BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
  - JOHN HALL—Asylum
  - STRANGE COMPANY—Wendy Waldman—WB



# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

- AN EVERLASTING LOVE**—Pablo Cruise—A&M  
 Andy Gibb—RSO (8)  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA (8)  
**LOVE'S IN NEED OF LOVE TODAY**—Engelbert Humperdinck—Epic (5)

## WBZ/BOSTON

- LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**MAGNET & STEEL**—Walter Egan—Col

## WSAR/FALL RIVER

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**SHAKER SONG**—Spyro Gyra—Amherst

## TALKING IN YOUR SLEEP

- Crystal Gayle—UA  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola

## WNEW/NEW YORK

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**LOVE'S IN NEED OF LOVE TODAY**—Engelbert Humperdinck—Epic  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola

## WIP/PHILADELPHIA

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**READY OR NOT**—Helen Reddy—Capitol  
**TALKING IN YOUR SLEEP**—Crystal Gayle—UA

## WBAL/BALTIMORE

- FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**HIGH ROLLIN'**—Jerry Reed—RCA  
**LOBO**—Herb Alpert & Hugh Masekela—Horizon  
**SWEET LIFE**—Paul Davis—Bang  
**THINK IT OVER**—Cheryl Ladd—Capitol

## WMAL/WASHINGTON, D.C.

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**LOVE WILL FIND A WAY**—Pablo Cruise—A&M

## WKBC-FM/WINSTON-SALEM

- A SONG BETWEEN US**—Kenny Nolan—Polydor  
**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col  
**KISS YOU ALL OVER**—Exile—Warner/Curb  
**LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)**—Barbra Streisand—Col  
**WHENEVER I CALL YOU "FRIEND"**—Kenny Loggins—Col

## WSM/NASHVILLE

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**EASY FROM NOW ON**—Emmylou Harris—WB  
**LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER)**—Barbra Streisand—Col  
**TOOK THE LAST TRAIN**—David Gates—Elektra

## WFTL/FT. LAUDERDALE

- LOVE'S IN NEED OF LOVE TODAY**—Engelbert Humperdinck—Epic  
**YOU NEVER DONE IT LIKE THAT**—Captain and Tennille—A&M

## WJBO/BATON ROUGE

- GREASE**—Frankie Valli—RSO  
**SUMMERLOVE SENSATION**—Bobby Vinton—Elektra

## WGAR/CLEVELAND

- LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**MR. BLUE SKY**—Electric Light Orchestra—Jet

STAY—Jackson Browne—Asylum

## WLW/CINCINNATI

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**GOT TO GET YOU INTO MY LIFE**—Earth, Wind & Fire—Col  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**MAGNET & STEEL**—Walter Egan—Col  
**YOU**—Rita Coolidge—A&M  
**YOU DON'T LOVE ME ANYMORE**—Eddie Rabbitt—Elektra  
**YOU'RE A PART OF ME**—Gene Cotton with Kim Carnes—Ariola

## WTMJ/MILWAUKEE

- KISS YOU ALL OVER**—Exile—Warner/Curb  
**REMINISCING**—Little River Band—Harvest  
**TOOK THE LAST TRAIN**—David Gates—Elektra

## WCCO-FM/MINNEAPOLIS

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**NEW ORLEANS LADIES**—Louisiana's Le Roux—Capitol  
**SHAKER SONG**—Spyro Gyra—Amherst  
**TOOK THE LAST TRAIN**—David Gates—Elektra  
**YOU NEEDED ME**—Anne Murray—Capitol

## KMBZ/KANSAS CITY

- BEAUTIFUL WOMAN**—Charlie Rich—Epic  
**EASY FROM NOW ON**—Emmylou Harris—WB  
**I WILL STILL LOVE YOU**—Stonebalt—Parachute  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**LOVE'S IN NEED OF LOVE TODAY**—Engelbert Humperdinck—Epic  
**ROOT BEER RAG**—Floyd Cramer—RCA  
**TOOK THE LAST TRAIN**—David Gates—Elektra

## KULF/HOUSTON

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**FOOL (IF YOU THINK IT'S OVER)**—Chris Rea—UA  
**LAST DANCE**—Donna Summer—Casablanca  
**ONE LIFE TO LIVE**—Lou Rawls—Phila. Intl.

## KOY/PHOENIX

- AN EVERLASTING LOVE**—Andy Gibb—RSO  
**(DON'T LET ANOTHER) GOOD DAY GO BY**—Jim Rafferty—London  
**HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**READY OR NOT**—Helen Reddy—Capitol  
**THREE TIMES A LADY**—Commodores—Motown

## KIIS/LOS ANGELES

- HOPELESSLY DEVOTED TO YOU**—Olivia Newton-John—RSO  
**THREE TIMES A LADY**—Commodores—Motown  
**YOU DON'T LOVE ME ANYMORE**—Eddie Rabbitt—Elektra

## KSFO/SAN FRANCISCO

- IT'S REALLY YOU**—The Tarney/Spencer Band—A&M  
**KISS YOU ALL OVER**—Exile—Warner/Curb  
**LOVE IS IN THE AIR**—John Paul Young—Scotti Bros.  
**READY OR NOT**—Helen Reddy—Capitol

## KVI/SEATTLE

- LOVE WILL FIND A WAY**—Pablo Cruise—A&M  
**READY OR NOT**—Helen Reddy—Capitol  
 Also reporting this week: WHDH, WWSB, KMOX-FM, KPNW.  
 24 stations reporting.

## Rafferty 'Headlines'



Gerry Rafferty, United Artists Records artist, flew into New York recently from Brussels to guest on the David Frost "Headliners" Show. Pictured (from left) during rehearsal: Tommy Eyre, Rafferty band member; David Frost; Gerry Rafferty; David Bridger, artist relations manager, UA Records, Los Angeles; Hugh Murphy, Rafferty's producer; Kick Van Hengel, UA Records U.K. office.

## Epic Names Mann To Midwest Post

NEW YORK—Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels, has announced the appointment of Lou Mann to regional promotion marketing manager, midwest region, Epic/Portrait/Associated Labels.

In his new position, Mann will be responsible for directing the promotion and marketing efforts within the midwest region for product released on the Epic, Portrait and CBS Associated Labels. He will work closely with the midwest regional marketing vice president, CBS Records and the branch managers for the midwest region in designing market-

ing and promotional campaigns within the region. He will also work closely with the E/P/A artist development department in coordinating artist tours in the midwest. He will report directly to Gurewitz.

Mann joined CBS Records in 1973 as local promotion manager, Miami, Epic Records. In 1975 he moved to Chicago as local promotion manager for Epic. In 1977, Mann was appointed regional album promotion manager for the midwest for E/P/A, the position he has held until his current appointment.

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RECORD WORLD



# 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
- DOUBLE VISION**—Foreigner—Atlantic
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- STRANGER IN TOWN**—Bob Seger—Capitol
- STREET-LEGAL**—Bob Dylan—Col
- WORLDS AWAY**—Pablo Cruise—A&M
- OCTAVE**—Moody Blues—London

## ZETA 4-FM/MIAMI

- ADDS:**
- A CRAZY STEAL**—The Hollies—Epic
  - CALIFORNIA JAM 2**—Col
  - CRIMSON TIDE**—Capitol
  - DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
  - LAURA ALLAN**—Elektra
  - LIVE & DANGEROUS**—Thin Lizzy—WB
  - OBSESSION**—UFO—Chrysalis
  - SGT. PEPPER** (soundtrack)—RSO
  - WAR OF THE WORLDS**—Col
- HEAVY ACTION (airplay, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STREET-LEGAL**—Bob Dylan—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - WORLDS AWAY**—Pablo Cruise—A&M
  - SLEEPER CATCHER**—Little River Band—Harvest
  - MARIPOSA DE ORO**—Dave Mason—Col
  - NIGHTWATCH**—Kenny Loggins—Col

## WMMS-FM/CLEVELAND

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - CREED**—Asylum
  - GABRIEL**—Sweet City
  - LETTING GO**—Lori Lieberman—Millennium
  - LIFE BEYOND L.A.**—Ambrosia—WB
  - SET THE WORLD ON FIRE**—Liar—Bearsville
  - SGT. PEPPER** (soundtrack)—RSO

- HEAVY ACTION (airplay in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - CABIN FEVER**—Michael Stanley Band—Arista
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - DAVID JOHANSEN**—Blue Sky
  - NIGHTWATCH**—Kenny Loggins—Col
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum

## WWW-FM/DETROIT

- ADDS:**
- CALIFORNIA JAM 2**—Col
  - 5.7.0.5. (single)**—City Boy—Mercury
  - LIVE & DANGEROUS**—Thin Lizzy—WB
  - SGT. PEPPER** (soundtrack)—RSO
  - THE CARS**—Elektra
- HEAVY ACTION (airplay, sales in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DOUBLE VISION**—Foreigner—Atlantic
  - INFINITY**—Journey—Col
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M
  - CITY TO CITY**—Gerry Rafferty—UA
  - EARTH**—Jefferson Starship—Grunt
  - PYRAMID**—Alan Parsons Project—Arista
  - OCTAVE**—Moody Blues—London

## WABX-FM/DETROIT

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - CABIN FEVER**—Michael Stanley Band—Arista
  - MY LOVE** (single)—Robin Trower—Chrysalis
  - OBSESSION**—UFO—Chrysalis
  - SEE FOREVER EYES**—Prism—Ariola
  - SGT. PEPPER** (soundtrack)—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - CITY TO CITY**—Gerry Rafferty—UA
  - WORLDS AWAY**—Pablo Cruise—A&M
  - EDDIE MONEY**—Col

## WZMF-FM/MILWAUKEE

- ADDS:**
- DOWN IN THE BUNKER**—Steve Gibbons Band—Polydor
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - OBSESSION**—UFO—Chrysalis
  - SGT. PEPPER** (soundtrack)—RSO
  - WISER AFTER THE EVENT**—Anthony Phillips—Passport
- 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
- NIGHTWATCH**—Kenny Loggins—Col
- HEAVEN TONIGHT**—Cheap Trick—Epic
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- DOUBLE VISION**—Foreigner—Atlantic
- IMAGES**—The Crusaders—ABC
- OCTAVE**—Moody Blues—London
- PYRAMID**—Alan Parsons Project—Arista

## WXRT-FM/CHICAGO

- ADDS:**
- DREAM OF A CHILD**—Burton Cummings—Portrait
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - LIVE FROM THE QUEEN MARY**—Prof. Longhair—Harvest
  - MY SONG**—Keith Jarrett—ECM
  - OBSESSION**—UFO—Chrysalis
  - PAT METHENY GROUP**—ECM
  - SGT. PEPPER** (soundtrack)—RSO
  - TOMORROW NIGHT** (single)—Shoes—Bomp
  - TRICKSTER**—Jet

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - OCTAVE**—Moody Blues—London
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - PETER GABRIEL**—Atlantic
  - DAVID GILMOUR**—Col
  - INFINITY**—Journey—Col
  - HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville

## KSHE-FM/ST. LOUIS

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - DREAM OF A CHILD**—Burton Cummings—Portrait
  - 5.7.0.5. (single)**—City Boy—Mercury
  - HOTELS, MOTELS & ROADSHOWS**—Capricorn
  - MY LOVE** (single)—Robin Trower—Chrysalis
  - SGT. PEPPER** (soundtrack)—RSO
  - ULYSSES, THE GREEK SUITE**—20th Century
  - WHITE, HOT & BLUE**—Johnny Winter—Blue Sky
- 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
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - DOUBLE VISION**—Foreigner—Atlantic

## KQSR-FM/MINNEAPOLIS

- ADDS:**
- IMAGES**—The Crusaders—ABC
  - PETER GABRIEL**—Atlantic
  - STONEBOLT**—Parachute
  - THE MICHAEL JOHNSON ALBUM**—EMI-America

## HEAVY ACTION (airplay, sales in descending order):

- SOME GIRLS**—Rolling Stones—Rolling Stones
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
- WORLDS AWAY**—Pablo Cruise—A&M
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DOUBLE VISION**—Foreigner—Atlantic
- STRANGER IN TOWN**—Bob Seger—Capitol
- OCTAVE**—Moody Blues—London
- PYRAMID**—Alan Parsons Project—Arista
- STREET-LEGAL**—Bob Dylan—Col
- NIGHTWATCH**—Kenny Loggins—Col

## KPFT-FM/HOUSTON

- ADDS:**
- BEST OF THE STRAWBS**—A&M
  - CONTRABAND**—Portrait
  - GATEWAY 2**—John Abercrombie—ECM
  - KATE BUSH**—EMI-America
  - LETTING GO**—Lori Lieberman—Millennium
  - OBSESSION**—UFO—Chrysalis
  - PAT METHENY GROUP**—ECM
  - TOO**—Carole Bayer Sager—Elektra
  - TRICKSTER**—Jet
  - WAR OF THE WORLDS**—Col

## HEAVY ACTION (airplay in descending order):

- PETER GABRIEL**—Atlantic
- DAVID GILMOUR**—Col
- KARLA BILMORFF**—Col
- MULTIPLE FLASH**—Pete Carr—Big Tree
- BALTIMORE**—Nina Simone—CTI
- MISFITS**—The Kinks—Arista
- WISER AFTER THE EVENT**—Anthony Phillips—Passport
- MODERN MAN**—Stanley Clarke—Nemperor
- NESTED**—Laura Nyro—Col
- LIVE FROM PARIS**—Go—Island

## KBPI-FM/DENVER

- ADDS:**
- MAGNET & STEEL** (single)—Walter Egan—Col
  - MY ANGEL BABY** (single)—Toby Beau—RCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - DOUBLE VISION**—Foreigner—Atlantic
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - WORLDS AWAY**—Pablo Cruise—A&M
  - EARTH**—Jefferson Starship—Grunt
  - OCTAVE**—Moody Blues—London
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - EDDIE MONEY**—Col
  - CITY TO CITY**—Gerry Rafferty—UA

## KOME-FM/SAN JOSE

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - OBSESSION**—UFO—Chrysalis
  - SGT. PEPPER** (soundtrack)—RSO
- HEAVY ACTION (airplay, sales):**
- BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - CITY TO CITY**—Gerry Rafferty—UA
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - OCTAVE**—Moody Blues—London
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol

- STREET-LEGAL**—Bob Dylan—Col
- WORLDS AWAY**—Pablo Cruise—A&M
- YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter

## KWST-FM/LOS ANGELES

- ADDS:**
- ALL NIGHT LONG**—Sammy Hagar—Capitol
  - MY LOVE** (single)—Robin Trower—Chrysalis
  - OBSESSION**—UFO—Chrysalis
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SOME GIRLS**—Rolling Stones—Rolling Stones
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - STREET-LEGAL**—Bob Dylan—Col
  - WORLDS AWAY**—Pablo Cruise—A&M
  - DOUBLE VISION**—Foreigner—Atlantic
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - YOU'RE GONNA GET IT**—Tom Petty & Heartbreakers—Shelter
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - STONEBOLT**—Parachute
  - SEE FOREVER EYES**—Prism—Ariola

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLOODBROTHERS**—Dictators—Elektra
  - SET THE WORLD ON FIRE**—Liar—Bearsville
  - SGT. PEPPER** (soundtrack)—RSO
  - SPITBALLS**—Beserkley (import)
- HEAVY ACTION (airplay in descending order):**
- APPROVED BY THE MOTORS**—The Motors—Virgin
  - THE CARS**—Elektra
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - HEAVEN TONIGHT**—Cheap Trick—Epic
  - DAVID JOHANSEN**—Blue Sky
  - STREET-LEGAL**—Bob Dylan—Col
  - PETER GABRIEL**—Atlantic
  - DAVID GILMOUR**—Col
  - MISFITS**—The Kinks—Arista

## KZEL-FM/EUGENE

- ADDS:**
- CRIMSON TIDE**—Capitol
  - LETTING GO**—Lori Lieberman—Millennium
  - MY LOVE** (single)—Robin Trower—Chrysalis
  - OBSESSION**—UFO—Chrysalis
  - PAT METHENY GROUP**—ECM
  - PLEASURE SIGNALS**—Wilding/Bonus—Visa
  - SGT. PEPPER** (soundtrack)—RSO
  - THE MICHAEL JOHNSON ALBUM**—EMI-America
  - URBAN DESIRE**—Genya Ravan—20th Century
  - WAR OF THE WORLDS**—Col
- HEAVY ACTION (airplay, sales, phones):**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum
  - DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
  - DOUBLE VISION**—Foreigner—Atlantic
  - EARTH**—Jefferson Starship—Grunt
  - LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom
  - SNAIL**—Cream
  - SOME GIRLS**—Rolling Stones—Rolling Stones
  - STRANGER IN TOWN**—Bob Seger—Capitol
  - WORLDS AWAY**—Pablo Cruise—A&M



# Dialogue (Continued from page 21)

**RW:** You seemed to come across quite well on "Austin City Limits."

**Nelson:** Of course that's a different type show. "Austin City Limits" is a real good television show because they let you do what you want to do. You stand there and you can do your concert. There are no commercials. I think the video cassette thing is going to be a popular item when it comes out.

**RW:** Do you think you'll get involved in it?

**Nelson:** I think anyone in the record company business will have to be involved in that because that's the next step. I think it's already popular. All they need to do now is to get it on the market and people would buy it. They have to get prepared for all of it and buy all their equipment, but I think it's going to be really a big thing whenever you can stick in a cassette and watch Leon doing his "Song For You." It's going to be great.

**RW:** What about Lone Star's involvement in that?

**Nelson:** Sure. I know Polydor is already involved in it. They're already planning for it, I'm sure. They know it's coming.

**RW:** Speaking of visual productions, what about the movie version of "Red-Headed Stranger?"

**Nelson:** Universal Pictures is going to do it.

**RW:** Who is going to play the "Red Headed Stranger?" Are you?

**Nelson:** Well, it's possible. We still haven't decided yet, but it's going to be a major motion picture. The writing is starting soon and we'll start filming it the next few months, by maybe spring of next year.

**RW:** Who is writing the script?

**Nelson:** Bill Whitliff is writing it. He's a Texas writer. He's the one that wrote the story Johnny Cash did on television not too long ago. We're going to pretty well stick to the album as far as the story and the soundtrack too. So it's going to be a matter of trying to make the movie equal to the album.

**RW:** It will be a good movie if it's equal to the album. Aren't you involved in another movie, too?

**Nelson:** Robert Redford asked me to do a movie with him. They're supposed to start filming it in August. It's a western. He asked Waylon to be in it, too.

**RW:** Is he going to do it?

**Nelson:** I don't know whether Waylon is going to do it or not. I think he is. He looks like a movie star to me. Don't he to you? Mean cowboy.

**RW:** What is the movie about?

**Nelson:** All I've heard is it's called "The Electric Horseman," and it's about a rodeo cowboy that is caught up in the commercialism and everything of the day and something about some cereal or something is sponsoring him, and then all of a sudden he notices where his picture on a box of cereal used to be there's a picture of a race horse now. So he's on his way out and he winds up stealing the horse and taking off into the woods and hiding out. That's all I really know about the movie.

**RW:** Are you looking to the future to get more involved in that kind of work?

**Nelson:** As long as the music can be brought out like it can be in movies, like "The Last Waltz," the music in that; and "A Star Is Born,"

## Crystal at The Roxy



Pictured following Crystal Gayle's recent Los Angeles Roxy engagement are, from left, Artie Mogull, co-chairman of United Artist Records, Olivia Newton-John, and Ms. Gayle.

"The Buddy Holly Story," Saturday Night Fever," all these movies that are coming out with music in them. The music is one of the major parts of the movie, too. One complements the other. Plus the movie people are finding out that the albums are making about as much money as the movies, so they're getting interested in that part of it. So as long as the movie people are interested in the movie end of it, well then I'm interested in the movies. As far as the strict dramatic thing is concerned, that may not be for me. I'd rather play my guitar.

**RW:** Changing the subject, where do you live now?

**Nelson:** Spence Manor and Holiday Inn of America. No, I still have my home in Texas. I've got an apartment in California that I use when I go out there and work, and I've got a house in Colorado where my family lives and my kids go to school. Colorado right now is home base.

**RW:** What are your plans, if any? Are you going to stay on the road?

**Nelson:** Well, you know I keep saying that next year I'm going to quit but I've been saying that for 20 years and haven't quit yet, so it looks like I'm good for another 20 anyway. And then I don't know whether I'll go back to Texas or Colorado or California, but I'd like to have the options to go to one or the other.

**RW:** What about Nashville these days? Do you have any opinions about what's going on there?

**Nelson:** Of course my involvement with Nashville in the last few months has been with Columbia Records, which is great. They're doing good for me. I'm planning on opening up an office for my publishing company in Nashville. Charlie Williams, an old friend of mine who knows the publishing business, the songwriting business, and is a good songwriter himself, is going to be heading up the offices. We're going to move in with Harlem Howard over on Music Square West. But I like Nashville. I've got a home there, too. I've got a couple of hundred acres out north of town, a farm in Ridgetop, Tenn., where I used to live. My nephew's living there now. Fred Carter used to be my neighbor up there. When my hogs would get out he'd come chase 'em down. Me and Johnny Bush bought them hogs. We bought 17 little baby pigs; went over to Springfield and bought them in a pick-up, put them in the back of the pick-up and got there. He and I had built a hog pen out there, and we put the wire about three feet off the ground. Well the pigs were about two and a half feet high. So as soon as we turned them loose, there were 17 pigs running right out under the fence and down in the hollow. It was cold, and Johnny Bush and I was chasing these damn hogs all over the hollow down there. Got them all back. That was around '64, I think.

**RW:** You must have a lot of faith or attachment with Austin since you've got Lone Star there. What do you think the future will hold for Austin?

**Nelson:** I think there's a lot of good music down there in Texas. There are a lot of good musicians. There are a lot of good places to play. I think it's a good spot to put a record company, so that the talent there will have a place to take their music; run it by Lone Star Records and see if anybody's interested in it there. If it's good, well then they can have a shot in Texas without having to come all the way to Nashville or go to California or New York. If it's convenient for them in Texas, well that's good. If it's more convenient for them to come to New York, well that's good, too. But I just think they need a store in Texas where they can take their product.

**RW:** What about claims by some people that Austin might not be as big as everybody thought it was going to be?

**Nelson:** Well it's not. Austin right now is still the same as it was with a few exceptions, and I went there four or five years ago. As far as being virgin territory, it still is, and 99 percent of the people there, I guess, want to keep it that way. There is one percent there that wants to change it. Those are the guys who are into music and would like to see a Texas music base, like I say, to keep from having to go all the way to New York, California or Nashville. If you can get in your car and drive to Austin and record in a studio comparable to anyone else in the world, then I think that's good. I think there should be one there. I'd like to see every town have one, but for sure, I think Austin deserves to have a good recording studio. Nobody's even thinking about coming up with another Nashville or another anything. It's just a matter of when you put up a 7-11 on the other part of town. You just have a place to go buy a quart of milk or go sell some eggs or whatever.

*(Continued on page 59)*



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# 101 THE ALBUM CHART 150

JULY 29, 1978

JULY 29 JULY 22

<b>101</b>	116	THE MICHAEL JOHNSON ALBUM/EMI-America SW 17002
<b>102</b>	104	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041
<b>103</b>	—	OBSESSION UFO/Chrysalis CHR 1182
<b>104</b>	99	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019
<b>105</b>	115	THE CARS/Elektra 6E 135
<b>106</b>	97	HEAVY HORSES JETHRO TULL/Chrysalis CHR 1175
<b>107</b>	106	GET TO THE FEELING PLEASURE/Fantasy F 9550
<b>108</b>	102	THE GRAND ILLUSION STYX/A&M SP 4637
<b>109</b>	119	SWEET THUNDER/Fantasy-WMOT 9547
<b>110</b>	108	10 YEARS OF GOLD KENNY ROGERS/United Artists UA LA 835 H
<b>111</b>	110	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686
<b>112</b>	103	LIVING ROOM SUITE HARRY CHAPIN/Elektra 6E 142
<b>113</b>	101	ALMIGHTY FIRE ARETHA FRANKLIN/Atlantic SD 19161
<b>114</b>	124	TOBY BEAU/RCA AFL1 2771
<b>115</b>	112	KAYA BOB MARLEY & THE WAILERS/Island ILPS 9517
<b>116</b>	117	TASTY PATTI LaBELLE/Epic JE 35335
<b>117</b>	109	THIS YEAR'S MODEL ELVIS COSTELLO/Columbia JC 35331
<b>118</b>	114	LEVEL HEADED SWEET/Capitol SKAO 11744
<b>119</b>	107	TUXEDO JUNCTION/Butterfly Fly 007
<b>120</b>	113	LIVETIME DARYL HALL & JOHN OATES/RCA AFL1 2802
<b>121</b>	93	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049
<b>122</b>	127	FREESTYLE BOBBI HUMPHREY/Epic JE 35338
<b>123</b>	128	POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest STB 11778 (Capitol)
<b>124</b>	125	BRUISED ORANGE JOHN PRINE/Asylum 6E 139
<b>125</b>	135	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
<b>126</b>	136	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists UA LA 903 H
<b>127</b>	—	TROPICA GATO BARBIERI/A&M SP 4710
<b>128</b>	138	CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182
<b>129</b>	126	ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
<b>130</b>	118	BRITISH LIONS/RSO RS 1 3032
<b>131</b>	134	NOT SHY WALTER EGAN/Columbia JC 35077
<b>132</b>	137	LOUISIANA'S LE ROUX/Capitol SW 11734
<b>133</b>	121	HERE AT LAST—BEE GEES LIVE/RSO RS 2 3901
<b>134</b>	139	STAY THE NIGHT JANE OLIVOR/Columbia JC 35437
<b>135</b>	—	THREE'S A CROWD TARNEY/SPENCER/A&M SP 4710
<b>136</b>	140	ARABESQUE JOHN KLEMMER/ABC AA 1068
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<b>140</b>	144	WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H
<b>141</b>	143	POWERAGE AC/DC/Atlantic SD 191180
<b>142</b>	130	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century Fox T 550
<b>143</b>	145	THREE MILES HIGH MASS PRODUCTION/Cotillion SD 5205 (Atl)
<b>144</b>	—	SNAIL/Cream CR 1009
<b>145</b>	150	MIDNIGHT BELIEVER B. B. KING/ABC AA 1061
<b>146</b>	—	GET OFF FOXY/Dash 3005 (TK)
<b>147</b>	—	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290
<b>148</b>	131	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541
<b>149</b>	—	FAME GRACE JONES/Island ILPS 92525
<b>150</b>	141	BARRY MANILOW LIVE/Arista AL 8500

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<b>152</b>	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780
<b>153</b>	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
<b>154</b>	STEP II SYLVESTER/Fantasy F 9556
<b>155</b>	MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
<b>156</b>	LIVE FROM PARIS STOMU YAMASHITA'S GO/Island ISLD 10
<b>157</b>	LOVE ISLAND DEODATO/Warner Bros. BSK 3132
<b>158</b>	ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101
<b>159</b>	3 POUSETTE-DART BAND/Capitol SW 11781
<b>160</b>	ZARAGON JOHN MILES/Arista AB 4176
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<b>162</b>	WHITE MANSIONS VARIOUS ARTISTS/A&M SP 6004
<b>163</b>	SEE FOREVER EYES PRISM/Arista SW 50034
<b>164</b>	BOOGIE TO THE TOP IDRIS MUHAMMAD/Kudu 38 (CTI) APL1 2643
<b>165</b>	MEMPHIS HORNS BAND II/RCA APL1 2643
<b>166</b>	NANTUCKET/Epic JE 35253
<b>167</b>	DAVID JOHANSEN/Blue Sky JZ 34926 (CBS)
<b>168</b>	BALTIMORE NINA SIMONE/CTI 7084
<b>169</b>	SUPER BLUE FREDDIE HUBBARD/Columbia JC 35386
<b>170</b>	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
<b>171</b>	THE GARDEN OF LOVE DON RAY/Polydor PD 1 6150
<b>172</b>	WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828
<b>173</b>	WHITE, HOT & BLUE JOHNNY WINTER/Blue Sky J2 35475 (CBS)
<b>174</b>	THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412
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<b>176</b>	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726
<b>177</b>	MY SONG KEITH JARRETT/ECM 1 1115
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<b>179</b>	GOLDEN GREATS BUDDY HOLLY/MCA 3040
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<b>181</b>	DEADEYE DICK C.J. & CO./Westbound WT 6104 (Atl)
<b>182</b>	HAPPY TO BE WITH YOU JEAN CARN/Phila. Intl. JZ 34986 (CBS)
<b>183</b>	GOT A FEELING PATRICK JUVET/Casablanca NBLP 7101
<b>184</b>	STONEBOLT/Parachute RRLP 9006 (Casablanca)
<b>185</b>	THICK AS THIEVES TROOPER/MCA 2377
<b>186</b>	FOREVER YOURS THE SYLVERS/Casablanca NBLP 7103
<b>187</b>	SET THE WORLD ON FIRE LIAR/Bearsville BRK 6982 (WB)
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<b>189</b>	APPROVED BY THE MOTORS THE MOTORS/Virgin JZ 34986 (CBS)
<b>190</b>	DOWN IN THE BUNKER STEVE GIBBONS BAND/Polydor PD 1 6154
<b>191</b>	ATLANTIC STARR/A&M SP 4711 (WB)
<b>192</b>	PAT METHENY GROUP/ECM 1 1114 (WB)
<b>193</b>	THE DIRT BAND/United Artists UA LA 854 H
<b>194</b>	FIRE UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor)
<b>195</b>	FAITH, HOPE & CHARITY/20th Century Fox T 560
<b>196</b>	THE BEST OF THE STATLER BROS./Mercury SRM 1 1037
<b>197</b>	GLIDER AURACLE/Chrysalis CHR 1172
<b>198</b>	WELCOME HOME CAROLE KING/Capitol SW 11785
<b>199</b>	LIGHTS FROM THE VALLEY CHILLIWACK/Mushroom MRS 5011
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# Dialogue (Continued from page 55)

writing and picking goes?

**Nelson:** No, I don't try to plan any direction. I like to play it by ear, and how I feel is the direction that I go. In the studio when I go in to record and I take a song and play the song, I play it the way I feel the song, and everybody around me falls in and tries to capture the same feel. That feel might be different tomorrow from what it is today. So I wouldn't want to plan on what my feelings are going to be later on.

**RW:** You've done a lot of recording with some other people, background with Emmylou Harris and Mary Kay Place, and together with Waylon, and others. Is there anybody else you might team up with?

**Nelson:** I'd like to do one song with everybody. I think that's not only good for me, but good for everybody to get together and sing. That's what it was all about to begin with. You weren't supposed to separate one guy over here and say Well you can't sing with him because he's on one label and you're on another. That's semi-bullshit.

**RW:** But you're not going to do a "Waylon & Willie" type album with somebody else?

**Nelson:** No, again I've got to go by feeling. If I feel like doing it, yeah, whatever happens. If somebody were to come in today and say hey, let's do an album, and I felt like doing it, I'd say okay. But I'm not planning on it. But it could happen.

**RW:** You were talking earlier about country music and classifications of music. What about the growth of country music?

**Nelson:** I think that one day the disc jockey will say, "Well here's a good old country song by Roy Acuff," and then he'll say, "Well here's a good old jazz tune by Miles Davis." And if they want to use labels, let them use them that way. I think that's okay. But I don't think you should separate whole radio stations just playing one type of music because I don't think anyone likes that. I can turn on a country music station and it might sound like country music, but there will be a lot that I won't like. Where if they were playing the best of everything, that would be great. Of course it would also be harder for young people to get their songs cut, too, if they were only playing standards and weren't playing any new stuff. So I guess there's room for all of it as long as they don't get out of hand, people don't forget what labels are really for.

**RW:** Why do you think country music gets popular and crosses over to other markets?

**Nelson:** I think it's because of the simplicity of the music and also maybe the complexity of the music, too. There are a lot of good things that are said through country songs, through music, through lyrics. People tell their life stories; history is recorded. It's a way to communicate. Music, I think, is the best way to communicate in the world. It's the universal language, if there is one. Country music is simple. It explains the daily situations.

**RW:** In the past people who liked country music were a little bit older than the people who were into rock and roll. Now maybe some younger people are getting into country and older people might be accepting rock and roll a little bit more.

**Nelson:** Well it's true. I think the young people had everything to do with the popularity of country music growing. As long as the numbers and the energy of the young people are behind it, whatever youth gets behind is going to grow; it's going to move. And if it's behind country music, then that's country music's good fortune.

**RW:** You've spent a lot of time and work getting where you are today. Now you've made it as far as commercial success goes; you're a star. What about all those people who said you were on the wrong track?

**Nelson:** There's a lot of self-satisfaction; I couldn't deny that. There's a lot of self-satisfaction just having what you believed in come about and the fact that these few guys that didn't believe you knew what you were doing. That makes success a little sweeter.

**RW:** It's hard to call you an "outlaw" now.

**Nelson:** To me the "outlaw" thing means I'm selling records. That's really what it means.

**RW:** Someone recently said the "outlaws" were on the verge of becoming the establishment.

**Nelson:** And then we'd be the "inlaws."

**RW:** Do you think there is any danger of that?

**Nelson:** If you look at history, the outlaws have always become ultimately the establishment. As a matter of fact, Fidel Castro is now the head honcho in Cuba, and he used to be the rebel. The revolutionaries, if they take over, well then they're the establishment. So then there are more outlaws coming along later. So I'm for the outlaws. Let them come on. If we do become the establishment, then I would hope there would be some young outlaws to come along and start their own thing over there and show us where we

made our mistakes, and we'd learn from them.

**RW:** Is that what you're doing with Lone Star? To be open to people like that?

**Nelson:** Open invitation to outlaws.

**RW:** What if some guy came in to Lone Star with a flute player doing a real jazz type thing?

**Nelson:** Paul Busskirk, a great banjo, mandolin and guitar player, who is also a philosopher, said it doesn't matter if a guy is rolling a peanut across the floor with his nose. If he does it well, that's the important thing. So if a guy's playing the flute and he's playing his ass off, record him because there are not that many good flute players. That's true. If he does it well, it doesn't matter what he's doing. He deserves to be recognized for it regardless of the label. Now whether he turns out to be a commercial success or not depends on public opinion. But if he's good, he deserves a shot at whatever he's doing.

**RW:** What are you doing now besides touring? Writing any more songs?

**Nelson:** I don't know whether I'm writing any more or any less than I've ever written. I usually write eight or ten songs a year, and I don't think this year I've written that many. But the year's not over, so before it is, I'll get a writing streak and write a few. I don't try to force it. It seems like whenever I need to write a song, I'll write one. Maybe if I'm hungry I'll write a song. I know back when I was hungry I felt like I was writing more songs than I am today. Whether I am or not, I don't know.

**RW:** Do you think suffering is necessary to create something really well? That you have to be down to your last dollar or whatever?

**Nelson:** I think it definitely adds a little ingredient into the music that wouldn't be there without it. There's no way you can substitute hunger or heartaches or whatever. Suffering is not necessarily bad. It's a necessary thing. You've got to have some unhappiness to be able to appreciate happiness. A guy that's been happy all his life only thinks he's happy. He don't know what happiness is until he's been unhappy. Of course I guess if he thinks he's happy, it doesn't matter.

**RW:** What's the latest song you've written?

**Nelson:** Mickey Raphael and I are writing this classic called "Life Don't Owe Me A Living But A Lear And A Limo Will Do."

**RW:** Is it fast or slow?

**Nelson:** We haven't decided yet. No, the last thing I wrote I guess was a song called "Angels Flying Too Close To The Ground." It's not out yet.

**RW:** One more thing, are you going to do anything else with Waylon any time soon?

**Nelson:** Well, I'm for it. It's up to him. If he wants to, I'm for it. I don't think we should for a while. I think we ought to wait a year or two. After the "Waylon & Willie" album, I think we ought to maybe wait a year and then maybe he can do some stuff with my band, since I did some stuff with his band. I don't know what label he's going to be with, but it doesn't matter.

## Pickwick Mgmt. Revamp

(Continued from page 6)

salesmen throughout the country."

At the same time, Smith explained, prior divisional relationships between general managers and their customers won't be disrupted or superseded by the new functional concept. By way of example, he noted that Pickwick's independent distribution chief Jack Bernstein "may look to Jack Mishler for services in warehousing independent product, [but] Jack Bernstein will very much continue at all distribution locations to 'call the shots' as to how much distribution product we buy, how we promote it, and how it will be pushed through both internal and third party channels. In other words, independent distribution is considered a function on the same level as the other primary operational

functions of the company."

Smith, who also introduced an audio/visual presentation on Pickwick's operations, was accompanied to the luncheon, held along with other convention events at the Beverly Wilshire Hotel, by a number of top Pickwick officers, including Gene Patch, VP/retailing general manager Scott Young, rack services general manager Eric Paulson, distribution general manager Eric Paulson, distribution general manager Jack Bernstein, and Bill Hall, vice president, senior customer account representative and top corporate officer in charge of Pickwick's west coast offices here.

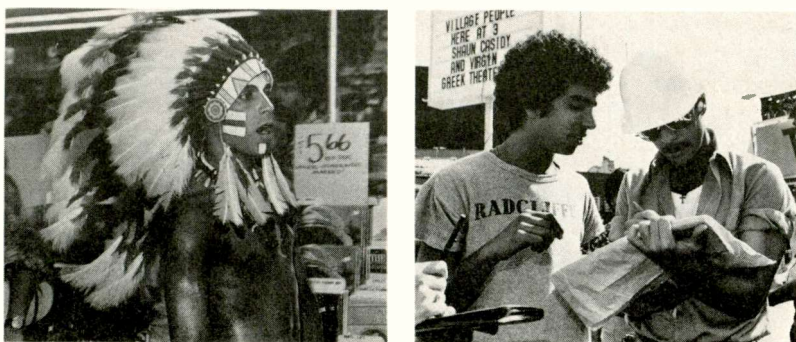
Both Patch and Young also spoke briefly to the attendees, the latter focusing on the growth of Pickwick's retail division to more than twice its size a year earlier.



# RETAIL RAP

By MIKE FALCON

■ **BUYER BETS:** Another explanation is probably in order to reacquaint you with the intricacies of Buyer Bets. We take three albums, selected on the basis of 1) new artist or 2) artist that is having trouble getting airplay or may have trouble getting airplay due to regional appeal that has yet to translate to national action 3) has strong "ear appeal" and may work well in an in-store play situation and get sales off this. We then send the albums to buyers, with at least two of the buyers having national experience or major chain positions, and ask them to pick out the strongest cuts, those that may or may not make it to radio playlists, but which could be used in stores. We then play these selected tunes in a store and watch for listener/buyer reaction. This week we picked "Wise After The Event" (Passport PB9828) by former **Genesis** member **Anthony Phillips**, "Cabin Fever" (Arista AB4182) by the **Michael Stanley Band**, and "Last Kiss" (RCA AFL1-2696) by **Fandango**. Buyers were **Barry Pascall**, industry vet from Record Factory, **Norman Hunter** of Record Bar, and **Steve Schlegel**, owner of Only Rock And Roll in Encino, California. Best cut response went to Stanley's "Baby If You Want To Dance," with both chain buyers giving it their top choice, along with my own vote. Schlegel liked Phillip's "We're All As We Lie," and put the aforementioned Stanley single as his overall second choice. Overall lp response also went to Stanley, with exactly the same people making the same choices on an album basis. All three buyers thought Stanley would develop store sales off in-store play, and although there were reservations about Phillips, they centered, for the most part, on the nature of the album, rather than the music itself. "There wasn't any one cut that really stood out for me," stated Hunter, "partially because the work is a concept piece and it's very textured, seamless and flowing." Pascall has already moved 200 pieces of the lp, and picked "Moonshooter" as his cut, but he also echoed Pascall's sentiments in describing the album as "concept oriented, and one you have to listen to a lot." Schlegel enthusiastically endorsed the work, and suggested tying it in with a Genesis section, labeling Phillips as a former member of the group to help establish identity. He also conducted the listener test in his store and got good response on both lps. Fandango did not fare quite so well, but because of the more MOR rock sound it may be difficult to get that younger hard-rock buyer. However, I should point out that if the group appears in your area you should be ready for very strong performances and some sales action off that, if their gig here in L.A. was any indication.



**VILLAGE PEOPLE BUILD UP TOWER:** No, it's not a local construction worker, but Village People member **David Hodo** signing an autograph for an unidentified Radcliffe student gone west for the celebration. Second shot is VP **Felipe Rose** whooping it up in front of the **Frank Sinatra** section at the strip superstore.

**ANIMAL HOUSE:** No, it's not the rumored cot room that reportedly serves as a rest haven for the newly renovated Nut Central in our east coast headquarters, but the new MCA soundtrack. While we never did get our giant shark jaws or genuine imitation puka necklaces we do think this film offers a number of great MCA merchandising tie-ins in that **John Belushi** serves as the perfect early '60s frat crazy and sings a couple of tunes on the lp. We're suggesting that **Bob Seiner** throw an elaborate toga party at the MCA tower and invite every retailer in Southern California, give them all free frat T-shirts and lots of beer to toss against the walls. Maybe an in-store toga contest? Guess the number of beer cans in your store fridge? How 'bout "Louie Louie" dance contests near the front window to bring all those worn-out over-thirties ex-partiers who now can't find their old **Doors** records back into some retail action!?!?

(Continued on page 69)

## Pickwick Readies New Video Hardware For Its Own In-Store Promotion Network

By SAM SUTHERLAND

■ **LOS ANGELES** — Customized electronics allowing consumer operation, special impact display racks, and a novel "talking" screen programming approach are the key features of Channel 1000, an in-store video promotion concept now being readied for its first market tests via Pickwick International's rack sales and services division. In addition to special programming that would incorporate label-generated video and film footage with special scripts, the proposal also calls for a special monitor design developed exclusively for Pickwick.

Reports of a trial video network through Pickwick accounts had

surfaced earlier when Pickwick rack sales and service general manager Eric Paulson unveiled the monitor design and the marketing approach behind it last week during a lunchtime presentation on Pickwick made by corporate head Chuck Smith during A&M's annual meetings here (see separate story, this issue). While the sample video reel used during the system's first public showing was restricted to ABC and Motown artists, the format, if adopted past the test stage, would see Pickwick assembling in-store presentations incorporating a wide range of sources.

The actual monitor and display piece is an imposing wood structure featuring impact display racks for lp product, with a standard Sony color monitor located at the very top of the unit. Paulson noted that Pickwick's interest in developing a system that could be activated by consumers, thus freeing store personnel in general retail locations, and permitting installation in racked accounts

(Continued on page 69)

## 20th, Peaches Set 'Ulysses' Video Fetes

■ **LOS ANGELES**—The videotape premiere of "Ulysses: The Greek Suite" (20th) will be shown at 19 Peaches retail record stores through in-store video systems on Thursday, July 27. Each of the participating Peaches stores will hold the midnight viewings in conjunction with a party, featuring wine and cheese plus complimentary admission.

Peaches stores that are involved in the promotion are setting up in-store display ads that tell customers about the parties, and according to Jim Fisher, national sales director for the label, this push by the chain is being supported by advertising programs in local media.

Special seating arrangements have been made in order to accommodate the customers who will attend the promotion, which features an hour long tape filmed at the work's unveiling in Los Angeles in June. Ted Neeley, who plays the role of Ulysses, will make an in-store appearance at one of the two Denver Peaches locations, and Yvonne Iversen, who plays the part of Ulysses' wife Penelope, is also slated to appear at one of the Peaches stores.

Peaches stores participating include Milwaukee; Seattle; two Denver locations; Philadelphia; Cherry Hill, New Jersey; Frazier, Michigan; Kansas City, Mo.; Tulsa; Toledo; Rockvill / Washington, D.C.; Pittsburgh; Dayton, Ohio; Willowick, Ohio (Cleveland); Clearwater, Fla. (Tampa); and Indianapolis, Ind.

Participating stores will also be involved with an in-store display contest, with the winner and a guest receiving a flight for two to Los Angeles and a dinner with Ted Neeley and Yvonne Iversen.

## Pickwick/MS

(Continued from page 3)

lease, terms of the acquisition do not include other assets or liabilities.

Labels to be handled under Pickwick's new California distribution outlet will include Arista, London, Chrysalis and Mushroom. Commenting on the acquisition, Jack Bernstein, head of Pickwick's independent distribution division, promised, "We will bring to the California market enthusiasm and expertise to meet the specific needs of those creative companies whose independent paths are the lifeblood of our industry."

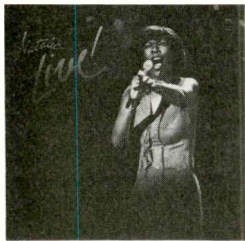
MS Distributing will now concentrate efforts in the Illinois and Missouri markets, according to executive vice president John Salstone. "This is not in any way a withdrawal from independent distribution," said Salstone in explaining the sale and subsequent corporate strategies. "We will devote all our time and effort towards building our two distributorships to an even stronger level than where they are now and we intend to go after the superdistribution format, where fewer distributors cover larger territories." This trend has been accelerating since the A&M move towards controlled distribution and the UA/Capitol branch distribution pact, as labels widen exclusive territories in order to keep the remaining distributors strong.



# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**NATALIE LIVE**  
NATALIE COLE  
Capitol

### TOP SALES

**NATALIE LIVE**—Natalie Cole—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**IMAGES**—Crusaders—ABC Blue Thumb  
**NIGHTWATCH**—Kenny Loggins—Col

### CAMELOT/NATIONAL

**DAVID GILMOUR**—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**MICHAEL JOHNSON ALBUM**—EMI America  
**NATALIE LIVE**—Natalie Cole—Capitol  
**OCTAVE**—Moody Blues—London  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTE OF HONEY**—Capitol  
**WORLDS AWAY**—Pablo Cruise—A&M

### HANDLEMAN/NATIONAL

**CALIFORNIA JAM 2**—Various Artists—Col  
**COME GET IT**—Rick James—Gordy  
**DOUBLE VISION**—Foreigner—Atlantic  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NATURAL HIGH**—Commodores—Motown  
**NIGHTWATCH**—Kenny Loggins—Col  
**OCTAVE**—Moody Blues—London  
**PYRAMID**—Alan Parsons Project—Arista  
**STREET-LEGAL**—Bob Dylan—Col

### KORVETTES/NATIONAL

**CARS**—Elektra  
**COME GET IT**—Rick James—Gordy  
**DAVID GILMOUR**—Col  
**IMAGES**—Crusaders—ABC Blue Thumb  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**NIGHTWATCH**—Kenny Loggins—Col  
**PETER GABRIEL**—Atlantic  
**PYRAMID**—Alan Parsons Project—Arista  
**SYLVESTER**—Fantasy  
**TOGETHERNESS**—LTD—A&M

### MUSICLAND/NATIONAL

**CALIFORNIA JAM 2**—Various Artists—Col  
**COME GET IT**—Rick James—Gordy  
**DOUBLE VISION**—Foreigner—Atlantic  
**DREAM**—Captain & Tennille—A&M  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**MARIPOSA DE ORO**—Dave Mason—Col  
**MICHAEL JOHNSON ALBUM**—EMI America  
**NATALIE LIVE**—Natalie Cole—Capitol  
**STREET-LEGAL**—Bob Dylan—Col

### RECORD BAR/NATIONAL

**DREAM WORLD**—Crown Heights Affair—Delite  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**NIGHTWATCH**—Kenny Loggins—Col  
**RANDY MEISNER**—Elektra  
**SEE FOREVER EYES**—Prism—Ariola  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STAY THE NIGHT**—Jane Oliver—Col  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**THREE'S A CROWD**—Torney-Spencer Band—A&M

### SOUND UNLIMITED/NATIONAL

**COME GET IT**—Rick James—Gordy  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**MISFITS**—Kinks—Arista  
**OBSESSION**—UFO—Chrysalis  
**OCTAVE**—Moody Blues—London  
**ROADMASTER**—Village  
**SEE FOREVER EYES**—Prism—Ariola  
**SOUNDS**—Quincy Jones—A&M  
**SWEET THUNDER**—Fantasy  
**WORLDS AWAY**—Pablo Cruise—A&M

### DISC-O-MAT/NEW YORK

**DEAD EYE DICK**—C. J. & Company—Westbound  
**GARDEN OF LOVE**—Don Ray—Polydor  
**GREASE**—RSO (Soundtrack)  
**HEADLIGHTS**—Whispers—RCA  
**IF MY FRIENDS COULD SEE ME NOW**—Linda Clifford—Curton  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SPARK OF LOVE**—Lenny Williams—ABC  
**TASTE OF HONEY**—Capitol

### KING KAROL/NEW YORK

**BUT SERIOUSLY, FOLKS**—Joe Walsh—Asylum  
**CITY TO CITY**—Gerry Rafferty—UA  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**GREASE**—RSO (Soundtrack)  
**NATURAL HIGH**—Commodores—Motown  
**PYRAMID**—Alan Parsons Project—Arista  
**SHADOW DANCING**—Andy Gibb—RSO  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SONGBIRD**—Barbra Streisand—Col

### TWO GUYS/EAST COAST

**EVEN NOW**—Barry Manilow—Arista  
**GREASE**—RSO (Soundtrack)  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NATURAL HIGH**—Commodores—Motown  
**PYRAMID**—Alan Parsons Project—Arista  
**SOUNDS**—Quincy Jones—A&M  
**SYLVESTER**—Fantasy  
**TASTE OF HONEY**—Capitol  
**THANK GOD IT'S FRIDAY**—Various Artists—Casablanca (Soundtrack)  
**WORLDS AWAY**—Pablo Cruise—A&M

### FOR THE RECORD/BALTIMORE

**FIRE UP 'N' KICKIN'**—Fatback Band—Spring  
**FREESTYLE**—Bobbi Humphrey—Epic  
**GET OFF**—Foxy—Dash  
**IMAGES**—Crusaders—ABC Blue Thumb  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**KISS THIS WORLD GOODBYE**—Mtume—Col

**LIFE IS A SONG WORTH SINGING**—Teddy Pendergrass—Phila. Intl.  
**PYRAMID**—Alan Parsons Project—Arista  
**SUMMERTIME GROOVE**—Bohannon—Mercury  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### RECORD & TAPE COLLECTOR/BALTIMORE

**ALIVEMUTHERFORA**—Various Artists—Col  
**DAMIEN: OMEN 2**—20th Century (Soundtrack)  
**FAME**—Grace Jones—Island  
**GLIDER**—Auracle—Chrysalis  
**KISS THIS WORLD GOODBYE**—Mtume—Col  
**NIGHTWATCH**—Kenny Loggins—Col  
**NOT SHY**—Walter Egan—Col  
**OBSESSION**—UFO—Chrysalis  
**STONE BLUE**—Foghat—Bearsville

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

**ATLANTIC STARR**—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**GET OFF**—Foxy—Dash  
**IN THE NIGHT TIME**—Michael Henderson—Buddah  
**MEMPHIS HORNS BAND II**—RCA  
**NATALIE LIVE**—Natalie Cole—Capitol  
**PETER GABRIEL**—Atlantic  
**STEPPIN' OUT**—High Inergy—Gordy  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### RADIO 437/PHILADELPHIA

**BAR WARS**—Willis Jackson—Muse  
**DEAD EYE DICK**—C.J. & Company—Westbound  
**CROSSINGS**—Red Garland—Galaxy  
**DREAM WORLD**—Crown Heights Affair—Delite  
**EASY**—Green Giant—Versatile  
**FAME**—Grace Jones—Island  
**GABRIEL**—Epic  
**HEAVEN TONIGHT**—Cheap Trick—Epic  
**STRETCHIN' OUT**—Morgana King—Muse  
**ULYSSES: THE GREEK SUITE**—Various Artists—20th Century

### RECORD REVOLUTION/CLEVELAND

**CABIN FEVER**—Michael Stanley Band—Arista  
**CARLENE CARTER**—WB  
**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**DOWN IN THE BUNKHOUSE**—Steve Gibbons Band—Polydor  
**IMAGES**—Crusaders—ABC Blue Thumb  
**MY SONG**—Keith Jarrett—ECM  
**PETER GABRIEL**—Atlantic  
**POWER IN THE DARKNESS**—Tom Robinson Band—Harvest  
**TROPICO**—Gato Barbieri—A&M  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

### MUSIC STOP/DETROIT

**CALIFORNIA JAM 2**—Various Artists—Col  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**LIVE & DANGEROUS**—Thin Lizzy—Mercury  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**MICHAEL JOHNSON ALBUM**—EMI America  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**PETER GABRIEL**—Atlantic  
**THREE'S A CROWD**—Torney-Spencer Band—A&M

### ROSE RECORDS/CHICAGO

**DOUBLE VISION**—Foreigner—Atlantic  
**MIDSTREAM**—Debby Boone—Warner/Curb  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NIGHTWATCH**—Kenny Loggins—Col  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**STREET-LEGAL**—Bob Dylan—Col  
**SUNLIGHT**—Herbie Hancock—Col  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TROPICO**—Gato Barbieri—A&M

### RADIO DOCTORS/MILWAUKEE

**AMERICANA**—Leon Russell—Paradise  
**BETTY WRIGHT LIVE**—Alston  
**LIFE BEYOND L.A.**—Ambrosia—WB  
**LIGHTS FROM THE VALLEY**—Chilliwack—Mushroom  
**MIDSTREAM**—Debby Boone—Warner/Curb  
**MY SONG**—Keith Jarrett—ECM  
**OBSESSION**—UFO—Chrysalis  
**THREE'S A CROWD**—Torney-Spencer Band—A&M  
**TROPICO**—Gato Barbieri—A&M  
**WHITE, HOT & BLUE**—Johnny Winter—Blue Sky

### POPLAR TUNES/MEMPHIS

**BETTY WRIGHT LIVE**—Alston  
**CALIFORNIA JAM 2**—Various Artists—Col  
**CREED**—Asylum  
**MEMPHIS HORNS BAND II**—RCA  
**NIGHTWATCH**—Kenny Loggins—Col  
**OBSESSION**—UFO—Chrysalis  
**PETER GABRIEL**—Atlantic  
**PYRAMID**—Alan Parsons Project—Arista  
**RANDY MEISNER**—Elektra  
**20 GOLDEN GREATS**—Buddy Holly/Crickets—MCA

### MUSHROOM/NEW ORLEANS

**CHEAP TRICK**—Epic  
**DAVID GILMOUR**—Col  
**DOUBLE VISION**—Foreigner—Atlantic  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LIVE FROM PARIS**—Go—Island  
**NATALIE LIVE**—Natalie Cole—Capitol  
**PETER GABRIEL**—Atlantic  
**POWER IN THE DARKNESS**—TRB—Harvest  
**TROPICO**—Gato Barbieri—A&M  
**WISE AFTER THE EVENT**—Anthony Phillips—Passport

### INDEPENDENT RECORDS/DENVER

**DOUBLE VISION**—Foreigner—Atlantic  
**FAME**—Grace Jones—Island  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IMAGES**—Crusaders—ABC Blue Thumb  
**NATALIE LIVE**—Natalie Cole—Capitol  
**PYRAMID**—Alan Parsons Project—Arista  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**SOUNDS**—Quincy Jones—A&M  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TOGETHERNESS**—LTD—A&M

### SOUND WAREHOUSE/COLORADO SPRINGS

**DIRT BAND**—UA  
**DREAM WORLD**—Crown Heights Affair—Delite  
**HERMIT OF MINK HOLLOW**—Todd Rundgren—Bearsville  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LOVE OR SOMETHING LIKE IT**—Kenny Rogers—UA  
**MICHAEL JOHNSON ALBUM**—EMI America  
**NATALIE LIVE**—Natalie Cole—Capitol

**NIGHTWATCH**—Kenny Loggins—Col  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### CIRCLES/ARIZONA

**BUDDY HOLLY STORY**—Epic (Soundtrack)  
**CABIN FEVER**—Michael Stanley Band—Arista  
**COME GET IT**—Rick James—Gordy  
**GET IT OUT 'CHA SYSTEM**—Millie Jackson—Spring  
**IMAGES**—Crusaders—ABC Blue Thumb  
**MICHAEL JOHNSON ALBUM**—EMI America  
**PHIL UPCHURCH**—Marlin  
**TASTE OF HONEY**—Capitol  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**WHEN I DREAM**—Crystal Gayle—UA

### ODYSSEY/SOUTHWEST & WEST

**ALIVEMUTHERFORA**—Various Artists—Col  
**BANDIT IN A BATHING SUIT**—David Bromberg Band—Fantasy  
**LIVE & DANGEROUS**—Thin Lizzy—Mercury  
**MARIPOSA DE ORO**—Dave Mason—Col  
**NIGHTWATCH**—Kenny Loggins—Col  
**POWERAGE**—AC/DC—Atlantic  
**SNAIL**—Cream  
**SWEET THUNDER**—Fantasy  
**SYLVESTER**—Fantasy  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col

### LICORICE PIZZA/LOS ANGELES

**DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col  
**HEADLIGHTS**—Whispers—RCA  
**LOVE ME AGAIN**—Rita Coolidge—A&M  
**MARIPOSA DE ORO**—Dave Mason—Col  
**NATURAL HIGH**—Commodores—Motown  
**OCTAVE**—Moody Blues—London  
**PETER GABRIEL**—Atlantic  
**STONEBOLT**—Parachute  
**YOU'RE GONNA GET IT**—Tom Petty & the Heartbreakers—ABC Shelter

### MUSIC PLUS/LOS ANGELES

**BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.  
**CAROLE BAYER SAGER . . . TOO**—Elektra  
**GARDEN OF LOVE**—Don Ray—Polydor  
**LOVESHINE**—Con Funk Shun—Mercury  
**MAGAZINE**—Heart—Mushroom  
**SNAIL**—Cream  
**STONEBOLT**—Parachute  
**SYLVESTER**—Fantasy  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**U.K.**—Polydor

### EUCALYPTUS RECORDS/WEST & NORTHWEST

**COLLISION COURSE**—Asleep At The Wheel—Capitol  
**IMAGES**—Crusaders—ABC Blue Thumb  
**LIVE & DANGEROUS**—Thin Lizzy—Mercury  
**NATALIE LIVE**—Natalie Cole—Capitol  
**NOT SHY**—Walter Egan—Col  
**RANDY MEISNER**—Elektra  
**SNAIL**—Cream  
**SWEET THUNDER**—Fantasy  
**THAT'S WHAT FRIENDS ARE FOR**—Johnny Mathis & Deniece Williams—Col  
**TROPICO**—Gato Barbieri—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 29	JULY 22							
1	1	<b>GREASE (ORIGINAL SOUNDTRACK)</b>	RSO RS 2 4002	12	J			
(2nd Week)								
2	2	<b>SOME GIRLS</b> ROLLING STONES/Rolling Stones COC 39108		6	G			
3	3	<b>NATURAL HIGH</b> COMMODORES/Motown M7 902R1		10	G			
4	4	<b>SHADOW DANCING</b> ANDY GIBB/RSO RS 1 3034		7	G			
5	6	<b>DOUBLE VISION</b> FOREIGNER/Atlantic SD 19999		4	G			
6	5	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001		32	J			
7	7	<b>CITY TO CITY</b> GERRY RAFFERTY/United Artists UA LA 840 G		12	G			
8	8	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698		10	G			
9	9	<b>DARKNESS ON THE EDGE OF TOWN</b> BRUCE SPRINGSTEEN/Columbia JC 35318		7	G			
10	11	<b>BUT SERIOUSLY, FOLKS . . .</b> JOE WALSH/Asylum 6E 141		9	G			
11	10	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658		39	G			
12	12	<b>SONGBIRD</b> BARBRA STREISAND/Columbia JC 35375		8	G			
13	20	<b>WORLDS AWAY</b> Pablo Cruise/A&M SP 4697		7	G			
14	17	<b>OCTAVE</b> THE MOODY BLUES/London PS 708		5	G			
15	16	<b>STREET-LEGAL</b> BOB DYLAN/Columbia JC 35453		4	G			
16	18	<b>LIFE IS A SONG WORTH SINGING</b> TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)		7	G			
17	13	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987		43	G			
18	14	<b>THANK GOD IT'S FRIDAY (ORIGINAL SOUNDTRACK)</b> Casablanca NBLP 7099		13	X			
19	15	<b>SO FULL OF LOVE</b> O'JAYS/Phila. Intl. JZ 35355 (CBS)		15	G			
20	23	<b>SOUNDS . . . AND STUFF LIKE THAT!!</b> QUINCY JONES/A&M SP 4685		7	G			
21	21	<b>RUNNING ON EMPTY</b> JACKSON BROWNE/Asylum 6E 113		31	G			
22	19	<b>BOYS IN THE TREES</b> CARLY SIMON/Elektra 6E 128		14	G			
23	25	<b>PYRAMID</b> ALAN PARSONS PROJECT/Arista AB 4180		5	G			
24	22	<b>LONDON TOWN</b> WINGS/Capitol SW 11777		16	G			
25	24	<b>FM (ORIGINAL SOUNDTRACK)</b> /MCA 2 12000		13	X			
26	26	<b>SHOWDOWN</b> ISLEY BROS./T-Neck JZ 34930 (CBS)		15	G			
27	27	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA AFL1 2821		9	G			
28	30	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl. PE 3 4974		33	G			
29	28	<b>CENTRAL HEATING</b> HEATWAVE/Epic JE 35260		15	G			
30	29	<b>EARTH</b> JEFFERSON STARSHIP/Grunt BXL1 2515 (RCA)		20	G			
31	38	<b>TOGETHERNESS</b> LTD/A&M SP 4705		7	G			
32	31	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030		36	G			
33	35	<b>THE ALBUM</b> ABBA/Atlantic SD 19164		24	G			
34	47	<b>NATALIE . . . LIVE!</b> NATALIE COLE/Capitol SKBL 11709		3	G			
35	32	<b>MAGAZINE</b> HEART/Mushroom MRS 5008		15	G			
36	37	<b>AJA</b> STEELY DAN/ABC AA 1006		43	G			
37	39	<b>MISFITS</b> THE KINKS/Arista AB 4167		9	G			
38	36	<b>EVEN NOW</b> BARRY MANILOW/Arista AB 4164		23	G			
39	33	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929		41	G			
40	40	<b>WEEKEND IN L.A.</b> GEORGE BENSON/Warner Bros. 2WB 3139		26	J			
41	46	<b>COME GET IT</b> RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)		6	G			
42	34	<b>YOU LIGHT UP MY LIFE</b> JOHNNY MATHIS/Columbia JC 35259		18	G			
43	44	<b>CHAMPAGNE JAM</b> ATLANTA RHYTHM SECTION/Polydor PD 1 6134		17	G			
44	50	<b>A TASTE OF HONEY</b> /Capitol ST 11754		7	G			
45	48	<b>MARIPOSA DE ORO</b> DAVE MASON/Columbia JC 35285		6	G			
46	68	<b>IMAGES</b> THE CRUSADERS/ABC AA 6030		3	G			
47	49	<b>VAN HALEN</b> /Warner Bros. BSK 3075		21	G			
48	43	<b>EASTER</b> THE PATTI SMITH GROUP/Arista AB 4171		16	G			
49	55	<b>DAVID GILMOUR</b> /Columbia JC 35388		5	G			
50	53	<b>YOU'RE GONNA GET IT</b> TOM PETTY AND THE HEARTBREAKERS/Shelter DA 52029 (ABC)		8	G			
51	41	<b>STONE BLUE</b> FOGHAT/Bearsville BRK 6977 (WB)		11	G			
52	54	<b>HEAVEN TONIGHT</b> CHEAP TRICK/Epic JE 35312		9	G			



WKS. ON CHART

53	73	<b>NIGHTWATCH</b> KENNY LOGGINS/Columbia JC 35387	2	G
54	45	<b>EDDIE MONEY</b> /Columbia PC 34909	22	F
55	57	<b>IF MY FRIENDS COULD SEE ME NOW</b> LINDA CLIFFORD/Curtom 5021 (WB)	7	G
56	59	<b>LOVE ME AGAIN</b> RITA COOLIDGE/A&M SP 4699	6	G
57	52	<b>RUMOURS</b> FLEETWOOD MAC/Warner Bros. BSK 3010	75	G
58	58	<b>MODERN MAN</b> STANLEY CLARKE/Nemperor JZ 35303	15	G
59	56	<b>YOU CAN TUNE A PIANO BUT YOU CAN'T TUNA FISH</b> REO SPEEDWAGON/Epic JE 35082	13	G
60	42	<b>TOGETHER FOREVER</b> THE MARSHALL TUCKER BAND/Capricorn CPN 0205	11	G
61	60	<b>THE LAST WALTZ</b> THE BAND/Warner Bros. 3WB 3146	14	X
62	70	<b>LOVESHINE</b> CON FUNK SHUN/Mercury SRM 1 3725	5	G
63	51	<b>DON'T LET GO</b> GEORGE DUKE/Epic JE 35366	10	G

## CHARTMAKER OF THE WEEK

64	<b>THAT'S WHAT FRIENDS ARE FOR</b>	JOHNNY MATHIS/DENIECE WILLIAMS	1	G
		Columbia JC 35435		

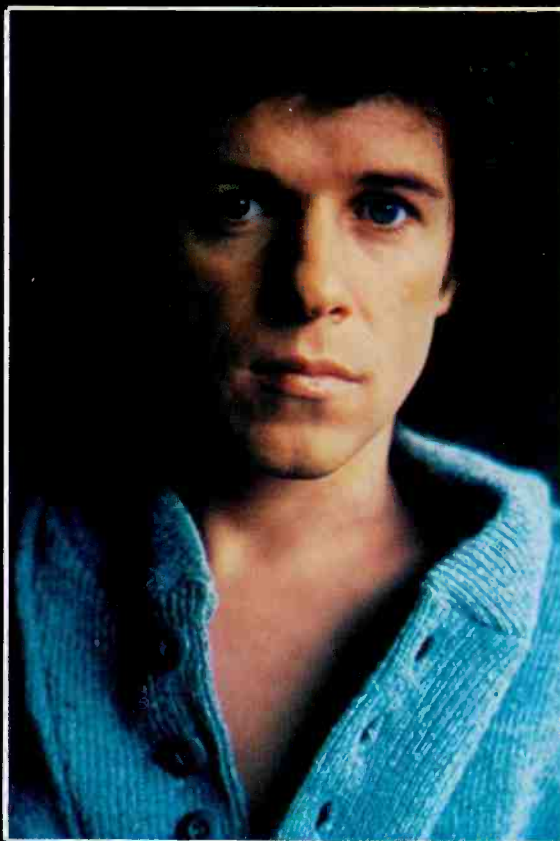
Johnny Mathis & Deniece Williams



65	69	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND/Harvest SW 11783	6	G
		(Capitol)		
66	63	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	57	F
67	82	<b>GET IT OUTCHA SYSTEM</b> MILLIE JACKSON/Spring SP 1 6719 (Polydor)	2	G
68	61	<b>DOUBLE PLATINUM KISS</b> /Casablanca NBLP 7100	10	J
69	67	<b>DOUBLE FUN</b> ROBERT PALMER/Island ILPS 9476	20	G
70	66	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35332	10	G
71	64	<b>. . . AND THEN THERE WERE THREE</b> GENESIS/Atlantic SD 19173	16	G
72	62	<b>EXCITABLE BOY</b> WARREN ZEVON/Asylum 6E 118	23	G
73	72	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	37	G
74	65	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046	17	G
75	77	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista AB 4177	9	G
76	83	<b>SMOOTH TALK</b> EVELYN "CHAMPAGNE" KING/RCA AFL1 2466	3	G
77	84	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah BDS 5712 (Arista)	3	G
78	76	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	43	G
79	87	<b>LIVE AND DANGEROUS</b> THIN LIZZY/Warner Bros. 2BS 3213	2	H
80	80	<b>U.K.</b> /Polydor PD 1 6146	10	G
81	71	<b>FANTASY LOVE AFFAIR</b> PETER BROWN/Drive 104 (TK)	29	G
82	75	<b>INFINITY JOURNEY</b> /Columbia JC 34912	26	G
83	78	<b>ALL 'N ALL EARTH, WIND &amp; FIRE</b> /Columbia JC 34905	35	G
84	111	<b>PETER GABRIEL</b> /Atlantic SD 19181	1	G
85	79	<b>CASINO</b> AL DiMEOLA/Columbia JC 35277	13	G
86	85	<b>SPYRO GYRA</b> /Amherst AMH 1 1014	6	F
87	92	<b>SUNBURN</b> SUN/Capitol ST 11723	2	G
88	94	<b>SUNLIGHT</b> HERBIE HANCOCK/Columbia JC 34907	3	G
89	81	<b>HERMIT OF MINK HOLLOW</b> TODD RUNDGREN/Bearsville BRK 6091 (WB)	11	G
90	90	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	44	G
91	91	<b>MACHO MAN</b> VILLAGE PEOPLE/Casablanca NBLP 7096	8	G
92	74	<b>ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)</b> /Ode OSY 21653 (Jem)	12	X
93	88	<b>DO WHAT YOU WANNA DO</b> DRAMATICS/ABC AA 1072	9	G
94	105	<b>BETTY WRIGHT LIVE</b> /Alston 4408 (TK)	1	G
95	100	<b>HEADLIGHTS</b> WHISPERS/Solar BXL1 2774 (RCA)	10	G
96	86	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	35	G
97	95	<b>PEABO</b> PEABO BRYSON/Capitol ST 11729	22	G
98	98	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM AND GRAHAM CENTRAL STATION/Warner Bros. BSK 3175	7	G
99	89	<b>ROCKET FUEL</b> ALVIN LEE/RSO RS 1 3033	10	G
100	96	<b>BLUE LIGHTS IN THE BASEMENT</b> ROBERTA FLACK/Atlantic SD 19149	29	G



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# RECORD WORLD R&B SINGLES CHART

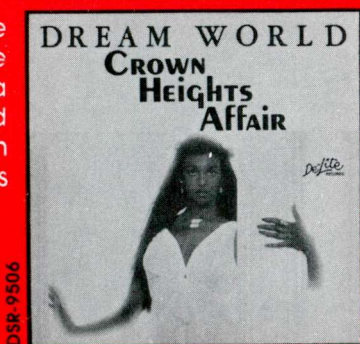
TITLE, JULY 29	ARTIST, JULY 22	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>CLOSE THE DOOR</b> TEDDY PENDERGRASS Phila. Intl. 8 3648 (CBS) (3rd Week)	9
2	2	<b>STUFF LIKE THAT</b> QUINCY JONES/A&M 2043	11
3	4	<b>YOU AND I</b> RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	10
4	5	<b>BOOGIE, OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	12
5	6	<b>THREE TIMES A LADY</b> COMMODORES/Motown 1443	6
6	3	<b>SHAME</b> EVELYN "CHAMPAGNE" KING/RCA 11122	16
7	7	<b>LAST DANCE</b> DONNA SUMMER/Casablanca 926	11
8	8	<b>USE TA BE MY GIRL</b> THE O'JAYS/Phila. Intl. 8 3642 (CBS)	17
9	9	<b>RUNAWAY LOVE</b> LINDA CLIFFORD/Curtom 0133 (WB)	13
10	10	<b>ANNIE MAE</b> NATALIE COLE/Capitol 4572	12
11	11	<b>THE GROOVE LINE</b> HEATWAVE/Epic 8 50524	17
12	12	<b>SHADOW DANCING</b> ANDY GIBB/RSO 893	12
13	14	<b>FEEL THE FIRE</b> PEABO BRYSON/Capitol 4573	12
14	15	<b>IF YOU'RE READY (HERE IT COMES)</b> ENCHANTMENT/ Roadshow 1212 (UA)	6
15	18	<b>GET OFF</b> FOXY/Dash 5046 (TK)	5
16	20	<b>DON'T PITY ME</b> FAITH, HOPE & CHARITY/20th Century Fox 2370	7
17	13	<b>TAKE ME TO THE NEXT PHASE (PT. I)</b> ISLEY BROS./ T-Neck 8 2272 (CBS)	18
18	16	<b>DUKEY STICK (PART ONE)</b> GEORGE DUKE/Epic 8 50531	16
19	24	<b>I LIKE GIRLS</b> FATBACK BAND/Spring 181 (Polydor)	7
20	26	<b>VICTIM</b> CANDI STATON/Warner Bros. 8582	6
21	21	<b>LOVE TO SEE YOU SMILE</b> BOBBY BLAND/ABC 12360	10
22	31	<b>SHAKE AND DANCE WITH ME</b> CON FUNK SHUN/Mercury 74008	5
23	33	<b>TAKE ME I'M YOURS</b> MICHAEL HENDERSON/Buddah 597 (Arista)	6
24	22	<b>YOU KNOW YOU WANNA BE LOVED</b> KEITH BARROW/ Columbia 3 10722	9
25	23	<b>STOP YOUR WEEPING</b> DRAMATICS/ABC 12372	8
26	29	<b>BABY, I NEED YOUR LOVE</b> SWEET THUNDER/Fantasy- WMOT 826	7
27	39	<b>HOLDING ON (WHEN LOVE IS GONE)</b> LTD/A&M 2057	4
28	32	<b>NEVER MAKE A MOVE TOO SOON</b> B.B. KING/ABC 12380	6
29	35	<b>YOU'RE ALL I NEED TO GET BY</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	4
30	27	<b>AUTOMATIC LOVER</b> SYLVIA/Vibration 576 (All Platinum)	8
31	28	<b>GET TO ME</b> LUTHER INGRAM/Koko 731	9
32	36	<b>GROOVE WITH YOU</b> ISLEY BROS./T-Neck 8 2277 (CBS)	4
33	42	<b>IF YOU WANNA DO A DANCE</b> SPINNERS/Atlantic 3493	3
34	17	<b>(LET'S GO) ALL THE WAY</b> WHISPERS/Solar 11246 (RCA)	15
35	47	<b>YOU</b> McCRARYS/Portrait 6 70014	5
36	38	<b>THANK GOD IT'S FRIDAY</b> LOVE & KISSES/Casablanca 925	9
37	37	<b>GOOD, BAD AND FUNKY</b> SHOTGUN/ABC 12363	9
38	43	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602	7
39	49	<b>FIRST IMPRESSIONS</b> THE STYLISTICS/Mercury 74406	7
40	45	<b>THIS IS YOUR LIFE</b> NORMAN CONNORS/Arista 0343	4

**CHARTMAKER OF THE WEEK**

41	—	<b>GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE Columbia 3 10796	1
42	19	<b>DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE/SHS 1003 (TK)	19
43	50	<b>MISS YOU</b> ROLLING STONES/Rolling Stones 19307 (Atl)	4
44	44	<b>THE SPANK</b> JAMES BROWN/Polydor 14487	6
45	59	<b>LOVE BROUGHT ME BACK</b> D.J. ROGERS/Columbia 3 10754	3
46	58	<b>YOUNGBLOOD (LIVIN' IN THE STREETS)</b> WAR/United Artists 1213	4
47	41	<b>ONE ON ONE</b> PRINCE PHILLIP MITCHELL/Atlantic 3480	7
48	25	<b>IS THIS A LOVE THING</b> RAYDIO/Arista 0328	11
49	61	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	3
50	63	<b>CASTLES OF SAND</b> JERMAINE JACKSON/Motown 1441	3
51	57	<b>WORDS DON'T SAY ENOUGH</b> 7TH WONDER/Parachute 510 (Casablanca)	5
52	64	<b>STELLAR FUNGK</b> SLAVE/Cotillion 44238 (Atl)	2
53	66	<b>SATURDAY</b> NORMA JEAN/Bearsville 0326 (WB)	2
54	56	<b>DO IT WITH FEELING</b> MICHAEL ZAGER & THE MOON BAND FEATURING PEABO BRYSON/Bang 737	6
55	34	<b>CAN'T GIVE UP A GOOD THING</b> SOUL CHILDREN/Stax 3206 (Fantasy)	8
56	—	<b>WHAT YOU WAITIN' FOR</b> STARGARD/MCA 40932	1
57	—	<b>SUPER WOMAN</b> DELLS/ABC 12386	1
58	60	<b>COME ON DANCE, DANCE</b> SATURDAY NIGHT BAND/ Prelude 7110	6
59	62	<b>SUN IS HERE</b> SUN/Capitol 4587	5
60	67	<b>MORE THAN JUST A JOY</b> ARETHA FRANKLIN/Atlantic 3495	2
61	52	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10693	22
62	—	<b>SMILE EMOTIONS</b> /Columbia 3 10791	1
63	—	<b>SOFT AND WET</b> PRINCE/Warner Bros. 8619	1
64	—	<b>I DIDN'T TAKE YOUR MAN</b> ANN PEEBLES/Hi 78518 (Cream)	1
65	—	<b>OUR LOVE WILL SURVIVE</b> MEMPHIS HORNS/RCA 11309	1
66	—	<b>BLUE LOVE</b> RUFUS FEATURING CHAKA KHAN/ABC 12390	1
67	70	<b>I THOUGHT IT WAS YOU</b> HERBIE HANCOCK/Columbia 3 10781	2
68	71	<b>I CAN'T MOVE NO MOUNTAIN</b> SHIRLEY BROWN/ Arista 0344	2
69	30	<b>I GOT WHAT YOU NEED</b> BUNNY SIGLER/Gold Mind 4010 (Salsoul)	10
70	—	<b>HOT STUFF</b> WAYNE HENDERSON/Polydor 14485	1
71	40	<b>HOLLYWOOD SQUARES</b> BOOTSY'S RUBBER BAND/ Warner Bros. 8575	10
72	46	<b>BY WAY OF LOVE'S EXPRESS</b> ASHFORD & SIMPSON/ Warner Bros. 8571	9
73	51	<b>HOME MADE JAM</b> BOBBI HUMPHREY/Epic 8 50529	11
74	53	<b>TEACH ME TONIGHT</b> PATTI LABELLE/Epic 8 50550	6
75	54	<b>WHO TURNED YOU ON</b> WILSON PICKETT/Big Tree 16121 (Atl)	6

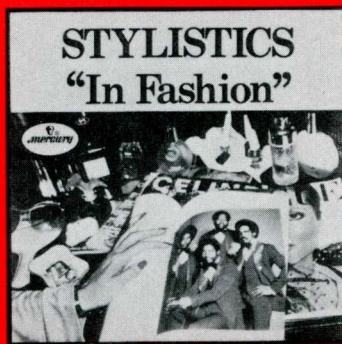
## TWO \* OF THE ALBUMS BELOW FEATURE SINGLES ON THE CHART ABOVE.

\*But you can be sure it'll be three for three, when a single is released from the Crown Heights Affair's "Dream World."



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and his latest L.P.

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**BRUNSWICK**

**DAKAR**



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "It's A Better Than Good Time" — Gladys Knight & The Pips (Buddah). It's been a long time since this talented group has had a smash hit, but they've got one now. This uptempo tune should do wonders in bringing this talented group back to national prominence. The proof of the pudding

is in the tasting, so serve yourself up a heaping helping, and have a better than good time.

**DITTIES TO WATCH:** "Fabulous Babe" — Kenny Williams (Ember); "True Love" — Betty Everett (UA); "Deadeye Dick" — C.J. & Co. (Westbound).

## WHERE THE ACTION IS

The track is dry and fast this week, and leading the pack, making Chartmaker of the Week on both the pop and r&b charts is Earth, Wind & Fire. Without a doubt this is the group's best showing to date. "Got To Get You Into My Life" may do better than any other piece from the soundtrack. It came on the pop chart at #48 (bullet), and on the r&b chart at #41 (bullet).

The following records are moving very well and are considered this week's prime movers: Michael Henderson, "Take Me I'm Yours," radio adds are WWIN, WJMO, WJPC, KDAY, KSOL and WAMO; chart position: 33 to 23 bullet; LTD, "Holding On," adds WYLD, WLOK, WCHB, WAMO; Top 10 WJMO chart position: 39 to 27 (r&b bullet), 1st week pop 89 bullet; McCrays "You," adds: WLOK, WCHB, KATZ, KSOL, WAMO, #1 KMJO (Houston); chart position: 47 to 35 bullet, 71 bullet pop. Stylistics, "First Impressions," adds: WMBM, WJLB, significant movement at WAMO (29/21), WDAS (36/29) and WJMO (25/16); chart position: 49 to 39 bullet; Norma Jean "Saturday", adds: KSOL, KKSS, KDIA; chart position: 66 to 53 bullet, pop #86 bullet; Slave "Stellar Funk," adds: WWIN, WBMX, KDIA; chart position: 64 to 52 bullet.

New to the charts: Stargard (56), Dells (57), Emotions (62), Prince (63), Ann Peebles (64), Memphis Horns (65), Rufus (66), and Wayne Henderson (70).

Congratulations are due for Linda Haynes, who has just been named music director at WWRL in New York; Kelly Jones, who was recently appointed music director at WABQ in Cleveland, and to Gary Starr, Don Clark, Earl Parnell and John O'Day, who have been named program director, asst. PD, music dir., and director of news and information. Effective as of last week Primus "P-Funk" Robinson has been named to the position of director of market-

(Continued on page 67)

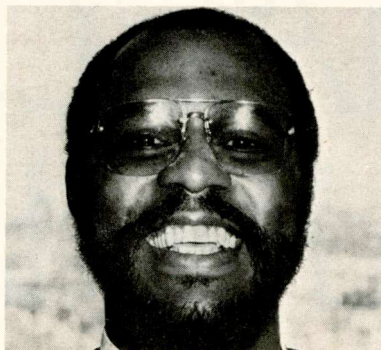
## Gold 'Fantasy' for Brown



At a special presentation at New York's Hilton Hotel, Henry Stone, president of TK Records, presented TK recording artist Peter Brown with a gold album for his debut recording, "A Fantasy Love Affair." Brown is flanked on the right by Stone and on the left by "T" from TK recording group T-Connection.

## CBS Names Thomas Artist Dev. Director, Black Music Mktng.

■ **NEW YORK**—LeBaron Taylor, vice president of black music marketing, CBS Records, has announced the appointment of Vaughn Thomas to the newly created position of director of artist development/black music marketing.



Vaughn Thomas

Thomas joined CBS Records in 1976 as associate director of press information and artist/affairs/special markets, west coast. Prior to that, he was assistant to Quincy Jones on the "Musical World of Quincy Jones" tour and served for four years as press agent and road manager for Mandrill.

## RCA Ups Williams

■ **NEW YORK**—Hilda Williams has been appointed to the newly created position of coordinator, r&b promotion & merchandising, it was announced by Ray Harris, director, r&b promotion & merchandising, RCA Records to whom she reports.



Hilda Williams

Williams joined RCA in November of 1973 as executive secretary to the director of employment planning & practices—industrial relations at RCA Corporation. In December of 1975, she joined the RCA Records Division where she served as assistant to the division vice president, a&r, rhythm & blues, assistant to division vice president, special markets, r&b promotion/sales, and assistant to division vice president, rhythm & blues merchandising before assuming her current position.

## R&B PICKS OF THE WEEK

SINGLE



**PATTI LABELLE, "LITTLE GIRLS"** (Irving Music Inc., BMI) This seductive ballad should bring Patti back to the national limelight. Although the best way to appreciate the true scope of Ms. Labelle is live, she does an outstanding job on this sparkling arrangement. Epic-8-50583.

SLEEPER



**LOLEATTA HOLLOWAY AND BUNNY SIGLER, "ONLY YOU"** (Lucky Three Music Pub./Henry Sweeney Pub. Co./Six Strings Music, BMI). Duets are the in thing this year and the combination of Bunny & Loleatta is too hot to hold down. The power that is exhibited by this dynamic duo has yet to be rivaled. Armed with a Sigler original, this combination should shoot to the top. Gold Mind G74012SA (Salsoul).

ALBUM

**THE BROTHERS JOHNSON, "BLAM."** The record speaks for itself: two platinum lps and four gold singles. Without a doubt this new venture by the prolific brothers is their best effort to date. This album shows the hand of the master, Quincy Jones, at his best. Of particular interest are "Ain't we Funkin' Now," "Streetwave" and "Ride-O-Rocket." A&M SP 4714.





JULY 29, 1978

1. **SOUNDS . . . AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
2. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
3. **IMAGES**  
THE CRUSADERS/ABC AA 6030
4. **SUNLIGHT**  
HERBIE HANCOCK/Columbia JC 34907
5. **ARABESQUE**  
JOHN KLEMMER/ABC AA 1068
6. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB 3139
7. **FREESTYLE**  
BOBBI HUMPHREY/Epic JE 35338
8. **DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
9. **MODERN MAN**  
STANLEY CLARKE/Nemperor JZ 35303 (CBS)
10. **CASINO**  
AL DI MEOLA/Columbia JC 35277
11. **TROPICA**  
GATO BARBIERI/A&M SP 4710
12. **ELECTRIC GUITARIST**  
JOHN McLAUGHLIN/Columbia JC 35326
13. **SUPER BLUE**  
FREDDIE HUBBARD/Columbia JC 35386
14. **THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
15. **MAGIC IN YOUR EYES**  
EARL KLUGH/United Artists UA LA 877 H
16. **RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
17. **LOVE ISLAND**  
DEODATO/Warner Bros. BSK 3132
18. **HEART TO HEART**  
DAVID SANBORN/Warner Bros. BSK 3189
19. **ALIVEMUTHERFORYA**  
VARIOUS ARTISTS/Columbia JC 35349
20. **SAY IT WITH SILENCE**  
HUBERT LAWS/Columbia JC 35022
21. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
22. **SPYRO GYRA**  
Amherst AMH 1014
23. **IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
24. **MONTREUX SUMMIT VOL. II**  
VARIOUS ARTISTS/Columbia JG 35090
25. **THE CAPTAIN'S JOURNEY**  
LEE RITENOUR/Elektra 6E 136
26. **SKY BLUE**  
PASSPORT/Atlantic SD 19177
27. **BALTIMORE**  
NINA SIMONE/CTI 7084
28. **A LOVE AFFAIR**  
GARY BARTZ/Capitol SW 11789
29. **BOOGIE TO THE TOP**  
IDRIS MUHAMMAD/Kudu 38 (CTI)
30. **LIVE FROM PARIS**  
STOMU YAMASHTA'S GO/Island SLD 10
31. **PHIL UPCHURCH**  
Marlin 2209 (TK)
32. **PAT METHENY GROUP**  
ECMI 1114 (WB)
33. **SUITE LADY**  
GAP MANGIONE/A&M SP 4694
34. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
35. **MY SONG**  
KEITH JARRETT/ECM 1 1115 (WB)
36. **LOVELAND**  
LONNIE LISTON SMITH/Columbia JC 35332
37. **PERCEPTIONS**  
CHARLES EARLAND/Mercury SRM 1 3720
38. **THE X FACTOR**  
MICHAEL WHITE/Elektra 6E 138
39. **THE NEW BRUBECK QUARTET LIVE AT MONTREUX**  
DAVE BRUBECK/Tomato 7018
40. **SUNNY SIDE UP**  
WILBERT LONGMIRE/Tappan Zee/Columbia JC 35365

## O'Jays Sell Out



The O'Jays recently performed a four day, sold out engagement at L.A.'s Greek Theatre. Prior to the opening show, they attended a "Philly Feast", hosted by CBS Records to celebrate the platinum-plus status of their latest Philadelphia International Records LP, "So Full Of Love." Pictured backstage are, from left: Harry Coombs, executive vice president, Philadelphia International Records; Eddie Levert, O'Jay; Tony Martell, vice president, CBS Records Associated Labels; Walt Williams, O'Jay; Sam Strain, O'Jay.

## Xanadu Signs Four Artists

■ LOS ANGELES—Xanadu Records Ltd. president Don Schlitten has announced several signings to the label. Both alto saxophonist Charles McPherson and flautist Sam Most have re-signed exclusive Xanadu recording contracts. McPherson will have a fall release with "New Horizons." Most's next album will be "From The Attic

Of My Mind," scheduled for release early next year.

Signing his first exclusive Xanadu recording contract is tenor saxophonist Billy Mitchell.

Guitarist Ted Dunbar has also just signed an exclusive recording contract with Xanadu. His first album as a leader for the label will be "Opening Remarks."

## Soul Truth (Continued from page 66)

ing, jazz/fusion division at E/A. Primus will report directly to Don Mizell.

Having seen some of the rushes from the Sidney Lumet's production of "The Wiz," all I can say is look out "Saturday Night Fever." Quincy Jones has never been more inspiring musically than on this phenomenal soundtrack.

(This column was prepared by Basil Nias)

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

Earth, Wind & Fire (Columbia)  
Rolling Stones (Rolling Stones)  
Slave (Cotillion)  
Memphis Horns (RCA)

#### South:

Earth, Wind & Fire (Columbia)  
D. J. Rogers (Columbia)  
Sylvester (Fantasy)  
Emotions (Columbia)  
Prince (Warner Bros.)  
Ann Peebles (Hi)

#### Midwest:

LTD (A&M)  
Ann Peebles (Hi)  
Rufus (ABC)

#### West:

War (UA)  
Sylvester (Fantasy)  
Stargard (MCA)  
Emotions (Columbia)

### Albums

#### East:

Johnny Mathis & Deniece Williams (Columbia)  
Crown Heights Affair (De-Lite)  
Sylvester (Fantasy)  
Grace Jones (Island)

#### South:

Johnny Mathis & Deniece Williams (Columbia)  
Lenny Williams (ABC)  
Crown Heights Affair (De-Lite)  
Sylvester (Fantasy)

#### Midwest:

Johnny Mathis & Deniece Williams (Columbia)  
Lenny Williams (ABC)  
Crown Heights Affair (De-Lite)

#### West:

Johnny Mathis & Deniece Williams (Columbia)  
Lenny Williams (ABC)  
Sylvester (Fantasy)  
Grace Jones (Island)

## Singles Analysis

(Continued from page 8)  
(Atlantic), #33 bullet r&b, #77 bullet here.

Also debuting on the Top 100 chart this week are: The Kinks (Arista) #73 bullet; Barbra Streisand (Col) #78 bullet; Little River Band (Harvest) #79 bullet; Kenny Loggins (Col) #80 bullet; Moody Blues (London), with the album bulleting at #14, on here at #82 bullet; LTD (A&M), #27 bullet r&b, #84 bullet here; Johnny Mathis & Deniece Williams (Col), #29 bullet r&b and this week's Chartmaker album, #85 bullet; Norma Jean (Bearsville), #53 bullet r&b, #86 bullet; Fatback Band (Spring), #19 bullet r&b, on here at #96; Candi Staton (WB), #20 bullet r&b, #97, and City Boy (Mercury) #98.

## Album Analysis

(Continued from page 8)  
Loggins (Columbia) at #53 bullet and "Loveshine" by Con Funk Shun (Mercury) at #62 bullet.

At #64 bullet, the Chartmaker Of the Week is Johnny Mathis and Deniece Williams' "That's What Friends Are For" (Columbia). The duo's first album together is fueled by the success of their past and current singles and a winning formula that has proven itself to a general audience. Also bowing this week is Peter Gabriel's second solo album (Atlantic) at #84 bullet with good retail acceptance, and "Betty Wright Live" (Alston) at #94 bullet.

Also bulleting this week is Millie Jackson's "Get It Outcha System" (Spring) at #67 with the finest start she's had with any of her albums, Evelyn "Champagne" King's "Smooth Talk" (RCA) at #76 with a hit crossover single, Michael Henderson's "In the Night-Time" (Buddah) at #77 and Thin Lizzy's "Live and Dangerous" (Warner Bros.) at #79 with good sales reported from the rock and roll belt.

**Progressive RECORDS**

PRESENTS

7002 LOVE FOR SALE  
**DEREK SMITH**  
George DuVivier, Bobby Rosengarden

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

7003 FIGURE AND SPIRIT  
**LEE KONITZ QUINTET**  
Ted Brown, Albert Dailey, Rufus Reid, Joe Chambers

7004 ARIGATO  
**HANK JONES TRIO**  
Richard Davis, Ronnie Bedford

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JULY 29, 1978

1. **NATURAL HIGH**  
COMMODORES/Motown M7 902R1
2. **LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
3. **COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
4. **SOUNDS... AND STUFF LIKE THAT!!**  
QUINCY JONES/A&M SP 4685
5. **TOGETHERNESS**  
LTD/A&M SP 4705
6. **SO FULL OF LOVE**  
O'JAYS/Phila. Intl. JZ 35355 (CBS)
7. **A TASTE OF HONEY**  
Capitol ST 11754
8. **SMOOTH TALK**  
EVELYN "CHAMPAGNE" KING/RCA APL1 2466
9. **NATALIE... LIVE!**  
NATALIE COLE/Capitol SKBL 11709
10. **LOVESHINE**  
CON FUNK SHUN/Mercury SRM 1 3725
11. **GET IT OUTCHA SYSTEM**  
MILLIE JACKSON/Spring SP 1 6719 (Polydor)
12. **GET OFF**  
FOXY/Dash 30005 (TK)
13. **THANK GOD IT'S FRIDAY**  
(ORIGINAL SOUNDTRACK)/  
Casablanca NBLP 7099
14. **BETTY WRIGHT LIVE**  
Alston 4408 (TK)
15. **THAT'S WHAT FRIENDS ARE FOR**  
JOHNNY MATHIS & DENIECE WILLIAMS/  
Columbia JC 35435
16. **CENTRAL HEATING**  
HEATWAVE/Epic JE 35260
17. **IN THE NIGHT-TIME**  
MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
18. **MY RADIO SURE SOUNDS GOOD TO ME**  
LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
19. **SUNBURN**  
SUN/Capitol ST 11723
20. **IF MY FRIENDS COULD SEE ME NOW**  
LINDA CLIFFORD/Curtom 5021 (WB)
21. **SHOWDOWN**  
ISLEY BROS./T-Neck JZ 34930 (CBS)
22. **IMAGES**  
THE CRUSADERS/ABC AA 6030
23. **HEADLIGHTS**  
THE WHISPERS/Solar BXL 1 2744 (RCA)
24. **SWEET THUNDER**  
FANTASY-WMOT 9547
25. **THIS IS YOUR LIFE**  
NORMAN CONNORS/Arista AB 4177
26. **SUMMERTIME GROOVE**  
BOHANNON/Mercury SRM 1 3728
27. **DON'T LET GO**  
GEORGE DUKE/Epic JE 35366
28. **MACHO MAN**  
VILLAGE PEOPLE/Casablanca NBLP 7096
29. **FIRE UP 'N' KICKIN'**  
FATBACK BAND/Spring 1 6718 (Polydor)
30. **PEABO**  
PEABO BRYSON/Capitol ST 11729
31. **DANCE ACROSS THE FLOOR**  
JIMMY "BO" HORNE/Sunshine Sound 7801 (TK)
32. **TASTY**  
PATTI LABELLE/Epic JE 35335
33. **THREE MILES HIGH**  
MASS PRODUCTION/Cotillion SD 5205 (Ari)
34. **HOUSE OF LOVE**  
CANDI STATON/Warner Bros. BSK 3207
35. **SPARK OF LOVE**  
LENNY WILLIAMS/ABC AA 1073
36. **STEPPIN' OUT**  
HIGH INERGY/Gordy G7 982R1 (Motown)
37. **WE ALL KNOW WHO WE ARE**  
CAMEO/Casablanca CCLP 2004
38. **DREAM WORLD**  
CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
39. **STEP II**  
SYLVESTER/Fantasy F 9556
40. **FAME**  
GRACE JONES/Island ILPS 92525

## 'Pepper' Breaks Record (Continued from page 3)

revised the order. Each of the ordering revisions occurred before the album was shipped, thus preserving each former order figure as a portion of the first official order. Any additions after the shipping date would constitute a reorder, according to Coury. The first revisions resulted in a 625,000 piece order with a 400,000 order being added as a crucial, second major revision before the shipping date.

The record-shattering order is perhaps even more exceptional given the rather conservative approach Coury states the label maintains in seeking first orders. "I did not want to flood the market initially," said the label president. "Our initial objective was in the 850,000 to 900,000 range, as that was a figure similar to 'Saturday Night Fever' and I wanted to retain the credibility we had helped establish with that soundtrack."

Although Coury states that he was rather too conservative with initial sales goals for "Saturday Night Fever," he believes that in many cases it is wiser to seek re-

orders than watch huge stockpiles dwindle comparatively slowly. "I'm a firm believer in selling the initial order in 10 days to two weeks, based on my own experience as a salesman and promotion person," explained Coury. "Most dealers remember what they reorder, as that strikes some chord in them as they sit down at the phone and say to themselves, 'I'm out of it again'."

Coury explains that the dealer may actually be selling no more of one particular title than another, but the reinforcement serves to underscore that the product is moving very fast. "The danger in this, of course," said the label president, "is that you could get caught short, with no product in the store."

In order to prevent this shortage from occurring Coury monitors these accounts "almost hourly." The president explains that "the monitoring takes place with not just our three major soundtracks, but with all of our artists. If this did not happen, we would only be trading one headache in for another."

With the tremendous amount of product moving through the distributor level, one might expect that Polygram, being put to perhaps its most severe test by a label that had experienced unprecedented sales figures on "Saturday Night Fever," might have to make major changes to accommodate the second and third sales waves created by "Grease" and "Sgt. Pepper."

"They've done as well for us as any distributor," stated Coury, "and I could not have asked for more, or expected more. They had to make some changes to help us in this and that's exactly what they did. The result is virtually a tailor-made approach for us." Coury added that he thought the Polygram distribution system had improved "tremendously" in the past year, to the point where "they can deliver product as well as most majors including CBS and Warners."

## 'Pepper' Airplay

(Continued from page 26)

that's getting AOR play on what seems like a consistent basis already. A&M has Frampton doing 'The Long And Winding Road' and his major part in the movie is expected to bring A&M promotion force into the effort. With three great promotion crews working various cuts off this album, we should get some great response."

Fitzgerald also pointed to the movie itself as an instrument in sustaining interest in the tunes over a long period of time, thus prolonging audience and listener interest. "A lot of albums come out and you don't hear about them until a single comes out," said the executive. "But with the album and the film happening at the same time in over 400 theaters we've got a couple of very important major tools to work with while we develop airplay and support."

### Diverse Singles

Although the album is certain to receive continued acceptance on varying types of formats and stations, with a tune to seemingly fit most basic formats, the control that RSO had in releasing singles from both "Saturday Night Fever" and "Grease" has of necessity been partially surrendered to other labels for this project, although company president Al Coury stated that "extremely close contact and sales monitoring is being conducted."

Robin Gibb's "Oh Darling" is expected to be the label's first single, although the company is determined to let the radio community have the voice in determining the single picks.

## Ariola Signs Chanson



Ariola Records has signed disco group Chanson to an exclusive worldwide agreement, according to Jay Lasker, president. Pictured from left: Marc Kreiner of MK Productions; Scott Shannon, senior VP of Ariola; James Jamerson, Jr., group member; Jay Lasker; Howard Stark, executive VP of Ariola; and David Williams, group member.

## The Coast (Continued from page 32)

MISCELLANY: We all know that everyone makes mistakes, and no one gets too upset when they find that the new **Dog Breath** album they bought really contains a **Camel Tripe** record in a Dog Breath sleeve. After all, if two records are on the same label, an occasional packaging mix-up is hardly extraordinary. But imaging our surprise when we opened the new best of **Stealer's Wheel** record that arrived recently—instead of finding the expected A&M product, we found a new item from Elektra called "Bim." Here's hoping ours was one of a kind... Best wishes for a speedy recovery to guitarist/vocalist **Bill Kirchen of The Moonlighters**, who was apparently beaten up when the group played Salt Lake City last week. And we thought Mormons were a peaceful breed... **The Beach Boys** have been around, but this is ridiculous: when they played Seattle not long ago, they outdrew another venerable attraction that was in town, that being the King Tut exhibition. The Boys pulled 18,550 fans to Memorial Stadium. King Tut only 6000 on the same night... Bar-B-Q Records' **Caroline Peyton** will be on "Dinah!" July 31. She's currently recording at Secret Sound in New York, **Brenden Harkin** producing.



## Carillo on the Coast



Atlantic recording group Carillo recently completed a tour of several west coast cities in support of their debut album "Rings Around the Moon." Pictured here following one of their coast concerts are, from left: group manager Phil Lorito; Atlantic regional sales manager Tom Davies; Carillo leader Frank Carillo; Atlantic vice president/west coast general manager Bob Greenberg; Carillo drummer Dave Donen; Carillo keyboardist Jim Mulaney, and Carillo bassist Kevin Keane.

## Portrait Names Hall Secondary Promo Mgr.

■ NEW YORK—Larry Douglas, director, national promotion, Portrait Records, has announced the appointment of Pat Hall to manager, secondary promotion, Portrait Records.

### Duties

In her new position, Hall will be responsible for securing exposure on secondary radio stations for singles released on the Portrait label. She will report directly to Douglas.

## Dunaway Joins EMI-America

■ LOS ANGELES—Chuck Dunaway has been appointed manager of national album promotion at EMI-America Records, according to J.J. Jordan, director of national promotion.

In 1954, Dunaway and Kent Burkhardt were credited with originating the first top 40 printed survey. More recently, he was station manager at KAFM in Dallas before joining the Bill Ham Organization.

## Pickwick Video Hardware

(Continued from page 60)

where there may be no floor personnel, led to the development of a special automatic reverse circuit for the otherwise standard Beta-max cassette deck—a feature that Sony has yet to include in its own models. With the addition of the circuit, the program can be started by prospective customers simply by pushing the cassette into the unit, via a special cut-out in a clear plastic guard over the deck.

In order to tie together different pieces of film and tape and maximize sell-through, the programming itself uses a "talking screen" narrator that speaks to the consumer, represented in the sample reel by an animated mouth and eyes, but according to an informed source, slated to use a live narrator and special effects on screen in the tapes used in-store. Coded locations for product in the impact racks affixed to the monitor will enable the tapes to include an added graphic kick through moving arrows pointing directly to the exact rack location following the specific section of the presentation dealing with that title.

Placement of the screen itself at the top of the display structure

is designed to maximize visibility for the programming not only throughout a given store location, but, in the case of racked departments in variety chains, in other departments, thus increasing record and tape traffic.

In addition to the "talking screen," the presentations—which would run for a month each in the locations selected—will make use of what Paulson called "negative programming." By sequencing the presentations so that dissimilar musical styles are immediately adjacent on the tape, Paulson said Pickwick hoped to control unwanted traffic jams in front of the monitor, thus keeping customers moving through the store.

Potential exposure for the system, if adopted, is very broad according to Paulson, who noted that a one-month run in a relatively low traffic racked outlet—drawing between 1000 and 1200 customers per week—would reach 5,000,000 customers by the time a new presentation was substituted.

No costs, for either the development and construction of the actual displays or the production of programming, were supplied. Paulson noted that initial rack and retail tests are expected to begin shortly.

## Retail Rap

(Continued from page 60)

WHO'S ON THIRD? We're still not sure, because the recent Nehi Distributors game against undefeated New Images was shortened under some unusual conditions. Nehi pulled ahead in the 7th and then called the game because of prior diamond commitments. There are still two innings left to be played and we'll report the result of this rematch when the game is concluded. After witnessing the Elektra/Asylum vs. "The Artists" game at the label's annual picnic, we're ready to add them to the West Coast Record Industry Baseball Rankings. This week the ratings are: 1. New Images 2. Nehi 3. E/A. Those who wish to challenge E/A should contact Sam Alfano, national director of promotion at (213) 655-8280.

THE KING'S NAVY: Well, it's not the greatest flotilla on the seas, but Arista merchandising rep **Maury King** has a little navy that's pretty unusual in that it got stranded on open water twice in three days. The first time the wind failed and Maury was stuck for eight hours on the Sound. The second time, in front of the numerous retailers who attended the RW presentation in Seattle, Maury again forgot the wind and had to be helped to shore by UA promotion man (and winner of more than a few national display contests) **Mike Huff**. I also paddled, driven on by the desperate need facing me, but quickly remembered, halfway out, that I don't swim well and that I had forgotten a life jacket. Thanks to Maury for the hospitality and Mike and 20th promotion stormer **Cindy Hobbs** for the great chauffeur service. And to **Tom Modica**, owner of Longhair Music: as soon as I find my Snail album I'll send you one. Worse news: I may be back in the Seattle area again this Friday.

I THOUGHT YOU'D NEVER CALL: And you still haven't. Hey, I don't need a free lunch or a cute smile or anything but your input. If you think this column needs new life and vigor and you've got an amusing anecdote or fairly innovative in-store display, appearance or contest, give me a call. I mean, we're wild and crazy kind of guys, you know? Look what happened to poor misunderstood, 5'10" former model **Roberta Grier** after she got a quick mention in this column: she turned me down for a date and still got a job as an advertising rep for Playgirl. Hey, you're next. Get famous. Call (213) 465-6126 collect and ask for "fats."

## Retailers on Jazz Reissues

(Continued from page 30)

reissues a few years back were very good records, but the pressings were horrendous; that whole series was basically hurt by those pressings." Yet Walker added that the unity of album design was mostly "a plus" in his store.

Sandy Jones of Cutler's in New Haven, Connecticut was one of those who felt that for the unknowledgeable buyer, similarities in packaging within a given series is definitely not a plus. Jones, who also mentioned that at Cutler's "the popular new album will always hurt the older material in stock, because they only want the one they've heard," commented that "the covers confuse the daylights out of customers—they can't remember which album they have. The Art Tatum series (on Pablo) is a good example—even numbering the volumes created all sorts of confusion. I lose a lot of sales to people who say, 'Let me go home and check to see if I have it already.'" Mrs. Singer agreed: "They do get to look old. I think the labels could do more to make the covers appealing to the eye." She and others mentioned the new design of Savoy's reissues as

a refreshing exception to that rule.

In summary, the consensus of retailers was that reissue manufacturers must define the audience to whom their series are intended to appeal. If it is the long-time jazz connoisseur, little is required other than merely making the records available; the awareness is there already. But for the younger or less sophisticated buyer, who may be interested in investigating the foundations of the "new jazz" that is now so popular, a more active campaign, through advertising, merchandising and so on, is perhaps in order. To be sure, there are some reissue titles that will do well under any circumstances. Warner Bros.' "The Very Best of Bird," a two-record set drawn from the deluxe six-record re-packaging of Charlie Parker's classic Dial sessions, was frequently mentioned as an item that has enjoyed multiple re-orders; certain Verve sides by Ella Fitzgerald were also mentioned. As of now, though, it seems clear that reissue efforts, despite the considerable artistic merit in nearly all of them, are not playing much of a role in jazz's commercial upsurge.



## Mostly Mozart from London

By SPEIGHT JENKINS

■ NEW YORK—The Mostly Mozart Festival, called Lincoln Center Serenades, began as a gamble to see if there were an August audience available for the then-Philharmonic Hall in Lincoln Center. At the time William Lockwood of the Center's administration was made producer of the venture, and this summer he looks back over 12 years of accomplishment in having created one of the most successful festivals in the United States.

### Sales Pitch

Now six-weeks long, the Mostly Mozart Festival (which was first called by that name in 1970!) involves Fisher Hall for four and sometimes five nights every week of its run, and each concert, if not sold out, is nearly full. The festival was merchandized with a new sales pitch for classical music: come as you are, with no reservations, and enjoy Mozart, plus Haydn and a little Bach and one other featured composer. This year the other man is, of

course, Schubert, this being the 150th anniversary of the Viennese composer's death. The prices are still low, \$5.75—which compares favorably to the first-run movie prices in Manhattan—but the tickets are no longer so easily available. New Yorkers, particularly those under 35, love the Mostly Mozart Festival and they comprise 40 percent of the audience, a figure unusual in any concert statistics anywhere.

### Purpose

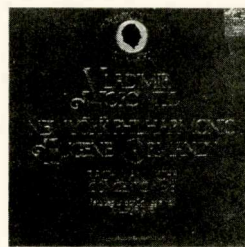
The goal at the Festival has been to present the artists and conductors who are comfortable in the classical period and have something special to say about Mozart and his contemporaries. Since the festival's beginnings there have been many debutantes (the first week this season boasted the American debut of flutist James Galway) and quite a few popular repeaters. Of the latter none have come close in popularity to the Spanish pianist Alicia

(Continued on page 75)

## CLASSICAL RETAIL REPORT

JULY 29, 1978

### CLASSIC OF THE WEEK



**RACHMANINOFF**  
**PIANO CONCERTO NO. 3**  
HOROWITZ, ORMANDY  
RCA

### BEST SELLERS OF THE WEEK

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Horowitz, Ormandy—RCA  
**BORODIN: COMPLETE ORCHESTRAL MUSIC**—Tjcknavorian—RCA  
**HOLST: THE PLANETS**—Marriner—Philips  
**MAHLER: SYMPHONY NO. 1**—Ozawa—DG  
**RAMPAL AND LASKINE PLAY JAPANESE MUSIC FOR FLUTE AND HARP**—Columbia  
**RAVEL: BOLERO**—Bernstein—Columbia

### KORVETTES/EAST COAST

**BIZET: THE PEARL FISHER**—Cotrubas, Vanzo, Pretre—Angel  
**CHAUSSON: ORCHESTRAL SONGS**—Baker—Angel  
**DONIZETTI: LA FAVORITA**—Cossotto, Pavarotti, Bonyng—London  
**ELENA OBRAZTSOVA SINGS FRENCH AND ITALIAN OPERA ARIAS**—Angel  
**EDITH PIAF: LIVE AT CARNEGIE HALL**—Peters International  
**LEONTYNE PRICE, PRIMA DONNA, VOL. IV**—RCA  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL AND LAGOYA: DUETS**—RCA  
**RAVEL: BOLERO**—Columbia  
**WAGNER: ORCHESTRAL MUSIC**—Solti—London

### RECORD & TAPE COLLECTORS/ BALTIMORE

**BORODIN: COMPLETE ORCHESTRAL MUSIC**—Tjcknavorian—RCA  
**CHOPIN: PIANO WORKS, VOL. III**—Ashkenazy—London  
**DEBUSSY: PRELUDES, BOOKS, I, II**—Jacobs—Nonesuch  
**HOLST: THE PLANETS**—Philips  
**POULENC: CONCERTOS**—Preston, Previn—Angel  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAVEL: BOLERO**—Columbia  
**SCHUBERT: QUINTET**—Melos, Rostropovich—DG  
**TCHAIKOVSKY: SYMPHONY NO. 2**—Muti—Angel  
**VIVALDI: THE SEASONS, OTHER CONCERTOS**—Harnoncourt—Telefunken

### SOUND WAREHOUSE/DALLAS

**BACH: MUSIC FROM RAVINIA**—Levine—RCA  
**BIZET: PEARL FISHERS**—Cotrubas, Vanzo, Pretre—Angel  
**BORODIN: COMPLETE ORCHESTRAL MUSIC**—Tjcknavorian—RCA  
**FALLA: EL AMOR BRUJO**—Horne, Bernstein—Columbia  
**MAHLER: SYMPHONY NO. 1**—DG  
**NYIREGYHAZI PLAYS LISZT**—Desmar  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL AND LASKINE**—Columbia  
**VERDI: I DUE FOSCARI**—Ricciarelli, Carreras, Gardelli—Philips  
**WAGNER: ORCHESTRAL MUSIC**—Solti—London

### VOGUE/LOS ANGELES

**BACH: CANTATAS, VOL. XIX**—Harnoncourt—Telefunken  
**BEETHOVEN: LATE PIANO SONATAS**—Pollini—DG (Import)  
**GO FOR BAROQUE**—RCA  
**MOZART: PIANO QUARTETS**—Rostropovich, Guarneri—RCA  
**PROKOFIEV: IVAN THE TERRIBLE**—Muti—Angel  
**PROKOFIEV: ROMEO AND JULIET**—Leinsdorf—Sheffield Live Sound  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RAMPAL AND LASKINE**—Columbia  
**STAR WARS**—Mehta—London  
**WAGNER: ORCHESTRAL EXCERPTS**—Leinsdorf—Sheffield Live

### ODYSSEY RECORDS/ SAN FRANCISCO

**BACH: MUSIC FROM RAVINIA**—Levine—RCA  
**HAYDN: LORD NELSON MASS**—Blegen, Bernstein—Columbia  
**THE GREATEST HITS OF 1720**—Columbia  
**HOLST: THE PLANETS**—Philips  
**MAHLER: SYMPHONY NO. 1**—DG  
**RACHMANINOFF: PIANO CONCERTO NO. 3**—RCA  
**RUDOLF SERKIN: CELEBRATION OF 75TH BIRTHDAY**—Columbia  
**STRAUSS: SALOME EXCERPTS**—Caballe, Bernstein—DG  
**VAUGHAN-WILLIAMS: FANTASY ON A THEME OF THOMAS ALLIS**—Ormandy—RCA

### TOWER RECORDS/ SAN FRANCISCO

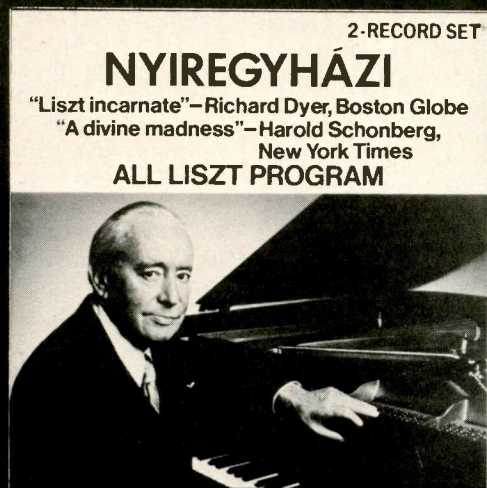
**BEETHOVEN: MISSA SOLEMNIS**—Solti—London  
**BORODIN: COMPLETE ORCHESTRAL MUSIC**—Tjcknavorian—RCA  
**HANSON: SYMPHONY NO. 4**—Hanson—Mercury Gold  
**HOLST: THE PLANETS**—Philips  
**LEHAR: THE MERRY WIDOW**—Sills, Titus, Rudel—Angel  
**MAHLER: SYMPHONY NO. 1**—DG  
**RAMPAL AND LASKINE**—Columbia  
**RAVEL: BOLERO**—Columbia  
**VIVALDI: CHORAL MUSIC**—Negri—Philips  
**VIVALDI: FOUR SEASONS, OTHER CONCERTOS**—Harnoncourt—Telefunken

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New York Times

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## Record World en España

By JOSE CLIMENT

■ Hay problemas, aún más si cabe, entre los socios de la Sociedad General de Autores de España, se le ha pedido una explicación seria a su Presidente Maestro Torroba. Hasta la fecha, y como no somos socios ni de número, no tenemos noticias de la resolución. Esperamos que en breve podremos dar más noticias sobre ello, noticias que aunque escalden de hecho, nos aclararán las cuestiones puesto que ya viene de largo, demasiado largo, diría yo. El caso es que el amasijo de millones aún no está esclarecido, en días pasados en Presidente de la Sociedad y el Secretario comparecieron en TVE, según pudimos deducir para dar a la luz ciertos datos que nos servirían de apoyo en nuestras declaraciones, pero la entrevista terminó sin aún estar aclarados los puntos más esenciales de la cuestión. El caso es que siguen faltando datos y que sé de buena tinta que hay personas influyentes, a nivel mundial, que están dispuestos, a esclarecer las cuentas a favor de la SGAE en el extranjero. En la última entrevista a la que yo asistí se barajaban cifras muy altas, de cientos de millones de pesetas que están, al parecer, flotando en el ambiente y sin que nadie se haga cargo de ellos. ¿Quiere esto decir que los altos directivos de la Sociedad no quieren que se lleve a efecto esta recuperación?, o por el contrario necesitan, ahora, estar más firmes en su puesto y es esto lo que están esperando para llevar a cabo esta repesca de dinero?. Sea como fuere ya hace más de seis meses que se les brindó la opción a que se llevara a feliz término todo este desbarajuste.

Y aún hay más, al llegar a estos términos de descapitalización, la SGAE está arremetiendo contra la pequeña y mediana empresa, esto al menos es lo que nos parece, ya que de la gran empresa fonográfica no se conocen cifras. Me refiero a que no se conocen cifras más que interiormente, no paga. No es normal Señores, pongámonos en cada caso y veremos si es que aún se le pueden pedir cuentas a los Señores directivos, hay autores musicales que aunque lleven 10 años componiendo y vendiendo sus canciones siguen teniendo que ceder el 40% a la Sociedad.

Hablamos de nuevos estatutos y las últimas noticias que conocemos son de que se concederá un

voto por cada 500.000 pesetas de recaudación anuales; si esto es serio que venga Dios y lo vea. No es tan socio el que contribuye con un millón que el que contribuye con 100.000 pts?. Un voto por socio sería lo justo, de otra manera seguirán existiendo los tejemanejes de siempre. La Sociedad será para unos cuantos, que siendo los que más recaudan en su favor, también son los que más se llevan en un momento dado; préstamos, anticipos, deducciones, etc. Los demás a verlas venir. Seguimos en lo de siempre. Esperemos que en el momento en que haya la ley del Disco las cosas se aclaren. Sabemos que la SGAE no solamente es musical, pero su entrada más alta es la musical. Esta industria, dependa de quien dependa, mueve más millones de pesetas anuales que cualquier otra a la que se dedique la Sociedad. Tengamos un poco de sentido común. Los derechos humanos son más de conciencia y seamos más ecuanimes.

## RW en El Salvador

By MARIO MELENDEZ

■ Amigos de la farándula, desde la capital salvadoreña hasta Uds., aquí encontrarán una recopilación de los últimos sucesos de mayor trascendencia en el país.

Braulio (Sisa), renombrado vocalista español, estuvo de gira promocional por Centroamérica. En conferencia de prensa declaró que desea acercarse más a los pueblos latinoamericanos con su música y presencia. Circula un nuevo sencillo de Braulio con los temas "Pequeña Amante/Un idiota más."

"El Vecino de Alicia" se ha convertido en fuerte número de ventas y en la canción que abrió las puertas del éxito al grupo local **Via Láctea** (Dicesa), el grupo es, precisamente, una idea cristalizada por la profesora de música **Gee Karlshonn** y el Ingeniero de sonido **Armando Zepeda**, ambos de extensa y reconocida trayectoria artística. **Via Láctea** es la reunión de las mejores voces y los músicos más completos del territorio. El primer LP de la misteriosa agrupación—decimos misteriosa porque nadie conoce a los integrantes—merece calificativos superlativos de elogio. Ahí olvidaba agradecer a **Via Láctea** por escoger a este servidor para

(Continued on page 74)

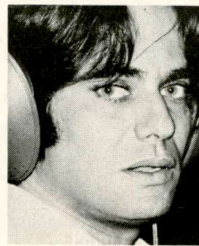
## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Dentro de pocos días viajaré a Caracas, Venezuela, para asistir a la celebración del "Veinte Aniversario" de la firma Discos Velvet, con base en Venezuela y distribución en Estados Unidos. Dirige la operación en Venezuela, **Joseito Pagé** y su hermano **Roberto** está a cargo del movimiento en Estados Unidos, cuyo producto ha sido incrementado ultimamente, contando con las producciones Velvet realizadas en Venezuela y Estados Unidos y con el amplio catálogo Phonogram, del

cual la firma es licenciataria para Estados Unidos. Estamos en la preparación de una "Edición Especial" de Record World, dedicada a la firma y que llevará como identificación precisamente esta conmemoración y que llevará por título "Velvet 20th Anniversary" . . . Recibo muestras de la Pan American Development Foundation, dependencia de la Organización de Estados Americanos, Secretariado Ejecutivo para la Educación, la Ciencia y la Cultura "a través de **Sue Levin**, Asistente del Programa de la grabación "Latin American Art Songs-



Ronnie Von

Nostalgia & Fantasy" en la cual se han incluido temas de muy talentosos compositores latinoamericanos tales como **Hector Villa Lobos** de Brasil, **Carlos Gustavino** de Argentina, **Luis Felipe Ramón y Rivera** de Venezuela, **Salvador Ley** de Guatemala, **Juan Bautista Plaza-Alfonzo** de Venezuela, **Jaime León** de Colombia, **Luis Cluzeau Mortet** de Uruguay, **Andrés Sas** de Perú y **M. Cargmo Guarnieri** de Brasil. Los temas son interpretados por el gran maestro colombiano **Jaime León** al piano y la hermosa voz de **Carmiña Gallo**, también de Colombia, hace realce de obras de gran belleza e inspiración. Por supuesto, es un esfuerzo que debemos aplaudir y ayudar en su difusión y promoción, pero es lamentable que pudiendo contar con el apoyo económico de semejantes organismos, no se le haya brindado a la grabación todo el apoyo orquestal que merecía. Es como "quedarse a medias de un camino que pudiera haber sido fastuosamente logrado." No obstante ello, la organización con base en Washington nos anuncia el próximo lanzamiento de dos nuevos "releases" realizados por la **Orquesta Sinfónica de Brasil** (Brazilian Symphony Orchestra) y otro por los pianistas panameños **Jaime y Nelly Ingram**. Como siempre, con toda seguridad hay gente dentro de la organización que tiene tanta inquietud como nosotros por el amplio desarrollo y divulgación de nuestras artes, pero, también como siempre, habrá muchos que considerarán que es una "perdida de tiempo y dinero." Para los primeros, como siempre, mi mayor respeto y felicitación, para los otros, también como siempre, mi comprensión y mi desprecio.



Carlos Arturo

De **José Manuel G. Martín de la Plaza**, recibo los primeros "releases" de la firma Trova, radicada en España. Con **Albert Peter** y a grandes orquestaciones, nos brindan "Musica para la noche," una serie instrumental hermosísima que ha comenzado con "El Duende de Jamaica," "El hechizo de Bangkok" y "Encuentro en Rio." La delicadeza y fuerza de estas grabaciones me hacen felicitar a Trova, pero bueno, a estas cosas hermosas me tienen acostumbrado . . . **Manolo González**, previamente con Musical Records (Musart) en el área de Texas, ha entrado a formar parte del cuerpo ejecutivo de Velvet Records, con base en San Antonio, bajo la siguiente dirección: Velvet Records, 2002 Santa Monica, San Antonio, Texas 78201. ¡Felicitaciones Manolo! . . . **Jaime Ortíz Pino**, que durante años fungió como Director Artístico de CBS en México, a entrado a formar parte de RCA, bajo el mismo cargo.

(Continued on page 73)



Perla

(Continued on page 73)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Santa Clara, Cal.

By KNTA (WILFRED IRIZARRY)

1. **NAILA**  
GRUPO LA AMISTAD/Alpha
2. **ADIOS AMOR TE VAS**  
JUAN GABRIEL/Ariola
3. **CUANDO DIJISTE ADIOS**  
ROCIO DURCAL/Ariola
4. **LA OTRA**  
CORTIJO/Coco
5. **AYUDAME SAN ANTONIO**  
CHARANGA AMERICA/EI Sonido
6. **LAS LOCAS #5**  
SIMON DIAZ-HUGO BLANCO/W.S. Latino
7. **LA INGRATA**  
LOS HUMILDES/Fama
8. **CAMARON PELAO**  
LOS POLIFACETICOS/Latin International
9. **LA CORRIENTE**  
MANOELLA TORRES/Caytronics
10. **MIRANDO TU RETRATO**  
JOSE ALFREDO CASTILLO/Aguila

### Tampa

By WYOU (WOODY GARCIA)

1. **COPACABANA**  
LISSETTE
2. **CARA DE GITANA**  
DANIEL MAGAL
3. **QUIEREME**  
MIAMI SOUND MACHINE
4. **ESTA CANCION HABLA POR TI**  
DANIEL TORO
5. **SABES CUANDO . . . NUNCA**  
MARCO ANTONIO MUNIZ
6. **DESAFIO**  
LAS ESTRELLAS DE FANIA
7. **BLUE MOON**  
ORLANDO CONTRERAS
8. **TU LLENAS MI SER**  
GRISSELL
9. **LA NOCHE MAS LINDA DEL MUNDO**  
LOLITA DE LA COLINA
10. **TRAMPAS**  
ANGELICA MARIA

### San Antonio

By KUKA

1. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart  
LUPITA D'ALESSIO/Orfeon
2. **MI AMOR IMPOSIBLE**  
ALDO Y LOS PASTELES VERDES/Microfon
3. **QUE CASUALIDAD**  
JOE BRAVO/Freddie
4. **AMOR LIBRE/LA CALANDRIA**  
RIO TOVAR/Mericana Melody
5. **AUNQUE TE ENAHORES**  
JUAN GABRIEL/Pronto
6. **VOLCAN**  
JOSE JOSE/Pronto
7. **MI AMIGO**  
LOS ACAPULQUENOS/Safari  
LOS SONADORES/Yurico
8. **NO PIDAS MAS PERDON/SALOME**  
JOHNNY LABORIEL/Orfeon
9. **AMIGO**  
ROBERTO CARLOS/Caytronics
10. **EL HIPO DEL PERICO**  
SONORO ESTRELLA/Gas

### Mexico

By VILO ARIAS SILVA

1. **EN UN BOSQUE DE LA CHINA**  
CEPILLIN/Orfeon
2. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
3. **POR QUE TU NO ME QUIERES**  
JOSE BARETTE Y EL MIRAMAR/Accion
4. **NAILA**  
GRUPO LA AMISTAD/Melody
5. **MOLIENDO CAFE**  
LYDA ZAMORA/Peerless
6. **PEQUEÑO TORBELLINO DE AMOR**  
LOS JOAO/Musart
7. **CORAZON HERIDO**  
ARIA 8/Polydor
8. **POR ELLA BEBO, POR ELLA FUMO**  
EDWIN ALVARADO/RCA
9. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
10. **MIENTEME**  
CAMILO SESTO/Ariola

## Ventas (Sales)

### San Antonio

1. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart
2. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
3. **QUE CASUALIDAD**  
JOE BRAVO/Freddy
4. **MEJOR ME VOY**  
CHELO/Musart
5. **MI PIQUITO DE ORO**  
CARLOS MIRANDA/Freddy
6. **RUEDITAS DE AMOR**  
HERMANOS BARRON/Joey
7. **BESOS Y CARICIAS**  
RAMON AYLA/Freddy
8. **EL DIA QUE TE CASES**  
LOS CADETES/Ramex
9. **ANGEL DE MIS SUEÑOS**  
RUBEN NARANJA/Zarape
10. **ALGO BONITO**  
GRUPO MAZZ/Santos

### New York

1. **EL BARBARAZO**  
WILFRIDO VARGAS/Karen
2. **AYUDAME SAN ANTONIO**  
CHARANGA AMERICA/EI Sonido
3. **TE VOY A DEJAR**  
LOLITA/Caytronics
4. **EL CANTANTE**  
HECTOR LAVOE/Fania
5. **LA DULCE VIDA**  
VITIN AVILES/Fania
6. **ACARICIAME**  
MANOELLA TORRES/Caytronics
7. **NUESTRO AMOR**  
FELITO FELIX/Mega
8. **CADA DIA MAS**  
JULIO IGLESIAS/Alhambra
9. **QUIERO VOLVER A MI TIERRA**  
RAUL MARRERO/Salsoul
10. **COPACABANA**  
LISSETTE/Coco

### Mexico

By VILO ARIAS SILVA

1. **EN UN BOSQUE DE LA CHINA**  
CEPILLIN/Orfeon
2. **JURO QUE NUNCA VOLVERE**  
LUCHA VILLA/Musart  
LUPITA D'ALESSIO/Orfeon
3. **AUNQUE TE ENAMORES**  
JUAN GABRIEL/Ariola
4. **NI SE COMPRA, NI SE VENDE**  
ESTELA NUNEZ/RCA
5. **NAILA**  
GRUPO LA AMISTAD/Melody
6. **SI YA TE VAS**  
CHELO/Musart
7. **POR QUE TU NO ME QUIERES**  
JOSE BARETTE Y EL MIRAMAR/Accion
8. **NO ME MALINTERPRETES**  
GRUPO SANTA ESMERALDA/Polydor
9. **MOLIENDO CAFE**  
LYDA ZAMORA/Peerless
10. **CON UN POCO DE AMOR**  
JUAN GABRIEL/RCA

### Puerto Rico

1. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS RODRIGUEZ/TH
2. **JUANITA MORELL**  
OSCAR D'LEON/TH
3. **MI AMOR IMPOSIBLE**  
LOS PASTELES VERDES/Microfon
4. **PARA BIEN O PARA MAL**  
MARIO ECHEVERRIA/Latin
5. **CARA DE GITANA**  
DANIEL MAGAL/Caytronics
6. **NUESTRO AMOR**  
FELITO FELIX/Mega
7. **MAREJADA FELIX**  
APOLLO SOUND/Fania
8. **UN IMPOSIBLE AMOR**  
GILBERTO MONROIG/Artomax
9. **PEGADITO DE LOS HOMBRES**  
CONJUNTO QUIZQUEYA/Lisnel
10. **CANTO AL AMOR**  
SONORA PONCENA/Inca

## Nuestro Rincon (Continued from page 72)

¡Éxitos Jaime! . . . **Ronnie Von** de Brasil ha sido escogido por la Red Tupi de Televisión, para el programa televisivo "El Pequeño Mundo de Ronnie Von," donde también cantará el talentoso brasileño a más de entrevistas a grandes talentos brasileños. Ronnie impactó recientemente con el tema "Tranquee a Vida" (Dejé mi vida) en Brasil.

Ha despertado entusiasmo la integración de las representaciones latinas al próximo Muxepo, que habrá de celebrarse en Miami Beach en Noviembre. Son muchas las empresas discográficas latinas que participarán en este gran evento . . . Arriba Records de California, comienza a darle fuerte promoción a **Sanjuana**, "La Reyna de los Palenques" a través de "Que bueno" y "De palenque en palenque" . . . Mercado y Avilés presentarán su "First New York Salsa Festival" los días 1 y 2 de Septiembre en el Madison Square Garden. Entre los artistas que participarán se cuentan **Celia Cruz**, **el Gran Combo**, **Johnny Pacheco**, **Willie Colon**, **Roberto Roena** y **su Apollo Sound**, **Ruben Blades**, **Hector Lavoe**, **Angel Canales**, **Ismael Miranda**, **la Sonora Ponceña**, **Johnny Ventura** y **Los Hijos del Rey** . . . Sonolux está dando fuerte promoción en Colombia a **Carlos Arturo**, previamente grabando como vocalista de varios grupos musicales, a través de "Evocación." Al mismo tiempo, la labor promocional de Sonolux a favor de **Perla**, cantante paraguaya lanzada por RCA Brasil, ha sido en extremo favorable y tal como planeada por los altos ejecutivos RCA en su lanzamiento internacional. Lamentablemente, no todos siguieron al pie de la letra las intenciones de origen . . . Muy bueno el promocional de **Oscar Olano** de su album "Reflejos" que lanzó Disesa en Centroamérica. Otros artistas que el sello comienza a promocionar en el plano internacional son **Mario Labarra**, **Sergio** y **Bobby Stone**. Nuestro saludo a **Gee Karlshonn**, Gerente Artístico de la empresa . . . Indica lanzó al grupo **Manantial** en "La Montaña" (A. Algueró) y "Debes Vivir" (Facchinetti-Negrini-A. Moreno) en producción de **A. Moreno**. Muy buenos los efectos en "La Montaña." Creo que valdría la pena que todos los que pueden y deben, en todos los sellos, debieran redoblar sus esfuerzos para promocionar y lanzar al campo internacional a los talentos centroamericanos. Es una injusticia seguir

dejando de lado a esta gente, talentosa como las demás, creativas como cualquiera y merecedoras del éxito como todos . . . Y ahora . . . ¡Hasta la próxima!

In a few days I will be travelling to Caracas, Venezuela for the 20th Anniversary celebrations of Velvet Records, based in Venezuela but with distribution in the U.S. The Venezuelan operations are under the direction of **Joseito Pages**, and his brother, **Roberto**, is in charge of the U.S. The Velvet product has been expanded lately with their own productions and with the extensive Phonogram catalogue of which they are licensees for the U.S. We are preparing a special edition commemorating this occasion which will be entitled "Velvet 20th Anniversary" . . . I have received some deejay copies from the Pan American Development Foundation, a department of the Organization of American States, sent by **Sue Levin**, of "Latin American Art Songs-Nostalgia & Fantasy." They have included songs by well-known Latin American composers such as **Hector Villa Lobos** from Brazil, **Carlos Gustavino** from Argentina, **Luis Felipe Ramón y Rivera** from Venezuela, **Salvador Ley** from Guatemala, **Juan Bautista Plaza-Alfonzo** from Venezuela, **Jaime León** from Colombia, **Luis Cluzeau Mortet** from Uruguay, **Andrés Sas** from Perú and **M. Camargo Guarnieri** from Brazil. Sung by the beautiful voice of **Carmiña Gallo** and accompanied at the piano by the Maestro **Jaime León**—both from Colombia—this lp is a real beauty and inspiration. This is an effort that we all should applaud and support, but is a real pity that with the economic backing of such an organization, they did not give it the total orchestration that it deserves. It is as if they went half way, instead of going all the way. Nevertheless, the organization, based in Washington, has announced two new releases, one by the **Brazilian Symphony Orchestra** and the other by two Panamanian pianists, **Jaime and Nelly Ingram**. I am sure there are people within the organization that are eager to develop and promote our arts, but as always there might be others who think this is a waste of time and money. I salute and congratulate those  
(Continued on page 74)



# LATIN AMERICAN ALBUM PICKS

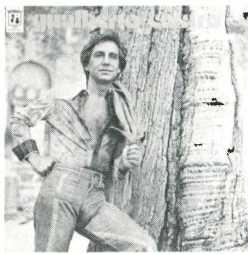


## FOREVER

**MON RIVERA**—Vaya JMV5 75

Con arreglos de Mon Rivera, Willie Colon y Ernie Agosto, el talento salsero del finado Mon Rivera se hace patente, en esta su última grabación. Merecen tratamiento especial "Es Mejor Jugar Caballos" (I. Rivera), "Las nenas del barrio" (M. Rivera), "Carnaval en Margarita" (Vicentico Valdés) y "Conmigo no" (E. H. Araña).

■ With arrangements by Mon Rivera, Willie Colon and Ernie Agosto, the talent of late artist is present in every cut. Very danceable! "Caldo y Pescao" (D.R.), "Esta Bomba es diferente" (D.R.), "Se dice Gracias" (D.R.) and "Las nenas del barrio."



## GUALBERTO CASTRO

**Caytronics** CYS 1513

Con arreglos y dirección de Jesús Ferrer, la amplia y hermosa voz de Gualberto Castro interpreta grandes e inolvidables temas, tales como "Demasiado Tarde" (R. Cantoral), "Hoja Seca" (R. Carbajo), "Así" (M. Grever), "Sin tí" (P. Guizar) y "Amar y Vivir" (C. Velazquez), entre otras.

■ With arrangements and direction by Jesus Ferrer, Gualberto Castro, one of the finest voices from Mexico, offers a package of unforgettable Latin songs such as "Tú eres mi Destino" (C. Gómez Barrera), "Bola Negra" (A. Lara), "En mi soledad" (M. Pous) and "Aunque no me quieras-Muchachita" (M. Ruíz Armengol).

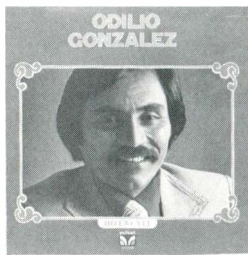


## EXPLORATION

**EDDIE PALMIERI**—Coco CLP 151X

Grabación instrumental en la cual se expresa ampliamente el power musical de Eddie Palmieri. Ritmo, color y chispa creativa en máxima expresión. "Cobarde" (E. Palmieri), "The Mod Scene" (E. Palmieri), "Random Thoughts" (E. Palmieri) y "Chocolate Ice Cream" (E. Palmieri-A. Armenteros).

■ Superb salsa instrumental in which Eddie Palmieri's creativeness is enhanced by his piano solos. Superb sound! "Random Thoughts," "Chocolate Ice Cream," "Resemblance" (E. Palmieri) and "Condiciones que existe" (E. Palmieri).



## ODILIO GONZALEZ

**Velvet** PRS 8008

Con orquesta, arreglos y dirección de Zito Zelante, Odilio Gonzalez, una de las voces folklóricas más vendedoras de Puerto Rico, se luce en un paquete de temas muy comerciales. "Renuncio" (P. Ortega), "Como ayer amantes" (C. Bazan-V. Yunes), "Camino de Coabey" (A. Caban Vale) y "Voy buscando un alma" (L. Celenia Tirado).

■ With orchestra, arrangements and direction of Zito Zelantes, Odilio Gonzalez, one of the top folklore voices of Puerto Rico, presents a very commercial package. "Carta que se archiva" (R. Marrero), "Quiero volver a mi tierra" (R. Marrero), "Dos pajaritos" (L. Celenia Tirado), more.

## En El Salvador (Continued from page 72)

el diseño de la funda de su lp. Las películas más taquilleras de la temporada tienen un común denominador entre sí: los temas son difundidos masivamente por radio, popularizando tanto la canción tema como la película. Al fin se convencieron de la efectividad publicitaria que ocasiona el invitar a elementos claves del medio informativo. A continuación una serie de filmes que fueron pre-

sentados en función privada: "Fiebre de Sábado Por la Noche" (Bee Gees), "El Arracadas" (Vicente Fernández), "The Goodbye Girl" (David Gates), "Encuentros Cer canos." (Meco-J. Williams) y "Tu Iluminas Mi Vida" (Debby Boone). Se encuentran en próximos estrenos dos películas musicales, "FM" y "Thank God, It's Friday."

Un evento extraordinario fué

## AGAC Expands Seminars



The American Guild of Authors and Composers' (AGAC) weekly songwriter's seminars have now expanded to an additional monthly session. A recent ASKAPRO held at New York's Barbizon-Plaza Hotel featured a producer's panel. Pictured (from left): Bert DeCoteaux of Columbia Records; Ed O'Loughlin, VP, Midsong International; AGAC exec. VP Sheila Davis; ASKAPRO moderator Lou Stallman, and indie producer/arranger Charles Calello.

## Nuestro Rincon (Continued from page 73)

interested. I don't pay attention to the rest . . . I am also in receipt of the first releases by Trova (Spain) sent by **Jose Manuel G. Martín de la Plaza**. **Albert Peter**, with great orchestrations, delights us with "Musica para la noche," "El Duende de Jamaica," "El Hechizo de España" and "Encuentro en Rio." My congratulations to Trova for this beautiful recording . . . **Manolo González**, previously with Musical Records (Musart) in Texas, has joined the executive staff of Velvet Records based in San Antonio. His address is Velvet Records, 2002 Santa Monica, San Antonio, Texas 78201. Congratulations Manolo! . . . **Jaime Ortíz Pino**, who for many years was a&r director of CBS Mexico, is now with RCA Mexico in the same position . . . **Ronnie Von** from Brazil will be starring in his own TV show for Red Tupi TV Network. In the show entitled "Ronnie Von's Small World" ("El pequeño mundo de Ronnie Von"), Ronnie will sing and interview his guests. He is well-known for his recent hit "Tranquee a vida" . . . There is a great deal of enthusiasm for the upcoming Musexpo. Many Latin record companies and distributors will participate . . . Arriba Records from California is promoting heavily **Sanjuana**, "La Reyna de los Palenques," with the tunes "Que Bueno" and "De palenque en palenque" . . . Mercado and Aviles are sponsoring the "First New York Salsa Festival" September 1-2 at Madison Square Garden. Among the artists participating are **Celia Cruz**, **El Gran Combo**, **Johnny Pacheco**, **Willie Colon**, **Roberta Roena y su Apollo Sound**, **Ruben Blades**, **Hector Lavoe**, **Angel Canales**, **Ismael Miranda & La Sonora Ponceña**, **Johnny Ventura** and **Los Hijos del Rey** . . . Sonolux is promoting in Colombia their singer **Carlos Arturo**, who has been lead singer of many Colombian groups. His new release is "Evocación." At the same time, Sonolux continues promoting **Perla**, the Paraguayan singer released through RCA Brazil. It's a shame not all of the RCA subsidiaries and licensees followed the original promotional plan . . . A good release by Dicesa from Central America is **Oscar Olano** and his lp "Reflejos." Other artists being promoted by this company are **Mario Labarra** and **Sergio y Bobby Stone**. Our regards to **Gee Karshonn**, their a&r manager . . . Indica, also from Central America, is releasing the group **Manantial** with "La Montaña" (A. Algueró) and "Debes Vivir" (Facchinetti-Negrini-A. Moreno). The production is by **A. Moreno**. I feel is worthwhile to support the international promotion of these Central American talents. It's an injustice to forget these artists, talented, creative and deserving of success just as much as everyone else . . . and that's it for the time being!

la presentación de la cubanísima **Celia Cruz** (Sisa) en nuestra capital. La Reina de la Salsa cautivó a la audiencia con sus interpretaciones cargadas de sabor, el Sheraton hormigueaba de la nutrida gente que corrió a ver a la Cruz . . . Este año, la Industria de Televisión salvadoreña ha cobrado un renacimiento en sus bases. Los programas "en vivo" son cada vez más numerosos, enho-

rabuena; así se dá oportunidad al elemento de casa para demostrar sus excelentes facultades.

**Fermin Iglesias**, la mejor carta de presentación en vocalistas nacionales, ya finalizó la grabación de su primer LP, éste ha obtenido el favor de la crítica y el apoyo decidido de la gente de radio. "Dulcemente Tú" ocupa buenos puestos en las listas de popularidad.



## Backstage with Zevon



Warren Zevon is seen receiving visitors backstage at the Universal Amphitheatre after his sold-out show. Pictured from left are: Burt Stein, Elektra/Asylum national album promotional director; Zevon; Kenny Buttice, E/A vice president/promotion; Sam Bellamy, program director, KMET-FM, Los Angeles; Mel Posner, E/A vice chairman; Rip Pelley, E/A national field promotion manager; Jerry Sharell, E/A vice president/artist development.

## Levitt To Bearsville

■ LOS ANGELES—Bearsville Records has announced the appointment of Elizabeth Levitt to the post of coordinator of creative services for the west coast.

Levitt joins Bearsville from ABC Records where she was artist development coordinator. Prior to that she served as assistant to the art director at Elektra/Asylum Records.

## Mostly Mozart

de Larrocha, who has appeared almost every year to sold out houses and capturous acclaim. Three years ago her record company, London, conceived of a Mostly Mozart recording in honor both of Miss de Larrocha and the Festival. It was one of her finest, and now comes Volume III, to be shipped this week coincidentally with her Mostly Mozart appearance on July 28.

Though a cover is not exactly the priority item in any album, in this case it is probably the cleverest ever in the genre. The trademark for the Mostly Mozart has always been the theme from the slow movement of the C-major Concerto (K. 467), the so-called "Elvira Madigan" concerto. On this cover a young Mozart is wearing one of the Mostly Mozart T-shirts adorned with the famous theme and a grandly pleasant Bach is pulling aside Mozart's 18th-century coat so we can see it. (The T-shirt, incidentally is a story in itself; the Mostly Mozart was the first New York serious music event to create a T-shirt. This season the first Mostly Mozart jogging shorts have become so popular that Lincoln Center is almost sold out of them before the opening of the Festival.)

But the important question about London's album is how Miss De Larrocha plays, and the answer is wonderfully. She includes two Bach Chorales, and three Mozart Sonatas (K. 332 in

## Ariola Taps Stern

■ LOS ANGELES—Scott Shannon, senior vice president of Ariola Records, has announced the appointment of Marsha Stern to the position of east coast disco coordinator.

Prior to joining Ariola, Stern was the manager of national and international relations for Can't Stop Productions.

(Continued from page 70)

F Major, K. 545 in C, and K. 57 in D). The Spanish pianist is always a superb technician, but her significance to Mozart comes in her ability to phrase and constantly to shine light into new corners of familiar phrases and themes. Just listening to the C major Sonata is revelatory. Mozart called it "A Little Piano Sonata for Beginners," and the opening theme is familiar and simple. Miss De Larrocha makes the whole available to any listener, but adds weight and point to every phrase so that the Sonata makes a complex pianistic statement. No repeat is the same in matters of dynamics or tempo. In the slow movement here she delivers one long statement, rising and falling as would a long sigh, and the finale, short and crisp, glitters delightfully.

Another especially delightful moment in this recording is the final Rondo in the D Major Sonata. With all her shades of tone and expressiveness, one must never forget that Miss De Larrocha is quite a virtuoso, and can handle the fireworks with an easy assurance given only to the few. The Bach Chorales, "Beloved Jesus, We Are Here" and "Sanctify Us by the Goodness," were both arranged by Harriet Cohen and are played with clarity and fervor. At no point do they seem technical, but abound in feeling and style. All in all a record up to Miss De Larrocha's own high standards.

## 'Grease' Sales Soars

(Continued from page 12)

on the immediate visual appeal of these two enormously attractive people, and a four-color sleeve was just the way to do it," Coury said. "People don't do that anymore because they count the pennies and look for the short-range savings rather than the developmental investment. But this helped to sell the album before it came out, which was quite different from 'Saturday Night Fever.' In that instance we put the album out and waited. It sold and we had minimal reorders, but we did not feel the full effect until a week to 10 days after the film had come out in 700 to 800 theaters. The day 'Grease' came out we felt the full effect of the sales immediately."

Part of this immediate sales success is due to the credibility RSO established with "Saturday Night Fever," but "the momentum was also definitely with us at that point," said Coury. According to the label president this credibility was built on a constant monitoring system that allowed relatively quick reaction from the Polygram shipping facilities.

"We continued to spend a good deal of ad dollars after the initial release of 'Saturday Night Fever,' and I'm sure this helped us garner a reputation for sticking with our product. We spent a lot initially to expose the album, which is pretty consistent with general marketing campaigns, but most people tend to draw back a bit after that first flash." However, with the picture also getting continual play Coury was sure that there was still an ever-increasing audience for the soundtrack.

This visual emphasis has a lot to do with the recent big upswing in video marketing campaigns, thinks Coury. With the success of RSO's visual tie-ins predicated on films it was only a matter of time, commented Coury, before video marketing became widespread.

But the now well-known visual insignia of "Grease," the picture of Travolta and Newton-John which Coury credits as an essential part of the overall marketing campaign, was initially frowned upon by Paramount, which had developed its own visual identification for the film. The Paramount version was originally a cartoon caricature of the two stars leaning over a car. "We didn't fight the studio," said Coury. "We just had our own strong ideas about what would work best, and this was, we felt, the way to do it." According to the executive the film company also adopted the picture of the two principal characters for their marketing campaign. "We proved that we were right," said Coury, "but they proved they were adaptable, and that helped cooperation greatly."

## Halem Bows Agency

■ LOS ANGELES—Agent Richard Halem has formed a new booking agency called On the Road Talent, Inc. The company is located at 8831 Sunset Blvd., Suite 307, Los Angeles, California 90069. The telephone number is (213) 659-0353.

The artist roster includes the Beach Boys, Jeff Beck, Bill Champlin, Climax Blues Band, Jay Ferguson, Rick Danko, Lou Reed, War, The Heaters, Spellbound and Pipe Dream featuring Tim Bogert.

Richard Halem previously was president of Artists Touring Company, a Los Angeles-based booking agency.

## L.A. Probe

(Continued from page 3)

here, and an FCC investigation now underground after visiting a number of major markets, RW contacted Van de Kamp last week for clarification of his task force's stance on the recording industry. Asked how his task force would approach the trade, he confirmed, "The scope of the inquiry will include the record industry. It got started off with three particular incidents in the film industry, but we had received some indication (of) strange practices in the record industry.

"So we expect that the inquiry would take us there, although the prime focus was not there."

Van de Kamp admitted that he has yet to formally approach either intra-industry trade organizations, such as NARM and the RIAA, or specific executives. "I have not had any official contacts in the office," he told RW, (but) we've had a lot of calls regarding the record industry from people in the industry. I'm not really at liberty to say who they are," he added, invoking the confidentiality extended to witnesses.

Asked whether his office has plans to cooperate with existing federal investigations into the music industry, he asserted, "There will be interface with all the federal agencies involved, as well as any local law enforcement agencies involved."

Van de Kamp's task force includes five principal investigators, headed by Donald Bowler, chief of the district attorney's bureau of investigation. Additional investigators will likely be involved on a case by case basis.

Because the probe, barely three weeks old, has just begun generating reports, Van de Kamp declined any projection of the investigation's duration, but did note that he has already received the first filing on findings made by the task force in its preliminary inquiries. Likewise, he has declined speculation on what legal actions will be taken, pending the probe's findings.



## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—COME TOGETHER, RIGHT NOW: The hottest news to industryites here is regarding a reported merger of the country's two largest rock booking agencies, The Agency (run by **David Bluestein**) and Music Shoppe International (run by **Ron Scribner**). The two will merge within the near future, becoming The Music Shoppe Agency, retaining the best of both staffers and incorporating both artist rosters. Some sources speculate that this is The Agency's method of acquiring Music Shoppe's more popular acts (**Rush**, **Max Webster**, both managed by SRO's **Ray Danniels**, former owner of Music Shoppe) without years of litigation. Some pundits maintain that this offers **Ron Scribner** the opportunity to retire from the booking scene and concentrate on his other ventures, though neither point has been confirmed by anyone, pending an official announcement. Some musicians, however, have made it plain that the merger not only may restrict their ability to secure the proper gigs, but it also may place them in the hands of agents with whom they previously chose not to deal. With only one major agency for the bulk of local talent to rely upon, choices in some areas may disappear. But flip the coin and it could be the ultimate collection of aggressive agents working together (rather than in competition) toward a common goal.

YES BUT WILL THEY SIGN THE CARNIVOROUS BUTTOCKFLIES?: The act named is **Johnny Rotten's** new band featuring a Canadian drummer, Vancouver's **Jim Walker**. They may never be signed to Capitol but that label is very active on the inking front here. After signing distribution deals with Anthem and recently acquiring **Frank Davies'**

(Continued on page 78)

## Gilmour Comes to N.Y.



Columbia artist David Gilmour recently visited Record World's New York office. Gilmour just released his first solo album. Pictured from left are: Mike Pillot, director, special projects, Columbia Records promotion; (standing) Steve O'Rourke, manager; Gil Colquitt, regional album promotion manager, northeast, Columbia Records; RW's Barry Taylor; Gilmour; RW Sr. VP/managing editor Mike Sigman; and Dick Wingate, associate director, east coast product management, Columbia Records.

## GERMANY

By JIM SAMPSON

■ MUNICH—Using the performing rights society GEMA's annual report as a barometer, international business conditions continue to improve for both German product abroad and foreign material here. In 1977, 27 million marks in royalties were received from foreign societies, up 12 percent from 1976, and 45 million marks were paid out, up 10 percent. GEMA earnings jumped 8 percent to 356 million marks (approx. \$170 million).

In an interview with Musikmarkt, **Dr. Juerg Schwarz**, head of Swiss Polydor, confirmed that discussions leading to a possible merger of Polydor and Phonogram in that country are now in progress. The two Polygram firms already share distribution, accounting and other services near Zurich. Polygram's **Coen Solleveld** indicated earlier this year that in smaller markets, such a fusion would be considered. This is the first indication of how far the plans have come.

TEUTONIC TELEX: Bellaphon's **Branko Zivanovic** has re-signed his top Austrian artist **Wolfgang Ambros**, a singer/composer with international potential whose switch to WEA had been predicted . . . WEA in Hamburg is taking aim at the disco market by shipping 10,000 12" 'supersingles' of the new **Supermax** release, "Love Machine," listing at the regular 7" singles price of DM6 . . . **Roddy Shashoua** says about 40 German firms now set for Musexpo '78; **Trudy Meisel** and producer **Frank Farian** will join in seminar/workshops . . . **Juergen Otterstein's** Pinball Records has moved to Innocentistr. 2, 2000 Hamburg 13 . . . Polish pop piano pair **Marek & Vacek** have returned to DGG/Polydor after a stint with EMI Electrola . . . CBS Frankfurt now distributing the Jet and GTO catalogues.

## GERMANY'S TOP 10

### Singles

1. **RIVERS OF BABYLON**  
BONEY M.—Hansa
2. **YOU'RE THE ONE THAT I WANT**  
JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—RSO
3. **BAKER STREET**  
GERRY RAFFERTY—United Artists
4. **NIGHT FEVER**  
BEE GEES—RSO
5. **OH CAROL**  
SMOKIE—RAK
6. **DAS LIED DER SCHLUEMPFE**  
VADER ABRAHAM—Philips
7. **ONE FOR ME, ONE FOR YOU**  
LA BIONDA—Ariola
8. **NO HOLLYWOOD MOVIE**  
LESLEY HAMILTON—RCA
9. **CA PLANE POUR MOI**  
PLASTIC BERTRAND—Hansa Intl.
10. **IF YOU CAN'T GIVE ME LOVE**  
SUZI QUATRO—RAK

### Albums

1. **SATURDAY NIGHT FEVER**  
VARIOUS ARTISTS—RSO
2. **NIGHTFLIGHT TO VENUS**  
BONEY M.—Hansa Intl.
3. **CITY TO CITY**  
GERRY RAFFERTY—United Artists
4. **PYRAMID**  
ALAN PARSONS PROJECT—Arista
5. **DIE 20 GROESSTEN ERFOLGE**  
ERNST MOSCH—Arcade
6. **THEN THERE WERE THREE**  
GENESIS—Charisma
7. **WATCH**  
MANFRED MANN'S EARTH BAND—Bronze
8. **SWEET REVENGE**  
AMANDA LEAR—Ariola
9. **THE ALBUM**  
ABBA—Polydor
10. **SOME GIRLS**  
ROLLING STONES—Rolling Stones

(Courtesy: Der Musikmarkt)

# The Lights Went Out...

the curtains came down...on the 7th Tokyo Music Festival.

But everyone will long remember songs that were sung and the tears that were shed, the friends that were made with promises to come back.



# ENGLAND

By PHILIP PALMER

■ LONDON — A major expansion of the Charisma label is planned over the coming months, particularly in the artist and a&r areas, according to **Tony Stratton Smith**, who now assumes the title of chief executive. The company has signed a number of new acts, including **Blue Max** managed by **Bill Uttley**, singer/songwriter **Steve Joseph**, the **Kit Lambert** produced band **Razar**, and **Vivian Stanshall**, one of the original members of the **Bonzo Dog Doo Dah Band**. Other new product will include material from established acts like **Van der Graaf** and **Hawkwind**.

Stratton Smith said that he would be taking a more active part in the company, especially in the a&r field and that Charisma was 40 percent over its sales target for the year. He has also made a number of executive appointments within the company including the appointment of **Brian Gibbon** as managing director. Formerly with Sonet Records, **Mike Watts** has joined as marketing manager while **Bob Barnes** has been upped as promotion head. **Andrew Sheehan**, previously with the Streetlife and Sounds music magazines, has been put in charge of special projects, and **David Hitchcock**, producer of Genesis' "Foxtrot" album, is now executive assistant, a&r.

CUTBACK: Following the news recently that DJM was cancelling all single and album releases apart from a few important discs to give maximum promotion on the **Don Black-Geoff Stephens** musical "Dear Anyone" comes the news that the entire company sales force has been made redundant and that the company has extended its pressing and distribution deal with CBS. DJM will continue to maintain direct selling contact with the major wholesalers, multiples, one-stops and rack-jobbers as well as having a sales office at its Theobalds Road headquarters . . . The British Phonographic Industry (BPI) placed a number of investigators at the special open air **Bob Dylan** and **Eric Clapton** concert at Blackbushe, Surrey, in an effort to clamp down on bootleggers. The hired watchdogs mingled amongst the crowd keeping a lookout for tell-tale microphones. Bootleg recordings of Dylan's recent concerts at London's Earls Court concert are already on the market, more than two hours of music, selling at five pounds on neat packaged, high quality cassettes. Bob Dylan is now the subject of around 70 bootleg albums, compared with the 23 albums available officially.

AWARDS: Two of EMI's top European artists picked up prizes at the recent Golden Orpheus Song Festival at Stuncher Bryag on Bulgaria's Black Sea coast. They are singer **Arjan Brass**, signed to EMI Holland, and EMI Finland's **Gregar**. **Arjan** won the special Dimitrov Award for his interpretation of a Bulgarian song and **Gregar** took first prize in the International Singers competition. The two singers were the only EMI artists in the festival which involved 25 singers from countries including Cuba, Jamaica and Sri Lanka.

LOONING ON: **Keith Moon**, drummer with **The Who** has been named director of promotion and publicity for the Who Group Ltd., a company previously known as Rampart Enterprises, which manages the group's business interests. Moon's fellow directors are **Tony Prior** (managing director), the other members of **The Who** and **John Wolff**.

SIGNINGS AND ACQUISITIONS: U.K. vocal group **Rags**, who won the 1977 World Popular Song Festival in Tokyo with "Can't Hide My Love," have been signed to a worldwide deal by MCA. The trio debuts with "How Can I Exist."

## TV Promotion Aids UK Album Sales

By PHILIP PALMER

■ LONDON—The success of TV-promoted albums in the U.K. continues to be a major source of sales and income for record manufacturers and in 1967 U.K. TV promoted albums, amounting to approximately three percent of titles sold, accounted for 20 percent of total unit sales.

EMI Records, which spends something like 300,000 pounds per TV promoted album on advertising with varying degrees of success, estimates that sales of TV promoted albums and tapes have risen from eight million in 1975, through 14 million in 1976, 28 million in 1977 and a projection of 35 million this year. According to the EMI estimates,

merchandising companies like K-Tel had 80 percent of the market in 1975 dropping drastically to 22 percent last year when most of the record manufacturers jumped on the bandwagon and advertised their wares on TV themselves. Last year EMI boasted a 26 percent share of the TV promoted album market, CBS with 22 percent, and the WEA group with 13 percent.

EMI has channeled more than the last two years and packages like "Greatest Hits" by the Beach Boys, Diana Ross, Cliff Richard, Frank Sinatra, Buddy Holly and the Crickets, and Nat "King" Cole have justly paid off.

(Continued on page 78)

# ENGLAND'S TOP 25

## Singles

- 1 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/RSO
- 2 THE SMURF SONG FATHER ABRAHAM/Decca
- 3 NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS/Virgin
- 4 GREASE FRANKIE VALLI/RSO
- 5 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- 6 DANCING IN THE CITY MARSHALL HAIN/Harvest
- 7 ROCK RULES OK VARIOUS ARTISTS/K-Tel
- 8 AIRPORT MOTORS/Virgin
- 9 ANNIE'S SONG JAMES GALWAY/RCA
- 10 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista
- 11 LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 12 OH CAROL SMOKIE/Rak
- 13 RIVERS OF BABYLON BONEY M/Atlantic
- 14 MIND BLOWING DECISIONS HEATWAVE/GTO
- 15 MAKING UP AGAIN GOLDIE/Bronze
- 16 (DON'T FEAR) THE REAPER BLUE OYSTER CULT/CBS
- 17 MISS YOU ROLLING STONES/Rolling Stones/EMI
- 18 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 19 SUBSTITUTE CLOUT/CARRERE/EMI
- 20 RUN FOR HOME LINDISFARNE/Mercury
- 21 BEAUTIFUL LOVER BROTHERHOOD OF MAN/Pye
- 22 USE TA BE MY GIRL O'JAYS/Phila. Intl.
- 23 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND/Bronze
- 24 CLASSIC ROCK VARIOUS ARTISTS/K-Tel
- 25 DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/CBS

(Courtesy: Record Business)



Grand Prize Winner • Al Green (U.S.A.)





## Royalty Split Worries Intl. Publishers

By JIM SAMPSON

■ MUNICH — No unified publisher opposition has emerged to the recently approved change in German mechanical royalty distribution from 50/50 to 60/40. Several publishers are contemplating ways of getting around the change however, while publishers in other countries reportedly fear author efforts to obtain a similar split.

Earlier this month the German Performing and Mechanical Rights Society (GEMA) changed the primary mechanical split to 60 percent for authors, 40 percent for publishers, effective January 1, 1979. The German Patent Office,

### UK TV Promotion

(Continued from page 72)

However, record companies can burn their fingers and EMI lost valuable sales on "The Beatles Live At The Hollywood Bowl" package having invested around 300,000 pounds on the set. EMI reports that lack of market research hindered sales of that album. It is common knowledge that EMI rush-released the album to combat the equally poor quality "live" album recorded by The Beatles in their Hamburg days.

Phonogram decided to test the pull of the large screen to push the triple-album set "Consequences" by Kevin Godley and Lol Creme and suffered to the tune of 25,000 pounds and U.K. and world sales of 20,000 and 60,000 respectively. Now WEA has taken the lead and started a TV campaign built around the release of "20 Giant Hits" by The Nolan Sisters, a popular TV act but an unproven recording act.

### Canada (Continued from page 76)

Daffodil label, there are now rumors rampant that Capitol will acquire rights to Aquarius Records. That Montreal label is currently more active than ever with **April Wine**, **Teaze** and the new **Guess Who**. One of the labels more active in recording Canadian acts in the early seventies, Capitol's current Cancon roster is limited. Speculation contends that Capitol is choosing to place financial support behind proven winners, a notion given some credibility by the deal with Frank Davies' Partisan Music production company.

**BITS'N'PIECES:** The Riverboat, the folk club whose obit ran here a few weeks back, is being revived and turned into an after hours jazz joint called The Twilight Zone. And speaking of resurrections, regular readers of Rumor Central may recall a mention made of **Major Bill Smith** who enjoys calling us from Fort Worth to play hot new records to us over the phone. Well, about a month ago it seems The Major passed away and was declared deceased, only to come back to life an hour and a half later. The Major had many nice things to say about **The Lord** and spared a couple of nice comments for the **Delbert McClinton** album he plans to issue (the very mention of which puts "New York, N.Y." into a frothing frenzy). You can soon read about The Major's life and death tale in his upcoming "The Parker County Miracle." **Danny Lowe** of **The 49th Parallel**, the excellent **Painter** and **Hammersmith**, has apparently formed a new lineup of Painter with their version of "Suzi-Q" just released as a single.

**RUMORS REGARDLESS OF ACCURACY DEPT.** (The Dirt You've Been Waiting For): Is it true that **Stewart Raven-Hill** is leaving his just established Mais Oui promotion firm to rejoin Finkelstein & Fiedler? Will the new **Klaatu** album really be called "Army Suit"?

which has supervisory authority over GEMA operations, encouraged the change as a solution to a 1976 complaint raised by several composers. Through contractual refund clauses or by starting their own publishing companies, most top German authors have already received more than their minimum mechanical share. Some publishers are trying to do more work for their authors (promotion, production, etc.) than the "average" publisher, thereby qualifying for the "exceptional" 50/50 split. In two or three years the German Patent Office will probably review application of the split change to see if the desired distribution has been achieved.

Although upset by the royalty loss, there is not much the publishers can do. Establishment of a Harry Fox-type agency in Germany would be possible but impractical, according to most publishers contacted. Reportedly being considered is the establishment of a foreign subsidiary by a German publisher, original publication of copyrights in England or the United States, and subpublishing in Germany by the home office. International business is excluded from the 60/40 change. It is generally agreed that this new split will have to impact on mechanical distribution in the U.S. or the United Kingdom where the Harry Fox Agency and MCPS have completely different operational structures. But in some European countries, France and Switzerland for example, there are reports of unusual interest in the new mechanical situation.

## Petty Power



ABC/Shelter act Tom Petty & the Heartbreakers recently headlined a show at the Paramount Theatre in Seattle to support their new album, "You're Gonna Get It." Pictured after the show (from left): (bottom) Stan Lynch, Mike Campbell, Tom Petty, Ron Blair, and Benmont Tench, group members; Tony Dimitriadis, group manager; (top) Fred Zaehler, ABC promotion manager, Seattle; Pat Gorlich, KZOK; Norm Gregory, KZOK; Jon Scott, national director of album promotion, ABC; Mavis Mackoff; John Barbis, national director of promotion, ABC; Thom O'Hair, national tour coordinator ABC; Ivy Bauer.

## New York, N.Y. (Continued from page 42)

debut album recorded in England with the help of **Graham Parker's** superb band, the **Rumour**, which is also touring with Carter in the States. Their appearance, at the Bottom Line last week became an event of sorts as a result of sellout crowds and a live broadcast.

Simply getting on a stage must be counted as a triumph for Carter because, once there, she was obviously quite nervous, which resulted in some rather stiff readings and a few sour notes. But the Rumour rocked hard and loud all night long—particularly rhythm guitarist **Martin Belmont**, who has the frenzied, possessed look of **Keith Richards** in his prime—and brought the show home. On those occasions when Carter lost herself in the music, she was splendid. Her voice is proud and strong, like her mother's, with just enough of that high, lonesome country whine to make it a potentially awesome instrument. Her songs are all well-constructed with rather straightforward lyrics about loving and losing and—what else?—rocking all night long. Carlene Carter is pretty much all promise at this point, but her shows here hinted strongly at the possibility of that promise being fulfilled in a mighty way some day.

As for **Emmylou Harris** and **Hank Williams Jr.**, anyone interested in hearing about their shows should call, respectively, **Marc Kirkeby** and **Pat Baird**, any day, any time, at home or at work. They're lonely, very lonely, and Pat's a carrier besides.

**STILL ON THE SCENE (BLONDIE NEWS):** Our top-secret **Blondie** source gave us a sneak preview of the group's new album last week, and we're happy to report that all is well. The group seems to have found the ideal producer in **Michael Chapman**, whose streamlined production quite naturally keeps **Deborah Harry's** vocals up front, but also strikes a neat balance between those vocals and the band's energetic, tight playing. Our source said, "This is the album that's gonna make people realize that Deborah Harry is not only a good-looking girl but also a great singer." We agree. Harry's vocals are marvelous throughout the album, and positively sublime at times. Among the highlights: "11:59," a death-at-my-doorstep song written by **James Destri** (whose writing, particularly, is first-rate here) that at one point works some interesting variations on the Tornadoes' "Telstar" theme; **Chris Stein's** lilting "Sunday Girl," a delicate, summery pop song that recalls Greenwich-Barry's peak moments; Stein's "Fade Away (And Radiate)," a musical portrait of a person under the complete control of a television set (sample lyric: "Ooo baby, I hear how you spend the nighttime/wrapped like candy in the blue blue neon glow"); and a '70s-style rave-up version of the **Hullabaloo's** "I'm Gonna Love You Too."

**SOFTBALL NEWS:** The Flashmakers hit rock bottom last week in an 8-0 shutout loss to Manhattan Life. The loss lowers RW's league record to 3-5 and its overall record to 4-7. Let the broken hearts stand as the price you gotta pay, a famous philosopher once said. In other softball news, **Coach Slash** announced last week that **Carl "Li'l Skee-ball" Skiba** has been placed on the mentally disabled list indefinitely for getting a hit in a game against the William Morris Agency after he was ordered to strike out and keep his lead feet off the basepaths.

**JOCKEY SHORTS:** Among those backstage at **Derringer's** recent Palladium concert were **Ted Nugent** and **Truman Capote**, about whom Nugent was heard to comment, "Although I have the highest respect for the man, I told him he should come to one of my shows and I'll strap him down to an amplifier and give him an excuse to act the way he does."



## Wadkovsky Named ASCAP Membership Rep

■ NEW YORK—Paul Wadkovsky has been appointed a membership representative to the American Society of Composers, Authors and Publishers, according to ASCAP director of membership Paul S. Adler.

### Duties

Wadkovsky will be involved in the Society's membership program, developing and maintaining music/record industry contacts, visiting clubs and concerts in the New York City area, and being available to discuss membership matters with members and prospective members.

Wadkovsky joins the membership department after two and one-half years as a licensing representative with the New York district office of the Society's general licensing department. He was responsible for licensing clubs and concerts throughout Manhattan.

■ NEW YORK—The following Polygram distribution centers were inadvertently omitted from the record distributors list published in Record World's Annual Directory, July 22, 1978; (New York branch) Polygram Distribution, Inc., 15 Columbus Circle, New York, N.Y. 10023, (212) 399-7461; (national office) Polygram Distribution Inc., 810 Seventh Avenue, New York, N.Y. 10019, (212) 399-7100; (Sun Valley distribution center) Polygram Distribution, Inc., 11330 Sherman Way, Sun Valley, California 91352, (213) 765-9650; (Indianapolis distribution center) Polygram Distribution Inc., 4009 South High School Road, Indianapolis, Ind. 46241, (317) 856-3741.

## Whistlin' Dixie



In support of their new album, "What If," Capricorn recording artists Dixie Dregs are currently on a tour which will take them to the Montreux Jazz Festival and a date at Hammersmith-Odeon in London. The Dregs recently played two nights at the Paradise in Boston. Pictured backstage at the Paradise (from left) are: (back row) Paul Wennik, Polygram Boston branch manager; Billie Lee Horn, Capricorn's Boston-area promotion manager; Andy West, Mark Parrish, and Allen Sloan of Dixie Dregs; (kneeling) Steve Morse of Dixie Dregs, and Jahn Ferrer, Capricorn's eastern regional promotion manager.

## Casablanca Ups Greer, Taps M. J. Snyder

■ LOS ANGELES—Dick Etlinger, vice president, business affairs for Casablanca Record and Film-Works, has announced the promotion of Edward Greer to director of business affairs and the appointment of M.J. Snyder as general counsel for the label.

Greer, who has been with Casablanca since August 1977, formerly served as the company's house counsel. Snyder joins Casablanca with ten years experience in the legal department of Capitol Records where she served as senior attorney.

## Capitol Ups Two In Law Dept.

■ LOS ANGELES—Ron Friedman and Vic Rappoport, staff attorneys in Capitol Records, Inc.'s law department, have been promoted, announced Charles Tillinghast, CRI's law department director.

Friedman joined Capitol in 1975, coming from the United States Department of Justice where he was a trial attorney in the Department's Antitrust Division.

## Epic Taps Strait

■ LOS ANGELES—Steve Slutzah, director, west coast product management, Epic / Portrait / Associated Labels, has announced the appointment of Ed Strait to product manager, west coast, Epic / Portrait / Associated Labels.

Strait comes to E/P/A from Nemperor Records, where he has been label coordinator since 1975. Prior to that he was local promotion representative for Atlantic and Elektra/Asylum Records for the Cleveland area.

## LRB in Detroit



Currently on their third tour of North America, Australia's Little River Band recently played before an enthusiastic audience in Detroit on a bill with Boz Scaggs. The tour coincides with the release of the band's third Harvest album, "Sleeper Catcher" (distributed by Capitol in North America), which contains their just-released single, "Reminiscing." Pictured after the Detroit performance (from left) are: (back) Bruce Mansfield, territory manager, Detroit; Glenn Wheatley, LRB's manager; LRB members Graham Goble, George McArdle, Geoff Cox (who is the temporary replacement for Derek Pellicci) and Glenn Shorrock; Jerry Lubin, WABX air personality; Bob Coy, customer service representative, Detroit; and Craig Lambert, midwest regional AOR coordinator; (front) Jack Reynolds, district manager, Detroit; LRB member Beeb Birtles; Mike Diamond, promotion manager, Detroit; Bob Berry, program director, WVIC/Lansing; and an unidentified fan.

## Capitol Taps Weiss

■ LOS ANGELES — Mark Weiss has been appointed to a local promotion post for Capitol Records, announced Bruce Wendell, vice president, promotion, Capitol Records, Inc.

In his new position, Weiss is responsible for the promotion of all Capitol product in the Washington, D.C.—Baltimore area. He will report directly to Wendell.

Prior to coming to Capitol, Weiss spent two years as a promotion rep with 20th Century Fox Records in Washington, D.C. and before that time he worked promotion for Haven Records (then a custom label at Capitol) in the Baltimore-Philadelphia-Washington, D.C. area.

## CBS Names Traughber To Jazz/Prog. Post

■ NEW YORK—Vernon Slaughter, director of jazz & progressive music, CBS Records, has announced the appointment of Schuyler Traughber to the position of product manager/jazz & progressive music, west coast.

### Responsibilities

In this capacity, Traughber will work closely with assigned a&r producers on all aspects of release preparation and scheduling of jazz & progressive music albums, monitor the development of packaging, including title, liner notes and covers on all assigned jazz & progressive music product.

## Free Flow Productions

(Continued from page 41)

You." Tony Camillo has produced lps for Gladys Knight and the Pips, and was also behind Helen Schneider's latest release. Paul Christianson is currently in the studio with Scott McKenzie, and Brovsky, a producer in his own right, recently completed producing Jerry Jeff Walker's lp "Contrary To Ordinary" on MCA.

The signing of Jerry Jeff Walker and Guy Clark to Elektra is an example of Free Flow's artist management capabilities as well. The company is also currently negotiating a deal with Capitol for The Lost Gonzo Band, Walker's old back-up group.

Free Flow's publishing activities have been recently highlighted by a worldwide arrangement with United Artists, allowing them to sign and develop songwriters. Frank and Brovsky are particularly excited about this agreement, since it permits Free Flow to utilize United Artists' facilities

and personnel in L.A. and London.

In an overall view of their operation, Frank and Brovsky commented that they perceive Free Flow to be "a specialized boutique" of sorts, emphasizing the company's ability to integrate its functions and personnel, so as to create an expansive, yet intimate and creative environment. Frank stated, "Nobody is doing quite what we're doing on the level we are doing it." Brovsky summed it up by commenting, "Record labels are beginning to come to us because they know we have x number of producers in various parts of the country and various musicians, not to mention our studio. They feel that they can come to us and talk about artists and what they hope to accomplish—and they ask us for recommendations. It's a much more creative and open involvement with a record company."



## CBS Realigns Nashville Marketing Dept.

(Continued from page 6)  
will be the departments of Columbia and Epic/Portrait/CBS Associated labels product management, artist development and publicity. Casey will direct the activities of the four regional country marketing managers (in Dallas, Los Angeles, Atlanta, and Chicago) as well as overseeing two newly created E/P/A promotional posts and two identical Columbia promotional positions. Blackburn said that with CBS's

## MCA Names Bowen Nashville VP/GM

(Continued from page 4)  
a&r department of Reprise and eventually became responsible for all a&r for Warner/Reprise. In making the announcement Maitland stated, "Our commitment to Nashville warrants the appointment of a general manager. Jimmy's involvement with country is well respected in Nashville and his concern for quality production makes him ideal for the position. In addition, my respect for Jimmy has continued at a high level since our days of working together at Warner/Reprise and I welcome having an executive of his caliber join us."  
Bowen told RW: "We have a lot of work ahead of us, and I'm looking forward to getting into it. It's a challenge and we're going to meet it with growth and progress. We're not going to sign an act unless we're going to back it with artist relations, artist development, publicity, promotion, everything we can do. There is a lot of potential in Nashville, and we intend to tap it and back it with careful planning and hard work."  
Bowen said he will continue to produce Mel Tillis, Roy Head and Sterling Whipple.

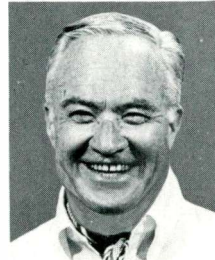


Areeda Schneider

Nashville business growing at an unprecedented rate (55 percent ahead of last year for the same period) it was necessary to redesign the marketing operation to meet the company's growing needs. Through more aggressive sales and merchandising approaches toward catalogue as well as new releases coupled with a considerably more ambitious artist development and publicity operations, CBS Nashville has experienced the most successful six months in the history of CBS Nashville's operation, Blackburn said. "Consequently the question of accommodating our ever-growing needs for the future must be answered through expansion and redesign—today. These undertakings represent not only an investment in the future of CBS Records, Nashville, but also an investment in the future of Nashville and its ever-growing musical directions."  
Blackburn added that both Roy Wunsch and Joe Casey have done outstanding jobs, excellent in their previous jobs as director of sales and promotion for E/P/A Nashville and director of sales and promotion for Columbia Records Nashville respectively.  
(Continued on page 82)

## NASHVILLE REPORT

By RED O'DONNELL



■ **Tanya Tucker**, who is no amateur, makes her acting debut this fall in an NBC-TV movie titled "Amateur Night." She portrays a singer entered in a talent contest who is stricken with stage-fright when she's called to perform.

One of the main thoroughfares in Staunton, Va. (pop. 25,000) has been renamed "Statler Boulevard" in honor of the **Statler Brothers**—who live there.

Ray Stevens signed with British promoter **Jeffrey Kruger** for a fall tour of Europe.

Listeners of 50,000 watt WHN, New York's country music format station, voted the **Oak Ridge Boys** as their "most popular vocal group."

**Freddy Fender** underwent tonsilectomy. He's now okay, back on the performing trail.

I'm told it is a first for country music entertainers: plastic masks of Elektra recording artist **Eddie Rabbitt's** facial features. A novel promotion gimmick, scheduled to hit the market ere long. By Halloween, for sure?

Inergi's **Mary K. Miller** was the one and only entertainer at a recent bash for President Carter in Houston where she performed for 30 minutes and received a standing ovation from the Presidential party.

One week from today marks 14th anniversary of **Jim Reeves'** death in the crash of a commercial plane. Jim's records still are popular.

**John Hartford**, songwriter-picker-singer, bought a home in Madison, which is a suburb of Nashville. Welcome, neighbor!

Award-winning pianist **Hargus (Pig) Robbins** admits he took piano lessons for eight years: "starting when I was seven—but quit 'cause none of my instructors knew anything about country music."

The sightless keyboard wizard also confesses: "In the 1950s I cut a rock 'n roll record on which I sang under name of Mel Robbins. I quit singing," laughs Pig, "because I didn't want to be confused with that other Robbins—Marty."

**Faron Young**, **Johnny Rodriguez** and **Dick Curless** booked to perform Aug. 12-13 at Hunter Mountain, N.Y., a resort in the scenic northern Catskills. Will they sing kosher kountry? Aw, shure.

Creative Workshop Studio, in Berry Hill, Tenn., is celebrating the success of several pop/rock records cut there, including "Bluer Than Blue" and "You're A Part Of Me." **Buzz Cason**, co-owner of the studio, says 1978 is Creative Workshop's biggest year yet as far as pop/rock product goes. Country acts, including **Lynn Anderson** and **Larry Gatlin**, have also had pleasing results from the workshop.

And while on the subject of cutting records, **Randy Kling**, owner and operator of Randy's Roost, a mastering facility in the RCA building on Music Row, reports business is booming since he opened up earlier this year. **Waylon Jennings** and **Dave & Sugar** are among recent clients.

Meanwhile, Fanta Sound's mobile recording facility is busy putting concerts by **Parliament/Funkadelic**, **Sly and the Family Stone**, and the  
(Continued on page 81)

## COUNTRY PICKS OF THE WEEK

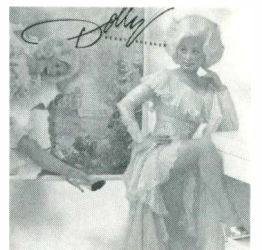
**SINGLE** **THE STATLER BROTHERS**, "WHO AM I TO SAY" (prod.: Jerry Kennedy) (writer: K. Reid) (American Cowboy, BMI) (2:06). The Statlers' distinctive harmonies again show their unique quality on this song, written by Harold Reid's daughter, Kim. Light keyboards and string arrangements add a complementary touch to the Statlers' full-ranged sound for a pleasant, easy mood. Mercury 55037.



**SLEEPER** **CHARLIE MCCOY**, "FAIR AND TENDER LADIES" (prod.: Charlie McCoy) (writer: M. Carter) (Acuff-Rose, BMI) (2:30). This single is one cut off of a concept album on which McCoy plays guitar, drums, bass, dobro, harmonica, sings and does harmony vocals. Those accustomed to McCoy's past works are in for a surprise as he shows considerable expertise as a singer, musician, producer and arranger. Monument 258.



**ALBUM** **DOLLY PARTON**, "HEARTBREAKER." Dolly's latest lp effort with producer Gary Klein shows continuing appeal with both pop and country buyers. Side one begins with a couple of easy-moving love songs, "I Really Got The Feeling" and "It's Too Late To Love Me Now," and moves into more of a pop sound, with horns and more powerful drums. Side two varies in tempo and intensity with "Nickels And Dimes," "The Man" and the title cut among standouts for country buyers. RCA AFL1-2797.





## RCA Signs Jewel Blanch



Jerry O. Bradley, division vice president, RCA Records Nashville, has announced the signing of Jewel Blanch to an exclusive recording contract with the label. Her first single, "So Good," released recently, was produced by Pat Carter. Shown above hamming it up in the studio are, from left: Blanch; Bradley; Carter; and the RCA company mascot, Nipper.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ ARB is over in most markets, except for New Orleans where they are in a three month experimental sweep, with sample sizes so small on a monthly basis that one must wonder about the reliability factor . . . Some major changes in the offing, but those we're not supposed to talk about; some we're not even supposed to know about . . . **Val McGinness** is the new morning man at WBAM, Montgomery, Ala., where the station has chartered a bus and hauled 40 listeners to Atlanta to Six Flags Over Georgia to a Ronnie Milsap concert . . . **Ross Howey** is the new programming assistant at CFGM, Toronto where **Bob Humenick** has been upped to OD and **J.J. Perkins** has joined the station as weekend air personality.

KCKN, Kansas City hosted a 48-hour weekend radiothon to benefit the National Asthma Center in Denver and raised over \$16,000. They provided live continuous country music for the entire 48 hours and had a flock of stars, including Roy Head, answering the phones.

CATCHIN' UP: **Don Powell** now back in radio at KPSA, Alamogordo, N.M. . . . **Buddy Ray** did much of the MC work at the recent Jamboree in The Hills sponsored by WWVA, Wheeling . . . **Cliff Haynes** out as program director at KNEW in Oakland, being replaced by **Bob Young** from KIKK in Houston . . . **Ed Chandler**, PD at KSON is out. **Rod Hunter** has been promoted to fill the position and is looking for a combination MD/afternoon drive personality. **Bob Cole**, present all-nighter at KIKK, Houston, moves to KOKE in Austin to do morning drive.

MUCH ADO ABOUT SOMETHING DEPARTMENT: Bunches of record folk getting miffed and puzzled about the proliferation of telephone answering devices being installed by stations to give music lists, and bunches of programmers getting miffed about the increasing number of telephone calls from the proliferation of record promo men. Everybody has a job to do and mayhap each is blaming the other doing same. Anyway, this too shall pass. It does seem though, that with the increasing number of small independent labels, that many of those who program stations are getting heavier telephone traffic than at anytime in recent memory, particularly those who are reporting stations. The answer is to work all night, not be a reporting station and not have anybody call anyway . . . right? Cheers.

## Nashville Report (Continued from page 80)

Rolling Stones on tape.

While Music Row is busy in the daytime, nearby Ellison Place has been buzzing after the sun goes down. Among those making surprise visits (both on and off stage) at the Exit/In and the Gold Rush across the street are **Waylon Jennings**, **Johnny Paycheck**, **Johnny Rodriguez**, **Billy Sherrill**, **Glenn Sutton**, and **John Prine**, to name a few.

"Smokey And the Good Time Outlaws," a movie filmed in and around Nashville, premiered recently in Music City. Produced by **Tommy Amato**, the film features appearances by **Paycheck**, **Mickey Gilley**, **Archie Campbell** and **Johnny Duncan**. **Jesse Turner** and **Dennis Fimple** co-star, with major roles by **Slim Pickens** and **Diane Sherrill**. The story is about a couple of Texans trying to make it in Music City.

# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Statler Brothers** — "Who Am I To Say"  
**Emmylou Harris** — "Easy From Now On"  
**Sammi Smith** — "Norma Jean"  
**Elvis Presley** — "Teddy Bear"



Charlie McCoy

You haven't really heard "Fair and Tender Ladies" until you've heard **Charlie McCoy** as he sings lead and back up chorus, plays all the instruments and handles the production on this one-of-a-kind disc! It may be the first time in the history of country that you can hear one artist do ALL the work! A must!

**Rex Allen Jr.** heads straight into national charts with first week adds on "With Love" at KCKC, KJJJ, WPNX, KWKH, WHOO, WVOJ, WPLO, WAME, KNIX, KCUB, KERE, KLAKE, WUBE, WWOL (#47), KRAK, KYNN, WEMP, WTMT, WWVA, WTSO (#42), WUNI, WL0L (#46), WXCL (#59), KSO (#58), KFDD, WITL, WIRE, WKDA, KSON, WIVK, WTOD.



Sammi Smith

**Chuck Pollard** is getting attention in several markets with "You Should Win An Oscar." It's spinning at WVOJ, KLAKE, KRMD (#40), KD JW (#60), WPIK, KSOP (#60), KVOO (#56), KFDD.

**Sammi Smith** has a strong start on a cut just pulled from her current album! "Norma Jean" is playing at WPNX, WHOO, WAME, WSLR, WEMP, WTMT, WHK, KFDD, KAYO, WVOJ.

Super Strong: **Waylon Jennings**, **Charlie Rich** (UA), **Billy Crash Craddock** (ABC), **Sonny James**, **Roy Head**.

**Jim Chestnut's** "Show Me A Sign" starting in the midwest; **Steve Wariner's** "So Sad" beginning in the southwest.

**Jacky Ward** is picking up a lot of stations on "I Want To Be In Love." Chalk up this week WHOO, WPLO, WPNX, WSDS, WEET, WAME, KNIX, KENR, KIKK, WBAM, WEMP, WITL, WIVK, KFDD, WL0L, WVOJ, KSOP, KJJJ, KAYO, WMNI, KRMD.

Roanoke air personality **King Edward Smith IV** is hitting the airwaves at several other stations with "Baby Blue." On it are WBAM, KRMD, KD JW, WPIK, KVOO, WSDS, WSLC, KYNN, KWMT, KFDD.

**R. C. Bannon's** "Loveless Motel" starting in Omaha, Amarillo, Wichita and Roanoke. **Olivia Newton-John's** single from the smash "Grease" album on RSO, "Hopelessly Devoted To You," moving strongly at WINN, WAME, WOKO, KENR, KIKK, WWOL, WBAM, WDEE, WWVA, WHK, WXCL, KSO.

## SURE SHOTS

**Statler Brothers** — "Who Am I To Say"  
**Larry Gatlin** — "Do It Again Tonight"

## LEFT FIELDERS

**Razzy Bailey** — "What Time Do You Have To Be Back To Heaven"  
**Don King** — "The Feeling's So Right Tonight"  
**Randy Newman** — "Rider In The Rain"

## AREA ACTION

**Louise Mandrell** — "Put It To Me" (WBAM, WTMT)  
**Doc Holiday** — "Rocky Mountain Rock & Roll" (KWMT)  
**Rio Grande Band** — "Crazy Over You" (KENR)



# CLIFFORD CLAY "The Singing Trucker" (ST-509) STOP RECORDS

has finally caught the right train. ☆ The Georgia Love Express ☆ Get Aboard Folks And Ride That Georgia Love Express With Clifford To The Top Of The Charts.

Produced By RAY REEVES \* Published By MASTER FOX MUSIC PUBLISHING COMPANY, BMI

## CBS Realigns N'ville Mktng. Dept.

(Continued from page 80)

Wunsch started with CBS as a sales representative in the St. Louis and Kansas City area followed by promotions to local promotion manager for Columbia in the southwest and to director of sales and promotion, E/P/A, Nashville. Wunsch said that his plans are to strengthen an already successful music marketing program. Combining the efforts of artist development, product management and publicity, the ultimate marketing objectives will be to strategically present new product and fine tune live performances by artists on the CBS Records, Nashville, rosters.

Casey started with CBS Records as a local promotion manager for Columbia in Atlanta, followed by promotions to the positions of regional country promotion for the southeast and director of sales and promotion for Columbia Records, Nashville. The move gives CBS Records, Nashville the opportunity to key in, on a larger scale, the specific areas considered to be prime facets of overall artist promotion, Casey said, prime factors in building and sustaining the roster.

### Areeda Schneider

As manager of administration of CBS Records, Nashville, Areeda Schneider will be in charge of the day-to-day administration of the office, including budget allocation, administration and personnel records.

## Press & Publicity Industry Forum Set

■ NASHVILLE — Press and publicity is the subject of Nashville's next Music Industry Forum, to be held at 7:30 p.m., Tuesday, July 25, at the Old Time Pickin' Parlor.

Sponsored by BMI, the forum features a panel composed of Kathy Gangwisch of the Brokaw-Gangwisch Company, Laura Eipper of the Tennessee newspaper, Kathy Hooper of Top Billing, Inc., Laura Lonctaux of Elektra/Asylum, and Pat Nelson of Billboard. Elizabeth Thiels of Sound Seventy Corp. will serve as moderator of the panel.

### Lore

Entertainment will be provided by Lore following the panel discussion.

The Music Industry Forum is a service of the Forum committee. Every six weeks a forum is sponsored by a different music business related company. Admission is free.

# COUNTRY ALBUM PICKS



### BETTER ME

TOMMY OVERSTREET—ABC AY-1066

Overstreet celebrates his tenth anniversary with ABC with the release of an album that maintains quality throughout. Under the production hand of Ron Chancey, the sound is full but uncluttered with nice keyboard, steel guitar and drum work. Standouts include "I Wanna Be There When The Lovin' Starts," "Cheater's Kit," "I Can't Love Without You" and the title cut.



### FROM THE INSIDE

LYNN ANDERSON—Columbia KC 35445

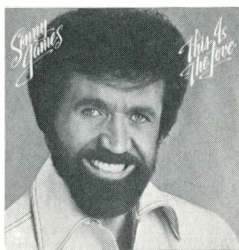
It has been a while since the last Lynn Anderson release, but apparently it was worth the wait. This is the first album by Anderson produced entirely by Steve Gibson, who does some nice guitar lick hits as well. Quality stays up throughout, but "Rising Above It All," "Fairytale" and the title cut are especially nice, as well as "Sometimes When We Touch" and "Last Love Of My Life."



### WITH A LITTLE HELP FROM HIS FRIENDS

HANK COCHRAN—Capitol ST-11807

Cochran enlists the help of Merle Haggard, Willie Nelson, Jack Greene and Jeanie Seely as he sings of lovin', drinkin' and living in general. Producer Glenn Martin keeps the sound solid country with guitars, fiddles, harmonicas and steel guitars complementing vocals as well as each other. The combination of Cochran and his four friends results in a collection of classic country cuts.



### THIS IS THE LOVE

SONNY JAMES—Columbia KC 35379

James' unmistakable vocals hold strong and true on his latest Columbia lp. With production by George Richey and James, the cuts feature a liberal dose of strings and acoustic guitars along with some nice piano and electric guitar work. Especially nice are "Caribbean" and the title cut.

## Tree Bows New Studio



Tree International has opened its new 2800-square foot recording studio at Tree headquarters, 8 Music Square West in Nashville. The 24-track MCI facility, designed by John Gardner and Glen Snoddy, will be used by Tree's 60 writers for the production of demos and masters. Shown inspecting the facility are (from left) Jack Stapp, Tree's board chairman and chief executive officer; Buddy Killen, president; Donna Hilley, vice president; John Sturdivant, vice president; and Don Gant, senior vice president.



# Hank Cochran

## With A Little Help From His Friends

**T**he writer of classics like "I Fall To Pieces," "Sally Was A Good Old Girl," "Willingly," "Don't Touch Me" and "Make The World Go Away" has come out of his composer's corner and stepped into the performer's spotlight—where a lot of friends feel he's belonged for a long time.

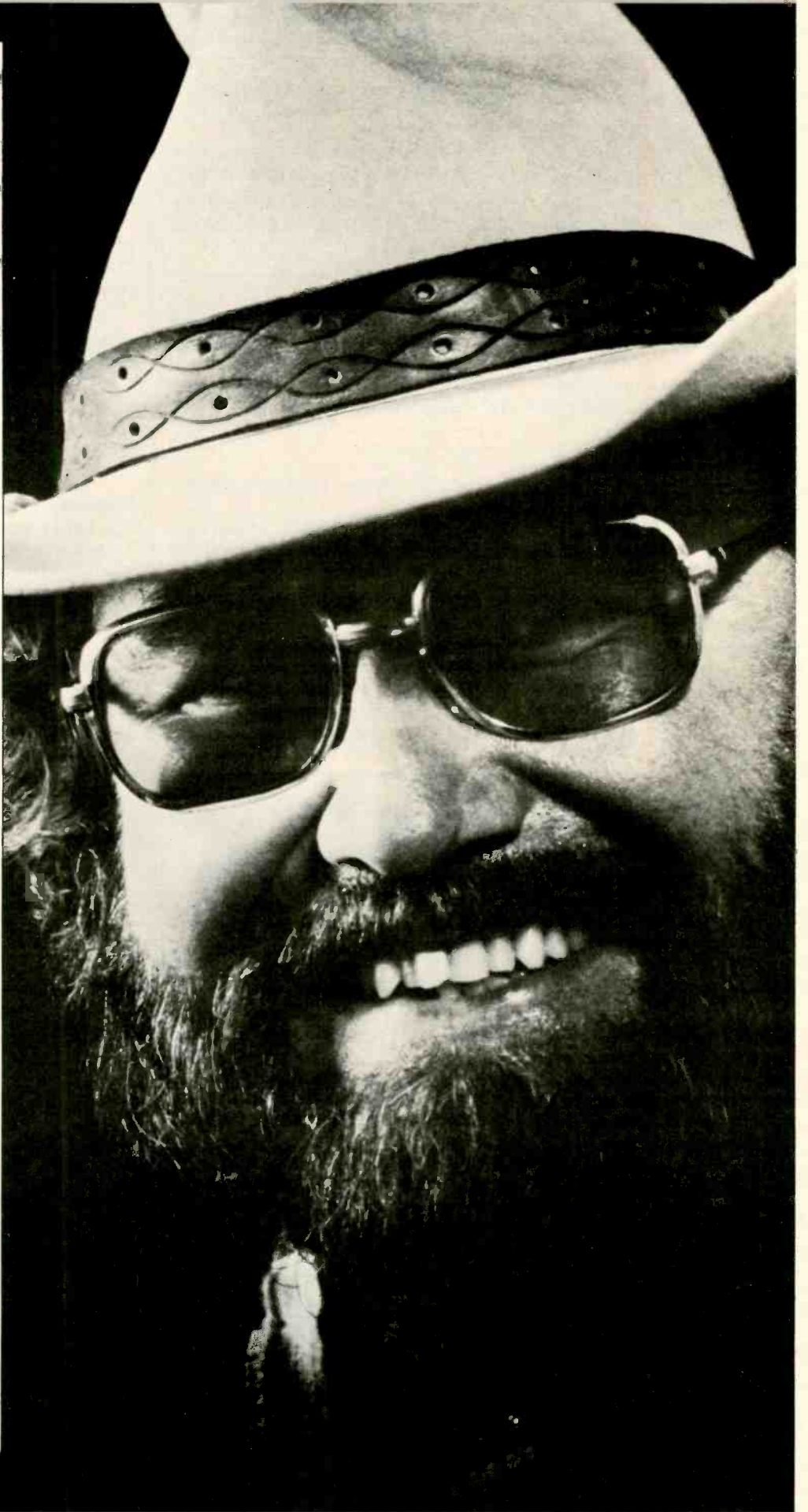
His debut album includes his hit single,

**"WILLIE"**

(4585)



© 1978 CAPITOL RECORDS, INC.



Produced by GLENN MARTIN for  
MERLE HAGGARD PRODUCTIONS  
in association with STEVE STONE  
PRODUCTIONS, Inc. Album ST-11807



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**RAZZY BAILEY**—RCA PB-11338

**WHAT TIME DO YOU HAVE TO BE BACK IN HEAVEN** (prod.: Bob Montgomery) (writers: S. Pippin/J. Slate) (House of Gold, BMI) (3:03)

The lyrics of this medium tempo song show plenty of strength as Bailey moves with ease throughout. Guitars, strings and keyboards fill out the sound to create a pleasant mood.

**LARRY GATLIN**—Monument 259

**DO IT AGAIN TONIGHT** (prod.: Larry Gatlin & Fred Foster) (writer: L. Gatlin) (First Generation, BMI) (2:51)

Gatlin sings of some of the hazards of his profession as well as one of the pleasures that provides comfort and relief. Vocals show plenty of energy with accompaniment by strings, horns and a strong rhythm line.

**DON KING**—Con Brio 137

**THE FEELING'S SO RIGHT TONIGHT** (prod.: Bill Walker) (writers: D. King/J. Walker) (Wiljex, ASCAP) (2:37)

A quiet mood builds into the chorus which glides easily in this love song. King delivers one of his best performances to date as producer Bill Walker provides a soft, easy sound with keyboards, steel guitar, strings and background singers.

**RANDY NEWMAN**—Warner Bros. 8630

**RIDER IN THE RAIN** (prod.: Lenny Waronker & Russ Titelman) (writer: R. Newman) (Hightree, BMI) (3:54)

With the Eagles on background vocals, Newman presents a song from "Little Criminals" with a taste of his distinctive sense of humor. The sound is steady-moving and smooth with tasty steel guitar licks throughout.

**JIMMY BUFFETT**—ABC 12391

**LIVINGSTON SATURDAY NIGHT** (prod.: Norbert Putnam) (writer: J. Buffett) (ABC/Dunhill/Unart, BMI) (3:09)

Buffett continues to appeal to both country and rock and roll listeners with an energetic good-time song. With airplay already building, chart action should follow soon.

**BILLY JO SPEARS**—United Artists X1229

**'57 CHEVROLET** (prod.: Larry Butler) (writer: R. Bowling) (ATV, BMI) (2:48)  
Vocals, a strong melody and quality production add up for success for this upbeat nostalgic song. The chorus is especially appealing as Spears sings with a clear, strong sound.

**RAY STEVENS**—Warner Bros. 8603

**BE YOUR OWN BEST FRIEND** (prod.: Ray Stevens) (writer: R. Stevens) (Ray Stevens, BMI) (2:20)

An MOR-flavored, carefully paced song whose title is self-explanatory. Stevens' production touches provide a sense of drama and building intensity with strings, a piano and synthesizers used with expertise.

**TOM BRESH**—ABC 12389

**FIRST ENCOUNTER OF A CLOSE KIND** (prod.: Jimmy Bowen) (writer: T. Bresh) (Great American Music Emporium, BMI) (2:58)

Bresh uses a touch of early rock and roll with a strong rhythm, guitars and a rocking piano. The title may be slightly misleading in that the cut has strength without having to rely heavily on a novelty angle.

**STEWART HARRIS**—Mercury 74010

**YOU BRING ME LOVE** (prod.: Jerry Kennedy) (writer: S. Harris) (Vector, BMI) (3:20)

Harris gives a stirring performance with a love ballad showing both strength and sensitivity. Lyrics, melody and performance all add up for success.

**RODNEY CROWELL**—Warner Bros. 8637

**ELVIRA** (prod.: Brian Ahern) (writer: D. Fraier) (Acuff-Rose, BMI) (3:30)

Crowell's version of this Dallas Frazier classic is easy-moving and soulful. With Emmylou Harris on harmony and Brian Ahern's production, the cut is full in both sound and feeling.



## REBECCA LYNN

★54 **BILLBOARD**

54 **CASHBOX**

71 **RECORD WORLD**

**"Music, Music, Music"**

SCORPION #0550

**SCORPION RECORDS**

38 MUSIC SQUARE EAST

NASHVILLE, TENNESSEE 37203

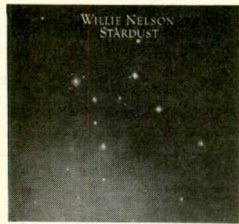
615-256-3373

produced by: **Mike Borchetta**



# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
 JULY 29 JULY 22



WKS. ON CHART

1	1	<b>STARDUST</b> WILLIE NELSON Columbia JC 35305 (7th Week)	12
2	2	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	5
3	3	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2686	26
4	4	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA APL1 2780	5
5	5	<b>ROOM SERVICE</b> OAK RIDGE BOYS/ABC AY 1065	7
6	6	<b>OH! BROTHER</b> LARRY GATLIN/Monument MG 7626	7
7	7	<b>IT'S A HEARTACHE</b> BONNIE TYLER/RCA AFL1 2821	8
8	8	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	28
9	9	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTY WEST/United Artists LA 861 H	16
10	20	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/United Artists LA 903 H	2
11	10	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	17
12	13	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	127
13	12	<b>ENTERTAINERS... ON AND OFF THE RECORD</b> STATLER BROTHERS/Mercury SRM 1 5007	17
14	14	<b>CONTRARY TO ORDINARY</b> JERRY JEFF WALKER/MCA 3041	5
15	15	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 2364	5
16	16	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS/Warner Bros. BSK 3141	26
17	11	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	40
18	17	<b>THE VERY BEST OF CONWAY TWITTY</b> /MCA 3043	10
19	21	<b>I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD/MCA 2375	4
20	23	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	15
21	24	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	24
22	30	<b>DON'T BREAK THE HEART THAT LOVES YOU</b> MARGO SMITH/Warner Bros. BSK 3173	9
23	39	<b>LOVE ME WITH ALL YOUR HEART</b> JOHNNY RODRIGUEZ/ Mercury SRM 1 5011	2
24	29	<b>COLLISION COURSE</b> ASLEEP AT THE WHEEL/Capitol SW 11726	3
25	28	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046	17

**CHARTMAKER OF THE WEEK**

26	—	<b>KEEPS ROCKIN'</b> JERRY LEE LEWIS Mercury SRM 1 5010	1
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27	18	<b>GUITAR MONSTERS</b> CHESTER & LESTER/RCA APL1 2786	5
28	34	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument MG 7616	47
29	22	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	136
30	31	<b>HONKY TONK HEROES</b> CONWAY TWITTY & LORETTA LYNN/MCA 2372	4

31	26	<b>LITTLE JUNIOR</b> GARY STEWART/RCA APL1 2779	8
32	25	<b>I WOULD LIKE TO SEE YOU AGAIN</b> JOHNNY CASH/ Columbia KC 35313	14
33	26	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	46
34	38	<b>BEST OF GENE WATSON</b> /Capitol ST 11782	6
35	35	<b>FAMILY ALBUM</b> DAVID ALLAN COE/Columbia KC 35306	12
36	19	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/Epic KE 35045	36
37	37	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317	63
38	42	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO 2993	42
39	41	<b>BILLY CRASH CRADDOCK</b> /Capitol ST 11758	17
40	43	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	47
41	27	<b>BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS</b> /ABC AY 1078	6
42	44	<b>NEW WINDS, ALL QUADRANTS</b> SAMMI SMITH/Elektra 6E 137	3
43	59	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	148
44	53	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 6E 124	12
45	46	<b>TOGETHER FOREVER</b> MARSHALL TUCKER BAND/Capricorn CPN 0205	8
46	43	<b>LOVE... &amp; OTHER SAD STORIES</b> BILL ANDERSON/MCA 2371	5
47	33	<b>BOLD &amp; NEW</b> EARL SCRUGGS REVUE/Columbia JC 35319	11
48	32	<b>HONKY TONK MASQUERADE</b> JOE ELY/MCA 2333	13
49	45	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G	54
50	40	<b>SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE/RCA APL1 2478	22
51	51	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	47
52	52	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	113
53	49	<b>THE BEST OF THE OAK RIDGE BOYS</b> /Columbia KC 35302	16
54	63	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC</b> MOE BANDY/ Columbia KC 35288	18
55	58	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/RCA APL1 2419	47
56	60	<b>KENNY ROGERS</b> /United Artists LA 639 G	90
57	47	<b>FREE SMILIN'</b> HOYT AXTON/MCA 2319	26
58	50	<b>BRAND NEW</b> REX ALLEN, JR./Warner Bros. BSK 3190	8
59	56	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY/RCA AFL1 2772	19
60	62	<b>RONNIE MILSAP LIVE</b> /RCA APL1 2043	85
61	55	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/United Artists LA 771 G	54
62	54	<b>I LOVE YOU, I LOVE YOU, I LOVE YOU</b> RONNIE McDOWELL/Scorpion (GRT) 8028	6
63	61	<b>THE COUNTRY AMERICA LOVES</b> STATLER BROTHERS/ Mercury SRM 1 1125	69
64	57	<b>BURNIN' THE BALLROOM DOWN</b> AMAZING RHYTHM ACES/ABC AA 163	16
65	—	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR/RCA APL1 2477	47
66	—	<b>LOOK AWAY</b> DOC & MERLE WATSON/United Artists LA 877 H	1
67	65	<b>LABOR OF LOVE</b> ROY CLARK/ABC AB 1053	11
68	69	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	83
69	66	<b>I'LL NEVER BE FREE</b> JIM ED BROWN & HELEN CORNELIUS/ RCA APL1 2781	12
70	67	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/ MCA 2330	21
71	68	<b>I STILL BELIEVE IN LOVE</b> CHARLIE RICH/United Artists LA 876 H	13
72	74	<b>TANYA TUCKER'S GREATEST HITS</b> /MCA 2032	17
73	70	<b>I'VE CRIED THE BLUE RIGHT OUT OF MY EYES</b> CRYSTAL GAYLE/MCA 2334	20
74	72	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521	35
75	73	<b>SHORT STORIES</b> STATLER BROTHERS/Mercury SRM 1 5001	49

## SAMMI SMITH NEW WINDS/ALL QUADRANTS

Her new Elektra album includes  
 "It Just Don't Feel Like Cheatin"  
 and features her latest single "Norma Jean"

Produced by Ray Baker

Sammi Smith  
 NEW WINDS · ALL QUADRANTS





# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 29	JULY 22		WKS. ON CHART
1	2	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS United Artists 1210	9
2	1	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA 11270	9
3	5	<b>YOU DON'T LOVE ME ANYMORE</b> EDDIE RABBITT/Elektra 45488	8
4	3	<b>THERE AIN'T NO GOOD CHAIN GANGS</b> JOHNNY CASH & WAYLON JENNINGS/Columbia 3 10742	11
5	6	<b>PITTSBURGH STEALERS</b> KENDALLS/Ovation 1109	10
6	7	<b>WHEN CAN WE DO THIS AGAIN</b> T. G. SHEPPARD/Warner Bros. 8593	10
7	12	<b>TALKING IN YOUR SLEEP</b> CRYSTAL GAYLE/United Artists 1213	6
8	10	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	12
9	9	<b>SPRING FEVER</b> LORETTA LYNN/MCA 40910	10
10	17	<b>WE BELONG TOGETHER</b> SUSIE ALLANSON/Warner/Curb 8597	6
11	14	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC 12356	10
12	16	<b>(I LOVE YOU) WHAT CAN I SAY</b> JERRY REED/RCA 11281	8
13	18	<b>FROM SEVEN TIL TEN</b> LORETTA LYNN & CONWAY TWITTY/MCA 40920	6
14	20	<b>WHEN I STOP LEAVING (I'LL BE GONE)</b> CHARLEY PRIDE/RCA 11287	6
15	13	<b>PLEASE HELP ME I'M FALLING</b> JANIE FRICKE/Columbia 3 10743	10
16	11	<b>TONIGHT</b> BARBARA MANDRELL/ABC 1236	11
17	22	<b>RAKE AND RAMBLIN' MAN</b> DON WILLIAMS/ABC 12373	5
18	21	<b>I'LL FIND IT WHERE I CAN</b> JERRY LEE LEWIS/Mercury 55028	6
19	25	<b>TALK TO ME</b> FREDDY FENDER/ABC 12370	7
20	28	<b>ANOTHER FINE MESS</b> GLEN CAMPBELL/Capitol 4584	8
21	4	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 40900	12
22	27	<b>I'LL JUST TAKE IT OUT IN LOVE</b> GEORGE JONES/Epic 8 50564	5
23	33	<b>LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL)</b> JOHNNY RODRIGUEZ/Mercury 55029	4
24	29	<b>COME SEE ME AND COME LONELY</b> DOTTIE WEST/United Artists 1209	8
25	30	<b>BETTER ME</b> TOMMY OVERSTREET/ABC 12367	7
26	32	<b>BEAUTIFUL WOMAN</b> CHARLIE RICH/Epic 8 50562	5
27	15	<b>THAT'S WHAT MAKES THE JUKEBOX PLAY</b> MOE BANDY/Columbia 3 10735	11
28	35	<b>BOOGIE GRASS BAND</b> CONWAY TWITTY/MCA 40929	3
29	8	<b>NEVER MY LOVE</b> VERN GOSDIN/Elektra 45438	12
30	45	<b>BLUE SKIES</b> WILLIE NELSON/Columbia 3 10784	3
31	39	<b>WOMANHOOD</b> TAMMY WYNETTE/Epic 8 50574	3
32	42	<b>LET'S SHAKE HANDS AND COME OUT LOVIN'</b> KENNY O'DELL/Capricorn 0301	4
33	24	<b>THE FOOL</b> DON GIBSON/ABC/Hickory 54029	9
34	49	<b>HELLO MEXICO (AND ADIOS BABY TO YOU)</b> JOHNNY DUNCAN/Columbia 3 10783	3
35	40	<b>UNDERCOVER LOVERS</b> STELLA PARTON/Elektra 45490	4
36	47	<b>IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE)</b> JOE STAMPLEY/Epic 8 50575	3
37	44	<b>OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)</b> JOE SUN/Ovation 1107	6
38	43	<b>JUST KEEP IT UP</b> NARVEL FELTS/ABC 12374	6
39	19	<b>IT ONLY HURTS FOR A LITTLE WHILE</b> MARGO SMITH/Warner Bros. 8555	14
40	23	<b>THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU TONIGHT</b> JACKY WARD & REBA McENTIRE/Mercury 55026	12
41	36	<b>LET'S TRY TO REMEMBER</b> DAVID ROGERS/Republic 020	10
42	34	<b>I CAN'T STOP LOVING YOU</b> MARY K. MILLER/Inergi 307	9

**CHARTMAKER OF THE WEEK**

43	—	<b>I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS RCA 11344	1
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44	55	<b>BAR WARS</b> FREDDY WELLER/Columbia 3 10769	4
45	53	<b>I JUST HAD YOU ON MY MIND</b> DOTTSY/RCA 11293	4
46	26	<b>I CAN'T WAIT ANY LONGER</b> BILL ANDERSON/MCA 40893	14
47	57	<b>THE DAYS OF SAND AND SHOVELS</b> NAT STUCKEY/MCA 40923	4
48	31	<b>RAGAMUFFIN MAN</b> DONNA FARGO/Warner Bros. 8578	10
49	37	<b>WEEKEND FRIEND</b> CON HUNLEY/Warner Bros. 8572	12
50	50	<b>YOU'RE GONNA LOVE LOVE</b> AVA BARBER/Ranwood 1085	8
51	38	<b>YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)</b> JOHNNY RUSSELL/Polydor 14475	12
52	52	<b>LEFT OVER LOVE</b> BRENDA LEE/Elektra 45492	7
53	63	<b>NO LOVE HAVE I</b> GAIL DAVIES/Lifesong 8 1771	3
54	60	<b>WALTZ OF THE ANGELS</b> DAVID HOUSTON/Elektra 45513	6
55	70	<b>PENNY ARCADE</b> CRISTY LANE/LS/GRT 167	2
56	41	<b>I'VE BEEN TOO LONG LONELY BABY</b> BILLY CRASH CRADDOCK/Capitol 4575	11
57	48	<b>WHEN I GET YOU ALONE</b> MUNDO EARWOOD/GMC 102	12
58	51	<b>WHEN THE FIRE GETS HOT</b> ZELLA LEHR/RCA 11265	10
59	72	<b>MY HEART WON'T CRY ANYMORE</b> DICKEY LEE/RCA 11294	3
60	69	<b>KAY JOHN WESLEY RYLES</b> ABC 12375	4
61	—	<b>CARIBBEAN</b> SONNY JAMES/Columbia 3 10764	1
62	75	<b>I DON'T LIKE CHEATIN' SONGS</b> DALE McBRIDE/Con Brio 135	3
63	83	<b>THREE TIMES A LADY</b> NATE HARVELL/Republic 025	2
64	65	<b>SLOW DRIVIN'</b> KENNY STARR/MCA 40922	4
65	66	<b>\$60 DUCK</b> LEWIE WICKHAM/MCA 40928	4
66	—	<b>WITH LOVE</b> REX ALLEN, JR./Warner Bros. 8608	1
67	—	<b>TONIGHT'S THE NIGHT</b> ROY HEAD/ABC 12383	1
68	46	<b>I NEVER WILL MARRY</b> LINDA RONSTADT/Asylum 45479	12
69	74	<b>(I WANNA) LOVE MY LIFE AWAY</b> JODY MILLER/Epic 8 50568	3
70	73	<b>THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG</b> LANEY SMALLWOOD/Monument 255	5
71	77	<b>MUSIC, MUSIC, MUSIC</b> REBECCA LYNN/Scorpion 0550	4
72	—	<b>I STILL BELIEVE IN LOVE</b> CHARLIE RICH/United Artists 1223	1
73	79	<b>HELLO! REMEMBER ME</b> BILLY SWAN/A&M 2046	4
74	76	<b>THE FARMER</b> CLEDUS MAGGARD/Mercury 55033	3
75	—	<b>SINGLE AGAIN</b> GARY STEWART/RCA 11297	1
76	—	<b>DAN JUAN BILLY "CRASH"</b> CRADDOCK/ABC 12384	1
77	—	<b>HERE COMES THE HURT AGAIN</b> MICKEY GILLEY/Epic/Playboy 8 50580	1
78	80	<b>I WANT TO LOVE YOU</b> JERRY FOSTER/Monument 256	3
79	82	<b>YOU CAN COUNT ON ME</b> DAVID ALLAN COE/Columbia 10753	3
80	—	<b>HOPELESSLY DEVOTED TO YOU</b> OLIVIA NEWTON-JOHN/RSO 903	1
81	85	<b>WHISPER IT TO ME</b> BOBBY G. RICE/Republic 023	2
82	—	<b>I WANT TO BE IN LOVE</b> JACKY WARD/Mercury 55038	1
83	84	<b>YOU SNAP YOUR FINGERS</b> DAVID WILLS/United Artists 1196	3
84	54	<b>I'LL BE TRUE TO YOU</b> OAK RIDGE BOYS/ABC 12350	16
85	—	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11304	1
86	68	<b>WHINE, WHISTLE, WHINE</b> JOHN ANDERSON/Warner Bros. 8585	5
87	—	<b>MOTEL ROOMS</b> LITTLE DAVID WILKINS/Epic/Playboy 8 50571	1
88	93	<b>YOU'VE JUST FOUND YOURSELF A NEW WOMAN</b> JENNY ROBBINS/El Dorado 152	4
89	91	<b>HELLO, THIS IS ANNA</b> O. B. McCLINTON/Epic 8 50563	3
90	—	<b>ANIMAL</b> RONNIE McDOWELL/Scorpion 0553	1
91	—	<b>KNOCK, KNOCK, KNOCK</b> FRENCHIE BURKE/Cherry 644	1
92	—	<b>YOU MEAN THE WORLD TO ME</b> HOWDY GLEN/Warner Bros. 8616	1
93	95	<b>THE PERFECT LOVE SONG</b> DURWOOD HADDOCK/Country International 1144	5
94	94	<b>BABY, I NEED YOUR LOVIN'</b> E. D. WOFFORD/MC 5012	2
95	96	<b>GOODBYES DON'T COME EASY</b> MACK WHITE/Commercial CDC 00040	2
96	97	<b>UNBREAKABLE HEART</b> BILL WHITE/Prairie Dust 7625	2
97	—	<b>BABY, TAKE YOUR COAT OFF</b> SHEILA RHEA/Warner Bros. 8586	1
98	98	<b>ONE MORE KISS</b> TERRI BISHOP/United Artists 1194	2
99	—	<b>BABY BLUE</b> KING EDWARD SMITH IV/Soundwaves 4573	1
100	99	<b>HEY, WHAT DO YOU SAY (WE FALL IN LOVE)</b> SUE RICHARDS/Epic 8 50546	3




# "Womanhood." A new album by..who else?

KE 3542



Including the hit title song, "Womanhood,"  
on Epic Records and Tapes. 8-50674

Produced by Billy Sherrill.

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Live, and get Liv.

All dressed up with someplace to go,  
Livingston Taylor is all fired up.  
And with good reason.  
"3-Way Mirror,"  
his first album on Epic  
(and his first release in 5 years)  
generates the kind of spirited,  
lifegiving qualities you  
would expect from an original.

Teamed with producer Nick DeCaro,  
and backed up by Maria Muldaur  
on "No Thank You Skycap"  
Livingston holds forth on tunes  
that trigger smiles and flutter hearts.

Livingston Taylor.  
Identifiably his own man.

## Livingston Taylor "3-Way Mirror."




His new album  
featuring "L.A. Serenade"  
and "Going Round One More Time,"  
on Epic Records and Tapes.

### On tour with LINDA RONSTADT.

8/1-2 Blossom Music Center,  
Cuyahoga Falls, Ohio  
8/4-5 Saratoga Performing Arts Center,  
Saratoga Springs, N.Y.  
8/6 Forest Hills, N.Y.  
8/7 Rain Date

8/8 Providence Civic Center, Providence, R.I.  
8/9 War Memorial, Buffalo, N.Y.  
8/11 Univ. of Toledo, Toledo, Ohio  
8/12 Market Square Arena, Indianapolis, Ind.  
8/13 Civic Center, Wheeling, W. Va.  
8/15 Robin Hood Dell, Philadelphia, Pa.

8/16 Coliseum, New Haven, Conn.  
8/18 Fairgrounds, Ottawa, Canada  
8/19 Maple Leaf Grounds, Toronto, Canada  
8/20-22 Pine Knob Music Theatre, Clarkston, Mich.  
8/24 Civic Center, Huntington, W. Va.  
8/25-27 Merriweather Post Pavilion, Columbia, Md.

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